

**Art 19J Ceramics Techniques T-TH 12:30-1:45, 2:00- 3:15PM**  
**ROOM A-51 Winter '23 4 UNITS CRN#38178**

**De Anza College**

**Instructor:** Rocky Lewycky

**Email-** lewyckyjonathon@fhda.edu **Web:** Rocksart.com **Office#** A-43 **P-** 408-864-5865

**Office Hours:** Mondays/Wednesday 3:15-4:15, Tuesday/Thursdays 12:15-1:15

**Course Description:** Techniques of hand building and wheel construction combined: experimental glazing and texturing treatments.

**Student Learning Outcome (SLO)**

Students will be able to demonstrate competency in a variety of ceramic construction techniques.

Students will be able to demonstrate competency in combining ceramic construction techniques on the same ceramic form.

**Course Objectives:**

Integrate hand building and wheel construction techniques.

Identify and utilize glaze and texturing treatments.

Compare and contrast processes when combining various construction techniques in the same ceramic piece.

Study ceramic pieces from various cultures and understand the development of design and materials selected by the artists.

Develop a body of finished clay pieces.

**Criteria for Evaluation:** A high degree of commitment to this class is expected. Your persistence, imagination, and level of involvement in solving visual problems determine the quality of your work.

**Projects will be graded according to the following criteria:**

1/2 Quality of craftsmanship in both construction and presentation of the project.

1/2 Use of appropriate concepts and techniques.

\*Highest grades will be reserved for work that goes beyond minimal compliance with an assignment and shows superior creativity, insight, and craftsmanship. I will accept late assignments up to 2 weeks after the due date; however, they will be downgraded one full letter grade. All assignments must be completed by the end of the term.

**Grading**

CLASS PROJECTS (7) 70 Points

CLASS PARTICIPATION 12 Points

TOTAL 82 Points

## **Participation**

Regular attendance is critical for progress in the class. If you are absent, make arrangements with another student to take notes for you so that you understand the information presented and can make up the day's assignment. An absence will result in zero participation points for the day.

Students are responsible for learning any course information missed due to absence. I will not repeat lectures or demonstrations for students who have been absent. Please do not expect me to email you individually with the day's topic or assignment if you are absent.

If you are unable to complete the class, it is your responsibility to drop the class through the Admissions and Records office.

## **Grading system is as follows for this course:**

A+ = 100-98%	A = 97-94%	A- = 93-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	D+ = 69-67%
D = 66-63%	D- = 62-60%	F = below 59%

## **Final**

**March 27, 12:30-1:30pm. No late attendance.**

**Tools: You may borrow all tools from our studio! If you would like personal tools you can visit the bookstore or Clay Planet. Just bring in the following to school with you.**

- Smock (Oversized shirt you don't mind getting dirty.)
- Sketchbook (minimum width 8")
- Small spray bottle.

## **Clay**

We are using cone 6 or mid range clays and glaze.. This quarter De Anza will be providing your first bag of clay for free. If you are prolific with your pottery making, you will be able to use recycled clay for free or purchase from De Anza. After your first bag clay from De Anza is \$18 and Porcelain is \$26

**Need help?** Student Success Center peer tutors can relate and are ready to help! Go to the [SSC homepage](#) and click on the yellow links for on-campus schedules and Zoom links.

- Individual Weekly or Drop-in Tutoring: Come with assignments or questions, or just drop by to see how tutoring works.
- Workshops, group tutoring and group study: Most people learn better with others...give it a try!
- Support for online learning: Speak with a friendly peer tutor or SSC staff member about motivation and organization strategies for online classes. We get it and are going through the same things, so let's support each other!
- Need after-hours or weekend tutoring? See the [Online Tutoring](#) page for information about NetTutor (via Canvas) or Smarthinking(via MyPortal).

# **Classroom Etiquette**

**Respect yourself, other class members, visitors, and the space we share.**

**Please arrive on time and stay for the scheduled class period. If you must arrive late or leave early, please do so with as little disruption of the class as possible.**

**Come to class prepared, with any needed supplies and books, and with homework completed. I will do my best to notify you in advance of supplies you will need. I will also communicate all project due dates when the project is assigned.**

**During class work time, please keep personal conversation to a minimum, and use a quiet voice. Many students get easily distracted by other's voices. You may listen to music devices with earphones, but be prepared to remove them to communicate with the instructor or to resume class discussions.**

**Class work time is intended for you to work on projects for this class, not to work on other classes' projects, or personal projects.**

**Clean up after yourself. This includes the worktables, floor, and shared counters and sink. Each class may also have an assigned weekly cleanup task for the classroom.**

**Please turn cell phones off during class. If you must stay in contact with work or family, turn off the cell phone ringer. Use your phone outside the classroom during break or after class. If there is an emergency, and you must use your phone, please quietly exit the classroom and move away from the door.**

**When anyone is addressing the class as a whole, please listen attentively. All in the room appreciate others not having personal conversations during lectures and discussions.**

**During critiques, please keep all comments respectful. Honest and constructive criticism, without voicing negative judgments, can be the very useful to the artist. Critiques are also a time to listen attentively to speakers, not a time to listen to music or have personal conversations.**

**It is not appropriate to bring children or pets to class.**

**Please consider that there are people with sensitivities to strong odors, such as fragrant colognes or oils. All would appreciate minimizing your use of strongly odorous substances.**

**No flip-flops, sandals, or open shoes, only close-toed shoes. There is loose glass in the studio**

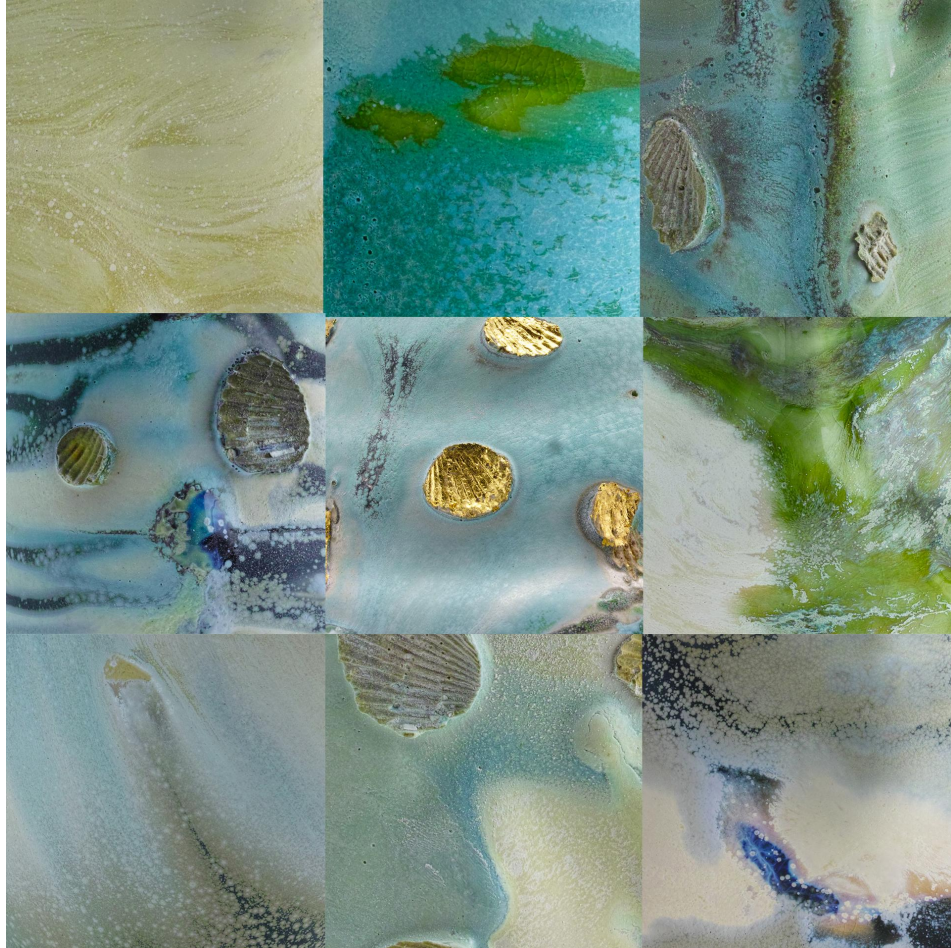
**No food in the classroom. You may bring in liquids if it is in a closed container such as a thermos or canteen.**

# *Ceramics Techniques*

*With Rocky Lewycky*

*At De Anza College*

*Winter Quarter 2023*



## *Terms*

Wadding, Grog, Stilt, Wadding, Refractory, Side-Fire, Frit, Sand Blasting, Soda Fire, Burnout, Feldspar, Inclusions, Line Blend, Masking, Sand Blast, Flashing,

# Projects

## **#1 Side Fire Matte Crystal**

With this technique we will be breaking the rules of ceramics and glazing. You will first make two pieces that are vertical in form. Bowls and wide forms don't work for this project. Think about sculptural forms or tall thrown works. After you make the piece, bisque it. After bisque we will create a wet slab made of recycled clay and extra grog (fired and pulverized clay). You will place the slab on a piece of butcher paper, and on a kiln shelf. On this wet clay slab we will lay out our design for propping up your piece on sea shell stilts. These shells are filled with a mixture of alumina and clay, called wadding. We will glaze your pieces with MANY coats of glaze specifically created for this technique. After the piece is glazed and loaded on the shelf we will place flux on the top of the work. This dry flux will create a glassy surface and drip down the wares. There will be so much glaze and flux, that those components will run down the work and drip and pool into the wet clay catcher. After the kiln has cooled, we will peel off the pieces from the catchers, grind them down with a dremel tool and evaluate the finished products.

CLAY: B-mix only

## **#2 Soda Fire**

Soda-firing is the process in which sodium oxide (soda) is introduced into the hot kiln. Once inside, it will vaporize and interact with the red hot surfaces of the work leaving beautiful flashes of color and glaze. As the sodium vapor flows through and around the glowing hot pottery, it binds to the silica molecules on their surfaces to create a glassy glaze which tapers into gradients of color called flashing. Since the soda fuses to the surfaces of the work in this way, it blurs the line between pot and glaze/surface; they become one. The introduction of this soda vapor into the kiln's atmosphere which then has a dramatic effect on the pots makes this process, much like wood fire, an atmospheric firing process.

CLAY: Porcelain ( 1 pound piece) and your choice of darker clay such as recycle or velvet for example. Keep work under 10 inches in any direction. It is likely that not ALL work will fit into the kiln. Smaller wares have a much better chance of getting in.

## **#3 Sandblasting Glaze**

Make one 3x5 inch tile out of each Porcelain, Velvet Red, and Bravo Buff. Label your name on the back and the glaze that you will use. Use the same glaze on all three tiles. Bisque the tiles and tape off the right 1/3 of the tile before you dip in glaze. After the tile is fired, tape off the TOP 1/2 of the tile with masking tape and sand blast the bottom half. Remove the tape when complete.

## **#4 Burnout Slabs**

Pick out a bean to wedge into your clay. Create a slab with burnout that is 1.5 inches thick. You will carve out the back of the slab using supports to keep the slab from slumping. Keep clay between two sheets of drywall. In between the drywall you must have butcher paper or the drywall paper will rip off. The drywall pressure on the slabs will keep them flat to minimize warping. make (Soda Fire is nice with these)

<https://books.google.com/books?id=VrUns8108JYC&pg=PA113&lpg=PA113&dq=burnout+materials+clay&source=bl&ots=WWhWLY4aii&sig=yS2REoiI9FPmJZOa6VTdakusITY&hl=en&sa=X&ved=0ahUKEwi9kcKYlPbLAhUL22MKHQqYCykQ6AEINjAE#v=onepage&q=burnout%20materials%20clay&f=false>



CLAY: Any non-porcelain clay.

#5 Dry Throwing

With this project you will use either a pottery wheel or banding wheel to throw a bowl or plate without water. This is a great technique to use with burnout material or inclusions such as feldspar.

CLAY: Any non-porcelain clay

#6 Feldspar Inclusion Slabs

Slab #1- . First wedge feldspar chips into your clay. With this clay, make a thick slab using sticks and a wire tool to cut your slap.

Slab #2 Create a slab of clay. Then press feldspar into your piece as a pattern.

Clay: Porcelain(1 pound) & any non-porcelain Clay any size

#7 Color Inclusion

Gather 1 pound of B-mix. Take a large plastic container and label it with your color. Break up the clay into small pieces and put them in the container. Put some water in your container and blend with an emersion blender. 1 pound of clay = 453 grams. About half of that is water. So let's use this calculation to figure out approximately 15% of color. Divide 453 by 2. Take that number and multiply it by .15. This will give you the amount of stain to add to your clay body. We will use a line blend chart to then cut your fully saturated clay with your base B-Mix clay. As you are making your line blend you will pour out the mixed color on a piece of plaster in order of the line blend. You must stay focused, organized, and take good notes so you can repeat this process on a greater scale. as the clay starts to stiffen up, label each clay dot with a needle tool the number that correlates to your chart, as well as labeling your initials on each test. \*\* Please wear latex gloves to mix color into clay.

Clay: B-mix

Glaze A/1	2	3	4	5	6	7	8	9	10	Glaze B/11
	90	80	70	60	50	40	30	20	10	
	10	20	30	40	50	60	70	80	90	

Line blend percentages for mixing Glaze A with Glaze B



Line blend of Co-11 Glaze A with Co-11 Glaze B fired to cone 6

