

LESSON 1

High School Mural Project

Title: *From Mud to Masterpiece: Individual Clay Mosaic Relief Murals inspired by Rudy Autio's Public Murals*

Description

Each student will design, sculpt, glaze, fire, and assemble an individual thematic clay mural. When completed, the size should be kept somewhere under 12"x18" so that the piece will be light enough to hang.

Lesson Objectives

The goals of this lesson include:

- educating high school students about a famous Abstract Expressionist; Rudy Autio
- creating an individual clay mural with low fire clay and glazes
- introducing information concerning the Archie Bray Foundation and WPA and related clay artists
- building on appropriate clay vocabulary
- evaluating and assessing each student's work through the use of teacher and peer analysis

Duration of Lesson

2-3 weeks depending on the size of the class

(1 day = 50 instructional minutes)

Introduction to Rudy Autio's work – 1 day

Introduction to the assignment – 1 day

Design – 3 days

Cutting out the paper design, rolling out the clay, and cutting out the clay design – 3 days

Interim time – drying of the fragmented pieces – 1 week

Bisque Firing – 2 days

Glazing – 1 week

Assembly – 2 to 3 days

Assessment – 1 day written

Materials

1. Rudy Autio Introduction
 - a. Computer with a projection monitor
2. Handout
 - a. Listing all the goals, steps, resources, materials, timeline and grading rubrics
3. Design
 - a. Photograph from home-student preference which includes lots of pattern
 - b. 12"x18" sheet of butcher paper
 - c. Pencil
 - d. Sharpie
4. Cutting out the paper design, rolling out the clay, and cutting the clay design
 - a. 12"x18" mural design + Xerox copy of the design

- b. Scissors
 - c. Clay board (old drawing board wrapped with canvas)
 - d. 2 18" to 24" sticks (use as a guide to measure thickness of the clay slab)
 - e. Old newspapers
 - f. Fettling knife
 - g. Rolling pin or oversized wooden dowel
 - h. Various clay tools or scrape items (will be used for texturing, embossing and building up the clay)
 - i. Cup of water
 - j. Clay straight edge (old wooden 18" ruler, narrow piece of 1x2 lumber, or a metal yard stick)
 - k. 1 brick of Archie Bray ABF Earthenware Clay (for a more red looking clay similar to Rudy's choice) or Sculpture Lowfire (for a more white colored clay if you are using transparent underglazes). Both clays are designed to be fired at Cone 04 and are for indoor use only.
<http://www.archiebray.org/business.html>
 - l. Plastic garbage bags
5. Bisque and High Firing
- a. Electric kiln
 - b. Various kiln furniture and supplies
 - c. Clay cones – Cone 04
6. Glazing
- a. Amaco Velvet V Underglazes (Lead Free) or/and Amaco LUG Opaque Glaze (more concentrated and not as many colors-better for detail work). Rudy liked using both of these. <http://www.amaco.com/>
 - b. Various sized paintbrushes suitable for glazing
 - c. Paper towels
 - d. Small mixing cups (old yogurt cups with lids)
7. Assembly
- a. One 14"x20" or bigger piece of 1/2" thick plywood or Hardy Board (similar to cement board, but easier to score and snap and you can also screw into the back of it much easier when you are ready to attach framing hanging hardware when finished. Hardy Board comes in 3'x5'x1/2" sheets at Home Depot for about \$10.29 per sheet).
 - b. Adhesive
 - i. VersaBond-comes in a white or gray powder to be mixed. Is good to adhere to most kinds of ceramic **OR**
 - ii. Mortar **OR**
 - iii. Thin set
 - c. Utility knife
 - d. Notched Trowel
 - e. Grout
 - f. Plastic palette knife
 - g. Sponge
 - h. Hanging hardware
8. Assessment
- a. Large sheet of butcher paper
 - b. Pen
 - c. Rubric grade sheet

Instructional Strategies- Steps

1. Rudy Autio Introduction
 - a. When introducing this unit, you want to research and show the students examples of Rudy Autio's clay murals that are for public display. Depending on your location, you may even be able to conduct a field trip. If not, use the internet and hook a projection monitor to your computer so that you can navigate to different web-sites that display his murals. Perhaps design a PowerPoint presentation with all this information loaded ahead of time. Some sites to consider are:
 - i. Missoula Fire Station <http://www.rudyaudio.com/audio2.htm>
 - ii. Front of St. Anthony's Catholic Church in Missoula <http://www.saintanthonyparish.com/>
 - b. Other materials you may want to show the students may include posters, books, slides or museum show books.
 - c. Hit on some of these major points when introducing your students to Autio's life and work:
 - i. Background – growing up in Butte, educational background and experience, link to Abstract Expressionism, subject matter preferences, materials, influences, etc.
2. Handout
 - a. Provide the students a handout in which they can jot down notes during the introduction on Autio. It should include important concepts, materials list, timeline, steps to completion, resources, and the grade rubric. This handout can be as simple or extensive as you wish.
3. Design
 - a. The student should bring in at least 3 original photographs from home. They can be 4'x6" or vary slightly in size. The subject that they pick should relate to a theme of some kind. Perhaps it is a simple theme such a beautiful mountainous landscape, animals interacting with people, or a political rally, etc. It would help if the photo contained a lot of pattern.
 - b. Next, using a pencil the student should draw from the photo's image (or combine several photos together) onto a 12"x18" sheet of craft paper. They only need to use contour lines that will entrap the shape of the initial structure. No shading is necessary.
 - c. Once the image is drawn, using a pencil it is now time to subdivide the image up into strategic "puzzle like shapes". The shapes should not be too small; otherwise the project will become too tedious and will risk losing tiny pieces when firing. Perhaps 20 pieces would be a good number in which to aspire. The shapes can vary in look depending on the initial design. Following the curves, jagged edges, straight edges or contours of any of the forms will enhance the overall design.
 - d. Once the design is approved, the student should use a dark marker to outline the contour lines.
 - e. Make a Xerox copy of this design to use as a pattern guide once the clay cutting begins. (The original design may become soiled or warped).
4. Cutting out the paper design, rolling out the clay, and cutting the clay design
 - a. Using one half to a full brick of clay, depending on the overall size of the desired product, roll out the clay using a rolling pin or wooden dowel onto

a clay board (old drawing board wrapped with canvas). You do not have to wedge the clay if you are using a fresh brick of clay from the Bray. It has been pre-wedged so it should not contain any air bubbles. You may want to use two 18" to 24" sticks to use as a physical guide to measure thickness of the clay slab. Place one to the right side of the clay and one to the left side of the clay. Occasionally flip the clay when rolling it out to prevent the clay from sticking to the canvas board. Once the rolling pin hits the clay braces, it will help prevent the clay slab from being rolled thinner than 1/2".

- b. Carefully pick the clay up and lay a pad of old newspapers under the clay (otherwise during the leather hard and bone dry stages, the clay might stick to the canvas and crack). Lay the clay on top of the newspaper.
 - c. Lay the original design onto the clay's surface. Without moving the design, trace over all the lines with a pencil so that the line is embossed slightly into the clay's surface.
 - d. Using a fettling knife begin cutting out the tile pieces one by one. You may want to dip the knife into a cup of water so that the clay cuts more smoothly. Feel free to use guides to help make your cutting more precise like a straight edge (old wooden 18" ruler, narrow piece of 1x2 lumber, a metal yard stick, French curve, or a plastic template).
 - e. As you cut, lightly score a number on the back of the piece with a pencil and write that same number into the corresponding shape on the individual drawing. This will help when reassembling the design onto the Hardy Board. Place the clay piece back into the right order of the initial clay slab, but make sure it is not quite touching. This is to prevent sticking together during drying.
 - f. Once all the clay pieces are cut, cover the entire top surface of the canvas board, newspaper, and clay pieces with a full sheet of plastic (garbage bag).
 - g. Next, place the entire stack into a big pocket of plastic to keep it fresh until the next day.
 - h. The next day, the student can uncover parts of the design and begin texturing, carving out or building onto the surface of each piece. This will add to the 3-D clay structure of the relief.
 - i. After this process is finished, allow the clay to dry for several days and slowly start to uncover the clay. If the clay is not covered, it could warp or crack.
5. Bisque Firing
- a. Once the clay is bone dry, fire the pieces together in the same format to Cone 04 in an electric kiln.
6. Glazing
- a. Rinse the bisqueware quickly under water to eliminate any dust on the surface of the porous clay.
 - b. Using underglazes or opaque glazes, apply 3 coats of glaze to each piece using old artist paintbrushes. Let each layer dry before the next application. Underglazes could possibly take more time, but will produce more of a translucent appeal than an opaque glaze. A clear glaze or a gloss glaze can be applied during the final high firing to enhance the rich colors of the underglazes.

- c. If you decide to mix any of the glazes, use a clean yogurt cup and lid to mix the new color. Once the colors are mixed, they are contaminated and can not be poured back into any of the containers.
- d. Glaze down the sides of each piece just shy of 1/16" from the bottom surface. This will ensure the glaze will not run during the high firing and stick to the kiln shelf.

7. Assembly

- a. Score and snap one 14"x20" or bigger piece of 1/2" thick Hardy Board. This will be the backer board or ground for the tile mosaic. It is larger than the initial sketch because the clay has been cut apart and separated to allow room for the grout lines.
- b. Lay out your tile design on a table in the correct order so that you are ready to glue as soon as the adhesive is applied to the Hardy Board.
- c. Using a notched trowel, glide a smooth layer of VersaBond (thin set) 1/2" in depth onto the Hardy Board.
- d. Using the notched side of the trowel turned on it's side at about a 35 degree angle, scratch deep lines into the thin set.
- e. Looking at the original design with the corresponding numbers, start placing each piece into the troweled thin set. Work rapidly according to the directions on the package. Using a firm pressure, rock each piece into place leaving about a 1/16" to a 1/4" gap between the clay pieces (depending on your preference and how big your backer board is cut). You can actually place the tiles really close if you do not want much grout showing.
- f. Let this set up. Again check the drying times for proper set up according to the adhesive you are using.
- g. Once it is totally dry, mix a grout with your color preference and fill in the gaps with a soft, flexible plastic palette knife.
- h. Once it starts to set up, wipe down with a wet sponge. Redo this step several times until the clay is clear of any grout (hazy residue). Let it dry and set up.

8. Hanging

- a. You may wish to paint the edges of the Hardy Board so it looks more professional. Another choice is to actually build a frame for your relief sculpture.
- b. Screw in heavy duty hardware into the back of the Hardy Board if you are not using a frame. You can purchase hardware through your local frame shop or craft store. A 50 pound wire would be appropriate and hanging the piece directly into a stud would help secure it's weight.

Assessment

1. Critique

- a. Depending on the size of your class you could conduct one of the following:
 - i. Good old fashioned class critique OR
 - ii. Musical Chair written critique
 - 1. Give each student a large sheet of craft paper. Have them place their relief sculpture, design and original photograph on the piece of paper. Give the students 30 minutes or so to individually walk around and write comments about each individual's sculpture on the butcher paper. They can be

anonymous or sign it if they wish. They should do this in silence so that they can give their peer well thought out feedback.

- iii. Display the artwork in a public place (in school is fine, but in a public building would be better. For example, art gallery, library, brick business, etc.)
2. Grade Rubric-you may want to design your own depending on what instructional areas you want to emphasize during the unit. Also, point distribution can vary quite a bit.

(Example) **Grade Sheet**
From Mud to Masterpiece: Individual Clay Mosaic Relief Murals
inspired by Rudy Autio's Public Murals

Class name

Mudslinging High School

Teacher's Name

NAME: _____ PERIOD: _____ DATE: _____

Requirements

Possible Points

Your Points

Clay Mural

- | | |
|---|----|
| • Overall Design | 10 |
| ○ Original design on paper | 10 |
| ○ Workmanship of individual pieces (edges & refinement) | 10 |
| ○ Consistent clay thickness | 10 |
| ○ Firing of clay – no breaking or cracking | 15 |
| • Creative and effective use of color | |
| ○ Harmonize with each other-aesthetically pleasing | 10 |
| ○ Correct application of glazes | 10 |
| • Assemblage | |
| ○ Cutting of Hardy Board, thin set application | 10 |
| ○ Grouting | 10 |
| • Framing hardware | 5 |

TOTAL

100

Artist Influences

Lela Autio

Henri Matisse – color and fluid line

Deigo Rivera – public socialist murals

Pablo Picasso – color and abstract form

Peter Voulkous

Bob and Gennie DeWeese

Frances Senska

Vocabulary

Archie Bray Foundation
Thematic
Contour lines
Bisque Fire
High fire
Score
Slip
Emboss
Leather hard
Bone dry
Mosaic
Relief sculpture
 High, bas, low, intaglio

Web-sites

Missoula Art Museum
Montana Connections: Rudy Autio, 8 minute video
<http://www.missoulaartmuseum.org/>

Interdisciplinary

Government class
 WPA (Works Progress Administration)
 Finnish Immigrants
 Depression
 Jacob Lawrence
English class
 Greek wall and floor tile inlays (especially if your theme dealt with myth)

Resources for teachers

Archie Bray Clay Business
2915 Country Club Avenue
Helena, Montana 59601 USA
800-443-6434
406-442-2521
406-442-6437 (FAX)
claybiz@archiebray.org

Brent Pottery Equipment
Genesis Artist Colors International
6060 Guion Road
Indianapolis, IN 46254-1222 USA
Tel: (800) 374-1600 (toll-free)
(317) 244-6871
Fax: (317) 248-9300
Hours of Operation:
Monday-Friday 8:00am - 5:00pm, EST

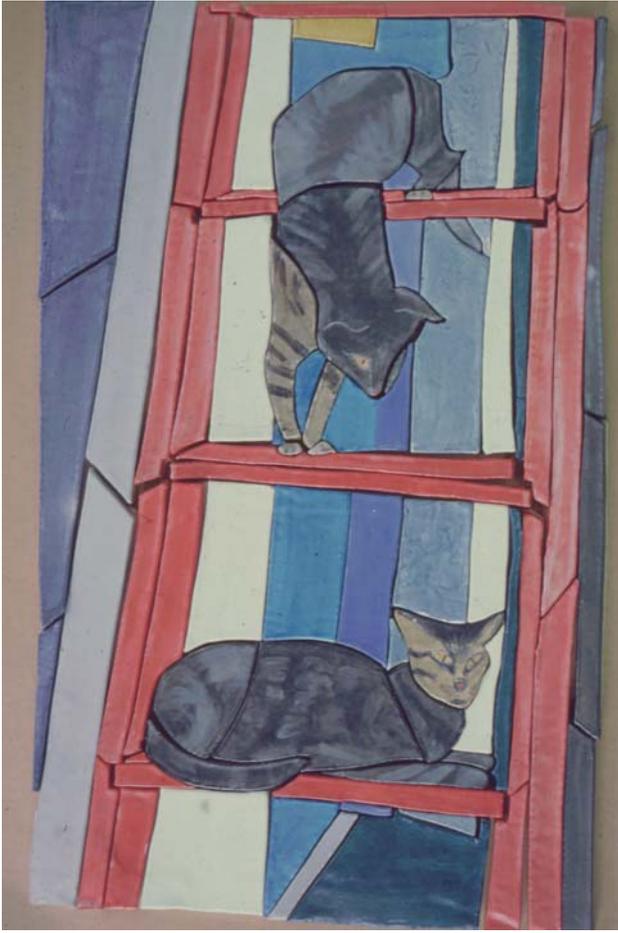
Books

Rudy Autio written by: Louana M. Lackey, Ph.D. with Forward by Peter Voulkos

Rudy Autio: Work, 1983-1996 by Autio, Rudy

Autio by: Rudy Autio

Images



Student Ceramic Cat Relief

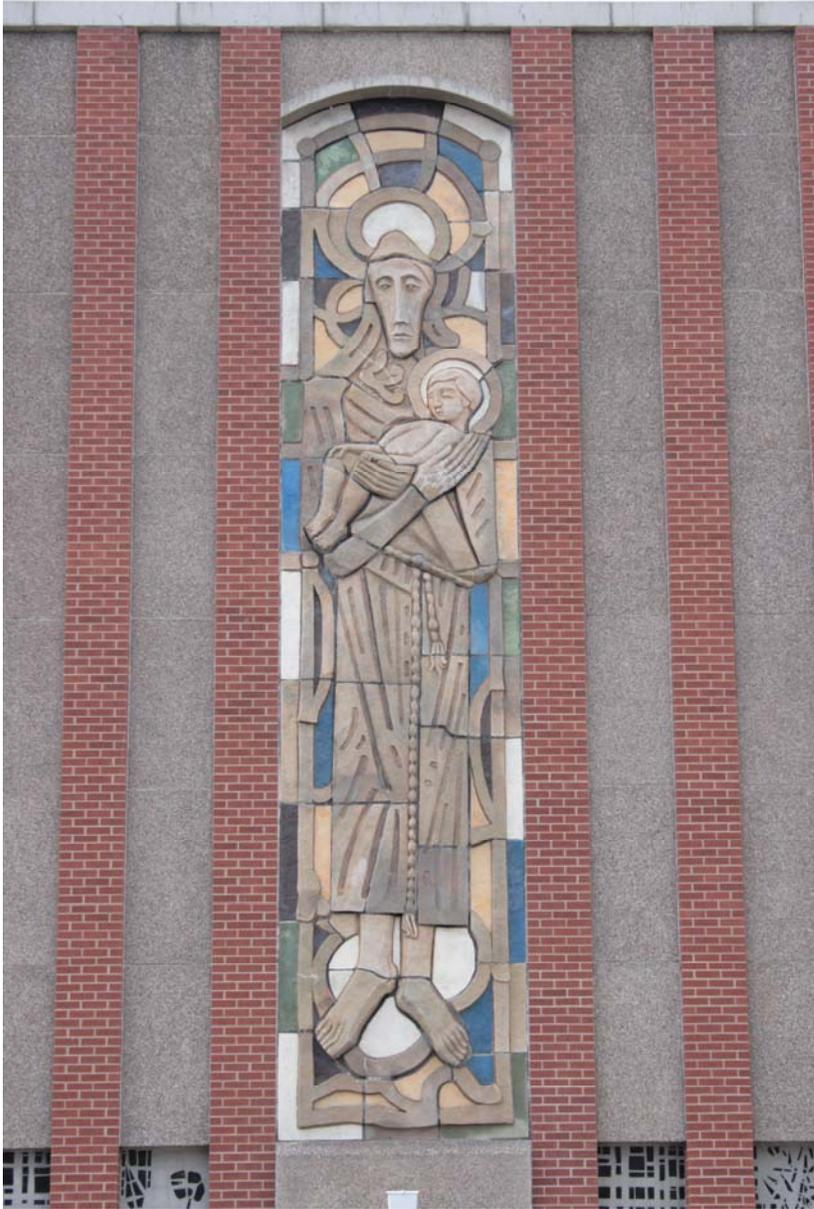


Missoula Fire Station

<http://www.rudyautio.com/autio2.htm>



Saint Anthony of Padua
Saint Anothy Catholic Church Missoula, Montana



Saint Anthony of Padua 1963
Front of Saint Anthony Catholic Church

LESSON 2

Title

Linoleum Block Printmaking

Description

Each student will create a black and white plus a two color linoleum print inspired by the print work of Rudy Autio. The final design will include four components: a personal narrative, an image of a horse, a human figure, and at least one image from a book or magazine. **(Note - This lesson is best presented when connected to an art unit that includes Pen & Ink plus, figure/portrait drawing.)**

Lesson Objective

The goals of this lesson include:

- Art appreciation concerning Rudy Autio's print work
- How to correctly cut and print from a linoleum plate
- How to convey three-dimensionality through the use of texture, pattern, crosshatching, and negative/positive space

Duration of Lesson

3-4 weeks

1 day = 50 minutes of instructional or lab time

Week 1 – Introduction and starting design

Week 2 – Cutting out the design

Week 3 – Printing the design

(Note: The following can be used as a printed handout to give to the students. It acts as a syllabus and instructional manual.)

The Requirements

1. The student must work from several related photos and sketches that demonstrate a personal narrative related to the artist, an image of a horse, and a human figure. The artist photographs should be colored or black and white and the sketches should be from the figure and portrait drawing unit. When drawing the head/portrait, it should be at least the size of an apple. The student should study Rudy Autio first by viewing websites or books concerning the famous Abstract Expressionist Ceramicists.
2. The photographs should show good:
 - a. Textures and patterns.
 - b. Light and dark contrast.
3. The student will turn in a rough sketch (which must be approved ahead of time), one black and white linoleum print, one (2 colored) print, and several photographs (or in substitution, Xerox copies would work just fine).
4. The student is to sign the bottom of their prints, using pencil, in this manner:

Title of the piece	Series Number	Your signature
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5. The student must leave a two inch border on every print.
6. The student must have a clean print; front and back.
7. The student must not have snow on their prints.
8. The student must not print a double or ghost image.
9. The student must not over load the linoleum print with ink.
10. The student must meet the assigned deadline.

Grading

	<u>POSSIBLE GRADE</u>
Following directions (5 points per requirement listed above)	20
Portrait/figure, horse and narrative quality	20
Daily participation	10
Design	15
Black and white print quality	20
Color print quality (no snow, too thick, double image, etc.)	15
1 page written paper explaining the similarity of design to Autio's work	25
<u>TOTAL OF 125 POINTS</u>	

What is Linoleum Printing?

Effects similar to those of woodcut can be had using linoleum. The surface of lino is softer which makes it easier to work. But, whereas wood is dense, crisp and dry to cut, lino has a thick, almost sluggish feel. Lines cut into lino can have the clarity of those cut in wood, but lino tends to blunt tools rather rapidly. (The Artist's Handbook, Ray Smith, p. 264.)

History

In 1862, Frederick Walton discovered linoleum in England while trying to produce an imitation leather for bookbinding. It took another 50 years before linoleum was used to produce prints. An art school for children in Vienna, run by Professor Cisek, introduced the medium to the art world, and during the early twentieth century it found its way into the United States in the works and teachings of Arthur Wesley Dow and Ernest W. Watson.

Vocabulary and Supplies

Brayer – The brayer is a rubber roller used primarily to apply printing ink on a linoleum printing plate.

Tacky – A word summarizing the thickness of ink; especially when it is rolled out. Also refers to the sound of the ink when it is rolled out on the glass plate.

Bench Hook – This is a wooden or metal safety device used when cutting linoleum. It holds the linoleum in place when pressure is being applied to it.

Press – This is a mechanical device used to print the linoleum impression on a sheet of paper. It has two metal rollers and the linoleum, paper, and ink are run between the two rollers.

Press Blanket – Goes on top of the paper when rolling paper and linoleum through the press.

Printing Ink – Different inks for different printing processes. You can use oil or water base ink. Water base ink is easier to clean up, does not have a toxic smell, but dries fast and is not as rich in color as oil base ink.

Register Marks – Use tape or pencil marks to always line up the proper placement of the print on the outer corners of the print.

Snowy – poor print; not enough ink.

Identification Numbers – These numbers identify the number of prints completed and what order they were completed in.

Battleship Linoleum

Gouger

Linoleum blades

Water-soluble ink

Newspaper

Blotting paper

Re-ink

Transfer

Positive space

Negative space

Texture

Pattern

Crosshatching

Press or spoon

Printer's ink

Carving tools

Linoleum cutter (Speedball)

Carbon paper

Ink slab (Heavy glass sheet)

Water

Printing paper

Negative space

Proof

Hand print

Series number

Major Steps to Complete Print

1. Designing an interesting visual image.
2. Transferring the design from the paper to the linoleum.

3. Cutting out the negative areas.
4. Preparing the inks.
5. Running a practice print.
6. Readjusting the design.
7. Running several black and white or one colored prints.
8. Running several colored prints using at least two colors.

Step #1 – Designing a Visual Image

Materials Needed

Piece of drawing paper (6"x12" is a pretty good size, however, 12"x12" is a good looking layout too)

Pencil

Magazine images

Figurative sketches

1. Come up with an interesting design.
 - a. If using any type of lettering or number in your design, they should be sketched out normally, but will be cut backwards and mirror like.
 - b. Be aware of composition.
 - c. Add a lot of different texture.
2. If you are indecisive about your design, consult:
 - a. Magazines, newspapers, books for your four images.
3. After you have drawn your image, decide what areas you want to print up and using your pencil, shade the areas you are going to cut out.

Step #2 – Transferring the Design to the Linoleum

Materials Needed

Bright chalk or carbon paper

Ballpoint pen

Scotch tape

Student's original linoleum design

Piece of linoleum

1. Shade the entire back side of your drawing using bright colored chalk or use a sheet of carbon paper.
2. Tape the chalked part of your drawing to the smooth side (gray side) of the linoleum using masking tape.
3. Using a ballpoint pen, retrace the entire image. Mark the areas you want to cut out with a "C" for "Cut Out".
4. If you used chalk to transfer the design, then remove the original sketch from the linoleum and using your ballpoint pen once again retrace the entire design directly onto the linoleum. If you used carbon paper, it is NOT necessary to do this step.

Step #3 – Cutting Out Negative Areas

Materials Needed

Linoleum

Speedball linoleum handle

Linoleum blades (Size 2, 3, & 5)

Iron with scrap paper (set up in a couple of stations in the room)

Brooms, dust pans and hand brooms (for clean up of small bits of linoleum scraps)

1. **(IMPORTANT TEACHER'S NOTE)** It is important the instructor demonstrate this safety step so the students know how to cut properly. Each student should be able to demonstrate on a small scrap of linoleum how to cut away from their body. The instructor needs to witness this before they begin their large project. Also, it is easier to cut the linoleum if it is warm vs. cold. Placing a scrap piece of paper over the linoleum, for protection and prevent melting or scorching, iron the area that is being cut on for about 10-15 seconds. The linoleum will be warm to the touch, but not too hot to handle. Students must always keep the irons upright after use.
2. The artist must be careful at this point of the ballgame.
 - a. Be sure all of your negative areas are the spots you want NOT to print up.
 - b. Always cut away from your body or opposite hand when using the linoleum cutter.
 - c. Do NOT cut too deep. It is important not to cut through to the burlap backing. This weakens the plate.
 - d. Make sure you use correct blade sizes for specific textures. Always be extremely aware of your textures when you are cutting.

Step #4 – Preparing the Inks

Materials Needed

Ink – small amounts

Brayer

Newspapers

12"x18" sheet of thick glass (with sanded sides or taped sides) to roll ink onto

Small container of water

Newspaper print, printmaking paper, or smooth tooth colored paper to print onto

Press or spoon

Palette knife

1. Layout some newspaper on your table so that the ink will not stain the table top.
2. Place all of your materials within your reach. (When you are printing, if you use water base ink, it will dry quickly.)
3. Rolling out the ink.
 - a. Squirt out a dab of ink as large as a quarter toward the center of your glass. **Put the lid back on the ink container so that the ink does not dry out.**
 - b. Using your brayer, roll out the ink in two directions, but don't spread it out too large. The whole brayer has to be covered.
4. Roll the ink on the outer edges of the linoleum first then work toward the center of the linoleum.
5. Printing – "Good printers are clean printers."
 - a. Drop the clean sheet of printing paper onto the linoleum. It would smear if you tried to adjust it after it has been dropped. This causes a double or ghost image.

- b. Using a press, presser, or back of a spoon apply pressure to the back of the paper so the ink is evenly distributed. It is a good idea to place a large cover sheet of blank newspaper over the printing paper to keep the original print clean from marks and smudges.
- c. Take the print off the linoleum within three minutes.

Step #5 – Readjusting the Design

1. Pull the print off and ask yourself, “Do I want to cut out any other areas?”
 - a. If your answer is yes, wash off the gray side of your linoleum with warm water.
 - b. Make the necessary adjustments.
 - c. If the answer is no, continue printing up several more black and white prints on regular white paper.

Step #6 – Running Prints – Black and White and 2 Colored

1. The black and white print requirement can be fulfilled by using:
 - a. Black ink on white paper.
 - b. White ink on black paper.
 - c. Any colored ink (one only) on white paper.
2. The colored ink requirement can be fulfilled by using:
 - a. Any two or more colors of ink on white OR colored paper.

Step #7 – Drying

1. There are two places within the room where prints can dry:
 - a. Printer’s rack
 - b. Bulletin boards
2. The next day, when the prints are dry, put them in your portfolio right away so there is room for more people to dry their prints and to prevent against damage to your print.

Step #8 – Clean Up

3. Make sure all your materials are washed off with luke-warm water and replace on the supply table. Failure to clean up after yourself will result in a warning, extra work duties, and a possible grade drop.

Resources for Teachers

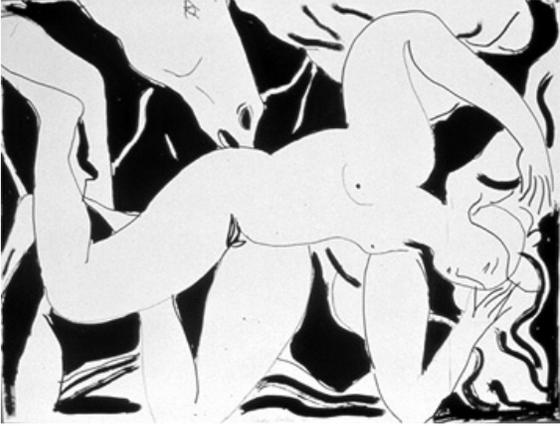
<http://www.rudyaudio.com/works.html>

<http://www.rvpress.com/portfolio/raudio.html>

<http://www.armstrong-prior.com/f-ausales.html>

http://www.aaa.si.edu/index.cfm?fuseaction=Search.SearchResults&search_string=kangas

Image Examples



Andromeda by Rudy Autio 1988 30x34 inches Screen Print
<http://www.rudyaudio.com/Andromeda.htm>



Summer Solstice by Rudy Autio 1988 19 1/2x 27 inches Lithograph on Rives BFK
<http://www.rudyaudio.com/Andromeda.htm>



Zamora by Rudy Autio 1996 6x8 inches Woodcut
<http://www.rudyaudio.com/Andromeda.htm>



Student Linoleum Prints.

LESSON 3

Title: Clay Vessels with Animal Forms a' la Aution.

Objectives

- a. Students will create their own works of three-dimensional art inspired by a renowned local artist.
- b. Students will enhance their skill development in creating a free-standing three-dimensional object.
- c. Students will gain confidence in their ability to use the slab and coil methods of construction.
- d. Students will gain confidence in their ability to articulate the aesthetic choices in their making of art forms.

Materials

background materials and access to Rudy Autio's work
low-fire clay
clay tools
slip containers
paper towels and old newspapers
kiln

Description

Looking at examples of Rudy Autio's work, develop themes of utilitarian use of animals in everyday life, i.e., horses, cows, donkeys, goats, etc. and draw as patterns for outside of sculptural forms. Develop a pattern that can be around a sculptural form, flows with that form, including the background, and can be incorporated somewhat (but not necessarily literally) in the shape of that form. Make the drawing so that matches the size of shape desired and can be cutout and used as a pattern. Use the drawing as a mock sculpture to insure continuity of design. (Keep in mind that the animal theme can become imaginary and take on a life of its own!)

Process:

1. Develop design for a standing sculpture or vessel and structure its size anywhere from 6"-12" using the slab method (1) and using the coil method (2). (Two separate assignments, two different techniques, and two different structures)
1. **For the slab method**, prepare clay by wedging and rolling to $\frac{3}{8}$ or $\frac{1}{2}$ inch uniform thickness
- 2.. Vary front and back or sides to fit desired design, possibly using extensions of legs, neck, head, etc. as part of the vessel or sculpture. Test the strength of your design by building a paper model, then proceed using paper as your pattern and cut out the slabs.
- 3.. Construct base of sculpture or vessel.
- 4.. Score and secure sides to base and to each other.
- 5.. Stabilize with paper towels or newspaper on the inside.
6. Smooth edges and inside with additional slip.
- 7.. Add any additional incise drawing to the clay as it is standing and do not allow to dry too quickly.
- 8.. Dry thoroughly and bisque fire.
9. Underglaze with desired coloring and overglaze for second firing.
10. Evaluate the finished product as to stabilization and strength as well as aesthetic appeal. Complete with a peer presentation and critique.
1. **For coil construction**, prepare clay by wedging and roll successive coils to uniform thickness, preferably $\frac{3}{4}$ to 1 inch.
2. Prepare base in coil form and completely smooth to a slab like texture.
3. Add coils following shape of base around perimeter until desired height of 6-12 inches. Each coil must be scored and "glued" with slip to base as well as to each other.
4. Smooth coils from bottom up with one hand inside structure and

one hand outside until all coils are smoothed as in slab method. Uniform coil construction is often more difficult to obtain than rolled slabs. However, coils are strong and can be smoothed to look the same as slabs.

5. Stabilize with paper towels or newspaper on the inside.

6. Add any additional incise drawing to the outside surface of the clay as desired or keep smooth.

7. Dry thoroughly and bisque fire.

8. Underglaze with desired drawing and coloring and overglaze for second firing.

9. Evaluate finished product as to stabilization and strength as well as aesthetic appeal. Complete with a peer presentation and critique.

Time

Depending on class period, 1-2 hours, not including glazing. After bisque firing and possibly some sanding, glazing can take another 45 minutes to 1 hour.

Montana Content Standards for Art

a. Students create, exhibit and respond in the visual art form.

b. Students apply the concepts, structures, and processes in a visual art form.

c. Students develop and refine art skills and techniques to express ideas, pose and solve problems, and discover meaning.

d. Students analyze characteristics and merits of their work and the work of others.

e. Students understand the role of utilitarian and visual art in society, cultures, and historical periods.

Additional Resource Materials

Kathy Schrock's Guide for Educators

<http://www.schooldiscoveryeducation.com>

ArtsEdnet

<http://www.getty.edu/education>

Arts and Activities on line

<http://www.artsandactivities.com>

School Arts magazine

Rudy Autio

<http://www.rudyaudio/work>