

House Tiles

Creative Clay: Sculptural

Best suited for middle/high school students.

Duration: 1 90-minute session, 1 45-minute session

Learning Goal(s): Students will design a home facade and sculpt it out of a slab of clay into a wall tile.

Learning Objective(s): Students will be able to identify different architectural elements and will have an understanding of basic building techniques with clay.

Big Question(s): (1) What is a facade? (2) What do the homes in my neighborhood look like? (3) What materials are buildings made of? (4) What various components make up a building?



Skills/Necessary Demos: Session 1 - slab construction, slipping and scoring (scratching and attaching), coil construction; Session 2 - painting, glazing

Ceramic Terms ([Claymobile Vocabulary Terms](#)):

- Clay
- Ceramics
- Slip and Score (scratch-and-attach)
- Slab
- Underglaze
- Glaze
- Bisque Fire (bisqueware)
- Glaze Fire (glazeware)

Other Related Terms:

- **Architecture** - the art or practice of designing and constructing buildings
- **Facade** - the face of a building, especially the front that looks onto a street or yard
- **Texture** - the feel, appearance, and/or consistency of a surface or a substance
- **Relief** - to give the impression that the sculpted material is raised above the background
- **Tile** - a thin rectangular slab of fired clay

Variations/Modifications:

- Younger students might be more successful cutting out the shape of a house and painting its features or drawing them with a needle tool (or skewer).
- The project can be modified to suit other architectural structures, such as landmarks or historic buildings.
- The house theme can get more specific - students design their dream house, design a house for a specific population, recreate their own homes, etc.
- Pieces can be finished in multiple ways. Houses can be: (1) bisque fired and then glazed in a second session (2) underglazed while leather hard and left bisqued/unglazed (3) bisque fired and then “cold finished” with acrylic paint or watercolor or (4) made in terra cotta, bisque fired, and left unglazed.

Cultural/Artistic References:

- Video Read-Aloud: [Dreaming Up: A Celebration of Building by Christy Hale](#)

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Session 1 Materials:

- Clay
- Scoring tool (or fork)
- Needle tool (or skewer)
- Textures and stamps (*optional: can be found objects such as fabric or bubble wrap*)
- Slip (or water)
- Wareboard (or cardboard)

Session 2 Materials:

- Underglaze*
- Clear glaze *
- Paint brushes

**Colored gloss glaze can be used in lieu of underglaze and clear glaze.*

**Cold finishing with paint is another option.*

Construction Process:

Session 1 (90 minutes)

	ACTIVITY	STEPS	DISCUSSION POINTS
1	Make the base	<ol style="list-style-type: none"> 1. Form a slab from a piece of clay. 2. Lightly draw the shape of the facade with a needle tool. 3. Follow the sketched lines to cut out the tile. 4. Using the needle tool or skewer, lightly draw out features of the house on the tile 	<ul style="list-style-type: none"> • Slab should be roughly 1/3" thick, or about as thick as a finger • If a student makes a mistake or changes their mind during the initial sketch, they can wipe away the drawing with their finger (as long as it was drawn lightly). • Ask students, what kinds of features do houses have? Porch, door, windows, shutters, blinds, plants, etc.
2	Decorate the House Tile	<ol style="list-style-type: none"> 1. If you are using texture tools, inlay the textures on the tile. If using a needle tool (or skewer), carve on some textures, such as bricks. (this can also be done after attaching house features if you prefer). 2. Create raised decoration: (1) tap out a small slab and cut features out of it, and (2) roll out a coil of clay and use it like a line to create features. 3. Arrange the loose features on the house first, then slip and score attach them one at a time using your scratching tool and slip. 	<ul style="list-style-type: none"> • What kinds of textures do you find on buildings? Brick, siding, stucco, etc. • How do you draw different textures (brick, siding, grass, wood)? • Students can use the extra clay trimmed from their initial slab to make the raised decorations. • To make the tile more dynamic, remember to work 3-dimensionally by sculpting and carving instead of only drawing the features 2-dimensionally.
3	Finishing and Hanging	<ol style="list-style-type: none"> 1. Once all the features attached, smooth out any rough edges and clean up any visible scratch marks. 2. If you chose to add your house texture now instead of in step 1, do that now. 3. Make a plan for how the piece will be displayed. Poke holes towards the top to run a string through if hanging. 	<ul style="list-style-type: none"> • Rough edges may get sharp after the firing • The final display mode is often overlooked by students. You may want to double check student work to ensure they added holes, and that the holes are large enough, for hanging if that is the intention for the project.

Collect all projects and fire them in the kiln.

Construction Process:
Session 2 (45-minutes)

	ACTIVITY	STEPS	DISCUSSION POINTS
1	Underglaze	1. Paint bisqued pieces with underglaze.	<ul style="list-style-type: none"> Can you use the underglaze to accentuate the textures you inlaid/carved? <i>Modification/Variation: Student can paint with colored gloss glazes rather than underglaze and clear glaze.</i>
2	Clear glaze	2. Once underglaze is dry, coat with clear glaze. Be sure to leave the bottoms of the pieces clean.	<ul style="list-style-type: none"> If there is glaze on the bottom of the piece, it will fuse to the kiln shelf during firing. Sponge bottoms of pieces to ensure no glaze remains.
Collect all projects and fire them in the kiln.			

National Core Art Standards:

Creating - Conceiving and developing new artistic ideas and work.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.

Anchor Standard #2. Organize and develop artistic ideas and work.

Anchor Standard #3. Refine and complete artistic work.

Presenting - Interpreting and sharing artistic work

Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.

Anchor Standard #5. Develop and refine artistic work for presentation.

Anchor Standard #6. Convey meaning through the presentation of artistic work.

Responding - Understanding and evaluating how arts convey meaning

Anchor Standard #7. Perceive and analyze artistic work.

Anchor Standard #8. Interpret intent and meaning in artistic work

Anchor Standard #9. Apply criteria to evaluate artistic work.

Connecting - Relating artistic ideas and work with meaning and external context

Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Pennsylvania Standards for the Arts and Humanities:

9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

A. Know and use the elements and principles of each art form to create works in the arts and humanities.

B. Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

C. Know and use fundamental vocabulary within each of the arts forms.

D. Describe and use knowledge of a specific style within each art form through a performance or exhibition of a unique work.

E. Know and demonstrate how arts can communicate experiences, stories, or emotions through the production of works in the arts.

F. Describe works of others through performance or exhibition in two art forms.

G. Identify the function and benefits of rehearsal and practice sessions.

H. Use and maintain materials, equipment and tools safely at work and performance spaces.

I. Describe arts events that take place in schools and in communities.

J. Apply traditional and contemporary technologies for producing, performing, and exhibiting works in the arts or the works of others.

K. Apply traditional and contemporary technology in furthering knowledge and understanding in the humanities.

9.2. Historical and Cultural Contexts

A. Explain the historical, cultural and social context of an individual work in the arts.

B. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

C. Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

D. Analyze a work of art from its historical and cultural perspective.

E. Analyze how historical event and culture impact forms, techniques, and purposes of works in the arts (e.g., Gilbert and Sullivan operettas).

G. Relate works in the arts to geographic regions.

H. Identify, describe, and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts.

I. Identify, explain, and analyze philosophical beliefs as they relate to works in the arts.

J. Identify, explain, and analyze historical and cultural differences as they relate to works in the arts.

K. Identify, explain, and analyze traditions as they relate to works in the arts.

L. Identify, explain, and analyze common themes, forms and techniques from works in the arts.

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Image Resources



PHILADELPHIA ROW HOMES
by Adrienne Langer

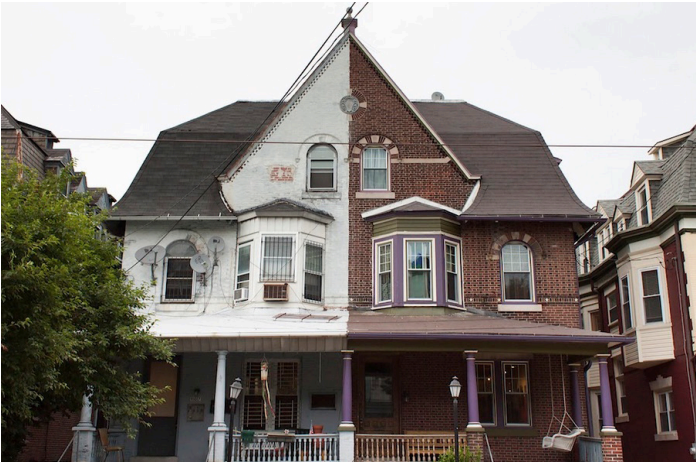


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