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ABSTRACT

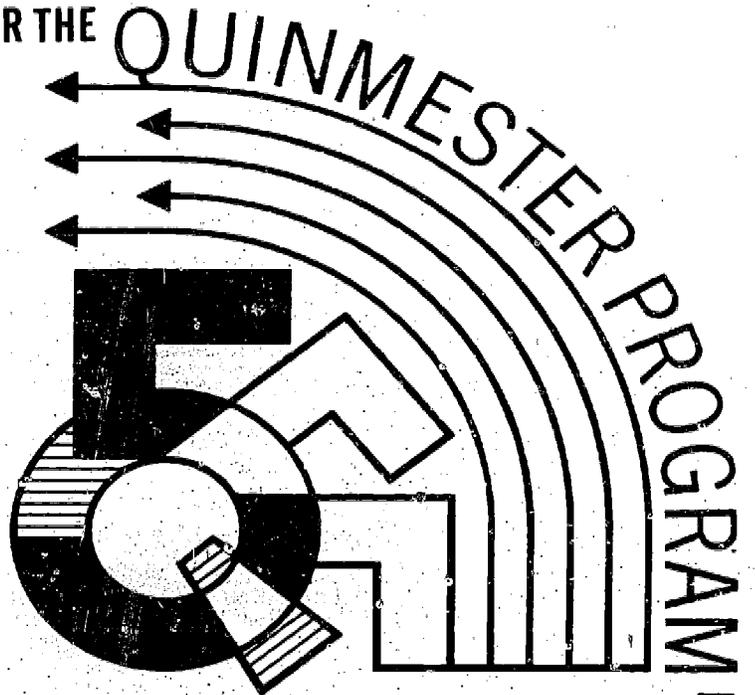
A course in forming medium size pottery on the potter's wheel and developing skill to reproduce matching forms is presented. Abilities which will be expected of the student at the end of the course include: (1) defining important terms relating to pottery, (2) identifying and differentiating between certain aspects of ceramic art, and (3) demonstrating proper methods of clay preparation and handling. Course content covers those aspects for which student will be expected to display knowledge at the end of the course. (CK)

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**AUTHORIZED COURSE OF INSTRUCTION FOR THE**



**DADE COUNTY PUBLIC SCHOOLS**

**POTTER'S WHEEL I**

**6683.15**

**Art Education**

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POTTER'S WHEEL I

Art Cft. 1	6683.15
Art Cft. 7	6681.14
Art Cft. 8	6682.14
Ceramic 1	6687.03
Art Education	

Written by Louis Marinaccio

for the

DIVISION OF INSTRUCTION  
Dade County Public Schools  
Miami, Florida  
1971

TE 499 778

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**Miami, Florida 33132**

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POTTER'S WHEEL I

Course enrollment 7-12

Course number:

Art Cft. 1	6683.15
Art Cft. 7	6681.14
Art Cft. 8	6682.14
Ceramic 1	6687.03

Textbooks:

Tart. Carlie, The Beginner and the Wheel  
Indianapolis: The American Art Clay Company, 1962

Long, Lois Cuber, Ceramic Decoration  
Indianapolis: The American Art Clay Company, 1958

Advanced Training or Vocational Scheme

Pre-vocational

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## METHOD

Forming medium size pottery on potters wheel and reproducing matching forms.

## COURSE DESCRIPTION

Learning to form medium size pottery on the potter's wheel and develop skill to reproduce matching forms.

No prerequisite necessary.

Competencies expected of the student upon completion of the behavioral objectives of this course in writing or orally will be to:

I. Definition and Background

- °Define the term wheel-thrown ware.
- °Define outstanding wheel-thrown ceramics of the past.
- °Identify outstanding wheel-thrown contemporary ceramics.
- °Differentiate between the outstanding characteristics of the ceramic art of the American Indian and the ceramic art of the Pre-Columbian period.

II. Clay Preparation and Handling

- °Demonstrate the proper methods of preparing and handling clay.
- °Demonstrate the proper method of wedging, kneading, conditioning, of clay.
- °List the equipment used in clay work.
- °List the characteristics of clay suited for throwing.
- °Demonstrate the proper use and care of the equipment used in clay work.

### III. Clay Forming

- °Throw simple forms.
- °Demonstrate the methods of throwing simple lids, spouts, and rims.
- °Demonstrate the welding of handles and spouts.
- °Identify wheel-thrown ware.
- °Demonstrate the methods of throwing on the potter's wheel.
- °Differentiate between throwing a foot and turning a foot.
- °Demonstrate the ability to choose those tools best suited for throwing on the potter's wheel.

### IV. Decorating

- °Demonstrate techniques of decoration that enhance and fit the form.
- °Create ceramics using the various methods of decoration.
- °Exhibit a working knowledge of material, form, and surface treatment in clay as created by the following contemporary ceramists:  
Bernard Teach, Gertrude and Otto Natzler, Marguerite Wildenhain, Sheldon Carey, Robert Turner, Peter Voukos, and Lyle Perkins.
- °Identify basic ceramic materials used in decorating.

## V. Glazing

- ° Demonstrate the application of glaze by the processes of dipping, pouring, brushing, and spraying.
- ° Identify and define four basic functions of glaze.
- ° Create a series of test tiles intended for the pre-testing of ceramic glazes.
- ° Demonstrate the proper use and care of the equipment.
- ° Demonstrate the proper use and care of tools used in glazing.

## VI. Firing Ceramic Wares

- ° Demonstrate the proper procedure for drying pottery.
- ° List and identify at least six defects due to improper firing.
- ° Identify and analyze firing defects due to poor construction of ceramic ware.
- ° Differentiate between flaws caused by overfiring and underfiring of glaze.

## COURSE CONTENT

### I. Definition and Background

#### A. Historical

1. Egyption
2. Ancient Near East
3. Asia: (India, China, Korea, and Japan)
4. Classical: (Crete, Greece, Etrusca, and Rome)
5. Byzantium (Rome)
6. Islam
7. Pre-Columbian
8. Renaissance in Europe

#### B. Contemporary wheel-thrown ceramic art

1. Aesthetic reaction
2. Craft movement
3. American Indian

### II. Clay Preparation and Handling

#### A. Methods of preparing and handling clay

1. Wedging
2. Kneading
3. Conditioning
4. Storing

#### B. Selection of clay bodies for throwing.

#### C. Equipment and tools

1. Wedging boards with cutting wire and canvas.
2. Pug mill (optional)
3. Variable speed potter's wheel--foot pedal operated--with special throwing head set.
4. Large heavy-duty cans and crocks.
5. Plaster bats
6. Natural sponges
7. Flexible rubber

### III. Clay Forming

- A. Methods of throwing on potter's wheel
  1. Standing position
  2. Sticking the clay
  3. Centering
  4. Opening
  5. Raising the cylinder
  6. Choking
  7. Raising the rib
  8. Leveling with finger
  9. Leveling with sgraffitto tool
  10. Trimming
  11. Removing finished cylinder
  12. Turning
  13. Testing for a well thrown cylinder.

- B. Throwing medium sized pottery
- C. Throwing matching forms
- D. Throwing a bowl
- C. Throwing a plate
- F. Throwing a vase
- G. Throwing a foot
- H. Throwing and attaching a number of small spouts
- I. Throwing a cylinder
- J. Pulling a handle
- K. Throwing simple rind, lids, and spouts.
- L. Turning a bowl
- M. Turning a plate
- N. Turning a vase
- O. Equipment and tools
  - 1. Setstone bat
  - 2. Sheepswool sponge
  - 3. Damp box
  - 4. Polyethylene plastic bags
  - 5. Boxwood modeling tool--6 inch length
  - 6. Boxwood wire modeling tool--8 inches
  - 7. Fettling knife
  - 8. Flexible scraper--2" x 4" half moon
  - 9. Finishing rubber--2 1/8" x 3 1/2"
  - 10. Metal lifters

11. Wooden throwing ribs numbers 1, 2, and 3
12. Elephant ear sponge
13. Metal turning loop tools
14. Sgraffito tool
15. Needle point (lace tool)
16. Clay pull
17. Glaze brushes
18. Bamboo brushes
19. Paring knife
20. Sponge on brush handle

#### IV. Decorating

##### A. Methods of decorating

1. Incising
2. Sgraffito
3. Carving
4. Embossing
5. Stamping
6. Texturing
7. Stenciling
8. Wax resist
9. Mishima
10. Satsuma
11. Slip painting
12. Slip trailing
13. Spraying

14. Terra Sigillata
15. Impressing
16. Applique
17. Sprigging
18. Excising
19. Slips and engobes
20. Inlay
21. Underglazes
22. Underglaze crayons
23. Rubber resist
24. Semi-matt
25. Overglazes
26. Matt

B. Materials for decorating

1. Tools

- a. Decorating wheel
- b. Slip trailers
- c. Plastic bags
- d. Large round or flat brushes for glaze and slip application
- e. Bamboo brushes, large and medium for wax resist and other use
- f. Small pointed brushes for detail
- g. Flexible scraper, half-moon shape
- h. Steel plaster and clay modeling tools for sgraffito, blending, incising, scraping, etc.

- i. Elephant ear sponge
  - j. Professional boxwood tool
  - k. Steel loop modeling tool
  - l. Fettling knife
  - m. Pencils and india ink
  - n. Plastic water container
2. Consumable materials
- a. Slip
  - B. Plaster of paris
  - c. Engobes
  - d. Stencil paper
  - e. Wax resist
  - f. Rubber resist
  - g. Underglaze
  - h. Overglaze
  - i. Gloss
  - j. Semi-matt
  - k. Matt

V. Glazing

A. Methods of glazing

- 1. Dipping
- 2. Pouring
- 3. Brushing
- 4. Spraying

B. Equipment and tools

1. Glazing bowl
2. Pitcher
3. Two sticks
4. Mesh metal sieve
5. Metal glaze tong
6. Glaze brushes--soft hair, flat 1/2" to 1"
7. Ceramic spray booth with exhaust fan, stand,  
and filter
8. Sprayer outfit with gun-compressor
9. 120 mesh sieve

C. Types of glazes

1. Low-temperature glazes
  - a. Alkaline glazes
  - b. Lead glazes
2. Middle-temperature glazes  
(Bristol glazes)
3. High-fired glazes
  - a. Stoneware glazes
  - b. Porcelain glazes

D. Glaze textures

1. Transparent
2. Opaque
3. Gloss
4. Matt

E. Glaze textures

1. Defects due to clay body
  - a. Pinholes and bubbles
  - b. Sandpaper surface
  - c. Blistering
2. Defects due to application
  - a. Blisters and pinholes
  - b. Scaly surface
  - c. Running
  - d. Chipping
  - e. Dryness
  - f. Cracking
  - g. Bubbles and blisters
3. Defects in glaze composition
  - a. Shivering
  - b. Crazeing
  - c. Dull surface on gloss glaze
  - d. Crawling
  - e. Pinholes and bubbles

VI. Firing Ceramic Ware

A. Preparing ware for firing

1. Drying
  - a. Storing (drying cabinet)
  - b. Bone dry

B. Procedure for firing kiln

1. Familiarizing with kiln manual
2. Applying kiln wash
3. Stacking kiln for bisque firing
4. Stacking kiln for glaze firing
5. Measuring and managing kiln temperature
  - a. Cones
  - b. Pyrometer
6. Following firing schedule
7. Following cooling schedule
8. Removing ware from kiln

C. Defects due to improper firing

1. Shattering
2. Cracking
3. Warping
4. Blistering
5. Pinholing
6. Glaze crawling
7. Melting
8. Crazeing

## EVALUATION

It is essential to establish a criteria for evaluating the progress of the student in an art experience. Evaluation in ceramic art cannot be rigid to the extent that it will inhibit creative expression. Creativity is unique and personal.

The product itself cannot be evaluated without taking into consideration the process the student experienced from inception to completion. In addition, evaluation must include evidence of the growth of the individual in relation to his attitude, interest, ability to complete a project, how well he can use his past experience toward problem solving, respect for his own ability and the rights of others.

Evaluation is of vital importance to the student's development. It helps to determine the growth of the student so that the teacher can further motivate and guide the student toward his fullest self-development, creativity and aesthetic growth.

The criteria established for evaluation will vary due to individual differences among students and teachers. Each teacher must determine his own goals and formulate standards for evaluation always keeping in mind that evaluation must be positive as well as constructive.

The following are some suggestions in setting up criteria for evaluation:

1. Has the student learned to evaluate his own pottery as well as that of others with consideration to the sensuous quality of the clay, form, and content?
2. Has the student designed the entire object with an awareness of of space, form, movement, order, relationship of parts to the whole, and good color organization?

3. Has the student expressed his ideas creatively in the medium in an original and meaningful way?
4. Has the student developed a sensitivity to the material?
5. Does the student express his ideas and individuality in clay?
6. Has the student become aware that texture results from an interaction of the clay and the tools?
7. Is the student aware of the difference between tactile and visual textures?
8. Has the student become sensitive to the expressive qualities of the different clay materials and tools?
9. Is the student aware that improper use of material and tools results in poorly constructed forms?
10. Is the student aware that variety can add interest to forms but too much can destroy it?
11. Does the student react empathically to clay in terms of three-dimensional forms?
12. Is the student familiar with good ceramic art of the past and present?
13. Is the student able to identify from contemporary ceramists the ways in which the craftsmen manipulate their tools and materials?
14. Has the student developed good work habits?
15. Has the student's behavior outside the art class improved as a result of his art experience?
16. Has the student developed a respect for his personal ability?

17. Has the student developed a respect for the rights of others?
18. Has the student acquired increased efficiency in handling materials and tools?
19. Has the student developed the ability to carry the project through to completion?
20. Has the student learned the firing process and how to use it to its fullest advantage?
21. Has the student developed good craftsmanship and yet retained the natural qualities of the clay?
22. Has the student learned to form pottery correctly so it does not warp or crack?
23. Is the product suited for the purpose for which it was made?
24. Does it incorporate the principles of good ceramic design?
25. Is the product the one best suited for work in clay?
26. Is the product well constructed?
27. Does the product indicate individuality and expressive quality?
28. Does the glaze fit the form?
29. Has the student improved in attitude, interests, and development of technical skills?

## RESOURCES FOR PUPILS

### Suggested Texts

Tart, Carlie, The Beginner and the Wheel. Indianapolis: The American Art Clay Company, 1962.

Long, Lois culver, Ceramic Decoration. Indianapolis: The American Art Clay Company, 1958.

### Suggested References

#### General

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Charleston, Robert J., World Ceramics. New York: McGraw Hill, 1968.

SUGGESTED PERIODICALS FOR PUPILS

Ceramics Monthly  
Box 4548  
Columbus, Ohio 43212

Craft Horizons  
29 West 53rd Street  
New York, N. Y. 10019

School Arts  
50 Portland Street  
Worcester, Mass. 01608

Design Quarterly  
1710 Lyndale Avenue  
Minneapolis 3, Minn.

SUGGESTED PLACES TO VISIT

Grove House School of Art  
3496 Main Highway  
Coconut Grove, Fla. 33133

Sandpiper  
2924 Florida Avenue  
Coconut Grove, Fla. 33133

Village Corner Gallery  
1136 South Dixie Highway  
Coral Gables, Florida

Lowe Art Museum  
1301 Miller Drive  
Coral Gables, Florida

Miami Art Center  
7867 North Kendall Drive  
Kendall, Florida

SUGGESTED PLACES TO VISIT (cont.)

Ceramic League of Miami  
7867 North Kendall Drive  
Kendall, Florida

Miami Museum of Modern Art  
381 N. E. 20th Street  
Miami, Florida

Grove House Gallery  
3496 Main Highway  
Coconut Grove, Florida

Museum of Science-Planetarium  
3280 South Miami Avenue  
Miami, Florida

Fairchild Tropical Garden  
10901 Old Cutler Road  
Coral Gables, Florida

Fantastic Gardens  
9550 S.W. 67th Avenue  
Miami, Florida

Miami Seaquarium  
Rickenbacker Causeway  
Virginia Key, Florida

Crandon Park Zoo  
Key Biscayne, Florida

Scholastic Art Awards Exhibition  
Burdine's Department Store  
22 East Flagler Street  
Miami, Florida

Miami Studio Shop  
2363 West Flagler Street  
Miami, Florida

SUGGESTED PLACES TO VISIT (cont.)

Bass Museum of Art  
2100 Collins Avenue  
Miami Beach, Florida

Japanese Gardens  
MacArthur Causeway  
Miami, Florida

Vizcaya Art Museum  
3251 South Miami Avenue  
Miami, Florida

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