COURSE NAME: Ceramics Studio: Hand building I

COURSE NUMBER: ART 105B

CREDIT HOUR: 03

CATALOG DESCRIPTION: Studio experience mainly for non-majors. This course is an introduction to clay as an art medium. Emphasis on basic hand building techniques and on decorating, glazing, and firing of ceramic pieces.

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 Oahu’s Koolau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment – inspiring students to excellence.

UPON SUCCESSFUL COMPLETION OF ART 105B, THE STUDENT SHOULD BE ALBE TO:

1. Demonstrate through finished ceramic objects a basic understanding of the hand building techniques.
2. Comprehend and 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.
3. Demonstrate a basic understanding of color and color theory as it is related to the use of glazes.
4. Complete the creative problem-solving process from planning and discovery to implementation and evaluation.

DISABILITIES ACCOMMODATION STATEMENT

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class; you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information.
I. COURSE GOALS

The purpose of this class is to develop an understanding of ceramic art. The functions of clay and the endless possibilities will be explored in hand building. By the end of the course the student should be able to execute the different hand building methods, develop their creativity, broaden their understanding of historical and contemporary ceramic art. Have an understanding of the firing processes of stoneware, earthenware, raku and pit fire. The student will gain an understanding of how much time and work is involved in executing a finished ceramic piece.

II. COURSE OBJECTIVES

The student will demonstrate skills of pottery hand building, craftsmanship, proper management and clean up of equipment.

A. Pinch Forms
B. Coil Forms
C. Slab Forms
D. Lidded Forms
E. Pulling Handles
F. Bas Relief and Textures
G. Hump and Slump Molds
H. Applying of Glazes and Oxides to Bisque Ware

III. MODE OF INSTRUCTION

Assignments are subject to change by the professor at any time. All Student projects and ideas must be pre-approved by the Professor.

A. Lecture Topic - The history and physical characteristics of clay. (Student Notebook Required) Student must have a notebook for taking down information and hand out papers. Professor will do a clay demonstration, wedging and preparing clay. Professor will do a demonstration on pinch and slab building.

The student must be able to wedge and prepare their clay first. First Project: Student will make 6 test pots using pinch or slab technique, using 2 to 4 lbs. of clay. Inscribe your test pots 1 through 6 on the bottom with your name, first or last name. These test pots are for the high fire glazing process. (Stoneware) [Two-week assignment]

I also want you to do an Experimental project in clay—pushing, pounding, bending, experimenting with movement and feeling of clay.

The Student is require to wedge and prepare four pounds of clay in the beginning of each class session before working on any of their clay projects.

Six test pots are for the high fire stoneware glazes. All test pots; and clay projects must have a clay cookie. A clay cookie is a slab of clay 3/8 inches thick by 3/4 inches wider then the base of your pot. The cookie goes under your pot, so if the glaze runs off your pot, it will run onto the cookie and not onto the kiln shelf.

Your test pots and or projects will not go into the bisque kiln if there isn’t a cookie. Cookies can be reused if glaze does not run onto the cookie surface.

B. Lecture Topic - what is a glaze, methods of glazing, kiln firing and management. Stoneware High Fire (Oxidation/Reduction), Raku Firing, Pit Firing, Sumi brush strokes, use of oxides, engobe decorating, china paints, and lusters.

C. Professor will demonstrate pinch forms. Second project: the student will join pinch forms together to create the following: Pick any two or the four assignments. Four Pinch Forms are required from this assignment.
   1. Two animals (1 alive, 1 dead)
   2. Two pinch forms—functional, vase, bottle, tea bowl, mug, etc.
   3. Two covered forms—cover jar.
   4. Two sculptures—non-functional, abstract. [4-week assignment]

All pinch forms must be at least 4 to 6 inches in height or width.
D. Professor will demonstrate the coil method. Third project:
   1. Student will make one small coil form first to work out any technical problems. 8” to 10” Coil project can be functional or non-functional.
   2. The student will make one closed form 16 “ to 18” in height, OR one open form 16” to 18” in width from the coil method. The open form cannot be flat. [4-week assignment]

E. Professor will demonstrate the use of slab construction and the making of handles. Pulling handles is required for the course. Fourth project:
   1. The student will make 5 cylinders connecting and cutting them together in any way to create a 3-dimensional design.
   2. One free form - a feeling of light and airy
   3. One box form - expanded into a creative design form.
   4. Eight drinking vessels with handles. Functional or abstract. [3-week assignment]
   5. Eight dishes. Bowls and or plates. Functional

IV. EXPECTATIONS OF STUDENTS

Students are to have their water bucket filled with water, your tools and towel at all work areas all the time. Wheel area, table area and or glazing area. If you do not have all your supplies at your work area, I reverse the right not to help or work with you. It is your responsibility to have your water bucket filled with water, your tools and towel.

You must inscribe your finished projects and cookies with your name, first name or last name, no initials. Projects with initials, symbols, or no name will be thrown out at the instructor's discretion.

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 most show good craftsmanship or I will not fire your clay projects. Your clay projects will be evaluated in the greenware stage before the bisque firing. At this time you might have to discard your clay project in the scrap bucket.

Abandoned clay projects: There are designated areas in the kiln area and the studio (you will be shown these areas). Unclaimed clay artwork will be set-aside in these areas. 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.

Before the end of class, students are responsible for cleaning up his/her area and then cleaning up the studio. No one leaves early.

Students should work an additional three to five hours a week during open lab time. Open lab time does not replace Class time.
Lab assistants will monitor the open lab time. If your questions are beyond their scope, then you must wait until class time for answers to your questions. The open lab time is for working on your clay projects only. There is to be no loading or unloading of any kilns. There is to be no firing of kilns during open lab, raku, bisque, etc. 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 to follow is if you want one, you should make three.

There is a pottery sale at the end of the semester. All students enrolled in ceramic courses are in the ceramics club and can participate in the sale.

V. EVALUATION

The student should be able to extend their skills and knowledge of hand building methods, sculpture and a development of imagination, history and physical characteristics of clay, clay formula, and classifications of clays. Clays that are found throughout the world, types of slip treatments, use of texture on clay, glazes, what is a glaze, treatment of a glaze, how a glaze can be changed, and kiln firings and management of kilns will also be included.

Grade will be based on critique of 9 projects in the greenware stage, 1,800 Points to a minus 1,800 points. Punctual attendance, 500 points to a minus 500 points. Work habits, 1,260 points to a minus 1,260 points. Final critique, 160 points to a minus 160 points. Open book homework test and ceramic notebook, 600 points to a minus 600 points. You must have at least one finished ceramic piece for final critique, 1,300 points to a minus 1,300 points. I want to see as much finished ceramic projects as possible.

FINAL CRITIQUE IS ON THE LAST DAY OF INSTRUCTION.
YOUR THREE-RING BINDER NOTEBOOK IS ALSO DUE ON THAT DAY.

Work habits and effort are an important part of the evaluation process of your grade. The effort you put into working around the studio is just as important as the development of your talent and skill. If you come late, leave early, sit around the studio when kilns need to be stacked, shelves need to be organized, etc., you will be losing grade points towards your final grade in the course. Points will be given pertaining to work habits and effort on a weekly basis. I give up to 100 points to a minus 100 points pertaining to work habits each session. Helping in the ceramics studio is mandatory and is part of the course.

Additional points will be earned by helping around the studio. Not helping and/or poor work habits can also affect your grade. I use a point system to evaluate your grade at the end of the semester. A student can earn up to pulse 200 points to minus 200 points each class meeting. Absences count as a minus 100 for the day unless it is a legal excuse. Coming in late to class is a minus 100. Wasting time is a minus 100 to 200 points. Bad Craftsmanship on a project is a minus 100 to 200 points. To many coffee or smoke breaks is a minus 100 to 200. Not
cleaning up properly is a minus 200. Not having a complete tool supply kit is a minus 100 each day.

All students start class with a plus 200 points each class session, I evaluate you through out the session of the class. You can earn more points or fewer points during the class time and after the class time, You can earn more points or less points during the class time and after the class time which then becomes open lab in the studio.

A  Completion of all projects and activities, show excellent skill in design, creativity and craftsmanship, and work habits. Good attendance, not more than four absences. After four absences, grade will drop one level. 2,600 points to 1,950 points.

B  Completion of all projects and activities, show better than average skill in design, creativity and craftsmanship, and work habits. Good attendance. 1,940 points to 1,750 points.

C  Completion of all projects, shows average skill and understanding of concepts and good attendance. 1,300 points to 1,000 points.

D  Completion of 75% of all projects and shows average skill. 1,290 points to 990 points.

F  Less than minimal passing achievement. 980 points to 0 points

N  Completion of all projects. 1,000 points or more. Check catalog for N grade, Page 25.

Cr  Credit, completion of at least "C" grade requirements. Credit, No Credit must be declared by the end of the 10th week of classes.

NC  No credit, completion of less than "C" grade requirements

I  Incomplete - temporary grade given when a student has failed to complete a small part of a course because of circumstances beyond his or her control.

Attendance: For every four unexcused absences, there will be a drop of one letter grade. If you are late four times, it is equal to an unexcused absence. Excused absences are doctors note, traffic ticket, court summons. To many excused absences will also affect your grade. If you’re having personal problems consult with me, so we can try to work something out.

VI. CERAMICS LAB PROCEDURES

The ceramics lab is an environment for serious research, no different from a chemistry or engineering lab. Approximately 100 to 120 people are working here each semester; cooperation is the key to creating a situation where everyone can be
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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.

USE OF FACILITIES - only students currently registered in ceramics may use facilities; children, family or friends are not allowed in the studio.

MUSIC, CELL PHONES, PAGERS - may not be used when class is in session, cell phones and pagers must be in silent mode. No C.D. players, I pods, or music of any kind is not allowed. Your grade will be lowered if you are listening to music.

SMOKING - of any kind is not allowed in the studio.

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.

WORKSPACE - please make it your responsibility to help keep the lab clean.

SAFETY - Assumption of Risk and Release Forms are required from all students. Before using the equipment for a class project, your instructor will review safety procedures. It is also your responsibility to review those procedures before using the equipment.

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 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.

VII. TEXTBOOK

Hands in Clay by Speight (required)
The Art and Craft of Clay by Susan Peterson (optional)
Clay and Glazes for the Potter by Daniel Rhodes (optional)
Ceramics: A Potter’s Handbook by Glenn Nelson (optional)
Raku Pottery by Robert Piepenburg (optional)
Kiln Book by Olsen (optional)
Complete Potter’s Companion by Birks (optional)
Ceramic Faults and Their Remedies by Harry Fraser (optional)
The Sumi-E Book by Yolanda Mayhall (optional)

CERAMIC NOTEBOOK:
You must have a ceramic notebook for taking notes and filing ceramic information handed out to you. (Required) Your notebook is handed in for extra credit at the end of the semester.

Cell phones and pagers must be in silent mode when you are in the ceramics studio. Music of any kind is not allowed.
List of tools and supplies needed:
You need to have all supplies and ceramic book by the end of the second week. If you do not have your supplies by then, it will affect your grade. If you cannot have all supplies and ceramic book by the end of the second week you should withdraw from the course.

1. 25 lb. bag of (Nash Red Sculpture) Brown Stoneware, Cone 10
2. 1 water bucket – one-gallon size, and 1 clean up sponge
3. 1 Elephant ear sponge - large or a natural sea sponge
4. 1 metal flexible rib or rubber rib or wooden rib
5. 1-needle tool and a cutting wire
6. 1 wooden tool
7. 2 trimming tools - R-2 and a loop tool
8. 1 fettling knife
9. 2 Sumi brushes – medium size
10. 1 Bull’s Eye Level or Disc Level
11. 1 ruler – clear plastic (medium thickness)
12. 1 serrated rib, and or a metal fork from home
13. 6 plastic trash bags, 13-gallon size (kitchen size), from home
14. 1 spray bottle for water and 1 spray bottle for vinegar, from home
15. 1 kitchen knife, from home
16. Small towel (must be by your work area all the time)
17. Pad lock. A locker will be checked out to you.
18. Tackle box or container for holding your tools
19. Old shirts or apron or change of clothes (you are going to get dirty)
Clay, tools and textbook may be purchased at the Bookstore.

Buy the Nash Red Sculpture Stoneware clay, Cone 10 and choose the softest bag you can find.

Label all your tools with indelible ink marker.

Utility Pail Pottery Tool Set - You can buy the tool set which will give you items #2, 3, 4, 5, 6, 7, 8.

Bookstore Phone: 235-7418. On campus: x418.

Open from 8a.m. to 3:30 p.m. Monday - Friday

BEFORE YOU CAN START WORKING IN THE CERAMIC STUDIO, YOU MUST HAVE ALL 16 ITEMS AND THE REQUIRED CERAMIC BOOK FROM THE ABOVE LIST.

It takes about two years of hard work to get a good understanding of how clay works and understanding the firing processes of ceramics. The different low fire processes of pit fire, raku, low temperatures earthenware, and high temperature earthenware. The high fire processes of stoneware, porcelain, and the understanding of oxidation and reduction. It is not uncommon for a beginning student to lose 50% to 70% of their clay work from the mistakes you are going to make. You need to be patient.

The clay assignments are exercises in developing your understanding of how clay works, how it talks to you. You cannot rush this process. If you rush through these assignments your lose factor is going to be very high.

This course focuses on the high fire Stoneware process and the low fire Earthenware process of Raku.

May the force be with you!

Good Luck and Have Fun- Paul Nash – Professor of Art/Ceramics