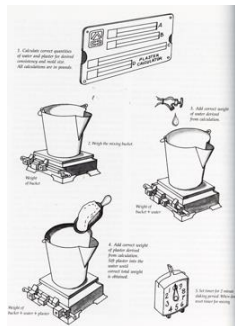
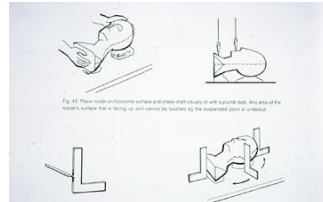
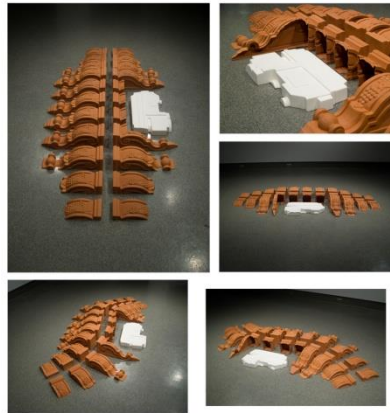


ART 3768C; Ceramic Sculpture 2

Section - DEPT



Spring, 2018 – Class meets Mondays and Wednesdays periods 5-7, room B-14

Credit Hours: 03

Instructor: Nan Smith. Professor UF Ceramics

Office: B-15 FAC, Hours: 4:00- 5:00 pm on Wednesdays and by appointment on Fridays

Office Phone: 352.273.3083

E-mail : nan@ufl.edu

Website: www.nansmith.com

Course Description

This intermediate level sculpture class will focus on the conceptual, aesthetic, and technical processes involved in developing expressive sculptural form through ceramic processes. The technical focus of the course includes: (1) plaster mold-making for slip-cast ware, (2) an introduction to use of rubber press-molds for ceramics, and (3) methods of developing color and surface variety in low fire glazes appropriate for sculpture. Sculptures will be colored with slips and glazes, and completed by firing. The course will incorporate historic highlights and contemporary examples, through Power Point image presentations and readings. All students will be responsible for individual and group "lab work": loading, firing, and unloading kilns.

The course is composed of three projects; that provide new skill building experiences plus challenge you to include a personal outlook and societal perspective within sculpture. These projects provide options for focus within a theme. Your job will be to create personally vital artwork. The first project will challenge you develop new color and surface to be used on your sculptures. The second project will require your interpretation of chess as a game of opposites. The third project will allow you to create a human/animal hybrid or to work with a post-industrial form. Collectively the projects will allow you to apply the technical research you are doing for this course within the artwork; including: new glaze research using color runs and line blend formats, underglazes, china paint, decals, and lusters, and plaster and rubber molds.

Model duplication using computers is an exciting option today with 3D scanners and printers. Plaster mold making is the original technique sculptors used to create multiple forms in ceramics and other materials. Mold making is a valuable process that is being used creatively by contemporary ceramic artists. Plaster mold making is a low cost studio technique that you will learn in this course. We will also experiment with small scale polyurethane press-molds in the form of slab mattes. This will be your low-cost introduction to rubber molds.

Color and surface can make or break a ceramic sculpture. The history of decorative glazes does not always supply the answer for surface treatments in ceramic sculpture. Specialized glaze surfaces will be developed through testing and use of materials in more advanced ways.

The entire syllabus with projects is discussed during our first class meeting so that you can begin considering the ideas you might want to work with to create artwork that fulfills project guidelines. It is far easier to digest an idea and to consider your options over time than to decide overnight. This course is fast paced so please plan ahead!

Course Goals

- (1) To explore sculpting techniques that reach beyond the fundamental building, surfacing, and firing processes used for ceramics.
- (2) To further develop personal imaging and conceptualization skills that relate to a personal aesthetic.
- (3) To apply design skills to sculptural form and surface considerations to promote the selected sculptural concept.
- (4) To develop skills in plaster mold making including: model making, sectioning a three-dimensional form, mold design and use as a press-mold and/or slip cast mold.
- (5) To learn to slip cast ceramic forms.
- (6) To learn to press-mold sculptural ceramic forms.
- (7) To learn the basics of rubber mold-making and their application for ceramics.
- (8) To learn more about color and glaze for ceramic sculpture.
- (9) To learn about glaze materials and coloring oxides by gaining practical experience through specific testing techniques that can result in personal surface treatments for sculpture.

Texts and Reading List

The textbook for the course titled "Plaster Mold and Model Making", authors Chaney and Skee is on room reserve at the Fine Arts and Architecture Library. It may also be found on line through amazon.com used books.

A technical course packet is **required** and will be listed and available under *Art 3768C, Nan Smith, Professor* at Target Copy located at 1412 W. University Avenue. (Estimated cost \$26.28)

Assigned readings are required to build your expertise and to aid in your technical and conceptual growth. It is expected that you use the reading materials regardless of in-class coverage. Additional readings to help with concept development are listed on project statements and on the course calendar.

These materials are on reserve in the Fine Arts and Architecture Library under the course number and my name. Also on reserve at the FAA Library are: "Mold-making for Ceramics", by Donald Frith and "Low-fire Ceramics", by Susan Wechsler. The required readings have been scanned and are available through the

FAA Library on-line with links listed on the reserve page for the course located in the library.

Other Technical and Historical Resources – “Sculpting Clay”, By Leon Nigrosh, “Images in Clay Sculpture”, by Charolette F. Speight, “Sculptural Ceramics”, by Ian Gregory, “PaperClay for Ceramic Sculptors; Studio Companion”, by Rosette Gault, U.S. Gypsum Industrial Plasters & Gypsum Cements”, “An Atlas of Anatomy For Artists”, by Fritz Schider, and “Modelling the Head in Clay”, by Bruno Lucchesi, and “Modelling the Figure in Clay”, also by Lucchesi. Two videotapes will be used as informational resources in the classroom: “Sculpting the Portrait: Male Head in Terra Cotta”, and “Sculpting the Reclining Figure”. Both films document the methods used by sculptor Bruno Lucchesi.

Periodicals – [American Ceramics](#), [Ceramics Art and Perception](#), [Sculpture](#), [Ceramics Monthly](#), [Studio Potter](#), [Ceramics: Technical](#). All of the following magazines have very interesting ideas and information pertaining to sculpture.

[Library Homepage](#)

<http://www.uflib.ufl.edu/> (for all library services and collections)

[Course Reserves](#)

<https://ares.uflib.ufl.edu/> (for hard copy and/or electronic reserves)

[Ask-A-Librarian](#)

<http://www.uflib.ufl.edu/ask/> (direct email or online chat for

assistance)

[IR @ UF](#)

<http://ufdcweb1.uflib.ufl.edu/ufdc/?q=ufirg> (to access the UF digital

Institutional Repository)

[Library Tools and Mobile Apps](#)

<http://www.uflib.ufl.edu/tools/> (smart phone apps, RSS feeds, and

much more)

[Subject Guides/Specialists](#)

<http://apps.uflib.ufl.edu/staffdir/SubjectSpecialist.aspx> (by discipline

and/or course)

Attendance Policy

Class attendance is central to the learning process and to your success in this course. It is expected that a student will attend regularly and be punctual. Everyone will value this courtesy to the group. **Class begins promptly at 11:45 am.** Attendance will be taken at the beginning of each class session. A student will be counted late if he/she arrives 10 minutes after class begins. Group demonstrations and lectures, in-process critiques, tutorials, and discussions will be scheduled for many class periods.

Absences count from the first class meeting. Students who do not attend at least one of the first two class meetings of a course in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.

It is your responsibility to manage your studio work-time effectively. Class breaks will be taken as a group on critique days or individually on work days and should not be abused. Ceramic Sculpture is an exacting endeavor. The ceramic process is one which cannot be rushed or neglected without consequences. Sculptural clay works often require an indirect process, where pre-planning the project is the first step in making a successful art work. Information will be given during specified class periods to show a variety of techniques; new and diverse options.

Nan Smith's attendance policies:

- **A student who will be absent for an excused reason is to send an e-mail to me – nan@ufl.edu – before class to confirm the absence and reason.**
- **No-shows w/o notice will be considered unexcused**
- **Tardiness: 2 late arrivals and/or early departures will be considered one absence.**
- **If absent a student is responsible to make up in-class work as well as assignments. It is expected that you initiate communication with me about what has been missed during an absence to plan a timeline to complete this work.**
- **Should you experience a prolonged illness or problem that will keep you from attending, please contact me and schedule an appointment to meet.**

- **Attendance, preparedness for class work and participation (in group activities, firings, and critiques) are 10% of your grade. The excellent student will attend all classes.**

Attendance <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

Religious Holidays

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

Students who are absent due to illness should contact me at 273-3083 or via e-mail at nan@ulf.edu. If you see a doctor, please bring an official excuse and this will be noted. **I am aware of the following policy by UF healthcare providers:**

In accordance with university policy, our medical providers use the following guidelines when writing excuse notes: <http://shcc.ufl.edu/forms-records/excuse-notes/>

The Student Health Care Center can provide a medical excuse note only if our providers are involved in the medical care of a student they feel will need to be absent from class for 3 or more days for medical reasons.

The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences. Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.

See the following link for UF attendance policy:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

Methods of Grading

I view you all as young professionals and wish to assist you in building habits that will allow you to be most successful. As professional artists planning your time and meeting deadlines for a gallery or museum exhibitions will be the norm. You are responsible for completing the four assigned projects; two technical and two aesthetic. It is your responsibility follow the calendar and to manage the controlled drying of each project so that you can fire your greenware and glazeware in scheduled group firings. It is also your job to help plan firings plus load, fire, and unload class/group kiln firings.

You are required to create a minimum of 3 sectional plaster molds (2-3 piece with average overall size no smaller than 7 inches in any dimension) for this course. A minimum of one mold must be crafted and used for slip-casting, and a minimum of one of the must be crafted as a sectional plaster press-mold. Each technical project or portion of the project will be graded for evident craftsmanship, scope, completeness, and degree of difficulty. You are also required one rubber slab matte.

Each completed sculpture will be graded for craftsmanship/execution, design/individuality, concept/expression, technical difficulty, research and planning (library research, maquettes), and completeness of presentation. Project grades will comprise 60% of your final grade. Your individual development in the technical areas: of glaze testing, and mold-making will represent 30% of your grade. Research skills and firing skills will be evaluated. Your consistency, persistence and participation in critiques will be recorded. These areas of performance as well as your attendance record will be considered for the remaining 10% of the grade.

Your cumulative final grade will be an evaluation of the following criteria; project grades, conceptual development, research, glaze testing, mold design and execution, firing competency and participation, pre-planning through maquettes. The timely completion of all aspects of assigned projects will be very much a part of your grade. If you do not make the deadlines for any part of the assignment you will accrue late grades and create a limit for receiving an excellent grade.

Grades – methods by which you will be evaluated

60% of final grade comes from >	2 aesthetic studio project requirements: craftsmanship/execution, design/individuality, concept/expression, technical difficulty- assigned mold making, research and planning (library research, maquettes), and completeness of presentation 30 % each)
15% of final grade comes from >	1 technical studio project/glaze testing (evident craftsmanship, scope, completeness, and degree of difficulty. Applied glaze research on each project: including tested glazes, china paint, sepia toned decal..(20 %)
15% of final grade comes from >	Technical skills developed in plaster and rubber mold-making; slip cast mold design and craftsmanship and design of sectional press-molds or slab mattes
5% of final grade comes from	Energy/Work Habits
5% of final grade comes from	Participation/critiques and shop work (firings and out of class projects, attendance of visiting artist workshops)

A = excellent, distinguished use of concepts, materials, and execution
 B = good use of concepts, materials, execution

C = average
 D = marginal
 F = unacceptable, failure. No credit.

A+	100%-97	B+	89%-87	C+	79%-77	D+	69%-67	F	0
A	96-94	B	86-84	C	76-74	D	66-64		
A-	93-90	B-	83-80	C-	73-70	D-	63-60		

- Please note: A grade of C- will not count toward major requirements.

Grade Values for Conversion May 11, 2009 and After												
Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E, I, NG, S-U, WF
Grade Points	4.0	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	.67	0.00

UF grading policy website: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

LATE WORK

All projects must be completed on time to receive full credit. Specific due dates are stated on the class calendar posted in the classroom and on the class blog. Failure to complete any project on time will result in a drop of one full letter grade

The ceramic process requires that green ware be completely fabricated and detailed, then dried for an average of 7 – 10 days, depending upon scale and complexity. Please finish building all wet work on time for greenware due dates and manage the careful drying of your work so that you can meet all deadlines.

You must have work finished and installed before the start of class on critique days. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

A semester **grade of incomplete** will not be given for late work unless there is an excused absence involved. To be approved for an incomplete:

1. Students must have completed the major portion of the class with a passing grade of C or better.
2. The student is unable to complete course requirements because of documented circumstances beyond his or her control.
3. The student and instructor have discussed the situation prior to the final critique (except under emergency conditions).
4. The student will fill out the College of Fine Arts incomplete grade contract, which will be signed by the instructor and the chair and will detail the work to be completed and the date by which this must be done.

Supplies

The Basics:

Bound sketchbook, plasticine or fine water based clay of any temperature for maquettes, serrated metal

rib and serrated wooden modeling tool, clay shapers, trimming tool, calipers, light plastic (launderers' plastic), misting bottle, small bucket, cut-off wire, needle tool, fork, small sponge, clean up sponge, fabric (uncoated canvas or cotton polyester blend, or muslin (try Goodwill for remnant or old bed sheets), small container for slip, brushes for finishing and decorating, sur-form rasp, exacto knife, Heat Gun or blow dryer and * **turntable as work surface (Home Depot or Lowes)**. * **Cover with 2' x 2' piece of 3/4" sealed plywood (required) dust mask and respirator to filter organic vapors (recommended) (try Axner/Laguna Clay or Bennett Pottery or Home Depot).**

Specialty Tools (are needed and can be ordered on-line):

1. Kemper Ribbon Sculpting tools (set of 6), available thru Laguna/Axner's in Florida – **1-800-843-7057**, approximately \$8.99
2. **Euclid Ceramics stainless steel modeling and raking tools or steel wax/dental tool kit found on amazon.com**
3. Michael Sherrill red rib, SMT-R1, \$6.00 (also suggest yellow rib same price)
<http://www.highwaterclays.com/handtools/cooltools2.html#smt>

As required for slip casting:

1. Casting slip – UF Bookstore or if needed Frasier's Ceramics
2. Large plastic pitcher - Walmart
3. Larger slotted mixing spoon - Walmart
4. Kitchen Sieve - Walmart
5. Large bucket – Walmart
6. Wooden slats to support molds while draining – found 1.2 x 14" stick will **do**.

As required for rubber mold-making:

1. Starter kit of Brush-on 40 (from Reynolds Advanced Materials)
2. Chip Brushes (2-3)
3. Textural found surface or created textured slab
4. Sealant (Superseal)
5. Release Agent (Universal Mold Release)

As required for individual projects:

1. Algi-safe (\$12.38/ 1lb.from Your Clay Store),
2. Moulding plaster (\$.51/ 1lb. from Your Clay Store),
3. Amaco Underglazes – on-line as needed at Amaco, New Mexico Clay websites or Bennett Pottery in Orlando.
4. Low fire casting slip, Duncan or Mayco Underglazes, vintage decals – from Your Clay Store via UF Bookstore or Frazier Ceramics in Gainesville, 372-1506

SA+AH HEALTH & SAFETY STUDENT SIGNATURE PAGE



My instructor has reviewed the policies (pg. 1-15) in the School of Art + Art History Health and Safety Handbook with me as well as the inherent hazards of my course media, best practices, links to more information and the area rules. I understand that I am responsible for the information within.

A copy of this handbook may be found on the School of Art + Art History website.

Course Number and Title	
Instructor	
Semester/Year	
Date	
Student Name (printed clearly)	
Student Name (signed)	

To be filed in the SA+AH Director of Operations Office, FAC 103 no later than the third course meeting date.

Health & Safety Area Specific Information: Ceramics

1. Hazards of the Materials

Ceramic Dust is a potential irritant and prolonged exposure may result in chronic conditions. Many substances in the glaze room are marked as toxic or hazardous materials. Ingestion and inhalation of these materials could be hazardous or fatal.

2. Best Practices

Use gloves to avoid exposure to hazardous materials.

3. Links for Safety

<http://www.lagunaclay.com/msds/>

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Alcohol is forbidden in studios
- No eating or drinking in the glaze or mixing areas
- Familiarize yourself with the closest eyewash unit
- Shoes must be worn at all times
- It is recommended that Protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat-resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials
- Do not block aisles, halls, or doors
- Do not bring children or pets into the studios
- Do not store things on the floor
- Clean up spills immediately
- Scoop up dry materials, mop up liquids, do not spilled materials to original source as they are contaminated now
- Carry heavy or large trash to the dumpster
- Place materials containing barium or chrome in the hazardous waste disposal area
- Do not sweep. This puts hazardous materials in the air. Rather scrape up chunks and wet-clean.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the **SA+AH CONTAINER POLICY** (see policy below)
There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous - i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

Respiratory Protection

University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may recommend it, and you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a tight fitting half or full-face respirator. Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user.

Environmental Health and Safety follows or exceeds OSHA 29CFR1910.132-137 standards for Personal Protective Equipment. Any voluntary user: student, faculty, or staff is required to follow all Environmental Health and Safety policy which can be found at:

<http://www.ehs.ufl.edu/General/resppol.pdf>.

For simplicity, the regulations are outlined below. You must follow each step in order:

1. I want to wear an N95 dust mask.

- a. Complete "Request for Respirator Use" form (<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>).
- b. Complete "Medical History Questionnaire for N95 Filtering Face piece Respirators" form (<http://www.ehs.ufl.edu/OCCMED/N95.pdf>) and "UF Voluntary Use Respirator Supplementary Information Memo"
- c. Include Payment: There is a \$5 charge for the review and processing of this form.

2. Undergraduates must make payment in person. Go to:
Health Science Center
Dental tower, second floor Room D2-49
On the corner of Archer Road and center drive
West entrance

ii. Contact SHCC OCCMED at 352.392.0627 with questions.

2. I want to wear a tight fitting respirator

a. complete the "Request for Respirator Use" form
(<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>).

b. Complete the "Initial Medical Questionnaire for Respirator Use"
(<http://www.ehs.ufl.edu/OCCMED/initial.pdf>) and "UF Voluntary Use Respirator Supplementary Information Memo"

c. Include Payment: i. There is a charge for the review and processing of this form.

2. Undergraduates must make payment in person. Go to:

Health Science Center
Dental tower, second floor Room D2-49
On the corner of Archer Road and center drive
West entrance

d. Call SHCC OCCMED at 352.392.0627 to make appointment for Pulmonary Function Test (PFT.)

e. You must now see Bill Burton for fit testing. Call Bill Burton (in EH&S) 352.392.3393 to make an appointment for fit testing.

f. Contact SHCC OCCMED at 352.392.0627 with questions.

Lockers

Please sign up for a locker to be used to store tools and personal belongings. The list will be circulated in class and then handed in to the teaching lab specialist. Lockers must be cleaned out and locks removed by the end of finals week, or the contents will be considered abandoned.

Please leave the studio clean. Regardless of the condition you find it in, you are requested to leave it clean for the next person. Leave the work tables clear and clean. ***This is a group studio, and we all need to pitch in to keep it a safe and healthy functioning work environment.***

Firings

Ceramic work is fragile. Studio accidents or kiln issues may cause work to break. While all due care will be exercised, I must have finished work to assign a grade for a project. Work that blows up or is broken before completion will require re-making for grading. If your work is destroyed in progress, please show what remains to me (and we will discuss what must be done to achieve a finished project for grading. In the case of involved projects where the loss is not the student's fault, abridged project parameters may be assigned and due dates adjusted.

Recycling Clay

All students are welcome to recycle clay out of the reclaim buckets. Stiff clay may be reclaimed by cutting wet clay into slabs, alternating with layers of soft clay or slurry from the reclaim bin, then wedging this clay into an even consistency. Clay too stiff to wedge should be broken into small lumps. This will allow water to do the work of slaking the clay into a soft slurry as it sits in the bucket. If you desire, the resulting slurry can be put onto the plaster drying slabs in Studio, turned periodically until dried to a soft clay consistency, and wedged up for use.

Bone dry clay should be slaked down using the method described above. Wet clay can be dried on plaster bats until some moisture is removed, and wedged for use. Clay slurry remaining in your bucket after working or clean up should be put in reclaim. Place contaminated clay in the trash. Thick liquids not going to reclaim should be put in the trash. **DO NOT POUR SLURRY OR SLIP IN THE SINK; USE THE RECLAIM BARREL.** Keeping studio areas clean of clay helps reduce the dust level and is healthier for all.

Studio

Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.

The instructor, the School of Art and Art History, and the Ceramics Department are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space.

Please address any concerns, problems, and questions regarding this class to me as they arise. I will be available during office hours, for appointments and for a special meeting times (See course outline).

University Policies

Students with disabilities - I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

“Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.”

Classroom Demeanor – *“Students in the School of Art and Art History are now permitted to have beepers (pagers) and cell phones turned on in the classroom for purposes of emergency messaging from UPD. It would be greatly appreciated if the device is placed on vibrate before entering the classroom”.*

Disruptive Behavior – Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to insure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.

The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

“As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the university.”

Critical Dates on the university calendar may be viewed at –
<http://www.reg.ufl.edu/dates-critical.html>

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance.

University Counseling & Wellness Center, 3190 Radio Road, P.O. Box 112662, University of Florida, Gainesville, Florida 32611-4100, Phone: 352.392.1575, Web: <http://www.counseling.ufl.edu/cwc/>

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling.

Student Mental Health, Student Health Care Center, 392-1171, personal counseling.

Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling.

Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling.

I look forward to an energetic course and a great semester with you all!

Art 3768C – Ceramic Sculpture 2

Calendar

Week 1	Monday January 8	<p>-Intro to class syllabus and policies Assign Project 1: Research on Glazes and glaze testing. - Set up Studio/work spaces, shelves and lockers - Pick up course packet at Target Copy for Monday's class -Sign up for bisque kilns -Sign up for glaze kilns Safety talk Derek Reverts</p>	<p>HOMEWORK: - Make 50 test tiles -Pick up course packet at Target Copy --Bring paper, ruler and color pencils, crayons, paints to class on Wednesday.</p>
	Wednesday January 10	<p>Project 1 Color Sensibility Exercise In Class activity: Begin Color runs (15-20 color additions to your base glaze) - -Load kilns -Review - kiln loading, cone packs, programming firings, designing a firing Discuss vendors and materials needed for luster painting</p>	<p>HOMEWORK: -Mix two test glazes and apply to tiles for firing on Wednesday (Purchase plastic bags and 8 ounce cups -Load and fire bisque kilns with test tiles</p>
Week 2	Monday January 15	<p>Martin Luther King Holiday – No Classes</p>	<p>HOMEWORK: -Mix two test glazes and apply to tiles for firing on Wednesday (Purchase plastic bags and 8 ounce cups -Load and fire bisque kilns with test tiles</p>
	Wednesday January 17	<p>Fire Bisque kilns Unload Bisque kilns Apply glazes to tiles</p>	<p>HOMEWORK: - Complete your color run tests for Monday -Fire glaze test kilns - Buy a ceramic blank to use for china painting</p>
	Thursday Friday		

Week 3	Monday January 22	<p>- Project 1-</p> <p>In Class Activity: Discuss glaze results, overglaze>What and how”, Line blends and china paint decals in class work</p> <p>-Load Glaze kilns</p>	<p>HOMEWORK:</p> <p>- Complete your line blends for firing Monday January 29</p> <p>Bring a 3D human-made object to class to discuss mold design</p>
<p>Wednesday January 24 Project #1 Due</p>	<p>Intro Project 2 Mold-making lecture (1 hour)</p> <p>-Project 1; Round Table Discussion of results glaze testing (1/2 hour)</p> <p>-Load kilns for Line blends (1/2 hour)</p> <p>- DEMO – sectioning a form</p> <p>Speed Problem: Build separating plane for your mold (Object needed) (1 hour)</p>	<p>Homework:</p> <p>- Design your chess set</p> <p>-Read – Chapters 1 and 2, Plaster Mold and Model-making, Chaney and Skee</p>	
Week 4	Monday January 29	<p>DEMO: Mixing and measuring plaster (45 min), cutting keys (15 min), sealants and sealing your mold (20 min)</p> <p>Intro Project 2: Chess Vignette</p>	<p>Homework:</p> <p>- Design your first chess piece in clay (solid or thick walled) The form must be able to be replicated using a 2 piece mold. We will begin first mold on Monday</p> <p>- Read – Chapters 3 and 4, Plaster Mold and Model-making, Chaney and Skee</p>
<p>Wednesday January 31</p>	<p>Lecture -Properly drying plaster molds (1/2 hour)</p> <p>In class Activity: Section you model/ build separating plane for mold #1</p>	<p>HOMEWORK:</p> <p>-Design chess piece #2 and create model</p> <p>Read – Chapters 5 and 6, Plaster Mold and Model-making, Chaney and Skee</p> <p>-</p>	

Week 5	Monday February 5	Studio Day Project 2; cast first section of Mold #1 - Evaluation of Concepts and designs for chess sets/Individual meetings with Nan	HOMEWORK: Cast section 2 Mold #1 - Visit to Smathers Library Chess Collection - Create Clay models for molds
	Wednesday February 7	Mold making tutorials with Nan	HOMEWORK: - Create Clay models for molds
Week 6	Monday February 12	Project 2: Begin Mold #2 – separating plane/cast section #1 Demo: Project 2/Slip cast or press-mold -Review: Cutting keys, sealants, resist agent (mold soaps) -Crafting expectations -Drying molds	HOMEWORK: - Cast section #2 for mold 2 -Create section 1 of mold #3
	Wednesday February 14	Visiting Artist Workshop – Kim Dickey – Required Evening Lecture Required	
	Thursday February 15	Visiting Artist Workshop – Kim Dickey – Required	
Week 7	Monday February 19	Project 2: Complete mold #2 and begin mold #3 - Meetings with Nan Mold Designs -Grade progress on third mold	HOMEWORK: HOMEWORK: -Dry molds #1 and #2 - Cast section #1 of mold #3
	Wednesday February 21	Project 2: Complete Mold #3 Demo: Making large slabs for chess board -In Class: Create chess board -Tiles; thickness, size, drying to keep flat, finishing edges	HOMEWORK: -Complete chess boards for grading -Dry molds
Week 8	Monday February 26 Project #2 Due	**Project 2 Due – Molds will be graded -Slip casting Demo -Press molding Demo -Cleaning up slip cast forms - Plastic drying containers and their use for slip cast ware	HOMEWORK: -Slip cast or press mold forms -6 minimum -Dry chess boards under cloth towels

			-Purchase drying containers
	Wednesday February 28	Project 2 -Grade 6 forms created In Class-Production of chess pieces -Sign up for BISQUE KILNS	-Production of chess pieces - 4 minimum -Dry forms and chess board for bisque
	Friday March 2	Project 2 -Grade 4 forms created In Class-Production of chess pieces Load BISQUE Project 2 - -Sign up for BISQUE KILNS and GLAZE KILNS over break or after break Unload Bisque Project #2	HOMEWORK: - Complete and dry Project 2
Week 9	Monday March 5	SPRING BREAK NO CLASS	
	Wednesday March 7	SPRING BREAK NO CLASS	
Week 10	Monday March 12 Project #3 Due	**Critique of Project 3 at bisque stage Intro Project 4 LOAD final bisque Project 3 NCECA – Nan Away	HOMEWORK: -Sketches for Project 3
	Tuesday NCECA CONFERENCE (NAN AWAY)	FIRE Bisque Project 3	
	Wednesday March 14 NCECA CONFERENCE (NAN AWAY)	NCECA/- In Class -Glaze tests day Project 2 UNLOAD Bisque Project 3 In Class assignment -Create maquette for Project 4 -Load and fire glaze kilns for Project 3	HOMEWORK: -Glaze tests for Project 2 for Fridays kilns - plan slab matte and decal for Project 3
	Thursday March 15 NCECA CONFERENCE (NAN AWAY)		
	Friday March 16 NCECA CONFERENCE (NAN AWAY)		

Week 11	Monday March 19	Studio Day Project 4 In Class – Build Project 4 -- -Individual progress meetings with Nan/discuss glaze tests	HOMEWORK: Build Project 4, minimum to be done is ¼ completion - Make molds and do glaze testing for Project 3 -Build Project 3
	Wednesday March 21	Demo - Rubber molds and slab mattes Studio Day Project 3 - Work on mold for this project Grading – ¼ completion on Project 4 In Class – Build Project 3	HOMEWORK: - Build Project 4, minimum to be done is 1/2 completion
Week 12	Monday March 26	-- Studio Day Project 3 Grading – 1/2 completion on Project 4 In Class – Build Project 3 Meetings with Nan	HOMEWORK: --Build Project 4 to minimum of ¾ completion
	Wednesday March 28	-Studio Day Project 4- Build	HOMEWORK: --Build Project 4 to minimum of ¾ completion
Week 13	Monday April 2	--Grading: Project 3 to minimum of ¾ completion Meetings with Nan -Studio Day Project 4	HOMEWORK: -Build Project 4 -Glaze testing Project 4/decals, china paints, new glazes
	Wednesday April 4	Meetings with Nan -Studio Day Project 4	
Week 14	Monday April 9	--Studio Day Project 4 - Grading – glaze tests due Load and fire glaze tests	HOMEWORK: Glaze Project 2 -Dry Project 4

	Wednesday April 11	In class – Glaze Project 2 Load glaze kiln Project 2	HOMEWORK: - Glaze Tests Project 4 -Dry Project 4 -Help fire and unload kilns - Create decals for chess vignette/send to Derek to print
	Thursday	Fire Glaze Kilns	
	Friday	Unload Glaze Kilns	
	Saturday	Continue Testing????	
Week 15	Monday April 16	Grading – Glaze tests for Project 4 Load Bisque Project 4 in class Load glaze test kiln Project 4 Load luster and decal kilns	HOMEWORK: - Help fire kilns
	Tuesday	Fire Bisque and glaze test kilns for Project 4 Load luster and decal kilns	
	Tuesday April 17th –		
	LAST DAY OF WETWORK	Unload Bisque for Project 4 Glaze for Project 4	HOMEWORK: Glaze all work for final crits. Load and fire kilns😊
	This means all work with clay is to be completely finished by mid-night that day. No finishing or carving or trimming there after. The work is to be completed and ready to dry out for bisque.		
	Wednesday April 18	- Assignments for studio clean up will be made for each person to complete by next Thursday. You will be asked to sign off on a sheet place on my office door upon completion. This is a mandatory activity. You -will be dropped one half a letter grade if you do not complete your clean up assignment.	
	Thursday	Load GLAZE for Project 4	
	Friday	Fire GLAZE for Project 4	
	Saturday	Unload GLAZE for Project 4 – Apply decals	
	Sunday	Decal Firing	

Week 16	Monday April 23	FINAL Critique – Assign Class Clean-up duties	HOMEWORK: Prepare for Critique Bring snacks! 😊
	Wednesday April 25	- FINAL Critique -Potluck! LAST Day of Classes	

KEY DATES:

April 9– last week to start anything new in clay

April 17– last day to do anything with clay

April 11-15 – Bisque week.

April 16-22 – Glaze week.

April 23, 25– Final Critiques

Reading Days April 26, 27

Last Day for firing anything – April 30

Ceramic Sculpture 2, Art 3768C

Spring 2018, Mondays and Wednesdays periods 5-7, room B-14

Instructor: Nan Smith, Professor UF Ceramics

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COURSE SYLLABUS ACKNOWLEDGEMENT

By signing this form and continuing participation in this course you acknowledge that you have read and understand these policies. In addition, you agree that you have read and understand this syllabus, attendance and grading policies, and are aware of the Guidelines for use of University Facilities and Grounds for Making and Exhibiting Design (A copy of these guidelines is posted in the School of Art + Art History Office.) _____

name:

phone:

e- mail:

major/college:

art interests:

favorite artists:

Reason for taking this course:

List technical Knowledge from previous Ceramics courses?

firing -

glazes -

clays -

equipment -

Art 3768C, Ceramic Sculpture 2

Spring 2018

Nan Smith, Professor



Project 1: Glaze Testing; Research Developing Personal Color and Surface

Objective: To create a palette of new sculpture glazes and to through practical experience learn about ceramic raw materials. To learn how to apply layered color for more varied and dimensional surfacing effects.

This is assigned to support creating and selecting the surface treatment for Projects #2, #3 and #4. The information you gather can be used to spark further testing.

Research new low fire slip, underglaze and glaze treatments. Please document this research by doing test tiles and by keeping records of recipes you have tested.

Required Reading (see dates for reading assignments on course schedule)

“Handbook of Sculpture Recipes” (required course material)

This book has excellent contemporary sculpture glazes and will be used to gather recipes to test. It also has information about color testing and tri-axial blends. You are expected to review the recipes in this book to select those you wish to test. In some cases the glazes have descriptive information listed above the recipe. We will discuss chemicals and color and how you can tell from the recipe a bit about the glaze.

Supplies needed:

8 oz. Plastic Drinking cups (approximately 25)

Magic marker

Large Zip lock plastic bag for quantity batch (1500 grams-1800 grams)

Bisque fired test tiles

Gram scale – in glaze lab

N-95 dust mask recommended

Rubber gloves (provided in glaze lab)

Plastic ware spoon for mixing or malt mixer in glaze lab

Water

Recipe list in Course packet

Paint brushes small and medium

Black Ink wash stain to label test tiles – in glaze lab

Sponge

Mobil Wax Resist – in glaze lab

Steps to follow: *(Gloves and dust mask recommended as discussed. You will be sharing the digital scale. Ray has small loaner digital scales you can borrow on Monday since he is out sick. I can show you how to use the older analog scales on Monday)*

- 1. Do the math. Your batch recipe should add up to 100 check it. Multiply all ingredients in your recipe by 15 to get the total amount of each ingredient needed for a 1500 gram batch recipe.**
- 2. Label your cups with test numbers 1-15, and the percent of oxide or stain addition.**
- 3. Label the back side of your test tiles with test numbers 1-15, and the percent of oxide or stain addition using black ink wash stain. Let dry a few minutes.**
- 4. Wax the back side of your test tiles**
- 5. Tare the scale to a container found below the scale cabinet. Be sure you are weighing in grams. Weigh out the 1500 gram batch of dry materials and place into large zip lock plastic bag.**
- 6. Mix the dry ingredients well; rotate bag, mix with spoon.**
- 7. Weigh out 100 gram batches (15) and place into cups**
- 8. Add colorant additions you are assigned as listed into each cup and dry mix.**
- 9. Add water to one, 100 gram, mixture so that the consistency is that of milk. Mix well with spoon.**
- 10. Dip test tile for that color into mixture. Hold for one second and remove from mixture. Let glaze dry. Dip two thirds of tile as discussed for a second time to achieve a double thickness of glaze. Let glaze dry. Dip one third of tile into liquid glaze to achieve a triple thickness of glaze. Let glaze dry.**
- 11. Wipe glaze beads and residue of glaze from back of test tile using a sponge and water. Your first test is complete.**
- 12. Repeat procedure for remaining 14 tiles.**
- 13. Store flat and do not stack prior to firing.**

How to begin:

- Create 50 test tiles. (Note you were asked to do this in advance of beginning the project. If you have not, or need more tiles please do this right away).

Smaller test tiles 3" X 5" in size will serve well for your initial tests. A few larger tiles which relate in form and texture to your sculpture should be used to practice application and gain more specific test results. Bisque fire your tiles.

- Review the low fire sculpture glazes listed in the course book from Target Copy and the new glazes I have for the shop.

Make a selection of 2 glazes.

Round 1 – Base Glaze Thickness Testing – 2 glazes, 6 tiles

Mix up the two selected glazes in amounts of 100 grams each. Dry mix and add water to achieve the consistency of milk. Label back of tiles with name of glazes and number of layers, Glaze A, One dip, Glaze A, 2 dips, Glaze A, 3 dips. Wax back and sides of (6) tiles; 3 for each glaze. Dip tiles accordingly. Remove glaze residue using a sponge from back and sides of tiles.

Round 2 - Color Runs on one Base Glaze – 15-20 tiles

Color additions:

Test #1- Base Glaze without colorant

Test #2 - Zircopax – 15%

Test #3 – Tin Oxide 3%

Test #4 - Black Stain 15%

Test #5 – cobalt Carbonate 3%

Test #6 – Manganese Dioxide 1%

Plus – 5 tests with stain addition of 15% each. Your choice of colors of stain in each. There has been a request by Gabriella for turquoise. 4 tests with oxides listed below your own choice.

1 – 1% Red Iron Oxide

2 - 3% “

3 - 5% “

4 - 10% “

5 - ½% Cobalt Carbonate

6 - 2% “

7 - 1% Copper Carbonate

8 - 4% “

9 - 1% Manganese Dioxide

10 - 3% “

11 - 5% Rutile

12 - 10% “

13 - 2% Nickel Oxide

14 - 1% Tin Oxide

15 - 3% “

16-20 -- 5 combinations or use of 10% glaze stain

Round 3 – Line blends – 2 glazes, 9 tiles

Label your test tiles with black ink wash noting the percentage of each glaze.

Keep careful records in your notebook, for you will likely create an exciting new glaze.

Create thickness variation on each tile, dipping them with single, double, and triple thicknesses of each new glaze.

Select two glazes with contrasting color, opacity, and or texture.

Dry mix 1000 grams of each glaze. Mix all fry materials thoroughly. Then weight out batches in the increments listed below.

You are going to create a 10 step line blend using both glazes to blend a series on new mixes.

Glaze A	10%	20%	30%	40%	50%	60%	70%	80%	90%
Glaze B	90%	80%	70%	60%	50%	40%	30%	20%	10%

*****Round 4 China Paint decals and lusters/Overglaze Testing – To be used on slip cast form made from your first 2 piece mold**

- Note: Extra tiles will be used for glaze testing for your other projects

Art 3768C, Ceramic Sculpture 2

Spring 2018

Nan Smith, Professor

Glaze Testing/Lecture Highlights

What is glaze?

Glass former/Silica

Flux/Melter (feldspar, frits, gerstley borate)

Alumina/Clay

What is Slip/Engobe?

Glaze Testing:

How to use gram scales

Glaze Lab Orientation

Health and Safety (respirator strongly suggested)

Tile Samples; Our Glaze Tile Library

Test tile Design

Flat tiles

Hanging Tiles

Standing Tiles

Labeling and Record keeping

How to use Test tiles to generate more testing ideas

What to Test?

8 Coloring Oxides of combination oxides; metallic oxides what are they, math to figure percentages

8 glazes of your choice

favorite test results re-tested over slips, underglazes, washes

A System for Weighing out Tests

Supplies include: zip lock baggies, plastic drinking cups, magic marker, spoon

Layering Color (glaze and slip, glaze over glaze)

Multiple Firings

Firing down; overglazes and luster

Reference Books:

The Ceramic Spectrum, author - Robin Hopper

Low-Fire Ceramics, author - Susan Weschler

Art 3768C, Ceramic Sculpture 2

Spring 2018

Nan Smith, Professor

Project 2 and 3: "Chess as Social Commentary"

Technical Requirements: 3-4, Sectional Plaster Molds; for slip-casting or press-molding and use of glazes developed in Project 1 as surface treatments. You will design each mold using the fewest sections as possible. The design of each form (called the "model") that a mold will be taken from can be adjusted so that the mold is only 2 or three parts. You will be determining how to section this so that you can apply what you are being taught. I will serve as your technical expert but you must come with a plan for sectioning each form.

Concept

The 2012 NCECA Invitational focused on the importance of play as related to art and life. The exhibition and exhibition catalogue will be discussed as part of the project to compare and consider ideas of play.

Push Play

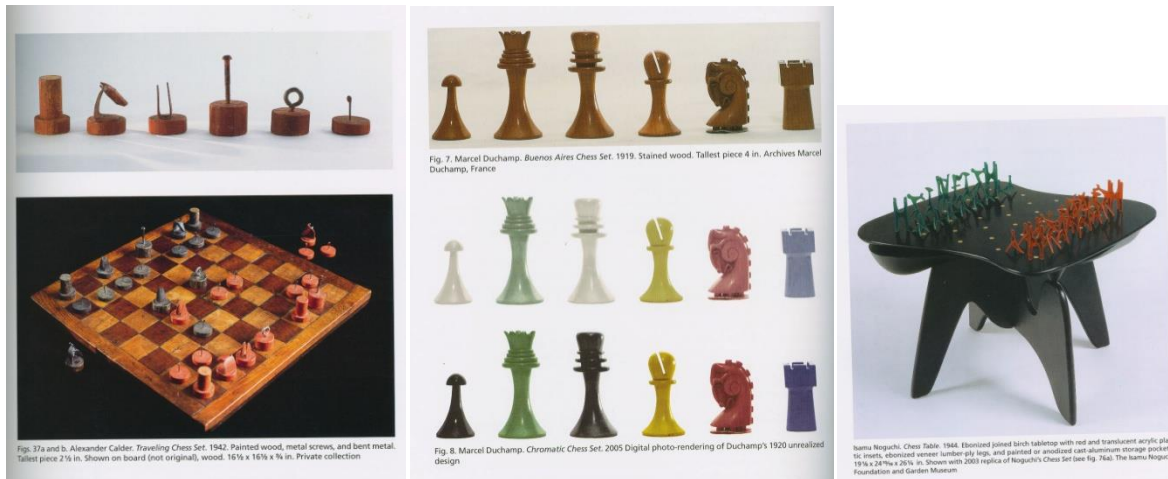
Want to play? Such an invitation offers the possibility of learning through pleasurable, focused activity. Associated with nature, physical interaction and props, play allows the participant the freedom to observe, respond, interact and react in ways not prescribed, although some rules still apply with consequences for those who don't play fair. The stories that evolve from play, in their authenticity, act as triggers for personal fantasy, artistic imagining and creative problem solving. The open nature of play and playthings endows them with the power to help establish gender roles, identity, social status and career roles. Governed by a set of rules or boundaries, an outside force directs gaming or sports play. As technology interfaces with gaming, play offers virtual experience, regulated and safe, but still exciting. No longer relegated to the realm of childhood, games simulate realities ranging from war to spiritual quests while assigning players alternative identities and enhanced personalities. What are the benefits and costs of these various types of play?

Is art play? Creativity lies at the heart of both art and play. When does play become art and how does skill figure into the mix? Artists often approach their work as highly focused play involving all their sentient faculties. Increasingly democratized by technology, art-making no longer requires the skills developed from material discipline. A movie can be filmed from a cell phone as evidenced by the 2010 Guggenheim and YouTube groundbreaking competition, "Play Biennial." While everyone has potential as an artist, not all have the highly specialized skills to create artifacts with a marketable value. Where does ceramics fit in? Art making, particularly in clay, immerses the maker in sensual substance and offers an appealing alternative to technology and virtual reality play. The materials and processes of ceramics regulate the game. Whether intuitive or skillful, play in clay can be intensely engaging.

Art is serious business, so too is play. This exhibition seeks to encourage artists to move into a realm where play and its connections to art, technology, individuality and community are investigated and celebrated, while stimulating thought and provoking conversation regarding the relevance of play in contemporary life. Ceramics is the perfect medium to "Push Play."

Linda Ganstrom, Curator

Your assignment:



Chess as Social Commentary: *Design and create a chess vignette or set on a playing board as an artwork that conveys a personal social commentary.*

The chess vignette can be a partial or total set depending upon the complexity of the design, however the final sculpture must reference or appear to be a chess set. A chess set has 6 forms that are coordinated in design and reflect an overall concept. A full set has 52 pieces (you may decide to do 26 or more) and will need a modular clay tile chess board to fit your set. The vignette should be a composition in space; some of the pieces may be absent to indicate the game in play. Chess pieces are to be mold made and are to be no smaller than 7" H and no larger than 10" H.

Form Type:

Open to choice and to be related to the concept you choose. The form can be representational, non-objective, abstracted or a combination of styles. Each form must be a sculpture, expressed fully in the round, and clearly readable as a chess piece. One basic form design can be the basis for all chess pieces since the press-molded form can be adapted through modeled additions.

Technique:

Plasticine or Highwater white earthenware or any smooth clay for Models.

Sectional Plaster Molds. Slip cast or press molded final forms.

You can make models and take molds from the models. The final chess pieces/sculptures will be press-molded or slip-cast depending upon the visual design. You will be using your mold to create multiples.

Think about the design carefully to see how one basic chess form can be used to generate others. Detail can be applied individually to pieces. Think about the Chinese warrior army which was made from basic molds and further developed beyond the mold. Thus you can easily make more than two pieces; perhaps a king and queen from each side which are glazed differently. Or perhaps more knights to give a sense of the area of the board.

Surfacing:

You will be using results from your glaze testing, underglazes, lusters, and china paint decals when surfacing your chess vignette.

This project combines the surface experimentation you have been asked to do in Project 1.

You will be taught about overglaze lusters as a surface treatment for this project. You are required to luster a part of the vignette. Lusters are available in gold/platinum, silver, and mother of pearl. Other more uncommon colors can be found through china paint companies such as Rynne China Company and Maryland China. You will be required to purchase luster and to print a china paint decal for this project.

Rynne China Company – 800-468-1987, www.rynnechina.com

Maryland China – 800-638-3880, www.MarylandChina.com

Other Resources – “China Paint and Overglaze”, author Paul Lewing

Conceptual Key: *The Interpretation of Chess Pieces and how dichotomy or opposition relates to our culture.*

➤ ***Conceptual Resource Information***

In 1968 the Metropolitan Museum of Art featured an exhibition with catalogue that centered upon chess as a universally played game; one that crosses cultures and time periods.

Charles K. Wilkinson, Curator Emeritus of Near Eastern Art in his catalogue essay states (about Chess):

“In Europe and America it is known as an intellectual game with precise rules played with thirty-two pieces on a board of sixty-four squares. In the representational sets we have almost a miniature world of fashion. They (referring to chess pieces/sets) also reflect all sorts of historical events, reminding us especially of wars, both foreign and domestic, and of revolutions and uprisings. Some were made for purposes of propaganda: to further a favorite cause or to express disagreement with international arrangements. Conflicting ideologies, both political and religious, are shown, and even frivolous oppositions are embodied in these small objects, such as that presumed to exist between blondes and brunettes. In fact, all kinds of confrontations are manifest in chessman, some whimsical, some meaningless, almost all reflecting the artistic fashions of the age in which they were made. They thus form a running commentary on decorative art as it changes from century to century.”

YOUR CHALLENGE IS TO CONTINUE THIS COMMENTARY through your design of chess pieces and a chess set in play.

In his description Wilkinson offers the following historical background:

“Chess is a game of war played on a marked surface between symbolic armies of a certain composition, usually but not always, two in number. Although there are other games of a warlike nature, with pieces being besieged or captured, in chess the opposing sides represent the four main branches of a military force once used in a certain part of the ancient world: chariotry, elephant corps, cavalry, and infantry. It was an army of this kind that Alexander the Great encountered when he invaded northwest India in 326 B.C. Originally in chess each army had, in addition to these four branches, a king and a counselor or minister. Pieces were captured, pieces could be promoted. The game came to an end by checkmate (where a king rendered vulnerable, was unable to move or screen himself) by stalemate (when the side whose turn it was to move could not do so), or by bare king (when a king was the sole survivor of one side).

Despite the changes the game has undergone, with the loss of many of its original symbolic meanings, continuity can be established. There was variety even in the early days of chess, and there is today. The inventions of new forms has never ceased.”

PLEASE CONSIDER THE FOLLOWING OPTIONS WHEN DEVELOPING YOUR IDEA. Answering these questions will help you clarify your idea. Specificity will lend power to your sculpture.

How will you relate the chess pieces to our time and to contemporary aesthetics?

How will you make a contemporary design? Will you consider an artistic style like post-modernism, cubism, or an artist like Brancusi's work to consider a reductive vision?

Do you wish to reflect a social, political, or autobiographical event?

Chess portrayed battle often war, how do you choose to relate this; as a serious dichotomy, as duality, as opposition (i.e. good versus evil), as war?

Other references: (these are the books used for the visual presentation)

June/Jul American Craft magazine p. 40, "Checkmate! Design Students Reimagine the Chess Set."

"The Imagery of Chess Revisited", Edited by: Larry List, Introduction by Ingrid Schaffner, George Braziller Publishers, New York, 2005, NK4696.163 2005

"Chess: East and West, Past and Present", Introduction by Charles K. Wilkinson, Curator Emeritus of Near Eastern Art, The Metropolitan Museum of Art, 731.89794140411C, (on reserve at the FAA Library)

"The Connoisseur", Jan.-April 1987, *Chessmen: Their History is Ancient, their Appeal Universal*, by Robin Duthy, pages 120-124. 705C752

"Architectural Digest", Sept. – Dec. 1992, *Antiques: Chess Sets*, by Richard Coniff, pages 154-157. 724.979405A673

"Art and Antiques", Jan.- May 1995, *Chess: It's Your Move*, by Maura Sheely, pages 39-41. N6505A551

Websites:

Chess sets have been repopularized.

<http://www.thechesspiece.com/categories.asp?id=81>

<http://www.thechesspiece.com/products.asp?id=84>

http://eyelevel.si.edu/2005/11/game_of_kings_a.html (there is a list of artist links on this site follow them).

http://image.guardian.co.uk/sys-images/Guardian/Pix/gallery/2003/06/17/MaxErnstset_chess.jpg

http://www.chesshouse.com/Art_Chess_Pieces_p/6361.htm (The Art of Chess Pieces – author Linder)

http://www.chesshouse.com/chess_sets_and_boards_s/1.htm

<http://unique-gifts.novica.com/gifts-for-him/auto-part-chess-set-rustic-warriors/103619/> (aut part chess sets a bit mainstream kitsche)

<http://www.emuseumstore.com/category/53>

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Spring 2018

Nan Smith, Professor

Technical Information for Molds

Sealant for Slip Cast Molds

When mixing mold soap use a 1:1 ratio of the concentrated gell-like soap (Axner/Laguna's) to water. So you can mix a container ½ full of soap concentrate and then add the other half of water. Use warm water, stir well and let the solution dissolve for a couple of hours.

Do not use Vaseline as a resist for plaster to plaster on a slip mold... it seals the mold and it will not absorb the water from the slip

1. After the first section is cast clean the plaster surface and cut the keys.
2. Add liquid slip to the perimeter of the model to be sure the model is completely sealed along the seam line. Sponge off the excess and look at the seam between the plaster and the model for tiny opening and air holes. Leave what remains there to seal the model tight so that you have no plaster leakage when you cast the second piece of the mold.
3. Add three coats of liquid mold soap. The first coat is the most important for it will fill the pores of the plaster. Brush the soap on generously and wipe dry with a soft brush. Add a second coat and then a third in the same manner.
4. You are ready to cast the second section. Attach you coddle boards. Add clay coils to seam lines. Weight plaster and water ratio. Mix and pour.

Sealant and resist for plaster press-molds:

Smooth-on super seal sprayed as per product instructions. Three coats of mold soap, let dry between coats then buff with a soft cloth.

Measuring Volumes for plaster

Measure the L x W x H within coddle boards and then subtract the estimated space displaced by the model and this will give the Quarts of Water. Then match this number with the plaster ratios listed on the chart.

You now have the amount of water in ounces and the amount of plaster in pounds.

454 gms. = 1 pound

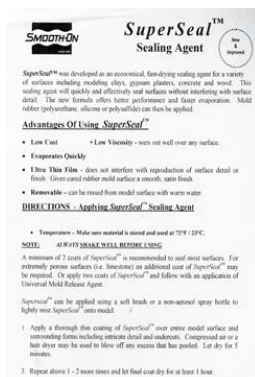
28 gms. = 1 ounce

Websites:

Gypsum Products, mixing instructions, ratio calculator – www.gypsumsolutions.com

Fractions to Decimals – www.med.wayne.edu/biomedcom/fraction.htm

Quarts to Ounces – www.asknumbers.com/QuartsToOuncesConversion.aspx



SuperSeal™
SMOOTHON
Sealing Agent

SuperSeal™ was developed as an economical, fast-drying sealing agent for a variety of surfaces including modeling clay, gypsum plaster, concrete and wood. This sealing agent will quickly and effectively seal surfaces without interfering with surface detail. The new formula offers better performance and faster evaporation. Mold release (petroleum, silicone or polysiloxane) can be applied.

Advantages Of Using SuperSeal™

- Low Cost
- Low Viscosity - won't run off over any surface.
- Evaporates Quickly
- 1/8" Thin Film - does not interfere with reproduction of surface detail or finish. Gives coated rubber mold surface a smooth, satin finish.
- Reusable - can be used from mold surface with warm water.

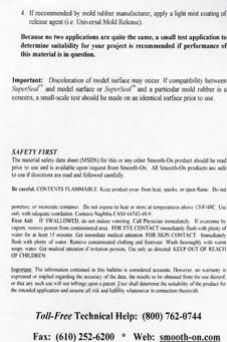
DIRECTIONS - Applying SuperSeal™ Sealing Agent

- Temperature - Make sure material is stored and used at 70°/ 23°C.
- NOTE: AT 45°/ 15° WILL BECOME LINGERING

A minimum of 2 coats of SuperSeal™ is recommended to seal most surfaces. For extremely porous surfaces (i.e. limestone) an additional coat of SuperSeal™ may be required. Do apply two coats of SuperSeal™ and follow with an application of Universal Mold Release Agent.

SuperSeal™ can be applied using a soft brush or a non-aerated spray bottle to lightly mist SuperSeal™ onto model.

1. Apply a thorough thin coating of SuperSeal™ over entire model surface and surrounding items including concrete detail and moldbox. Compressed air or a hair dryer may be used to blow off any excess that has pooled. Let dry for 5 minutes.
2. Repeat above 1 - 2 more times and let final coat dry for at least 1 hour.



Mold Making for Ceramics

4. If recommended by mold maker manufacturer, apply a light mist coating of release agent (i.e. Universal Mold Release).

Because no two applications are quite the same, a small test application to determine suitability for your project is recommended if performance of this material is in question.

Important: Discoloration of mold surface may occur. If compatibility between SuperSeal™ and mold surface is SuperSeal™ and a particular mold surface is a concern, a small-scale test should be made on a finished surface prior to use.

SAFETY FIRST

The material safety data sheet (MSDS) for this or any other Smooth-on product should be read prior to use and a suitable open request from Smooth-On. All Smooth-On products are safe to use if directions are read and followed carefully.

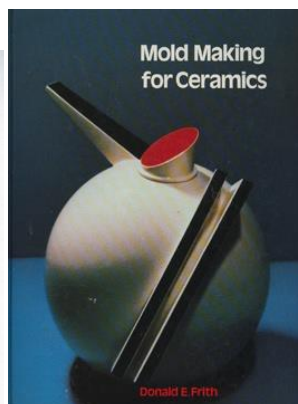
Be careful! CONTENTS FLAMMABLE. Keep product away from heat, sparks, or open flames. Do not perfume, or incense container. Do not expose to heat or store at temperatures above 130°F/50°C. Do not use with oxygen cylinders. Content Higher than 100% solids.

Flow Aid: If SWALLOWED, do not induce vomiting. Call Poison immediately. If exposure by vapor, remove person from contaminated area. PREVENT CONTACT immediately. Flush with plenty of water for at least 15 minutes. Get immediate medical attention FOR SKIN CONTACT. Immediately flush with plenty of water. Remove contaminated clothing and footwear. Wash thoroughly with warm soap water. Get medical attention if irritation persists. Use only on closed RECEPTOR OF CHEMICALS.

Important: The information contained in this bulletin is considered accurate. However, no warranty is expressed or implied regarding the accuracy of the data. We make no claim that the data are based on, but are not our own or our selling agent's (your) data. Determine the suitability of the product for the intended application and amount of use and liability. Changes in composition reserved.

Toll-Free Technical Help: (800) 762-0744

Fax: (610) 252-6200 • Web: smooth-on.com



Mold Making for Ceramics

Donald E. Frith



Reynolds Advanced Materials
Everything You Need For Mold Making & Casting

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Art 3768C, Ceramic Sculpture 2

Spring 2018

Nan Smith, Professor

- *This sculpture is to be larger scale.*
- *New Glaze tests for surface must be done in support of the project and must be presented with final sculpture. A sepia toned decal is required.*
- **Technical Requirement for either option: a one piece sprig mold**

Project 4

Option 1: The Post Industrial

Objective: To create a large scale sculpture which can be defined as post-industrial; through use of an architectural and/or machine-like composite form (possibly invented) which reflects a nostalgic view of the industrial age past. To further explore and use mold-making as a technique to produce part of the sculpture. A mold can be used to sprig machine parts onto a surface, or can be used for texture or to create/replicate convincing detailing.

Required reading:

“Postmodern Ceramics”, author Mark Del Vecchio, Chapter 12, “Post Industrialism”

Artists of Reference:

Paul Astbury, Raymon Elozua, Dan Anderson, Steven Montgomery, Steven Welch, Kevin Waller, Hideo Matsumoto, Eric Van Eimeren, Keiko Fukazawa, Barbara Schmidt, Margaretha Daepf, Marek Cecula, Lynn Duryea, Jeremy Jernegan.

Conceptual Key: Post Industrialism is defined by Del Vecchio in the following ways:

“The blue collar world, that traditional bridge from the working -class to middle-class prosperity, is shrinking as we focus less on making products and more on selling intelligence.

This means that younger artists in the post-industrial countries are looking at industry in a very different way to their modernist predecessors.

In the nineteenth century the Industrial Revolution was viewed with fear and distrust by the art world. (i.e. the arts and crafts movement and William Morris)

Now, nearly a half a century later, younger artists feel an altogether different emotion, namely a nostalgia for an era that is in its twilight”.

Form Type: Architectural or Mechanical Construction and/or Assemblage

Architectural design can be described as design essentially based on forms of geometry like the cube, the cone, the sphere. Mechanical and machine parts often include forms of geometry which are made to be linked, bolted, hooked etc. joined in an apparent physical fashion. You are to express your ideas and perceptions through the organization of architectural and/ or mechanical forms or parts. These elements will be formed or constructed and assembled into one sculpture. The organization of architectural and/or mechanical elements which reference the industrial; for instance, columns, machine parts, pediments, windows, their relative scale and placement will allude to your ideas about you point of nostalgia and the Post Industrial.

Surfacing: Create and apply a Sepia toned decal

The decal can be used to heighten the information you elect as nostalgic. Please develop an original image to place upon the surface of your form. The decal will be fused to the surface of the glaze in a separate

overglaze firing.

Optional Technical Demonstrations -

Removable Armatures; Internal and External

1. exterior planar foldout; Rhonda Thweatt
2. form expanded through dies
3. stuffables; battening, sand, sewn forms, pantyhose
4. found objects; tires, mailing tubes

How to begin

Step 1: Listing ... an excellent method of developing the idea is to create a "free associative" listing of words that indicate architecture/architectural forms, mechanical and industrial forms. My architectural list includes: caryatid, threshold, corridor, banister, flying buttress, cornice, gable, vaulting. An industrial list might include: silo, stack, factory. And a list of machinery might include: turbine, engine etc.

Step 2: Library research ... Please the FAA library and the web as resources for visual images as well as books which illustrate and given information about the industrial revolution and historic scenery of the time period.

Step 3: Make a clearly visualized model that is 6"-8" in size. Balsa wood and Oil clay can be used in addition to pottery clay for the maquette. A maquette is **required** prior to beginning. A planning critique will be required prior to building.

Molds from found objects ... there are many plastic toys, cake ornaments, dolls house accessories that might be purchased and cast in molds. The molds will permit multiples of an element to be made quickly and used within the assemblage.

Art 3768C, Ceramic Sculpture 2

Spring 2018

Nan Smith, Professor

- *This sculpture is to be larger scale.*
- *New Glaze tests for surface must be done in support of the project and must be presented with final sculpture. China paint of luster is required.*
- **Technical Requirement for either option: a on piece sprig mold**

Project 3

Option 2 – Human/Animal Hybrid

Objective: To create a mid-scale (20 inches H minimum) figurative sculpture which conveys the fantastical, the mythological, something futuristic... use your wild imagination. The imaginary creature you create must be a part of a context or live in a world or environment you create. The environment must be in clay and be part of your sculpture. The concepts should consider how human animal hybrids have been used in the past. How can you make this new? You are required library research of historical precedents as well as on-line research of artists working today who use human/animal blends as imagery. Please keep your research as part of your sketch book, as a collection of print outs.

A life model will be used in class to aid in developing your idea. Photographs of animals and of the model will be visual tools.

Visual Resource:

"Confrontational Clay", author Judith Schwartz

Form Type: The Human Figure with animal

Human and animal forms have fascinated people throughout the ages; audiences and artists alike. It's resurgence as a vital means of expression in contemporary sculpture has served to broaden the historical vocabulary. Contemporary Ceramic Sculptors choose the human and animal forms as a vehicle for ideas both personal and universal.

Technique: mold making plus modeling, carving, coil, slab, molds

The style of modeling and articulating the figure should support your central idea, and will be a primary criterion for evaluation.

Conceptual Key: Consider issues of Cleansing-making pure, Heroes, and Gender

Step 1: One of the above topics will resonate and have meaning for you. Choose one issue and do library research to gather information and ideas about the topic. Reading about a topic will clarify your ideas. You will gather more insight and inevitably understand more about your own ideas.

For instance you might be interested in answering this question: Does contemporary culture have heroes? How are they established? How have heroes been established in past societies? What substance did these heroes possess and how do these qualities relate to those of contemporary heroes? Or How does our society respond to gender? Have we achieved sexual equality? How are gender roles taught? What are the gender roles today?

Step 2: After finalizing you idea and be specific about what you want to say; which means narrow it down to one sentence that you can easily tell your classmates. Your figure should be readable as a human/animal hybrid in form. Realism and interpretive realism are the parameters.

Make sketches using the human/animal form to communicate your idea. You can employ the figures as a full or partial.

How do you interpret emotion? Is this important to your figure and concept? What age and body type is the figure? Modeling style can be thought of like mark making in drawing or painting. The expressive quality of modeling style

should be harnessed to express your idea.

Step 3: Consider how the viewer will relate to your sculpture beyond the fact that it is a human/animal form. Think about the first impression or what I call the "Point of Entry". You can employ any of the following tools to set the tone for reading your work: Myth, humor, wit, sarcasm, irony. Aesthetics can enhance the impression or tone you set. Think about how to create diverse visual tones like; quiet, beauty, gore?? Is the figure in a context? What scale do you choose to work at? What is the optimal scale for your art work? Is this the same? What is the overall mood of the work?

Step 4: Make a clearly visualized maquette to finalize your idea in 3 dimensions.

Step 5: Plan your building process. Further clarify your ideas about how to build your sculpture through discussion and critique.

References -

500 Figures in Clay, 500 Animals in Clay

Optional Technical Demonstrations:

Modeling/Moldmaking

a. Bruno Lucchesi Videos (2)

b. armatures traditional and invented

c. scaling and the use of calipers/handouts facial proportions

d. Supplementary Books: Anatomy for the Artist, Modeling the Head in Clay

Forming process, scale, and glaze choice are open to your artistic discretion.