



Green Glazing
with
TEACHER'S 
PALETTE®
glazes

Lesson Plan Goals and Objectives

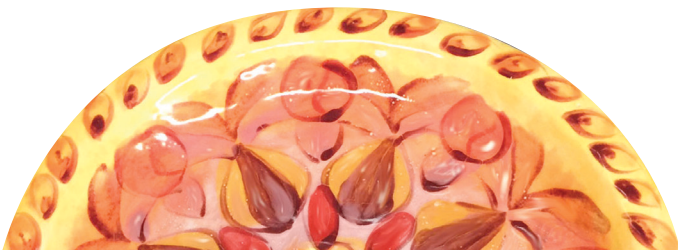
- Study mandalas and their meanings.
- Draw a radial design or mandala.
- Learn how to apply and blend glazes on greenware.
- Learn color theory.
- This lesson is suitable for grades 5-12.

National Visual Art and Core Standards

- Apply media, techniques, and processes of ceramics.
- Students learn about and compare various mandalas from different eras and cultures.
- Students analyze what elements make a successful radial design.

Tools & Materials

- AMACO® Low Fire Clay: White Art No. 25 (45015Y)
- AMACO® Low Fire Glaze: Teacher's Palette (TP) TP-11 Cotton and a variety of colors
- brent® Slab Roller (22621B) or Rolling Pin (11196M) and Thickness Strips (11190F)
- Fettling Knife
- AMACO® Glaze Brushes
- 10" Heavy Paper Plates (two per student)
- 12" x 12" Newsprint Paper
- Plastic Wrap
- Sure Form, Rasp, or Shredder Tool



Once-Firing Considerations

Sometimes teachers choose to "green glaze" because of time and kiln space constraints. Once-firing clay with glaze on it poses certain risks and the following should be considered:

1. If there is a blow-up in the firing, then glaze shards will stick to the other pieces as well as the kiln and kiln shelves.
2. Fired glaze surface may have bubbles due to the carbons being emitted by the unfired clay.
3. Unfired pieces are brittle and need to be handled carefully during the glazing process.

If you choose to once-fire glazed ware, make sure the pieces are completely dry before firing. Most importantly, fire the kiln slowly as if it is a bisque firing, and fire to the recommended glaze cone. **Once-firing is done at your own risk.**

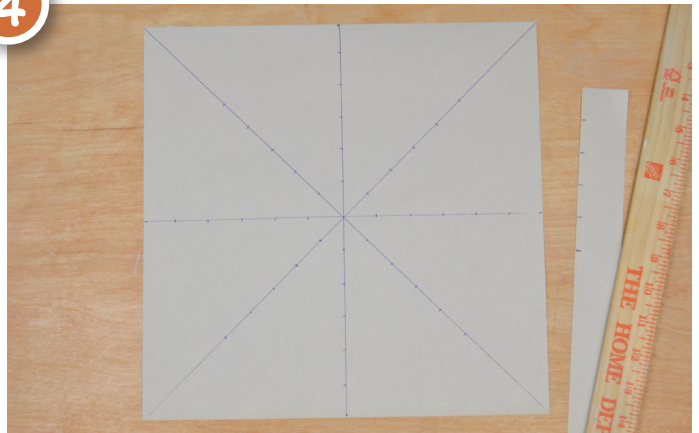


project STEPS

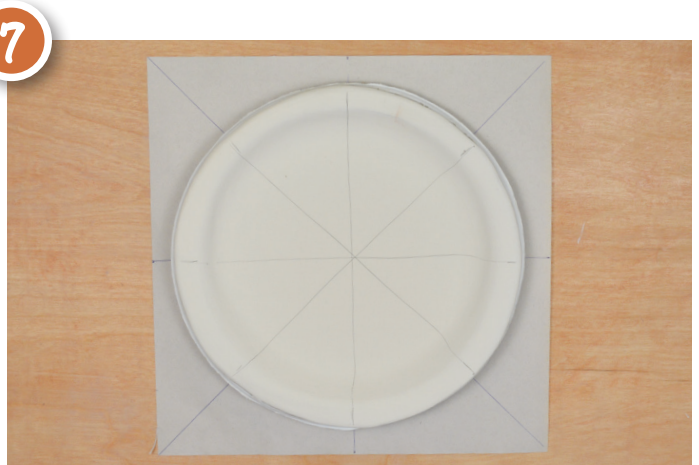


PREPARE CLAY SLAB: Roll out a slab of clay $\frac{1}{4}$ " to $\frac{5}{8}$ " thick. Press slab between two 10" heavy paper plates (both plate bottoms facing down) and trim off excess clay.

TIP: Keep clay slab in bottom/base paper plate throughout.



DRAW YOUR DESIGN: Use a pencil and ruler to divide the 12" x 12" newsprint paper into eight parts. The paper can also be folded to create these sections.



SKETCH THE LINES ONTO THE WHITE CLAY PLATE: Place the dry glazed clay plate on the newsprint diagram and use a soft pencil or water to sketch the lines.



2



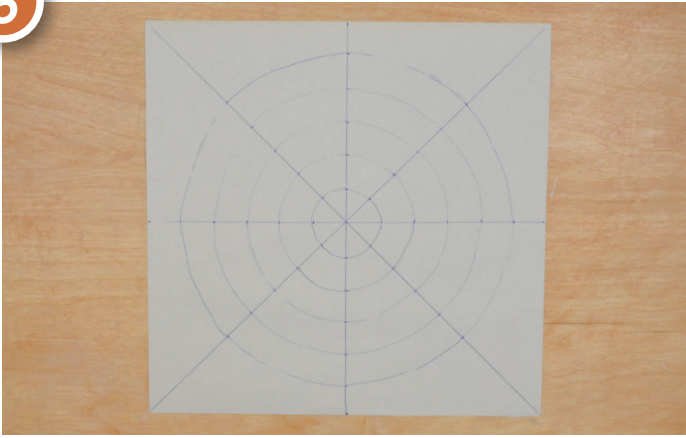
CLEAN EDGES OF CLAY PLATE: Use plastic wrap to smooth and clean the edges of the plate.

3



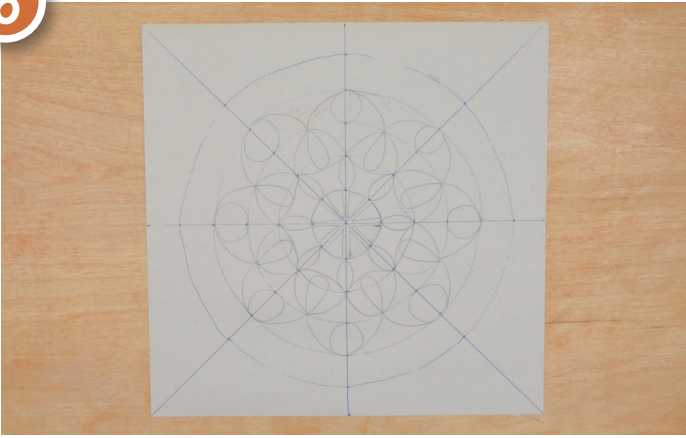
GLAZE THE CLAY PLATE: When clay is leather hard, apply two brush coats of TP-11 Cotton. Let dry.

5



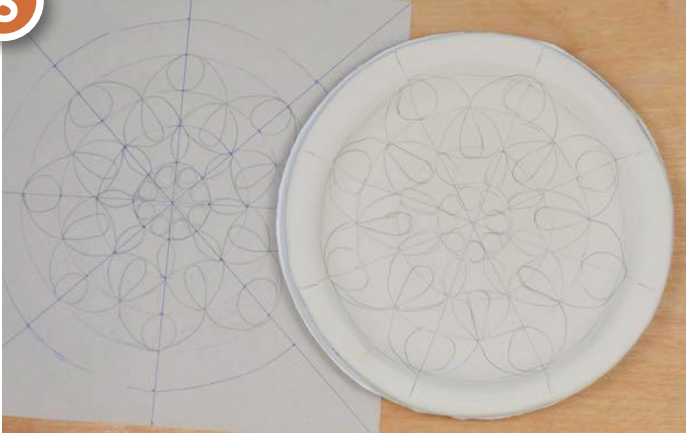
MARK ONE INCH SEGMENTS: Mark one-inch segments and connect them to create concentric circles.

6



DRAW A RADIAL DESIGN: Use the circular grid pattern to draw a radial design.

8



SKETCH THE DESIGN ONTO THE CLAY PLATE: Mark the plate like the paper diagram and lightly sketch the radial design onto the clay plate using a pencil or water based marker.

9



APPLY TEACHER'S PALETTE COLORS: Use a brush or sponge to add Teacher's Palette glazes to the clay plate. Thin coats look like watercolor while thicker or multiple coats become opaque.



10



GLAZE ADDITIONAL COLORS TO BUILD DESIGN: Brush on additional colors to build on the design. Teacher's Palette glazes are perfect for layering with no need to worry about bleeding.

11



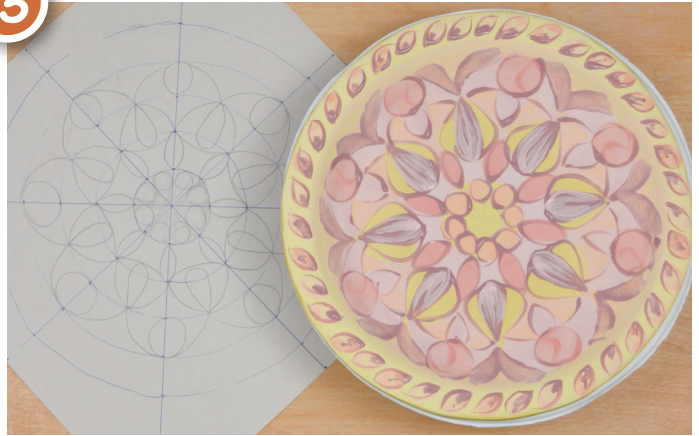
CONTINUE BUILDING RINGS OF COLOR: Continue brushing on layers of color to form your design. Outlining can be done with a fine brush and one of the darker colors.

12



CLEAN THE EDGES IF NEEDED: Use a sure form, rasp, or shredder tool to shave around the edge if needed.

13



LET DRY THEN SINGLE FIRE: When the glazed plate is bone dry, single fire slowly to Cone 05. The paper pattern can be colored to create a beautiful drawing.

GLOSSARY

Glaze: A mixture of ceramic materials including clay, silica and fluxes that forms the protective and decorative coating on the surface of pottery when subjected to high temperatures in a kiln.

Green Glazing: The act of applying glaze to leather hard unfired clay. For best results, use a glaze with a high clay content.

Leather-hard Clay: Stage between wet and dry clay. The clay is stiff enough to support its own weight, but pliable enough to be bent and worked with.

Single Fire: A slow firing method with glaze applied to raw clay, reducing the number of firings.

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