

ART 251 – Mold Making for Ceramics and Sculpture

3 Credits

Tuesdays & Thursdays, 2:30 - 5:00pm

INSTRUCTOR:	Bryce Myers	
OFFICE:	Hale 'Iolani 107 (often in Ceramics or Sculpture Studio as well)	
OFFICE HOURS:	Mon. & Wed.	by appointment in the afternoon
	Tues. & Thurs.	12:30 -1:30 pm, 5:00 - 6:00 pm
	note: If you call ahead you will know exactly where to find me!	
TELEPHONE:	Cel: 295-7659	
EMAIL:	brycenm@hawaii.edu	
EFFECTIVE DATE:	Spring 2015	(CRN: 63382)

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

ART 251 is an introduction to mold making techniques and their application in the creation of functional ceramics and sculptural objects. Emphasis on the fabrication of various types of plaster molds from original and 'found' objects, pressing and casting forms from molds in clay and other non-metal media, and various finishing techniques including glazing and firing. Repeatable once for a total of 6 credits. (6 hrs. lect./lab.)

Prerequisites: none

Recommended Preparation: ART 101, ART 105B or C, *or* ART 116

Activities Required at Scheduled Times Other Than Class Times:

This course will require the student to work a *minimum* of 4 hours per week outside of class time to prepare for and successfully complete projects. Open Lab times will be available in both the Sculpture Studio and the Ceramics Studio... *plan to use them!* Schedules are posted on doors.

STUDENT LEARNING OUTCOMES

The student learning outcomes for the course are:

1. Select, fabricate, and employ various mold types in the making of functional ceramics and sculptural objects.
2. Design and produce original objects in clay and other materials to be used as mold patterns.

3. Produce finished functional and artistic objects that explore the possibilities of mold made forms.

COURSE CONTENT

Concepts or Topics

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| <ul style="list-style-type: none"> -Mold Making and Casting in Art and Industry - Historical Uses of Mold Making - Contemporary Uses of Mold Making - Development and Execution of Ideas - Clay Relief Molds - Press Molds: <ul style="list-style-type: none"> Stamps and Spriggs Hump and Slump Molds Two-Piece Press Molds (Hamada) | <ul style="list-style-type: none"> - Slip Casting (and other materials): <ul style="list-style-type: none"> One Piece Drop-Out Mold Two- and Three-Piece Molds - Multiples and Editions - Assembled Units of Form - Glazing, Firing, and Other Finishes: <ul style="list-style-type: none"> Effects of Firing on Clays and Glazes Underglazes and Oxide Washes Raku and High Fire Glazes Unfired Finishes |
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Skills or Competencies

1. Conceptualize an idea and translate it into visual form through the use reference materials, exploratory drawings, maquettes, and other forms of preparatory studies.
2. Use handbuilding, wheel throwing, or other sculptural techniques to create original objects for molding (or select existing objects) with the appropriate qualities necessary for a particular molding process.
3. Create an effective plan for molding an object, including determining draft and defining parting lines.
4. Assess the limitations and possibilities of different mold types in selecting for particular applications.
5. Use correct plaster mixing, pouring, and finishing techniques, and execute proper and complete clean-up of all tools and workspaces used in the molding process.
6. Mix and prepare clay slip (and other materials) for casting.
7. Use various techniques for employing molds in the creation of an artwork, multiples, or an edition including: relief casting, stamping and sprigging, press molding (hump and slump), slip casting (and other materials), and proper assembly of multiple units of form into a sculptural whole.
8. Use glazing and other finishing techniques to enhance the formal and expressive qualities of your artworks.
9. Analyze and describe usage of mold making techniques in historical and contemporary objects.
10. Discuss the visual and technical concepts relevant to mold made sculptural and functional forms.

ASSESSMENT TASKS AND GRADING

Your grade will be based on the quality and intensity of your involvement in the class, your persistence, growth, and timeliness in your work, and your attendance. Poor attendance, participation or effort, and bad Studio Etiquette and Work Habits can lower your overall grade! Points will be taken away for poor clean up, missing tools or deadlines, etc.

ASSIGNMENTS & CRITIQUES:

You will demonstrate your progress through finished projects that will be discussed during our critiques. Assignments that are not completed will be lowered by one grade level (or more). At the final critique at least three projects completed to the final state (i.e. glazed, stained, painted, etc.) must be presented to represent your semester's work.

Press Molding

Project 1: Clay Relief Casting in Plaster, 'Four-Fold' Tile Mold (Weeks 1-2)

Project 2: Hump and Slump Molds; also Stamps and Spriggs (Weeks 3-5)

Project 3: Multi-Part Molds and Molding Objects; also Intro to Glazing (Weeks 6-7)

Critique #1 (400 pts.)

Slip Casting (and other materials)

Project 5: One-Piece Drop Out and Two-Piece Molds: set of four with attachments/handles (Weeks 8-10)

Project 6: Multi-Unit Assembled Form – Brancusi's Endless Column (Weeks 11- 14)

Critique #2 (500 pts.)

Research Presentation:

Students will research an artist or area of historical or contemporary mold making and give a presentation of 10-12 images. It will include a brief discussion of the topic and how it relates to their personal interests and/or work in the class.

Presentation (100 pts.)

ATTENDANCE:

Be Present 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 (up to 10 minutes, or for leaving early, too.)
- seven absences will result in failing the course. It is your responsibility to keep track!
 - *Give advance notice by email of any unavoidable absence that may be required during the course of the semester, and remind me before the days you will be out.*
 - *On the day of a given absence you must call me (not text) and leave a message, otherwise you will need to bring a 'doctor's note' to be excused.*
 - *I am understanding of extenuating circumstances, within reason. Talk to me!*

EFFORT & PROGRESS:

Participate fully! Apply yourself to developing your skills and overcoming difficulties encountered in the mold making and casting processes. If you are here working, being creative and bold, and attempting to overcome difficulties you will be progressing!

Progress is good!

The Grade Scale will reflect the following:

Critique #1: Press Molding	400 Points
Critique #2: Slip Casting, etc.	500 Points
<u>Research Presentation</u>	100 Points
Total	1000 Points

Note: Attendance and Proper Clean-Up can have a profound impact on your grade.

A = 1000 - 900 pts.	Completion of all projects and activities, and excellent work habits and attendance (not more than three absences).
B = 899 - 800 pts.	Completion of all projects and activities, diligent work habits, and/or good attendance (not more than four absences).
C = 799 - 700 pts.	Completion of all projects, shows average skill due to lacking effort, and/or not-so-good attendance (not more than five absences).
D = 699 - 600 pts.	Completion of most projects, shows below average skill due to lack of course participation, and/or poor attendance (not more than six absences).
F = 599 and below	Less than minimal passing achievement due to lack of effort and/or poor attendance (seven absences or more).
N =	Has not met course expectations in spite of dedicated work habits or is unable to complete the semester due to extenuating circumstances, given only at instructor's discretion.
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/NCr =	Credit, completion of at least "C" grade requirements. No credit, completion of less than "C" grade requirements. <i>*Credit/No Credit option must be declared by the end of the Withdrawal Period.</i>

If you are unsure of how you are doing, please check with me and we can review your progress and attendance.

Please note that the instructor reserves the right to modify the content and particulars of this syllabus and schedule as necessary, although the spirit will remain the same!

COMPLETE & PROPER CLEAN UP:

If you don't have time to clean-up your mess, you don't have time to make one!

No matter what it is you are doing in studio art--if you are making something, tweaking something to get it just right, or even repairing something--you are making some sort of mess. ***Please, please, please clean up after yourself and contribute daily to the general clean up.*** Do more than 'your part' and contribute everyday somehow to the well-being and awesomeness of our studio. Sweep out a corner or under a table, wash boards that are laying around, restack the wedging boards nicely, or maybe wipe down the scales if they need it. Help me keep it organized and everything functioning properly. The little things add up—both good and bad—and have a profound impact on our space.

This is important: helping out will help your grade, leaving a mess will hurt it!

Complete and Proper Clean Up includes, at the very least:

- sweeping and mopping your space and in front of your locker every day!
- cleaning *and drying* the tables (sponges leave a clay film that turns white later!)
- thoroughly sponging down the work boards, banding wheels, plaster forms, etc.
- cleaning the wedging table, the plaster areas, and around the sinks
- returning all plaster mixing and washing buckets to their former glory
- cleaning your tools, my tools, and the studio tools before you put them away
- putting things back where they belong in better condition than you found them
- cleaning all studio tools, banding wheels, 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. Please respect clean up and closing times.

LEARNING RESOURCES

All Required readings this semester will be posted on Laulima (or given as handouts)

Please keep up with readings following the Calendar, and watch for additional postings and email updates Please see me if you need help getting in to Laulima; your fellow students can help, too!

The Would-Be Required Texts:

The Essential Guide to Mold Making & Slip Casting, by Andrew Martin, Lark Books

Mold Making for Ceramics, by Donald E. Frith, Chilton Book Company.

Recommended:

The Clay Lover's Guide to Making Molds, Peirce Clayton, Lark Books.

The Craft and Art of Clay, by Susan Peterson, Prentice Hall.

Hands in Clay, by Charlotte Speight and John Toki, McGraw-Hill.

Clay and Glazes for the Potter, by Daniel Rhodes and Robin Hopper, Krauss Publications.

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.

Revised May 25, 2011

STUDIO RULES AND PROCEDURES: *applies to both Ceramics and Sculpture Studios*

Only Students Currently Registered in Sculpture or 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! 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. 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 work will say Bryce Myers, B. Myers, or Bryce M.

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.

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 studios 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 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 '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

**The Sculpture Studio has a similar system and work needing pick-up will be set aside there.*

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 damaging or breaking someone else's work, please inform the instructor and leave an apology note. If someone leaves you an apology, please accept it. If you have an accident with your own work, take a deep breath—step outside for a while if needed—then come see me and we'll try to take care of it.

Intentional damaging of others' work will not be tolerated: immediate failing of the course.

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. ***

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.

Open Lab Time will be made available, the particulars of which will be discussed in class.

Keep an eye on the chalkboards for announcements...

List of Supplies:

There is an endless list of useful tools for the sculptor and potter, but here is a pared-down list of necessities for this class... Label all tools and clay bags with indelible ink.

~40 lbs. of US #1 Pottery Plaster (approximate amount, purchase as a class)

From the Bookstore:

2 or more 25 lb. bags of 'Nash White Sculpture' Stoneware Clay

Important! *If clay is not bought from WCC, use only 'Cone 10' Stoneware (or Porcelain)*

The Utility Pail Pottery Tool Set, which includes:

- a one-gallon water bucket
- a large clean-up sponge
- 1 'elephant ear' sponge - large, or a natural sea sponge
- 1 needle tool
- 1 cutting wire (can be made with heavy fishing line and two washers)
- 1 fettling knife (long metal blade)
- 1 wooden knife tool (and others, if you want)
- 2 trimming tools: R-2 and a large loop tool
- 1 metal flexible rib or rubber rib or wooden rib
- 1 serrated rib (or a surf-wax comb or similar)
- a Variety of Small Modeling and Shaping Tools (wooden and metal)
- 1 ruler - flexible, see-through plastic (medium thickness)
- 1 Wooden Pencil and a Sharpie Marker (standard sized one)
- optional: Dust Masks and Rubber Gloves

note:
YOU SHOULD
HAVE ALL
REQUIRED
ITEMS ON
THIS LIST
BEFORE
YOU BEGIN
WORKING IN
THE STUDIO.

For Plaster:

- 1 Plastic 2-cup measuring cup
- 1 Five Gallon Bucket
- 3-4 Small Plastic Containers w/Lids
- 2 Lightweight Plastic Drop Cloths 9' x 12'
- 1 Quart 'Murphy's Oil Soap'
- Plastic and/or Lumber for framing Cottle Walls (will discuss later)

- 2-3 hand towels (must be by your work area always & taken home to wash often)
- an Apron, old shirt, or change of clothes (optional, but you are going to get dirty!)
- 1 sturdy paring knife (short kitchen type)
- 1 Small Kitchen Timer (*your phone may get wet...*)
- 1 Spray Bottle for Water (**must be labeled as such clearly!**)
- 1 Yellow-and-Green Scrubby Kitchen Sponge
- a set of Brushes: ¼", ½", 1", or similar range of 'Chip' Brushes... your 'junk' ones
- Glazing and Decoration Brushes: 2 Sumi - medium size
- Watercolor detail brushes, with red handles
- 1 butter knife, and a metal fork could be useful
- a Few Old Gift Cards
- 1 small box of kitchen-size plastic trash bags, 13-gallon, or a bag of 10 from home
- a Tackle box or something similar for holding your tools,
- a Padlock (not heavy-duty, please) **Locker #**_____

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