

Art 360: Ceramics II

Art on Clay Glaze Materials

Fort Hays State University
College of Arts, Humanities and Social Sciences
School of Visual and Performing Arts
Linda Ganstrom

1. COURSE INFORMATION

- 1.1. 3 Credit Hours, Repeatable
- 1.2. Spring 2025
- 1.3. Art 360: Ceramics II
- 1.4. Center for Art and Design 115
- 1.5. 12:30 to 2:20 am. Monday, Wednesday, Friday

2. INSTRUCTOR INFORMATION

- 2.1. Instructor Contact Information
785-628-4273 or 785-342-3584 (cell)
lmganstrom@fhsu.edu
- 2.2. Contact Procedure and Policy
Please make an appointment 24 hours in advance
Office Hours **8:00 am to 1:00 pm Tuesday and Thursday**
- 2.3. About the Instructor
Linda Ganstrom is a Professor in Art and Design
Rylie Hazelton, Graduate Teaching Assistants
- 2.4. Department Secretary Contact Information
Lauren Sargent, 785-628-4247

3. TEXTBOOK AND COURSE MATERIALS

- 3.1. No Required Textbooks.
Provided for checkout:
The Potter's Workbook by Clary Illian
High Fire Glazes by John Britt
Recommended and in the class library:
Hands in Clay by John Toki and Charlotte Speight and other textbooks and references
- 3.2. Supplementary Handouts and PowerPoints on Blackboard
- 3.3. Technology Requirement
Devices that allow access to Blackboard and the Internet are helpful. Papers are written in Word.doc format and sent over e-mail. Photos can be taken with a cell phone or digital camera.
Equipment can be checked out from the library.
- 3.4 Materials and Tools**
Studio fee pays for clay, glaze and firing for the assignments
Additional clay may be purchased by students to meet personal needs.

Basic Ceramic Tool Kit (new \$12 to \$20, can be checked out for the semester)

Sponge, needle tool, wood tool, loop tool, cut off wire, rib, knife (\$20)

Throwing Tools: Plaster turning tool, plastic scraper, calipers, ruler, throwing bats, plastic bucket, wooden tools, red rubber ribs, sponges(\$100+)

Turntables (\$12 - \$25)

1 yard of heavy canvas (new \$3 - \$6), towels and sponges for cleaning

Sketchbook optional (\$3 - \$20)

Paint brushes (\$3 - \$5, a supply is provided)

Safety gear - goggles, face mask, plastic and /or work gloves, work shirt/apron/lab coat (\$5 to \$20)

Paddle, textures, old toothbrush, container for slip - old butter tub and lid

Total cost ranges from studio fee to \$200

If loaned tools and equipment are not returned, the student will be charged for their replacement value.

Accepting the loan means the student is aware and in agreement with this policy.

4. COURSE DESCRIPTION

4.1. FHSU Catalogue Description

Intensive study of ceramic form and technique

4.2. Instructor Course Description

Designing functional ceramic forms primarily thrown on the potter's wheel, glazing and firing are the primary focus in this ceramics course. The student should be developing his or her personal voice in clay through throwing, altering, and making marks on hollow forms. The student will also be setting up, researching, and solving problems in concept, form, surface, iconography, glaze, firing and self-expression in personal series pieces. This course will assist the student in bringing artistry to utilitarian pottery. Experimentation, research, and extensive ceramic production are vital to artistic growth. Students are expected to develop skills at designing form and at wheel throwing and decorating. A body of work reflecting a personal style and content will be developed. Students should also become more aware of the historical and contemporary ceramic scene as inspiration.

5. COURSE OBJECTIVES

A. Idea Building. The student will research, participate in group discussions and workshops to gain more ideas about the possibilities of ceramics as an art material. Building a personal vocabulary in art through sketchbook and experimentation is encouraged.

B. Information. The student will be exposed to new techniques, ideas, and professional development tools in class. Class time is utilized for demonstrations, discussions, critiques, image presentations and group interaction.

C. Insight. Critiques and small group discussions, as well as personal introspective writing will help students become more aware of the symbolism and layers of meaning their work contains. Subtle understanding of function and design will be developed. "We don't learn from experience we learn from reflecting on experience."

D. Inspiration. Learning to inspire oneself and develop new works is an attribute of a lifelong artist. Researching art and nature, exploring personal passions, experiences and truths will be used as a catalyst for creating new works.

E. Personal Style. The student will develop in-depth ideas and techniques leading to a body of work suitable for public exhibition.

F. Firing. The student will load his/her work. The student may fire work after receiving training.

G. Glazing. The student should fire a glaze ingredient palette, mix a glaze, then add colorants to develop a new glaze.

5.2. Prerequisites: none, but **Art 260: Ceramics I** is helpful

This course is designed to be taken as many times as necessary to develop a style and body of work involving ceramics thrown on the wheel. This course focuses on artistic production, research, and artistic growth. The course follows a workshop format encouraging students to cooperate and collaborate in learning new skills, glazing, and firing.

This course is designed to meet students at their level of artistic development. It will expose student to the broad range of possibilities for self-expression in wheel thrown ceramics. Art education majors should benefit from learning basic skills and studio techniques needed to teach ceramics. Art majors should be able to transfer their personal style and creativity to this exciting, versatile 3-D media. The ability to research, brainstorm, develop an idea, communicate, think critically, and improve upon a work of art will benefit all students. Students should enjoy exploring their creativity in this rewarding, absorbing material, perhaps finding a relaxing hobby. The ceramic major will receive a focused foundation base of ceramic knowledge on which to build his or her personal style in clay.

6. TEACHING, LEARNING METHODS, & COURSE STRUCTURE

6.1. Delivery Method

Face to face active instruction with challenging hands-on activity supported by Blackboard, the Internet and e-mail offer a variety of experiences. Students are encouraged to use the lab to practice, build skills and work on projects.

6.2. Instructional Approach

Active learning is highly encouraged. The instructor will teach about ceramic materials and processes, outline projects and give demonstrations, then lead students through hands on projects that develop skills and encourage experimentation. Collaboration in developing projects, assessing project success and areas for improvement, firing kilns and studio management is integrated into the course. Students will write about projects as if marketing or applying for a competition. Students will assemble their writing and images into a report and can develop an on-line presence. Students and instructor will evaluate the success, quality, and growth evident in the projects.

6.3. Course Structure

Art-making dominates class-time, with assessing of knowledge and communication through speaking and writing about art supporting the production phase.

7. COURSE SCHEDULE

This schedule is tentative and might change during the semester depending on how the course evolves. The content is subject to change depending on students' interest and progress. Students will be notified of the changes through announcements either in the class or at the Blackboard course site

| Module # & Range of Dates for Module | Topics | Assessment Critique and Report |
|---|----------------------------------|--|
| 1. Draw on Clay | Drawing/Incising | Graded at Unit End |
| | Mishima | |
| | Sgraffito | |
| | Slip Trailing | |
| 2. Paint on Clay | Painting Slip | Graded at Midterm |
| | Underglaze | |
| | Glaze Painting | |
| 3. Print on Clay | Monoprint | Graded at Final |
| | Stencils/ Decals | |
| 4. Sculpt Clay | Assemblage | Graded at Final |
| 5. Materials and Processes | Glaze Palette. Base Glaze | Graded at Midterm |
| | Glaze Colorants | Graded at Final |
| 6. Assessment/Communication | Critique, Rubric, Report | Graded at Midterm and Final |

8. ASSESSMENT METHODS AND GRADING SCALE

There are 100 points for this course. The grade you earn for this course depends on the total number of points you earn throughout the semester. The assessment methods and grading scale are as follows:

| Assessment Methods | Unit Points | Percentage |
|---------------------------|--------------------|-------------------|
| Drawing on Clay | 20 | 20 |
| Painting on Clay | 20 | 20 |
| Print on Clay | 20 | 20 |
| Sculptural Clay | 20 | 20 |
| Glaze Research and Firing | 10 | 10 |
| Report and Attendance | 10 | 10 |
| <i>Total Points</i> | 100 | 100% |

In-class Demonstrations - Techniques for forming, mark-making and surface decoration will be demonstrated in class. This is the **technical** learning aspect of class. This is completed primarily in class.

Individual Artwork. Practice and decoration on pottery forms may require time beyond the regular assignments and is usually completed outside of class-time. Personalized and stylized thrown forms intended for exhibition fulfill this requirement.

Assessment. These assignments are graded on craftsmanship, composition, creativity, glazing and invention. This will be done in class using rubric, conversation, and a photographic report.

Glaze and Firing Investigation. Experimentation with glazes will be conducted. Students will mix glazes and fire kilns. Students will learn the foundation of glazing chemistry and experiment with a chemical palette, fusion testing and developing glazes.

Idea File and Reflection. Sketchbook and Report papers due at the end of each unit.

Grading Scale

8 - 10 = A

7 = B

6 = C

0 - 5 = U

Evaluation Criteria

Concept, Function, Driving Idea. Research and Development of Ideas. Sketchbook

Personal Style in Composition and Design

Craftsmanship of Form

Craftsmanship of Surface

Reflection and Critical Writing. Attendance

Cleanup. Students are responsible for cleaning up all areas they used, including their workspace, floor, sinks, glaze room, kiln room. If you use something, please return it to its spot. If you break something or empty a container, please report it. Any artwork or other items such as tools remaining in the lab after class will become the property of FHSU and will be disposed of after the final class meeting. Wet clay should be wedged and returned to the clay barrel.

9. STUDENT HELP RESOURCES

Students have access to academic services, technical support and student services at Fort Hays State University. You can find the resources online at

<http://www.fhsu.edu/ctelt/services/Student-Help-Resources/>

10. COURSE POLICIES

10.1. Class Attendance

Class attendance is required. If a student must be absent, it is their responsibility to inform the instructor and if excused make an appointment to make up the time and activity missed. School related absences should be discussed in advance. Appointments should not be made during class-time. Illness should be documented with Student Affairs or a doctor's note. Three absences may result in one grade lowered.

Attendance will be taken in the first 5 minutes of class. Three tardies may be counted as one absence. If counted absent at the beginning of class, it is the student's responsibility to inform the instructor of their attendance at the end of the class.

10.2. Class Participation

Do your work to the best of your ability. You get out of your education what you invest in it. No amount of talent can replace hard work. It takes time to make art. Attend class. Prepare for projects by doing personal research and sketching. Prioritize your goals and time. Come in and work in the lab when necessary to create excellent high-quality art. Set up a studio and work at home. Be persistent.

This course makes the transition into personally designed and self-motivated art production. While every effort is made to tailor the course to meet students' needs, their goals may vary greatly, so students will be learning to research materials and skills, as well as finding content for their art together. We will do a few class projects in materials and processes, but most group activity will revolve around critical thinking and learning to speak about art.

10.3. Assignment Due Dates are outlined on the calendar.

Grades are recorded at midterm and the end of the semester.

10.4. Procedures for Assignment Submission.

Actual artwork is submitted for discussion at the leather-hard, bisque, and glazed stages. Artwork is due and graded at midterm and final meetings. Late work will be docked one point.

A written illustrated midterm and final report includes the project outlines, evaluation rubrics filled out, research and sketchbook pages, images of completed artwork, caption and text for marketing and reflection. This report is used in the assessment, communication, and reporting phases. Reports are due to the instructor for grading before mid-term and finals. Late work will be docked one point.

11. UNIVERSITY POLICIES

11.1. Academic Honesty Policy

Membership in the FHSU learning community imposes upon the student a variety of commitments, obligations, and responsibilities. It is the policy of FHSU to impose sanctions on students who misrepresent their academic work. These sanctions will be selected by appropriate classroom instructors or other designated persons consistent with the seriousness of the violation and related considerations. Students participating in any violation of this policy must accept the consequences of their actions. Classroom instructors and/or university review/appeals committees and administrators will assess the sanctions for violation of this policy. The seriousness of the violation will dictate the severity of the sanction imposed. More information can be found at http://www.fhsu.edu/academic/provost/handbook/ch_2_academic_honesty/

Linda Ganstrom's Art Academic Honesty Policy.

In an art class, academic honesty means your art should not be copied from another artist. If you have subject matter interests, then research and develop those interests, they will lead to unique subject matter. If you continue to develop a large set of skills, try to find your special way of combining those skills to develop your way with clay. If you use other's clay or glaze recipes, work to create new and unexpected combinations that will help your art become more personal and original. The process of research and development of subject matter, materials and processes research and working within a series is designed to assist you in developing your unique art. Make your own art. If you collaborate, you need to acknowledge the role of your collaborator. Try to assist others with advice or modeling, without doing their work for them.

11.2. Statement of Accessibility and Services for Students with Disabilities

<http://www.fhsu.edu/disability/get-access/>

11.3 Title IX

<https://www.fhsu.edu/president/Compliance-Office/Title-IX-Policy/>

11. UNIVERSITY POLICIES

11.4. Use of Computing Resources

http://www.fhsu.edu/academic/provost/handbook/ch_1_computing_resources/

11.5 Withdrawal Policy

(<http://www.fhsu.edu/registrar/academic-policies-and-information/>)

Art on Clay!

January 22. Introductions. Syllabus. Check out tools, bats, turntables. **Studio fee** provides each student access to studio clay and 150 lbs. of boxed clay. Assign lockers. Safety Tour and **Test**.

Theme: Art on Clay. Emphasis is using the Potter's wheel to make art.

Draw on Clay presentation.

Discuss the relationship between drawing and clay.

Discuss the potential for making your art exploring drawing on ceramic form.

Sketchbook. Create a visual Idea File or Style Guide. Investigate Wallpaper, textiles, fashion, tattoos, texture, and nature as inspiration. Explore: Instagram, ArtStor, Art Axis, Pinterest. Google Images. Gallery and museum venues. Look and collect contemporary and historical ceramic art.

Learn and use the basic Forms: **Plate, Bowl, and Cylinder.**

Demonstrate surface expression on clay: **Incise, Mishima, Sgraffito, Slip trailing.**

Advance to sectional forms and larger throwing.

Make your Mark!

Group throwing lesson if time allows. Getting started with **BOWLS!**

Basic throwing policy.

Throw on your bats, cut off when leather-hard and place in a plastic bag or sit in the damp box on the bat for two days without a bag. Trim, decorate with a drawing technique, sign. Get feedback. Adjust. Dry before bisque firing.

Studio Community Expectations:

Clean up all areas you mess up. That means the wheel, foot pedal, sinks, floor, damp box, wedging area, outside of cabinets – both damp and dry. Use a towel to wipe off the clay. Enjoy the focus and mediation of cleaning and preparing the space and equipment for the next person.

Respect the clay and lab safety. Be sustainable. Throw wet clay slip in the trashcan or dry on plaster. Dry and wedge large chunks of clay or flopped pots on the plaster wedging boards. Enjoy the physical movement and exercise of wedging clay. Feel the satisfaction of leaving your work area nice for the next artist. Save some clay and the planet. If clay is thrown down the sink, the trap will need to be cleaned. Student is responsible for wedging up their own clay off the plaster bats.

Draw on Clay (4 Weeks)

January 22 – February 14

January 24. Students present a plan for: **Draw on Clay.**

Consider subject matter, drawing style, symbolism, storytelling.

Forms: Bowls, plates, and cylinders

Begin each class with an update, feedback, and goals. Throwing, trimming, or surfacing demonstrations at beginning of session and at request. Guided practice. Create ceramic art pieces that blend artistry and function. Consider size, number of forms, presentation arrangement. Mix a base glaze using Fusion Method.

February 14. Creative Conversation. Set up all Draw on Clay ceramic art pieces. Adjust. Explain bisque firing. Load and fire Bisque kiln.

Paint on Clay Professor Presentation

Research and plan your **Paint on Clay** project. Prepare to share on February 17.

Paint on Clay (4 Weeks)

February 17 – March 14

February 19 Students present a plan **to Paint on Clay.** Underglaze stains and washes, layered glaze painting, thick brushed on overglaze, gold luster, slips and engobes.

More complex forms: Add handles and spouts, altering forms, cut and assemble.

Explain how to Glaze. Glaze the Drawing project. Load the Glaze kiln.

Mix colorants into a base glaze. Test glazes.

March 12. Glaze and fire for Midterm. Develop a report.

March 14. Midterm Conversation for Draw and Paint on Clay, rubric grading, sketchbook, photography, and report due. Base Glazes and Colorants due.

Print on Clay (4 Weeks)

March 24 – April 18

March 24. Presentation of **Print on Clay.** Demonstrate Decals and MonoPrinting.

Research for printing unit. Find images for the decal printing. Make black and white imagery for the underglaze printing.

Larger and More Complex Forms: Teapots, Platters, Vases

Make a glaze ingredient palette.

March 26. Students Presentations for **Print on Clay** project. Flat sides for printing.

Begin the Print on Clay project.

April 18 Creative Conversations, adjust, bisque.

Professor Presentation of **Sculptural Clay.**

Sculpt Clay (3 Weeks and Finals)

April 21 – May 9

April 21 Student Presentations for Sculptural Clay. Begin

May 2 Critique. Adjust and bisque.

May 5 Glaze and fire Print on Clay and Sculptural Clay

May 7 Critique and Grade of Print on Clay and Sculptural Clay

May 9 Workshop and Clean

May 14 Final Critique of all art and final report.