Intermediate Ceramics

ARTS-3324.001
Students MUST have a P100 cartridge respirator by the 7th class day or they will not be admitted to class. The respirator must be available for use during class and must be marked with the students name in indelible marker. Here are some sources. Most also have plastic and buckets if you need to order them:
https://louiskatz.net/w/pmwiki.php?n=Main.TemP
You must have a plastic bag to store it in.

Semester Information:

Ceramics Studio Class Schedule 2019-01 Spring

- Katz Office Hours WR 1:00-3:30pm
- Advanced/Grad Ceramics MW 6:30- 9:20 pm - Katz
- Advanced Final, Monday, May 6, 7:15- 9:45
- Intermediate Ceramics MW 3:30 - 6:20pm - Katz
- Intermediate Final Monday, May 6, Monday, 1:45 - 4:15
- Beginning Ceramics TR 3:30-6:20 pm - Busch
- Beginning Final Tuesday, May 7, 4:30 - 7:00pm

April 21, Sunday - Last day to place work on racks for bisquing (leather hard or drier)

April 28, Sunday - Last day to glaze work

The studio is open for enrolled students during the same hours as the building's official hours except during floor cleaning. Leave 10 minutes before the building closes. Do not work during other classes times without asking the instructor.

Art Students should make a point of attending all art gallery events on campus, all visiting speakers in the department, all First Friday Events in town and all Art Museum events.

Optional Events, attendance not required
- Bountiful Bowl - Rockport February ??, 2018
- NCECA Conference March 27, 2019

Stable Information and Teacher Information:

- Name of Instructor: Louis Katz
- Office phone number: 361 825-5987
- E-mail address: Louis.katz@tamucc.edu
- Office number and building: CA112B
- This syllabus is subject to change.
BREAKAGE, LOSS, FIRING ACCIDENTS Ceramics is fragile, firing is difficult and full of unknowns, especially in a group situation. It is inevitable that some pieces will be lost, broken, or misfired. While losses are regrettable they will happen. The faculty and TAMU-CC cannot be held liable for such accidents. Students should handle work carefully and as little as possible. All work must be marked with a student's initials or stamp.

- LOCKERS: See the Art Office (CA107) to reserve a locker in the hallway. You will need one. The sooner you get one the closer it will be to the studio. If you wait there might not be one available.
- STUDIO HOURS:
  o You may use the Ceramics Lab any time when the building is open except during class time for the other sections of Ceramics or during floor cleaning.
  o The class will involve work in the studio outside of class time.
  o The building is open many nights and weekends. Check on the front door, or with the building supervisor for details. It may be closed Thanksgiving weekend and Labor Day weekend and MLK day.
- CALENDAR: Ceramics is a time sensitive medium. Allowing projects to dry slow and even makes work less prone to cracking and easier to manipulate. Consequently, work completed late in the semester will have a greater chance of cracking in the drying process. It is often possible to finish a piece in a small fraction of the time it would take to do it in one week if you spread the work out.

Approximately two weeks before final exams will be the end of the time when wet clay can be used. (This date is different in the summer). This date is not fixed until a month before the end of the semester. If most of the work in the studio is already bisqued a few more days of wet work can be added. If little has been bisqued a few more days for firing will be needed and there will be less time for wet work. Even with this two week lead, objects made the last few days for wet work will need to be small if they are to survive the fast drying necessary. Roughly one week before finals will be the last time pots can be glazed. This will occur during dead week. The exact date for the last day for wet work is determined by the amount of work in the studio still needing to fire at the end of the semester.

Occasionally there is too much work to fire in the last week. If the work was glazed before the last day to glaze and it was on the racks to be fired before the last day for them to be placed there it will be graded as if it was glaze fired. Work still needing firing may be brought back into ceramics at the beginning of the next long semester for firing. It may not be left in the studio between semesters. Work left in the studio between semesters will be thrown away.

Required statements:

*Disabilities Accommodations*
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**Academic Advising**

The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

**Dropping a Class**

I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class.

**Grade Appeals**

As stated in University Procedure 13.02.99.C2.03, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure
13.02.99.C2.03, *Student Grade Appeals*. These documents are accessible online at: [http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf](http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf). For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, [http://cla.tamucc.edu/about/student-resources.html](http://cla.tamucc.edu/about/student-resources.html).

**ATTENDANCE**

Attendance is mandatory for your success, will be recorded during each class session and is considered as part of the *professionalism* element of your final grade.

- You will lose a single letter grade on your fourth (4) absence.
- Five (5) absences will result in the drop of another letter grade.
- Six (6) absences will result in the failure of the course.
- Three (3) late arrivals or early departures will result in the recording of one (1) full absence.
- Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class.
- Attending critiques are mandatory.

**** Because art studios use materials and tools that could be dangerous, safe and cooperative behavior by students is absolutely necessary. The studio course instructor will be the ultimate judge of cooperative as well as safe and unsafe behavior. Individuals engaging in uncooperative and/or unsafe behavior will be cautioned and instructed once by the instructor. If a second occasion of uncooperative and/or unsafe behavior occurs, that student will be un-enrolled from the course and given a “wd” with no refund of tuition and fees. (per Dean Richard Gigliotti)

--- end of required statements
Course title: **Intermediate Ceramics**

- Course number: **ARTS 3324**
- Course description: This course is an introduction wheel thrown ceramics. It is designed to teach you, or allow you to learn, to throw, and to throw a variety of forms that conform to a dogma of "good" form. It is not the instructor’s belief that these dogmatic criteria for what truly is good or beautiful are effective, but conforming to certain criteria will bring about pots that are functional, trains the eye, and trains the hand. In short, this course takes the philosophy that good art can be built on skill and training. The course will further your understanding of glazes through lectures and testing and will expose you to historical and contemporary functional pottery. It may also include at least one other production technique.

Stoneware clay and slips will be used. Most work will be glazed and fired to cone 10 in reduction or soda. Students will prepare clay and will mix clay as needed during the semester. Students will use the gram scales and will learn to prepare and test clay glazes. Students will learn to unload and load bisque and glaze kilns. Lectures on glaze materials and glaze composition will be given.

- **Student Learning Outcomes:**
  1. Competence in basic throwing techniques, skills and forms, to increase surface application skills and develop a palette of glazes and/or slips.
  2. Increased surface application skills and to develop a palette of glazes and/or slips.
  3. Increased competency in loading of kilns and more understanding of firing.
  4. Additional awareness of historical and contemporary functional ceramic art.
  5. Exposure to glaze materials, theory and glaze testing.

**Time Commitment**

This is a time intensive class. It is near impossible to do all the work for the class during in class times. Part of this is because learning to throwing relies on learning hand-skills. Hand-skills are best learned if practiced daily. If you come for just class time your skill level will likely advance to only a very low level. It will be frustrating and not very productive.

Drying pots to an appropriate hardness for trimming, covering, attaching handles etc. probably cannot be accomplished within a two day a week schedule. It might be possible in three if you work in teams with different days to manage drying. It can be done in a four day work week. Plan on stopping by the studio to cover and uncover pots as needed.

**Read Syllabus and class materials completely. Read the appropriate parts of the Lab Handbook. You might be tested on the safety material contained in the pages "Basic Safety Material, and Safety Agreement"**
- All ceramics students **must** be a member of the Ceramics Listserv and read their email M-F. Your official campus email address will be subscribed to the Ceramics Listserv. If you appear on my roll sheet at the beginning of the semester you will be enrolled automatically. If you add the class after I enroll people you will need to send me your email address.

- All art students **should** belong to the Art Listserv. You may join by sending your name to Louis with "Join Art" in the subject line. However most students are added automatically. The listserv has departmental information and announces shows and other art community events. It is also a place for discussions of art issues.

**Graded activity:**

All assignments should have your initials incised or stamped into the clay. Bats holding your pots may also be marked with slip.

- Make 15 glaze test tiles from class stoneware the first week of class. Make the tiles 2"x6 inches and bend them per instructions. Put a line of iron oxide across the front of the tile and a pencil hole through the top for hanging on a nail. Put your initials on the bottom and inscribe the numbers with your first and last initials and number them 1-15 on the tiles. For example: LK1, LK2, LK3
- Set them out to be fired. Ask for help if necessary.

**Clay Body Tests**

Direction notes: Wear respiratory protection. Label container. Dry mix outside with wind at your back. Add an excess of water. DO NOT MIX. Slake 2 days. Remove water from top. Dry to usable. Cut and slap at least 20 times (insures even distribution of materials) Wedge. Make shrinkage bar on board dusted with kaolin with 6 !/4 inches marked.

Make 10 labeled test tiles (2" x 5"). The tiles should have your initials, the test number (see below), and the tile letter (A-J). for example: LK 1 A, LK1B, LK1C,.....

Make at least three pots (can be pinched but not tiny) from this clay. These **must** be finished by 5th class day. Wrap the excess clay in 2 plastic grocery bags expelling the excess air.

1. Greenstripe Fireclay 8 Grog 0.5 Custer Feldspar 1.5
2. Hawthorn Bonding Clay 8 Grog 0.5 Custer Feldspar 1.5
3. Goldart 8 Grog 0.5 Custer Feldspar 1.5
4. Hawthorn Bond 2.5, #6 Tile Clay 2.5, Goldart 2.5, Ballclay 1, Custer 1.5
5. #6 Tile Clay 2, Goldart 2, Greenstripe 2, Custer 1
6. Newman Red 1, Goldart 2, EPK 2, Ball Clay 1, Custer 1
7. Custer 2, Silica 1, Kaolin 2, Goldart 2, Ballclay 1
8. Greenstripe 2, Hawthorn Bonding Clay 2, #6 Tile Clay 2, Custer Feldspar 2, Ball Clay 1
9. Redart 2, #6 Tileclay 2, Ballclay 2, Goldart 2
10. Grog 1, Sand 1, Goldart 1, Custer 1, Ballclay 1, Hawthorn Bonding Clay 1, NewmanRed 1
11. #6 Tile Clay 2, Grog 2, Hawthorn Bond clay 2, Custer Feldspar 1
12. Newman Red 1, Redart 1, Goldart 1, #6 Tile clay 2, Ball clay 2,
13. Newman Red 1, Redart 1, Goldart 1, #6 Tile clay 3
14. #6 Tile Clay 4, Custer 1, Goldart 1
15. #6 Tile clay 4, Greenstripe 1, Custer 1

Stamp

- All Intermediate students will make a stamp to mark their work. The stamp should be bisqued. It should be smaller than 1/4" x 1/2". Do not glaze fire the stamp.

Research
Choose one of these artists, collect 6 images of their work from the web. Email the images to Louis. Make sure the file names start with the artist's last name. Find out where they studied and a quote about their work. Be ready at mid term to do a short 5-10 minute presentation on them. Where do they live? Where did they learn? Where do they sell?

Jennifer Allen, Victor Babu, Margaret Bohls, Lucy Breslin, Sunshine Cobb, Val Cushing, Ken Ferguson, Julia Galloway, Martha Grover, Chris Gustin, Chuck Hindes, Ayumi Horie, Sarah Jaeger, Lorna Meaden, Jeff Oestreich, Peter Voulkos, Irma Starr, Gay Smith, David Shaner, Francis Senska, Steve Roberts

Assignment One

- Throw ten cylinders at least six inches tall. They must have relatively even walls and a flat floor. Make prints of these and get them checked off. Remember that the ability to throw a good cylinder is determined by looking at the entire body of work at the end of the semester. Finishing this assignment is required before moving on to Assignment Two. This should be done within 2 weeks of the start of class. If you have trouble centering, work that out first. If the problem is with floors work on that. If it is pulling up the walls work on that. Do not get ahead of yourself. Trying to finish a pot that is poorly started is a time sink "like chasing the cows before fixing the fence".

Objectives. Get control of the process, understand the steps. Learn to center, then learn to open and make a floor, then pull the walls.

Criteria. Excellence is having a floor, and walls that exhibit less than a 2X thickness variation after the first 3/4's inch in at least half of the prints( thrown not trimmed in any way). Satisfactory is 3X variation or less in at least 3 pots.

IF the prints are turned in and you show that you can meet a better criteria during the Tumbler assignment you will be given credit for this. In other words IF the tumblers are well done, then it is assumed that the cylinders are.

Take your own notes but they should contain these details at least:
Notes. Soft Well Prepared clay stored covered. Bracing, remove hands slowly, use both hands. Wheel must slow down as the pot gets taller or wider.

How to get help? Wedge two pieces of clay minimum and ask. If a long quiet session is needed it can be sometimes easier outside of class.

**Assignment Two: Tumblers**

- Twelve tumblers at least 4.5 inches tall. These can be made in any style but must be functionally intended. Weigh your clay into even sized lumps. The tumblers must be at least twice as tall as they are wide. However, 3-5 times as tall as they are wide is better.
- The cylinders should have walls with even thickness of 1/8 - 1/4 inch thick. 3/8 inch thick at the bottom is acceptable if the top does not get too thin. **Evenness is more important than thinness. The pots may not be trimmed off the wheel, although the bottom inch may be cut with a wooden tool when first thrown.**
- Weigh your clay and keep your ball size constant. Work to get the floor the same thickness as the wall and flat. Learn to use the wooden cutoff tool to produce a neat bottom edge.
- The bottom edge should be smoothed when the pot is leather hard. The center of the bottom should be tapped to cause it to curve up slightly. If you are unable to get the pots to a leather hard stage, you are unable to continue in the class. **There will be NO trimming of bone dry work in my classes with any project.**
- If you slide your pots onto a board, make sure it is a clean unfinished (no paint) wooden board and not a plastic bat. The wood will draw water from the bottom of the pot and dry it. If you are sliding your pots then after the pot has sat on the board a short time(30 minutes - 2 hours) come back with your wire and recut. But do not attempt to cut it off with a wire again after it has sat on the bat for more than about three hours. The wire will rise up and may slice through the floor. It will also get very difficult.
- Rims. You are learning to make "good pots". **Rims are perhaps the most important part of a pot after form, maybe even more important than form.** A good rim serves the function of the pot. In pouring pots such as pitchers and teapots the lip that is poured over may have a sharp edge to prevent drips, but this makes the lip prone to chipping. In all other forms including cups the rim should be rounded. You probably do not want a rim that will cut your lips. Use a balloon or chamois on the rim and make it round and a pleasure to put against your lips. Often anemic, thin unformed rims can be saved by good use of a chamois, but learn to leave a little extra clay at the top of your walls to make the rim from.

**Your learning objectives** in this assignment (and most of all the other assignments) includes beginning to think about the process of making the same form a number of times. This is done to train your hands to do your bidding and not the clay’s. It will also train your eye to start picking up the subtle differences.
between each similar form. It helps to edit pots that don’t meet your criterion also. Not all pots thrown will be fired.

Objectives:
Even walls,
Speed (less than 20 minutes per pot, less than 10 minutes is the goal).
Well formed rims. Well finished untrimmed bottoms, beginning control over form.
Criteria, Excellence is having a floor, and walls that exhibit less than a 2X thickness variation, a flat floor and a well formed rim. Satisfactory is having floors that are not quite flat enough, or variation in the walls that is beyond 2X. Unsatisfactory is having bullet shaped floors or beyond 2.5X variation in the walls or having a thickness of 3/4 " or greater anywhere in the pot or an unconsidered rims.
Unfinished is having 11 pots.

Assignment Three: Cups with handles

- Eight drinking vessels with pulled handles. This means make many more and keep the best.
- The pots **may not be trimmed.** Weigh your clay and keep your ball size constant. Work to get the floor the same thickness as the wall.
- Dry the pots just to the stage where handles can be pulled on them without distorting them. The wetness is critical. Too dry and the handle may crack at the upper attachment, to soft and the pot will distort. If at this point the pots get beyond leather hard then maybe you should drop.
- The handles should be pulled with soft aged clay. If the clay is only 2 days old, don't bother unless you dried it from slop. You can always use slop dried on a board or bat. Wedge it well. Roll your carrot on dampened canvas or on Formica. If the surface of the carrot is dry the handle will crack when it is bent. Score and slip the pot with rather thick slip. Do not slip the carrot. One of the purposes of using wet clay is to keep from needing to slip it. Make sure you roll the end of the carrot onto the pot to expel air. Before you begin to pull have a tad of slip on your serrated rib for attaching the bottom of the handle after pulling.
- The dogmatic "good handle" has an attachment that looks like a branch leaving the trunk of a tree. There is a much thicker attachment than the cross section of the handle. The bottom attachment is more flexible. It can look like the top or be thinner. Only bend the handle once. If you bend it twice or try to correct the curve it will loose the freshness of its spring. Practice making handles before you try them on your good cups.
- The bottom edge should be smoothed when the pot is leather hard. The center of the bottom should be tapped to cause it to curve up slightly.
- **Learning objectives**, pulling handles off the pot that look attached to the pot in a more than superficial way. Begin to integrate the form, rims, handles and bottom details. Start to be subtle about form.
Criteria are the same as for tumblers except,

Excellence - forms should start to be refined, handles should have smooth curves and the handle attachment should be smooth. They should not show signs of fussing after being pulled.
Satisfactory is the same as excellence except that the handles need work although they are attached and pulled.

Tips

You can practice handles on bricks, cans, or some other non-cup that you are not going to keep. It is much easier when the stress is lower. When you can do three in a row without screwing it up, start with your worst cup. Start practicing pulling handles early.

Assignment Four: Teabowls

Throw fifteen teabowls and trim feet on them. The bottoms **must** be curved. In most cased the curve should NOT bleed into the wall. There should be a corner between the floor and the wall. These should be able to be thrown inside 2 hours by now. Sets are not required in this assignment, but if you find a form you enjoy see if you can repeat it. Ample clay must be left on the bottom for trimming (at least 3/4 of an inch, if your pots are wobbly, more). These pots should be dried to trimming stage slowly (at least 3 days). If the pots have dried quickly (less than two full days), they should be placed tightly under plastic and allowed to become evenly hard. **If you cannot dry these to leather hard stage then you should drop the class.**

Feet should be trimmed so that the outside of the form conforms to the inside with even walls. The foot-ring should be out far enough to give the pot a steady stance, and should be tall enough that there is at least 3/16's of inch clearance between the body of the pot and the table.

Experiment with types of forms, surfaces, rims and feet. These, your first twenty teabowls, if they look like twenty different people made them it is good.

Teabowls are a standard form in the United States for loosening up you’re throwing and starting out a new body of work or when in school a new semester. They need not take more than a few minutes each to throw. Often they are better if they look a tad under done before trimming.

Tips

Try to imagine your forms trimmed.
Make sure your pots are the right hardness to trim. Do not dry them too quick. If the outside is stiff and you trim into soft clay you have dried them too fast. It will take at least four days to dry pots well to trim them.
This assignment does not require great skill in throwing but it does require that you learn to trim. Leave enough clay at the bottom of the pot to trim good feet.
• Practice trimming early. See the exercise below. If you are having trouble, make sure the pot is centered before trimming and keep the wheel speed up around what you would use for opening.

Objectives: Throwing curved bottoms for trimming. Drying for trimming. Centering for trimming. Trimming feet for even floors. Understanding the transition from trimmed areas to thrown. Speed.
Excellent Teabowls will have even walls and feet (1.5X). They will have a well defined transition between the floor and walls. The rims will be well formed. There will be no sharp edges nearing 90 degrees although obtuse angles will be allowed between the trimmed and untrimmed portion of the pot. The feet will be centered with the rim. Satisfactory pots will have less even feet, or uncentered.

Assignment Five: Bowls

Throw ten round bottom bowls and trim feet on them. Successful bowls will have continuous curves, well trimmed feet and considered rims. They will have even walls and well-sized and detailed feet.

Tips

• Learn the sequence required to get a smooth inside curve with little hump or slump.
• Concentrate on the curve of the floor, if it is too small a radius it will impair your ability to make bowls.
• Trimming is easier when the curve of the bowl is smooth
• Aged clay really helps with bowls and keeps rims from splitting.

Excellence: Even walled, centered trimmed feet. Continuous curve. Well formed rim.

Assignment Six: Firing

Arrange for the firing before midterm.

In a group of 4 people or less you will fire a gas kiln filled with your own glazed work. This can be accomplished in a school day, but it is smarter to be loaded the night before and to light the kiln shortly to dry out the work. The kiln does not have to be filled but must have at least one piece from each person in the kiln. There should be a shino pot, and a pot with Island Celadon in each firing. The best days for this to take place are Monday - Thursday. Other days may be possible with prior arrangements. The firing must be scheduled in advance with Louis. It is easier to do this with others. It will need to be monitored from early in the morning until it fires off. This can be as late as midnight if there are problems. While this is unusual the last few years it is not unheard of.
Kiln choices, Test Kiln, Electric Rings on the raku base, Alpine Kiln, Soda Kiln.

Grading.

Unsafe practices result in an unsatisfactory grade for this assignment. Failure to have someone in the studio to monitor the kiln results in an unsatisfactory grade.

Excellence: Kiln reaches temperature and after unloading the shelves are clean and put away. The firing will be documented with a photograph of the pots and cones in the kiln before it is unloaded. The photograph will be sent to your teacher. This will happen even if the instructor sees the kiln with his eyes.

This assignment only has the grade of Excellence or unsatisfactory

Assignment Seven: Lidded Jars

Make a series of three jars with flanges on the pots. Be as precise as you can when throwing so that the lid fits the pot snug. Learn to make a gallery for the lid with a good profile.

Assignment Nine: Glazing

1. Student will demonstrate competence in the following glazing techniques:
2. Multiple dips exhibiting intended design.
3. Wax resisted dipping.
4. Scratched Wax lines and colorants.
5. Trailed glaze.

Glaze Tests

- Make a line blend between two glazes with another classmate.
- Make test tiles using the square extruder die. Make them two inches long. Cut a 1/4-inch hole in one end so they can be hung on a nail. Inscribe your initials into them. Get them fired immediately.
- Weigh out 1000 grams exactly of a glaze recipe. If you cannot or don't want to do this with a classmate, mix up two.
- Discuss your choices with your instructor. The most interesting glazes to line blend are different in surface, ingredients and colors.
- Mix the glazes a bit on the thick side, but still liquid. Blend the glazes well.
- Water down one of the glazes so that they are both the same volume. ASK about this first with the glazes mixed
  1. Glaze a test tile with glaze B mark it 0
  2. Glaze a tile with 1 Tablespoon (T) glaze A and 5T Glaze B mark it 1
  3. Glaze a tile with 3T(T) glaze A and 3T Glaze B mark it 3
  4. Glaze a tile with 4T(T) glaze A and 2T Glaze B mark it 4
5. Glaze a tile with 5T(T) glaze A and 1T Glaze B mark it 5
6. Glaze a tile with glaze A mark it 6
   - When the tests are fired annotate the first and last tile with the glaze name.
   - When these are done ask Louis about follow-up tests.
   - Fill out a line blend test form copied from the Ceramics Handbook. Get a clear copy to Louis and keep one yourself.

**Vocabulary Self Study**

Along with the names above students should learn to identify the following styles, kilns, and artist's typical work, This will not be tested.:

- Shoji Hamada
- Bernard Leach
- Michael Cardew
- Peter Volkous
- Richard Notkin
- Akio Takamori
- Rosalie Wynkoop
- Linda Arbuckle
- Clary Illian
- Tara Wilson
- Historic:
  - Shino
  - Oribe
  - Shigaraki
  - Leach School
  - The Archie Bray Foundation
  - English Slipware

All due dates should be confirmed before assuming that they are correct.

**Grading**

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<td>Lidded Jars 3</td>
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<tr>
<td>Teapot 2</td>
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<tr>
<td>Glaze Test</td>
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<table>
<thead>
<tr>
<th>Demonstrated Skill</th>
<th>Unsatisfactory</th>
<th>Satisfactory</th>
<th>Excellence</th>
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</thead>
<tbody>
<tr>
<td>Ability to pull even walls</td>
<td></td>
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<tr>
<td>Ability to trim feet</td>
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<td>Ability to make handles</td>
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<tr>
<td>Ability to craft cleanly</td>
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<tr>
<td>Effective use of Glaze</td>
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<tr>
<td>Effective Integration of form and surface</td>
<td></td>
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<tr>
<td>Firing</td>
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<tr>
<td>Totals</td>
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GRADE BEFORE ATTENDANCE______________
GRADE AFTER ATTENDANCE_______________
For a grade of A student must:

- Complete all studio practices.
- Finish all objects satisfactorily. At least three must be excellent.
- Demonstrate all skills satisfactorily. At least four skills must be excellent.
- Student can’t have more than three absences.

For a grade of B Student must:

- Complete all studio practices.
- Finish all objects satisfactorily
- Demonstrate each skill except integration satisfactorily.
- Student can’t have more than five absences.

Excellence in any one part of a group offsets an unsatisfactory in that group

Grade of C

- Complete 2 of three studio practices
- Finish all but two object types satisfactorily. Student must complete all but one of the objects.
- Demonstrate all but two skills satisfactorily. Must show competent use of glaze.

All student grades after computing by this method will be adjusted per the attendance policy.

All work must be available for review during the final exam period. Keep it in your locker.

More Requirements

- Use of Campus email system.
- Having a "HEPA" type respirator for dusts and mists for use in class
- Having a pair of rubber gloves available for glazing
- Completion of all projects assigned.
- Preparation of clay. Mixing may take place outside of class time. Do not plan to mix clay during beginning class time.
- Participation in loading, firing, and unloading of group kilns, and preparation of clay
- All project work and outside work to be graded must be available for review at the end of the semester. Due to space limitations finished work may not be stored in the ceramics studios. If work will not fit in lockers, students must make other arrangements for safe storage- i.e., take work home, etc. Again, all work must be available for review at semester's end.
- Each Advanced and Intermediate ceramics student may be put in charge of a bucket of glaze. They will be responsible for keeping it full, the sides scraped down and keeping the consistency appropriate.
- Tests: students may be tested on class information, lectures, vocabulary and reading assignments.
- Studio Hygiene and Safety: read, sign, and hand in student agreement, attached. Students using equipment or materials in an unsafe manner may be prevented from using the ceramics facility even if this results in a failing grade. All students are required to clean up their work areas before leaving the studio and do other studio cleaning as necessary.
- RESEARCH- to enrich their own work, students should:
  - Make a habit of looking at Ceramics publications. Become familiar with The Library's large collection of Ceramic titles and periodicals. Search under subject headings Ceramics, Clay and Pottery or head for the stacks.
  - NOTEBOOK- Students are required to keep a notebook with all class information, all handouts including this syllabus, results of glaze tests, and notes from class lectures. It should also contain the Class Work Sheet. Students will be expected to have this notebook in the studio every day in class with a writing implement (It is not acceptable to leave it in your locker). The presence of the notebook may be checked during the final exam. The notebook must contain a complete set of class handouts including this one.
- Participation in critical discussions

ATTENDANCE:

- Students in the classroom that do not attentively watch required demonstrations (In general this is one for each assignment plus kiln loading, and glazing) may be marked absent for the class period. It will be assumed that the student knows the material in the demonstration.
- This is a studio class. Attendance is mandatory. There is no "make up work" to compensate for missed class time. Some information will be imparted only during class. See above, under "Attendance", for critiques.
- Students are expected to get class notes from other students when they miss class. Repeat demos are at the instructor's discretion.
- More than three unexcused absences will result in your final grade being lowered by one letter. After the fifth absence grade will drop another letter. And any student that has more than seven will...
- All assignments not assigned one class period to be due the next must be reviewed in progress during class time. It is not acceptable to complete all work on a project outside of class.
- Most projects will require a minimum of three hours work outside of class for every three hours spent in class.
- There will be a critique given after each project- attendance is mandatory. Failure to attend class on critique days is excusable only in cases of dire emergency i.e., severe illness or a death in the family. Students missing the final exam should expect their grade to be lowered a full grade.
- LATENESS- it is essential that students come to class ON TIME. Important information will be given each class during the first few minutes of class. Four lateness’s are equal to one unexcused absence. To avoid being marked absent when you are late, it is your responsibility to speak to the instructor to make sure your attendance is accurately recorded. Three tardeys equals an absence.
- Students missing the final exam will be marked down a full letter grade if the instructor is show the work before he turns in grades. Conflicts with the exam time must be worked out the first week of school.
- Students missing classes for religious observances, athletic events, or other excusable academic events must inform the instructor of their schedule the first week of class.

GRADING CRITERIA:

All work must be marked with a student's initials or stamp.

STRONGLY SUGGESTED TEXT

- A Potter's Workbook, by Clary Illian, University of Iowa Press. You can get this book used for about fifteen bucks on Amazon. In my opinion it’s one of the best out there.

SUGGESTED TEXTS:

- Ceramics Monthly Magazine PO Box 12448 Columbus Ohio 43212
- A POTTER'S BOOK- by Bernard Leach. A classic, this book was the inspiration for many of these centuries’ greatest potters. It has some very good basic information, but is better as an expression of a philosophical stance towards pottery. The part "Towards a Standard" is an important read for those who are serious.
- CERAMICS, A POTTER'S HANDBOOK- Glenn C. Nelson, Fifth Edition very good general text, especially about technical topics. You should have read this or a similar text in the beginning and intermediate class.
- HANDS IN CLAY- Charlotte Speight, Has the most information about contemporary and historical ceramics, along with technical and technique oriented information.

LOCKERS: See Art Office to reserve a locker in the hallway.
TOOLS: HEPA Respirator, notebook & rubber gloves REQUIRED. 
Respirator with P100 Cartridges. 3M Brand  6297PA1-A  or MSA Safety Works 817664 
(make sure it has the P100 filters included). 
Buy it as soon as possible preferably before the second day of classes. Make sure the 
respirator is not a small or large unless you have a very unusually large or small face. 
Filters often come separate. The 3M version respirators are often available from Home 
Depot. I prefer the MSA brand ones, but they are not available locally. If you have a 
question, then send me one. If need be include the link.

If you don't already own a Potters Tool Kit, bucket and serrated rib, buy them. The 
bucket should be big enough to really clean your hands but not so big that it is too tall to 
get your hands inside of. Mark all your tools with a permanent marker.

This list is intended only as a guide- you may find you need or want other tools.

- A small 2"X 4" piece of real chamois attached to a fishing float or a long 
  balloon. The chamois is better than the balloon.
- Brushes for slips and glazes. You will need a fine brush for labeling glaze tests. 
  If you want to see catalogs to order from, ask.
- Thin plastic drop cloths (.03 mm) for covering work.
- Work clothes: You might want to keep a change of clothes that you can get very 
  dirty in your locker, also closed top, sensible shoes. You cannot mix clay or use 
  potter's wheels wearing sandals or high heels or loose clothing or hanging 
  jewelry. See student agreement.
- Hair control devices: long hair must be tied back when using potter's wheel, 
  mixing clay, using the grinder, or firing kilns.
- Scarf or cap: to cover your hair when mixing clay or glaze, sweeping, or other 
  dusty jobs.

- The last day for wet clay work is approximately 2 weeks before reading. This day 
  is determined in consultation with all instructors near the end of the semester.
- The last day for glazing work is approximately on week before the first ceramics 
  final.
- Final due date for all assignments is beginning of the final exam period.
- Finals. Problems with these times should be discussed with you instructor during 
  the first week of classes.

Provisional Calendar

Day 1 Syllabus and Safety

Deadlines for assignment critiques are given with the assignment, but 
final grading on assignments is not done until the final exam

Daily demos, lectures or critiques as humidity and firing dictate
Two weeks before Reading day is the provisional last day for wet clay work.

One week before Reading day is the provisional last day for glazing.

The last day of finals is the last day to remove work from the studio before it is subject to being thrown out.