

# ART 2770C Ceramics for Non-Majors: Wheel Throwing

University of Florida, School of Art and Art History



<b>Ceramics for Non-Majors: Wheel Throwing</b>	<b>Fall 2016</b>
<b>T &amp; R 11:45 – 2:45 pm</b>	<b>Credit Hours: 3</b>
<b>Instructor: M. Paige Ward</b>	<b>FAC B16</b>
<b>Office: FAC B12</b> <b>Email: mpward@ufl.edu</b>	<b>Ceramics Policies</b> Please see PDF File in Canvas resources
<b>Office Hour: Monday 10:30-11:30 am or by appointment</b>	

## COURSE DESCRIPTION:

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This course is an introduction to making functional vessels on the potters' wheel as expressive art. In this class we will examine historic and contemporary examples of pottery as a basis for understanding how the wheel-thrown vessel can be created as expressive art. We will focus on physical throwing skills, three-dimensional design concepts as they relate to the functional ceramic vessel, creative problem-solving to develop and realize an idea that can be read by other people, and the technical information necessary to support an understanding of forming, surfacing, glazing and firing pottery. With these processes, students will learn the foundations of artistic self-expression, practice making design choices for clear expression, and conceptual and aesthetic analysis through discussion of works of art in critique. We will be using lowfire materials and learning to load and fire electric kilns.

## COURSE OBJECTIVES:

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As a result of completing this course the students will:

- Develop the physical skills of using a potter's wheel as a tool for shaping clay by throwing forms as well as trimming to shape thrown forms.
- Become familiar with areas of world ceramic art history that have used thrown form and/or materials and processes related to those in this class.
- Learn to generate personal ideas that are visually expressed, and describe the content behind their work in critiques.
- Learn to analyze the visual expressions of others and discuss that work in critiques.

## COURSE RESOURCES:

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### Required Text:

*The Ceramics Bible: The Complete Guide to Materials and Techniques.* Taylor, Louisa.  
ISBN 978-1-4521-0162-0

### Recommended Text:

*The Basics of Throwing: A Practical Approach to Form and Design.* Cohen, David. ISBN:  
978-0- 8122-2041-4

### Periodicals:

*Studio Potter*

*Pottery Making Illustrated*

*Ceramics Monthly*

*Ceramics Art and Perception*

*Ceramics Technical*

\*\*\*All are current periodicals in the SA+AH Library in Fine Arts Building A

### Websites:

AKAR

<http://www.akardesign.com>

Schaller Gallery

<http://www.schallergallery.com>

Sackler Gallery

<http://www.asia.si.edu/>

Ceramic Arts Daily

<http://www.ceramicartsdaily.org>

Handouts

[http://lindaarbuckle.com/arbuckle\\_handouts.html](http://lindaarbuckle.com/arbuckle_handouts.html)

Youtube

<http://www.youtube.com>

ArtAxis

<http://artaxis.org/>

## GRADING:

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Assignment	Weight
Project 1 – Cylinders/ Vases	20%
Project 2 – Bowls	20%
Project 3 – Cups	20%
Project 4 – Lidded Jars	20%
Test – materials, process, ceramic art history	10%
Participation / Attendance	10%

\*\*\*Detailed information on how each project will be graded can be found on project sheets for assignments.

## GRADING SCALE:

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A 94-100, A- 93-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-30, D+ 69-67, D 66-64, D- 63-60, E 59-0

A = excellent, distinguished use of concepts, materials, and execution  
B = good use of concepts, materials, execution

C = average, meets all requirements minimally.

D = marginal, aspects of project are missing or not

fulfilled  
F = unacceptable, failure. No Credit.

(Note: A grade of C- or below will not count toward major requirements)

UF Grading policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## EVALUATION:

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Evaluation of your fulfillment of project requirements includes:

- Idea research and development, including sketchbook use
- Development of a personal idea in response to the project, and use of design devices to support that content to communicate to others.
- Forming craftsmanship (even walls, appropriate trimming, finish, footing, et al.)
- Application of surfaces and glazes
- Formulate and express an analytical critique of works

## ELECTRONIC DEVICES POLICY:

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**Turn cell phones on vibrate before entering class. Absolutely no texting is permitted.**

Personal use of phones, laptops, and tablets are strictly prohibited during class time. The only exceptions to this will be for class-related research, taking notes, and listening to music during work time. **Cell phone use during critique will not be tolerated.**

## LATE ARRIVAL POLICY:

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**Prompt arrival to class is required.** Arrival after start of class will be noted and four such incidences will count as one absence. Leaving early from class will also be considered as tardiness, and will be counted as such.

## ATTENDANCE POLICY:

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**Class attendance is mandatory. Students are expected to attend all classes.** Students who do not attend at least one of the first two class meetings of a course in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.

The ceramic process requires time and dedication. On your fourth unexcused absence, 30% will be deducted from your participation grade. On your fifth, another 30% will be deducted from  
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your participation grade. If you have six unexcused absences, the maximum you will be able to earn towards participation is 10%. This will severely affect your overall grade.

In general, acceptable reasons for absence include illness, serious family emergencies, military obligation, severe weather conditions, religious holidays, jury duty, extracurricular requirements (e.g. field trips or professional conferences), and participation in official university activities such as music performances, athletic competition, or debate. For your absence to be excused for the following reasons you must present me with documentation the day your return to class. See <http://www.registrar.ufl.edu/catalog/policies/regulationattendance.html> for more detail.

Clay is a wonderful material and will do many things, but it cannot be rushed or neglected without consequences. It takes regular practice and attention to develop skills and firing techniques. **This will take studio time outside of scheduled class hours.** At times you might have to make MORE than the required number of pieces to achieve the required number of satisfactory finished pieces. This class requires an equal amount of time outside of class to finish work started in class. **Plan to spend at least six hours per week outside of class time.**

Any work that is not turned in at the start of class on the “due by” date will be considered late. Students who miss work deadlines with excused absence are responsible for submitting the work due to me before the beginning of the next class meeting to avoid being considered late. If an excused absence has affected the student’s ability to work, the student is responsible for discussing this with me before the due date. Unexcused absences will not suspend due dates. Unexcused late work will result in a lowered grade, and will be docked 3% for each class period late.

**Ceramic work is fragile.** Studio accidents or kiln issues may cause work to break. While all due care will be exercised, I must have finished work to assign a grade for a project. Work that blows up or is broken before completion will require re-making for grading. If your work is destroyed in progress, please show this to me and we will discuss what must be done to achieve a finished project for grading. In the case of involved projects where the loss is not the student’s fault, abridged project parameters may be negotiated and due dates adjusted.

Each assignment requires preparation including assigned readings. Students are expected to do the readings assigned on the project sheets by the next class meeting from the calendar date assigned, and be prepared to discuss the material. Fulfilling assignments includes research sketches, following the project criteria, presenting the work on the assigned dates, and participating in group critiques and discussions.

**Clean up of workspace is required.** Please have a proprietary attitude about the shop, and leave it clean, regardless of the condition you find it. This includes cleaning up wheels, bats, table space, sink, and floor.

Clay dust can be harmful to breathe so the studio should be cleaned every day to protect the health of everyone using this space. Clean only with wet mops and sponges. Dry sweeping puts toxic dust into the air. Working in built-up clay dust is a health hazard. We all work on this together, and the added effort and team spirit contributes greatly to the safe, effective, and enjoyable use of the area by a large number of people. Please read and observe shop procedures and rules. If in doubt, please ask me or Ceramics Teaching Lab Specialist, Derek Reeverts.

## TOOLS & MATERIALS:

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A sketchbook, tools, and at least one clay ticket are required for the second class meeting. Please be sure to mark your tools with your name or some sort of identification. Kits are available through Derek.

**Sketchbooks** are a necessary tool for artists. You are required to keep a sketchbook (minimum size, 8 ½"x 11") for recording notes and ideas. Please have your sketchbook in class by the second class meeting. I will review your sketchbook for each assignment and periodically. Don't be concerned about the quality of your drawing skills. You will be using drawing to develop your ideas, not as an art form. You should also use your sketchbook as a journal of your class experiences. Write about your ideas. Which techniques worked and which did not? What did you like or dislike about the firing results? You should also include any articles, pictures, postcards, or photographs of things that inspire you.

Regular use throughout the semester is part of developing ideas. Additionally, a sketchbook may function as an archive for your ideas and a record of thoughts and work produced. It takes *regular* exercise in using a sketchbook to help you grow as an artist.

<ul style="list-style-type: none"> <li>• <b>Pin/needle tool *</b></li> <li>• <b>Flexible metal rib *</b></li> <li>• <b>Wooden shaping rib *</b></li> <li>• <b>Wooden knife *</b></li> <li>• <b>Cut-off wire *</b></li> <li>• <b>Sponges *</b> elephant ear and small synthetic sponge for throwing</li> <li>• <b>Trimming tools *</b>: pear-shaped trim tool, square-edged trim tool</li> <li>• <b>Small bucket</b></li> <li>• <b>Plastic</b> to cover work in progress, clear dry-cleaning plastic works best.</li> <li>• <b>Spray bottle</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Soft rubber rib</b></li> <li>• <b>Fettling knife</b></li> <li>• <b>Brushes</b> for slip, glazing, wax resist: a range of watercolor-type, hake, Japanese, etc. Need not be expensive, but several sizes would be helpful. Sold at hardware or hobby stores.</li> <li>• <b>Calipers</b> for lid measurement</li> <li>• <b>Scraper</b> (plastic or metal, to lift bats, smooth clay)</li> <li>• <b>Sur-form</b> (small) rasp (hardware store item)</li> <li>• <b>Wooden paddles</b> for shaping</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Shop towel, apron</b></li> <li>• <b>Small water containers</b> for clean water and to wash brushes.</li> <li>• <b>Padlock</b> for your locker</li> <li>• <b>Sketchbook</b></li> <li>• <b>Bat pins</b>: 1/4" socket head cap screws with 3/8" head</li> <li>• <b>Bulb syringe</b> (infant enema w/removable nib) or slip trailing squirt bottles (Miss Clairol bottles from the beauty supply work well), perhaps one or two if you want to try trailing</li> <li>• <b>x-acto knife, scissors, straight edge/ruler</b></li> </ul>
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\*Basic clay tool kit – can be purchased at the Bookstore, Reitz Union



## STUDIO ACCESS POLICY:

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Laboratory and studio spaces in the School of Art and Art History are for educational and research purposes. Use of these spaces is intended for currently enrolled students, faculty and staff only. Occasionally, access may be granted to non-enrolled students, faculty or staff on a case by case situation. Studios are available 24 hours a day, 7 days a week to registered students. You will be given code by your instructor. FAC is locked on the weekends. Your student ID acts as a key card for the exterior door near the wood shop. There is a small black card reader to the right of the door. Please do not prop doors open under any circumstances. Additionally, please note that the studio is CLOSED from

5-6 AM for daily cleaning.

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## VISITOR POLICY:

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Your safety is important to us. Keep studios locked and not propped open. Visitors are not allowed. Should you have someone wanting to visit, you must seek permission from the Teaching Lab Specialist at least 48 hours before.

## LOCKERS:

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Sign up for a locker to be used as storage for tools and clay. Lockers must be cleaned out and locks removed by the end of finals of the contents will be considered abandoned. **All locks will be cut, carts cleaned, and work disposed of after the end of finals week. Please remove all work and personal equipment from classrooms at the end of the semester.** Anything left in the classrooms past the end of finals week is considered abandoned and will be discarded.

## MATERIAL FEES:

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**Clay:** Students will purchase premixed clay. Students will buy tickets for clay at the bookstore, and present the tickets in the Ceramics area to get clay. **Clay tickets are \$11.50 each.** Terracotta, stoneware, and sculpture clay are 1 ticket per 25-pound bag. Helios porcelain is 2 tickets per bag. Times for obtaining clay will be posted. **I recommend that you buy four tickets to start the semester. This will insure that you do not come to class without clay.**

Students may recycle clay as outlined below, or unsuitable clay may be placed in the reclaim buckets for the appropriate clay type. Students are welcome to recycle clay out of the reclaim buckets. STIFF CLAY may be reclaimed by cutting into slabs, alternating with layers of soft clay or slurry from the reclaim bin, then wedging to an even consistency. Clay too stiff to wedge should be broken into small lumps so that water will penetrate, and slaked down covered by water in a bucket or the reclaim barrel. If a student desires, the resulting slurry can be put onto the plaster drying slabs in the kiln patio, turned periodically until dried to a soft clay consistency, and wedged up for use.

BONE DRY CLAY should be slaked down as above. WET CLAY can be dried on plaster bats or slabs until some moisture is removed, and wedged for use, or powdered clay (ask your instructor) or grog may be wedged in. Wedging itself also tends to dry clay out. CLAY SLURRY remaining in your bucket after working or clean up should be put in reclaim. **DO NOT POUR SLURRY OR SLIP IN THE SINK; USE THE RECLAIM BARREL.** Place contaminated clay in the trash. Thick liquids not going to reclaim should be put in the trash. Keeping studio areas clean of clay helps reduce the dust level and is healthier for all.

## STUDENTS WITH DISABILITIES

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We are very willing to accommodate students with disabilities. Students requesting classroom accommodation please register with the Dean of Students Office, which provides documentation for the student to give to the Instructor when requesting accommodation. This is most helpful if done at the beginning of the semester. DOS can be contacted at: 352-392-1261 or <http://www.dso.ufl.edu/drp>

## SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDEIX)

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The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online

<http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

All students are required to sign and turn in the signature page to the instructor on the first day of class.

## Health & Safety Area Specific Information: Ceramics

### 1. Hazards of the Materials

Ceramic Dust is a potential irritant and prolonged exposure may result in chronic conditions. Many substances in the glaze room are marked as toxic or hazardous materials. Ingestion and inhalation of these materials could be hazardous or fatal.

**2. Best Practices** Use gloves to avoid exposure to hazardous materials.

### 3. Links for Safety

<http://www.lagunaclay.com/msds/>

### 4. Ceramic Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: [www.arts.ufl.edu/art/healthandsafety](http://www.arts.ufl.edu/art/healthandsafety))
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Alcohol is forbidden in studios
- No eating or drinking in the glaze or mixing areas
- Familiarize yourself with the closest eyewash unit
- Shoes must be worn at all times
- It is recommended that Protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat-resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials
- Do not block aisles, halls, or doors
- Do not bring children or pets into the studios
- Do not store things on the floor DClean up spills immediately
- Scoop up dry materials, mop up liquids, do not spilled materials to original source as they are contaminated now
- Carry heavy or large trash to the dumpster
- Place materials containing barium or chrome in the hazardous waste disposal area
- Do not sweep. This puts hazardous materials in the air. Rather scrape up chunks and wet-clean.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the **SA+AH CONTAINER POLICY** (see policy below)

*There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.*

#### White label:

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

**Yellow label:**

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE. **All containers** must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up. - Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top). - 5 gallon jugs must have a yellow hazardous waste label on the outside. - Fibrous containers must have a yellow hazardous waste label on the outside (top). - Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, This is located on the SWMA sign posted at the sink or at the Waste Management Area.

**ACADEMIC HONESTY POLICY**

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All students are required to abide by the Academic Honesty Guidelines that have been accepted by the university. This includes, among other things, sanctions for cheating, misrepresentation, plagiarism, and illegal use of copyrighted materials. For complete information please see <http://www.registrar.ufl.edu/catalog/policies/students.html>

Works submitted for grading in this class may not be submitted to any other class for a grade unless both faculty give prior consent. To do so without consent will be considered misrepresentation and cause for a failing grade.

**COMPUTER USE POLICY:**

In accordance with the UF computer rule, it is expected that all students will use electronic tools as required for class communication, research, and assignments. Class communications take place via Canvas

**CERAMICS POLICIES:**

All Students please read and follow studio regulations listed in *Welcome to UF Ceramics*, posted in studio, and follow shop procedures. You may also find this in the PDF file on Canvas

**ALCOHOL USE POLICY:**

Consumption of alcohol in classrooms, labs, offices, or studios is not permitted. Possession of open or closed containers is prohibited.

**SCHOOL OF ART AND ART HISTORY POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS & OTHER INSTRUCTIONAL SPACES:**

The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals requires the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

**UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS:**

The Board of Regents and state law govern university policy regarding observance of religious



holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

**COUNSELING SERVICES:**

The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university.

1. University Counseling Center: 301 Peabody Hall, 392-1575, personal counseling
2. Student Mental Health: Student Health Care Center, 392-1171, personal counseling
3. Sexual Assault Recovery Services, SARS: Student Health Care Center, 392-1161, sexual assault counseling
4. Career Resource Center: Reitz Union, 392-1601, career development assistance and counseling.

**TENTATIVE SCHEDULE:**

<b>Week 1</b>	Tuesday, August 23	-Syllabus review & Tool review -Tour of the facility - Safety Tour	<b>HOMEWORK:</b> -Buy tools, clay tickets, and plastic. -Text reading: Wedging 26-31 & Cylinders 106 - 109
	Thursday, August 25	Come prepared to throw on the wheel! -Introduce Project 1: Cylinders as Vases -Demo: Wedging clay and throwing a cylinder	<b>HOMEWORK:</b> - Practice Throwing cylinders -Text Reading Troubleshooting 126-127 -Research and sketches due Tuesday
<b>Week 2</b>	Tuesday, August 30	-Demo: Cylinder Review  -Review of research and sketches for project 1	<b>HOMEWORK:</b> -Practice, Practice -Text Reading: Slip 202-209

	Thursday, September 1	-Demo: Review throwing a cylinder - Progress Critique	<b>HOMEWORK:</b> -Practice, Practice -Text Reading: Kilns and Firing 156-167
<b>Week 3</b>	Tuesday, September 6	-Workday	<b>HOMEWORK:</b> - Work on Project 1 -Text Reading: Bowls 106-111
	Thursday, September 8	-Demo: Introduce Project 2: Bowls -Demo: Throwing a bowl, Wide/shallow vs thin/tall, trimming	<b>HOMEWORK:</b> -Practice, be patient! -Begin research for Project 2 -Finish project 1 for bisque
<b>Week 4</b>	Tuesday, September 13	-Load Project 1: Bisque: Kiln Loading Discussion -Demo: Glaze and Patina - Demo: Bowl and trimming review	<b>HOMEWORK:</b> -Continue project 2 research and sketches -Text Reading: Glazing 148-152 - Practice Practice!
	Thursday, September 15	-Unload Bisque: Kiln Unloading discussion Work on Glazing and patina in class	<b>HOMEWORK:</b> -Project 2 research and sketches -Glaze project 1
<b>Week 5</b>	Tuesday, September 20	-Project 1 due Glazed: Load Glaze Kiln -Review Project 2 Proposals	<b>HOMEWORK:</b> -Continue to work -Unload project 1 -Volunteers to unload the glaze
	Thursday, September 22	-Unload glaze kiln / discussion: cleaning up pots post firing - Demo bowl and trimming review -Workday Project 2	<b>HOMEWORK:</b> -Practice, Practice -Prepare for progress crit on Tuesday
<b>Week 6</b>	Tuesday, September 27	-Demo: Terra Sigilatta - Bowl progress critique - Demo: Bowl and trimming review	<b>HOMEWORK:</b> -Practice, Practice - Prepare project 1 for critique
	Thursday, September 29	<b>-Critique Project 1</b>	<b>HOMEWORK:</b> -Work on Project 2
<b>Week 7</b>	Tuesday, October 4	-Demo: Majolica -Vocab Quiz Review -Work Day Project 2	<b>HOMEWORK:</b> -Practice, Practice -Review for Quiz
	Thursday, October 6	- <b>Vocab Quiz</b> -Workday project 2 -Project 2 due drying by Saturday	<b>HOMEWORK:</b> -Finish up Project 2
<b>Week 8</b>	Tuesday, October 11	-Introduce Project 3: Mugs -Load project 2 into bisque -Demo: Handles and Attachments	<b>HOMEWORK:</b> -Text Reading: 124-125 -Project 3 Research and Sketches
	Thursday, October 13	VISITING ARTIST SUNSHINE COBB DEMONSTRATION	<b>HOMEWORK:</b> - Project 3 Research
	<b>SATURDAY</b>	Unload Project 2 from bisque kiln	
<b>Week 9</b>	Tuesday, October 18	-Review Project 3 proposals -Workday Glaze Project 2 and Work on Project 3 -DEMO Handle Review	<b>HOMEWORK:</b> -Glaze project 2 -Prepare for Progress Crit 3
	Thursday, October 20	-Project 2 due Glazed: Load glaze kiln -Progress Critique – Project 3	<b>HOMEWORK:</b> -Unload Project 2 glaze - Prepare project 2 for Critique
<b>Week 10</b>	Tuesday, October 25	<b>-Critique Project 2</b>	<b>HOMEWORK:</b> -Finish project 3

	Thursday, October 27	-Introduce Project 4 -Demo: Lidded Vessels -Project 3 drying by today	<b>HOMEWORK:</b> -Project 4 Proposals
<b>Week 11</b>	Tuesday, November 1	-Project 3 into bisque -Demo: throwing and adding spouts -Begin review of Project 4 Proposals	<b>HOMEWORK:</b> -Practice, Practice -Text Reading: Lidded Jars 116-118 -Project 4 proposals
	Thursday, November 3	-Unload Project 3 bisque -Demo: the Slab Spout -Complete review of Project 4 proposals	<b>HOMEWORK:</b> -Prepare for Progress Critique -GLAZE PROJECT 3
<b>Week 12</b>	Tuesday, November 8	-Load Project 3 into glaze firing -Workday Project 4 - Project 4 Individual Progress Critique	<b>HOMEWORK:</b> -Project 4 -Unload glaze kiln
	Thursday, November 10	-Unload Project 3 glaze kiln -Demo: Lidded Vessel review - Workday Project 4	<b>HOMEWORK:</b> -Project 4 -Prep Project 3 for Critique
<b>Week 13</b>	Tuesday, November 15	<b>-Critique Project 3</b>	<b>HOMEWORK:</b> -Last wet day November 24th
	Thursday, November 17	-Workday Project 4	<b>HOMEWORK:</b> -Project 4 drying
<b>Week 14</b>	Tuesday, November 22	-Load Project 4 into bisque on SATURDAY <b>TOMORROW IS THE LAST WET CLAY DAY!</b>	<b>HOMEWORK:</b> -Volunteers to load kiln
	Thursday, November 24	<b>THANKSGIVING HOLIDAY – NO CLASS</b>	<b>HOMEWORK:</b> -Glaze Project 4
<b>Week 15</b>	Tuesday, November 29	-Glaze Project 4	<b>HOMEWORK:</b> -Glaze Project 4
	Thursday, December 1	- Load Project 4 in glaze kiln <b>- Mandatory class clean up</b>	<b>HOMEWORK:</b> -Prep project 4 for final crit. -Potluck food
	<b>SATURDAY</b>	UNLOAD PROJECT 4 glaze	
<b>Week 16</b>	Tuesday, December 6	<b>CRITIQUE PROJECT 4 and Potluck</b>	<b>HOMEWORK:</b> -Happy Holidays