



**ARTIST**

**Maria Martinez** (*muh-REE-uh mar-TEE-nez*)  
(1881?-1980)

Native American

**LEVEL**

Beginning

**VOCABULARY**

Symbols, pattern

**ART ELEMENTS**

Three-dimensional shape

**PRINT**

Poster: *Pueblo Pottery*

**MEDIA**

Clay, paint

**SUGGESTED MUSIC**

Western, Indian Flute

**EMPHASIS**

Three-dimensional pottery construction

**MATERIALS FOR INSTRUCTOR AND STUDENTS**

Classroom folder: "Clay" sheets  
Small paper plate (for paints)  
Paper towel

Instructor tote: Clay (One package per 16 students)  
Brown tempera paint (1 tsp. per student)  
Black tempera paint (1 tsp. per student)  
Small paintbrushes  
Black permanent marker (instructor only)  
One large baggie to store unused clay

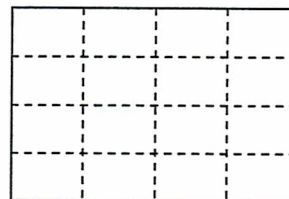
Student supplies: Completed Martinez Learning Packet  
Pencil

**PREPARATION**

Display Martinez print in front of room. Have "clay" sheet, clay, plate with paint, and brush close by.

**SET-UP** [ 10 minutes ]

If possible have a volunteer open the clay packets and cut them into 16 pieces each using a pair of scissors (4x4):  
Store unused clay in large baggie.



Appoint students to distribute materials:

**SUPPLIES:** [5] "Clay" sheet, paintbrush, paper towel, paper plate, and clay to each student (pass clay out last). Volunteer or teacher may distribute brown and black paint onto paper plate as children are forming the clay.

## *Working With: MARTINEZ'S POTTERY - Beginning Level*

### **ORIENTATION** [ 2 minutes ]

Our master artist, Maria Martinez, lived in what region of the United States? (SOUTHWEST) Did Maria make pots of green or purple? (NO) When Maria made a mistake and fired her pots too long, what color were the pots? (BLACK) What were some of the uses for Pueblo Pottery? (HOLD WATER, STORE FOOD, PART OF CEREMONIES AND CELEBRATIONS) Today we will create pottery just like Maria did in her pueblo.

### **DEMONSTRATION AND ACTIVITY**

(Have the students repeat each step immediately with their materials.)

### **ORGANIZE YOUR WORK AREA** [ 2 minutes ]

1. Place the paper plate in one corner of your desk on the same side as your writing hand. Put the paper towel at the top of your desk and set the paintbrush and pencil on it.
2. Take out your completed Learning Packet and place it in the other corner.
3. Put the "clay" sheet on your desk in front of you.

### **FOLDING THE "CLAY" SHEET** [ 1 minute ]

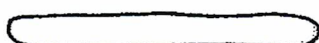
1. Fold the "clay" sheet in half and then in half again.
2. Place the clay on top of the folded paper.

### **FORMING THE CLAY PLATE** [ 13 minutes ]

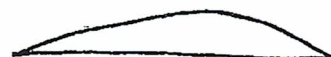
1. Make a ball with the clay piece by rolling it in your hands and on your desk. Make it as round as possible.
2. Place the ball in the center of the "clay" sheet and press it down with the palm of your hand. Make a flat plate with edges the same thickness as the middle.



Side View

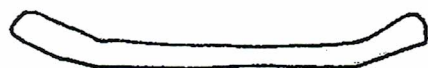


Correct



Incorrect

3. Work to keep your plate as round as possible.
4. Using both hands, begin to work the edge of the plate into an upturned edge or lip.



Side Section View

5. Again, finish your plate by making it as round and even as possible.  
\*While the students are working, distribute the black and brown paint (about a nickel-sized circle of each on the paper plate).

*Working With: MARTINEZ'S POTTERY - Beginning Level*

**PAINTING THE PLATE** [ 20 minutes ]

1. Look at the Learning Packet for inspiration, and if desired, use your pencil to “sketch” the Indian symbol in the center of the plate.
2. Use the paintbrush, brown, and black paint to paint the symbol. Paint a pattern around the edge of the plate. Keep the plate on the “clay” sheet. Pick up the “clay” sheet and keep it flat in your hand if you need to pick up the plate to turn it.

**CONCLUSION**

Your pottery would please Maria Martinez so much! She would compliment you on your interesting shapes and Southwest Indian patterns. Did you enjoy being potters?

**CLEAN UP** [ 6 minutes ]

1. With a black permanent marker, write the student's initials on the “clay” sheet.
2. Collect the paintbrushes. Rinse them and replace in the tote.
3. The clay plates should be left on the “clay” sheets and put in a safe place to dry.
4. Dispose of paper plates and paper towels.



## *Introducing: MARTINEZ – Beginning Level*



### **INTRODUCING MARIA MARTINEZ**

**Native American 1881?-1980 (mar-TEE-nez)**

### **BEGINNING LEVEL**

#### **PROPS**

AUDIO: Western Music

CARDS: Artist Name - Date, Vocabulary

#### **VOCABULARY**

CARDS: Pottery, Pattern, Decorate, Design, Shape

VERBAL: Potter, Adobe, Coiling, Black on Black

#### **SLIDES**

- |  |  |
|--|--|
| 1. <i>Young Maria Holding Pot</i>            | 8. <i>Adding Slip and Polishing</i>        |
| 2. <i>Tribes of the Indian Nation Map</i>    | 9. <i>Painting the Pot</i>                 |
| 3. <i>Woman Making Pots</i>                  | 10. <i>Tending the Fire</i>                |
| 4. <i>Anasazi Pottery</i>                    | 11. <i>Black on Black – Water Serpent</i>  |
| 5. <i>Woman Climbing Ladder</i>              | 12. <i>Maria Teaching Village</i>          |
| 6. <i>Gathering Clay in New Mexico Hills</i> | 13. <i>Great-Great Grandsons with Pots</i> |
| 7. <i>Making a Pot – Step by Step</i>        | 14. <i>Art Gallery Sale</i>                |

#### **PRINT – Pueblo Pottery**

#### **MOTIVATION**

Will you help me make a pot today? We're going to use our imagination and our hands to create a very special pot, just the way today's artist would make her pots. Follow along with me as we make our pot, step by step. (EXAGGERATE MOVEMENT OF HANDS AS SUGGESTED BY WORDS IN CAPS FOR EACH STEP. ALLOW TIME FOR EACH MOVEMENT TO BE IMITATED)

--First thing is to **DIG** for clay and sand. (SHOVEL MOTION)

--Then we **STIR** water into the clay and sand. (STIRRING MOTION)

--Now we must **KNEAD** clay mixture to make it smooth. (WRIGGLE FINGERS INTO CLAY)

--We take part of our clay and **PAT** it into a flat pancake to make the bottom of our pot. (PATTING MOVEMENT BACK AND FORTH AS IF SHAPING PIZZA DOUGH OR TORTILLA)

--Now we make long tubes of clay and **COIL** it on top of our clay pancake to make our pot shape. (SPIRAL HAND UP)

--Let's **RUB** and RUB and RUB our pot with a smooth stone to make it shiny. (REPEATED RUBBING MOTION)

--Let's **PAINT** our pot the color white with black designs. (PAINT BRUSH STROKES IN AIR WITH SWIRLING MOTION)

--Now let's bake our pot in a special outdoor oven. Boy, it's **HOT!** (FAN FACE WITH HANDS)

--Our pot is cool now. Are you ready to see our masterpiece? **OH, NO!** (SLAP BOTH HANDS ON CHEEKS) It's a mistake! Our pot did not turn out white and black. It's ALL black. What happened to our pot?

## ***Introducing: Martinez – Beginning Level***

Do you know that the very same mistake happened to today's artist? She wanted a white and black pot but ended up with an ALL black pot. But it turned out to be a good mistake, because that black pot made her famous. People liked it and wanted to buy more of them. Let's find out more about her and her famous black pots.

### **DEVELOPMENT**

#### **1. SLIDE - YOUNG MARIA HOLDING POT**

Here is Maria Martinez holding one of the many hundreds of pots she made during her lifetime. Her first pots were painted in brown, black, and white. She was born in a small village in the United States. Can you tell by what she is wearing what special group of people she belongs to? (INDIAN, NATIVE AMERICAN) Yes, her ancestors were some of the first people to live in this country long, long ago.

#### **2. SLIDE – TRIBES OF THE INDIAN NATION MAP**

There are many different Indian tribes in the United States, and they each have their own languages and customs. Maria belongs to the Pueblo (*poo-EH-blow*) tribe, and they live in the state of New Mexico. (POINT TO SPOT ON MAP) By the way, this is where we are right now. (POINT TO YOUR LOCATION ON MAP)

The name of her village is San Ildefonso (SAN Eel-de-FAWN-so), which is a Spanish word. In fact, the word Pueblo is also Spanish for the word village. Can you say Pueblo with me? (REPEAT) Maria could speak three languages: English, Spanish and Tewa (TAY-wah), the language of her village. Raise your hand if you can speak more than one language, like Maria? (SHOW OF HANDS)

#### **3. SLIDE – WOMAN MAKING POTS**

For hundreds of years, the Pueblo people have been making POTTERY. Can you guess what uses they had for the pottery? (TAKE SEVERAL GUESSES) They used the pots for cooking and storing food and water.

Do you know what you are called if you make pots? (A POTTER) Today there are many PUEBLO POTTERS who make and sell their work, but these pots are no longer being used to store food. They are now works of art that sit on a shelf or counter and are admired for their beauty.

Let's look at some of the POTTERY made a long time ago by the first PUEBLO Indians.

#### **4. SLIDE – ANASAZI POTTERY (*ah-nah-SAH-zee*)**

Notice that the Pueblos didn't keep their POTTERY plain and boring. They liked to DECORATE their pots, too. These very old pots are in the same colors, white and black, that Maria was using to make her pots when she made her mistake that turned the pot all black.

They used many PATTERNS in their decorations. What is a PATTERN? (LINE, SHAPE OR COLOR THAT REPEATS) Can you guess what this PATTERN means? (POINT TO STAIR STEPS ON CUP WITH HANDLE) (TAKE SEVERAL GUESSES) Those are the ladders the Pueblos climbed to reach the upstairs of their homes.

#### **5. SLIDE - WOMAN CLIMBING LADDER**

Instead of having stairs inside, many Pueblo homes use ladders outside to reach the main living quarters upstairs. The homes are built of sun-dried bricks made from straw and clay called ADOBE. The thick walls keep the inside cool in the hot summers.



### *Introducing: Martinez – Beginning Level*

How many of you live in two-story homes? (SHOW OF HANDS) Imagine having to climb an outdoor, wooden ladder to get upstairs while balancing a heavy water jar on your head!

Remember when we used our imagination and our hands to make a pot? Now you'll see that Maria Martinez made her pots using the same steps.

#### **6. SLIDE - GATHERING CLAY IN NEW MEXICO HILLS**

Do you recall what special materials we mixed with water to make our imaginary pot? (SAND, CLAY) Maria NEVER went to the store to buy anything to make her pots. Everything she used came from the earth, from Mother Nature. She had special places where she and her husband, Julian, would dig for the very cleanest sand and clay. They even collected and cooked special plants and flowers for making the paint used to DECORATE the pots. They carefully collected only what they were going to use, never wasting anything they got from Mother Nature.

Now let's go through the steps of making our pot.

#### **7. SLIDE – MAKING A POT – STEP BY STEP**

TOP LEFT/MIX: Maria would add just the right amount of water to equal amounts of sand and clay. Then the job of mixing and kneading the clay would begin. Have you ever helped your parents make bread by kneading dough? It's the same movement of the hands. Maria worked hard to pound out air bubbles, or the pots would crack when fired.

TOP RIGHT/PIKI: Maria would make a flat shape like a pancake or tortilla as the base of the pot. This flat shape is called piki (*PEE-kee*), the same word used for the thin flat bread eaten by the Pueblo Indians.

BOTTOM LEFT/COIL: Maria would start building up her pot by adding long coils of clay, which she made by rolling the clay between the palms of her hands. Doesn't COILING remind you of a snake wrapping itself around a tree trunk? She would carefully pinch and smooth the coils together to get out all the air bubbles.

BOTTOM RIGHT/SHAPE: Maria would take a piece of dried gourd to smooth and shape the pot. Gourds are a type of squash, but you don't eat them. They are used in the fall for decorations. She was a master at shaping the clay. Her pots were always perfectly round and even. She was also fast. She could make three pots in the time it took other potters to make one. After this step, the pots would be dried in the sun for several days before the final steps.

#### **8. SLIDE - ADDING SLIP AND POLISHING**

Maria would wet the clay again. While it was wet, she would rub and rub and rub a smooth polishing stone on the pot to make it shiny. These were special stones that would be passed down from one family member to another. Maria learned how to make POTTERY from her Aunt Nicolasa (Nee-co-LAW-saw), and she was using her aunt's old stones in this photo. Those same stones were passed on to her son who also became a famous potter.

#### **9. SLIDE - PAINTING THE POT**

The next step was painting the pots, which was done by Maria's husband, Julian, an excellent artist. Most artists paint on a flat surface, but Julian had to paint on the rounded SHAPES of pots. Do you think it's more difficult to paint that way? (YES) You're right. It's much harder to keep the PATTERNS straight and even, as you paint around the pot.

**10. SLIDE – TENDING THE FIRE**

The final step in making the pots was to fire them. It's like baking a cake in the oven. Maria and Julian would make an outdoor oven by digging a hole in the sand and then piling up the pots and covering them with sheets of metal to protect the pots. It would get very, very hot inside their sand pit oven. They had to wait patiently until the pots cooled down before they could uncover their masterpieces. That is when they discovered one time the mistake that turned their pots all black. Too much black smoke got inside the sand pit, and it turned the white parts of the pots black. But when these black pots became popular with buyers, Maria and Julian continued to make more "mistakes." Let's see some of those famous all-black pots.

**11. SLIDE – BLACK ON BLACK – WATER SERPENT**

This special all-black pottery is called BLACK ON BLACK, because it has two kinds of black – shiny and not shiny. The dull or not shiny part looks like the color gray or a silvery black. Do you see the difference in the black colors? (PONT OUT DIFFERENCE ON A POT) Maria made the areas shiny by rubbing for a long time with her polishing stones. The stones were NOT used to rub the dull areas.

Let's take a look at some of Julian's painted designs. Do you see bird feathers? (POINT TO TOP BOWL) Do you see rays of sunshine? (POINT TO LIP OF MIDDLE BOWL) Have you noticed how everything is straight and perfect? Julian was very good at painting PATTERNS.

His favorite DESIGN is the scary creature we see on two of the pots. (POINT TO SAMPLES) What does it look like to you? (WATER SERPENT, SNAKE) It's a horned water serpent, an imaginary animal that the Pueblo Indians believed brought much needed rain to their crops in the field. It's called avanyu (*ah-VAHN-yoo*), and it was like a good luck symbol.

**12. SLIDE – MARIA TEACHING VILLAGE**

Maria made pots faster and better than anyone else in her village. She had very strong hands, and her pots were always perfect. Many people wanted to learn how to make pots from the master potter. She was invited to demonstrate pottery making all over the United States.

That's Maria sitting under the window teaching one of her classes in the village. (POINT TO MARIA SITTING LEFT SIDE UNDER WINDOW WITH BANGS IN HAIRDO) Her husband, Julian, with some of his artwork is in the photo. (LEFT SIDE)

**13. SLIDE - GREAT-GREAT GRANDSONS WITH POTS**

Maria taught her own children to make pots, and today, many family members continue to make POTTERY. They have a store in the pueblo where you can buy their pots. Here are Maria's great-great grandsons Brandon and Derek holding pottery they made themselves.

**CONCLUSION**

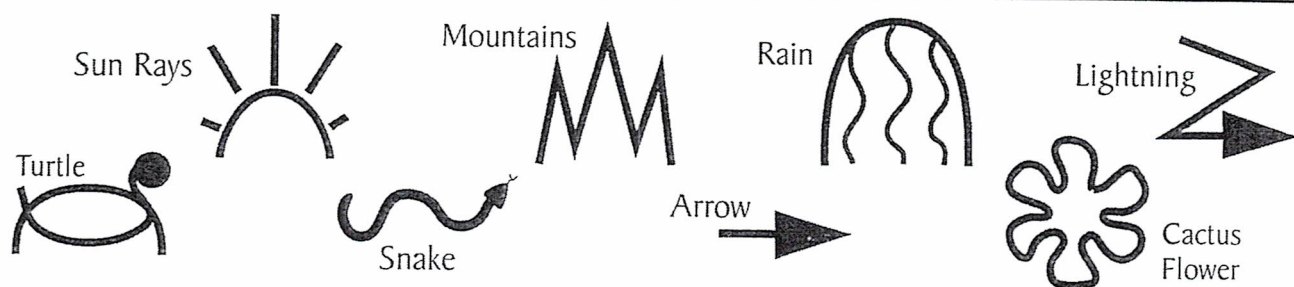
**14. SLIDE – ART GALLERY SALE**

When Maria and Julian first started selling their pots on the side of the road, they were lucky to sell them for just \$2 each. People back then didn't realize how beautiful these pots were; how much work and talent it took to make them. But today her pots are world famous. Even though she died some time ago, you can still find some of her pots for sale in special stores called art galleries. But now they cost thousands and thousands of dollars. Art collectors will pay that large amount of money to be able to own one of Maria's perfect pots!

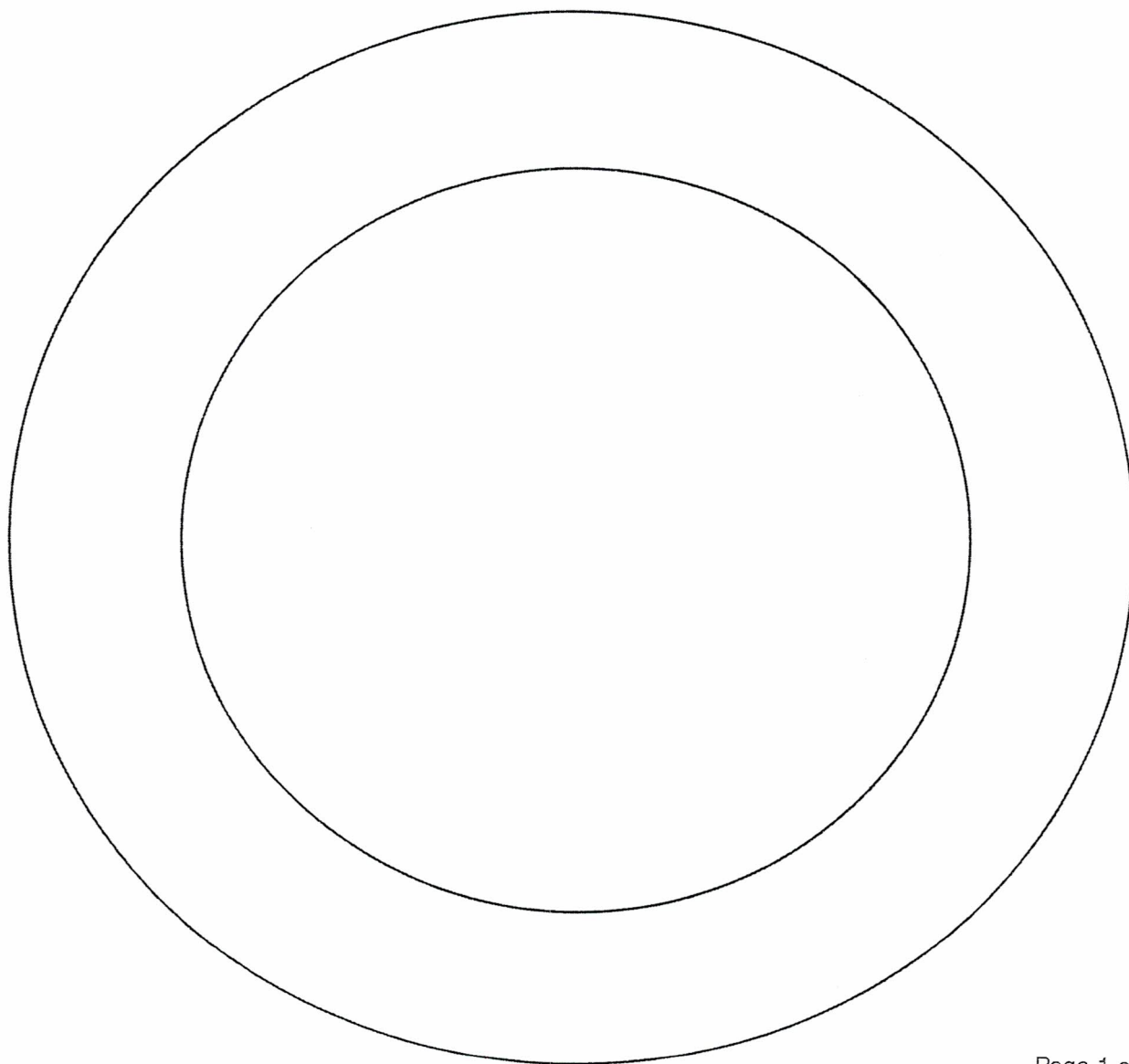


**Learning From: Maria Martinez****Beginning Level**

Maria Martinez used Native American symbols on her pottery.  
A symbol is a picture of a real thing.

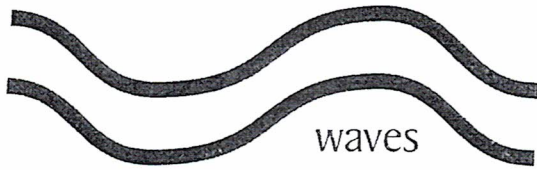


Decorate this plate with symbols from above.  
Make your pictures large to fill the plate.

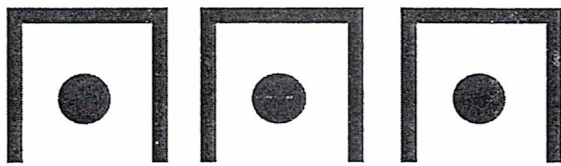
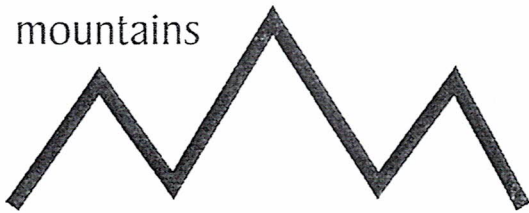




Patterns are shapes and lines that repeat.  
Maria Martinez used patterns to decorate her pots.  
Copy these patterns in the boxes below.



mountains

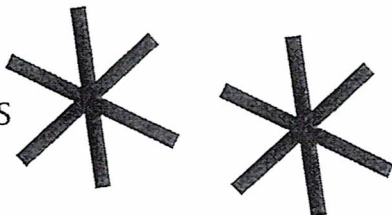


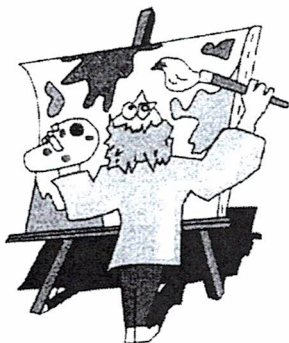
houses



sun

stars





## MEET THE MASTERS®

### VOLUNTEER INSTRUCTIONS

Maria Martinez (mar-TEE-nez)

#### Beginning Level

1. Students will make a clay plate and paint it with Native American symbols and patterns.

2. Students will need the following supplies:

Classroom Folder:

"Clay" sheets

Small paper plate

Paper towel

Instructor Tote:

Clay (one package per 16 students)

Brown tempera paint

Black tempera paint

Small paintbrushes

Black permanent marker (instructor only)

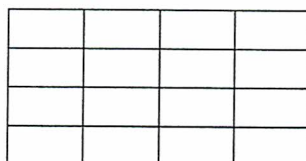
One large baggie to store unused clay

Student Supplies:

Completed Martinez Learning Packet

Pencil

3. Using scissors cut each package of clay (4x4) into 16 pieces:



4. Students will organize their supplies and fold their "clay" sheets in half and in half again. Each student will receive  $1/16^{\text{th}}$  of the clay brick and place it on top of the folded paper.

5. Help students create a round ball and then a flat, round plate with consistent depth from the center to the sides.

6. Distribute a small (nickel-sized) dot of brown and black paint onto the paper plate.

7. Write the student's name or initials on the "clay" sheet and help the teacher place the clay plates to dry.

8. Collect paintbrushes. Count, rinse them out, and place back in the tote.

9. Your help today makes this program possible at your school. Thank you!