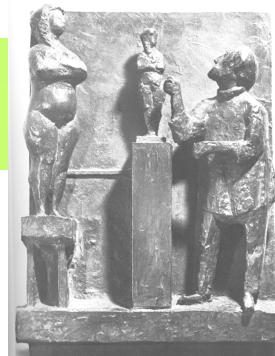




ART 253 – Figure Modeling

Tuesdays & Thursdays, 1:30 - 4:00 pm
Hale Pālanakila 214 and 216



INSTRUCTOR: Bryce Myers
OFFICE: Pālanakila 148
OFFICE HOURS: Pālanakila 148
OFFICE HOURS: by appointment via email/text for walk-in
or via ZOOM OFFICE: 699 274 3027
available for walk-in during Open Lab on Fridays
EMAIL: brycenm@hawaii.edu
EFFECTIVE DATE: Fall 2022 **CREDITS:** 3 **CRN:** 63454

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

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 I: Arts (DA)

Activities Required at Scheduled Times Other Than Class Times:

This course requires an additional 3-5 hours of work per week in the studio or at home.

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.

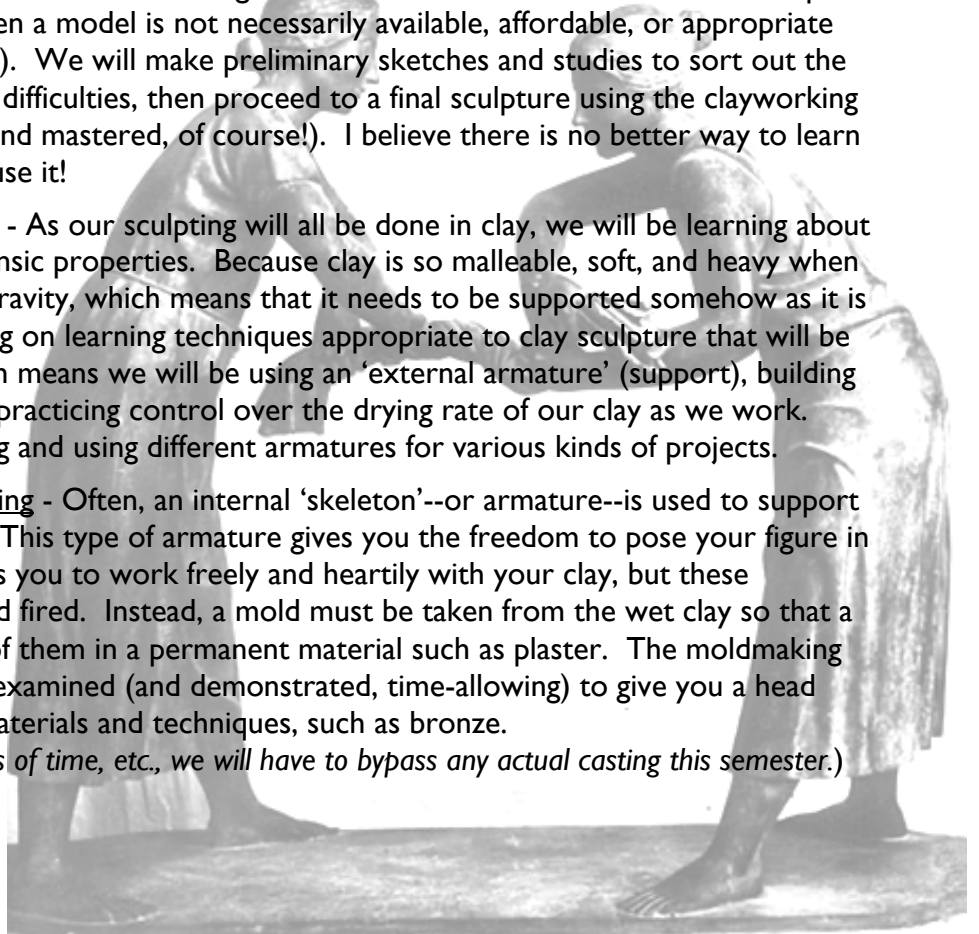
The above will involve studying anatomy from our textbooks, a skeleton, and the live model. I will ask that you follow certain ground rules when we have a model in the studio, and that you are always patient, polite and respectful of them. We will be doing various studies and figures throughout the first 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) to give you a head start towards other casting materials and techniques, such as bronze.

(Unfortunately, due to limitations of time, etc., we will have to bypass any actual casting this semester.)



ASSESSMENT TASKS AND GRADING

The following will all be considered in determining Final Grades:

ATTENDANCE: *Be here and be working.* You are allowed three 'free' absences, each additional absence will begin to lower your grade. Three 'lates' will equal one absence (15 minutes or more). Seven absences will result in failing the course. Please communicate with me if you are having difficulties!

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 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 first thoroughly sponging down the tables, workboards, tools, etc., then sweeping and mopping your space, and finally 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.

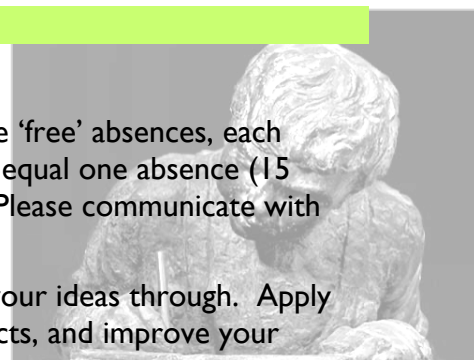
NOTEBOOK: You need to have a sketchbook or folder for holding handouts and copies, taking notes, and holding sketches. A 9 x 12 sketchbook works great for pasting in pages right next to your notes. Take time to review handouts and organize your folder because it may be checked for 'usability' during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

QUIZZES: You will be responsible for learning vocabulary and understanding certain concepts and processes related to the figure and anatomy, armatures and other course topics. This information will come from lectures, handouts, and your textbook readings. There may be up to four quizzes, and I will notify you well ahead of time for each one.

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**.

Approximate Project Schedule:

In Class Work:	Approx.	'Home' Work:	Approx.
Portrait of a Muppet! Intro to Anatomy & Processes	Two Weeks (in class, then...)	Portrait of a Muppet, cont. (complete as homework)	Four Weeks (w/overlap)
Torso Study (~3 days w/model)	Two Weeks	Action Torso Fragment OR	Four Weeks
Full Figure Sketch – Planar (~5 days w/model)	Two Weeks	Additional Torso Study	
Portrait Study (~5 days w/model)	Four Weeks	Small Expressive Self-Portrait OR The Features: studies of the eye, ear, nose, and mouth	Four Weeks
Full Figure Composition (~6 days w/model)	Six Weeks	Work on Current In Class Project	Six Weeks
Final Project: Go Figure! Independent Work (optional)		Prep & Maquettes for Independent Final	



Approximate Grade Scale:

- A = excellent attendance, 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 = good attendance, and diligent work habits. Shows strong understanding of concepts and above average skill in design, creativity and craftsmanship.
- C = regularly misses class or due dates, shows moderate clay understanding or overall improvement.
- D = minimal participation and preparation. Absent a lot.
- 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 (see catalog)
- 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 Withdrawal Period.)

*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

The Sculpture and Ceramics Studios are environments for serious research, not unlike chemistry or engineering labs. Cooperation and consideration are the keys to creating a situation where everyone can be personally productive and comfortable. The guidelines below have been established for your benefit and safety, to help all of us accomplish our individual goals within a group context:

ONLY STUDENTS CURRENTLY REGISTERED IN SCULPTURE OR 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".

OPEN LAB TIME: The schedule will be posted (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. *Open lab time does not replace class time.*

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).

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 or recycled. Always label all of your work clearly. This applies to work left in the Ceramics Studio as well.

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 and *everything* is fragile.

LOCKERS will be assigned to you. All lockers are to be cleared out and cleaned (vacuum and wipe down) by the last day of instruction for each semester. *Any forgotten locks will be cut and items may get distributed or discarded* as appropriate. Please don't forget, it's sad!

PHONES may not be used when class is in session for talking, texting, etc., and must be in silent mode. Take your calls outside, and not during lectures, please.

MUSIC DEVICES should not interfere with your work or learning in any way. Volume should be kept very low for safety and in consideration of others.

NO SMOKING of any kind is allowed in the lab. This includes vapors, etc. There are now Designated Smoking Areas on campus that you must use. (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.)

**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.

LEARNING RESOURCES

TEXTBOOKS: Recommended to purchase used online:



[The Figure in Clay: Contemporary Sculpting Techniques...](#), (Required)
by Suzanne Tourtillott/Lark Books
[Complete Guide to Life Drawing](#) by Gottfried Bammes (Required)

Other Good Stuff:

[Terracotta: The Technique of Fired Clay Sculpture](#), by Bruno Lucchesi
[Atlas of Human Anatomy for the Artist](#), Stephen Rogers Peck
[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 Eduoard Lanteri
[Modeling the Figure in Clay](#), by Bruno Lucchesi and Margit Malmstrom.
[Anatomy for the Artist](#), by Sarah Simblet
[Artistic Anatomy](#), by Dr. Paul Richer, trans. 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.

The Supply List is on the last page...

ALTERNATE CONTACT INFORMATION

If you are unable to contact the instructor, have questions that your instructor cannot answer, or for any other issues, please contact the Academic Affairs Office:

- Location: Alaka'i 121
- Phone: (808) 235-7422

SUPPORTING STUDENT SUCCESS BY ENSURING BASIC NEEDS SECURITY

Basic needs include food and housing, childcare, mental health, financial resources and transportation, among others. Student basic needs security is critical for ensuring strong academic performance, persistence and graduation and overall student well being. If you or someone you know are experiencing basic needs insecurity, please see the following resources: [CLICK HERE: UH System Basic Needs.](#) or <https://www.hawaii.edu/student-basic-needs/>

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 Accessibility Counselor to discuss reasonable accommodations that will help you succeed in this class. Roy Inouye can be reached at (808) 235-7448, royinouye@hawaii.edu, or you may stop by Hale Kāko'o 106 for more information.

SEX DISCRIMINATION & GENDER-BASED VIOLENCE RESOURCES (TITLE IX)

Windward Community College is committed to providing a learning, working, and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking.

If you or someone you know is experiencing any of these, WCC has staff and resources to support and assist you. To report an incident of sex discrimination or gender-based violence, as well as receive information and support, please contact one of the following:

Karen Cho
Deputy Title IX Coordinator
808-235-7404
kcho@hawaii.edu

Leslie Cabingabang,
Senior Confidential Advocate
Phone: 808-348-0432
leslie.cabingabang@hawaii.edu

Jojo Miller, Confidential Advocate
(808) 348-0663
advocate@hawaii.edu

To file a report online:
<https://report.system.hawaii.edu/student>

Desrae Kahale, Mental Health Counselor &
Confidential Resource
(808) 235-7393
dkahale3@hawaii.edu

As a member of the University faculty, I am required to immediately report any incident of sex discrimination or gender-based violence to the campus Title IX Coordinator. Although the Title IX Coordinator and I cannot guarantee confidentiality, you will still have options about how your case will be handled. My goal is to make sure you are aware of the range of options available to you and have access to the resources and support you need.

For more information regarding sex discrimination and gender-based violence, the University's Title IX resources and the University's Policy, Interim EP 1.204, go to manoa.hawaii.edu/titleix/

ART 253 Materials List:

from the Bookstore: *Clay Tools* BEST BET: The Kemper Pottery Tool Bucket

- 1 Large and 1 Med./Sm. Loop tool (or Wire Rake tool)
- 1 Wooden Knife
- 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 Small Detail Wood/Wire Loop tools (the 'eye' tool)
- 2-3 Wood Modeling tools (points, flats, hooks, rounded, toothed shapes all good)
- a few Brushes (bring a small variety if you have them... see below)
- 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 Sculpture or Red Sculpture Clay (we'll get more later)
- some kind of TOOLBOX or other holder for these items, preferably easy-access
- 10" Aluminum Calipers
- Stainless Steel Detail Tools (optional)
 - ~~5 Lb. Block of Van Aken Oil Based Modeling Clay (optional)~~
 - ~~20 feet of 11.5 Gauge Aluminum Armature Wire (optional)~~



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

- 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 Large Clean-Up Sponge
- 2-3 old Kitchen-Sized Hand Towels
- an Old Paring Knife - short blade, serrated is ok. *(this or Fettling Knife is ok)
- 2-3 1/2" or 1" wide Paintbrush (natural bristle 'Chip Brushes' are great, Longs/City Mill)
- a Wooden Pencil and 'Sharpie' Pen, and some colored pencils or watercolors (for homework)
- a Sketchbook of some sort
- an Old Tooth Brush - optional
- a 'Shoebox'-type Tupperware for Transporting Projects - optional
- a Small Airtight Plastic Jar for Clay Slip (not glass!!!) - optional
- a Padlock

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

We will be starting right away, so get all of your 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 it.
KEEP ALL OF YOUR RECEIPTS!

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

LOCKER: _____

aloha!

Stores & Supplies:

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

Hawaiian Graphics - Beretania St. in town

Ben Franklin – Enchanted Lake/Kailua

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

Amazon.com has endless tools and supplies nowadays at ridiculously cheap prices

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
Hardware Hawai'i on Hahani Street in Kailua

City Mill: on Kahuhipa Street in Kāne'ohe
...and all over the island

Lowe's: Waikele and 'Iwilei

Art Catalogues:

1. Dick Blick

www.dickblick.com

2. Art Supply Warehouse

www.aswexpress.com

3. Jerry's Art-a-Rama

www.jerrysartarama.com

4. Sculpture House

www.sculpturehouse.com

5. The Compleat Sculptor

www.sculpt.com

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.

Museums, Galleries, Etc...

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 Museum of Art, 900 South Beretania Street,

<http://www.honoluluuseum.org>

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

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

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 artwork in the new library.

