

ART 46: INTRO TO CERAMICS (Section 1)

**San José State University
Department of Art and Art History
Spring 2020**

Instructor:	Natalia Vikhreva
Office Location:	Industrial Studies (IS) 124c, studio location: IS 218
Email:	Natala.Vikhreva@sjsu.edu
Class Hours:	Monday, Wednesday 12.00 PM – 2.50 PM
Office Hours:	Monday, Wednesday 3.00 PM – 4.00 PM
Classroom:	Industrial Studies (IS) 165

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 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. Every class a group of 3 people will be assigned to do a quick cleanup of all the common areas for 10% of final grade. 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). These criteria are outlined in a grading rubric provided to you for reference.

LATE WORK POLICY

All work must be finished and turned in according to described deadlines and instructions. I will accept late assignments but they will be downgraded 5% (half a letter grade) every class and 10% (a full letter grade) every week. 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 – 5%
- ARTIST'S CHOICE – 20%
- TERMONOLOGY QUIZ – 5%
- SKETCHES – 10% (2% per project)
- CLASS PARTICIPATION – 5%
- STUDIO CLEANUP – 10%
- EXTRA CREDIT – up to 3%





**INTRO TO CERAMICS, ART 46 (SECTION 1), SPRING 2020
COURSE SCHEDULE**


SYMBOLS			
	bisque fire		last day of work on wet clay
	glaze fire (high or low)		last day of underglazing/glazing
	2 nd glaze fire (high or low)		homework assigned






WEEK	DATE	TOPICS, DEMOS, HOMEWORK, DEADLINES
1	1.27	<p>Syllabus, roster, wait-list Tour of the facilities Purchase tools and clay (<i>if planning on buying through SJSU ceramics guild – bring \$35 to the next class, if planning on buying on Amazon – order as soon as possible to have everything delivered by the next class</i>)</p> <p>Tool overview, make scoring tools Discuss additional materials Discuss class policies and cleaning procedures Introduce and discuss <u>terminology quiz</u></p> <p>LECTURE: introduce 1st project – PINCH POT DEMO: pinch-pot construction and attachment methods, slip & score STUDIO: <u>PINCH-POT (1)</u> start working on the project, create main form(s), make and attach medium-sized elements HW : [due 2.1] 5 concept sketches for the 1st project – PINCH POT submit a photo on Canvas by the beginning of class on the due date</p>
	1.29	<p>LECTURE: 3 stages of greenware: wet, leather-hard, bone dry, what could and should be done at each stage DEMO: modeling - adding and subtracting wet texture applications, colored slips application and marbling STUDIO: <u>PINCH-POT (2)</u> continue working on the project, refine large shapes, refine medium-sized elements, start working on smaller elements DUE: 5 concept sketches for the 1st project – PINCH POT</p>
2	2.3	<p>DEMO: dry textures application, carving, sgraffito, underglazes STUDIO: <u>PINCH-POT (3)</u> continue working on the project, work on smaller elements, refine the shape, apply wet textures, apply color slips</p>
	2.5	<p>LECTURE: introduce 2nd project – HARD SLAB STUDIO: <u>PINCH-POT (4)</u> continue working on the project, work on smaller elements, refine the shape, apply wet textures, apply color slips HW : [due 2.10] 5 concept sketches for the 2nd Project – HARD SLAB submit a photo on Canvas by the beginning of class on the due date</p>


WEEK	DATE	TOPICS, DEMOS, HOMEWORK, DEADLINES
3	2.10	<p>DEMO: creating slabs by using slab-roller, manual rolling, imbedding textures, shaping of slabs, connecting of slabs, press molding</p> <p>STUDIO: <u>PINCH-POT (5)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine the form, add detail, apply color slips <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</p> <p>DUE: 5 concept sketches for the 2nd Project – HARD SLAB</p>
	2.12	<p>LECTURE: descriptive terms vocabulary in sculpture</p> <p>STUDIO: <u>PINCH-POT (6)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, sgraffito, refine the form by carving, add detail <u>HARD SLAB (2)</u> continue working on the project, cut out needed shapes, cut out patterns, start attaching the sabs creating volume</p>
4	2.17	<p>LECTURE: firing temperatures, cones, shrinkage rates</p> <p>DEMO: kiln loading</p> <p>STUDIO: <u>PINCH-POT (7)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine and finetune the form, add detail, apply underglazes <u>HARD SLAB (3)</u> continue working on the project, refine large shapes, start making medium-sized shapes</p>
	2.19	<p>LECTURE: introduce 3rd project – COIL</p> <p>STUDIO: <u>PINCH-POT (8)</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 leave unwrapped on the greenware shelf in the kiln yard!!! <u>HARD SLAB (4)</u> continue working on the project, work on smaller elements, refine the shape, apply wet textures, apply color slips</p> <p>HW : [due 2.24] 5 concept sketches for the 3rd project – COIL submit a photo on Canvas by the beginning of class on the due date</p> <hr/> <p> PINCH-POT</p>






5	2.24	<p>DEMO: creating volume with coils, handmade coils, extruded coils, extruder - how to assemble, disassemble and clean it</p> <p>STUDIO: <u>HARD SLAB (5)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine the form, add detail, apply color slips <u>COIL (1)</u> start working on the project, roll out or extrude coils, start building main form(s), make individual medium-sized elements</p> <p>DUE: 5 concept sketches for the 2nd Project – HARD SLAB</p> <hr/> <p> PINCH-POT</p>
	2.26	<p>DEMO: glaze room: oxide and underglaze stains, wax resist, underglazes, high fire glazes, low fire glazes</p> <p>STUDIO: <u>HARD SLAB (6)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, sgraffito, refine the form by carving, add detail <u>PINCH POT (9)</u> apply underglazes, stain washes, low-fire or high-fire glazes <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>











	3.2	<p>DEMO: lusters, raku STUDIO: <u>HARD SLAB (7)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine and finetune the form, add detail, apply underglazes <u>PINCH POT (10)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>COIL (3)</u> continue working on the project, work on medium and smaller elements, refine the shape, apply wet textures, apply color slips</p> <hr/> <p> PINCH-POT</p>
6	3.4	<p>LECTURE: introduce 4th project – WHEEL introduce 5th project – ARTIST'S CHOICE slip casting DEMO: slip dipping STUDIO: <u>HARD SLAB (8)</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 leave unwrapped on the greenware shelf in the kiln yard!!! <u>COIL (4)</u> continue working on the project, work on smaller elements, refine the shape, apply wet textures, apply color slips</p> <p>HW  : [due 3.16] write a proposal for the culminating project. 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. 1 page, double-spaced, 1" margins, 12 Times New Roman or similar [due 3.16] 5 concept sketches for the 5th project – ARTIST'S CHOICE submit a photo on Canvas by the beginning of class on the due date bring to class on the due date</p> <hr/> <p> HARD SLAB  PINCH-POT</p>

7	3.9	<p>LECTURE: anatomy of a pot, plate and vase DEMO: wheel throwing STUDIO: <u>COIL (5)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine the form, add detail, apply color slips <u>WHEEL (1)</u> everyone is working on the wheel, practicing centering, practicing pulling the form</p> <hr/> <p> HARD SLAB</p>
	3.11	<p>Critique of PINCH-POT</p> <p>DEMO: different types of handles – pulled handles, rolled handles, etc STUDIO: <u>COIL (6)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, sgraffito, refine the form by carving, add detail <u>HARD SLAB (9)</u> apply underglazes, stain washes, low-fire or high-fire glazes <u>WHEEL (2)</u> everyone is working on the wheel, practicing centering, practicing pulling the form</p>

8	3.16	<p>LECTURE: types and configurations of lids and their components</p> <p>STUDIO: <u>COIL (7)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine and finetune the form, add detail, apply underglazes <u>HARD SLAB (10)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>WHEEL (3)</u> those who decided to continue on the wheel – continue centering, pulling, experimenting with different shapes those who decide to hand-build can go on to start building a teapot and cups using any technique</p> <p>DUE: proposal for ARTIST'S CHOICE project 5 concept sketches for the 5th project – ARTIST'S CHOICE</p> <hr/> <p> HARD SLAB</p>
	3.18	<p>Individual consultation with students to discuss their design proposals for the ARTIST'S CHOICE project</p> <p>STUDIO: <u>COIL (8)</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 leave unwrapped on the greenware shelf in the kiln yard!!! <u>WHEEL (4)</u> those who decided to continue on the wheel – continue centering, pulling, experimenting with different shapes, make handles those who decide to hand-build can go on to start building a teapot and cups using any technique, start adding wet textures</p> <p>HW  : study for terminology quiz on 3.23</p> <hr/> <p> COIL   HARD SLAB</p>

9	3.23	<p>Terminology quiz (5%)</p> <p>DEMO: how to build solid and how to hollow out a solid piece</p> <p>STUDIO: <u>ARTIST'S CHOICE (1)</u> start working on the project, create main form(s), make and attach medium-sized elements <u>WHEEL (5)</u> those who decided to continue on the wheel – experimenting with different shapes, work on refining shapes, on the wheel trimming, make handles those who decide to hand-build continue working on the teapot and the cups, start adding spouts, handles, details, work on the lid for the teapots, start applying slips <u>HARD SLAB (11)</u> apply underglazes, stain washes, low-fire or high-fire glazes</p> <hr/> <p> COIL</p>
	3.25	<p>I will not be present in the classroom. I will be at the NCECA. Continue working on your projects as usual, text me through Canvas if you have any questions.</p> <p>STUDIO: <u>ARTIST'S CHOICE (2)</u> continue working on the project, refine large shapes, refine medium-sized elements, start working on smaller elements <u>WHEEL (6)</u> those who decided to continue on the wheel – work on refining shapes, on the wheel trimming, make handles those who decide to hand-build continue working on the teapot and the cups, continue adding spouts, handles, details, work on the lid for the teapots, start detailing, adding dry textures, start adding underglazes <u>HARD SLAB (12)</u> apply underglazes, stain washes, low-fire or high-fire glazes</p>
10	3.30	<p>ENJOY SPRING BREAK!!!</p>
	4.1	

11	4.6	<p>STUDIO: <u>ARTIST'S CHOICE (3)</u> continue working on the project, work on smaller elements, refine the shape, apply wet textures, apply color slips <u>COIL (10)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>WHEEL (7)</u> those who decided to continue on the wheel – work on creating your last pieces, pieces have to be leather-hard by the next class to be trimmed, trim those pieces that are already leather hard, add texture by carving pieces on or off the wheel those who decide to hand-build continue working on the teapot and the cups, continue carving, sgraffito, detailing your pieces, start adding underglazes <u>HARD SLAB (13)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!!</p> <hr/> <p> COIL  HARD SLAB</p>
	4.8	<p>STUDIO: <u>ARTIST'S CHOICE (4)</u> continue working on the project, work on smaller elements, refine the shape, apply wet textures, apply color slips <u>WHEEL (8)</u> those who decided to work on the wheel – trim your pieces, add texture by carving pieces on or off the wheel all feet have to be trimmed those who decide to hand-build 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 cups, attach all</p> <hr/> <p> WHEEL  COIL  HARD SLAB</p>

12	4.13	<p>STUDIO: <u>ARTIST'S CHOICE (5)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine the form, add detail, apply color slips</p> <hr/> <p> WHEEL</p>
	4.15	<p>Critique of <u>HARD SLAB</u></p> <p>STUDIO: <u>ARTIST'S CHOICE (6)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, sgraffito, refine the form by carving, add detail <u>COIL (11)</u> apply underglazes, stain washes, low-fire or high-fire glazes <u>WHEEL (9)</u> apply underglazes, stain washes, low-fire or high-fire glazes</p>
13	4.20	<p>STUDIO: <u>ARTIST'S CHOICE (7)</u> continue working on the project, work on smaller elements, apply dry textures, work on carving, refine and finetune the form, add detail, apply underglazes <u>COIL (12)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! <u>WHEEL (10)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!!</p> <hr/> <p> COIL  WHEEL</p>
	4.22	<p>STUDIO: <u>ARTIST'S CHOICE (8)</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 leave unwrapped on the greenware shelf in the kiln yard!!!</p> <hr/> <p> ARTIST'S CHOICE   WHEEL    COIL</p>
14	4.27	<p>STUDIO: <u>ARTIST'S CHOICE (9)</u></p> <hr/> <p> ARTIST'S CHOICE</p>
	4.29	<p>Critique of <u>COIL</u></p> <p>STUDIO: <u>ARTIST'S CHOICE (10)</u> apply underglazes, stain washes, low-fire or high-fire glazes</p>

15	5.4	<p>STUDIO: <u>ARTIST'S CHOICE (11)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!! raku glazes of any projects</p> <hr/> <p>👤 ARTIST'S CHOICE 👤 raku glazing of any project 🔥🔥 ARTIST'S CHOICE</p>
	5.6	<p>STUDIO: <u>ARTIST'S CHOICE (12)</u> apply underglazes, stain washes, low-fire or high-fire glazes leave on the bisqueware shelf in the kiln yard!!!</p> <hr/> <p>👤 ARTIST'S CHOICE 🔥🔥🔥 ARTIST'S CHOICE 🔥🔥 raku fire of any project</p>
16	5.11	<p>Critique of ARTIST'S CHOICE Potluck</p>
FINAL	5.19	<p>9.45 AM – 12.00 PM Cleanup</p>