

**Garrett College**  
**ART 247 SYLLABUS**  
**Fall 2013**

ART 247, Ceramics II  
Section 01: W 10-12 plus 2 hrs. arranged  
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 247      Ceramics II      (3 Credits)**

A course that provides further experiences with ceramic techniques and concepts. The study involves advanced methods in creating pottery and sculptural forms through handbuilding and throwing, and through experimentation in glazing.

Instructional Hours: 2

Laboratory Hours: 2

Prerequisite: ART 207

**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 advanced course in ceramics, emphasis is placed on the refinement of ceramic forms and the development of original and individual projects. The handbuilding techniques are to be more challenging and expressive; the work on the potter's wheel will advance with throwing off-the-hump, combining sectionals, and altering forms. Glaze mixing and experimentation with glaze application is emphasized. Firing techniques may include pit-firing or raku, electric kiln operations, and high fire reduction with gas and/or wood.

Projects and concepts are introduced in demonstrations and lectures, and class time partly consists of student practice and production. Additional studio time (beyond the scheduled class time) will be necessary for each student to complete certain projects and to use the potter's wheels.

Critiques, either individual or as a group, are to be held before finished pieces are taken. This generally will occur after each glaze kiln firing is completed.

**COURSE CONTENT:**

1. Research assignments - Keep sketch diary for ideas and planning, glaze records, class notes, and advanced vocabulary of ceramic techniques and materials.
2. Handbuilding - wheel turning of coil constructions, sculptural treatments, advanced methods for handles and lids, construction processes of larger and vertical forms, recycling of clay, and wedging additives for specific ceramic forms.
3. Wheel Throwing - Throwing sectional pieces to be joined into larger forms, refinement of contours, wheel decorations, handle pulling, wheel thrown lids, and other thrown attachments.
4. Glazing - Research of glaze formulas and mixing raw chemicals for glazes, experimentation with types of glazes, stains and slips, and techniques of application.
5. Kiln Operations - Kiln principles and specifications, cone system and select fire programming, and procedures for bisque and various glaze firings.
6. Critique of Ceramic Forms - Critical analysis of forms, glaze and form, and spatial interests

**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. As with most art studio courses, the 3 credit hours are divided as two hours lecture and two hours lab, occurring as deemed necessary. Students should plan to schedule extra weekly hours for studio work. Specific dates for planned course activities are on a separate sheet (attached).

A minimum quantity of work (12 -15 pieces) is expected, and a limit of 30 total pieces for the semester will be fired.

**EVALUATION:**

Grading is based on both quantity and quality of work. A minimum quantity of project work is required for an average grade (C) and higher grades (B or A) are given for creative and excellent quality work. Lower grades (D or F) are a result of low quantity and poor quality.

A sample project rubric is attached on a following page.

The final grade is calculated by the average of project grades, glaze work assessment, and studio disciplines, along with class participation and adherence to studio rules.

**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, ruining an expensive kiln shelf or another student's work.

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. 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.

**MATERIALS:**

This course utilizes stoneware clay for a medium firing temperature (cone 6) in an electric kiln, and stoneware and porcelain for a high firing temperature (cone 10) in a gas kiln. A Raku firing is also planned for later in the semester as weather permits. Kiln firings are done as needed throughout the semester.

All clay and glazes are lead-free and safe for dinnerware and other functional uses.

The course fee supplies clay for assigned projects (approx. 50 lbs.), stock glazes, particular commercial glazes, kiln firings, limited tools and some other supporting materials. Additional clay purchase may be arranged.

**Students must supply:**

Pottery tool kit, plastic bucket, plastic bags and twist ties, old shirt or lab apron.

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 not available in the studio.

**Kiln Specifications:**

1. Amaco electric, Model HF105SF  
Interior dimensions: 18"W x 28"L x 24"H (for bisque firings)
2. Skutt electric, Model KM-1027  
Interior dimensions: 21" round x 25" H (for cone 6 glaze firings)
3. Bailey gas kiln (propane), Model ST FL Deluxe 34/22  
Int. dimensions: 24" x 36" x 42" H (for cone 10 firings)

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.

\* The instructor reserves the right to refuse the firing of any piece that may cause damage to other students' work or to the kiln or other equipment.

**ART STUDIO DISCIPLINE:**

\* Some important rules:

1. Projects must be cleared from the studio tables and stored in the space provided
2. Clean up your mess and put things back where they came from
3. Follow directions - use tools, equipment, and materials wisely and safely
4. Identify your work properly and keep track of it

The ceramics studio has limited space for leaving projects on a long term basis. Make sure your pieces get cured and fired throughout the semester, avoiding a "pile-up" at the end. Projects must be finished for midterm and final evaluations.

Adherence to rules is expected, and individuals who do not follow the rules, such as cleaning up the work area and putting things away, will face punitive actions and possible expulsion from the class.

## Ceramics II

## Course Schedule

- 1<sup>st</sup> week
  - Introduction, lab hours arrangement, wheel schedule
  - Throwing demo: sectionals, off-the-hump
- 2<sup>nd</sup> week
  - Studio organization, notes on characteristics of clay
  - Throwing practice, handbuilding and combinations
- 3<sup>rd</sup> week
  - Research and practice for individual projects
  - Wheel demo: throwing and altering, trimming
- 4<sup>th</sup> week
  - Specific techniques for varying stages of moisture
  - Identification of individual projects goals
  - Individual critiques of work in progress
- 5<sup>th</sup> week
  - Handles and lids
  - Slip and stain decorations
- 6<sup>th</sup> week
  - Wheel demos: 6" cylinder from 1 lb. of clay
  - Glazing applications and decorating techniques
- 7<sup>th</sup> week
  - Handbuilt constructions, throwing and joining sectionals
  - Midterm evaluations
- 8<sup>th</sup> week
  - Teapots assignment revisited
  - Hard slab and/or teapot projects in progress
- 9<sup>th</sup> week
  - Wheel demos: collaring, bottlenecking, blown bottle
  - Glaze mixing and testing from formulas
- 10<sup>th</sup> week
  - Hollow-out forms
  - Varied projects in progress
- 11<sup>th</sup> week
  - Works in progress, glazing
  - Make up any missing work
- 12<sup>th</sup> week
  - \* Clay deadline \* (Finish all work in wet clay)
- 13<sup>th</sup> week
  - Last trimming and dry clay finishing, glazing
  - Last bisque firings
- 14<sup>th</sup> week
  - \* Glazing deadline \*
- 15<sup>th</sup> week
  - Final evaluations

### **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 an artist's work 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, 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, and limit use during studio or lab hours. 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: \_\_\_\_\_

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

**Assignment:** \_\_\_\_\_  
 \_\_\_\_\_

**Specific Criteria for project:**

1.	5	4	3	2	1
2.	5	4	3	2	1
3.	5	4	3	2	1
4.	5	4	3	2	1
5.	5	4	3	2	1
6.	5	4	3	2	1
7.	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 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 247, Ceramics II  
Final Evaluation (sample)

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

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

Projects:

- |  |       |       |       |
|--|-------|-------|-------|
| #1 coil pieces, slab pieces            | _____ | _____ | _____ |
| #2 individual thematic project(s)      | _____ | _____ | _____ |
| #3 armature /constructions             | _____ | _____ | _____ |
| #4 handbuilt sectionals, combinations  | _____ | _____ | _____ |
| #5 teapot (+ teacups)                  | _____ | _____ | _____ |
| #6 slip decorations/carving            | _____ | _____ | _____ |
| #7 wheel: cylinders, bowls, plates     | _____ | _____ | _____ |
| #8 wheel : off-the-hump, altered forms | _____ | _____ | _____ |
| #9 wheel: sectionals                   | _____ | _____ | _____ |
| #10 misc.                              | _____ | _____ | _____ |

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

Glazing quality: \_\_\_\_\_

Glaze mixing and testing: \_\_\_\_\_

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

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

Comments:

Grade calculation:                    /15 =

# A Brief Overview of Ceramics

Instructor: Ron Skidmore

“It’s good clean dirt”

## Introductory definitions:

Ceramic – anything made from clay

Clay – decomposed and eroded rock over 2 billion years old

$Al_2O_3 + 2SiO_2 + 2H_2O (+) =$  Alumina, Silica, water, impurities

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



