ART 253 – Figure Modeling
3 Credits
Tuesdays & Thursdays, 1:30 – 4:15 pm

INSTRUCTOR: Bryce Myers
OFFICE: Palanakila 216 (Ceramics) and ‘Iolani 108 (Sculpture)
OFFICE HOURS: Tues & Thurs 10:30 am – 12:30 pm
Sat 11:45 am – 12:45 pm
(note: If you schedule an appointment you will know exactly where to find me!)

TELEPHONE: Studio: 235-7323 Cel: 295-7659
(do not use published ‘office phone’)
EMAIL: brycenm@hawaii.edu
EFFECTIVE DATE: Fall 2010 (CRN: 60142)

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
Modeling the human figure in clay, with emphasis on the basic skeletal structure and muscles in
relation to surface modulation, proportion, volume and gesture. (6 hrs. lect./lab.)
Prerequisite: None.
Recommended Preparation: None.
Requirements Satisfied: WCC - Arts, Humanities & Literature, Group 1: Arts (DA)

Activities Required at Scheduled Times Other Than Class Times:
This course requires an additional 2-4 hours of work per week in the studio during open lab times.
We will be going on one fieldtrip to a museum, event, or on a downtown art-walk adventure.

STUDENT LEARNING OUTCOMES
• Demonstrate through finished sculpture, an understanding of figure and portrait modeling, mold-
making, fabrication, and the casting process and materials.
• Demonstrate an understanding of drawing as a tool for conceptualization and documentation of
personal imagery.
• Demonstrate an awareness of historic and contemporary examples of sculpture.
• Perceive and sculpt volume and mass with increased sensitivity and personal confidence.
• Trust one’s own decisions, insights, and perceptions during the creative problem-solving process.
• Demonstrate an ability to articulate the concepts and intent of a finished sculpture.
COURSE CONTENT

As an introductory course to figure modeling we will be starting from the beginning when talking about our medium, Clay, and our subject, the Human Figure. We will look at historical and contemporary examples of sculpture and discuss issues of representation, technique and style, and attempt to draw on this base of knowledge and expression to bring forth our own figure creations.

Form and Anatomy - Working from the inside out, we will begin by studying the skeleton, its structure, articulations and proportions, and the artist’s 'bony landmarks'. The skeleton is the most important aspect of the body to learn thoroughly, and that you will! Next we will look at the muscular system and discuss how it works, acts, and appears. Though we will look at individual muscles, our greater goal will be to have a strong grasp on the major muscle 'masses', their shapes and volumes, and their influence on surface form. We’ll also look at balance and movement.

To help make sense of it all, we will examine the way the artist interprets, organizes and depicts the rhythms and forms of the body in sculpture, seeing the body as a series of interrelated 3-dimensional forms (simplified shapes) to be able to understand its overall structure and proportion.

The above will involve studying anatomy from our textbooks, a skeleton, and the live model. I will ask that you follow certain ground rules when we have a model in the studio, and that you are always patient, polite and respectful of them. We will be doing various studies and figures throughout the first two-thirds of the semester from life (observational work).

For the final project, we will apply what we have learned to a creative project of our own invention. This will help us learn to use our imaginations and/or reference materials to compose and create with the figure when a model is not necessarily available, affordable, or appropriate (which is most often the case!). We will make preliminary sketches and studies to sort out the anatomical and compositional difficulties, then proceed to a final sculpture using the clayworking techniques we have studied (and mastered, of course!). I believe there is no better way to learn anatomy than to get out and use it!

Clay Modeling and Armatures - As our sculpting will all be done in clay, we will be learning about working with clay and its intrinsic properties. Because clay is so malleable, soft, and heavy when wet, it is very susceptible to gravity, which means that it needs to be supported somehow as it is built with. We will be focusing on learning techniques appropriate to clay sculpture that will be eventually fired in a kiln, which means we will be using an 'external armature' (support), building hollow where necessary, and practicing control over the drying rate of our clay as we work. We will also talk about making and using different armatures for various kinds of projects.

(Moldmaking and Plaster Casting - Often, an internal 'skeleton'--or armature--is used to support a figure’s weight as it is built. This type of armature gives you the freedom to pose your figure in almost any position and allows you to work freely and heartily with your clay, but these sculptures cannot be dried and fired. Instead, a mold must be taken from the wet clay so that a copy (or copies) can be cast of them in a permanent material such as plaster. The moldmaking and casting processes will be examined (and demonstrated, time-allowing). This is intended to give you a head start towards other casting materials and techniques, such as bronze. Unfortunately, due to limitations of time, etc., we may have to bypass any actual casting this semester.)
COURSE TASKS

I will be handing out a Calendar soon with our anticipated projects and schedule. Any dates given will be approximate and subject to change due to model scheduling and/or extension of project durations, etc.

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). Eight absences will result in failing the course.

EFFORT: This class won’t be ‘easy’--lots of fun--but not easy. See your ideas through. Apply yourself to overcoming difficulties you may encounter in your projects, and improve your craftsmanship.

PROGRESS: If you are here working, being creative and bold, and attempting to overcome difficulties, you will be progressing. You should demonstrate a gain in skill and understanding of the materials and the figure. This also includes becoming ‘integrated’ and active in the studio setting.

CLEAN UP: If you are working, you are making some sort of mess, so please, please, please! clean up after yourself. This includes thoroughly sponging down the tables, workboards, tools, etc., sweeping and mopping your space, and contributing to the general clean up by putting away tools, checking the wedging areas, the sinks, etc. Do a little more than ‘your part’. This will be important; helping out will help your grade.

NOTEBOOK: You need to have a sketchbook or folder for holding handouts and copies, taking notes and holding sketches. A 9 x 12 sketchbook works great for pasting in pages right next to your notes. Take time to review handouts and organize your folder because it may be checked for ‘usability’ during the semester.

QUIZZES: I will announce quiz dates at least one week in advance and provide you with a specific study guide. There may be up to four quizzes. You will be responsible for learning vocabulary and understanding certain concepts and processes related to the figure, armatures and other course topics. This information will come from lectures, handouts, and your textbook readings.

Project Reviews: Reviewing our work together as a group is important. We will have informal reviews during the course of the semester, but nothing too major. There will be a final critique that is MANDATORY TO ATTEND. Check the Final Exam Schedule dates before you buy Christmas plane tickets, please!

Grade Scale:

A  = Completion of all projects and activities, excellent attendance (not more than four absences), excellent work habits and contribution to the class as a whole. Shows strong understanding of concepts and excels in design skills, creativity and craftsmanship.
B  = Completion of all projects and activities, good attendance, and diligent work habits. Shows strong understanding of concepts and above average skill in design, creativity and craftsmanship.
C = Completion of 75% of projects or regularly misses deadlines, shows average skill and attendance, moderate day understanding.
D = Completion of 60% of projects and shows average skill, lack of participation and preparation.
F = Less than minimal passing achievement due to lack of effort or attendance.
N = Has not met course expectations in spite of dedicated work habits.
I = Incomplete - a temporary grade given when a student has failed to complete a small part of a course because of circumstances beyond his or her 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, Oct. 27th.)

*If you are unsure of how you are doing, please check with me and we can review your progress and attendance.

STUDIO RULES AND PROCEDURES

(Special Note: We are moving into the new Iolani Sculpture Studio and have yet to finalize our rules and procedures for the facility. Until then we will follow all guidelines of the Ceramics Studio.)
The ceramics lab is an environment for serious research, not unlike 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 and comfortable. 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 ceramics may use facilities; children, family or friends are not allowed in the studio (except for a very brief visit). This includes open lab time and when the instructors are not around. Sorry. Please don’t make us have to say “No”.

RADIOS, CELL PHONES, PAGERS - may not be used when class is in session, cell phones and pagers must be in silent mode. Take your calls outside, and not during lectures, please.

SMOKING - of any kind is not allowed in the lab. (Note: Raku firing can generate a lot of smoke that does come in to the studio at times. Please notify me if this will have a drastic effect on you.)

LOCKERS - will be assigned to you. All 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 (locks cut, items distributed or discarded as appropriate). Please don’t forget, it’s sad!

WORKSPACE & WORK STORAGE - please make it your responsibility to help keep the lab clean, preferably better than you found it. This includes our storage area in the back room. Please take a moment to make it nice before you leave. Any work left behind for too long runs the risk of being thrown out (see below: Abandoned Work).

DON’T TOUCH! Bummer, yeah? Please do not touch anyone else’s work unless 1) it is necessary, 2) you are sure about how to handle it properly, and 3) it is absolutely necessary. Stray fingerprints and dents are usually not appreciated.
**SAFETY** - Assumption of Risk and Release Forms are required from all students. Before using the equipment for a class project, your instructor will review safety procedures. It is also your responsibility to review those procedures before using the equipment.

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.

**OPEN LAB TIME:** The schedule will be posted on the chalkboard (and you should write it down!). Lab assistants will monitor the open lab time. If your questions are beyond their scope, then you must wait until class time for answers to your questions. Please respect clean-up and closing times.

Students should work an additional three to five hours a week during open lab time.

Open lab time does not replace class time.

**ABANDONED WORK:** Our class will require lots of room to work and move, and our projects will take up lots of space. The studio doesn't have the room necessary to store your projects beyond their classroom life expectancy, so please take care of finished/done work right away. Unclaimed artwork will be set aside in the back lanai area to be retrieved. Two weeks notice will be given to students to claim their works before the pieces will be considered abandoned and will be thrown away or recycled. This will be more important this semester than ever! Always label all of your work clearly.

**LEARNING RESOURCES**

**TEXTBOOK:** The Figure in Clay: Contemporary Sculpting Techniques..., by Lark Books

Atlas of Human Anatomy for the Artist, Stephen Rogers Peck (Required)

HIGHLY Recommended to purchase used online:

Terracotta: The Technique of Fired Clay Sculpture, by Bruno Lucchesi

Other Good Stuff: 500 Figures in Clay, & 500 Animals in Clay, by Lark Books

Sculpting the Figure in Clay, by Peter Rubino

Modelling and Sculpting the Human Figure, by Eudoard Lanteri

Anatomy for the Artist, by Sarah Simblet

Artistic Anatomy, by Dr. Paul Richer, translated by Robert Beverly Hale

Human Anatomy for Artists, by Eliot Goldfinger

Anatomy: A Complete Guide for Artists, by Joseph Sheppard

Figure Sculpture in Wax and Plaster, by Richard McDermott Miller

There are many other excellent books on anatomy, each one having a slightly different way of presenting the information--some being more glamorous, others more 'bare bones' (sorry)--but any and every one can be helpful. I actively use 5 or more in my studio. Then there are all the wonderful books on sculptors... I will probably bring in books all the time.
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.

**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.
Stores & Supplies:

The Materials List is on the next page. We will be starting right away, so it is vital that you get all of the supplies before class on Tuesday. Don’t wait until the last minute in case you need to try more than one store to get all of the parts. KEEP ALL OF YOUR RECEIPTS! **Please don’t miss class to go, if at all possible.**

**Art/Ceramics/Sculpture Supply Stores:**

WCC Bookstore, Hours: 8:00 a.m. to 3:30 p.m. Monday- Friday  Phone: 235-7418 (or x418)

UH Manoa Bookstore:  (call for current hours)  Phone: 1-(800)-842-6657

The Ceramic Hobbyist - 1204 Kona St., near Ala Moana. Ph: 593-4420  *CALIPERS?

Ceramics Hawai`i - 501 Kokea St. in Kalihi/Iwilei. Ph: 845-8100

Hawaiian Graphics - Beretania St. in town

Ben Franklin - Enchanted Lake/Kailua

Long’s/Don Quixote will have spray bottles, etc., too

**Hardware Stores:**

Home Depot:  on Ala Kawa Street in town, on Kamehameha Hwy. in Pearl City, and in Kapolei

ACE Hardware:  Yamashiro’s (by Hawaiian Memorial Park) in Kane`ohe

on Kahuhipa Street (across from City Mill - hey!!) in Kane`ohe

Hardware Hawai`i on Hahani Street in Kailua

City Mill:  on Kahuhipa Street (across from ACE - hey!!) in Kane`ohe

all over the island

Lowe’s:  Waakele

**Art Catalogues:**

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

2. Aardvark Clay Company
   www.aardvarkclay.com
   1-714-541-7157

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

4. Daniel Smith
   www.danielsmith.com
   1-800-426-6740

5. Cheap Joe’s
   www.cheapjoes.com
   1-800-227-2788

6. The Italian Art Store
   www.italianartstore.com
   1-800-643-6440

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. There are also many, many more catalogues and websites but these are places I have dealt with and can vouch for.

To get a good idea of what is out there I 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 downright overwhelming and frustrating.
from the Bookstore: Clay Tools

- Some kind of tool box or other holder for these items, preferably easy-access
- 1 Large and 1 Med./Sm. Loop tool (or wire rake tool)
- 2-3 wood modeling tools (points, flats, hooks, rounded, toothed shapes all good)
- 1 flexible metal rib (smooth) ... also called a 'kidney' for its shape
- 1 serrated metal rib (a surf-wax comb is ideal, a sharp fork will do otherwise)
- 1 small, black rubber rib (or cut a large one to split w/ someone)
- 1 small elephant-ear natural sponge
- 1 fettling knife *(or paring knife, see below)*
- 1 needle tool
- 1 wire-cutter tool
- 1 medium-size sumi-e brush (or similar)
- A 12`` flexible ruler (longer is ok, metal or plastic ok)
- A sketchbook/notebook (9`` x 12`` is great for stapling/gluing in handouts)
- 1 pug of nash white or red sculpture clay (we'll get more later)

- 10`` aluminum calipers: order online ASAP. (approx $10.)
- Stainless steel detail tools (optional)

* to be purchased later: Plaster of Paris, 25 lbs., approx. $15.00,
  AccuCast alginate, approx. 2 lbs, approx. $20.00

from the Hardware Store, Long's, or Around Your House.

- Push-button propane torch (auto-lighting), around $45.00. *(optional)*
  (*buy an ignitor/sparker to light torch if not auto*)
- A spray bottle for water, MUST-MUST-MUST make a fine mist!
- A one-gallon bucket of some sort (NOT LARGER, please! Space is tight on the tables.)
- A 'shoebox'-type tupperware for prepared clay (can it fit your locker?) - optional
- A small airtight plastic jar for clay slip (not glass!!!)
- 2-3 old kitchen-sized hand towels and an old t-shirt to cut up, bigger is better...
- A large clean-up sponge
- An old paring knife - short blade, serrated is ok. *(this or fettling knife is ok)*
- An old tooth brush - optional
- An old 1`` or 2``-wide paintbrush, natural bristle is best, any shape ok. 'Chip brush' is ok, too.
- A wooden pencil and 'sharpie' pen
- A padlock

You may want an apron, old shirt, or change of clothes because you ARE going to get dirty.

Label all of your tools with indelible ink marker right away.

LOCKER #___________.   aloha