

ID # _____

CERAMICS

LEVEL 3

REGARDING CLAY AND CERAMICS

Clay Types

Clay usually falls into three categories: (1) *Earthenware*, which is not fired high enough for the particles to fuse (vitrify). (2) *Stoneware*, which is fired to high enough temperature for the particles to fuse together, and (3) *Porcelain*, a white, translucent clay body that is usually fired very high. Porcelain was first developed in China in the seventh century and is very smooth; it does not contain any of the small particles of fired clay, known as *grog*, which is often added to clay bodies in order to add texture and reduce shrinking.

The Stages of Clay

Clay is most workable when it is the wet, fresh, *plastic* stage. The second stage is *leather hard* when it is slightly dry and feels like leather. Although the *leather hard* stage doesn't have as much elasticity as plastic clay, it is the easiest stage in which to carve. If the clay gets any dryer than leather hard, parts can not longer be successfully attached; they will come off during the firing process. When the clay becomes completely dry with no moisture left, it feels like chalk, and is considered *bone dry*. *It must be at this bone dry stage to be safely fired.*

Methods of Forming Clay

When hand-building a work of art, an artist will often use several methods to bring it to completion. It may be built from *coils*, *slabs*, *pinch*, or formed on *molds*. A *template* may be used as a pattern for achieving specific shapes. In order to ensure the piece has no air pockets, the clay should be well *wedged* to prepare a homogeneous clay body. This is especially important when a potter is preparing clay for *throwing* (working on a potter's wheel).

Types of Ware

When a clay piece has never been fired, it is known as *greenware*. When it has been fired in the first firing (the bisque fire), it becomes *bisqueware*. When it has glaze applied and is thus ready for the glaze fire, it is *glazeware*.

Surface Decoration

All glazes must be applied to bisqueware! *If it is applied to greenware it will seal in the moisture and cause the piece to explode in the kiln. This will not only damage that one piece, but everything in the kiln with it.* When embellishing the surface of a piece, several methods may be used. *Underglaze*, (*Concepts or Stroke and Coat*), must always be applied underneath clear glaze. Most other glazes do not need to have a clear coat applied.

* *Colored slips and oxides stains may be applied to greenware because they are not glazes and do not seal in moisture.*

All glaze should be washed off of the bottom of the *foot* or base before firing.

Elements and Principles of Art and Design

When creating a successful and pleasing work of art or functional pottery, it is important to know how to manipulate the elements and principles of art and design. The piece must always have a sense of balance, whether symmetrical or asymmetrical. If it is not balanced, it will have a disturbing, awkward quality. Sometimes repeated units of design create a pattern. Other times lines may lead the eye around the piece to create a sense of rhythm and movement. It may contain one particular area of emphasis that stands out and demands attention. The lines and shapes can be used in such a way as to convey emotion. Vertical lines are bold and stable, while horizontal lines are calm and restful. Short, non-directional lines appear confused and nervous, while large curvilinear lines tend to be graceful. Angular, diagonal lines are energetic and dynamic.

The artist can use the elements in such a way that they all work together to give the piece a sense of belonging or unity. Value (lights and darks of one color) adds variety, while space gives the illusion of depth and distance. Contrast (strong differences between elements) makes for an interesting effect. Surfaces may be smooth or contain texture. Whether creating form (three dimensional) or painting color on a shape (2 dimensional) or a surface, artists must know how to manipulate the elements of art in order to communicate ideas in a visual manner.

ADVANCED ASSIGNMENT: SELF PORTRAIT CONTAINER PARR—PHS

Your Objective is to create a slab-built cylindrical container that contains imagery which refers to your past and present life experiences, as well as your future goals and expectations. This will, in effect, be a self portrait container.

The requirements for this assignment are:

1. A cylindrical container between 8” and 10” high
2. A designated foot and lip or closed lid
3. A relief surface embellished with a “collage” of imagery representing your past, present, and future life.
4. All surface area must be included in the design; there are to be no “blank spaces”.

Step One: The Background and Workup

This is a provocative assignment; use the think sheet and other class hand outs to help you gather information as you consider your subject matter for your imagery. You may keep your images simple, in the form of icons and symbols, or you may choose to be more elaborate. You may decide to make all of it easily accessible to all, or keep parts of it very personal. You will be using concept glazes to finish this project.

Step Two: Build Your Cylinder

Use a cylindrical- shaped mold form to construct your container. Smooth all seams, add a coil-built foot, and form the lip. Set aside to firm to leather hard while you create your collage.

Step Three: The Collage:

Once you have gathered your imagery, create a template that completely wraps around your container. Onto this template, you will overlap and juxtaposition your images into a pleasing collage composition. When you have done this, have the collage approved, and then emboss it onto your cylinder. Choose some areas to carve back, others to attach pieces, so that you will have a three dimensional relief surface.

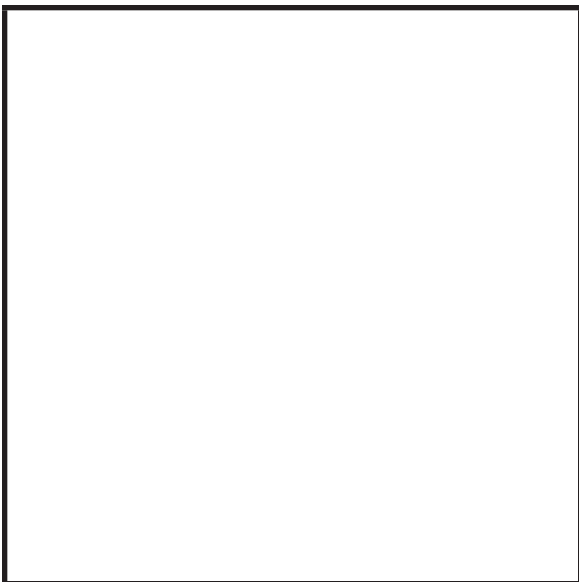
RESPONSE FOR SELF PORTRAIT CONTAINER: ANSWER THE FOLLOWING IN COMPLETE SENTENCES:

Describe your project in detail. Be sure to mention all your images.

In what way does this imagery represent your past, present and future life?

What did you find most challenging about this project?

Make sure your name and period is on your project. Draw your finished Self Portrait Container in the box below.



GRADE:

<u>Greenware</u>		
<u>Concept</u>	<u>20</u>	
<u>Craftsmanship</u>	<u>20</u>	
<u>Drawing</u>	<u>10</u>	
<u>Response</u>	<u>10</u>	
<u>Total Greenware:</u>		
<u>Glaze</u>		
<u>Concept</u>	<u>20</u>	
<u>Application</u>	<u>20</u>	
<u>Total Glaze</u>		
<u>TOTAL</u>	<u>100</u>	

SELF PORTRAIT IMAGE WORK-UP SHEET

Step 1: Write three words to describe the following—

1. Most prized possession _____
2. Your family _____
3. Present experience _____
4. Future goals _____
5. Interest and hobbies _____
6. Favorite book, movie or music _____

Step 2: Create a symbol (icon) to represent each of the above words and label each one.

Step 3: Create a logo using the initials of your name.

OAXACAN FISH FINAL CONSTRUCTION

PARR—PHS

Semester final, part A

This is the construction portion of your studio final; it is completed several weeks in advance, bisque fired, then kept safely in your locker until the final weeks of the semester when you complete the surface design. The surface design is part B, the main portion of the final.

In order to ensure that each of you has a project that made it safely through the bisque firing process, we are completing the construction portion (part A) several weeks in advance. This will allow you time to remake it in case of a mishap.

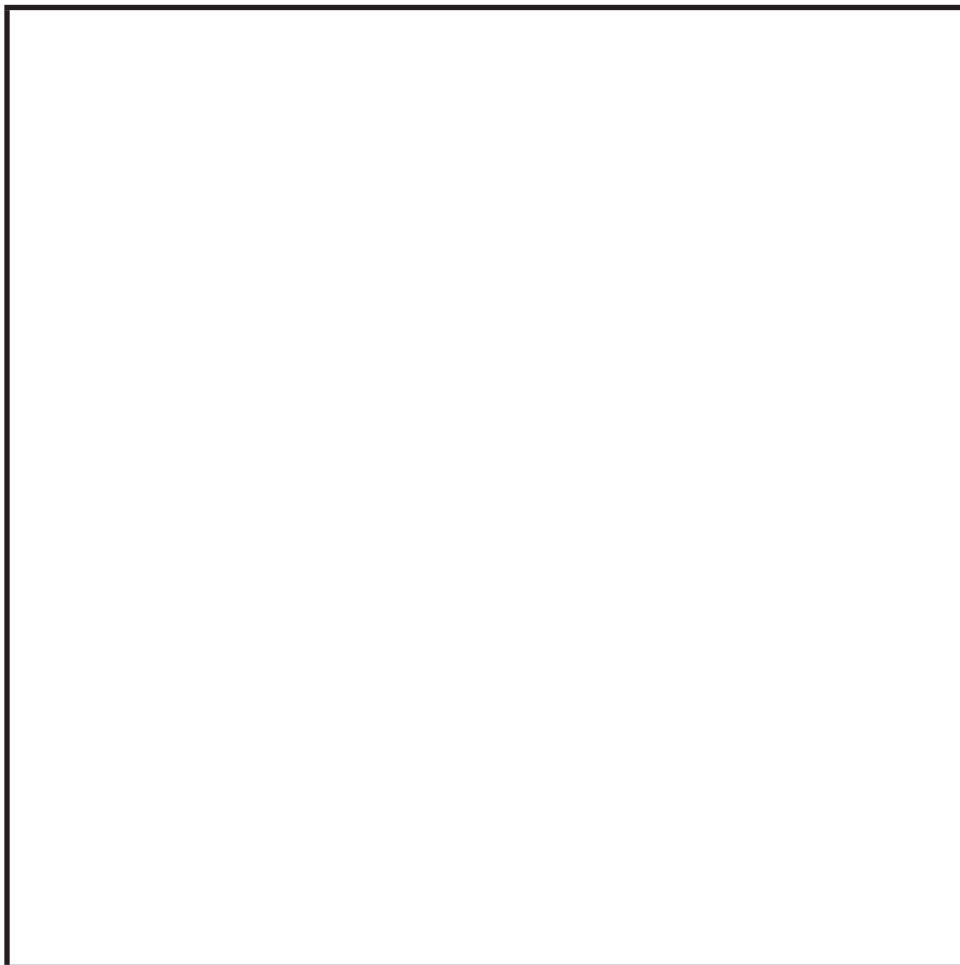
You must have the completed bisqueware final Fish project by the following date _____

Procedure for part A of your final:

Construct the project according to the demonstration directions. These directions are also reiterated on a form that is available as a handout.

When complete, put your name and period on the bottom and put it on the greenware shelf to be bisque fired.

Draw a rendering of your greenware vase in the box.



Name: _____

Place your name pocket below this line ↓
