

PYOP CLAY PROJECT PLAN

## THE ART OF DESSERT: POP ART INSPIRED CERAMIC TREATS

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*Dive into the playful spirit of pop art while creating handbuilt ceramic sweet treats like cupcakes, pie, and ice cream cones! Have fun adding texture such as sprinkles, frosting drips, and other sweet designs.*

# SUPPLY LIST

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## CLAY

- Clay body of choice

## STROKE & COAT

- SC005 Tiger Tail
- SC016 Cotton Tail
- SC048 Camel Back
- SC054 Vanilla Dip

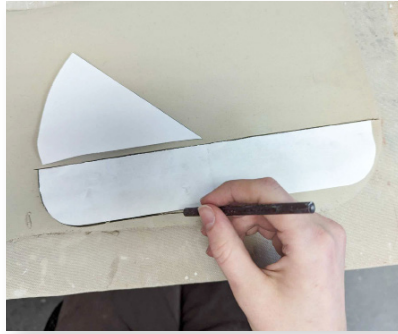
## BRUSHES AND TOOLS

- Clay cutting tools
- Canvas sheets
- Slip containers
- Scoring tools
- Sponges
- Modeling or loop tools
- Rolling pins or a slab roller
- Icing tips
- Found objects for texture



# DIRECTIONS

1. Use paper to create a template for your sweet treat.



2. Cut the template pieces from a 1/4" slab, compressed with a rib. Assemble the form by joining the walls into an "A" shape. Press the walls down into the floor and rock the form back to create the back wall. Slip and score all attachments. Trim away any excess.



3. Compress the floor and softly round the back wall.



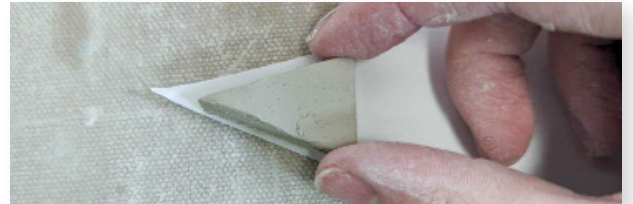
4. Weld all seams. Use a dull pencil to redefine the crust.



5. Softly pinch along the upper crust and trim away any excess with a wet fettling knife.



6. Create a simple flange by using the paper template to cut a small triangle with the same angles. Attach it to the underside of the lid.



7. Roll a coil and use a loop tool to cut away ribbons. Gently twist the textured coil and form a swirl shape, using the paper template to ensure the correct size.



## DIRECTIONS

8. Repeatedly tap the swirled coil onto the table until it is firmly settled. Use a damp brush to smooth cracks and manipulate the peaks of whipped cream.



9. When the whipped cream is leather hard, hollow it out from the underside with a loop tool and firmly compress the inside.



10. Mark where the whipped cream sits on the lid and use the markings to cut a hole. Be careful not to disturb the flange! Attach the whipped cream by slipping, scoring, and welding seams. Allow to dry slowly with the lid on and fire to cone 04.



12. Glaze 3 coats of SC005 Tiger Tail on the main section of the pie.
13. Glaze 3 coats of SC016 Cotton Tail on the whipped cream.
14. Sponge SC048 Camel Back over 3 coats of SC054 Vanilla Dip for a perfectly toasted crust effect.



# ACCOMMODATIONS

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## Here are several accommodations to support diverse learners:

### 1. Modified Materials:

- Provide pre-formed clay pieces or larger clay slabs for students who may have difficulty with detailed hand-building techniques. This reduces the amount of sculpting required and allows them to focus more on decoration and design.
- Offer textured tools or stamps to help students add intricate details like sprinkles or icing without requiring fine motor control.

### 2. Step-by-Step Guidance:

- Provide visual aids or a video demonstrating the techniques, especially for students who benefit from visual learning. Break down the hand-building process into clear, manageable steps with demonstrations at each stage.
- Use written or visual instructions alongside verbal explanations to reinforce concepts for students with hearing or language challenges.

### 3. Extra Time:

- Allow additional time for students who need it, whether for sculpting or glazing. This can help reduce stress and give them a chance to experiment and perfect their work.
- Schedule one-on-one check-ins with students who may need additional support during the process.

### 4. Peer Support:

- Pair students who need more assistance with peers who can provide guidance and support during the sculpting and glazing process. Peer tutoring helps reinforce learning and provides social interaction.
- Set up a buddy system for shared materials, where more experienced students can help with mixing underglazes or cleaning up tools.

### 5. Simplified Expectations:

- For students who may feel overwhelmed by the scale or complexity of the project, offer an option to create a smaller, simplified version of the sweet treat sculpture or focus more on design and painting, rather than sculpting the entire form.
- Provide flexible deadlines or modified grading criteria, ensuring that all students can successfully complete the project at their own pace while still engaging in the creative process.

## ADDITIONAL TIPS

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- Wet your fettling knife before use for clean slices without sticking.
- Clay can “warp” or subtly change shape during the drying and firing process. Prevent wobbly lids by drying and bisque firing boxes with lids on.
- Dry *slowly* to mitigate cracking caused by the tension between a dry exterior and damp interior.
- Create more realistic crust by waiting until the end to pinch along the upper edge for a cracked, flaky look.
- Stroke & Coat will fuse boxes shut if applied along the contact points of the lid and fired together. Choose to either glaze fire the box and the lid separately, or to keep the contact points of the box and lid free from glaze. If working in low-fire, separating the box and lid during the glaze firing will not cause a poor fit.

## MEET THE MASTER

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### Claes Oldenburg

Swedish-American artist Claes Oldenburg is best known for his contributions to the Pop Art movement, particularly for his oversized, often playful, sculptures of everyday objects such as food, tools, and household items. One of his most famous works is his giant “Clothespin” sculpture in Philadelphia.



*“If I didn’t think what I was doing had something to do with enlarging the boundaries of art, I wouldn’t go on doing it.” – Claes Oldenburg*