

Hybrid Vessels (306A)

Saturday, October 13, 2007

10am-12pm

Presented by: Rosie Case, Christine LaFave, Amy Spicer, Zyra Castillo, Paula VanDyk

I. Topic:

- Collaborative learning and creation
- Combining multiple thrown and altered forms to create unique, individual artwork.

II. Objectives/Expected Learner Outcomes:

Students will learn how to work together to create altered vessels and discover new ways of making.

III. Standards of Education: (High School Standards)

Standard ART.1.VA

Benchmark ART.1.VA.HS.1

ART.1.VA.HS.3

ART.2.VA

ART.2.VA.HS.1

ART.2.VA.HS.3

ART.3.VA

ART.3.VA.HS.2

IV. Student Group Targeted:

- This is originally an upper level (high school) throwing class project. However it can be adapted to any age level by altering the skills used to create each individual form.
- Example: You can apply this project in lower levels by using coiling, slab construction, pinching, and hand building techniques to create the parts.

V. Time Required:

4-6 two and a half hour class sessions. This depends on length of class periods and can be changed for different skill levels of students.

VI. Materials:

- Terracotta clay (aprox. 2.5 lbs. per person)
 - Cost: 50lbs= \$20
25lbs=\$15
 - Buy it at: Service Reproduction Co. (servicereproduction.com),
Blick Art Materials (dickblick.com), Amaco (amaco.com)
- Clay tools
 - Forks, pencils, craft sticks, knives, etc.
- Newspaper
- Water (spray bottles optional)

- Canvas (optional)
Buy it at: Joann's' Fabrics & Michael's
Substitute with Wax Paper or Vinyl
- Sketchbook

VII. Itinerary & Strategies:

1st Session: Introduce an artist that works with altering thrown vessels. We recommend Betty Woodman as an excellent example. Review the basics of clay (if necessary).

HW: Because this project plays more with the idea of spontaneity and creativity caused by seeing and working with particular forms, specific idea sketches are difficult to assign. Instead, try having students draw five separate sketches of thrown shapes. Then ask the students to try to sketch an image of what all five might look like if combined into one.

2nd Session: Have students wedge five balls of clay for throwing each part (about half lb. each). Have each student throw five shapes and wrap with plastic to keep workable for next session.

HW: Finish throwing parts by next session. You may allow more sessions if all students need more time.

3rd Session: Set out all leather-hard, workable thrown pieces. Have each student pick 5 parts that are different from the ones that they have already thrown. Then using the new parts, create one piece by using slip, scoring, and joining all of the individual parts.

HW: Finish combining parts by next session and loosely wrap with plastic to allow pieces to dry and be ready for bisque.

4th Session: Group Critique Day. Have students set out their finished pieces and discuss problems, concerns, design/aesthetic choices and triumphs.

Suggested Leading Questions:

Do you think that you would've arrived at this end product by only using one part?

What does the use of altering and combination add to the final piece?

What is successful in each piece and what could use more work?

HW: Have students think of how they want to glaze their finished work. Emphasize design, pattern, and creativity. Reference Betty Woodman's unique glazing style, thought process, and attention to detail. Create glaze design sketches in sketchbooks.

*Allow time to bisque pieces before next session

5th Session: Glaze final pieces and glaze fire
When final artworks are complete, you may chose to critique the end products as well to analyze glaze decisions.

- **Vocabulary:**

- Bisque: (sometimes called biscuit ware) a first firing of clay without glazes.
- Ceramics: clay products that have been fired for permanence
- Clay: a moist earth of decomposed rock; used in products such as pottery, bricks, tiles, and sculpture
- Firing: making clay products permanent through baking at high temperatures in a kiln
- Coiling: a method of creating pots by building bottom and walls with even, ropelike coils
- Scoring: making marks on the edges of two pieces of clay before joining with slip
- Slip: clay diluted with water to the consistency of cream; used for joining or as an engobe.
- Stoneware: gray, reddish, or tan clay that has been high fired
- Terra Cotta: reddish clay that contains grog, commonly used for ceramic sculpture
- Throwing: creating vessels on a potter's wheel
- Wedging: kneading moist clay to eliminate air bubbles and produce a uniform texture.

VIII. Evaluation:

Have students write a short page description of their final pieces.

Questions:

How has altering and combining thrown forms added to the interest and design of your artwork.

Describe what steps you took to make the piece (to determine vocabulary understanding).

IX. Supplemental Activities:

- "Betty Woodman, Thinking Out Loud" A twenty minute journey through the studio of ceramic artist Betty Woodman.