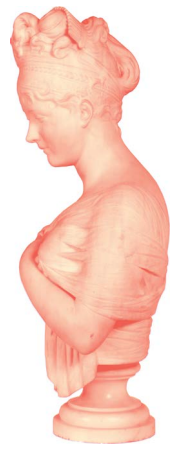


BARBER



HOME

BENNY SEMP

St Ives Scrap Sculptures
Family Workshop

Our collection, your place



Join artist Benny Semp and become a St Ives sculptor! Learn about the materials used by artists Naum Gabo and Barbara Hepworth, then follow our guide on how to make your own sculptures from scrap materials. This activity pack is inspired by the Barber Institute's exhibition 'Cornwall as Crucible'.

Suitable for Key Stage 1 + 2 (Ages 5-11 years)

You will need:

- This step by step guide
- Your collection of recycled materials
- Scissors (check with an adult first)
- Tape
- Thread, wool or string
- Wax Crayons
- Paper
- Pencil

WHO WERE THE ST IVES ARTISTS?

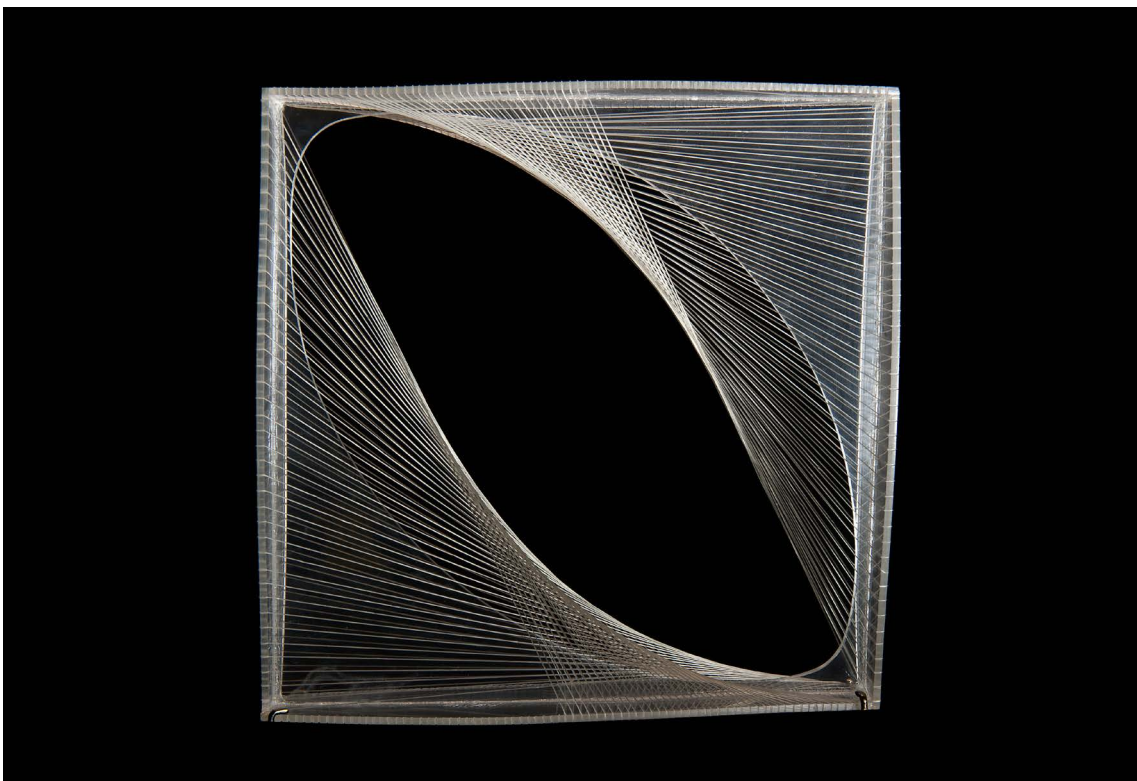
St Ives is a seaside town in Cornwall, South West England, which became home to lots of artists between the 1940s and the 1960s. These artists had their own individual styles and techniques, but their artworks also shared many similarities. We're going to look closely at two St Ives artists, Naum Gabo and Barbara Hepworth.

Naum Gabo was born in Russia in 1890. He went to Germany to study medicine, science and engineering (engineers design and build machines!). Gabo was interested in making art out of materials used to make machines, such as plastic and metal. He lived in Carbis Bay, a village near St Ives, for seven years from 1939.

Barbara Hepworth was born in 1903 and grew up in West Yorkshire. She moved to St Ives in 1939 and lived there for the rest of her life. Her work was inspired by nature and she liked to display her sculptures outside, so that viewers could compare it to the surrounding landscape.

Gabo and Hepworth created lots of abstract artwork. This is art which doesn't look the same as real things, such as people or places, but uses colours, lines and shapes to show ideas.

Both artists used a technique called 'stringing'. This involved using strands of thread or string to create a pattern of lines across their artworks. Can you spot 'stringing' in the artworks below?



Naum Gabo, *Linear Construction in Space No. 1*, 1942/43, Perspex with nylon monofilament. The Work of Naum Gabo © Nina & Graham Williams.



Barbara Hepworth, *Oval Form with Strings*,
1960, Pencil and oil on board.
Barbara Hepworth © Bowness
Research and Cultural Collections, University of Birmingham

EXPLORING MATERIALS

Exploring different materials and finding out what they can be used for can be very important to artists. Let's have a look at the materials Gabo and Hepworth used.

Gabo loved creating art with the new materials being invented by scientists at the time. To make *Linear Construction in Space No. 1* (see image on page 4), he used a type of plastic called Perspex. This material is hard and transparent like glass, but much lighter and stronger. A lot of heat is needed to shape glass, but Perspex can be cut and shaped easily with hand tools. It appears delicate, but

is strong enough that string can be wrapped tightly around it.

Hepworth wanted her sculptures to look like they had been formed by the landscape and the weather. *Ancestor I*, 1970, is a sculpture (see image below) with a rough, bumpy surface. Hepworth created this effect by chipping away at a soft material called plaster, a technique known as 'textural calligraphy'. This sculpture is currently on the University of Birmingham campus.

Hepworth then cast this plaster in bronze, a hard, heavy material which makes the sculpture appear monumental and strong.



[Click here to see close up photos of *Ancestor I*, 1970.](#)

While the materials Gabo and Hepworth used were hard to come by in a Cornish village during the 1940s, nowadays lots of different materials are easily available to us. You probably have plenty of them in your home that are likely to be thrown away.

Let's rescue some of these scrap materials and use them to make Cornish-inspired artworks!

Below, we'll show you how to make three sculptures.

Like Gabo, we're only using transparent plastics, but you can also use other plastics and card.

Follow the step by step guidelines below to make...

1. An abstract sculpture
2. A stringed artwork like *Linear Construction in Space No. 1*.
3. A textured sculpture inspired by *Ancestor I*.

Barbara Hepworth, *Ancestor I*, 1970, bronze.
Barbara Hepworth © Bowness. On loan to the University of Birmingham from the Trustees of the Hepworth Estate.

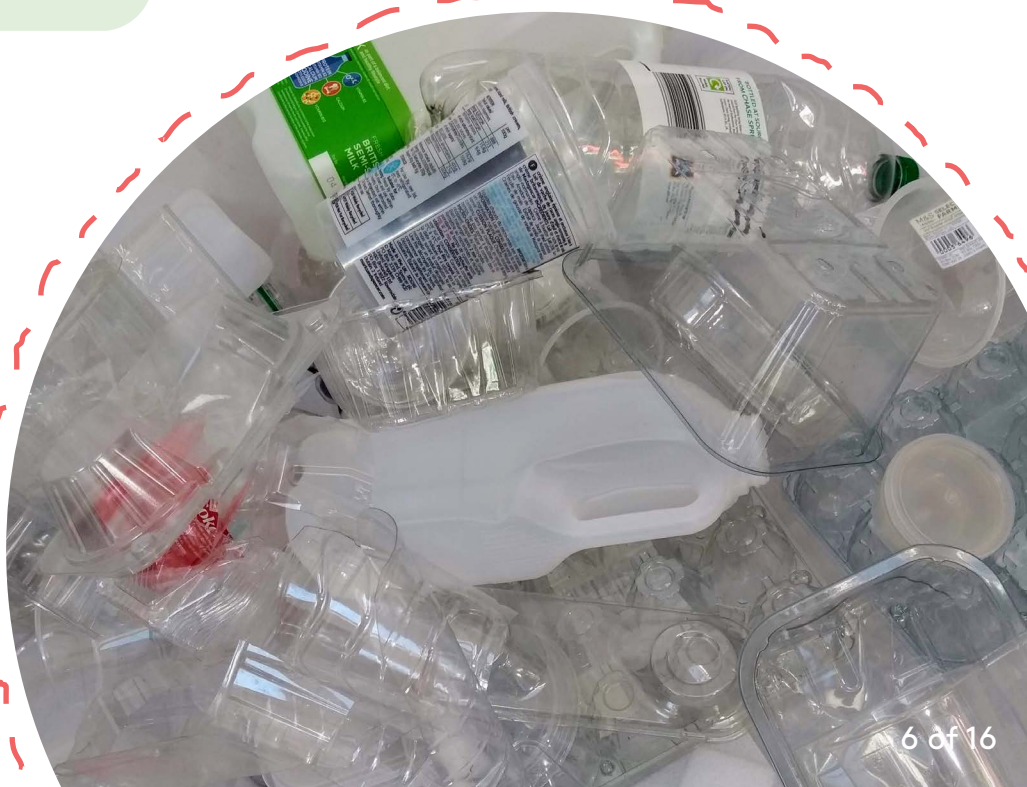
This activity requires the help of an adult. Make sure that everything you touch is clean and there are no sharp edges.

Have a look for some different types of materials in your recycling. These could be plastic, cardboard food and drinks packaging, or anything else you can find.

From your own recycling can you find:

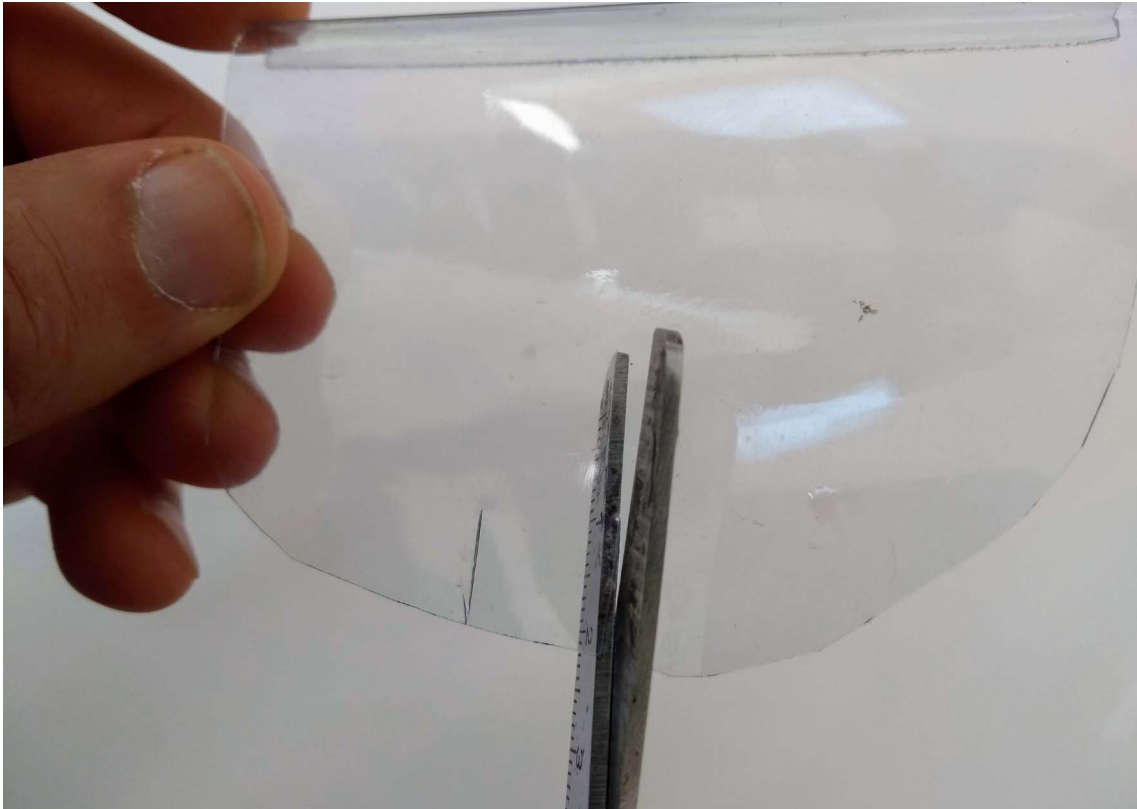
- Something smooth and something bumpy?
- Something bendy and something stiff?
- Something shiny and something dull?
- Something transparent and something opaque (you can't see through)?

Here are some scrap materials from Benny's recycling pile.

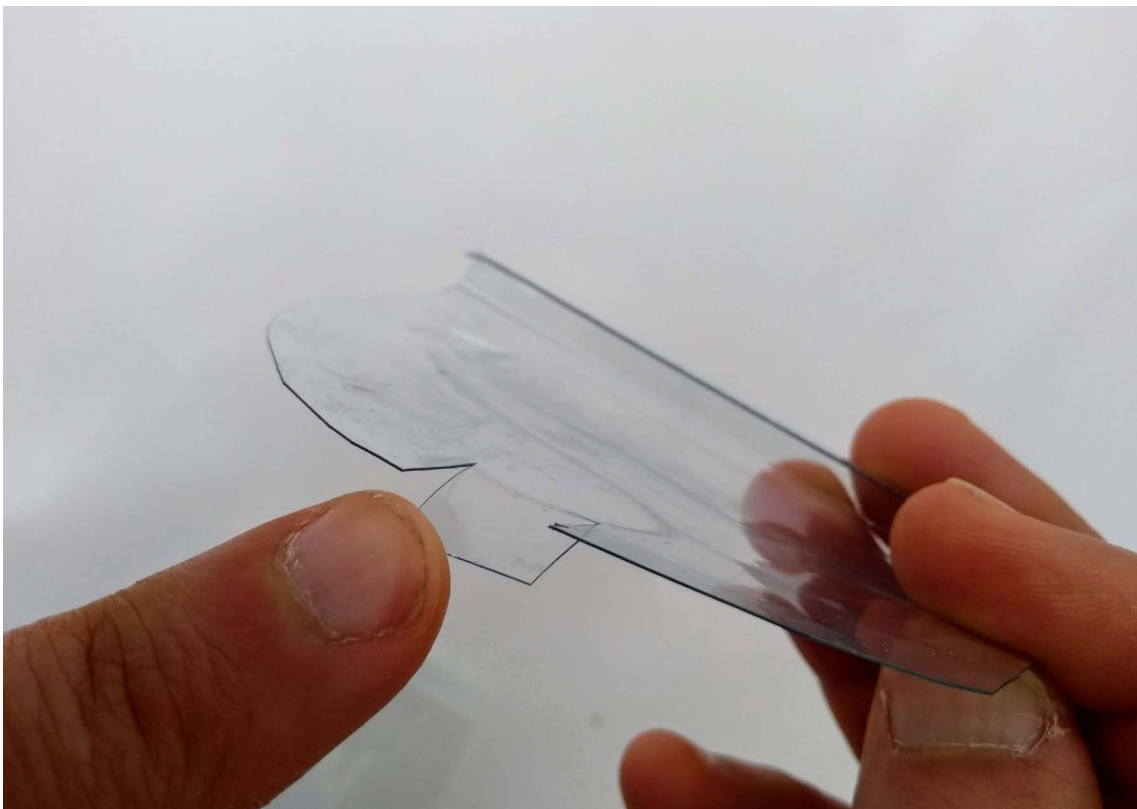


1. AN ABSTRACT SCULPTURE

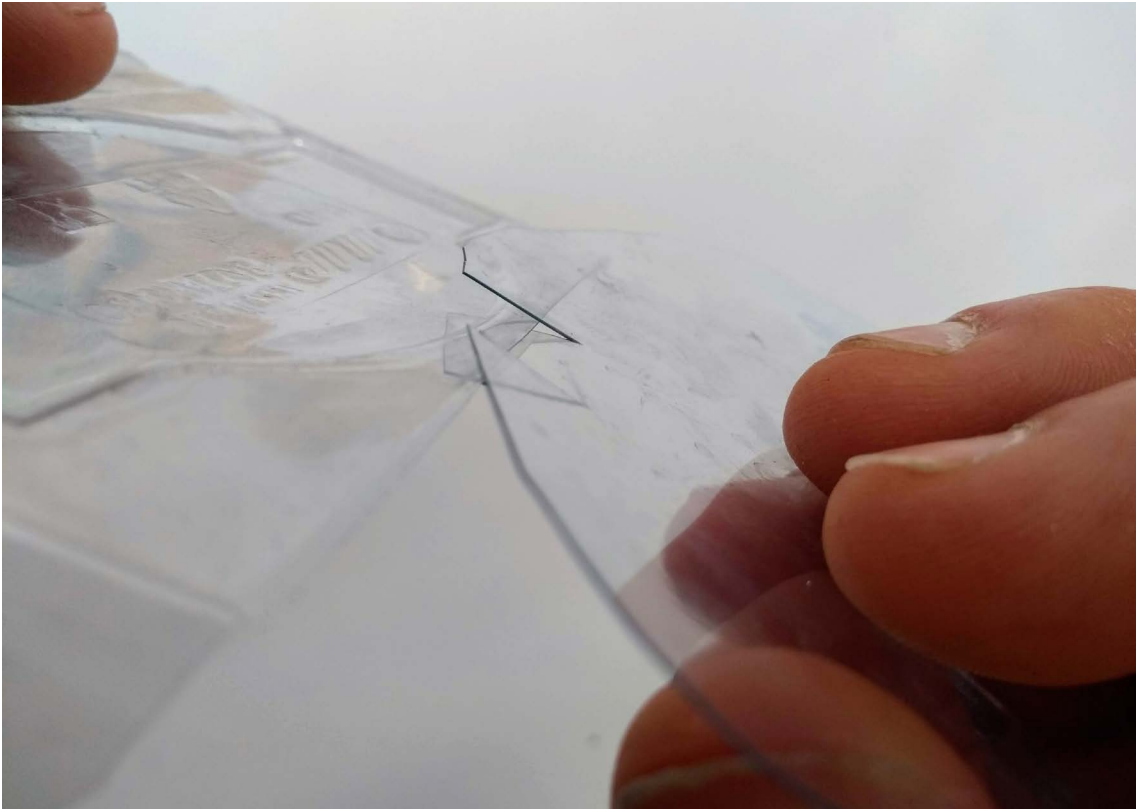
1. Cut shapes out of your plastics.



2. Cut slots in each shape.



3. Using the slots, fit the shapes together in different combinations.

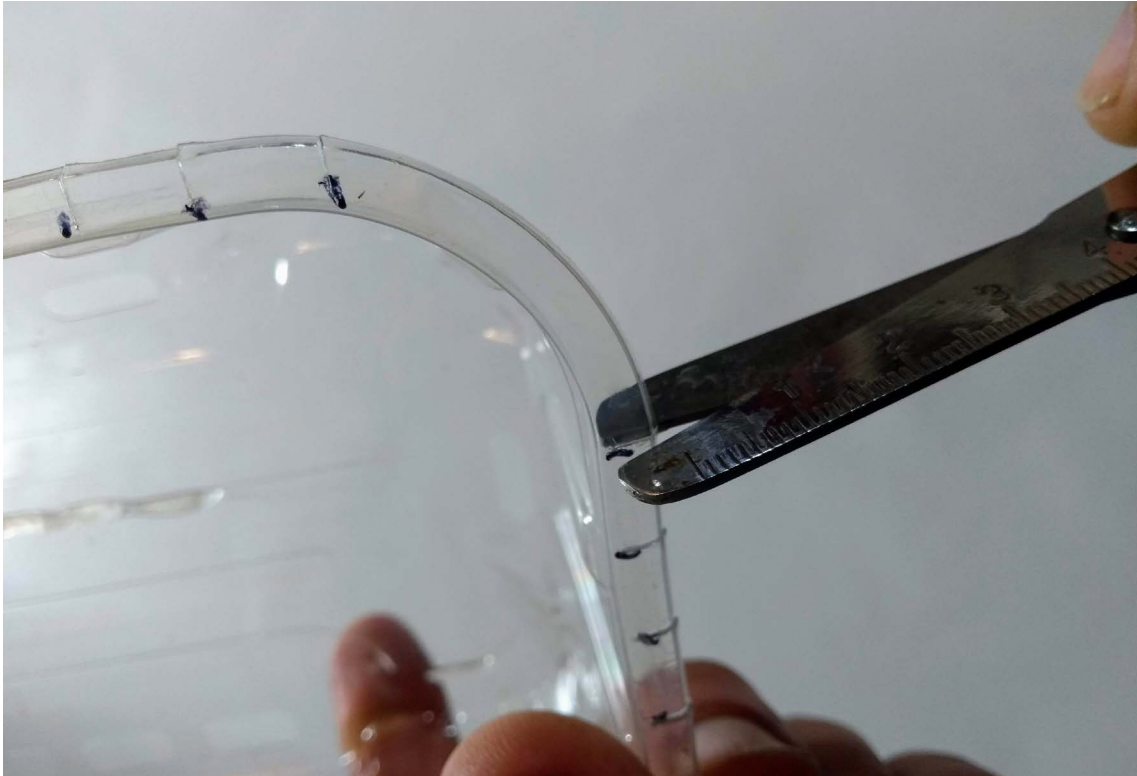


4. Secure the pieces with tape.

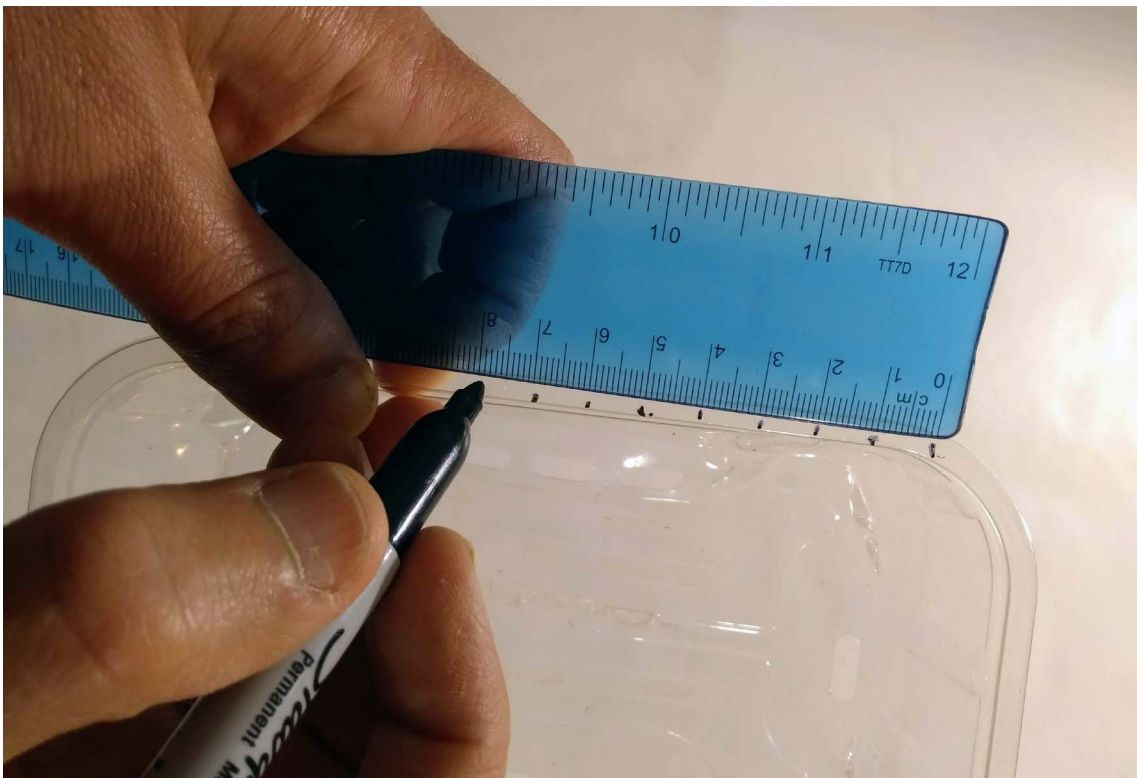


2. A STRINGED ARTWORK LIKE *LINEAR CONSTRUCTION IN SPACE NO. 1*.

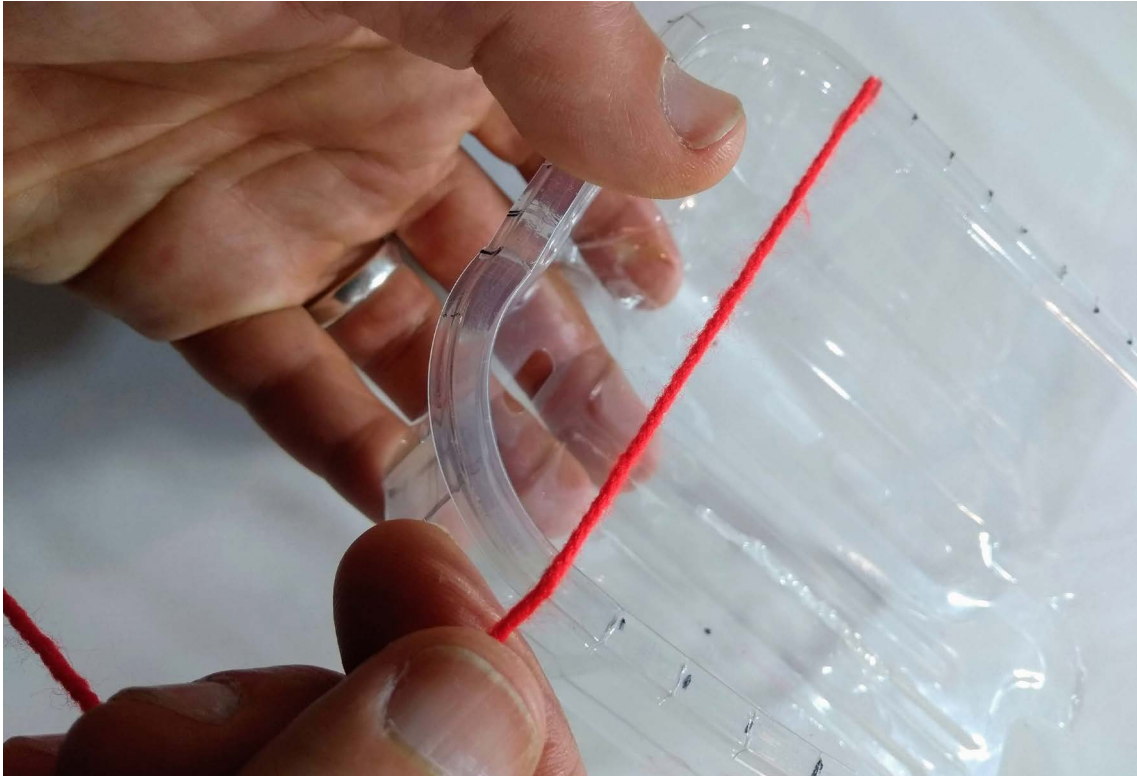
5. Cut slots around the edge of a piece of packing with an open top, such as a fruit tray. Cut through the entire rim of the container avoiding the sides.



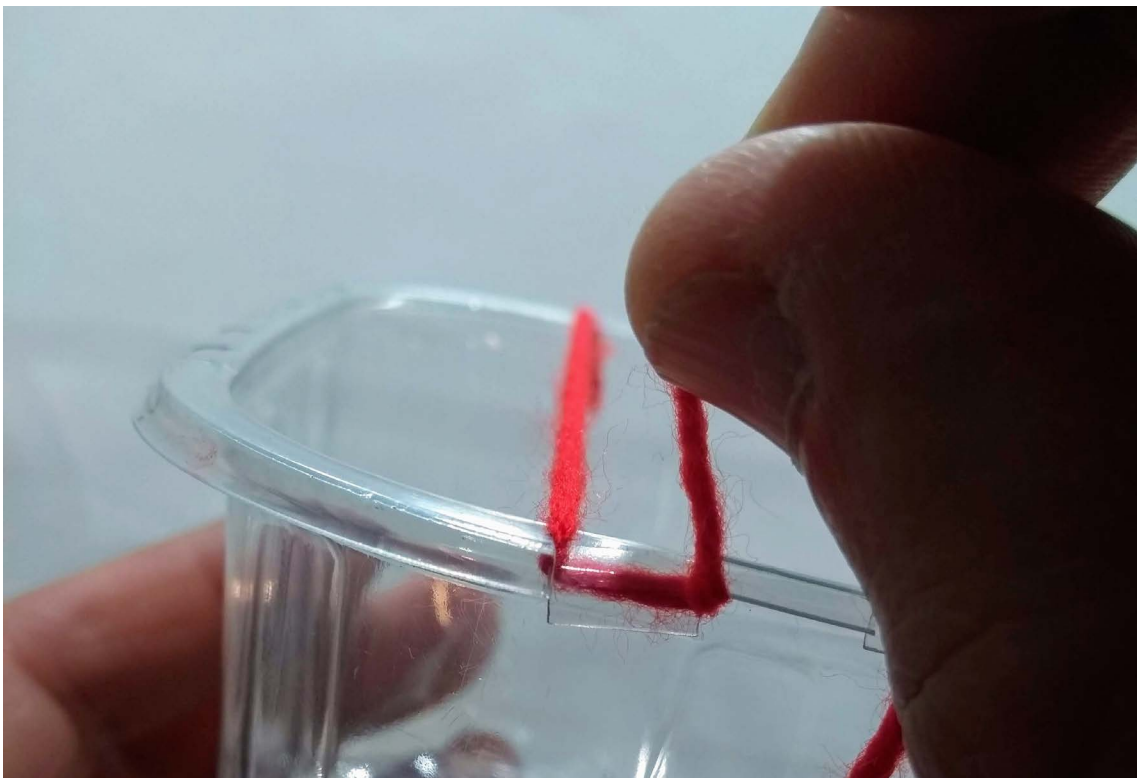
If you want to cut your slots evenly, use a ruler to measure 1cm spaces, marking them with a permanent marker.



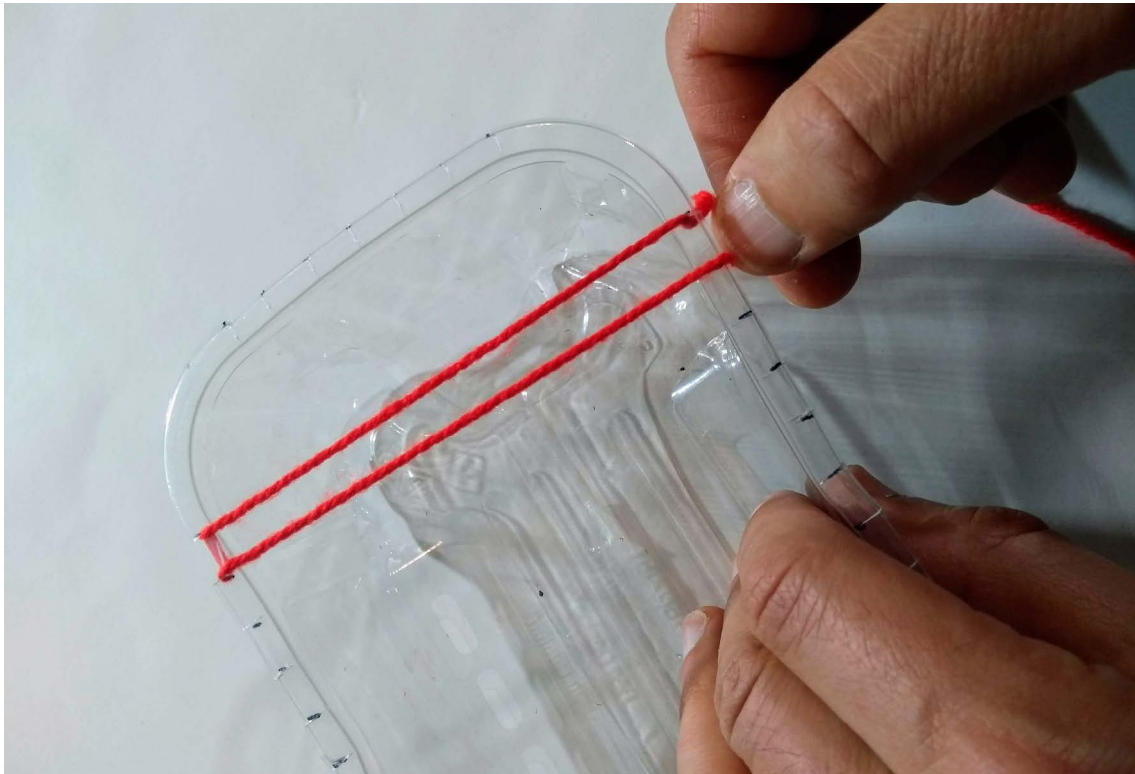
8. Pull the string across the tray and hook the thread under the slot on the opposite side.



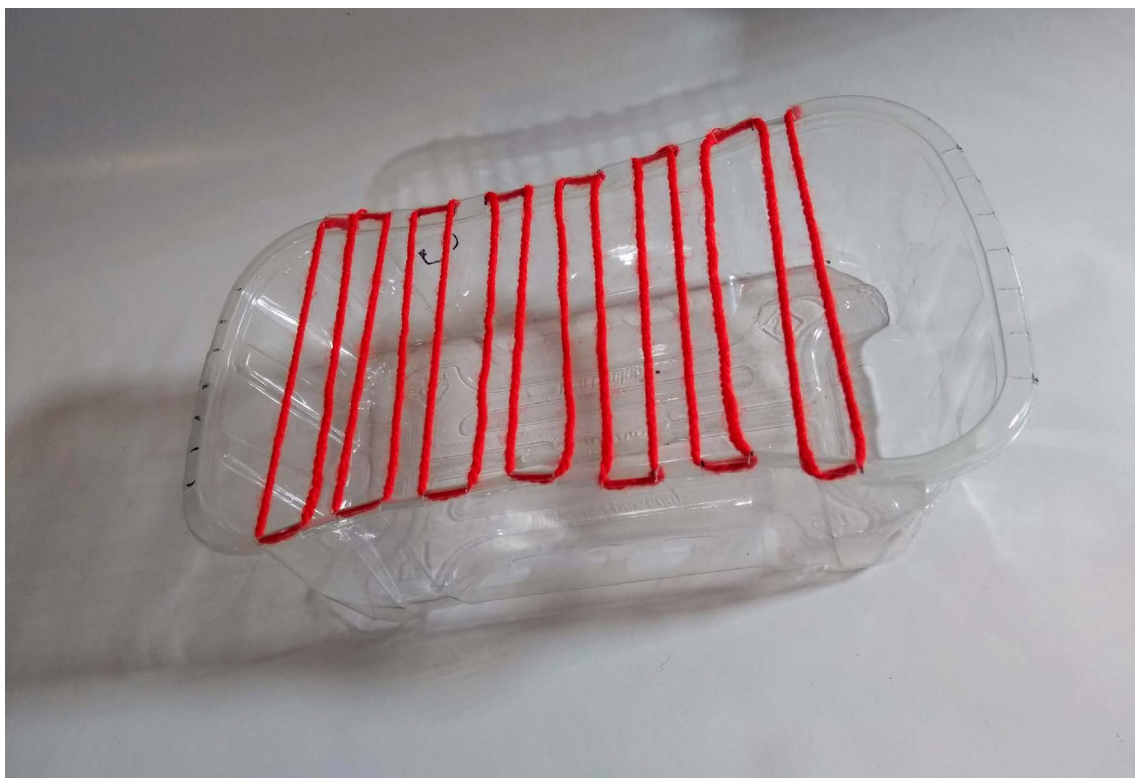
9. Thread the string under the next slot along the rim of your box.



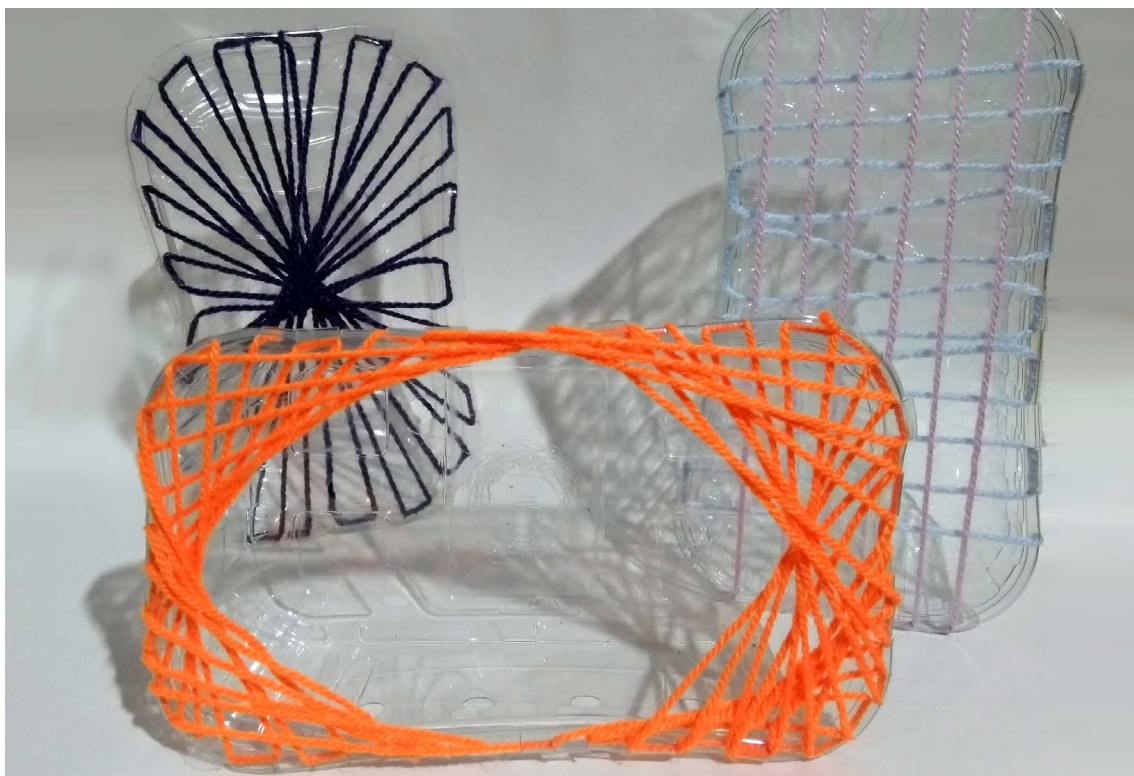
10. Pull the string back across the tray.



11. Repeats steps 7 to 10 until the pattern covers the top of the tray. Tip: You can adjust the tension of the string as you weave. Don't worry if you make a mistake, just unthread your tray and start again.



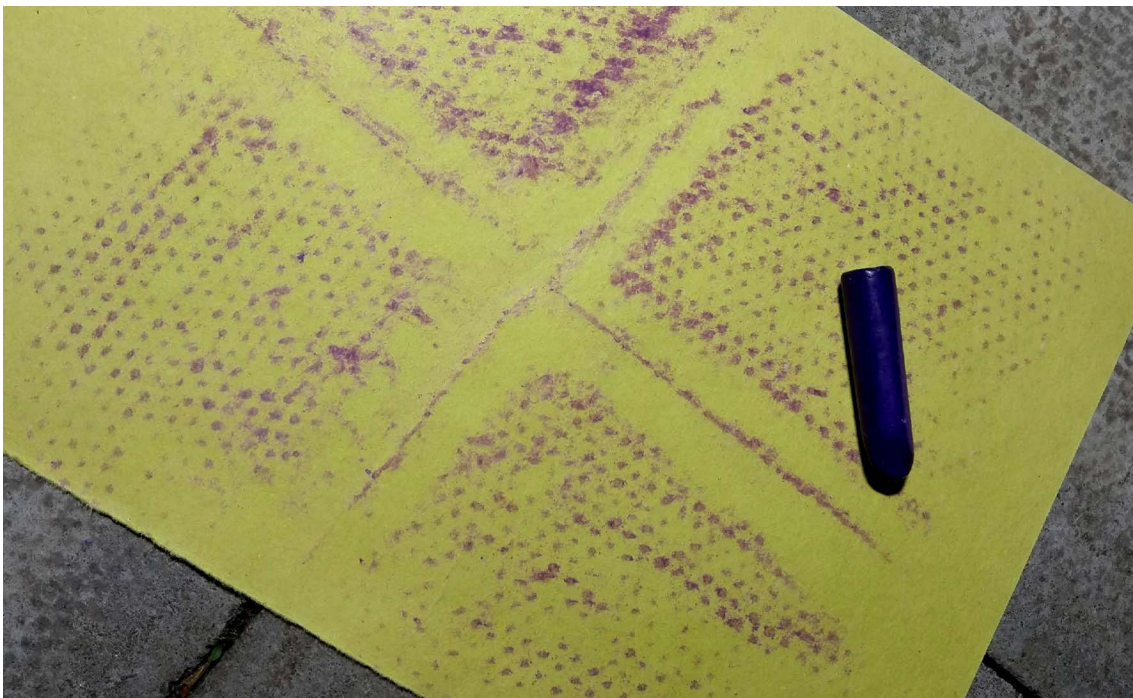
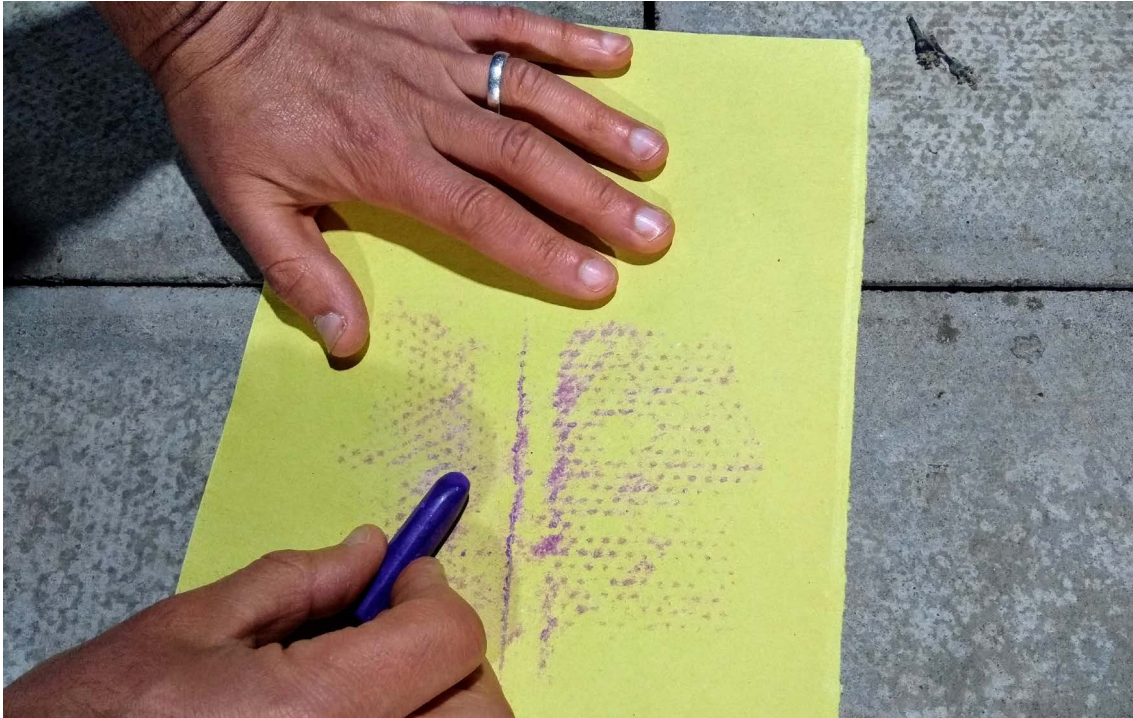
12. Why don't you now have a go at building up complex webs?
Try layering string in different directions or using different
coloured thread!



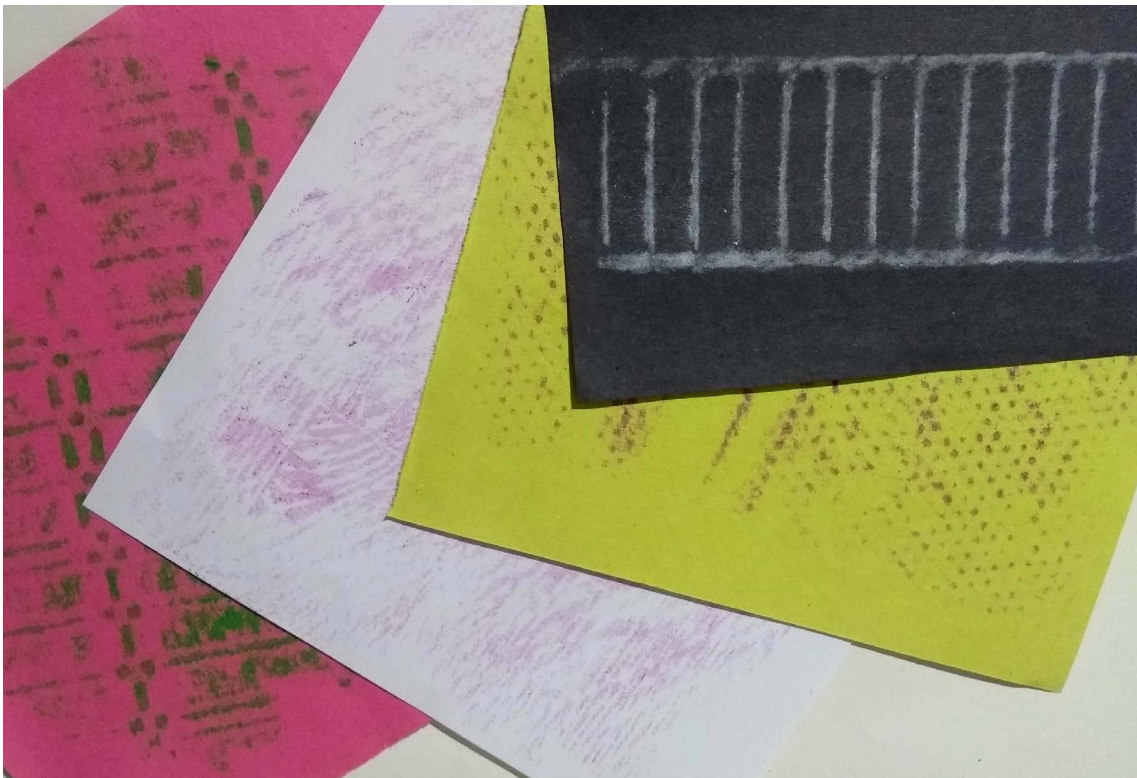
3. A TEXTURED SCULPTURE, INSPIRED BY ANCESTOR I.

13. Put a sheet of paper over a rough, hard surface. This could be a paving stone, wooden board, wall or a tree trunk.

Rub a wax crayon over the paper. The texture of your surface should start to show on the paper. Tip: To maximise the amount of pattern you pick up, strip the wrapper off the crayon and use it on its side.



14. Try using different types of paper. Coloured, thicker or rougher paper create lots of different effects.



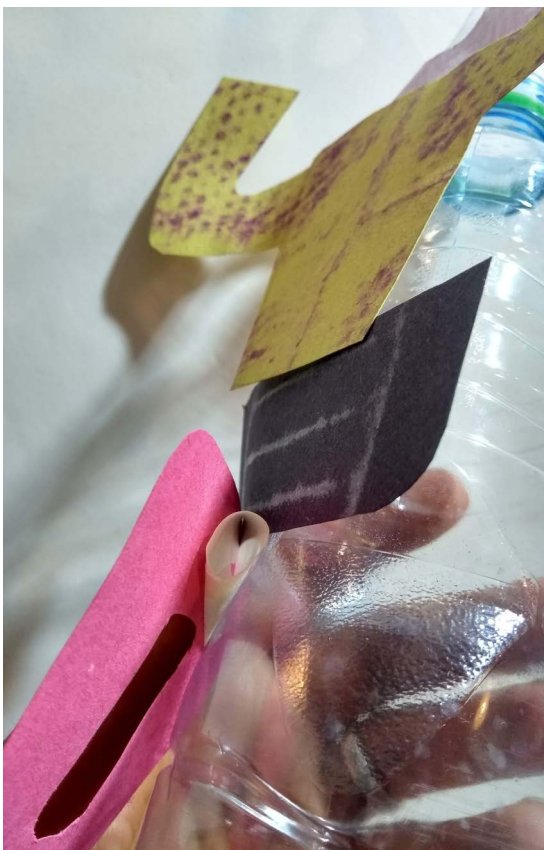
15. Once you've got some rubbings, draw your standing sculpture design. Have a look at Barbara Hepworth's work for inspiration.



16. Draw the shapes in your design onto your rubbings and cut them out.



17. Apply tape to the back of the shapes and stick them onto a bottle or cardboard tube.



18. Why not make a sculpture exhibition with all your St Ives scrap sculptures? If you have a garden, you could display them outside like Hepworth did. If not, find a nice spot in your home and arrange your sculptures together.

Invite your household to an exhibition opening and tell them all about your amazing Cornish-inspired artworks!



Thank you for joining us for Barber Home.

Look out for more family activities on our social media and website. Share your sculpture exhibitions with us at #BarberHome2020