ART 116 – Introduction to Three-Dimensional Composition
3 Credits
Tuesdays and Thursdays, 1:00 – 3:45 pm

INSTRUCTOR: Bryce Myers
OFFICE: Palanakila 216 (Ceramics) and ‘Iolani 108 (Sculpture)
OFFICE HOURS: Tues & Thurs. 4:00 pm – 5:30 pm
Saturday 12:00 pm – 1:00 pm
(note: If you schedule an appointment you will know exactly where to find me!)
TELEPHONE: Studio: 235-7323  Cel: 295-7659
EMAIL: brycenm@hawaii.edu
EFFECTIVE DATE: Spring 2012 (CRN: 64119)

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT
Windward Community College offers innovative programs in the arts and sciences and opportunities to
gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to
support the access and educational needs of Native Hawaiians, we provide O‘ahu‘s Ko‘olau region and
beyond with liberal arts, career and lifelong learning in a supportive and challenging environment —
inspiring students to excellence.

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 may be one scheduled Field Trip, and 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 it is to introduce and explore the language of three-dimensional art, both visual and verbal, 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 brainstorming, sketches, 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 must spend time on your projects outside of scheduled class times (and will hopefully want to!).

I will be giving you an “Approximate Calendar” for the semester; things may need to shift, opportunities may arise, spontaneity may intercede. 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 due date for each project will be given when it is assigned.

Project #1: Mass 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 Maché 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 3 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, plus finishing time later)

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 equal about 25 pounds of dry plaster. 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. We will create a mold of an object or small sculpture 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**

**PROJECT CRITIQUES:** Approximately 80% of Grade
Each project will wrap-up with a critique where we will discuss the final outcome of your efforts. The focus will be on the qualities of the design, execution, craftsmanship, concept and presentation of your sculptures. The attached Project List will tell you what is due when. You must hand-in your work on time, ready to present, and as it is requested (with notes, drawings, etc.). You and Your Project are required to be at the Critique for full credit! (Absence counts double!)

**SCULPTURE NOTEBOOK:** Approximately 10% of Grade
You need to have a SCULPTURE binder for holding all of the items listed below. You’ll be getting lots of handouts that will be needed from day-to-day (and useful in the future too, I hope). Notebook usability and active usage will be checked occasionally throughout the semester. Bring to every class.

1. all Handouts, including this Syllabus, your Project List, and Project Checklist.
2. ‘Reading Guides’ for the text and all Lecture Notes you take.
3. Detailed Glazing Records, all with simple diagrammatic sketches – see example
4. any Sketching you might do and any Pictures, etc. that you find inspirational.
5. Blank Paper, lined or not, that you can use for all of the above!

**TESTS and/or SHORT PAPERS** Approximately 10% of Grade
You will be responsible for learning vocabulary and understanding certain concepts and processes related to materials, processes, and the sculpture studio. This information will come from and your textbook readings, handouts, and lectures. I will announce the test dates at least one week in advance and will include a study guide when necessary. You may also do a brief research presentation on an artist, technique, or cultural style. Again, You’ll have plenty of advance notice.
The following will also play a major factor in determining grades:

**ATTENDANCE:**
Be here and be working. Please don't be late, and don't leave early.

- You are allowed three absences. *Each additional absence lowers your grade one letter.*
- Three 'lates' equal one absence (15 minutes or more).
- Seven absences will result in failing the course.

*note: I am understanding of extenuating circumstances, within reason. Talk to me!*

**EFFORT & PROGRESS:**
Apply yourself to overcoming difficulties encountered in the throwing process, develop your sense of design, and improve your craftsmanship. This also includes participating and becoming ‘integrated’ into the studio setting.

If you *are* here working, being creative and bold, and attempting to overcome difficulties...

*You will be progressing!*

**COMPLETE & PROPER CLEAN UP,** which includes, at the very least:
- cleaning all studio tools before you put them away (wash and 'oil' if necessary).
- returning all tools, sprayers and scrapers, etc. to their proper place.
- thoroughly sponging down the rolling stands, all armatures and workboards, etc.
- wiping up *and drying* the tables (sponges leave a clay/plaster film that turns white later!).
- sweeping and mopping your space and in front of your locker.
- checking the ‘wedging table’ and around the sinks, storage area, etc.
- keeping the rolling stands, supply and storage areas neatly organized and easy to manage.
- taking home your towel for washing when necessary.
- You may be asked to re-clean an area if it’s not finished properly, even if it’s not yours...

*Proper clean up is essential to our health and safety in the studio, so bad work habits or poor cleaning will be addressed. Please be efficient and do your best! Go Team!*

**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 and class contribution. Excellent attendance (*no more than three absences*).
- **B** Completion of all projects and activities; show better than average skill in design, creativity and craftsmanship, and good work habits and contribution. Good attendance (*no more than four absences*).
- **C** Completion of 80% of all projects, show average skill and understanding of concepts, and moderate class participation. Not-so-good attendance (*no more than five absences*).
- **D** Completion of 60% of all projects and show average skill, *usually for poor attendance and lack of follow-through.* (*no more than six absences*).
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 new 'Iolani Sculpture Studio is an excellent, if not a wee bit old, facility that we are constantly trying to improve with little budget. We will be sharing the space with the Hawaiian Wood Carving Program. Cooperation and Consideration are key to creating a situation where everyone can be personally productive and comfortable. These guidelines below have been established for your benefit and safety and to help all of us accomplish our individual goals within a group context.
(Special Note: We still settling in to the new studio and have yet to formalize our rules and procedures for the facility. Until then we will follow all guidelines of the Ceramics Studio.)

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: The schedule will be posted on the chalkboard (and you should write it down!). Lab hours must be respected and clean-up should begin before closing time. The doors close 15 minutes after posted ending times. The instructors and/or lab assistants should not have to wait for you. If your questions are beyond scope of the lab assistants, you must wait until class time for answers to your questions.

Ideally you should work an additional three to five hours a week on design and construction of your projects either at home or in the studio. Open lab time does not replace class time.

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. Just in case, 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 Safety Glasses and Masks for your usage. Footwear is required in the studio. 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. Ask for a respirator when needed.

**LABEL ALL BOTTLES & CONTAINERS with their CURRENT CONTENTS!**
NO FOOD OR DRINKS are to be thrown into the studio trash cans. Take it to the recycle bins or the large can at the bottom of the stairs outside. DO NOT leave your cans or bottles around the studio! Be very careful of spills and crumbs so we aren’t infested with ants and roaches.

NO SMOKING of any kind is allowed in the lab or within 20 feet of any door, window, etc. Butts are litter! Throw them in the trash, not on the ground or anywhere else!

NO CELL PHONES, ETC. may be used during class, and must be in silent mode. Take all phone calls outside, and not during lectures, please. This includes texting, etc. If you seem too preoccupied with your phone I will dismiss you from class.

WORKSPACE: please make it your responsibility to help keep the lab clean, preferably better than you found it. This includes our tools, supply, and project storage. Please take a moment to make it nice before you leave each day.

WORK STORAGE & 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-with 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, recycled, or put out in the rain. This will be more important this semester than ever! Always label all of your work clearly during all stages of the processes so I know what belongs to whom.

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. All contents are forfeit after the end of the semester.

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:

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. First Friday is a huge thing nowadays, and our museums have new shows all the time. Here's info on just a few:

**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!

**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!

**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'ōhe 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

**BOOKSTORE HOURS: Mon. – Fri., 8:00am – 3:30 pm**  
The phone number is (808) 235-7418.
**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 quick and resourceful when supplies are needed, and go-in on bulk amounts to help keep the costs down. 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 a 2B and a 4B (or HB and a 3B, 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. 8 oz. (or 16 oz.) Acrylic Matte Medium
8. Assorted Acrylic Brushes and Acrylic Paints (*purchase as needed*)

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 next Tuesday)!**

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 need three or four...)
11. 1½” or 2” wide Masking Tape—the blue or green kind are great (*Buy a 6-pack to split*)
12. a pint or quart of ‘Waterproof’ Wood Glue (*or 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 neatly

**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 and presenting (nails, glue, wire, string, etc... Not Tape!)

**Project #3**

17. 2 Pugs of Clay from the bookstore (*Nash Red* or *Nash White Sculpture* Clay)
18. Clay Modeling tools (the Red Plastic Set and/or the Pottery Utility Pail Kit at the Bookstore)
19. Materials for an armature: 3/4” in. plywood base and a 2x2x8” post. (*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 $15.00 at most hardware stores, or
   'split 100 lbs. Bag of 'US Pottery #1 Plaster' from Ceramics Hawai'i for $45.00, near HCC
21. random tools: ‘Surform’ rasps, old Hacksaw Blades, Bent Butter Knife, etc. (*optional)
22. ‘Sculpture House’ Wood Carving Tools Set: Chisel, Gouges, Mallet, and Rasp (*Great Deal!) or a
   small set from the hardware store/Woodcraft. (Studio does not have enough for everyone).
23. Material for Base: Required! Usually a section of 2” x 12” piece of lumber, sanded and painted

Project #5

24. Copper Wire (6 – 8 feet), Tubing, and/or Sheet (you may choose other metals, too)
25. Brazing Solder (buy from the Studio, $1.00 per stick)
26. other materials that you may include (Canvas/Cloth, String, Wood, Stones, Beach Glass, etc.)
27. Interesting Material for a Base: Required! This object might ‘shape and theme’ your project.

Hardware Stores:

Hardware Hawai‘i: in Kailua on Hahani Street
   in Kane’ohe on Kahuhipa Street, across from City Mill
Yamashiro's: in Kane‘ohe by Hawaiian Memorial Park
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 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
overwhelming.

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

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

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

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

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

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