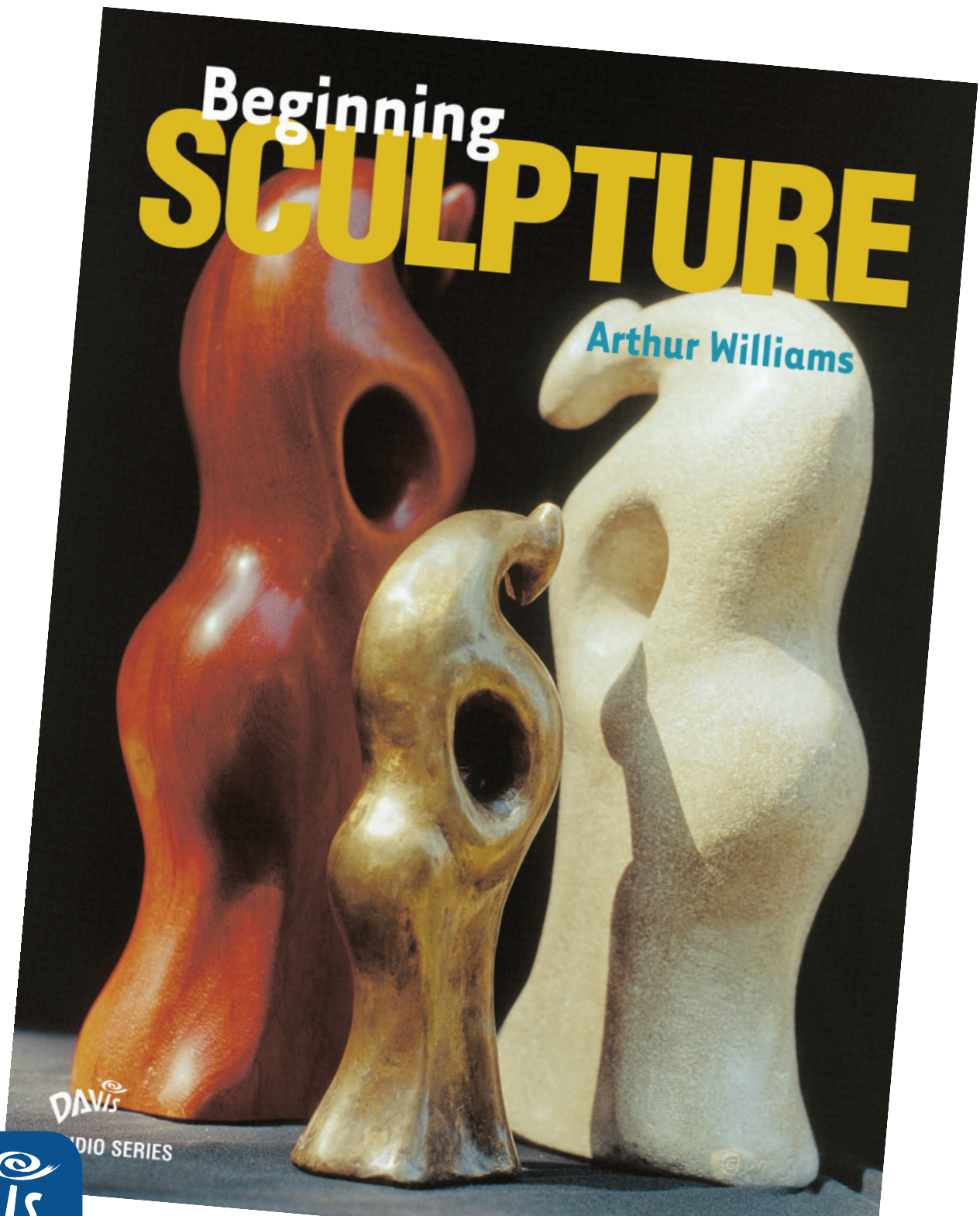
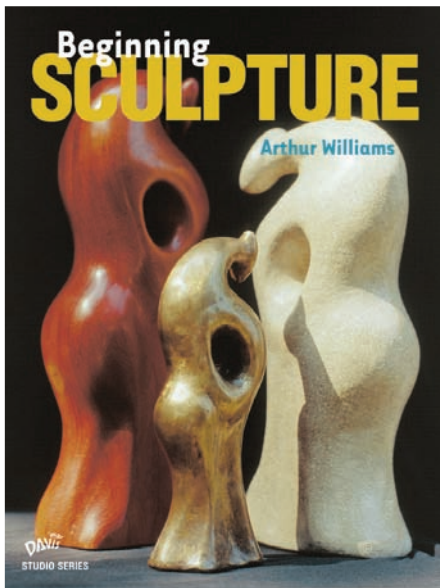




From traditional sculpting methods
to the latest tools and techniques



A dynamic resource covering all sculpture media

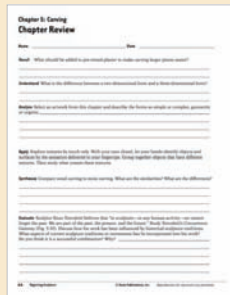


By Arthur Williams

This complete program explores traditional sculpting methods as well as the latest tools and techniques. It covers a **diverse range of media** including wood, metal, stone, paper, clay, and mixed media. Studios are designed to enhance student learning and **nurture self-discovery**. Special program features include: an in-depth look at **contemporary sculpture**; samples of outstanding **student work**; and **easy-to-use How-to-features** on molds from life, wood carving, mixing plaster, clay modeling, and more.

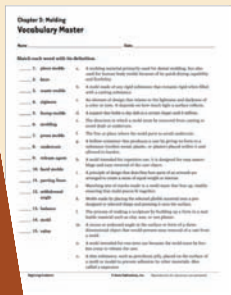
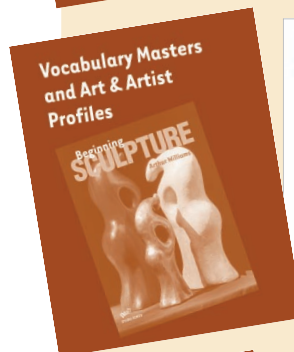


See last page for digital image and transparency information.



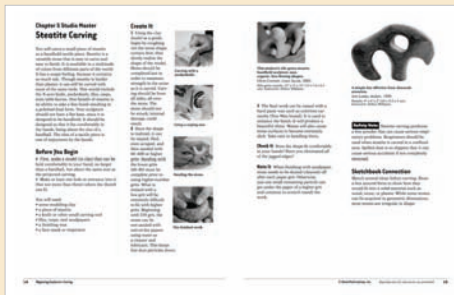
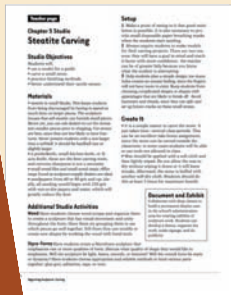
Assessment Masters

- Detailed studio rubrics reinforce and extend the concise rubrics in the Student Book.
- Chapter review questions reinforce key ideas and concepts.



Vocabulary Masters & Art & Artist Profiles

- Age-appropriate profiles highlight the accomplishments of master artists and significant works of art.
- Vocabulary masters reinforce vocabulary development through stimulating word games.



Studio Support Masters

- Sequential photos and illustrations teach techniques and processes in a practical, easy-to-reproduce format.
- Portfolio Tips and Exhibition Tips address the unique demands of the studio classroom.

Engaging Student Edition & Point-of-use Teacher's Edition

Student Book



Fig. 2-20. Wedging clay. It takes strength to press or compress the clay together.

Commercially available clay is usually prewedged or "de-aired." You can recycle clay scraps, but be sure to carefully hand-condition the clay for overall consistency.

Note It A pug machine, especially a de-airing one, can replace wedging as a form of clay preparation. Many ceramists combine both processes.

A sculptor's clay-modeling tools are the same as those used by potters. These



Fig. 2-21. Wedging clay. It is cut into two pieces by use of a tight wire above the wedging table. This is done to examine for air pockets and to better integrate the clay into a homogeneous mass.

include wire-ended tools, pottery needles, different-shaped wooden modeling tools, a cutting wire, and small sponges. Kitchen and found-object tools such as table knives and spoons are common. Because clay is easily manipulated, the sculptor's hands, fingers, and thumbs are the most practical tools. Many sculptors use tools exclusively for hollowing or cutting, not for the primary sculpting. Some develop favorite tools for specific marks or individual uses.

Try It Recycle your clay scraps. Mix them with water and pour the mix onto a plaster slab, which will absorb some moisture. Wait until the surface water has evaporated and then wedge or knead the clay into a workable consistency.

Sculpting with Clay

Clay hand-building techniques can be combined in a single work, although each has a special function. Pieces of clay can be joined using slip, a mixture of clay and water. As you plan your work, keep in mind that clay shrinks significantly as it dries and again when it is fired.

One hand-building technique is the pinch method. Simply stated, it is the



Fig. 2-22. Ceramic clay modeling tools.



Fig. 2-23. Tiffany Fisher is completing a clay piece after using the pinch method. The parts have been pinched out into a definite shape.

Manhattan High School, Manhattan, New Jersey. Instructor: James Perry.



Fig. 2-24. Student Yong Li is working with clay coils as part of the design. In sculpture, however, coils are usually smoothed together until they are no longer recognizable. Compare this to Fig. 2-15, where the coil method was also used.

pinching or compressing of a clay lump between the fingers and thumb to a desired thickness. Potters refer to this method as "making a pinch pot."

The coil technique involves rolling the clay into long thin "snakes" and then layering them sequentially to raise walls.

Principles of Design

Proportion and Scale

Scale is a primary consideration in sculpture. Another is the message or intention of the artist. You may want to create a small-scale work to evoke a sense of intimacy and invite close inspection, or one on a large scale to arouse a feeling of awe and grandeur.

An artist's proportions—the relationship of a part of something to the



Fig. 2-25. This coil-built form creates a larger-than-life scale with great exaggeration. Why do artists manipulate the normal size, scale, or proportion of things? What effect does the distortion here have on the viewer?
Fred Vogel, *Mr. Rajar*, 1909.

You can add coils atop a scored base that may be joined without scoring the edges. Smooth the coils inside and out to create a permanent bond when the clay is dried and fired. You can flatten coils to form a uniform wall with no indication of the original coils. If a large work is desired, you can use larger coils at the base, allowing them to partially dry as, working upward, you add more coils with score-and-slip technique (see page 40 for details of this technique). Large works should be allowed to dry slowly and evenly, or the coils will separate.

Use the hollowing technique to remove an interior mass of clay in order to ensure an even thickness. This is necessary so that the piece can dry and be fired without cracking. Wire loop tools are often used for hollowing, since they are

Photographs and illustrations sequentially detail fundamental techniques and skills.

Examples of master artworks reflect diverse times and perspectives.

Students create art and master key concepts and skills through carefully crafted lessons.

Teacher's Edition



New Materials, New Processes

Today, sculptors have at their disposal a wide range of diverse materials to use in creating three-dimensional works. They can choose literally any material to explore as an art medium and often invent new processes to join these objects into a successful sculpture. This chapter will explore the two types of construction—heavy and light—as well as assemblage. It will highlight the materials, tools, and techniques common to each method. Many of the materials you will work with, including wood, metal scraps, and wire, can be used in both construction and assemblage processes, so do not limit yourself!

Art Criticism

Pratt Chester creates provocative and often humorous works drawing on forms from everyday household objects. Direct students to examine her piece shown in Fig. 6-4. How has Chester combined various forms and shapes to create an entirely new and unusual composition? Ask students to describe the shape that dominates the piece.

Fig. 6-2. The unusual combination of paper-mâché, PVC piping, and a found skull was used to create this piece. How is this sculpture different from a traditionally carved or modeled animal?
David McCandless, *Hard Winter*, 2002.
Savannah High School, Georgia. Copyright: Rosemary Kay Gibson.

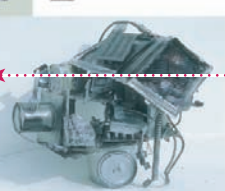


Fig. 6-3. Keeping all the found objects the same color unifies this work composed of several diverse parts.
Michael Fong, *Metallic Window*.
Found objects, 12" x 17" x 8" (30.5 x 43 x 20.3 cm).
Savannah High School, Oglethorpe Park, Florida. Photographer: Marlene Pachard.

Fig. 6-4. Assemblages do not have to be difficult. They can be constructed quickly once the form takes shape. How would you describe the various shapes used in this work?
Pratt Chester, *Bismarck*, 2001.
12" x 4" x 4" (30.3 x 10.2 x 10.2 cm).



Fig. 6-5. This sculpture in miniature demonstrates the artist's versatility with concept and design. Notice how the artist has balanced organic and geometric shapes.
Michael R. Ramsdell, *Figure in a Book Room*, 1998.
Construction, 10" x 10" x 10" (25.4 x 25.4 x 25.4 cm).

Inquiry

Direct students to take objects from their pockets and look for in contrast an interesting arrangement. Challenge students to take into consideration materials, textures, and scale, and what they would like the work to mean. After viewing the composition, ask students if there is any reason why their composition should not be considered art?

Internet Connection

The Foundation for Construction Art was established by artist Ronald Kosterlyck in 1988 at the University of Calgary to function as a center for study of art of the constructionist ideal. Along with biographical information on artists working in this idiom, the foundation also collects representative artwork by these artists.
www.calgary.ca/fca/fca/

In-depth understanding promoted through timely research projects.

Internet tips and computer connections offer the use of technology for alternative teaching plans and assignments.



Elements of Design

Color

In sculpture, color—produced when light strikes an object and is reflected back to the eye—is an important consideration. Sculptors must think about the natural color of the substance (wood, stone, and so on), and how it will change over time. A sculptor's glossy surface is known as its patina. Patina may also be created by treating the material's surface with chemicals. Sculptors may also paint the surface, thus changing its color. The use of a single color achieves a sense of unity. The artist of the work shown in Fig. 6-6 used many different colors to create variety and to make each part of the sculpture stand out.



Fig. 6-6. In addition to experimenting with color, the artist here is exploring the use of geometric shapes in space. What might these side-by-side forms symbolize?
Ronald Kosterlyck, *Urban Landmarks/All the President's Men Revisited*, 1992.
Aluminum, 20" x 15" x 4" (51 x 38.1 x 10.2 cm).

Also in every unit: Vocabulary-building strategies, chapter reviews, portfolio tips, and artist interviews.



visit davisart.com for more information

Hands-on studios, from basic to advanced levels

Take a look at the Table of Contents.

Chapter 1	Introduction to Sculpture
Chapter 2	Modeling
Chapter 3	Molding
Chapter 4	Casting
Chapter 5	Carving
Chapter 6	Construction & Assemblage
Chapter 7	Installation & Collaboration
Chapter 8	Portfolio, Exhibition, Education, Career

COMPONENTS

Student Book	629-6
Teacher's Edition	632-6
Overhead Transparencies (Set of 12)	638-5
Slides (Set of 18)	645-8
Studio Support Masters	635-0
Vocabulary and Art and Artist Profiles Masters	637-7
Assessment Masters	636-9
Digital Image Complete Set (Set of 80)	8-D118
Beginning Sculpture - Ch. 1 (Set of 17)	8-D118B
Beginning Sculpture - Chs. 2 & 3 (Set of 18)	8-D118C
Beginning Sculpture - Chs. 4 & 5 (Set of 22)	8-D118D
Beginning Sculpture - Chs. 6 & 7 (Set of 23)	8-D118E

Overhead Transparencies

- Set of 12 transparencies
- How-to features on each transparency
- Examples of student artwork enhance instruction

Overhead Transparencies demonstrate process and include examples of Fine Art.



Digital Image Set

Complete Set (80 Images)
Chapter 1 (17 Images)
Chapters 2-3 (18 Images)
Chapters 4-5 (22 Images)
Chapters 6-7 (23 Images)

- Images correlated to lessons, media, elements and principles of design, and art history.
- Display images instantly with ready-made PowerPoint presentation for each chapter.



Visit davisart.com to view a complete list of Large Reproductions, Overhead Transparencies, and Slides for each program.

first in art education since 1901