



## Creating a Three-Dimensional Clay Mask

### Objectives

Students will learn to:

- Create slump/hump molds from newspaper.
- Study proportions of the human face.
- Make clay slabs without rolling pins using appropriate tools.
- Create a human mask with features of their choosing.
- Use additive processes to create realistic features and bone structure while applying face proportions learned.
- Create slip to join clay pieces together.
- Hand sculpt and smooth out or add texture to features and skin using appropriate tools and techniques.
- Learn to refine and re-shape the features to create their vision with as much or little realism as desired.
- Create an abstract mask utilizing the same processes and skills from those used for the human mask - planning and refining the features during the creation process.
- Form holes to enable the mask to be displayed on a wall with string or wire.

Note: Artist will provide suggestions for finishing or adding color to the masks. Because supplies are shipped to schools, firing is not included in this workshop

### Pottery Tools

**Cut-Off Wire** - Used to cut clay into smaller pieces and in removing thrown ware from the potter's wheel.



**Needle Tool** - designed to cut clay into strips, cut designs or texture in clay and create holes. The needle tool has a long sharp needle set in a heavier handle.



**Hake Mop Brush** - this is an Asian style brush, often made of goat hair or some extremely soft hair, used to cover large areas of clay with slip or glaze.



**Handbuilding Mat** - a none woven fabric that provides a smooth surface for clay work. Clay does not stick to this surface as with a table top or shiny surface.



### Vocabulary

**Handbuilding** - an ancient pottery-making technique that involves creating forms without a pottery wheel, using the hands, fingers and simple tools. The most common hand-building techniques are pinch pottery, coil building and slab building

**Slab building** - clay slabs are cut to shape and joined together using scoring and wet clay. Slabs can be draped over or into forms, rolled around cylinders or build up into geometric forms

**Clay** - granite-type rock that has decomposed, has plasticity when wet and hardens when dry or after firing

**Plasticity** - the degree to which clay can easily be molded and shaped

**Texture** - to manipulate clay with tools, objects or hands to create patterns on the surface

**Greenware** - unfired, shaped/formed clay pieces

**Bisqueware** - clay that has been fired once

**Slip** - a fine, liquid form of clay applied to the surface of a vessel prior to firing. Slip fills in pores, adds texture and can be used to add uniform color or to join pieces together.

**Wedge** - to cut clay into pieces that can be pushed and pressed in order to remove all air bubbles trapped in the clay.

If not completed properly, the air pockets will cause the clay to burst in the kiln, ruining the piece and, potentially, the kiln

**Scoring** - scratching the surface of clay to help attach one piece of clay to another

**Kiln** - a furnace for firing clay. May be powered by electric, natural gas, wood, coal, fuel oil or propane. Typically takes approximately 8 hours to heat up/fire and an additional 12 hours to cool down. It fires at around 2000°F

**Firing** - heating clay to a high temperature in a kiln to fuse the clay particles and harden the piece.

**Glaze** - a coating of material applied to ceramics before firing that forms a glass-like surface. Glaze may be colored, opaque, translucent or matte.

### Materials Supplied Per Student

- 1-2 pounds of low-fire terra cotta or air-dry clay
- needle tool
- hake mop brush
- plastic bowl
- drop cloth piece or plastic wrap
- handbuilding mat 14" x 16"
- Instruction via Zoom - 90 minutes with artist

### Resources:

**Mid South Ceramics** - [www.midsouthceramics.com](http://www.midsouthceramics.com) - clay, glazes, tools

**Kilns** - [www.clay-king.com](http://www.clay-king.com), [www.amazon.com](http://www.amazon.com), [www.dickblick.com](http://www.dickblick.com), [skutt.com](http://skutt.com), [www.amaco.com](http://www.amaco.com)

## FINE ARTS STANDARDS APPLIED

### DOMAIN: Create

#### Foundation Cr2: Organize and develop artistic ideas and work.

**Enduring Understandings:** Artists and designers experiment with forms, structures, materials, concepts, media and art making approaches.

**Essential Questions:** How do artists work? How do artists and designers determine the effectiveness of particular choices in their work? How do artists and designers learn from trial and error?

#### Standards:

**HS1.VA.Cr2.A** Make art or design without having a preconceived plan, using course specific craftsmanship.

**HS2.VA.Cr2.A** Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using course specific craftsmanship.

**HS3.VA.Cr2.A** Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea or concept using course specific craftsmanship.

#### Foundation Cr3: Refine and complete artistic work

**Enduring Understandings** Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

**Essential Questions:** What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work construct a more complete experience?

#### Standards:

**HS1.VA.Cr3.A** Apply relevant criteria to examine, reflect on and plan revisions for a work of art or design in progress.

**HS2.VA.Cr3.A** Reflect upon, revise and refine works of art and design in response to personal artist vision.

**HS3.VA.Cr3.A** Reflect upon, revise and refine works of art or design, considering relevant traditional and contemporary criteria as well as personal artistic vision.

## Clay Safety

- Do not eat or drink in areas where you are using clay or glazes
- Protect yourself and your clothes - wear old clothes or protective clothing and old shoes
- Wear goggles and use a ventilation system when mixing glazes
- Wear protective, insulated gloves if you are removing items from the kiln or, preferably, wait until the pieces are cooled to room temperature
- Be careful when using cut-off wire and fettling knives
- Wash your hands well after working with clay and/or glazes.

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