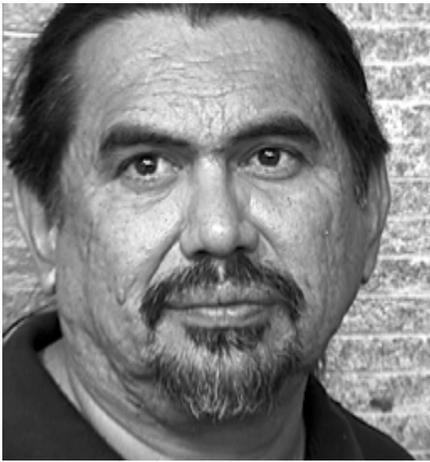


## The Artist



### Jesús Moroles

then his work has been included in over 100 solo shows, many of them landmark museum exhibitions. His most visible work, "Lapstrake," is a 64 ton, 22 foot tall sculpture for the E.F. Hutton, CBS Plaza in New York City, facing MOMA.

Mr. Moroles lectures extensively, and his work has been the subject of countless articles in ArtNews, Arts, Artforum, Artspace, Newsweek, The New York Times and Time, in addition to several books.

He has served on boards of trustees for the International Sculpture Center in Washington, D. C. and the National Museum of Art at the Smithsonian. Mr. Moroles also owns a Cultural Center in Cerrillos, New Mexico and at various times has artists in residence there, from all over the world. At the present time he continues to work at his studio in Rockport, Texas.

Technical school training and commercial art courses inspired Mr. Moroles to study art in college. After four years in the United States Air Force, he concentrated on woodworking, math, drafting, and electronics at North Texas State University. As a college art student, Moroles studied with Luis Jimenez and later spent a year as an apprentice in Jimenez's studio.

Jesús Moroles, award-winning master sculptor, began his long-term commitment, to create a studio facility unequaled in the country for large-scale sculpture after returning from a year studying in Carrara, Italy in 1981. Since

# Amazing Art Adventures

## Episode 5 Texture

### Program Overview

Program discusses texture theory along with showing different types of textures.

**The artist talks about texture along with showing the different types of textures in his granite sculptures.** He demonstrates and explains how hard it is to work in granite and his use of granite diamond saws and drills. Mr. Moroles talks about how line, texture, form, and shape are all involved in his sculptures. He mentions that a good sculpture makes you want to walk around it. His father was a big influence on him as well as his art teachers. The sculptor shows us how the granite is either left rough or buffed to a smooth finish and how the color comes out of the granite with buffing. With so many ideas and things he wants to do he feels burdened with not enough time to get it all done.

**A trip to the Montréal Museum of Fine Arts in Canada** this part includes the artists: Nicolas de Largillierre, Sir John Everett Millais, Paul Delaroche, and Cornelius Krieghoff.

### Montréal Museum of Fine Arts

The Montréal Museum of Fine Arts is the oldest museum in Canada. Its forerunner, the Art Association of Montreal, was founded by a group of approximately eighty art collectors in April 1860 for the purpose of establishing an art gallery, presenting exhibitions, offering drawing classes and setting up a reading room.



Founded in 1860, the Montréal Museum of Fine Arts has assembled one of North America's finest encyclopedic collections, totaling over 30,000 objects. The Museum's long-standing dedication to acquiring works by Canadian artists has resulted in an exceptional collection of Canadian art. Through the decorative arts, painting and sculpture, visitors can trace the course of Canadian history, from the struggling seventeenth-century colony of New France to the present day.

Montréal Museum of Fine Arts  
Case postale 3000  
succursale H  
Montréal (Quebec) Canada 113G 2T9  
Telephone: (514) 285-1600  
Information: (514) 285-2000  
Fax: (514) 844-6042  
www.mmfa.qc.ca



## VOCABULARY

### ACTUAL TEXTURE

BUFF

COLOR

CONTRAST

DRILLS

FORM

GRANITE

LINE

MARBLE

POLISH

ROUGH

SHAPE

### SIMULATED TEXTURES

SMOOTH

SURFACE

TEAR GRANITE

TEXTURE

Glossary of vocabulary definitions  
in back of this resource guide.

**Teaching Idea** Create a project in which the art is also a music instrument. The art must include texture.

### ELEMENTS AND PRINCIPLES COVERED

Elements	Principles
texture	contrast
shape	
form	
line	
color	

### MEDIUMS USED

granite

### MATERIALS & TOOLS

granite diamond saws

wedges

cranes

drills

buffers

diamond grinder

## SCULPTURE LESSON PLAN WITH TEXTURE

### Materials Needed

different size pieces of Styrofoam

washable white glue

water

paper cups

sand

fettling knives or knives

matte knives

latex or acrylic paints

large plastic sheets

# 2 pencil

eraser

white drawing paper

popsicle sticks

toothpicks

water putty or spackling type

compound that hardens

water base varnish gloss or satin

paint brushes large and small

colored pencils

hack saws

(1) The instructor will demonstrate how to make a sculpture out of the above materials.

(2) Students could study and research sculptures:

With the artists: Luis Jiménez, Michelangelo, and Henry Moore.

The cultures: Chinese, Greek, Maya, and Egyptian

The following web sites for:

Jesús Moroles: <http://www.moroles.com>

<http://www.google.com>

<http://www.LewAllenArt.com>

(3) The students after seeing the video, project demonstration, and researching the above information will need to do several thumbnail sketches of the sculpture piece that they are going to make. (See Illustration 5-1) Now the student and instructor will select the best sketch for the project. The size of the project is up to the instructor.

(4) Now the student will start cutting out their Styrofoam shapes a section at a time and can use either white glue, toothpicks, or popsicle sticks to attach the sculpture pieces to each other.

(5) After the piece is completely attached and dry you will need to set it on a plastic sheet, since the sand, glue, and painting will be very messy. Mix up the glue in a cup with water so it will be more applicable on the Styrofoam. Then apply the glue mixture with a brush, then before the glue is dry sprinkle on the sand. If you want a smooth or polished area on your sculpture you can use spackling or putty that dries hard.

(6) At this point you will need to color in your sketch with colored pencils, so you will know what colors to use on your project. After the color or colors have been chosen and the sculpture is dry you can paint your piece with either latex or acrylic paints, which will be one part paint and three parts water. Letting the paint run down will give it more of a stone appearance. You can use water based varnish either gloss or satin for the smooth areas.

**Teaching Idea** After completing a drawing, place the drawing over a rough texture and use dark color graphite or charcoal to emboss a texture on the image. Another method is to use a sponge or newspaper dipped in black or dark paint to daub on a texture over the image.

## THE NATIONAL STANDARDS OF CORE ABILITIES COVERED IN THE VIDEO

#1 through #7

# Amazing Art Adventures

## LESSON PLAN WITH TEXTURE ILLUSTRATIONS

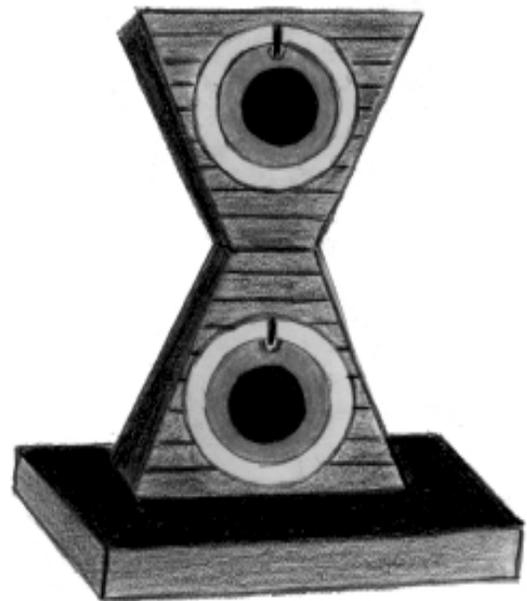
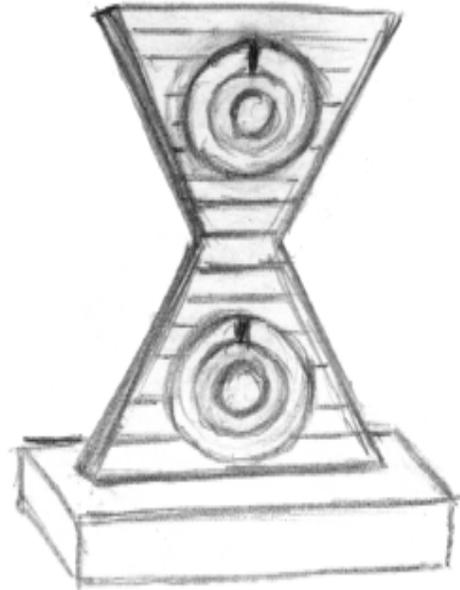
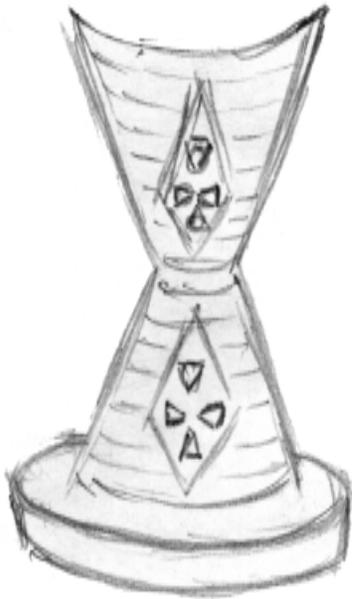


Illustration 5-1 Thumbnail Sketches



