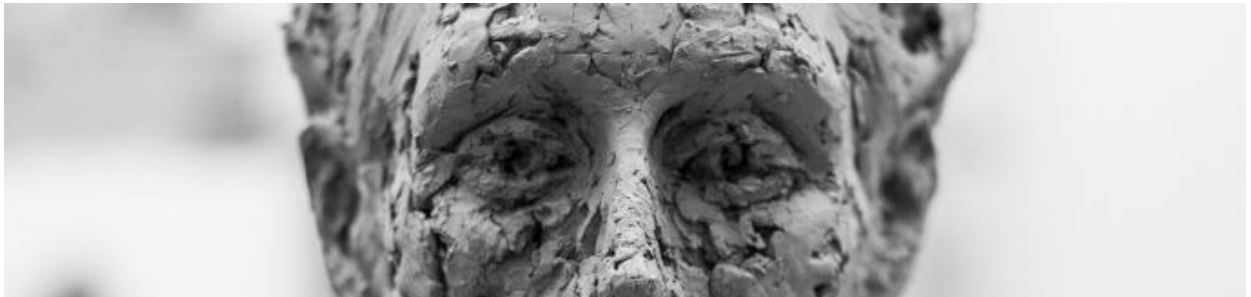


Course Title	Techniques of Figure Sculpture - Styles
Tutor	Jess Wetherly + Guest Tutor TBC
Day & time	Thursdays, 10am - 4.45pm
Dates	Thursdays 12 Jan. - 23 Mar. 2017 (half term 16 Feb.)
Course Code	D1602S20
Cost	£495



What is this course about?

This course offers students an opportunity to work from a life model in clay. It is suitable for beginners to advanced students. The experienced tutor will show beginners a step by step approach to figure modelling and work with more advanced students to push their work forward in their own way. Working from a seated, standing and reclining poses through the course, students strengthen their understanding of a range of sculptural language.

This is an opportunity to explore different styles of sculpture in clay from archaic to modern eras. Model stylised figures looking at various figurative sculptors and experimenting with clay as a medium. Later in the course you will produce two larger pieces in clay without an armature from a life model pose based on artists of your choice we will be looking at painters and sculptors from modernist era and renaissance of primitive art. All the pieces can be fired in the kiln for a fee. There will be an option to have this hollowed and fired after the end of the course for collection about 6-8 weeks later. Students will complete minimum of 3 sculptures that do not have the expense of moulding and casting to get a finished piece.

What topics do we cover?

- Skills of building up clay for ceramic firing
- Modelling skills
- Anatomy
- Planes and Shapes
- Measurement and plumbing
- Understanding of the human form
- Texture and clay application
- Observational skills
- Creative development

Below are some aspects of what topics will be covered in the course. If a student wishes to follow their own approach, the tutor will respond to their needs and work with them individually.

- **Skills of building up clay for ceramic firing:** Depending on the chosen pose, ceramic and hollowing will be taught to achieve a seated figure suitable for firing.
- **Measurement and plumb lining:** One of the key aims of this component is to ensure that all students understand the principles and different methods of plumb lining and measuring, these are essential skills for figure modeling.
- **Observational skills:** Students are encouraged to work on direct observational skills and are taught various techniques to enhance observation. Students can draw if they wish.
- **Modelling skills:** There is no single method of using tools or manipulating clay. However, over the 10 week course of the 10 weeks students will naturally explore different approaches to modelling and will grow in sculptural confidence.
- **Understanding of the human form:** This will be developed through observation and reference to anatomy to guide the underlying skeletal structure.
- **Creative development:** Students will be continually encouraged to develop the emotional expression behind their work and to connect with the essence of the model and their sculpture. Short sculptural exercises will encourage confidence in expression with modelling. They will also look at works in books by sculptural masters and discuss them.
- **Anatomy:** It is important to understand anatomy and on the course this is looked at in relation to the sculpture you are working on. Some reference books are listed below and further study recommended, such as Drawing Anatomy course, if you wish to develop figurative work.
- **Texture and Clay application:** Exercises will be given and instruction on how to develop an interesting texture, each artist develops their own method, in response to their interests and the needs of the piece. Texture and clay application is essential to retain the energy and focus of any piece of sculpture.

By the end of this course you will have:

- Completed either a ⅓ or ½ life seated figure and 2 dynamic smaller standing figures
- Gained an understanding of anatomy and the human form
- Learnt measuring and observational skills
- Developed an understanding of a range of sculptural language in creative development

What level is the course and do I need any particular skills?

This course is suitable for all levels although some previous experience is preferable to make the most of the course.

How will I be taught and what feedback and support will I get?

Your experienced tutor will support you throughout the course which is structured as a series of workshops and assignments. Individual tutor support will be available throughout the course and group discussions will aim to highlight themes and create a feedback system for each student.

About your tutors

Please refer to our website for full terms and conditions
The Art Academy / Mermaid Court / 165A Borough High Street / London / SE1 1HR
artacademy.org.uk / 020 7407 6969

Jessica Wetherly has developed a practice working in transition between drawing, sculpture and installation, working in a variety of materials and scale. She aims to help her students to build a firm foundation of skills whilst thinking creatively having acquired a firm foundation in this methodology at The Art Academy and Central Saint Martins where she studied.

Her method combines a structural technique with a sensitive and animated surface application aiming to achieve simplicity through the study of complex forms. She has trained and practised with a variety of international sculptors. Jessica has been teaching with us for a number of years on a range of courses. She has exhibited at a number of national exhibitions and demonstrations as well as Public and Private Commissions.
www.jessicawetherly.com

Weekly breakdown

Courses at the Art Academy offer a structured approach to ensure specific subjects, skills and methods are covered. Below is a weekly breakdown of what will be covered. Please bear in mind that these classes will move with the pace of the class so a degree of flexibility of what will be covered on which day will be employed.

Week	Dates	Topic/skills covered	Location and Tutor	What to bring	Model
1	12 Jan	Introduction and group discussion of individual plans for the term. Introduction to figurative sculpture with exercises in clay. Looking at bones and Henry Moore in a reclining pose	Studio 1 Jess Wetherly	See preparation requirements below	Model A 10 weeks
2	19 Jan	Exercise working with traditions of archaic sculpture. seated pose	Studio 1 Jess Wetherly	See preparation requirements below	Model A Yes
3	26 Jan	Student bring in natural materials we will be Looking at artists such as Lawrence Edwards using found and Natural materials and fabrics dipping slip and creating various textures.	Studio 1 Jess Wetherly	See preparation requirements below	Model A Yes
4	2 Feb	Giacometti and Etruscan sculpture. Torso or Bust. Texture and flattening forms	Studio 1 Jess Wetherly	See preparation requirements below	Yes

5	9 Feb	Students bring in artists of choice, presentation on modernist and primitive stylisation Drawing exercises Looking at volumpteous curves and primitive sculpture standing pose Measuring and plumb-lining Block out larger figures in clay. Build up the figures in clay, looking at all the planes and structure.	Studio 1 Jess Wetherly	See preparation requirements below	Yes
Half Term					
6	23 Feb	Continue working on the figure in clay, looking at all the areas laid out above.	Studio 1 Jess Wetherly	See preparation requirements below	Yes
7	2 Mar	Continue working on the figure in clay, looking at all the areas laid out above.	Studio 1 Jess Wetherly or guest tutor	See preparation requirements below	Yes
8	9 Mar	Second Pose Students bring in artists of choice this can be a second artist or work with the same style in a different pose Drawing exercise.	Studio 1 Jess Wetherly	See preparation requirements below	Yes
9	16 Mar	Continue working on the figures in clay, looking at all the areas laid out above. If applicable, hollowing will be done in preparation for the last day.	Studio 1 Jess Wetherly	See preparation requirements below	Yes
10	23 Mar	Finishing figure Discussion about how the piece can be taken forward (firing and patination, etc).	Studio 1 Jess Wetherly or guest	See preparation requirements below	Yes

			tutor		
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Preparation Requirements & Additional Costs

Part-timers can use The Art Academy's tools if required. You will need all the basic modeling equipment laid out in the student handbook. If you do not have your own equipment, the Academy has a basic **Modelling Tool Pack** available to purchase for £20.00. This contains:

B5 wooden Tiranti modelling tool
 B7 wooden Tiranti modelling tool
 B10 wooden Tiranti modelling tool
 Wire clay cutter ("cheese wire")
 Plumbline (for measuring)
 Steel toothed kidney scraper

Materials to buy at the start of the course:

1 bag of Ceramic Clay and the cost of firing the figure = £25/£30 (dependent on size of piece). Normally, firing is £15/£20 and the bag of clay £15, so there is a cost saving here.

Any additional clay figures completed during the class will incur further firing fees. These are £20 per large piece or £15 per small piece.

Hollowing is necessary before pieces can be fired. Should students prefer to maximise their modelling experience, they can arrange with the tutor to have their piece hollowed for an additional fee. The cost for hollowing is £20 for a head or large figure, £15 for a small figure.

Materials to bring/buy

Drawing equipment - (pencils, charcoal, rubber, board clips) and a sketchbook.

Plumbline

Snub-nosed pliers (i.e. the normal ones), snips, tape measure, hammer

Sketchpad and pencil (for note-taking)

Long matchsticks / cocktail sticks

Calipers (ideally medium-sized Tiranti aluminium calipers. Well worth the investment for anyone serious about modelling, they will last a long time. Can be bought in Art Academy shop)

Dividers (like compasses but with two points)

Untextured rags for wrapping (bedsheets or old T-shirts are really good)

Thin plastic sheeting for wrapping, clothes pegs or masking tape for wrapping

Part time students, some materials and equipment are available at the Academy, but you will most likely need to provide your own specialist materials or equipment.

Resources & Further Reading

Books

'*Modelling and Sculpting the Figure*' by Tanya Russell, founder and principal of The Art Academy. We have some available to buy in the shop and it is available on Amazon. Tanya Russell details the whole creative process for sculpting the figure, from the fundamental conceptual and practical considerations through to the finished and presented work. It is

highly recommended to have read this book and suggested to have your own copy.

'*Modeling the figure in clay*' (a sculptors guide to anatomy) by Bruno Lucchesi. We have some available to buy in our shop or they are available on Amazon. This is a very useful anatomy book.

'*Sculpture From the Renaissance to the Present Day*' – Taschen. Reference copy in The Art Academy library.

'*The Language of Sculpture*' by William Tucker - available on Amazon also try <http://www.abebooks.co.uk/> for used and new sculpture books.

'*Figure Sculpting*' Volume 1: *Planes and Construction Techniques in clay*' by Philippe & Charise Faraut.

'*The Mouldmaker's Handbook*' by Jean-Paul Delpech

'*Human Anatomy for Artists: The Elements of Form*' by Eliot Goldfinger

'*Modelling and Sculpting the Human Figure*' by Edouard Lanteri

'*Modelling and Sculpture*' by Albert Toft

'*Sculpture Since 1945*' by Edward Lucie-Smith

Possible sculptors to research:

Historical: Benini, Donatello, Marino Marini, Auguste Rodin, Camille Claudel, Henry Moore, Brancusi, Barbara Hepworth, Henry Moore, Michaelangelo, William Turnbull, Louise Bourgeois, Jean Fautrier, Ossip Zadkine, Eduardo Paolozzi, Hans Arp, Kenneth Armitage, Antoine Bourdelle, Germaine Richier, Henri Gaudier-Brzeska, Malvina Hoffman, Lynn Chadwick, Julio Gonzalez, Medardo Rosso, George Segal, Niki de Saint Phalle.

Contemporary sculptors like Juan Munoz, Brian Taylor, Mark Quinn, Philip Jackson, Thomas Houseago, Ron Mueck, Zadok Ben David, Sabin Howard, Rebecca Warren, Yinka Shonibare, Laurence Edwards, Ed Smith, Antony Gormley, Grayson Perry

Websites:

Look at the Royal British Society of Sculptors website www.rbs.org.uk as well as the Society of Portrait Sculptors <http://www.portrait-sculpture.org/> for members' sculpture, its Annual Open exhibition entry with the Tiranti prize for young sculptors (under 30's) and a free to public Annual Lecture.

Assessment

On attendance only, 80% of the course must be covered to pass. Feedback will be given throughout and verbal assessment will be given on the last week of the course.

Welcome to The Art Academy

We are looking forward to welcoming you to The Art Academy and wish you the very best for your course. If at any time you would like to speak to a member of the team please feel free to contact us using the details below.

We value feedback on all of our courses so please keep us posted on your progress.

Who can I contact for further information?

General information and advice on courses at The Art Academy is available from the main office, open Monday to Friday 09:00 – 17:00 during term time.

Tel: +44 (0) 20 7407 6969 or email our Administrator, Aimee Briginshaw:

aimee@artacademy.org.uk

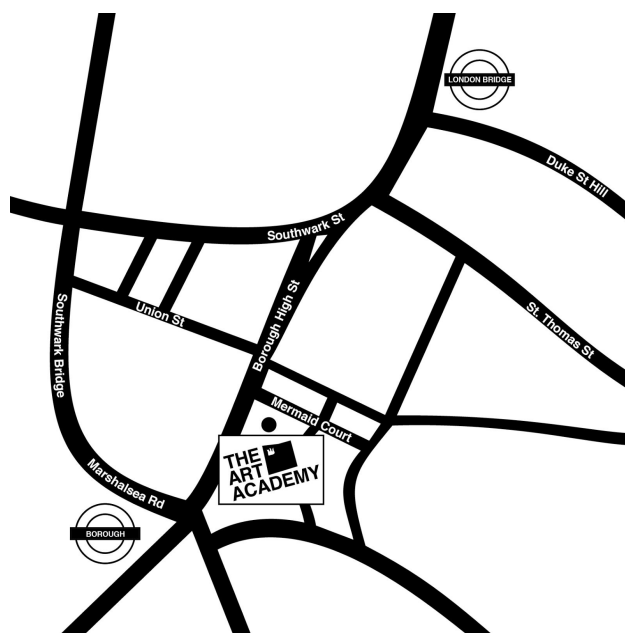
Location

The Art Academy is conveniently located minutes away from London Bridge (Northern and Jubilee lines, National Rail services) and Borough (Northern line) underground stations - follow signs for Borough High Street to exit. Please [click here](#) for a map.

Just moments walk from the Thames, the Art Academy is also ideally located for access to:

White Cube
Tate Modern
Jerwood Gallery

If you would like to make the most of the area a member of the team will be happy to advise you on areas of interest locally.



Refreshments & Facilities

All students have access to the common room located in the Barn, on the ground floor of the Mermaid Court building. Here you will have use of a fridge, kettle, microwave and eating area.

There is a wealth of supermarkets, shops and cafes in the area as well as the world-famous Borough Food Market, five minutes walk away.

Disabled Access

We make every effort to accommodate students' access requirements, but if you have mobility issues, please speak to a member of the Academy team before your course starts.

Further Details

- You will need to have paid in full for your class before the first session of your class, your place is not guaranteed until we have received payment.
- If you purchased a materials pack online this will be given to you on the first session of your course upon your arrival.

- Ensure that you wear old clothing, as you may get messy!
- All artwork at the Academy MUST be taken home at the end of the course.
- Please ensure that your mobile phone is switched off, or is on silent, during the class.
- Please read the Health and Safety Guidelines carefully, provided at the beginning of your course.
- If you wish to join any class for the next term please contact the office to re-book. Classes are becoming increasingly popular, so please book early in order to guarantee your place.
- If you have any further queries let us know and we will do our best to resolve them. Thank you for your co-operation and we look forward to seeing you.