

Art 6933C, Ceramics Graduate Seminar

Connections: Researching Historical Links to Contemporary Ceramics

Fall 2018



Instructor: Nan Smith, Professor

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Class Information:

- **Group seminar meeting times Tuesdays and Thursdays Periods 2-4, FAC B14, Tuesdays (group critiques and individual meetings) Thursdays (Seminar discussions and group critiques)**
- **Credit hours –03**

Office Hours:

- **Thursdays 3:00 – 4:00 pm and Fridays by appointment**

Course Description:

This class is a seminar which investigates historical and contemporary connections that are present within American Ceramics.

Ceramics has long been a medium used in many contexts; industry, design, architecture, science/technology and fine art. American ceramic history evolved in each area within studios, schools, laboratories, and factories. The history of American Ceramics reflects European and Asian influences and includes a parallel and important Native American tradition.

Coursework will involve weekly reading and active participation in seminar discussions. In class group projects will draw connections between historical precedents in each category of ceramic practice relating these to the contemporary discourse and production methods. Independent research of personal historical and contemporary influences will be presented in a PowerPoint lecture.

You will work individually and in groups to trace aesthetics, techniques, and concepts started during the industrial revolution evolving forward to contemporary practices. A suggested bibliography citing noteworthy historical resources as well as CFile Weekly, an online journal will provide you the foundation for independent research reading.

Along with the seminar surveying the evolution of American Ceramics you will work on your studio art. Your progress will be evaluated during group mid-term and final critiques. You are challenged and

expected to develop a new body of work supported by concepts, aesthetics and techniques that move your studio practice forward.

Course Objectives:

- 1). Awareness of historical movements, key artists and cultural influences in American Ceramics.
- 2). Awareness of contemporary trends in American Ceramics.
- 3). Awareness of historical and contemporary connections to your personal studio practice.
- 4). Ability to clearly articulate ideas visually, verbally, and in writing.
- 5). Ability to develop and conduct individual research.
- 6). Development of studio practice as expressed through a new body of art work.
- 7). Participation in critiques for discussion and review of works produced.

Group and Individual Research:

Weekly reading assignments: key topics, artists, and movements will be discussed during the Thursday seminar sessions. Textbooks should be brought to each session. Selected images of artworks will be projected during seminar. Seminar discussions will run the full class. One hour and a half will be allotted to seminar discussions that are coupled with a "Connecting the Dots" Exercise. The group research conducted for a "Connecting the Dots" Exercise will run the other hour and a half of class.

"Connecting the Dots Exercise" (listed for selected classes on syllabus): Three teams will look on-line to find artists today who are working on issues related to ideas, aesthetics, or techniques that appear in the historical works discussed. CFile Weekly is a recommended resource. This research will be conducted in the fashion of a speed problem so bring your laptops to class for Thursday sessions. Each group will offer a 5 minute summation of their findings before class ends.

A prominent Czech film director and professor at OSU commented to his class about artistic influences. He said that "weak artists" are afraid of looking outward and fear being influenced. "Mediocre artists" accept influences but imitate and do not go beyond what they have seen and experienced. Exceptionally talented ("strong") artists absorb influences readily and transform the information putting it out anew by making it their own.

As you progress toward your thesis project year, written paper and oral defense it becomes important to recognize your influences from history. Many folks can cite who they are looking at in the contemporary realm. The idea of "connecting the dots" used within this course springs from the fact that each generation looks to the last for inspiration whether it be to react against a trend or to continue on a parallel path. There are threads of connection that span generations that should be considered during thesis research.

Your research project for this course must look back in time to early American ceramics, to find artists and movements which have influenced your artwork. Step 2... asks that you determine what influenced your historical precedents. Step 3... would be to look at artists who worked between then and now. Ask yourself if they are also working on problems that you are working on. Look at contemporary influences for your art work and trace their influences. Do the dots meet?

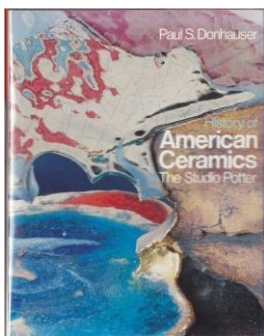
You are required ongoing research to find influences; aesthetic, conceptual, and technical. Readings and info about these artists or movements are to be logged regularly (sketchbook, computer notes as you prefer). Research meetings and studio meetings will be held on Tuesdays. Research topics and progress will be shared with the group along the way as noted on the course schedule. A final, 10 to 15 minute illustrated PowerPoint lecture is required which shows your research of historical and contemporary influences (presentation dates are noted on the course calendar). Please consider not only aesthetic commonalities but also conceptual and technical relationships.

Textbooks:

"The History of American Ceramics: 1607 to present (from pippins and bean pots to contemporary forms) by Elaine Levin, Abrams Publisher, ISBN – 0-8109-1172-8. Available on Amazon.com under used books and also at The Ceramic Arts Library (<http://www.ceramicartslibrary.com/>) **(Required)**



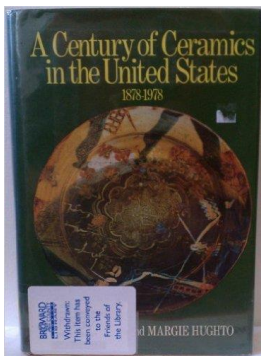
"History of American Ceramics; The Studio Potter", author Paul S. Donhauser, Kendall/Hunt Publishing Company, Dubuque, Iowa, 1978. ISBN- 0-8403-1864-2 Available used on Amazon.com (Suggested) (The library has ordered this and it will be coming in soon)



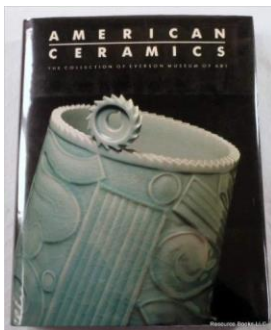
“American Ceramics - 1876 to Present”, author Garth Clark (Optional)



“A Century of Ceramics in the United States 1878-1978”, A Study of It's Development, authors Garth Clark and Margie Hughto, E.P. Dutton Publishers in Association with the Everson Museum of Art, New York, 1979. ISBN-0-525-07820-7 (On library reserve) * Note: The library has a copy, but since the textbook is out of print the bookstore notified me last week that they could not order it.



“American Ceramics: The Everson Museum Collection”, edited by Barbara Perry, Rizzoli International Publications, Inc., 1989. ISBN- 0-8478-1025-9(On library reserve)



Web Resources:

<https://cfileonline.org/> -

Why was CFile founded? Radical changes in art and design and a breakdown of the status quo have left contemporary ceramics confused, in crisis, and under-informed.

The field's resources are limited, yet catching up demands a constant information hotline as well as real innovation of education, studio practices, markets, and scholarship to achieve a prominent new role in mainstream visual art, design and architecture.

CFile is a global community of cutting-edge educators, ceramics creatives, critics, curators, collectors, dealers, and brilliant young techies. Our online campus distributes free groundbreaking lectures, classroom material, edgy videos, recent exhibition catalogs, monographs, textbooks—and soon, *Critical*, a scholarly journal.

CFile Daily, a news and review journal edited by Garth Clark, receives over 720,000 visits a year (and growing) from readers in 189 countries. Only two years old, it's already the most influential champion for avant-garde ceramics.

CFile Foundation is nonprofit, tax-exempt, a success—but still a startup, depending on our advertisers, donors, and, yes, readers like you. [Join us](#), [subscribe](#), or make a gift. (If you'd like to [donate now](#), \$5.95 will buy us coffee.)

<http://www.thinkartmakeart.com/ceramicshistory.htm> - High and middle school list of international ceramic artists and historical movements

<https://thisdayinpotteryhistory.wordpress.com/about-pottery-history/> - Pottery History Blog by Steve Earp, Redware Potter who works in traditional format

<http://www.amazon.com/Tulip-Ware-Pennsylvania-German-Potters-Slip-Decoration/dp/0271052406>
Book on German slip decoration and potters who worked with this technique

<https://www.pinterest.com/pin/295408056781075737/> Images of highly decorated earthenware of George Hubener (1727-1828)

<http://www.philamuseum.org/collections/permanent/38419.html> Image David Spinner dish (graphic image on plate)

<http://www.noteaccess.com/APPROACHES/DecorativeAA/PAmerican.htm> Pottery Porcelain - American
An historical overview of colonial pottery

<http://www.crockerfarm.com/blog/2010/01/kelly-young-collection-moravian-animal-bottles/> Moravian
Animal Bottles

http://scholarcommons.sc.edu/cgi/viewcontent.cgi?article=1177&context=sciaa_staffpub – Pottery froms of Gottfried Aust

http://www.shenandoahpottery.com/shenandoah_pottery.html -Bell Family Potters

<https://www.google.com/search?q=bell+family+pottery&client=firefox-a&hs=vHe&rls=org.mozilla:en-US:official&channel=fflb&tbn=isch&tbo=u&source=univ&sa=X&ved=0CCsQsARqFQoTCMqAjYirpMcCFUIUkgodXdIBgQ&biw=1322&bih=766> – Images Bell Family Potters

https://books.google.com/books?id=0IsCWLWU9_wC&pg=PA101&lpg=PA101&dq=anthony+Duche+pott ery&source=bl&ots=uRHOnISzgj&sig=LG63IXG78IGOKoizwVnWKtuNKc0&hl=en&sa=X&ved=0CCwQ6AEwA2oVChMlnrLsg6ykwIvU3uSCh2b3woc#v=onepage&q=anthony%20Duche%20pottery&f=false
Georgia's First Potters

<http://metmuseum.org/collection/the-collection-online/search/9756> Julius and Edward Norton

https://en.wikipedia.org/wiki/David_Drake_%28potter%29 Dave the Potter

<http://www.getty.edu/art/collection/artists/726/johann-friedrich-bttger-german-1682-1719/> Porcelain and Freidrich Bottger

https://www.njcu.edu/programs/jchistory/Pages/A_Pages/American_Pottery.htm David Henderson and Factory made pottery

<https://books.google.com/books?id=vOM9JWPNVFsC&pg=PA4&lpg=PA4&dq=william+tucker+and++emp ire+style+porcelain&source=bl&ots=jaOY1KHuBd&sig=vKa9alk17oCXbbHiUsvKxjQgoB4&hl=en&sa=X&ved=0CCgQ6AEwBGoVChMllaqgkq-kxwIVDz2SCh3HuQDw#v=onepage&q=william%20tucker%20and%20%20empire%20style%20porcelain&f=false> William Tucker and American Porcelain

<http://www.littlebrownjug.net/historynortonpotters.html> The Norton Pottery

[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/?g=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:

Roll will be taken at the beginning of each class session. You will be considered late if you arrive after 10 minutes after the listed start time for the course. You are to check in for roll in Room B-14 at the beginning of class on Tuesdays. After a brief meeting with the group you will go to studio to work. Seminar sessions will take place on Thursdays. Mid-term and final critique times will be arranged on Tuesdays and

Thursdays (Room B14 and Ceramics Area Crit Space etc). Be aware of set rules for use of The Ceramics and Sculpture crit spaces. Sign up and abide by time limits set by each program. Signing up for an alternate crit space which is outside of the Ceramics facility is your responsibility if you choose an alternate location for your critique.

Regular attendance is expected. Individual meetings with the instructor are required and will be scheduled on Tuesdays. These meetings will be used to discuss the development of your art work, concepts, research projects and technical expertise.

Everyone's time is valuable. Please come prepared and be on time for all individual meetings. Please have a legitimate excuse and inform me at least one day in advance by e-mail if you cannot make an individual meeting or group session for this course.

Your attendance is expected and is a mark of your professionalism barring health and emergencies. More than one unexcused absence on a Thursday or for a group critique will result in a drop of five points in your final graded average. More than one unexcused absence for an individual meeting will result in a grade drop of five points in your final graded average. Two lateness's will also result in a grade drop of five points in your final graded average.

See the following link for UF attendance policy:

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

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/>

Grading Procedures

Finished, glazed or surfaced and formally displayed art is to be presented for mid-term and final critiques. Consideration will be given to more complex art work for mid-term, if a valid case is made to the instructor. A plan must be offered prior to the critique with an alternate date for surfacing completion. If this option is approved and an extension given, in-process art work presented for group critique must be accompanied by comprehensive color and surface examples (Ceramic glaze tests, color drawings or Photoshop images) and graphic imagery where applicable.

It is the student's responsibility to present all art work to the instructor for a physical evaluation and subsequent grading. If a student decides to present selected works (not all work completed) only during the mid-term group and/or final critiques it is the student's responsibility to inform the instructor that only **selected** works are being shown. I can only be fair when grading, if I am aware of all that you have done. I do consider work and effort as well as final results.

If you would like the full body of work considered for grading it is your responsibility to inform the instructor during your critique and to schedule an appointment in a timely fashion so this work can be

reviewed and considered for the mid-term or final studio practice grade. If work is included in an exhibition or sale, it is your responsibility to inform the instructor and set an appointment for an on-site review prior to travelling the work. This must be formally undertaken for the said art work to be evaluated as a part of the grade for this course.

It is also your responsibility to inform me of other ceramic courses and any other concurrent course work you are doing where projects relate. No project can be considered for grades for two courses without permission of the faculty involved.

Evaluations and Grades

Your grade will be an evaluation of the following criteria and will be average as noted below:

35 % of the final grade comes from **Level of conceptual, technical and aesthetic development evident in completed studio art presented for Mid-term critiques** (requirement)

35 % of the final grade comes from **Level of conceptual, technical and aesthetic development evident in completed studio art presented for Final critiques** (requirement)

25 % of the final grade comes from **Research presentation; quality, organization and completeness of oral and visual presentation (PowerPoint lecture), supporting printed handout, research diary, research documentation and evidence including test samples, annotated bibliography, documented experiments as appropriate to research direction**

5 % of the final grade comes from **Level of contributions and participation in group research, critiques and visiting artist workshop** (requirement)

Grading Scale

Letter Grade	% Equivalency	GPA Equivalency
A		4.0
A-		3.67
B+		3.33
B		3.00
B-		2.67
C+		2.33

C		2.00
C-		1.67
D+		1.33
D		1.00
D-		.67
E, I, NG, S-U, WF		0.00

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

Studio Responsibilities:

Graduate studios are to be kept clean. Please set up a regular mopping schedule for your group studio and post it on the studio door. It is expected that you will comply with all health and safety guidelines established by SA+AH and within it the Ceramics Program. Carefully consider your studio storage. We do not have storage space for your art work or belongings outside of your designated studio area. If you need to work in a shop area in Ceramics please inquire about this (see me) and offer an estimated timeline to myself and to Derek. If you are working in a public studio area that area must be kept clean during you visit there. The area must be returned to its original state when you complete working on your project. If you are using shop materials please do not remove them from the general studio area. If materials need replenishing please inform Derek. If you need a special piece of equipment please inform me (I am supervising Derek this semester).

Do assist the faculty and staff on evenings and weekends with locking the studios. Studio security is very important especially since of our 13th Street location. Use of key cards greatly assists security. No one should have the outer doors to the building propped.

We greatly appreciate your professional assistance with our studios and equipment during evenings and weekends. Please do take a benevolent yet proprietary view so that the students who are in undergraduate classes remain safe by using the equipment correctly.

Clay/Materials Purchase

Clay is paid for at our vendor on campus The Fowlett's Bookstore. We are in transition and you may be able to pay for and purchase moist clay from the art office at SAAH. All moist clays come in pre-mixed and pugged logs weighing 25 lbs. at the price of \$15.50 per bag. Porcelains are higher in price and cost \$31.00 per each 25 lb. bag.

You can purchase premixed recipes or mix from dry materials but payment must be made prior to getting wet clay or dry materials. If you are recycling clay and are using dry materials you are responsible for paying for the dry materials used. Please weigh all dry materials and be responsible about your

usage.

If you are using expensive inclusion stains, expensive metallic oxides, or large amounts of tin please see Derek. The Ceramics Program cannot afford to pay for the cost of stains, coloring agents, opacifiers when used in high volume.

Remember that all materials costs are based on averages. We all wish to keep costs moderate and affordable. If the area experiences "Shrinkage" (loss of materials) all members of the community will experience a price increase. In addition, if there is a question about your material usage your grade will be held until this is reconciled.

Research/Testing

The Ceramics faculty support graduate research and materials testing undertaken in our glaze lab. As of this semester we are in a trial phase for an increase of allowable test amounts. In many ceramic studios a test batch is defined as a 100 gram batch of clay and or glaze materials. We realize that specialized testing can require more information; that larger batches may be required to obtain the information needed to move further on research. If possible we ask that you maintain a 100 gram limit for test batches. The issues are obvious; cost and waste. However, if you need to increase the amount please limit test batch amounts as follows:

Up to 200 grams for glaze tests

Up to 5 lbs. for clay recipe testing

Up to 1000 grams for casting slip recipe testing

If we find that we cannot afford this increase we will be forced to return to more modest limits.

Health and Safety

Information regarding the SA+AH H&S policy and handbook can be found at:

<http://www.arts.ufl.edu/art/healthandsafety>

Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Please staple the course sheets together.

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

Additional Information on tight fitting Respirator Clearance:

I want to wear a tight fitting respirator a. Complete the “Request for Respirator Use” form (<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>). Mail to:

Environmental Health & Safety
attn: OCCMED

PO Box 112195
Gainesville, FL 32611

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" (below) Mail to:

SHCC OCCMED
Box 100148
Gainesville, FL 32611

c. Include Payment: i. There is a charge for the review and processing of this form. 1. Graduate student payment options: a. Enclose a check with drivers license number written on the check
b. Bill to Gator Grad Care by filling out enclosed UF Graduate Student Voluntary Use Respirator Payment Memo

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.

3 Pulmonary Function Test.

a. Fill out Annual Medical History Questionnaire for Respirator Use (<http://www.ehs.ufl.edu/OCCMED/periodic.pdf>).
b. Mail \$5 with form to:

SHCC OCCMED
Box 100148
Gainesville, FL 32611

c. Contact SHCC OCCMED 352.392.0627 with questions.

UF Voluntary Use Supplementary Information Memo

Name

Status

Undergraduate Student

Graduate Student

Staff

Faculty

UFID

Respirator Use:

N95

Tight Fitting ½ Face

Tight Fitting Whole Face

Course(s) that in which respirator will be used:

Date of submission of Request for Respirator Use form to EH&S

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.

Classroom Demeanor – “Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or makes any type noise, it must be turned off before entering the classroom”.

Academic Honesty – 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.” Detailed academic honesty guidelines may be found at –

<http://www.aa.ufl.edu/aa/Rules/4017.htm>

Student Honor Code - Chapter 6C1-4 of the UF Regulations (<http://regulations.ufl.edu/chapter4>)

Disruptive Behavior – Cell phones are to be silenced during classes. Please... no texting during seminar. Faculty, students, administrative, and professional staff members, and other employees (herein referred to as “member(s)” of the university), who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the university shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at: <http://www.aa.ufl.edu/aa/Rules/1008.htm>. Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.

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

University Counseling Services/ Counseling Center

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu <<http://www.counsel.ufl.edu>>

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling
Student Mental Health, Student Mental Health Care, 392-1171, personal counseling
Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling

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

Calendar

Art 6933C, Ceramics Graduate Seminar

Connections: Researching Historical Links to Contemporary Ceramics

Nan Smith, Professor Fall 2018

Week 1	Thursday August 23	<p>-Intro to class syllabus and policies</p> <p>- All grads present studio work in 7 minute Powerpoint presentations</p>	<p>HOMEWORK:</p> <p>- Typewritten 8 week studio project proposal. (Must be typed and on a full sheet of 8.5 x 11 paper).</p> <p>-Order <i>The History of American Ceramics</i> by Elaine Levin</p>
Week 2	Tuesday August 27	<p>- Nan will meet with 1st year grads, 30 minutes each to discuss studio project proposals and preliminary research ideas.</p> <p>-Collect studio project proposals today.</p>	<p>HOMEWORK:</p> <p>-Begin studio projects</p> <p>-Read Ceramic History handouts</p>
	Thursday August 29	<p>- Nan will meet with 2nd and 3rd year grads, 30 minutes each to discuss studio project proposals and preliminary research ideas.</p> <p>-Studio work day/sign in sheet</p>	<p>HOMEWORK:</p> <p>-Work on studio projects</p> <p>Define research project, begin research diary</p>
Week 3	Tuesday September 4	<p>Studio Day/sign in sheet (Nan presents at Ireland International Festival)</p> <p>Write in Research Diary</p>	<p>HOMEWORK:</p> <p>-Continue studio projects</p> <p>- Log second entry research diary</p>
	Thursday September 6	<p>Studio Day/sign in sheet (Nan presents at Ireland International Festival)</p> <p>Write in Research Diary</p>	<p>HOMEWORK:</p> <p>-Continue studio projects</p> <p>Assigned reading: Artists and Museums, Glen Brown or one article of your choosing on CFile</p>

-Log third entry
research diary

Week 4	Tuesday September 11	Studio Day/ Sign in Sheet (Nan presents at Ireland International Festival) Write in Research Diary (entry 4)	HOMEWORK: -Continue studio projects - Assigned reading: Artists and Museums, Phoebe Cummings or one article of your choosing on CFile
	Thursday September 13	Studio Day/Sign in Sheet (Nan presents at Ireland International Festival) Write in Research Diary (entry 5)	HOMEWORK: -Continue studio projects - Assigned reading: Artists and Museums, Linda Sormin or one article of your choosing on CFile - <i>Prep for 5 minute presentation about your research direction</i>
Week 5	Tuesday September 18	- Present 5 minute oral overview of your research direction for the semester to group -Meetings with Grads (15 minutes each to touch base on studio progress)	HOMEWORK: -Continue studio projects Read HOAC – Chapter 3 and 4 Arts and Crafts Movement and Early Art Potteries
	Thursday September 20	-Group in class research – CFile/Connecting the dots (styles, techniques, subject matter define Then and find practices related Now) Ideas -Seminar discussion of assigned reading -Group in class research – CFile/Connecting the dots (styles, techniques, subject matter define	HOMEWORK: -Continue studio projects Read HOAC – Chapter 5 and 6 <i>Consequences of</i>

Then and find practices related Now) Ideas

Arts and Crafts Movement, Mary Louise McGlaughlin, Maria Longworth Nichols, Rookwood, Weller, Rosewood

Art Pottery Movement; George Ohr and Adelaide Robineau

Week 6	Tuesday September 25	-Discuss assigned reading- Ohr and Robineau	HOMEWORK: -Continue studio projects - Prep for Visiting Artist David Hicks
	Wednesday September 26	DAVID HICKS - Visiting Artist Workshop and evening lecture – attendance required	
	Thursday September 27	DAVID HICKS -Visiting Artist Workshop- Attendance required	HOMEWORK: Prepare for Mid-term Critique. Both studio project and research progress will be presented.
Week 7	Tuesday October 2	-Meetings with Nan – First Year Grads - Studio work day	Homework: Prepare for Mid-term Critique
	Thursday October 4	- Mid-term Critiques –Third Year Grads - Research Progress Report – Third Year Grads	Homework: Prepare for Mid-term Critique
Week 8	Tuesday October 9	- Mid-term Critiques – Second Year Grad and First Year Grad - Research Progress Report – Second Year and First Year Grad	
	Thursday October 11	--Mid-term Critiques – 3, First Year Grads - Research Progress Report – 3, First Year Grads	
Week 9	Tuesday October 16	Studio Day/Sign in Sheet (Nan at Arrowmont) Write in Research Diary	HOMEWORK: -Begin New studio projects

Thursday **Studio Day/Sign in Sheet (Nan at Arrowmont)**
October 18 Write in Research Diary

HOMEWORK:
Continue studio projects
-Continue research project

Week 10 **Tuesday** -Meet with Second and Third Year Grads
October 23 - **Studio work day**

HOMEWORK:
-work on studio projects
- Work on research entries
Read HOAC – Chapter 7, *Decorative Arts*, Chapter 8 *Depression Sculpture* (24 pages of text)

Thursday -Discuss assigned reading Waylande Gregory, Carl
October 25 Walters, Victor Schrekengost

HOMEWORK:
-Continue studio projects

Week 11 **Tuesday** -Meetings with First Year Grads
October 30 - **Studio work day**

Homework:
-Continue studio projects
-Continue research project
Read HOAC – Chapter 9, *Directions for the Vessel*, Chapter 10, *Defining a Vessel Aesthetic* (22 pages of text)

Thursday - Discuss assigned reading, Grotell, Wildenheim
November 1

Friday **HOMECOMING – NO CLASSES**
November 2

HOMEWORK:
-Continue studio projects
-Continue research project
Read HOAC, Chapter 11, *Postwar* and 12,

*Transformations
(29 pages of text)*

Week 12	Tuesday November 6	- Discuss assigned reading Poor, Leach video, Voulkos video, Beatrice Wood – Moma of Dada Video - Studio work day	Homework: -Continue studio projects -Continue research project Read HOAC – Chapters 13 and 14 (31 pages of text)
	Thursday November 8	- Discuss assigned reading Arneson, Kottler, Levine, Shaw. Karnes, MacKenzie, Bean, Price, Turner, Saxe - Studio work day	Homework: Read HOAC, Chapters 15, Architectonic and Abstract, Chapter 16, Figurative (33 pages of text) -Continue studio projects -Continue research project
Week 13	Tuesday November 13	- Discuss assigned reading Sperry, Duckworth, Mason, Roloff, Simonds, Gilhooly, Arneson, Bova, Warashina, Gonzalez -Studio work day	Homework: -Continue studio projects -Continue research project
	Thursday November 15	-Studio work day	Homework: -Continue studio projects -Continue research project
Week 14	Tuesday November 20	-RESEARCH REPORTS (4) /order TBA	Homework: -Continue studio projects -Continue research project
	Thursday November 22	Thanksgiving Holiday/ No class *All classes end of wetwork	Homework: -Continue studio projects -Continue research project
	Friday	Thanksgiving Holiday Begins	

November 23			Homework: -COMPLETE studio projects for Final Critiques -Snacks for crit
Week 15	Tuesday November 27	-RESEARCH REPORTS (5)/order TBA	Homework: -COMPLETE studio projects for Final Critiques - Snacks for crit
	Thursday November 29	-FINAL CRITIQUES (4)/ order TBA – Bring Snacks --Assign clean up	Homework: -COMPLETE studio projects for Final Critiques -Snacks for crit
Week 16	Tuesday December 4	- FINAL CRITIQUES (4)/ order TBA – Let’s have breakfast snacks at crit... -Please sign off when you have completed your cleaning responsibilities. The list is on my office door.	
	Thursday December 6	Reading Days	
	Friday December 7		

Art 6933C, Ceramics Graduate Seminar

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Nan Smith, Professor Fall 2015

The History of American Ceramics

OUTLINE OF TOPICS (Note: Selected videos will be shown during seminar sessions. Videos listed have been review and compiled to be used as additional information after seminar sessions since our viewing time in class is limited.)

Chapter 3

- The Arts and Crafts Movement \ John Ruskin, William Morris, Charles Locke Eastlake
- University of Cincinnati \ Benn Pitman, Mary Louise McGlaughlin, Maria Longworth Nichols

Chapter 4

- Early Art Potteries \ The Robertson Family, Rookwood Pottery (Clara Newton, Albert Valentein, Laura Fry, William Watts Taylor)
- Susan Frankleton
- Weller Pottery
- Roseville Pottery

Chapter 5

- Japonisme
- Grueby Pottery
- Teco Pottery
- Van Briggle Pottery
- Tiffany Favrile Pottery
- Art Nouveay
- Losantiware
- George Ohr
- Newcomb Pottery

Chapter 6

- Painting on Pottery \ Adelaide Alsop Robineau \ Keramik Studio Magazine
- Mary Chase Perry \ Pewabic Pottery
- Social Welfare and Ceramics \ Arthur Baggs (Greenwich House, School of the Art Institute of Chicago, Pennsylvania Museum School, Marblehead Pottery, Arequipe Pottery)
- Ornamental Glaze \ Hugh Robertson, Charles Fergus Binns, Adelaide Robineau

Chapter 7

- American Dinnerware \ WW I \ Lenox China
- Art Deco \ "The Parisian Influence \ Robineau's "Design" Magazine
- Art Deco Sculpture \ Guy Cowan
- Paul Manship
- Waylande Gregory (Video: Gregory - <https://www.youtube.com/watch?v=6VtCmeEoDuU>)
- Vally Wieseltheir
- Victor Schreckengost (Image show: Schreckengost - http://www.cleveland.com/arts/index.ssf/2014/07/viktor_schreckengost_trove_sto.html)
- Archipenko
- Beniamino Bufano

- Carl Walters

Chapter 8

- The Federal Arts Program \ Edris Eckhardt, Waylande Gregory
- 1930's Sculpture \ Vally Wieseltheir, Wilhelm Lehmbruck
- Vienna and Animal Representations \ Victor Schreckengost, Carl Walters
- European Modernism \ Elie Nadelman
- Political Commentary \ Gregory, Schreckengost

Chapter 9

- Directions for the Vessel \ Folk Pottery (Maria Martinez, Jugtown and Ben Owen, Allen Eaton) (Video: Maria - <https://www.youtube.com/watch?v=SkUGm87DE0k>)
- Museum Curators and exhibitions (Pennsylvania German ware at the Philadelphia Museum of Art and the MET)
- The American Crafts Council
- Industrial Design \ Arthur Baggs (The Bauhaus, Ohio State University), Frederick Rhead (Fiestaware), Russel Wright (American Modern)
- Glen Lukens

Chapter 10

- 1940-1960 European Potters in America and Modernism \ Otto and Gertrude Natzler (Vienna), Margarite Wildenhain (Bauhaus, Germany), Paul Bonifas (Switzerland), Thomans Haile (England), Maija Grotell (Finland)
- University Teacher Potters \ David Campbell, Edwin and Mary Scheier, Rudolph Staffel (Nan's teacher), Daniel Rhodes, Laura Anderson, Herbert Sanders, Carlton Ball, Paul Bonifas, Francis Senska

Chapter 11

- Post WW II and Ceramics Education
- Ted Randall and the American Ceramic Society
- James and Nan McKinnell, Glen Nelson, Daniel Rhodes, Harvey Littleton
- The Bray, Haystack, Penland etc.
- Ceramic National Exhibitions
- The American Crafts Council \ Craft Horizons Magazine
- Henry Varnum Poor
- Miro, Picasso, Noguchi
- Leach, Hamada, Yanagi (Video: Leach - <http://www.youtube.com/watch?v=lxpcUnquXJI>, Video: Hamada: <https://www.youtube.com/watch?v=-gRUFloO8as>)
- Karnes, Voulkos, Autio (Video: Autio - https://www.youtube.com/watch?v=0b_yPu4YSJ8), Video: Karnes - <https://cfileonline.org/video-mark-shapiro-ceramic-art-karen-karnes/>)

- Warren McKenzie
- Black Mountain College \ John Cage
- Voulkos, Soldner, Mason (Video: Mason - <http://blogs.getty.edu/pacificstandardtime/explore-the-era/archives/v18/>)

Chapter 12

- The 1960's and the Vessel
- Voulkos, Staffel, Wyman (Essay CFILE: Staffel - <https://cfileonline.org/exhibition-white-magic-robert-ryman-rudolf-staffel-david-nolan-gallery-new-york/>) (Essay: Philly = http://articles.philly.com/1996-05-21/entertainment/25624057_1_ceramics-rudolf-staffel-light)
- Ken Price and Ron Nagle (Video- Ron Nagle: <https://www.youtube.com/watch?v=tMD0AR9ItGo> Ken Price Retrospective at The Met: <https://www.youtube.com/watch?v=vzsnUo2ODR0>)
- Abstract Expressionism
- Soldner and American Raku (video: <http://www.youtube.com/watch?v=TPzoxTIZsBg>)
- Don Reitz and Salt (video: SuperMud - <https://www.youtube.com/watch?v=MV744JgUv7M>)
- John Mason and Sculpture
- Studio Potters \ Karen Karnes, John Glick, Robert Turner

Chapter 13

- Realism and the Common Object
- Robert Arneson \ Pop and Funk (Video: <https://www.youtube.com/watch?v=AknDbmsAnEg>)
- Michael Frimkess
- Super Realism \ Marilyn Levine, Howard Kottler, Richard Shaw, David Furman, Lukman Glasgow
- Kohler

Chapter 14

- The Late 1960's and Beyond – The Resilient Vessel
- Folk Pottery \ Jugtown, Pueblo Potters, Michael Cardew and African Folk Pottery
- Warren McKenzie and Studio Pottery (video: <http://www.youtube.com/watch?v=axqu9wQQJqU&feature=related>)
- Vessel as Metaphor \ Rick Hirsch, Rick Dillingham, Bennett Bean, Ken Price, Ken Ferguson
- Contemporary Historicism \ Adrian Saxe, Art Deco and Ann Currier and Elsa Rady, Jerry Rothman, Elena Karina, Roseline Delilse, Val Cushing, Toshiko Takeazu
- Everson Museum Exhibition \ Margie Hughto and Garth Clark
- Daniel Rhodes, Wayne Higby, Lydia Buzio

Chapter 15

- Abstract and Architectonic imagery
- The Wall \ Ruth Duckworth, Robert Sperry (video: Duckworth: : <http://www.youtube.com/watch?v=KM5ZHbG6p3Q>)

- John Mason
- Paula Winokur, Tony Hepburn, Tom McMillin, George Geyer, John Roloff
- Images of shelter \ David Furman, Charles Simonds, William Wyman
- Urban Realism \ Mel Rubin, Gifford Myers

Chapter 16

- Figurative Imagery and the Human Condition
- Human Animal Connection \ David Gilhooly, Jens Morrison, Doug Baldwin, Joe Bova
- Portrait and Figure \ Robert Arneson, Judy Moonelis, Beverly Mayeri
- Psychology \ Arthur Gonzalez
- Feminism \ Patti Warashina, Nancy Carmen (Patti video: <https://www.youtube.com/watch?v=hl-VE9AnlxU>)
- Landscape \ Mary Frank
- Stephen DeStaebler, Michael Lucero, Robert Brady (Video- De Staebler: <https://www.youtube.com/watch?v=rTT1xZEtgmo>)
- Social Messages \ Jack Earl, Tom Rippon, Viola Frey (Video: Viola Frey: <https://www.youtube.com/watch?v=tRtZQk9dLLs>)

Art 6933C, Ceramics Graduate Seminar

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Independent reading assigned for Thursday August 27, 2015: This will give you a concise overview of American Ceramic History.

- A Short History of American Ceramics, author Bill Hunt

<http://ceramics.org/learn-about-ceramics/history-of-ceramics>

The history of American ceramics is unique in the history of the world. In many ways, American ceramists claim the discoveries, innovations and the products of all countries as their heritage, principally because we Americans have come from almost everywhere to form a collective history linked to almost everywhere. This includes the advent of fired ceramics, currently believed to date from about 30,000 years ago in the Czech Republic, the advent of fired pottery, currently attributed to Japan, about 14,000 years ago, as well as histories of studio pottery from the influential clay cultures of China, England, France, Germany, Japan, Korea, and other centers of ceramic production.

But in reality this expropriation applies to only one of four histories of American ceramics, three of which have been mostly separate although sometimes overlapping.

The first is the history of Native American or American Indian ceramics with such practitioners as Nampeo, Maria and Julian Martinez, Blue Corn and many others. This southwestern U.S. tradition, while originally influenced by historical native ceramics and tourist's expectations, has developed through a few generations into a diverse and impressive body of work with many current-generation innovators. Sometimes the output of the Anasazi, the Calusa, the Mississippian peoples, and mound builders are grouped with these southwestern producers only because all are typically considered "native" (even though there are many historical native traditions, often quite distinct from one another, separated by time and geography).

The second history is that of the local functional potter, sometimes running in families for generations, sometimes the product of an apprentice system. This tradition is first based around redware and thereafter salt-glazed stoneware and alkaline-glazed wares in America. It begins in earnest during the 1700s in the colonies and runs in many veins up until one of the following cataclysmic events: the Great Depression, Prohibition, and World War II. The first killed off many potteries because few people had money to buy pots of any kind. The second killed off potters except for those jugmakers willing to associate themselves with the profitable moonshine trade, and moonshine kept many potters working particularly in the American Southeast. Finally, The Second World War destroyed most pottery businesses because it took nearly all the able-bodied men, put them in uniform and shipped them overseas. Ironically, it was this war that made the current ceramic art or studio pottery movement possible. (Nevertheless, there remain pockets of these family potteries in the American southeast today.)

The third history is that of the American Art Potteries and the American Arts & Crafts movement that ultimately shared the same fate as the local functional potter. From this tradition came the great pottery "factories" of Rookwood, Weller, Roseville, Marblehead, Cowen, Newcomb, Pewabic and many others. These potteries, influenced by a variety of important ceramists or ceramic technicians such as Frederick Rhead, Maria Longworth Nichols, Guy Cowen and many others, created and copied from each other a unique body of designerly work still accessible in museums and antique shops around America.

The fourth history increasingly became aware of the other three as well as traditions worldwide and has since dominated American ceramics. This history begins with Charles Fergus Binns coming to Alfred, New York, teaching university ceramics to future leaders such as Arthur

Baggs, Adelaide Alsop Robineau and many others. Thus began in America the idea that ceramics might be learned completely in a university setting instead being transmitted through a family, long apprenticeship or through division of labor in a factory. University ceramics departments sprung up first associated with the idea that ceramics learning might help develop a profitable ceramic industry from brickmakers to dinnerware manufacturers to art potteries. But after World War II, G.I.s returning from combat had been granted "the G.I. Bill" which offered a free college education to those who wanted to pursue it. Some of these men had seen enough of war and sought the door to beauty, to significance and to functionality combined. Ceramics offered one path into the art and craft worlds where these qualities reside. A generation of veterans graduated, often with advanced degrees in ceramics and ceramic art. They usually entered college teaching, like their predecessors, where they could inspire another generation and another while continuing to make their work along with teaching.

Out of this burgeoning interest in ceramics, specialty books and magazine begin to emerge. They shared process information that previously had been secret within a family pottery or factory. Consequently, each new generation built its knowledge on the preceding one while books and magazines proliferated. In May 1940, Bernard Leach published "A Potter's Book," and in the 1950s, toured American institutions with Soetsu Yanagi and Shoji Hamada and spread the gospel of ceramics as a fine craft and lifestyle. Inspired, a few generations of American potters and ceramic sculptors traveled primarily to England and Japan, bringing back much more sophisticated techniques and a more developed aesthetic sense of ceramic design. A variety of important exhibitions, particularly the annual Syracuse Nationals assembled ceramics from around the country in a significant competition of styles and techniques. These competitions were regularly reported in such publications as *Ceramics Monthly* and *Craft Horizons*, both of which were distributed widely and to some degree internationally. Perhaps made more popular by Hamada and Leach, a tradition of giving workshops began to build in American colleges and universities. There is hardly a better way to quickly disseminate information to a group so clearly oriented toward visual learning, and this tradition continues today.

In time, this democracy of ideas spread throughout the resulting ceramic art movement that now was well armed with broad technical and aesthetic knowledge. The most dominant ceramist to emerge from a crowded field was Peter Voulkos, university trained (by Frances Senska) in Montana. Voulkos along with Rudy Autio began working for Archie Bray, a brickmaker in Helena, Montana that eventually lead to the formation of the Archie Bray Foundation. The Bray has continued to serve for five decades as a center of ceramic innovation and inspiration; its existence and successes have spawned a variety of other worksites across America.

Voulkos moved on to California where his principal gift to the field was to adapt Abstract Expressionism to ceramics, and start a revolution of innovation both with his own work as well as through his students such as Paul Soldner, and many others.

The art world's continuing rejection of craft media proved fertile soil for further innovation, with half the field seizing every opportunity to conform to the tenants of the existing art world centered in New York City, while the other half went their own way, satisfied that craft itself (or whatever else they were doing) was a worthy vocation without being connected to artworld expectations. During this time, additional international exchanges took place between ceramists in Japan, the United Kingdom, Europe and the Eastern Bloc countries, Australia and New Zealand. This internationalism helped establish a variety of international organizations and publications that further invigorated ceramics everywhere. Much to the chagrin of many ceramists around the world, American ceramics ascended to the top of the creative ladder and as much as we once flocked to other nations to learn from them, they often flock to America to learn from us. Whether we retain this dominance today is a question worth debating.

The current democratic diversity of American ceramics has evolved from "the tradition of no tradition" which freed us to look everywhere and anywhere for ideas. Since Americans initially looked everywhere for inspiration, we have claimed everything as a source. Consequently, everything and anything is allowable and is accomplished in American ceramics. Virtually any technical information is available through books, magazines and on the Internet. Only skill and persistence need to be developed in order to achieve a desired goal. Today, some American ceramists want to save the world, others want only to serve their own narcissistic desires, and the rest make work that spans everything in between. Styles and techniques that once resided in some small village in Japan or Korea are now but the launching pad for substantial innovation American style. To this excess of ceramics, a marketplace has developed, first in the form of gift shops, then small galleries and now a massive network of retail outlets of every description, often linked to a variety of wholesale and retail shows and fairs.

Still there remains a lingering desire among the majority of American ceramists for recognition along the lines of other artists as well as representation among the top galleries showing other art forms. Additionally, as the best-known big names of American ceramics leave this world, new heroes of similar stature are not emerging to replace the likes of Shaner, Ferguson, Autio and Voukos. Nevertheless, in terms of aesthetics and craft, American ceramics has never been more impressive than in this first decade of the 21st Century.

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- **History of Ceramics**

Published on May 19th, 2014 | By: Eileen De Guire

Ceramics is one of the most ancient industries on the planet. Once humans discovered that clay could be dug up and formed into objects by first mixing with water and then firing, the industry was born. As

early as 24,000 BC, animal and human figurines were made from clay and other materials, then fired in kilns partially dug into the ground.

Almost 10,000 years later, as settled communities were established, tiles were manufactured in Mesopotamia and India. The first use of functional pottery vessels for storing water and food is thought to be around 9000 or 10,000 BC. Clay bricks were also made around the same time.

Glass was believed to be discovered in Egypt around 8000 BC, when overheating of kilns produced a colored glaze on the pottery. Experts estimate that it was not until 1500 BC that glass was produced independently of ceramics and fashioned into separate items.

Fast forward to the Middle Ages, when the metal industry was in its infancy. Furnaces at that time for melting the metal were constructed of natural materials. When synthetic materials with better resistance to high temperatures (called refractories) were developed in the 16th century, the industrial revolution was born. These refractories created the necessary conditions for melting metals and glass on an industrial scale, as well as for the manufacture of coke, cement, chemicals, and ceramics.

Another major development occurred in the second half of the 19th century, when ceramic materials for electrical insulation were developed. As other inventions came on the scene-including automobiles, radios, televisions, computers-ceramic and glass materials were needed to help these become a reality, as shown in the following timeline.

Timeline of Selected Ceramic and Glass Developments

Year	Development
24,000 B.C.	Ceramic figurines used for ceremonial purposes
14,000 B.C.	First tiles made in Mesopotamia and India
9000-10,000 B.C.	Pottery making begins
5000-8000 B.C.	Glazes discovered in Egypt
1500 B.C.	Glass objects first made
1550 A.D.	Synthetic refractories (temperature resistant) for furnaces used to make steel, glass, ceramics, cement
Mid 1800's	Porcelain electrical insulation Incandescent light bulb

1920's	High-strength quartz-enriched porcelain for insulators Alumina spark plugs Glass windows for automobiles
1940's	Capacitors and magnetic ferrites
1960's	Alumina insulators for voltages over 220 kV Application of carbides and nitrides
1970's	Introduction of high-performance cellular ceramic substrates for catalytic converters and particulate filters for diesel engines
1980's	High temperature superconductors

PLEASE FILL OUT AND RETURN TO Nan during second class session

Art 6933C, Ceramics Graduate Seminar
Fall 2015/Student Information

Name _____

E-Mail _____

Phone Number _____

GTA assignment _____

Daily Schedule:

Note: course and location

Note: designated studio work times

Monday	Tuesday	Wednesday	Thursday	Friday
Period 1				
Period 2				
Period 3				
Period 4				
Period 5				
Period 6				
Period 7				
Period 8				
Period 9				
Period 10				
Period 11	Ceramics Grad Seminar B-14		Ceramics Grad Seminar B-14	
Period E-1	Seminar		Seminar	
Period E-2	Seminar		Seminar	
Period E-3				

Student Codes

Student codes unlock the designated classroom as well as the hall door and clay mixing areas for 10 seconds. Students will only have codes that correspond to the course(s) in which they are enrolled.

B14 – 1358*

B16 – 1945*

Grad – 11270*

