

**San José State University**  
**Department of Art & Art History**  
**Art 137-Figure Modeling, Section 1, Spring 2017**

<b>Instructor:</b>	Monica Van den Dool, Lecturer
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<b>Office Hours:</b>	MW 11-11:45
<b>Class Days/Time:</b>	MW 3-5:50
<b>Classroom:</b>	IS 166
<b>Prerequisites:</b>	Art 13 and Art 55 <b>or permission of instructor</b>
<b>Department Office:</b>	ART 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

### **MYSJSU Messaging**

Course materials such as syllabus, handouts, assignments, etc., as well as access to your grades, can be found on [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu> to learn of any updates.

### **Course Description**

Representation of the human figure in three dimensions. Sculpting in clay from a live model.

Art 137 is a life modeling class designed for students interested in studying the human figure as a subject for art. Working primarily from live models and sculpting directly in water and oil-based clay, you will concentrate on the observation of form and learn to render realistically in three dimensions.

The emphasis in the studio projects will be on developing an understanding of the human form and the practice of accurate observation and representation, rather than on the production of a permanent sculpture.

Class time will be divided between supervised studio time working from the models and on self-portraits, demonstrations, critiques, and PowerPoint lectures. Through the lectures and a written assignment, you will be introduced to an overview of both historical and contemporary approaches to figurative sculpture.

**Other Requirements:** Students will be expected to spend an average of six hours weekly in the studio outside of class time.

**Course Learning Outcomes (CLO)**

Upon successful completion of this course, students will be able to:

CLO 1 – *select and use appropriate materials and modeling tools*

CLO 2 – *effectively rough out a form in clay and model a detailed, realistic figure*

CLO 3 - *construct and alter an armature for a portrait head and standing figure*

CLO 4 - *practice techniques in self-portraiture, including the use of calipers, grids, photographs, and mirrors*

CLO 5 - *prepare solid clay sculptures for the kiln firing (ceramic) process*

CLO 6 – *identify historical and contemporary approaches to representing the figure in art*

CLO 7 – *develop critical skills (critiques, class discussions)*

**Recommended Reading:**

Anatomy for Sculptors, Understanding the Human Figure, Uldis Zarisn with Sandis Kondrats

Modeling the Head in Clay Bruno Lucchessi and Margit Malmstrom, Watson-Guption Publications, 1996

Modeling the Figure in Clay Bruno Lucchessi, Watson-Guption Publications, 1996

From Clay to Bronze: A Studio Guide to Figurative Sculpture Tuck Langland, Watson-Guption Publications, 2000

Modeling and Sculpting the Human Figure Edouard Lanteri, Dover Publications, Inc., 1985

**Recommended Websites:**

<https://anatomy4sculptors.com/>

<http://www.human-anatomy-for-artist.com/>

(A subscription based website for human anatomy, for future reference)

**Tools/Materials:**

-You will need water based clay (Clay Planet’s “Smooth Sculpture”) and later in the semester plastacine, an oil based clay. In addition, you will need an assortment of modeling tools sold as a kit (includes small and large loop tools, rib, needle tool, wire, fettling knife). **These materials are available as needed through the SJSU Ceramics Guild (cash or check only, payable to SJSU Ceramics Guild).**

-Additional and necessary modeling tools and calipers are all available locally at Clay Planet, located at 1775 Russell Ave., Santa Clara. Hours are M-F 9-5 and Sat 10-3. For modeling tools purchased at Clay Planet I recommend a rubber-tipped modeling tool, JA22 wood modeling tool, K23 cleanup tool, JA37 wood modeling tool, and 8” or 10” calipers (Kemper brand is best). You will also need a decent sized mirror (8 x 10” is good), and a small stiff paintbrush. **You must have all your tools, including detail tools and calipers, by the third day of class.**

-You will also **immediately** need a lock for your locker, a metal fork, and plastic to wrap your wet work (dry cleaning plastic or lightweight garbage bags are best).

-Additionally, there are a wide variety of other useful modeling tools available and many other potential sources to explore, including the SJSU bookstore and art supply stores. Everyone will develop their own preferences for favorite tools.

**Estimated cost: \$90**

## Course Requirements and Assignments

### Studio assignments (totals 85% of final grade):

1. ***The Thumb (5%)***: Using Plastacine and your own hand as a model, sculpt a realistic, highly detailed thumb (with surrounding area) at life size scale. Introduction of detail tools and oil-based clay, learn to control form and texture, and to observe and model high levels of detail. (CLO 1,2) **Due 2/15**
2. ***Reclined Figure (10%)***: Sculpt a reclining figure at a scale of 1/3 life-size. We will begin with several quick studies to learn to quickly rough out form and handle the water-based clay, then move on to one well-developed study. Preparing solid clay sculpture for kiln firing will be demonstrated but not required. (CLO 1,2,5,7) **Due 2/27**
3. ***Self-Portrait (25%)***: Sculpt a fully developed self-portrait head and bust in water-based clay on an armature of your construction. Preparation for kiln firing is again optional. (CLO 1,2,3,4,5,7) **Due 3/22**
4. ***Seated Figure (20%)***: The third project will be a seated figure in water-based clay at a scale of 1/4 life-size. You will be including narrative elements of your choosing. Kiln firing optional. (CLO 1,2,5,6,7) **Due 4/24**
5. ***Standing Figure (25%)***: Sculpt a standing full figure at a scale of 1/3 life size from oil-based clay on an armature of your construction. (CLO 1,2,3,7) **Due 5/23**

**Written Assignment (5%)**: response to research and readings on hyperrealism in sculpture and the value of representation (CLO 6) **Due 5/15**

**Class participation (10%)**: overall improvement and growth during the semester, the quantity and quality of your effort during studio work time and outside of class, preparedness for assignments, basic studio maintenance and etiquette, and your engaged and constructive participation in class critiques. Includes participation in studio cleanup day, scheduled on date on final exam.  
(CLO 1-7)

### Grading Policy

I expect a high degree of commitment to this class. Your studio assignments will be graded on the basis of their proportional accuracy, attention to detail, completeness, problem solving, and clean presentation. Your individual effort will be taken into account (these projects will always be easier for some than for others), but grading will be primarily a straightforward evaluation of your projects' overall success with the clear and consistent goal of accurate representation.

All work must be finished and turned in according to described deadlines and instructions. **I will accept late assignments at any time until the end of the semester, but they will be downgraded by one full letter grade.** Assignments late due to medical/personal reasons may be exempt from penalty pending appropriate medical documentation and/or permission of instructor.

Access to your grades throughout the semester will be made available through the SJSU Canvas system.

I will assign you a numerical grade for each of your projects in this class, as follows (a “C” and above constitutes a passing grade for the course):

97-100 = A+  
93-96 = A  
90-92 = A-  
87-89 = B+  
83-86 = B  
80-82 = B-  
77-79 = C+  
73-76 = C  
70-72 = C-  
67-69 = D+  
63-66 = D  
60-62 = D-  
59 and below = F

A= Excellent work  
B= Above average work  
C= Average work  
D= Below average work  
F= Unsatisfactory work

### **Classroom Protocol**

Come to class on time and plan on staying through the entirety of the class. There is no way to make up a session with a model if you miss class time. Late/early arrivals, excessive ins and outs, eating, phone conversations, etc. are extremely disruptive to the modeling sessions. As a courtesy to all, use of cell phones, headphones, or any electronic media is generally prohibited during class meeting times, with the exception of music by class consent.

If you are ill or unable to attend more than one class, I expect you to contact me (e-mail preferable) as soon as possible. Not doing so could negatively affect your grade. Do not schedule work time or other obligations during our class time.

**Clean up** begins 20 minutes before class ends. It is crucial that ALL areas that you have used must be cleaned before you leave the studio. For the safety of everyone sharing the studio, take care not to generate excessive dust (no dry sanding) and do not use any toxic materials in the studio. All clean up of dry materials will be done with a **wet sponge**. As needed, we will do additional cleanups during class time. All finished and graded work must be removed from the studio promptly. An additional and mandatory department wide cleanup will take place at the end of the semester.

### **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

**Library Liaison**

**Rebecca Kohn** ([rebecca.kohn@sjsu.edu](mailto:rebecca.kohn@sjsu.edu))

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

**Art 137-Figure Modeling, Spring 2017, Course Schedule**

(subject to change with fair notice by announcement/email)

**Course Schedule**

Week	Date	Topics, Readings, Assignments, Deadlines
1	M 1/30	Introduction to class, tools, and materials, discuss professional behavior with models, facility tour
1	W 2/1	<b>-Demonstration:</b> working in solid clay and blocking out with knife and paddle. Quick study from model. <b>MODEL</b>
2	M 2/6	<b>-You must have all your tools, including detail tools.</b> Quick study from model. Introduce assignment “The Thumb” <b>MODEL</b>
2	W 2/8	-Handouts/textbooks made available and discussion on general proportions. Begin first assignment, modeling the reclined figure in solid clay. (Remember to build pad, wedge and score) <b>MODEL</b>
3	M 2/13	-Introduce self-portrait assignment. Bring digital camera for next class period. <b>MODEL</b>
3	W 2/15	-Take initial photographs. <b>“The Thumb” assignment due, beginning of class, MODEL</b>
4	M 2/20	-Last class day for reclined figure, finish up photographs. <b>MODEL</b>
4	W 2/22	- <b>CRITIQUE</b> reclined figures. Demonstration: how to hollow out/prepare solid clay for kiln firing. Do it ASAP. Show additional materials necessary for self-portrait. Bring them to next class.
5	M 2/27	- <b>Reclined figures due for grading at beginning of class. Demonstration:</b> building armatures for self-portrait head, introduce techniques for self-portrait assignment: calipers, mirrors, photos, grids. Build it! Discussion of approaches to developing portrait head. Start working.
5	W 3/1	-Work on self-portrait
6	M 3/6	- Work on self-portrait, <b>Slides:</b> Egyptian, Greek, Etruscan
6	W 3/8	-Work on self-portrait
7	M 3/13	- Work on self-portrait <b>Slides:</b> Roman, Gothic, Renaissance
7	W 3/15	-Work on self-portrait.

8	M 3/20	- <b>CRITIQUE</b> finished self-portrait assignment. Introduce third assignment (seated). Work on self-portrait.
8	W 3/22	- Self-portraits due for grading at beginning of class. Demonstration on hollowing self-portrait.
9	M 3/27	<b>SPRING BREAK!</b>
9	W 3/29	<b>SPRING BREAK!</b>
10	M 4/3	Begin third assignment (seated figure). <b>MODEL</b>
10	W 4/5	- <b>MODEL</b> , seated figure
11	M 4/10	- <b>MODEL</b> , seated figure
11	W 4/12	- <b>MODEL</b> , seated figure
12	M 4/17	- Introduce last project. Bring \$'s for materials to next class. Last class day for wet work on seated figures. <b>MODEL</b>
12	W 4/19	- <b>Critique</b> seated figures. Sell materials (armature wire and plastacine) <b>Demonstration:</b> Building armatures for full figure assignment, securing armature, setting pose, and applying plastacine. Have this all ready for next class period . . .
13	M 4/24	- <b>Seated figures due for grading at beginning of class.</b> Set the pose for standing figure. <b>All</b> plastacine must be applied to standing figures by the beginning of class. <b>MODEL</b>
13	W 4/26	<b>MODEL, Slides:</b> Modern/20th Century Figurative.
14	M 5/1	- <b>MODEL</b> , work on standing figure, introduce written assignment
14	W 5/3	- <b>MODEL</b> , work on standing figure, <b>Slides:</b> Contemporary Figurative.
15	M 5/8	- <b>MODEL</b> , work on standing figure
15	W 5/10	- <b>MODEL</b> , work on standing figure
16	M 5/15	- <b>MODEL, Last class day, written assignment due at beginning of class</b> <b>Standing figures due for grading in classroom by: Tuesday May 23rd at noon (or earlier), no critique for this last project.</b>
Final Exam*	Wednesday 5/24 12:15-2:30	12:15-2:30- <b>Mandatory CLEANUP and strip all model stands.</b>