

PLAY IN CLAY FOR ADULTS

COURSE OUTLINE AND AGREEMENT:

PAUL NASH, PROFESSOR OF ART - CERAMICS
STUDIO PHONE: 235-7323

THIS IS AN OPEN STUDIO LAB FOR PEOPLE WHO ALREADY KNOW CERAMICS, BUT ARE NOT AND WILL NOT DO PRODUCTION POTTERY.

After one year of working in ceramics, you will start to get a feel for how much time is needed to learn all the aspects of the High Fire Stoneware, Raku, and the Pit Fire processes.

There is additional open studio lab time during the week. Check the upper left hand part of the chalkboard for the weekly schedule. This open lab time is for you to work on your ceramics only. No stacking, unloading, or firing of kilns during open lab time.

PROFESSIONAL OR PRODUCTION POTTERS:

If I determine that you are creating a quantity of ceramic work that is beyond the scope of this ceramics studio, you will be asked to leave and fire your ceramics elsewhere. At that time I will ask you to leave the program.

Example:

Twenty large clay forms in a four-week period. I would define large as being anywhere from 14" and taller. That would be the equivalent of forty-five small ceramic forms in a four-week period.

If I determine that you are creating production items or ceramic work that does not have the aesthetics of good design and craftsmanship, I reserve the right not to fire and/or throw out any ceramic pieces.

PROJECT IDENTIFICATION:

You must inscribe your finished ceramics with your name. I must be able to read your first or last name clearly. Ceramic pieces with initials, or no name will be thrown out at the instructor's discretion. THIS IS VERY IMPORTANT.

COOKIES:

All clay projects must have a clay cookie that the clay piece sits on before it will go into the stoneware glaze fire. The cookie should be 3/8th of an inch thick by 3/4th of an inch wider than the base of the clay form. If the glaze runs off the pot, it will run onto the clay cookie and not onto the kiln shelf.

ASSUMPTION OF RISK AND RELEASE:

New students must fill out an assumption of risk and release form. There are safety rules and precautions that must be strictly observed. No student is allowed to use any equipment until I have demonstrated that piece of equipment to the student, such as Potters wheels, slab rollers, extruders, grinders, etc. The student is not allowed to work in clay until the assumption of risk and release form is completed.

ABANDONED CLAY PROJECTS:

There are designated areas in the ceramics studio for abandoned clay projects. Unclaimed ceramics will be set aside in these areas. After two weeks these ceramic pieces will be thrown out.

WORK HABITS:

All cell phones and pagers must be in silent mode.

No radios of any kind will be allowed.

Helping in the ceramic studio is part of the course and is mandatory. There will be times when I will ask you, or my Lab Assistants will ask you, for help in the studio, such as moving ceramic pieces, cleaning the studio, etc. This is all part of the learning process. If you are not willing to help out when asked, you will be asked to leave the program and your tuition will be refunded.

CRITIQUE:

I will critique your work on an individual basis when I am asked, or when I feel you need it. If you do not want visual input from me, just say no thanks. The idea is to have fun and to develop your creativity and talent.

CLEAN UP AND CLOSING:

Clean up time starts at 8:00 p.m. You need 25 minutes to clean up if you are on the potters' wheel. You need 15 minutes if you are hand building. You may work on your ceramics until closing. At that time you must stop working on your ceramics and clean up your work areas.

HAND BUILDING (SUGGESTED IDEAS)

I. COURSE GOALS

The purpose of this class is to develop an understanding of ceramic art. The functions of clay and its endless possibilities will be explored in hand building. By the end of the course the student should be able to execute the different hand building methods.

II. COURSE OBJECTIVES

The student will demonstrate skills of pottery hand building, craftsmanship, proper management and clean up of equipment.

- A. Pinch Forms
- B. Coil Forms
- C. Slab Forms
- D. Lidded Forms
- E. Handles
- F. Bas Relief and Textures
- G. Hump and Slump Molds
- H. Application of a Glaze to Bisque Ware
- I. Application of Oxides to Glazed Ware

III. MODE OF INSTRUCTION

(Assignments are subject to change by the Professor at any time.)

(All projects and ideas must be pre-approved by the Professor.)

- A. Lecture Topic - the history and physical characteristics of clay. Professor will do clay demonstrations. The student will make 12 pinch or slab forms, using 2 lbs. of clay. These forms will be used as test pots in high fire glazing. (Stoneware) Experimental project in clay-pushing, pounding, bending, experimenting with movement and the feel of clay. [Two-week assignment]
 - 1. Twelve test pots for high fire glaze. (Stoneware)
- B. Lecture Topic - what is a glaze, methods of glazing, kiln firing and management, and sumi brush strokes.

C. Professor will demonstrate pinch forms. First project - the student will join pinch forms together to create the following:

1. Two animals (1 alive, 1 dead)
2. Two pinch forms—functional, vase, bottle, tea bowl, mug, etc.
3. Two covered forms
4. Two sculptures using the pinch method. [4-week assignment]

All pinch forms must be at least 6 inches in height.

D. Professor will demonstrate the coil method. Second project:

The student will make one closed form 18” in height, OR one open First the student will make a small coil form (8” to 10”), to work out any technical problems. 8” to 10” [4-week assignment]

E. Professor will demonstrate the use of slab construction and the making of handles. Third project:

1. The student will make 5 cylinders, connecting them together in any way to create a 3-dimensional design.
2. One free form—a feeling of light and airiness
3. One box form expanded and transformed through the creative process
4. Eight drinking vessels with handles. [3-week assignment]

WHEEL THROWING (SUGGESTED IDEAS)

I. COURSE GOALS

The purpose of this class is to explore pottery making and ceramic art through the wheel throwing process, as well as to develop an understanding of craftsmanship, decorating clay forms, glazing and firing kilns.

II. COURSE OBJECTIVES

At the end of the course the student should be able to throw basic forms on the potter’s wheel and develop an appreciation of ceramic art and craftsmanship.

- A. Wedging and Preparing of Clay
- B. Centering and Coning

- C. Opening and Forming Clay
- D. Trimming thrown Forms
- E. Application of a Handle to a Form
- F. Use of Textures
- G. Application of a Glaze to Bisque Ware
- H. Application of Oxides to Glazed Ware

III. MODE OF INSTRUCTION

(Assignments are subject to change by the Professor at any time)

(All projects and ideas must be pre-approved by the Professor)

- A. Lecture topic - the history and physical characteristics of clay.
- B. Lecture topic - what is a glaze, methods of glazing, kiln firing and management. Stoneware High Fire, Raku Firing, Pit Firing, Sumi brush strokes, use of oxides, engobe decorating, china paints, and lusters.
- C. Professor will demonstrate wedging and preparing clay, centering and coning clay on the potter's wheel, throwing a cylinder, shaping a cylinder and the trimming process and other clay techniques.
- D. Professor will demonstrate throwing techniques of shapes from cylinders. The student must be able to throw four cylinders in a row before starting on the first project. Professor must approve cylinders. First project - the student will make 12 shapes using 1 to 2 lbs. of clay for glaze testing. All pots must be trimmed with a foot. [4-week assignment]
- E. Professor will demonstrate throwing open forms, bowls. Second project - the student will make 20 open forms, bowls. Third project - a progression of bowls, 2 lb., 4 lb., 6 lb., and 8 lb. Plates are optional. [4- week assignment.]
- F. Fourth project - the student will create 10 vases using 2 to 4 lbs. of clay. (2-week assignment.)
- G. Final Project - the student will make 1 set of drinking vessels. Eight mugs per set with handles. (2-week assignment.)

TOOL LIST:

1. 25 lb. bag (Pug) of Brown Stoneware, (Nash Red) or White Stoneware, (Nash White) Cone 10.
2. 1 water bucket – one-gallon size, and a clean up sponge
3. 1 Elephant ear sponge - large or a natural sea sponge
4. 1 metal flexible rib or rubber rib or wooden rib
5. 1 needle tool and a cutting wire
6. 1 wooden tool
7. 2 trimming tools - R-2 and a loop tool
8. 1 fettling knife
9. 2 Sumi brushes – medium size
10. 1 ruler – clear plastic (medium thickness)
11. Bull's eye level or Disc level
12. 1 serrated rib, and or a metal fork from home
13. 1 box of plastic trash bags, 13-gallon size (kitchen size), from home
14. 1 spray bottle for water and 1 spray bottle for vinegar, from home
15. 1 kitchen knife, from home
16. Small old towel (must be by your work area at all times)
17. Tackle box for holding your tools
18. Old shirts or apron or change of clothes (you are going to get dirty)
19. Pad lock. A locker will be checked out to you.

Suggested textbook: Hands in Clay, Charlotte Speight and John Toki, McGraw Hill, Fifth Edition. (Optional)

Clay, tools and textbook may be purchased at the Bookstore. Use white or brown stoneware, Cone 10 and choose the softest bag of clay you can find. Label all your tools with indelible ink marker.

The Utility Pail (pottery tool set) will give you items #2, 3, 4, 5, 6, 7, 8.

Bookstore Phone: 235-7418. On campus: ext. 418. Open from 8 a.m. to 3:30 p.m. Monday - Friday

BEFORE YOU CAN START WORKING IN THE CERAMICS STUDIO, YOU MUST HAVE ALL 16 ITEMS ON THIS LIST.