

A. Montgomery
Slab Built Tea Set with Bisque Molded Spout
Cone 10, Stoneware
2023



Beginning Handbuilding
Teapot Set with Bisque Molds

Students are shown how to create hump and slump molds using clay which is then bisque fired for durability. They are then asked to consider how this method could be used for the construction of a matching teapot and cup set. They are asked to consider how their selection effects the function and aesthetic of the finished piece giving thought to overall construction. Students can choose to use either the hump or slump technique in combination with any other skill they have learned throughout the semester to accomplish this. The teapot must be at least 8"x4"x6".



S. Minotti

Mug Study

Cone 10, Stoneware

2022

Intermediate Ceramics: Form, Function, & The Body

Dietary Restrictions

Students are asked to examine functionality through a reductive lens. Beginning with the analysis and group discussion of a curated group of objects, students evaluate and list all functional and non-functional aspects of a piece and discuss with the class.

Then students take this investigation to a personal body of work focusing on a select form of their own. By create a list of all of the functional aspects of that form and they then remove a combination of three of those aspects to make a body of work comprised of at least 15 objects. These pieces must be recognizable as that form but each piece has three three of the functional attributes negated from that form.

C. Mendoza

Adornment Set

Cone 10, Stoneware, Nichrome wire, Silver.

2023

Intermediate Ceramics: Form, Function, & The Body

Adornment

Students must devise and ideate for a collection of objects to adorn. These can be functional ceramic forms or the body. Then they are asked to consider how those pieces can interact with the body or the user, how specific parts of the body are adorned, how does this adornment change the perception of the wearer, and why is this done? Can the adornments become an extension of the body?

Pieces must be recognizable as intended adornment. Must be crafted with intention. If making wearable adornment they must consider weight and skin allergies to metals. Pieces must be primarily ceramic. Must make at least 20 finished pieces which create cohesive body of work.





J. Ramos

Pupae Flask

Cone 10, Stoneware, Underglaze

2.5"x6"x4.5"

2023

Intermediate Ceramics: Form, Function, & The Body

Ergonomics / Body Interaction

Students are asked to study the way they and others interact with vessels and how they are used. From this understanding they create a small body of work comprised of at least 15 pieces split into multiple sets. Two of the pieces must have a handle, two pieces must have lids, and two more pieces must have spouts. Students must demonstrate a variety of forms and create a cohesive presentation.





F. Saunders

Bauhaus Contrasting Koi

Cone 6, Stoneware

65"x48"x4"

2022

Special Topics: Architectural Ceramics

Modularity

Students are asked to select a building from a list of 51 culturally and historically important architectural sites and create a modular piece, consisting of at least 12 components, which responds to the site. Students are encouraged to explore through visual language harmonious or contrasting visual language. Taking into consideration the culture that made the building, the material, the intended purpose, the style, form, feeling and so on. Students must research their selected building to have a better understanding of it and the culture that made it to create their piece.



A. Lombardo

Hybrid Spaces: Biophilia/Biomimicry/Louvers

Cone 10, Stoneware

12"x18"x12"

2022

Intermediate Ceramics: Architectural Ceramics

Hybrid Spaces

To better understand vocabulary, concepts, and approaches to ideation students are given a list of architectural vocabulary words which are sorted into 3 columns (style, concept, and element). Students must select and ideate for combinations of three from each list and settle on a final design which best represents their chosen words. Then students take that idea and translate it into a sculpture at least 12" in one dimension. Students are also asked to give a presentation and explanation of their vocabulary words to the classroom and discuss any issues or discoveries they had while constructing this piece.



Local Flora Catalogue Cups

Cone 10, Stoneware, Underglaze, Pine Boards

2017

Ceramic Sculpture III

Inventory

Using clay as a medium advanced students are asked to take inventory of something. This can be physical or abstract. Through this inventory consideration must be given to how this collection will be represented, documented, and presented.



C. Mendoza

Margaretta Set

Cone 10, Stoneware

2023

Intermediate Ceramics: Form, Function, & The Body

Ergonomics / Body Interaction

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E. Hart

Drink Set Component.

Cone 10, Stoneware

2023

Intermediate Ceramics

Functional Sets

Students are asked to explore and function through the creation of sets of items. Through this exploration students must show consideration of ergonomics, functionality, cohesive presentation, and understanding of making diverse groupings of forms.



D. Urbina

Vignette

Cone 10, Stoneware, Acrylic Paint, Glaze

2022

Beginning Handbuilding

Vignette

Students are introduced to basic pinching, attaching, wet slab building, and reductive methods of construction through a project designed to encourage abstract narration. In this project students select a space, or place in time and either from memory or through found objects create 5 pieces in the 5"-8" range that tell a story about that place or moment. Students then must finish using both glazing and cold finish surfaces.



J. Kim

Historic Reinterpretation Coil Pot

Cone 10, Stoneware, Oxides

16"x12"x12"

2022

Beginning Handbuilding

Reinterpretation

Students select a decorated vase or bottle from an approved museum collection. For construction students map out the profile and blow it up to meet a 16" height. This profile is then cut out of cardboard to create a template to gauge the profile as they construct the piece using coil building methods. Students are also asked to reinterpret or contextualize the decorative motifs on the piece and recreate them using their vision and experiences.



P. Tyson

Memory Plates

Cone 10, Stoneware, Colored Slips

2"x18"x8"

2022

Beginning Ceramics

Memory Plates

Students are introduced to the concept and history of commemorative plates and then asked to commemorate a time, event, memory, person, place or thing in a pair of two different plates. Starting off with sketchwork and ideation students develop a basic form and profile and then create a ring mold which is then bisque fired and used to drape slabs into. The slabs are then decorated using colored slips, underglaze, masking and carving methods to create imagery.

M. Chase

Verb Inspired Pinch Pots

Cone 10, Stoneware

2022



Beginning Handbuilding

Pinch Pots

To help students grasp initial understandings of the different stages at which clay can be worked and what can be achieved at each stage students are taught how to make pinch pot cups with a defined foot. They are introduced to Richard Serra's 1967 Verb List and asked to select 4 vers as inspiration. Through sketching and ideation students devise a direction for each of the four cups they are asked to make. These pieces must show evidence of the inspiration word, be evenly weighted, have a defined foot, and take functionality into consideration.



F. Saunders

Asymmetric Slab Box

Cone 10, Stoneware

8"x10"x6"

2022

Beginning Handbuilding

Asymmetric Slab Box

To better help students understand the different stages of clay, lids, and methods of building students are asked introduced to stiff slab construction. Before construction students must complete six 2" maquettes made from solid clay. They must refine these maquettes and then choose one to scale up in a tar paper or cardboard template. Using this template students create a full size version of this piece constructing it as a closed form which is then cut open to make a lidded container, Students are then asked to create a contrasting component to add to the box which can act as a handle of decorative component.



A. Gemeny

Coil Built Head Portrait

8"x12"x9"

Cone 10, Stoneware

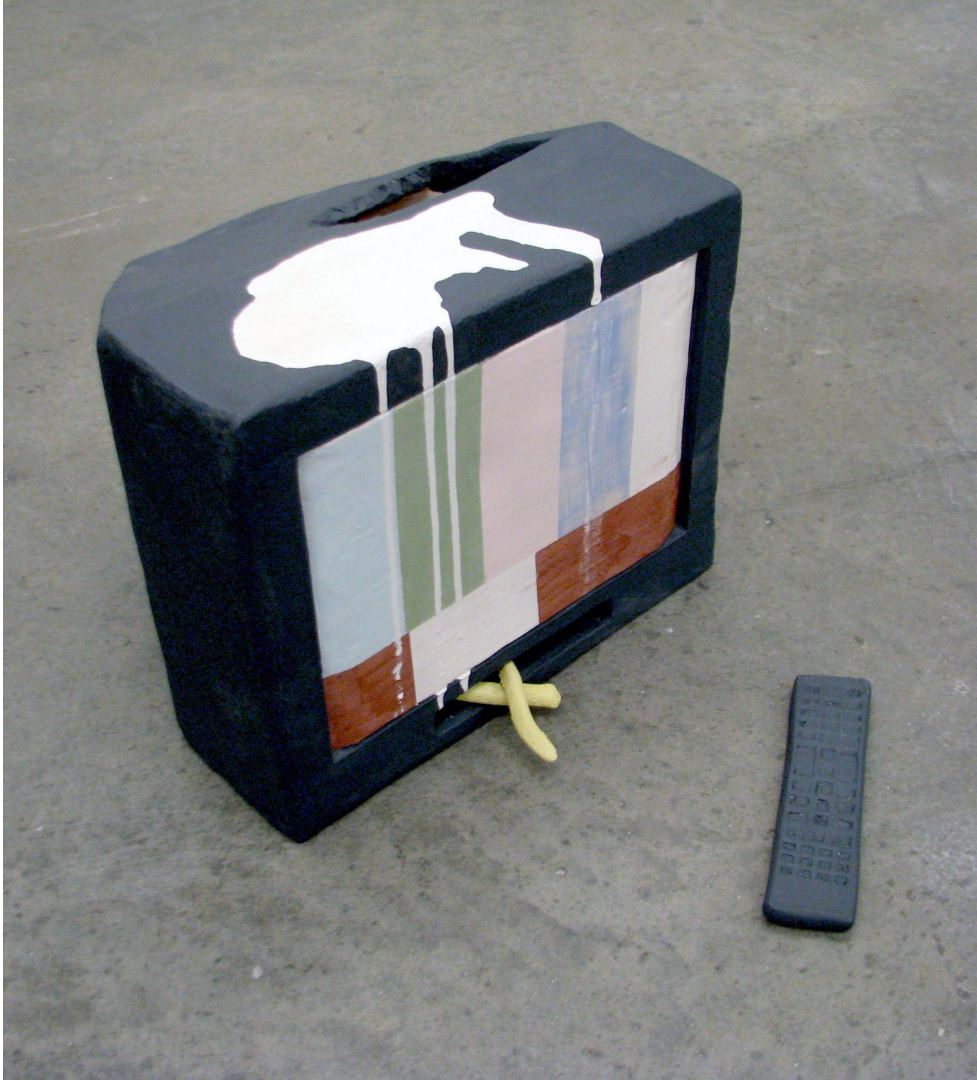
2022

Beginning Handbuilding

Coil Built Head

Students are asked taught how to coil build at scale and then asked to create a portrait which does not need to be representative or realistic. Instead they are asked to draw on self image, experience, or personal narrative to create this portrait.

Students are also asked to turn in 2-5 pages of ideation before starting on the project and complete a 6" coiled sphere to show understanding.



F. Saunders

Materiality: Childhood Memory

Stoneware, Underglaze, Slips, Acrylic Paint, Glaze.

18x12x12

2022

Intermediate Ceramics: Architectural Clay

Materiality

Students create a piece that that is inspired by a material/s. Let the surface guide thier form and direction. Consideration of contrasting textures, scale, theme, and how they integrate with your design must be evident.

For this project students find materials and surfaces that inspire them and then create a piece using that surface as inspiration.

Suggested practices include taking pressings of textured objects like bricks or wood with plaster or clay and turning that into a tool or mold. Questions about the use of a textured and how it is applied are proposed in consideration of the visual feel of the piece.



Press Molded Bowls from Carved Hump Mold.

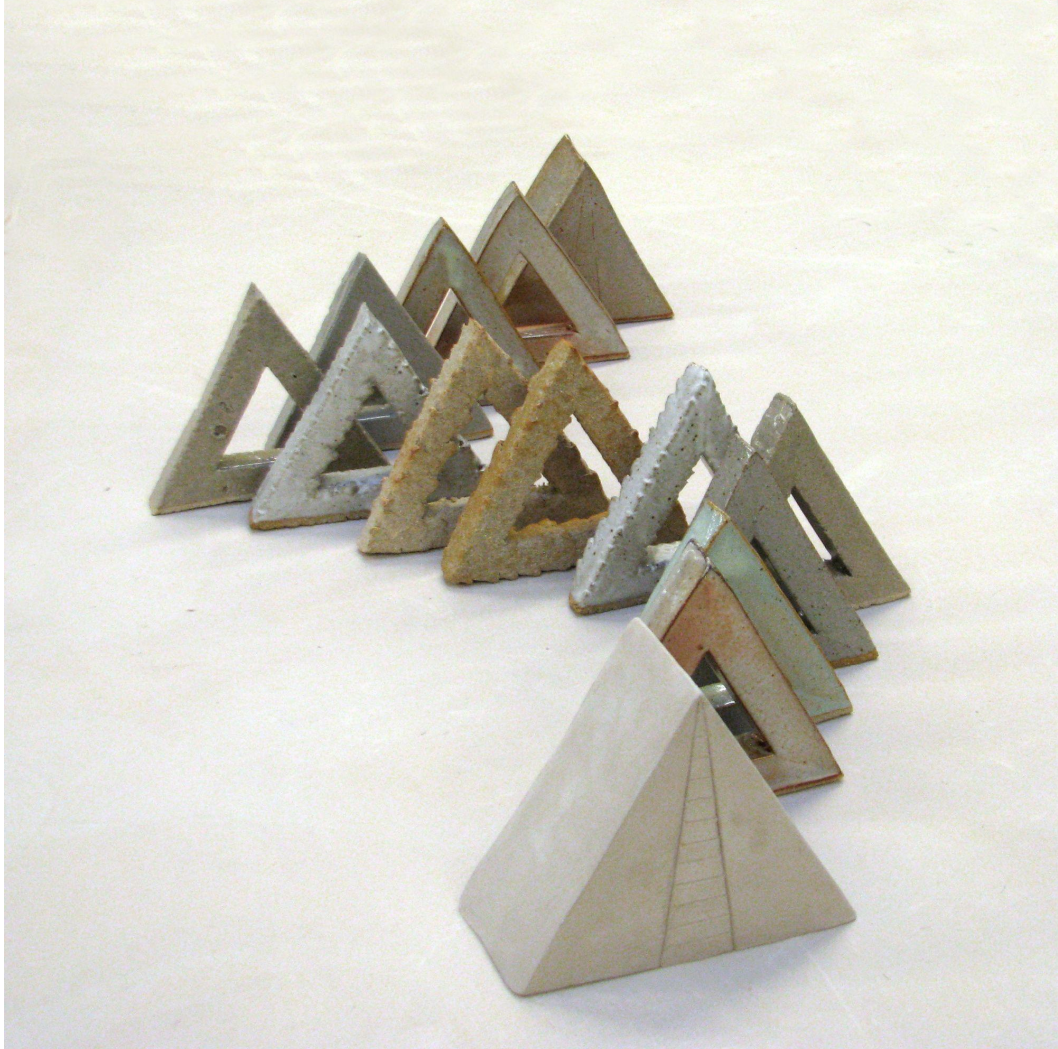
Cone 6, 4"x6"x6"

2019

Beginning Handbuilding

Press Molded Bowls

Taking inspiration from 11th - 12th Century Northern Song Dynasty bowls students are asked to coil build a hump mold, refine it, and then through careful planning create low relief patterns on the mold. The mold is then bisque fired and students are taught how to create press molded bowls off of the mold.



Z. Coffee

Chichn Itza

Cone 10, Stoneware

5x12x20

2023

Special Topics: Architectural Ceramics

Modularity

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Slab Built Vase

Cone 6, Stoneware, Oxides

14x6x8

2019

Ceramics I

Slab Building & Tar Paper Templates

Students are asked to create a simple profile for a vase and then use that profile to build a tar paper template for a 14" vase. This template is then deconstructed and used to create slabs which are then cut using the template as a guide. Once assembled and fired students are introduced to the concept of developing depth within a flat plain. Through the use of oxides and glaze masking students then decorate their surfaces with patterns that utilize depth.



M. Booth

Not My POTUS: A one sided Game

Cone 6 Stoneware, Oxides

8x24x24

2018



Ceramics: Sculpture III

Gaming

Play is a very important to how we learn as children. Games become ways that we socialize and develop and learn to understand the world around us. They teach social skills, communication, self regulation and often quite more. Create a piece inspired by a game. Utilizing play to discuss issues important to the student.