This is a course in ceramic art. The concentration of this class will be working with clay, not necessarily with the intent of making a utilitarian pottery. While usefulness won't be discouraged, it is expected that you will look beyond function and decoration to the greater possibilities of ceramic objects that communicate your artistic ideas and concerns in addition to any function or usefulness. Plan to spend as much or more time working in the studio outside of class hours (6 or more hours a week) as you spend during class. Some students learn throwing and clay-working quickly, for others it is a struggle. Course work involves 4 major assignments, along with a quiz based on reading in the textbook, lectures, and your practical knowledge of clay and glazes. Grading is weighted toward the final assignments, after your skills have improved. Practice is vital, and exercises beyond the assignments may be given.

Demonstrations and slide talks may occur on either day, but will usually be at the start of class. There will be periodic group critiques in order to talk about your work and to try solve any problems you might be having. Please feel free to ask for a personal critique of your work at any time. The required textbook for the course gives a good historical and cultural background on pottery traditions in art and society. It also provides a basic reference text on the technical aspects of ceramics, many of which it will not be possible to cover in class, but which you may find useful in creating the work you want to make. You are expected to keep a notebook/sketchbook for the course which will be turned in at the final critique. Keep notes from class demos, sketches of your ideas for pots, and sketches of glaze application in your sketchbook.

Grades

Grades in this course are based primarily on your finished clay work submitted at the end of the semester using these criteria: innovative solutions to the problems given, the ability to communicate your ideas in your work and in class critiques, completion of assigned projects, and appropriate use of the craft involved. Extra credit work is always considered, but should not be considered a replacement for assigned work. As this is a studio class a portion of your grade will be for class participation & critiques. Failure to participate regularly in class discussions and critiques, whether due to unexcused absence or unfinished assignments, will substantially lower your grade. Merely completing the work assigned in an average way will result in an average grade of C. Extra effort and demonstration of superior artistic abilities are needed to get the best grade possible. Attendance at at least one visiting artist lecture is required.

Grade percentages: Assign. #1-3: 12.5% each, Assign. #4 (two parts): 50%, Participation/critiques/talks: 12.5%

Visiting Artists: TBA – including attending at least one hour-long artist talk held outside class hours

Assessment & Learning Outcomes
By the end of the semester you are expected to demonstrate through your work proficiency in the following skills:

- Basic clay-working techniques: wheel-throwing (Art 325)
- Innovative and creative forms, surface and texture that communicate your ideas
- Glazing appropriate to the forms created
- Ability to communicate verbally during critiques using basic vocabulary of art and ceramic terminology
- Basic knowledge of clay, glaze, and firing techniques
- Design, color, and composition appropriate to 3-D form
- Awareness of the connection between form and function when appropriate
- Basic knowledge of historical and contemporary ceramics

Attendance

Attendance is essential as this is a studio class and most of the material covered is presented in class. If you have a time conflict during this class, please resolve the problem and don't expect to skip class or leave early. Participation in scheduled critiques, especially at midterm and finals, is required and will comprise a portion of your grade. Unexcused absences will result in a lowered grade. Late arrivals or early departures are the same as absences.

Shop Rules & Safety

- You may work in the ceramics studios anytime there is not a class in session in the room where you are working.
- You may use both studios outside of class - Art-111 (the studio with the most wheels) or Art-122 if there is no class there.
- Class will meet in Art-111.

In addition the following rules apply in the ceramics studios:
- No bare feet anywhere in the ceramics area. Shoes must be worn all times due to the possible hazard of broken clay shards.
- An approved dust mask (rated for dust and mists) should be worn while spraying glazes. No eating or drinking while glazing.
- Two people must be present to fire raku. You must not leave the studio area if you are firing the raku kiln. Make sure all smoldering raku materials are extinguished when you’re done AND lids are tightly replaced on cans.
- Shoes (NOT sandals!), gloves, and face mask must be worn, and long hair and loose clothing tied back when firing raku.
- Permission required for use of all kilns. The ceramics studios and kilns are for use only by registered ceramics students who have proper training - all others must obtain permission from the ceramics faculty.
- Please review the area kiln firing policy and glazing checklist before firing or if there are questions. The firing of any work is subject to instructor approval. Work not meeting minimum criteria or which is unsigned will not be fired.
- NO FOOD containers or eating in ceramics studio! NO art materials or tools in food containers!
PLAN AHEAD! The last class bisque firing is approx. November 14!
watch for posted dates for final firings and other events

It takes many days for your clay work to achieve crack-free drying, bisque firing, glazing, and glaze firing.
WORK MUST BE FINISHED (GLAZED, ETC.) TO RECEIVE HIGHEST FINALGRADE.

SHOP HOURS: the shop should always be open: 7:30AM–10PM M-Th, 7:30–6 F, 10–2 Saturday
LAB FEE: $20.00 - payable at the Cashiers office to acct. 15011 within the first two weeks of class - covers glaze costs.
While at the Cashiers Office you also should pay for 2 to 4 bags clay (see below for prices).

BUYING CLAY: Use cone 10 clays ONLY! Our shop stoneware clays are $5 per 25 lb. bag:
San Diego Buff – smoothest stoneware throwing clay - medium brown) - recommended for ART 325
Coronado White – white stoneware- fine texture, best for handbuilding-lowfire
BEE Mix – very smooth texture - almost porcelain, but easier to throw - good for majolica.
NARA Porcelain is $7 per bag and is more difficult to throw - not recommended for larger, more complex pieces.

NOTE: All of the above clays must be purchased at the Cashier’s office. Tell the Cashier’s Office how many bags you want.
They'll give you a receipt which is like cash for clay that you can get one bag at a time here in the lab.
We only accept original receipts. Don’t lose your receipt for clay - it's the same as cash!!!!!!

TOOLS: You will need the following by the second class:
• Old clothing to wear or coveralls or an apron
• Towel - bring in an old one - take it home and wash it occasionally!
• Notebook/sketchbook
• Small plastic bucket (one gallon bucket)
• Clay and clay tools (sponge, fettling knife, cut-off wire, trimming tools, needle tool or biology probe, wooden potter’s knife, wood & metal ribs) and a serrated rib, or other scoring tool (Tool kits available at Blick for $13.99)
• Lock for your locker
• Paint brush or two, 1/2" to 1" flat with soft bristles (watercolor type) - inexpensive.
  You may also want to buy a #8 Japanese brush, and/or other better quality brushes.
• Plastic to cover your work in progress (two or three dry cleaning bags, garbage bags, etc.)

Before spraying glazes obtain the following:
• Disposable dust mask (make sure it is rated for dusts and mists, with two straps)

You may want to have some of the following optional items for your own:
• Plastic spray bottle for dampening work (we have a few for group use in the studio) Label: Water
• Plastic cartons with lids for slip storage - DO NOT USE FOOD CONTAINERS! Label: Clay
• Surform shaver – a rasp-like tool from the hardware store

BUYING TOOLS: Art/ceramics supply stores: take your pick below or find other alternatives
Dick Blick - on the 4th floor of the Art building (good quality tools at great prices, convenient)
Free Form - 1912 Cleveland, National City, 619-477-1004 (general ceramic supplies, clay, lots of tools, books)


Recommended Further Reading:
Books: at the library
along with many more.

Magazines: Many are available in the periodical area at library or here in the Ceramics office.
Ask instructor if you’d like to browse the magazines here in ceramics.

Clay and Glazes for the Potter, 3rd ed, Daniel Rhodes & Robin Hopper
Hands in Clay, Speight & Toki, Functional Pottery, Robin Hopper

Ceramics Monthly: various ceramic topics
Studio Potter: pottery and vessel-oriented art
American Ceramics: contemporary ceramic art
Ceramics: Art & Perception: worldwide ceramic art
CeramicsTechnical: technical articles, but from an art perspective
American Craft: contemporary crafts

On-line computer resources: accessCeramics.org and ArtAxis.org - best contemporary ceramic images sources
Victoria and Albert Museum (V&A): collections.vam.ac.uk/search/
American Museum of Ceramic Art (AMOCA): www.amoca.org
and many major art museums for historical work
Google Image Search: www.google.com (use image search)
Blackboard - links will be posted for ceramics sites
Ceramics Arts Daily: ceramicartsdaily.org
Guild.com: www.guild.com
AKAR Design: akardesign.com