

Trench Town Art Centre

presents

“The Tanzania Experience” - A Six month workshop course



Table of Contents

- Overview of Trench Town Art Centre3**
- Reason for the workshop3
- Target Group3
- Scope4
- Programme Outline4
- Procedure.....5
- Budget.....8

OVERVIEW OF THE TRENCH TOWN ART CENTRE *SUPPLIERS OF FINE ART AND UNIQUE SOUVENIRS*

The Trench Town Art Centre is a community development outreach programme that was established in 2012.

Since then, this community development outreach program has been fostering, encouraging and enabling children and young people with an interest in art and ceramics. The programme teaches youth to use their hands creatively and bring to life creative pieces that capture what they imagine.

One of our goals is to achieve the vision of exposing the talent of young Jamaican artists in creations that are unique, beautiful and reflective of Jamaican people and culture.

REASON FOR THE WORKSHOP

In an environment where unemployment levels are high, the workshop provides the scope and opportunity to teach participants the art of clay – to equip them with the necessary skills that will allow them to create unique pieces while creating entrepreneurship and income generating opportunities for members of the community.

TARGET GROUP

The target group will include teenagers, youth and unemployed members of the Trench Town Community. At least twenty-five (25) participants are expected.

SCOPE OF THE WORKSHOP

The six month workshop will cover all matters related to the clay craft, including identifying the right material, the processing of the clay from raw material to finished product as well as moving it from the workshop to market

Presenters will include artisans who are currently engaged in clay craft as well as those persons with expertise in marketing of clay products.

It is hoped that through funding arrangements appropriate arrangements will be created within the community to create an environment/facility that is suitable and appropriate for the course to be conducted.

At the end of the period, participants will be fully exposed to the various segments of the clay craft and will also recognise the opportunities within this cottage industry and a suitable place established for the continued training of youth in the community in this area of clay.

COURSE OUTLINE

- INTRODUCTION TO CLAY CRAFT
- IDENTIFYING THE CLAY
- PROCESSING THE CLAY
- MOLDING/SCULPTING THE CLAY
- THE REFINING PROCESS
- FINAL PROCESSES

- GENERATING INCOME FROM CLAY AND OTHER CRAFTS
- MOVING THE FINISHED PRODUCT TO MARKET

TRAINING PROGRAMME/SCHEDULE

TIME COURSE DURATION COST

Sessions will commence each day at 9:00 a.m. and will run until 5:00 p.m. from Monday to Friday. A timetable outlining the programme in the format below will be given to each participant.

TIME	COURSE	DURATION	COST

PROCEDURE FOR THE “CLAY”

1. SOURCING OF CLAY;

- Finding a deposit- Finding a clay ground to actually get clay for use.*
- Mining of clay- This is actually getting the equipment to retrieve the clay, e.g.: axe, shovel, etc.*
- Packaging of clay- This process is basically putting the clay into containers or bags for transportation.*
- Transportation of clay- Having transportation for the material is very important because unprocessed clay is very heavy.*

2. PREPARATION OF CLAY FOR USE

- Liquefying of clay – This is where the clay is being broken down and washed to get the lumps out.*
- Washing of material - The clay is washed to separate the unwanted material such as sticks, stones, sand, etc. in order to make it pure for use.*

3. Utilizing the clay “basic practical area”

This stage involves various methods of pottery making.

- **SCULPTING/MOLDING**: This is where the clay is being formed into a duplicate.

- Getting reference for sculpting.
- Shaping the basic form of design.
- Apply details, example - eyes, textures, etc.
- Pouring into mould.
- Taking duplicate for actual design.
- Removing the duplicates from the moulds and allowing them to dry.

MOULD MAKING: We do not have adequate moulds to produce in large quantity of any same item. However, we have managed to improvise by rotating moulds and repeating the pouring process to get multiple items made from the one mould.

NOTE: PLASTERS TO MAKE EXTRA MOULDS

We have at least ten (10) of the over fifty (50) moulds in three (3) or more duplicates. We hope to have as many as six (6) duplicates of each mould, especially those that customers crave for.

ELECTRICITY

This is one of the major problems that we have and a commodity that we won't be able to afford in the near future because we need funding to do a lot of work where this is concerned. In the interim, most of our work is done during the daytime to maximize on the sunlight and when there is a need to we use one of the artists' house to do both hand and machine painting.

4. POURING/SLIP CASTING:

This is where the liquefied clay is poured into the mould to give it a shape.

Preparing the mould for pouring.

- Mending moulds/sealing openings.
- Mixing clay.
- Pouring clay into moulds for a period of time depending on the size of mould.
- Small moulds 15 mins.
- Medium moulds 25 mins.
- Larger moulds 45 mins to 1hr.
- Moulds are poured out to be dried until ready to be opened and cleaned.

5. DRYING PROCESS: This is where the mould is placed to dry.

Pouring the clay out of the mould.

It will be placed to dry for a period of time before one side is taken off to further the drying process before item is removed from mould.

6. FIRING PROCESS:

A ceramic has to be fired and connect the shape ware into hard ware, which does not absorb water easily and sometimes resistance to chemicals.

Wood has to be prepared for firing.

Then fuelled by board or wood that has to be prepared.

Timing is of importance.

5hrs of steaming and 2hrs of tucking giving a total of 7hrs.

7. Light sanding/Green ware- The artefact desires a final light sanding in order for the artefact to be smooth for the final process.....

After light sanding with sand paper.

Light sponging.

Final preparation

8. Priming - This is where the artefact is being painted in whatever colours that you prefer or find suitable for your artefact.

9. Glazing- The purpose of a glaze is to decorate, add colour to and or waterproof a ceramic piece / object. A clay body should be glazed in order to seal pores and make it water tight. This is generally done by brushing, pouring, dipping or spraying.

BUDGET FOR THE COURSE

A draft budget is provided below:

- Venue rental
- Purchase of equipment
- Meals
- Transportation costs
- Hand-outs / handbooks
- Speakers' fees