



**CAMOSUN COLLEGE**  
**School of Arts & Science**  
**Department of Visual Arts**  
**ART-144-001-002**  
**Ceramics 1**  
**Winter 2020**

## **COURSE OUTLINE**

---

The course description is online @ <http://camosun.ca/learn/calendar/current/web/art.html>

Ω Please note: This outline will *not* be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

---

### **1. Instructor Information**

<b>(a) Instructor</b>	John G. Boehme
<b>(b) Office hours</b>	8:30 to 9:30 AM Thursday & Friday
<b>(c) Location</b>	Y100a
<b>(d) Phone</b>	250-370-3512 <b>Alternative:</b> _____
<b>(e) E-mail</b>	Boehme@camosun.bc.ca

### **2. Intended Learning Outcomes**

Upon completion of this course the student will be able to:

1. Describe their work as it relates to pre-industrial and modern ceramics.
2. Display competency and skill through completed works using a variety of hand building techniques: coil building, slab building, effective joinery as well as basic proficiency on the potter's wheel.
3. Demonstrate knowledge of ceramic surface development by using a range of finishing techniques including, but not limited to glazing, primitive development of the burnished surface in combination with pit firing, sgraffito, under glazes, lusters and decals.
4. Use safe practices for loading, unloading and firing conventional electric and gas kilns as well as primitive kilns.

### **3. Required Materials**

(a) The Complete Practical Potter; Josie Warshaw, **ISBN:** 9781843099697, Anness Publishing , Hermes House

(b) Pottery Kit - available art / clay supply stores in Victoria,  
All the basic pottery tools required for the professional as well as the beginner \*The "must have" tools for creating with clay! This kit contains one each of these eight tools:

- \*Loop tool (for carving, hollowing & trimming),
- Ribbon tool (for edging, shaving & thinning),
- \*Wood potter's rib (for contouring, flattening & scraping),
- Needle tool (for drawingpiercing & slicing),
- Wood modeling tool (for cleaning up, finishing & modeling),
- \*Sponge (for moistening, absorbing & refining),
- Metal scraper (for melding, scoring & smoothing),
- \*Wire clay cutter (for cutting & removing pieces).

- small bucket with lid.
- Brushes: one-inch foam brush (disposable) & one to two for image making. Brushes used in watercolour and acrylic can be used to create imagery on ceramics.
- Hand towel and appropriate clothing (coveralls) for work on the wheel and in the studio and avoid excess use of paper towels

**\*these are not optional. Tools are to be kept in the studio at all times.**

#### 4. Course Content and Schedule

SUBJECT TO SIGNIFICANT CHANGE timeline

DATES	CLASS TIME	DEMONSTRATIONS	READINGS per week
JAN 9 <sup>th</sup> & 10 <sup>th</sup>	-Introduction to class -Health & Safety -Tour of the facility & assign storage spaces with labels -processes for use & cleanup. Discussion about the properties of clay -In class requirements: clay wedging, scoring & slip 2 each 6" X 6" pinch pot orbs	-Wedging: cut & slap, spiral, rams head & pinch pots - pinch pots	Purchase textbook read pages 14 to 22 & 25
JAN 16 <sup>th</sup> & 17 <sup>th</sup>	-Terra sigillata orbs, have ready to be bisque fired -Coil and slab assignment -discuss 1 <sup>st</sup> major assignment (Vessel) -In class assignment : 1 coil sphere 5" 1 slab cube 5"	-Terra sigillata burnishing Procedure & techniques -kiln orientation -slab & coil	Pages 40 to 53
JAN 23 <sup>rd</sup> & 24 <sup>th</sup>	-Load Pitfire with pinch orbs -discuss research assignment -Work on vessel -Revolutions of the wheel part 1	-Spout and Handle -prepping orbs for pit fire: materials, procedures.	Handles page 130 Kilns & firing pages 221 to 231
JAN 30 <sup>th</sup> & 31 <sup>st</sup>	-Pit fire in class critique -Work on vessel	-Slip & surface	Pages 169 to 185 GLAZES 192 to 195
FEB 6 <sup>th</sup> & 7 <sup>th</sup>	-work on vessel & research assignment -wheel throwing introduction -glaze introduction -Glaze coil & slab - Have vessels ready for bisque firing Revolutions of the wheel part 2	-Wheel throwing -Spray booth -Glaze	Pages 8 to 13 HISTORY
FEB 13 <sup>th</sup> & 14 <sup>th</sup>	- Wheel throwing - discuss wheel throwing assignment -glaze fire Vessel -Revolutions of the wheel part 3	-Trimming -Bisque surface treatment- decals, underglaze products, coloured washes	
FEB 20 <sup>th</sup> & 21 <sup>st</sup>	READING BREAK -glaze firing vessel		
FEB 27 <sup>th</sup> & 28 <sup>th</sup>	-critique Vessel Assignment -wheel throwing	-Glaze eraser, dremel & grinding bottoms	
MARCH 5 <sup>th</sup> & 6 <sup>th</sup>	Wheel thrown shortlist -Research paper proposals due		
MARCH 12 <sup>th</sup> & 13 <sup>th</sup>	<b><i>last day for wet clay</i></b>		
MARCH 19 <sup>th</sup> &20 <sup>th</sup>	-last day to bisque fire wheel		

	throwing assignment -Research paper due		
MARCH 26 <sup>th</sup> &27 <sup>th</sup>	-last day to glaze fire wheel throwing Wheel Assignment		
APRIL 2 <sup>nd</sup> & 3 <sup>rd</sup>	DUE Wheel Assignment		
APRIL 9 <sup>th</sup> & 17 <sup>th</sup>	Interviews		

Class hours are 9:30 to 1:20 with a lab from 1:20 to 4:00. Readings will be assigned from text. Student will be responsible for a research paper generated from a self-selected ceramic artist or period. Works completed from assignments and personal exploration will be presented for critiques scheduled throughout the term. Grading will occur at midterm and of end of term. Students will participate in all critiques and interviews.

## 5. Basis of Student Assessment (Weighting)

- (a) Assignments: 60% of final grade will be assessed from completed projects and in class assignments. The focus of evaluation will be on personal growth as reflected in work presented with particular attention to technical competency and integration of fundamental artistic knowledge from pre-requisite classes. A book, journal or web review will be assigned in the beginning of the semester.
- (b) Quizzes: 3 quizzes valued at 10%.
- (c) Exams: no grades attached
- (d) Studio Conduct / Etiquette Grade = 10% Students will start the semester with 10/10 for their Studio Habits grade; marks will be deducted if students neglect to demonstrate safe respectful use of communal facilities, studio interactions and material provisions. This includes returning all A/V equipment within specified borrowing time. Students will be evaluated on their ability to clean up after themselves (or their group) each day before leaving the studio. Works left in common spaces 30 minutes prior to the next class start time, or 9am the next day will result in an immediate deduction of 3% per work (i.e. a painting left out to dry overnight not in designated storage spaces in Y117). Work may only be stored in designated storage areas (or with special permission of instructor and instructional technician). \*Failure to properly store, remove or dispose of projects during the semester and / or within the deadlines communicated at the end of the semester will result in a deduction of 5% per work.
- (e) 10% of final grade will be assessed on active participation and attendance in classes and in particular class critiques.
- (f) 10% of final grad will be assessed on Research paper.

Marks will be deducted for late projects and assignments and absence during critiques and discussions!

\* Attendance is one of the main criteria of the involvement and participation category. It is mandatory because class discussion cannot be recreated and therefore not made up if missed. Missing a class without a valid reason will result in a deduction of 5% from your final grade for each class missed.

Missing more than two classes will seriously jeopardize your successful completion of the course. Tardiness will also have the same effect. Involvement and participation will also be evaluated on the level of care and on the quality of your engagement with your work. There is also a final interview for Visual Arts Diploma program students during examination week\*, A grade of "C" or higher is required in order to continue in the Visual Arts program.

## 6. Grading System

- Standard Grading System (GPA)
- Competency Based Grading System

## 7. Recommended Materials to Assist Students to Succeed Throughout the Course

## 8. College Supports, Services and Policies



### Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

### College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

### College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

#### A. GRADING SYSTEMS <http://www.camosun.bc.ca/policies/policies.php>

The following two grading systems are used at Camosun College:

##### 1. Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

##### 2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

## B. Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://www.camosun.bc.ca/policies/E-1.5.pdf> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

## Foundational assignments

### Course requirements:

#### 1. PINCH method: **DUE Jan 30<sup>th</sup> & 31<sup>st</sup>**

**15%**

Create one 6 "X 6" (closed form)

Using pinch technique, focus will be on maximizing the use of the surface finish which will include terra sigillata and some burnishing on greenware. A Primitive finishing process will be used with sawdust and other materials. Experimentation with form and surface is a criterion of assessment.

#### **Clay Research Paper**

**10%**

**Proposal DUE March 5<sup>th</sup> & 6<sup>th</sup> Paper Due March 19<sup>th</sup> & 20<sup>th</sup>** No more than 1500 words using Chicago writing style formatting and footnotes. A colour or black and white representation of the imagery will also accompany your research paper submitted as a type written, cited research essay.

Your choice of subject will be based on your engagement with visual imagery and ideas in your text, ceramics journals or online. In your presentation you will describe the conceptual, material and aesthetic qualities that drew you to choose the particular art or artists, technical information relevant to structure, finish or design of your choice. You may link this into your own work or process.

Please refer to your TEXT pages 8 to 13 and in the compendium bibliography.

<http://camosun.ca.libguides.com/chicago>

**Plagiarism** <http://camosun.ca/services/library/plagiarism/>

A student commits plagiarism when he or she:

- submits the work of another person as original work
- gives inadequate attribution to an author or creator whose work is incorporated into the student's work, including failing to indicate clearly (through accepted practices within the discipline, such as footnotes, internal references and the crediting of all verbatim passages through indentations of longer passages or the use of quotation marks) the inclusion of another individual's work
- Paraphrases material from a source without sufficient acknowledgement as described above Students who are in doubt as to what constitutes plagiarism in a particular instance should consult their course instructor. The College reserves the right to use plagiarism detection software programs to detect plagiarism in essays, term papers and other assignments. Your choice of subject will be based on your engagement with visual imagery and ideas on a website or journal article. In your presentation you will describe the conceptual, material and aesthetic qualities that drew you to choose the particular art or artists, technical information relevant to structure, finish or design of your choice. You may link this into your own work or process.

## **The Vessel Project**

**20%**

### **Preamble**

Beyond mere functionality, Vessels are often used in visual imagery as metaphor or substitute for a human being.

Functionally, Vessels are designed, crafted and engineered to support a fluid material and aesthetically often reflect not only the sensibility of the designer and the necessities of the manufacturing process but also human society or culture within which each Vessel is located.

Vessels can be functional and/or sculptural forms.

### **Objective**

Create, **2** Vessel like sculptural forms at least 6” tall which interact with the human body in an unlikely or unexpected or is highly functional “ Form follows function form should always reflect and enhance function. Utility comes first. (Bauhaus) —a Vessel that has character, personality—a life of its own. It must have a spout and handle of some sort.

### **Process**

Consider materials, shape, structure, proportion and scale, texture, colour and location as formal elements, and also elements that carry meaning and content.

These two vessels must be constructed with both COIL and SLAB construction methods. Also consider form weight, context and scale.

**Evaluation:** Three areas will be evaluated 1) construction of the ceramic pieces. The ceramic pieces will have structural integrity demonstrating an understanding of clay joinery engineering and architecture of the overall pieces 2) Surface development in consideration of form and its relationship to one another and space. 3) Presentation and completion of the finished artworks in regards to appropriate context.

**DUE: Feb 27<sup>th</sup> - 28<sup>th</sup>**

Notes:

## WHEEL THROWING.

25%

Construction method:

**Shortlist March 5<sup>th</sup> & 6<sup>th</sup>**

**DUE April 2<sup>nd</sup> & 3<sup>rd</sup>**

Create 5 **identically** formed objects on the wheel focus on repetition, visual rhythm, proportion and utility.

1. Make 10 forms on the potter's wheel, trim them, and apply surface treatment on them.
2. They **must** have their bottoms trimmed on the wheel and signed by you before they are dry.  
Trimming is to be done before the forms are dry, but after they are leatherhard.
3. Their surface must be treated before they are dry. Wrap them in plastic until they are treated. Spray water on them and wrap better if they are getting dry too soon.
4. After our class discussion of all 10 forms with your peers,
  - a. Select the best 5 and bisque fire them.
  - b. Soak 5 in the clay reprocessing wheelbarrow.
  - c. Glaze and fire the 5 that you bisque fire.

What can you consider about the form? Choices you make:

1. Consider the inside form. Consider its contour. Does it form a smooth continuous contour sweeping down, across the bottom, and up the other side? Is the outside of the form consistent with the inside of the form (after trimming)?
2. Is the rim sturdy? Are the edges of the rim nicely rounded off? Are the edges sharp and prone to chipping?
3. Is any part of the form significantly thicker than the rest? Does it have a uniform thickness? They may have foot rim which is trimmed to relate closely to other aspects of the form. Often a trimmed foot rim is about as thick, or slightly thicker than the top rim of the form.
4. Do the contour lines flow gracefully or do they hesitate? Does it have strong angles and rims, or does the form feel indecisive? Compare various ideas and study them to see how you want to refine the shape and the rim.



5. What about the proportions? What are the height and width size relationships? Do you want it deep or wide? Why? What do the proportions say about the form's function? Does it appear generous or restrictive?
6. Does the size of the foot make the form look larger or smaller by comparison? Does the foot appear to be a supporting ring or does it make the piece appear to emerge from the table?
7. Does the surface decoration make the form more important or does it contradict the form? What is symbolized by the decoration? Does the decoration add to the feeling of motion, stability, formality, casualness, joy, sadness, etc.?

As we do not have a dedicated gallery or viewing location for the critiques it is critical that:

For all the assignments please insure that you have considered your mode of presentation which should include the context, the site or location ie. Plinth, stand, buttressing or other hanging device. This includes the negotiation with physical resources pertaining to safety and risk management.

## Properties of Ceramics

- A. The word ceramics comes from the Greek word *keramos*, meaning *potter's clay*.
- B. Safety
- C. Plasticity of Clay
- D. Porosity of Clay
- E. Vitrification of Clay
- F. Shrinkage of Clay
- G. Types of Clay
- H. Preparation of Clay
- I. Wedging & kneading
- J. Making Slip & Applying Slip
- K. Clay Prior to Forming
- L. Clay in the Plastic State
- M. Clay in the Leather Hard State
- N. Clay in the Dry State
- O. Clay in the Bisque State

## Basic clay forming methods and construction techniques:

- A. Pinch
- B. Slab
- C. Coil
- D. Using a Mold
- E. Scoring
- F. Throwing on the Wheel
- G. Tools and Techniques
- H. Centering Clay
- I. Trimming Methods
- J. Throwing Cylinders
- K. Making a foot
- L. Pulling a handle
- M. Useful throwing hints
- N. Drying process and problems
- O. 3D Ceramic Sculpture

- Surface Decoration Techniques**
- A. Clay in the Plastic State- natural ornamentation, impressed designs, cloth, organic or household objects, sprigging, stamping
  - B. Clay in the Leather Hard State, burnishing, carving, incising, inlay
  - C. Clay in the Dry State-Slip Painting, Sgraffito, Slip Trailing, Sprigging
  - D. Clay in the Bisque State- Underglaze application, decoration, Sgraffito
  - E. Glazing Techniques and Processes
  - F. Test Tiles
  - G. Glaze Application
  - H. Special Glaze types
  - I. Glaze Defects: Crazeing, Shivering, Crawling, and Running