Ceramics II
ART 2347-001
Spring 2025
SRSU

Schedule: T-TR 2:00pm - 4:50pm
Location: Art Annex: Ceramics/Sculpture Building (CSB) room 00102
Instructor: Gregory Tegarden
Contact: Cell 361-425-4013 (please text unless it is an emergency)
Office: FAB 007, 432-837-8405 or Art Annex, (Studio): 432-837-8280
gtegarden@sulross.edu please put "Ceramics II" in the subject heading.
Office Hours: 8:30am - 8:50am MTWR, or by appointment…(I'm in the studio at the Ceramics/Sculpture building every afternoon).
Final Exam/Critique: Monday, May 5th @ 3:00pm. All students must attend. No exceptions.

Text: None required.

Course description:

This course is an introduction wheel thrown ceramics. It is designed to teach you, or allow you to learn, to throw, and to throw a variety of forms that conform to the dogma of "good form." By conforming to certain criteria the student will bring about pots that are functional, while training the eye, and the hand in making aesthetic decisions on what is fine art in ceramics. In short this course takes the philosophy that good art can be built on skill and training. The course will further your understanding of glazes through lectures and testing and will expose you to historical and contemporary functional pottery. Stoneware clays and slips will be used. Most work will be glazed and fired to cone10 in reduction or soda kilns. The studio is a community so working well with others will be a skill that gets reinforced. Students, working in groups, will prepare and mix clay as needed during the semester. Students will also as a group, learn to unload and load bisque and glaze kilns. Students will use the gram scales and will learn to prepare glazes. Lectures on glaze materials and glaze composition will be given. Significant out class time will be required.

Student Learning Outcomes:

1. Students will be able to expressively communicate an original idea or concept visually through an original artwork.
2. Students will demonstrate proficiency in writing within the art discipline.
3. Students will demonstrate knowledge of professional practices pertaining to their area of specialization.

Marketable Skills:

1. Creating ideas with independence of thought.
    a. Students will learn to produce work in a timely manner.
    b. Use of original concepts and non-clichéd ideas.
    c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.

   d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
   e. Faculty will integrate the information into lectures, workshops, etc.

2. Communicating professionally through written and spoken presentation.
   a. Students will demonstrate the ability to create a cohesive capstone with a defined technique or personal style.
   b. Ability to produce a professional portfolio that meets current industry standards.
   c. Faculty will integrate the information into lectures, workshops, etc.

3. Solving problems though critical thinking.
   a. Students will learn to produce work in a timely manner.
   b. Use of original concepts and non-clichéd ideas.
   c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
   d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
4. Faculty will integrate the information into lectures, workshops, etc.

Course objectives:

1. Student will become competent in basic throwing techniques.
2. Student will learn the dogmatic criteria for what "good form" is in regards to functional ceramics.
3. Student will use clay and a variety of slips and glazes in order to gain knowledge of the medium as a whole.
4. Student will continue to gain the sensitivity to be able to gauge the appropriate wetness of the material for a particular process.
5. Student will successfully work with form, proportion and surface in three-dimensional ceramic object.
6. Student will learn communication and teamwork skills in the studio environment.
7. Student will become more aware of the scope of historical and contemporary ceramic art.
8. Student will have an increased competency in loading and firing kilns with a broader understanding of the firing process.
9. Student will continue to gain an understanding of the scope of the medium and philosophical issues surrounding the field.

Evaluation:

You will be graded on participation (which includes work related in the upkeep of the studio and in class discussions), 8 projects (Greenware completion,) a midterm test and the final critique (all finished GLAZED work). Details and demos on each assignment will be presented when assigned.

Participation:	**20%**
Projects (Greenware Critiques 8):	**30%**
Artist Statement:	**10%**
Final Critique:	**40%**

Participation:
I expect all students to participate in discussions, and if you rarely or never offer thoughtful comments or questions, you will only get half credit for your participation grade. If you aren't comfortable speaking in front of the class, please come talk to me. I also expect you to work well with others and to help each other out while maintaining the studio. This will be the other half of your participation grade.

Artist Statement:
Info will be handed out on proper formatting and discussions in class will be handed out.

ASIDE: There will be opportunities to earn extra credit by attending art events.

RULES AND EXPECTATIONS:

Students will be expected to have a sketch/notebook every day in class with a writing implement. The sketch/notebook will hold all class handouts student's notes and sketches. Students arriving without a notebook may be recorded as absent. We will not wait as students go to get sketch/notebook or pencils. Taking careful notes during demonstrations and using them will greatly improve a student's success. Sketching is also a good practice for a student to implement into their making process.

Completion of all projects assigned. See grading sheet.

There will be a critique given after each project- attendance is mandatory. Failure to attend class on critique days is excusable only in cases of dire emergency i.e., severe illness or a death in the family. Students missing the final exam should expect their grade to be lowered a full grade.

All work must be marked with a student's initials or stamp.

Participation in preparation of clay and glazes for class use; students will be assigned a mixing partner or partners and will mix clay or glazes as necessary at least once during the semester. Do not waste work; avoid putting usable clay in slop barrels.

Participation in loading and unloading of class kilns

All project work and outside work to be graded must be available for review at the end of the semester. Due to space limitations fired finished work may not be stored in the ceramics studios. If work will not fit in lockers, students must make other arrangements for safe storage- i.e., take work home, etc. Again, all work must be available for review at semester's end.
Studio Safety and Hygiene: we will read, sign, and hand in the student agreement, attached.
All students are required to clean up their work areas before leaving the studio and do other studio cleaning as necessary. At the beginning of the semester all students must be checked off before leaving class.
All work, tools and other belongings, must be removed from the studio the last day of finals week by noon. (In the summer session by the end of the day of finals). The studio will be cleaned and remaining personal belongings and clay work may be thrown out.

BREAKAGE, LOSS, FIRING ACCIDENTS:
Ceramics is fragile; firing is difficult and full of unknowns, especially in a group situation. It is inevitable that some pieces will be lost, broken, or misfired. While losses are regrettable they will happen. The faculty and Sul Ross State University cannot be held liable for such accidents. Students should handle work carefully and as little as possible.

All work must be marked with a student's initials or stamp.

LOCKERS:
See me to reserve a locker in the dog run. You will need one.

STUDIO HOURS:

You may use the Ceramics Lab any time when the studio is open except during class time for the other sections of Ceramics or during floor cleaning. We will try to work on the buddy system… if some is using the studio you are welcome to be in there…the last person out shuts all doors and turns out lights. If the studio is locked you are out of luck. **You may not use any power tools (except glaze mixer drill) while unsupervised by your professor. You may not load, unload or fire a kiln with out professor's approval.**

This class will involve work in the studio outside of class time.

The building will be open nights and weekends. Check on the front door or with me for more details.

Ceramics is a time sensitive medium. Allowing projects to dry slow and even makes work less prone to cracking and easier to manipulate. Consequently work completed late in the semester will have a greater chance of cracking in the drying process. It is often possible to finish a piece in a small fraction of the time it would take to do it in one week if you spread the work out.

Occasionally there is too much work to fire in the last week. If the work was glazed before the last day to glaze and it was on the racks to be fired before the last day for them to be placed there it will be graded as if is was glaze fired. Work still needing firing may be brought back into ceramics at the beginning of the next long semester for firing. It may not be left in the studio between semesters. Work left in the studio between semesters will be thrown away.

Attendance:

Nine absences result in you being dropped from the course with a grade of "F" as per university policy. Upon the 4th unexcused absence you will be dropped one letter grade. Upon the 6th unexcused absence you will be dropped another letter grade. And upon the 8th unexcused absence you will be dropped yet another letter grade. Plain and simple… attendance is crucial to your survival in this course.

If you must miss a class for a school-related activity, the absence must be discussed (and arrangements made regarding coursework) prior to the absence. If you must miss a class for an emergency or illness, please contact me by email or phone as soon as possible and provide documentation (such as a doctor's note). Late work will not be accepted, unless you have contacted me about extenuating circumstances before the due date. Extenuating circumstances will be considered on a case-by-case basis.

Arriving to class on time is essential. Being late three times will count as an unexcused absence.

Students are expected to attend the entire class time unless they have made prior arrangements with me in advance. Students who leave early or get up and leave class for any other reason without notifying me will be counted as absent for that day.

There will be no "make-up" work allowed unless your name appears on the explained absence list. It will be the student's responsibility to contact the professor and make the necessary arrangements.

Plagiarizing, cheating, or any other dishonest behavior in the classroom will not be tolerated. Rules and regulations regarding plagiarism, dishonesty, and other issues

concerning classroom participation can be found in University Rules and Regulations and Student Handbook. A student found to be engaging in these activities will be penalized to the full extent of university policy.
My recommendation about cheating, is **DON'T** do it. It is not worth it! In my opinion, academic honesty is of the utmost importance. My personal policy is to give you a failing grade in the course if you are caught cheating on an examination or plagiarizing in a paper. My advice to you is to do the best you can on your own. When in doubt about how to reference information from outside sources, please ask my advice. I am more than happy to help you.

Interruptions due to electronic devices will not be tolerated…this includes text messaging! Turn phones OFF! The only exceptions will be emergency personnel and official university business.

Earbuds are not allowed during class time for safety reasons.

Students with Special Needs:
Sul Ross State University (SRSU) is committed to equal access in compliance with Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. Any student who because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make necessary arrangements. If an accommodation is needed, students must present their accommodation letter, obtained from Accessibility Services, as soon as possible. Please note that instructors are not permitted to provide classroom accommodations to a student until the appropriate verification has been received. Accessibility Services is in Ferguson Hall room 112. You can make an appointment by calling Mary Schwartze Grisham at 432-837-8203.

LAB FEES

There is a $125.00 lab fee for Ceramics II. This fee will cover clay, glaze materials and firings of work done for class only. All lab fees must be paid into the Art Stores Account at the Cashier's office in BAB and a receipt provided to the professor no later than Friday, January 24th, 2025.

Tools: Mark all tools with a permanent marker.

- This list is intended only as a guide- you may find you need or want other tools.
- Potters tool kit.
- Serrated rib
- 1 gallon bucket (minimum.) The bucket should be big enough to really clean your hands but not so big that it is too tall to get your hands inside of.
- Thin plastic drop cloths (.03 mm) for covering work.
- Rubber gloves available for glazing.
- Work clothes: You might want to keep a change of clothes that you can get very dirty in your locker, also closed top, sensible shoes. You cannot mix clay or use potter's wheels wearing sandals or high heels or loose clothing or hanging

jewelry.

- Hair control devices: long hair must be tied back when using potter's wheel, mixing clay, using the grinder, or firing kilns.

Assignments

Intro-Assignment

Ten cylinders at least six inches tall. They must have relatively even walls and a flat floor. Make prints of these and get them checked off. This assignment is strictly a completion grade. Remember that the ability to throw a good cylinder is determined by looking at the entire body of work at the end of the semester. Finishing this assignment is required before moving on to Assignment two.

Assignment 1: Tumblers, 10

Ten cylinders at least six inches tall. These can be made in any style but must be functional. They also need to be done as a set. Now since we are making fifteen, they don't all have to be done as one set. You can make two or three sets.

The cylinders should have walls with even thickness of 1/8 - 1/4 inch thick. Thinner is acceptable but evenly thick walls is an important goal. The pots **may not be trimmed.** Weigh your clay and keep your ball size constant. Work to get the floor the same thickness as the wall. Learn to use the wooden cutoff tool to produce a neat bottom edge.

The bottom edge should be smoothed when the pot is leather hard. The center of the bottom should be tapped to cause it to curve up slightly.

If you slide your pots onto a board, make sure it is a clean unfinished (no paint) wooden board and not a plastic bat. The wood will draw water from the bottom of the pot and dry it. After the pot has sat on the board a short (1 hour) while come back with your wire and recut but do not attempt to cut it off with a wire again after it has sat on the bat for more than three (?) hours. The wire will rise up and may slice through the floor.

Rims. You are learning to make "good pots". **Rims are perhaps the most important part of a pot after form, maybe even more important than form**. A good rim serves the function of the pot. In pouring pots such as pitchers and teapots the lip that is poured over may have a sharp edge to prevent drips, but this makes the lip prone to chipping. In all other forms including cups the rim should be rounded. You probably do not want a rim that will cut your lips. Use a balloon or chamois on the rim and make it round and a pleasure to put against your lips. Often anemic rims can be saved by good use of a chamois, but learn to leave a little meat at the top of your walls to make the rim from.

> **Learning objectives** in this assignment (and most of all the other assignments) are to begin thinking about the process of making the same form a number of times. This is done to train your hands to do your bidding and not the clay's. It will also train your eye to start picking up the subtle differences between each like form. It helps to edit pots that don't meet your criterion also. Remember not all pots thrown will be fired.

Assignment 2: Cups with handles, 10

Ten drinking vessels with pulled handles. This means make many more and keep the best. These will be done in three sets.

The vessels should have walls with even thickness 1/8 - 1/4 inch thick. Thinner is acceptable but evenly thick walls is an important goal. The pots **may not be trimmed.** Weigh your clay and keep your ball size constant. Work to get the floor the same thickness as the wall. Learn to use the wooden cutoff tool to produce a neat bottom edge.

Dry the pots just to the stage where handles can be pulled on them without distorting them. The wetness is critical. Too dry and the handle may crack at the upper attachment, to soft and the pot will distort.

The handles should be pulled with soft aged clay. If the clay is only 2 days old, don't bother. You can always use slop dried on a board or bat. Wedge it well. Roll your carrot on dampened canvas or on Formica. If the surface of the carrot is dry the handle will crack when it is bent. Score and slip the pot with rather thick slip. Do not slip the carrot. This is one of the purposes of using wet clay. Make sure you roll the carrot onto the pot to expel air. Before you begin to pull have a tad of slip on your serrated rib for attaching the bottom of the handle after pulling.

The dogmatic "good handle" has an attachment that looks like a branch leaving the trunk of a tree. There is a much thicker attachment than the cross section of the handle. The bottom attachment is more flexible. It can look like the top or be thinner. Only bend the handle once. If you bend it twice or try to correct the curve it will loose the freshness of its spring. Practice making handles before you try them on your good cups.

The bottom edge should be smoothed when the pot is leather hard. The center of the bottom should be tapped to cause it to curve up slightly.

> **Learning objectives** in this assignment is to further the under standing from assignment one and to learn the aesthetics of handles in relationship to a pot.

Tips

You can practice handles on bricks, cans, or some other non-cup that you are not going to keep. It is much easier when the stress is lower. When you can do three in a row without screwing it up, start with your worst cup. Start practicing pulling handles early.

Assignment 3: Teabowls, 15

Throw fifteen teabowls and trim feet on them. Sets are not required in this assignment, but if you find a form you enjoy see if you can repeat it. Ample clay must be left on the bottom for trimming (at least 3/4 of an inch, if your pots are wobbly, more). These pots should be dried to trimming stage slowly (at least 3 days). If the pots have dried quickly (less than two full days), they should be placed tightly under plastic and allowed to become evenly hard. **You may NEVER trim bone-dry pots** for use in this class; they must be trimmed before they are bone dry. It makes too much dust. **Pots trimmed bone dry will not count towards a grade in this class.**

Feet should be trimmed so that the outside of the form conforms to the inside with even walls. The foot-ring should be out far enough to give the pot a steady stance, and should be tall enough that there is at least 3/16's of inch clearance between the body of the pot and the table.

Experiment with types of forms, surfaces, rims and feet. These, your first twenty teabowls, if they look like twenty different people made them it are ok.

Teabowls are a standard form in the United States for loosening up you're throwing and starting out a new body of work or when in school a new semester. They need not take more than a few minutes each to throw.

Tips

Make sure your pots are the right hardness to trim. Do not dry them too quick. If the outside is stiff and you trim into soft clay you have dried them too fast. It will take at least four days to dry pots well to trim them.

This assignment does not require great skill in throwing but it does require that you learn to trim. Leave enough clay at the bottom of the pot to trim good feet.

Practice trimming early. See the exercise below. If you are having trouble, make sure the pot is centered before trimming and keep the wheel speed up around what you would use for opening.

Assignment 4: bowls, 10

Throw ten round bottom bowls and trim feet on them. Successful bowls will have continuous curves, well trimmed feet and considered rims. They will have even walls and well-sized and detailed feet.

Tips

Learn the sequence required to get a smooth inside curve with little hump or slump.

Concentrate on the curve of the floor.

Trimming is easier when the curve is smooth

Aged clay really helps with bowls.

Assignment 5: Plates, 8

Throw eight plates with trimmed feet. The plates have to be at least eight in diameter.

Assignment 6: Lidded Jars, 5

Make a series of five jars with flanges on the pots. Be as precise as you can when throwing so that the lid fits the pot snug. Learn to make a gallery for the lid with a good profile.

Assignment 7: Teapots, 2 and tea bowls, 2 for each teapot

Make three teapots. All attachments should be thrown excluding the handle. The teapots should hold at least two cups of liquid. Revisit the teabowls from assignment four and make a set for each teapot.

Assignment 8: 3 Extra projects

Three extra projects that can be anything you chose but has to be Okayed by me in a contract. Let me know what you want to do early so you can get help if needed.

Students will learn these artist's and their typical work:

Artists

Shoji Hamada
Bernard Leach
Michael Cardew
Mark Hewitt

Peter Volkous
Richard Notkin
Akio Takamori
Rosalie Wynkoop
Linda Arbuckle
Clary illian
Gail Nichols

Historic:

Shino
Oribe
Shigaraki
Leach school
The Archie Bray Foundation

STRONGLY SUGGESTED TEXT

A Potter's Workbook, by Clary Illian, University of Iowa Press. You can get this book used for about fifteen bucks on Amazon. In my opinion it's one of the best out there.

SUGGESTED TEXTS:

Ceramics Monthly Magazine PO Box 12448 Columbus Ohio 43212

A POTTER'S BOOK- by Bernard Leach. A classic, this book was the inspiration for many of these centuries' greatest potters. It has some very good basic information, but is better as an expression of a philosophical stance towards pottery

***Please note that this syllabus is subject to change.**

Ceramics II
Calendar

Schedule: T-TR 2:00pm - 4:50pm
Location: Art Annex: Ceramics/Sculpture Building (CSB) room 00102
Instructor: Gregory Tegarden
Contact: Cell 361-425-4013
Office: FAB 010, 432-837-8405 or Art Annex, (Studio): 432-837-8280
gtegarden@sulross.edu please put "Ceramics II" in the subject heading.
Office Hours: 8:30am - 8:50am MTWR, or by appointment…(I'm in the studio at the Ceramics/Sculpture building every afternoon).
Final Exam/Critique: Monday, May 5th @ 3:00pm. All students must attend. No exceptions.

WEEK 1 Introduction
1/16 Syllabus review home work 3 glazes
WEEK 2 Online at home stuff
1/21 Turn in glazes
1/23 Sketches of forms you'd like to work on this semester
WEEK 3 Throwing on the wheel again. **Start throwing cylinders**
1/28 Produce 10 prints of cylinders due the 28th
1/30 Turn in prints and throw to keep
WEEK 4 10 Tumblers
2/4 Studio work Tumblers
2/6 **Critique** Cylinders, Demo cups w/handles 10
Week 5 10 Cups with handles
2/11 Studio work… cups w/handles 10
2/13 **Critique** Cups w/handles, demo tea bowls
WEEK 6 15 Teabowls
2/18 Studio work… teabowls 15
2/20 Studio work… teabowls 15
WEEK 7 Bowls
2/25 **Critique** Teabowls, bowls 10, demo
2/27 Studio work…bowls
WEEK 8 Plates
3/4 **Critique** bowls, plates 8, demo
3/6 Studio work…plates
WEEK 9 Studio work/ catch up glaze!
3/11 critique plates…demo lidded jars 5
3/13 Studio work…demo teapots 3 **ARTIST STATEMENT** due after spring break.

Spring Break March 17-21

WEEK 10 Lidded jars continued.
3/25 Studio work…lidded jars. **Artist statement due.**
3/27 Studio work…
WEEK 11 Teapots w/teabowls
4/1 **Studio work…Teapots 2 and 2 teabowls for each**
4/3 **Critique** Lidded Jars. Studio work…Teapots 2 and 2 teabowls for each
WEEK 12 Extra Projects 3
4/8 Turn in extra projects contract start
4/10 Studio work…extra projects
WEEK 13 Extra projects 3 and glaze tests
4/15 **Critique** Teapots w/teabowls. Studio work…extra projects
4/17 Studio work…extra projects
4/20 Last day for Wet Clay
WEEK 14 Finishing Throwing!
4/22 studio work
4/24 studio work
WEEK 15 Finishing
4/20 cleaning.
5/1 Dead Day, last day to glaze
WEEK 16

5/5 Final Exam/Critique: 3:00pm

*Dates subject to change.

SAFETY RULES AND STUDENT AGREEMENT.

The studio telephone may be used to call campus emergency. The number **8011**. The off campus emergency number **911** may also be used.

_____Read sign, date, and hand in one copy, keep top copy for your information.
_____Students will not glaze the interior of any object that can hold liquids with glazes marked "NEVER a liner".
_____Clay dust is hazardous. No brooms or brushes may be used to clean. Wet clean only. Do not trim bone-dry pots.
_____No chemicals, clays or glazes may be brought into the ceramics studio without the instructor's permission.
_____No kilns may be fired without the instructor's permission.
_____Students may not use dry glaze chemicals without the instructor's permission. Permission to use materials in containers without a black band must be obtained each time the material is used.
_____**Beginning students may use supplied dust masks for mixing dry clay and glaze materials. Graduate, Advanced and Intermediate Students are required to own and wear HEPA® quality respirators when handling any dry materials**. If you have a heart or respiratory condition, consult your doctor before using a respirator or dust mask.
_____No food in the ceramics studio. When using glaze materials students should wear gloves and wash their hands after using them. Clothes with glaze materials on them should be changed after class.
_____Safety goggles or face shield must be worn when using the grinder, looking in a kiln spy hole, or cleaning kiln shelves.
_____Long hair must be tied back and/or covered securely when using the clay mixer, grinder, or when firing kilns.
_____Clothing made from synthetic materials may not be worn when firing kilns.
_____Closed toe, low-heeled shoes…"sensible shoes", are required to be in the studio. Loose clothing, loose skirts and hanging jewelry are not safe when mixing clay.
_____Students are forbidden to put hands, tools, or any parts of their bodies inside the clay mixer when it is running.
_____No storage of personal belongings in the ceramics studio. Personal items in classroom may be kept only on shelves assigned to each student. It is recommended that students keep tools locked up. The instructor and the University are not responsible for lost or stolen items.
_____Gregory's studio should not be entered without permission.
_____Students will remove all of their work from the studio by the end of the last day of final exams. No materials will be left in the Ceramics studio between semesters. Any work or belongings left in the studio after 3:00 PM the last day of finals will be thrown away.
_____Children and visitors are never allowed on the potters wheels or in the glaze area. Visiting children must be closely supervised. No visitors may use the equipment or materials without special permission of the instructor.
_____No smoking in the kiln yard, sculpture scrap yard, or anywhere on campus except in personal vehicles.
_____No drugs or alcohol allowed in the studio or on one's person at any time. If the professor smells or believes that a student is intoxicated in any form the professor reserves the right to send the student home regardless of work completed.
_____The instructor reserves the right to bar any student from use of any or all ceramic tools and materials mentioned if the student is seen using them in an unsafe manner, even if this prevents the student from meeting course requirements and results in a failing grade. Appeals are addressed by the Dean of Students, and the University Safety Officer.
_____I have read and understand all policies listed here, and agree to conduct myself accordingly.

Signature_____ DATE_____

Printed name _____Contact #_____