

# Cerasmus+ Training Curricula Report Template

**Partner:** Hungary

**Dates of implementation:** 29 July - 2 August, 2019

**Place of implementation:** International Ceramics Studio, Kecskemét,

**Topic chosen (e.g. Urban environment):** Tradition and Innovation

**Target group chosen (e.g. IVET):** CVET

**Feedback from teachers:** Please see individual comments after individual student reports.

**Feedback from pupils:** Please see individual comments after individual student reports.

**Comments and suggestions:** Please see end of report

Please, attach to this report your training program.



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INTERNATIONAL CERAMIC STUDIO  
Kecskemét, Hungary



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## **TRADITION AND INNOVATION**

### **Unit 16: Prototyping Workshop - shapes, models, moulds.**

## **INTENSIVE MOULDMAKING**

### **UNIT CONTENT**

- Practice of the fundamental ceramic modeling and prototyping processes
- Modelling in clay or plaster
- Tools and equipment demonstration. Hand tools, forming tools, machinery.
- Varying materials and substances used in preparation. Different plasters, hard and soft mixes, colouration, plaster growth, shellac etc.
- Design of objects suitable for moulding in plaster. Demonstrate undercuts, pouring spare, support systems, registration holes and natches.
- Realisation of models in plastic materials: traditional prototypes and rapid prototyping.
- Creation of models and molds for casting or pressmoulding. Realisation of plaster mould.
- Preparation of casting slips, deflocculants etc.
- Casting techniques in one, two and multi part moulds.
- Casting objects, removal from moulds, drying support, fettling, finishing.

### **OBJECTIVES**

- Design, create and refine castable objects from plaster moulds.
- Recognise the different mould types and their suitability to specific design problems.
- Problem solving skills for object casting
- Use the tools, skills and techniques necessary for the creation of mould made objects in small or large scale production.



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## COMPETENCES

### Technical skills

- Defining the formal, functional, plastic, technical and material specifications of a given project or assignment.
- Interpreting the requirements, referring both to the process and the product ordered and selecting the most appropriate and useful procedures for the realisation, including maquettes and prototypes where necessary.
- Creating drawings, sketches and three-dimensional freehand designs.
- Use of 3D technologies to develop and present designs

### Functional skills

- Organising the completion of tasks in accordance with the instructions given and the procedures established.

### Transversal skills

- Expressing ideas clearly, both orally and written
- Communicating technical issues to different people and in different contexts
- Persuading and influencing the decision making of others, using solid arguments from their field of competence to achieve goals
- Helping to create a collaborative environment to the best of their abilities
- Identifying problems and proposing solutions to achieve optimal project performance

## LEARNING OUTCOMES

- Learning and experiencing the fundamentals basics, necessary for the execution of molds and models for serial production.
- Practice and experience in studio and workshops.
- Ability to pass from the preliminary sketch to the three-dimensional representation and to the prototype, through phases of verification of the heuristic path, with the right instrumental techniques.
- Present ideas and designs using the most useful method.
- Plan work to meet deadlines and objectives.



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## METHODS

- Studio based workshops with experts from craft companies or master ceramist.

## PREVIOUS KNOWLEDGE

It is recommended as prior knowledge

- Have a basic knowledge of ceramic process, ceramic materials and the tools and techniques for basic ceramic production.
- Know the basic methodology for the design applied to ceramic objects.
- In the event the student has no prior knowledge, students will be provided with the opportunity to start in these fields with documentation and support from collaborating teachers.

Type of activity	Description	Hours
Tutorial	Introduction and orientation sessions	2
In person	Classes, lectures and seminars	10
Practical classes	Group work sessions dedicated to the resolution of the practical case, advice and assistance from tutor	20
Autonomous work	Individual work of the tasks assigned by the group	12
Presentation	The final presentation of the project by the group	1
	<b>TOTAL</b>	<b>45</b>

ASSESSMENT	CONTRIBUTION
Monitoring of project development	75
Project summary	15
Presentation of the project	5



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#### WORKSHOP IMAGES



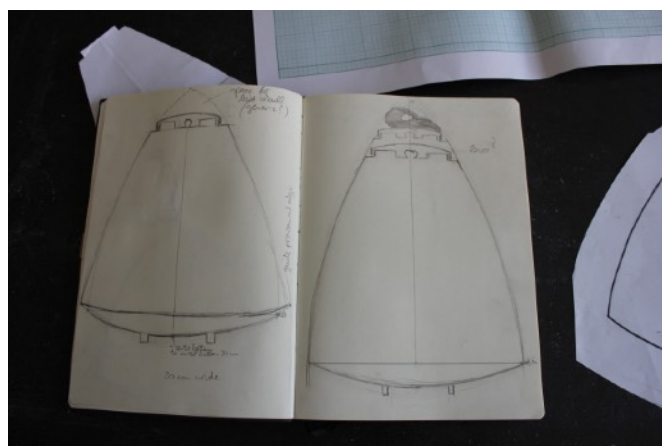




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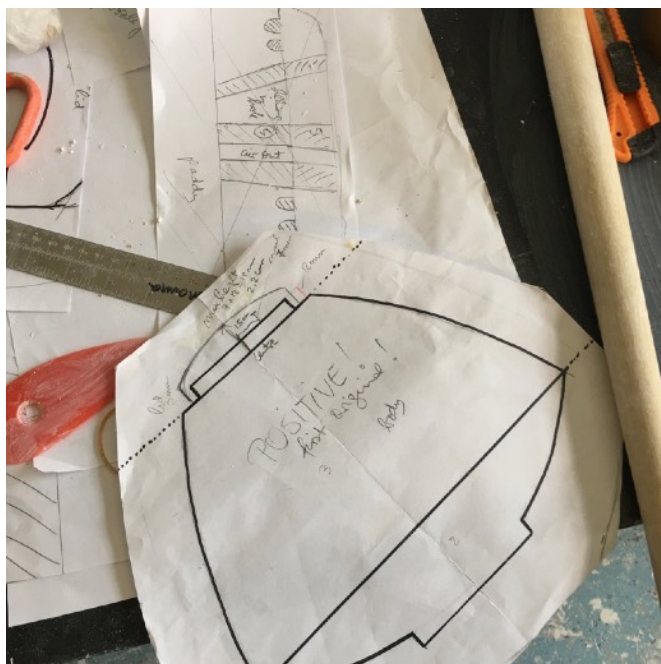




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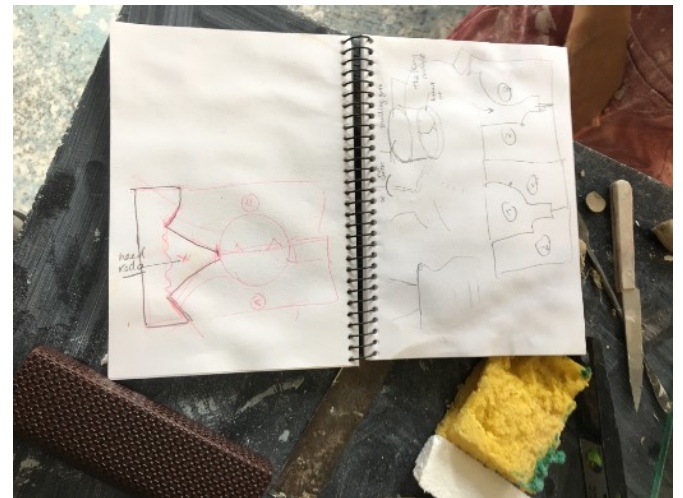
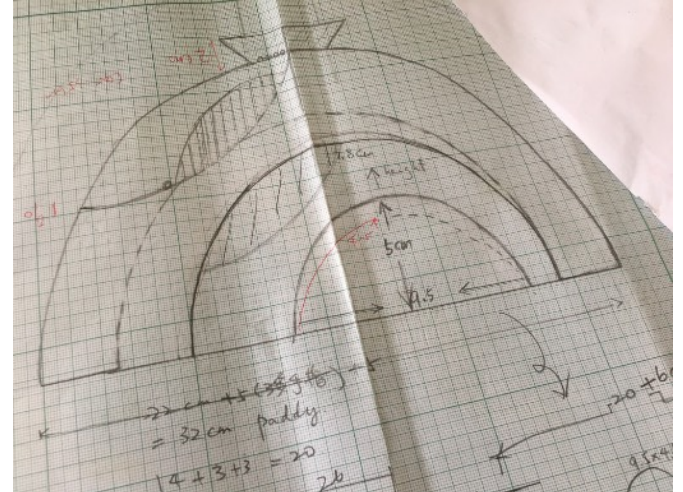
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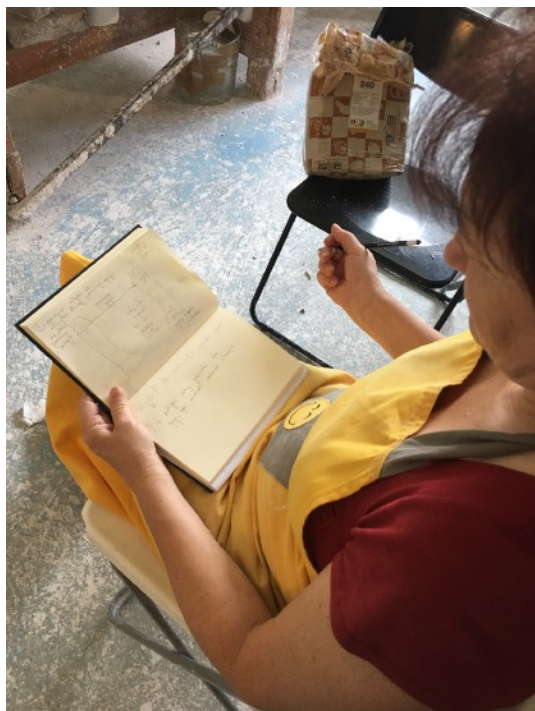




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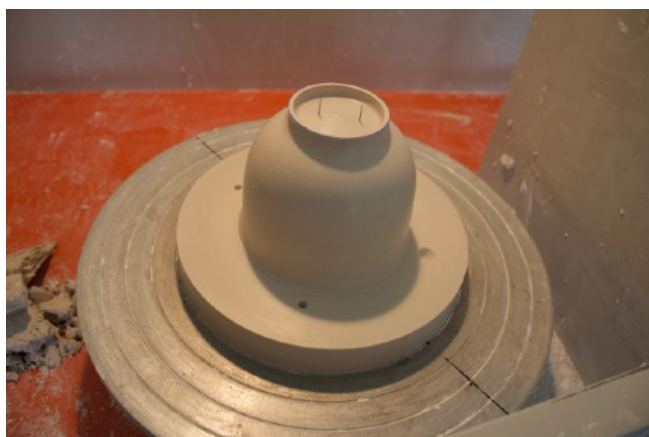




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## INTENSIVE MOULDMAKING

## STUDENT REPORTS

student	Johanna Storm-Rusu
initial skill level	Currently this student is pursuing an MA in Ceramics after a career in Veterinary Science. The course at her existing university does not currently teach practical skills in mouldmaking.
reasons for taking this unit	To acquire the skills relevant to small scale production of functional objects.
objectives	To learn the process of making original models in plaster and making multi part moulds. To be confident in decision making relevant to the process and to feel comfortable with making moulds in her own studio
outcomes	During the training she made the original shape including the lid from plaster turned on the plaster wheel. A four part mould was made of the object. This was a large, lidded 'urn' to contain human and animal ashes.

As part of my Ceramics Masters research at UCLan in Preston, UK (I am graduating in October of 2020) I need to produce multiple vessels. I started this masterclass hoping to possibly achieve the construction of a small mould. The course tutor helped me to finish quite a large mould and taught me so many invaluable lessons! From how to fix mistakes, make creative decisions and find feasible shortcuts to alleviate the job at hand, to thinking two steps ahead and to find ways in which to solve multiple problems



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arising. The Masterclass turned out to be so much more than I could ever have expected: I learned to “think” like a plaster mould!

As a consequence of the course, I now feel equipped to carry on with my project at uni and very confident that I will master any hurdles I might possibly encounter along the way. I learned correct techniques in carving, mixing of plaster, removal of lumps and avoidance of dirt and air as well as barrier application of soap - all of which will need continuous practice! The course has turned out invaluable for my development as an artist and has opened horizons I would not have had without her help and guidance.

I therefore fully believe in the role that ICS should play in teaching artists within its magical location in Kecskemét. I would not have been able to learn this type of knowledge anywhere else! As fabulous as my tutor and department technician in Preston are, they simply lack the deep knowledge and extensive experience that Gabi possesses. The undergraduate department at UCLan (feeding into our Masters Program) was closed years ago and the plaster technician therefore made redundant. The same probably applies to many other universities and art school programs in one way or another all over the UK!

I therefore see ICS as an important centre of excellence which could provide ceramicists from all over the world with very specialised knowledge in all things ceramic.

As to the tutor herself : apart from being immensely knowledgeable, an impressive artist and highly professional, Gabi is simply the loveliest of people and has the patience of an angel. She relentlessly showed, demonstrated and helped us, always with a smile on her face, true kindness and a very good sense of humour. The little tricks and shortcuts she showed us were pure genius! It has been a real pleasure to take part in her course and such a lovely learning experience for me, which I very much hope to repeat in the future.

I don't even get this type of training and knowledge and professional guidance at my own university in the UK at Masters level and believe Kecskemét would be able to fulfil a valuable role in practical education of ceramicists in many fields. Beyond that, and more importantly, this role is quite absent at present, with many undergraduate programs closing and universities streamlining departments or closing them altogether...



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student	Mirjam Kotar
initial skill level	Mirjam is an experienced potter, having learnt vocationally from traditional potters
reasons for taking this unit	This student has found it increasingly difficult to throw on the wheel due to injury to her shoulders. Her plan is to change direction and produce her work by casting in the future.
objectives	To make the original shapes from turned plaster on the wheel rather than hand thrown pottery. To make moulds that can be used in the production of her functional work.
outcomes	She made several turned plaster originals. Learned the process and made a multi part 'cracked' mould. She feels she can now continue to expand her work in casting in her own studio using all the techniques taught during the course.

It was a real pleasure meeting you in Kecskemét, I enjoyed the course, the group and centre all together very much. Thank you again for your kindness, my foot is better, still swollen a bit, but will be fine.

As you asked I'm sending the required feedback (hope it's not too long). General opinion of the course:

The preliminary materials on website and via email were excellent, the outline of the course covered all important information, the content and requisitions were well defined

My decision to take this course is simply personal: I wanted to learn something new, outside of my comfort throwing zone. I've also imagined mould making as difficult enough not to attempt to learn all this information by myself and I wanted to challenge myself. All my assumptions were right: mould making is definitely outside my usual work and very complex / difficult. At least for me (seems my reverse logic hasn't developed yet).

I certainly learnt a lot about preparing plaster, using different tools and using imagination inventing them, also about the organisation of plaster studio. I feel like I understand the logic of one and two piece moulds and basic design of multiple parts moulds.





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In that sense the course achieved the planned outcomes and my expectations. I still do not feel competent enough to design multiple parts myself, I would need more practice for this.

I would recommend to keep this course to this number of participants (up to five) as it was possible for Gabi to focus on each participant, her/his strengths, weak points, ideas etc. I certainly would not be able to concentrate as I should if the group were larger. Also within this size of a group it is easier to share - I will not say the expertise but the problems.

As a bonus it was great to have evening presentations from other artists! I feel so privileged to see the work and listen to the lifelong potter Sara. I just regret I hadn't prepared my presentation better (I just had a few pictures on my tablet). Maybe mention in the course outline that optionally the participants present their work / path to the group?

About Gabi's teaching: we've already told her she was the most patient teacher, explaining in detail all plaster and mould making tricks. Sometimes answering our questions were a bit tiring to her, as they were very basic. As I said to her it might be helpful to define in the programme that all beginners are required to bring an original to cast, and the plaster wheel is for advanced students only. I felt at some points a bit stupid (no other word). Although at the second thought: I was a beginner (casting just 4 wheel bats in my life) and I enjoyed the plaster carving very much, plus I understood the logic of mould parts at the last stage on the wheel. So plaster carving was very useful for me - maybe not limit the plaster carving for the advanced students – just thinking loud.

In the outline of the course it was mentioned to come with prepared sketches and also Gabi told us to do them on our first evening. However, I feel no one knew what kind of sketches were expected and how to do it. It was an assumption that we all knew what kind of mould would be needed for our work. It might be useful if students would be given one example of a mould sketch together with the physical mould at the lecture on the first day. It would direct us better and maybe help us to understand mould parts not just at the end, when they come together, but earlier. However, not very important, just a small thought because of my problems with understanding the reverse design.



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student	So-Ling Yuen
initial skill level	So-Ling has been educated to BA level but her college did not provide education in several areas - firing technology and mould made ceramics. Her work has been heavily focussed on thrown pottery and also somehandbuilt sculptural objects.
reasons for taking this unit	To increase her skill level and to be able to mass produce similar objects in small or larger production numbers.
objectives	To learn a new process and to produce a set of moulds for slip casting.
outcomes	This student made several originals - initially from clay and later from plaster. She made several single and multi part moulds.

The content of bachelor course which I had studied was paying attention to concept more than technique. I like to learn more technique to support my ceramics artwork whenever it is necessary. I would like to learn technique in plaster mold making because one of my work (a few years ago) is using this technique to finish, I would like to do better.

In the beginning, I want to make a figure only finishing on table. As this course can learn molding on a wheel, then I changed my mind to make another work.

I learned more than I expected. I learned not only molding on wheel, but also how to think and solve problems when designing a mold (It takes more time to practice), the thinking method help me a lot when I want to do other works.

I even have the impulse now to buy one plaster wheel for making molds because it is so amazing. Thanks Gabi a lot.



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student	Janice Kar-Ming
initial skill level	Janice is an experienced jeweller in both metal and ceramic.
reasons for taking this unit	She wishes to increase her skill in mould making specifically for ceramic work. In her jewellery she uses silicon moulds and needs to learn the process of plaster moulding.
objectives	To be able to design her objects to suit the mould making of ceramic pieces.
outcomes	She worked at very smallscale. Making several two piece moulds from found original objects (small perfume bottles) and a larger multi piece mould. She understands the decision making process and is confident in her working practice.

Gabi is a very experienced teacher.

There are many new skills I've learnt.

Out of the 3 parts mould I've made, I realise that if the first part made is not satisfying, I could re-make it after the 2nd and 3rd part is done.

The way of applying the separating agent with thick soap and then reduce it with dry brush until the layer is thin but condense is new to me.

As a teacher in jewellery design and technical aspects of materials, I do understand the difficulties in a group of various levels. On top of that, there are language among students, the way of expressing ourselves is various.

I think the benefits in this short course is in uplifting me to another level.

I don't know how the course can be improved. Perhaps knowing the student past experience in casting knowledge and know their objectives and expectations to the course before the class is important to evaluation the course time and divide into two levels/class.

Last but not least, thank for the excellent teaching effort, particular the extra time contributed to the last day.