

HENRY MOORE
STUDIOS & GARDENS



Sculpture Guide



Henry Moore (1898–1986) was one of the most important artists of the twentieth century. The son of a coalminer, he grew up in the small industrial town of Castleford, Yorkshire. Aged 11, he already knew he wanted to be a sculptor, but he reluctantly trained as a teacher before going to France to fight in the First World War. When he returned, he went to art school, moved to London, and gradually established himself as an artist. By the 1950s, he had become internationally famous for his sculpture and his work was regularly exhibited all over the world.

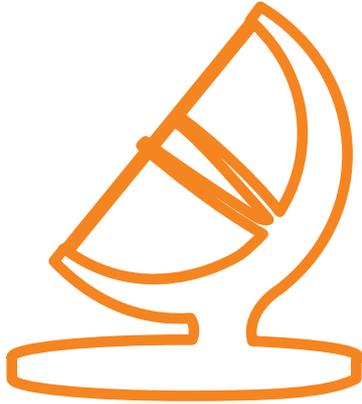
The sculptures you are about to see span Moore's career. They reveal his tremendous creativity and his diverse influences, from ancient sculpture to natural forms like bones and pebbles. They also represent his main themes: the reclining figure, the mother and child and internal/external forms. Most are made from bronze, Moore's preferred material for monumental sculptures. Conceived as 'maquettes', models small enough to be held in the artist's hand, they were then enlarged in plaster or polystyrene with the help of assistants. Once complete, they were sent to a foundry to be cast in bronze. Moore would specify how many casts he needed, including an artist's copy for himself. Many of the sculptures in our collection are the artist's copies, which can now be enjoyed in the landscape where they were created.

You can touch the outdoor sculptures but please be careful. Here's why...

Although the sculptures may look tough, they are actually very delicate. The works are hollow and made from bronze which is only about 1 cm thick. Each has a unique surface patina, in gold, green or brown, which Moore and his assistants created through the application of different chemicals.

When touching the sculpture, please be mindful of anything sharp like jewellery, watches, belt buckles, or clothing, that could inadvertently scratch or dent the bronze. Please also be careful not to step on the plinths, as these are part of the artwork.

Thank you for helping us to preserve these works of art for future generations.



Working Model for Sundial

1965

This sculpture has a special function. On a sunny day, the thin rod casts a shadow onto the numbered curve below, marking the time of day. Moore had the idea for this work in 1965 when he was asked to make a sculpture for *The Times* newspaper headquarters in London. He wanted to make something that was not easily recognisable as a Henry Moore sculpture and decided on a sundial. The final version, based on this smaller model, stood at over 3.5 m high. Moore kept the model and positioned it where he could see it from his living room window.

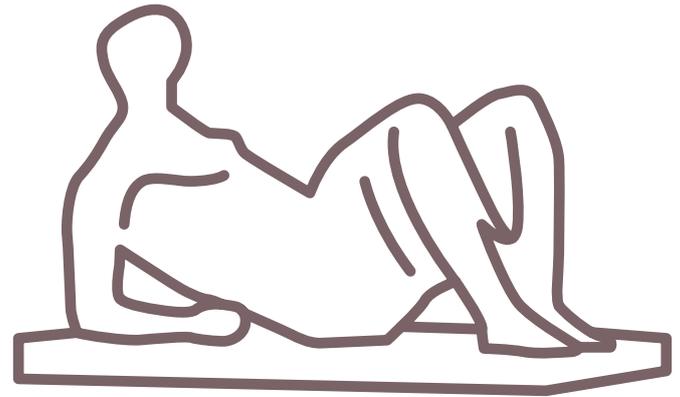
Bronze edition of 21, height 56 cm, LH 527

Draped Reclining Figure

1952–53

This is Moore's first sculpture to feature realistic drapery. He made the ripples, creases and folds in the surface by draping the original plaster model in fabric and applying more wet plaster. Moore used drapery in sculpture to emphasise the shape of the figure beneath. In this sculpture, the drapery is pulled smoothly over the shoulders, breasts and knees and hangs in loose folds between them. Moore's interest in drapery developed from the drawings he made of huddled figures sheltering in the London Underground during the Second World War.

Bronze edition of 3+1, length 157.5 cm, LH 336

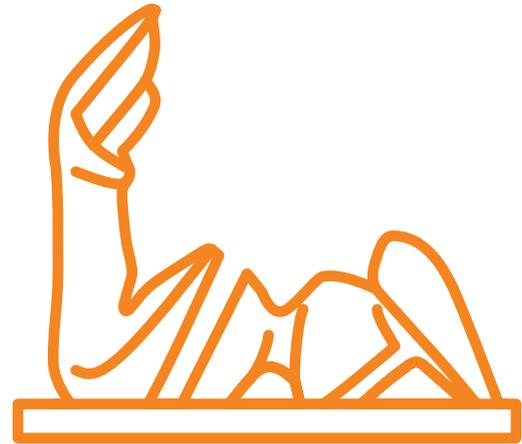


Oval with Points

1968-70

This dramatic sculpture is bursting with energy. Two points emerge from the rounded outer form and stretch inwards, as if drawn together by an invisible force. The points almost, but don't quite, touch. Moore made several sculptures featuring points that almost touch. They have a sense of anticipation, as if something is about to happen. Moore said that the inspiration for these works came from various sources from the spark plugs of cars to Michelangelo's painting in the Sistine Chapel in which God reaches a life-giving hand towards Adam.

Bronze edition of 6+1, height 332 cm, LH 596



Two Piece Reclining Figure: Cut

1979-81

A slice of empty space divides the two halves of this abstract reclining figure. Moore completed this sculpture when he was eighty-three, but he began creating small reclining figures made of separate parts in the 1930s. By the 1960s, he was creating monumental multi-part figures. Moore liked the element of surprise in these works. As you move around this sculpture, notice how the separate parts open up or overlap, revealing and concealing the space between them.

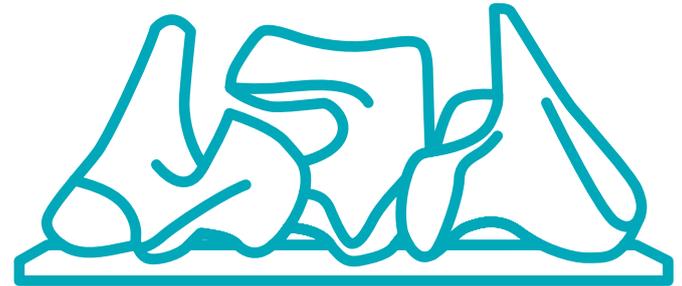
Bronze edition of 3+2, length 470 cm, LH 758

Knife Edge Two Piece

1962–65

Moore often found inspiration in bones. He had studied and collected them since his student days and admired their combination of lightness and strength. When he found a bird's breastbone, he wanted to incorporate its 'knife-edge thinness' in his sculpture. This is one of several so-called 'knife edge' works. The contrast between its wide, flat forms and their thin, sharp edges means that the view changes dramatically as you move around the sculpture. You may have spotted another cast of this work outside the Houses of Parliament where it often appears in the background of television interviews.

Bronze edition of 3+1, length 366 cm, LH 516



Three Piece Sculpture: Vertebrae

1968–69

Although this work looks highly abstract, its title hints at its organic origins. It is likely that the forms were inspired by a bone or piece of flint in Moore's maquette studio. Like vertebrae, the forms share the same basic shape but are not identical. Their arrangement also recalls a spine; the massive forms interlock in a horizontal, rhythmic, row. The two end pieces mirror each other, their angular uprights leaning towards the connecting piece between them. It is easy to imagine that these three forms are just part of a larger whole.

Bronze edition of 3+1, length 710 cm, LH 580



Reclining Mother and Child

1975-76

Moore explored the subject of mother and child throughout his life, and described it as an artistic obsession. The subject fascinated him on both a human and sculptural level. In this work, the mother and child look very different. The mother is recognisably human while the baby is highly abstract. In some ways this contrast enhances the impression of the mother's protective role and the baby's vulnerability. At the same time, however, their differences confirm their independence as separate beings.

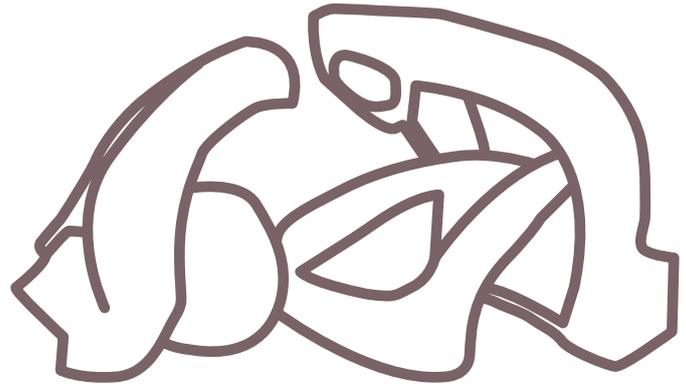
Bronze edition of 7+1, length 239.5 cm, LH 649

Hill Arches

1973

This abstract sculpture is made from four separate parts. The outer arches lean protectively over two smaller forms. The ribbon-like bands of bronze come together to enclose space, yet the sculpture retains an open and rhythmic composition. Moore enjoyed the interplay of solid and void, inside and out. He also liked his sculpture to have a sense of mystery. *Hill Arches* could be seen as an abstract family group or a landscape with hills and caves.

Bronze edition of 3+1, length 550 cm, LH 636

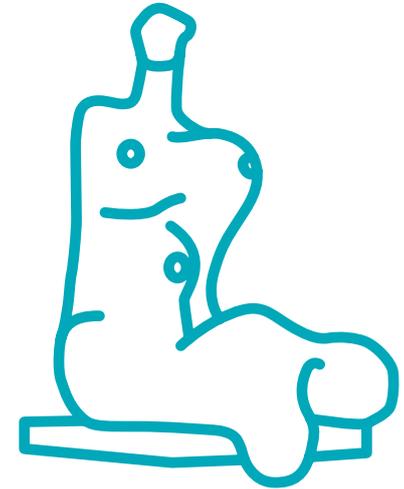
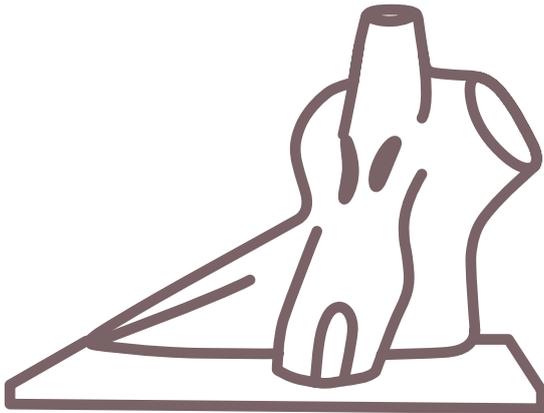


Torso with Point

1967

Moore acknowledged his tendency to 'humanise everything'. He often added plaster or plasticine to stones, bones and shells to create sculptures that evoke the human body. This work was inspired by a piece of flint which reminded Moore of a human torso. The subject may also be inspired by Moore's interest in Greek and Roman sculpture. As a student, he had studied fragments of ancient sculptures including the idealised torsos of heroic figures, which students were required to copy. In this work, Moore fuses the body with nature to reinvent the traditional subject.

Unique bronze edition of 1, length 132 cm, LH 570



Woman

1957-58 cast 1960

Moore was fascinated by prehistoric sculpture. In 1926 he made several sketches of a Palaeolithic sculpture known as the *Venus of Grimaldi* that was carved around 20,000 BC. The carving - often interpreted as a symbol of fertility - depicts a female figure with broad hips, a swollen stomach and large breasts. Thirty years after sketching this figure, Moore incorporated her features in *Woman*, creating a twentieth century interpretation of this ancient symbol. In his sculpture, Moore draws further attention to the figure's exaggerated features by reducing the size of the head. Nipples and a navel are indicated by simple, circular incisions.

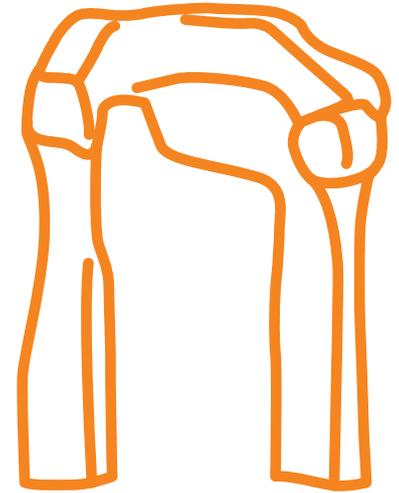
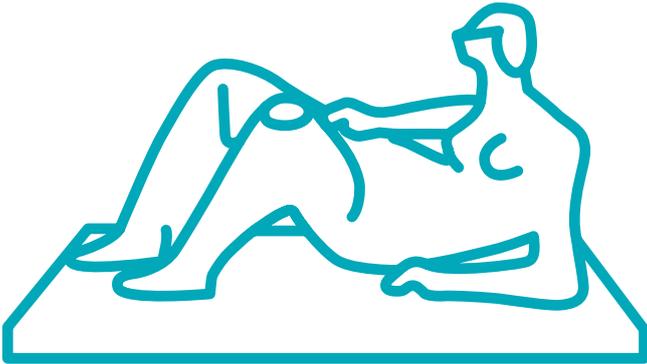
Bronze edition of 8+1, height 152.4 cm, LH 439, The British Council, London

Reclining Figure: Angles

1979

As a student, Moore spent hours in the British Museum studying sculptures from all over the world. It was Mexican sculpture, however, that had the biggest influence on his work. This figure's distinctive pose – supported on an elbow with knees raised – is inspired by Mexican 'chacmool' sculptures. When Moore first saw a chacmool in the 1920s he was struck by this pose. It seemed both still and alert, and quite unlike traditional European depictions of reclining women. He began to explore the reclining figure in his drawings and sculpture, and the idea soon became an obsession that he explored throughout his life.

Bronze edition of 9+1, length 229.5 cm, LH 675



The Arch

1963/69

Since his first visit to Stonehenge in 1921, Moore had dreamt of making sculptures that you could step inside and almost inhabit. At over 6 m high, *The Arch* invites the viewer to walk between the towering forms and look up at the mass of bronze overhead. Although Moore valued monumentality, he did not want his sculptures to appear 'merely big and heavy.' Instead, he wanted his work to have the special combination of lightness and strength that he admired in bones. *The Arch* was enlarged from a small fragment of bone and now appears like part of a giant skeleton.

Bronze edition of 3+1, height 610 cm, LH 503b



Large Upright Internal/External Form

1981-82

Moore enjoyed the visual excitement that he could create by presenting one form inside another. He was inspired by natural forms like the protective shells of crustaceans and seed pods. He connected the idea of internal and external forms to one of his favourite subjects, the mother and child. In this work, a thick outer shell stretches to contain an embryonic internal figure.

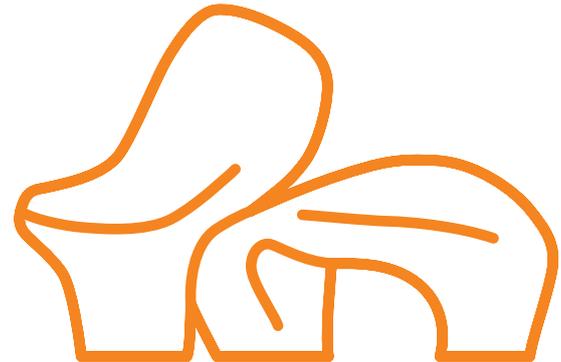
Bronze edition of 1+1, height 673 cm, LH 297a

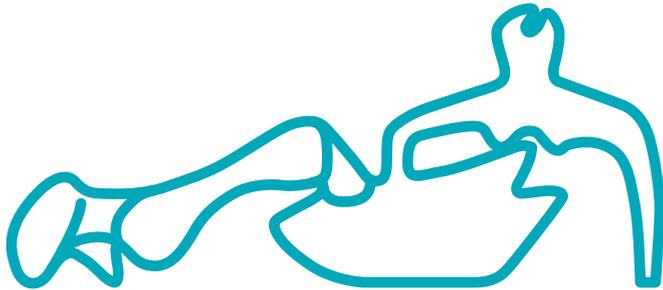
Sheep Piece

1971-72

Moore said that his interest in the mother and child theme came from the unending sculptural possibilities in the relationship between two forms, one large and one small. In this work, Moore described one form as 'solid and passive, resting firmly on the ground and strongly resistant' and the other as 'larger and more active and powerful' but leaning on the smaller form 'needing it for support.' When Moore sited this work in the field near his studio, he was delighted by the way the sheep congregated around it in search of shade. In this context it is tempting to read the forms as a ewe and lamb, the ewe alert and attentive to the lamb nestled beneath her.

Bronze edition of 3+1, length 570 cm, LH 627





Large Reclining Figure

1984

In 1982, the architect I. M. Pei approached Moore with an idea. He had just designed a skyscraper in Singapore, and wanted to site a major sculpture at the base of the building. Although Moore was in his eighties, he agreed to take on the commission as long as the sculpture could be based on an existing work. Together, he and Pei chose a small reclining figure - just 33 cm long - that he had made in 1938. Work on the enlargement began in 1983 and the following year the work was cast in bronze. Only two bronze casts were made. The one destined for Singapore was sent by sea in 1984, and the second is sited here at Perry Green, on a hill created to Moore's design. At over 9 m long and weighing 4 tons, this work is Moore's largest to be cast in bronze.

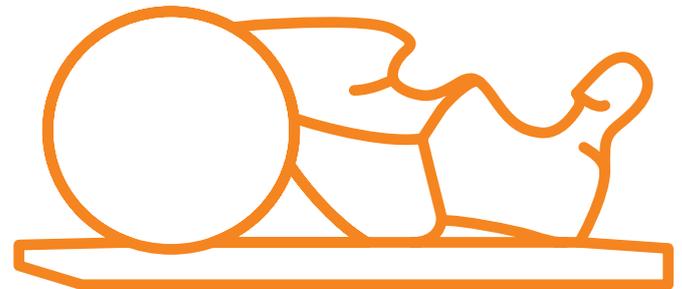
Bronze edition of 1+1, length 940 cm, LH 192b

Goslar Warrior

1973-74

As a young artist Moore had rebelled against the influence of classical Greek sculpture. Later in life, however, a visit to Greece made him reconsider. *Goslar Warrior* makes clear references to the sculpture of Ancient Greece, both in the tragic heroism of the scene and in the warrior's armour. He has a round shield and his head - with its hollow eye sockets and elongated nose - recalls the shape of a Corinthian helmet. Moore named this sculpture after the town of Goslar in Germany that awarded him a prestigious art prize and commissioned a cast of the work for the town.

Bronze edition of 7+1, length 300 cm, LH 641

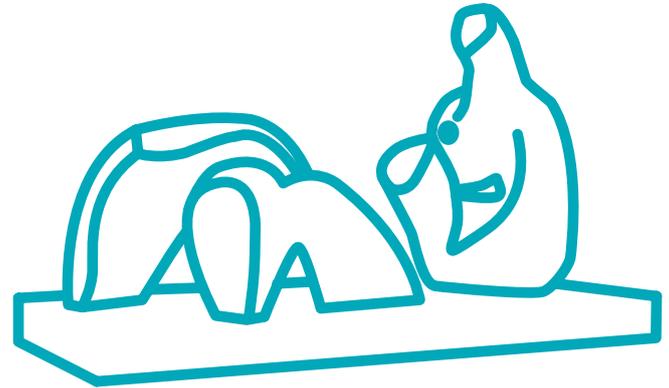
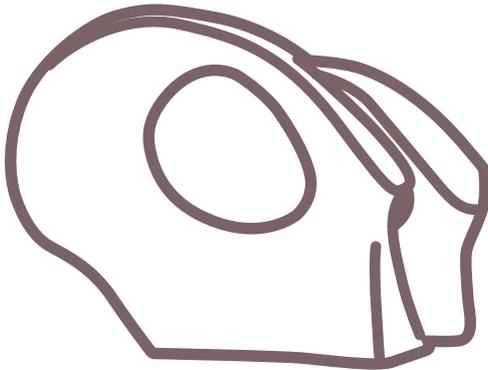


Double Oval

1966

During the 1960s, Moore made a series of increasingly abstract and monumental sculptures. He was at the height of his international fame and a surge of public commissions for diverse settings encouraged him to become more experimental in his approach. He explored a variety of new ideas including multi-part sculptures with forms that repeat or interlock, and so-called 'knife edge' works that feature thin, flat forms with sharp edges. Many of these works were inspired by natural forms. The two forms of *Double Oval* look a bit like bones, but it has also been suggested that the idea for this sculpture came from a pair of scissors half submerged in a bowl of plaster.

Bronze edition of 2+1, length 550 cm, LH 560



Three Piece Reclining Figure: Draped 1975

In the 1930s Moore experimented with breaking the reclining figure into multiple parts. The viewer, he explained, would be able to reconstruct the figure in their mind. Completed when Moore was 77, this sculpture shows him re-engaging with this idea. The figure is made of three separate parts with spaces between them. He described his multi-part figures as being like museum reconstructions of skeletons. He said 'if somebody put them together in the wrong way it would be for me as if somebody put a knee and a foot too close together'.

Bronze edition of 7+1, length 474 cm, LH 655



Family Group

1948-49

Moore began designing *Family Group* in 1934, when the architect Walter Gropius asked him to make a sculpture for a new school. The work was not completed until after the Second World War, when it was installed at Barclay School in Stevenage. It was Moore's first life-sized sculpture to be cast in bronze. In the post-war period, as a surge of rebuilding took hold of Britain, Moore was asked to make numerous public sculptures. He made the human figure central to many of these works to counter the dehumanising effects of war. This sculpture portrays an idealised nuclear family. The two adults mirror one another while the child forms a central knot binding them together and unifying the composition.

Bronze edition of 4+1+1, height 152 cm, LH 269

Upright Motive No.5

1955-56

Between 1955 and 1979 Moore made nine column-like sculptures which he called 'upright motives'. He generated ideas for these sculptures by balancing forms on top of one another and by pressing lines of objects such as stones, bones, bolts and tools into clay. When enlarged, these experiments resulted in sculptures with intriguing nooks and crannies, deep grooves and truncated forms. The final works are reminiscent of North-West American totem poles and prehistoric standing stones, or natural forms like trees or stalagmites.

Bronze edition of 7+1, height 213.5 cm, LH 383

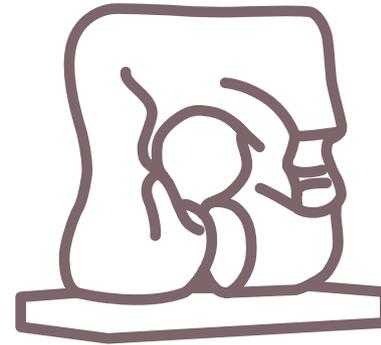


Seated Woman

1958–59 cast 1975

Moore made the model for this work during the 1950s when he was experimenting with compositions featuring female figures seated on benches and steps. In this work, the calm, upright posture of the monumental figure conveys an aura of permanence and stability. Moore later recalled that making his sculptures of seated women reminded him of a childhood experience of rubbing his mother's rheumatic back. In the surface texture and impressions made on the torso, we can almost sense the artist's hands moving the wet plaster of the maquette through his fingers.

Bronze edition of 6+1, height 207 cm, LH 440



Square Form with Cut

1969

Moore made sculptures from a wide range of materials including bronze, lead, stone and wood. This work is one of around thirty made from concrete. Moore began experimenting with concrete in the 1920s when it was becoming popular as a building material and he thought he might be commissioned to make a concrete sculpture for a new building. He was also interested in the different ways concrete could be used to make sculpture. It could be cast in a mould, modelled or carved and it could also be coloured by adding pigments to wet concrete. Moore never made an architectural commission in concrete, but this sculpture – with its simplified, square form and round 'window' on the view beyond – has clear architectural associations.

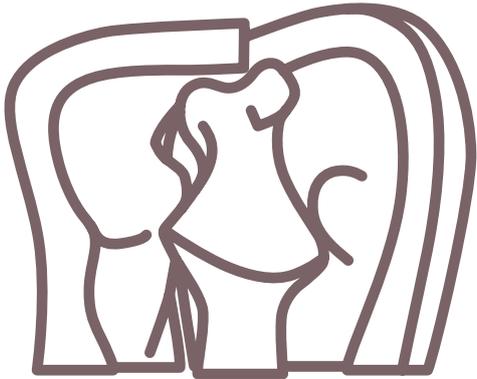
Cast concrete edition of 1+1, length 139.7 cm, LH 598

Large Figure in a Shelter

1985–86

This is Moore's last monumental sculpture. It was developed directly from an earlier work titled *Helmet Head No.6*, made in 1975. Moore made a series of helmet head sculptures, inspired by armour in the Wallace Collection in London which he first saw in the 1920s. For Moore, helmets were powerful forms which evoked feelings of both protection and entrapment through the interplay between internal and external space. When enlarging this work to over 7 m, Moore sliced open the external shell and created an architectural, sheltered space large enough for the viewer to share with the bird-like sculptural figure.

Bronze edition of 1+1, height 762 cm, LH 652c



Text by Sylvia Cox and Hannah Higham
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Unless otherwise stated, all sculptures are in the collection of the Henry Moore Foundation.

You are welcome to take photographs of the sculptures, but please turn off your flash in the studios, Aisled Barn and the gallery.

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