

ON THE SCENE IN CINCINNATI

CREATING CLAY TILES THAT EXEMPLIFY THE 'CITYSCAPE OF CINCINNATI'

ART AND SOCIAL STUDIES
GRADES: 9 - 12

BASED ON



Jean-Baptiste-Camille Corot (1796-1875), France
Ruins of the Château de Pierrefonds, 1866-67
Oil on canvas
Gift of Emilie L. Heine in memory of Mr. and Mrs. John
Hauck, 1940.965

OBJECTIVES

- Students will design a ceramic tile that is:
 - A 5" square, approximately a fat ¼" thick
 - A scene from Cincinnati, either famous or little known
 - Carved to create lines and impressions that will 'stand out' upon glazing
 - Detailed in the width, depth, impression and visual appearance of the tile
 - Glazed to enhance the illustration of the cityscape/building
- Students will identify the era of their Cincinnati cityscape, showing their understanding of Cincinnati history.
- Students will stain or black glaze their tiles, wiping away the extra and allowing the stain/glaze to remain in all of the incised and textured areas.
- Students will add small areas of colored glaze to the tile, highlighting the details throughout.
- Students will complete an evaluation, including the challenges and the knowledge that they discovered about the building/cityscape that they illustrated in clay.

CONCEPT

This unit introduces the students to clay tiles and the concept of illustrations in clay. Students research Cincinnati history and discover a building or cityscape image that reflects Cincinnati. Tiles are rolled, cut and carved out. Stains and glazes highlight their clay image. The students evaluate and reflect on their 'Cincinnati Cityscape.'

MATERIALS

- Image of *Ruins of the Château de Pierrefonds* and other identifiable landscapes
- Computers, printer and internet access (Photoshop software helpful to create black and white, high contrast 5"x5" square)
- 5"x5" copies of the students' chosen image
- Various books on Cincinnati
- Low-fire white clay (approximately ¾ lb per student)
- 5"x5" templates
- Clay boards with canvas covering (1 per student)
- Teacher and student made tiles, carved and glazed samples
- Pencils
- Needle tools
- Rolling pins
- Images of landscapes
- Linoleum cutters in various sizes
- Brushes, black and colored glazes
- Black iron oxide stain (under \$4.00/lb. Mix with water at about 8 parts water to 1 part stain. Stains have different effects on different types of clay. Stain after bisque firing.)
- Sponges and rubber gloves
- Water/containers, paper towels, water-filled spray bottles
- Plastic bags (for storing in-process tiles)
- A variety of textured materials
- Evaluation

VOCABULARY

Slabs/Tiles	Cityscape
Clay stains/glaze	Textures
Linoleum Cutters	Crop
Focal point	Carve/Incise
Architect	

PROCEDURE

1. Students examine various landscape images, including the *Ruins of the Château de Pierrefonds*. Students are introduced to the concept of illustrating in clay tiles. Cincinnati history, particularly the architectural history is examined through books and the internet. Images are identified that may be used and cropping into a square format is reviewed. Tile samples are presented.
2. Students use their own photos or internet images and manipulate with the crop and sketch filters in Photoshop to create and print a 5"x5" black and white high contrast image.
3. Students roll a '5"x5" fat ¼" square' cutting it out with a needle tool and cleaning up the edges with a damp sponge.
4. The black and white copies are cut and placed over the wet, clay tiles. A pencil is used to trace over all the details of the image. As a result, an impression is made in the clay, identifying the image in the clay.
5. Samples are again reviewed. Emphasis is placed on the width and depth of the lines to be created that will identify their cityscape.

CLASS EXPERIENCE

6. Students gather a variety of linoleum cutters and needle tools to use in carving out the details of their architectural structure. Cincinnati tile criteria are reviewed (as listed under objectives).
7. Students carve out their building/structure and texture is added, as needed.
8. The tiles have been bisque fired. Students choose black iron oxide stain or black glaze for the 'background/line work'. If using stain, it is applied with a sponge and then wiped partially away. The stains are permanent, so gloves and aprons are used. If using black glaze, it is applied with a brush and wiped partially away. Students are reminded that all areas need complete coverage of the stain/glaze, particularly all the carved areas! In either case, sponges and water are used for the 'wipe away'. The glaze/stain remains in all the carved and textured areas. Allow the tile to dry overnight.
9. Students add colored glaze to specific areas, incorporating into about 1/3 of the tile. If stain has been used, clear glaze is needed in all the cracks to highlight these areas. (Note that this is not needed for the black glaze, as it is already shiny.)
10. Students set out their Cincinnati tiles. They complete an evaluation, recalling historical information about their building.

ASSESSMENT

Cincinnati Tile final project:

1. Goals of assignment: A 5" square, approximately a fat 1/4" thick, A scene from Cincinnati, either famous or little known, Carved to create lines and impressions that will 'stand out' upon glazing, Detailed in the width, depth, impression and visual appearance of the tile. Stain or black glaze used to highlight all the carved areas. 1/3 of the tile is glazed to enhance the illustration of the cityscape/building
2. Craftsmanship & Effort: Attention to detail in all the carved areas. Clay burrs removed. Skill is demonstrated in the stain and glaze application, revealing the lines of the carving. Textures have also been highlighted with stains. Thoughtful application of the colored glazes. Time and effort is apparent in the final project.
3. Creativity/Visual Impact/Originality: The student demonstrated creative thinking throughout the design and production process. The tile is unique in its final, cropped design. Careful consideration was given to the staining and glazing. High visual appeal.

NATIONAL STANDARDS

Visual Art

Standard 1- Understands and applies media, techniques and processes related to the visual arts.

Standard 4- Understands the visual arts in relation to history and cultures.

Standard 5- Understands the characteristics and merits of one's own artwork and the artwork of others.

NATIONAL STANDARDS

Social Studies

World History, Historical Understanding

Standard 2- Understands the historical perspective.

United States History:

Standard 1- Understands the characteristics of societies in the Americas, Western Europe, and Western Africa that increasingly interacted after 1450.

RESOURCES

Great Houses of the Queen City, Alice Weston

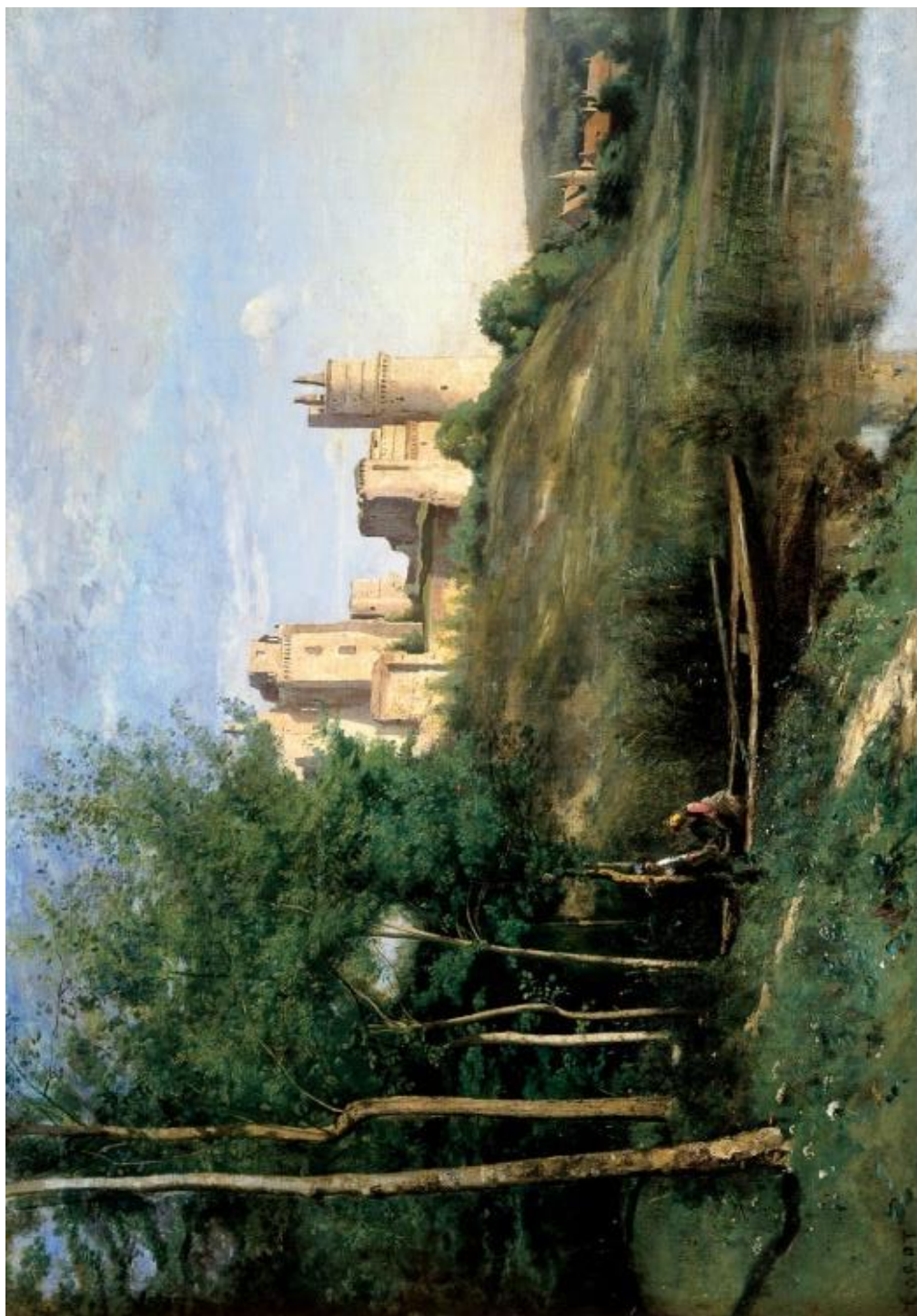
Architecture in Cincinnati, Sue Painter

Cincinnati Observed: Architecture and History, John Clubbe

A Guide to Art and Architecture in Cincinnati's Parks, Cincinnati Park Board

I Thought Pigs Could Fly, Ari Buchwald

www.cincinnatiusa.com/Media/MediaNews/Architecture.pdf



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