

6 PRACTICAL POTTERY PROJECTS

ClayCraft

PINCH, COIL, SLAB AND THROW

Issue 88



GLAZING
MATT CRATER GLAZES



PINCH
LITTLE OWL



SLAB
BUD VASES

MEET THE POTTER

MATIU BUSH WORKS 'ON THE EDGE' TO CREATE HIS STUNNING PIECES



BACK TO BASICS
COIL POTS, BIG AND LITTLE

ISSUE 88
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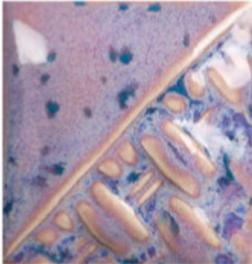
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5 - 10

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SW219 Opal Luster



EG001 White Engobe



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EG004 Dark Brown Engobe



EG005 Black Engobe

Meet the team...



Simon Shaw
P8 Pedestal dish



Linda Bloomfield
P16 Crater glazes



Lisa Pritchard
P44 Open Studios



Jacqui Atkin
P18 Owl



Doug Fitch
P70 Anniversary

Welcome

Jacqui Atkin, our consultant editor and creator of our hand-build projects, has a daughter, Charlie, in Australia who makes the most amazing plaster moulds for slip-casting. We'll run a feature on Charlie in a future issue, but one of her recent commissions was for Matiush. If you were around in the 1970s, you'll remember the huge green bottle terrariums that were all the rage. Well, he wanted moulds of those. If you've ever made a plaster mould, you'll know that even small ones are heavy and bulky, so imagine what was needed for something of that size! There was a lot of trial and error, but Charlie did it. Matiush came to ceramics fairly late in life, but is really making his mark with his cold-glazed pieces. Spiky, colourful, subversive surface treatments on classic forms result in work that is hard to ignore. Matiush works 'on the edge', forging a marriage between traditional techniques and reimaged upcycled items to create something new. You can read about him on page 48.

On the news page you'll find details of this year's remaining Potfest events. Matt and the team have done an incredible job of expanding not only the number of events but their geographical spread, so now it's easier than ever to get to one of



them. If you've never been, you're missing out on a great experience. The mix of potters at these events is a joy, and the atmosphere is always bustling and friendly. That Matt has grown these events to such a scale highlights the continuing growth and popularity of working with clay. It's never easy to organise events like these, so huge congratulations and many thanks to the Potfest team for all their hard work.

Rachel

Rachel Graham, **Editor**



On the cover this month is work by Australian ceramicist Matiush

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Contents

Issue 88

8



- 6 News
Catch up with the latest pottery news and events

THROWN

- 8 Project 1: Pedestal dish
Combine throwing and slabs to make an elevated jewellery dish for earrings
- 16 Linda Bloomfield
Strontium versus barium in matt crater glazes

PINCH

- 18 Project 2: Owl
Who doesn't love an owl?
Simple sculpture that's wonderfully characterful



18





36

SLAB

30 Project 3: Bud vases
Sweet little bud vases decorated with sgraffito

SLAB

36 Project 4: Scoop
This scoop looks so much better a plastic one, and can be made to match your kitchen colours

44 The Accidental Studio
Brought to you from a narrowboat, and Liz has handed in her notice



53 Back to Basics
From time to time we like to offer a refresher on some of our most frequently used techniques. This time, we focus on coiling, with two projects on different scales

70 Doug's Diary
Anniversary and Open Studios

74 Courses
Fancy signing up for a class? Find local classes, courses and workshops

82 Next month
Find out what's in store in the next packed issue of *ClayCraft*

47 READER OFFER:
ClayCraft apron

48 Meet the potter:
Matiu Bush
Jacqui Atkin visited Australia and brings us a fascinating look at mould-making, and the gloriously punk work of Matiu Bush

52 Back issues
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68 ClayCraft
subscriptions

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HAREWOOD BIENNIAL 2024: CREATE/ELEVATE

The Harewood Biennial 2024, 'Create/Elevate', celebrates craft and artisanal heritage through significant works from 16 international contemporary artists, designers, and craft collectives at Harewood House and Gardens. Four major new works have been commissioned

from artists Mani Kambo, Arabeschi di Latte, Kusheda Mensa, and Lucia Pizzani.

Presented by Harewood House Trust in Yorkshire, the third edition of the Harewood Biennial explores craft through three themes: 'New Narratives', 'The Use of Land', and 'Nourish'.

These themes highlight Harewood's collections, local and global ecologies, and

the convivial effects of sharing food and knowledge.

The event features narrative-rich contemporary objects that open histories and inspire new stories within the house and gardens. Create/Elevate emphasizes the societal impact of craft, promoting social equity and cross-generational knowledge sharing.



Harewood House. (Photo: Simon Warner and Harewood House Trust)



Woven Tales Stand Tall.



Xanthe Somers.

Among the new commissions, Arabeschi di Latte's 'Social Kitchen' installation, in collaboration with ceramicist Jo Woffinden, rethinks food-related objects in Harewood's collection to enhance communal dining experiences.

One of the ceramicists at the show is Xanthe Somers. She was born in Harare, Zimbabwe, and educated at Michaelis School of Fine Art, UCT in Cape Town, and completed her MA in Postcolonial Culture and Global Policy at Goldsmiths, University of London, in 2020. Her work as a ceramic sculptor examines the politics of aesthetics and the impact of colonial history on aesthetic values. Using bright colours, playful tones, and exaggerated shapes, she challenges ideas of normalcy, beauty, and refinement influenced by the Christian-Colonial gaze.

Somers' work is featured in private and public collections, including The Victoria and Albert Museum in London.

xanthesomers.com
For more information, visit: **Harewood.org**



Like Stale Bread After A Hard Day's Work.

CELEBRATING CERAMICS AT WATERPERRY



Celebrating Ceramics is an artist-led event showcasing the best in contemporary ceramics, set against the backdrop of Waterperry House and Gardens. The event allows visitors to meet and buy directly from 150 leading ceramic artists. In addition to the artwork, there will be a range of food, drink, and music.

Organized by Craft In Focus in partnership with Waterperry Gardens, the event maintains the ethos of the renowned Art In Action festival. Craft In Focus has been staging craft events for over 20 years, and the team includes the former curator of the ceramics section of Art In Action.

The event promises the same atmosphere as Art In Action, drawing a loyal following of ceramic artists and collectors. Visitors can enjoy demonstrations by artists, offering insight into their

creative processes and inspirations. Celebrating Ceramics will take place from 19 to 21 July 2024, with free parking available.

Also running alongside the show is the 'Make Mine Miniature' competition, sponsored by Sixtowns Gin.

Exhibiting artists will make a unique miniature piece that is a true representation of their work to fit inside a Cone Box (7.6 cm by 7.6cm by 15.2cm). Cones are used to monitor ceramic firings, gauge the temperature inside the kiln, and ensure a successful firing.

The miniature version of work by exhibitors will be displayed within Waterperry House during the show (until around 2pm on Sunday).

For more information, visit: **celebratingceramics.co.uk**

POTFEST

There are seven Potfests still to come this year, ranging from Dorset to Scotland!

● Potfest by the Lake Compton Verney
June 21st, 22nd & 23rd, 2024

● Potfest South West Shaftesbury
July 12th, 13th & 14th, 2024

● Potfest in the Park Hutton-in-the-Forest
July 26th, 27th & 28th, 2024

● Potfest Suffolk Haughly Park
August 9th, 10th & 11th, 2024

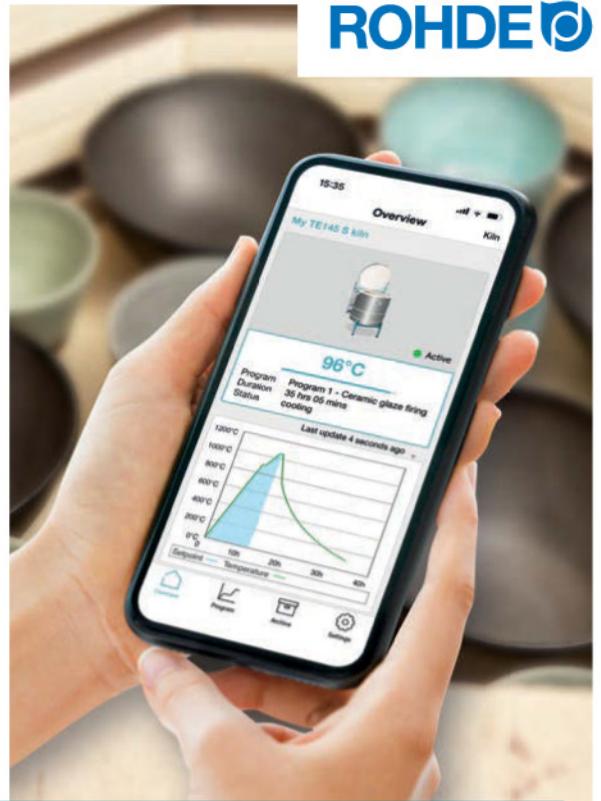
● Autumn Potfest in the Pens Penrith
October 18th, 19th & 20th, 2024

● Potfest in the Pens Melton Mowbray
November 1st, 2nd & 3rd, 2024

● Potfest Scotland Scotland
November 2024

Potfest.co.uk

ROHDE



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JEWELLERY DISH WITH THROWN PEDESTAL BASE

This project combines the techniques of throwing and slabbing to make an elevated dish from which to hang earrings specifically or hold any jewellery generally



A note to prevent wordy repetition

Always compress the clay at the rim after each lift - pinch the rim gently between your fingers and thumb while resting the forefinger of your other hand on the rim and applying gentle pressure.

You will need:

- **Clay of choice** - earthenware or stoneware, suitable for both throwing and hand-building
- **Tools for throwing** - water bowl, sponge, ribs, cutting wire
- **Tools for slabbing** - rolling pin, roller guides (max 5mm thick), rib
- **Hump mould** (or press mould/sling mould)
- **Piercing / carving tools,**
- **Glaze or decorating material** of choice

Before you begin:

Bases like these are easy enough to throw and lift off the wheel head directly because the amount of clay used is relatively small. Therefore, you should not need to attach a batt.

Essentially, a pedestal is thrown upside down so its shape flares outwards from a narrow base at wheel level to a wider, flared rim, which will be the foot rim of the finished dish. Consider proportion and practicality when making a base like this because it must support a dish and sit sturdily on a surface – balance is very important!

THROWING THE PEDESTAL

Dampen, but don't flood the wheel head, then prepare 200-250g of clay by kneading well to remove air.

Form the clay into a rough cone shape, then position it at the centre of the dampened wheel head.

Dribble a little water over the surface of the clay, then pat it down to make sure it is secure.

Now position your left at one side and cone the clay upwards with the fingers of your right hand.

Flatten the cone down again, maintaining your hand position so that the left is held firmly at one side while the fingers of your right hand push the clay to centre and level the mass to a dome shape, as shown.

You will know the clay is properly centred when it moves through your hands without wobbling; repeat this process until this happens.



▲ Maintaining your left hand at the side of the clay, open out the centre, right down to the wheel head, using the forefinger of your right hand, held in the crooked position shown.

Do not widen the base from this point more than 2-3cm. This is the part of the pedestal that will be fitted onto the dish, so it shouldn't look too chunky but must adequately support it.



Now position the second finger of your left hand inside the opened clay and your right-hand fingers opposite on the outside of the wall, and maintaining an even distance between them, lift the wall to a straight cylinder.

PROJECT ONE



4

▲ Repeat the lift with your hands in the same position on either side of the wall, but this time, flare the wall outwards toward the rim as the clay thins, as shown.



5

▲ Collar the cylinder in a little at the waist to better define the flared shape, by gently encompassing it with one hand, as shown.



6

▲ Now redefine the shape of the flare from the narrowed waist, being aware that the span of the rim must be adequate to allow the finished dish to stand securely on a surface.



7

Clean out the interior of the pedestal with a sponge on a stick, then quickly run a sponge over the outer surface to remove excess slurry.





▲ Cut a shallow bevel at the base of the pedestal using the tip of a rib.



▲ Underwire the base of the pedestal carefully, then dry your hands before lifting it off the wheel onto a batt. It should be allowed to firm to leather hard before continuing.

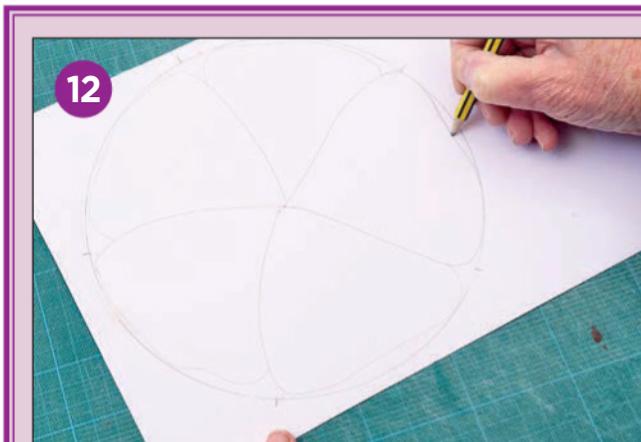
MAKING THE DISH



▲ Draw and cut out a paper circle template in a size that will balance with your pedestal base. We can't be specific about this because everyone will have thrown the base differently, but generally, make the circle larger than required because it will be reduced in size in the next step. You can always reduce the size further, but you can't increase it.



▲ Divide the circle into five or more sections with a pencil mark spaced around the circumference and mark the centre point.



Next, working within the circle and starting from the centre point, draw out the shape of a flower to each of the markers around the edge as shown.

Cut the shape out when you are happy with it.



13



Prepare a small block of clay of a suitable size to accommodate your template.

Working on the sheet of plastic, beat the clay with the side of your rolling pin to reduce its bulk. Work in measured, even strokes from one side of the clay to the other to avoid making deep grooves in the surface.

Roll out the clay between your roller guides. You will find that periodically turning the slab will make rolling much easier and give you more control to achieve the approximate shape that you require, which is circular in this case.

Once rolled out, smooth the slab's surface with a rib to compress the clay, but leave the slab on the plastic sheet.



14



Place the template on the slab and carefully cut the shape out, then leaving it in place, draw over the petal lines with a pencil again to impress them into the clay beneath.



15



16

▲ Remove the template, then draw over the impressed lines with a pin to more clearly define them.

▲ Impress a small stamp detail at the centre of the flower, then some detail of your own choosing flaring out from it as shown.



▲ Carefully carve around the petal lines to give them greater depth and definition.



▲ Make a pinhole at the centre of the flower, making sure it goes through to the other side to mark the centre point when it is turned over.



▲ Lifting the flower on the plastic sheet, carefully turn it over onto your hump mould, making sure it is central before peeling the plastic off.



▲ Measure the diameter of the pedestal rim to be attached to the dish, then use the pinhole to identify the centre, lightly impress the outline. You can use a cookie cutter or, in fact, the pedestal itself.



Prepare the pedestal for attachment by first tidying the end. Cut away any excess clay from the opening, then score and slip the rim.



22

▲ Score and slip the marked position on the dish, then fix the pedestal in place securely.



23

Reinforce around the join with a thin coil of soft clay.

Blend the coil up onto the pedestal and down onto the dish using a wooden tool, then wipe around the reinforcement with a damp sponge to tidy up.



24

Lift the dish off the mould and quickly wipe around the edges of the petals to smooth and round them off (**DON'T** use too much water; it will make the clay floppy and unable to hold its shape)



25

Now, **VERY CAREFULLY** drill a series of holes in pairs around the outer edges of the petals from which to hang earrings.



26



When all the holes have been pierced, work over them with a rib to remove the burrs of clay, then tidy them up with a pointed tool.

Allow the dish to dry out slowly before bisque firing.



27



▲ The bisque-fired pot can now be glazed in your preferred colour. A coloured transparent glaze will work well as it pools in the texture marks to more clearly define them.

28



Our dish was glazed in Amaco Cone 5/6 Celadon Fog. It was bisque-fired to cone 04 (1060°C, 1940°F) and glaze-fired to cone 6 (1222°C, 2232°F) in an electric kiln.



LINDA BLOOMFIELD

STRONTIUM VERSUS BARIUM IN MATT CRATER GLAZES



Linda Bloomfield is a scientist turned potter. More glaze recipes can be found in her books *Colour in Glazes* (A&C Black 2012), *The Handbook of Glaze Recipes* (Bloomsbury 2014) and *Special Effect Glazes* (Herbert Press 2020).



Barium crater glaze test tiles made by Donna White of Dart Pottery on my glaze workshop with, from front left, copper and cobalt, copper and nickel, cobalt oxide and copper oxide. The colours are brighter using barium.

Barium is used as a flux in glazes and clays to enhance colour, and also in small amounts to prevent scumming from soluble salts in clay. Josiah Wedgwood used barium sulphate in his Jasperware coloured clay body. Potters nowadays more often use barium carbonate as the sulphate gives off sulphur dioxide gas during firing.

Jasperware stoneware clay body

Barium sulphate 37
Ball clay 37
Bone ash 15
Flint 7
Whiting 5
+
Cobalt oxide for blue
Chromium for green
Manganese for lilac

Barium carbonate can be used to make brightly coloured matte glazes. However, barium carbonate is toxic during handling in its unfired form. It is important to wear gloves and a respirator mask. To avoid using barium, many ceramicists have started to use strontium carbonate as a non-toxic substitute. However, the colours obtainable, turquoise from copper oxide, green from chromium and purple from manganese, are slightly different using strontium.

Barium and strontium are alkaline earth oxides, both heavier than calcium, so more is needed to give the same number of molecules of flux in the glaze. The molecular weight of calcium carbonate is 100, strontium carbonate is



Linda Bloomfield porcelain bowl with strontium blue glaze and silicon carbide slip on the outside.



Strontium crater glaze test tiles made on my glaze workshop at Coombe Farm Studios with, from front left, manganese, cobalt, copper and mixtures of colouring oxides. The colours are paler using strontium.

148 and barium carbonate is 197, so when substituting strontium for barium, multiply the amount of barium by $148/197=0.75$, for example, 20% barium carbonate can be substituted by 15% strontium carbonate in a glaze recipe (or 10% whiting, calcium carbonate).

Barium crater glaze,
cone 6-9 (1220-1280°C) not food-safe
Soda feldspar 67
Barium carbonate 20
China clay 12
+
Rutile 2
Silicon carbide 2

Add cobalt 0.5 for bright blue
Copper oxide 2 for turquoise
Chromium oxide 2 for green
Manganese dioxide 2 for purple
Copper oxide 1 plus manganese 2 for black

Using barium, the colours are very bright; electric blue from cobalt and bright turquoise from copper oxide or carbonate. The glaze texture is stony matte where thin, with friable craters where thick.

The rutile (or titanium dioxide) and silicon carbide react together to produce carbon dioxide gas, which bubbles through the viscous glaze to make the craters; without these two additions, the



Barium crater glaze colour blend made by Donna White with cobalt oxide 0.5, copper oxide 2, rutile 6, nickel oxide 2, red iron oxide 6 and 50:50 mixtures of two colouring oxides (tile 15 is 0.25% cobalt oxide and 3% iron oxide).

glaze would just be a matte glaze. Different grades of silicon carbide will give different effects; 220-mesh is a good size to start with; finer grades will make a more frothy glaze. A thicker application will result in bigger craters. The firing temperature will also affect the crater size; try soaking at top temperature for 15-30 minutes to give the silicon carbide time to react.

Strontium crater glaze,
cone 6-9 (1220-1280°C) not food-safe
Soda feldspar 67
Strontium carbonate 15
China clay 12
+
Rutile 2
Silicon carbide 2

Add cobalt 0.5 for blue
Copper oxide 2 for green, 1 for turquoise
Chromium oxide 1 for pale green
Manganese dioxide 2 for mauve
Tin oxide 3 plus chromium 0.3 for pink

Using strontium, the colours are slightly paler than using barium, although they are stronger than the colours obtained in calcium matte glazes. Stains can be added to get other colours such as yellow.

Although strontium is safer to use in the studio than barium carbonate, these crater glazes are not food-safe as the craters are friable and would be difficult to clean. For a more food-safe strontium matt glaze, a larger amount of strontium and the addition of zinc oxide results in a more chemically stable glaze, decreasing the ratio of sodium to strontium. Glazes with too much sodium may not be food safe, as excess sodium not tied up in the glaze structure will react with acids in foods.

Strontium blue matte,
cone 8-9 (1250-1280°C)
Nepheline syenite 58
Strontium carbonate 28
Quartz 7
Ball clay 4
Zinc oxide 3
+
Copper oxide 2

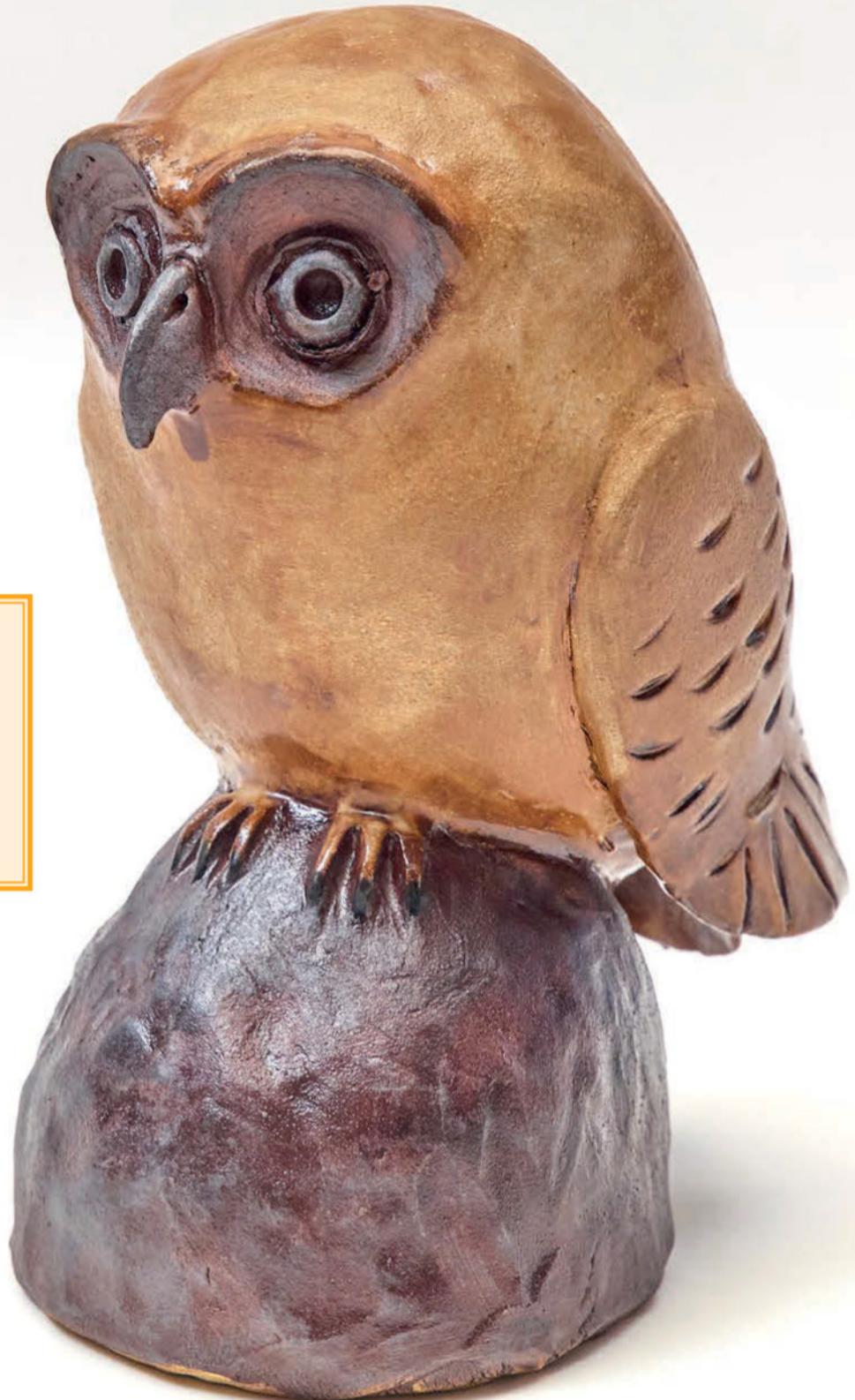
Barium and strontium can be used to make matt glazes and crater glazes. The colours from colouring oxides are brighter in barium glazes, while in strontium glazes they are slightly paler. These matte glazes can be made food-safe by increasing the strontium and adding some zinc oxide as a supplementary flux.



Strontium crater glaze colour blend made by Lucy Dolly with rutile 6, copper oxide 2, chromium oxide 0.5, tin oxide 6, manganese dioxide 4 and 50:50 mixtures of two colouring oxides (the mauve tile at the front is 5% rutile and 2% manganese).

LITTLE OWL

Who doesn't love an owl? They are wonderfully characterful birds that make a great subject for a clay project



You will need:

- Stoneware or earthenware clay
- General tools and ribs
- Glaze of choice to decorate or oxide/underglaze for a simple wash

Before you begin:

Look for a good image of an owl – one that is relatively simple in shape without too much fine detail. If you don't have a suitable book to reference, the internet is a good resource, or try Pinterest.

Form an amount of well-prepared clay into a smooth ball that will fit comfortably into the palm of your hand. Weigh the clay so that when pinched, you can make a second half of exactly the same size. Note that the actual amount will depend on what you feel capable of pinching – 150g would be about right, and two of these will form the body.

**1**

Holding the first ball in your hand, press your thumb down through the centre of the clay until you can feel some pressure in the palm of your hand.

First, use your fingers and a crooked thumb to pinch out the shape from the bottom of the ball. Work in small, close pinching movements, rotating the clay in the palm of your hand in a rhythmic action to even out the marks made as you thin the wall.

The crooked position of the thumb helps prevent the rim from flaring out too quickly, so keeping the opening quite thick and as closed as possible at the early stage of pinching allows you to maintain control and prevent the wall from becoming misshapen. It also stops the rim from tearing or cracking.

Change the position of your hands periodically so that the fingers are inside and the thumb outside, then pinch the wall upward and outward in stages.

Work the whole form to one even thickness first, then again, a little thinner and so on.





2 ▲ When you are happy with the shape of the form, begin to refine the rim—working in small, even pinches between your finger and thumb to thin it to your requirements.



3 ▲ Pinch the second half of the body in exactly the same way, periodically checking the size of the opening of the second section against that of the first. Continue to pinch the shape until the two openings match and the sections fit together perfectly.

4

Firm each of the two halves with a hairdryer until the shapes hold, but the clay still has some flexibility. Score the rims of both halves with a serrated kidney and apply some slip, then fit the sections together, holding them in place for a few seconds to ensure the surfaces bond.



5 ▲ Roll a thin coil of soft clay and reinforce the join, blending the clay over the seam onto the body on each side of the coil, using a finger or thumb to begin with.



6 ▲ Work over the entire surface of the form with a rib or kidney to remove lumps, bumps, and excess clay as required until it is smooth.



▲ You will find that reinforcing the join will have moistened the clay, therefore firm it back to a point where it can hold its shape using a hairdryer, but be aware it must still retain some malleability.

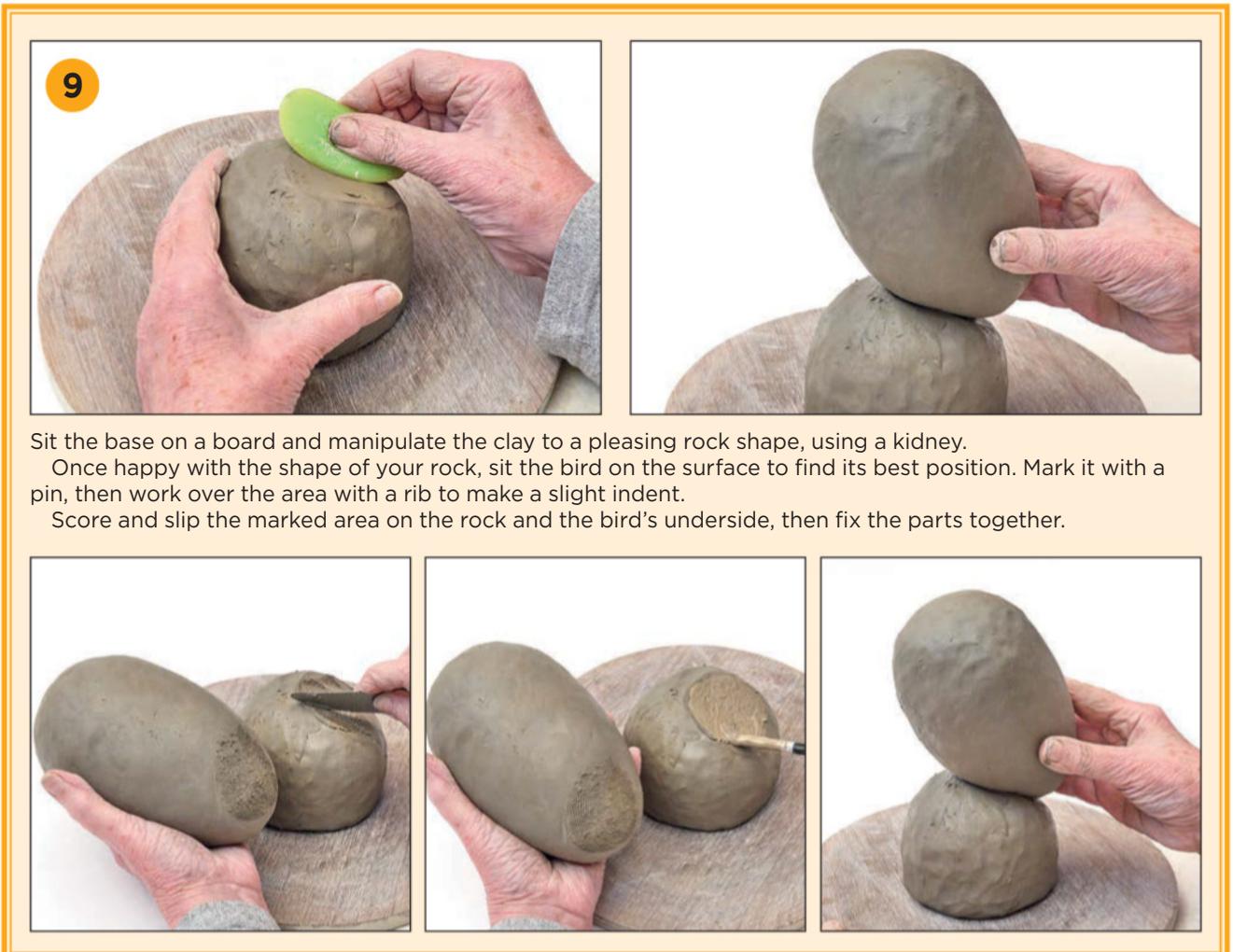
When ready, make a pinhole at one end, then elongate the shape at one end by paddling the surface with a wooden spatula.

Note: Paddling the clay this way is something you can do at regular intervals to improve shape and surface quality.

Plug the hole back up again when you're happy with the shape.



▲ Now, pinch out a largish ball of clay to form the rock the bird will sit on. Make the wall much thicker than you did when pinching the body because it needs to hold the bird's weight. You can pinch this really quite roughly – it is, after all, a rock!



Sit the base on a board and manipulate the clay to a pleasing rock shape, using a kidney.

Once happy with the shape of your rock, sit the bird on the surface to find its best position. Mark it with a pin, then work over the area with a rib to make a slight indent.

Score and slip the marked area on the rock and the bird's underside, then fix the parts together.



10

Reinforce around the join with a coil of soft clay and blend it in with a wooden tool.



11

▲ Now turn the body to face you and begin to define the shape of the head in relation to the body using your thumbs or fingers to manipulate the shape and roughly define the wing area.



12

▲ Next, make two round indented impressions for the eye sockets with your finger, as shown.



13



Score a position for the eyeballs at the centre of each socket, then roll two small balls of clay for the eyes themselves.

Score and slip the back of the eyes and fix them into the sockets securely.



▲ Use a ball-ended tool or the end of a brush to impress a hole at the centre of each eyeball.



▲ Work around the eyes with a suitable wooden tool to form the lids.



Referring to your image of the owl, make the beak from a small, solid amount of clay.

Form the shape roughly to begin with to get the right shape, then cut it down to the correct size to fit your particular bird.



When you are happy with the size and shape of the beak, place it on the bird's head and mark its position with a pin.



▲ Score the joining end of the beak and the corresponding position on the head. Slip both areas, then fix the beak in place.



▲ Make two nostril holes through the top of the beak to the interior of the body to allow for the escape of moisture-laden air when firing.



Reinforce around the beak with a coil of soft clay and blend it in with a suitable wooden tool.



Score and slip the area over each of the eyes as shown, then attach a short length of coil to the areas - they should look a little like eyebrows!





▲ Blend the coils back onto the head from above the coil and down into the socket from below.



▲ Work over the surface of the body and head with a rib to roughly tidy up.



Now, pinch a small amount of clay flat to form the tail section. Cut the little slab to an oval shape, then pinch around the cut edge to thin it and round it off.



Place the tail on the work surface and draw pin lines to suggest long feathers. Then, using the rounded end of a tool like a lolly stick, add further feather detail.



26

Score the lower back end of the owl's body and the upper underside of the tail section, then fix the part in place, blending the upper edge neatly onto the body.



27

Reinforce the underside of the tail with a thin coil of clay and blend it in neatly with a wooden tool.



28

▲ Work over the joined area on the body with the round-ended tool to impress more feather features.



29

◀ Either pinch or roll a slab of clay on a plastic sheet using roller guides no thicker than 5 mm.

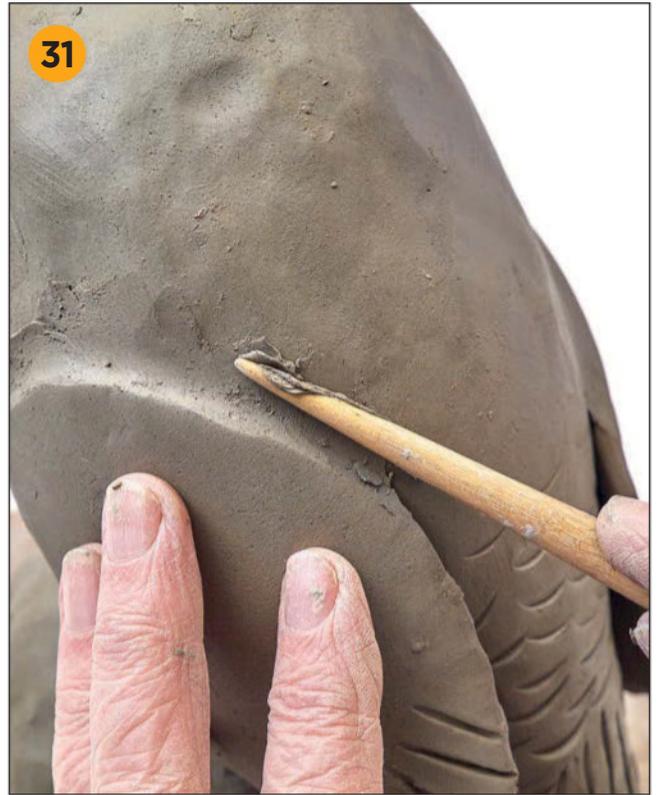
Cut out a wing to fit the proportions of your owl. You can do this freehand or make a paper template to cut around.

If you have cut the first wing freehand, use it as a template to cut the second, then pinch around the cut edges again to thin and round them off.

Mark the outline for each wing on the body, then score and slip the marked positions and back of the wings themselves.



▲ Fit the first wing in place so that the bottom end sits over the tail section, then paddle over the surface with a wooden spatula to force out any trapped air and ensure it is properly secured.



▲ Blend the wing onto the body over the back and partially on the underside. It should look as though it could open for the bird to fly. Repeat the process to apply the second wing.



▲ Impress the suggestion of feathers into the wings as you did on the tail and draw in some lines at the tips.



▲ Score and slip a position for the feet on the rock base, then pinch a small amount of clay into a rough triangle.





Fix the section onto the base and up against the body, then cut into it with a wooden tool to create the rough shape of the foot.

Continue to work on the shape to create three distinct toes (or claws) using a suitable tool, then attach and finish the second foot in the same way.



◀ Make a hole through the underside of the rock base into the body of the owl to further allow the escape of moisture-laden air when firing.



◀ Allow the finished owl to dry out really slowly before bisque firing.



▲ When bisque-fired, you can finish your owl as you prefer - with an oxide/underglaze wash or glaze.

We applied Mayco Iron wash to our owl combined with Matte Mayco shino. It was bisque-fired to cone 04 (1060°C, 1940°F) and glaze-fired to cone 6 (1222°C, 2232°F) in an electric kiln.



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SGRAFFITO BUD VASES

These sweet little bud vases are easy and quick to make. They're perfect for displaying wild spring flowers collected on a country walk or a single stem of something special, like a rose



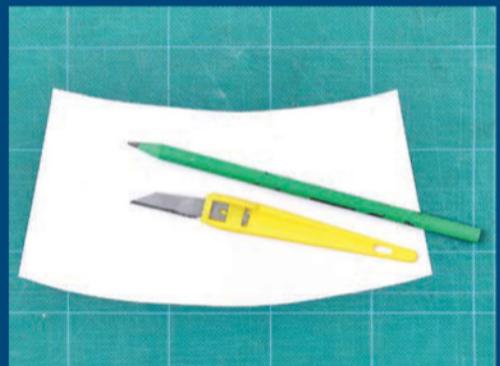
YOU WILL NEED:

- **Clay of choice**, earthenware or stoneware, preferably a smooth type for this particular decorating technique
- **Rolling pin, roller guides** (no thicker than 3-5mm), **plastic sheet**
- **General making tools** and **ribs**
- **Slip** or **underglaze colour**
- **Sgraffito tool**
- **Transparent glaze** and **coloured glaze to fit clay type**

BEFORE YOU BEGIN:

Make a paper template in the shape shown here to match the dimensions you want your vase to be. Ours makes a vase 10cm deep.

To make a template like this, cut out a large paper or card circle with another cut out at the centre to the depth you want your vase to be, then cut the ring to your chosen width.





Prepare a small block of clay of a suitable size to accommodate your template.

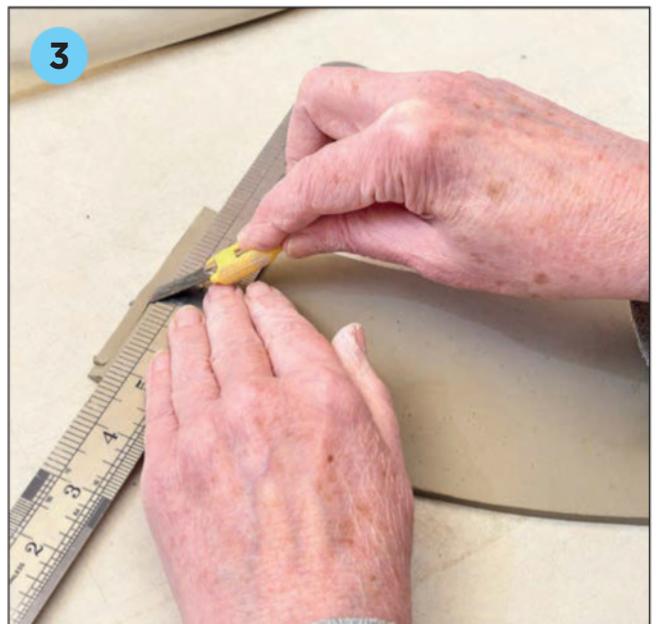
Working on the sheet of plastic, beat the clay with the side of the rolling pin to reduce its bulk. Work in measured, even strokes from one side of the clay to the other to avoid making deep grooves in the surface.

Roll out the clay between the roller guides. Turning the slab periodically will make rolling much easier and give you more control over achieving the approximate shape that you need.

Once rolled out, smooth the slab's surface with a rib to compress the clay, but leave the slab on the plastic sheet.



▲ Place your template on the slab as economically as possible to maximise its use, then cut the shape out carefully.



▲ Transfer the cut section of slab to an absorbent board and bevel the side edges by placing a ruler 5mm in from the edge. Then, cut through the clay at an angle with your knife tip on the board and blade resting against the ruler.

Before removing the ruler, score the bevelled edge with a serrated rib.

PROJECT THREE



4 Curl the slab around into a circle, then apply slip to the bevelled edges and join them together securely.



5 Supporting the wall from the inside with your fingers as you work, smooth over the joint with a rib until it is no longer visible,



6 On the inside of the vase, work over the joint with a suitably shaped wooden tool, this time supporting the wall from the outside.



7 Use a cookie cutter to determine the size of the base, then lightly impress it into a section of the slab reserved from earlier. Alternatively, use the vase itself - place it on the slab and lightly score around the base circumference.



Cut the base section out slightly larger than the marked outline, then score the positions for the body and the base rim of the vase.

Apply slip to both surfaces.



▲ Fix the vase body onto the base, then tap it up and down the work surface a few times to ensure the join is secure.



Carefully cut away most of the excess protruding around the base slab, then draw the remaining base up over the body with a wooden tool to seal over the join.



PROJECT THREE



11

▲ Work over the surface with a rib to neaten it up, removing excess clay as needed for a smooth surface.



12

▲ Turn the vase onto its rim and run the rounded edge of a rib over the base, as shown, until it is slightly concave. This will create a natural foot.



13

▲ Turn the vase upright and work around the rim with a rib to level and round it off. If your clay is a smooth variety, briefly wipe around it with a damp sponge to finish.



14

▲ Work around the body of the vase with a palette rib to remove any possible fingermarks and smooth the surface.

Allow the vase to firm to leather hard before continuing.



15

Cover the outer surface of the vase in your chosen colour of slip or underglaze, applying as many coats as required to completely block out the surface of the clay and allowing each coat to dry to the touch before applying subsequent coats.

When finished, allow the surface to dry to the touch again before continuing.





Sgraffito a design of your choice into the pot's surface using a suitable tool.



A NOTE ABOUT TOOLS

There are many Sgraffito tools available to purchase from ceramic suppliers, and it is worth having at least two with different-sized heads - one for fine work and another for large areas. However, if you are trying this technique for the first time, you could try using a pin or other tool in your box - some loop or turning tools work well, but even a pencil will do the job if nothing else is available.

17



▲ Allow the vase to dry out slowly before bisque-firing.

18



▲ You have the choice to glaze your vase completely in transparent or do as we show here and only apply it to the outside, then use a coloured, contrasting glaze on the inside.

Our vases were bisque-fired to cone 04 (1060°C, 1940°F) and glaze-fired to cone 6 (1222°C, 232°F) in an electric kiln.

They were glazed internally with Mayco cone 5/6 Raspberry Mist and Satin Patina.

KITCHEN SCOOP

Who doesn't need a scoop for something in the kitchen? They're useful for any dry or wet goods, look so much better than plastic varieties, and you can decorate them to fit your colour scheme



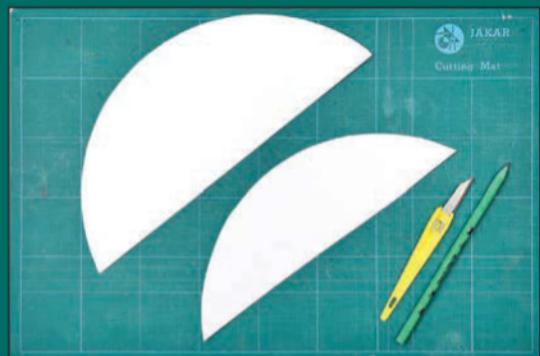
You will need:

- **Clay of choice** - earthenware or stoneware
- **Rolling pin, roller guides** (no thicker than 5mm), **plastic sheet**
- **General tools and ribs**
- **Decorating medium of choice** - slip, underglaze, glaze

Before you begin:

Draw and cut out a template circle on paper or card. Begin with a circle diameter of 15cm, then cut more in different sizes if you want to make a set. These can be either smaller or larger—here, you can see we have also cut out a smaller size.

Fold the circle in half, place a ruler or batten up to the centre line, and cut the template out -it is not a full semi-circle!



1



Prepare a small block of clay of a suitable size to accommodate your template, with extra to make the handle.

Working on the sheet of plastic, beat the clay with the side of the rolling pin to reduce its bulk. Work in measured, even strokes from one side of the clay to the other to avoid making deep grooves in the surface.

Roll out the clay between the roller guides. Turning the slab periodically will make rolling much easier and give you more control over achieving the rough shape you need.

Once rolled out, smooth the slab's surface with a rib to compress the clay, but leave the slab on the plastic sheet.

2



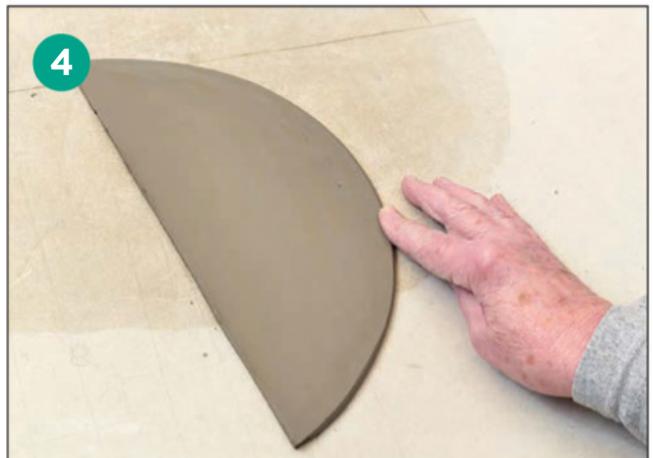
▲ Transfer the slab to an absorbent board and peel off the plastic sheet, then smooth over the surface again with a rib to compress the clay from the underside.

3



▲ Place your template on the slab as economically as possible and carefully cut the shape out, using a batten as an extra guide for cutting the straight line.

4



▲ Run a finger along the curved edge to soften and round it off. Then, turn the section over and repeat this on the underside.





▲ Stand the clay section on the work surface along its straight edge, then curl it around to a cylinder with ends overlapping by approximately 5cm, as shown.



▲ Close the ends together, pinching them firmly enough to squeeze out any possible trapped air from the joint but not so hard as to mark the clay surface.



Mark the position of the overlap with a pin, inside and out, then score and slip the areas.



Stand the scoop body on another section of slab, score the outline for the base, and cut the section out slightly larger than its actual size.



▲ Sit the base section in the palm of one hand, then work over the surface with the rounded side of a rib until it is gently concave.
Firm the section up a little with a hairdryer to maintain this shape.



10



Score and slip the base of the scoop and joining position on the base section, then fix the parts together and paddle over the join with a wooden spatula to secure it.



11



Support the scoop body upright on a foam bed with a hole cut out, and carefully remove the extreme excess of the base.

PROJECT FOUR



▲ Work around the joint with a rib, drawing the remainder of the base clay over the body to seal over the joint.



▲ Continue to work over the scoop surface where required to neaten it up.



▲ Cut a short strap from the remaining slab, measuring 6cm wide.

Wrap the slab around a short 15-mm dowel or something like a broom handle, overlapping the ends.

Cut through the overlap at an angle as shown, then discard the surplus.



Score and slip the cut edges, then join them together neatly, making sure not to trap air in the seam.





▲ Keeping the clay on the dowel, roll one end of the clay on the work surface in the position shown to widen it to a gentle flare.



▲ Test the size of the handle on the scoop body, and if it is too long, cut it down to a more appropriate size.

When you are happy, mark its position on the base with a pin, making sure it is central.



Remove the dowel, then reinforce the join on the inside of the tube with a coil of soft clay.

Blend the coil over the join with a suitably shaped tool, working from both ends until the seam is no longer visible.



▲ Score and slip the marked position on the body and adjoining end of the handle, then fit the parts together.



▲ Reinforce around the join with a slightly thicker coil of soft clay than usual and secure it in place with a finger or thumb.





▲ Blend the coil onto the body and handle with a wooden tool, then work over the area with the rounded end of a rib, removing excess clay as required for a smooth finish.



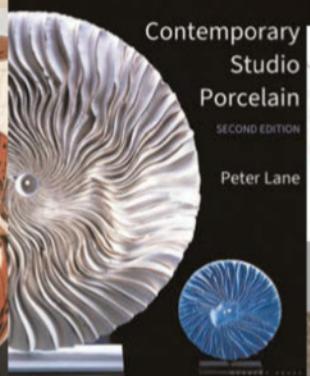
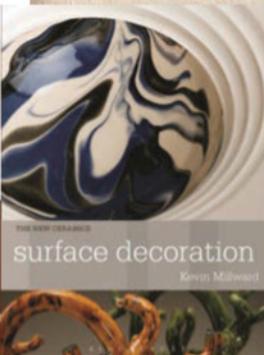
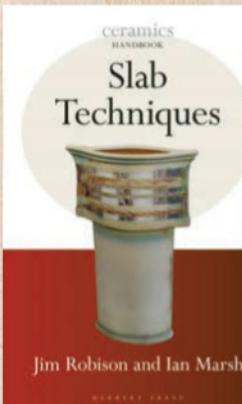
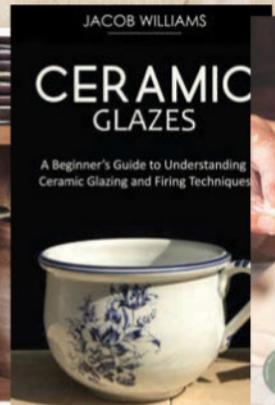
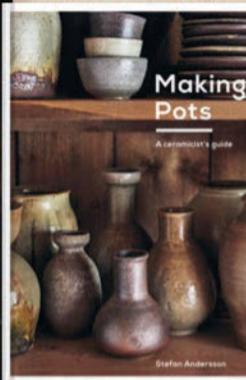
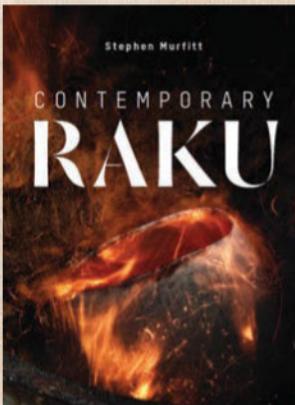
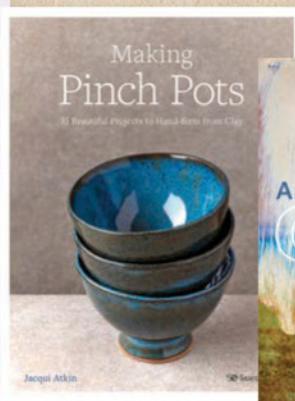
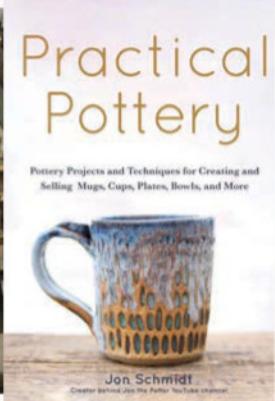
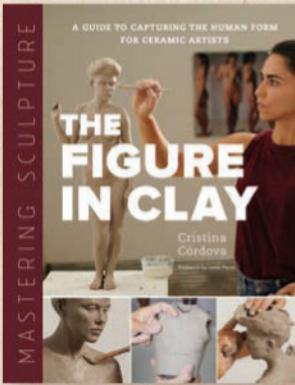
▲ Your scoop is now finished and ready to decorate using your chosen method if it is a pre-bisque technique. Otherwise, allow it to dry out slowly before bisque-firing.



Our scoop was glazed in Mayco cone 5/6 Smoke, leaving the end of the handle glaze-free so that it could be fired upright. It was bisque-fired to cone 04 (1060°C, 1940°F) and glaze-fired to cone 6 (1222°C, 2232°F) in an electric kiln.

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The Accidental Studio

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The studio transformed into exhibition space.

Well, perhaps we aren't open exactly 24/7, but it has certainly felt like it recently. Our Open Studio weekend took place on the 27th and 28th of April, and by good luck, our landlords were also hosting the Cheshire Beekeeping Association, where nearly 150 apian enthusiasts were buzzing (sorry!) around the farm shop site in addition to our normal busy weekend footfall.

We decorated our window with suitably honey- and bee-based creations. Sophie brought in her honeycomb sculptures, which she had made for her degree. We had lots of beehives and bees, which encouraged the beekeeping community to venture through our doors.

We also advertised quite extensively through many local Facebook groups and displayed big posters and a banner over our site. The result was a very pleasing number of people coming to

Elaine's piggy found a lovely new home.



view the creations made by our members. In fact, Saturday was exceptionally busy all day, with usually no fewer than eight or nine people in the studio looking around at any time.

Most of our members had never exhibited before and were thrilled at

how good their pieces looked when curated and put together as a cohesive group. We had 20 exhibitors in total, including two visitors from the Northern Potters Association. An exhibition that had been scheduled for Northern Potters had to be cancelled, so we

invited our local NPA members to take space with us instead, explaining that we had no idea how many people would come or, indeed, if anyone would buy anything.

We needn't have worried. Our card machine was well-occupied, and our petty cash tin filled up nicely over the two days. On Sunday evening, we were quite taken aback – in a good way – to discover that we'd taken about £1200 in sales, all told, and both our NPA visitors had also made sales.

It wasn't just small pieces that sold well – and those did go very well indeed – but several larger pieces found new homes, too. The star of the show was Sophie's 'Humphrey the Humpback Whale', a lovely piece that took the eye and the heart of a lady who felt that £250 was value for money for this lovely sculpture. We think that Potclays and Potterycrafts might end up being the beneficiaries of this windfall as Sophie is amassing a major collection of new glazes.

Lisa had made every effort to get to the studio, having travelled up the Trent and Mersey Canal in just over three days and 53 locks, a journey of 41 miles. It might not seem like much, but that means some long days of cruising as the boat travels at a walking pace and an awful lot of pushing and pulling of lock gates. Not for nothing are the Cheshire locks nicknamed 'Heartbreak Hill'. A



Humphrey the Humpback whale.

quick trip home to have a bath and a bit of a tidy up, and Lisa was on parade for both days before returning to her narrowboat on the Sunday evening, ready to resume her trip along the inland waterways. In fact, this very article is being written while cruising on the Llangollen canal. It's a tough life...

We were also lucky that our studio members were willing volunteers with a rota of people to help over both days, and a particularly welcome group who helped us dismantle the 'gallery' at the end of the weekend and transform it back into a pottery studio. We had endless compliments on how lovely our space looked, and lots of interest in our pottery classes from visitors, which was very gratifying. Indeed, visitors were quite surprised at the very high quality of the ceramics on display and couldn't believe that some of the exhibitors had

only been doing pottery with us for about a year. We do like to think that our continued encouragement and support of quality making and experimental glazing, along with alternative firings, was really shown off throughout the whole weekend.

We also have some more news. After many months of planning and chewing of pencils while labouring over hot spreadsheets and columns of figures, we have made a huge step forward for the studio, and a life-altering decision for Liz. After months of dithering, we finally bit the bullet, and Liz handed in her notice just after Easter to become co-director full-time in the studio. Her job is a pretty senior one in a major government agency, so handing in her notice was a very big decision. It's a career and lifestyle change for Liz, but we are so happy that she can live her dream of earning a living by doing the things she loves. We plan for her to have a couple of months 'floating' in the studio before she takes on her new responsibilities at the beginning of September.

In one respect, we had to deal with a little disappointment. Liz was going to apply for the Great Pottery Throwdown's next series, but the eligibility requirements state that applicants mustn't be earning their living from pottery. We sort of know that means people like Doug Fitch and Hannah McAndrew, who earn their living from making wonderful ceramics, and Liz would be in a bit of a greyer area as the studio is all about running classes, courses and memberships. Any



Joe digs his own clay and makes these wonderful pieces.



THE ACCIDENTAL STUDIO

commissions are the icing on the cake, but we agreed that the 'optics' would be wrong for her to apply, even if Love Productions didn't have an issue with her status. The upside is that had Liz applied and been accepted, then Lisa would have had to keep a huge secret, and we'd have had to do an awful lot of cloak and dagger stuff, neither of which is Lisa's strong suit as she is rather an Open Book as far as keeping things quiet is concerned!

We're also having some staff changes. Our lovely class leader and throwing course tutor, Katie Harrison, is off having her first baby, and we are all very excited to meet the new arrival who should be making their appearance any day now. She's going to be a full-time mum for a while, so we are sorting out replacements. Lise is taking on the Friday morning throwing course, while Sophie babysits the Thursday afternoon members' class until Liz takes over in September. Sophie's workload has increased to three evenings a week, and understandably, she now needs her weekends free, so we've been casting around for another throwing experience leader. An exploratory post on our Facebook page resulted in three people contacting us – and the best part is that they have all come from either our studio membership or specialist courses. We are very thrilled to have this 'homegrown' talent coming forward, both for them and also for us, as they all know how things operate and where



Louisa's stunning coil-built vessels.

everything is. We are very fortunate that some of our members are not only with us in the studio but also studying ceramics at either foundation level 2 or above and even doing degrees at university, so to have access to this

expertise on a freelance basis is wonderful.

We are delighted that one of our new recruits also has teaching assistant experience at primary level and has done lots of art projects. This is exciting for us as the one area we don't offer is family-friendly clay courses during summer holidays, and it's something we are always being asked to provide, so having someone who already has the appropriate qualifications and experience to do this is just what we need.

We are starting to understand that our assumption that 'once things are settled down' is completely false. It would appear that things never settle down in a pottery studio – ever – and the studio is constantly adapting, changing, and hopefully improving all the time. At least it keeps us on our toes!

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Rachel's pieces look so impressive when shown together.

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Meet the Maker – Matiu Bush

Jacqui Atkin recently spent several weeks in Australia to visit her daughter, who is also a potter and mould-maker. While there, they visited Matiu Bush to discover what drives him to produce such unusual work

Jacqui takes up the story:

Occasionally, in our busy lives, we meet people who are such independent thinkers that we are shocked (in the best sense) and, at the same time, thrilled by their aesthetic and attitude to life and people. Matiu Bush was one such person, a ceramic artist based in Melbourne, Australia, with a fascinating back story. He is a lecturer and nurse practitioner in his day job, although no longer full-time, and is working on his PhD thesis. He has a space at Jack Balfour's ceramic studio where he heard about my daughter's mould-making skills – Charlie is known as the 'Melbourne Mould Maker'.

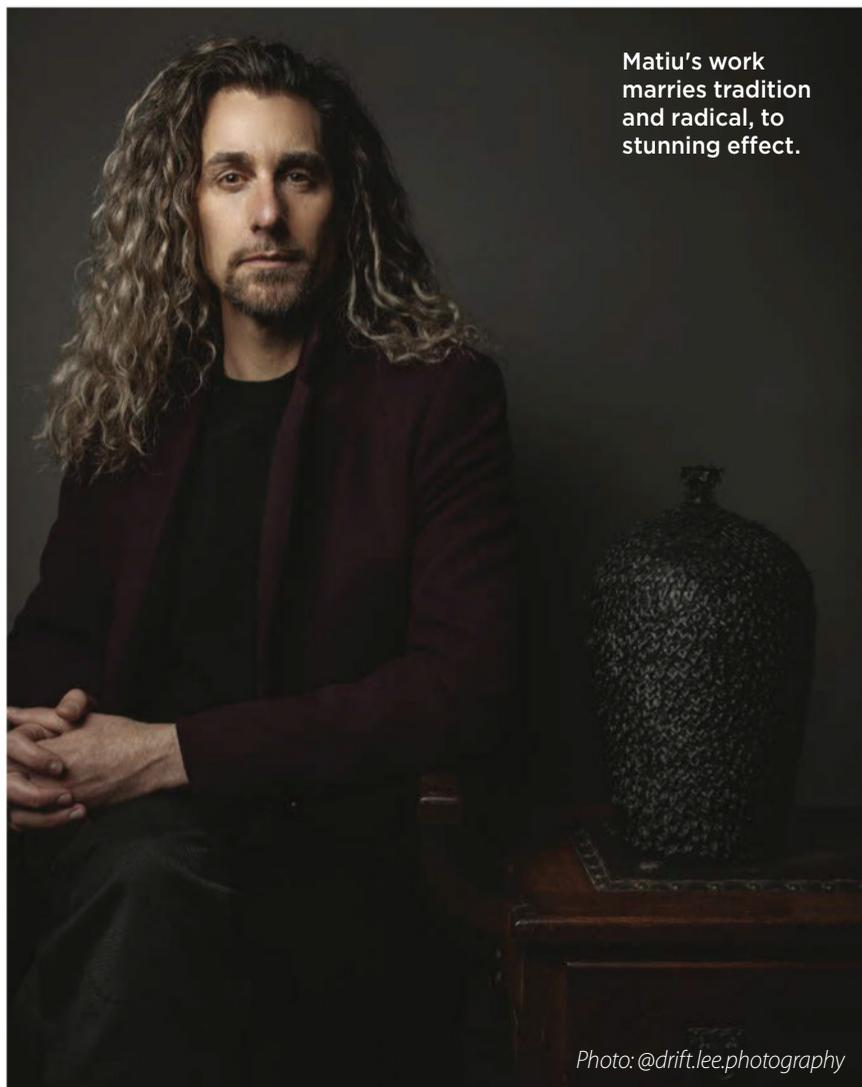
Matiu had contacted Charlie some months earlier to ask if she could make him moulds for an exhibition he was planning of 50 really large bottle forms. The models were glass wine containers or demijohns of the type often used for terrariums. There were two sizes, both huge but one slightly smaller than the other, and Matiu wanted to be able to cast the forms for his project.

Charlie's story

Having corresponded for some time via email with Matiu to discuss the project and all that was required, the models were delivered to Charlie's studio in Rye on the Mornington Peninsula, and the challenge began.

Because of the size of the moulds – the small one being 48cm high with a diameter of 145cm and 21cm neck and the larger one being 66cm high with a diameter of 105cm and 17cm at the neck, there were many things to be considered, not only from the making perspective but also the handling of the finished item when full of slip – they would be heavy before the slip was poured in so you can only imagine the weight once filled with liquid clay! After much thought, the decision was that they would be made as plug moulds to make drainage easier.

The first, smaller mould, was made as a prototype for the larger version with just



Matiu's work marries tradition and radical, to stunning effect.

Photo: @drift.lee.photography

one plug. While it ultimately worked, it proved messy to use, so the decision was made for the second mould to have two plugs, one of which was a tap set into the plaster that could be turned on and off as required.

Making the moulds

The first challenge was troubleshooting the number of parts each mould would require to work well without significant casting lines. Then, the job of building frames for the bottles to sit in and timber profiles to separate the parts of the mould began. Fortunately, Charlie can turn her hand to most things and has

much of the equipment required for woodwork.

Once suspended on the timber frames, the model was blocked up using a metal cottle and sealed with screws and silicone in the gaps. A great challenge was ensuring the model was level and watertight so that a large amount of plaster could be poured into it safely. Once this was established, she set herself up with a three-bucket system for pouring the plaster – mixing two buckets first, then the third after they had been poured.

After pouring the plaster, while it was still workable, it was shaped over the



Charlie – The Melbourne Mould Maker – worked hard to create moulds for these huge glass bottles.

model with a kidney to form a good shell but reduce any excess where possible, bearing its ultimate weight in mind – and its handleability.

Once it was movable, the next stage was to reset it in the frame, drill natches, and soap-size the surface before pouring the next three buckets of plaster and finishing it to match the rest. One of the biggest challenges was opening it up once it had dried, and Charlie needed a friend's assistance for this. She was mightily relieved to find it had worked well because so much effort and time had gone into its making. She had learned valuable lessons for the next, larger one, which would be made in four parts with the addition of the drainage tap.

I asked my daughter what she had learned from this commission, and with a laugh, her first answer was that she needs an assistant for large projects! Essentially, though, she enjoys the challenge of a project like this – the logistics of engineering and considerations for the user. It is always such a learning curve, and she would probably do it differently each time because she is constantly rethinking the process to make it easier for all concerned.

Matiu, on the other hand, has devised his own method for handling the moulds to overcome the weight issue—an equally well-engineered solution



involving some medical aids!

Meeting Matiu

Charlie and I met Matiu on a warm 27°C day in the city, where he lives in an old converted dairy. Over coffee, I began by asking, 'Why clay?'

"During COVID, I took up a clay class and went in completely naive. I thought it was time to have a creative outlet because I was working during the pandemic, so it was a good balance. I started a wheel-throwing introductory course and enjoyed the materiality and the feel of it in my hands and what I could do with it. I had a sense that I could push it further, and as I received instructions on basic forms, my parallel process was simultaneously imagining pushing all those boundaries.

"I started to make a range of things that were really unusual for the studio. I focused on Chanel cuffs, making really large bangles out of ceramics. I used a lot of Chanel-inspired motifs on those because I started to see how ceramics could be very similar to fashion design. Many fashion designers have a silhouette, like a dinner jacket or a tuxedo, and then it's riffed on a hundred million times, with embellishment. I saw that with vases and vessels. They are just the basic form, and then comes another opportunity to do something, to give it a treatment that renders it unique, just like the designers. I loved Vivienne

Westwood, Alexander McQueen, and John Galliano. I've admired their work and how radical they were with traditional forms, this collision of traditional and radical.

"I knew from the beginning that I didn't want to be a ceramic artist with a speciality area in terms of build technique; I wanted to remain very open to them all. I also got a sense of clay's complexity, how long it takes to produce a finished piece, and how you have to be a deep expert on the different parts of the process.

"I knew that I had to reserve energy for other parts of the process and constrain myself to one technique. I always have the finished article in my mind. My creative process is, in an instant, I can see what I want to do, in its completeness, and then I have to backwards-design to achieve it. During that process, the materiality and the processes of the paint and the glaze and whatever treatment I'm putting on it, will co-design with me, but it's still heading towards that true north of what I saw in my head when that flash of inspiration happened.

"As soon as I see something in my mind, it will stay with me for the rest of my life, so I might as well get it out of my mind by finishing it. So that's where I wanted to have a lightness, an agility about me to do pieces that start off being wheel thrown, then do some hand-building and after the firing process, construct things with ready-made pieces, upcycle. I love going to charity shops, finding pieces that I can reimagine, and they have this second life. With an application of, for example, acrylics or silicon, you can construct totem poles of new and old, then it's a new experience, a new object.

Did you enjoy throwing?

I enjoyed the way it absorbs you completely. I practice Zen meditation, and doing a manual task and having mindfulness about it – or an absence of mindfulness, but acknowledging that – is very much a part of Zen. And I found clay did that beautifully. I found it was a continuation of meditation."

MEET THE MAKER

When did you think, 'I need a space to work in'?

"As I got a sense of the size of things – and also the mess of things – it was time to get a space, and luckily there was studio space available at Neo Ceramics. I had no choice. It was like a calling to create a space in which I could explore and make mistakes, which is easier to do than at home. I have a micro-shed where I try to do stuff, but I wasn't able to create things in such a small space or on the kitchen table. A creative space, a studio space, was so important to have."

How long have you been in that studio?

"It's been a year and a half, two years. I've had my first exhibition in the gallery space as part of Craft Victoria. I made 58 pieces for that exhibition."

How did you make those? Were they cast or thrown?

"A combination. For most of it, I would upcycle, find different pieces and use silicon and other adherence to construct vessels that were really, really classic. The exhibition byline was 'Wedgwood meets Westwood'. It was this collision of both of them. Vivienne Westwood took a traditional form and then created chaos through a rebellious kind of spirit, but you could still recognise the traditional form. There's something comforting about that. When I look at Wedgwood



Hi-flow fluorescent colours in action. (Photo: @mattolucas)



'Wedgwood meets Westwood' in these vivid pieces.

and those classic vases, they're all right in the world. There is a real sense of order and proportionality, something comforting. But I knew I could take it further by, for example, doing the relief work that Wedgwood does. But, if I introduce skulls, grenades, and dark subversive themes, I could create this new experience of almost... confusion.

"You look at it, and you go, that's beautiful, but there are other messages there; there's another experience to be had as you get closer to the piece. And that's where I discovered that instead of using clay sprig moulds, I could use the whole range of products or tools from catering, like moulds and piping bags.

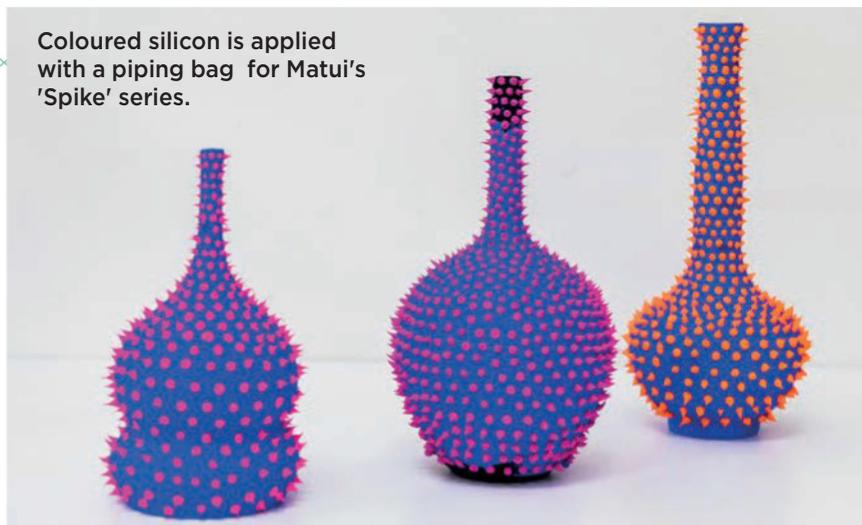
"I realised that thickened slip was not giving me the same effect and crispness as those on Wedgwood. Their sprig moulds are so crisp, and I loved the play on that. You have a 3D object that's a classic form, and when you put sprig moulds on it, you're almost exaggerating and boosting the 3D effect. I intuitively knew I could take that even further by applying pigmented silicon with a piping bag and creating something else, almost an exaggeration of this 3D form. And that's where my exploration of cold glazing began; once you've got a form, you don't have to glaze it. You can apply acrylics, sealants, and epoxy resins and give it a whole new treatment that renders it new and fresh. That's what I

was so excited to explore, and that's what the first exhibition was about. It went brilliantly. I sold about 80% of my work, and it was so wonderful to see people's expressions. They were shocked and surprised at the colours, the fluorescence, the spikiness.

"I often use an airbrush to create the iridescent pearl effect, which gives that kind of shimmer, because I also like the idea of the lived experience of having these objects in your home. I want to delight the person who bought it, so that under certain conditions, at different times of the day, the vessel changes because it picks up light. If you walk past it and it shimmers for a moment, it's what's called soft fascination.

"This moment of joy, wonder. That's the beauty that art can give you, these micro-refreshment doses of visual pleasure. I can recreate that through the treatment I give vessels; I know their life in someone's home will be quite long, because of the enjoyment. I often think about 'half-life' A drug has a half-life – how long it works for before it starts to taper off. I try to think about obtaining the longest half-life that I possibly can with my work. Make it so fresh and vibrant that its joy has a really long half-life in someone's house. And that's why I love to bring in so much colour. The challenge of Klein's blue, or that iridescent blue, when it comes into your

Coloured silicon is applied with a piping bag for Matui's 'Spike' series.



home; it's loud, but it finds its space as you accept that colour into your room. And it takes a while. That's why I think it's so important to think deeply about colour, about the treatment, so that it has a different life over the course of a day, the course of a night, what a vessel looks like in candlelight, what its silhouette looks like. So when the lights are off, can it still give pleasure? Just in that form. And that comes back to Wedgwood. Classic forms somehow deeply nourish us. To incorporate that deeply nourishing classical form with this contemporary, surprising kind of treatment, you can give the best of both worlds."

Tell me about this big exhibition

"It'll be next year. I plan to make about 50 vessels, so I'll build up to it, and then I'll pitch to a gallery, and they can come and start to select and curate the pieces they think will work. Within that will be explorations of using automotive acrylic paints, the hyper-shift type colours. They can add pigments that shift colour, so as you move, they change colour, light, etc. There's a whole range of things that will be interesting to explore. I don't know whether I'll learn how to apply them myself, or I'll take them to a paint shop, where they'll sit behind cars and get sprayed.

"I'll also focus on some of the silicon work and a whole lot of other colours, and will explore painting icons on them, elevating the objects even more. So that's the plan for 2025. I need to build up a good library of forms, but I think for a gallery owner to be able to select 30-40, I'm going to go big. It will be

explosive. I've come into this late when I compare myself to younger artists, so I want to make an impact and establish myself quickly. I feel a big exhibition announces, 'Here I am'. The success of that show will dictate the next move. Each show you have helps propel you forward – or not. I'll take the feedback from that show as to where I go next."

Will you have to get a bigger studio at some point?

"Potentially. I do like the constraints of space, you have to be more industrious and innovative. For example, the gravity feed slip system needed lots of innovation to create the process. But I enjoy a cramped, small little studio space. It keeps you very honest."

The last time I saw you, we talked about how people tell us that something can't be done in ceramics, and we say, 'Well, let's see if we can'.

"True innovation in ceramics comes from people who are diverse and work in different areas. For example, Ebony Russell and others are using culinary equipment in ceramics, and when these two ecosystems merge, it's called the 'edge effect', and you get a proliferation of new life at the edges. Many teachers will say, 'you can't do that', or 'that won't work', because they're caught up in where they are. But they haven't answered the call to work at the edge and are comfortable creating their forms. Some of us are called to work at the edge, and it's essential in our practice. People are shocked and amazed that I upcycle from charity shops and other

Colour is very important to Matiu.

places and combine pieces with silicon to create things and then cold glaze. But that's my edge work. A new life is proliferating and it's unique. I have a particular flavour that no one else can represent because no one else is thinking this way. That kind of innovation in clay is so important, and it's so exciting to see what people are doing.

"I have a great respect for technical expertise, and so technical expertise on top of wild creativity creates something really unique, and it has weight and value. When I look at ceramic artists, and artists in general, that I admire, that's what they have. They have this technical competency within the boundaries of what's traditional, and they have that wild creativity. John Galliano absolutely epitomises that. You can recognise his gowns, but then the wildest creativity sits on top of them, breathing new life into that traditional form. He's working at the edges, and that's really exciting. It makes you fall in love with art again, with the drama and passion of it all.

"It's a balance. You respect the process; if you don't, it'll spit you out. The kiln, and the glazing process, will have the last word."

You can see more of Matiu's work on Instagram at: **ceramic_rebellion**

For details on Charlie's mould-making, follow her on Instagram at: **themelbournmouldmaker**

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ISSUE 87

COVER STORY: Retro slab build
INSIDE: Thrown plantpots, moulded bowl, food-safe glazes



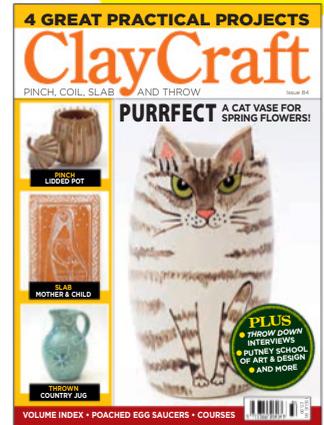
ISSUE 86

COVER STORY: Fun pinched creature
INSIDE: Big coil pot with graphic decoration, darted slab cup, gloopy glazes



ISSUE 85

COVER STORY: Bird head wall art
INSIDE: Ashdown Pottery spotlight, cup & plate, desk organiser, Throw Down



ISSUE 84

COVER STORY: Slab-built cat vase
INSIDE: Pinched lidded pot; thrown country jug; Throw Down; Vol index



ISSUE 83

COVER STORY: Carved slab vessel
INSIDE: Pinched animal bells, thrown mini-colander, slab planter with well



ISSUE 82

COVER STORY: Pears from moulds
INSIDE: Thrown tall jug, composite vase, ring candleholder, reader's view



ISSUE 81

COVER STORY: Tree decorations
INSIDE: Dominoes & box, lemons & dish, altered vessel



ISSUE 80

COVER STORY: Flowerpot with flowers
INSIDE: Lidded moon jar, bookend vases, vegetable tiles, red glazes



ISSUE 79

COVER STORY: Rainbow bird mobile
INSIDE: Thrown solitaire board, box art, thrown beaker sets, orange glazes



ISSUE 78

COVER STORY: Paper-resist vase
INSIDE: Yellow glazes, triangular outdoor planter, transfer mugs



ISSUE 77

COVER STORY: Flower wreath
INSIDE: Mug/infuser, cheese plate, bird sculpture, green glazes



ISSUE 76

COVER STORY: Pinched tapir
INSIDE: Teapot/infuser Pt 2, planter, mishima plate, blue glazes

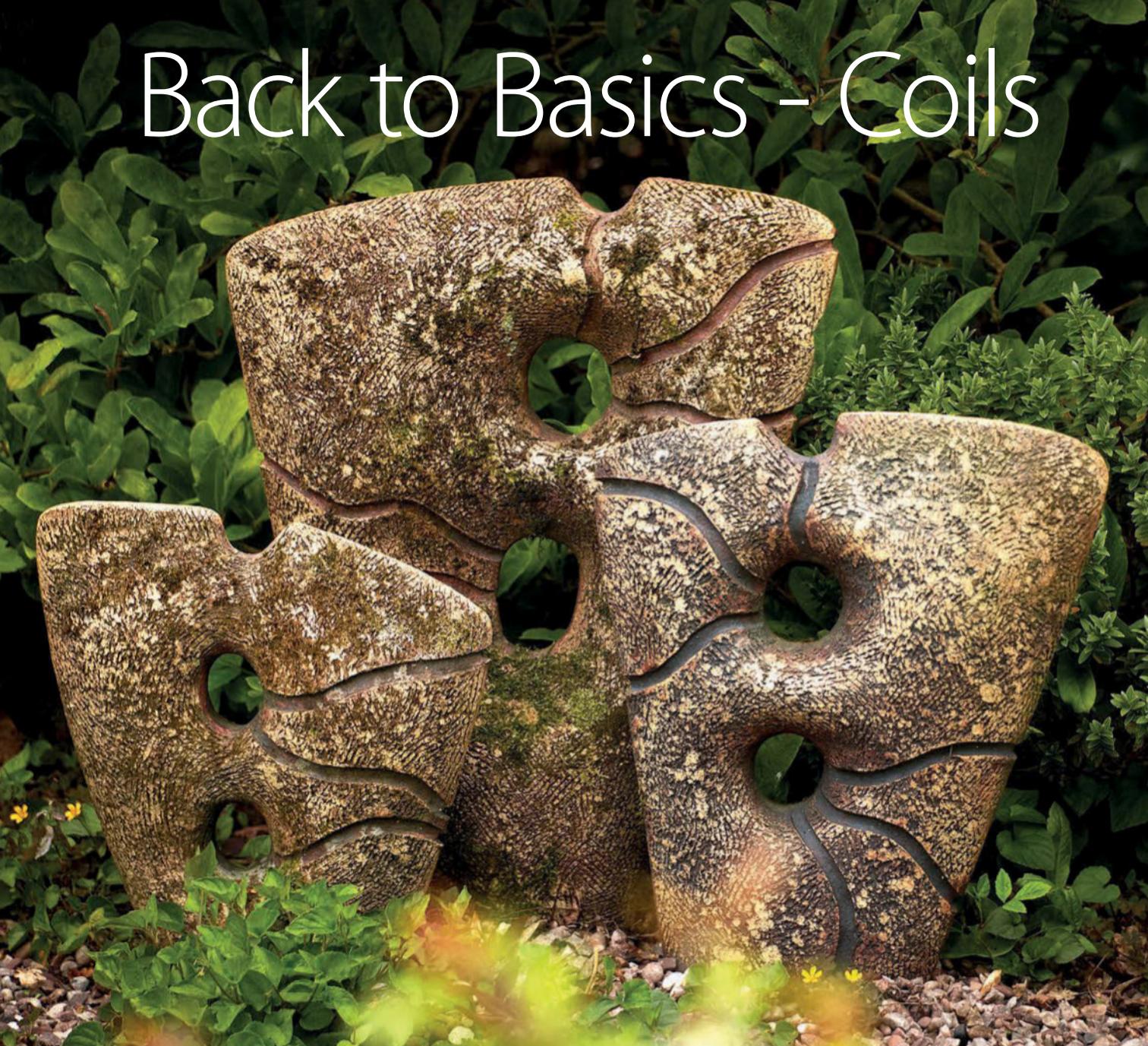
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Back to Basics - Coils



Coil-building is one of the oldest pottery techniques, and many cultures have unique methods and styles. It allows for a wide range of shapes and sizes, from small pots to large, complex forms, and gives a unique finish, with subtle variations and textures. Best of all, it requires minimal equipment and can be done by potters of all experience levels.

Coil pots can be very strong and durable, especially when the coils are properly blended and compressed. The layering technique can add structural integrity to larger pieces and you can control the thickness of the walls more easily than when throwing – particularly for beginners. This is particularly beneficial for creating larger pieces that need additional support.

Here are two coiling projects, one small, one large.



MAKING A COIL BOWL

The right clay

The clay used for coiling must be plastic to prevent it from cracking as you build the form – your pottery supplier will be able to advise you on the best type of clay to meet your needs, but generally:

- Adding 20-30% grog or sand to your clay will increase its strength.
- The bigger the item to be built, the groggier the clay should be
- Some clay, like T-Material, has impressive properties that allow you to continue building even while the form's lower section is drying out. It also has amazing thermal shock resilience, which makes it an excellent choice for extreme firing methods like Raku. The only drawback is that it is expensive! Try mixing it half and half with a less expensive clay, which fires to the same temperature to reduce the cost a little – make sure the two clays are wedged together very thoroughly.
- Smooth clays like porcelain are much harder to coil, so they can only be used for small items that can be built relatively quickly.

TIPS FOR SUCCESS

- Position your hands so that your fingers are spread slightly apart. Use the palms to roll the coil.
- Use a light but consistent pressure to avoid flattening the clay. Roll from the centre outwards.
- Gradually spread your hands outwards as you roll. This helps to elongate and even out the coil.
- Keep the pressure even across the entire length of the coil. If one section starts to get thinner, reduce the pressure on that part and focus on thickening it slightly.
- Periodically lift the coil and turn it slightly to ensure it doesn't stick to the surface. Feel along the coil with your fingers to check for even thickness. If you find any thin spots, roll that section more gently to even it out.
- If the coil starts to become distorted or too thin in places, gently compress it back into a sausage shape and start rolling again.
- Aim for a consistent thickness throughout the coil.
- Rotate the coil regularly and roll it from different angles to maintain an even thickness and prevent one side from becoming flat.

YOU WILL NEED

- **Scraping tools** with different rounded edges are especially good for scraping the insides of pots, where angles may be hard to reach.
- **Loop tools** are also really useful for removing large amounts of excess clay to reduce the thickness of the clay wall – a loop that is rounded at one end and pointed at the other is the best choice for the inside of larger coiled pots.
- **Outline former**
- **Surform**
- **Toothbrush**
- **Board to work on**

Getting started – Outline formers/templates

Before you start to build your coil pot, you should know what shape you intend to build. This sounds like an obvious point, but students often start to coil with no real idea of this, and the shape of the pots looks unresolved as a result.

The next step is to make an outline former, which will help you keep control of the shape as you build it.

The best material for the former is thin MDF, which can easily be cut with a strong knife, but thick cardboard or hardboard will also work well.

Things to bear in mind when making a former:

The board must be large enough to allow you to hold it comfortably when in use. Make allowances for the size of your hand by gripping the side of the board before drawing and cutting out the shape.

Draw the outline shape with a black marker pen – it is easier to see than a pencil line when cutting out

The board must have a level base so that it can sit on the board on which the pot is made to keep the shape true.



◀ Begin by forming the clay into a thick sausage shape with both hands. This method can thin the coil quite considerably but only do this until it becomes difficult to handle.



▲ Roll your coil on a non-absorbent surface – melamine is good if you have some—but whatever you roll on, it is important that the coils do not lose moisture at this stage.

Roll with the palms of your hands rather than your fingers, which will make marks in the clay. Start in the middle and work outwards, rolling the clay back and forth until it is a thickness you are happy to work with. A 10mm thickness is about right to start with.



▲ If your coils flatten as you roll them, correct the shape by holding the coil at each end and twisting in opposite directions. The clay will spiral and return to round. Roll again gently to restore shape and smoothness.



▲ Roll several coils to ensure you can build your pot in one go without stopping to make more. Keep the rolled coils on plastic sheeting and cover them with more plastic until ready to use to prevent moisture loss.



▲ Cut the base from a soft, rolled or pinched slab of clay using a pastry cutter to make an accurate disc.

Make the base a little larger than required because some size will be lost when the first coil is attached.



▲ Create a footing by placing a small disc on the underside of the base slab. The disc can be made from bisque-fired clay, or you could use a large coin, flat button, or thick card. Turn the base over and place it on a board, leaving the disc in place underneath.



▲ Attach the first coil after scoring and slipping the edge of the base section. This will be periodically necessary at stages as the form builds up, but only if the clay is too firm to blend easily. Begin by carefully blending one end of the coil down onto the base.



▲ Wind the rest of the coil around for its entire length so that it flares out gently to form a bowl shape.



▲ Supporting the form by cupping the side in one hand, carefully blend the coils into one another and onto the rest of the base. Blend the clay downwards using a thumb, finger or wooden tool.



▲ When the coil has been blended in on the inside of the form, turn it over and repeat the blending process on the outside, taking care not to squash the form. It is easier if you hold the shape in one hand as you blend it with the other.



▲ Remove the disc from the base and very carefully refine the surface using a metal or plastic kidney to remove lumps and bumps and smooth the surface.

At this stage, you can use a wooden spatula to paddle the surface of the pot to correct the shape, help compress the clay, and ease out any irregularities in the surface if you are not happy with it.



▲ Repeat the smoothing and blending process on the inside using a small plastic kidney to remove excess clay.



▲ Sit the pot on a board and correct the rim using a surform to level it. This is worth doing periodically because it helps keep the shape and prevents distortion.



▲ Check the shape of your pot so far by holding the outline flat on the board the pot is sitting on and drawing it carefully around the form. It will help if the board is sitting on a whirler to do this. Any corrections to the shape should be made as soon as they are detected, and by doing this regularly, you will maintain control over the pot.



▲ Score and slip the rim of the pot, and then continue to build up the shape in the same way until it reaches the desired shape and height.



▲ Remember to make periodic checks and corrections to the shape using the outline former to guide you.



▲ Thoroughly work over the surface of the pot to remove irregularities of thickness. Take special care at the rim because this is the point the eye is first drawn to. Use a kidney to minutely even up the clay section, compress the clay, and level the rim.

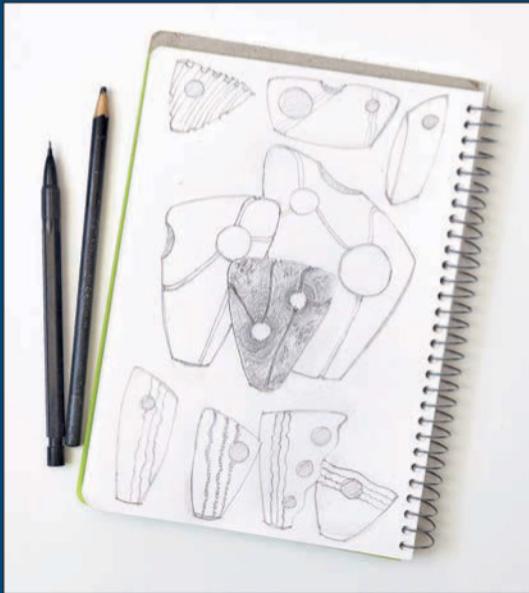


▲ The bowl is now finished and ready for decoration and firing.

GOING LARGE

Flattened coils are perfect for large builds. Grogged clays are the best option here as they provide multiple benefits, including reduced shrinkage, improved workability, enhanced strength, better drying characteristics, and greater thermal shock resistance.

Before you begin:



Do a bit of research to find some shapes you like. Look at other makers of garden sculptures to get ideas – or use the internet to source images of ancient monuments and artefacts. Look to the natural world – geographical or topographical features – rock formations, etc.

Sketch your ideas for reference later. They don't have to be great drawings; just outline shapes. No one else ever needs to see them. You'll be surprised how useful they'll be, if not immediately, then in the future – they are a record of your thoughts. Make notes next to them if you want to remember a particular feature.

The inspiration for the sculpture we will make here was taken from ancient standing stones and monoliths but could have been derived from any of the above sources.

NOTE: You will need to firm the clay periodically as you build up the form for it to support its weight. It necessarily needs to be heavier than you usually make something because it has to withstand the weather—especially wind. Use a hairdryer or heat gun to firm the clay or build it over several days so that the clay can firm up naturally. Remember to keep the size of your kiln in mind while you're building. You must be able to get the finished piece into it!

You will need

- **Stoneware clay** – choose a grogged clay for the best effect
- **A plastic sheet**
- **A low, wide whirler** is helpful if you have one
- **Large wooden batt**
- **Hair dryer or heat gun**
- **Oxides** of choice for surface finish

1



Roughly form a largish lump of clay into a thick coil, then roll the coil out on a non-absorbent board until 4-5cm thick.

TIP If the coil begins to flatten as you roll it, twist it in opposite directions from each end and roll it again – it will quickly return to shape.





2 Working on the plastic sheet, flatten the coil to a 10mm thickness. You'll find it easier to flatten if you lift the opposite end as you work along the length.



5 Roll a second coil and position it on the first, as shown. This time, overlap the ends at the centre of one of the long sides rather than the sharp point of the shape. Do this on opposite sides each time you add a coil, staggering the joints, so you're not creating a weakness in one area.



3 Place a batt on a whirler and stand the coil on its edge, forming it into a leaf shape, as shown.



6 Blend the clay from the first coil up and over the second coil on the inside of the form.



4 Cut away any surplus clay at the end of the coil and then blend the ends together until securely sealed.



7 When the coil is secured from the inside, cut diagonally through the overlapped edges, then blend the cut edges together to seal the join completely.





▲ Working on the outside of the form, blend the clay from the upper coil, down onto the coil below.



▲ Smooth over the joins, inside and out, with a kidney or rib to refine the surface. If the surface is kept relatively neat as you build up the form, it's much easier to control the shape and maintain an even thickness to the wall.



TIP You can change the shape of the form at any stage if you don't like the proportions. If you think your sculpture will be too big, cut through the clay at one of the pointed ends, as shown, then gently pinch the walls together until you reduce it to a more workable size.

Cut off the excess wall from one side of the form, then overlap the other side to re-establish the correct shape. Cut the excess from the second side of the wall, then blend the edges together as you did at the start to secure the join.



11



Continue to build up the wall in the same way with a third coil.



12



▲ Remember to refine the surface with a rib after joining the coil so that you can clearly see the shape developing.

13



▲ Add a fourth coil.

14



When the fourth coil has been completed and the surface refined with a rib, pinch the rim together two-thirds of the way along to form two leaf shapes - one smaller than the other.

Pinch the clay together firmly in a small circle between fingers and thumb.



15



Thread a coil of soft clay under the pinched section. Break off the ends of the coil at the rim, then blend it carefully from the underside to reinforce the circumference of what will later be a hole in the wall. Be sure to support the wall with your other hand as you work.

16



Roll another thick coil and add it to the form as previously, carefully blending the clay in to seal the join.

Pinch the lower edge of the coil where it sits on the previously pinched area, but leave the rim of the coil flaring outward slightly.



17



Run a thin coil of soft clay over the top of the pinched area and blend it thoroughly with a finger and then a suitable wooden tool.





▲ At any stage of the build, you can paddle the surface with a wooden spatula to refine the shape.



▲ Cut out a hole where you pinched the clay together. Cut a small hole to begin with, then enlarge it to the size required.



Neaten around the hole with a wooden tool to refine the shape, then a small rib or finger to smooth over the surface.



21



Continue to add coils in the same way to build up the height.
Remember, it must fit in your kiln, so don't get carried away.



22



When you reach the desired height, pinch the rim together about 10cm at one side to begin forming the top of the sculpture.
Pinch the clay firmly to seal the surfaces together, then reinforce the join from the underside with a coil of soft clay.
Pinch a position for a second hole - again about 10cm in from the opposite edge, as shown.



▲ Reinforce the underside of the pinched hole's position with a coil of soft clay, as before.



▲ Refine the sculpture's surface again with a rib or kidney.



Add another coil to the rim to fit the reduced opening. Taper the ends of the coil to merge with the closed section at one side and pinch the area over what will be the hole, as you did for the first one. At this point, the upper part of the coil should again flare slightly outwards, as it did before.

Once secured in place, blended in and smoothed over, cut out the second hole and neaten around the opening as before.

Remember to work over the form's surface a rib.



Add a final coil onto the last and refine the surface thoroughly, inside and out, with a rib. This will be your last opportunity to work on the inside of the form, so ensure the joins are secure.



▲ Pinch the rim together firmly to seal the top of the form.



▲ When you're sure the rim is sealed, use a sharp knife to cut the shape to a gentle curve.



AGAIN - if after all your efforts, you don't like the shape, cut away sections as required to refine it. Be bold; you won't spoil it as long as you seal it together again securely. Score and slip the edges if the clay has firmed up a lot, and reinforce the new join on the outside with thin coils of soft clay. Use the spatula to paddle the surface to shape and reinforce the join.





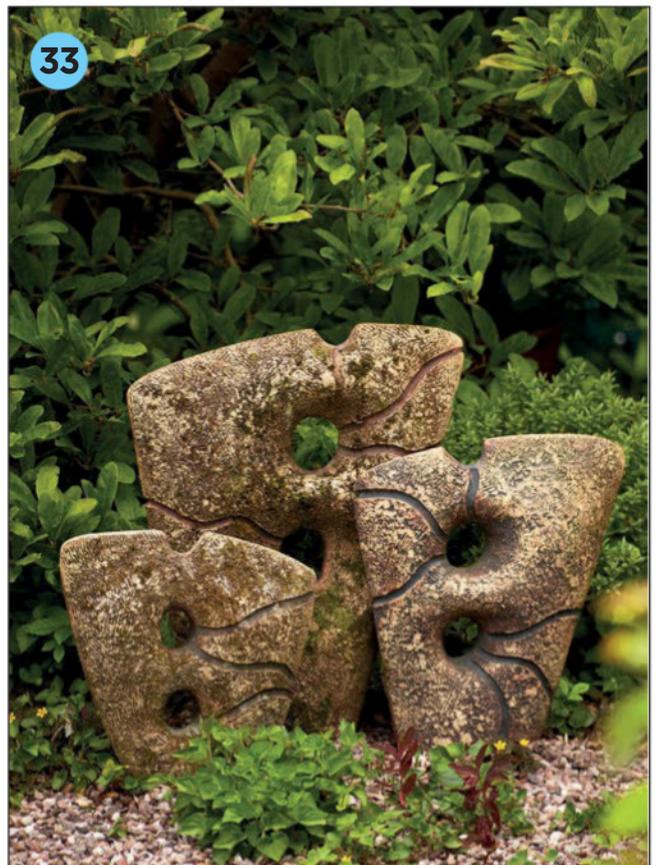
▲ Use a surform to shave the clay at the rim to a more pleasing shape.



▲ Work over the form's surface with a rib or kidney to refine the shape until you're happy.
At this point, you can add texture marks to the soft clay, or choose to leave it smooth.



▲ Allow the finished sculpture to dry very slowly before bisque firing. This will take several days, if not weeks, so be patient. Once bisque-fired, apply any surface treatments you want, and allow the form to dry out again before firing to your clay's optimum temperature.



▲ These sculptures look great in groups of different sizes and proportions. In time, they will weather to make them an attractive feature in your garden.

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Rachel

Editor

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Issue 87

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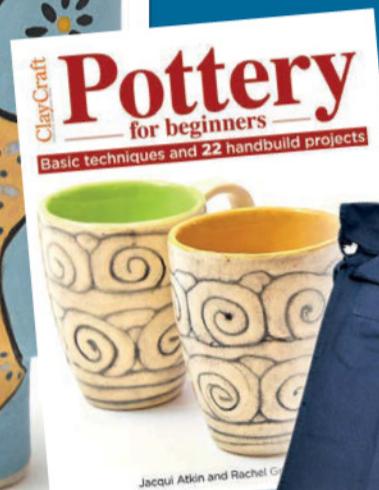


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Doug Fitch

Doug's DIARY

I think May is probably my favourite month of the year. It is, in part, the knowledge that there's now enough distance from winter, that the evenings will be light until late, the chances of a frost are pretty much gone, and all around us is bird song, as goldfinches and willow warblers flit between the trees.

We have had some wonderful, warm weather in recent weeks, and it has brought out the campion and the cow parsley to join the bluebells that have been particularly spectacular. In the past few days, we have returned to showery weather, but the countryside needs it, and so does our private water supply, so I'll not complain too much.

Hannah and I have been working so hard. We have had a lot of pots to make for Spring Fling open studios and the Craft Festival in Bovey Tracey, Devon. We have made mugs, jugs, bowls, plates, chargers, moneyboxes, flower bricks, and vases. The kilns have been running flat out, which has made the



▲ The beautiful miniature plates that the beautiful Hannah made for me. Diameter 8.5cm.



▲ The Christie Keeney sculpture on the newly installed mantelpiece. Next year is tin, maybe we should give each other delft tiles for the fireplace!

temperature in the workshop quite stifling at times. Not only have we had a lot of pots to make, but we have had to get the workshop and showroom tidied and organised, ready to welcome the public.

The showroom required a lot of work, as the ceiling and woodwork had become discoloured with mildew from the winter damp. It's a very large expanse, and it all needed scrubbing before two coats of mould-resistant paint were applied. Every night for a week, we would get the children to bed, turn on the baby monitor, and go back out to work, eventually falling into bed exhausted after 1am. By my goodness, didn't it make a difference to the place. We'd had an unfortunate incident a few weeks ago whereby one of the wooden shelf brackets had failed,

and a shelf full of pots had crashed to the floor, with every piece chipped or shattered, so we replaced all the brackets with steel before filling the shelves with the fruits of our labours. It looked wonderful, and we proudly threw the doors open to the public on Saturday morning.

Our mentee, Lorna Phillips, was exhibiting in the camping shed in the garden, and she set it up brilliantly, with fantastic pots made with us here and with her other mentor, Ruth Elizabeth Jones, with framed drawings of ancient pots on the walls. She also produced some exquisite, pit-fired pinch pots that she had made in her own workshop from some locally sourced wild clay and set up a workspace in the shed to demonstrate to visitors how these are made. Hannah and I were delighted to



▲ Hannah with the little jug, nine happy years ago.



▲ Hannah, with the chubby replacement.



▲ Pippin and Fred, set up ready to sell.

add one to our collection.

Today is Tuesday, and Spring Fling is all done, and it has been brilliant. Over the three days, we welcomed a constant stream of visitors. Our rural situation means that people must make quite an effort to come and visit, so we tend only to get people visiting who are genuinely interested in what we do. We had some wonderful conversations with the several hundred people who came, and we met some fascinating folk, who I hope will visit us again.

Talking to people about one's practice encourages us to think about what we do and why, and it is reassuring to be able to speak with authority about it and for people to understand what we're saying. The open studios experience isn't just about selling pots, although I'm pleased to say we did, which will enable us to add a couple more antique pieces to our collection.

Lorna also had very good sales, and really enjoyed the Spring Fling experience, for the reasons I've just written about. We're proud to have been a part of Lorna's journey, and we look forward to helping her in any way we can as she establishes herself in her new workshop in Leadhills. She has a promising future ahead and it's lovely to see her finding her way.

Pippin and Fred set up their stall to

sell their little brooches. They'd worked hard, coming into the workshop after school over a few weeks, to produce lots of them, some so sweet that Hannah and I had to buy them as we couldn't bear to part with them. They were thrilled as they entirely sold out. They raised £239.20 for the food bank, bringing their total for the year so far to over £400. They're trying to beat the £851 they raised last year, and I think they might well manage it. People are very generous in supporting them.

We now have just over a week to try and nurture/rush some more pots through the kiln, before we head off to

Devon to the Craft Festival at Bovey Tracey. We have a lot of fine pieces, but there's always something else that we want to make, so we'll keep the wheels of industry turning this week, despite our tiredness, and try and have a day or two off next week to recharge, before the long journey south.

We haven't had a proper day off, just the two of us, since our wedding anniversary on 2nd May, which was weeks ago. That was a lovely day. The children had picked up some fallen camelia blooms at the garden centre a few days previous. They got up extra early, set the table, and surrounded our

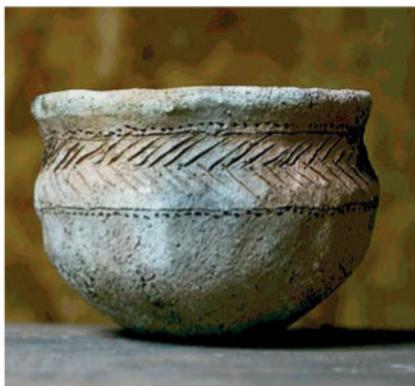


▲ The showroom is painted, stocked and ready for action.

place mats with a scattering of crimson petals. They gave us cards, and Lego versions of us. It was very sweet indeed. We took a trip into town and had lunch in our favourite café before coming home and spending the rest of the day sitting in the warm sunshine, in the garden, chatting, and doing very little at all. What a luxury that was. Adding to the joy of the day, an email arrived as we were supping tea, offering us a second solo exhibition at the Scottish Gallery, in 2026. How exciting. Lots of time to work on that, but no doubt we'll still be panicking a few weeks before it starts!

It seems impossible that it's been nine years since our wedding in the little kirk in the nearby village. It has been blissful, and we're as contented and loved-up now as we were back then. We speak almost daily about how fortunate we are to have found one another. Hannah is a most beautiful, talented and selfless person, and without her, I would be nothing. We have built an amazing life, and although it's extremely hard work at times, we face it all together, which makes nothing insurmountable. The whole is greater than the sum of its parts and all that.

Hannah and I always give one another gifts that are relevant to the specific material assigned to a particular anniversary. The ninth year of marriage is the pottery anniversary. That should be easy, but there are almost too many choices, so to get the right thing was going to take some careful



▲ Lorna's pot, that now lives on our mantelpiece 6cm high x 8.5cm wide. (Photo: Ali Madani)



▲ Lorna with her Spring Fling display. (Photo: Ali Madani)

consideration. Last August, the brilliant sculptor Christie Keeney came by for a visit and it triggered an idea. I asked him if he might be able to replicate a portrait that our photographer Shannon Tofts had taken, in his style in clay. He rose to the challenge, and a couple of months ago, a big box arrived from Co Donegal. I hid it away until Hannah was out before I could open it. Inside was a phenomenal representation of us that moved me to tears. I packed it away again, and then waited excitedly for weeks, before I could present it to my loveliness, who chuckled with delight when she opened it. It now stands in pride of place, dead centre of our mantelpiece, which I had to put up especially to hold it.

Hannah gave me a small cardboard box, which I opened to find nine little parcels, one for each year of our marriage. I unwrapped them to find nine perfect miniature versions of

Hannah's chargers, 8.5cm wide, the decoration immaculately executed in tiny detail. On the back were words and phrases, significant in our lives together. What an incredible gift.

I knew Hannah was making me something because I kept being banished from the workshop at crucial moments. It's very difficult to hide secrets from one another when we spend almost our entire lives in each other's company.

I, too, had been working on a little secret. On our wedding day, I had placed on the top table a miniature sgraffito-decorated harvest jug, commemorating the day in text and decorated with tiny flowers, into which I placed a little posy of wood sorrel. About three years ago, I was bodging some DIY on the opposite side of the wall from where the little jug was on a shelf. My hammering sent the little jug crashing to the floor, where it shattered into tiny sherds. Hannah was very sweet about it, and I shed a tear. Our pottery anniversary seemed to be an appropriate opportunity to make a replacement. I dug out an old photograph, and whenever Hannah had her back turned, I would scratch a little bit of the decoration. I did my best to make it as close as possible to the original, and now it sits where its predecessor sat and looks comfortable there. It isn't exactly the same as the one from nine years ago, it's a wee bit fatter, but as Hannah said when I pointed it out to her, so are we!

fitchandmccandrew.co.uk



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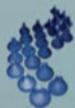
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Email claycraft.ed@kelsey.co.uk for free inclusion in our listing

SCOTLAND

STEF BAXTER POTTERY

Courses: Handbuilding & throwing day class drop-in. Night and weekend classes. 1-1 tuition & Raku classes. Suitable for all levels. Open access coming.

Dates: see website

Location: Govan, Glasgow
stefbaxterpottery.com

CLAY HALF POTTERY STUDIO

Courses: Beginner-intermediate throwing, handbuilding, glazing, adult & child and prosecco & pottery classes. Private classes for 1-8 people & pottery birthday parties

Dates: weekly/monthly/by arrangement

Location: Montrose, Angus
clayhalf.com

CLAY WORKS STUDIO

Courses: All levels from beginners to intermediate. Taster courses, general pottery and throwing courses. Open access facility for more advanced makers coming soon

Dates: See website

Location: Dumfries & Galloway
clayworksstudios.co.uk

DUNDEE CERAMICS WORKSHOP

Courses: Classes for all levels from beginner to intermediate, for individuals and groups. 1-1 tuition available. Open studio access and kiln hire for members

Dates: Throughout the year (see website)

Location: Dundee
dundeeceramicsworkshop.com

FORGAN ARTS CENTRE

Courses: All levels and ages catered for in hand building, throwing & Raku 12 pottery classes per week plus specialist technique weekend workshops in paper clay, making glazes, slip casting, slip printing and more

Dates: Various (see website)

Location: Newport on Tay, Fife
forганartscentre.co.uk

HANDKNITTED POTTERY

Courses: Throwing (individual or two together), handbuilding (groups and private lessons). Gift vouchers available

Dates: Various

Location: Ullapool
handknittedpottery.co.uk

HOLY LOCH POTTERY

Courses: Hand building & throwing tuition for all levels. Some sculpture sessions available. Raku & alternative firing techniques offered. Individual & groups courses by arrangement

Dates: By arrangement

Location: Kilmun, nr. Dunoon, Cowal Peninsula, Argyll
holylochpottery.co.uk

THE POTTER'S HOUSE POTTERY

Courses: Wheel & claywork sessions. Pottery painting, suitable for all ages and abilities. Individuals and groups welcome

Dates: Tues - Sat 10-5

Location: Muir of Ord, Highland
thepottershouse.scot

POWDERHALL BRONZE ART STUDIO

Course: Clay modelling with Alan Beattie Herriot. Figure making with Kenny Hunter

Dates: March 2019

Location: Edinburgh
powderhallbronze.co.uk

SEA DRIFT POTTERY STUDIO

Courses: Weekly classes, wheel taster sessions, 1-2-1 wheel tuition, monthly project workshops. Kiln hire available

Dates: Various

Location: Sandbank, nr Dunoon, Argyll
seadriftpottery.com

SEATREE ARGYLL

Workshops: By arrangement in your home, holiday home or community venue. Alternatively 'Workshops in a Tin' can be posted out

Location: Innellan, Argyll
seatreeargyll.com

THE WEE MUD HUT

Courses: Handbuilding and throwing for all ages/abilities. Groups and individual sessions

Dates: Various

Location: East Kilbride, Scotland Lanarkshire
theweemudhut.co.uk

CUMBRIA/N EAST

COWSHED CREATIVE

Courses: Two-day raku workshops

Dates: see website

Location: Kendal
cowshedcreative.co.uk

LOVEHEART WORKSHOPS

Courses: Evening and daytime weekly classes for all abilities, taster sessions, parties (adults, children, team-building)

Dates: Mon-Thurs 6.30-8.30pm & Tues-Wed 12.30-2.30pm weekly class running all year round

Location: Stockton-on-Tees, Cleveland/Durham/Teesside
FB: [loveheartworkshops](https://www.facebook.com/loveheartworkshops)
loveheartworkshops.co.uk

MUDDY FINGERS POTTERY

Courses: Adult night classes

Dates: Tuesday and Thursday evenings, every six weeks

Location: Jarrow, Tyne and Wear
muddyfingerspottery.com

ANNIE PEAKER

Courses: Figurative Ceramic Courses

Dates: April - October (3 & 5 Days)

Location: Penrith, Cumbria
anniepeaker.co.uk

QUIRKY WORKSHOPS

Courses: Various (eg raku, silver clay, Green man, textures in porcelain, tiles)

Dates: Various

Location: Penrith
quirkyworkshops.co.uk

RAVN CLAY POTTERY

Courses: Short, half- and full-day hand-building courses

Dates: See website

Location: Northumberland
Ravnclay.co.uk

YORKS

ART HOUSE, SHEFFIELD

Courses: Wheel, handbuilding, porcelain, raku, figurative, workshops, summer intensive week (chimeneas)

Dates: Mon-Sat 10am-9pm

Location: Sheffield City centre
arthousesheffield.co.uk

BOO BARWICK-WARD

Courses: Day and evening courses in all aspects of hand building with clay. Further courses available in order to decorate the fired bisque. Individual one-to-one or group sessions. All tailor-made to your requirements

Dates: The dates are flexible. My studio is always open, so I can fit in with you

Location: Castle Howard Estate, North Yorkshire, about 12 miles from York.

E: boo@boo-artist.com

boo-artist.com

KATIE BRAIDA

Courses: weekly class and day workshops

Dates: Every Thursday evening and various others

Location: Scarborough
katiebraida.com

CLAYHOUSE STUDIO

Courses: All levels from beginners to intermediate. Taster courses, handbuilt pottery and specialist workshops.

Dates: See website for details

Location: Sheffield S10 5DB
theclayhousesheffield.co.uk

FANCY FROG POTTERY

Courses: Fun beginner/intermediate wheel throwing taster sessions & courses run by Louisa Riley. I welcome groups of up to 5 people each with a dedicated wheel

Dates: see website

Location: Scarborough, North Yorkshire
fancyfrogpottery.co.uk

FIRED ART DESIGNS

Courses: 1-1 wheel work, brushwork, surface decoration. Handbuilding, slab work, coil work. Classes

Dates: Various

Location: Pontefract, Yorkshire
firedartdesigns.co.uk

FIREFLY POTTERY - LEEDS

Courses: Pottery courses for beginners & developers. Wheel & hand-building workshops for all levels. One-to-one & group pottery wheel lessons

Dates: Various **Location:** Leeds
fireflypottery.co.uk

JILL FORD

Course: Workshop and Day Courses

Dates: Thursday evenings & day courses throughout the year

Location: York,
jillford.com

JOY GIBBS PRICE CERAMICS

Courses: Weekly pottery workshops, raku and private tuition available

Dates: Various

Location: Everton, S Yorks
thepottery.co.uk

HOPEWELL STUDIOS

Courses: Raku, day courses.

From beginners to masterclasses

Dates: Throughout the year

Location: Knaresborough N.Yorks
hopewellstudios.co.uk

HULL COLLEGE

Courses: Specialist Ceramics and Glass Courses to suit a range of abilities. Full range of techniques covered, within bespoke facility supported by specialist lecturer and technician. Outdoor firing area, gas reduction facilities

Dates: 10 weeks per term

Location: East Yorkshire
Tel: 01482 598751 enquiries/view facility

01482 598744 info/enrolment
07961 734 729 lecturer

E: npliener@hull-college.ac.uk

HULL TRAINING AND ADULT EDUCATION

Courses: Range of courses for all abilities

Dates: Various

Location: Preston Road Adult Education Centre, Hull
hcctraining.ac.uk

LEAFY LANE POTTERY BY SUZIE

Courses: Hand building courses for all abilities. Learning disabilities, residential homes, schools and private sessions, and sculptures for your home and gardens

Dates: Throughout the year

Location: Hull and East Yorkshire
Tel: 07886 841938

E: leafylanepottery@gmail.com

For free inclusion in this listing, email: claycraft.ed@kelsey.co.uk

NORTHLIGHT ART STUDIO

Courses: Evening and day workshops, summer schools and taster days. All levels
Dates: Weekly and throughout the year

Location: Hebden Bridge, Yorks
Tel: 01422 843519

northlightstudio.co.uk

NORTH LIGHT POTTERY

Courses: Evening & daytime weekly classes for all abilities. Hand building and throwing. Parties possible by arrangement
Dates: Mon 9.30-12.30, 7-9pm. Wednesday 10-12, 1-3pm

Location: Armitage Bridge nr Huddersfield, W Yorks

Email Katherine at:
kagreenwell@yahoo.co.uk

OLD STABLES STUDIO

Courses: Throwing: bootcamp, weekends, tasters and regular classes
Dates: Various

Location: Hebden Bridge, Yorkshire
oldstablesstudio.co.uk

JAMES OUGHTIBRIDGE

Course: Large Scale Slab Building
Dates: Contact for details
Location: Holmfirth, West Yorkshire
jamesoughtibrIDGE.blogspot.co.uk

JIM ROBISON CERAMICS

Courses: Week-long Ceramics, and Glaze and surface courses
Dates: Various

Location: Holmfirth, Huddersfield
boothhousegallery.co.uk

SCULPTURE LOUNGE STUDIOS

Courses: Throughout the year
Dates: Contact directly for further info

Location: Holmfirth, West Yorkshire
sculpturelounge.com

SHEEPWALK STUDIOS

Courses: Handbuilding and throwing. Classes, one to one and workshops – including Christmas reindeer workshop.

Dates: Contact for info

Location: Upton, West Yorkshire
Tel: 07769955150

E: l.bulleymentceramics@gmail.com
sheepwalkstudios.com

TWISTED EARTH CERAMICS

by Richard Hedges

Courses: Essential techniques for creating animal sculptures. All levels catered for. 1-1 and groups, private workshops, parties, team-building
Dates: Various

Location: Mobile, or come to me. Dozens of venues across Yorkshire
twistedearthceramics.com

WENTWORTH POTTERY

Courses: All levels, throwing, decoration. Half & full-days. 10-week evening class

Dates: See website

Location: Aldbrough, Yorks
wentworthpottery.co.uk

ANDREW WALKER CERAMICS

Courses: Hand building pottery classes for all levels: 1 to 1 and small groups. Kiln hire, pottery at home kits & flexible intermediate hours.

Dates: Various - see website

Location: Sheffield
andrewwalkerceramics.co.uk

LANCS/CHESHIRE/ MERSEY

BALTIC CLAY

Courses: Evening and weekend clay courses

Dates: Tue, Wed, Thurs (6.30pm - 8.30pm) & Sat

Location: Liverpool
balticclay.com

BLUE BUTTERFLY CRAFTS

Courses: Handbuilding. Weekly 2-hr sessions and day-courses

Dates: Various, see website

Location: Accrington, Lancs
bluebutterflycrafts.co.uk

CAN-DO POTTERY

Courses: Hand-building for beginners

Dates: Thursdays 10.30am-12.30pm

Location: Mellor, Stockport
candopottery.wixsite.com/group

JOAN CHAN

Courses: Introduction to clay, handbuilding, throwing, slip-casting, glaze workshop

Dates: Afternoons and evenings

Location: Greasby, Wirral

Tel: 07803 848212,

E: joanchan@aol.com

FB: jcceramics

CHESHIRE CLAY STUDIO

Courses: evening and daytime classes for all abilities. Throwing, handbuilding, decorative techniques. Wide range of glazes and materials. One off taster sessions throwing or handbuilding. Specialist weekend workshops with guest ceramicists.

Dates: Year round. See website for class term dates. Taster sessions weekly

Location: Nr Middlewich, Cheshire
www.cheshireclay.com

THE CLAYROOMS

Courses: Handbuilding, throwing, sculpting from beginners to experienced makers

Dates: Various see website for dates

Location: Macclesfield, Cheshire
theclayrooms.co.uk

CLAY STUDIO MANCHESTER

Courses: One-off taster sessions to regular weekly courses and 1-to-1 tuition. Anyone from beginner upwards is welcome. monthly membership scheme for more advanced makers

Dates: Various

Location: Hulme, Manchester
claystudio.co.uk

CLAYWORKS

Courses: Evening & daytime classes for all abilities (with occasional weekend events such as 'Raku', etc)

Dates: Weekly throughout the year

Location: Southport, Lancashire
FB: arhousesca

sca-network.co.uk

THE CRAFTY POTTER

Courses: Throwing, hand-building & modelling

Dates: Various

Location: Chorley, Lancashire

thecraftypotter.co.uk

THE DOWN TO EARTH POTTERY

Courses: Hand-building for beginners to advanced.

We are always trying out new techniques such as use of decals and coloured clay

Dates: Year-round: Some Saturdays

Location: Clitheroe, Lancs

E: lesleywoods19@hotmail.com

FB: thedowntoearthpottery

EDEN TEAROOM AND GALLERIES

Courses: Wheel throwing taster sessions and experience workshops.

Coil pot workshops and various other hand building workshops in addition to children's clay workshops and paint a pot!

Dates: See website and social media for details

Location: Newburgh, Lancashire
www.edentearoom.com

FIRE D 4 U

Courses: Guided evening workshops & do your own, clay work and painting ceramics

Dates: 1st & 3rd Wednesday 7pm, pre-booking essential

Location: Preston, Lancashire

fire4u.co.uk

PAUL GOULD/MON CERAMICS

Courses: Beginners & intermediates

Dates: Tuesdays & Wednesdays 2-4pm and 7-9pm

Saturdays and Sunday workshops: various dates throughout the year

Location: The Wirral
monceramics.co.uk

GREEN MAN CERAMICS

Courses: Pottery Discovery weekends

Dates: Various,

Location: Colne, Lancs

greenmanceramics.com

HOUSE OF CLAY CHESHIRE

Courses: Handbuilding workshops for all abilities

Dates: Monthly workshops throughout the year

Location: Frodsham, Cheshire
houseofclaycheshire.com

ANDY LEES CERAMICS

Courses: Pottery courses & Taster sessions available

Dates: contact directly for further details

Location: Bolton, Greater Manchester
andyleesceramics.weebly.com

LEMON STUDIO

Courses: Handbuilding for all levels, taster sessions, workshops and parties

Dates: Various

Location: Warrington

lemonstudio.co.uk

JULIE MILES CERAMICS AT FIRED UP NORTH STUDIOS

Courses: playing with porcelain, animal sculpture, basic handbuilding skills & more.

Tutor with over 20yrs teaching experience in a fully equipped dedicated clay workshop. Wheels available to hire

Dates: evening and weekend, see website

Location: Nelson, Lancashire.

juliemiles.co.uk

MIDLANDS ART CENTRE

Courses: Ceramics Open Studio

Dates: Various

Location: Birmingham

macbirmingham.co.uk

PILLING POTTERY/NORTHERN KILNS

Courses: From novice to professional: throwing, hand-building, glazing, making glazes, kiln loading, programming kiln controllers, fitting elements

Dates: Various

Location: Pilling, Lancs

pillingspottery.com

POT FACTORY

Courses: Beginners & more advanced. Handbuilding, throwing, glazing & playing with clay!

Dates: Afternoons and evenings

Location: Liverpool

thepotfactory.co.uk

THE POTTERS BARN

Courses: Adult half & full day: beginners throwing & handbuilding.

Intermediate & advanced throwing. Raku & pit firing

Dates: Various

Location: Sandbach, Cheshire/Staffs border

thepottersbarn.co.uk

CARLA POWNALL

Courses: Throwing, six-week course, beginner to advanced using stoneware and raku clay. One-off courses on last Saturday of the month.

Dates: Weds am & pm, plus last weekend of the month

Location: Wirral

E: carlapownall@yahoo.com

FB: carlapownallceramics



RAMSBOTTOM POTTERY WORKSHOPS

Courses: Day & evening classes. All abilities

Dates: Mon-Thurs & weekend workshops throughout the year
Location: Ramsbottom, Lancashire
rammpotters.co.uk

SEVEN LIMES POTTERY

Courses: Varied courses/classes
Dates: All **Location:** Moss Side, Manchester

7Limes.co.uk

SIMON SHAW

Courses: Introduction to the basics. Small individual classes, max five students. Handbuilding, sculptural, 1:1 throwing

Dates: Various
Location: South Liverpool
E: simonshaw61@icloud.com
T: 07505 237 593

IG: @simonshawclay

PAT SHORT CERAMICS

Courses: Beginners' handbuilding workshops

Dates: Various
Location: Edgbaston, Birmingham
patshortceramics.com

NOTTS/DERBYS/LEICS/MIDLANDS

SANDY BYWATER @ CURIOUS STUDIOS

Courses: All pottery skills, suitable for the beginner or the more experienced

Dates: Tuesday afternoons and evenings. Monthly, Saturday themed workshops

Location: Sneinton Market, Nottingham
sandybywaterceramics.wordpress.com

THE CLAY ROOM LEICESTER

Courses: Range of classes for all abilities, plus membership scheme for more experienced makers

Dates: Throughout the year
Location: Leicester
theclayroom.co.uk

THE CLAYROOMS

Courses: Handbuilding, throwing, sculpting from beginners to experienced makers

Dates: Various see website for dates
Location: Ashbourne, Derbyshire, Loughborough, Leicestershire
theclayrooms.co.uk

CRE@TE STUDIO

Courses: Thursdays 10-12, 1-3pm & 7-9pm. All abilities welcome. Hand building & wheel work. Monthly pottery group. One-to-one sessions
Location: Sutton in Ashfield, Notts
create-studio.co.uk

EARTH PIG POTTERY

Courses: Beginners & intermediate throwing & glazing
Dates: Fridays, Saturdays & Sundays

11am - 4.30pm throughout the year
Location: Buxton, Derbyshire
E: earthpigpottery@gmail.com
T: 07914 382258

THE HARLEY POTTERY STUDIO

Courses: Pottery and ceramics classes from your first try at pottery throwing, to open access sessions (with firing) for established ceramicists.

Dates: see website
Location: Welbeck, Nottinghamshire
harleygallery.co.uk

LITTLE MOUSE POTTERY

Courses: Adult & children handbuilding & wheel workshops
Dates: Throughout the year

Location: Keyworth, Nottingham
E: enquiries@littlemousepottery.co.uk
T: 0115 9375950

FB, IG & littlemousepottery.co.uk

METAMORPHOSIS SCULPTURE

Courses: Clay sculpture classes. Suitable for beginners, but also for those who wish to extend their skills or receive mentoring in clay sculpture

Dates: Various
Location: Normanton on Trent, Notts

deanallen4.wixsite.com/metamorphosis

POTS IN NOTTS

Courses: Weekly classes and wheel taster sessions

Dates: throughout the year, contact for more details
Location: Worksop, Notts
E: lynnestaniland@icloud.com
T: 07811 171369
FB & IG: @potsinnotts

THE P POD

Courses: Half & full-day handbuilding workshops using mainly stoneware & porcelain. All levels, individuals/groups. Bespoke & community workshops by arrangement. Specific workshops include wall mounted flowers, garden decor, pumpkins, wind chimes, Christmas decorations etc. Gift vouchers available.

Dates: Various throughout the year & by arrangement
Location: Thorseby Park Newark, Notts
E: tracybppod@gmail.com
FB: The P Pod

THE SHIRE WORKSHOPS

Courses: Night school: Mon & Thurs - throwing, hand building & decoration. One-day sculpture workshops twice a month. Raku days. Visiting guest artists throughout the year. Private & group bookings available. Pay per hour to come and use our workshop casually. Materials & kiln space available

Dates: See website
Location: Wilbarston, Market Harborough
theshireworkshops.co.uk

KATHERINE STAPLES CERAMICS

Courses: Pottery courses suitable for all ages and abilities, Throwing, hand building, slab building, press moulding, sculpting and glazing. Group, corporate and team building classes available.

Dates: Morning and evening classes available all year round plus monthly Saturday taster sessions.

Location: Rutland
katherinestaples.com

WOODSETTON ART POTTERY

Courses: All levels are taught in our Black Country studios set in a Victorian walled garden.

Led by Lorraine Bates, full-time designer maker and production thrower of 38 years experience.

Follow us on Instagram for news of public Raku and pit firings, and evening class spaces coming up

Dates: Various
Location: Woodsetton, Dudley W Mids
woodsettonartpottery.com
woodsetton.com

WALES

JACKIE BARBER CERAMICS

Courses: One-to-one throwing lessons

Dates: Various
Location: Pencader, Ceredigion
jackiebarberceramics.co.uk

BASE ART STUDIO, GALLERY & POTTERY WORKSHOPS

Courses: Handbuilding; throwing; 1 to 1 one-off sessions; parties (adults, children, team-building)

Dates: Ongoing, days and evenings
Location: Llanbadach, Caerphilly
baseart.org

MELANIE BROWN PORCELAIN

Courses: Specialised course in throwing & glazing using porcelain. Small classes, one-to-one tuition

Dates: Wednesday and Sunday mornings, ongoing
Location: Abergavenny
melaniebrownporcelain.co.uk

CARDIFF POTTERY WORKSHOPS

Courses: Handbuilding; throwing; one-off Saturday sessions; 1 to 1 throwing; masterclasses with Anne Gibbs; parties (children, adults, teambuilding); pottery membership tutored & un-tutored

Dates: Six wk day & eve sessions, various
Location: Cardiff
cardiffpotteryworkshops.com

CARMEL POTTERY

Courses: 6-week throwing courses. Hand-building courses. One-to-one lessons. One-off half- or full-day experiences. Beginners welcome
Dates: Various **T:** 07740 291608
Location: Carmel, Carmarthenshire
E: Carmelpottery@outlook.com

GLOSTERS

Course: Throwing

Dates: April,
Location: Porthmadog
glosters.co.uk

JANE MALVISI

Courses: Pottery classes, including Raku. Fun with handbuilding, all abilities. 2-hour day or evening classes available

Dates: Mon/Tues/Weds days and evenings

Location: Bridgend, S Wales
janemalvisi.co.uk

MID WALES ARTS

Courses: Two-day course on wood-firing kilns. Make your work then fire it

Dates: Various **Location:**

Maesmawr, Powys
midwalesarts.org.uk

ORIEL BODFARI GALLERY AND POTTERY

Courses: Throwing, handbuilding, Raku etc

Dates: Various
Location: Bodfari, North Wales
orielbodfarigallery.co.uk

SIRAMIK

Courses: Throwing; half/full days, weekends (accommodation included).

Dates: Various
Location: Carmarthen
siramik.co.uk

TWO&THROW

Courses: Handbuilding, throwing, 1 to 1 sessions, parties (adults, children, team building & mindfulness)

Pottery experience sessions, throwing, raku and family sessions

Dates: Ongoing; Classes Weds-Fri, workshops Sat-Sun
Location: Dyserth, Denbighshire
louiseschrempft.com

CAMBS/LINCS

PAULA ARMSTRONG

Courses: Handbuilding & Raku, online & in studio workshops

Dates: Mon, Tues, Weds, Thurs (beginners) & Fri mornings. Weds (Zoom) & Thurs evenings. Monthly Saturday workshops

Location: Fenstanton, Cambs
parmstrongceramics.co.uk

ART BARN GAMLINGAY

Courses: Handbuilding, raku and pit-firing

Dates: Weds and Thurs evening clay classes. two-day raku making and firing workshops. Clay in a Day classes.

Location: Gamlingay, Cambs/ Beds border

E: art.barn@hotmail.co.uk
T: 07715 206780

FB: Art Barn Gamlingay

For free inclusion in this listing, email: claycraft.ed@kelsey.co.uk

MATTHEW BLAKELY

Courses: Weekend Courses: Throwing, Porcelain throwing
Dates: Monthly
Location: Lode, Cambs
matthewblakely.co.uk

BOURN POTTERY

Courses: Six week beginner's course covering slab, pinch, coil & throwing techniques. Two hour throwing taster sessions for small groups. 1-1 tuition in throwing and/or handbuilding and glazing. Clay for a Day and one-day specialist masterclasses. Corporate & team building activities. Parties & events for adults & children. Studio and/or mobile. Suitable for all abilities and ages
Dates: Various weekday, evening & Saturday sessions
Location: Bourn, Cambs
bournpottery.co.uk

DEEPDALE POTTERY

Courses: Handbuilding and throwing for beginners and experienced
Dates: Weekend and weekday courses, including yurt accommodation if required, throughout the year
Location: Barton upon Humber, North Lincs
yurtatthechapel.co.uk

GREENFIELD POTTERY

Courses: Small group weekly classes for all levels. Handbuilding, throwing, sculpture, decorating and glazing. Weekend two-hour taster sessions, one- and two-day courses
Dates: various, weekly
Location: Holbeach, Lincolnshire
greenfieldpottery.co.uk

HILLS ROAD SIXTH FORM COLLEGE

Courses: Handbuilding, throwing, plus summer school workshops
Dates: Various
Location: Cambridge
hillsroadadulteducation.co.uk

JANEELIZABETH CERAMICS

Courses: Classes/sessions on hand building and modelling. One-off taster/experiences, date nights, family sessions, project-based workshops, tailored tuition, home education sessions, and adult regular weekly classes available. Adult weekly classes: Tue 1pm-3pm, Tue, Thur 7pm-9pm
Dates: Various and flexible. Email for details
Location: Fillingham, Lincs
E: janeelizabethceramics@yahoo.com

THE POT SHOP

Courses: Classes for all abilities in small groups of 2 or 3 in a professional workshop. Shop open 11am-4pm. Visitors welcome
Dates: Various, throughout the year
Location: Steep Hill, Lincoln
Facebook & Instagram: @potshop1
Tel: 07530 817991

POTTERYDAYZ

Courses: Wheel throwing for beginners and more experienced. Raku courses through the summer
Dates: Saturdays, 9.30-3pm
Location: Peterborough/East Midlands
FB: @potterydayz
E: potterydayz@gmail.com

ROWAN ARTS CENTRE

Courses: Handbuilding, throwing, untutored group for those with experience
Dates: Various
Location: Cambridge
rowanhumberstone.co.uk

WOODNEWTON POTTERY

Courses: Weekly; throwing, hand building, decorating (Tues/Weds). Clay sculpture
Dates: Throughout the year
Location: Near Peterborough
robbibbyceramics.co.uk

ZOO CERAMICS

Courses: Wednesday 8-week adult pottery classes. Half and full-day summer and autumn porcelain jewellery, green man and animal sculpture workshops. Private classes
Dates: Various
Location: Waddington, Lincolnshire
zooceramics.co.uk

WORCS/SHROPS/STAFFS/HEREFORD

ALL-YEAR-ROUND POTTERY

Courses: Weekly classes; taster sessions; one- and two-day courses in throwing, hand-building and decorating; pottery parties for all ages. All for beginners and more advanced

Dates: Various all-year-round!
Location: South Herefordshire
all-year-round.org.uk

AMERTON ARTS STUDIO

Courses: Portrait and animal sculpture. Working from a life model to create a figurative sculpture. Step-by-step tuition, beginners welcome
Dates: Weekend courses throughout the year
Location: Stowe by Chartley
amertonartstudio.com

BRITISH CERAMICS BIENNIAL

Courses: Beginners & Intermediate
Dates: Tuesday & Thursday
Location: Stoke-on-Trent, Staffs
The BCB operates a clay school and a variety of courses throughout the year.
britishceramicsbiennial.com

EARTH AND FIRE CERAMICS

Courses: Handbuilding workshops, parties, throwing lessons, step-by-step bespoke workshops
Dates: Various, four-weekly courses
Location: Bishton Hall, Stafford
earthfireceramics.com

EASTNOR POTTERY & THE FLYING POTTER

Courses: Remarkable potter's wheel experiences for all ages and abilities, run by studio potters Jon Williams and Sarah Monk. Tasters, days and weekends
Dates: Regularly throughout the year (see website)

Location: Ledbury, Herefordshire
eastnorpottery.co.uk

HARTSHILL CLAY RESORT

Courses: Handbuilding, throwing, sculpture, basic ceramic techniques and a professional masterclass in flower making. Evening and daytime weekly classes for all abilities. 1-1 tuition and small groups, families welcome. Kiln hire available.

Dates: Weekly classes including evenings. One-offs by arrangement.
Location: Telford, Shropshire
cazamic.com

LOVECLAY AT VALENTINE CLAYS

Courses: Basic/intermediate/professional/families. Throwing, slip casting & slip decorating, sculpture, basic ceramic techniques, professional masterclasses, ceramic painting
Dates: Evenings & weekends (various) **Location:** Stoke-on-Trent
loveclay.co.uk

POP UP POTTERY STUDIO (EARTH & FIRE CERAMICS)

Courses: Beginner courses to learn simple techniques
Dates: Tuesday evenings & Friday afternoons
Location: Great Haywood (near Stafford), Staffordshire
E: carolinefarnellsmith@gmail.com

POTCLAYS

Courses: Basic/Intermediate/Advanced Throwing, Intro to glazes, Pottery Basics, Moulding and Slipcasting, Tilemaking
Dates: Various
Location: Stoke-on-Trent
potclays.co.uk

THE POTTERY AT STUDIO 5

Courses: Beginners and Intermediate. Small groups and one-to-one. Half-day handbuilding workshops in a Victorian pottery.
Dates: See website/contact for dates
Location: Stoke on Trent, Staffs
thepotteryatstudio5.co.uk

THE POTTING SHED SELF CATERING ACCOMMODATION WITH POTTERY STUDIO

Courses: Access to pottery studio during your stay. Beginners to experienced potters welcome. Tuition and use of materials/equipment available. Short or long breaks. 16 acres of land to inspire you with stunning views from studio and cottage. Dogs welcome
Dates: See website
Location: Hereford - England/

Wales border

allcottages.com/the-potting-shed

STONEHOUSE STUDIOS

Courses: Throwing & handbuilt ceramics, sculpture & life sculpture. Portrait drawing, painting, & general art. One-off workshops & one-to-one tuition on request
Dates: Throughout the year
One offs by arrangement
Location: Drayton Bassett, nr Tamworth, Staffs
stonehousestudios.co.uk

WOBAGE FARM CRAFT WORKSHOPS

Courses: Various multiple-day throwing workshops
Dates: Various
Location: South Herefordshire
workshops-at-wobage.co.uk

YAT POTTERY

Courses: Throwing
Dates: Various
Location: Symonds Yat, Wye Valley
yatpottery.com

WARKS/N'HANTS/OXON

CATHERINE ANNE CERAMICS

Courses: Small groups and one-to-one of all ages and mixed ability. Throwing, hand building, glazing. Family sessions during school holidays

Dates: Weekdays. Various evenings and weekends available

Location: Staverton, Northants
catherineanneceramics.com

CENTRE OF ENGLAND ARTS

Courses: Novice to experienced, including throwing
Dates: Weekly, Thursday evenings 7-9pm

Location: Nr Solihull
tonycarterpottersschool.com

DAISYROOTS CERAMICS

Courses: Beginner's wheel sessions 1:1 or small groups. Handbuilding techniques taught with support for home hobby with kiln firing service. Paint-your-own pottery & craft studio
Dates: Just book!

Location: Crawley Village, Witney, Oxfordshire

DaisyrootsCeramics.co.uk

DASSETT POTTERY CLAY CLUB

Courses: Throwing (facility for 12) & hand-building (facility for 6). Beginners to experienced, we offer courses, tasters, weekly classes and open access sessions throughout the year. Kiln-firing service
Dates: Open access every day; evening class Thursdays; weekly classes Sundays; courses Sundays.
Location: Fenny Compton, Southam, Warks
Facebook.com/
FennyComptonClayClub



M&K RAKU WORKSHOPS

Courses: One-day raku workshops run by Mark Compton and Kirsteen Holuj. Bring your own bisque-fired pots or sculptures along or buy pots from us on the day to glaze and fire. All levels.

Dates: Workshops run monthly from April to October

Location: Milton Keynes
mkraku.co.uk

POTTERYDAYZ

Courses: Handbuilding, throwing lessons from Richard Gibbons

Dates: Full and half days by arrangement

Location: Kings' Cliffe, Northants
E: potterydayz@gmail.com
FB: [potterydayz](https://www.facebook.com/potterydayz)

SWANSPOOL CERAMICS

Courses: Handbuilding, throwing, all levels.

Open access studio.

Weekend courses & one-off experiences

Dates: Termly, year-round

Location: Castle Ashby, Northants
swanspoolceramics.co.uk

NORFOLK/SUFFOLK/ESSEX

DEBORAH BAYNES

Courses: Residential and nonresidential

Dates: Weekends (spring/autumn), full weeks (July/Aug)

Location: Shotley, Suffolk
potterycourses.net

BLANK EARTH

Courses: Beginner and advanced one-on-one classes in throwing, hand building, kurinuki and glazing. Firing courses are held over the summer including pit firing and kurinuki

Dates: see website

Location: Culford, near Bury St Edmunds, Suffolk
blankearth.co.uk

BRICK HOUSE CRAFTS

Courses: Handbuilding, throwing, decoration, mould making, raku in the summer.

Beginners to professional welcome.

Leisure classes and structured courses

Dates: Weds - Friday 10am-3pm, Sat 10am-12 midday

Location: Silver End, Essex
brickhouseceramics.co.uk
T: 01376 585655

TONY CARTER POTTERY SCHOOL

Courses: Beginners to experienced potters, all hand building, throwing, design, model & mould making. Small friendly groups, personal tutor.

Dates: Year-round

Location: Debenham Suffolk
tonycarterpotteryschool.com

MARIAM CULLUM

Courses: 1:1 tuition in throwing, hand-building, slip-casting, surface decoration and glaze preparation and application.

Dates: Various - Monday to Friday 10am-4pm

Location: Bury St Edmunds
www.hallhouseceramics.co.uk

LIBBI HUTCHENCE, HANDMADE AT BRAMLEY COTTAGE

Courses: 1:1 tuition in throwing, hand-building, surface decoration & glaze making for all ages/abilities

Dates: Throughout the year

Location: Culford, Nr Bury St Edmunds
handmadeatbramleycottage.co.uk

KATIE'S POTTERY STUDIO

Courses: One-to-one & small group tuition in traditional techniques of throwing, handbuilding, decorating, glazing & firing for all ages and abilities.

Dates: Throughout the year

Location: Leiston, Suffolk
katiepotterystudio.co.uk

THAXTED POTTERS

Courses: Beginners and intermediates

Dates: Various six-week sessions

Location: Thaxted, Essex
thaxtedpotters.co.uk

DOMINIC UPSON

Courses: Adult classes in all the build techniques, running in six-week blocks. One-to-one classes in throwing taller, thinner and production making

Dates: Various

Location: Battisford, Suffolk
dominicupson.com

WEST SUFFOLK COLLEGE

Courses: Beginners, intermediate, mixed abilities & workshop classes in hand-building, throwing, glazing & decorative surfaces & other techniques

Dates: Saturday daytime and evening for 6 or 10 weeks.

Terms starts January 2020 & April 2020

Location: Bury St Edmunds
wsc.ac.uk

BEDS/BUCKS/HERTS

ALONDENE PHILLIPS

Courses: Hand-building for beginners to intermediate. 1:1 and small group workshops. Opportunities to do sgraffito, mishima, slipwork, simple mould making. Plus creating & applying sprigs, decorative stencilling & printing on clay. Workshops can also be tailored around specialist techniques. Classes run all year round daytime and evenings between Monday - Wednesday

10.30 - 12.30, 2.30 - 4.30pm, 7-9pm (Due to Covid 19 we will be opening with reduced class sizes of 1-2 people from August - please email for details)

Ceramics Classes at Home also available with Studio in a box. Kiln firing included. (Within 5 miles of Milton Keynes area only).
Location: Milton Keynes
E: Creativeblockdesigns@yahoo.com
T: 07465608771

FB: The Studio at Creative Block Designs

ART BARN GAMLINGAY

Courses: Handbuilding, raku and pit-firing

Dates: Wednesday and Thursday evening clay classes. two-day raku making and firing workshops, Clay in a Day classes.

Location: Gamlingay, Cambs/ Beds border
E: art.barn@hotmail.co.uk

T: 07715 206780 **FB:** Art Barn Gamlingay

ARTSHED ARTS

Courses: Hand building, throwing & surface pattern. All levels.

Throwing taster sessions, private throwing tuition & sculpture.

Pottery parties

Dates: See website

Location: Ware, Hertfordshire
artshedarts.co.uk

CHARLIE'S POTS

Courses: Intensive day-long Sunday throwing courses for beginners

Dates: Various

Location: Aylesbury, Bucks
E: throwingpottery@gmail.com

CLAY WITH CAROLE

Courses: Handbuilding, throwing

Dates: Various

Location: Hitchin, Herts
claywithcarole.co.uk

SARAH CORE ARTS

Courses: Mindfulness clay sessions. Full options via the website shop.

High-quality air-dry clay dispatched but you are welcome to bring your own. Suitable for all levels. Gift vouchers available

Dates: various, see website

Location: Online, Barnet, London
sarahcorearts.com

CREATIVE CLAY FOR BEGINNERS

Courses: Handbuilding, various levels, full-time/part-time

Dates: Various **Location:** Newbury, Berks
newbury-college.ac.uk

KEEPS POTTERY STORE & STUDIO

Courses: Throwing and handbuilding. All abilities welcome with a range of classes, courses, private parties and lessons for ages 8-99!

Dates: Various, see booking system on website

Location: Marlow, Bucks

E: marlow@keeps.co.uk

IG @_keeps

T: 01628 397000 **FB** @Keeps

keeps.co.uk

MADE WITH CLAY STUDIO

Courses: Membership with tuition, taster days, community outreach, exhibitions, open days and small shop

Location: Letchworth
madewithclaystudio.com

NORTH MARSTON POTTERY

Courses: Variety of pottery courses

Dates: Contact directly for further details

Location: North Marston, Bucks
northmarstonpottery.co.uk

KATE RADFORD POTTERY

Courses: Hand building, throwing and sculpture for all abilities and ages. Electric, gas and raku firings

Dates: Weekly courses on a

Wednesday, Thursday and Friday daytime and evenings, one to one and group sessions available

Location: Kensworth, South Bedfordshire

kateradfordpottery.co.uk

ELLY WALL CERAMICS

Courses: Handbuilding, throwing, weekly groups and one-off sessions.

All suitable for beginners

Dates: Various, see website

Location: Hertford, Hertfordshire
ellywall.com

WHERE INSPIRATION BLOOMS

Courses: Beginners' classes, workshops, hand-building, family sessions, pottery room hire, kiln space hire

Dates: Year round

Location: Chesham, Buckinghamshire
whereinspirationblooms.co.uk

WILTS/HANTS/BERKS

ANGELS FARM POTTERY

Courses: Residential (B&B) & non-residential. Throwing, handbuilding, decorating

Dates: Sat and w/ends once a month. Weekly evening classes & Fri am.

One-off days for groups, min 4, max 8 attendees

Location: Lyndhurst, New Forest, Hants.
angelsfarm.co.uk

ACTIVATE LEARNING AT BRACKNELL AND WOKINGHAM COLLEGE

Courses: Mixed ability adult leisure classes taught throughout the daytime and evening. All abilities welcome in our well-equipped pottery studio, where a range of pottery techniques are taught by experienced tutors. One-

For free inclusion in this listing, email: claycraft.ed@kelsey.co.uk

day specialist courses taught throughout the year

Dates: Mon – Thurs, daytime and evening

Location: Woodley Hill House, Earley, Berks
activatelearning.ac.uk/study/subjects/ceramics-and-pottery

Tel: 01344 868600

BARE GLAZED POTTERY STUDIO

Courses: Workshops, hand-building & throwing courses, regular classes for adults & children, parties for different occasions

Dates: All year round (see website)
Location: Swindon, Wiltshire
bareglazedstudio.com

CÁIT GOULD CERAMICS @ THE BASE

Courses: All levels from beginners to intermediate. Taster courses, general pottery and throwing courses. Pottery parties by appointment

Dates: See website

Location: Newbury & Reading
caitgould.com

CERAMICSPACE BRADFORD ON AVON

Courses: Full time access and/or practice without tuition (experienced ceramicists), one-off 2.5hrs taster sessions (beginners), adults taster workshops (individuals or groups), mentoring/tutoring/specialist training (one or two days), intensive course (four days in groups) Gift vouchers: for lessons or taster workshops

Location: Bradford on Avon Wiltshire

Tel: Julia Warin 07800 778582

E: juliaartscool@btinternet.com
FB: CeramicSpace Bradford on Avon

CHALKE VALLEY POTTERY COURSES

Courses: Two-day courses in spring and autumn, with Jennie Gilbert & Emily Myers, Learn the basics in a relaxed and friendly environment, or improve your skills. See website for details

Dates: Various

Location: Broadchalke, Wilts
jenniegilbert.co.uk

EASTCOTT STUDIOS

Courses: Pot throwing, individual and group sessions, pottery experience days, sculpture, beginners and advanced, pot painting, takeaway service, all ages welcome. Onsite Art Café, Art Markets and online gallery.

Dates: Various

Location: Swindon, Wilts
eastcottstudios.co.uk
eastcottstudiosgallery.co.uk
courtyardarts.co.uk

ELÉ AND CLAY

Courses: Throwing for all abilities. Three-hour wheel taster, weekly classes and five-day specialist workshops.

Dates: See website

Location: Great Shefford, near Hungerford, Berkshire
elevanschoor.com

GERALDINE FRANCIS CERAMICS

Courses: All aspects of working in clay. Hand building, throwing & sculpture. Weekly classes and weekend workshops. 1:1 throwing tuition. Small friendly and supportive classes with experienced tutor and maker.

Dates: See website

Location: Market Lavington. Also available, mobile studio for groups and parties throughout Wiltshire and parts of Somerset
geraldinefrancisceramics.co.uk

JEANNE LEWISTIFF

Courses: Small groups or 1-1 in throwing and/or hand building

Dates: Contact for details

Location: Maidenhead, Berkshire
E: Jeannelewi@hotmail.co.uk

THE MAKERS' GUILD

Courses: Structured five-/six-week foundation course; weekend and evening taster sessions; glazing workshops; wheel throwing tasters and weekends as well as specialty workshops. Members' studio sessions. Kiln hire.

Dates: See website

Location: Portsmouth
makers-guild.com

NEW DIRECTIONS

Courses: Exciting range of ceramics courses to suit all abilities in a well-equipped studio. Taught by specialist tutors and technician.

Dates: Various, see website

Location: Reading
newdirectionsreading.ac.uk

DIANA PATTENDEN

Courses: Sculpture, throwing, hand building, Prosecco & Clay sessions, children's parties, hand casting. All ages and abilities welcome

Dates: Daytime, evenings and weekends

Location: Newbury, West Berkshire
dianapattenden.co.uk

DANIEL PRATAP @ THE TRIANGLE POTTERY

Courses: Hen parties, team-building, birthday, bnniversary sessions, plus individual tuition. I can accommodate up to 10 people comfortably

Dates: Day and evenings

Location: Farnborough Hampshire
E: daniel.p.ceramics@gmail.com

STONEHENGE POTTERY

Courses: weekly classes, Tuesday and Thursday, hand building and throwing. Weekender workshops and group sessions by arrangement

Dates: Various all year round

Location: Winterbourne Stoke, Near Salisbury and Amesbury

Tel: 01980 620328

stonehengepottery@btinternet.com

STUPOTS POTTERY STUDIO

Courses: Wheel taster sessions, hand building & glazing.

Dates: Every weekend & some evenings

Location: Yate, Bristol
stupots.co.uk

SASHA WARDELL

Courses: Bone china & mould making courses

Dates: See website
Location: Wiltshire

sashawardell.com

DORSET/GLOS/SOMERSET

ASHBROOK STUDIO

Courses: Throwing, handbuilding, glazes. One-to-one or small group, daily

Dates: All year

Location: Waterrow, Somerset
ashbrook-ceramics.co.uk

CARANTOC ART

Courses: Intensive & regular classes available in pottery & ceramic sculpture

Dates: Year-round

Location: Weston-super-Mare, N Somerset

carantoc-art.co.uk

CREATIVE CLAY FOR ALL

Inclusive mobile clay pottery classes across Dorset, South Somerset and West Hants for all ages and abilities

creativeclayforall.co.uk

KAREN DAWN CURTIS

Courses: 1:1 throwing; three- and six-week courses; pottery practice; Saturday making sessions; parties & team-building; have a go – throwing

Dates: Various, see website

Location: Bridport, Dorset
karendawncurtis.co.uk

RACHEL FOOKS: CERAMICS

Courses: Weekly classes and one-off sessions, hand-building & throwing for all abilities

Location: Wareham, Dorset
rachelfooksceramics.com

KITE STUDIOS CLAY STUDIO

Courses: Throwing, handbuilding, glazing, adult & children courses weekly & weekend. One-to-one sessions and pottery birthday parties

Dates: Mon-Sat various times

Location: Kemerton, Gloucestershire, and London
kitestudios.org

JULIE MASSIE POTTERY CLUB

Courses: Hand building pottery club for all. Children and adults welcome. School workshops available. Home Pottery Club service available - deliveries and

pickups to your doorstep

Dates: Various

Location: Southbourne, Bournemouth
juliemassie.co.uk

CHARLOTTE MILLER CERAMICS

Courses: Throwing, handbuilding, mould-making, surface decoration

Dates: Termly part-time, taster workshops, pottery parties

Location: Bournemouth
charlottemillerceramics.com

MOON STUDIO

Courses: Hand building, throwing, surface design.

Taster sessions, short courses, pottery parties, kids clay time & mobile pop up pottery

Dates: Weekly classes all year, plus private tuition for individuals and groups

Location: Christchurch, Dorset
moonstudioceramics.co.uk

FB: Moon Studio Ceramics

NEW BREWERY ARTS

Courses: Variety of ceramic courses

Dates: Contact directly for further details

Location: Cirencester, Gloucestershire

newbreweryarts.org.uk

RUARDEAN GARDEN POTTERY

Courses: Weekends, week-long

Courses: Throwing, Pot Making

Dates: Various
Location: Forest of Dean

ruardeanpottery.com

STUPOTS POTTERY STUDIO

Courses: Wheel taster sessions, hand building & glazing.

Dates: Every weekend & some evenings

Location: Yate, Bristol
stupots.co.uk

DEVON/CORNWALL

CAMBORNE CONTEMPORARY CRAFTS HUB

Courses: Beginners hand building, glazing, sagger firing, slip decoration, one to one tuition, private groups

Dates: Six-week courses & one-off classes throughout the year, private tuition for individuals & groups

Location: Camborne, Cornwall
createcic.co.uk

CERAMICS ACADEMY

Courses: Open Access Studio & weekly adult classes for all abilities.

Day time & evenings. Monthly Masterclasses and workshops advertised on Eventbrite

Dates and times: see website

Location: South Molton, Devon
ceramicsacademy.co.uk

CHRISTOW POTTERY

Courses: Two-day saggar & raku-firing weekend workshops with Abi



Higgins/Alison West. All abilities

Dates: Throughout the year

Location: Devon

abihiggins.co.uk

alisonwestceramics.com

GOONZOYLE POTTERY

Courses: Wheel, handbuilding, glazing, raku and pit-firing. For all abilities in fully equipped rural studio.

Dates: Morning, Afternoon & Evening drop-in workshops throughout the year. Contact directly for more information.

Location: Camborne, Cornwall

FB: [goonzoylepotttery](https://www.facebook.com/goonzoylepotttery)

marykaunenglish.com

LEACH POTTERY

Courses: Three- and five-day throwing, evening classes handbuilding,

Dates: Various, each month

Location: St Ives, Cornwall

leachpottery.com

LUCKTAYLOR CERAMICS

Courses: Hand building and Raku firing courses for beginners and advanced students. Fully equipped rural studio.

Dates: Various **Location:** St Buryan, Cornwall

E: info@lucktaylorceramics.co.uk

FB & IG: [@lucktaylorceramics](https://www.facebook.com/lucktaylorceramics)

lucktaylorceramics.co.uk

TARKA POTTERY

Courses: All levels from beginners to intermediate all year round. Taster sessions for individuals or groups, weekly throwing and handbuilding courses. Child/family workshops, parties

Dates: Tuesday to Saturday

Location: North Devon

tarkapottery.co.uk

ALISON WEST CERAMICS

Courses: Weekend raku, saggar and barrel firing

Dates: Various

Location: Chagford, Devon

alisonwestceramics.com

KENT/SUSSEX/ SURREY/LONDON

318 CERAMICS

Courses: Skills-based pottery from beginners through to professional artists. Full programme of term time classes, one-off workshops, demonstrations and masterclasses

Dates: See website

Location: Farnham, Surrey

318ceramics.co.uk

ART OF MINE

Courses: 1-1 throwing tuition, hand building, surface decoration for all ages and abilities. Birthday parties, team building and taster sessions

Dates: Various

Location: Maidstone, Kent

E: info@thisartofmine.co.uk

AYLESFORD POTTERY

Courses: Raku days, one-day, 10-week Pottery classes, Mould Making, Glaze Theory & Application

Dates: Various terms

Location: Aylesford, Kent

aylesfordschoolofceramics.co.uk

LOUISE BELL CERAMICS

Courses: Hand building, surface decoration, simple mould making and glazing for beginners. Taster afternoons and bespoke sessions for up to three people of any level or ability.

Dates: Various

Location: Lewes, East Sussex

louisebellceramics.com

BISCUIT POTTERY

Courses: Taster wheel throwing, Thursday evening courses, Wednesday pottery club, One-day throwing & hand-building workshops, children & adults hand-building workshops

Dates: Weds-Sat, various times, see website

Location: Chichester, West Sussex

biscuitpottery.co.uk

CERAMIC SPIRIT

Courses: Weekly, day and evening. All techniques. Surface decoration, glazing

Dates: See website

Location: Horsham

ceramicspirit.co.uk

THE CERAMIC STUDIO

Courses: For adults & children, from beginner to professional (including evening & weekend classes).

Throwing, hand-building, sculpture, Inspiration for Ceramics & drawing. Regular Taster Sessions, Pottery Experience Days & Guest Pottery Workshops

Location: Brenchley, Kent

theceramicstudio.co.uk

CERNAMIC

Courses: With Nam Tran; throwing, mould-making, raku

Dates: Various **Location:** SE London

cernamic.com

CLAYNGLAZE POTTERY STUDIOS

Courses: Pay as you go pottery for all levels. Various training days/weekend courses & fine art workshops

Dates: Days, evenings & weekends throughout the year

Location: West Sussex

claynglaze.co.uk

CLAYKILNCRAFT

Courses: Beginners intensive throwing; mixed intro to pottery; handbuilding & half-day one-off classes covering all aspects of pottery and glazing. All levels catered for but must be 16 and over. Also Open Access Membership.

Dates: Year-round one-offs to

nine-week courses & intensive short courses

Location: Crystal Palace, SE London

claykilncraft.com

THE CLAY ROOM UK

Courses: Clay taster workshops; introductory pottery; mould-making & slip-casting; transfer; termly pottery courses; Christmas workshops & private lessons

Dates: Various

Location: Chelsfield, Orpington

theclayroomuk.com

THE CLAY STUDIO

Courses: Handbuilding, throwing, surface decoration, glazing for beginners/experienced potters.

Raku, smoke-firing and animal sculpture. Weekend workshops

Dates: Mon-Fri all day inc evenings

Location: Groombridge, nr Tunbridge Wells

E: info@theclay.studio

THE CLAY WORKSHOP

Courses: Throwing, hand-building, glazing, decorating, raku. All levels, inc 1:1s

Dates: Various, ongoing

Location: Central Eastbourne

grahammatthewsceramics.com

SU CLOUD CERAMICS

Courses: Clay club twice weekly, raku, hand building, porcelain paperclay, various project workshops, three- and six-week courses. All levels.

Daytime/evening & Saturday workshops. Purpose-built studio for up to six students

Dates: Various

Location: Bognor Regis

sucloudceramics.com

COMBE COTTAGE POTTERY

Courses: Throw, turn & glaze experiences; 5-week pottery courses

Dates: All year to suit you

Location: Hindhead, Surrey

combecottagepottery.com

THE CORNER WORKSHOP

Courses: Beginner courses for adults. Hand building & a variety of decorating methods. Small class sizes

Dates: Various, weekly

Location: Balcombe, West Sussex

cornerpotteryworkshop.co.uk

PETER CUTHBERTSON

Courses: Throwing and handbuilding, beginners and more advanced

Dates: Weekly regular day and evening classes plus one off weekends by arrangement

Location: East Hoathly, East Sussex

E: peter.cuthbertson@phonecoop.coop

JO DAVIES

Courses: Throwing classes; for beginners and intermediates with Jo's experienced studio tutors;

masterclasses or one-to-ones with Jo for those wanting to improve or refresh their practice

Dates: Various

Location: Dalston, London

jo-davies.com

EASTBOURNE STUDIO POTTERS

Courses: Throwing, hand building, surface decoration and glazing for beginners and experienced potters. Plus, Personal Project Development with specialist support. Taster sessions and specialist workshops

Open access: studio hire available for experienced makers

Dates: Weekly courses throughout the year.

Personal Project on Weds 6-9pm.

Location: Eastbourne

E: eastbournestudiopottery@gmail.com

eastbournestudiopottery.com

GO CREATE

Courses: Pottery, sculpture & craft

Dates: Various

Location: SW London

gcreate.co.uk

EMMA GODDEN CERAMICS

Courses: One-day workshops making ceramic seed head garden ornaments. Other workshops coming soon

Dates: Various, see website

Location: Hindhead, Surrey

www.emmagoddenceramics.com

CATHY GREEN CERAMICS

Courses: Weekly hand-building, daytime & evenings. Tasters and one-offs

Dates: See website

Location: Southfields, London, SW18

cathygreenceramics.com

CLAIRE GRIFFITHS

Dates: Starting September;

Weds 10.00am -12.30pm &

Thurs 7.00- 9.30pm

Location: Whitstable

E: jc.griffiths@btinternet.com

HANDMADE IN CHISWICK

Courses: Term-time, small group, adult and kids classes. 1:1 tuition by arrangement, studio time for experienced potters available

Location: London, W4

IG: [sylvieopsimath](https://www.instagram.com/sylvieopsimath)

HandmadeinChiswick.co.uk

HOT FOX POTTERY

Courses: 6-week pottery courses (max. 7 students). One-off throwing & hand-building workshops. Body-positive sessions. Hen parties, groups & team-building. Open studio. Kiln hire.

Dates: All year. See website

Location: Brighton

hotfoxpottery.com

JESS JORDAN CERAMICS

Courses: Handbuilding, throwing, decoration, glazing

Dates: Various

For free inclusion in this listing, email: claycraft.ed@kelsey.co.uk

Location: Worthing, W Sussex
pottyjess.co.uk

THE KILN ROOMS

Courses: Beginners one-off taster sessions; beginners taster classes: beginner/intermediate courses in hand-building, throwing, decorating, glazing. Masterclasses. Open access
Dates: Various, year round, plus open access

Location: Three studios in Peckham, East London
thekilnrooms.com

KITE STUDIOS CLAY STUDIO

Courses: Throwing, handbuilding, glazing, adult & children courses weekly & weekend. One-to-one sessions and pottery birthday parties
Dates: Mon-Sat various times

Location: Kemerton, Gloucestershire, and London
kitestudios.org

CLOVER LEE CERAMIC

Courses: 12-week throwing courses, taster & intensive throwing workshops. Private classes, parties & independent sessions for all abilities
Dates: Weekly regular, weekends & private bookings available year-round
Location: Clapham South, London
clover-lee.com

LILLAGUNILLA CERAMIC STUDIO

Courses: One-day workshops and Saturday classes in throwing and hand-building

Dates: Various
Location: Charlton, SE London
lillagunillaceramics.co.uk

MAZE HILL POTTERY

Course: Weekly Evening Classes
Dates: Throughout the year
Location: Greenwich, London
mazehillpottery.co.uk

THE MUDWORKS

Courses: Six-week beginner/intermediate; workshops; membership scheme

Dates: See website
Location: St Leonards
themudworks.co.uk

PADDOCK STUDIO POTTERY

Courses: One-day individual or shared, throwing, handbuilding
Dates: Various
Location: Lewes, East Sussex

thepaddockstudiopottery.com

THE PAINTING POTTERY CAFE

Courses: Evening classes: Throwing, coiling, slab & pinch for different monthly projects. All materials and glazes provided. £35pp

Dates: 3rd Thursday of the month 6.30-9.30pm

Location: Brighton
paintingpotterycafe.co.uk

PARKGATE POTTERY

Courses: One-to one throwing, wheel throwing and hand building classes & 5-week courses

Dates: Various

Location: Dorking, Surrey
parkgatepottery.co.uk

THE POTTERS STUDIO

Courses: Beginners to intermediate. Taster sessions, 1-1 tuition, hand building & throwing workshops.

Open access memberships for more advanced makers

Dates: All year round. See website

Location: Hawkhurst, Kent
thepottersstudio.co.uk

THE POTTERY CORNER

Courses: Throwing and handbuilding, all abilities welcome

Location: Chichester, West Sussex
E: sarah@thepotterycorner.co.uk

T: 07763 460494
thepotterycorner.co.uk

PUTNEY SCHOOL OF ART & DESIGN

Courses: 12-week term classes, holiday intensive 3-day throwing, 13-17 years, kids and Family Learning sessions. All levels. Fun Sip & Spin sessions too!

Dates: Mon-Thurs day & eve, Saturday day

Location: Putney, London
psad.org.uk

ARLENE RAMAGE POTTERY

Courses: Pay-as-you-go weekly day and evening classes for all abilities, throwing and handbuilding

Dates: See website

Location: Biggin Hill, Kent
newlifeceramics.co.uk

RUTH SACKS CERAMICS

Courses: Beginners and intermediate hand building in small groups, and one-to-one throwing lessons. All aspects covered including glazing, surface texture and decoration

Dates: Classes Monday to Thursday, various times

Location: Finchley, North London
ruthsacksceramics.com

SALTYDOG POTTERY STUDIO

Courses: Throwing tuition for individuals or small groups.

Dates: See website

Location: Storrington, West Sussex
saltydogpotterystudio.co.uk

SULEYMAN SABA

Courses: Pottery classes

Dates: Tuesday and Wednesday evenings (Clapham), Mondays and Tuesdays (Kingsbury)

Location: London (Kingsbury and Clapham)

suleymansaba.com

SUTTON COLLEGE

Courses: Hand building, throwing, plus summer workshops, mixed abilities, adult and family education.

Dates: Starting in September with various dates throughout the year.

Location: Sutton, Surrey
suttoncollege.ac.uk

STAR POTTERY

Courses: Taster, Weekly classes

Dates: Various

Location: Lewes, East Sussex
hamid-pottery.co.uk

IMOGEN TAYLOR-NOBLE

Courses: Weekly pottery classes for adults and children. Suitable for all levels.

Hand-building, glaze mixing & glazing, experimental firing days. Obvara, Raku, & Saggar. 1:1 throwing sessions at my Whitstable studio

Dates: Various

Location: Expressions Art Cafe, Canterbury

imogentaylor-noble.com

TURNING EARTH

Courses: Open access studio Tues-Sun for all levels – must be working independently. Classes available, see website for details/availability
Dates: Open access studio Tues-Sun.

Location: Hoxton E2 and Lee Valley E10, London

turningearth.org

WILDCROFT POTTERY

Courses: Beginners hand-building - taster, weekly courses, private lessons, children's holiday workshops, parties & team-building. 6 students max

Dates: See website

Location: Witley nr Godalming,
wildcroftpottery.co.uk

REST OF WORLD

L'APIPOTERIE /E. PENSA - FRANCE

Courses: Handbuilding for utilitarian use and animal sculpture. Bilingual course French and English
Dates: See website

Location: Beaufort sur Gervanne/ South East of France in the Vercors regional park

E: epensa26@gmail.com

KALIADA STUDIO - GEORGIA

Courses: Weekly pottery classes for adults and children, handbuilding, glazing, private courses, sculpture course, romantic dates, team buildings and birthday parties.

We teach in 9 languages: English, Georgian, Belarusian, Hebrew, German, Spanish, Russian, Polish, Greek

Dates: Tue-Sun 10:00-21:00, advance booking required

Location: T'bilisi, Georgia
Tel: +995 598 86 3838

IG: [kaliada_studio](#)

MAS SARRAT POTTERY - FRANCE

Courses: Introduction to pottery (handbuilding and throwing).

Improver pottery handbuilding and throwing) five-day courses

Dates: See website

Location: Cazals, Lot, France

jenniegilbert.com

Facebook: [@cvpotterycourses](#)

STACEY MCDONALD POTTERY - USA

Courses: Fully equipped, spacious clay studio offering beginner & intermediate wheel throwing, handbuilding and beginner sculpture classes, workshops and special events for adults and children 10 and over. Cone 6 electric firing, white stoneware and a selection of other clay bodies, glazes made in-house

Dates: Ongoing start dates; days, evenings and weekends

Location: 12 W. Spring St. Illinois USA

staceypottery.com

OLD HEAD STUDIO - IRELAND

Courses: Handbuilding for all levels, week-long ceramics, glaze and surface decoration. On-site accommodation available

Dates: May to September

Location: Near Louisburgh Co. Mayo, Ireland

E: sarah.lyons3@btinternet.com

TOTEM CERAMICS POTTERY SCHOOL - SPAIN

Courses: Throwing, sculpting, handbuilding, slip casting, general skills for beginners. Weekly classes & courses

Dates: One- to five-day courses, weekly classes, year-round

Location: Andalusia

totemceramics.com

CHRISTINE PEDLEY - CENTRAL FRANCE

Courses: Throwing, hand building, and decorating for beginners and advanced students.

Dates: March-october

Location: La Borne - France

Tel: 0033248267744

Web-site: www.chris-pedley.eu

UN PETIT TOUR DE TERRE - FRANCE

Courses: All levels, hand-building, surface decoration, making tools, raku, glazing. Full-board accommodation available

Dates: All year round, Monday 9am to Friday 5pm

Location: Saint Génies de Comolas, France

Facebook: [@FredPotierGres](#)

THE RAKU GARDEN - CROATIA

Courses: Week-long courses in hand-building and Raku firing for all levels

Dates: see website

Location: Croatia
www.raku-garden.com

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INSPIRATIONAL PRACTICAL POTTERY PROJECTS

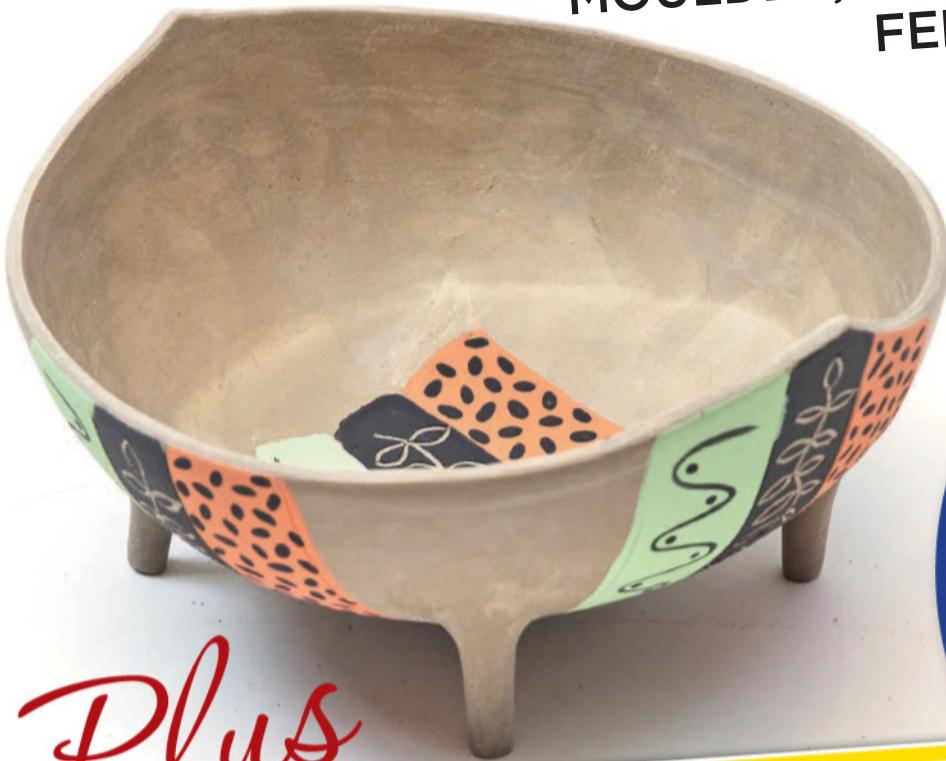
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NEW

ClayCraft Guide

Perfect for all levels from beginners to seasoned potters

ClayCraft
PITCH COIL, SLAB AND THROW

Guide to Glaze and Surface Decoration



15 step-by-step practical decoration projects
Mastering sgraffito, slip, raku and more
70 glaze recipes for colours and effects



Jacqui Atkin and Linda Bloomfield • Edited by Rachel Graham

MANDALA DECORATION

DIFFICULTY RATING ★★★★★

COLOURED VERSION

IMPORTANT - Read before you begin:
This guide is for the coloured version of the mandala. It is not intended to be a template for the design. It is a guide to the techniques used to create the design. It is not intended to be a template for the design. It is a guide to the techniques used to create the design.

You will need:
• Underglaze colours in 10-15 shades as required
• Acrylic paint or enamel paint (not oil-based)
• Clearing coat
• Treatment glaze (optional)

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POTTERY @THE PUB

WHAT COULD POSSIBLY GO WRONG!

Have you
got what it
takes ??

FANCY RUNNING
YOUR OWN HUB? WE ARE ON
THE HUNT FOR OUR NEXT
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