ART 105B – HANDBUILDING I
3 Credits
Tuesdays & Thursdays, 6:00 – 8:45 pm

INSTRUCTOR: Bryce Myers

OFFICE: Hale ‘Iolani 107 (often in Ceramics Studio as well)

OFFICE HOURS:
Monday 1:00 – 3:00 pm
Tues. & Thurs. as available between classes
Saturday 12:00 – 2:00 pm
(note: If you call ahead you will know exactly where to find me!)

TELEPHONE: Studio: 235-7323 (message only) *Cel: 295-7659*
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EFFECTIVE DATE: Fall 2011 (CRN: 63174)

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O‘ahu’s Ko‘olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

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 and 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:

- Pinch Forms
- Coil Forms
- Slab Forms
- Lidded Forms
- Making and Pulling Handles
- Using Hump and Slump Molds
- Creating Textures and Bas Relief
- Applying Slips and Sgraffito
- Application of a Glaze to Bisque Ware
- Application of Oxides to Glazed Ware
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!! This is YOUR CLASS and these are YOUR ACCOMPLISHMENTS! Make the semester worth it!

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!

ASSESSMENT TASKS AND GRADING
Our semester will be broken up into 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 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. Learn the clay and its behaviors.

PROGRESS: If you are here working, being creative and bold, and attempting to overcome difficulties, you will be progressing. I will work with you individually to push your skills and understanding forward.

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 more then your part: BETTER THAN YOU FOUND IT.

**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 collected around mid-term and during the final weeks of class.

**QUIZ(s) 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 worksheets, and your textbook readings.

**CRITIQUE:** Your work will demonstrate your skills related to Handbuilding. Preparing your clay, using 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; shows strong growth in skills, design, creativity and craftsmanship; and good work habits. Excellent attendance (*no more than four absences*).
- **B** Completion of all projects and activities; shows good growth in skill, design, creativity and craftsmanship, and good work habits. Good attendance (*no more than five absences*).
- **C** Completion of 80% of all projects, show average growth in skill and understanding of concepts, and fair attendance (*no more than six absences*).
- **D** Completion of 60% of all projects and show little growth or skills, *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 Withdrawal Period.)*
STUDIO RULES AND PROCEDURES

YOU MUST HAVE YOUR FILLED WATER BUCKET, TOWEL, AND TOOLS OUT, READY AND AVAILABLE AT YOUR WORK AREA AT ALL TIMES. This applies to the Wheel Area, Handbuilding Area, and Glazing Area. If you aren’t set-up properly, I can’t help you!

YOU MUST INSCRIBE YOUR NAME LEGIBLY ON ALL FINISHED PROJECTS & COOKIES. NO EXCEPTIONS... Projects with no name or only initials will be thrown out at the instructors’ discretion. Ex.: My pots will say Bryce Myers, B. Myers, or Bryce M.

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 all around that protects kiln shelves from glazing mishaps. It should be well made, very flat, 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.

KEEP TRACK OF YOUR WORK AS IT PASSES THROUGH THE DRYING AND 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.

THE INSTRUCTOR RESERVES THE RIGHT NOT TO FIRE AND/OR THROW OUT ANY PROJECT THAT 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.

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?

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.

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

** 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.

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 begin 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. Please cooperate if you are asked by a labby to clean or re-clean an area, and be respectful of them. They volunteer to make more open lab time for you.

LOCKERS - will be assigned to you. Lockers are to be vacated and cleaned thoroughly on the last day of instruction and checked off by the instructor. All cleared 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. *
CERAMICS CLUB and POTTERY SALE - All students enrolled in ceramic courses are automatically a member of the Ceramics Club and are encouraged to participate in meetings, events and our famous Pottery Sales. There is a pottery sale at the end of every semester and a number of other annual happenings. Keep an ear to the floor and an eye on the chalkboards for announcements...

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. Keep this book somewhere it will be looked at often, when you have time to just enjoy and contemplate the images inside.

Optional titles:  
- **The Craft and Art 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 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.