

# Sculpture 1

## Starting out in 3D



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Total time		400



## Before you start

Welcome to the Open College of the Arts Level 1 course in sculpture. Sculpture 1: Starting out in 3D is designed to introduce you to the art of sculpture. As the course progresses and you gain in confidence, you'll start to become a self-motivated and independent sculptor, ready to progress through Levels 2 and 3. In this Level 1 course, you'll predominantly be dealing with the 'hows' of producing sculptural form. The projects are designed to give you an insight into making and methodology. The assignments will help you to develop an individual sculptural language, linked with the acquisition of skills and techniques experienced in the projects.

Fundamental to your practice is knowledge and insight into the history of the subject. You can gain this knowledge by visiting art galleries, museums and sculpture parks, as well as through reading and internet research. Appendix 1 to this course guide gives a timeline of the twentieth-century art movements and sculptors that were influential in the development of sculpture. You'll also find a reading list to kick-start your research.

Unfortunately one area of sculpture that's impractical to cover is metal casting (e.g. bronze). Casting in metal is very expensive and time-consuming and simply isn't practical for students at this level. (Most of the sculptors who worked in this medium would have received payment from patrons or institutions.) However, you will get the opportunity to engage with the idea of casting, but in a simple and economic manner using readily available materials. You'll find a brief account of the history of bronze casting in Appendix 2 at the end of this course guide.

### Course aims and outcomes

This course aims to give you the opportunity to:

- practise a range of techniques and skills of sculpture
- employ construction techniques involving a variety of media and tools
- develop basic skills in drawing and the use of drawing to develop your ideas
- research the work of other sculptors
- develop your ability to reflect on your learning.

On successful completion of the course you'll be able to:

- use a variety of media to investigate ideas and create solutions
- employ appropriate constructional techniques for various subjects/compositions
- demonstrate basic skills in drawing and modelling and/or construction
- demonstrate use of research techniques in the study of the history of sculpture and its relevance to your own work
- reflect on your own learning experience.

Even if you don't intend to submit your work for formal assessment, it's useful to take on board these outcomes to support your learning and use as a means of self-assessment. You can check your progress against the learning outcomes in your learning log when you review your progress against each assignment.

## Your tutor

Your tutor is your main point of contact with OCA. Before you start work make sure that you're clear about your tuition arrangements. The OCA tuition system is explained in some detail in your Student Handbook.

If you haven't already done so, please write a paragraph or two about your experience to date. Add background information about anything that you think may be relevant for your tutor to know about you (your profile) – for example, your own practice, your reasons for exploring this subject, what you expect to achieve from taking the course.

Email or post your profile to your tutor as soon as possible. This will help them understand how best to support you during the course.

Your tutor will make arrangements with you for dealing with queries, reviewing progress and submitting assignments. You'll also need to arrange with your tutor how you'll deal with any queries that arise between assignments. This will usually be by email or phone. Please note that tutors can only deal with occasional emails between assignments.

## Studying with OCA

If you haven't already done so, work through the free introductory course 'An Introduction to Studying in HE' on the OCA student website: [www.oca-student.com/study-guides/introduction-studying-he](http://www.oca-student.com/study-guides/introduction-studying-he)

Don't be tempted to skip this introductory course; it contains valuable advice on study skills (e.g. reading, note-taking), research methods and academic conventions (e.g. Harvard referencing) which will stand you in good stead throughout your studies.

The OCA website will be a key resource for you during your studies with OCA so take some time to familiarise yourself with it. Log onto the OCA student website and go the link below. Watch the video and make notes. [www.oca-student.com/study-guides/using-website](http://www.oca-student.com/study-guides/using-website)

Remember, too, that there are other students doing the course so you're not on your own. Use the online forums to reflect on your findings and discuss issues with other students. Go to [www.oca-student.com/forum](http://www.oca-student.com/forum)

## Formal assessment

Read the section on assessment in your Student Handbook at an early stage in the course. See also the study guide on assessment and getting qualified for more detailed information about assessment and accreditation. You'll find this on the OCA student website:

[www.oca-student.com/content/assessment-and-how-get-qualified-1](http://www.oca-student.com/content/assessment-and-how-get-qualified-1)

For assessment you'll need to submit a cross-section of the work you've done on the course:

- submit a selection of work
- your tutor reports
- your learning log or blog url.

Only work done during the course should be submitted to your tutor or for formal assessment.

### Assessment criteria

The assessment criteria listed below are central to the assessment process for this course, so if you're going to have your work assessed to gain formal credits, please make sure you take note of these criteria and consider how each of the assignments you complete demonstrates evidence of each criterion. On completion of each assignment, and before you send your assignment to your tutor, test yourself against the criteria; in other words, do a self-assessment and see how you think you would do. Note down your findings for each assignment you've completed in your learning log, noting all your perceived strengths and weaknesses, taking into account the criteria every step of the way. This will be helpful for your tutor to see, as well as helping you prepare for assessment.

### Assessment criteria points

- **Demonstration of technical and visual skills** – materials, techniques, observational skills, visual awareness, design and compositional skills (40%).
- **Quality of outcome** – content, application of knowledge, presentation of work in a coherent manner, discernment, conceptualisation of thoughts, communication of ideas (20%).
- **Demonstration of creativity** – imagination, experimentation, invention, development of a personal voice (20%).
- **Context** – reflection, research, critical thinking (20%).

## Your learning log

Your learning log is an integral part of this and every other OCA course. If you're new to OCA courses, read the introducing learning logs study guide. You'll find this on the OCA student website: [www.oca-student.com/content/introducing-learning-logs-1](http://www.oca-student.com/content/introducing-learning-logs-1)

Use your learning log to record your progress through the course. It should contain

- your thoughts on the work you produce for each project
- your ideas and observations as you work through the course
- your reflections on the reading you do and any research you carry out
- your tutor's reports on assignments and your reactions to these.

You're strongly recommended to set up your learning log as an online blog. This blog could document your work for the projects and assignments and provide links to research material. Setting up a blog is free and can be done through websites such as Blogger, Tumblr or Wordpress. Use the blog template on the student site to help you get started.

For more on keeping a learning blog, see: [www.oca-student.com/content/keepingonline-learning-log-1](http://www.oca-student.com/content/keepingonline-learning-log-1)

## Planning ahead

This Level 1 course represents 400 hours of learning time (although some students may need to spend more than this). Allow around 20% of this time for reflection and learning log development. The course should take about a year to complete if you spend around eight hours each week on it.

As with all OCA courses, these course materials are intended to be used flexibly but keep your tutor fully informed about your progress. You'll need to allow extra time if you decide to have your work formally assessed.

Sculpture 1 is divided into five parts corresponding to the five course assignments.

Each part of the course addresses a different aspect of sculpture and comprises two practical projects and a research task. At the end of each part of the course you'll need to submit your work so that your tutor can give you some feedback on your progress. This submission should be a cross-section of the work you've done, including:

- your assignment work, including finished pieces, preliminary work and your reflections
- your sketchbook and other drawings as specified in the submission guidelines
- your learning log or blog url.

Do note that you're encouraged to reflect carefully on all tutor feedback and, if appropriate, to go back to the assignment you submitted and make adjustments to it based on your tutor's comments. If you decide to submit your work for formal assessment, making such adjustments demonstrates responsiveness and learning and will help improve your mark.

## Documenting your work

Because of the nature of sculpture and the prohibitively expensive cost of sending work by courier, you'll need to document your work appropriately in order for your tutor to have the best view of it when it comes to writing their report. Documenting your work is an important aspect of being a sculptor as it is often the way in which your work will be viewed outside of the gallery environment. Recording your sculptural activity in your learning log at regular stages during the making of a sculpture is a very important part of the course. This will create a log for you to look back on and will help you to demonstrate the key stages and the decisions you've made during the creation of a sculpture from beginning to end.

When setting up your sculpture for documenting, choose a clear space. Put to one side sofas, tables, chairs and any other objects that are not the sculpture. Choose a room or space that is painted white or of neutral colour. If there are any windows, try and stretch some muslin over them or use a white sheet to diffuse the light. The window shouldn't be visible in the camera view and the light should be as diffuse as possible to avoid the casting of strong shadows. The secret to lighting a space is to have it as evenly lit as possible. Look for the part of the room that is furthest away from the windows; use lights that can fill a dark area with light without casting the light directly on the sculpture.

Change light bulbs to those that throw a cool white light as opposed to yellow light. Try not to use down lights from a ceiling as they will tend to bleach out a sculpture's colour.

Place the sculpture so it has a bit of distance from the wall to give it a sense of space (unless it is wall-based, of course). You may have to turn a free-standing sculpture for individual pictures but ideally you should have enough space to be able to video all the way around it in one continuous shot without obstruction. Take your time with this and give the viewer enough time to see your work. Start from afar and work round it, then think about some detailed shots.

For photographing your sketchbook it is easiest if you can set your book flat on a table and set your camera up on a tripod to avoid camera shake at close distances.

Check your photographs on the computer to make sure the colour balance accurately reflects that of your work. If you're able to do any colour or contrast adjustment of your files on your camera then do so, or preferably use a program like Adobe Photoshop or the reasonably priced Photoshop Elements to make adjustments to the colours, levels and contrast elements of the image.

Put all your video material and photographs in to a folder marked with the project name/ number and your own name and student number. Keeping your work organised and labelled properly is a key part of documenting your work in the digital age. Use either email or, for larger files or a collection of files, use a free file-sharing service like Google Drive to send a link to your tutor so that they can download the work.

Helpful links:

<http://drive.google.com>

[www.adobe.com/PhotoshopElements](http://www.adobe.com/PhotoshopElements)

## **Drawing, sketchbooks and cameras**

Sculptors throughout history have used drawing as part of their sculptural practice. Use drawing as an investigative and recording tool through the use of sketchbooks, larger working drawings and studies of your work in progress. Drawing and doodling will help you rationalise problems that you may encounter when developing a sculpture and help develop your subject matter, context and methods.

The importance of sketchbooks can't be over-emphasised. The sketchbook/notebook is a vital part of your everyday practice as a means of recording ideas quickly in any situation that interests you or noting down your ideas and thoughts.

Keep an everyday sketchbook/notebook with you at all times. Buy one that's A5 or smaller, so it can fit directly in your pocket, and hard-backed for durability.

Don't be put off by the thought of drawing if you have little experience; you'll develop through the constant practice of making visual notes, sketches and working drawings for your sculptural enquiry. Your tutor isn't looking for amazing finished drawings from you, but rather the development of your ideas in two dimensions allied to the subject and project you're developing.

Don't just stick to one drawing medium, e.g. pencil. Use combinations of media: collage, paint, ink, charcoal, markers, pastels or any other drawing media in combinations appropriate to the development of your ideas.

You'll find it helpful to gain experience in the drawing of the human form. If you can, why not join a life drawing class.

## Drawing equipment and materials

For this course you'll need:

- a small (A5 or less) hard-backed pocket sketchbook/notebook
- larger sketchbooks for studio use
- A2 drawing board and clips
- an easel
- drawing paper – standard or good quality cartridge paper (A2)
- a range of pencils HB to 7B
- marker pens, charcoal sticks and pastels
- emulsion paint
- eraser
- Indian ink
- fixative
- watercolour and acrylic paints
- a selection of paintbrushes
- glues and adhesives for collage work
- a hot-melt glue gun (essential)
- a roll of Fabriano paper (note: Jackson Art supplies this).

Also make use of a camera. There are many types of digital camera and video cameras on the market and some that do both. Please use or borrow the best available to you as the most important aspects of documenting your work are to do with location, lighting and placement of your work.

## A place to work

You'll need space to work: a garage, an outbuilding or a spare room in your home in which you can develop your sculptural practice and store your tools, materials, books, etc. The space should be large enough and easily accessible for getting your materials and work in and out. If you're making larger work, an outdoor space would be good.

Set up a strong workbench or table, possibly a trestle table (this can be easily dismantled to give you more working space). Wall space is essential for displaying your drawings and your reference materials so that you're not constantly sifting through piles of drawings for reference. Have them around you!

## Tools, equipment and materials

Buying tools and equipment can be expensive, but hopefully you'll have general DIY tools that you can use for your sculptural practice.

### Tools

The majority of the tools you'll need are standard household tools that you can get in any DIY outlet, second-hand stall or pound shop. These should include:

- hot melt gun
- crosscut saw
- claw hammer
- G-clamps
- screwdrivers (various)
- scissors
- measuring tape
- set-square
- sandpaper (various grades)
- household paintbrushes
- Stanley knife
- masking tape
- glues and adhesives
- electric drill (preferably cordless) and a range of drill bits
- screwdriver bits
- screws (various lengths: no. 8s are standard)
- nails (various sizes)

...but most of all use your hands!

## Materials

It's always better to have more material than you think you'll need; a diverse selection will allow you to make choices and alternative decisions. Collect an array of different thicknesses and lengths of timber and sheet materials such as plywood, block board, MDF, hardboard, wooden mouldings, etc. – all available from DIY outlets. Also pieces of metal sheet – plain and perforated, dowel of different diameters, and found materials like cardboard, flexible plastics, pieces of carpet, polystyrene packaging, plastic objects, bottles, etc. Overflowing skips are great resources for sculpture students, as are recycling centres.

You can order clay from specialist suppliers (see below). We recommend you use either grey clay or studio white earthenware clay for the modelling projects in this course.

There are also self-hardening clays on the market, available from Tiranti (Claydium, Newclay). These are ideal for modelling direct sculptural form and figure studies and have a permanence when dry if you want to keep your clay sculptures – but they're also much more expensive.

## Clay suppliers

### Pottery Crafts

Campbell Road  
Stoke-on-Trent  
Staffordshire ST4 4ET  
01782 745000

[www.potterycrafts.co.uk](http://www.potterycrafts.co.uk)

### Valentine Clays Ltd.

The Sliphouse  
18-20 Chell St  
Hanley  
Stoke-on-Trent ST1 6BA  
01782 271200

[www.valentineclays.co.uk](http://www.valentineclays.co.uk)

Plaster suppliers are available on the internet:

[www.fredaldous.co.uk](http://www.fredaldous.co.uk)

[www.specialplasters.co.uk](http://www.specialplasters.co.uk)

Special Plasters also supply modelling clay in 12.5kg bags and Claydium self-hardening clay.

### Potclays Ltd.

Brick Kiln Lane  
Etruria  
Stoke-on-Trent ST4 7BP  
01782 219816

email: [sales@potclays.co.uk](mailto:sales@potclays.co.uk)

[www.potclays.co.uk](http://www.potclays.co.uk)

### Alec Tiranti Ltd.

0845 1232100  
email: [enquiries@tiranti.co.uk](mailto:enquiries@tiranti.co.uk)  
[www.tiranti.co.uk](http://www.tiranti.co.uk)

Mail order and showroom:

3 Piper's Court  
Berkshire Drive  
Thatcham  
Berkshire RG19 4ER

### Shop:

27 Warren St  
London W1T 5NB  
020 7380 0808

## Health and safety

Health and safety issues are paramount in good studio practice for practising professional sculptors. Carefully consider the suitability of your chosen studio space in relation to your chosen activities and processes. For example, if you're using a naked flame for brazing, welding or melting materials, a wooden shed is not really a suitable workspace, unless you've created an area protected by metal sheeting and have a fire extinguisher on site.

Store inflammable solvents, glues or paints in a locked metal cabinet. Make sure you have somewhere to wash your hands.

Health and safety is mainly a matter of common sense, always be proactive in your assessment of your own activity and the studio in which you work. We recommend that you always wear steel toecap safety boots when you're working on the projects – even a dropped hammer can break a toe! And invest in some eye protection in the form of safety glasses or goggles. Always keep a first aid kit to hand in your studio.

Here are some common sense rules for your own personal protection. Revisit them at the start of each part of the course – or, better still, write/print them out and put them on your studio wall.

1. A tidy studio is a safe studio.
2. Wear safety gloves when you're handling timber, especially if it's old or un-planed.
3. Always wear a dust mask when handling and mixing fine powder materials such as cement and plaster.
4. Wear a dust mask and goggles when cutting wood and other sheet materials (MDF, hardboard, hard and soft woods, chipboard) with power tools such as a jig-saw, circular or chop-saw.
5. When cutting stone or any other pre-formed block materials (breeze, concrete, plaster-based blocks) with power saws or grinders, always wear goggles, gloves, a dust mask and safety boots.
6. Lift heavy sculptural materials such as stone or blocks correctly (i.e. bending at the knees). Don't try to lift more than 25kg without assistance.
7. If working with metals – cutting, grinding, polishing, welding or brazing – always wear gloves, a mask and appropriate goggles. Safety boots are also essential if you're using heavy metal pieces.
8. Modelling in clay is relatively hazard-free, but if you intend to sand or use abrasive papers on your sculpture wear a dust mask as dry clay dust is hazardous to health.
9. If you use resins for casting and the laying up of moulds with fibreglass matting, handle the materials with care and always read and follow the manufacturer's instructions. Wear appropriate gloves and masks and store this type of material in a lockable metal cabinet as it's highly inflammable.
10. If you're using adhesives, read the manufacturer's instructions in relation to cleaning your hands, etc. If using spray adhesives and varnishes, always wear eye protection and a suitable mask.

It's good practice, both before and during your projects, to write a simple risk assessment relating to the tasks, materials and activity that you're going to undertake. Do this in your learning log

**Remember you are responsible for your own safety in the studio.**

## Reading

At the end of this course guide there's a list of books for reading and reference. Not all the books listed are in print, but you may be able to get them from a library or second hand.

You'll find it useful to have a copy of Herbert Read's concise history of sculpture to hand as you work through the course:

Read, H. (1964) *Modern Sculpture: A Concise History* (reprinted edition). London: Thames & Hudson

You might also find it useful to have a dictionary of art terms. A good example, available in paperback, is:

Wilson, S. and Lack, J. (2008) *The Tate Guide to Modern Art Terms*. London: Tate Publications.

Or try Murray, L. & Murray, P. (1997) *Dictionary of Art and Artists*. London: Penguin.

Be selective in your reading – you can't read everything. Apart from the books listed, be guided by your individual tastes, your tutor's advice and the availability of books in libraries and bookshops. Don't imagine that you have to read every book you buy or borrow from cover to cover. It's up to you to decide whether a book is for occasional reference, for skimming through, or for more profound reading. (This may change as your sculpture practice develops.)

Keep your learning log to hand, to summarise an argument, to note a good phrase, to record facts that are new to you or things to comment on. Above all, question what you read. Books, like works of art, don't reveal themselves fully to superficial, hurried examination. Time spent on digesting a book, or even a chapter or a few paragraphs, is time well spent.

## Referencing your reading

Whenever you read something that you might want to refer to in your projects and assignments, get into the habit of taking down the full reference to the book, article or website straight away. You must fully reference any other work that you draw on if you plan to go for formal assessment. To do this you should use the Harvard system of referencing; there's a guide to referencing using the Harvard system on the OCA student website. Print this out and keep it to hand. Getting down the full reference at the time will save you the frustration of having to hunt for the details of a half-remembered reference long after the event – and ensure that you don't inadvertently plagiarise someone else's work.



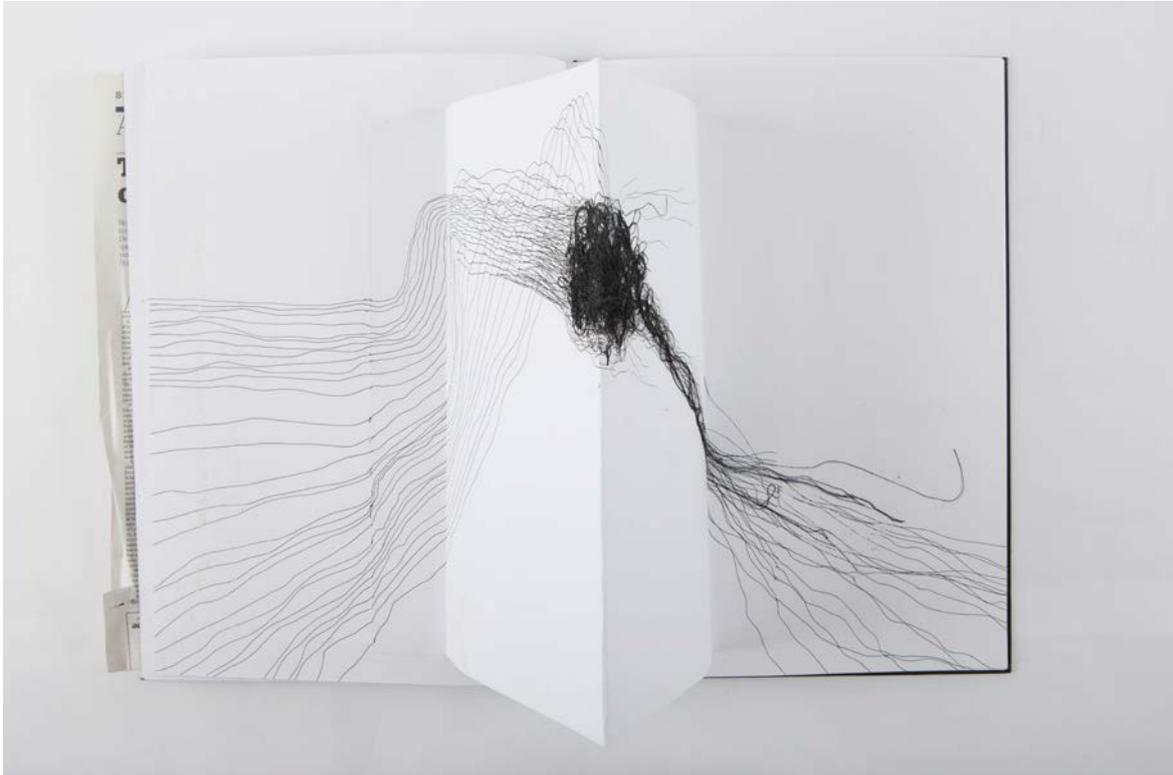
OCA tutor Jim Unsworth,  
Large circus drawing in studio, 2000



## Sculpture 1

### Part one

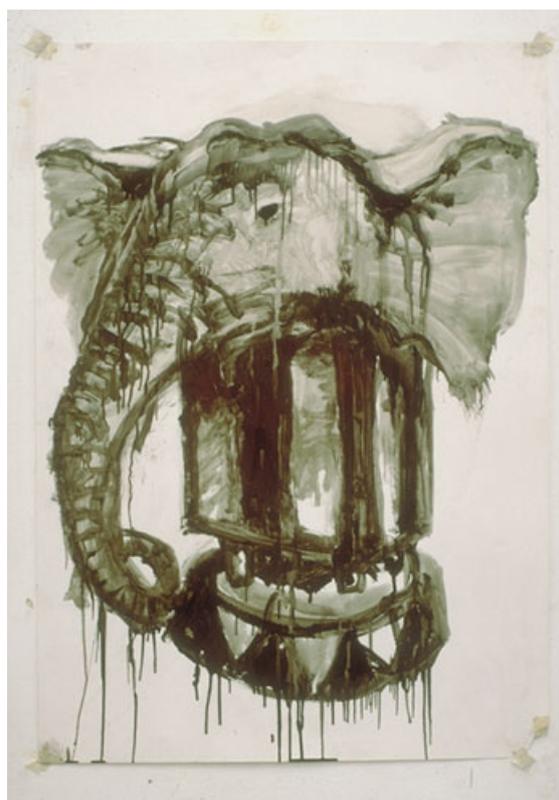
# Construction and drawing



OCA student, Sarah Scales

At the beginning of the twentieth century, a radical departure took place in sculptural practice. Artists began to use new materials and move into new aesthetic domains. Previously, sculptors had used materials (stone, marble, bronze) that were either modelled, carved or cast in metal, giving them a solidity and a timeless permanence. Now, with the development of new materials, sculptors began to question sculpture's physical basis and were technically able to construct things which were not possible in earlier years. For example, plastics had become readily available and the process of welding now gave artists an opening into a new language of three-dimensional form.

See *Modern Sculpture: A Concise History* plate 66 (Picasso, *Construction in Wire*, 1930), plate 102 (Naum Gabo, *Monument for a Physics Observatory*, 1922) and plate 96 (Vladimir Tatlin, *Monument to the Third International*, 1919–20). Sculpture had become like drawing in space.



OCA tutor Jim Unsworth, Study for 'A surprise for Fabricus Lusconus'. I 1998 (Paint on Paper)

The major sculptural art form of this period was termed 'constructivism' – a type of abstract (non-representational) art which included relief constructions and sculpture. The works produced were ordered, rational, minimal, geometric and experimental in the use of the industrial materials of the time. Look the term 'constructivism' up in a dictionary of art terms or online if you're unfamiliar with it.



## Research point

Before you embark on the first project, do some research into the constructed sculpture work of some of the following influential sculptors (These artists should be researched for assignment two also):

- Naum Gabo (1890–1977)
- Antoine Pevsner (1884–1962)
- László Moholy-Nagy (1895–1946)
- Vladimir Tatlin (1885–1953)
- Kazimir Malevich (1878–1935)
- Ben Nicholson (1894–1982)
- Julio González (1876–1942)
- Pablo Picasso (1881–1973)
- Victor Pasmore (1908–98)
- David Smith (1906–65)

And in the contemporary arena:

- John Gibbons (b.1949)
- Anthony Caro (1924–2013)
- Cornelia Parker (b.1956)
- Suzana Solano (b.1946)
- Cathy De Monchaux
- Alison Wilding
- Katherine Gili
- Eillis O’Connell
- Anthony Gormley

Make notes and drawings of the works you find most inspiring in your learning log. Note down what materials were used, the methods of construction, etc.

## Project 1 Shallow relief sculpture

Find a subject that you'd like to use for this project. Bring together a composition, group, collection of objects/forms that interests you and make at least five preliminary observational drawings of your subject on whatever size paper you choose. As you draw, think about how your drawing could transform into a relief sculpture; consider the shapes, forms and contrasts that are being formed in the drawing.



David Smith, *The Banquet*, 1951 (painted steel)

## What you'll need

For this project (and Project 2) you'll need:

- a base board of plywood or block board – the size and dimensions are your choice, you could even use a square or triangular format
- a number of pieces of wood, cut to different lengths and shapes, e.g. squares, triangles and circles – if you want thicker pieces these can be laminated together with adhesive
- cardboard
- adhesives such as Evo-stik, glue gun
- undercoat paint, matt emulsion paint (white)
- one-inch paintbrush
- small screwdriver
- mirror plates and appropriate screws
- your materials: sticks, plastic, wood, string, metal, found objects, etc.

Source materials appropriate for your relief sculpture. This could be different types of wood, cardboard, sheet metal, polystyrene, etc. Don't forget your local recycling centre (a great source of cardboard and found objects). Remember to get more materials than you think you'll need in order to make the sculptural process easier.

A hot-melt glue gun is a great way of sticking together a wide variety of materials. Also think about using fixing methods like screwing, tying, clamping, etc.

## What to do

Decide on the size and proportions of your base board. Begin by collecting together your materials and arranging them on the board to reflect sculpturally the key elements from your drawing. Respond to the materials and the ways of joining them and use your drawings as a source to help develop the sculpture.

When you've made the final decision for your composition, glue the pieces to your base board using your adhesives. Don't be afraid to affect the so-called 'base board' in some way – cut into it, shape it, etc. The use of these adhesives will give you time to 'fine tune' your composition. When the adhesive is dry, sandpaper the work to remove rough edges and give the surface a 'key'. Consider whether or not you need to use paint on the final work. Photograph your work at various stages and include these images in your learning log.

Appraise your completed work in your learning log; photograph it and add this to your log. Did you achieve the composition you intended? What are its strengths and weaknesses? Make a series of at least two large (A3+) tonal drawings in charcoal, pastel or paint (not pencil), to demonstrate the effect of light on your finished relief sculpture.



OCA student Sue Goode, Facial Relief (wood)

## Project 2 Open-space construction

Building on the construction techniques you used for your relief sculpture, this project aims to get you to work directly in three-dimensional space. This project should allow a freedom of construction, creating a free-standing sculpture that develops from drawing.

You'll need to consider stance, strength, poise, weight and lightness.

Look again for a subject that interests you; this time it might be a selection of a few handsized objects that you can place together to form your composition. Start constructing directly from the composition that you're looking at. If one of your objects is translucent, e.g. a glass bottle, think about the lines that are being produced from the objects that are behind it; or maybe a light source is making some interesting patterns that you can think about interpreting in your sculpture. Use your imagination to interpret the composition and be expressive and selective about how you want to interpret the composition's structure.

### What you'll need

See the list above for Project 1.

Again, source materials that you feel might be appropriate for interpreting your composition. You may want to find some wire or different types of string/rope to act as a drawn line or method of tying and binding materials together. Think about textures and patterns in different types of natural wood, household materials like formica, or textiles, and how you might use these in your construction.

### What to do

Take time to build up the free-standing construction. Build a simple framework out of thin lengths of wood or similar. Use the hot-melt glue gun to stick them securely together; add wire or string if you need added strength. Build up the construction; remember to keep referring to the composition as you work. Keep moving around the sculpture to see how it's developing and what you might need to add.

Re-arrange the pieces in various compositions – make notes and drawings of possibly three or four alternatives. Take photographs as you go along.

Take regular breaks and step away from the sculpture so that you can evaluate your work and go back to it with fresh eyes in order to develop any areas that might need enhancing. Produce a series of sketchbook drawings as you're working in order to reinforce the constructions you're making.

The construction of this sculpture will be more difficult than Project 1 as you have to consider the stance and stability in your work.

Think about colour and tone. Most material has its own natural colour. Take this into account when you're composing your work. If you place a piece of grained wood next to a piece of metal, for example, you'll need to consider not only the different textures of the materials or their different masses but also the difference in their natural colour and how these surfaces and colours create harmony or discord.

When you're making decisions regarding the use of colour, stains or thin washes of acrylic colour on your surfaces, be aware of the different effects on the reading of your surfaces. An opaque matt paint will neutralise the surface; gloss paint will reflect light; staining will enhance the quality of the wood grain surface.

It's a good idea to try out using different stains and paints on off-cuts of wood and keep your tests for reference.

When you're using colour on sculpture, be aware of the tone of the colour (i.e. its darkness/lightness). Try looking at the colours or surfaces you've treated through half-closed eyes. This helps reduce the colour to a tone. For example, red is a much darker tone than some other colours, yet we think of red as a light tone because it's bright and vibrant.



Esmond Bingham, *Shelf Balancers*, 2008 (wood and plasticine)

# Assignment one

Take photographs of your final piece and reflect on Project 2 in your learning log. This assignment is diagnostic and is not counted for assessment.

Send to your tutor:

- documentation of your relief sculpture (Project 1) and open-space construction (Project 2)
- at least five preparatory drawings and two tonal drawings (Project 1)
- relevant sketchbook pages
- your learning log or blog url.

For all assignments on this course, your learning log should include photographs of your work at various stages of development and your critical reflections on the research you've carried out.

## Reflection

Before you send your work to your tutor, don't forget to check it against the assessment criteria in the introduction to this course guide and make your self-assessment available to your tutor.

Your tutor may take a while to get back to you so carry on with the course while you're waiting.

## Responding to your tutor's feedback

On a sculpture course, it's not always possible to make changes to your work in response to your tutor's comments but make sure you give careful thought to what you might do differently if you were to attempt these projects again. Reflect on your tutor's feedback, and your response to it, in your learning log.

## Overseas students

If you are an overseas student and you are sending work through the post to your tutor, mark the outside of the package you send as EDUCATIONAL MATERIALS. If not marked in this way, the courier may levy additional charges at customs.

**Important note about sending your assignments to your tutor.** In the back of your course is a checklist to help make sure you send the right things packaged up in the right way, to your tutor, for review. Make use of this checklist every time you package things up to send to your tutor.