

Ceramic Figure Sculpture Syllabus

Art 2704C

Location: FAC B-14

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

Instructor: Sin Yee Cindy Leung

Office Hours: FAC B-12 Thursdays 1:00 pm – 2:00 pm, or by appointment

E-mail: leungsinyee@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 observing photographs and with help from your peers to see how we are like 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, 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 photographs 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.

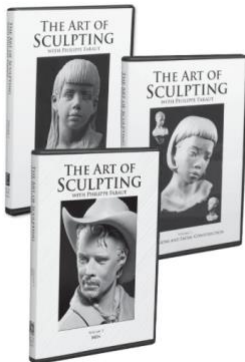
A full course overview is presented during our first meeting so that you can begin thinking about the ideas you wish to undertake for each of the projects.

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.'

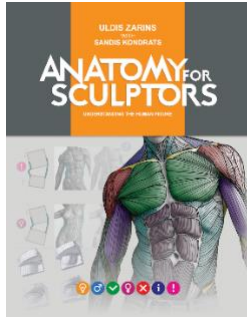
Digital Media:

(1) *The Art of Sculpting with Philippe Faraut* (Reserved)



Textbooks:

(1) *Anatomy for Sculptors*, (Required & Reserved)



Author Uldis Zarins with Sandis Kondrats

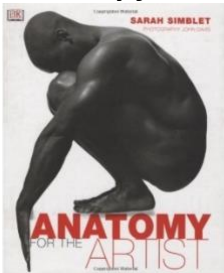
Anatomy for Sculptors, Understanding the Human Figure is available at www.anatomy4sculptors.com and Amazon (US), \$95.00

(2) *Portrait Sculpting: Anatomy and Expressions in Clay* (Highly recommended, Reserved)

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.

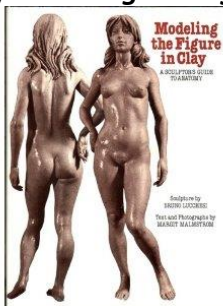
Note: The UF Bookstore had problems with the publisher since PCF is a private studio and the sole publisher for this book. If you do not find the book at Fowlett's please order the book online from PCF Studios.

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



Author Sarah Simblet, Publisher: DK Publishing, Edition: Copyright, ISBN: 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>

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

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,](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. I will allow two absences as long as they do not impact firing deadlines. After that, each unexcused absence will reduce 5

points of your grade. **Three late arrivals/early departures will equal one absence. After the second unexcused absence, your participation grade will be lowered one full letter grade (10 points). On your third, your Classroom Participation grade will be reduced to 0 and your class grade will be reduced by one and a half letter grade (15 points). If you have five unexcused absences, you risk failing 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. 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 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, before being dried for several days. 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 - consider these

70%	3 studio projects (including research, preparatory reading and maquettes Project #1 is 20 % Project #2 is 25%, Project #3 is 25%
5%	Glaze testing requirements
10%	Participation in critiques kiln loading, firing, unloading and cleaning
15%	Attendance (unexcused absences count for 5 points each)

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, 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:

Nan’s Clay and Bella’s clay is used in this course. Clay is \$15.50 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 the front desk in the SA+AH FAC 102 art office. Bring the material slip and receipt 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>
- <http://www.xiemtoolsusa.com>
- www.amazon.com

Required

- bound sketchbook
- metal rib
- rubber rib
- serrated metal rib
- rubber clay shapers
- trimming tools
- 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

- A set of sculpting tools with flat tips (from Amazon or Xiem tools; plastic, wood or metal)
- 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 Reever 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 gatorevals.aa.ufl.edu/students/

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: Sin Yee Cindy Leung

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-12, Hours: Thursdays 1:00 pm – 2:00 pm, or by appointment

E-mail: leungsinyee@ufl.edu

Credit Hours - 03

CALENDAR

**note: Calendar subject to change at any time.*

All kiln firings are subject to kiln availability and overall scheduling for all classes.

Week 1 Tuesday January 7	-Syllabus Review - Project #1 Introduction -Assign lockers and cubbies <input type="checkbox"/> <i>HOMEWORK: Bring container for casting hand(s) or foot (feet) on Thursday</i>
-Thursday January 9	-Safety Talk with Derek Reeverts, Teaching Lab Specialist -Demo casting with Alja-safe -Alja Safe castings <input type="checkbox"/> <i>HOMEWORK: Chapter 5 or 7 of Figure Sculpting (eLearning)</i>
Week 2 Tuesday January 14	-Building demo (hand with or without support) -Video: https://youtu.be/As3l1I5vumY OR https://youtu.be/5tBwBj_D8l8 -Cut away Alja-safe waste molds, -Make maquettes <input type="checkbox"/> <i>HOMEWORK: Reading on Page 143 – 184 or 215-222 of Anatomy for Sculptors; research on the sculpture base and bring in visual references</i>

<p>--Thursday January 16</p>	<p>-Approve research material -Demo: test tiles</p> <p>☐ <i>HOMEWORK:</i> -Make 25 test tiles for the semester's glaze testing -Continue making maquettes</p>
<p>Week 3 Tuesday January 21</p>	<p>-Individual Critique of Maquettes -Workday- Build Hand/Foot -Demo: kiln loading -Load test tiles into kiln</p> <p>☐ <i>HOMEWORK: Continue Project #1</i></p>
<p>Thursday January 23</p>	<p>-Unload test tiles - Project #1 Workday</p> <p>☐ <i>HOMEWORK: Continue Project #1</i></p>
<p>Week 4 Tuesday January 28</p>	<p>-Demo: Hollowing - Project #1 Workday</p> <p>☐ <i>HOMEWORK: Continue Project #1</i></p>
<p>Thursday January 30</p>	<p>-Project #1 Workday (finish by end of class to dry over the weekend) -Glaze test tiles for Project #1 emphasize slow drying and checking regularly</p> <p>☐ <i>HOMEWORK:</i> -Section and hollow your sculpture, rejoin sections and detail -Bring camera phone or digital cameras to class for photo session for Project #2</p>
<p>Saturday February 1</p>	<p>-Unload glaze tests</p>
<p>Week 5 Tuesday February 4</p>	<p>- Project #1 Due green/completely dry – load into kiln for bisque - Project #2 Introduction -Demo on building solid with armature and videos</p> <p>☐ <i>HOMEWORK:</i> -What is a portrait? What do you want to convey along with the physical likeness? Research and bring in visual references -Read page 14-34 of Portrait Sculpting (eLearning) -Bring camera for the 360 degree photo session</p>

Thursday February 6	<ul style="list-style-type: none"> -Unload Project #1 bisque -Approve research material -Make maquette of your portrait bust and glaze Project #1 -360 degree photo session <p>☐ <i>HOMEWORK:</i></p> <ul style="list-style-type: none"> -Reading on Page 93-142 of <i>Anatomy for Sculptors</i> -Glaze Project #1
Week 6 Tuesday February 11	<ul style="list-style-type: none"> -Individual critique on maquette -Session on the skull and anatomy of the head with video (Faraut) -- -Demo on facial features -Workday: Glaze Project #1 and start building your portrait bust <p>☐ <i>HOMEWORK:</i></p> <ul style="list-style-type: none"> -Continue glazing Project #1 -Continue working on Project #2
Thursday February 13	<p>Visiting Artist: Matt Mitros (No Class)</p> <p>Glaze fire Project #1</p> <p>☐ <i>HOMEWORK:</i></p> <ul style="list-style-type: none"> -Continue working on Project #2 -Glaze test tiles for Project #2
Saturday February 15	Unload Project #1
Week 7 Tuesday February 18	<ul style="list-style-type: none"> -Project #2 workday <p>☐ <i>HOMEWORK:</i></p> <ul style="list-style-type: none"> -Continue working on Project #2 -Do any gluing or cold surfacing needed to prepare PROJECT #1 for critique on Tuesday 2/25 -Continue glazing text tiles for Project #2
Thursday February 20	<ul style="list-style-type: none"> - Load test tiles for Project #2 - Project #2 workday - Demo on finishing with brushes for Project #2 <p>☐ <i>HOMEWORK:</i></p> <ul style="list-style-type: none"> -Continue working on Project #2 -Do any gluing or cold surfacing needed to prepare PROJECT #1 for critique on Tuesday 2/25
Saturday February 22	Unload test tiles

Week 8 Tuesday February 25	<p>- Critique #1 -Project #2 workday (hollow out, put parts back together and dry)</p> <p>□ HOMEWORK: -Continue working on Project #2</p>
Thursday February 27	<p>-Project #2: due green/dry – load into kiln -Introduction to Project #3 -Demo by Derek on Rub n’ Buff</p> <p>□ HOMEWORK: -360 degree photographing yourself or someone else in poses -Make maquette #3</p>
Saturday February 29	Unload Project #2 bisque
Week 9 Tuesday March 3	SPRING BREAK
Thursday March 5	SPRING BREAK
Week 10 Tuesday March 10	<p>-Demo and video: making a figurine -Approve research material and photos -Glaze Project #2</p> <p>□ HOMEWORK: -Continue glazing Project #2 - Reading on Page 7-92 of <i>Anatomy for Sculptors</i></p>
Thursday March 12	<p>-Glaze Project #2 (ready for glaze kiln by Tuesday 3/17) - Individual critique for maquette #3</p> <p>□ HOMEWORK: -Continue glazing Project #2 -Start building Project #3</p>
Week 11 Tuesday March 17	<p>- Project #3 workday -Glaze fire Project #2</p> <p>□ HOMEWORK: Continue building Project #3</p>

Thursday March 19	<p>-Project #3 workday -Unload glaze kiln for Project #2</p> <p><input type="checkbox"/> <i>HOMEWORK:</i> -Do any gluing or cold surfacing needed to prepare Project #2 for critique on Thursday 3/24 -Continue building Project #3</p>
Week 12 Tuesday March 24	<p>-Project #2 CRITIQUE</p> <p><input type="checkbox"/> <i>HOMEWORK: Continue building Project #3</i></p>
Thursday March 26	<p>NCECA- No instructor</p> <p><input type="checkbox"/> <i>HOMEWORK: Continue building Project #3</i></p>
Week 13 Tuesday March 31	<p>- Project #3 workday -Demo by Derek on cold finishing figurines</p> <p><input type="checkbox"/> <i>HOMEWORK: Continue building Project #3</i></p>
Thursday April 2	<p>- Project #3 workday (Hollow out your sculpture and put parts back together; ready for bisque on Sunday 4/5)</p>
Sunday April 5	<p>-Load Project #3 bisque</p>
Week 14 Tuesday April 7	<p>-Unload Project #3 bisque – start glazing</p> <p><input type="checkbox"/> <i>HOMEWORK: Continue glazing Project #3</i></p>
Thursday April 9	<p>-Project #3 workday – continue glazing</p> <p><input type="checkbox"/> <i>HOMEWORK: Continue glazing Project #3</i></p>
Week 15 Tuesday April 14	<p>- Project #3 workday – continue glazing (ready for glaze kiln by Thursday 4/16)</p>
Thursday April 16	<p>-Load Project #3 glaze fire -MANDATORY STUDIO CLEAN UP</p>
Saturday April 18	<p>-Unload Project #3 glaze fire</p> <p><input type="checkbox"/> <i>HOMEWORK: Do any gluing or cold surfacing needed to prepare PROJECT #3 for critique on Tuesday 4/21</i></p>
Week 16 Tuesday April 21	<p>-Project #3 CRITIQUE and potluck!</p>

