



# Drawings for Sculpture (standing figures)

Henry Moore

---

## Not on display

**Title/Description:** Drawings for Sculpture (standing figures)

**Artist/Maker:** Henry Moore

**Born:** 1940

**Object Type:** Drawing

**Materials:** Chalk, Ink, Paper, Pencil, Watercolour, Wax crayon

**Measurements:** Unframed: (h. 420 x w. 250 x d. 1 mm) Framed: (h. 625 x w. 455 x d. 44 mm)

**Inscription:** signature

**Accession Number:** 92

**Historic Period:** 20th century

**Production Place:** Britain, England, Europe

**Copyright:** © Reproduced by permission of the Henry Moore Foundation

**Credit Line:** Donated by Robert and Lisa Sainsbury, 1973

---

*Drawings for Sculpture (Standing Figures)* explores multiple sculptural forms on a single page. Moore was not working in sculpture at all at this time, as the Second World War had broken out and he could not access materials. Therefore his sculptural output had to remain speculative on paper. These figures do, however, foreshadow later sculptures. The two central figures perhaps resemble two of his *Three Standing Figures* in bronze of 1945, and then in Darley Dale stone in 1947–8. And the image at the centre top may suggest his earlier group of works titled *Composition* from 1931 and 1932.

The white wax crayon that marks out the sculptural forms is suggestive of the plaster of his originals, in its colour and its texture. However, the combination of bright blues, reds and greens is relatively unusual for Moore, even on paper. The materials of the wax crayons and watercolour enabled him to use bright colours in a way that he never did in his sculpture. In bronze he generally confined himself to traditional patinas, ranging from dark brown and deep reddish-brown to the golden unpatinated bronze. Here, the reds and greens emphasise some elements of the form against the blue-and-pink background. But more than depicting shape, the competing colours are emotive. As Moore noted, he used 'colour for its emotional effect, not its decorative or realistic effect'. [1]

Tania Moore, September 2020

[1] Alan Wilkinson, *The Drawings of Henry Moore* (London and Ontario: Tate and the Art Gallery of Ontario, 1977), p.35.

---

## **Exhibitions**

'Henry Moore at Dulwich Picture Gallery', Dulwich Picture Gallery, London, 12/5/2004 - 12/9/2004

---

## **Further Reading**

Steven Hooper (ed.), Robert and Lisa Sainsbury Collection, volume 1 (Norwich: University of East Anglia, 1997)

Ann Garrould, Anita Feldman Bennett and Ian Dejardin, *Henry Moore at Dulwich Picture Gallery* (London: Scala Publishers, 2004)

Tania Moore, *Henry Moore: Friendships and Legacies* (Norwich: Sainsbury Centre, 2020)

---

## **Provenance**

Purchased by Lisa Sainsbury for Robert Sainsbury from the Leicester Galleries in 1941.

Donated to the University of East Anglia in 1973 (Sainsbury Centre).

---