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FOR EXCELLENCE IN MIAMI-DADE PUBLIC SCHOOLS

2018-2019

Ideas with **IMPACT**



idea packet

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Passionate Pots



PASSIONATE PINCH POTS...

Adventures in clay for all ages!

by Michael Flaum, art educator

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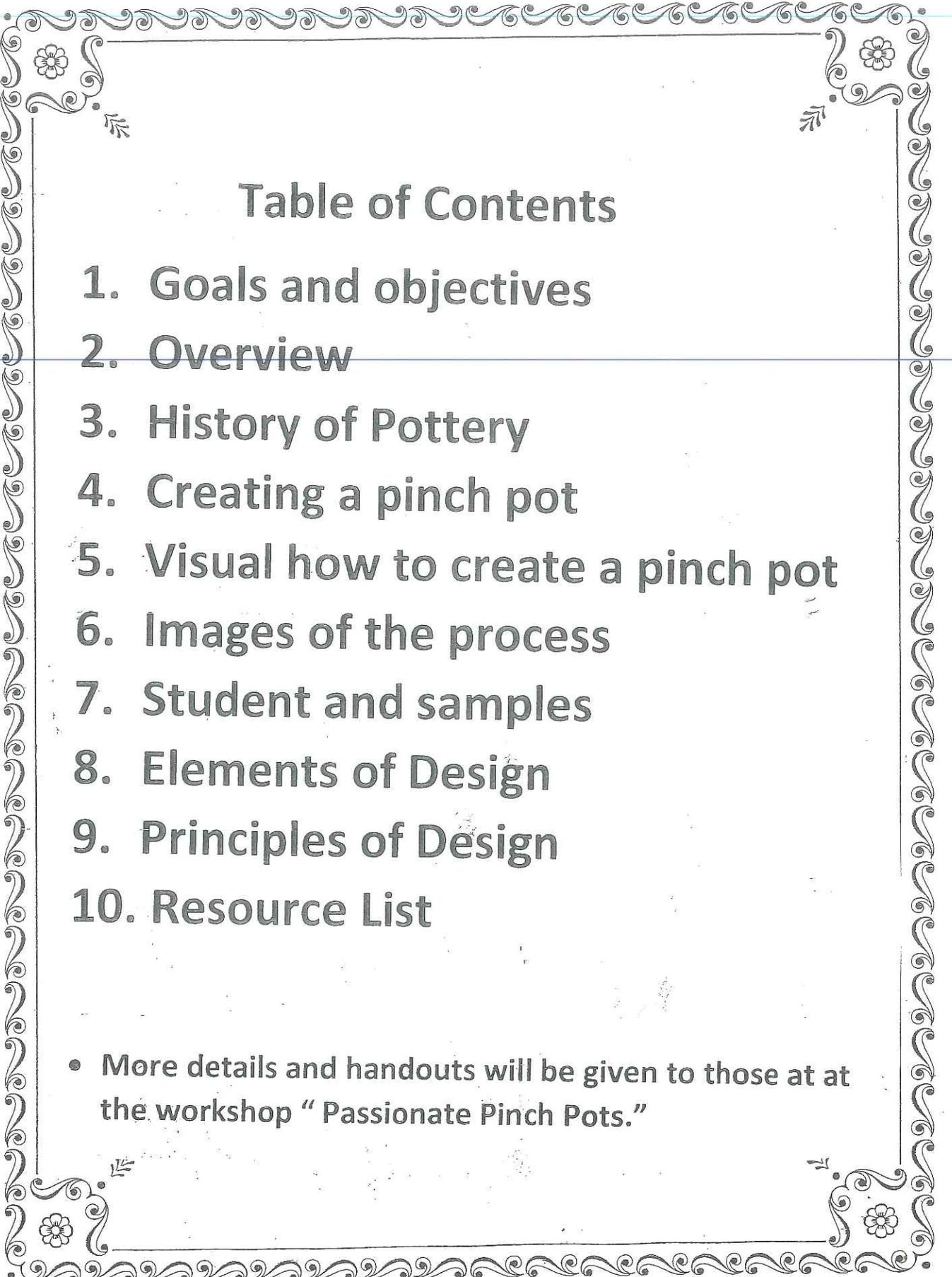
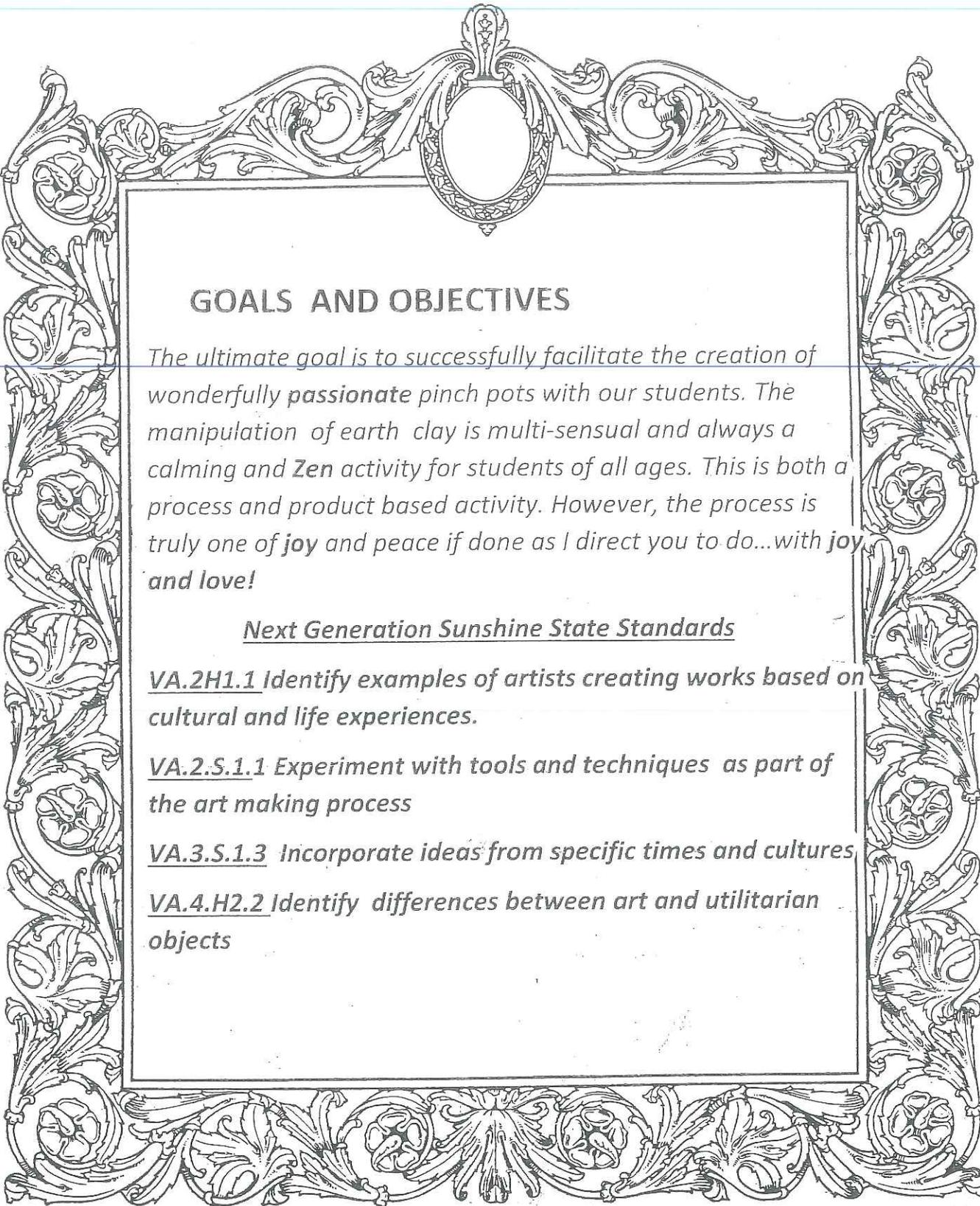


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- More details and handouts will be given to those at at the workshop “Passionate Pinch Pots.”



GOALS AND OBJECTIVES

*The ultimate goal is to successfully facilitate the creation of wonderfully **passionate** pinch pots with our students. The manipulation of earth clay is multi-sensual and always a calming and **Zen** activity for students of all ages. This is both a process and product based activity. However, the process is truly one of **joy** and peace if done as I direct you to do...with **joy** and love!*

Next Generation Sunshine State Standards

VA.2H1.1 Identify examples of artists creating works based on cultural and life experiences.

VA.2.S.1.1 Experiment with tools and techniques as part of the art making process

VA.3.S.1.3 Incorporate ideas from specific times and cultures

VA.4.H2.2 Identify differences between art and utilitarian objects

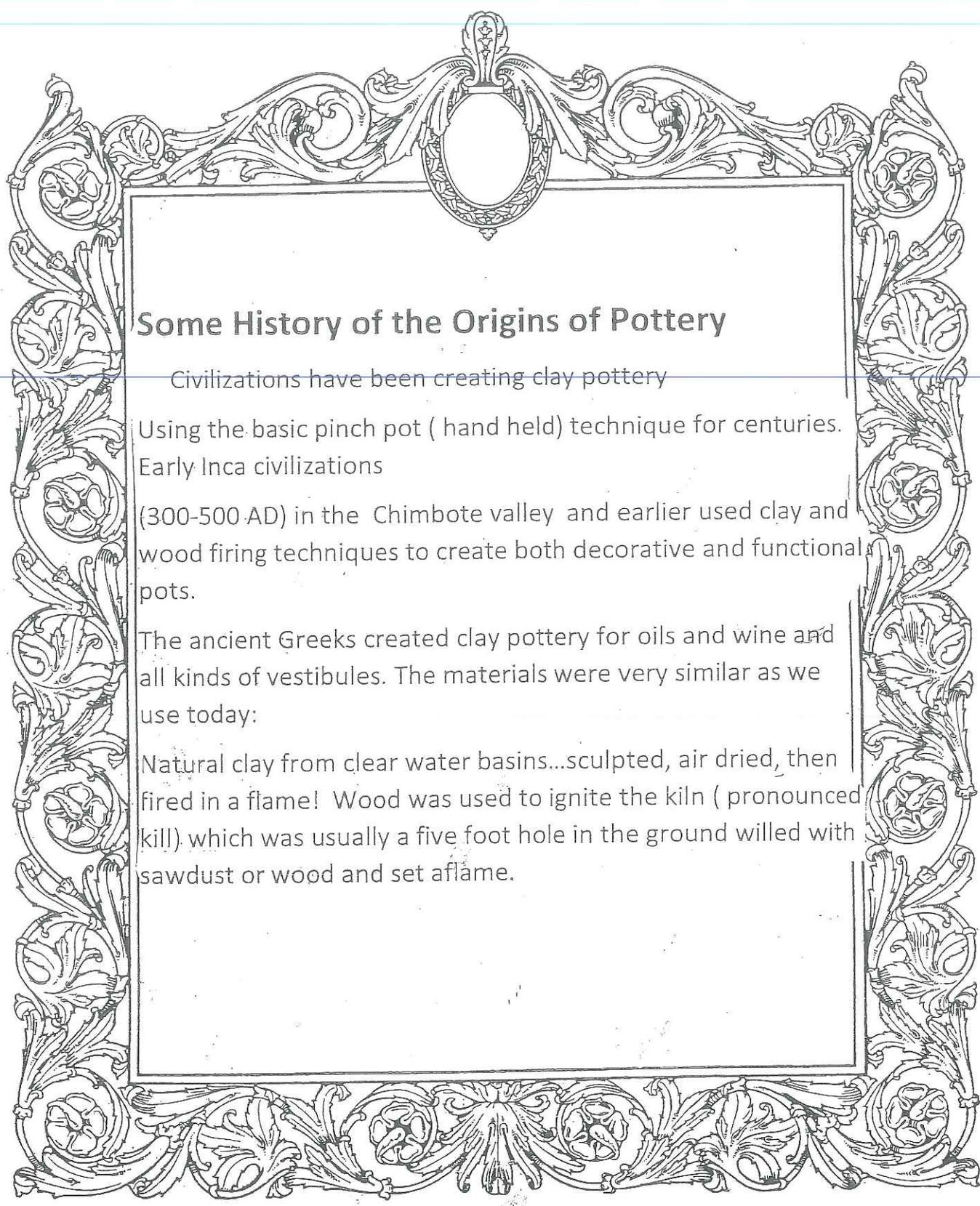
OVERVIEW OF "PASSIONATE PINCH POTS"

This Art and Culture based workshop and Idea packet is meant to inspire all educators to enter into the process of creation in clay with some background knowledge of clay, its significance in historic culture, its aesthetic and utilitarian purposes and all taken in and facilitated with the joy and wakening of the senses while doing so. Art can and should always be approached with a sense of wonder and joy for both the process and product, but mostly the process. We grow and improve with each experience in Art and all we do in life.

We shall give some brief history to the creation of pots in early civilizations and give some hands-on lessons in which to incorporate them. Above all, we will enjoy the Zen experience that art and clay building can and should bring to the participant.

Namaste!

Michelle Han ☺



Some History of the Origins of Pottery

Civilizations have been creating clay pottery

Using the basic pinch pot (hand held) technique for centuries.

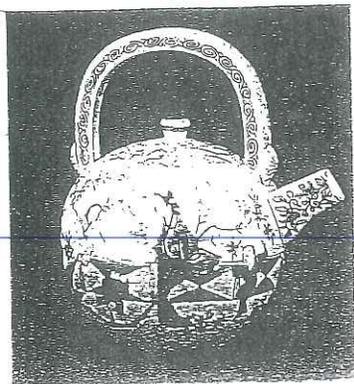
Early Inca civilizations

(300-500 AD) in the Chimbote valley and earlier used clay and wood firing techniques to create both decorative and functional pots.

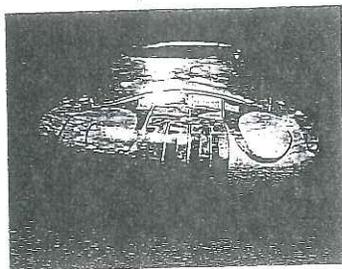
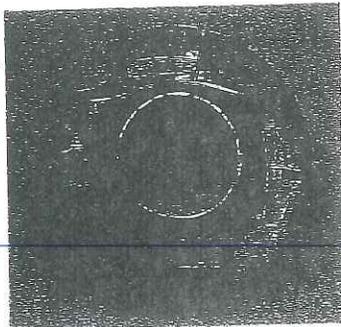
The ancient Greeks created clay pottery for oils and wine and all kinds of vessels. The materials were very similar as we use today:

Natural clay from clear water basins...sculpted, air dried, then fired in a flame! Wood was used to ignite the kiln (pronounced kill) which was usually a five foot hole in the ground willed with sawdust or wood and set aflame.

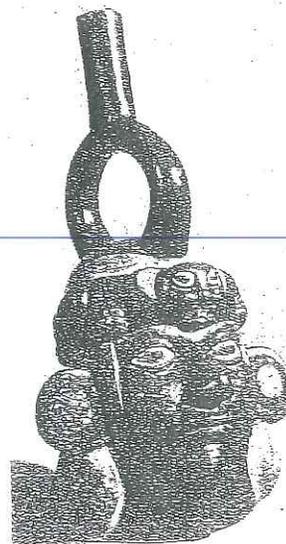
Creating a Pinch Pot



A *Sake Pouter*, Arita ware, Imari style, 17th century. Porcelain underglaze; blue overglaze; enamels and gold. The Seattle Art Museum, Washington (Purchased with funds from the Sue M. Naef Estate, in memory of her husband, Aubrey A. Naef).



B *Nampeyo Pottery*, ca. 1900. Wounded Knee Gallery. Photograph: Dick Friske.



C *Portrait Stirrup Vessel*, Chimbote Valley, 300–500 A.D. Ceramic, slip and paint, 11 1/2" (29 cm) high. Denver Art Museum, Colorado (Gift of Mr. and Mrs. Frederick R. Mayer).

Pottery is a container created by hand from ceramic clay. **Ceramic clay** is soft moist earth. After the clay is shaped, the work is allowed to dry. Then it is baked in a special oven called a **kiln** (say kill). This step is known as **firing** the clay because the kiln gets as hot as a fire.

A glassy surface on pottery is glaze. A **glaze** is a mixture of water and minerals. When a pot is fired in a kiln,

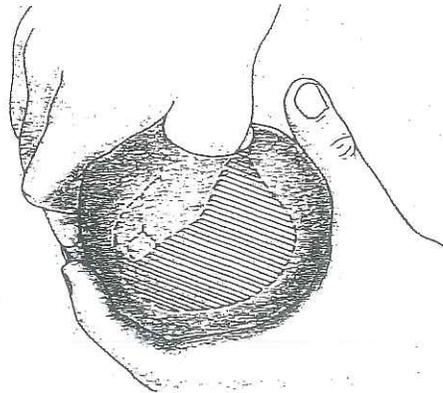
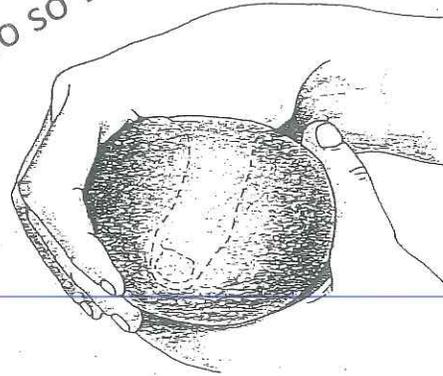
the minerals melt. Glaze adds color to the clay and makes it **waterproof**.

Clay for pottery is often found near rivers. This is one reason why pottery is made in many lands. Pottery is also one of the oldest art forms.

The forms and decorations on pottery can be beautiful and have special meaning. Look at the pottery in this lesson. Why do you think the containers have different forms?

How to make a Passionate Pinch Pot!

.... follow these directions and do so with joy!
Attitude creates the latitude!



You can learn to create pottery. The pinch method is one of the oldest ways to create a pot. Study the steps in picture E.

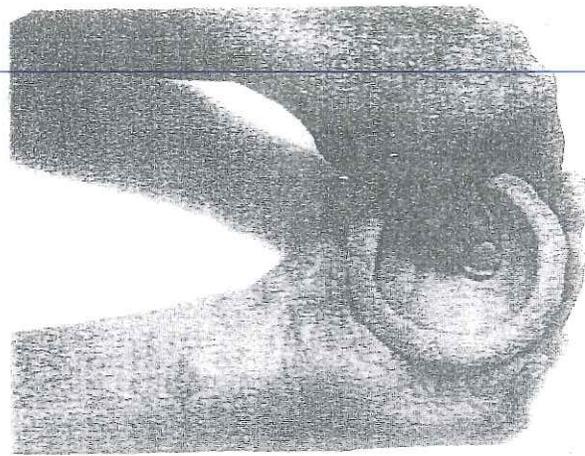
1. Press your thumb into the center of a ball of clay. Turn the ball, pressing the clay between your thumb and fingers.

2. Keep turning the ball, pressing the clay from the bottom toward the top.

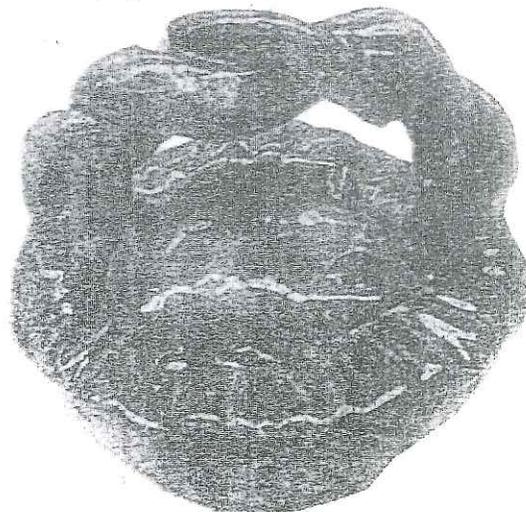
3. Place three fingers on the top edge as you turn the pot. Make a smooth, strong edge.

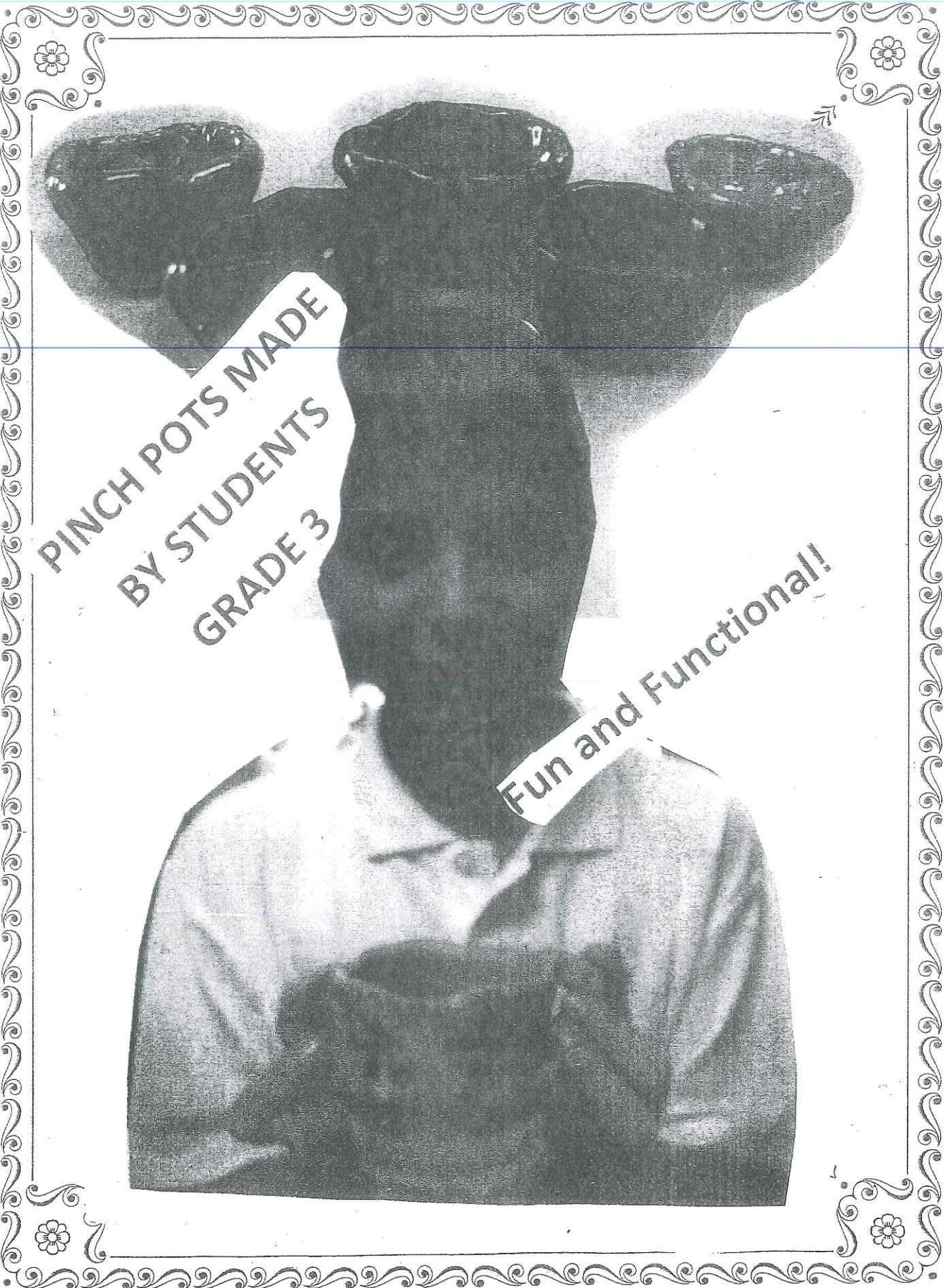
Finish the design. You might add a handle or make a lid for your pot. You can create textures or patterns on the surface. What other ideas do you have?

In the workshop all will learn how to use
their hands as a "potter's wheel"...



And also how to add handles to make
beautiful clay pot baskets!



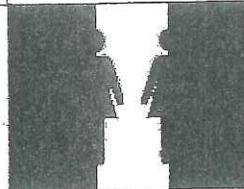


PINCH POTS MADE
BY STUDENTS
GRADE 3

Fun and Functional!

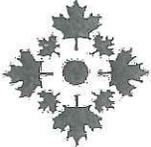
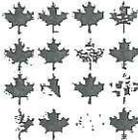
The Elements of Design

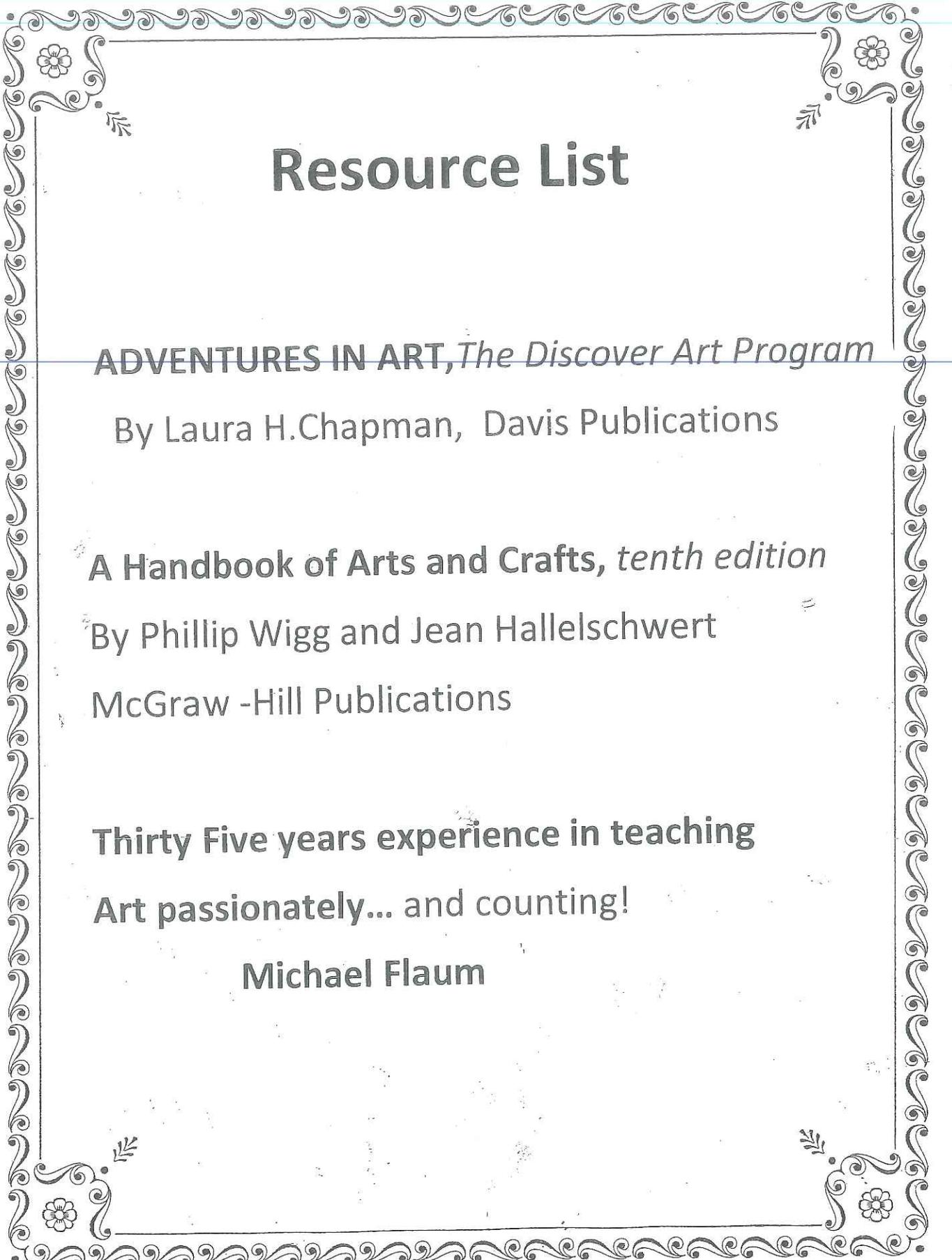
(the tools to make art)

Line		<p>Horizontal, vertical, diagonal Straight, curved, dotted, broken Thick, thin</p>
Shape		<p>2D (two dimensional)/ flat Geometric (square, circle, oval, triangle) Organic (all other shapes)</p>
Form		<p>3D (three dimensional) Geometric (cube, sphere, cone) Organic (all other forms such as: people, animals, tables, chairs, etc)</p>
Colour		<p>Refers to the wavelengths of light Refers to hue (name), value (lightness/darkness), intensity saturation, or amount of pigment, and temperature (warm and cool) Relates to tint, tone and shade</p>
Texture		<p>The feel, appearance, thickness, or stickiness of a surface (for example: smooth, rough, silky, furry)</p>
Space		<p>The area around, within, or between images or parts of an image Relates to perspective Positive and negative space</p>

The Principles of Design

(how to use the tools to make art)

Pattern		A regular arrangement of alternated or repeated elements (shapes, lines, colours) or motifs.
Contrast		The juxtaposition of different elements of design (for example: rough and smooth textures, dark and light values) in order to highlight their differences and/or create visual interest, or a focal point.
Emphasis		Special attention/importance given to one part of a work of art (for example, a dark shape in a light composition). Emphasis can be achieved through placement, contrast, colour, size, repetition... Relates to focal point.
Balance		A feeling of balance results when the elements of design are arranged symmetrically or asymmetrically to create the impression of equality in weight or importance.
Scale		The relationship between objects with respect to size, number, and so on, including the relation between parts of a whole.
Harmony		The arrangement of elements to give the viewer the feeling that all the parts of the piece form a coherent whole.
Rhythm/ Movement		The use of recurring elements to direct the eye through the image; the way the elements are organized to lead the eye to the focal area. The eye can be directed, for example, along edges and by means of shape and colour.
Unity		All parts of an image work together to be seen as a whole.
Variety		Using different elements in an image to create visual interest.



Resource List

ADVENTURES IN ART, *The Discover Art Program*

By Laura H. Chapman, Davis Publications

A Handbook of Arts and Crafts, *tenth edition*

By Phillip Wigg and Jean Hallelschwert

McGraw -Hill Publications

Thirty Five years experience in teaching

Art passionately... and counting!

Michael Flaum



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Apply for an Ideas with **IMPACT** Adapter Grant!

All Miami-Dade County public school teachers, media specialists, counselors, or assistant principals may request funds to implement any project idea, teaching strategy, or project from the 2018 Idea EXPO workshops and/or curriculum ideas profiled annually in the **Ideas with IMPACT** catalogs from 1990 to the current year, 2018-19. Most catalogs can be viewed on The Education Fund's website at educationfund.org under "Ideas with IMPACT Catalog Publications."

- Open to all K-12 M-DCPS teachers, counselors, media specialists
- Quick and easy reporting requirements
- Grants range from \$150 - \$400
- Grant recipients recognized at an Awards Reception

To apply, you must contact the teacher who developed the idea before submitting your application. Contact can be made by attending a workshop given by the Disseminator, communicating via email or telephone, by visiting the Disseminator in their classroom, or by having the Disseminator visit your classroom.

Project funds are to be spent within the current school year or an extension may be requested. An expense report with receipts is required by Monday, June 3, 2019.

APPLICATION DEADLINE:
December 13, 2018

Apply online at educationfund.org

For more information, contact:
Audrey Onyeike, Program Director
305.558.4544, ext. 113
audrey@educationfund.org