

CERAMICS I.P.A.

MIDTERM REVIEW

ANYTHING WE'VE COVERED SO FAR IN THE CLASS MAY BE ON THE EXAM. THIS WORKSHEET IS DESIGNED TO HELP REVIEW A LOT OF THAT INFORMATION.

NAME: THE SCHMIT
 DATE: DENNER & MOVIE
 PERIOD: END OF 3RD AGE

STUDY TIPS - COLOR, DRAW, AND DESIGN WHILE GOING OVER INFORMATION. GO BACK & RE-READ NOTES GIVEN OUT SO FAR THIS YEAR.

CERAMIC BASICS

1 BASIC VOCAB

DEFINE THE FOLLOWING TERMS & ADD ANY OTHER IMPORTANT INFO ABOUT THEM

- CLAY BODY: KAOLIN, FLUX, WATER, & IMPURITIES FOR COLOR OR EFFECTS
- CLAY: A DECOMPOSED GRANITE (SILICA, ALUMINA, H₂O); KAOLIN
 - ↳ SLIP: WATERY CLAY; WON'T HOLD SHAPE; USED LIKE "GLUE"
 - ↳ PLASTIC: SOFT MOLDABLE; STARTS TO HOLD SHAPE BUT MOLDABLE
 - ↳ LEATHER HARD: FIRM; CLAY IS MORE LEATHER LIKE; GOOD FOR DETAIL WORK
 - ↳ BONE DRY: ALL LIQUID WATER EVAPORATED; CAN STILL RECYCLE CLAY
 - ↳ GREENWEAR: A BONE-DRY COMPLETED PROJECT; CAN STILL RECYCLE
 - ↳ BISQUEWEAR: FIRST FIRING OF PROJECT; PRE-SHINK FOR GLAZING; NOW IT CAN'T RECYCLE CLAY ANY MORE.
 - ↳ GLAZEWEAR: SECOND FIRING; MELTS/FUSES CLAY/SILICA TOGETHER
- KILN: HIGH TEMPERATURE OVEN; HEATS/FUSES CLAY/SILICA TOGETHER
 - ↳ MEASURE TEMPS W/ A CONE OR PYROMETER
- GLAZE: SAME COMPOSITION AS CLAY BUT HAS MORE IMPURITIES & FLUX
 - ↳ FLUX = A COMPOUND THAT LOWERS TEMPERATURE OF MELTING POINT

- HOW THICK SHOULD CLAY BE ON A PROJECT FOR IT TO BE ABLE TO BE FIRED?
1/4 INCH - 1/2 INCH
- WHAT CAN MAKE A CLAY PROJECT NOT SURVIVE BEING FIRED?
AIR POCKETS = TRAPPED WATER - PLASTER CHIPS = TOO THICK - NEXT TO A PROJECT THAT BLOWS UP = JUST "OZ"

2 IMPORTANT CERAMICS INFO

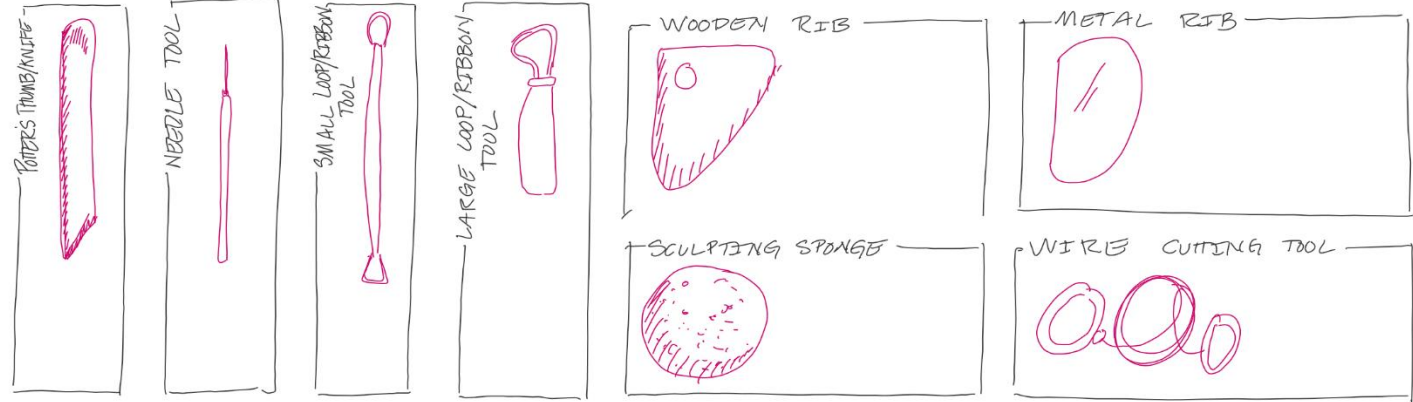
INCLUDE ALL INFO TO FULLY ANSWER THESE PROMPTS

- CLEANING
 - ↳ WHY IS IT IMPORTANT: IT'S BAD EDUC FOR COMMUNITY STUDIOS TO LEAVE A MESS FOR OTHERS TO CLEAN/WORK AROUND. CLAY DUST CAN CAUSE SILICOSIS (LUNG CANCER!)
 - ↳ DESCRIBE ALL STEPS NEEDED TO ACTUALLY LEAVE AREA CLEAN IN A CERAMICS STUDIO:
 - 1 PUT PROJECT AWAY
 - 2 WIPSE DOWN SURFACE - FOCUSING ON BIG CHUNKS/SMEARS OF CLAY
 - ↳ PUT CLAY BITS IN GARBAGE
 - 3 RINSE SPONGE UNDER WATER IN BUCKETS & RUN CLEAN WATER THROUGH IT 3X
 - 4 WIPSE AREA AGAIN 2X (ONCE W/ EACH SIDE OF SPONGE); NO MORE THAN 1/2" OF SURFACE REMOVED
 - 5 DRY W/ PAPER TOWEL (FOLD IN 1/2 - WORKS BETTER WHEN DAMP)
 - 6 SEND SOMETHING/SOMEONE THAT NEEDS EXTRA HELP - CLAY TABLES SINKS, TOOL AREAS, ETC.
 - ↳ HOW DO YOU EFFICIENTLY CLEAN A SPONGE?
SQUEEZE SPONGE OUT UNDER WATER QUICKLY 3-4X THEN RUN CLEAN WATER THRU 2-3X

- GLAZING
 - ↳ WHY IS IT IMPORTANT?
MAKES FUNCTIONAL WEAR FOOD-SAFE BY SEALING PORES OF CLAY SURFACE; ADDS DESIGN DECORATION
 - ↳ WHEN CAN YOU GLAZE A PROJECT?
AFTER IT'S BEEN BISQUE-FIRED - NEVER GLAZE GREENWARE
 - ↳ DESCRIBE ALL STEPS FOR GLAZING A PROJECT:
 - 1 WIPSE OFF PROJECT
 - 2 MIX GLAZE WITH HAND
 - 3 APPLY GLAZE (PAINT, DIP, DRIP, POUR, SPRAY, ETC.)
 - 4 CLEAN FOOT & ANYWEAR CLAY TOUCHES CLAY (LEDS/LEFS/MOUTHS)
 - 5 PUT PROJECT IN KILN ROOM
 - 6 CLEAN GLAZING AREA & TOOL THEN PUT AWAY.

3 TOOLS

USE SPACE BELOW TO DRAW EXAMPLES OF EACH TOOL, DESCRIBE HOW IT CAN BE USED, & WHERE IT IS PUT AWAY AT THE END OF EACH CLASS...



- WHERE IS THE ONLY PLACE NEEDLE TOOLS ARE PUT AWAY?
IN THE CONTAINER ON MRS. SCHMIT'S DESK
- WHERE SHOULD TOOLS NEVER END UP?
SINKS, COUNTERS, ART SHELVES/TRAYS, WHERE OTHER CERAMICS TOOLS ARE STORED

4 SCULPTING BASICS

DEFINE & DRAW EXAMPLES OF EACH CLAY SCULPTING TECHNIQUE

SLAB BUILDING THROWING SLABS & CUTTING INTO SHAPES, THEN ASSEMBLE INTO A FORM	COIL BUILDING ROLLING CLAY INTO LONG CORD-LIKE STRUCTURES.	PINCH-POt BUILDING START WITH BALL OF CLAY & PINCH WHILE PULLING CLAY OVER THUMB	SLIP & SCORING HOW CLAY IS WEDGED TOGETHER - SLIP RE-HYDRATES LEATHER HARD CLAY - SCORING HELPS OPEN SURFACE FOR SLIP
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GO BEYOND THE BASICS - WHAT DOES THE NEXT LEVEL LOOK LIKE? SOUND LIKE? HOW CAN THEY BE USED ADVANTAGEOUSLY?

5 ELEMENTS OF ART

GO BEYOND THE BASICS - WHAT DOES THE NEXT LEVEL LOOK LIKE? SOUND LIKE? HOW CAN THEY BE USED ADVANTAGEOUSLY?

- 1 TEXTURE: LITERAL & IMPLIED
- 2 LINE: LITERAL & IMPLIED
- 3 SHAPE: GEOMETRIC, FREE FORM, OPEN, CLOSED
- 4 FORM: GEOMETRIC, ORGANIC, REALISTIC, ABSTRACT, NON-OBJECTIVE; CURVILINEAR, ARCHITECTURAL
- 5 VALUE: TONE VS. CHIAROSCURO; GRADATION/TONAL SCALOS; HIGH KEY VS. LOW KEY; LOW VS. HIGH CONTRAST; POSITIVE/NEGATIVE & OPEN/CLOSED
- 6 SPACE: POSITIVE/NEGATIVE & OPEN/CLOSED; HUE, VALUE, SATURATION = HOW TO DESCRIBE A COLOR.
- 7 COLOR: SCHEMATA; COLOR WHEEL; WARM/COOL, NEUTRAL, TINT/SHADE; PRIMARY, SECONDARY, COMPLEMENTARY, ANALOGOUS, TERTIARY, SPLIT COMPLEMENTARY

6 PRINCIPLES OF DESIGN

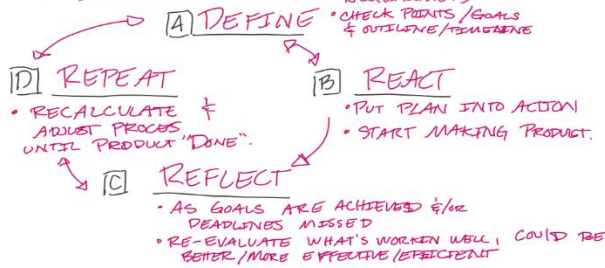
GO BEYOND THE BASICS - WHAT DOES THE NEXT LEVEL LOOK LIKE? SOUND LIKE? HOW CAN THEY BE USED ADVANTAGEOUSLY?

- 1 UNITY/HARMONY:
- 2 CONTRAST:
- 3 PROPORTION:
- 4 PATTERN/RHYTHM:
- 5 EMPHASIS:
- 6 MOVEMENT:
- 7 BALANCE:

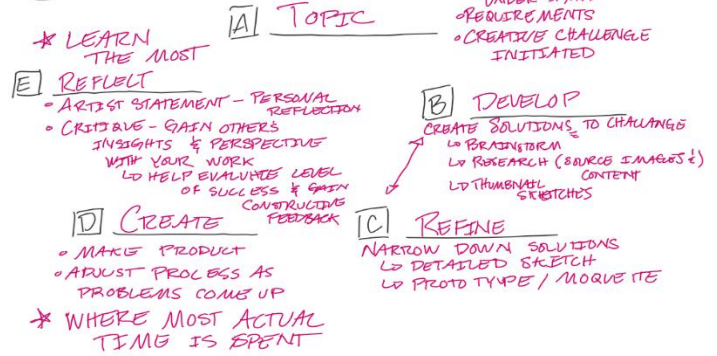
7 CREATIVE PROCESSES

FILL OUT THE CHART BELOW. DEFINE EACH CREATIVE PROCESS TYPE, LIST EACH STAGE OF THAT PROCESS, & GIVE EXAMPLES OF WHAT EACH PART CAN LOOK LIKE.

1 PROCESS DRIVEN



2 PRODUCT DRIVEN



8 MISCELLANEOUS INFO

COIL PROJECT JOMON POTTERY & SYMBOLISM

USE THIS SPACE TO EXPLAIN 1) WHAT JOMON POTTERY IS, 2) WHY ITS IMPORTANT, 3) HOW THEY USE SYMBOLISM, & 4) DRAW AN EXAMPLE

- 1) THE OLDEST KNOWN CERAMICS IN THE WORLD 14,000 - 22,000 BCE
- 2) GIVES US INSIGHTS FROM THE PAST TO HELP ADD CONTEXT TO THE PRESENT.
- 3) ABSTRACT LINES & PATTERNS COULD SYMBOLIZE ASPECTS OF THEIR CULTURAL VALUES.
- 4) DRAW AN EXAMPLE

BAS-RELIEF TILE PROJECT BASIC COMPOSITION & ATMOSPHERIC PERSPECTIVE

2D DESIGN BASICS

A COMPOSITION IS ... HOW STUFF IS ORGANIZED ON A PICTURE PLANE

STRONG COMPOSITIONS HAVE...

- STRONG, DYNAMIC FOCAL POINT PLACEMENT
- CREATES LEADING LINES

WHAT MAKES A COMPOSITION WEAK?

- OVERLAPPING
- RUNNING OFF EDGES
- VARIETY (SIZE, SHAPE, CONTRAST)

COMPOSITION EXAMPLE

THE NEVER'S ARE...

1) NEVER BULLSEYE

Ex:

WHY?

HOW TO FIX IT...

2) NEVER CROWD

Ex:

WHY?

HOW TO FIX IT...

3) AVOID CORNERS & EDGES

Ex:

WHY?

HOW TO FIX IT...

4) AVOID STICKER EFFECT

Ex:

WHY?

HOW TO FIX IT...

- HOW DOES A 3-D TILE RELATE TO 2D DESIGN?
- DEFINE BAS-RELIEF: LOW RELIEF/CARVING
- DEFINE DEPTH-OF-FIELD: FOREGROUND, MIDDLE-GROUND, BACKGROUND
- DESCRIBE HOW A BAS-RELIEF TILE CAN CREATE THE ILLUSION OF DEPTH-OF-FIELD
- STUFF CLOSER = MORE 3D
- CREATE A STRONG, DYNAMIC COMPOSITION THAT ALSO DEMONSTRATES DEPTH OF FIELD (LABEL EACH DEPTH) IN THE SPACE PROVIDED

CUP PROJECT / FUNCTIONAL ART

- DEFINE FUNCTIONAL ART:
- DESCRIBE THE SIMILARITIES & DIFFERENCES BETWEEN A FUNCTIONAL & NON FUNCTIONAL CUP
- DESCRIBE HOW EACH PART OF A CUP FUNCTIONS...
 - _____
 - _____
 - _____
 - _____
 - _____
 - _____
 - _____
- WHICH ELEMENT/PARTURE IS MOST PROMINENT WHEN DESIGNING A CUP? (EXPLAIN WHY)

