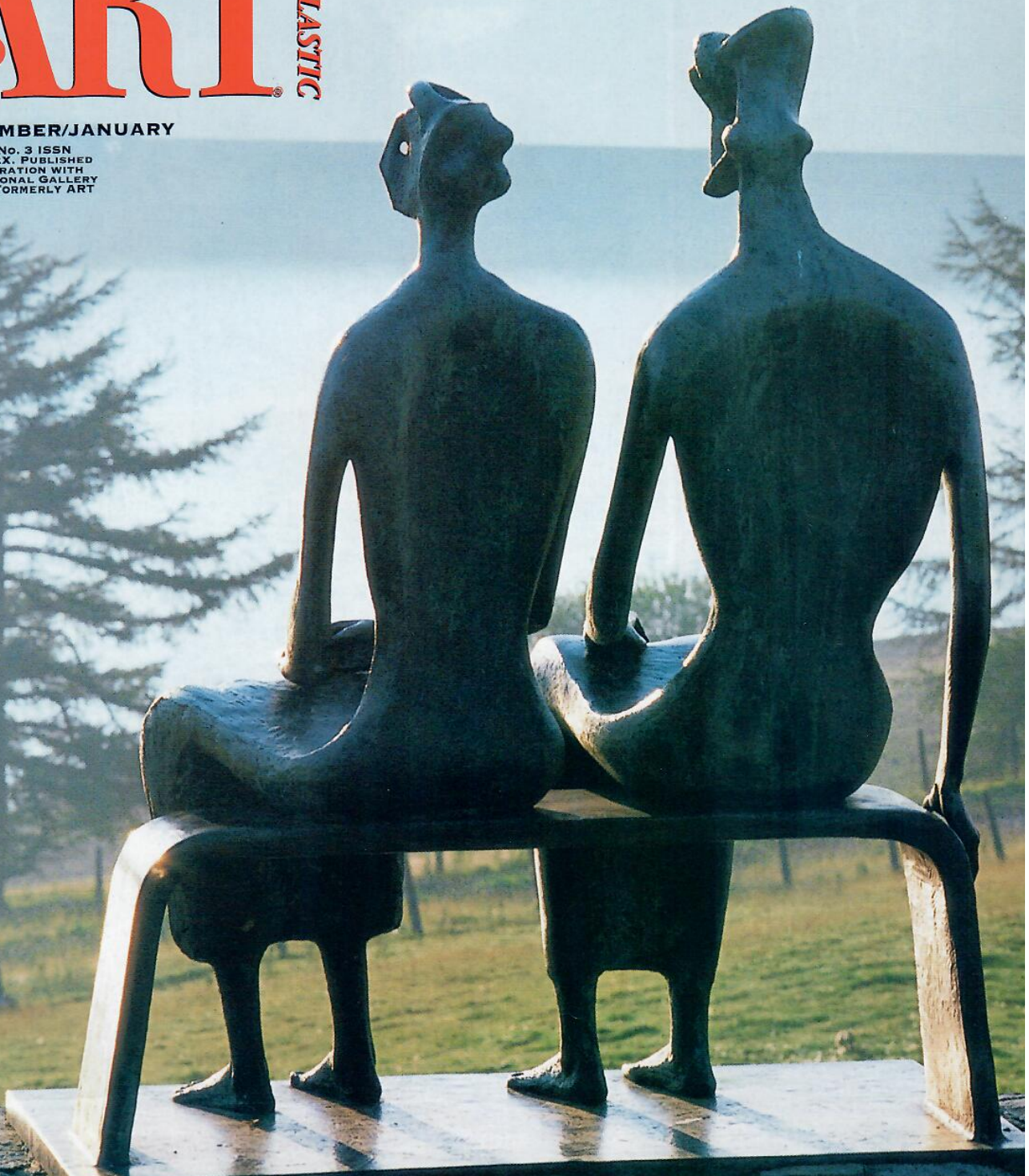


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HENRY MOORE

WORKING WITH VOLUME

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 SCHOLASTIC



HENRY MOORE (1898-1986). *KING AND QUEEN*, 1952-53. 64 1/2" HIGH. BRONZE, EDITION OF 5. Photo © Sir Geoffrey Shakerley.

SCHOLASTIC
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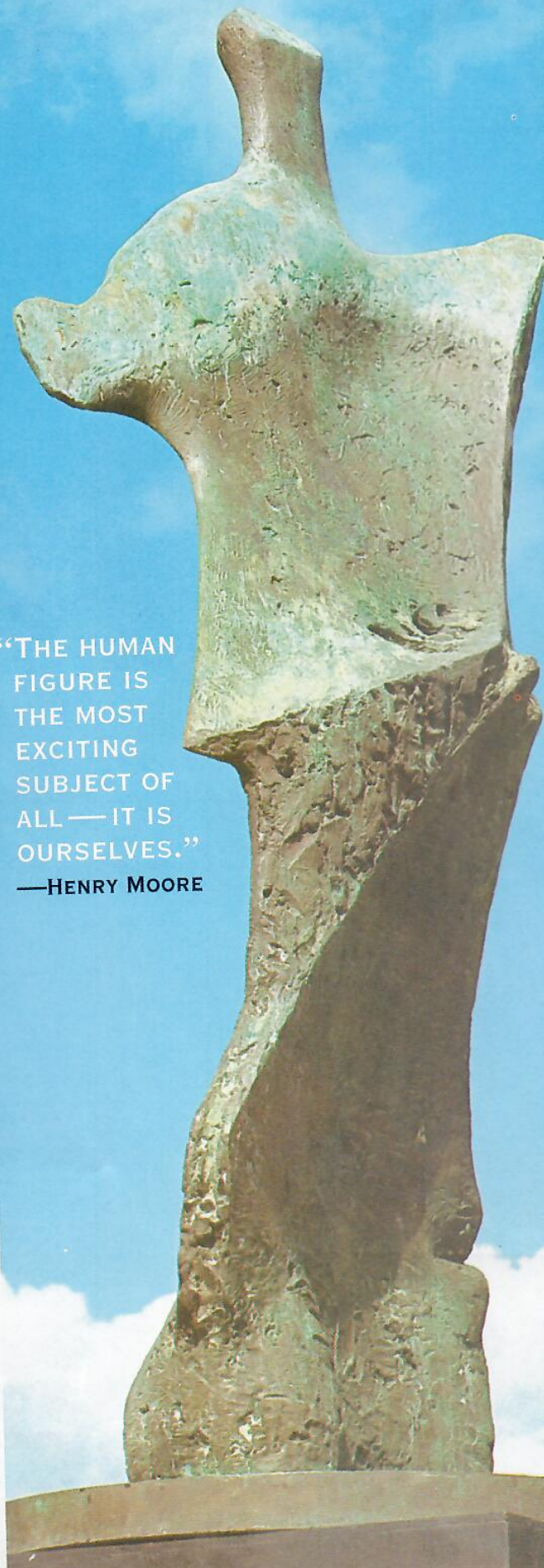
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“THE HUMAN FIGURE IS THE MOST EXCITING SUBJECT OF ALL — IT IS OURSELVES.”
—HENRY MOORE



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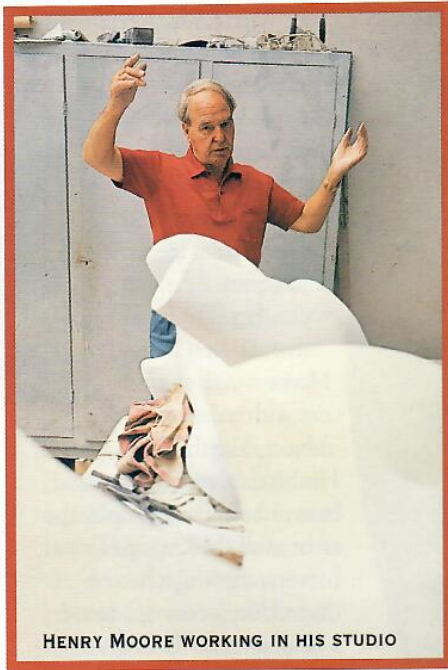
Do any of these strange-looking figures created by 20th-century artist Henry Moore look familiar? It's possible you may even pass by one of them every day without being aware of it. Moore's huge public sculptures stand on street corners, in parks, in front of museums, theaters, banks, and corporate headquarters all over the world. They are large and are usually set outdoors. And even when they look completely abstract, they are always based on the human figure.

Moore wasn't always a world-famous artist. He was born in 1898 to a poor family in a small, coal-mining town in the north of England. His father was a miner and his mother raised their eight children. Moore said, "She worked from morning till night. To be a sculptor you have to have that same sort of energy."

Standing Figure: *Knife Edge*, 1961. 64" high. Bronze, edition of 7.

HENRY MOORE

FIGURE SCULPTOR

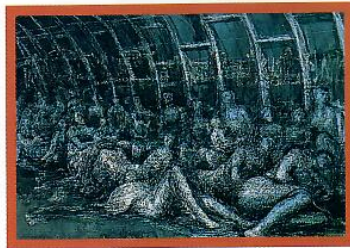


IAN BERRY, MAGNUM

HENRY MOORE WORKING IN HIS STUDIO

After graduating from high school, Moore trained to be a teacher, served in World War I (1914-18), then went to art school in London. He traveled, read, and visited museums all over Europe “to learn about all the sculptures that had ever been made in the world.” The famous Mexican figure of chacmool was very

important to the artist (see page 10). It gave him the idea for the “reclining figure,” a major theme in nearly all his work. During the 1930s, Moore’s work got little recognition, so he taught in order to support himself and his family. The early years of World War II (1939-45) were hard for everyone in England, including Moore. He had no job, he couldn’t get



“ONE NIGHT RETURNING HOME ON THE UNDERGROUND I LOOKED OUT AS WE PULLED INTO THE STATION AND SAW HUNDREDS OF ‘RECLINING FIGURES’ STRETCHED ALONG THE PLATFORM.”

—HENRY MOORE

Tube Shelterers, 1941. Chalk, pen, watercolor.
Tate Gallery, London. Photo, Art Resource.

materials to work, and his London studio was destroyed by an enemy bomb. During bombing raids, the British people took shelter down in the subways. Moore did too, and while he was down there he did a series of sketches (below and on page 4). These “shelter drawings” captured English heroism during the war; they became very popular. By the time the war ended, Moore was a well-known artist. He visited the U.S. and began getting commissions for large outdoor monuments like *King and Queen* (cover), and the angular, linear, insect-like standing figure shown on the right. But mainly he created his “reclining figures” in all sizes, locations, and materials.

Moore’s works, many of which appear to have grown out of the landscape itself, have a primitive quality. Their mysterious forms resemble shapes created by centuries of wind and rain.

By the 1950s, Henry Moore had become one of the best-known sculptors in the world. After a career of more than 60 years, Moore died in 1986 at the age of 88.



Standing Figure, 1950.
86 1/2' high.
Bronze
Photo ©
Sir Geoffrey Shakerley.

INSIDE THE

HELMET HEAD IS A PERFECT EXAMPLE OF HENRY MOORE'S UNIQUE CONCEPT OF "ENCLOSED SPACE."

Helmet Head No. 2
1950. 13 1/2" Lead.



“HEADS ARE THE

Even a great artist like Henry Moore wasn't always certain what to do for his next sculpture. When the artist felt as though he needed fresh ideas, he would draw for two or three weeks. He said, "Drawing from life enlarges my vocabulary."

Sometimes Moore would start out with a definite subject, like the human head. His heads were not portraits, but symbols. For example, the artist said, "In *King and Queen* (cover), the king's head is shaped like a crown, a beard, and an animal. The figure combines human royalty with a savage, primitive quality."

The Helmets (shown here) bring many images to mind—shining metal helmets, African masks, or insects with eyes on stalks. Moore also "opened up" his forms so the space enclosed became a vital part of the sculpture. The simple, curved shapes of these *Helmets* surround a variety of complex



Five Interiors for Helmets.

E H E L M E T

MOST EXPRESSIVE PART OF A HUMAN BEING.”—HENRY MOORE

interior shapes, just as the human skull holds a brain capable of the most complicated thoughts.

Before the artist started a sculpture, he always made a number of working models. Using the best one as a guide, Moore decided to make his sculpture *Helmet Head* (left) out of lead. “I found it too costly to have all my metal

sculptures cast into bronze. So I used lead and did this one myself. Lead has a lower melting point than bronze and I used ordinary cooking pans and the kitchen stove to melt it.* The first time I did this, my wife was quite upset. I ruined all her saucepans. The lead was so heavy it bent the handles and warped the pans. Later, she hid a set of pans for cooking.”

He made a plaster mold that could withstand the heat of the molten lead. Over this shape, he modeled

*Lead is a dangerous material. Do not try this experiment yourself!

the helmet in a half-inch-thick layer of wax. He then covered the wax with an outer mold. “I baked the whole thing in a kiln. The wax melted and I poured molten lead into the empty space. So I produced a lead replica of

the original modeled wax. . . . I did the same with the interior form (below). But when the two parts hardened, the outside didn't fit over the inside. I spent

days carving, filing, sanding, and polishing. The surface had a burnish you can only get with lead.”

Moore went on to do many variations on this theme like the *Helmet* below.

The Helmet, 11 1/2'
1939-40. Bronze,
edition of 2.



MOORE
SCULPTED A
VARIETY OF
DIFFERENT
SHAPES TO FIT
INSIDE HIS
HELMETS.

1950. Lead. The Henry Moore Foundation.



◀ Moore created his first reclining figures during the 1920s. Carved out of stone, the figure on the left is realistic but highly simplified. It has the strong, solid shape and rough texture of the ancient Mexican sculptures (page 10) that Moore admired.

Reclining Woman 1929.
Brown stone. 25" long.



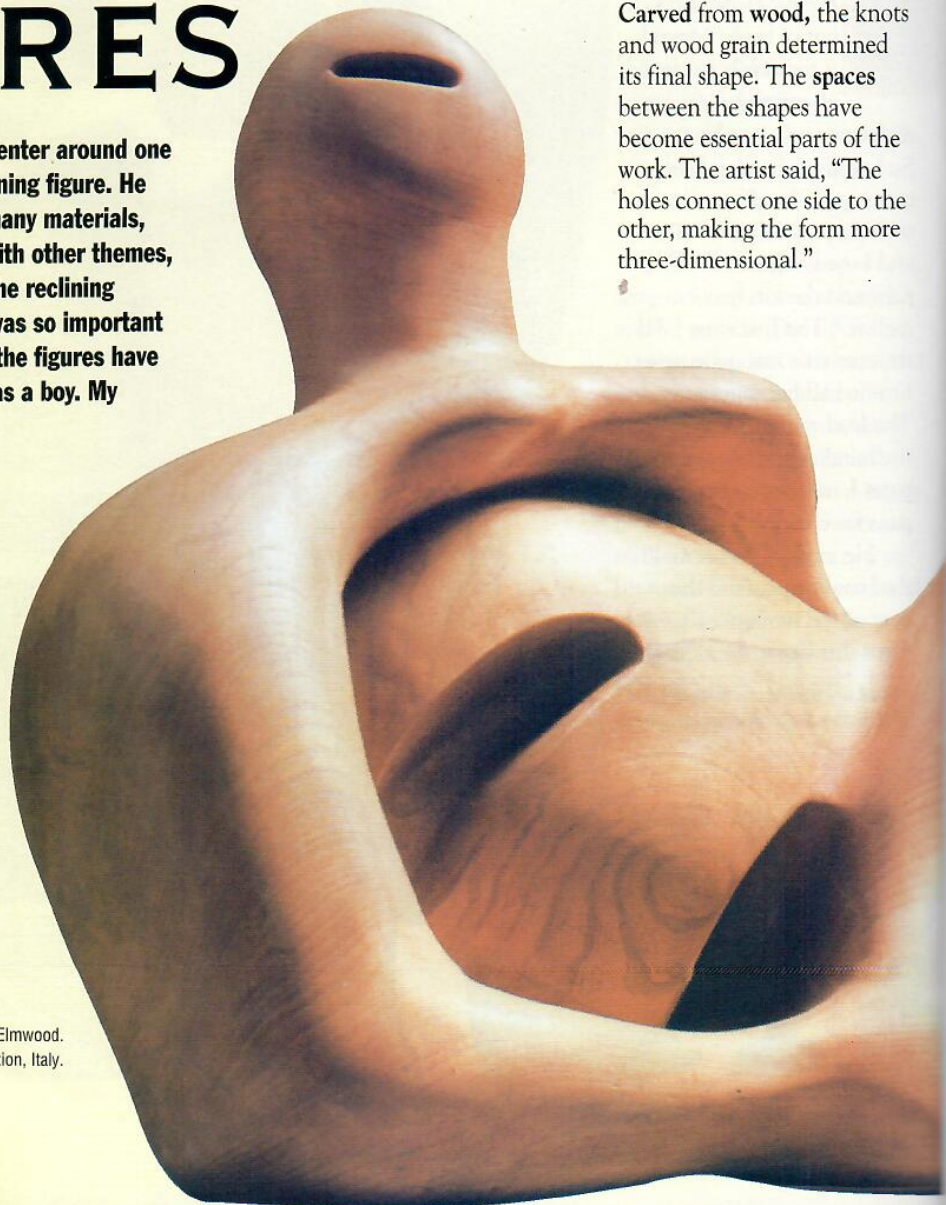
ABOUT THE MASTERPIECE:

MONUMENTAL FIGURES

Many of Henry Moore's works center around one image—that of a woman's reclining figure. He sculpted it dozens of times in many materials, sizes, and shapes. He worked with other themes, but always returned to that of the reclining figure. Asked why this subject was so important to him, Moore replied, "I think the figures have to do with an experience I had as a boy. My mother had rheumatism, so she would often ask me to rub her back to help with the pain. Fifty years later as I was working on a sculpture, I found I was unconsciously giving its back the long-forgotten shape of the one I had so often rubbed." The sculptures shown here and the work on pages 8-9 are a few of the hundreds of reclining figures created by Henry Moore. They show some of the many creative variations possible using one limited theme.

Reclining Figure 1939. Elmwood.
75" long. Private Collection, Italy.

▼ The stylized shape below suggests a figure rather than literally representing one. Carved from wood, the knots and wood grain determined its final shape. The spaces between the shapes have become essential parts of the work. The artist said, "The holes connect one side to the other, making the form more three-dimensional."





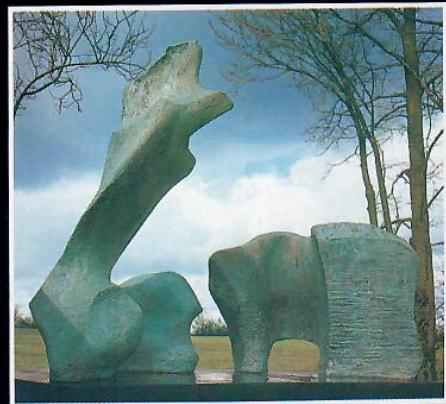
▲ The figures Moore carved from stone and wood were very powerful and monumental. But they were also very heavy and solid. Working in **bronze** allowed Moore to fully integrate the shapes and the “holes” he wanted to use in his work. By creating a form made of a thin, metal “skin,” the **negative spaces** in the sculpture above have become as important as the **positive shapes**. This reclining figure is so **abstract**, only its title suggests its subject.

Reclining Figure: External Form, 1953-54. Bronze, edition of 6. 88" long.



▲ In the early 1950s, Moore went to Greece and was influenced by ancient Greek and Roman sculpture. He modeled **realistic** but **stylized** larger-than-life-size figures like the one above in clay, and cast them in **bronze**. In addition to expressing the figure's internal tensions, the **flowing curves** of the drapery reflect those of the surrounding landscape.

Draped Reclining Figure, 1952-53. Bronze. 80" long.



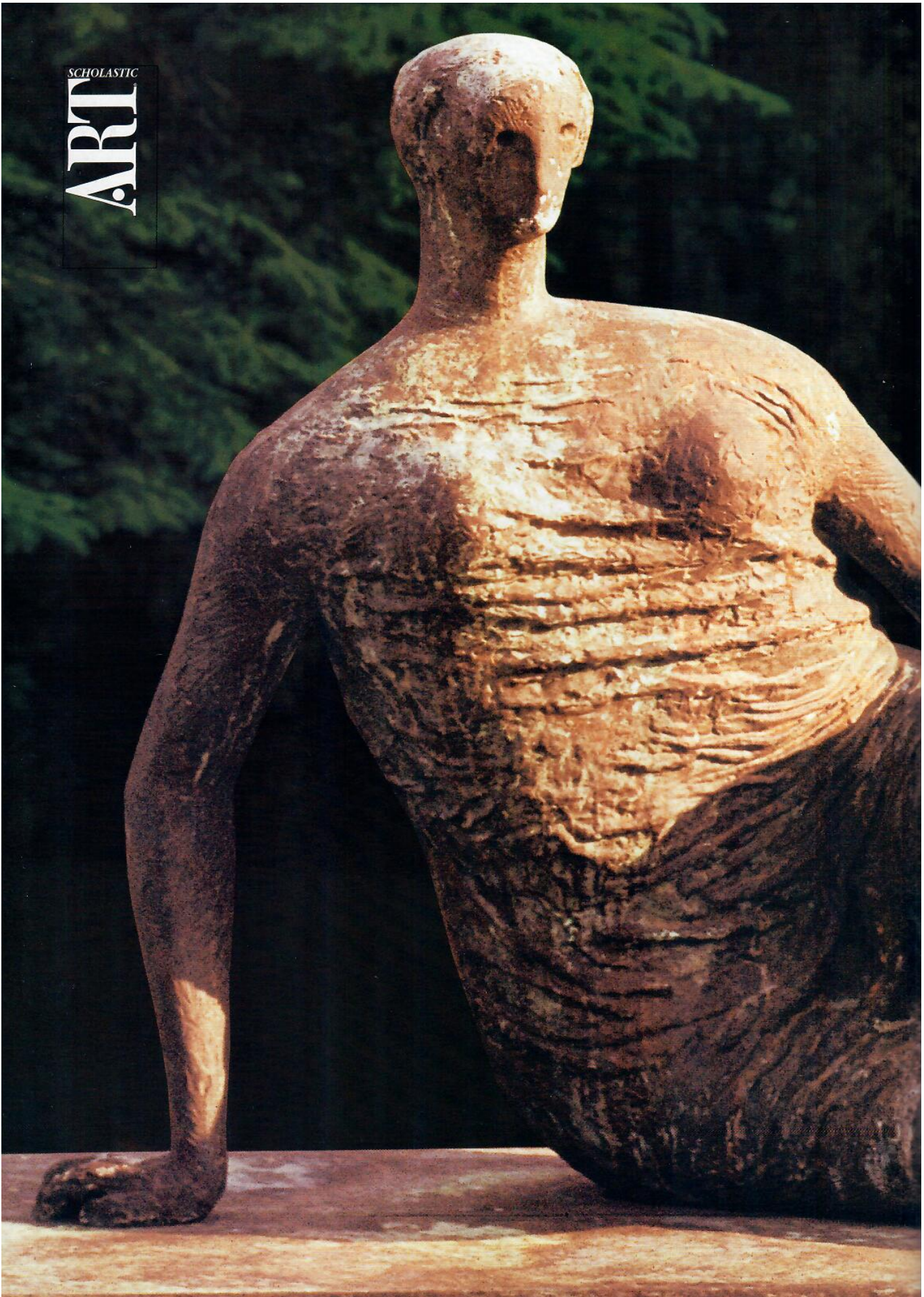
▲ Moore's reclining figures, made in the 1960s and 1970s, resemble landscapes. The enormous **shapes** of the highly abstracted figure above, **carved** in plaster and **cast** in bronze, suggest natural formations. Broken into several parts, it is possible to walk inside this landscape-sculpture.

Reclining Figure, Lincoln Center, 1963-65. Bronze, edition of 2. 168" long.



SCHOLASTIC

ART



MASTERPIECE OF THE MONTH # 3

DRAPED RECLINING FIGURE

BY HENRY MOORE

“Some sculpture looks best on a stretch of lawn, or beside a pool. Others might need the rhythm and raggedness of trees. Still others need a secret glade, a patch of grass enclosed by high bushes to give a sense of privacy.”

—Henry Moore



Henry Moore (1898-1986). *Draped Reclining Figure*, 1957-58. 72 3/4" high. Bronze, edition of 6. Photo © Sir Geoffrey Shakerley

TIMELESS FIGURES

EACH OF THESE SCULPTURES REFLECTS THE TIME AND PLACE IN WHICH THEY WERE CREATED.



ANCIENT FIGURES

▲ Compare the Mexican figure shown above, created about 1,000 years ago, with the one on page 6 by Henry Moore. It was seeing a sculpture very much like this one that inspired Moore to create his series of reclining figures.

This **simplified, stylized** stone sculpture is known as a *chacmool* (chock-MOOL) figure. These massive

sculptures were placed beside the front entrance of many Maya (MY-ya; an early Mexican civilization) temples. Half sitting, half lying on its back, this figure's hands hold a plate on its stomach, perhaps to receive offerings to the gods. The angular sculpture takes on the **solid, square shape** and **rough texture** of the block of limestone from which it was carved.

HENRY MOORE BASED MANY OF HIS WORKS ON THIS ANCIENT MEXICAN FIGURE.

Chacmool. 9th-13th century. 37" high. Chichén Itzá, Mexico. Art Resource, NY.

FRAGILE FIGURES OF TODAY

▼ Henry Moore's, calm, self-contained figures were created to last forever. But the figures (below) of contemporary sculptor Magdalena Abakanowitz (Aba-ka-KNOW-vich) won't last long at all.

Born in Poland, the artist grew up during World War II. Many of the terrible things she saw during wartime are reflected in the headless, armless figures she creates. Made from burlap, the figures are **thin, light, hollow** and **disposable**.

The meaning of *Six Small Figures on Beam* (below) is unclear. Are these six nearly identical figures performing, or playing a game? Or are they lined up for more sinister purposes? What do you think the artist is suggesting about violence and impermanence in today's world?



Luis Jiménez, b. 1948. *Steelworker*, 1986. 146 1/2" high. Fiberglass.

MODERN MONUMENTS

◀ Mexican-American sculptor Luis Jiménez (he-MEN-ess) feels that American culture is based on the automobile. So he creates his giant outdoor monuments like *Steelworker* (left) from fiberglass, epoxy, and shiny automobile paint. Jiménez sculpts men who work in the new West—laborers, truck drivers, and steelworkers. This work was made for a public site in the city of Buffalo. The artist **modeled** the figure in clay, then made a **mold** and **cast** it in fiberglass. He coated the work with a high-gloss automotive finish to connect the old image of the steelworker with a modern one.



Magdalena Abakanowitz b. 1930. *Six Small Figures on Slit*, 1993. Burlap, resin, wood. 74 3/4" x 103 1/2" x 16 1/8".



**ARTIST OF
THE MONTH**

Sarah Psink

**WORKING
IN BRONZE**

Before creating her Scholastic Art Award-winning sculpture, Sarah Psink, 18, had never worked with bronze. “I really enjoyed the process,” she says. “It’s different from the art I usually do — drawing and painting. You can get so much more creative with sculpture because there’s no right or wrong way.”

Sarah’s sculpture grew out of an assignment for her honors art class last year, when she was a senior at Kimball High School in Royal Oaks, Michigan. She now studies at Michigan’s Oakland Community College, where she takes liberal arts and photography courses.

This spring, Sarah hopes to transfer to the Center for Creative Studies in Detroit. “I’ve always wanted to go there,” she says. “I’ve heard many good things about their art program.”



How did you come to do this award-winning sculpture?

Our assignment was to make a plaster sculpture. My teacher said, "Do whatever you see at the moment." Everyone's sculpture was unique. My art teacher liked my piece so much he thought I should make it in bronze. He helped me out a lot. I couldn't have done this piece without him.

How big is the sculpture?

It's about 10 inches tall and weighs about 15 to 20 pounds.

Describe how you developed your idea for it.

I had a hunk of plaster, which I dug away at. At first I was trying to create a spiral shape. I wanted the piece to be something that moved upward, like a spiral staircase, but the more I got into it, the less interested I was in the idea of a spiral. So I started going in different directions with it.

What do you like most about the shape you ended up with?

I like its fluidity. The sculpture always seems to be moving, no matter where you stand to look at it. I also like this piece because you can see through its center. I didn't think it would be as interesting if it was a solid shape.

Describe the process.

We filled milk cartons with a gooey mixture of water and plaster. When the plaster hardened, we each had a big block. We used chisels, knives, and files to sculpt our blocks. The sculpting took

"THE SCULPTURE ALWAYS SEEMS TO BE MOVING, NO MATTER WHERE YOU STAND TO LOOK AT IT."

about two weeks. We then sanded our sculptures and applied milk. That created a finish that looked less like plaster, and more like stone.

How did you prepare for the casting process?

First, I sprayed the plaster so that rubber wouldn't stick to it. Then I mixed liquid rubber with a hardener and applied it to the sculpture with a brush. I covered the rubber with another layer of plaster. Now I had a blob of plaster over the blob of rubber. Next, I cut the blob in half, and scooped out my original plaster sculpture. I now had a rubber mold, which I filled with wax. I took the wax mold and rubbed out all the imperfections, so it was smooth.

What happened next?

After the wax mold was done, my teacher took it to the foundry. When he returned, he brought my sculpture cast in bronze. It looked rough and pitted, like the moon. I had to smoothe the surface with a metal file. Then I sanded it, which took forever. We used a special machine to polish the sculpture's insides. The whole process took seven or eight months.

How did you finish the surface?

I used a polishing wheel for the outside and worked with metal compounds to give the piece the mirror finish that you see. That was the fun part, watching the sculpture get its shine.

Did you plan on the reflections?

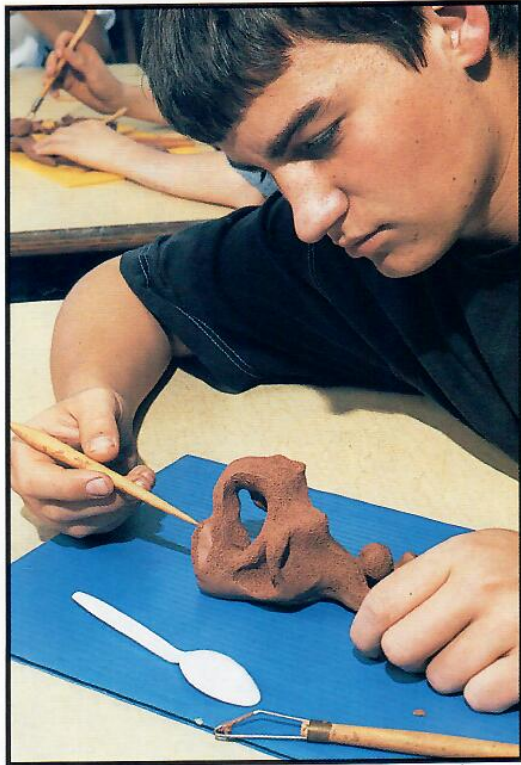
No, but once we started in bronze, I knew that was how it was going to end up. The surface of the sculpture reflects and distorts images around it. I think this adds to its interest.

Do you have advice for other aspiring artists?

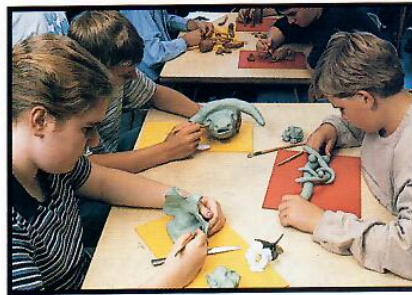
Do whatever interests you. Don't confine yourself to doing what others think you should be doing. There's a lot more to art than just the assignment. Also, you have to give it your all. You have to really concentrate to create something worthwhile.



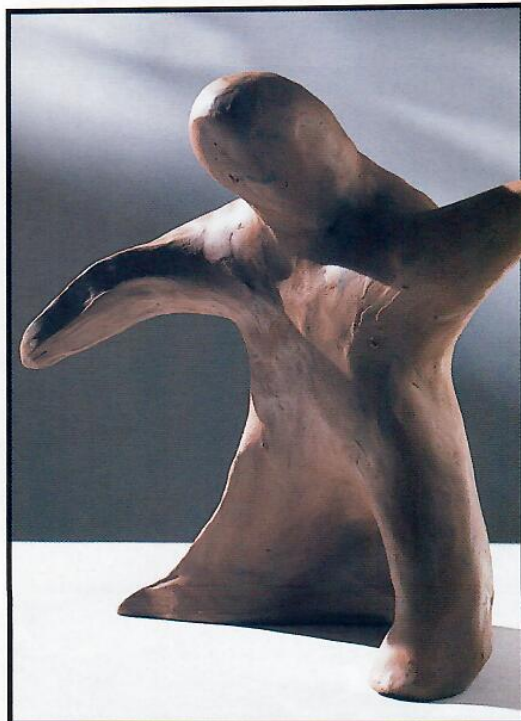
MODELING A FIGURE



Use Henry Moore's famous "enclosed space" to create a figure sculpture of your own.



Sculptor Henry Moore was best known for his series of reclining figures. Moore changed modern sculpture by "opening up" his figures. He made the holes and spaces around his shapes just as important as the shapes themselves. In this workshop, you'll sculpt a clay figure that incorporates Henry Moore's unique concept of "enclosed space."

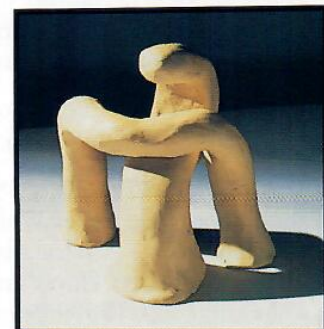


Materials

- An oil-based modeling clay (such as Blick's), approximately one to two pounds per student
- Variety of wooden and wire clay modeling tools, plastic knives and forks, and wooden sticks
- Base to hold sculpture (sturdy cardboard, plastic, foam trays, wood, or any flat sturdy material that can support a small clay sculpture)
- Human figure or animal form and/or natural or mechanical object (actual object or clear photographs from an encyclopedia or other resource book)

Starting out

Before beginning this assignment, you will need to bring in material to use as a base for your sculpture. You can use sturdy cardboard, foam trays, or any flat surface that can support a three-pound clay figure. Cut an 8" x 16" rectangle.





Step 2.

Select an object or a clean photograph that can be used as a starting point for your sculpture. Will your figure be **abstract** or **realistic**? If it is realistic, try to **simplify** the shapes as much as possible. **Holes or openings** will “open up” your figure and make it more three-dimensional. Consider building a sculpture in

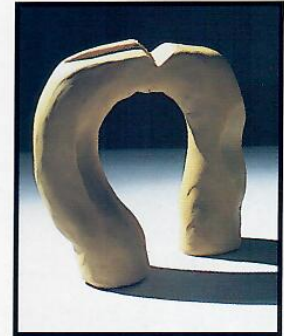
two or more sections. However, each section must relate and work together as a whole.

Step 3.

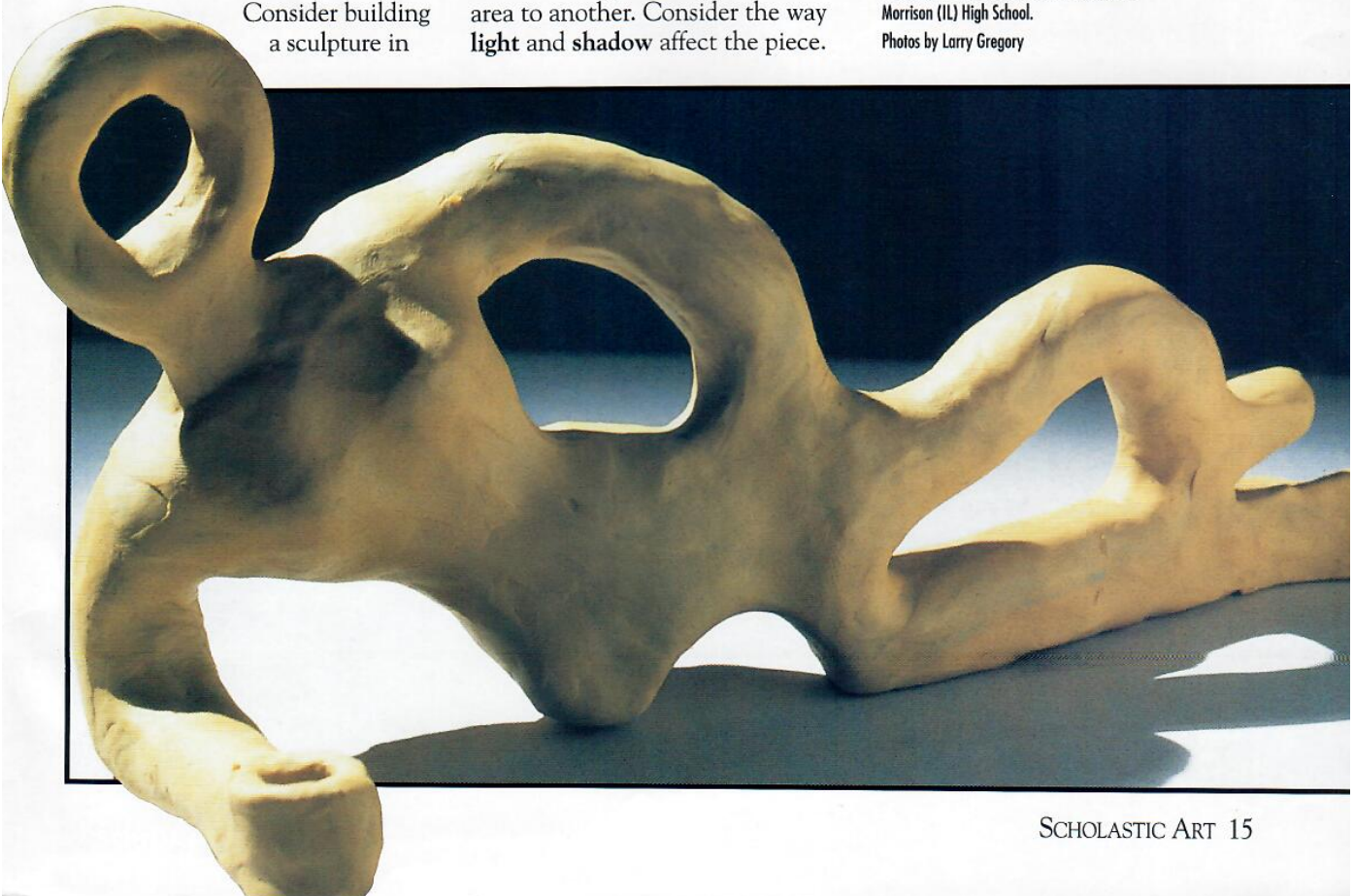
Examine your piece from every side — your sculpture should “work” visually from all angles. As you move around it, the curves should seem to flow gracefully from one area to another. Consider the way **light** and **shadow** affect the piece.

Some Solutions

Will your figure be **vertical** or **horizontal**? Will it be a **single shape** that contains holes or negative spaces? Or will you break the work into **several parts** and incorporate the negative spaces between the shapes? What kind of **surface texture** will you use; will it be rough, smooth, dull, shiny? Will your shapes be **organic** (curved) or **angular** (sharp, pointed)?



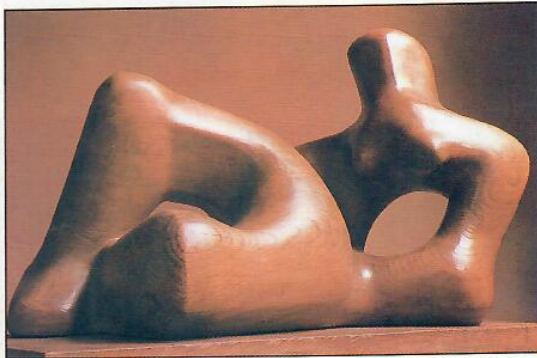
Prepared by Ned J. Nesti, Jr., Art Instructor,
Morrison (IL) High School.
Photos by Larry Gregory



MYSTERY FIGURES



Photo by Sir George Stakerly



◀ **2. Carved from wood, the _____ and _____ determined the shape of this figure. The _____ are as important as the shapes. Pages _____.**



▲ **3. A perfect example of Moore's enclosed space, the _____ in this work have become as important as the _____.**

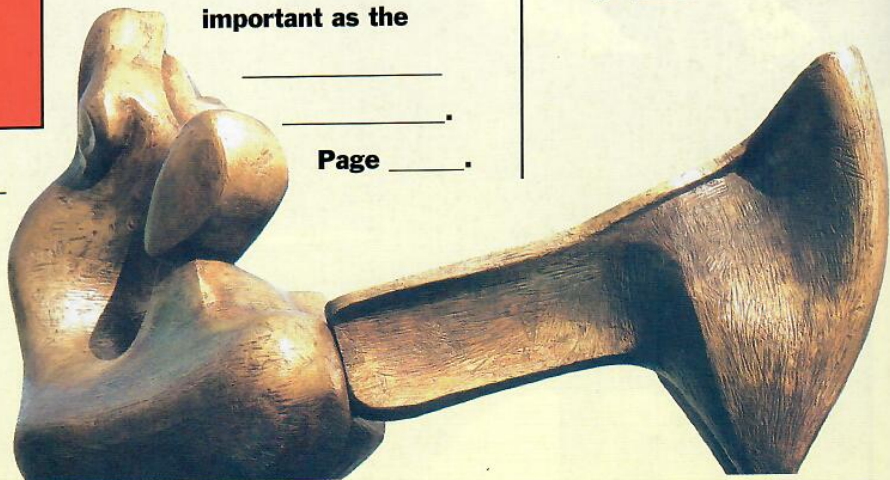
▲ **4. This _____ but _____ work was influenced by _____ art. Pages _____ and _____.**

Do any of these works by Henry Moore look familiar? None has appeared earlier in the issue, but each is very similar to at least one of the sculptures you've seen in the magazine. From the list in the box below, pick out the words that best complete the descriptions that follow. Then write down the number of the page that contains the Moore sculpture that is similar.

- | | |
|--------------------|--------------|
| a. Greek/Roman | h. inside |
| b. knotholes | i. stylized |
| c. landscape | j. spaces |
| d. positive shapes | k. linear |
| e. negative spaces | l. insect |
| f. several parts | m. angular |
| g. woodgrain | n. realistic |

▶ **1. Broken into _____, it is possible to walk _____ this vast _____ sculpture. Page _____.**

▶ **5. The segmented head of this tall, _____ and _____ standing figure resembles that of an _____. Page _____.**



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