ART 244 – CERAMICS STUDIO WHEELTHROWING II
3 Credits
Tuesdays & Thursdays, 5:30 – 8:25 pm

INSTRUCTOR: Bryce Myers (was “NimtzMyers”)
OFFICE: Hale Palanakila 216 (Ceramics Studio)
OFFICE HOURS: Tuesdays & Thursdays 4:30 – 5:30 pm
SATURDAYS 11:45 am – 12:45 pm
TELEPHONE: Studio 235-7323
EFFECTIVE DATE: Fall 2009 (CRN: 62164)

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

Development of wheelthrowing techniques, vessel and structural concepts, and surface treatment and glazing. Repeatable up to 6 credits, 6 credits applicable toward A.A. degree. (2 hrs. lect.; 4 hrs. studio.)
Prerequisite: ART 105C, or consent of instructor.
Note: Art Majors: ART 243 and 244 must both be taken to receive equivalency at UHM as ART 242, Introduction to Ceramics.
Requirements Satisfied: WCC - Arts, Humanities, and Literature, Group 1: Arts (DA)

Activities Required at Scheduled Times Other Than Class Times:
This course requires an additional 3 hours (minimum) per week of work in the ceramics studio during open lab.

STUDENT LEARNING OUTCOMES

• Demonstrate through completed projects, a basic proficiency in wheel throwing techniques.
• Demonstrate an understanding of color and color theory through the use of various decorated techniques: slips, oxides, engobes, stains, and glazes.
• Demonstrate an understanding of clay bodies, oxidation and reduction firing, and of the basic chemical compositions of glazes.
• Demonstrate an awareness of the visual elements and the design principles while creating ceramic vessels and sculptural forms.
• Demonstrate innovative and inventive problem solving, through creative decision-
making and insightful articulation of finished ceramics vessels and sculptural forms.

- Demonstrate an ability to generate creative ideas through three-dimensional visualization techniques.
- Demonstrate an understanding of drawing as a tool for conceptualization and documentation of personal imagery and technical investigation of the ceramic process.
- Demonstrate an understanding of historic and contemporary examples of wheel made ceramics.
- Demonstrate an ability to articulate the concepts and intent of a finished ceramic object.

**COURSE CONTENT**

As the continuation of ART 105C, we will begin where you left off and gather momentum quickly. Whereas 105C is about developing an awareness of the ceramic process, its possibilities and difficulties, and its aesthetic concerns, in ART 244 we will attempt to gain some control, and hopefully some mastery, over our intentions on the wheel and in the final outcome of our pieces. While still allowing a great deal of creative freedom, you will have certain ‘tasks’ or goals to accomplish that are designed to grow your skill and sharpen your eye. We will set some of these goals together based on the direction you are interested in going.

Craftsmanship is important to me. Know that craftsmanship is not a certain style of work, but rather it means that everything that goes in to finishing any one pot is deliberate and well-executed and contributes to its overall quality when complete. Consider even your signature: decide on a way of signing your work that will not detract from its quality, even if “it’s on the bottom and no one will ever see it”. What is the first thing someone does when they look at a pot before purchasing? Craftsmanship is a mastery of your materials, tools and intentions.

By the end of the semester I hope that you will have a strong grasp on the physical changes that clay goes through in the drying-out process and the firing processes that we use in our studio, namely Bisque, Reduction High-Fire (a.k.a. Stoneware) and Raku. There should be some great opportunities to try some other firing styles this semester too!

**COURSE TASKS**

I do realize that it has been six to eight months since many of you have been on the wheel. In the beginning of the semester we will meet to discuss your interest and the direction you are heading, and set some overall goals for the semester, but for now just warm-up:

**Work on 3, 5, and 7 lb. cylinders, turning them into vase forms.**

Pull a perfect 3 lb. before you move up. You will be given an assignment sheet in the first two weeks of class to work from. As always, assignments are subject to change, and all variations from the given projects must be pre-approved by the instructor.
Class demonstrations will be accompanied by individual assistance as much as possible and necessary. Please ask whenever you need more attention, as I can’t always tell when that is. Also, I will do my best to answer any questions that you may have, and if I can’t, I will look into it and get back to you or point you in the direction you need to go.

You will do some “visual research” on pottery/ceramics to expand your horizons, which we will discuss in a group (informal project). Also, we may get to mix-up an Egyptian self-glazing clay body and make small somethings...

There will be a Mid-Term for this group (244), and Final Critique at which all students (+105c) will present work showing their progress and direction. The critique will be a chance to see what everyone is making, to ask questions about technique and style, and discuss aspects of the character and design of the works. Attendance is Mandatory; absence counts double! Dates will be announced and posted during the semester.

GRADING
The following will all be considered in determining grades:

ATTENDANCE: Be here and be working. Four absences will lower your grade one letter. Eight absences will result in failing the course. Four ‘lates’ will equal one absence (15 minutes or more).

EFFORT: Apply yourself to overcoming the difficulties encountered in the throwing process, develop your sense of design, and improve your craftsmanship.

PROGRESS: If you are here working, being creative and bold, and attempting to overcome difficulties, you will be progressing. This includes participating and becoming ‘integrated’ into the studio setting.

CLEAN UP: If you are working, you are making some sort of mess, so please, please, please! clean up after yourself. This includes thoroughly sponging down the wheels, bats, workboards, etc., sweeping and mopping your space, and contributing to the general clean up by checking the wedging and glazing areas, the sinks, etc. Do a little more then 'your part'. This will be important: helping out will help your grade, leaving a mess will hurt it!

NOTEBOOK: You must have a CERAMICS notebook for holding this syllabus, all handouts and notes, a detailed account of your glazing work (including simple diagrammatic sketches) and any other sketching you might do. This will be checked during the semester and will be handed in during the last few weeks to be reviewed for use and usability.

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. I will announce the quiz date at least one week in advance. altogether Quiz/Final/Notebook worth 10% of grade.

Grade Scale:

A = Completion of all projects and activities, excellent attendance (not more than four absences), and excellent work habits. Shows strong understanding of concepts and excels in design skills, creativity and craftsmanship.

B = Completion of all projects and activities, good attendance (not more than six absences), and diligent work habits. Shows strong understanding of concepts and above average skill in design, creativity and craftsmanship.
C = Completion of 75% projects, shows average skill, fair attendance (not more than six absences), moderate clay understanding.
D = Completion of 60% of all projects and shows average skill, lack of participation (not more than seven absences).
F = Less than minimal passing achievement due to lack of effort and poor attendance (eight absences).
N = Has not met course expectations in spite of dedicated work habits
I = Incomplete is a temporary grade given when a student has failed to complete a small part of a course because of circumstances beyond his or her 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.)

*If you are unsure of how you are doing, please check with me and we can review your progress and attendance.

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. Each semester we clean-out from the previous one...

YOU MUST INSCRIBE YOUR NAME ON ALL FINISHED PROJECTS AND COOKIES.
ALL PROJECTS REQUIRE A ‘COOKIE’ TO BE FIRED ON.
Projects with no name or only initials will be thrown out at the instructors’ discretion. All test pots and projects must show good craftsmanship or they may not
get fired. The instructors reserve the right not to fire and/or throw out any project
which does not meet basic design and form concepts or any other reason.

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 absolutely
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. Thanks.

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: The Art and Craft of Clay by Susan Peterson (required, especially if this is your second ART 244 and you don’t have it yet.)

Optional titles: Hands in Clay by Charlotte Speight & John Toki
Clay and Glazes for the Potter by Daniel Rhodes
Complete Potter’s Companion by Tony Birks
500 Bowls, 500 Teapots, or 500 Cups, all by Lark Books
The Penland Book of Ceramics by Lark Books
...and a million others!

alo ha
List of Supplies:
You should (and must!) have all these already, so try out a few new tools this semester...

*Label all your tools with indelible ink marker.*

1. Nash White or Nash Red Stoneware, Cone 10, as you need it (you will reclaim some, too).
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
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
15. 1 butter knife (if from home, use caution!), also a metal fork could be useful
16. a large clean-up sponge
17. 2 old hand towels (must be by your work area all the time)
18. 1 small box of plastic trash bags, 13-gallon (kitchen size), or a bag of 10 from home
19. Apron, old shirt, or change of clothes (you are going to get dirty)
20. Padlock. A locker will be checked out to you.

New! 21. 10" or 12" Aluminum Calipers (wood is OK, too, I suppose)

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

Don't forget your textbook and your notebook! Clay may also be purchased from the Ceramics Club (in class).
Use only white stoneware, Cone 10 and choose the softest bag you can find.

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. Please don't miss class to go, if at all possible.**