

**Garrett College**  
**ART 207 SYLLABUS**  
**FALL 2013**

ART 207, Ceramics I  
Section 01: MW 3:15-5:15pm  
Room 721/722, Art Studio  
Office Room 713

Instructor: Ron Skidmore  
Office hours: TuTh 1-4:00 pm  
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**CATALOG DESCRIPTION:**

**ART 207      Ceramics I**

**(3 Credits)**

A studio course that explores the possibilities of the materials and methods of ceramics for the production of functional and nonfunctional pottery and sculpture. The emphasis of the course is the understanding and manipulation of clay through handbuilding with experiences in glazing, throwing, and kiln operations.

Instructional Hours: 2

Laboratory Hours: 2

Prerequisite: None

**TEXTBOOK:**

No textbook purchase is required. Reading and research assignments will be given in the following text references on reserve in the library:

Cosentino, Peter      The Encyclopedia of Pottery Techniques

Fournier, Robert      Illustrated Dictionary of Pottery Form

Recommended as supplemental reference: Ceramics Monthly magazine

Other references will be given relating to individual student projects and research papers

**INTRODUCTION:**

As an introduction to ceramics, the course explores the various possibilities of ceramic form. With an emphasis on basic manipulations of clay, the course includes experiences in handbuilding, throwing, glazing techniques, and kiln firing operations. Ceramic history and cultural traditions, aesthetics, and many processes and techniques of pottery and sculptural ceramic forms are examined. Students are expected to research ideas, practice techniques, and create original forms.

Projects and concepts are introduced through demonstrations and lectures, and class time includes supervised lab or studio time for student practice and production. Additional studio time (beyond the scheduled class time) is usually necessary for each student to complete certain projects and to have extra time on the potter's wheels. In addition to the 4 hours of class time each week, students will be given assignments as homework amounting to 9 hours weekly to sketch and plan designs, create forms, and research particular topics as outlined in the course schedule.

The main goal of the course is to develop a creative understanding of ceramic forms and processes. The study of ceramics involves both theory and practice, and can relate in many ways to other aspects of life. The hands-on "shaping of earth" and the analytical thought in creating artistic form often produce a gratifying enlightenment, sharpened perception, and long-remembered experience of human spirit. As a creative art, Ceramics is widely practiced and many variables exist in clay bodies, manipulation, glaze formulas, glaze applications, firing methods and procedures which account for uniquely individualistic pieces of art.

**COURSE CONTENT:**

1. Handbuilding introduction: pinch, coil, and slab
2. Throwing introduction: basic cylinders and bowls
3. Coil constructions
4. Slab forms: cylinder, box, alternative constructions
5. Surface treatments: impressing, piercing, additions and combinations
6. Handles and other attachments
7. Lids, sections, and other connecting pieces
8. Hump molds, draped forms
9. Armature constructions for coils and slabs
10. Altering thrown forms, faceting and fluting, surface treatments
11. Hard-slab construction, hollow-out forms
12. Teapots and optional teacups, serving tray
13. Glazing application techniques
14. Kilns and firing processes
15. Research paper – ceramic artist, process or technique, and historical or contemporary style

**COURSE REQUIREMENTS:**

This course is scheduled for 4 hrs. per week for 15 weeks, which is a total of 60 contact hours for the student with the instructor. Students will be expected to attend and participate for this minimum contact hour requirement. All 3 credit hour art studio courses are divided as two hours lecture and two hours lab, and the lecture/lab times will occur as deemed necessary.

The required projects, as outlined in the Course Content above, add up to a minimum of 12 ceramic objects total for the semester. With practice pieces and possible failed attempts, a student should plan to do each project 3 times to achieve the highest quality they can produce. A maximum limit for the number of pieces that will be fired for each student is 30. Students may attempt more than 30 pieces, but only the best 30 pieces will be glaze fired to finish and counted toward the final grade.

Students will be expected to complete projects in a timely manner to allow for the drying of clay, preparing for firings, and keeping the kiln firings on a reasonable schedule. Projects completed past deadlines will not be fired, nor will they be counted toward a final grade.

Particular rules for the class and working with the Ceramic materials will be presented in the first week and students are expected to follow them. Students must also include a signature or other identifying marking on each piece produced.

Specific dates for planned course activities, project deadlines, and firing deadlines are attached on a following page.

**ATTENDANCE POLICY:**

Students are expected to attend and participate in class. Absences for any reason will result in a failure of the class activity for that day, and may cause a student's inability to perform techniques necessary to complete a project, often resulting in failure of the project. A good example of this is when a student misses the glazing lecture and demonstration, then tries to glaze a piece without knowing how and causes disastrous results; such as exploding a piece in the kiln, ruining an expensive kiln shelf or another student's work, or contaminating a quantity of expensive materials.

Because of the preparation time involved, expense of materials, and the limited use of studio space, demonstrations given during a class time will not be repeated.

As stated in the college catalog, "It is the expectation of the college that an enrolled student will attend all class sessions". If a student must miss a class for any reason, the student will be responsible for getting the information from a reliable source and making up the work in a timely manner.

Attendance and participation is critical! Each class day involves an activity which is evaluated and is calculated into the final grade. Beginning with the Midterm grade report, students who do not attend 60% of the classes will receive the FA grade for the semester.

**EVALUATION:**

Project grades are determined through critiques, either individual or as a group, and must be held before finished pieces are graded and taken by the student. This generally will occur after each glaze kiln firing is completed and the kiln unloaded.

Final grades are calculated by combining the project grades into a total average, and are based on both quantity and quality of student work. A minimum quantity of project work is required for an average grade (C) and higher grades (B or A) are given for more effort and for technical mastery and creative quality. Lower grades (D or F) are a result of low quantity and poor quality.

Class participation, working disciplines, and adherence to studio rules will also affect the grades.

A sample Final Evaluation sheet is attached on a following page.

**MATERIALS:**

This course utilizes earthenware clay at a medium firing temperature (cone 06-04) and stoneware clay for a higher firing temperature (cone 5-6) in an electric kiln. Producing high fire (cone 10) stoneware and porcelain in a gas kiln may be possible by the end of the semester.

All clay and glazes are lead-free and safe to use in a classroom setting. Functionality of clay bodies, glazes, and firing techniques vary greatly, and will be explained. Hazardous materials do exist in the Ceramic Arts, so precautions must be taken to ensure safety and health through the proper use of equipment, supplies, and the finished products.

**College supplies:**

Clay for assigned projects (approx. 50 lbs.) Additional clay purchase may be arranged

Stock glazes, particular commercial glazes

Studio tools, lab equipment, and some other supporting materials.

Power or fuel for kiln firings (no additional fees for kiln firings)

**Students must supply:**

Pottery tool kit

Plastic bucket, plastic bags

A towel, an old shirt or lab apron

Glaze brush (any soft hair water-based brush will work)

Students must also supply any specific material necessary for an individual design; such as a certain form for drape mold, a glaze color, brush or tool that is not available in the studio.

**KILN SPECIFICATIONS:**

Amaco electric, Model HF105SF, Interior dimensions: 18"W x 28"L x 24"H

Note: Size restrictions for kiln firing and storage limitations for projects will be explained during the first week of class. Larger ceramic pieces which do not fit into the kiln will not be fired, of course, and will not be calculated into the final grade.

Clay projects are fired twice: bisque firings at Cone 06(1830 F) and glaze firings range: Cone 04(1940 F) to Cone 6(2200 F). Kilns will be fired only when filled, and will be scheduled as needed during the semester.

\* The instructor reserves the right to refuse the firing of any piece that was completed incorrectly or in an untimely manner, or that may cause damage to the kiln or other students' work.

## Ceramics I

## Course Schedule

|                       |                |                                                                                                                            |
|-----------------------|----------------|----------------------------------------------------------------------------------------------------------------------------|
| 1 <sup>st</sup> week  | 9/4            | - Introduction, potter's wheel demo                                                                                        |
| 2 <sup>nd</sup> week  | 9/9<br>9/11    | - Studio organization, basic handbuilding (pinch, coil, slab)<br>- Pottery video, characteristics of clay and kiln firings |
| 3 <sup>rd</sup> week  | 9/16<br>9/18   | - Coil pot, slab cylinder and basic alterations<br>- Wheel demo: throwing and altering, trimming                           |
| 4 <sup>th</sup> week  | 9/23<br>9/25   | - Notes on techniques for varying stages of moisture<br>- Slab variations: petal pot, pouch pot, boxes                     |
| 5 <sup>th</sup> week  | 9/30<br>10/2   | - Coil and/or slab using armature forms<br>- Handles and lids                                                              |
| 6 <sup>th</sup> week  | 10/7<br>10/9   | - Hump molds and drape forms for slab and/or coil<br>- Intro. glazing: applications and decorating techniques              |
| 7 <sup>th</sup> week  | 10/14<br>10/16 | - Hard slab construction<br>- Midterm evaluations                                                                          |
| 8 <sup>th</sup> week  | 10/21<br>10/23 | - Teapots assignment<br>- Hard slab and/or teapot projects in progress                                                     |
| 9 <sup>th</sup> week  | 10/28<br>10/30 | - Wheel demos: 6" cylinder from 1 lb. of clay<br>- Wheel demos: collaring, bottlenecking, blown bottle                     |
| 10 <sup>th</sup> week | 11/4<br>11/6   | - Begin individual projects, and/or glazing<br>- Individual projects                                                       |
| 11 <sup>th</sup> week | 11/11<br>11/13 | - Varied projects in progress<br>- Hollow-out forms                                                                        |
| 12 <sup>th</sup> week | 11/18<br>11/20 | - Surface and sculptural treatments<br>- * Clay deadline * (Finish all work in wet clay)                                   |
| 13 <sup>th</sup> week | 11/25          | - Last trimming and dry clay finishing, glaze work<br>Thanksgiving Break                                                   |
| 14 <sup>th</sup> week | 12/2<br>12/4   | - Due date for research paper, glaze work only<br>- * Glazing deadline *                                                   |
| 15 <sup>th</sup> week | 12/11          | - Final evaluations                                                                                                        |

\* Note: schedule subject to change

### **ACADEMIC HONESTY:**

It is the intention of Garrett College to provide an ethical learning atmosphere, and to foster attitudes of honesty, self-respect, responsibility, and moral courage for our students. To achieve this, the faculty has agreed to remove opportunities and situations which may contribute to academic dishonesty, and to take action against such behavior when it occurs. For this purpose, the instructor of this course will be obligated to enforce the policy of Academic Honesty as stated in the college catalog.

All forms of academic dishonesty are causes for dismissal from the institution. The penalty is course failure and college expulsion. The individual may request re-admittance to the institution (appeal). However, re-admittance is not automatic, nor is it guaranteed.

If a student is caught in an act of academic dishonesty, the student will be required to discuss the action with the instructor in a private conference, upon which a report will be compiled and further actions by the institution will be taken as described in the college policy.

Academic dishonesty is described as:

1. Cheating which includes the willful giving of information to another person for purposes of evaluation or assignment completion as well as the receipt of information or work from another individual or reference source not permitted in a testing situation
2. Plagiarism which involves taking/copying work from a reference and passing it off as one's own work
3. Submitting papers or other assignments written (or created) by another person
4. Accessing and submitting the work of another person via computer technology
5. Using cell phones for verbal information and/or text messaging
6. Removing evaluation materials from offices, mailboxes, etc.
7. Falsifying signatures of supervisors of projects on or off campus
8. Changing answers, grades, etc. on a quiz, test, paper, or project

### **Copyright laws:**

In an art class, there can also be a problem with copyright laws that protect certain visual images from being copied. Copyright infringement is a federal offense and punishable by law. Beyond the college policies, other punitive measures can be taken by the government or by legal entities representing the registered owner of a visual property. Even when no monetary gain is received in the infringement, a person copying a picture may be sued for exorbitant amounts of money.

Students in this class will be required to originate the images they use for the class projects. Although it is a common practice to work from photographs or other printed images, study the work of an "old master", or to use a piece of an image in a work of art, the final result in a creative image or idea must be substantially restated or re-interpreted through technique or expressive quality. A discussion of what constitutes plagiarism in visual imagery will be held in the first days of the semester.

### **STUDENT CONDUCT:**

The instructor of this course will adhere to the Code of Student Conduct as stated in the college catalog. This means that a student will be expelled from the class for any type of disruptive behavior. In addition, non-compliance to established rules will also be considered inappropriate behavior resulting in expulsion from the class. Art studio rules will be distributed on a separate page.

### **Cell phones, beepers, text messages, etc.:**

These devices are often a source of disruption in the class. Turn off all such devices during lectures and demonstrations. If you are a rescue worker or firefighter, etc. please try to arrange being off call during the class. However, certain emergency situations may be an exception to this rule.

### **SPECIAL SERVICES:**

Please notify the instructor if you have a special need or disability; including color blindness, allergic reaction to an art material (such as paint thinner), or any physical condition which may affect your performance in the art studio or classroom. Accommodations or alternate procedures will be discussed to assist with an opportunity for success in the class.

**Garrett College**  
**Art Project Evaluation Form**  
**(Basic Rubric Format)**

**Course Title: ART 207, Ceramics I**

Name: \_\_\_\_\_

**Assignment:** Coil pot

Create a pottery form constructed with a coil technique using stoneware clay, with a minimum height of 6” and an interior volume relating to the exterior form.

Due date: 9/26

**Specific Criteria for project:**

|                                                |   |   |   |   |   |
|------------------------------------------------|---|---|---|---|---|
| 1. Form has adequate height                    | 5 | 4 | 3 | 2 | 1 |
| 2. Interior relates to exterior                | 5 | 4 | 3 | 2 | 1 |
| 3. Coils and base are connected well           | 5 | 4 | 3 | 2 | 1 |
| 4. Coils are blended, either inside or outside | 5 | 4 | 3 | 2 | 1 |
| 5. Contours are harmonious                     | 5 | 4 | 3 | 2 | 1 |
| 6. Physical balance and symmetry               | 5 | 4 | 3 | 2 | 1 |
| 7. Consistent thickness of clay                | 5 | 4 | 3 | 2 | 1 |

**Guidelines for project:**

|                                      |   |   |   |   |   |
|--------------------------------------|---|---|---|---|---|
| 8. Correct media                     | 5 | 4 | 3 | 2 | 1 |
| 9. Correct size, shape, format       | 5 | 4 | 3 | 2 | 1 |
| 10. Planning, practice, preparations | 5 | 4 | 3 | 2 | 1 |
| 11. Working disciplines              | 5 | 4 | 3 | 2 | 1 |
| 12. Time spent on project (hours)    | 5 | 4 | 3 | 2 | 1 |

**Design / Idea:**

|                                            |   |   |   |   |   |
|--------------------------------------------|---|---|---|---|---|
| 13. Visual effectiveness, “looks good”     | 5 | 4 | 3 | 2 | 1 |
| 14. Idea has creative thought, originality | 5 | 4 | 3 | 2 | 1 |
| 15. Solution to design problem             | 5 | 4 | 3 | 2 | 1 |
| 16. Design has visual unity, balance, etc. | 5 | 4 | 3 | 2 | 1 |

**Technique:**

|                                       |   |   |   |   |   |
|---------------------------------------|---|---|---|---|---|
| 17. Craftsmanship, neatness           | 5 | 4 | 3 | 2 | 1 |
| 18. Substance, finished look          | 5 | 4 | 3 | 2 | 1 |
| 19. Use of elements, surface quality  | 5 | 4 | 3 | 2 | 1 |
| 20. Technique demonstrates creativity | 5 | 4 | 3 | 2 | 1 |

**Grade calculation:**

One class late           - 10  
Two classes late       - 20

Total score: \_\_\_\_\_ %

Adjusted total: \_\_\_\_\_

Project grade: \_\_\_\_\_

## ART 207, Ceramics I

### Final Evaluation

Name: \_\_\_\_\_

Class participation:                      / 26 classes =                      %                      \_\_\_\_\_

Projects:

#1 coil (and/or combinations) \_\_\_\_\_

#2 basic slab cylinder, altered cylinder \_\_\_\_\_

#3 slab box

#4 drape, hump, and /or slump mold \_\_\_\_\_

#5 handles / lids (mug, sugar bowl, creamer) \_\_\_\_\_

#6 hard slab construction

#7 wheel throwing (cylinders) \_\_\_\_\_

#8 wheel throwing (bowls) \_\_\_\_\_

#9 misc. extras (petal, pouch, sculpture, etc.) \_\_\_\_\_

#10   teapot ( required ) + teacups   \_\_\_\_\_

Total quantity: \_\_\_\_\_

Glazing quality - oxidation: \_\_\_\_\_

Glazing quality - reduction: \_\_\_\_\_

Research paper: \_\_\_\_\_

Studio disciplines: \_\_\_\_\_

Comments:

Grade calculation: / 15 =  
Note: one lowest grade from #'s 1 – 9 will be dropped.

# A Brief Overview of Ceramics

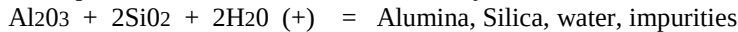
Instructor: Ron Skidmore

“We all live on a big ball of dirt. Let’s make something of it”

## Introductory definitions:

Ceramic – anything made from clay

Clay – decomposed and eroded rock over 2 billion years old



Pottery – some kind of container

Ceramic art – the creative manipulation of clay and glazes

## Types of clay:

Kaolin (China Clay) - purest clay, used in other clay mixtures

- \* Porcelain - similar to kaolin, but plastic enough for forming
- Ball Clay - too plastic for forming, used in most glazes for flux
- \* Stoneware - #153, gray clay: medium and high fire, preferred by professionals
- Fireclay - must be molded, used for bricks and kiln furniture (local clay)
- \* Earthenware - #104, red clay: low fire, preferred in schools
- Bentonite – (volcanic ash sediment) used in glazes for adhesion

## Forming methods:

1. Molding or casting
2. Handbuilding – pinch, coil, slab
3. Throwing on a wheel

Throwing procedures:

Wedging – aligns particles and eliminates air

Centering – makes it possible to continue with next steps

Opening – push in center and pull out to set inside dimensions

Pulling – bring up wall of pot, usually 3 pulls, refine shape

Trimming – after pot dries to “leatherhard”: remove excess, clean contour and foot

## Firings:

Bisque – bakes clay to @ 1915 F (cone 05), makes it able to accept glazes

Glaze firings -

Pit firing: primitive low fire process, limited function, @1000-1200 F

Raku: quick, but non-functional, low fire process, @1840 F (cone 08)

Earthenware: electric oxidation, low fire functional, 1980 F (cone 04)

Stoneware: electric oxidation, medium high fire, 2200 F (cone 6)

Stoneware and porcelain: gas or electric, high fire oxidation, @2350 (cone 10)

Stoneware and porcelain: gas or wood, high fire reduction, @2400 (cone 10-11)

## Two main types of firing:

Oxidation – firing does not eliminate oxygen from the kiln atmosphere. Heat only.

Reduction – firing eliminates or reduces oxygen, ceramic pieces are more vitrified.

Heat with flame, may also use additives such as salt or soda in kiln atmosphere