

**WEC Art 351A Advanced Ceramics II** Instructor: Robert K. Tom Office: OM3D  
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This course is designed to engage the creative, imaginative, and technical process to produce, and interpret, or perform a work of art. A significant, experiential engagement with artistic, cultural, and/or historical resources in the metropolitan twin cities utilizing the city as a venue and subject in the creation of art. An emphasis is placed on a variety of ceramic approaches; hand building and wheel thrown techniques and concepts, and formal and abstract expressions of ceramic form and function. Glaze formula development and application will be explored in conjunction with alternative firing techniques.

### **Class assignments:**

**Complete 3** of the following project options or *propose equivalents* plus the video review

- 3 design prototypes for dinnerware set (dinner and salad plate, bowl, cup) glaze test tiles required \*not limited to wheel thrown forms
- Dinnerware set for 4 \*prerequisite: 3 design prototype project
- Large sculptural form (size of large electric kiln): multiple sketches and 3 maquettes to scale; 1 in = 3 in, glaze test tiles and multiple variable sketches required
- 2 ft x 4 ft tile mural: multiple variable sketches and 3 small scale models to scale; 1 in = 3in, glaze test tiles required
- Wheel throw five vessels, minimum size 10” in any one direction, with variations in lids and/or lips, glaze test tiles required **or** hand build 5 non-utilitarian forms, minimum size 12” in any direction. glaze test tiles and multiple variable sketches required
- Experimentation with extruded forms
- Investigate and experiment with an alternative firing method ie: pit firing, dung firing, paper clay kiln, etc...
- **Due: April 26** View a video of a artist/ceramic genre whose work you most identify with. Write a synopsis of the artist/ceramic genre based on her/his philosophy and thoughts about their work and/or include resources of the artists’ inspiration ie: artistic movements/history, cultural influences, and current events/issues. Reflect on why this work/artist inspires you.

\*If you need course adaptations or accommodations because of a disability, please see the CLASS office 612 330 1053 or the Access Center 612 330 1749

**Additional responsibilities:**

- Participation in Raku firing. Raku form should not exceed 10 inches height x 6 inches June 21 Raku firing date
- Make a minimum of 12 glaze test tiles w/texture 3in x 3in **DUE: April 26**
- Mix one studio cone 5-6 oxidation glaze or Raku glaze **DUE: May 17**
- Research, mix and test fire 3 cone 5-6 oxidation or cone 06 raku glaze recipes **DUE: June 7**
- \*As an advanced student it is essential that you understand kiln loading and firing. You must supervise at least 1 bisque and 1 glaze load/fire sessions.

**Course Requirements:**

Satisfactory completion of all class assignments

Final exam and Self evaluation

Active participation in critiques, discussions, and studio maintenance and responsibilities.

Must assist in all phases of kiln firing; loading, firing, and unloading

**Minimum 10 hours per week towards class projects.** Working outside of class time is essential to develop your skills and rapport with the material. Working in cooperation with the clay requires monitoring its status and manipulating the material when it is at its optimal working condition.

**All materials and tools** will be supplied by the Augsburg Art dept. You pay a studio lab fee, which covers some of the consumable materials cost. Refunds from withdrawal from class is to be arranged through me.

**Attendance Policy:** This course is condensed from 80 hrs class time (regular semester) to 28 hrs for WEC. As the advanced class merges with the Intro class, time will be designated strictly for advanced students. Each absence is a full grade deduction

**\*ACCESS** to studio outside of class time is through security in Urness. Augsburg student picture ID required. Old main and ceramics studio closes at 10:00 pm.

**Evaluation:**

*Technical;* is the work structurally sound and has the student worked on developing their skills with the tools and processes in manipulating their materials.

*Creativity/Conceptual;* has the student thought out and refined their concepts utilizing their subjective (belonging to your thoughts and feelings) and objective (general knowledge) insight through sketchbook/maquette development, and did the finished work communicate the ideas involved while pushing creative boundaries.

*Effort;* did the student make an honest effort towards bringing their vision to fruition.

*Gestalt/Overall aesthetics;* The whole surpasses the sum of its parts

25% for each of the 3 projects (total of 75%). Evaluations of projects are made with consideration for a student's work ethics and progress, and experimentation with textures, drawing, carving, glaze, and surface additions to enhance your forms.

10% for the video research project

15% for the "Additional Responsibilities".

## Advanced Ceramics Course Schedule

- Sat April 12      Introduction/Course Expectations  
Individual Studio Contracts  
Research artist/ceramic genre  
Sketch Critique
- Sat. April 26      **DUE:** 12 glaze test tiles  
**Work in Progress Critique**
- Sat. May 10        Glaze Technology  
Studio Glaze mixing demonstration  
Super White Slip Demonstration: Mishima, sgraffito...
- Sat. May 17        Bisque Load & fire  
**DUE:** Glaze recipe research \*Also, check your materials availability  
Mix one studio cone 5-6 oxidation glaze or Raku glaze  
Extruded Forms demonstration/exercise  
**Work in Progress Critique**
- Sat. May 31        Glaze Load/Fire  
Gas Fire Kiln technology
- Sat. June 7         **DUE:** mixed 3 cone 5-6 oxidation or cone 06 raku glaze w/ test tiles
- Sun. June 8        **Last Wet Clay Day; ALL** production must cease by 10:30pm.  
This includes everything from throwing to trimming to attaching  
forms to looking at it and touching it...

**\*FRI. June 13    Load/Fire Last Bisque Firing \*11am OA**

**Outside class time is essential to glaze your pieces between June 15 and  
June 19.**

**\*Thurs. June 19 Load/Fire Last Glaze Firing \*11am OA**

**Sat. June 21      Raku Firing / Pot Luck?  
Studio Clean up  
Final Critique**

## **IMPORTANT NOTES:**

- \* above all **SAFETY FIRST**
- \* all **unfired** clay can be recycled. do not mix the raku and mid-range ox/manganese
- \* clean up after yourself (and others if necessary)
- \* minimize the amount of clay going into the sink
- \* asking questions is a sign of intelligence
- \* demonstrations can be repeated upon request
- \* mid-range ox/manganese clay is the studio wheel throwing clay. if you use any other types of clay you must clean wheel thoroughly and change bucket water
- \* save the clay boxes for packing and taking home your finished masterpieces

## **Resources:**

Continental Clay Co: Ceramic supplies. Also has a collection of studio pottery that you can actually pick up and scrutinize. Ask for student discount

1101 Stinson Blvd NE

Mnpls. Mn 55413

ph# 1 800 432 2529

Minnesota Clay: Ceramic supplies

8001 Grand Ave. S

Bloomington, MN ph# 1 800 252 9872

Northern Clay Center: Gallery, lessons/workshops, working potter's studios.

2424 Franklin Ave. E

Mnpls. MN ph# 612 339 8007

Minneapolis Institute of Art: Great collection of potteries from diverse cultures and time.

2400 3 Ave. S

Mnpls., MN ph# 612 870 3200

Smith and Sharpe Co.: All your refractory needs and more

612 331 1345

## **Other Resources:**

“Unknown Craftsman” by Soetsu Yanagi; treatise on Japanese aesthetics

“a potter’s handbook” by Bernard Leach; considered by some to be the ceramic bible

“A Potter’s Workbook” by Clary Illian; an insightful perspective to pottery

“Kiln Building” by Olsen; detailed information on kiln and combustion technology

## Individual Studio Contract

Term:

Course Title:

Name of Student:

Name of Faculty: robert k. tom

I will assist, advise, instruct and evaluate the accomplishment of the above student in accordance with the terms listed in this individual studio contract.

Faculty signature

Date

I understand and accept the terms listed in this individual studio contract form. As a student, I will do my best to perform and gain experience and knowledge with the advice and instruction of the above faculty. I will also seek help and advice when it is needed.

Student signature

Date

Student ph #:

email:

**Please make an appointment (making an appointment should be a mutual understanding and agreement to meet at a specified date and time) with me [tom@augsborg.edu](mailto:tom@augsborg.edu) or ext. 1231 if you have any questions, need assistance, or having difficulties etc.**

Name:

**Sat. May 31 Midterm Critique  
Description of project proposal(s):**

**Description of project related research:**

Name:

**Sat. June 21 Final Critique**

**Description of project proposal(s):**

**Description of project related research:**