

Inspired by **FE McWilliam**

**Lesson plans for Secondary School
by Artist, Deborah Malcomson**



40

A4

210 x 297 mm
8.3 x 11.7 inches

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Introduction

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The F.E. McWilliam Gallery and Studio celebrates the work of the sculptor, Frederick Edward McWilliam, who was born in Newry Street, Banbridge on 30 April 1909. A contemporary and friend of Henry Moore, McWilliam made his name in London and established a reputation as one of the most important sculptors of his generation.

The facility consists of a beautifully designed open exhibition space. A permanent collection of McWilliam Sculptures are always on view. The Studio is a replica of McWilliam's studio-workshop. Looking through the glass walls, the viewer can see the workshop just as F.E. McWilliam left it. The studio itself houses a large collection of maquettes which are preparatory works for sculpted bronzes. The works can be seen from the earliest stages of construction, from wire armature to sculpted plaster. Inspired by the work of FE McWilliam (1909-1992), this resource pack supports the development of creative skills for year 10 sculpture in 5 stages.

Follow these five stages to develop drawing skills, explore ideas through investigation of materials, learn techniques and process: (1) Line Drawing; (2) 3D Construction with Paper; (3) Wire Armature; (4) Malleable Materials; and (5) Casting.



1. Woman in a Bomb Blast



2. Legs Static



3. Princess Macha



4. Banner Series



5. Chocolate Soldier



About F.E. McWilliam

Born on 30th April 1909

McWilliam died in London, on 13 May 1992

Son of a local Doctor

Attended Banbridge Academy

Studied at Belfast College of Art between 1926 and 1928

Studied at Slade School of Art, London

He planned to be a painter but under the influence of A.H. Gerrard he left committed to sculpture

During World War II he served in India between 1944 – 1946

On his return to England he taught sculpture at the Slade School of Art until 1968

In 1950 he and his wife Beth moved to Holland Park, London, where they entertained many artistic friends including Henry Moore and William Scott.

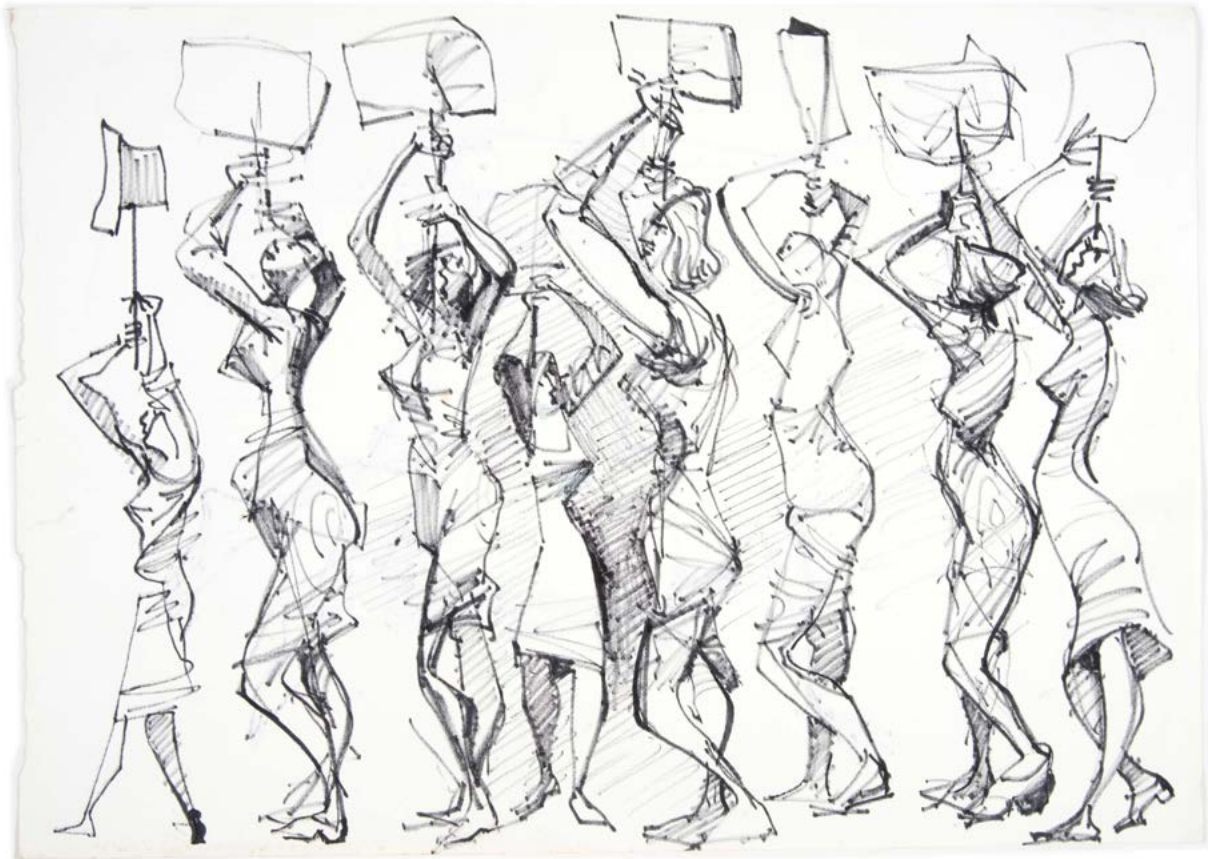
1950s and 1960s he worked on public commissions

On 4 March 1972 a bomb exploded at the Abercorn Tea-Rooms in Belfast. Two women were killed, two more lost both legs. McWilliam, who had never before used his sculpture for direct comment, was moved by this tragedy to create a series of small bronzes known collectively as Women of Belfast.

FE McWilliam sketch book

Examples of how FE McWilliam sketched his subjects before moving into 3D.







Stage 1: Line Drawing



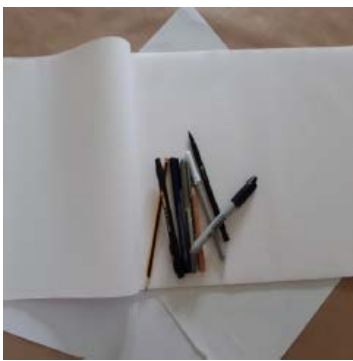
Woman in a Bomb Blast — FE McWilliam, 1974



Lesson Plan

Sources

- **Woman in a Bomb Blast**
- **Life model**
i.e. class mates



Techniques

These drawing techniques develop confidence and encourage your eye and hand to work together.

1 Movement drawing

It's a great warm up exercise. Get your life model to pose in a position as if a bomb has just gone off.

Get the timer set for 60 seconds, then draw. Start again on a new page now and draw for 30 seconds. Next try 20 seconds and so on. This forces you to draw using fast expressive lines, capturing basic forms and proportions.

Materials & Tools

- Timer
- Lots of paper of all sizes
- Drawing tools: Pen, pencils, charcoal, markers, crayons, ink, pastel

Have all your materials ready to start your exercises

2 Continuous line drawing

It's a great way to create form.

Get your life model to pose in a position. Draw the figure without lifting your pencil/pen from the page. This makes you create additional lines and internal shapes.

3 Blind contour drawing

This is a great way to observe shapes closely.

Get your life model to pose in a position. Draw the figure without looking at the piece of paper. This makes you study the object closely, observing shapes and edges with your eye.

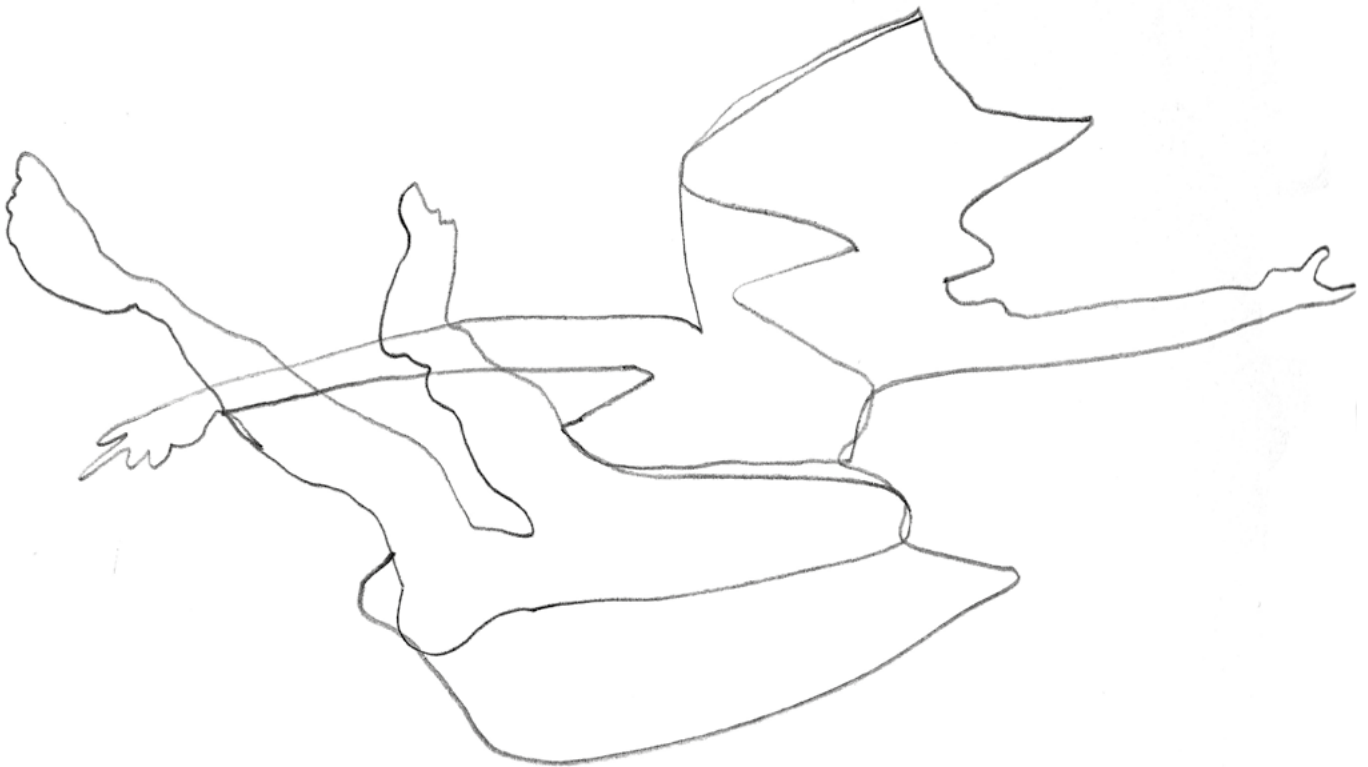


Tips

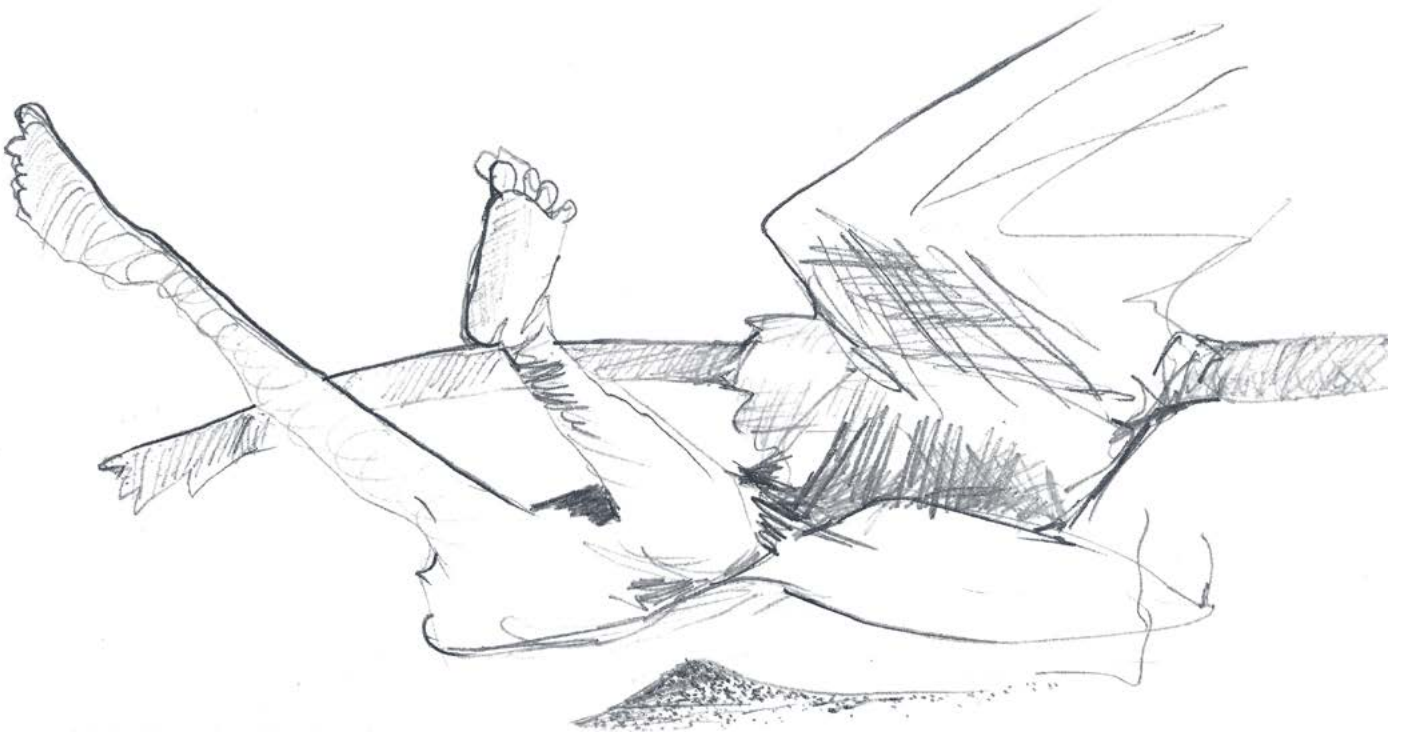
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- Make lots and lots of drawings
- Try different sizes of paper
- Move around the life model
- Experiment with as many different drawing tools as you can
- Don't rub out - make another

A Banbridge Academy Student's line drawing



Movement drawing example



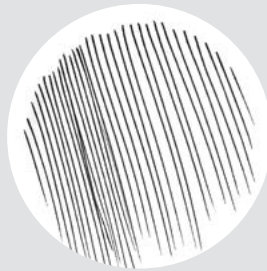
4 Develop your drawings

Develop your drawings by selecting the sketches you like.

Crop, re-draw, over draw. Use different drawing techniques to create depth and detail in your line drawing.



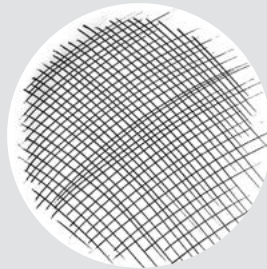
Thick lines



Thin lines



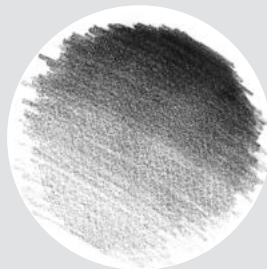
Stippling



Hatching



Wavy lines



Shading



Small dashes

Tips

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- Try turning the line 3D by using string or wire instead of a pencil.

Stage 2: 3D Construction with Paper



Legs Static — FE McWilliam, 1978



Lesson Plan

Source

- Legs Static



Materials & Tools

- Scissors
- Pencil and paper/sketch pad for drawing
- Paper or light card
- Glue or tape

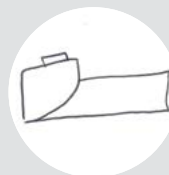
Have all your materials ready to start your abstract figurative form

1 Warm up exercise

Using the examples below, try to create as many different paper techniques as possible for one piece of paper.



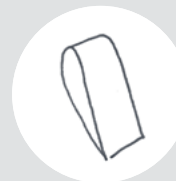
Spiral



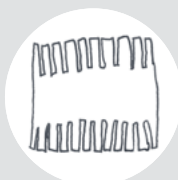
Curl



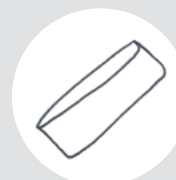
Folding



Petal



Fringe



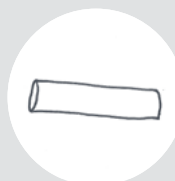
Chain



Wavy



Torn

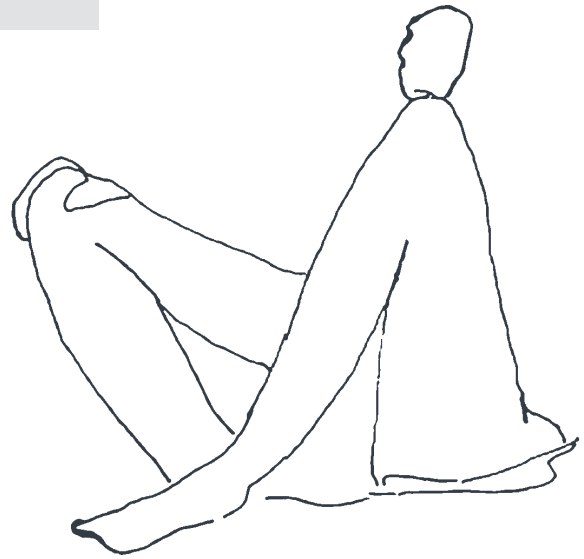


Cylinder

2 Start with a line drawing

Create a series of line drawing of the sculpture 'Legs Static'.

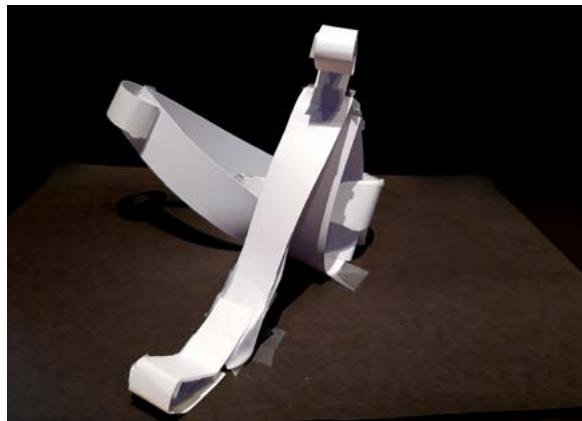
Note: Pencil is only required for drawing – not needed for creating forms out of paper.



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3 Create your paper sculpture

Use your drawings as a guide to cut paper or light card to create your main form/ shape. Add more shapes to complete your figure. Fix your figure together with glue or tape.



Stage 3: Wire Armature



Princess Macha — FE McWilliam, 1957



Source

- Princess Macha



Materials & Tools

- Wire cutters and safety glasses
- Pencil and paper/sketch pad for drawing
- Approx 4 metres of 1.0 mm/2,00 mm wire (thick but bendable)

Health and Safety

Have plenty of room to work with long pieces of wire and wear eye protection.

1 Cut wire

Cut your wire into two lengths of approx 2 meters



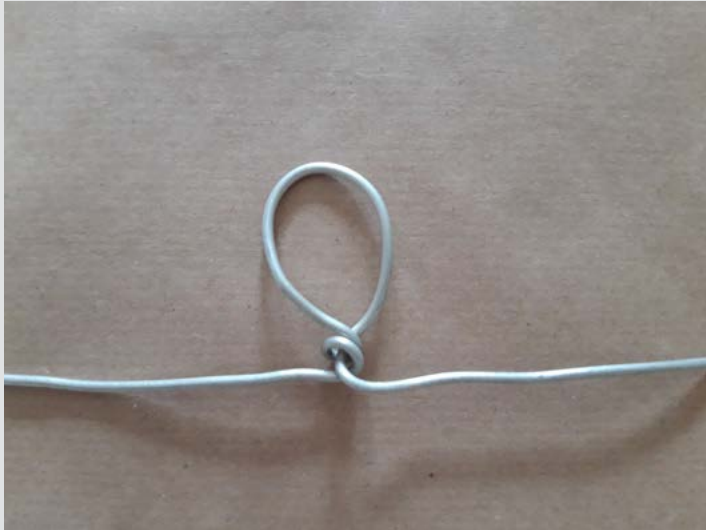
2 Bend and fold

Bend the wire in half. Fold down the ends of both length of wire for safety.

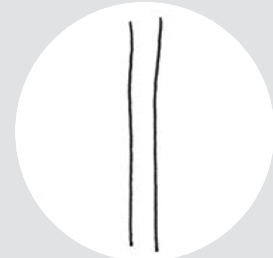


3 Head

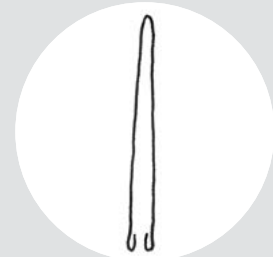
At the bend of the wire create the head by twisting together. Head is approx. 3cm.



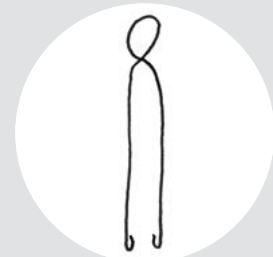
Try these wire bending techniques



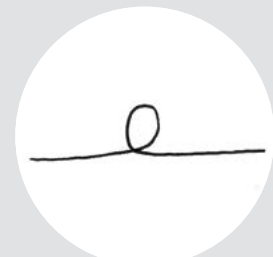
Cut



Fold



Twist



Stretch

4 Arms

First make the shoulder (approx 3cm) by bending the wire up to the head, then bend straight for the forearm (approx 6cm). Repeat this step again on the other side.



5 Hand and arms

Fold the wire back to create a small loop for the hand and twist the wire back on itself to the shoulder point. Repeat this step again on the other side.



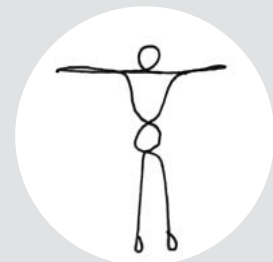
Try these wire bending techniques



Arms



Body



Legs



Wrap

6 Body

Create the body shape by bringing the two pieces of wire together (body length is 6 cm to the hips).

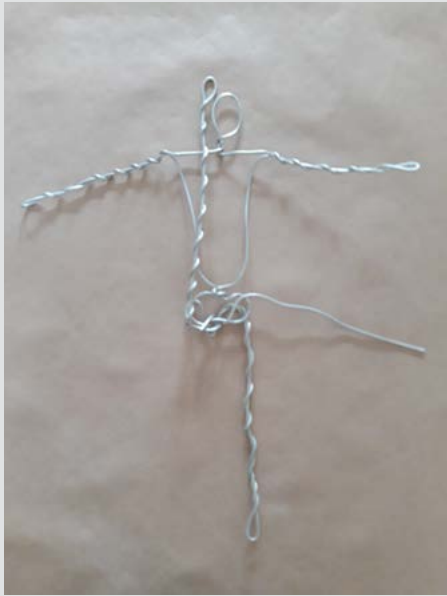
Twist at this point. Create the hip approx 3 cm twist and squash up to make the hips.



7 Legs

Measure the wire up to the head approx 9cm

Like the arm, make a small loop for the foot and twist up to the hip. Repeat this step again on the other side.



Try this technique to make a wire armature of Princess Macha



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8 Wrap

The wire left will be coming out of the hips. Use this wire and add more to loosely wrap around the whole body to add depth and shape.



Stage 4: Malleable Materials on Armature

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Example Princess Macha
Materials used: String and wire



Source

— Princess Macha



Materials & Tools

- Masking tape
- Modelling Clay or wax
- Clay tool optional

1 Pose the wire figure

Pose your wire figure you have already created in stage 3 (Wire Armature). You may want to attach the feet hoops to a piece of card or wood block with a stapler.



2 Fill in gaps

Fill in large gaps with masking tape or tin foil.



3 Add clay or wax

Add the clay or wax to armature to cover whole figure.

Finish the figure by adding detail using your hands or clay tools.



Tips

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Use a hair-dryer to warm the wax / modelling clay, makes it easier to smooth and shape

You can also use other materials instead of clay or wax like string tinfoil masking tape Mod rock etc

Try this technique on the wire armature of Princess Macha



Stage 4: Wire and Malleable Materials

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Banner Series — FE McWilliam, 1975



Lesson Plan

Source

- Banner Series



Materials & Tools

- Safety equipment: Eye protection
- Wire cutters
- Pencil and paper/ sketch book
- 1.0mm wire bendable and fine wire
- Masking tape
- Modelling material: Clay, wax, mod rock or other materials
- Optional wooden board to secure your wire figure on
- Clay tool

1 Sketch

Create sketches for the sculptures from the Banner series.



2 Outline

Create an outline drawing of the figure as a guide for the sculpture.



3 Wire outline

Guide your wire around the drawing to create the figure, use tape to keep it on the paper.



4 Pose the wire figure

Bend and twist the wire to pose the figure. Attach the wire figure to a base if needed. Add body and shape by loosely wrapping wire around the whole body.



Note

- The figure will get smaller due to the twisting of the wire

5 Pose the wire figure

Use masking tape to cover the whole body.

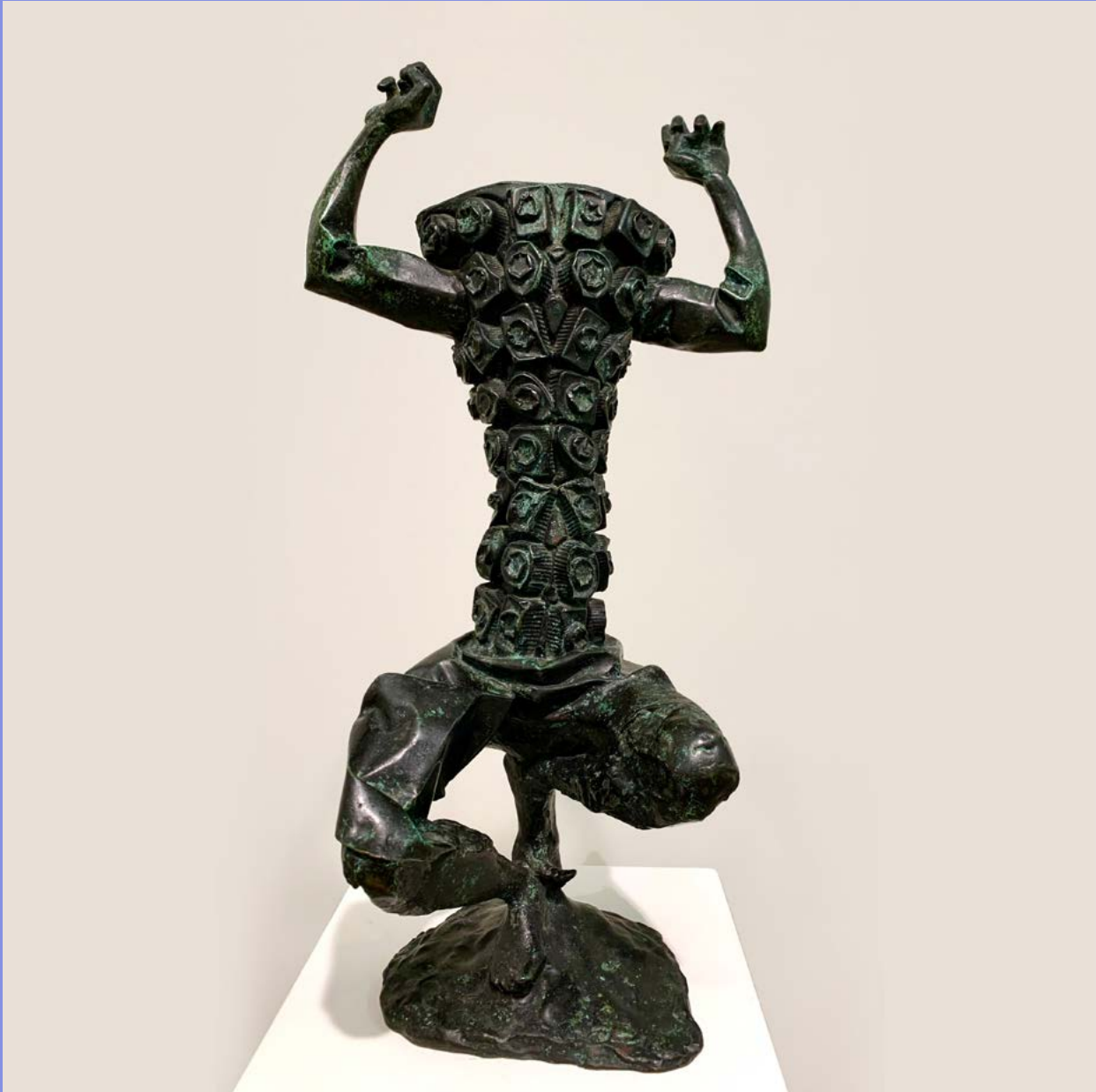


6 Layer up

Finish by adding another layer over masking tape like mod rock, clay, string etc.



Stage 5: Casting



Chocolate Soldier — FE McWilliam, 1977



Source

- Chocolate Soldier



Materials & Tools

- Clay sand and tray
- Objects
- Plaster of paris
- Jug, spoon and water for mixing
- Cleaning paint brush and carving knife

Health and Safety

Always follow pack instructions when making plaster. Never pour plaster down a sink.

1 Leave an imprint

Empty the clay sand into the tray. Get your object and press it into the sand to make a relief

Take the objects from the sand to leave an imprint.



2 Mix plaster

Mix up the plaster of paris, ratio 1 ½ plaster to 1 part water. Note: add the plaster into the water gradually and stir add more plaster if needed.



3 Pour the plaster

Pour the plaster in to the sand mould and wait for it to set before removing it from the sand.

Remove the plaster from the sand, brush the sand of the cast and use a craft knife to take away excess plaster.

To add detail, you can carve into the plaster with a knife it also can also be painted.





Source

- Chocolate Soldier



Materials & Tools

- Modelling clay
- Objects
- Plaster of paris
- Jug, spoon and water for mixing
- Cleaning paint brush and carving knife

Health and Safety

Always follow pack instructions when making plaster. Never pour plaster down a sink.

If you don't have clay sand, you can use clay to make a relief mould

1 Roll

Roll out the clay and cut into a square.



2 Press the object

Create a design by pressing object in the clay to leave an imprint.



3 Create a wall

Create a wall around the base of the clay with no gaps or the plaster will escape.



4 Pour plaster

Prepare the plaster and pour in to the mould. Allow to set hard.



5 Remove the clay

Remove the clay from the plaster. Clean and paint the plaster tile to add detail.





Lesson Plan

Source

- Chocolate Soldier



Materials & Tools

- Clay sand and tray
- Modelling clay, objects-chocolate box trays
- Cleaning brush
- Carving knife
- Paint
- Optional mod rock
- Plaster of paris
- Jug, spoon and water for mixing

Health and Safety

Always follow pack instructions when making plaster. Never pour plaster down a sink.

1 Press objects into sand

Empty the clay sand into the tray. Get your object and press it into the sand to make a relief. Take the objects from the sand to leave an imprint.



2 Mix the plaster

Mix up the plaster of paris, ratio 1 ½ plaster to 1 part water. Note: add the plaster into the water gradually and stir add more plaster if needed.



3 Pour plaster

Pour the plaster in to the sand mould and wait for it to set before removing it from the sand.



4 Remove plaster when set

Remove the plaster from the sand, brush the sand of the cast and use a craft knife to take away excess plaster.



5 To finish

To add detail you can carve into the plaster with a knife. It can also be painted.



Experiment more

Why not try creating more sculptures from found or recyclable objects, like this FE McWilliam sculpture.



