

## ART 243 – HANDBUILDING II

3 Credits

Tuesdays & Thursdays, 6:00 – 8:30 pm

<b>INSTRUCTOR:</b>	Bryce Myers
<b>OFFICE:</b>	<b>Hale 'Iolani 107</b> (often in Ceramics Studio as well)
<b>OFFICE HOURS:</b>	Tues. & Thurs. 12:30 – 1:30 pm 5:00 – 5:30 pm note: If you call ahead you will know exactly where to find me!
<b>TELEPHONE:</b>	<b>808-295-7659</b>
<b>EMAIL:</b>	<a href="mailto:brycenm@hawaii.edu">brycenm@hawaii.edu</a>
<b>EFFECTIVE DATE:</b>	Fall 2015 (CRN: 60279)

### 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

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. (6 hours lecture/lab)

*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 1: 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 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 engagement with the firing processes will help you to begin to understand and anticipate glaze effects and firing results. We will experiment with incorporating colored clay (that we will mix) into a vessel's (or sculpture's) design. We will search for traditional/historical genres of vessels and sculpted forms and discuss their relevance and continuity in contemporary works (small 'research' project).

Whereas 105b is about developing an awareness of the ceramic process, its possibilities and difficulties, and its aesthetic concerns, in ART 243 we will attempt to gain some control, and hopefully some mastery, over our intentions with our claywork and in the final outcome of our pieces. While still allowing a great deal of creative freedom, you will have certain 'tasks' or goals to accomplish that are designed to grow your skill and sharpen your eye. We will set some of these goals together based on the direction you are interested in going. I will want to see the use of preparatory studies both in pencil & 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. 'Drawing' can be a wonderful aid and an unexpected source for new form ideas.

Craftsmanship is important to me. Know that craftsmanship is not a certain style of work, but rather it means that everything that goes in to finishing any one pot is well-executed and contributes to its overall quality when complete. Consider even your signature: decide on a way of signing your work that will not detract from its quality, even if "*it's on the bottom and no one will ever see it*". What is the first thing someone does when they look at a pot before purchasing? Craftsmanship is a mastery of your materials, tools and intentions.

By the end of the semester I hope that you will have a strong grasp on the physical changes that clay goes through in the drying-out process and the firing processes that we use in our studio, namely Bisque, Reduction High-Fire (a.k.a. Stoneware) and Raku. There may be some opportunities to try some other firing styles this semester too!

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.

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!

### 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.

#### **YOUR CLAYWORK, PARTICIPATION, and STUDIO HABITS    Approx. 70% of Grade**

There will be a Mid-Term Critique for this group (243), and a Final Critique at which all students (+105b) will present work showing their progress and direction. The two 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 handbuilding skills, your understanding and managing of the drying stages, and your knowledge of various decorative techniques (which includes creating a relationship between form and its decoration). What is the 'true completion' of a ceramic artwork? You may also do research/testing of either a clay body or a glaze of your choosing.

The 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. Attendance at critiques is mandatory and absence counts double! (note: for 'Studio Habits' see below.)

#### **CERAMICS NOTEBOOK:**

**Approx. 10% 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 and/or PRESENTATIONS:**

**Approx. 20% 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 and 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.

You will also be giving a short presentation with a slideshow on a particular ceramic heritage, style, group, or artist. Plan to show between ten and fifteen images, to describe the style and context of the work, explain a bit about the techniques being used, and to say a bit about its impact or interest to you. I will help you in whatever way you need to get going and to pull everything together at the end... The research and discovery part is up to you! (*Note: See 'PechaKucha Presentation' on Project List*)

***The following Studio Habits will 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 handbuilding 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 banding wheels, all molds/forms 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 (rinse mop frequently),
- 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.
  - \*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.

**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 50% 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 15-20 minutes *before* closing time. **If you are 'always last' or habitually late finishing up, 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/Music Devices/Headphones may not be used when class is in session.**

*This includes texting, etc.* Phones **must be in silent mode in the studio**, all phone conversations should be taken outside, and never during lectures, please. If you seem too preoccupied with your phone/device I will dismiss you from class. Music in headphones (during Lab) must be kept at the softest volume possible for safety and to be considerate.

**Smoking is Not Allowed in the lab, and is only allowed at Designated Smoking Areas.**

Please know and follow WCC's campus guidelines for smoking. Butts are litter! Throw them in the trash, not on the ground or anywhere else! **No 'Vapors' in class.**

\* \* \* \* \*

**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, so I'll come back around when you are prepared!

**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, and a few extras, just in case! Poorly made cookies will not be bisque fired. 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/finish your pots so that it can be ready when you need it for glazing. Make a few more than you need.
- able to be reused if glaze does not run onto it in the high fire.

*You must gather up your cookies and keep them in your locker after the bisque firing!*

*Your pots and projects will not go into the bisque kiln if there isn't a cookie or name.*

**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 few weeks the work is rotated from the 'Yellow Alert 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 Greenware (Bone Dry) Reject Shelves
- The High Fire/Glazing Reject Cart
- The Abandoned Work Areas: **Yellow Alert**, at the base of the stairs in the Glazing Area  
**Red Alert**, up those stairs, outside by the Propane Tank  
***You may not take other people's work from these areas.***

**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 For 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. Check the Greenware Reject Shelves regularly for your work.

**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 properly trained Labby) will explain safety procedures to you. It is your responsibility to review those procedures before using the equipment and to follow it at all times. 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...

#### **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](mailto:lemke@hawaii.edu), or you may stop by Hale 'Akoakoa 213 for more information.*

## LEARNING RESOURCES

TEXTBOOK: The Craft and Art of Clay by Susan and Jan Peterson (required)

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  
500 Bowls, 500 Teapots, or 500 Cups, all by Lark Books  
The Penland Book of Ceramics by Lark Books

The WCC Library has many Ceramics books and videos and some very helpful librarians ready to help you discover what they have to offer. Also, there are many on-campus resources to help you with studying, writing papers, and just about anything else you can think of. Please do not hesitate to ask for help!

And, yes, in this day and age there is YouTube...

Your List of Supplies is on the next page.

**Thanks for taking my class this semester!  
Let's get muddy, make some great pots,  
and have some good fun!  
Aloha, Bryce**



# art243 **List of Supplies**

*Label all your tools and clay bag with indelible ink marker.*

1. **25 lb. bag of Cone 10 Stoneware Clay**, Choose the softest bag you can find.  
*Get plain 'Nash White' for Wheelthrowing*  
*Get 'Nash Red' or 'Nash White Sculpture' for Handbuilding*  
 If clay is not bought from WCC, use only Cone 10 Stoneware or Porcelain!

**The Utility Pail Pottery Tool Set**, which includes these items (*each may be bought alone*):

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, Home Depot, etc.)*
14. 1 spray bottle for water (**must be labeled as such 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 always & taken home to wash often)
18. 1 small box of kitchen-size plastic trash bags, 13-gallon, or a bag of 10 from home
19. an Apron, old shirt, or change of clothes (optional, but you are going to get dirty!)
20. a Padlock. **Locker # \_\_\_\_\_**

**YOU MUST HAVE ALL REQUIRED ITEMS ON THIS LIST BEFORE YOU CAN START WORKING IN THE CERAMICS STUDIO.**

*Please don't miss class to go, if at all possible.*

Clay may also be purchased from the Ceramics Club (in class) for a few dollars more.

*Don't forget your textbook, your notebook, and a Sharpie to label all your stuff!*

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