ART 243 – HANDBUILDING II
3 Credits
Tuesdays & Thursdays, 5:30 – 8:15 pm

INSTRUCTOR: Bryce NimtzMyers
OFFICE: Hale Palanakila 152 & 216 (studio)
OFFICE HOURS: Tuesdays & Thursdays, 4:30 - 5:30 pm
Saturday, 11:00 am - 12:00 pm
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EFFECTIVE DATE: Spring 2010 (CRN: 63178)

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 handbuilding techniques, sculptural and vessel concepts, and surface treatment and glazing. Repeatable up to 6 credits, 6 credits applicable toward A.A. degree. (2 hrs. lect.; 4 hrs. studio.)

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 & Literature, Group I: Arts (DA)
Prerequisites: ART 105B or consent of instructor.
Recommended Preparation: ART 101, 116

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 an understanding of the three basic hand-building techniques and the potential of each as structural and decorative elements.
- Demonstrate an understanding of two different clay bodies and their potential as structural and decorative elements.
- Demonstrate an awareness of the varieties of materials and techniques of the glazing and firing processes.
- Demonstrate innovative and inventive problem solving through creative decision-making and insightful articulation of finished ceramic vessels and sculptural forms.
• Demonstrate an ability to generate creative ideas through three-dimensional visualization techniques.
• Demonstrate an understanding of color and color theory as it relates to three-dimensional form in the use of glazes and oxides.
• Demonstrate an understanding of historic and contemporary examples of hand built ceramics.
• Demonstrate an understanding of drawing as a tool for conceptualization and documentation of personal imagery and technical investigation of the ceramic process.
• Demonstrate an appreciation for and awareness of ceramic objects.
• Demonstrate an awareness of the visual elements and the design principles while creating ceramic vessels and sculptural forms.
• Demonstrate an ability to articulate the concepts and intent of a completed piece.

**COURSE CONTENT**

In this course you will proceed into more complex projects that will develop your skills and sensibilities in handbuilding clay forms. Advanced assignments are designed to expand your creative range, improve your craftsmanship, and develop your personal vision and voice through form design and surface treatment. Deeper explorations of glazes and greater involvement in the firing processes will help you to begin to understand and anticipate glaze effects and firing results. We will explore 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 2 separate firings are vital to mastering the medium and will be discussed in some depth.

This semester we will explore the use of preparatory studies both in pencil and paper and in clay. This process will help us foresee potential difficulties and develop construction strategies. This can also help to push your ideas and shape/design limits.

**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.

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 five absences).

C Completion of 80% of all projects, show average skill and understanding of concepts, and fair attendance (no more than six absences).

D Completion of 60% of all projects and show average skill, usually for poor attendance and lack of follow-through. (no more than eight absences).

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. Stopping in to check on the drying of your pieces on off-days can be VITAL to their survival! You can sometimes catch problems before it’s too late, or move things along if they are ‘ahead of schedule’. Open lab time does not replace class time.

I encourage you to make more than the required assignments. ‘Losing’ 30 to 60% of your work is not uncommon for beginners. A good rule of thumb is that if you want one FOR SURE, you should probably make three!

YOU MUST HAVE YOUR WATER BUCKET AND TOOLS AT YOUR WORK AREA at all times: Wheel Area, Table Area, or Glazing Area.

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 studio for unclaimed clay projects (the ‘Abandoned Work’ area). Unclaimed claywork 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 will be thrown away. Watch the chalkboard signs for dates.

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.

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 be well made and have your name on both sides to prevent loss or ‘borrowing’. Your test pots and projects will not go into the kiln if there isn’t a cookie. You must gather and keep them in your locker after the bisque firing! Cookies can be reused if glaze does not run onto them in the high fire.
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. Your clay projects will be evaluated in the greenware stage, before the bisque firing. At this time, you may have to discard clay projects that do not meet basic craft and construction standards into the scrap bucket for recycling.

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. If someone leaves you an apology, please accept it.

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 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.

* 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 )
           The Art and Craft of Clay by Susan Peterson

You will be given reading assignments that correspond to the lectures and clay demos that will be happening during class. Keep this book somewhere it will be looked at often, when you have time to just enjoy and contemplate the images inside.

Optional titles:    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 any kind of reference books for images or on specific subjects or 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 CONE 10 clay AT OUR BOOKSTORE will do, except Porcelain!)
2. 1 water bucket - one-gallon size
3. 1 ‘elephant ear’ sponge - around 2 x 3 inches (or other 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 $12.

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

YOU MUST HAVE ALL 20 ITEMS ON THIS LIST, LABELED WITH YOUR NAME, 
BEFORE YOU CAN START WORKING IN THE CERAMICS STUDIO.
PROJECT LIST - ART 244

As an advanced student you will be working on a more open schedule, but are required to participate in the Effigy projects. Choose 2 more of the assignments below, or propose a suitable and equivalent project to work on (you must have instructor’s consent). Your proposal must include preliminary sketches/maquettes. Option G should be conducted only in the second half of the semester. You will be presenting at least one project per critique (greenware ok).

A. Effigy Project (required, dates to be announced when assigned)
   2-4 small maquettes for larger forms (see below)
   2 large (10” or larger) Effigy Vessels:
   one Effigy dominant (i.e. more sculpture-like)
   one Vessel dominant (i.e. more pot-like)

Choose 2 projects from the list below: Start the semester with these...

B. Slab Project
   Create a sculpture using slabs (with other techniques ok) incorporating Slip Decoration and/or Relief modeling. Consider the introduction of water as an element to this project.

C. Pinch & Coil Project
   Create a Pair or Group of 24” forms (wide or tall) using Pinch & Coil Techniques. These can be vessels, sculptures or anything in between. Think outside the circle!

D. Sculpting Project
   Create a figurative sculpture that has an expressive quality (a gesture) and shows understanding of the structural anatomy. Must include a simplified maquette (small study) to help with structural strategy. Discuss with instructor for approval and reference materials.
   Sculpt a head or torso (life-size), or a hand/s or a foot/feet (greater than life-size), that

E. Tile Project
   Design and create a tile project using relief sculpting. You should break down your design into at least six segments, either squared or irregularly shaped. Discuss with instructor for materials and planning where and how it will be mounted. Requesting a 30” minimum length on one side.

F. Your Proposal (may replace both projects, but not Effigy Project)
   What have you always wanted to build? Now's your chance! Requires a set of sketches so that I can see where you are going, even if it changes and grows as it develops - don't worry if you “can't draw”. This is the option people working on Wheel/Handbuilt combinations will be using.

G. Glaze Theory (beginning in March, repeating 200-level students only)
   Learn how to break down a glaze formula into its molecular weight. Mix a base glaze and run tests using metallic oxides to understand how to change a glaze’s color and surface. (4-weeks)

Finalize Projects & Studio Clean-Up: April 19 - May 12th
   A. Finish All Projects - Glazing and Firing only after April 19th.
   B. Participate in Studio Clean-Up.

LAST DAY TO WORK IN WET CLAY IS THREE WEEKS BEFORE THE END OF THE SEMESTER!

**FINAL CRITIQUE will include TWO FULLY FINISHED WORKS!**

THese DAtes wILL BE COnFIRMED DURING THE SEMESTER

ART 243, p. 8