ART 2650.02  BASIC CERAMICS: An Introduction to Clay and Ceramic Processes
Spring 2016

Instructor: Tom Alward
Office Location: Fine Arts Visual (FAV): 121E Graduate Studio
E-mail: tomalward@gmail.com
Campus Office Hours: By appointment only.

Studio Location: Fine Arts Visual (FAV) 121
Day/ Time: Monday, Wednesday, Friday 12:30-2:20

Semester Hours: 3

Course Description:
Introduction to Ceramics 2650 is a hands-on course and you are required to complete ten assignments, which are listed below. The course is divided into two sections; the first half of the class will focus on the potters-wheel, and the other portion is dedicated to hand-building. The purpose of this course is to introduce you to the various forming processes in both wheel throwing and hand building, and to discover the possibilities and limitations of ceramic materials and processes within the USU ceramics lab. Glazing and finishing surfaces will also addressed throughout the semester. There are no prerequisites or previous experience with clay required. There is also no official textbook for this class.

The 10 projects are:

1. Pinch bowls and pinch mugs
2. Soft slab assignment
3. Hard slab assignment
4. 14” Coil Piece
5. Museum piece
6. Cylinders
7. Mugs
8. Bowls
9. 14” bowl
10. Lidded Forms
Procedure:

1. Demonstrations of forming techniques, and lectures describing procedures.

2. Record drawings, notes and thoughts in your sketchbook. Create multiple drawings of pieces and discuss drawings and options with me before beginning to form the actual piece. Your sketchbook will be reviewed during both reviews, and is part of your assignments and grades.

3. Studio practice. Practice, practice, practice!!!

4. Slides, films, videos, samples/examples, and online resources will be used for visual aids in the studio, as well as museum visits.

5. During midterm and final review you must be present during the entire class period in order to receive a grade. No exceptions. Remember to carefully review your syllabus regularly or prior to each class period, so you will remain aware of assignments, goals and deadlines. Remember, too, that these dates are subject to change slightly to accommodate visiting artists and other special and unforeseen events. Announcements will generally take place during the beginning of class, so it is very important that you are not tardy. If time permits, you are encouraged to repeat current assignments in order to refine your ability for better results, which will provide you with the opportunity to improve your grade. Think of the assignments as the minimum studio requirements. The more you practice, the better you get.

IDEA Objectives:

1. **Gaining factual knowledge**: Learning the terminology and understanding of ceramic processes and techniques, from clay preparation to firing.

2. **To obtain fundamental understanding** of basic ceramic construction and glazing principles, and to become comfortable and improve your ability in wheel-throwing and hand-building processes, as well as decoration and glazing techniques.

3. **Learn to apply course materials** (to improve thinking, decisions, and problem solving in the ceramic process).

4. **Develop creative capacities**: Allowing flexibility and divergence in thinking – new ways of thinking or expressing oneself, develop a critical eye and vocabulary, and think critically in design decisions.
Suggested Texts:

- Illian, A Potter’s Workbook
- Davis, Wheel-Thrown Ceramics
- Zakin, Ceramics, Mastering the Craft
- Nelson, Ceramics, A Potter's Handbook
- Rothenberg, Complete Book of Ceramic Art
- Speight, Hands in Clay
- Berensohn, Finding Ones Way with Clay
- Sapiro, Clay: Handbuilding
- Ball, Making Pottery without a Wheel
- Colbeck, The Technique of Throwing
- Hopper, Functional Pottery
- Rhodes, Pottery Form
- Leach, A Potter's Book
- Cardew, Pioneer Pottery

Look in the library for the selection above and for more reading materials on forming and firing processes, technique, and historical information. The following magazines are also available: Ceramics Monthly, American Craft, Crafts, American Ceramics: Art and Perception, Ceramics Technical, Clay Times, and Studio Potter, Pottery Making Illustrated.

The internet is also a great place to find inspiration, instruction and ideas for projects. Video demonstrations from both experts and amateurs can also be found on youtube… **But take what you find with a grain of salt.** More often than not, there are numerous ways to complete a project. Everyone is different and every artist develops his/her own style and twist of technique with practice. I will demonstrate the most practical methods of construction for our projects. Try my way first, then practice new or other techniques once you’ve finished your required projects. Other pottery-centric websites to look at:

- akardesign.com
- archiebray.org
- redlodgeclaycenter.com
- northernclaycenter.com
- ceramicartsdaily.org
- artaxis.org
Materials Needed: Ceramic-tool-kits are available in the bookstore.

Sketchbook, Plastic bucket (around 1 gallon size or less), sheet/cloth, towel, throwing sponge, large rectangular sponge, trimming tools, cutting wire, metal and wooden ribs, black permanent marker, fettling knife, fork... The basic ceramic tool kit will contain many of these tools but not everything. Many tools can be improvised or fabricated, and most potters are accomplished in the art of scrounging.

Clay Fee:
The clay fee covers the first 25-pounds of clay, and includes the use of glazes, firings, and other consumable materials we will be using to complete this course.

* $10.00 per 25-pound unit, payable at ART office.

No clay will be advanced on credit.

Grading and Evaluations:

1. Each complete assignment will count as 10% towards a final grade of 100%
2. I will make every effort to help you during the semester. Assignments will be discussed “in progress”. Sketches will be reviewed during the assignment, glazing and review. Remember you are earning a grade for this course. If you simply complete the ten assignments, you have accomplished minimum studio requirements.. you will earn a C. If you intend to earn a higher grade, A or B, your work must accomplish more than the minimum studio requirements and clearly demonstrate improvement, extra effort, participation and enthusiasm, while excelling in the IDEA objectives.
3. Assignments for each half of the course are officially due during mid-term and final reviews. For example, all wheel thrown assignments from the first-half of the course are due during mid-term review. Likewise, all hand-built assignments from the second-half of the course are due during the final review. Late work turned in after the mid-term will receive a grad of C, nothing higher. No work will be accepted after final review.
4. Midterm grades will be assigned after mid-term review and final grades will be assigned after final reviews. Please visit my office during office hours to discuss your in progress grade.
5. Attendance, effort and contribution to the class may improve your grade.
6. Remember your sketchbook is also due for both reviews.
7. Your grade may be lowered for three unexcused absences.
Attendance and Lab Hours:

Please arrive to the studio early in order to have all of your materials out and available before class begins. Demonstrations take place at the beginning of class and will run approximately thirty minutes. The remaining class period will be used for your creative process and I will be available to assist and answer any questions during that time. Previous students’ found it necessary to spend at least four to six hours per week in the studio. You are welcome and encouraged to use the studio to complete your assignments. The studio is open from six in the morning until eleven at night; enrolled students may use the studio anytime another class is not in session. You are welcome to work in the studio immediately after class. I will make an announcement approximately ten minutes before the end of the session to allow ample time to put all materials away and clean your workspace.

During this semester visiting artists working in clay will present workshops and slide presentations in our studio. Most workshops take place during the weekdays, 9:30 - 4:30 PM. I highly suggest attending these demonstrations. If a visiting artist is presenting during our scheduled class, you will be required to attend.

The Art office is located in room V122. Laura Gelfand is the Department Head, if you have any problems that cannot be resolved in the classroom, you may go through her office.

Student parking is NOT allowed in the lot immediately outside the ceramics department or in the driveway. Do not leave your vehicle unattended. If you need to transport materials from your vehicle to the studio or vice versa, you may pick up a short term parking permit in the main art office.

Withdrawal Policy and "I" Grade Policy

University policy requires that incomplete grades be assigned only in cases of documentable medical problems or other emergencies that prevent a student from completing course requirements; they are not, under any circumstances, available to prevent assignment of an unsatisfactory course grade due to poor performance.

Students are required to complete all courses for which they are registered by the end of the semester. In some cases, a student may be unable to complete all of the coursework because of extenuating circumstances, but not due to poor performance or to retain financial aid. The term 'extenuating' circumstances includes: (1) incapacitating illness which prevents a student from attending classes for a minimum period of two weeks, (2) a death in the immediate family, (3) financial responsibilities requiring a student to alter a work schedule to secure employment, (4) change in work schedule as required by an employer, or (5) other emergencies deemed appropriate by the instructor.

Plagiarism Statement:

Plagiarism includes knowingly “representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared
by another person or agency engaged in the selling of term papers or other academic materials” (Code of Policies and Procedures for Students, Article V, Section 3A.1). The penalties for plagiarism are severe. They include “#1) warning or reprimand and #2) grade adjustment” (see: Article VI, Section 1A); Other penalties may also be imposed at the Dean's discretion. These include probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, referral to psychological counseling, and other appropriate disciplinary actions.

**Students with Disabilities Statement:**

In cooperation with the Disability Resource Center, reasonable accommodation will be provided for students with disabilities. Please meet with the instructor in the first week of class to make necessary arrangements.

The Americans with Disabilities act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program.” If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.

**Syllabus Change Policy:**

This syllabus is a guide and every attempt is made to provide an accurate overview of the course. However, circumstances and events may make it necessary for the instructor to modify the syllabus or calendar schedule during the semester and may depend, in part, on the progress, needs and experiences of the students. Changes to the syllabus will be made with as much advance notice as possible.

**Inclusion Statement:**

No student is permitted to create a threatening, intimidating, or harassing environment in this course. Classroom civility is a part of the Student Code, and infractions will be pursued through the Student Conduct Coordinator. This course will be conducted in a safe and tolerant environment, and any person who detracts from that environment will be instructed to leave without the ability to make up coursework.
Project 1: Cylinders

Create six cylinders: The key to this first assignment and first time on the wheel, is practice!!!

*Remember to be patient and give it time!!! Stay positive, and it is like everything else- it takes time and practice. If it were easy, there would be no point in doing it, right?

Since this is your first assignment and for many of you the first time on a potters wheel, there is no drawing portion to this assignment. Instead, think of this as the basics and building blocks for wheel throwing skills that we will be practicing.

Stages to a successful cylinder include:

1. Wedging
2. Centering
3. Opening the form
4. Forming a castle wall
5. Establish/compress the inside
6. Pulling
7. Shaping
8. Finishing the rim and foot
9. Cut cylinder from the wheel head
10. Remove cylinder from the wheel head

Throwing on the wheel and creating cylinders is no easy task. Time will be allotted accordingly. To start students should practice with balls of clay that comfortably fit in the hand, about the size of an orange. All students learn at different rates; however, in general it will take several hundred attempts before the student feels comfortable with all the steps involved. We will go through several exercises, such as using a little more clay than necessary and making larger than 6 inch cylinders, learning limitations of the clay while centering and pulling up the walls, wheel speed, not spending too much time on the same cylinder, cutting them in half to check wall thickness and consistency, and finally making a lot of them in order to refine and hone your skills to make a 6 inch cylinder out of a 1 pound ball of clay. To pull this off the cylinder must be fairly thin and narrow, about a ¼ thick and a rim/bottom diameter no more than 2.5 - 3 inches. Your best 6 cylinders will be kept for the assignment and for future glaze tests. All of these steps and variations will be demonstrated many times and gone over together as a class. Students should especially expect, even more than you think, to put in ample time outside of class to practice this first assignment and get the hang of it.
**Project 2: Mugs**

Create six mugs

Create a series of drawings in your sketchbook and then review with me before you begin creating six mugs on the potter’s wheel. This assignment is a progression from the cylinder assignment. You will initially create cylinder forms that will then be subtly altered to match your drawings. Use one pound of clay as you begin creating the mug bodies. Please consider volume and interior space as you are working, remember that the clay will shrink about fifteen percent after firing. After the bodies of the mugs have been formed practice pulling handles. After you pull a handle from a section of clay as demonstrated, place the soft handles on a ware board. Let the handles dry twenty minutes. Score and slip both the end of the handle and the section of the mug that will receive the handle. Firmly apply the handle to the body and then pull the handle while it is attached to the vessel. This will help to refine the handle and unify the overall form. Finally score and slip the tail of the handle and attach to the vessel. Practice pulling handles for the mugs; we will practice putting handles on pop bottles before our actual pieces. When ready, I suggest making twice as many handles as necessary; I will assist you in choosing successful handles for the forms.

**Project 3: Bowls**

Create 4 bowls

Create a series of drawings in your sketchbook and then review with me before you begin creating bowls on the potter’s wheel. Make at least four bowls and begin by using two pounds of clay. To form a bowl requires applying more pressure on the interior of the form and thus opens the diameter of the form. As a comparison a cylinder requires more pressure with the outside hand. Strive for a consistent curve on the interior. The bowl form requires trimming when the form is leather hard. The trimmed exterior of the bowl should match the interior as demonstrated.

**Project 4: Large Bowl**

Create one large 14” bowl

Have a shape in mind or in your sketchbook before you start centering your clay. Use twelve pounds of clay to create the large bowl. Attach a bat to the wheel head as demonstrated before beginning this assignment. This assignment will require a significant amount of trimming, pay close attention to the dryness of the form before you begin trimming. If the clay is soft the form will collapse!
Project 5: Lidded Forms

Create four lidded forms

Create a series of drawings in your sketchbook and then review with me before you begin creating four lidded forms. Use two pounds of clay to create the forms. Throwing-off-the-hump is introduced and can be used to create the matching lids.

1. Rim resting lid
2. Lid on a gallery
3. Cap lid
4. Yo-Yo pot

Hand-building Projects:

Assignment 6: Pinch Bowls and Mugs

Create two bowls and two mugs

As with the wheel thrown shapes and projects in the first term of the semester, it is important to first draw out and conceptualize what you are going to make with hand-building techniques as well. Drawings should including: details of scale, overall shape and contour lines. For this first hand-building assignment however, we will just be getting used to the material and technique; drawings and alterations to the initial assignment can be re-done later.

Use a ball of clay that fits comfortably in your hand, this will determine the overall size of the piece you create. Create the bowl while holding the clay in your hands; don’t work on the piece while it sits on the table. You must determine the form, however I recommend beginning the pinch bowls by creating smooth spherical shapes ¼” thick, similar to an orange sliced into two equal portions. The form should have one continuous curve, not a flat bottom, and should you need a rest carefully place the bowl down rim first. If there are thin areas you may find it necessary add small portions of clay to make the pot uniform and balanced. When you have finished working on the bowls carefully wrap them in plastic until the next class. Once the pieces have dried to a uniform consistency you will use a reductive process to refine and finalize the piece.

Considerations to form:

Often parts of ceramic vessels are described in terms used to describe the human body: foot, hip, belly, shoulder and lip. During the semester I will describe and analyze parts of vessels using these words. As an example, during this class the lip of the bowl should provide another person with a visual clue. A thin-rim should indicate a light vessel whereas a thick-rim should indicate a heavy vessel. This is considered visual weight. Additionally, a soft gradual shadow on the inside of a bowl where the lip rolls to the outside and reveals no defined shadow and may make the
bowl appear larger than it actually is. On the other hand, a defined shadow on the lip of a bowl tends to contain space creating the effect of a closed-off space.

Modeling light and shadow. The shape of a sphere reveals a soft contour with a gradual transition from light to shadow compared to a cube with distinctive edges. When studying form in this manner I describe this detail as modeling light and shadow and should be carefully considered for all assignments.

After reviewing sketches, begin working with soft clay to create mugs. When forming the mug consider the interior volume. Use enough clay to create a form that will hold over one-cup or eight to ten ounces of liquid. Remember that this clay will shrink fifteen percent after firing. Using the same method of forming the body to create a handle on the side of the vessel. Imagine a torso and arm with the hand resting on the hip. Finally, consider the overall shape of the lip and how it feels as you bring the mug to your mouth.

**Assignment 7: Slab Mugs**

Create four mugs

Create a series of drawings in your sketchbook and then review your drawings with me before you begin creating four mugs using soft slabs. I will demonstrate several methods to create thin even slabs. Each mug is required to have texture on the exterior. You will apply glaze to these pieces later and very subtle texture is usually lost, be aware! Deeper texture will be revealed while subtle texture will be lost.

The blended stoneware clay we are using will shrink approximately fifteen percent. You are creating these mugs for your hands and fingers, not someone else’s. It will be up to you to determine whether the handles will fit one, two, or three of your fingers after firing. Remember to consider overall shrinkage when working with the soft clay. As previously discussed, you will also need to determine rim shape while working with texture. Our lips are very sensitive! Consider smooth rims opposed to heavily textured rims when finalizing design and texture.

Prepare the seams by cutting the clay edge at a forty-five-degree angle to increase the overall attachment area. Use the slip-and-score-technique to bond seams together. Use the knowledge gained from the last assignment regarding beginning and ending points to enhance the slab mugs.

**Assignment 8: Hard Slab Covered Form**

Create one covered form.

Preparation: After my lecture and demo, evaluate the options for constructing the covered form. Create a series of drawings in your sketchbook and then review with me before you begin creating the hard slab covered form. From the sketches make an appropriate size drawing, which will become your template. Next, using scissors, cut out a template(s), which will later be laid
over the clay in order to create consistent parts. Use your template as a guide and make enough slabs of clay to create the covered form. The slabs should be even thickness and at least one-quarter-inch thick, make the initial slabs approximately one-inch larger than the template on all sides. This helps the actual dimensions of the slab edges not get too dry. Apply texture at this stage, if desired. Cover the clay with plastic until the clay becomes leather hard. Exposed drying will cause the slabs to dry from the edges first and is not advised for workability.

Assembly: First, using your fettling knife cut out the prepared parts at right angles. Second, put together the sides. Cutting edges at appropriate angles to increase the surface area as described in the last assignment is very important and will aid in the success of your finished form. Score the freshly cut surfaces and apply slip to both sides before pressing the parts together. If possible assemble parts into segments as demonstrated and then assemble the segments to create the form. Third, secure the top to the sides of the form and cut the lid off the form. Finally, place the gallery inside the form using the method described during the lecture and demonstration.

Assignment 9: Large coiled pot
Create one large coiled vessel.
Create a series of drawings in your sketchbook and then review with me before you begin creating the coil vessel. Use soft clay to create coils that will be connected by the score-and-slip method. Creating a form using this building method provides the opportunity to work with gesture, however, building the vessel rapidly may cause the form to collapse under its weight. The form must be at least fourteen inches tall when you finish working on the piece.
Here are some options:
Coils exposed both inside and outside
Coils exposed inside and smooth outside
Coils exposed outside and smooth inside
Coils smooth both inside and outside

Project 10: Midterm hand building project.
“Museum piece”
Create a series of drawings in your sketchbook after visiting the museum and then review with me before you begin creating the final hand building assignment.
As a group we will travel to the Nora Eccles Museum of Art at USU. Bring along your sketchbook and a pencil. You are to examine pieces on display in the ceramics collection and sketch several pieces that are of interest to you. Pay close attention to color texture, scale, and proportion to name a few details. After you spend some time examining these pieces carefully
eliminate your selections until one sketch remains. Use any one, or combination of hand building skills you have learned thus far to assemble your piece. This project should reflect the hand building skills you have gained during the second half of this class. Be sure to check your design with your instructor before commencing construction.
ART 2650.02 Basic Ceramics: Introduction to Clay and Ceramic Processes:

This class is organized to cover 43 class sessions

Time Line:

<table>
<thead>
<tr>
<th>Class #/ Day Date</th>
<th>Class Content</th>
<th>Projects Complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 M Jan. 11</td>
<td>Introduction; throwing demo</td>
<td></td>
</tr>
<tr>
<td>2 W Jan. 13</td>
<td>Throwing cylinders, going through exercises</td>
<td></td>
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<tr>
<td>3 F Jan. 15</td>
<td>Cylinder practice, work day</td>
<td></td>
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<tr>
<td>* M Jan. 18</td>
<td>Dr. Martin Luther King, Jr. Day, no class!!!</td>
<td></td>
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<tr>
<td>4 W Jan. 20</td>
<td>Work day</td>
<td></td>
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<tr>
<td>5 F Jan. 22</td>
<td>Work day</td>
<td></td>
</tr>
<tr>
<td>6 M Jan. 25</td>
<td>Mug demo</td>
<td>6 cylinders</td>
</tr>
<tr>
<td>7 W Jan. 27</td>
<td>Handle demo</td>
<td></td>
</tr>
<tr>
<td>8 F Jan. 29</td>
<td>Work day</td>
<td></td>
</tr>
<tr>
<td>9 M Feb. 01</td>
<td>Bowl demo</td>
<td>4 mugs</td>
</tr>
<tr>
<td>10 W Feb. 03</td>
<td>Trimming demo</td>
<td></td>
</tr>
<tr>
<td>11 F Feb. 05</td>
<td>* Visiting Artist lecture &amp; demo: Lorna Meaden. *</td>
<td></td>
</tr>
<tr>
<td>12 M Feb. 08</td>
<td>Big Bowl demo</td>
<td>4 bowls</td>
</tr>
<tr>
<td>13 W Feb. 10</td>
<td>Work day. Explain midterm</td>
<td></td>
</tr>
<tr>
<td>14 F Feb. 12</td>
<td>Work day</td>
<td></td>
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<tr>
<td>Class #/ Day Date</td>
<td>Class Content</td>
<td>Projects Complete</td>
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<tr>
<td>** M Feb. 15</td>
<td>President’s Day, no class</td>
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<tr>
<td>*15 T Feb. 16</td>
<td>(Monday classes meet, no Tuesday classes) 14” bowl</td>
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<tr>
<td></td>
<td>Lidded form demo. *Don’t miss these!!</td>
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<tr>
<td>16 W Feb. 17</td>
<td>Lidded form demo; trimming</td>
<td></td>
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<tr>
<td>17 F Feb. 19</td>
<td>Work day</td>
<td></td>
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<tr>
<td>18 M Feb. 22</td>
<td>Glaze Demo, Work day</td>
<td></td>
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<tr>
<td>19 W Feb. 24</td>
<td>Lidded form demo, optional. Work day</td>
<td></td>
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<tr>
<td>20 F Feb. 26</td>
<td>Work day</td>
<td>4 lidded forms</td>
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<td></td>
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<tr>
<td>21 M Feb. 29</td>
<td>Glaze all remaining projects</td>
<td></td>
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<td></td>
<td>Last glaze firing for wheel thrown projects</td>
<td></td>
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<tr>
<td>22 W Mar. 02</td>
<td>Midterm review; MANDATORY ATTENDANCE</td>
<td>All pieces must be glazed and fired for mid term review</td>
</tr>
<tr>
<td>23 F Mar. 04</td>
<td>Hand-building Intro &amp; demos MANDATORY ATTENDANCE</td>
<td></td>
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<tr>
<td>** M Mar. 07</td>
<td>Spring Break</td>
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<tr>
<td>** W Mar. 09</td>
<td>Spring Break</td>
<td></td>
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<tr>
<td>** F Mar. 11</td>
<td>Spring Break</td>
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</tbody>
</table>

** NCECA Clay Conference: Kansas City  March 16-19, 2016 ***

<p>| 24 M Mar. 14 | Work day, pinch bowls            |
| 25 W Mar. 16 | Work day, pinch bowls/ mugs      |
| 26 F Mar. 18 | Work day, pinch mugs             |</p>
<table>
<thead>
<tr>
<th>Class #/ Day Date</th>
<th>Class Content</th>
<th>Projects Complete</th>
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<tbody>
<tr>
<td>27 M Mar. 21</td>
<td>Soft slab demo</td>
<td>2 pinch bowls</td>
</tr>
<tr>
<td>28 W Mar. 23</td>
<td>Work day</td>
<td>2 pinch mugs</td>
</tr>
<tr>
<td>29 F Mar. 25</td>
<td>Work day</td>
<td></td>
</tr>
<tr>
<td>30 M Mar. 28</td>
<td>Hard slab box demo</td>
<td>4 slab mugs</td>
</tr>
<tr>
<td>31 W Mar. 30</td>
<td>Work day</td>
<td></td>
</tr>
<tr>
<td>32 F Mar. 01</td>
<td>Museum visit, Work day</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explain last assignment</td>
<td></td>
</tr>
<tr>
<td>33 M Apr. 04</td>
<td>Large coil pot demo</td>
<td>Hard slab box</td>
</tr>
<tr>
<td>34 W Apr. 06</td>
<td>Work day</td>
<td></td>
</tr>
<tr>
<td>35 F Apr. 08</td>
<td>Work day</td>
<td></td>
</tr>
<tr>
<td>36 M Apr. 11</td>
<td>Work day</td>
<td></td>
</tr>
<tr>
<td>37 W Apr. 13</td>
<td>Last class day for wet clay</td>
<td>Large coil pot</td>
</tr>
<tr>
<td>38 F Apr. 15</td>
<td>Work day</td>
<td></td>
</tr>
<tr>
<td>39 M Apr. 18</td>
<td>Load last bisque</td>
<td>Museum piece</td>
</tr>
<tr>
<td></td>
<td><strong>All projects must be complete, dry, and ready for firing</strong></td>
<td></td>
</tr>
<tr>
<td>40 W Apr. 20</td>
<td>Unload kilns and glaze</td>
<td></td>
</tr>
<tr>
<td>41 F Apr. 22</td>
<td>Last day to glaze</td>
<td>Everything to be glaze fired must be on &quot;to be glaze fired&quot; shelves for firing</td>
</tr>
<tr>
<td>S Apr. 24</td>
<td>Load last glaze firing</td>
<td></td>
</tr>
<tr>
<td>42 M Apr. 25</td>
<td>Studio clean-up, observe firing</td>
<td></td>
</tr>
<tr>
<td>43 W Apr. 27</td>
<td>Unload last glaze firing</td>
<td>All projects must be glazed and fired, submit all projects, semester review</td>
</tr>
</tbody>
</table>
MANDATORY ATTENDANCE

* F Apr. 29  Final Review and Critique!!!