ART 105B – HANDBUILDING I
3 Credits
Mondays & Wednesdays, 10:00 am – 12:30 pm

INSTRUCTOR: Bryce Myers

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

OFFICE HOURS: Mon. & Wed. 12:30 – 1:30 pm & 5:00 – 5:30 pm
Tues. & Thurs. 3:45 – 4:45 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 2012 (CRN: 61009)

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. (6 hours lecture/lab)

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.

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 craftmanship, 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
• Bisque Firings
• Pit, Raku, and Stoneware Firings

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

Projects/critiques: Approximately 70% of grade
There will be two or three project critiques where you will present work showing your progress. The critiques 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 quality, character and design of the work.

Your finished pottery will demonstrate your mastery of skills related to handbuilding, your understanding and managing of the drying stages, and your knowledge of wet clay, Stoneware and Raku decorative/glazing techniques (which includes creating a relationship between form and its decoration).

The attached Project List will tell you what is due when. You must hand-in your work on time, as it is requested (with notes, drawings, etc.), and participate in the critiques as described above to receive full project credit.

Ceramics notebook: Approximately 15% of grade
You must have a CERAMICS binder for holding all of the items listed below. This will be checked during the semester and will be handed in during the last few weeks to be reviewed for use and usability. Bring to every class.

1. all Handouts, including this Syllabus, your Project List, and Project Checklist.
2. ‘Reading Guides’ for the text and all Lecture Notes you take.
3. Detailed Glazing Records, all with simple diagrammatic sketches – see example
4. any Sketching you might do and any Pictures, etc. that you find inspirational.
5. Blank Paper, lined or not, that you can use for all of the above!

Tests: Approximately 15% of grade
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 your textbook readings, handouts, and lectures. I will announce the dates at least one week in advance and will include a study guide when necessary.

The following will also play a major factor in determining grades:

Attendance:
Be here and be working. Please don’t be late, and don’t leave early.
• You are allowed three absences. Each additional absence lowers your grade one letter.
• Three ‘lates’ equal one absence (15 minutes or more).
• Seven absences will result in failing the course.
  
  note: I am understanding of extenuating circumstances, within reason. Talk to me!

EFFORT & PROGRESS:
Apply yourself to overcoming difficulties encountered in the throwing process, develop your sense of design, and improve your craftsmanship. This also includes participating and becoming ‘integrated’ into the studio setting.
If you are here working, being creative and bold, and attempting to overcome difficulties...
  
  You will be progressing!

COMPLETE & PROPER CLEAN UP:
...and if you are working, you are making some sort of mess, so please, please, please clean up after yourself and contribute daily to the general clean up. Do a little more than ‘your part’. This is important: helping out will help your grade, leaving a mess will hurt it!

This includes, at the very least:
• thoroughly sponging down the wheels, all bats and workboards, etc.
• cleaning your tools before you put them away
• wiping up and drying the tables (sponges leave a clay film that turns white later!)
• sweeping and mopping your space and in front of your locker,
• checking the wedging tables and around the sinks, the glazing areas, etc.
• cleaning all studio tools, sprayers and scrapers, etc.
• taking home your towel for washing when necessary (at least every other week!)
• You may be asked to re-clean an area if it’s not finished properly, even if it’s not yours...

Proper clean up is essential to our health and safety in the studio, so bad clay habits or poor cleaning will be addressed.

GRADING SCALE:
A = Completion of all projects and activities, excellent attendance (not more than three 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 four 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 five absences), moderate clay understanding.

D = Completion of 60% of all projects and shows average skill, lack of participation (not more than six absences).

F = Less than minimal passing achievement due to lack of effort and poor attendance (seven 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.

*Cр = 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.

Note: Although you will be graded for most claywork in the bone dry stage, I encourage you to make more than the required assignments. This is a learning process and 'losing' 40 to 60% of your work through error, accident, or otherwise is not uncommon. A good rule of thumb is that if you need one FOR SURE, you should probably make three!

STUDIO RULES AND PROCEDURES
The Ceramics Studio 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 monitored by our Lab Assistants ('Labbies') and is for working on your clay projects only. 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. If you have questions beyond the scope of the labbies, you must wait until class time for answers.

The Open Lab hours are posted on the chalkboard and should be written down for your reference throughout the semester. Posted lab hours must be respected and clean up should begin approximately 15 minutes 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... their volunteer time makes more open lab time for you.

Only Students Currently Registered in Ceramics May Use Facilities. We cannot accommodate children, family or friends in the studio except for a brief visit. Please don’t make us say ‘No’ to your buddies, OK?

Cell phones must be in silent mode and may not be used when class is in session. This includes texting, etc. Take all phone conversations outside, and never during lectures, please. If you seem too preoccupied with your phone I will dismiss you from class.

Smoking is not allowed in the lab or within 20 feet of any door or window. Butts are litter! Throw them in the trash, not on the ground or anywhere else!

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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 properly and efficiently help you!
You Must Inscribe Your Name Legibly On All Finished Projects and Cookies. No Exceptions.... Your signature is part of your craftsmanship and reflects the pride you take in your work. Projects with no name or only initials will not be fired, and risk being thrown out at the instructors’ discretion.

example: 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 slab of clay that protects kiln shelves from glazing mishaps. Make one for every pot! An acceptable cookie is:

• about 3/8” thick and about 3/4” wider than the base of your project all the way around, and may need to account for irregular drip points.
• well made, without sharp edges, and dried carefully to stay very flat.
• should have your name on both sides to prevent loss or 'borrowing'.
• made right after you trim your pots so that they can be ready when you need them for glazing.
• cookies can be reused if glaze does not run onto them in the high fire.

You must gather up your cookies and keep them in your locker after the bisque firing! Your test pots and projects will not go into the bisque kiln if there isn’t a cookie.

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 rejected, unclaimed or forgotten clay projects (the ‘Abandoned Work’ areas). Unclaimed or rejected claywork will be set-aside in these areas to be retrieved. Every two weeks or thereabouts the work is rotated from the ‘Abandoned Area’ to the ‘Red Alert Area’, and work that has accumulated in the Red Alert Area goes into the trash. It is your responsibility to check all of these areas regularly:

• The Bone Dry Reject Shelves
• The High Fire/Glazing Reject Cart
• The Abandoned Work Area
• The Red Alert Area

The Instructor Reserves The Right To Reject, Not To Fire, And/Or Throw Out Any Project That Does Not Meet Basic Construction, Design And Form Concepts, Or Any Other Reason. Any work that is to be bisqued must be well made, trimmed and finished properly, and be signed legibly as stated above. Poor craftsmanship, impractical construction, haphazard building techniques, or structural cracks that form during the drying process may prevent your piece from being 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. Again, all test pots and projects must show good craftsmanship or they may not get fired.

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.
**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. *

**ALSO...**

**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. Locks will be cut off after the last day of the semester and all clay and items left behind will be forfeit!

**The Ceramics Club And Pottery Sales:** 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. Club meetings usually happen during the last class of each 'Play-in-Clay' session, Wednesdays at 6:00pm. There is a Pottery Sale at the end of every semester, and the club takes part in a number of WCC and Community events each year.

Keep an eye on the chalkboards for announcements...

**LEARNING RESOURCES**

**Textbook:**  **The Craft and Art of Clay by Susan and Jan Peterson (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:  **Hands in Clay by Charlotte Speight & John Toki**
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 Longs, 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 $15.

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.