

ART 116 – Introduction to Three-Dimensional Composition

3 Credits

Tuesdays and Thursdays, 1:30 – 4:25 pm

INSTRUCTOR: Bryce NimtzMyers
OFFICE: Hale Palanakila 152 & 216 (Studio)
OFFICE HOURS: Tuesdays and Thursdays, 4:30 - 5:30 pm
Saturdays, 11:45 am - 12:45 pm
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EFFECTIVE DATE: Spring 2009 (CRN: 60224)

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College is committed to excellence in the liberal arts and career development; we support and challenge individuals to develop skills, fulfill their potential, enrich their lives, and become contributing, culturally aware members of our community.

CATALOG DESCRIPTION

Focuses on building three-dimensional structures and basic sculptural forms using various approaches and materials, as well as the designing of creative environments. The student's awareness of the natural order and the aesthetic aspect of design is broadened and the student learns the use of texture, volume, color, temperature, proportion, space, time and movement in a three-dimensional form. (2 hrs. lect.; 4 hrs. studio.)

- Requirements Satisfied: WCC - Arts, Humanities & Literature, Group 1: Arts (DA)

Activities Required at Scheduled Times Other Than Class Times:

- This course will require additional working time in the studio during open lab hours.
- There will be one scheduled Field Trip and one museum/sculpture visit that you will do on your own.
- You will become familiar with your neighborhood Hardware Store, for sure!

STUDENT LEARNING OUTCOMES

- Demonstrate an understanding of the following sculpting processes: assemblage, carving, mold making, metal construction and casting.
- Utilize creative problem solving.
- Demonstrate and sensitively apply the visual elements of line, texture, color, volume and mass and the design principles of balance, directional force, rhythm, dominance, contrast, variation, and proportion.
- Demonstrate a basic understanding of drawing as a means of notation, conceptualization and visual organization.
- Demonstrate an awareness of historic and contemporary examples of sculpture.
- Begin to use the sculpting process to express personal imagery.

COURSE CONTENT

The goal of this course is two fold: first is to introduce and explore the language, both visual and verbal, of three-dimensional art to give you a way to evaluate and articulate your perception and understanding of a given work of art, be it a historical or contemporary example, or (perhaps more importantly), your own creations. Secondly it aims to expose you to an array of working materials and techniques that will in turn introduce the fundamental sculptural processes, namely Modeling (additive), Carving (subtractive), Forming (shaping), Assemblage and Construction, and Mold-making and Casting. All of the projects in this course will have three distinct stages: Design, Execution, and Presentation.

Each project will highlight a certain aspect of the sculptural design and planning process so that students will be forced to consider *the Elements of Design* (line, shape, mass, space, value, texture, color, motion and time) *and their application in accordance with its Principles* (harmony, variety, contrast, balance, proportion, dominance, movement, and economy).

- The designing stage will consist of preparatory drawings and/or small, sculpted models, called maquettes, that will help to flesh-out our ideas and to explore and analyze design and construction strategies.
- The execution of assigned projects will be the hands-on experience wherein you will attempt to gain a certain understanding of the intrinsic properties of the medium and attain a level of control over it that will equate to quality craftsmanship.
- During critiques we will discuss both craftsmanship and presentation as it relates to the perceived quality of an artist's works.

Projects will be introduced through examples of both historical and contemporary artists' works, and we'll look at the order and design found in the natural world and its impact on our own human aesthetic throughout history.

COURSE TASKS

As a studio course, the bulk of the work you will be creating will be done in class, however, there will be homework and reading assignments, and you will need (and hopefully want) to spend time on your projects outside of scheduled class times. I will try to balance your workload fairly.

I will be giving you a Calendar for the semester, but the best way to ensure that a calendar changes is to set it in stone, so it will be an "Approximate Calendar". Please be aware that the start and end dates of some of our projects will be overlapping so that you have time to think ahead or gather/purchase materials. The schedule and due date for each project will be given when they are assigned.

Project #1: Shape, Gesture, and Space – Begins with an introductory drawing lesson introducing ways of analyzing, simplifying, and depicting form and space on paper, including simple perspective 'devices'. After producing several analytical drawings of objects from nature, you will create a sculpture that has a powerful interplay between its positive forms and negative space. We will be focusing on its overall shape, negative shapes, and underlying gesture using Papier Mâché techniques over a cardboard (etc.) understructure. This project should be 18 inches in one dimension. (approximately 3 weeks)

Project #2: Unity of Form and Content – Begins with a discussion of the relationship between Subject, Form and Content in an artwork, and the influence of factors such as context, experience, and inherent meaning (the subject's 'baggage') on your intended message. Then you will create an Assemblage (it's art, so say it like a Frenchman!) using found objects, both natural and man-made, that come together to express your view on a social, environmental or political issue. Your goal for the content is to make a clear, eloquent statement (i.e. don't bang us on the head with it). Your goal formally is to bring together the disparate parts you have gathered into a unified sculptural 'whole' while highlighting their textural qualities and contrasts. This project should be 18 inches on one dimension. (approximately 2 weeks, mostly outside of class.)

Project #3: Sculpting from Life – During this project we will explore the additive technique of modeling while creating a portrait headbust. This will involve building up an image in clay on a supportive armature that accurately represents the proportion of masses and features of your model. To this end, we will study what are considered the basic structural forms and characteristics of the human head and face, and learn to simplify the complex surface of the face into geometrical shapes and planes that reflect its underlying anatomy. You will be pairing up with another student to take turns working from each other as a model. THIS WILL REQUIRE MEETING OUT OF CLASS TIME AT LEAST ONCE A WEEK FOR 2-3 HOURS. Proper clay techniques will be discussed to ensure successful firing of the busts when complete. (approximately 3 weeks)

Project #4: Revealing Form – Starting with a solid cast block of plaster (which we will mix and pour earlier in the semester), you will carve away and subtract material to reveal either an entirely abstract form or to interpret a mass or subject found in nature. You will be using the tools and techniques of the wood and stone carver to capture a feeling of sensuality, while focusing on the space that your sculpture contains and displaces, and the space that surrounds it. This assignment will require a series of drawings and a clay model of the intended finished work to help visualize and plan the cutting away that is necessary, and more importantly, to avoid detrimental accidents. Your block of plaster will be 12 x 12 x 12 inches or slightly larger. If you have an idea in mind, you may consider finding a box (as your mold) that fits it proportionally. (approximately 5 weeks total: 3 in class, 2 extra to finish)

Project #5: Linear Depictions of Form – This assignment will introduce brazing and welding techniques, useful in the preparation of metal armatures for modeling and for bronze and plaster casting. We will also return to gestural line and possibly assemblage techniques, taking our exploration of these elements a bit further, discussing the importance of sound craftsmanship and the permanence of your materials and methods.

With this project you can go in either of two directions using copper wire and/or other metals and materials of your choosing:

- 1) How does one capture or communicate the feeling of movement? Create actual and/or implied movement by emphasizing the linear qualities of your work, while also integrating a sense of volume or 'captured space'.

- 2) Use your materials and the Brazing techniques to create a structural armature or scaffolding for other elements that is visually integral to the piece. This can also incorporate actual movement.

Designing a sturdy base or mounting that relates proportionately and integrates well with the form will be a key consideration with this project. The scale of this project will encompass no less than 18 x 18 x 18 inches. (approximately 3 weeks)

*If time permits, we will take a side-step during the semester to learn the process of casting. From a small object modeled in clay, we will create a mold and then cast a sculpture in plaster. This will introduce you to the techniques necessary for eventually translating a work into bronze.

ASSESSMENT TASKS AND GRADING

The following will all be considered in determining grades:

ATTENDANCE: Be here and be working. Four absences will lower your grade one letter. Four 'lates' will equal one absence (15 minutes or more). NOTE: Critique days count double for attendance!

EFFORT: Work hard and see your ideas through. Apply yourself to overcoming difficulties you may encounter in your design ideas, and improve your craftsmanship.

PROGRESS: If you are here working, being creative and bold, and attempting to overcome difficulties, you will be progressing.

CLEAN UP: If you are working, you are making some sort of mess, so please, please, please CLEAN UP after yourself. This includes putting away tools, workboards, etc., sweeping and mopping your space, and CONTRIBUTING TO THE GENERAL CLEAN UP. Don't always be the first one out the door. Please check around the studio, the sinks, etc. Do more than 'your part'. Mahalo nui.

SKETCHBOOK: You need to have a Sculpture Notebook for holding handouts and copies, taking notes and holding sketches (if you're not also using a separate sketchbook). You'll be getting lots of handouts that will be useful in the future too, I hope.

CRITIQUES: Each project will wrap-up with a critique where we will discuss the final outcome of your projects. The focus will be on the qualities of the design, execution, craftsmanship, concept (if applicable) and presentation of your sculptures. *Critique days count double for attendance!*

Grade Scale: Remember, an A is something you must earn!

- A = Completion of all projects and activities; show excellent skill in design, creativity and craftsmanship, and good work habits. Excellent attendance (*no more than four absences*).
- B = Completion of all projects and activities; show better than average skill in design, creativity and craftsmanship, and good work habits. Good attendance (*no more than six absences*).
- C = Completion of 80% of all projects, show average skill and understanding of concepts, and fair attendance (*no more than eight absences*).
- D = Completion of 60% of all projects and show average skill, *usually for poor attendance and lack of follow-through*.

- F = Less than minimal passing achievement due to lack of effort and poor attendance.
- N = Have not met course expectations in spite of dedicated work habits.
- I = Incomplete, a temporary grade given when you have failed to complete a small part of a course because of circumstances beyond your control.
- *Cr = Credit, completion of at least "C" grade requirements.
- *NC = No credit, completion of less than "C" grade requirements.
- (Credit/No Credit option must be declared by the end of the 10th week of classes.)

Studio Rules and Procedures

The ceramics lab is an environment for serious research, no different from a chemistry or engineering lab. Approximately 100 people work here each semester; cooperation is the key to creating a situation where everyone can be personally productive. These guidelines have been established for your benefit and safety, to help all of us accomplish our individual goals within a group context.

****USE OF FACILITIES**** Only students currently registered in Sculpture/Ceramics may use facilities; children, family or friends are not allowed in the studio. Please don't make me say 'No' to your buddies, OK?

****OPEN LAB TIME**** Our Lab Assistants monitor the open lab time, which is posted on the chalkboard. Lab hours must be respected and clean-up should be begun before closing time. The doors close 15 minutes after posted ending times. The lab assistants should not have to wait for you. If your questions are beyond scope of the labbies you must wait until class time for answers to your questions.

** If you are 'always last' or habitually late, you will be assigned an earlier clean-up time. **

Students should work an additional three to five hours a week during open lab time. Open lab time does not replace class time.

RADIOS, CELL PHONES, ETC. may not be used when class is in session, cell phones must be in silent mode. Take all phone calls outside, and not during lectures, please. This includes texting, etc.

SMOKING of any kind is not allowed in the lab or within 20 feet of any door, window, etc.

LOCKERS will be assigned to you. Lockers are to be vacated by the last day of instruction for each semester and will be cleared and cleaned prior to the beginning of the following semester.

WORKSPACE please make it your responsibility to help keep the lab and our project storage area clean, preferably better than you found it.

****The studio is not set up to accommodate long-term storage of your finished projects, so you are responsible for taking them home with you in a timely manner. Projects that**

are left behind will be moved into the abandoned work area, and after three weeks may be thrown away.**

SAFETY - Assumption of Risk and Release Forms are required from all students. Before using the tools or equipment for a class project, I will review safety procedures and proper use. It is also your responsibility to review those procedures before using the equipment. If you don't know, ASK. If you need a second set of hands, ASK.

Protective eyewear is required for Brazing, and highly recommended for Plaster Carving with chisels, etc. Wear a dust particle mask whenever you are generating dust. We have a supply of both Glasses and Masks for your usage. Footwear is required for this course.

Activities that create dust from clay or other silica-bearing materials require the use of an OSHA - approved particle mask. These activities include: 1) scraping/chipping kiln shelves (protective eye-wear is also required), 2) mixing dry glazes, 3) using the dry glaze room, 4) mixing, grinding, or sanding clay, and 5) spraying glazes. Please ask for a respirator when needed.

Also, PLEASE LABEL ALL BOTTLES/CONTAINERS with their current contents!

LEARNING RESOURCES

Required Textbook: SCULPTURE: Form, Technique, Content, by Arthur Williams

WCC Library has a great collection of art books. You can just wander in around to the left side and head about halfway down the aisles, until you find the *NB - ND* area. Spend an hour or two sometime exploring these shelves. Also, there are 'Oversize' shelves, and the following titles are held 'On Reserve' at the front desk:

The Sculptural Idea, James Kelly, NB198 .K4 1981 (your textbook).

Practical Carving in Wood, Stone, Plastics and Other Materials, Robert Dawson: NB1170 .D37 1972

Sculpture: a Basic Handbook for Students, Ronald L. Coleman: NB1140 .C6 1980

Sculpture: Tools, Materials, and Techniques, Wilbert Verhelst: NB1140 .V47 1987

OK, so you want to see the real thing? We have great museums, numerous galleries and oodles of public art around town for you to explore. Here's info on just a few:

Honolulu Academy of Art, 900 South Beretania Street,

<http://www.honoluluacademy.org>

Hours: Tuesday through Saturday 10 am-4:30 pm; Sunday, 1-5 pm

The Contemporary Museum, 2411 Makiki Heights Drive,

<http://www.tcmhi.org/>

Tuesday-Saturday 10 am-4 pm, Sunday noon-4 pm

Adults \$5; Seniors & Students w/ valid ID \$3, Free to children 12 & under, Free to the public on the third Thursday of each month!

The Contemporary Museum at First Hawaiian Center, 999 Bishop Street,

<http://www.tcmhi.org/>

Hours: Monday-Thursday 8:30 am-4 pm, Friday 8:30 am-6 pm, Closed weekends & banking holidays,

Admission: Free to the public!

the Hawai'i State Art Museum (HiSAM), 250 South Hotel Street,

<http://www.hawaii.gov/sfca/>

located on the 2nd floor of the No. 1 Capitol District Building,
Hours: Tuesday-Saturday, 10 am-4 pm, Closed Sunday, Monday, and all state/federal holidays.
Admission is free at all times!

University of Hawai'i at Manoa has a number of Galleries on Campus.

<http://www.hawaii.edu/arts>

State Foundation on Culture and the Arts (SFCA),

<http://www.hawaii.gov/sfca/>

A very important resource for Hawai'i artists is the State Foundation on Culture and the Arts. They administer all of the state-owned artwork, HiSAM (see above), and many of the available grants and commissions around the state. Their website also contains lists of national competitions and artist-in-residencies around country. They are responsible for placing all of the very awesome artworks by Edward Stasack ('Captain Cook/Lono' collagraphs) and Kapulani Landgraf/Mark Hamasaki (H-3/Kane'ohe photos) in the library and the large sculptures around campus.

DISABILITIES ACCOMMODATION STATEMENT

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale 'Akoakoa 213 for more information.

Revised May 10, 2007

Materials List:

Required Textbook: SCULPTURE: Form, Technique, Content, by Arthur Williams

The following list of supplies will get us started, but there will be project-specific supplies that come up as the semester progresses. I have listed *most* below. Expect to spend between \$100 - \$150 on materials and tools over the course of the semester. You must be able to purchase materials to complete projects, so save some cash on the side! Be resourceful or go-in on bulk amounts and you can keep the costs down somewhat. I will purchase certain bulk materials to sell to you in class. Look for the * below.

Your Daily Basics: all at the Bookstore (items 1 to 6 are required for second class meeting):

1. Spiral Bound Sketch/Drawing Book, *must be 9" x 12" or larger*
2. a couple of Drawing Pencils: maybe an HB, a 3B, and a 6B (or a similar range)
3. a few Colored Pencils, for example: Yellow Ochre (light), Burnt Sienna (med.), and Burnt Umber or Sepia (dark). Any other contrasting color combination will do.
4. an X-acto knife (or carpet-cutter/utility knife) and cutting mat of some sort
5. a good pair of Scissors
6. Metal 18" Ruler
7. 16 oz. Acrylic Matte Medium
8. Assorted Acrylic Brushes and Acrylic Paints (*purchase as needed, individual colors available at Bookstore, Ben Franklin, etc.)

These will need to be bought at the Hardware Store or gathered from other sources:

Project#1 - will be needed for the second week of class (by Tues., Feb. 3rd)!

8. a 2 or 3 gallon Bucket *and* a 1 gallon Bucket (*or similar small one like from ice cream...)
9. 2 Old Kitchen Hand Towels (*or one torn-in-four beach towel)
10. a package of medium weight Plastic Drop Cloths (you'll probably need three or four...)
11. 1 1/2" wide Removable Masking Tape-the blue kind (*Buy a 6-pack to split)
12. a pint or quart of Wood Glue, 'waterproof' kind if possible (*go in on a gallon together)
13. Scrap Cardboard of varying thicknesses and sizes (*recycle bins/stores have plenty)
14. a stack of old Newspapers and a bag to carry them in

Project #2

15. Lots of Found Stuff (*hopefully FREE! Where you go may depend on what you are looking for.)
16. Ways of Attaching Them Together (nails, glue, wire, string, etc... Not Tape, please!)

Project #3

17. 2 Pugs of Clay from the bookstore (Nash Red or White Sculpture Clay)
18. Clay Modeling tools (there should be a Wax and Plaster Carving Tools Set at Bookstore)
19. Materials for an armature (*scrap wood will do)

Project #4 -you will buy the plaster earlier so we can pour the block and let it set for carving.

- 20. 25 - 30 lbs. of Plaster: Around \$12.00 at most hardware stores, or
*split 100 lbs. Bag of 'US Pottery #1 Plaster' from Ceramics Hawai'i for \$45.00, near HCC
- 21. 'Sculpture House' Wood Carving Tools Set: Chisel, Gouges, Mallet, and Rasp (*Great Deal!)
- 22. random tools: 'Surform' rasps, old Hacksaw Blades, Bent Butter Knives, etc. (*optional)
- 23. Material for a Base: Required!

Project #5

- 24. a MAPP Gas Cylinder and Brazing Tip (*get the set for around \$35)
- 25. Brazing Solder (buy from the Studio)
- 25. Copper Wire, Tubing, and/or Sheet (you may choose other metals, too)
- 26. other materials that you may include (Canvas/Cloth, String, Wood, Stones, beach glass, etc.)
- 27. Material for a Base: Required!

Hardware Stores:

ACE Hardware: in Kailua on Hahani Street (Hardware Hawai'i)
in Kane'ohe by Hawaiian Memorial Park (Yamashiro's)
in Kane'ohe on Kahuhipa Street, across from City Mill

City Mill: in Kane'ohe on Kahuhipa Street, etc., all over the island

Home Depot: in 'Iwilei (town) on Ala Kawa Street
in Pearl City on Kamehameha Hwy.
in Kapolei on Farrington Highway

Lowe's: Waikele Outlets

Art Catalogues & Websites

There are many more materials, types of equipment and brands of art supplies than just what local stores and school bookstores can carry, and sometimes the prices are much better through these catalogues.

To get a good idea of what is out there we highly recommend that you request free catalogues from these companies, which can be done via the phone or website. It is often easier (especially for your first time) to browse the catalogue than the websites. The websites can be overwhelming.

Sculpture House
www.sculpturehouse.com
609-466-2986

Art Supply Warehouse
www.aswexpress.com
1-800-995-6778

Aardvark Clay
www.aardvarkclay.com
714-541-4157

Daniel Smith (painting and printmaking)
www.danielsmith.com
1-800-426-6740

Dick Blick
www.dickblick.com
1-800-828-4548

The Italian Art Store (painting mostly)
www.italianartstore.com
1-800-643-6440