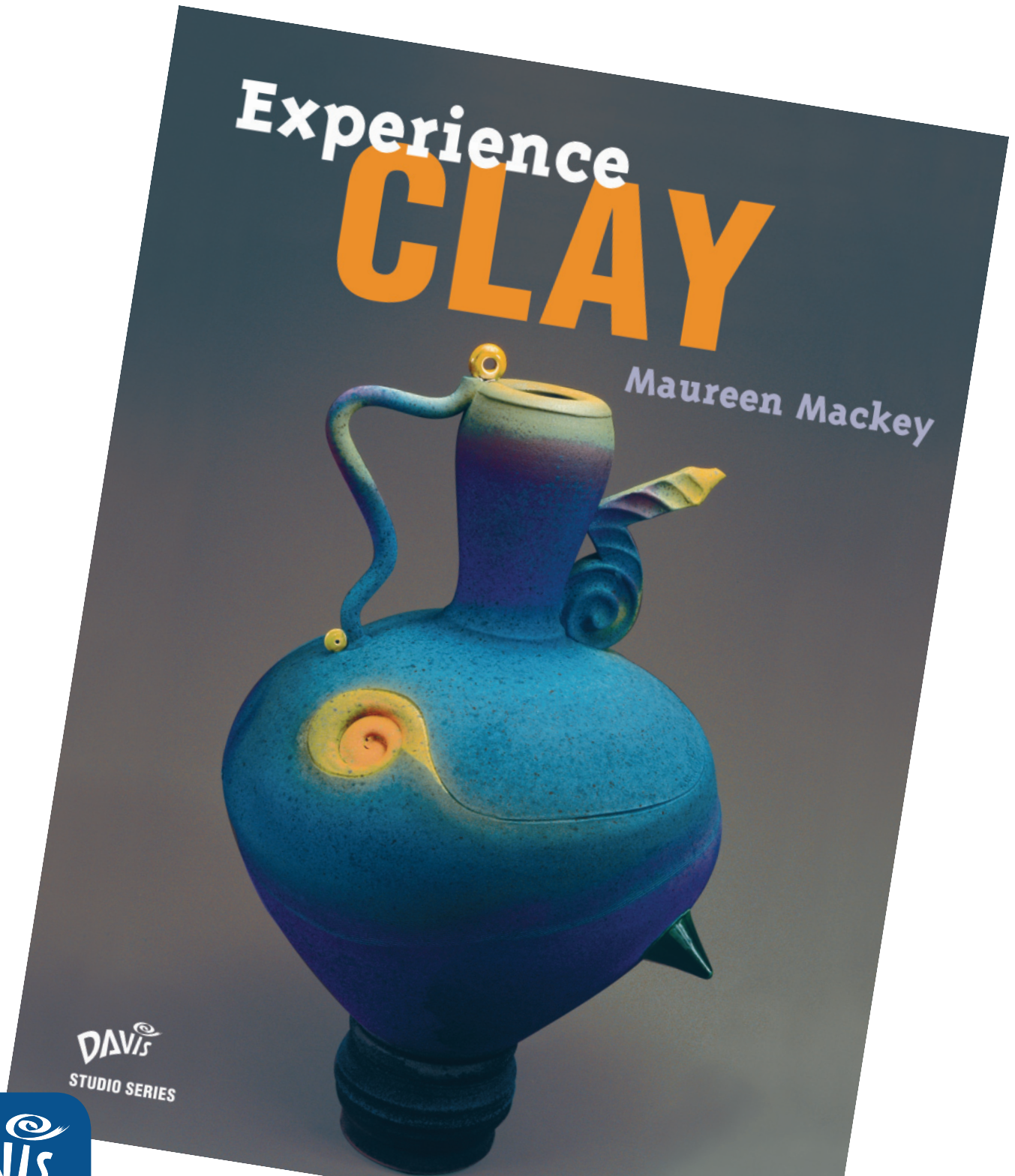
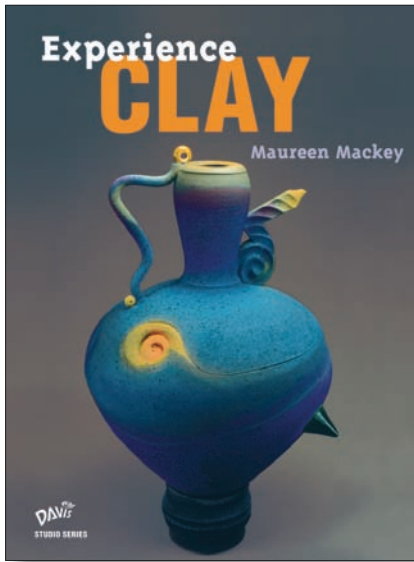




Bringing the ancient art of clay
to the contemporary classroom

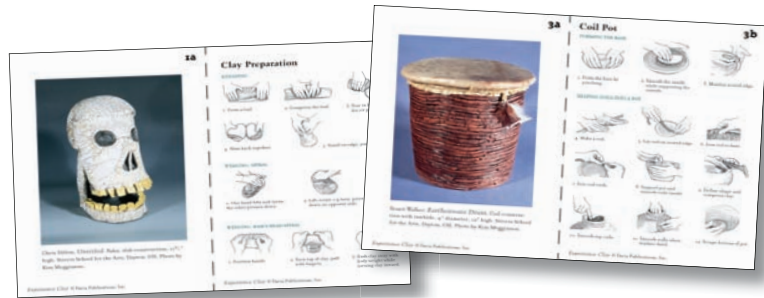


From Ancient Traditions to Modern Techniques

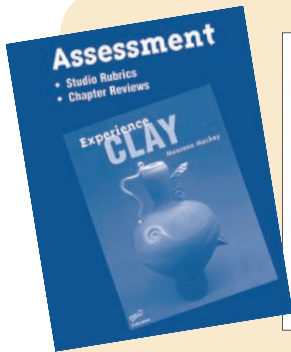


By Maureen Mackey

With *Experience Clay* students are encouraged to discover their own unique style and interests while experiencing this exciting—and evolving—art form. This program highlights a **wide range of handbuilding** and **wheel-throwing techniques** and is a wonderful resource for exploring **ancient traditions** and **historic innovations** in the world of ceramic art. A 3-paneled, laminated, **ceramic innovations timeline** is also available.

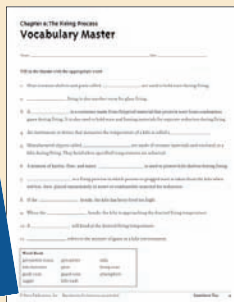
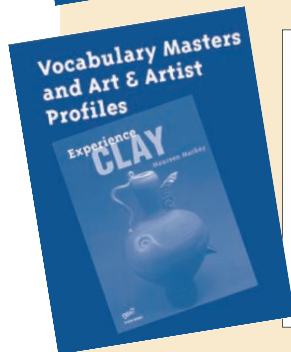


See last page for digital image and transparency information.



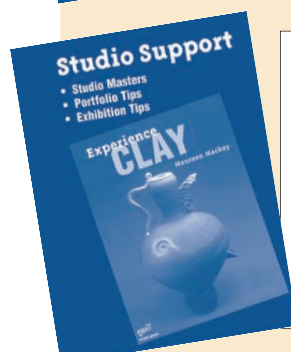
Assessment Masters

- Detailed studio rubrics reinforce and extend the concise rubrics in the Student Book.
- Chapter review questions reinforce key ideas and concepts.



Vocabulary Masters & Art & Artist Profiles

- Age-appropriate profiles highlight the accomplishments of master artists and significant works of art.
- Vocabulary masters reinforce vocabulary development through stimulating word games including crossword puzzles and matching exercises.



Studio Support Masters

- Sequential photos and illustrations teach techniques and processes in a practical, easy-to-reproduce format.
- Portfolio Tips and Exhibition Tips address the unique demands of the studio classroom.

A dynamic Student Book & Correlated, point-of-use Teacher's Edition

Student Book

Carefully crafted lessons draw on a range of instructional strategies and are organized for success in creating art and mastering key concepts.

Step-by-step photographs and illustrations sequentially detail fundamental techniques and skills.

Samples of student art show how others have applied a new technique or process.



Fig. 3-2. Pinching techniques offer the artist many expressive options. Surfaces may show finger marks or be scraped smooth. Shapes can be asymmetrical or balanced. How do you think these pinched cups were finished?
Japanese sake cup and sake mugs.
Clay: ceramic, 2 1/2" tall and 4 1/2" in diameter. Private collection.

Pinching
Using the **pinch** method, you hand-build forms by squeezing clay between thumb and fingers. Making a pinch pot may seem simple, but it is an art to hollow out a pot from a single piece of clay. Japanese ceramic art forms are ideal examples of this art, in which the form is perfected according to an acknowledged sense of beauty.
For example, each part of a tea bowl—its contours, rim, base, the feel and balance in the hand—amplifies its exquisite dignity. (For more about Japanese tea bowls, see page 51.)
To make a pinch pot, squeeze the clay between the thumb and fingers of one hand while your other hand holds and turns the clay. Thin and increase the height of a pot by repeating this rhythmic action. The product usually has a natural or organic quality marked by variations in balance and shape. The walls can feature the textural repetitions of finger marks as part of the design, have a surface textured by some other method such as puddling, or be scraped smooth with a metal rib.
Fig. 3-3. What qualities of this closed form suggest that it was pinched? How does the title redirect your attention?
Ryan Thomas, *No Peeking*.
This is a pinch pot, closed form with two bases, 2 1/2" tall and 4 1/2" in diameter. Studio School for the Arts, Dayton, OH. Photo by Kim Maggiano.

Note It! Making a pinch pot is not just a beginner's method. Some of the world's most beautiful pottery has been created by pinching. The key to success lies in controlling the turning rhythm while keeping the amount of pressure even for each pinch.

Practice: Pinch Pot
To make a basic pinch pot, take a lump of clay about the size of a lemon. It should fit comfortably in your hand. Keep a damp sponge nearby to wet your hands.
• Press one thumb into the middle of the lump. The clay at the bottom will be the base of your pot, which should be roughly as thick as the walls. For this exercise, try to make the walls and the base about 1/4" (6 cm) thick. As you develop your tactile sense, you will be able to tell if the clay is too thick or too thin.



Press clay with one thumb.

• With your thumb inside at the center of the base, begin pinching the clay gently between the thumb and fingers of one hand while you support it and slowly turn it with the other hand.



Pinch while turning.

• Use a gentle, even pressure for each pinch to maintain an even thickness in the walls.



Move up, pinch, and turn.

• Each succeeding row of pinches should slightly overlap the row below.
• Press your thumb and pinching fingers onto the dampened sponge when you feel the clay drying out. Smooth over any cracks with your moistened fingers. As the walls become thinner, the clay can become too flexible and lose its shape. If that happens, let the clay dry a bit before you finish the pot. Set the pot on the table upside down for a few minutes to let it firm up, or set the pot upright inside something (a jar, a paper tube, mug, or a frozen juice container) to help support the walls.

Key Terms
pinch
coil
extruder
slab
mold

National Standards
19. Constructive art demonstrating understanding of relationship between communication/media/techniques/processes.
20. Reflect on how artworks differ visually/spatially/temporally/functionally and describe their relation to history and culture.
21. Apply subjects, symbols, and ideas in their artworks and use the skills in everyday life.
22. Analyze artwork in historical/cultural relationships and use this information in their own art making.
23. Compare visual art materials/techniques/media/processes with those used in creating and analyzing other arts.

3 Hand-Built Forms

Hand-building techniques have remained unchanged for thousands of years. Today's clay artists often use the same methods as their predecessors. All one needs is an idea, some sketches, a few good tools, clay, and knowledge of how to join clay pieces together. The three methods of hand-building—pinch, coil, and slab—are the basis of most variations in clay construction.
You can use these methods, alone or in combination, to make simple tiles and elegant vessels. You can experiment with making musical instruments, masks, or lidded boxes. Or you might prefer to sculpt a fanciful horse, dragon, or bird. Clay hand-building offers a freedom that can lead you into sculptural expressions you may never have imagined you could explore.



coil

pinch

slab

Objectives
Students will:
• use pinch, coil, and slab hand-building techniques.
• discuss the aesthetic qualities of Japanese tea bowls.
• use three types of molds and understand how to choose the best mold for a particular purpose.
• create ceramic tiles and an imaginative sculpture.

Tips for Using the Opening Image
Kenyan artist Magdalene Odondo hand-builds full-bodied, round clay forms. Of her vessels, she states: "Each pot is made to have the silhouette of a dancer frozen at a particular moment in the dance, with balance success, yet full of tension." Ask students in what ways the work shown in Fig. 3-1 is a reflection of this statement.

Art History
Magdalene Odondo studied graphic design in Kenya and England. A visit to a pottery center in Abuja, Nigeria, launched her interest in the ancient hand-building techniques of Africa. Odondo works with a mixture of mud clay and brick clay and hand-builds the pots using pinching and pulling techniques. Then she burnishes them with a smooth stone, covers the surface with thin coats of terra sigilla, and polishes again with a soft cloth. The artist explains that she chooses a severe monochrome finish to emphasize the form and void of the pot. Her work is influenced by both African art and the techniques of San Dieguito Pueblo potter Maria Martinez.

Fig. 3-1. The artist who created this vessel learned hand-building techniques that were passed down through generations of potters in Nigeria.
Magdalene Anyango N. Odondo, *Redwood Wood Color Symmetrical Vase*, 1992.
Ceramic, 15" (38 cm) tall. Museum purchase, pp. 4-5. Photograph by Frank Sherry. National Museum of African Art.

Teacher's Edition

Vocabulary-building strategies help students master new terms.

Tips for Using the Opening Image offer observation-oriented activities to introduce the chapter and jumpstart the learning process.

Art History background notes help place a work of art in its historical and cultural context.

Also in every unit:
Vocabulary-building strategies,
chapter reviews, portfolio tips,
and artist interviews.



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Hands-on studios, from basic to advanced levels

Take a look at the Table of Contents.

- Chapter 1 **Introduction to Clay**
- Chapter 2 **Working with Clay**
- Chapter 3 **Hand-Built Forms**
- Chapter 4 **Thrown Forms**
- Chapter 5 **Surface Decoration**
- Chapter 6 **The Firing Process**

Overhead Transparencies

- Set of 12 transparencies
- How-to features on each transparency
- Examples of student artwork enhance instruction



Digital Image Set

- Set of 45 fine art images from a variety of cultures and time periods to supplement and extend the concepts covered in each chapter of the text.
- Images correlated to lessons, media, and technique, and art history.
- Display images instantly with ready-made PowerPoint presentation for each chapter and incorporate into presentations

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Teacher's Edition	599-0
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