

jlcop says *Could you explain or define some terms before we start, like hue, intensity, value, etc. It's been along time since I took art class 😊*

cjwalas says **OKay, JL. There's plenty of abuse of these terms, so it almost doesn't pay to get them right..**

cjwalas says **Mark, maybe you can help me here, but as I recall hue=color.**

jlcop says *OK, but just enough so I know what you are talking about*

cjwalas says **I use value in the military sense. Value is the relative "brightness" of a color, if that makes sense.**

MarkLewis says Ok... there are two terms for hue... Hue is the color associated with a given wavelength of light... of the color associated with a mixture of two lights, as in the non spectral purples.

MarkLewis says That's light

MarkLewis says For pigments, which are broad spectrum reflectors (or filters) hue is the color perceived from the pigment, corresponding to the dominant hue of the mixture

cjwalas says **Painters' "hue" I thought was only color name, i.e. "light blue" "crimson" etc.**

MarkLewis says Hue general corresponds to color... as in primary hues, complimentary, etc.

MarkLewis says that's color*

MarkLewis says Value corresponds roughly to brightness,,, also called intensity

cjwalas says **Be careful what you ask for, JL! 😊**

MarkLewis says saturation refers to the purity of the color, that is the amount of color compared to the total energy... roughly the inverse of the amount of white or black in a mixture

cjwalas says **That's the way I use the term as well.**

MarkLewis says A light color is normally a de-saturated one... that is mixed with white

cjwalas says **For now, Mark, I think so. Thanks.**

MarkLewis says two more quick notes:

MarkLewis says mixing pigments or color mixture by subtraction works with paints and color film

MarkLewis says additive mixture, combining lights, works in the eye and in color television

cjwalas says **Mark's absolutely right, but it may just be more info than we need at the moment.**

jlcop says *yeah, so I see! 😊*

cjwalas says **I really hope FCC2 does help some people.**

john corradini says I likes the section on the build up head.

jlcop says *I think it's going to be a big help Chris. Although so far I've only had time to cover one armature with joints free 😊*

cjwalas says **The joints free armature really becomes a help when doing sitting and posed figures.**

cjwalas says **What I really want to do is see how everyone responds to FCC2.**

cjwalas says **I'm just trying to present different approaches...more so people don't feel the HAVE to do it a certain way.**

Rick Raively says **I like the look of "shock" on the lady's face every time you changed her hand...**

Rick Raively says **but that's just me...**

cjwalas says **So did I, Rick!** 😊

cjwalas says **The level of detail we put into these figures is what draws the viewer closer to them.**

cjwalas says **So hands with separate fingers are that much more effective than simple glove hands.**

cjwalas says **But they're not always that easy to do and it's really important to find a technique that you personally feel comfortable with.**

MarkLewis says Getting a desired emotion with both facial expression and body language is a major stumbling block

cjwalas says **I think it is for most people, Mark.**

cjwalas says **The human form is a lot more flexible and expressive than we tend to give it credit.**

cjwalas says **It will always come back to getting the basic forms right...**

cjwalas says **We forgive the details if the first impression is correct...**

cjwalas says **My company did a bunch of Alice in Wonderland figures for a Fry's Electronics store....**

cjwalas says **If you ever get to that Fry's, look at the Mad Hatter's right hand...**

cjwalas says **He's got six fingers!**

cjwalas says **But no one ever notices!**

cjwalas says **Because the form is natural and balanced, the viewer assumes everything is what it should be.**

cjwalas says **When I was sculpting the figure, I slowly roughed in the hand, figuring I'd just cut off the finger that didn't look right...**

cjwalas says **But when it was nearly done, no one had noticed the extra finger, so I left it.** 😊

cjwalas says What that shows is that if we get the basics right, we have a good figure.

cjwalas says This comes back to proportions and pose.

cjwalas says It's worth looking at paintings and photos to see how artists pose their subjects for maximum effect.

cjwalas says This is why I keep suggesting that people draw stick figures.

cjwalas says Stick figures give us the basic proportions and pose with little effort.

cjwalas says If you can draw a stick figure in the pose you want, the chances are you can sculpt a figure in the same pose.

cjwalas says I really don't want to ramble on too much about this here (like I always do!). I'd really like to stick with heads and hands tonight.

cjwalas says One trick I think I mentioned before is to bend each joint so there are no right angles or straight joints.

cjwalas says Darn! There I go about pose again! Doh!

BnEgscale says The Fallberg book is great for reference to use of hands that send a message.

cjwalas says Right you are, Bob. Comics in general are good examples of poses, but the Fallberg drawings have a wonderful looseness to the poses.

cjwalas says FACES!

Rick Raively says time to Face the facts Chris, You just like to talk about poses....

cjwalas says Darn! You're so right, Rick! 🤔

Jim Francis says don't faces "pose"?

cjwalas says Thanks, Jim, a valiant attempt to get me through this! 😊

Jim Francis says Facial expressions are poses

cjwalas says One thing you have to master is the basic facial proportions. Make sure you do the complete exercise and divide the face into thirds.

cjwalas says True enough, Jim. But body language can be every bit as expressive.

Jim Francis says OK, describe the "thirds" we should divide the face into

cjwalas says OK. The face, not the head, is divided into thirds from the forehead to the chin.

cjwalas says The top third is the forehead and brow...

cjwalas says The middle third is the eyes to the upper lip...

cjwalas says and the lower third is the lower lip to chin.

cjwalas says These are simple proportions and aren't 100 percent exact, but will go a LONG way to making your figure's face more realistic.

Jim Francis says [so you can change parts of the face without changing the other parts?](#)

cjwalas says That's why it really does pay to draw the lines on the figures face. It provides a visual guideline.

cjwalas says It's really to establish and maintain the proportions of the face, Jim. In this scale, it's hard to change any part of a figure with mussing something else up. 😞

cjwalas says And the nature of the medium is one that allows some of the mass of the clay to move Beneath the surface, so that proportions can shift as you work.

cjwalas says So the lines let you gauge easily if the face is all in the right place.

cjwalas says In FCC2 I suggest using a bent paper clip as a caliper. Use it to check the thirds of the face. It will make a real difference.

MarkLewis says I can get the thirds right, but I find myself pinching in the face under the nose... ending up with a triangular face. Hard as hell to correct

cjwalas says Our tendency is to assume we understand what a human being looks like simply because we are human. Well, you guys are anyway...

cjwalas says Explain more, Mark.

cjwalas says You mean a triangle wide at the top and narrow at the chin?

cjwalas says I'd suggest that you try the build-up approach for the face, Mark. That way you don't deal with the facial proportion initially.

cjwalas says If you can, work from photos, a model, or drawings.

cjwalas says We all have preconceptions that we don't think about that we've had since we were kids and we need to be aware of that and look closely at examples to reassess our perceptions.

cjwalas says I do this a lot when I sculpt a figure from one of my drawings. They never match...well, not initially.

cjwalas says I draw with one set of perceptions and sculpt with another...

cjwalas says And I'm continually looking at my sculptures thinking, " How could I have not seen this or that?"

cjwalas says That's why I'm always telling people to check their work, every step of the way.

Jim Francis says [Hindsight is much clearer than foresight Chris, hence nit-pickers and "Monday morning quarterbacks"](#)

cjwalas says True enough, Jim. That's why the more figures you do, the more hindsight you developed! 😊

Rick Raively says You must have lots of hind Chris 😊

cjwalas says No Comment, Rick! 😊

cjwalas says Yolanda, do you think you could do a face using the build-up technique?

Rick Raively says No disrespect Teach. I met you have make lots of figures....

cjwalas says Sure, Rick. I believe you. 😊

Ms. pcentral says I really like it! It makes it easier for me to get rid of my BAD habits 😊

cjwalas says We have a tendency to repeat our mistakes and sometimes it helps to keep our selves aware of them...

cjwalas says So keep an early figure with you as you work on the next one, maybe even a list of what you think you need to concentrate on.

BnEgscale says Chris, FCC2 shows all natural looking skin likes transparent or beige. Are those not the hard colors with which to do detail? Were you just trying to make it look natural and maybe we should still be trying to use the stiffer clays?

cjwalas says Yes, Bob. I was using flesh clay because it was what I had handy. It's the hardest clay I've found to do detail with other than the translucent.

cjwalas says Avoid them both for now.

Ms. pcentral says I have more control and am able to get better expressions

cjwalas says Great to hear, Y!

Ms. pcentral says So my Chris figure is the perfect one to work on with this chapt, The expression and the hands are the hardest part

cjwalas says If you do use the build-up method, it's wise to do a quick sketch of the face you're after, simply because it can be easy to lose direction with that technique.

cjwalas says Okay, any last face questions? Hand questions?

Jim Francis says when will we deal with mouth and eye expressions?

cjwalas says Jim, I think we're still getting the basics down at this point. I think I need to do an entire chapter on character and expression down the line somewhere.

cjwalas says Guys and Gals, please take a look at FCC2 and let me know if there's anything you don't understand.

BnEgyscale says Finger library - do you keep it from one session to another or just start over each time?

cjwalas says **I tend to have little containers of horns and teeth and such, but I like to do my fingers at the same time I do the hands generally. But that's just me.**

cjwalas says **there's a lot to learn and do!**

cjwalas says **I'll try and do more fun stuff in the next chapter...**

cjwalas says **Sitting figures, texture pads, glasses, cigars, POSE!** 😊

Rick Raively says **cool, can't wait for the pose chapt...**

cjwalas says **OKAY! I need to pack for LA. Any more questions?**

Becky Francis says Chris. Don't you make glasses out of wire?

cjwalas says **Yes, Becky, I do. It's simple and I'm sure Yolanda could figure it out herself, but it's always easier when some one shows you.** 😊

Ms. pcentral says **If your glasses were wire it would be easier!** 😊

cjwalas says **No will know the difference at that size, Y!**

cjwalas says **Very well, Students! Go forth and make figures!** 😊



cjwalas says **See you next week!**

cjwalas says **Doh! I usually use really thin brass wire off a spool. I'll have to check the gauge.**