

ART 105B – HANDBUILDING I

3 Credits

Tuesdays & Thursdays, 5:30 – 8:15 pm

INSTRUCTOR:	Bryce NimitzMyers
OFFICE:	Hale Palanakila 152 & 216 (studio)
OFFICE HOURS:	Tuesdays & Thursdays, 4:30 - 5:30 pm Saturdays, 11:00 am - 12:00 pm
TELEPHONE:	Studio 235-7323
EMAIL:	brycenm@hawaii.edu
EFFECTIVE DATE:	Spring 2009 (CRN: 60250)

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College is committed to excellence in the liberal arts and career development; we support and challenge individuals to develop skills, fulfill their potential, enrich their lives, and become contributing, culturally aware members of our community.

CATALOG DESCRIPTION

Studio experience mainly for non-majors. An introduction to clay as an art medium. Emphasis on basic handbuilding techniques, three-dimensional concepts in clay, glazing, decorating, and firing kilns.

(2 hrs. lect.; 4 hrs. studio.)

Art Majors: ART 105B and ART 105C must both be taken to receive equivalency at UHM as an art elective.

Liberal Arts Students: ART 105B or ART 105C will transfer to fulfill the Humanities DA core requirements.

Requirements Satisfied: WCC - Arts, Humanities & Literature, Group 1: Arts (DA)

Prerequisites: None

Recommended Preparation: ART 101

Activities Required at Scheduled Times Other Than Class Times:

This course requires an additional 3-5 hours of work per week in the ceramics studio during open lab.

STUDENT LEARNING OUTCOMES

- Demonstrate through finished ceramic objects a basic understanding of the hand building techniques.
- Comprehend and sensitively apply the visual elements of line, shape, color, texture, volume and mass and the design principles of balance, rhythm, dominance, contrast, variation and unity to the execution of ceramic objects.
- Demonstrate a basic understanding of color and color theory as it relates to the use of glazes.

- Complete the creative problem-solving process from planning and discovery to implementation and evaluation.
- Demonstrate a basic understanding of drawing as a means of notation, conceptualization and visual organization.
- Demonstrate an awareness of historic and contemporary examples of ceramics.
- Begin to use the ceramic process to express personal imagery.
- Demonstrate an ability to articulate the concepts and intent of a finished ceramic piece.

COURSE CONTENT

This course is designed to introduce you to the handbuilding techniques and the glazing and firing processes used in ceramic art through hands-on projects in clay and glazing, and discussions of historical and contemporary ceramic examples.

In this course you will first advance through a series of skill-building exercises to learn the three main handbuilding methods and gain familiarity with the physical properties of clay in its plastic state. You will then apply these skills to more advanced projects that will introduce decorative techniques in the wet state, and the application of glazes and oxides to bisque ware. The assignments are designed to expand your creative range, improve your craftsmanship, and explore the endless possibilities available to the clay artist. We will introduce traditional/historical genres of vessels and sculpted forms and discuss their relevance and continuity in contemporary works.

Clay has unique physical properties that make it the wonderful and versatile medium that it is. Understanding its transformation from a malleable, plastic mass in its wet state, through its increasing rigidity and strength that develop during the leatherhard phase of drying, and the physical transformation it undergoes in our two separate firings are vital to mastering the medium and will be discussed in some depth.

Some of the Techniques and Methods we will be covering:

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| • Pinch Forms | • Using Hump and Slump Molds |
| • Coil Forms | • Creating Textures and Bas Relief |
| • Slab Forms | • Applying Slips, and Sgraffito |
| • Lidded Forms | • Application of a Glaze to Bisque Ware |
| • Pulling Handles | • Application of Oxides to Glazed Ware |

ASSESSMENT TASKS AND GRADING

Our semester will be broken up into three segments corresponding to the projects we will be working on and the accompanying lectures and reading assignments. There will be at least one quiz and a take-home final. Please refer to the attached project list/calendar for further information. The skill level and complexity of the projects will advance as we move through the semester. You should be able to complete the assigned projects and still have some time for other work of your choosing.

The following will all be considered in determining grades:

- ATTENDANCE:** Be here and be working. Four absences will lower your final grade one letter (see below). Four 'lates' will equal one absence (15 minutes or more). Critique days count double.
- EFFORT:** See your ideas through. Apply yourself to overcoming difficulties you may encounter in your design ideas, and strive to improve your craftsmanship.
- PROGRESS:** If you are here working, being creative and bold, and attempting to overcome difficulties, you will be progressing.
- CLEAN UP:** If you are working, you are making some sort of mess, so please, please, please! clean up after yourself. This includes sponging down tools, boards, etc., sweeping and mopping your space, then contributing to the general clean up by checking the wedging and glazing areas, the sinks, etc. Do a little more than 'your part'.
- NOTEBOOK:** You need to have a CERAMICS notebook for holding handouts and copies, taking lecture and glazing notes and holding sketches (if you're not also using a separate sketchbook). This will be checked during the final weeks of class.
- QUIZ/FINAL:** You will be responsible for learning vocabulary and understanding certain concepts and processes related to claywork and the ceramics studio. This information will come from lectures, handouts, and your textbook readings. There will be two quizzes and a final.
- CRITIQUES:** Your work will demonstrate your skills related to Handbuilding. Preparing your clay, pinch, slab, and coil techniques, proper joining of forms, and the glazing aspects of high fire ceramic art, including creating a relationship between form and glaze, will all be considered. Remember that attendance on Critique days counts double.

Grade Scale: Remember, an A is something you must earn!

- A = Completion of all projects and activities; show excellent skill in design, creativity and craftsmanship, and good work habits. Excellent attendance (*no more than four absences*).
- B = Completion of all projects and activities; show better than average skill in design, creativity and craftsmanship, and good work habits. Good attendance (*no more than six absences*).
- C = Completion of 75% of all projects, show average skill and understanding of concepts, and fair attendance (*no more than eight absences*).
- D = Completion of 60% of all projects and show average skill, *usually for poor attendance and lack of follow-through*.
- F = Less than minimal passing achievement due to lack of effort and poor attendance.
- N = Have not met course expectations in spite of dedicated work habits.
- I = Incomplete, a temporary grade given when you have failed to complete a small part of a course because of circumstances beyond your control.
- *Cr = Credit, completion of at least "C" grade requirements.
- *NC = No credit, completion of less than "C" grade requirements.

(Credit/No Credit option must be declared by the end of the 10th week of classes.)

EXPECTATIONS OF STUDENTS

What I really hope is that you will find yourself drawn to explore clay beyond the class routine, and become aware of the things around you that are—or perhaps suggest—interesting and quality vessel and sculptural form. All day we use utensils, we see rocks and trees and architecture, we make judgments about products and designs, and we touch and handle things textured, patterned and plain. Although clay may be unfamiliar to you, the elements of design and workmanship that go into claywork are all around you at all times and you are engaged with these aspects on a VERY familiar level. Allow the boundaries to fall away, surrender to the tactile experience of working with the clay, and let your hands not just touch, but actually FEEL how the clay is moving, changing, and responding to your touch. Don't hinder yourself with "I can't's, Let Yourself TRY! Apply yourself towards improvement in all things!

Ideally you should work an additional three to five hours a week during open lab time to achieve the full clay experience and complete all of the tasks. Open lab time does not replace class time.

KEEP TRACK OF YOUR WORK AS IT PASSES THROUGH THE FIRING STAGES...

and pick up your glaze-fired work promptly. To keep the studio functioning properly, it is necessary to clear forgotten or abandoned work from shelves to make room for new work. You will be shown the designated areas in the kiln area and the studio for unclaimed clay projects. Unclaimed clay artwork will be set-aside in these areas to be retrieved.

Two weeks notice will be given to students to claim their works. After that period, the pieces will be considered abandoned and may be thrown away. Watch the chalkboard for announcements.

YOU MUST INSCRIBE YOUR NAME ON ALL FINISHED PROJECTS & COOKIES.

Projects with no name or only initials will be thrown out at the instructors' discretion. The instructor reserves the right not to fire and/or throw out any project which does not meet basic design and form concepts or any other reason. All test pots and projects must show good craftsmanship or they may not get fired.

ALL PROJECTS REQUIRE A 'COOKIE' TO BE FIRED ON.

A cookie is a thin (3/8 in.) slab of clay that is 3/4 in. wider than the base of your project that protects kiln shelves from glazing mishaps. It should have your name on both sides to prevent loss or inadvertent 'borrowing'. Gather and keep them in your locker after the bisque firing!

DON'T TOUCH! Bummer, yeah? Please do not touch anyone else's work unless 1) it is necessary, 2) you are sure about how to handle it properly, and 3) it is necessary. Stray fingerprints and dents are usually not appreciated. also...

ACCIDENTS HAPPEN. If you are involved in breaking someone's work, please leave an apology note.

BE MESSY, THEN CLEAN IT UP! Before the end of class, you are responsible for cleaning up your area, all bats, boards, etc., and the studio in general. EVERYWHERE you go should be checked for stray clay prints, crumbs, etc. No one should leave too early.

STUDIO RULES AND PROCEDURES

**** USE OF FACILITIES & OPEN LAB TIME ****

The ceramics lab is an environment for serious research, no different from a chemistry or engineering lab. Approximately 100 people work here each semester; cooperation is the key to creating a situation where everyone can be personally productive. These guidelines have been established for your benefit and safety, to help all of us accomplish our individual goals within a group context.

Only Students Currently Registered in Ceramics May Use Facilities; children, family or friends are not allowed in the studio (except very briefly). Please don't make us say 'No' to your buddies, OK?

The open lab time is for working on your clay projects only. If you have questions beyond scope of the labbies, you must wait until class time for answers to your questions. There is to be no loading or unloading of any kilns and no firing of kilns during open lab: raku, bisque, etc., without permission from the instructor.

Our Lab Assistants monitor the open lab time, which is posted on the chalkboard. Lab hours must be respected and clean-up should be begun before closing time. The doors close 15 minutes after posted ending times. The lab assistants should not have to wait for you. **If you are 'always last' or habitually late, you will be assigned an earlier clean-up time.**

WORKSPACE - please make it your responsibility to help keep the lab clean, preferably better than you found it. Pitch in to the group effort, please.

LOCKERS - will be assigned to you. Lockers are to be vacated by the last day of instruction for each semester and will be cleared and cleaned prior to the beginning of the following semester.

RADIOS, CELL PHONES, ETC. - may not be used when class is in session, cell phones must be in silent mode. Take all phone calls outside, and not during lectures, please. This includes texting, etc.

SMOKING - of any kind is not allowed in the lab or within 20 feet of any door or window.

SAFETY - Assumption of Risk and Release Forms are required from all students. Before using the equipment for a class project, I (or a Labby) will explain safety procedures to you. It is also your responsibility to review those procedures before using the equipment. If you don't know, ASK.

Activities that create dust from clay or other silica-bearing materials require the use of an OSHA - approved particle mask. These activities include: 1) scraping/chipping kiln shelves (protective eye-wear is also required), 2) mixing dry glazes, 3) using the dry glaze room, 4) mixing, grinding, or sanding clay, and 5) spraying glazes. Please ask for a respirator when needed.

ALSO, Please LABEL ALL BOTTLES/CONTAINERS with their current contents.

POTTERY SALE - There is a pottery sale at the end of the semester. All students enrolled in ceramic courses are automatically a member of the Ceramics Club and are encouraged to participate in the sale.

LEARNING RESOURCES

Textbook: Hands in Clay by Charlotte Speight & John Toki (required)

You will be given reading assignments that correspond to the lectures and clay demos that will be happening during class. Above and beyond this, I want you to keep this book somewhere it will be looked at casually, when you have time to just enjoy and contemplate the images inside. You do not need to bring the book to class, it weighs a ton!

Optional titles: The Art and Craft of Clay by Susan Peterson
Clay and Glazes for the Potter by Daniel Rhodes
Complete Potter's Companion by Tony Birks
The Figure in Clay by Lark Ceramics Books
Raku Pottery by Robert Piepenburg
Kiln Book by Frederick Olsen

I can also help you find image/reference books or books on specific subjects/artists. Just ask...

Aloha, and let's have a great semester!

List of Supplies

Label all your tools and clay bag with indelible ink marker.

1. 25 lb. bag of 'Nash White Sculpture' Stoneware, Cone 10. Choose the softest bag you can find. Any clay AT OUR BOOKSTORE will do, except Porcelain!
2. 1 water bucket- one-gallon size
3. 1 'elephant ear' sponge - large, or a natural sea sponge
4. 1 needle tool
5. 1 cutting wire (can be made with heavy fishing line and two washers)
6. 1 fettling knife (long metal blade)
7. 1 wooden knife tool (and others, if you want)
8. 2 trimming tools: R-2 and a large loop tool
9. 1 metal flexible rib or rubber rib or wooden rib
10. 1 serrated rib (or a surf-wax comb or similar)
11. 1 ruler - flexible, see-through plastic (medium thickness)
12. 2 Sumi brushes - medium size (optional: Watercolor detail brush, red handle)
13. Tackle box for holding your tools, or something similar
(items above are available the bookstore, items below are at Long's, etc.)
14. 1 spray bottle for water (**must be labeled clearly!**)
15. 1 butter knife (if from home, use caution!), also a metal fork could be useful
16. a large clean-up sponge (one comes with bucket above)
17. 2 hand towels (at your work area always & taken home to wash occasionally)
18. 1 small box of plastic trash bags, 13-gallon (kitchen size), or a bag of 10 from home
19. an Apron, old shirt, or change of clothes (you are going to get dirty)
20. a Padlock. **Locker #_____**

OPTION: The Utility Pail Pottery Tool Set, which includes items 2, 3, 4, 5, 6, 7, 8, 9 and 16.

Don't forget your Textbook, your Notebook, a Pencil and a Sharpie!
Clay may also be purchased from the Ceramics Club (in class) for \$10.

Bookstore Hours: 8:00 a.m. to 3:30 p.m. Monday- Friday Phone: 235-7418 (or x418)

BEFORE YOU CAN START WORKING IN THE CERAMICS STUDIO, YOU MUST HAVE ALL 20 ITEMS ON THIS LIST. I will be checking this semester!