ART 105C – CERAMICS STUDIO WHEELTHROWING I
3 Credits
Tuesdays & Thursdays, 5:30 – 8:25pm

INSTRUCTOR: Bryce Myers (was “NimtzMyers”)
OFFICE: Hale Palanakila 216 (studio)
OFFICE HOURS: Tuesdays & Thursdays 4:30 – 5:30 pm
SATURDAYS 11:45 am – 12:45 pm
TELEPHONE: Ceramics Studio: 235-7323
EFFECTIVE DATE: Fall 2009 (CRN: 62167)

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. Introduction to the potter’s wheel. Emphasis on techniques of forming basic wheelthrown shapes on the electric or kick wheel. Emphasis also on decorating, glazing, and firing of ceramic pieces. (2 hrs. lect.; 4 hrs. studio.)

Note: 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)

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 finished ceramic objects a basic understanding of wheel throwing 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

The purpose of this class is to explore pottery making and ceramic art as well as to develop an understanding of craftsmanship, decorating clay forms, glazing, and the firing of our kilns.

By the end of the course you should be able to throw basic forms on the potter's wheel and develop an understanding of the physical changes that clay goes through from wet-work to bisque firing to the stoneware and raku glaze firings. You will hopefully also develop an appreciation of ceramic art and craftsmanship.

Techniques and Methods we will be covering:
   A. Wedging and Preparing of Clay
   B. Centering and Coning
   C. Opening and Forming Clay, “Making Pulls” and Shaping Vessels
   D. Trimming Thrown Forms
   E. Pulling Handles and the Application of a Handle to a Form
   F. Use of Surface Textures and Slip Application
   G. Application of a Glaze and/or Oxides to Bisque Ware
   H. The High Fire and Raku processes

Below is a general guideline to the demos and lectures of the course. 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.

Note: You will be required to wedge a minimum of four pounds of clay at the beginning of each class session, before working on any clay projects. Practice makes for better practice...

A. Demonstration of wedging and preparing clay, centering and coning clay on the potter’s wheel, throwing a cylinder, shaping a cylinder and the trimming process. Proper and efficient CLEAN-UP procedures will be shown (again, critical to your grade). Also, a thorough introduction to our studio, if we haven't done so already.

* Making Cookies!: demonstration of Slab Making for making clay cookies. You are required to make a cookie for each pot that goes into the glaze kiln. It’s like a drink coaster for melting glaze; if the glaze runs off your pot, it will run onto the cookie and (hopefully) not onto the kiln shelf. The cookie is 3/8” thick and 3/4” wider than the base of your pot all around, and it must be FLAT and even. You should make the cookie right after you trim your pots so that they can be ready when you need them for glazing. Your pot will not go into the glaze kiln without a proper cookie. 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! A cookie can be re-used only if glaze does not run onto it at all.

B. I will review wedging, centering, etc., then demonstrate throwing techniques of shapes from cylinders. You must be able to throw three proper and even cylinders, which must be approved before starting on the first project. Your cylinders will be cut in half and examined for evenness of shape and thickness, and kept on a board
until all four are completed. I will also demonstrate finishing the pot by trimming a foot and any excess clay away from the bottom of your forms.

C. The history and physical characteristics of clay, including a discussion of the changes clay goes through and the stages in the drying process: Wet/Plastic, Leatherhard, and Bone Dry. Your understanding of these stages will be critical to your work, and therefore also your final grade for the class!

D. Demonstration of throwing open forms and bowls, throwing with a rib.

E. Demonstration of vases and bottle forms and the use of slip and sgraffito techniques.

F. Demonstration of slip/engobe decorating and sgraffito continued, and the impression/incising of textures.

G. What is a glaze? Discussion of methods of glazing, kiln firing and management, and the Orton Cone System. Stoneware High Fire (Cone 10), Raku firing, pit firing, and overglaze enamels/lusters will be covered.

H. Demonstration of glazing techniques and proper applications, and decorative techniques including the use of oxides, wax resist, sgraffito and layering.

I. Demonstration and discussion of throwing a set of forms, a progression of forms, and pulling handles (a requirement of the course).

ASSESSMENT TASKS AND …

On the next page you will find the list of projects for the semester. There will be a Mid-Term and Final Critique where you will present work showing your progress. The critique will be a chance to see what everyone is making (whether proud of it or not...), to ask questions about technique and style, and discuss aspects of the character and design of the works. Oh, and did I mention the potluck?

Your finished pottery will demonstrate your skills related to wheel throwing. Centering clay, opening and pulling clay walls, trimming thrown forms, and the glazing aspects of Stoneware and Raku ceramic art, including creating a relationship between form and glaze/decoration, will all be considered. You must hand-in your work on time and participate in the critiques as described above to receive full project credit.

For the **Mid-Term** you will hand-in Projects #1 and #2
**Thurs., Oct. 15th**

For the **Final Critique** you will present Projects #3 and #4
**Thurs., Dec. 10th**
(see above for Due Dates)

ART 105C Project List for Fall 2009

Project #1 – Six Pots for Glaze Testing, trimmed with a foot, and a cookie.
Must be labeled with your name and “Test #1, Test #2, Test #3, etc…” These will be used to learn the dipping and pouring techniques of glazing. Each pot will show at least one overlap of two different glazes to create a third, intermediate glaze. You will be given a sheet for taking your glazing notes that must be filled out and handed-in with your glaze experiments. If you are behind in your throwing skill these pots may be made using simple pinch or slab techniques, which I will be happy to show you.  

10% of grade

Project #2 – 10 Bowls (or low forms) and 10 Vases (or upright forms)
Of these forms, 2 of each must be deliberately distorted or re-formed. Begin with 2 to 3 pounds of clay for each, and increase the amount only when you have gained considerable proficiency over the evenness and consistency of the piece. Again, all must be trimmed, labeled (just your name now), and have a proper cookie. At least two of these pots will be used for Raku firing.

20% of grade

Project #3 – set of 4 matching or related forms using similar design characteristics.
These can be either an identical set, or a set thrown in successively greater size of the same shape (i.e. 2, 4, 6, 8 lbs), or a set made of ‘different shapes’ at least 4 lbs each that share a distinct style, form, and finish (think of a ‘line of dinnerware’ or the distinct look of Apple products…). You will hand in drawings of your intended designs for me to review before you begin.

30% of grade

Project #4 – a set of 4 mugs with handles, and 1 project of your own choice.
These mugs should all match in form and style, with well-considered handles and a drinking-friendly design. The other project can be whatever exploration you wish. Don’t forget your cookies!

30% of grade

Glazing and Surface Decoration:
In addition to throwing, we will be learning different techniques for decorating the surfaces of our pot during both the ‘wet’ stages and after the bisque firing. The above projects 2, 3, and 4 must contain at least one example of each of the following techniques:

_____ stamped/ impressed texture  
_____carved/nicised texture  
_____sgraffito  
_____glaze overlaps  
_____oxide painting  
_____wax resist

The final 10% of your grade will come from your ceramic notebook and quiz/final exam. Poor attendance or participation and neglecting to clean-up properly will have a negative effect on your overall grade. Remember, you will need to come in at least once a week to do some throwing, trimming, or glazing to keep up with the assignments. Always allow yourself enough time to clean up thoroughly, and please respect the closing times for our Labbies.
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: Hands in Clay by Charlotte Speight & John Toki (required)

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
- 500 Bowls, 500 Teapots, or 500 Cups, all by Lark Books
- The Penland Book of Ceramics by Lark Books
**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 (or Red if white is out)
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 (must be by your work area all the time & 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 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.**