

NAME: Folk Pottery Museum

TITLE OF ART LESSON: Face Mugs (4-6 class days)

GRADE LEVEL OF STUDENTS: 4th-12th

GEORGIA STANDARDS OF EXCELLENCE:

VA.CR.1 Engage in the creative process to generate and visualize ideas by using subject matter and symbols to communicate meaning.

VA.CR.2 Create works of art based on selected themes.

VA.CR.4 Understand and apply media, techniques, and processes of three-dimensional art.

VA.CR.5 Demonstrate an understanding of the safe and appropriate use of materials, tools, and equipment for a variety of artistic processes.

VA.PR.1 Participate in appropriate exhibition(s) of works of art to develop identity of self as artist.

VA.RE.1 Discuss personal works of art and the artwork of others to enhance visual literacy.

VA.CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art.

VA.CN.2 Integrate information from other disciplines to enhance the understanding and production of works of art.

VA.CN.3 Develop life skills through the study and production of art (e.g. collaboration, creativity, critical thinking, communication).

OBJECTIVES: Students will be able to: (1) use accurate art vocabulary; (2) use media, tools, techniques, and processes responsibly; (3) identify sequential procedures for building a face mug; (4) use materials, tools, techniques, and processes to achieve expected face mug results, including proportional facial features; (5) Show thoughtfulness and understanding when presenting own work and when critiquing or discussing the work of others; (6) Understand basic history and cultural relevance of face jugs.

HISTORICAL/CULTURAL CONTEXT:

This activity fits into a larger lesson about U.S and Georgia History. Although the exact origins of face jugs are unknown, it is believed that they were first created by enslaved potters in South Carolina before the U.S Civil War. Later on, folk potters who had relied on making functional wares in Northeast Georgia took up the craft after changes in the economy forced them to start producing wares for a different market. The face jugs made by these Northeast Georgia folk potters are the ones that we see today. Originally, folk potters made things such as churns and syrup jugs. However, as times changed in the U.S and the economy and technology shifted, these traditional ceramic wares were made irrelevant by prohibition, the invention of glass, plastic, and metal containers. The Great Depression further decreased the ability of potters to make a living off of their usual functional wares. As a result, many potters had to turn to making new products. Some folk potters, like those of the Hewell family, began making unglazed garden ware. Other folk potters, like the Meaders, started making face jugs. These face jugs became very popular

with collectors who were willing to pay high enough prices to keep potters in business. Face jugs represent the shift in production to reflect changing market demands, and are now an iconic part of the Folk pottery tradition. The Folk Pottery Museum showcases many of these face jugs and talks about the changes in circumstance which brought about their creation in Northeast Georgia. This lesson will teach students how to make face mugs, which are based on traditional folk face jugs. In making face mugs students will learn new artistic skills and vocabulary, and about the history of the U.S and Georgia from before the civil war through the Great Depression and up until the modern day.

VOCABULARY:

Folk Pottery- Pottery that is made by potters who were trained by other folk potters

Face Jug- Artistic jugs with expressive faces made by folk potters

Turning- The process of making pottery on a standing treadle wheel

Burning- A folk pottery term for firing ceramics in a wood fired kiln

Slab- Clay that has been flattened

Additive texture- patterns that are imprinted or attached to the clay

Raised relief- images that are added to the clay so that they stand out

Facial Proportion- The ratio of facial features to one another

Plastic- clay is wet and easily shaped with hands

Leather hard- clay is still wet but cannot be bent without breaking

Bone dry- clay that no longer has water in it, this is the most fragile stage

Green ware- all unfired clay

Bisque ware- clay that has been fired once to a temperature lower than in a glaze firing to make the clay stronger

Glaze ware- bisque ware that has been covered in glaze and fired to a higher temperature. This firing creates a glossy coat on the outside of your artwork

Kiln- this is what clay is fired in. It gets about 5 times hotter than your oven at home

Glaze- the outer coating on ceramic wares which undergoes a chemical reaction in the kiln to become a water tight seal

Ceramicist- an artist who makes art out of clay

Functional ware- clay pots used to hold food and drink

Slip- liquid clay like mud

Scoring- making lines or marks in the clay where there will be a joint

BACKGROUND INFORMATION ON STAGES OF CLAY:

To make work in clay, it is important to understand its processes as a material. Before becoming a finished piece of pottery, clay undergoes many different stages and firing. Students will start making their face mugs with clay that is in the plastic stage. In this state, the clay is full of water

and is easily bendable. As it starts to dry out and the water evaporates, it enters the leather hard stage. Leather hard means that the clay still has some water in it, but has now become only slightly bendable. If a slab of leather hard clay is bent in half it will crack and break. After drying further, the clay will become bone dry. Bone dry clay has no water in it, making it hard, dusty, and fragile or easily broken. All unfired clay is called green ware, and can change stages and become plastic again if water is added to it. After students have finished their artwork and it has reached the bone-dry state, it can be put into the kiln. A kiln typically reaches temperatures approximately five times hotter than a typical household oven. Most kilns have a maximum temperature of about 2,500 degrees, (by comparison, an oven reaches about 500 degrees). Bone dry clay is first fired in a bisque firing. A bisque firing typically reaches around 1,800 degrees. When the kiln reaches 660 degrees Fahrenheit, chemical water is released from the the structure of the molecules that make up clay. At 1,000 degrees Fahrenheit, it undergoes further chemical change, and the clay experiences a tightening of its pore structure, making it harder, though still porous and fragile. After the first firing, clay is referred to as bisque ware. In this state, it can be glazed. Though colorful and applicable by dunking, spraying, or with a paint brush, glaze is different than paint, and is made of minerals which cannot be mixed together the way paint colors can be. The minerals that make up glazes all have certain melting points, which can be predicted and controlled through certain combinations to make specific glazes. Each glaze contains a flux such as silica, which determine how much a glaze will melt, and a filler, or type of clay, which keeps the glaze from running off the pot. Colorants can be added to give glazes their colors. After glazing a pot, it is put back in the kiln and fired to a higher temperature; a glaze firing. Most artists choose to glaze their pots because it makes the pots stronger, waterproof, and adds color. Upon reaching temperatures of around 1,800 degrees, many glazes will begin to melt. In a glaze firing, the clay will also undergo a chemical change, becoming viscous and water tight. Once the kiln has cooled, the ceramic piece is complete and it is called glaze ware. That is the basic process of how clay changes.

How to construct with slab- slab will be rolled out prior to the start of class. Students will cut out rectangle using template. Sides then are slipped and scored and attached to create a tall round cylinder. The cylinder is set on a slab of clay and traced, then removed. The slab of clay is cut out, both clay and cylinder are slipped and scored, and then attached to give the clay cylinder body a floor. The joints of the cylinder wall and where the mug floor meets the wall are smoothed inside and outside.

How to make a coil- A coil is rolled using chunk of clay between both hands or against table, using an even pressure to create even thickness until it resembles a rope. This will later become the handle, which will be attached using the slip and score method. The top and bottom of the handle must be aligned, and the handle must be proportional to mug body.

How to model with clay- Students will take pieces of clay and use tools and their fingers to form facial features. While both mug and features are still wet, they will be attached to the mug surface using the slip and score method.

How to slip and score- Students will create a rough texture by scratching the clay with a scoring tool. Slip will then be added on top of the rough texture. This must be done to both pieces being joined, so that they will stick together like velcro.

How to glaze- Students will brush on glaze understanding that colors cannot be mixed like paint. Glaze can also be dunked or sprayed, depending on which methods are available to the class.

MATERIALS:

Equipment needed: doc cam could be helpful but not necessary to show demonstration, laptop, smart board, or a projector. Reference can be made to Folk Pottery Museum school PowerPoint.

Stages of Clay: Pieces of clay at the plastic leather hard and bone-dry stages, as well as bisque ware and glaze ware. These are shown to class to increase vocabulary.

Artwork: Finished demonstration piece

Supplies: Clay, template, canvas to cover a table, wire tool, sponges, scoring tool, slip and containers, mug body template (or poster board to have students make one), sculpture tools, spray bottle, plastic trash bags, plastic box for storage, glazes, brushes, kiln, (rolling pin for older students), (empty soda cans and paper towels for younger students).

PREPARATIONS:

Teachers may choose to prepare face mug demo to show class. Day one: A table or flat area should be covered with canvas, slabs of rolled clay for each student at each work area, or older students can roll out their own. Each work space needs template, younger students will need empty soda can and paper towels. Day two: 1/4 lbs. lumps of clay will be given to each student to make a coil handle, scoring tool and slip needed for each student. Day three: Pre-cut lumps of clay for each student to make facial features, scoring tool and slip. Day Four-five: After bisque firing, mugs will be given back to students, along with pre-prepared glazes in containers and brushes to be used in decorating mugs.

INTRODUCTION:

This lesson begins by showing students the Folk Pottery Museum PowerPoint. Discuss with students the history of ceramics in Northeast Georgia, and ask questions about the differences between face jugs and utilitarian wares. Ask students about what ceramic items they might have at home, what the qualities are, and what the uses are. Discuss the differences between the ceramics they might own and what folk potters make. Explain and describe the different methods for making pottery (throwing/turning, slab building, coil building). Introduce students to the lesson and new vocabulary by outlining the steps of the project, describing and showing the different stages of clay from plastic state to glaze ware. Show demonstration face mug and point out the components that make up the process. Ask students to think about their mug design

before they start to make it. Go on to demonstrate first steps of the process so that they can replicate it in their own work area.

Questions to ask:

Day one: What are some things that make face jugs different from pottery like churns? What sort of ceramic items do you have at home? Can you describe them (do they have glaze on them, are they heavy or delicate...etc.?) How are the things you own different from what the folk potters made? What are some of the properties of mugs that you like to drink out of (big, small, wide, big handle...etc.)?

Day two: What would happen without slipping and scoring? What happens if the clay gets dry before you are finished? What happens when the clay gets too wet? What size handle does your mug need to have?

Day three: What kind of face are you making? What emotion is it showing? Why did you choose to make that face?

Day four-six: How is the bisque fired mug different from the leather hard mug? What is glaze? What sort of things do you have at home that are made out of clay? How are your face mugs similar to what folk potters make? In what ways are your face mugs different?

Last day: How is your mug different from what a folk potter might have made? Does your mug look the way you expected it to look? What kinds of expressions do these face mugs have? Why are these mugs considered art instead of folk pottery?

PROCEDURES:

Day One:

- **Introduction:** Class will begin by showing PowerPoint (6 mins). Introductory discussion will follow (6 mins). Talk about stages and firing (5 min)
- **Procedures:** Demonstration:
 - Cut out rectangle slab from template, slip and score edges to join. Trace bottom, cut out, slip and score to join. (For younger students, show how to roll slab around soda can wrapped in paper towel. The can will hold the shape of the mug while the paper towel will keep the clay from sticking to the can.)
 - Show how to score and slip base using slip and scoring tool
 - Smooth walls and joints with finger or sponge
 - (Total 5-7min)

Students will start building their mugs and hopefully finish building the body and attaching the bottom.

- **Distribution and Clean up:** Teachers will give each student a slab, scoring tool, template, slip, and damp sponge (1 min). Have students cut out slabs and attach. Have the first few students who are finished pass out wet rags, and collect slip containers and materials.
- **Closure:** Review vocabulary and content learned.

Day Two:

- **Review-** Students will come in and sit directly in seats. Teachers should start by reviewing some vocabulary students learned the week before: folk potter, slab, score and slip, face jug, face mug (3 min).
- **Procedures Demonstration:**
 - how to roll coil, rolling from wrist to tips of fingers, using even pressure, keeping hands parallel to ground.
 - how to attach coil for handle
 - how to reinforce seams with coils
 - slipping and scoring to attach coils
 - (Total 5-7min)

Students will build their mugs, adding handles and reinforcing seams (remaining class time)

- **Distribution and Clean up:** Teachers will pass back out mugs and lump of clay to each student (2-3 min). Five minutes before class is over teachers pass out wet rags, students clean stations and return items (unused clay, slip) to teacher. (5-7min)
- **Closure:** Review vocabulary and processes. Talk about faces and plans for features, expressions, etc.

Day Three-Four:

- **Review** Students will come in and sit directly in seats. Teachers should start by reviewing how to attach facial features (3 min)
- **Procedures:** Demonstrate:
 - how to model features
 - how to attach using slip and score method, applying pressure from inside and outside of mug on application
 - how to smooth outside with fingers
 - how to form proportional facial features and convey expression
 - How to sign finished pieces (total 5-7 min)

Students will finish building their mugs and adding faces.

- **Distribution and Clean up:** Teachers will pass back out mugs and clay to each student. (2-3 min) Once face mugs are complete, students will write their name on the bottom of their mug. Towards the end of class, have students wipe their area and return materials. (5-7min)
- **Closure:** Review vocabulary and processes while students are lined up or waiting cleaned up at seats. Explain that mugs will now be fired to become bisque ware.

Day Five-Six:

- **Review** Students will come in a sit in seats. Teachers should start by reviewing stages of clay- wet clay, leather hard, bone dry, bisque, glazed. Show examples of glazes after firing, and explain the chemical changes that have occurred (5 mins)
- **Procedures:** Demonstrate glazing with brush, dunking, or spraying. Emphasize that colors cannot be mixed. (7 mins) Students spend the rest of class adding glaze to their face mugs, glazing inside and outside.
- **Distribution and Clean Up:** Teachers will pass out face mugs, glazes and brushes. (2 mins). When students have finished glazing inside and outside, return materials to teacher. Have students cleanup work area. (5-7 mins)
- **Closure:** Review vocabulary and processes. Explain that mugs will be fired a second time.

Final Day:

- **Review:** Review previous vocabulary and talk about chemical changes that occur in glaze firing (5 mins)
- **Procedures:** Hand out finished face mugs, paper, and pencils. Have students write an artist statement about their mug and the face they chose to make. Have students circulate to look at each other's work and have students read their statements to the class. Ask students questions about their face mugs. This may take the form of a class critique.
- **Distribution and clean up:** Collect mugs and artist statements before students leave.
- **Closure:** Ask students why their mugs are considered art instead of folk pottery

ASSEMENT: The following rubric will be used to grade the work.

Criteria	Excellent	Satisfactory	Needs Improvement
Craftsmanship	The student mug is well constructed. Rim and joints are smoothed, handle and facial features are attached and expertly formed.	The student attempted to smooth rim and joints. Handle is attached and facial features are mediocly formed.	Student did not smooth joints or rim, handle and facial features not well attached. Features are poorly formed. Cracks visible or pieces falling off.
VA.CR.1 Engage in the creative process to generate and visualize ideas by using subject matter and symbols to communicate meaning.	Student shows creativity in mug design and clear forethought in planning. Student effectively implemented design to communicate meaning.	Student shows some creativity in mug design and some forethought in planning. Student implemented design somewhat effectively to communicate meaning.	Student did not show creativity in mug design and showed no forethought in planning. Student did not implement design effectively to communicate meaning.
VA.CR.4 Understand and apply media, techniques, and processes of three-dimensional art.	Student correctly used materials to create face mug.	Student mostly used materials correctly to create face mug.	Student did not understand how to use materials correctly to create face mug.

<p>VA.CR.5 Demonstrate an understanding of the safe and appropriate use of materials, tools, and equipment for a variety of artistic processes.</p>	<p>Student used clay, slip, and glaze responsibly and in a safe manner. Accidental messes only.</p>	<p>Student used clay, slip, and glaze responsibly and in a safe manner mostly. Received 1-2 warnings about mess or improper material use</p>	<p>Student did not use clay, slip, and glaze responsibly and in a safe manner. Tools taken away and student did not conduct themselves appropriately.</p>
<p>VA.PR.1 Participate in appropriate exhibition(s) of works of art to develop identity of self as artist.</p>	<p>Student signed mug in recognizable way. Artist statement showed understanding of the project.</p>	<p>Student signed mug, difficult to recognize. Artist statement showed some understanding of the project.</p>	<p>Student did not sign mug. Did not write an artist statement, or barely formed one.</p>
<p>VA.RE.1 Discuss personal works of art and the artwork of others to enhance visual literacy.</p>	<p>Student engaged in conversation with classmates and teachers about artistic intentions, demonstrated a knowledge of vocabulary.</p>	<p>Student engaged somewhat in conversation with classmates and teachers about artistic intentions. Demonstrated some knowledge of vocabulary.</p>	<p>Student did not engage in conversation with classmates and teachers about intentions, did not demonstrate knowledge of new vocabulary.</p>
<p>VA.CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art.</p>	<p>Student demonstrated understanding of cultural and historical context, connected mugs to folk potters and face jugs.</p>	<p>Student demonstrated some understanding of cultural and historical context, connected mugs to folk potters and face jugs somewhat.</p>	<p>Student did not demonstrate understanding of cultural and historical context, did not connect mug to folk potters and face jugs.</p>
<p>VA.CN.2 Integrate information from other disciplines to enhance the understanding and production of works of art.</p>	<p>Student showed understanding of the connection of folk pottery history to important U.S events.</p>	<p>Students showed some understanding of the connection of folk pottery history to important U.S events.</p>	<p>Students showed no understanding of the connection of folk pottery history to important U.S events.</p>

VA.CN.3 Develop life skills through the study and production of art (e.g. collaboration, creativity, critical thinking, communication).	Student demonstrates creativity, worked well with others, was thoughtful of expression when creating facial features.	Student demonstrated creativity as times, worked well with others mostly, and was sometimes thoughtful of expression when creating facial features.	Student struggled to work independently or use original ideas. Did not work well with other students, did not attempt to convey expression when creating facial features.
Time and Effort:	The student used class time wisely. Much time and effort went into completing all steps of this project.	The student used some class time wisely. Some time and effort went into completing all steps of this project.	The student did not use class time wisely. Little to no time and effort went into completing all steps of this project.

EXTENSIONS: There are several different projects student could complete to expand on this lesson. Students could other pieces with faces, such as vases, tiles, bowls, jugs, and cups.

Knowledge of slab building and rolling coils can be incorporated into future work with clay.

VISUALS: Folk Pottery Museum PowerPoint, additional slideshow of face jug images could be useful if desired.

TEMPLATE:

