

Art 665, Problems in Ceramics
Fort Hays State University
College of Arts, Humanities and Social Sciences
School of Visual and Performing Arts
Linda Ganstrom

1. COURSE INFORMATION

- 1.1. Art 665 – 1-6 Credit Hours
- 1.2. Spring 2025
- 1.3. Art 665, Graduate Problems in Ceramics
- 1.4. Center for Art and Design, Room 115
- 1.5. 2:30 pm to 4:20 pm 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
8:00 am - 1:00 pm Tuesday and Thursday Office Hours
- 2.3. About the Instructor
Linda Ganstrom is a Professor in the Department of Art and Design
Rylie Hazelton is the Graduate Teaching Assistant
- 2.4. Department Secretary Contact Information
785-628-4247

3. TEXTBOOK AND COURSE MATERIALS

- 3.1. No Required Textbooks.
Recommended:
Hands in Clay by Charlotte Speight and John Toki
European Porcelain: In The Metropolitan Museum of Art, 2018
Ceramic, Art and Civilisation, Paul Greenhalgh, 2021
The Ceramics Bible, Louisa Taylor, 2022
Vitamin C: Clay and Ceramic in Contemporary Art, by Phaidon, Clare Lilley, 2017
Contemporary Black American Ceramic Artists, Donald Clark, Chotsani Elaine Dean, 2022
Strange Clay: Ceramics in Contemporary Art, Ralph Rugoff, Allie Biswas, 2023
Global Clay: Themes in World Ceramic Traditions, John Burrison, 2017

The following books are available in the Ceramics Lab Library.

- European Ceramics by Robin Hildyard, University of Pennsylvania Press, Philadelphia, 1999
- The Art of Ceramics: European Ceramic Design, 1500 – 1830, Howard Coats, Yale University Press, 2001
- Meissen Figures 1730 – 1775: The Kaendler Period, Schieffer Book for Collectors
- Vincennes and Sevres Porcelain: Catalogue of the Collections. The J. Paul Getty Museum, 1992
- The Arcanum: The Extraordinary True Story, Janet Gleeson, 1998

Fragile Diplomacy: Meissen Porcelain for European Courts, Maurine Cassidy Geiger, 2008
Sevres: Porcelain from the Sevres Museum, 1748 – the Present Day, Marie-Noelle Pinot de Villechenon, 1997
The Book of Meissen, Robert Rontgen, 2nd Edition, 2000
The Complete Guide to High Fire Glazes, John Britt, 2004
The New Maiolica, Matthias Ostermann, 1999
The Ceramic Surface, Matthias Ostermann, 2004

3.2. Supplementary Handout Booklet, PowerPoints, Video on Blackboard

3.3. Technology Requirement

Devices that allow access to Blackboard and the Internet are necessary. A digital camera is necessary to document artwork. Personal headsets for listening to music and programs recommended. Zoom required.

3.4 Materials and Tools

Studio fee pays for sketchbook, up to 150 lbs clay, glaze, and firing for assignments for resident students. On-line students will buy their own clay, tools and set up their studios.

Students are encouraged to begin buying their own tools for future studio practice and additional clay if needed. They may check out and use:

- Basic Ceramic Tool Kit (new \$12 to \$20)
- Sponge, needle tool, wood tools, loop tools, cut off wire, ribs, knife
- 1 yard of heavy canvas (\$6)
- Bats (PlatiBats \$25 each, Masonite \$5)
- Turntables (\$12 - \$25)
- Paint brushes (\$3 - \$5 each, an assortment provided)
- Safety gear - goggles, face mask, plastic and/or work gloves, work shirt/apron/lab coats (\$5 to \$120)
- Paddle, textures, old toothbrush, container for slip - old butter tub and lid
- Propane torch, scales, mixer are optional personal tools
- Total cost in addition to studio fee from \$0 to \$300

Loaned tools and equipment should be returned. Accepting the loan means the student is aware and in agreement with this policy of replacing lost or broken loaned tools.

4. COURSE DESCRIPTION

4.1. FHSU Catalogue Description

Research and experimentation in Ceramics as a major or minor concentration.

4.2. Instructor Course Description

The most advanced of the ceramic courses, this course is designed to be taken as many times as necessary to develop a body of work involving ceramics and the professional skills needed by a creative entrepreneur. This course focuses on artistic production, research, communication, audience engagement and communication. At the heart of an artistic career is art production. The student should be expanding and developing his or her personal voice in clay by setting up, researching and solving problems in concept, form, surface, iconography, glaze, firing and self-expression. Experimentation, research, and extensive ceramic production are vital to artistic growth. Students are required to develop a body of work worthy of exhibition that reflects personal style and content. Students should be increasingly aware of the historical and contemporary ceramic scene and how it relates to their creative practice. The course is tailored to meet the needs of individual advanced students. Community and participation is emphasized.

Project Management and Professional Skills.

Students will learn to research, develop, design and build **ceramic projects**, develop a calendar, manage their time, evaluate their success and the quality of their work.

Students will build **communication skills** through written, oral and artistic formats. Students will learn to ask questions, seek help, aid others, and manage all areas of the studio they engage as a community of artists and learners.

Students will **collaborate** with classmates and community members.

Students will interact with **communities** of learners and cultural players.

Students will employ **technology** geared to developing skills needed by professional artists such as knowledge of contemporary art, art history, skill-based demonstrations and dissemination of their art.

5. COURSE OBJECTIVES

5.1. Course Objectives

A. Concept Research and Development. The student will learn to research and develop ideas for ceramic artworks by viewing professional ceramic art, reading current articles, viewing web sites and books dealing with ceramics and by discussing their personal ideas.

B. Information. The student will become familiar with ceramic technology, terminology, design, equipment and processes by actively working with the entire process of ceramics. Students need to organize handouts, research notes and sketches. Students will be exposed to ceramic art history, discover ceramic art they connect with, and develop expertise in facets of ceramic art history and contemporary art. Students are expected to integrate this knowledge into their art practice.

C. Safety. The student will be shown the proper use of ceramic equipment and taught safe ways of interacting with materials and equipment used in ceramics. The student is expected to use common sense when dealing with heat, dust and electricity. The student is expected to use materials and equipment in ways that do not harm others.

D. Insight. Students will participate in research, reflection and discussions about their ideas and artwork to develop a deeper understanding of what they are creating and communicating through their work. Critiques will focus on evaluating art production, identifying the strengths and motivations of the artist, imagining ways of improving the technical and artistic value of the artwork and discussing future projects.

E. Inspiration. Ceramic art history and contemporary ceramic art provides inspiration and offers options for solving design and aesthetic problems. Examples of student and professional work will add to the student's visual vocabulary and develop the ability to see deeply as an artist sees, express oneself and to connect with others through art. Looking to nature for inspiration, defining personal passions as the subject for art, art travel and attending workshops and conferences will be encouraged.

F. Writing. Student will utilize writing about their experiences, research, critiques and reflections as a method of communicating and capturing their thinking. Students will learn to concisely write lessons or project plans, entry data for publication, work statements, exhibition labeling. Technology will be utilized.

G. Professional Development. Students will develop skills needed for a career in art and a lifetime of creative activity. Students will be taught to build community and connect with audiences through written, oral and technological communication. Students will be introduced to the business of art and practice business skills in personal and class opportunities.

5.2. Art 260 required Art 360 recommended.

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 ceramics. Students should enjoy exploring their creativity in this rewarding, absorbing material thus finding an expressive voice, a rewarding outlet for self-expression and discover their passion. The ceramic major will receive a broad base of knowledge on which to build his or her personal style in clay and prepare for a career centered around ceramic production. Art education majors should benefit from 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. Project management skills will benefit a broad base of students. The ability to research, brainstorm, develop an idea, communicate, think critically and improve upon a work of art will benefit all students.

6. TEACHING, LEARNING METHODS, & COURSE STRUCTURE

6.1. Delivery Methods

Face to face classroom/studio will include instruction with challenging hands-on activity supported by Blackboard, video, JStor, the Internet and e-mail offer a variety of experiences. Students will learn to present their art, lectures and themselves in a professional format. Students are encouraged to use the lab to practice, build artistic and communication skills and work on individual and group projects. Time outside of class is necessary to skill building and creating professional level artistic 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. Students will be instructed in project design and write personal projects that expand on the material understanding and processes in the unit. Collaboration in developing projects, assessing project success and areas for improvement, firing kilns and studio management is integrated into the course. Students will communicate about art as if presenting, marketing or applying for a competition. Students will assemble their writing and images into a report and develop an on-line presence. Students and instructor will evaluate the success of projects. Community is essential as sharing a laboratory requires each person to be responsible and cooperate while, working, glazing, loading or cleaning. Communication skills are practiced.

6.3. Course Structure

Artmaking dominates, with assessment of knowledge and communication through speaking and writing about art supporting the production phase. Work outside of class is required to complete personal series of the highest quality.

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	Due Date
Unit 1 Jan. 22 – Feb. 14	Research/Development Personal Series: First section Prototypes, research	Present Plans Art	Jan. 24 March 14
	European Ceramics: della Robbia family Bernard Palissy	Lectures, Presentation Workshop	May 7
	MaP: Triaxial Blends, Majolica, Molds	Rubric	May 7
Unit 2 Feb. 17 – March 14	Personal Series, second section.	Present Plan Art	Feb. 17 April 2
	MaP: Porcelain, Soda Firing	Rubric	May 7
	European Ceramics: Meissen, Sevres	Lectures, Presentation Workshop	May 7
Unit 3 March 24 – May 7	Advanced work on Personal Series	Art, Report	May 7
	MaP: Soda Firing Gold Luster and China Painting		May 7
Professionalism	SACAD, Gallery	Rubric	May 7
Communication	Reflection Report	Rubric	May 7

8. ASSESSMENT METHODS AND GRADING SCALE

There are 1000 points for this course. The grade you earn for this course depends on the total number of points you earn throughout the semester. For a 3 hours class:

Assessment Methods	Points	Percentage
Unit 1 Personal Art Series	200	20
Unit 2 Personal Art Series	200	20
Unit 3 Personal Art Series	200	20
Materials and Processes: <i>Select one</i> Triaxial Blends, Glaze Development	100	10
MaP: Majolica, Bowls, body of Work		
MaP: Molds, Palissy style body of work		
MaP: Porcelain. Soda Firing. Gold Body of work		
European Ceramic Art History Lectures, Presentation	50	5
European inspired Workshop	50	5
Professionalism: Gallery	100	10
Communication: Report. Attend Workshop	100	10

Grading Scale

90 - 100 = A

80 - 89 = B

70 - 79 = C

60 - 69 = D

0 - 59 = U

600 points Units for Personal Art Series. This is the best work you can make with your current skill set over the full semester. We will evaluate progress throughout the semester. Photographic images and written critical evaluation of the work is required.

1. **Planning Phase.** Write a goal statement, develop a working calendar of daily goals for the semester, and list the rubric for evaluation. Submit and explain project plans for critique and approval before beginning the project.
2. **Research and Development.**
Include and develop in the sketchbook **sketches and collected images** as research, inspiration and preparation for each series.
3. **Explore and investigate materials and processes** as needed to accomplish your artistic goals. If you have a great deal to research before implementation and application, begin that research early in the semester. Include your research in your sketchbook.
4. **Implementation Phase.**
 - **Create art** with intentional high-quality form and surface, design and style.
 - **Presentation** should engage actual and virtual audiences.
 - **Class Critique.** Evaluate using the rubric. Refine. Re-Evaluate. Communicate.
5. **Document** the project and post progress on social media. Complete series and documentation in a professional manner. Share on social media and in your class paper. Bring a hard copy paper to the midterm and final meetings.

100 points Materials and Processes Assignments. This is technical research and experimentation in facets of ceramics you may not be expert in. It is designed to expand your skillset. Learn something new. Use your Triaxial blend research to develop and use a personal glaze and share in a class presentation. Create bowl forms for majolica decoration, then create a series of majolica pieces throughout the semester. Make and use plaster molds in creating a Palissy style work, then develop this technique through other pieces in a series. Explore porcelain, glaze, gold luster and China paint while participating in two soda firings.

100 points Art History - European Ceramic Art. Study the booklet, engage the lectures and videos and PowerPoints to learn about European Ceramics. JStor can further your research. Develop a class presentation (50 points) and workshop (50 Points) connected to your research to learn how to professionally communicate. Research and relate the specifics of European ceramics to the broad field of international contemporary ceramics and your personal series art. Post images of your work and write about your connections. Imagine your place in the historical and contemporary art communities.

100 points. Professionalism. Learn more about working with a **gallery** to sell your art. Travel, attend workshops, conferences, exhibitions, and critiques to build your professional experiences and resume. Seek out and engage the outside opinions of experts in informal conversations or juried competitions. Seek out sales opportunities. Build your on-line presence and business network.

100 points Communication and Community. Submit a **written self-evaluation and website** documenting and promoting your art and creative activities at midterm and final grading. Build a sense of community by asking questions, offering help or advice, sharing in glaze mixing, kiln loading and unloading and general studio maintenance. Share your exhibition works and research in oral critiques and written reflection. Make extensive use of social media in the private group and on your own site. Use e-mail for communication. Develop, update and submit an electronic and print resume and portfolio. Attend all class meetings and be prompt and prepared to present and critique. Attend a workshop to celebrate community and learn new skills and perspectives.

Cleanup. Students are responsible for cleaning up all areas they used, including their workspace, tables, floor, wheels, sinks, clay and glaze rooms, kiln room. If you use something, please return it to its spot. If you break something, please repair or report it broken. Do not adopt studio objects for personal use. We have plenty of supplies and equipment if we put them back so everyone can use them when we need them. Remember to clean to avoid cross contamination so we can use many different clays and materials. Wedge your clay as a sustainability practice to care for the clay as a resource. Artwork or items such as tools and clay remaining in the lab after class will become the property of FHSU and will be disposed of after the final class meeting.

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 <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 can 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. 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 class projects in materials and processes, as well as group activity revolving 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. Points are recorded on Blackboard after due dates to help students manage their time.

10.4. Procedures for Assignment Submission.

Actual artwork is submitted for discussion and critique at the leather-hard, bisque and glazed stages. Sketchbooks and reports are due at grading deadlines for points on Blackboard. Artwork is due and graded at midterm and final meetings. Written reports are required to document and reflect on learning.

A written illustrated midterm and final summary report includes the personal project plans, evaluation rubrics filled out, research and sketchbook pages in the sketchbook, 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.

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/>)

Ceramics 460/665, Spring 2025, 2:30 to 4:20 MWF

Jan.	22	Welcome and Goals. Syllabus, Booklet. Safety. Space. PS1, PS2:3 phases Plan European Ceramic Art Lecture and Workshop. Select dates.
	24	Foundations: European Ceramics. Series plans. Make Triaxial Bowls.
	27	Majolica lecture. Begin series research: clay, glaze. Make Bowls for majolica.
	29	Begin Personal Series. Trim Majolica bowls/forms. Bisque Triaxial Bowls.
	31	Complete Majolica Bowls. Fill Triaxial blends: 3 chemicals
Feb.	3	Bisque Majolica Bowls, Triaxial Blends.
	5	Glaze Majolica and Triaxial Blends 04. 5:00 C3 Lecture/Workshop _____
	7	Palissy lecture. Objects to mold. Mold planning PS. Triaxial Blends cone 5/6.
	10	PS. Mold Making Triaxial Blends cone 10
	12	PS. Test Mold. Triaxial Blends write up research. Plan your glaze investigation.
	14	CRIT. PS1,2 research and prototypes. Grade MaP: Majolica Bowls, Triaxial Blends results.
	17	PS. Use molds Palissy style.
	19	PS. Palissy style work. 5:00 C3 Lecture/Workshop _____
	21	PS. Bisque Palissy style work.
	24	Meissen lecture. Explore porcelains. Make test pieces for soda kiln. Slip, etch.
	26	PS. Contemporary Meissen lecture. Glaze Palissy style work.
	28	PS. Lecture on working with a gallery. Soda Work.
March	3	PS. Sevres lecture. Soda Work.
	5	PS. Soda Work. 5:00 C3 Lecture/Workshop _____
	7	PS. Soda Work. Glaze PS1. Soda Fire.
	10	PS. Unload Soda Fire. Photograph and write report.
	12	Conversation and Grade PS1, 2; Palissy style work. Soda fired work.
	14	Midterm Conversation and Report.
	24	PS. NCECA
	26	PS. NCECA
	28	PS. NCECA
	31	PS. China Paint and Gold Luster demonstration.
April	2	PS. Deep Studio Plans. 5:00 C3 Lecture/Workshop _____
	4	Deep Studio PS, Advanced MaP work.
	7	Deep Studio PS, Advanced MaP work.
	9	Deep Studio PS, Advanced MaP work.
	11	Deep Studio PS, Advanced MaP work.
	14	Deep Studio PS, Advanced MaP work.
	16	Deep Studio PS, Advanced MaP work. 5:00 C3 Lecture/Workshop _____
	18	Deep Studio PS, Advanced MaP work.
	21	Deep Studio PS, Advanced MaP work.
	23	Deep Studio PS, Advanced MaP work.
	25	Last day for Wet Clay. Bisque Everything. Recycle clay. Gallery Walk?
	28	Glaze. Soda Firing.
	30	Glaze. Fire. 5:00 C3 Lecture/Workshop _____
May	2	Last Day to Glaze. Fire. Clean the studio. Return tools.
	5	Unload and clean Soda kiln. Photograph, Write paper. Update resume/website.
	7	Workshop. Reflection Paper due.
	9	Workshop.
	14	Final Conversations. Feedback.