

ART 46: INTRO TO CERAMICS (Section 04)

**San José State University
Department of Art and Art History
Fall 2019**

Instructor:	Natalia Vikhрева
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Class Days/Times:	Friday 9.30AM – 3.30PM
Office Hours:	Friday 3.30PM – 5.30PM
Classroom:	Industrial Studies (IS) 166

COURSE DESCRIPTION

This course is designed for those with little to no experience in working with clay who are interested in acquiring fundamental skills and a working understanding of the medium of ceramics. Through demonstrations and studio practices the participants of the course will acquire and hone skills in four basic hand building techniques: pinch, slab, coil and wheel throwing and various methods of texture applications. They will develop a working knowledge of underglazing and glazing techniques and methods, get introduced to traditional and alternative clay firing options, and learn about kiln loading and unloading procedures. Through the lectures and Power Point presentations the participants will learn about the history of the medium from ancient to modern times, its evolution and contemporary applications. Through the group critiques and one on one discussions with the instructor the students will develop a professional vocabulary of technical and descriptive terms that will allow for more productive discussion and learn the basics of concept development.

STUDENT LEARNING OBJECTIVES

Upon completion of this course, students will be able to:	
CLO-1	Practice a variety of fundamental handbuilding skills such as pinching, slab building, coil building, and wheel throwing in order to complete a variety of studio assignments
CLO-2	Select and apply appropriate surface treatments on your artwork (wet and dry textures, colored slips, stains, washes, low and high fire glazes, underglazes)
CLO-3	Demonstrate an understanding of some physical characteristics of clay and the firing process
CLO-4	Safely use ceramics lab equipment and observe general lab policies
CLO-5	Apply a general knowledge of historical and contemporary ceramic art to class assignments (studio and written)
CLO-6	Practice and develop critical-thinking skills and a strong art vocabulary through participation in critiques, class discussions and homework assignments.

CANVAS AND COURSE MATERIALS

Course materials such as syllabus, handouts, assignments, etc. as well as access to your grades, can be found on Canvas (<http://sjsu.instructure.com>). You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu> to learn of any updates. All announcements and any changes to the course will be announced through Canvas, so please make sure your primary email address has been added to the Ways to Contact (Account/Settings). Please let me know if you have problems accessing materials.

TOOLS AND MATERIALS

REQUIRED	
Clay	is available, as needed, through the Ceramics Guild for \$10 a bag; you should start the semester with two bags, and will most likely end up using 3-4 bags throughout the semester, depending on the scale of your work. Check with me if you're interested in bringing in any other type of clay, to ensure that it is compatible with our studio. No low-fire clay is allowed.
Tool Kit	is comprised of a needle tool, fettling knife, small sponge, cutting wire, trimming loop tools, metal and wooden ribs, carving tools. This basic set has all the tools necessary for you to start working with clay. You can purchase these tools separately or as a set, at an art store or online. Ceramics Guild offers Starter Tool Kits for \$15.
Brushes	are required for the application of slips, underglazes, glazes and stains. Small to medium watercolor brushes work the best, because they can hold a lot of liquid, but other paint brushes would work as well. Do not invest into expensive high-quality paintbrushes and do not bring the brushes you intent to use for painting later, they might get ruined.
Plastic	is necessary for wrapping your work between the work session to prevent it from drying out. Thin plastics, such as dry-cleaning plastic or lightweight garbage bags work well.
Apron	is very convenient for protecting your clothes from getting covered in clay and glaze. If clay usually comes off in the washing machine, some clay bodies, such as terracotta, and some glazes might permanently stain your clothes. Wearing something you are not afraid of messing up is highly advisable. Change of clothes or a large towel might be handy on the days of work on the potter's wheel, due to high likeliness of slip splatter.
Lock	is essential. You will be assigned a locker where you will keep your clay and tools.
<i>Unless you have outside supplies, bring in a total of \$35 cash to the first class meeting.</i>	
OPTIONAL (but useful)	
Small inexpensive carving tools, chisels and picks Texture mats and textured materials, such as burlap, crocheted fabrics, textured cardboard Spray bottle	
WHERE TO FIND ADDITIONAL TOOLS AND MATERIALS	
Clay Planet, Michaels, Amazon – professional and semiprofessional clay tools Hobby stores – non-clay tools that could be used with clay Daiso, Dollar Tree and other dollar stores – textured fabrics, brushes, chisels, carving tools Harbor freight - metal carving tools, metal picks	

RECOMMENDED RESOURCES

BOOKS

Craft and Art of Clay by Susan Peterson
Mold Making and Slip Casting by Andrew Martin
The Ceramic Glaze Handbook by Mark Burleson
Contemporary Ceramics by Susan Peterson
Hands in Clay by Charlotte Speight
History of American Ceramics by Elaine Levin
Postmodern Ceramics by Mark Del Vecchio
Sculptural Ceramics by Ian Gregory
Contemporary Ceramic Techniques by John Conrad
The Potter's Dictionary by Frank Hamer

WEBSITES

cfileonline.org | tate.org.uk/tate-etc |

For images: artaxis.org, accessceramics.org | ceramicsnow.org | ayumihorie.com/ceramic-links

For criticism, technical information, current events and exhibition opportunities:

clayincritique.blogspot.com | ceramicstoday.com | lindaarbuckle.com | ceramicartsdaily.org |
sjsartidea.wordpress.com | artshiftsanjose.com

PERIODICALS

Ceramics Monthly

Ceramics: Art and Perception

LIBRARY LIAISON

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

CLASSROOM PROTOCOL

You are required to come to class prepared and on time and expected to stay and work for the duration of the class. As a courtesy to all, use of cell phones or any other electronic media is generally prohibited during class meeting times, but you may use for research and reference material to help you with your work. You may listen to your own music using headphones. If you are ill or unable to attend class, I expect you to contact me through Canvas as soon as possible. Not doing so could negatively affect your grade.

Ceramics is a medium that demands long hours and constant attention, so expect to spend significant additional time outside of class working on your projects (3-6 hours per week is baseline and will vary from week to week and/or project).

Clean up: Clean up begins 20 minutes before class ends. All areas that you have used must be cleaned before you leave the studio. For the safety of everyone sharing the studio, take care not to generate excessive dust (no dry sanding) and do not use any toxic materials in the studio. All cleanup of dry materials will be done with a wet sponge. An additional and mandatory department wide cleanup will take place on the date scheduled at the end of the semester before the final exam.

UNIVERSITY POLICIES

Per University Policy S16-9 (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>.

GRADING INFORMATION

I expect a high degree of commitment to this class. Your persistence, imagination, and level of involvement in solving visual problems determine the quality of your work. Be sure to challenge yourself within the parameters of each assignment. The criteria I use in assigning grades for studio assignments are the quality and complexity of the ideas being explored (including preparation, research, and preliminary sketches) and your success in executing these ideas (problem solving, craftsmanship, attention to detail, presentation).

LATE WORK POLICY

All work must be finished and turned in according to described deadlines and instructions. I will accept late assignments until the last instructional day of the semester, but they will be downgraded by one full letter grade. Assignments late due to medical/personal reasons may be exempt from penalty pending appropriate medical documentation. Please note: Except in cases of documented emergencies, incomplete grades are not given in this course. Access to your grades throughout the semester will be made available through the SJSU Canvas system. I will assign you a numerical grade for each of your projects in this class, as follows (a "C" and above constitutes a passing grade for the course):

F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+
<59	60-62	63-66	67-69	70-72	73-76	77-79	80-82	83-86	87-89	90-92	93-96	97-100

- A – Excellent work
- B – Above average work
- C – Average work
- D – Below average work
- F – Unsatisfactory work





GRADE BREAKDOWN BY ASSIGNMENT

- PINCH POT – 15%
- HARD SLAB – 15%
- COIL – 15%
- WHEEL – 10%
- ARTIST'S CHOICE – 20%
- ART PROPOSAL – 5%
- TERMINOLOGY QUIZ – 5%
- HOUSEHOLD SCULPTURE – 5%
- MAGAZINE ENTRY – 5%
- CLASS PARTICIPATION/SKETCHBOOK – 5%


EXTRA CREDIT – up to 3%


**INTRO TO CERAMICS, ART 46 (SECTION 04), FALL 2019
COURSE SCHEDULE**







SYMBOLS









	bisque fire glaze fire (high or low) 2 nd glaze fire (high or low)	  	last day of work on wet clay last day of underglazing/glazing homework assigned
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WEEK	DATE	TOPICS, DEMOS, HOMEWORK, DEADLINES
1	8.23	<p>syllabus, roster, wait-list tour of the facilities purchase tools and clay discuss additional materials, supply stores discuss class policies and cleaning procedures assign lockers</p> <p>LECTURE: intro to ceramics of the world (slides) introduce 1st project – PINCH POT pinch pot from ancient times to present, cultural pottery from around the globe (slides)</p> <p>DEMO: clay tools and their applications, make personal scoring tools 3 stages of greenware: wet, leather-hard, bone-dry, what could and should be done at each stage pinch pot construction and attachment methods, slip & score lid types, lid cutting</p> <p>STUDIO: <u>PINCH POT (1)</u> start working on the project, create main form(s), make and attach medium-sized elements, cut a lid</p> <p>HW△: [due 8.30] 5 concept sketches for the 1st project – PINCH POT <i>*submit a photo of your sketches on Canvas by the beginning of class on the due date and bring the originals to the next class</i></p>
2	8.30	<p>LECTURE: introduce and discuss terminology quiz patterns, motifs and surface embellishments (slides) color slips and underglazes</p> <p>DEMO: modeling - adding and subtracting working solid vs hollow, use of other materials for structural support wet and dry texture applications found objects as texture tools colored slips application and marbling sgraffito and burnishing</p> <p>STUDIO: <u>PINCH POT (2)</u> continue working on the project, refine large shapes, refine medium-sized elements, start working on smaller elements, apply wet textures, apply color slips</p>






















		<p>DUE: 5 concept sketches for the 1st project – PINCH POT</p>
3	9.6	<p>LECTURE: introduce 2nd project – HARD SLAB creating a volume with hard slab (slides) applications of hard and soft slab building slabs as decorative tile, mosaics and roof tiles (slides)</p> <p>DEMO: creating slabs by using slab-roller, manual rolling shaping and connecting of slabs imbedding textures, press molding mending broken pieces</p> <p>STUDIO: <u>PINCH POT (3)</u> continue working on the project, work on smaller elements, refine the shape, apply dry textures and carving, apply underglazes</p> <p>HW△: [due 9.13] 5 concept sketches for the 2nd Project – HARD SLAB <i>*submit a photo of your sketches on Canvas by the beginning of class on the due date and bring the originals to the next class</i> ! bring textured fabrics like burlap or lace, tree leaves, yarn, any flexible textured material to the next class meeting</p>
4	9.13	<p>LECTURE: descriptive terms vocabulary in sculpture (slides)</p> <p>DEMO: slip-casting and slip-molding</p> <p>STUDIO: <u>PINCH POT (4)</u> finish working on the project, put finishing touches, complete underglazing and carving, burnish leave unwrapped on the greenware shelf in the kiln yard!!! <u>HARD SLAB (1)</u> start working on the project, roll out slabs, imbed textures, cut out necessary shapes, shape the slabs, leave to harden to nearly leather-hard stage, cut out patters, start attaching the sabs creating volume</p> <p>HW△: [due 9.27] a short description of a household sculpture choose one object from your household. It could be anything, from a chair to the door handle (please select something other than a chair or a door handle). Describe the object using the vocabulary discussed in class (refer to the handout for help) without ever mentioning what object you are describing. ½ - 1 page long, double-spaced, 1" margins, 12 Times New Roman or similar font, attach an image of the object you are writing about as a separate file. <i>*submit on Canvas by the beginning of class on the due date and bring a physical copy of the description, without the image of the object or the name of the object to class on the due date</i></p> <p>DUE: 5 concept sketches for the 2nd Project – HARD SLAB</p> <p> PINCH POT</p>

5	9.20	<p>LECTURE: introduce 3rd project – COIL coil building as a method of creating large forms quickly (slides) firing temperatures, cones, shrinkage rates, clay bodies</p> <p>DEMO: creating volume with coils handmade coils and extruded coils extruder - how to assemble, disassemble and clean it kiln loading</p> <p>STUDIO: <u>HARD SLAB (2)</u> continue working on the project, refine large shapes, start making medium-sized shapes, work on smaller elements, refine the shape, apply wet textures, apply color slips</p> <p>HW△: [due 9.27] 5 concept sketches for the 3rd project – COIL <i>*submit a photo of your sketches on Canvas by the beginning of class on the due date and bring the originals to the next class</i></p> <p> PINCH POT</p>
6	9.27	<p>DEMO: glaze room: oxides and underglaze stains, wax resist, underglazes, high-fire and low-fire glazes creation of glazes test tiles</p> <p>STUDIO: <u>HARD SLAB (3)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine the form, add detail, apply color slips, sgraffito, refine the form by carving, add detail <u>COIL (1)</u> start working on the project, roll out or extrude coils, start building main form(s), make individual medium-sized elements <u>PINCH POT (5)</u> apply underglazes, stain washes, low-fire or high-fire glazes</p> <p>HW△: [due 12.17] EXTRA CREDIT (optional) create 3 test tiles (1 extra credit point per tile, up to 3 points) of any design that would demonstrate either or all of these: how a glaze looks over textured vs smooth surface how a glaze looks over white slip vs raw clay body how a glaze looks layered thick vs thin how a glaze looks layered over another glaze, underglaze or wash your test tiles should have some sort of identification information on them, such as numbers, letters, glaze names, so that it could easily be identified. In addition to the sample tiles you will submit a paper decoding the tiles (Ex: A1L(left) – celadon over white slip, A1R(right) – celadon over raw clay)</p> <p>DUE: 5 concept sketches for the 2nd Project – HARD SLAB household object description</p>

7	10.4	<p>LECTURE: introduce 5th project – ARTIST'S CHOICE</p> <p>DEMO: lusters, raku, decal printing</p> <p>STUDIO: <u>HARD SLAB (4)</u> complete work on the project, apply underglazes, add last touches, refine and finetune small elements and rough edges, touch up underglaze, fix any cracks, attach any broken pieces leave unwrapped on the greenware shelf in the kiln yard!!! <u>PINCH POT (6)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>COIL (2)</u> continue working on the project, continue rolling out or extruding the coils, continue building the main form, refine large shapes, refine medium-sized elements, start attaching the elements</p> <p>HW△: [due 10.18] 5 concept sketches for the 5th project – ARTIST'S CHOICE <i>*submit a photo of your sketches on Canvas by the beginning of class on the due date and bring the originals to the next class</i> [due 10.18] write a proposal for the project ARTIST'S CHOICE this could be a functional or a sculptural piece of any size, shape or form (if you are going for a small piece, make sure it is highly detailed), you may use any combination of the techniques learned in class. See handout for details <i>*submit on Canvas by the beginning of class on the due date and bring a physical copy of the description, without the image of the object or the name of the object to class on the due date</i> ! bring a smock, a towel or a change of clothes to the next class</p> <p> HARD SLAB  PINCH POT   PINCH POT</p>
8	10.11	<p>LECTURE: introduce 4th project – WHEEL thrown pottery through the ages and cultures (slides) a teapot as a sculpture (slides) anatomy of a pot, plate and vase</p> <p>DEMO: wheel throwing of bowls different types of handles – pulled handles, rolled handles,</p> <p>STUDIO: <u>WHEEL (1)</u> practicing centering, pulling the form, making bowls <u>COIL (3)</u> continue working on the project, work on medium and smaller elements, refine the shape, apply wet and dry textures, work on carving, add detail, apply color slips, sgraffito <u>HARD SLAB (5)</u> apply underglazes, stain washes, low-fire or high-fire glazes</p> <p> COIL  HARD SLAB</p>

9	10.18	<p>individual consultation about the design proposals for the ARTIST'S CHOICE project</p> <p>LECTURE: using thrown pieces as modules for sculpture (slides) 3D printing in ceramics (slides)</p> <p>DEMO: pulling of a cup and a plate wheel throwing of the hump foot trimming</p> <p>STUDIO: <u>WHEEL (2)</u> practicing making bowls, cups and plates <u>COIL (4)</u> complete work on the project, add last touches, refine and finetune small elements and rough edges, touch up underglaze, fix any cracks, attach any broken off leave unwrapped on the greenware shelf in the kiln yard!!! <u>PINCH POT (7)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!!</p> <p>HW△: [on 10.25] study for terminology quiz</p> <p>DUE: proposal for ARTIST'S CHOICE project 5 concept sketches for the 5th project – ARTIST'S CHOICE</p> <p> COIL  PINCH POT    PINCH POT</p>
10	10.25	<p>terminology quiz critique of PINCH POT</p> <p>STUDIO: <u>HARD SLAB (6)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>WHEEL (3)</u> who decided to continue on the wheel – work on refining shapes, on the wheel trimming, making and attaching handles those who decided to hand-build can go on to start building a dining set for two (2 plates, 2 bowls, 2 cups) <u>ARTIST'S CHOICE (1)</u> start working on the project, create main form(s), make and attach medium-sized elements</p> <p> HARD SLAB   HARD SLAB</p>

<p>11</p>	<p>11.1</p>	<p>STUDIO: <u>COIL (5)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>HARD SLAB (7)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>WHEEL (4)</u> if throwing – work on creating your last pieces, they must be leather heard by the next class to trim if hand building – continue working on the dining set, continue carving, sgraffito, detailing your pieces, start adding underglazes <u>ARTIST'S CHOICE (2)</u> continue working on the project, work on smaller elements, refine the shape, apply wet textures, apply color slips</p> <p> COIL   COIL  HARD SLAB    HARD SLAB</p>
<p>12</p>	<p>11.8</p>	<p>critique of HARD SLAB</p> <p>STUDIO: <u>ARTIST'S CHOICE (3)</u> complete work on the project, add last touches, refine and finetune small elements and rough edges, touch up underglaze, fix any cracks, attach any broken off pieces <u>WHEEL (5)</u> if throwing – trim your pieces, add texture by carving pieces on or off the wheel all feet must be trimmed if hand building – complete work on the project, add last touches, refine and finetune small elements and rough edges, touch up underglaze, fix any cracks, attach any broken off pieces leave unwrapped on the greenware shelf in the kiln yard!!!</p> <p>HW△: [11.19] write a curator's note to sculpture everyone will be randomly assigned a sculpture presented during the critique today. Write a short introduction of the sculpture, based on its formal qualities and how you perceive it. This should read as one of those small descriptive articles accommodating a photo of the art piece that you might see in art magazines see handout for details <i>*submit on Canvas by the beginning of class on the due date and bring a physical copy</i></p> <p> ARTIST'S CHOICE  WHEEL  LAST DAY OF ALL WET WORK</p>

13	11.15	<p>STUDIO: <u>COIL (6)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>WHEEL (6)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!!</p> <p> COIL    COIL  ARTIST'S CHOICE  WHEEL</p>
14	11.22	<p>critique of COIL</p> <p>STUDIO: <u>ARTIST'S CHOICE (4)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>WHEEL (7)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! raku glazing of any projects DUE: art critique response of someone's piece</p> <p> ARTIST'S CHOICE   ARTIST'S CHOICE  WHEEL   WHEEL</p>
15	11.29	<p>THANKSGIVING! No class - enjoy the long weekend!</p>
16	12.6	<p>studio cleanup</p> <p>STUDIO: <u>ARTIST'S CHOICE (5)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!!</p> <p> ARTIST'S CHOICE    ARTIST'S CHOICE</p> <p> RAKU of any project   RAKU of any project</p> <p>  LAST GLAZE FIRE OF ANY PIECE, INCLUDING TEST TILES</p>
FINAL	12.17	<p>7.15 AM – 9.30 AM</p> <p>Critique of ARTIST'S CHOICE Potluck</p>