

Ceramic Figure Sculpture Syllabus

Art 2704C

Location: FAC B-14

Meeting days/times: Tuesdays and Thursdays, 3:00 pm-6:00 pm

Instructor: G.V. Kelley

Office Hours: FAC B-10 Thursdays 1:00 pm – 2:00 pm, or by appointment

E-mail: kelleylv@ufl.edu



Course Description:

This course is a perceptually based introduction to figure sculpture using fired clay as the medium. The class will study the human form through life modeling with options for its representation in three dimensions. An orientation to building, surfacing, and firing ceramics and processes of hand-forming clay including: pinching, coil-building, slab building, modeling, and carving will be introduced. The class format will include PowerPoint image and video presentations, two life model sequences, demonstrations, critiques, and team firings. The course focuses on three themes: the “perceptual”, the “gestural”, and the “interpretive”. Group “lab work;” loading, firing, and unloading class kiln firings is required and integrated into the structure of the course.

Course Goals:

1. The course is designed to teach ceramic figure sculpting techniques including the fundamentals of modeling, carving, coil, pinch, and slab building.
2. Students will be taught technical skills including glaze application and firing techniques for ceramic sculpture.
3. Students will enhance their perceptual skills through modeling from a life model and from life casts.

4. The course will provide experiences with contemporary concepts in ceramic figure sculpture.
5. The course presents opportunities to analyze, discuss and critique ceramic figure sculpture and the concepts being conveyed through this genre.

General Information:

The course work for this class will consist of **3 projects** supported by assigned readings, web and library research. Maquettes are required for each project.

A full course overview is presented during our first meeting so that you can begin thinking about the ideas you wish to undertake for each of the projects.

IMPORTANT: It is expected that you read *Welcome to UF Ceramics*, for an orientation to the UF Ceramics studios.

This will be uploaded on e-Learning under 'Files.'

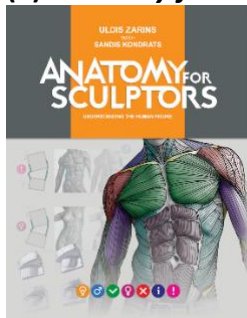
Textbooks:

(1) *Portrait Sculpting: Anatomy and Expressions in Clay* (Required)

Author: Philippe and Charisse Farault, Publisher: PCF Studios, Inc., 2004, Edition: 1, ISBN: [0975506501](#). New Retail Price: \$54.95 Used Retail Price: \$41.25. Available at the UF Bookstore.

Note: The UF Bookstore had problems with the publisher since PCF is a private studio and the sole publisher for this book. If you do not find the book at Fowlett's please order the book on-line from PCF Studios.

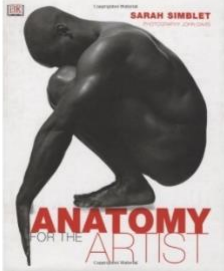
(2) *Anatomy for Sculptors*, (Highly Recommended)



Author Uldis Zarins with Sandis Kondrats

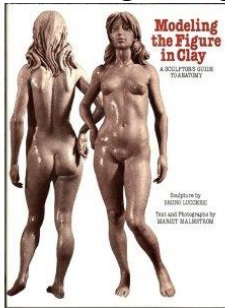
Anatomy for Sculptors, Understanding the Human Figure is available at www.anatomy4sculptors.com and Amazon ([US](#)), \$95.00

(3) *Anatomy for the Artist*, (Recommended/Optional)



Author Sarah Simblet, Publisher: DK Publishing, Edition: Copyright, ISBN: [9780789480453](https://www.dkpublishing.com/9780789480453) . New Retail Price: \$40.00 Used Retail Price: \$30.00 New Rental Fee: \$26.00 Used Rental Fee: \$19.20. Available at the UF Bookstore.

(4) *Modeling the Figure in Clay*, (Recommended)



Author Bruno Luchessi.

Visible Body Human Anatomy Atlas for Mac or PC

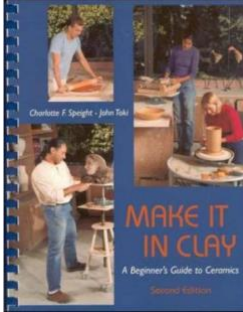
(\$25): http://www.visiblebody.com/download_overview/

Pocket Anatomy for iPhone and iPad (\$15; students may check out an iPad at AFA for one week at a time and install their own software for the duration of the loan): <https://itunes.apple.com/us/app/pocket-body-musculoskeletal/id388633565?mt=8>

Additional resources on ceramic techniques:

The following books have been placed on room reserve under the course number in the Fine Art and Architecture Library.

Chapter 5 of Make it in Clay



Authors: Toki and Speight. This chapter presents an overview of construction techniques applicable to your projects.

The Craft and Art of Clay, Author Susan Peterson; an excellent text for information for building and glaze techniques).

Hands in Clay, Author Charlotte Speight; an excellent text for information for building and glaze techniques.

Ceramic Figures: A Directory of Artists, author Michael Flynn, Rutgers Press is an excellent overview of international contemporary ceramic sculptors who work with the human figure.

Modeling the Head in Clay, by Bruno Lucchesi

Videotapes –

Two videos will be used as informational resources in the classroom: ***Sculpting the Portrait: Male Head in Terra Cotta***, and ***Sculpting the Reclining Figure***. Both films document the methods used by sculptor Bruno Lucchesi.

Online:

<http://www.posespace.com> Site offers 360 degree images of models in a vast array of poses. You can sign up for free.

Periodicals –

Ceramics Art and Perception, Sculpture, Ceramics Monthly, Studio Potter, Ceramics: Technical. All of the following magazines have very interesting ideas and information pertaining to sculpture and can be found in the FAA Library.

Online visual resources-

www.ArtAxis.org, Access Ceramics:

http://accessceramics.org/index.php?state=result_set&field=artist&field_id=21,

Attendance Policy:

Plan to arrive promptly at 3:00 pm and set up to begin working. Attendance will be taken right at the beginning of each class; lateness will be noted and will affect your grade. **If you arrive 10 minutes after class begins you will be considered late.** Early departures are not permitted. If you need to leave class early please inform me and offer a reason for an early departure. Otherwise not attending class for the full time will be noted and will adversely affect your participation grade.

Tardiness, leaving early and absences will result in a grade reduction. **Three late arrivals/early departures will equal one absence. After the third absence, your participation grade will be lowered one full letter grade. On your fourth, your Classroom Participation grade will be reduced to 0 and your class grade will be reduced by one letter grade. If you have five unexcused absences, you automatically fail the class.**

Class attendance is central to the learning process and to your success in the course. It is expected that you will attend regularly and be punctual. Everyone will value this courtesy to the group. During many classes we will be working from a life model and this time is very valuable and cannot be replaced. In addition, group demonstrations and lectures, roving critiques, individual tutorials, and discussions will be scheduled for most class periods. Students who are absent due to illness should contact me via email and bring me a doctor's note.

Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned.

UF's attendance rules state: The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences. Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.

Course Structure:

This class meets twice a week for a period of 3 hours each session. It encompasses studio work time, brief instructional lectures and demonstrations, individual tutorials, group discussions of assigned reading and group critiques. Preparation, active use of in class studio sessions, and full participation in firings and lab work is required.

Ceramics is an exacting endeavor. Success in working with clay is skill based on and can be mastered through regular practice. The ceramic process is one which cannot be rushed or neglected without consequences. Sculptural clay works often require an indirect process, where pre-planning the project is the first step in making a successful art work. Information will be given during specified class periods to show a variety of techniques.

Methods of Grading:

Project grades will evaluate: craftsmanship/execution, design/individuality, concept/expression, technical difficulty, research and planning (library and web research, maquettes), form development, modeling style, and completeness of presentation. Your individual development in the technical areas: research skills and firing skills will be evaluated. Your consistency, persistence and participation in critiques will be recorded.

Cumulative grades will be an evaluation of the following criteria; project grades, conceptual development, research, glaze testing, firing competency and participation/energy, pre-planning (maquettes and sketches). The timely completion of all aspects of assigned projects will be very much a part of your grade. If you do not make the deadlines for any part of the assignment you will accrue late grades and limit the possibility of receiving an excellent grade.

Professional artists do not have the luxury of missing an established deadline for a gallery or museum exhibition or any professional commitment. As young professionals you are being groomed to succeed; meeting deadlines is a success principle.

You are responsible for completing **3** projects (resulting in four sculptures and supporting maquettes) along with required supplementary glaze testing. **It is your responsibility to manage the controlled drying of each project to meet set class deadlines for bisque and glaze kilns.**

Late Work

All projects must be completed on time to receive full credit. Specific due dates are stated on the class calendar posted in the classroom and on the class blog. Failure to complete any project on time will result in a drop of one full letter grade

The ceramic process requires that green ware be completely fabricated and detailed, then dried for an average of 7 – 10 days, depending upon scale and complexity. Please finish building all wet work on time for green ware due dates and manage the careful drying of your work so that you can meet all deadlines. Clay requires your regular attention to achieve good results. It cannot be rushed or neglected.

You must have work finished and installed before the start of class on critique days or your work will not be critiqued and your project grade will be lowered. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

Grades

85%	3 studio projects (including research, preparatory reading and maquettes (Project #1 is 25 % , Project #2 is 30%, Project #3 is 30%))
5%	Glaze testing requirements
5%	Participation in kiln loading, firing, and unloading
5%	Participation and contributions to group critiques

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

B = good use of concepts, materials, execution

C = average

D = marginal

F = unacceptable, failure. No credit.

A+	100%-97	B+	89%-87	C+	79%-77	D+	69%-67	F	0
A	96-94	B	86-84	C	76-74	D	66-64		
A-	93-90	B-	83-80	C-	73-70	D-	63-60		

UF online information about undergraduate grading:

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

GRADING FORMAT:

A = 100 – 90: Excellent work, work meets the requirements and goes above and beyond expectations.

B = 89 – 80: Work meets all requirements to a high degree, and is presented in a meaningful fashion.

*C = 79 – 70: Work is average, meets all requirements minimally, presentation is “satisfactory.”

*D = 69 – 60: Work is below average, concepts are missing or not fulfilled, presentation lacks quality.

*F = 59 – 50: “F” Work receives a failing grade, unacceptable and insufficient work.

***Please Note: a grade of C- or below (73 or less) will not count toward major requirements.**

Grade Values for Conversion

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E, I, NG,
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													S-U, WF
Grade Points	4.0	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	.67	0.00	

Clay and Glaze Materials:

Red earthenware or buff sculpture clay is used in this course. Clay is \$12.50 per 25 lb. bag. In order to obtain clay, please fill out a white materials sheet (located in the materials binder in the glaze room) and a check or money order with the appropriate amount. Bring the material slip and check/money order to me during class and I will give you clay. Clay prices are subject to change. The plaster and other mold making materials can also be purchased by the pound via the materials sheet in the same way as the clay.

Additional clay will be available during class and is available from our Teaching Lab Specialist Derek Reeverts during scheduled hours posted on his office door. Graduate students are available during hours posted as on studio doors. Please arrange to pick up your clay during these hours. It is suggested that you keep any additional clay (3 logs) locked in your locker and that you recycle your used clay for future use. Please ask me if you do not know how to recondition your clay so that you can use it again.

Supplies (I recommend you call ahead to make sure they have what you need):

Soma art Media Hub (downtown - <https://www.somaartmediahub.com/>)

Reitz Union bookstore

Michaels

Other suppliers can be found on:

<http://www.clay-king.com/>

<https://www.axner.com/>

<https://www.highwaterclays.com/index.cfm/product/5757/highwater-clays-new-florida-location.cfm>

Required

- bound sketchbook
- metal rib
- rubber rib
- serrated metal rib
- rubber clay shapers
- trimming tool
- calipers
- light plastic (launderers' plastic, or light weight plastic drop cloth)

- misting bottle
- small bucket
- cut-off wire
- needle tool
- fork (or other scoring tool)
- small sponge
- brushes for finishing and decorating
- sur-form rasp
- exacto-knife
- turntable or lazy-susan (Home Depot or Lowes). * Cover with 2' x 2' piece of 3/4" sealed plywood

Strongly Recommended

- plasticine for maquettes (optional but good for certain designs)
- fabric (uncoated canvas or cotton polyester blend, or muslin (try thrift stores for remnant or old bed sheets)
- small containers for slips and glazes (old yogurt cups are great for this)
- blow dryer
- various underglazes and glazes

Health and Safety:

Please wear shoes and proper attire, tie back hair and loose clothing when working around shop equipment.

The link for information regarding the SA+AH H&S policy and handbook on health and safety is: <https://arts.ufl.edu/academics/art-and-art-history/health-safety>

Specific Area information for Ceramics

Area Rules:

- Follow all SA+AH Health and Safety handbook guidelines.
- Alcohol is forbidden in studios.
- No smoking in the building or within 50 feet of any entrance.
- No eating or drinking in the glaze or mixing areas.
- 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, doors

- Do not bring children or pets into the studios
- Do not store things on the floor
- Do not park bikes in the building
- Clean up spills immediately
- Scoop up dry materials, mop up liquids, do not replace spilled materials in original source if spilled for they are contaminated
- Carry heavy and large trash bags loaded with trash to dumpster
- **Place materials containing Barium and Chrome in the hazardous waste disposal area**
- Do not sweep for this puts hazardous materials into the air; rather scrape up chunks and wet-clean area.

Lockers:

Please sign up for a locker (through Teaching Lab Specialist) to be used to store tools and personal belongings. Lockers must be cleaned out and locks removed by the end of finals week, or the contents will be considered abandoned. If you are returning, please note this on the door of the locker and your belongings will not be disturbed.

Studio Courtesy:

Please leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves. Leave the work tables clear and clean. ***This is a group studio, and we all need to pitch in to keep it a safe and healthy functioning work environment.***

Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.

The instructor, the School of Art and Art History, and the Ceramics Department are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space.

Please address any concerns, problems, and questions regarding this class to the instructor as they arise. The instructor is available during office hours, and by making an appointment for a special meeting time.

Always be open-minded when considering new ideas and constructive criticism. Critique ideas; not people.

The SAAH studios like science labs on campus are designated for student use. Please be advised that visitors are not permitted without approval. The SAAH has an official policy for those not

currently taking classes. Please see Teaching Lab Specialist Derek Reeverts for the Lab and Studio Access Agreement Form.

University Policies:

Philosophy: The University of Florida is an institution which 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.

Student Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

Student Honor Code:

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Disruptive Behavior:

Be advised that you can and will be dismissed from class if you engage in disruptive behavior. Students who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action. The Dean of Students Office: <https://www.dso.ufl.edu/>

Cell phones use restricted to research and emergencies during class time. No text messaging or phone calls. Phones must be on silent during class time.

Head phones are allowed during work time only with the volume at a low level.

Accommodations for Students with Disabilities:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Campus Resources:**Health and Wellness**

- **U Matter, We Care:** If you or a friend is in distress, please contact umatter@ufl.edu or 352 392- 1575 so that a team member can reach out to the student.
- **Counseling and Wellness Center:** <https://counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- **Sexual Assault Recovery Services (SARS)** Student Health Care Center, 392-1161.
- **University Police Department,** 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

Academic Resources:

- **E-learning technical support,** 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.
- **Career Connections Center,** Reitz Union, 392-1601. Career assistance and counseling. <https://career.ufl.edu/>
- **Library Support,** <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Ceramic Figure Sculpture

Art 2704C

Instructor: G.V. Kelley

UF Ceramics, School of Art + Art History

Fall 2018: Tuesday and Thursday/ Periods 8-10, Meeting from 3:00 pm-6:00 pm in FAC B-14

Office: FAC B-10, Hours: Thursdays 1:00 pm – 2:00 pm, or by appointment

E-mail: kelleygv@ufl.edu

Credit Hours - 03

CALENDAR

**note: all kiln firings are subject to kiln availability and overall scheduling for all classes*

Week 1 Tuesday January 8	Classes begin; Intro and Course Overview (image presentation of the state of ceramic figure sculpture today, tools, books) Set Up Studio (lockers, cubbies), Assign Project #1 , Bring container for casting hand(s) or foot (feet)
Thursday January 10	Safety Talk with Derek Reeverts, Teaching Lab Specialist Demo casting with Alja-safe, Work Day – create Alja-safe castings □ <i>HOMEWORK: Reading on Ceramic techniques Chapter 5 of Make it in Clay</i>
Week 2 Tuesday January 15	Building Demo, Work Day- Cut away Alga-safe waste molds, Seal molds with superseal or fixative □ <i>HOMEWORK: Reading on Ceramic techniques Chapter 5 of Make it in Clay</i>
Thursday January 17	Critique of Maquettes, Demo: test tiles (Yixing mallet, slab roller), Workday – Begin building Perceptual Sculpture □ <i>HOMEWORK: Make 25 test tiles for the semester's glaze testing</i>
Week 3 Tuesday January 22	Workday- Build Hand/Foot, Tutorials with Nan □ <i>HOMEWORK: Continue building sculpture, dry test tiles</i>

Thursday January 24	Demo: kiln loading, cone packs, load test tiles (plan firing), Workday □ <i>HOMEWORK: Continue building sculpture, Fire and unload kiln</i>
Friday January 25	Firing team fire test tiles
Sunday January 27	Firing team unload test tiles
Week 4 Tuesday January 29	Workday □ <i>HOMEWORK: Continue building sculpture</i>
Thursday January 31	Demo: Hollowing Sculpture; Workday □ <i>HOMEWORK: Section and hollow your sculpture, rejoin sections and detail</i> <i>Bring camera phone or digital cameras to class for photo session for Project #2</i>
Week 5 Tuesday February 5	Project #1 Due for Grading and brief discussion Assign Project #2 , Session on Sketching the Head with Clay – Pinched heads, Demo – The Gauze Head – Planar discovery, 360 degree photo session □ <i>HOMEWORK: Create photos of your head, Sketches for your portrait head/What is a portrait? What do you want to convey along with the physical likeness?</i> <i>Project 1: Wrap sculptures under bath towels to dry slowly. Manage the drying prior to bisque firing.</i>
Thursday February 7	Session on the Skull and anatomy of the Head with Video (Farault) and demo Workday, Maquette of your Head Sculpture □ <i>HOMEWORK: Read Textbook pages 38-69</i>
Friday February 8	Fire Bisque Project #1, Fire Glaze test kilns
Week 6 Tuesday February 12	Demo: The armature and building the life scale head, Videos-Farault. Workday: Start building your form. □ <i>HOMEWORK: Read Textbook pages 102-125 and 130-141</i> <i>Continue working on Project #2</i>
Thursday February 14	Studio Work Day □ <i>HOMEWORK: Continue working on Project #2</i> □ <i>HOMEWORK: Glaze Testing Project #1; Mix glazes/apply to test tiles using terra sigillatas, patinas, underglaze and glaze</i>
Week 7	Workday; Tutorials, Load Bisque - Project #1

Tuesday February 19	Workday, <i>Load Glaze test kiln and fire</i> <input type="checkbox"/> <i>HOMEWORK: Continue working on Project #2</i>
Thursday February 21	Workday; Tutorials, Unload kilns <input type="checkbox"/> <i>HOMEWORK: Work on developing Project #2</i>
Week 8 Tuesday February 26	Workday; Tutorials – Last in class session for Project #2 <input type="checkbox"/> <i>HOMEWORK: Complete Project #2 for Critique</i>
Thursday February 28	<u>PROJECT #2 DUE (optional crit or work day if needed)</u> <input type="checkbox"/> <i>Homework: Glaze Project #1, Begin Drying Project #2</i>
Saturday March 2	Load Glaze Project #1 kiln in the AM
Sunday March 3	Unload glaze kilns in the morning. Vacuum kilns and clean shelves.
Week 9 Tuesday March 5	SPRING BREAK
Thursday March 7	<u>SPRING BREAK</u>
Week 10 Tuesday March 12 Wednesday March 12	Project #3 Part 1 – Female Out of Class Model Session #3 - Continue Individual Tutorials, Load Glaze Test Kiln <input type="checkbox"/> <i>HOMEWORK: Fire and unload kiln</i> Visiting Artist Workshop – Roberto Lugo Evening Lecture – Extra Credit Written Assignment TBA
Thursday March 14	Project #3 Part 1 – Female LIFE MODEL 1 – Gesture Warm ups. Select pose and make maquette, Take photos of pose to record gesture for out of class work on sculpture – Hand in Project #1 for Grading <input type="checkbox"/> <i>HOMEWORK: Color studies for Project #2, drawings</i> Visiting Artist Workshop (morning) – Roberto Lugo - Extra Credit Written Assignment TBA
Friday March 15	Fire Glaze test kilns (am) Unload Glaze Test Kilns

Week 11 Tuesday March 19	Project #3 Part 1 – Female LIFE MODEL- Part 1-2 – Tutorials and meetings about color plan for Project #2 <input type="checkbox"/> <i>HOMEWORK: Glaze tests for Project #2 must be completed to load in kiln on Friday</i>
Thursday March 21	Project #3 Part 2 – LIFE MODEL-4_Workday, Individual tutorials, <i>Load and fire bisque Project #2</i> <input type="checkbox"/> <i>Homework: Continue working, Fire Bisque</i>
Week 12 Monday March 25	Project #3 Part 2 – LIFE MODEL-5, Unload Bisque Project #2
Tuesday March 26	Project #3 Part 2 – Glaze Project #2, Workday, Individual tutorials <input type="checkbox"/> <i>HOMEWORK: Glaze</i>
Thursday March 28	Project #3 Part 2 ,LIFE MODEL 7a, Load Glaze kilns Project #2 LIFE MODEL- out of class model session #6 TBA
Friday March 29	Fire Glaze Kilns Project #2
Saturday March 30	Unload Glaze Kilns Project #2
Week 13 Tuesday April 2	LIFE MODEL Out of Class Model Session, 7pm-10pm, 7 TBA with
Thursday April 4	Project #3 Part 2 , LIFE MODEL 8 LIFE MODEL Out of Class Model Session - 7pm-10pm 7 TBA
Week 14 Tuesday April 9	LIFE MODEL Out of Class Model Session - 7pm-10pm 8 TBA Last Day of Wet Work
Thursday April 11	LIFE MODEL- 9 - Hand in Project #2 for Grading Individual Tutorials for color designs Project #2, <i>Load Glaze Test tiles in kilns for Project 3</i> <input type="checkbox"/> <i>HOMEWORK: Prep for crit, Dry Project 3 (use fans and towels)</i>
Week 15 Tuesday April 16	Final Critique Project 1
Thursday April 18	Final Critique Project #2, Load Bisque

Week 16 Tuesday April 23	Load and fire final glaze kiln
Thursday April 25	<u>FINAL CRITIQUE – Project 3A, 3b, Studio clean up assigned</u>
Week 17 Tuesday April 23	<u>FINAL CRITIQUE (Bring all Projects)/</u> Last Day of Class <i>Clean up studio with Lunch</i>