

Degree Applicable

Glendale Community College  
May 1988  
(Revised February 2007)

## COURSE OUTLINE

### Advanced Ceramic Handbuilding ART 191

#### I. Catalog Statement

Art 191 - Advanced Ceramic Handbuilding - 3 Units

Prerequisite: Art 190

Note: This course may be taken 3 times; a maximum of 9 units may be earned.

Art 191 allows the students to explore complex problems of design and construction. They work with the ceramic medium in conjunction with other materials while exploring possibilities of designing for architecture. In-depth studies of surface design and decorative techniques are included.

Lecture 1 hours, studio 5 hours.

#### II. Course Objectives

The student will be able to:

1. Analyze, design, and construct sculptural, functional, and architectural ceramics
2. Evaluate ceramic constructions through individual and group critiques
3. Compare and contrast ceramic constructions from historical and contemporary sources
4. Integrate surface design into their ceramic constructions
5. Load and fire kilns

#### III. Text

The Craft and Art of Clay, by Susan Peterson, 4<sup>th</sup> Edition, Prentice Hall.

Optional:

Clay and Glazes for the Potter, Daniel Rhodes, Revised edition, Chilton Books  
1973

Ceramic Formulas: The Complete Compendium, John W. Conrad, MacMillan  
and Company, 1973

Ceramic Art, Comment and Review, 1882-1977, Garth Clark, Ed., E. P.  
Dutton, 1978

Optional periodicals:

Ceramics Monthly

Studio Potter

American Craft

American Ceramics

#### IV. Course Outline

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| A. Introduction of course content  | 4 hours  |
| 1. Course content and management of the class  |          |
| 2. Slides of representative projects   |          |
| 3. Film: <u>Potters of Japan</u>   |          |
| B. Hard-Slab warm-up   | 4 hours  |
| 1. Slides and examples of a variety of cups and saucers  |          |
| 2. Demonstration of hard-slab possibilities using soft-slab, pinch, and coil additions   |          |
| 3. Introduction of template or pattern-making and usage  |          |
| 4. Demonstration of underglazes in low-fire and cone 6 ranges  |          |
| 5. Execution of a minimum of four hard-slab cup and saucer sets (functional or sculptural), to be finished with ceramic underglazes and glazes in the cone 04 to cone 6 ranges |          |
| C. Stacking piece  | 12 hours |
| 1. Slides and examples of objects, ceramic and other media that would be best executed by using a stacking method of assembly  |          |
| 2. Demonstration of stacking techniques showing flanges and keys   |          |
| 3. Demonstration of possible surface treatments using organic and inorganic tools, scraping, paddling, and impressing  |          |
| 4. Design and execution of a stacking piece with three or more sections (a minimum of 2 joints), at least 15" in height  |          |
| D. Sculptural ceramic water fountain   | 18 hours |
| 1. Discussion and demonstration  |          |
| 2. Slides of fountains used for building and homes   |          |
| 3. Demonstration of pinch and fold technique as used to achieve height rapidly   |          |

4. Research, design, and execution of a fountain to function as sculpture in a given environment (3' height minimum)
- E. Combination (wheel thrown and coil, or coil) 12 hours
  1. Introduction and demonstration of historical methods combining a thrown form on the potter's wheel with addition of coiling to achieve larger pottery forms
  2. Demonstrations using the wheel with only coils rolled by hand
  3. Slides of historical as well as contemporary wares made with the coil technique
  4. Execution of either a coiled or wheel-thrown and coiled piece, 24" in height
- F. Saggar firing 14 hours
  1. Introduction
  2. Construction of a piece of student's choosing, as well as an accompanying saggar to fire it in, experimenting with different types of materials, organic and inorganic, discovering and inventing different surface possibilities

#### V. Examination/Evaluation Procedures

At the conclusion of each major method of forming there will be a class critique during which the students will critically consider the design and craftsmanship of ware. At the end of the semester there will be a final critique of the finished, glazed pieces to determine the degree of success in the handling of glazes and oxides. Grades will be based primarily on the aesthetic and technical merit of the projects, taking into consideration individual participation in the group critiques, the Museum/Gallery report, and attendance. The Museum/Gallery report is a 5 page written review of a local exhibition. A written final examination will test the student's knowledge of the technical aspects of the ceramic process.

#### VI. Special Features

Field trips when applicable will be taken, plus attendance will be required at special workshops presented on campus. Students are encouraged to participate in the semiannual ceramic sales and the student art exhibit.