Ceramic Sculpture 1
Art 3764C

Fall, 2014 Tuesday & Thursday
Class Times: 11:45am-2:45pm
Classroom: FAC B14
Instructor: Nan Smith, Professor
Office: FAC B15, Hours: 10:30am-11:30 am on Thursdays or by appointment
E-mail: nan@ufl.edu
Credit Hours - 03

Syllabus

Course Description:
This course provides an introduction to Ceramic Sculpture with a specific focus on hand building processes. Contemporary Ceramics is an expansive art form including pottery and vessel making, sculptural works and painted tile work. The options for working with fired clay are limitless and the technical subject matter complex.

This course presents projects which give the student experiences in developing ideas based on contemporary culture. Sculpture processes which are additive and subtractive, plaster mold making, plus pinch, coil building, and slab construction methods as applied to sculpting will be taught. Glaze lectures, an introduction to electric kiln firing and a technical introduction to the raw materials will also be presented.

The class format will include image presentations and demonstrations of hand building and sculpture techniques. Class lectures will incorporate highlights from ceramic history along with many contemporary examples. The course will consist of three major projects and group "lab work"; loading, firing and unloading class kiln firings. You will have an average of six class periods to work on each assigned project.

Course Goals:
1. The course is designed to teach sculpting techniques using clay including the fundamentals of modeling, carving, coil, pinch, and slab building.

2. Students will be taught technical skills including: model making, the basics of plaster mold-making, glaze testing and sculpture surfacing methods.

3. Students will explore diverse sculptural forms as a vehicle for concept development.

4. The course will provide experiences in developing visual ideas and analysis of contemporary concepts.
5. The course presents opportunities to analyze, discuss, and critique ceramic sculpture.

**Textbooks:**

(2) "The Figure in Clay: Contemporary Sculpting Techniques by Master Artists", Suzanne Tourtirollott editor, Lark Books, available at the bookstore. *Required.* *(On reserve at the Fine Arts and Architecture Library.)*

(3) "Hands in Clay", Charlotte Speight will be used for technical readings. *Required.* *(is available at the bookstore and on reserve at the Fine Arts and Architecture Library. Specific readings will be required for some projects to aid you with concept development.)*

(4) "Plaster Mold and Model Making", Chaney and Skee *(will be used for mold making this semester and next semester. It is suggested that you purchase this technical reference so that you will have it for all mold making projects for Art 3764C and Art 3768C. It is available as a used book on-line and on reserve at the Fine Arts and Architecture Library.)*

**Other references specific to this course:**
- "From the Sculptor's Hand: Italian Terracottas From the State Hermitage Museum", (Art Institute of Chicago) University of Washington Press, 1998. *(A good resource which pictures historical examples of ceramic figure sculpture)*
- "The Sculptural Idea", author James J. Kelly, Burgess Publishing company, Minneapolis, Minnesota, Second Edition, 1974, SBN: 8087-1112-1 *(An overview of modern sculptural ideas and considerations including describing form types and materials usage. I have this book in my office. It is part of my personal library.)*
- "Ceramic Sculpture: Parameters and Contemporary Issues": *(Course packet used in my sculpture classes in the past to offer readings about artists presented in image lectures. Available at Target Copy upon request – not required.)*

**Technical and Historical Library Resources –**

Two videotapes 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.

**Periodicals –**
American Ceramics, 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.
Online visual resources

General Information:

Course work will consist of 3 projects supported by assigned readings, web and library research. Maquettes and sketches are required for each project.

I strongly suggest that you read all project statements at the beginning of the semester. The entire course is presented during our first meeting so that you can begin thinking about personal ideas you wish to undertake for each of the projects. The syllabus and course calendar will be sent to the class list serve via e-mail. You can them keep this on your computer and have electronic access to all course materials and deadlines. The class list serve will be used for updates and information I choose to send during the semester.

The projects for this class are conceptually based so that you can focus on a theme and find a artistic and individual solution the reflects your perspective. It is far easier to digest an idea and to consider your options over time rather than to decide overnight. This course is fast paced so please plan ahead!

Attendance Policy:

Plan to arrive promptly at 11:45 am and set up to begin working. Attendance will be taken right at the beginning of each class. If you arrive 10 minutes after class begins you will be considered late.

Tardiness, leaving early and absences will result in grade reduction. Three late arrivals will equal one absence. After the third absence, the final course grade will be lowered one full letter grade.

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. Group demonstrations and lectures, roving critiques, individual tutorials, and discussions will be scheduled for many class periods. Students who are absent due to illness should contact me via e-mail so that you can plan to make up the missed work.

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.

Ceramic Sculpture 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 and new options.

Methods of Grading:

Project grades will evaluate: craftsmanship/execution, design/individuality, concept/expression, technical difficulty, research and planning (library and web research, maquettes), 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, 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 create a limit for receiving an excellent grade. You are being treated as young professionals. Professional artists you will not have the luxury of missing an established deadline for a gallery or museum exhibition or any professional commitment.

You are responsible for completing 3 projects resulting in three sculptures 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 that will be sent to the class list serve and will be posted in the classroom. Failure to complete any project on time will result in a drop of one full letter grade.

The ceramic process requires that greenware 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 greenware 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.

A semester grade of incomplete will not be given for late work unless there is an excused absence involved. To be approved for an incomplete:

1. Students must have completed the major portion of the class with a passing grade of C or better.
2. The student is unable to complete course requirements because of documented circumstances beyond his or her control.
3. The student and instructor have discussed the situation prior to the final critique (except under emergency conditions).
4. The student will fill out the College of Fine Arts incomplete grade contract, which will be signed by the instructor and the school’s chairperson. The incomplete contract will detail the work to be completed and the date by which this must be done.

Grades

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
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<tbody>
<tr>
<td>75%</td>
<td>3 studio projects (including research, preparatory sketches and maquettes (25 % ea))</td>
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<tr>
<td>5%</td>
<td>Glaze testing requirement (5%)</td>
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<tr>
<td>10%</td>
<td>Participation in group critiques and an evaluation of your ability to critically analyze and state ideas about visual art.</td>
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<tr>
<td>10%</td>
<td>Participation in kiln firings and an evaluation of your skills in this technical area.</td>
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</table>
Attendance will be considered into your grade with more than three absences resulting in a grade drop. Please keep in mind that an outstanding student attends class regularly, is on time, keeps the course work schedule, participates, fully in kiln firing activities as well as producing great art work.

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.

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<tr>
<th>Grade</th>
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<tr>
<td>A+</td>
<td>100%-97</td>
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<td>A</td>
<td>96-94</td>
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<td>A-</td>
<td>93-90</td>
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<td>B+</td>
<td>89%-87</td>
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<td>C</td>
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<td>C-</td>
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<td>D+</td>
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Note: a grade of C- or below will not count toward major requirements

UF online information about undergraduate grading:
http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

Clay and Glaze Materials:

The clays we are using in this course can be purchased through Ceramics by paying for tickets at UF’s Fowlett’s Bookstore. Resolute Terra Cotta is $10.00 for 25 lbs (one ticket), Nan’s Sculpture Clay is $10.00 for 25 lbs. (one ticket). Glaze materials including, slips, wax resist, stains, patinas and pyrometric cones are covered by the materials fee. The payment of a $45 one-time materials fee is to be made during the first week of classes at Fowlett’s Bookstore. The plaster and other mold-making materials (algi-safe, if used) are sold separately and can be purchased by the pound through the bookstore.

I will collect tickets during the second class meeting and dispense clay to you to start the first project. Additional clay will be available during class and can be gotten from our Ceramics Teaching Lab specialist, Derek Reeverts during scheduled hours posted on his office door. Please arrange to pick up your clay during these hours. It is suggested that you keep any additional clay 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:

Note: With the closing of Central Florida Office Plus there is no private retail art supplier in town. UF Ceramic’s faculty has arranged with New Mexico Clay to assemble sculpture and vessel tool kits for our classes. New Mexico Clay is discounting the kits. The sculpture tool kit includes many of the ceramic hand tools listed below.

You will be able to order by phone and give Erin at New Mexico Clay your credit card payment. The tools will be shipped in bulk to all classes at UF Ceramics via Derek Reeverts. This will be further discussed in class.

The Basics:
Bound sketchbook, plasticine for maquettes (optional, can use a fine water based clay i.e. fine grained shop stoneware clays), serrated metal rib and serrated wooden modeling tool, clay shapers, trimming tool, calipers, light plastic (lauders’ plastic), misting bottle, small bucket, cut-off wire, needle tool, fork, small sponge, clean up sponge, fabric (uncoated canvas or cotton polyester blend, or muslin (try Goodwill for remnant or old bed sheets), small container for slip, brushes for finishing and decorating, sur-form rasp, exacto knife, blow dryer and * turntable as work surface (Home Depot or Lowes). * Cover 2’ x 2’
piece of 3/4” sealed plywood (required) with fabric. An N-95 dust mask or respirator used to filter organic vapors is recommended (try Axner/Laguna Clay or Bennett Pottery or Home Depot).

**Specialty Tools (are needed and can be ordered on-line):**
1. Kemper Ribbon Sculpting tools (set of 6), available thru Laguna/Axner’s in Florida – 1-800-843-7057, approximately $8.99
2. Stainless steel Wax Modeling tools can be purchased on Amazon or from Euclid’s Ceramic Supplier. Please access their website to look at options you will be shown in class.
3. Michael Sherrill red rib, SMT-R1, $6.00 (also suggest yellow rib same price) [http://www.highwaterclays.com/handtools/cooltools2.html#smt](http://www.highwaterclays.com/handtools/cooltools2.html#smt)

**As required for individual projects:**
- Algi-safe ($12.38/1lb. from Your Clay Store),
- Moulding plaster ($5.1/1lb. from Your Clay Store),
- Amaco Underglazes – Creative Ceramics in Ocala, website: creativeceramics@embargmail.com or 352-237-3562
- Duncan or Mayco Underglazes, vintage decals – Frazier Ceramics in Gainsville, 372-1506

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

The ceramics program recommends that you wear a respirator when mixing clay and glaze materials and applying glaze with a spray gun. Fowlett's Bookstore has ordered N95 Filtering Face piece Respirators. Tight fitting respirators can be ordered from Grainger’s or a similar lab safety supply company.

The link for information regarding the SA+AH H&S policy and handbook on health and safety is: [http://www.arts.ufl.edu/art/healthandsafety](http://www.arts.ufl.edu/art/healthandsafety)

2) Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Please staple the course sheets together.

University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may recommend it, and you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a tight fitting half or full-face respirator. Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user. Environmental Health and Safety follows or exceeds OSHA 29CFR1910.132-137 standards for Personal Protective Equipment. Any voluntary user: student, faculty, or staff is required to follow all Environmental Health and Safety policy which can be found at: [http://www.ehs.ufl.edu/General/resppol.pdf](http://www.ehs.ufl.edu/General/resppol.pdf).

For simplicity, the regulations are outlined below. You must follow each step in order:

Mail to: Environmental Health & Safety
attn: OCCMED
b. Complete “Medical History Questionnaire for N95 Filtering Face piece Respirators” form (http://www.ehs.ufl.edu/OCCMED/N95.pdf) and “UF Voluntary Use Respirator Supplementary Information Memo” (Below) Mail to:

SHCC OCCMED
Box 100148
Gainesville, FL 32611

c. Include Payment: i. There is a $5 charge for the review and processing of this form. 1. Graduate student payment options: a. Enclose a $5 check with drivers license number written on the check  
   b. Bill to Gator Grad Care by filling out enclosed UF Graduate Student Voluntary Use Respirator Payment Memo

2. Undergraduates must make payment in person. Go to:

Health Science Center
Dental tower, second floor Room D2-49
On the corner of Archer Road and center drive
West entrance
i. Contact SHCC OCCMED at 352.392.0627 with questions.

Health and 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 to be used to store tools and personal belongings. The list will be circulated during class. 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.

Please leave the studio clean. Regardless of the condition you find it in, you are requested to leave it clean for the next person. 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.

All students are required to clean up after themselves. This keeps our studios healthier and more pleasant work places. Failure to clean up after yourself can result in a lowered grade, this includes weekend use of the studio. Note: Studios are typically closed from 5-6 am each morning for cleaning. Please do not plan to work during this hour so that our janitor has access to the classrooms.

Studio etc.:

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 Program 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.

University Policies:

Students with disabilities - I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

“Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.”

The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty: http://www.registrar.ufl.edu/catalog/policies/students.html#honesty
- Student Conduct: http://www.dso.ufl.edu/sscr/honorcodes/conductcode.php

Classroom Demeanor – “Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or makes any type noise, it must be turned off before entering the classroom”.

Academic Honesty – As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the university.”
Disruptive Behavior – Faculty, students, administrative, and professional staff members, and other employees (herein referred to as “member(s)” of the university), 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 by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at: http://www.aa.ufl.edu/aa/Rules/1008.htm. Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.

Critical Dates on the university calendar may be viewed at – http://www.reg.ufl.edu/dates-critical.html

University Counseling Services/ Counseling Center
301 Peabody Hall
P.O. Box 114100, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: www.counsel.ufl.edu
LAB & STUDIO Access AGREEMENT FORM

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. Permission is granted through the use of this form.

Laboratories and studios are managed and maintained by each SA+AH Area, therefore permission is granted by the Area Head or Teaching Lab Specialist for that lab/studio. If granted permission, all persons using an SA+AH lab/studio must adhere to the policies, procedures and safety measures established in the SA+AH Health and Safety Handbook (www.arts.ufl.edu/art/healthandsafety.com) as well any further instructions given by area Teaching Lab Specialists. Access may be revoked at the discretion of the Area Head, Teaching Lab Specialist, or SA+AH Director, at any time, for any reason, particularly for failure to adhere to verbal or written instructions.

The SA+AH maintains laboratories and studios in art+ technology, ceramics, creative photography, drawing, graphic design, painting, printmaking and sculpture. Access to one lab or studio does not grant access to any other facility within the SA+AH.

Applicant
Name: _______________________________________________________________________________
Purpose for Access: ____________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
Address: _________________________________________
____________________________________
Phone & Email: _____________________________________________________________________
Laboratory/Studio: ____________________________________________________________________
Dates of Access: ___________________________  __________________________________________
Signature: _______________________________________________________________________(date)
I agree to adhere to all SA+AH policies and procedures for the lab/studio for which I am granted access.

Area Head/Teaching Lab Specialist
Name: _______________________________________________________________________________
Signature : ___________________________________________________________________________(date)

Each Area Head or Teaching Lab Specialist that grants permission for voluntary use will keep a file of signed agreement forms.
# Ceramic Sculpture 1  
Art 3764C  
Fall, 2014 Tuesday and Thursday – Periods 5-7, room B14  
Instructor: Nan Smith, Professor

## CALENDAR

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

<table>
<thead>
<tr>
<th>Month</th>
<th>Week</th>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>August</td>
<td>1</td>
<td>Monday August 25</td>
<td>Classes begin</td>
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<tr>
<td></td>
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<td>Tuesday August 26</td>
<td>Intro and Course Overview/Syllabus (image presentation of past projects, tools, books) Set Up Studio (lockers, cubbies, tour, safety orientation)</td>
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<td></td>
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<td>Thursday August 28</td>
<td><strong>Assign Project #1, Image Presentation</strong>, Demo (Xixing mallet, rope coling) HOMEWORK: Drawings and Maquettes HOMEWORK: read “Postmodern Ceramics”, Chapter 5</td>
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<td></td>
<td>2</td>
<td>September</td>
<td><strong>Week 2</strong></td>
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<td></td>
<td></td>
<td>Monday September 1</td>
<td><strong>Labor Day – No Classes</strong></td>
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<td></td>
<td></td>
<td>Tuesday September 2</td>
<td>Maquettes and Sketches Due, Individual Critiques, Studio Day HOMEWORK: Begin building Project #1</td>
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<td>Thursday September 4</td>
<td>Individual Critiques, Studio Day in class work on Project #1 HOMEWORK: Continue Building</td>
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<td>3</td>
<td>September</td>
<td><strong>Week 3</strong></td>
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<td>Tuesday September 9</td>
<td>Demo: test tiles, (slab roller), Workday HOMEWORK: Make 50 test tiles for the semester’s glaze testing</td>
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<td>Thursday September 11</td>
<td>Workday; build Project #1 and make test tiles HOMEWORK: Continue Building</td>
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<td></td>
<td>4</td>
<td>September</td>
<td><strong>Week 4</strong></td>
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<td>Tuesday September 16</td>
<td>Demo: glaze tests, Workday HOMEWORK: Continue working, dry test tiles for bisque fire</td>
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<td>Thursday September 18</td>
<td>Demo: kiln loading, cone packs, load test tiles (plan firing), Workday HOMEWORK: Fire and unload kiln</td>
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<td>Friday September 19</td>
<td>Firing team fire test tiles</td>
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<td>5</td>
<td>September</td>
<td><strong>Week 5</strong></td>
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<td>Tuesday September 23</td>
<td><strong>Assign Project #2, Image Presentation</strong>, Conceptual discussions; memory and the Film “Momento”, <strong>Firing Team unload test tiles (TBA)</strong> HOMEWORK: Complete Project #1 for Critique</td>
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<tr>
<td></td>
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<td>Thursday September 25</td>
<td><strong>GROUP Greenware CRITIQUE FOR PROJECT #1</strong> HOMEWORK: Drawings and Maquettes for Project #2, Begin controlled drying for Project #1</td>
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<td>6</td>
<td>September</td>
<td><strong>Week 6</strong></td>
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<td>Tuesday September 30</td>
<td>Maquettes Due, Individual Critiques, Studio Day HOMEWORK: Begin building Project #2</td>
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October

Wednesday October 1
Chris Staley, Visiting Artist Workshop – Evening Lecture, demo attendance (beyond class time, or Written Report on Artist Required (1 page typed review of his artwork via website, books, etc. if you cannot attend his lecture)

Thursday October 2
Chris Staley, Visiting Artist Workshop or Studio Workday if he is scheduled for upper division critiques during our class time
HOMEWORK: Glaze Testing Project #1; Mix glazes/apply to test tiles

Week 7
Tuesday October 7
Workday, Tutorials, Load kiln for Bisque Project #1 (fire tomorrow – set up firing team)

Wednesday October 0
Firing Team - Fire Bisque for Project #1

Thursday October 9
Workday – Do glaze tests on tiles, Set up to unload Bisque - Project #1
HOMEWORK: Continue working

Friday October 10
Firing Team – Unload Bisque for Project #1

Week 8
Tuesday October 14
Workday, Load Glaze test kiln (fire tomorrow – set up firing team)
HOMEWORK: Continue working on Project #2

Wednesday October 15
Firing team fire Glaze test kiln

Thursday October 16
Workday, Discuss test glaze results
HOMEWORK: Continue working on Project #2

Friday October 17
Saturday October 18
Homecoming/No Classes

Week 9 –Mid-term
Sunday October 19
Nan Lecture on Mercury installation, Harn Museum Auditorium, 1:00 pm

Tuesday October 21
Workday
HOMEWORK: Complete Project #2 for Critique

Thursday October 23
 GROUP Greenware CRITIQUE FOR PROJECT #2
 Assign Project #3, Image Presentation
 Homework: Glaze Project #1 and work on maquettes for Project #3

Week 10
Tuesday October 28
Workday, Load Glaze Kilns for Project #1
HOMEWORK: Complete maquettes for Project #3

Wednesday October 29
Firing team Fire glaze kilns

Thursday October 30
Unload Glaze for Project #1, Maquettes Due, Begin Individual Critiques
HOMEWORK: Begin building or evolve maquettes, Hand in Project #1 for grading…

Week 11
November

Sunday November 2
Lecture Japanese Visiting Artist, Akiyama Yō, sculptor, Harn Museum Auditorium- time of lecture to be announced

Monday November 3
Demonstration by Akiyama Yō, Japanese Ceramic Sculptor; Room B14 on
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Tuesday November 4</td>
<td>Continue Individual Tutorials</td>
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<td></td>
<td>HOMEWORK: Continue working</td>
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<tr>
<td>Thursday November 6</td>
<td>Workday, Individual tutorials</td>
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<td></td>
<td>Homework: Continue working</td>
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<td><strong>Week 12</strong></td>
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<tr>
<td>Tuesday November 11</td>
<td><strong>VETERAN’S DAY/ No Class</strong></td>
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<tr>
<td>Thursday November 14</td>
<td>Workday, <em>Load bisque Project #2</em></td>
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<td>HOMEWORK: Continue working on Project #3</td>
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<tr>
<td>Friday November 15</td>
<td><em>Fire bisque Project #2</em></td>
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<tr>
<td>Saturday</td>
<td>Kiln Cools</td>
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<td><strong>Week 13</strong></td>
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<tr>
<td>Sunday November 16</td>
<td>Firing team <em>Unload bisque kilns; vacuum kilns, clean kiln shelves</em></td>
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<td>Tuesday November 18</td>
<td>Workday</td>
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<td>HOMEWORK: Get Project #3 almost complete/ Completion will be noted on your grade sheet</td>
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<tr>
<td>Thursday November 20</td>
<td>Last Studio Work day <em>FOR PROJECT #3</em></td>
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<td>Last Day of Wet Work</td>
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<td>Homework: color drawings and glaze tests for Projects #2 and #3.</td>
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<td><em>Dry Project #3.</em></td>
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<td><strong>Week 14</strong></td>
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<tr>
<td>Tuesday November 25</td>
<td><em>FINAL BISQUES will be done for all classes during this week</em></td>
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<td>Glaze Day for Project #2, Load Project #3 in Bisque Kilns</td>
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<td>HOMEWORK: Glaze Project #2 for Friday’s/Saturday’s Kilns – Loading to be arranged</td>
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<tr>
<td>Wednesday November 26</td>
<td><strong>THANKSGIVING HOLIDAY – No Classes (UNIVERSITY RECOGNIZED TRAVEL DAY)</strong></td>
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<tr>
<td>Thursday November 27</td>
<td><strong>THANKSGIVING HOLIDAY – No Classes</strong></td>
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<td></td>
<td>Bisque Kilns will cool</td>
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<tr>
<td>Friday November 28</td>
<td><strong>THANKSGIVING HOLIDAY- No Classes</strong></td>
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<td></td>
<td>Bisque Kilns will cool</td>
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<tr>
<td>Saturday November 29</td>
<td>Nan and Firing Team <em>Load Glaze Kilns Project #2</em></td>
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<td></td>
<td><em>Unload Bisque kilns, kiln wash shelves and clean kilns</em></td>
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<td><strong>Week 15</strong></td>
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<tr>
<td>Tuesday December 2</td>
<td><em>FINAL GLAZE FIRINGS will be done for all classes during this week</em></td>
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<td>Glaze Day <em>Load &amp; Fire Glaze Kilns for Project #3</em></td>
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<tr>
<td>Thursday December 4</td>
<td>Glaze Day <em>Load &amp; Fire Final Class Glaze</em></td>
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<td>Saturday December 6</td>
<td>Firing Team -Unload Final Glaze Kilns</td>
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<td>Date</td>
<td>Event</td>
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<tr>
<td>Tuesday December 9</td>
<td><strong>FINAL CRITIQUE (Bring all Projects)</strong>/ Last Day of Class</td>
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<td>Clean up studio with Lunch</td>
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<td>Wednesday December 10</td>
<td>Classes end</td>
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<tr>
<td>Thursday December 11</td>
<td>Reading Days – No Class</td>
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<tr>
<td>Friday December 12</td>
<td>Reading Days – No Class</td>
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**Ceramic Sculpture 1**

Art 3764C

Fall, 2014 Tuesday and Thursday/ periods 5-7, room B-14
Instructor: Nan Smith, Professor
Office: FAC B15, Hours 10:30 am – 11:30 am Thursdays or by appointment
E-mail: nan@ufl.edu
Credit Hours – 03

Course Syllabus Acknowledgement

By signing this form and continuing participation in this course you acknowledge that you have read and understand these policies. In addition, you agree that you have read and understand this syllabus, attendance and grading policies, and are aware of the Guidelines for use of University Facilities and Grounds for Making and Exhibiting Design (A copy of these guidelines is posted in the School of Art + Art History Office.)

Name: (print)

________________________________________________________________________________________

Signature:

________________________________________________________________________________________

Email:

________________________________________________________________________________________

Student Information

Phone Number ____________________________
Health Concerns ____________________________________________

College, Year ___________________________ Major ________________________________

Reason for taking this course?

Favorite artist?

Prior experiences with ceramics?
Electric Car Kiln firing Schedule for Large Sculpture
Art 3764C, Ceramic Sculpture 1
Instructor: Nan Smith, Professor

Steps to follow:

1. Place two cone packs into place inside kiln using a flash light to see clearly
2. Kiln plugs out til 750 degrees then insert
3. Close door fully – borrow a digital pyrometer from Ray and use it to check temps on upper pyrometer. Let Nan know how close they are.-
4. Set limit pyrometer (top one) to maximum firing temperature for the firing
5. Set control pyrometer (lower one) to 80 degrees
6. Follow start steps on kiln – turn on power toggle switch – hit reset button – turn on bottom left switch (this powers the bottom left and bottom back of the kiln. Since the kiln in a long tunnel we want to heat the kiln back to front).
7. Preheat kiln for 4 hours at 80 degrees.
8. Turn bottom left switch off – Turn bottom right switch on - Continue preheat for another 4 hours at 80 degrees.
9. Turn bottom right switch back on and set pyrometer to 120 degrees – hold for 2 hours – check for steam???
10. If there is no steam coming out of the top peep hole after the 2 hour hold increase temp to 212 degrees – hold 2 hours.
11. You are now finished the slow pre-heat cycle if there is no steam (total hours was 12 hours).
12. If there is steam hold for another hour.
13. Begin hourly turn ups – 80 degrees an hour – 212 + 80 is 292 so go to 300 degrees.
14. In one hour got to 380
15. In one hour go to 460
16. In one hour go to 560 (100 degree increase)
17. In one hour go to 660
18. In one hour go to 760 – hold one hour at this temp (chemical water goes out here)
20. In one hour go to 860
21. In one hour go to 960
22. In one hour got to 1060 (Chemical quartz inversion)
23. In one hour go to 1160
24. In one hour got to 1300
25. In one hour go to 1480
26. In one hour got to 1660
27. In one hour go to 1840
28. If you are firing to cone 06 check cones.
29. When cone 06 bends turn off kiln.

Steps for Drying Plaster Molds

Plaster molds cannot be used right away. They need to be dry before use. To dry place in a heat ventilated chamber.
The heat cannot rise about 121 degrees Fahrenheit or the mold will decompose when used because you have in effect recalcined the plaster.

What do we use – Here are your options:

1. A fan – place mold upright (like a domino) in front of a fan and dry. Turn the back to the front facing the fan every 4 hours. This will take 2 days for drying
2. The sun - place mold upright in the bright sun.
3. Drying box - -- place mold upright (like a domino) under a light in the drying box.
4. Home oven - place mold upright (like a domino) on aluminum foil. Set oven to lowest setting and keep oven door cracked. Heat for 15 min. Turn off oven. Close oven door. Repeat steps. This takes a lot of watching and is the most risky but quickest way to dry your mold.

**Vinegar Paper Clay Patch/ Repair method.**

Crush ½ cup of dried clay using a hammer. Use the clay you built with as the clay component for this recipe. Take one sheet of toilet paper and rip into 1/4 inch X ¼ inch very small pieces. Soak in hot water until paper become pulp like. This can take 10 minutes. Remove water from pulp by squeezing and making paper into a little ball. Add vinegar to the paper pulp. Then add clay and mix to a stiff paste. Add more dry clay to get really stuff but workable. Mix ¾ of this patch with plastic clay. The patch needs to be stiff so add dry clay to make it stiffer if needed. Wet crack with vinegar and sore until soupy. Compress patch into crevice. Pack it in well. Smooth out. Finally smooth with vinegar and a paint brush. Rib over area. Wrap and slowly dry. This may need to be repeated 2 -3 time depending upon nature of crack, and dryness of clay.