

**28 PAGES** OF STEP-BY-STEP PROJECTS

# ClayCraft

PINCH, COIL, SLAB AND THROW

## EARTH & FIRE

Preview & reader offer



**GLAZING  
KNOW-HOW**

Dishwasher-safe  
glaze recipes

**WIN TICKETS**  
Contemporary Craft Festival

**SPOTLIGHT**



WEMYSS WARE

**THROWING**



LARGE PLANTER

**DECORATION**



SLIP & BALL CLAY

ClayCraft  
PINCH, COIL, SLAB AND THROW



Issue 14  
£4.99

**ALSO INSIDE:** Social enterprise: Banwell Pottery 🏠 Events diary

# *from* mud *to* work of ..... *art*

see us at  
**Potfest Scotland**  
8-10 June



[potclays.co.uk](http://potclays.co.uk)

*Jack Doherty*

Soda-fired vessel made from HF Porcelain 155-1149.

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## Meet the team...



**Jacqui Atkin**  
Bisque press  
form **p38**



**Kevin Millward**  
Thrown planter  
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**Doug Fitch**  
Hectic times!  
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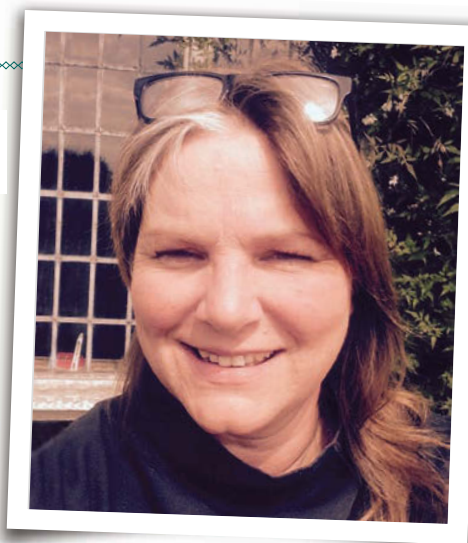
**Linda Bloomfield**  
Dishwasher-safe  
glazes **p35**

# Show season!

I love this time of year. The big outdoor shows are starting, and potters everywhere are working hard, making stock to take to them. The atmosphere at these events is wonderful, with visitors getting the chance to talk to the makers, potters from different ends of the country taking the opportunity to catch up with old friends, and newcomers to pottery becoming more enthused as they see that buying work, even from very well-known makers, isn't going to break the bank. The great thing about these shows is that there are buying opportunities to suit everyone.

I've said it before, but it bears repeating: potters are lovely people, always so generous with their support, sharing their techniques and genuinely happy to answer questions, even from beginners. This is so encouraging to people who are new to clay, and it's vital to engage with what could be the next batch of potters to come up through the ranks, and exhibit at these events. If you visit any shows this summer, don't be shy, talk to people! You'll come away with some really useful golden nuggets of information that will help you with your work.

We have a couple of ticket offers this



month. Earth and Fire is offering *ClayCraft* readers a reduced entry rate on the Sunday (see page 52), and there's also the chance to win one of five three-day tickets to the Contemporary Craft Festival (see page 67). We'd like to thank the organisers of both events for their generosity.

I'm very excited by our bisque template project this month. The ability to produce identical forms quickly and consistently means that this summer we'll be dining *al fresco* (she said, hopefully), with a whole new range of dishes that sit together with a theme. And it's so easy I can make several different ranges. Now, where's that sunshine?

Rachel

Rachel Graham, **Editor**

**This month's cover image comes from our report on CAL (p62) and is the work of Anelise Bredow. (Photo courtesy the artist and Ceramic Art London).**

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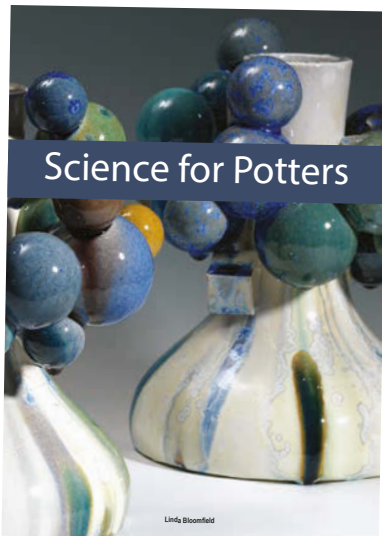
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## SCIENCE FOR POTTERS

Linda Bloomfield is very well-known not only as a potter but for her expertise when it comes to glazes. With a background as a scientist, it's little wonder that her latest book *Science for Potters* is so well-written and informative. With clear explanations of the geology and composition of the raw materials, and the chemistry involved when they are combined and fired, you'll expand your understanding of what is actually happening, and why. In turn, this will help you be creative when formulating your own glazes.

This is probably not a book for complete beginners, but if you've started to experiment with glazing, and want a deeper understanding of the reactions and interactions of the various materials, and the effects that heat has on them, then this is an invaluable reference source.

However, if you aren't a



Science for Potters

whizz at chemistry, and feel intimidated by formulae and maths, don't worry: this book has recipes that you can follow without having to understand the 'why'. Once you've started out with the basic recipes, the information in the book will help you see how to tweak them to get other effects, as you gain confidence and, of course, test, test, test!

*Science for Potters* (£23) is available from Linda's website at: [lindabloomfield.co.uk](http://lindabloomfield.co.uk)

## Clay sculpture courses with Luke Shepherd

**Portrait modelling**  
3 - 6 May, The Mansion, Totnes, Devon

26 - 29 July, The Mansion, Totnes, Devon  
Modelling from life. Each studio session is crafted to help you uncover an understanding of the subtleties of the human form. This carefully-structured four-day sculpture class builds on your ability and offers you key techniques and protocols that will give you confidence. The class is limited to 12 participants and suitable for professional as well as novice sculptors, as tuition will be individually tailored to suit your requirements. Cost £345 (four days)



## Silicon mould making, and resin bronze casting

■ **Dates:** Autumn dates to be announced  
These two courses are designed to give all the technical info and experience needed to get you confident about making your own silicone rubber moulds.

A sculpture can look fantastic in resin-bronze, but it has to be done well, and there are many aspects that can't easily be learned from books or video. Three days to mould, and a further three days to cast and patinate your own piece. Cost £365 (three days)

■ **Contact:** [luke@abcbronze.co.uk](mailto:luke@abcbronze.co.uk)  
[luke-shepherd.com](http://luke-shepherd.com) 01364 652012

# A POTTERS' GOURMET WORKSHOP



Aylesford Priory, near Maidstone in Kent, and Aylesford Pottery, which is situated in the grounds of the Priory, have joined together to offer a residential experience at the Priory combined with a pottery course led by one of the master potters.

There are two sessions: 29 to 31 May (Tuesday to Thursday) and 17 to 19 July (again, Tuesday to Thursday).

Included in the price of £350 per person is accommodation at the Priory, with three-course dinner, breakfast and lunch. There will be one day in the pottery experiencing

throwing and hand-building, and on the second day you will experience the ancient art of raku-firing. Added to this, on the Wednesday evening there will be a talk on the rich history of pottery at the Priory. For further details telephone 01622 717 272 between 9am and 4pm.

# Artist fires up interest in ceramics

A ceramics artist used facilities at the University of Wolverhampton's School of Art to create a work of art from clay, which is on display at a major exhibition in Denmark.

Take Stock is made up of 4,000 extruded blocks and during the course of the show visitors to the Museum Jorn will be invited to take a unit of the sculpture away with them. These interactions with the ever-decreasing sculpture will be captured on camera. Once the last block is gone, the sculpture will be replaced by a projection of the disappearing work, played in reverse.

Lawrence Epps, an artist who has been responsible for over 14,000 ceramic sculptures placed across the cities of London, Manchester and Stoke-on-Trent in large-scale art events, was approached by the Museum Jorn in Silkeborg to take part in the exhibition.

LER!/CLAY! is running until 10 June, 2018, and presents eight internationally acclaimed artists who all work experimentally and innovatively with clay as a material.

Lawrence said: "I came up with the idea for this installation when I was working in an office and I used to feel pretty zoned out as I sat hunched over my computer keyboard staring at the screen.

"I started to question the tedium of what I was physically doing and noticed that a lot of careers involve pushing little buttons on a computer. Then, over time, I also began to notice the extraordinary number of unrecognised hours so many people spend in a similar way - not only while doing paid work but also during unpaid 'leisure' time, where people give over large chunks of their lives to the seductive power of technology and willingly submit to domination by big data and its accompanying surveillance. In so many ways, it seems that we're at a point where ideas and time have been converted into pure commodity. While it saddens me, I wanted to acknowledge these parts of life and also create an artwork that manifests time in some way.



"With Take Stock, visitors to the Museum Jorn are invited to take one unit of the installation away with them and unbuild the sculpture. Over the course of the show, the visitor's interactions with the ever-decreasing work will be captured on camera. Once the last block is gone, the sculpture will be replaced by a projection of these interactions played in reverse: the public will be seen to be building the work, constructing the structure, the system, piece by piece and choice by choice. At the same time, the original work will end up in the hands and homes of visitors, while the museum will be left only with images."

Paul McAllister, course leader in Glass and Ceramics in the Wolverhampton School of Art, said: "Lawrence made use of our large-scale trolley kiln to fire his work, and also a diamond clipper saw which allowed him to make 4,000 extruded bricks that he used to create his sculpture.

"We have facilities on site in the Wolverhampton School of Art that aren't readily available for artists, and we were really pleased to make a connection with Lawrence through one of our sponsors, Potclays, and one of our Applied Arts (Ceramics) graduates, Surjit Sanghera, who is working part-time for him."

Several students from Applied Arts and Fine Art worked with Lawrence to help create the work at Potclays' Brownhills clay plant, using the clay extrusion facilities they have there.

The University of Wolverhampton has among the best ceramics facilities in the UK.

Lawrence Epps is an artist based at Wysing Arts Centre, working in a conceptual way with ceramics. Recent solo presentations include: AGAIN/the very last time, at Firstsite, Colchester 2015; the 2015 British Ceramic Biennial; a solo exhibition at The Front Room, Cambridge, 2014. Group exhibitions include: States of Play at Humber Street Gallery, Hull UK City of Culture 2017; Human Resources, installation in Body Double at the Frederick Meijer Sculpture Park, Michigan, USA, 2012; installation at the Museum of Science and Industry, Manchester, and interventions of 14,000 little clay men across Manchester, London and Stoke-on-Trent for FutureEverything, 2012 and the British Ceramics Biennial 2011. Residencies include the European Ceramics Work Centre, Ibstock Bricks, Potclays and Wysing Arts Centre. Awards include: The Fresh Award and Bursary, 2011 British Ceramics Biennial; Art in Clay graduate award 2011.

**Exhibition  
by Maze Hill  
Pottery and Clay  
College 12-13  
May, from 11am**

Leading studio potter Lisa Hammond opens her studio to host Clay College's students in London. The weekend features demonstrations by Lisa, Darren Ellis, apprentice Dom Upson and Kevin Millward, with an exhibition by Maze Hill Pottery and Clay College. Besides the demonstrations, there is a chance to explore Lisa's studio, including her famous kiln yard. Maze Hill Pottery The Old Ticket Office, Woodlands Park Rd, SE10 9XE London: [mazehillpottery.co.uk](http://mazehillpottery.co.uk)

**The Contemporary Craft Festival celebrates 15 great years and cleans up at The South West Awards**

Celebrated as one of the finest craft events in Europe, The Contemporary Craft Festival is now officially the Best Event in the South West. The festival scooped the overall Winner or Winners at South West Excellence Tourism Awards 2018 from a record 647 entries from across Cornwall, the Isles of Scilly, Devon, Somerset, Dorset, Wiltshire, and Gloucestershire.

The Contemporary Craft Festival team members, who are celebrating 15 years this summer, were elated at winning GOLD and overjoyed to also receive the coveted, overall 'Winner of Winners'. Presented by the BBC's Victoria Graham, the judges commended The Festival for "their commitment to excellence, people, partnerships, local provenance, education and to constant improvement and development."

Director Sarah James, who picked up the awards said: "It was completely unexpected, but such an honour to receive our awards in such excellent company. To see craft celebrated alongside big business is very exciting, and helps us realise our dream of bringing craft to more and more people."



And the celebrations continued: Behind every successful woman is herself! Sarah James, director of The Contemporary Craft Festival, has also been nominated as one of Exeter's 100 most influential women in conjunction with Grow Exeter.

Read more about the Contemporary Craft Festival on pages 52-53 and enter our competition to win three-day tickets.

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# ME AND MY POT



**Clay:** stoneware and porcelain

**Firing temperature:** 1250°C to 1260°C

**Build technique:** hand building as well as plaster moulding and the wheel

**Decorating process:** After rolling out my work I press textures into the surface. Then I use slip and underglazes brushed onto the surface in a painterly way. I cut the clay and form the vessels. Once bisque-fired, each vessel has an oxide wash and a dark glaze poured on the inside. Then I work back into the surface with more underglazes before firing

**Inspirations & influences:** I live very close to the Sussex Downs and the beach; I use aerial views of the Downs, landscapes, and sea views, looking for the ever-changing shapes, forms, patterns and texture that are created by the seasons. I also love corroded surfaces, the contrast of rough and smooth lines, patterns and textures that are found on stones, wood, glass and metal that has been weathered and broken down by natural erosion

**Buy my work at:** I sell my work in galleries and trade shows as well as exhibitions. My next show will be with the Sussex Guild and Art in Clay

**pottyjess.co.uk**

.....  
If you would like a piece of your work to be featured, email us at:  
**claycraft.ed@kelsey.co.uk**



**Jessica Jordan**

PROJECT  
**ONE**

# LARGE THROWN PLANTER

Still living in the hope that spring has finally sprung, we continue the theme of garden pots with this colourful planter. If you make it now, it'll be just perfect for all those lovely annuals that are springing up ready to be planted out in May





1 Thoroughly knead your clay to remove any possible air bubbles, then form the ball into a cone and position as centrally as possible on the wheel head. You can throw the planter on a batt if preferred (see the our website for video instruction on how to fix a batt to the wheel).

Dribble a little water over the clay then cone it up, lifting the clay between the palms of the hands, squeezing gently as you force the clay up.



2 ▲ Bring the clay to centre after coning up by pressing down with the palm of the right hand, at the same time supporting the side firmly with the left hand.



3 ▲ Begin to open the base of the clay by pressing down with the fingers of the left hand, while still supporting the wall with the right to keep the clay to centre.

Press down directly to the wheel-head at the centre of the clay to form the drainage hole in the bottom.

### You will need:

- **Clay of your choice** - stoneware will be more resistant to frost than earthenware. You will need 3.6 - 4.5kg (8-10lb) for this project
- **Throwing tools** - sponge, water bowl, rib, cutting wire
- **Glaze of your choice** and to suit the clay type used

# PROJECT ONE



▲ Form the base of the pot by opening out the clay from the central drainage hole, as shown, pulling the clay gently towards your body with your left hand. Maintain the side support with the right hand to prevent the shape from distorting.



Place a finger in the drainage hole, as shown, then open the base further with the side of the knuckle of the other hand. Run the side of the knuckle over the clay several times to flatten and compact it.



Pinch and lift the wall of the pot with the fingers and thumb of the left hand - up and in - supporting the shape with the right hand as you lift the wall to a cone shape.

Leave a large amount of clay at the rim.





7

▲ Using the side of the knuckle of the right hand, positioned on the outside wall just below the fingers on the inside, lift the wall to form a concave curve. DO NOT allow the clay to flare too widely at the rim at this point - just establish the basic shape. Maintain the fat rim.



8

▲ After each lift of the wall, compact the clay at the rim by placing the finger over the surface and applying a little pressure.



9

Lift the wall again from the base - straight from the bottom to the mid-point, then flaring outward very gently to form a pleasing shape.

**AGAIN** - maintain the fat rim and compact it with your finger as you reach the top, as before, to refine the shape. You may need to lift one more time to get the shape you like. Sponge out the excess water from the interior when you're happy with the shape.





**10**

▲ Use a rib to trim away excess clay from around the base of the pot, and from the wheel-head. Then cut a small bevel at the base with the tip of the rib.



**11**

▲ Supporting the wall on the inside of the pot with the left hand, form a shallow groove about 5mm up from the bevelled base with the tip of your finger, as shown. This will establish a definite lip at the base of the pot to smooth down to later.



**12**

▲ Starting from just above the established lip at the base, use the rib to more sharply define the feature by cutting into the clay just above it.

Run your finger over the lip surface to round and smooth it off neatly.



**13**

▲ Lift the wall carefully one last time, using the rib to smooth the clay on the outer wall. Be careful to maintain the shape as you work, by supporting the interior with your other hand. Smooth the clay up to the underside of the rim.

Cut two shallow lines in the clay just below the rim on the outer wall.



**14**

▲ Using a ribbed tool, score gullies into the rim of the pot, as shown.

15



Using your thumb, with fingers supporting the underside, crimp the rim by squeezing sideways and pulling down and out slightly. Space the marks as evenly as possible around the rim.

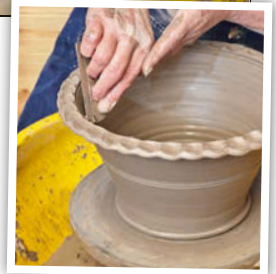


16

▲ Refine the outer surface of the planter one last time using the rib, until you're sure the shape is to your satisfaction.

Score a series of lines at the half-way point on the outer wall with the tip of your rib then score two more lines on the inside, just below the rim, to complete the project.

Wire the underside of the planter and lift it off the wheel-head onto a batt.



17

▲ The finished planter. Allow to dry thoroughly before bisque-firing and decorating in your chosen style.



18

▲ This planter was decorated with a Mayco brush-on cone 6 glaze, and fired to 1200°C in an electric kiln.

# THROWN VESSEL WITH SLIP AND DRY TEXTURE SURFACE

This project expands on the dry texture technique demonstrated in the last issue, by incorporating coloured slip. The pot itself has a wobbly character, which suits the surface decoration perfectly but it's slightly more difficult to accomplish because there is a definite line beyond which the shape can't hold, and judging this is key

**TIP:**  
Before you apply  
the surface  
decoration to  
this pot, practice  
throwing the  
shape until you  
get it right





**You will need:**

- 1.8kg (4lb) of your chosen clay – kneaded well to remove air and formed into a cone shape ready to throw
- Throwing tools – bowl for water, sponge, rib, cutting wire and batt
- Coloured slip of your choice to fit the clay type
- Dry ball clay
- Transparent glaze
- Coloured glaze for the interior



▲ Fix a batt to the wheel-head following the steps demonstrated in issue 8 of *ClayCraft* (video available on our website), then centre the clay.

Once centred, place the thumb of the left hand in the centre of the clay and, using the fingers of the right hand over the thumb for stability, press down through the clay to within approximately 8mm of the batt.

Remember to splash a little water over the clay from time to time, but don't overdo it, you need just enough for the clay to flow through the fingers smoothly.



▲ Open out the base to a width of about 8cm by drawing the clay outward towards your body while supporting the wall with the right hand.

Run the side of your knuckle over the base several times to compact the clay and ensure a flat surface.



▲ Pinch and lift the wall, up and in, between the fingers and thumb of the left hand, supporting the wall on the outside with the right hand to keep the shape from distorting.



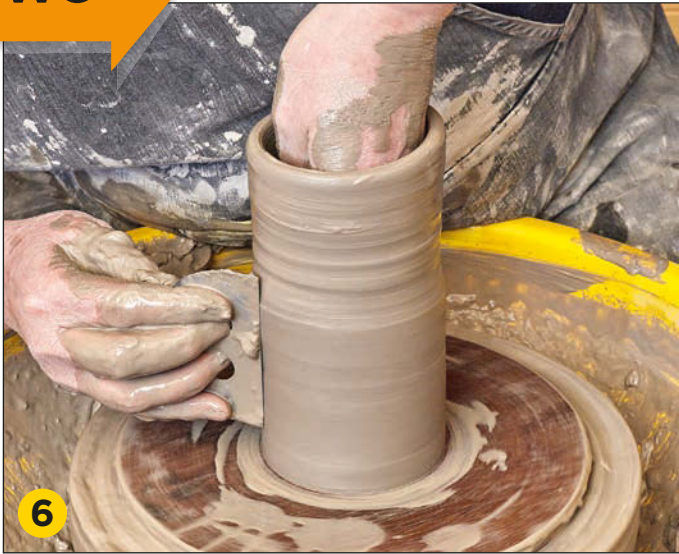
▲ When you have finished the first lift, carefully remove your hand from the inside, then compact and level the clay at the rim with a finger.



Create a basic thick cylinder by knuckling up the wall – place the side of the knuckle of the right index finger on the outside wall just below the fingers of the left hand on the inside. Maintain an even pressure between both hands to create a wall of even thickness.



# PROJECT TWO



6

▲ Wipe away excess slurry from the batt, then smooth the wall of the vessel with a rib to ensure the side is straight. Support the inside of the form with your left hand as you work on the outside.



8

▲ Working quickly while the slip on the surface is still wet, decant a handful of ball clay into your cupped right hand.



7

Using a very soft, hake-type brush, apply a very thick layer of coloured slip to the outside of the cylinder. It doesn't matter if it dribbles and runs a little, this will add character to the surface.



9

With the wheel turning slowly, and beginning at the base of the cylinder, pat the ball clay onto the surface slip, gently working your way up the side.

Repeat as many times as you need to create a good texture on the form.



10

▲ Using a rib, clean away the excess ball clay from the batt surface, taking care not to come into contact with the wall of the cylinder as you tidy up.





11

Using the rib again, cut a deep groove or bevel at the base of the cylinder – don't touch the wall above as you do this.

This bevel will form the point from which the shape of the vessel will be developed.

Again, take the time to remove any excess clay left on the batt after shaping the base.



13

▲ Working on the top 3cm of the form only, without the use of water other than on your hands, close in the neck to your preferred width by positioning the fingers of the left hand inside the rim, then gently easing the clay to a smaller opening with the fingers of the right hand.

Remember to compact the clay at the rim after closing.



14

▲ Pinch and lift the top 10mm of the rim to a complementary shape to finish the form, again remembering to compact the clay when done.



12

Using as little water as necessary and **THE LEFT HAND ONLY**, gently belly out the shape of the form from the inside, using the fingers to push the clay outward from the base but easing off the pressure as you get to the rim.

**DO NOT TOUCH THE OUTSIDE.**

You'll need to repeat this manoeuvre a couple of times to refine the shape to something that pleases you, and you can stop the shaping at this stage if you're happy with it. In the example shown here, the shape is developed into a rippling effect by applying more, then less pressure, intermittently, as the shape is bellied. This accentuates the surface texture and brush strokes of slip but it is difficult to achieve, because there comes a point when the wall can't hold itself. You will have to practice – and probably get it wrong a couple of times – before you understand when you're getting to the point of no return.



15

▲ Wire off the underside of the finished pot then lift it, still in place on the batt, off the wheel.

Allow the pot to dry out completely before bisque-firing.



16

◀ You can decorate your pot by simply dipping in transparent glaze and firing or, as here, by applying a coloured glaze to the interior and shoulder, and transparent glaze on the rest of the form.

The finished pot was fired to 1200°C in an electric kiln.

# BRIGHT AND BEAUTIFUL

**Gaby Bartai** visits the Fife pottery where the 135-year-old Wemyss Ware tradition is back in production

**I**t is among the most sought-after Scottish pottery, and as soon as you walk into the studio you know why. Colourful and characterful, and entirely beguiling, Wemyss Ware includes animal figures – most famously, cats and pigs – decorative tableware, and tiles. This is a living tradition; antique pieces command huge prices, but since 1985 the ware has been made again by the Griselda Hill Pottery in Fife.

The outstanding feature of Wemyss Ware is its naturalistic hand-painting, in which a high degree of skill is made to appear effortless. The animal pieces have a whimsical charm. Bright yellow cats are decorated with spots and hearts; other cats wear tartan, or kimonos, or garlands of flowers; pigs are spotted with clover or wreathed with cherries; a bulldog wears a longsuffering expression and a coat of roses. Everything is guilelessly bright and cheerful; this is pottery to make you smile.



▲ The famous Wemyss Ware Gallé Cat, which was inspired by a range produced by Emile Gallé in his French studio around 1870. (Photo: Griselda Hill Pottery)



▲ Griselda Hill at work in the painting room. (Photo: Griselda Hill Pottery)

## A potted history

Wemyss (pronounced 'weems') Ware was first produced in Fife in 1882. It was conceived by Fife Pottery owner Robert Heron, though his precise inspiration is a mystery. Wemyss Ware is unique among late Victorian pottery, though it borrows ideas from continental pottery of the time.

A cultured and well-travelled man, Heron attended many of the late 19th-century 'great exhibitions' which showcased industrial design, and visited some of the many continental potteries specialising in hand-painting. He headhunted designers and decorators from the continent, including several from Bohemia. Most of them soon returned home, but one, Karel Nekola, fell in love with Heron's cook, and stayed. It was Nekola who



▲ Potter Rena Simpson fills the plaster moulds with slip. (Photo: Griselda Hill Pottery)

was largely responsible for developing the distinctive Wemyss decorating style, including its famous ‘cabbage rose’ design.

The new style of pottery was named in honour of the titled family from nearby Wemyss Castle, who were enthusiastic early patrons. It became hugely popular, and remained so for four decades. Antique pieces nearly always bear the Wemyss mark, which helped to establish its distinctive brand and cachet.

When the Fife Pottery closed in 1932, the rights to Wemyss Ware were bought by the Bovey Pottery in Devon. Nikola’s son Joseph moved south, taking with him the Wemyss moulds and his father’s painting techniques. After his death, his apprentice Esther Weeks carried on the tradition until the Bovey Pottery closed in 1957.

The resurgence of interest in all things antique in the latter half of the 20th century fuelled a revival of interest in the ware, and by the time Griselda Hill started her pottery, it was resoundingly back in fashion, with the best pieces fetching remarkable prices at auction. The record stands at £34,800 apiece for a matched pair of sleeping piglets.

## A new tradition

Griselda Hill’s association with the ware began with a treasured childhood memory; her grandmother had a magnificent, massive Wemyss Ware pig. “It sat with a patient, slightly worried expression on the hearth,” she remembers. After obtaining a degree in English and Fine Art and teaching art in London schools, she moved to Fife in 1984 – whereupon she discovered that Wemyss Ware had been made locally.

“What I always liked about Wemyss Ware... well, I liked the pig, but I also liked the naturalistic decoration,” she says. “It’s very colourful, very bright, but it’s inspired by nature. It’s cheerful and it doesn’t look too laboured – it looks as if somebody’s enjoying the painting. There’s a sense of fun.”

Griselda wanted her own large Wemyss Ware pig – without the £2,000 price tag. “So I thought



I’d try and make one for myself. And then I thought that if I wanted one, perhaps other people might want one. So I approached the curator of Kirkcaldy Museum, which had a big collection of the original pieces. And she said that if I could make it, she would put it in the shop.”

So she had a product, and a market; the skills, she learnt on the job. “I hadn’t done an enormous amount of pottery, but luckily at that stage there was a fantastic organisation called Highland Craftpoint, up in Inverness-shire. It was like a resource centre for any craftspeople in Scotland, and they set me on the right track.”

She started out in 1985, working from her kitchen table. She wasn’t expecting to make a career out of it, but her hunch was right: lots of people wanted their own piece of affordable Wemyss Ware. Word spread, and the business grew, moving into the former



▲ The moulded pieces are fettled and then allowed to dry. (Photo: Griselda Hill Pottery) Inset: Moulded pieces drying ahead of their first firing.



▲ Painters Roseanne Hoy and Elaine Syme at work. (Photo: Griselda Hill Pottery) **Circled image:** Pig painting in progress.

outbuildings of the manse in the Fife village of Ceres, 10 miles west of St Andrews.

“When I started, I had no clue about copyright or trademarks or anything, I just barged in. And the lucky thing was that the trademark had lapsed.” When the Bovey Pottery closed, the trademark was bought by Royal

Doulton, but because they never actually made any Wemyss Ware, their rights to the name had lapsed. “So I could just make it. I then managed to get the trademark myself, which again was a piece of luck.” Other people had tried to reregister the name, but were turned down on the basis that you can’t trademark a place name. Griselda realised that, in fact, it is only half a place name – nowhere is called just ‘Wemyss’. She made her case to the patent office, was granted the trademark in 1994, and Wemyss Ware was officially reborn.

Her pottery has now developed a huge range of pieces: about 50 different shapes, some of which have 50 designs that can be painted on them. On top of that are limited editions and one-off pieces; a feature of Wemyss Ware since its early days is that experienced decorators have been encouraged to produce individual pieces, which often reflect their own interests and personality. Because everything is hand-decorated, each piece is already unique, and can readily be customised. A popular line is the Cambo Cat, whose trousers can be



▲ Decorated pieces waiting to be glazed.



made to order in any tartan.

### Making the ware

Today, all of the pottery is slipcast earthenware.

Original Wemyss tableware was thrown, and press moulds were used for the animal shapes, because

the technique of slipcasting was not developed until the 1920s. “The early cats and pigs were made in press moulds, so they were pressing clay into the actual mould and then putting two halves together – very complicated, and it must have taken them ages.”

Slipcasting has greatly simplified the process. “You pour the liquid clay into the plaster mould, and where it’s touching the mould it goes solid, because the plaster sucks the liquid out of the clay, so it forms a skin on the inside of the mould, and then after a while you tip out the remaining liquid clay so you get a hollow shape. The larger things need a thicker skin, so you leave it in for longer.”

The following day, appendages like ears and tails are added. More complicated shapes require two or more moulds; surfaces to be joined are scored and then stuck together using more slip. The pieces are fettled to remove the seam left by the mould, sponged to smooth the surface, and



▲ The Cambo Cat, with its tartan trousers. (Photo: Griselda Hill Pottery)



▲ The Queen recently commissioned two large cabbage rose vases for Balmoral Castle, to match an existing antique vase. (Photo: Griselda Hill Pottery)

allowed to dry before being fired for the first time.

The decorating is done at this stage, direct on to the biscuit ware; Wemyss Ware is always underglazed. “This is different from a lot of potteries. Mass-produced potteries tend to glaze the piece and then put the decoration over the top of the glaze, because if a piece is going to go wrong it will probably be in the glaze firing, so they don’t want to waste time on decorating a piece that could not work.” The amount of time invested in Wemyss Ware painting – the biggest and most complicated pieces can take a whole day – makes the stakes even higher, but the payoff is the detail that can be achieved. “It’s much easier to paint



Bulldog. (Photo: Griselda Hill Pottery)

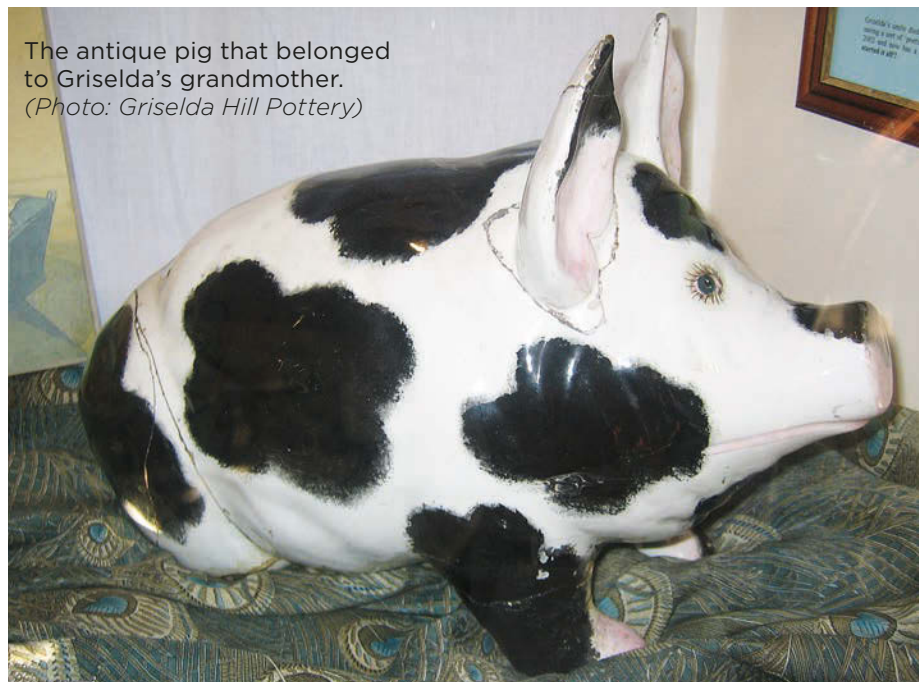
directly onto a nice rough surface rather than something that’s shiny.” The pieces are then refired to harden the paint onto the clay, before being dipped in a transparent glaze and fired for a third time.

Decorating Wemyss Ware has again become a life’s work; the current team of artists have all worked at the pottery for over 20 years. While the pottery process has evolved to utilise improved techniques, the decorators use the original techniques that have been passed down, hand to hand, from the 1880s. Esther Weeks from the Bovey Pottery worked with the

Griselda Hill Pottery for over 15 years, visiting each year to train the new generation of artists.

The decorating techniques are a closely guarded secret. “It’s mainly the cabbage rose that Esther specialised in, and there is a definite skill to that, but,” – Griselda’s voice drops to a whisper – “I can’t tell you. Even if I could, you can’t actually tell somebody, you’ve got to see it. It’s in the construction of the rose, really, you build it up in layers; you have to know which bit to do first, and where to get the shading.”

Griselda is now thinking about the future; a young apprentice will need to be trained up to carry the tradition on when she retires. Next to her shop there’s a visitor centre where you can watch the potters and decorators at work and learn more about the ware’s history. Her grandmother’s pig, which started it all, sits there in pride of place. ✨



The antique pig that belonged to Griselda’s grandmother. (Photo: Griselda Hill Pottery)

#### Visit the pottery:

Griselda Hill Pottery, Kirkbrae, Ceres, Cupar, Fife KY15 5ND  
The shop and visitor centre are open Monday to Saturday 2-4.30pm

Tel: 01334 828273

**Browse and buy online:**  
wemyssware.co.uk

# COLOURING CLAY

Last month, we covered the basics of colouring clay - showing how to mix colour into wet clay. In this issue, you'll learn how to mix colour into dry clay and then reconstitute it. This is the preferred method of many makers working with coloured clays, but it is more time consuming than the previous method, so be prepared for this and plan to make several batches of colour in one go.

## USING METAL OXIDES

You may think that interesting and vibrant colours can only be achieved using stains but, if used imaginatively, oxides can create a wonderful range of colours with fabulous tonal variations, either on their own or mixed with stains for even greater variety.

It can't be stressed enough that testing is important, but the number of tests you do is entirely up to you.







## A SIMPLE GUIDE FOR EXPERIMENTATION

The following guide is a starting point for experimentation; you can use the calculation suggested in issue 13, of mixing your colours into either wet or dry clay in percentage proportion to 100g.

**REMEMBER**, if you want to repeat particular colours, you must always replicate the weights, measures and conditions exactly.

**To begin:** Decide on your clay type - earthenware, stoneware, porcelain - and weigh into 100g batches.

Add these oxides in the following proportions to each 100g weight of clay.

■ **Cobalt oxide:** 0.25g, 0.50g, 0.75g, 1g and then continuing in as many multiples as you choose up to 3.5g increasing by 0.5g or 1g each time

■ **Copper oxide:** 0.50g, then 1g - 10g in incremental weights as before

■ **Red iron oxide:** 1g - 60g in incremental weights

■ **Manganese oxide:** 1g - 20g in incremental weights

■ **Chromium oxide:** 0.25g - 10g in incremental weights

Make a test tile of each sample and number the back - make a note of the number and percentage of oxide in a notebook.

Dip one end of each tile in clear glaze - the opposite end in opaque or translucent glaze, leaving the central section unglazed so that you can see the fired test in three ways.

Remember to think about how you will fire your test, and wipe away glaze from all surfaces that will sit on the kiln shelf.

### Recipes for coloured clay using oxides and stains:

You can experiment further with a limited number of pigments to achieve an amazing range of colours, and given that stains can be very expensive it's worth experimenting with just a few to see what's possible.

#### Start with:

**Body stains** - Black; a blue of your choice (there are several to choose from - a bright one is good to start with); yellow; pink/red and orange.

**Oxides** - cobalt - copper - manganese - red iron

The weights suggested below should be mixed into 1kg of clay. Halve all weights if you want to make smaller amounts.

COLOUR	STAIN / OXIDE	PERCENTAGE
Blues	Cobalt oxide	1g to 10g max (very strong) Try adding a little copper to give a green tinge - or a little red iron to dull down the vibrancy of the blue
	Blue stain (bright variety)	10g to 20g depending on shade required
Greens		
Bright green	Sky blue	20g
	Canary yellow	30g
Olive green	Egg yellow stain	10g
	Cobalt oxide	2g For a darker colour increase cobalt to 4g
Khaki or green	Copper oxide	10g to 25g Khaki without glaze - green with glaze
Turquoise	Sky blue	10g
	Canary yellow	20g
Purple	Pink stain	25g
	Cobalt oxide	2g For a darker purple increase cobalt to 4g
Mustard	Orange stain	20g
	Red iron oxide	8g
Black - Type 1	Black body stain	45g
Black - Type 2	Cobalt oxide	15g
	Copper carbonate	15g
	Manganese dioxide	15g

You can, of course, create other colours using these few stains and oxides in different combinations - therein lies the hard work of creating your own palette through testing.

## MAKING COLOURED CLAY - DRY METHOD

### You will need:



- Scales (for clay, plus gram scales for oxides and stains)
- Bowl for mixing
- Mortar (or rolling pin)
- Dry white clay
- 80 - 100 mesh sieve
- Body stains/oxides
- Hot water
- To make 1kg of coloured clay, begin by weighing 800g of completely dry clay. Use scraps left over from other projects or if you don't have any, cut wet clay into very thin slabs and place somewhere warm to dry out.

1



Grind the clay into small crumbs with a mortar or place the clay in a plastic bag or between two sheets of plastic then bash and roll it with your rolling pin to reduce it to smaller pieces.

**HEALTH AND SAFETY:**  
Grinding clay in this way can cause dust. Be sensible and minimise risk by wearing a dust mask





**2**  
Transfer the clay to a bowl. If you find there are still large chunks of clay, bash them with the end of the rolling pin to crush further.



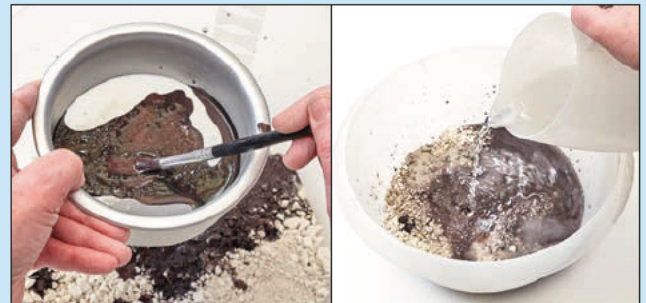
**3**  
Weigh out your stain and/or oxide using gram scales. Place the stain in a small jug and add a little hot water. Stir well to disperse the stain in the water.



**4**  
Strain the mixture through the sieve onto the dry clay in the bowl. Push the colour through the sieve with a stiff brush to ensure it all goes through properly. Add more hot water to the mixture to just cover it. Leave the clay for as long as possible to slake down – a minimum of 30 minutes.

If you think there's too much water in the mixture, syphon some off using a slip trailer or sponge before stirring the mixture thoroughly to form a thick slip.

If the mixture is still too thin after mixing, allow it to stand until more surface water can be syphoned off.



**5**  
To ensure the colour mixes thoroughly into the clay, strain the slip through a sieve into another bowl using a stiff rubber kidney to push the clay through the mesh.

# PROJECT THREE



6

Pour the clay mixture onto a plaster batt, or other absorbent surface, and leave it to dry until it will peel off the surface easily. You can use a soft scraper to lift the clay off the batt if it helps, but be careful not to scrape too hard to avoid contaminating the clay with plaster.



7

▲ Knead the clay until it's completely smooth with no air bubbles, then store it in a tightly sealed plastic bag until you need it.



Repeat the process to make as many colours as you want.

## MAKING AGATE

There are many methods for making agate and you can have great fun experimenting to create exciting variations of line and colour. Use the methods demonstrated here as a starting point from which to develop an understanding of the technique and all its possibilities.

### You will need:

- 3 or more coloured clays
- Cotton sheeting for rolling
- Cutting wire
- Small plaster moulds for forming shapes



▲ Cut your selection of coloured clays into slabs – some thick, some thinner. Make the slabs roughly the same size if possible, but this isn't critical.

Line the slabs up on plastic sheeting to prevent the clay drying out too quickly.



▲ Layer the slabs one on top of the other in alternate shades. Pat them together as you add each layer, to squeeze out trapped air.



Cut through the block of layered clay as though you are wedging it, drawing the wire from underneath up, through the layers. Turn the cut section around so that matching cut edges are on the same side. Pat the two layers into shape, then repeat the process a couple more times.



▲ Ox-head knead the clay so that the layers of colour spiral and twist. Don't overdo it or the colours will merge too much and make a smudgy colour.

# PROJECT THREE



**5** ▲ Form the clay into a very thick coil or reshape into a block if preferred.

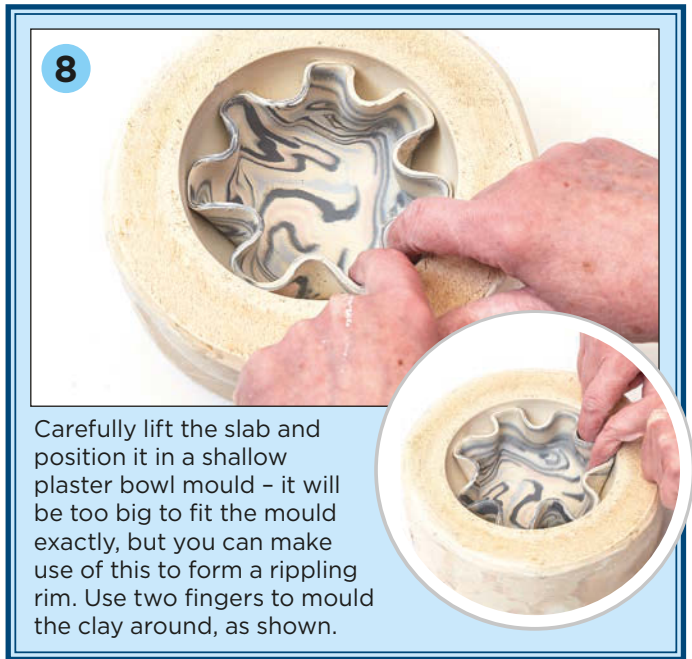


**6** ▲ Cut through the coil to see what the spiralling is like inside – if you think it could be more exaggerated, repeat step 4 then test again until you're happy with the result.

Cut another section off the thick clay and roll it on a sheet of cotton to the minimum thickness you think you can manage to handle. 2-3mm is just about manageable for most people – thinner than this requires experience and practice to handle confidently.



**7** ▲ Cut a circle from the clay using a template of your choice – the trusty lid is used here because it's just the right size.



**8** Carefully lift the slab and position it in a shallow plaster bowl mould – it will be too big to fit the mould exactly, but you can make use of this to form a rippling rim. Use two fingers to mould the clay around, as shown.



**9** ◀ Leave the bowl in the mould to firm up to leather hard before handling, then it can be removed to a place where it can dry out completely.



**10** When completely dry, sand the surface of the bowl with fine sandpaper or wire wool to sharpen the detail of the agate lines, which may have smudged in cutting or rolling.

**THIS IS A VERY DELICATE JOB** – and requires a gentle touch.

If you prefer, you can fire the bowl to a low bisque before sanding. This makes it easier to handle, but it does mean an extra firing.

## AN ALTERNATIVE TECHNIQUE USING AGATE IN A PLASTER MOULD



▲ Roll a number of coils of clay in different colours - three minimum, one of which should be already made into agate. Cut off small sections from each coil and form the cut-offs into small balls.



▲ Before you begin, you should be aware that you need to work quickly on the construction of this project because the plaster mould will draw moisture from the clay very quickly, making it harder for the sections to join together as it builds.

Beginning with a ball of agate, press the clay into the base of the mould with your finger or thumb.



▲ Press alternate, plain colours of clay around the base clay to form a second layer of pattern. Make sure each ball fixes well to the one before, and onto the base section.



▲ Next, add a row of agate balls only - again working quickly to make sure each ball of clay fixes onto the last. Repeat the last two steps until you reach the top of the mould.



▲ Finish at the top of the mould with even smaller balls of agate to complete the bowl. Don't worry if the clay rises above the rim of the mould, this can be corrected later.



▲ Paint over the entire surface of the interior of the bowl with a white slip made from the same clay as the coloured bodies. This should fill in any minute gaps in the overlapping clay and help fix them together better.

# PROJECT THREE



**7** ▲ Level the top of the pot using a piece of wooden batten – sit the wood flat on the plaster rim and draw it towards your body in small sections, working around the edge carefully.



**8** ▲ Allow the slip inside the pot to dry to the touch, then carefully scrape it back with a metal kidney to reveal the pattern surface underneath.



**9** ▲ Turn the pot out onto a wooden batt, then scrape the bottom with a straight-sided scraper to reveal the agate pattern more sharply, but also to keep the level correct so that the pot sits straight.  
If the clay looks very gappy, you can repeat the exercise of covering the outside with white slip as you did on the interior. Be careful when you scrape it back because it won't have the support of the mould.

**10** Use a surform to neaten and thin the rim of the pot. Make sure you support the wall as you work, to prevent cracks.  
Finally, neaten up the rim with a metal kidney.  
Allow the bowl to dry completely, then carefully sand the surface with fine sandpaper or wire wool to reveal the patterning more clearly. As with the earlier bowl, you could low bisque fire the piece before sanding, if this gives more confidence.

**HEALTH AND SAFETY**  
– always wear a dust mask when sanding any clay surface



**11** If using porcelain, you will find it useful to fire your pieces in a purpose-made clay container, large enough to hold several small pieces at once. Fill the container with alumina to support the pieces as they fire – this will go a long way to preventing the shapes from sagging or distorting.  
Be aware that this firing method only works for bisque firing or firing up to temperature without glaze. Glazed pieces will need to be fired separately.





# NEXT MONTH

# ClayCraft

PINCH, COIL, SLAB AND THROW

Don't miss it!  
**ISSUE 15**  
ON SALE  
MAY 18TH



▲ **NCECA** Diane Nicholson reports from The National Council on Education for the Ceramic Arts (NCECA) event in America. This huge annual conference is a potter's heaven with talks, a resource hall, an expo area, exhibitions and the very popular cup sale. Running over four days, the event is also a huge social occasion with potters from the USA, and across the world, all coming together to talk clay. Its friendliness and positivity is well reported, and it really is one event to try to get to. Seeing everything on offer is impossible, as some events are held in different locations, outside the main conference venue, so careful planning is required to maximise your experience. The venue changes each year and for 2019, NCECA will be held in Minneapolis from 27-30 March. **Save the date!**

## PROJECTS: Next month we'll be bringing you more hands-on inspiration, whatever your preferred build technique

### ● Slab-built lamp base

The first of a two-part project to make a large lamp base

### ● Coiled mug

Using a mould to build a round-coiled mug

### ● Money box

Joined pinch pots make this delightful money box. Feed the whale!

### ● Salt pig

Using slabs inside a mould to make a handy kitchen pot

### ● Colouring clay part 3

More ways to incorporate colour into your clay body

### ● Herb/strawberry pot

Throw this attractive pot and enjoy fresh herbs or strawberries easily to hand. Why stop there? Plant some up with winter-flowering pansies in the top, and ivy in the side pockets, for winter colour and interest



Plus: choosing glaze colour combinations • Doug's Diary • Events • Courses

\*These are just some of the features planned for the next issue but circumstances outside our control may force last-minute changes. If this happens, we will substitute items of equal or greater interest.

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# How to make sure your glazes are dishwasher safe



**Linda Bloomfield** is a scientist turned potter. More glaze recipes can be found in her books, *Colour in Glazes* (A&C Black 2012) and *The Handbook of Glaze Recipes* (Bloomsbury 2014). Her latest book, *Science for Potters* (The American Ceramic Society 2017) is now available from her website: [lindabloomfield.co.uk](http://lindabloomfield.co.uk)

**G**lazes are made from three components: silica, the glass-former; fluxes to melt the silica, and clay to stiffen the glaze when melted. These components need to be combined in the right proportions to achieve the best melting at the chosen kiln temperature. The choice of fluxes used is also important and affects the glaze durability. It is better to use a combination of several fluxes to achieve melting. The most powerful fluxes are the alkali metal oxides of potassium (K), sodium (Na) and lithium (Li). Their oxides have the chemical formula  $R_2O$ , where R is the alkali metal K, Na or Li, and O is oxygen. They help the silica to melt at a lower temperature than its natural melting point of  $1710^{\circ}C$ . However, sodium silicate is soluble in water so would not make a good glaze on its own. To make the glaze insoluble, an alkaline earth such as calcium must be added. The alkaline earth oxides of calcium (Ca), magnesium (Mg), barium



▲ Linda's range of porcelain plates are all dishwasher-safe.

(Ba) and strontium (Sr) are less powerful fluxes than the alkali metals, but help to stabilise the glaze, making it more resistant to attack by water, acid or alkali. Their oxides have the chemical formula RO where R is the alkaline earth Ca, Mg, Ba or Sr and O is oxygen. Low temperature fluxes lead (Pb) and zinc (Zn) also have the formula RO.

## Stable glazes

The proportion of alkali metal to alkaline earth is very important when considering the chemical stability of the glaze. The ratio of 0.3:0.7  $R_2O:RO$  has been found to make the most stable glaze; resistant to attack by acid in food

and alkali in dishwasher soap. If there is excess alkali metal oxide in the glaze, it will not be tied up in the glaze structure and it will be likely to leach in acids and corrode in the dishwasher. The excess alkali metal atoms can exchange with the hydrogen ions ( $H^+$ ) released by acids. Hydrogen ions are much smaller than alkali metal ions, so will leave holes in the glaze structure that greatly weaken the glaze and cause it to break down (see diagrams). The same process causes fluorine in some clays to etch the windows of the pottery studio when it becomes volatile during firing and forms hydrofluoric acid in contact with water. Acids found in foods such as vinegar and

lemon juice can cause toxic metals in an unbalanced glaze to leach into the food.

The alkali in dishwasher soap supplies hydroxyl ions (OH<sup>-</sup>), which attack the silica in the glaze and cause the glaze surface to dissolve if it is not chemically stable. The same process causes glassware to etch in the dishwasher.

## Glaze calculation

To determine how much alkali metal oxide is present in your glaze, you can input your glaze recipe into a glaze calculation program, such as the one on [glazy.org](http://glazy.org), where the molecular formula of your glaze can be calculated (see explanation on p37). This will tell you the molecular ratio of alkali metal oxide to alkaline earth oxide R<sub>2</sub>O:RO. A ratio of 0.3:0.7 is ideal, but your glaze will also be chemically stable and durable at 0.2:0.8 or 0.4:0.6 R<sub>2</sub>O:RO. Glazes become unbalanced and much less durable if the alkali metal is increased to 0.5:0.5 or even 0.7:0.3 (see the high-alkaline turquoise crackle glaze recipe below, from my article on crazing in issue 12 of *ClayCraft*). This glaze will eventually take on a sandblasted, matt appearance if washed in the dishwasher over a large number of cycles (for example, every day for two months).

### Runny turquoise glaze cone 6-8 (1240-1260°C)

This glaze has a low ratio of sodium to calcium and will be relatively durable (Na<sub>2</sub>O 0.25, CaO 0.75, B<sub>2</sub>O<sub>3</sub> 0.38,

Al<sub>2</sub>O<sub>3</sub> 0.38, SiO<sub>2</sub> 3.1)

- Soda feldspar 47
- Calcium borate frit 16
- Whiting 14
- China clay 5
- Quartz 18
- + Copper oxide 1

### High-alkaline turquoise crackle glaze cone 6 1240°C

This glaze has very high sodium and is unlikely to be very durable (Na<sub>2</sub>O 0.7, CaO 0.3, Al<sub>2</sub>O<sub>3</sub> 0.23, SiO<sub>2</sub> 2.5).

- Soda feldspar 15
- High alkaline frit 47
- Lithium carbonate 2
- Whiting 6
- Quartz 18
- China clay 10
- + Copper oxide 2

## Glaze materials

Alkali metal oxides are supplied in glazes mainly by soda and potash feldspars, or nepheline syenite, a more concentrated source of sodium than feldspar. You could also use lithium carbonate, soda ash (sodium carbonate) or pearl ash (potassium carbonate). However, soda ash and pearl ash are soluble in water, so are not often used in glazes as they dissolve in water in the glaze bucket and can cause problems. These materials can also be supplied by alkaline or borax frits which are insoluble in water. Beware of any glaze recipes with more than 10% lithium carbonate, as these may not form chemically stable glazes. It is



▲ Earthenware glazes fired to cone 04-02 (1060-1100°C) with colouring oxide additions from left, 0.2% chromium oxide; 1% copper oxide and 5% titanium dioxide; 1% copper oxide. From *The Handbook of Glaze Recipes* by Linda Bloomfield.

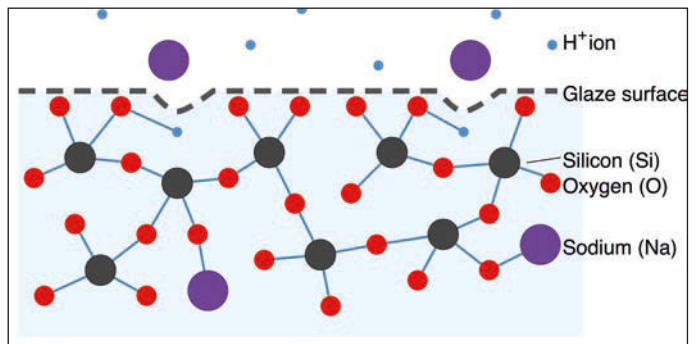
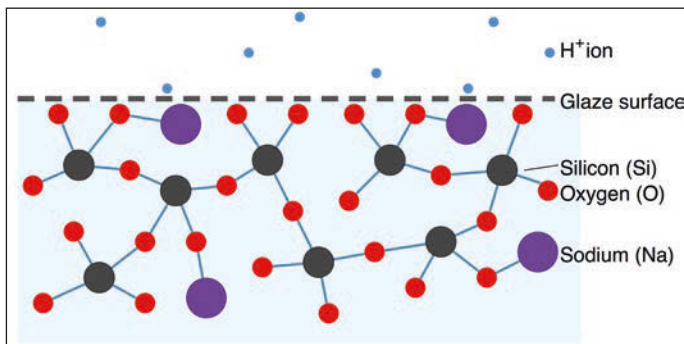
better to use a frit containing boron if you want to lower the melting temperature of your glaze.

### Earthenware glaze recipe, turquoise glossy cone 04 (1060-1100°C)

This glaze has very high boron to enable it melt at a low temperature (Na<sub>2</sub>O 0.2, CaO 0.8, B<sub>2</sub>O<sub>3</sub> 1.0, Al<sub>2</sub>O<sub>3</sub> 0.32, SiO<sub>2</sub> 3.0).

- Calcium borate frit 39
- Soda feldspar 27
- Whiting 5
- China clay 6
- Flint 23
- + Copper oxide 1

Low temperature earthenware glazes rely on frits to enable them to melt at around 1100°C. Frits containing boron will make a more durable glaze than high alkaline frits or lithium carbonate.



▲ These diagrams show what happens to an unbalanced glaze in contact with an acid. Acids release hydrogen H<sup>+</sup> ions which can exchange with excess sodium or potassium ions in the glaze. As the hydrogen ions are smaller than the sodium ions, this ion exchange process leaves holes in the glaze surface. The opposite process, using larger potassium ions, is used to compress and toughen the surface of glass in mobile phone screens. (Diagrams: Henry Bloomfield)

## Firing glazes

Another factor that weakens glaze is underfiring. If a glaze is not melted enough to form a glass, it will eventually crumble and break down when washed in the dishwasher, and during daily wear when stacking or scraping with metal cutlery. You can tell if your glaze is underfired as it will be a dry, unpleasant matt, not the shiny gloss or stony matt of a properly fired glaze. True matt glazes are those in which the glass has melted and then recrystallised on cooling and can be stony or silky matt. In general, a durable glaze will have the maximum silica and alumina appropriate to a particular firing temperature (see glaze limits below right), but it is also important that the glaze has completely melted. Borax frit and calcium borate frit can help to melt glazes fired to temperatures from cone 8 (1260°C) down to cone 04 (1060°C). The lower the firing temperature, the more frit is added, with up to 90% frit for some earthenware and raku glazes. Some frits are almost a glaze on their own but there is always some china clay, ball clay or bentonite in the glaze recipe to help suspend the frit in water.

**Calculating the unity molecular formula.** Glaze recipes can be written either as a recipe by weight percent, or as a formula. To calculate the formula, you need to convert each material in the glaze into a number of molecules,



▲ An old way to test glazes is to leave a lemon slice on them overnight and inspect for any changes. A better way is to fill with vinegar and leave for 24 hours to see if there is any colour change. (Photo & styling: Georgie Scully)

depending on their relative proportions in the glaze recipe. To do this, divide the weight of each material by its molecular weight. Dividing by the total number of molecules of alkaline fluxes (sodium, potassium, calcium) gives the unity molecular formula, where the sum of the alkaline fluxes is arbitrarily set to 1. This will give you the ratio of alkali metal to alkaline earth oxides and determine whether your glaze is likely to be durable. You can use [glazy.org](http://glazy.org) to calculate the molecular formula for your glaze recipe. ☒

**Limits for stable glazes:** Alumina and silica (Cooper and Royle, 1984) Cone number and temperature. Number of molecules in unity formula.

<b>Cone 04</b>	1060°C	Al <sub>2</sub> O <sub>3</sub>	0.1-0.45	SiO <sub>2</sub>	1.375-3.15
<b>Cone 5</b>	1200°C	Al <sub>2</sub> O <sub>3</sub>	0.275-0.65	SiO <sub>2</sub>	2.4-4.7
<b>Cone 6</b>	1225°C	Al <sub>2</sub> O <sub>3</sub>	0.325-0.7520	SiO <sub>2</sub>	2.6-5.15
<b>Cone 8</b>	1250°C	Al <sub>2</sub> O <sub>3</sub>	0.375-0.75	SiO <sub>2</sub>	3.0-5.75
<b>Cone 9</b>	1275°C	Al <sub>2</sub> O <sub>3</sub>	0.45-0.825	SiO <sub>2</sub>	3.5-6.4
<b>Cone 10</b>	1300 °C	Al <sub>2</sub> O <sub>3</sub>	0.50-0.90	SiO <sub>2</sub>	4.0-7.2

▼ Recommended maximum flux in glaze unity formula (Cooper and Royle, 1984).

Cone	Temp °C	MgO	BaO	ZnO	CaO	B <sub>2</sub> O <sub>3</sub>	K+Na
5	1200	0.325	0.40	0.30	0.55	0.35	0.375
6	1225	0.330	0.425	0.32	0.60	0.30	0.35
8	1250	0.335	0.45	0.34	0.65	0.25	0.325
9	1275	0.340	0.475	0.36	0.70	0.225	0.30
10	1300	0.345	0.50	0.38	0.75	0.21	0.275

### References:

[glazy.org](http://glazy.org), online glaze calculation; Cooper E and Royle D, *Glazes for the Studio Potter*, Batsford 1984; Matt Katz, *Glossed over: Durable Glazes*, NCECA vol. 37, 2016; Matt Katz, *Understanding Glazes lectures*, [CeramicMaterialsWorkshop.com](http://CeramicMaterialsWorkshop.com)

### Next month:

glaze and colour combinations, and which glazes are compatible or reactive with other glazes



▲ Porcelain bowls fired to cone 8 (1250°C) with runny copper turquoise, chrome green and cobalt-nickel-manganese grey glazes. (Photo: Henry Bloomfield)

## PROJECT FOUR

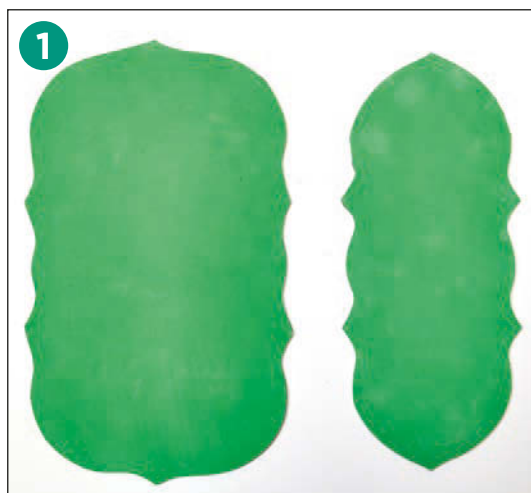


# BISQUE TEMPLATES FOR DISHES

This is an incredibly useful tool for the quick production of slabbed dishes. The potential to create unique and exciting shapes is endless, giving you an opportunity to develop your own signature range of wares

### You will need:

- Clay - any type will work as it will only be fired to a low bisque
- Foam sheets
- Cutting tools - knife/scissors
- Rolling pin
- 10mm-thick roller guides
- Plastic sheet
- Absorbent board



◀ Cut out the outline shape of your dish from a sheet of foam.

Try drawing some rough outlines on paper first, to create a shape you like, then draw half the outline on a folded sheet of paper. Cut around the drawn outline then open out the paper to reveal a mirror image of the shape. You can do this freehand or in a more measured and planned way - these details will make the shape unique to you.

Transfer the outline to the foam sheet and cut it out. Foam is harder-wearing than paper, so you'll be able to use this outline template for years.



▲ Using thick, 10mm roller guides, roll out a slab of clay on a sheet of plastic to the approximate shape of your template.  
 The slab needs to be thicker than normal because you'll be applying considerable pressure when you use the template to make your dishes later, so it needs to be sturdy.  
 Smooth over the surface of the slab with a rib to compact the clay.



Place the template on the rolled slab and very carefully cut around it using a sharp knife.



Turn the template over onto an absorbent board and remove the plastic sheet.  
 Smooth over the surface of the template again with a rib to compact the clay - this is especially important if the clay's heavily grogged.



▲ Roll a thick coil of clay - 30mm diameter minimum. Keep the coil round by twisting it periodically as you roll it - this will also give it added strength.

# PROJECT FOUR



6

▲ Place the coil on the foam template so that it runs along the length at the centre, then cut it to size, 10mm short of each end.



7

▲ Lift the coil off the foam then drop it onto the work surface so that it flattens along one side, as shown. You need to be careful to keep the coil straight as you do this.



8

The coil will form a handle for the template, but to make it easy to grip, make a long groove along the length of both sides. Wet your finger and thumb, then starting at one end, pinch the clay and hold the position as you draw along the length of the coil. You will need to repeat this several times, but you'll know when it's right because your fingers and thumbs will fit the grooves easily, for good purchase.



9

▲ Place the coil on the clay slab along the length and mark the position with a pin.



10

Score the marked position on the template and the flat underside of the coil handle.

Apply slip to the scored surfaces then fix the handle in place.







11

▲ When you're sure the handle is secure, remove excess slip with a modelling tool or rib. Spend some time neatening up - even though this is just a tool, it is still a work of art and deserves to be finished off to the best standard possible. It will also last much longer if it's well-made.



12

Cut the ends of the coil at an angle to improve the shape and remove sharp edges.

If you want to make the template your own, you can impress your maker's stamp or a small detail in the angled end to finish, but this is purely optional.



13

The template is now finished. Allow it to dry very slowly, preferably on a wire rack to allow a free flow of air around the clay as it dries to prevent warping OR weight it down with blocks of wood, as shown here, with a heavier weight on top.



14

▲ When dry, low bisque-fire the template to 960°C. This will make it absorbent enough to prevent it sticking to the clay when you use it to make a dish.

Before using it, soften all sharp edges with sandpaper, remembering to wear a dust mask as you work.



# ME AND MY POT



**Clay:** terracotta

**Build:** coil

**Firing temp:** 1000°C

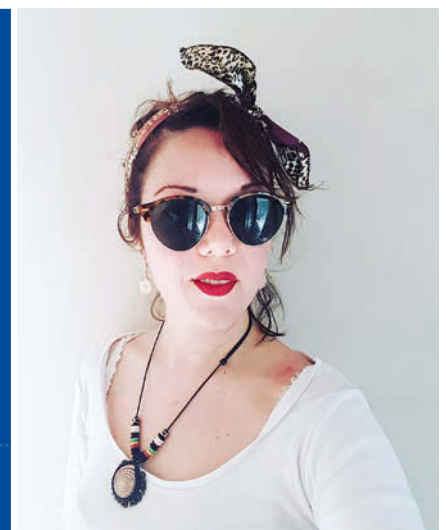
**Decorating process:** I used crystal glaze on the inside and a clear glaze on the outside to show the coiled detail. My cousin had been begging me for ages to make her a large bowl, so I've gifted it to her and it looks beautiful in her lovely little flat.

**Inspiration and influences:** travel, Bluebell – my dog and studio companion – Brick House, and Anglian Potters

See more of my work on: **Instagram @bluebellceramics**

Etsy shop coming soon

If you would like a piece of your work to be featured, email us at:  
**claycraft.ed@kelsey.co.uk**



Rachael Pedersen, Bluebell Ceramics



Wednesday group session.

# BANWELL POTTERY

## A THRIVING SOCIAL ENTERPRISE

A thriving social enterprise that supports people with learning disabilities and autism to design, create and sell high-quality products

**B**ased just outside the popular seaside holiday town of Weston-super-Mare, within the community leisure centre '@Worle', there is a hidden ceramics studio with a difference.

Banwell Pottery is part of Brandon Trust, a UK charity which helps people with learning disabilities and autism to live the lives they choose.

Brandon Trust provides individualised support and services to approximately 1,600 adults, young people, and children across southern England, from Cornwall to London.

The pottery is a social enterprise that supports people to design, make, and sell ceramic items, with all profit going back into the charity. It provides supported employment, work experience, training, and leisure opportunities for up to 30 people. Attendance ranges from half a day to three days a week, and some of the potters have been coming for 15 years or more!

The social enterprise has grown from strength to strength, successfully producing high-quality handmade items that are sold on-site, at selected events, and through local stockists.

The primary ethos of the pottery is to provide an excellent and enjoyable service for users, but also to ensure that every item created, is designed and made by people they support, and can compete with quality market stock regardless of the fact it's been made within a charity setting.

The service users also gain valuable skills and often embark on new projects, learning entirely new skills. For many of the potters, it's also an important opportunity to meet friends and socialise.

In 2017, the pottery started to offer supported employment opportunities, and in April 2017, three people with learning disabilities or autism, who had been regularly attending the pottery, started paid work as pottery assistants.



▲ Chris Schumacher, glazing ceramic tiles.

They now create the main bulk of stock to sell, complete orders for customers, and attend sales events. The pottery staff support the new employees to learn a broad range of work skills.

The small, dedicated team of four staff all hold degrees in ceramic and art subjects. They work part-time, often so they can produce their own work too.



▲ Emily Jones, painting heart decorations.

Project coordinator, Dianne Slingsby, set up the original project and has worked in the field for over 20 years. Martin Webb, the project leader, joined the team more than 10 years ago, to help develop the project. In the past few years, new staff have been employed, bringing in a range of different skills and projects, to increase the range of stock and keep up to date with trends.

## The studio

Banwell Pottery is located at the back of the @Worle Leisure Centre, which also houses a café, gym, and other Brandon Trust services, such as gardening, crafts, and independent living skills sessions. It's a friendly, social, community environment. A lot of the people who come to the pottery also attend other sessions at the centre throughout the week.

It's a large room with lovely, big windows looking out onto the garden and tennis courts. There's a small office which helps keep the clay off the computer and paperwork! In the far corner is a large electric kiln. There's a central work table, and some separate tabled areas which allow other tasks such as printing, drawing, glazing, and even a bit of woodwork, to be carried out alongside clay work.

The pottery is equipped with an electric wheel, slab roller, pug mill, two



▲ Group collaboration of Bristol suspension bridge.

◀ Round tile design of Steep Holm island.



tile presses, woodwork area, screen-printing facilities, and sink area, with plenty of shelving and drying racks for all the items being produced. There is also

a small shop area displaying a good range of stock for sale. The pottery is open to the public, and they love having visitors pop in to see them and buy their unique products.

The pottery used to be based in Banwell, a village five miles from Weston-super-Mare – hence the name – however, five years ago it moved to a purpose-built studio, which is better located and more accessible to the service users.

## Day-to-day activities

Banwell Pottery is open Monday to Friday during normal working hours, and hosts a Wednesday evening class for the general public.

Activities can range from day to day. Tuesdays are solely for the three

supported employees who produce stock for external orders, and to restock the on-site shop. The other days are either work experience sessions or leisure groups, or sometimes a mix of both.

Taking a person-centred approach is vital to the social enterprise. Individuals are encouraged to choose what they



▲ Hayley Buxton, counting up stock for Christmas.



▲ Sylvia Sparnenn, showing off her lovely design work.

would like to do each session. Some choose to create items to sell, some choose to draw designs for future projects, and others choose to create their own clay sculptures. It varies depending on how people are feeling, their interests, and skill level. Staff are on hand to help and oversee the running of the pottery, making sure that everyone is happy and has something to keep them busy.

Production involves making a wide range of pressed tiles, coasters, and ceramic hangers in a buff or terracotta earthenware clay. The prepared clay is first rolled to the correct thickness on the slab roller and then either pressed into a plaster mould using a tile press or cut into shapes using a variety of cutters.

All the plaster press moulds are made on-site and are cast from original designs produced by the potters. The



▲ Studio and part of the on-site shop.

original tile press was handmade from bits of old plumbing, wood, and a scaffold pole! The newer, more improved model was kindly made and donated by a retired local engineer. This press is much easier to use and more accessible for the potters.

Work is left to dry on the racks and when leather-hard, is fettled and sponged. After bisque firing, work is hand-painted using Bath Potters' brightly-coloured earthenware glazes and fired for a second time.

The run-up to Christmas is often the busiest time of year. The pottery attends a number of local events to sell stock, and produces a wide range of successful Christmas items.

### The range of work

The most recognisable items produced by the pottery are brightly-coloured tiles of local landmarks such as Bristol's

Clifton Suspension Bridge and Weston-super-Mare's pier, which are mounted in handmade wooden frames.

They also make a wide range of hanging ceramic decorations, with a particularly popular Christmas range. Other ceramic items include bunting, round picture tiles, coasters, and bowls.

They have recently introduced a range of screen-printed items, such as cards featuring designs by the people they support, and tote bags, as well as ceramic transfers onto trinket pots.

The work features vibrant, cheerful colours with a strong aesthetic value. Products are stocked locally in the Weston-super-Mare Museum, as well as in Brandon Trust's Bristol charity shops.

### Future vision

Despite current cuts in care provision, the pottery continues to develop, and remains a popular choice of day care for the service users who attend. It enables people to access a community environment, socialise and make new friends, gain skills and experiences, as well as having a creative outlet in a supportive environment.

The pottery is keen to continue promoting and developing their potters and their work, so that it can be enjoyed



▲ Selection of hanging fish decorations.

For further information about the pottery, email: [info@banwellpottery.org](mailto:info@banwellpottery.org) or see the website at: [banwellpottery.org](http://banwellpottery.org) You can also visit the studio and shop: Banwell Pottery, @Worle, 58 New Bristol Road, Worle BS22 6AQ.

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Fruit bowls and tropical fruits on Pigeon Point beach, behind the gallery, Tobago.

(Photo: Skene Howie)



# TEMPERATURE CHANGE

Helen Evans is a pioneer in glaze technology. **Paul Bailey** met her while she was in London

**T**oday Helen mainly spends her time running her ceramic studio on the island of Tobago, while still retaining business interests in London. Some would say it's a dream life, but how did she get there?

Formal training started at Bath College of Art, where she joined a Foundation Course. It was here that she discovered ceramics. She explained: "We had to make some vessels, and I had an instant creative reaction to the material and the process, my large pots seemed to grow out of nowhere in a truly exciting way."

After Bath, she was accepted at Central Saint Martins in London for a degree in Ceramic Design, then under Kathryn Hearn. It was here that she was taught glaze technology by Nigel Wood, and throwing by John Chipperfield. At the time she didn't realise how fundamental glazing would become to her work many years later.

In 2010, she became the studio

manager for Kate Malone, and at one point was managing a team of eight people for a special project. She stayed there for the next seven years. Talking about that time, she said, "Working in a larger studio for Kate Malone was a very inspirational experience. When you're surrounded by other successful artists (both Kate and her team), it spurs you on to continue making and improving your work. The interaction and sharing of ideas is a key factor, and something that I thrived on when working for Kate, and in all of my London studios, and which I'm really grateful for."

While with Kate she also had her own studios in London, the final one being at Craft Central, while it was still in Farringdon. It was a special time for Helen. It was a very professionally run studio, with a dedicated and experienced team on hand who worked hard to create opportunities and promote the work. The gallery spaces were great and enabled artists to put on affordable exhibitions in a central location. It's a



▲ Weighing out clay in preparation for throwing, in the Tobago studio.

(Photo: Christoph Meurer)

great model, and in Helen's opinion, there should be more professional spaces and schemes like this to encourage entrepreneurs in the crafts industry.

In Tobago, her studio has gone





▲ Raw materials have to be shipped in, once a year.

(Photo: Christoph Meurer)

through many changes. When she first arrived, in 1998, she had a studio in the main business area and, over the years, she employed up to four people. She also had a shop on the main tourist beach, which she still has today. After relocating the Tobago studio to her home in 2009, she renovated an empty space into a lofty, breezy two-level studio. There she has the kilns and big equipment, and it's where most of the production takes place. Recently she has introduced a 'Pottery Corner' work area into the shop on the beach, to create a more interactive experience for customers and visitors. Here she can work, give demonstrations and put on courses. This provides an inspirational opportunity to visit one of the Caribbean's most beautiful beaches, learn a new skill and experience pottery-



▲ Throwing in the Tobago studio. (Photo: Christoph Meurer)

making at the same time. She commented, "What I love most about my studio is having it at home, so I have constant access to the work in progress. I really appreciate the space and light and its effect on my work, allowing me a creative freedom that I think is evident in my new work."

Today she produces high-fired, hand-thrown stoneware ceramics, specialising in multiple-layered

coloured glazes and textures, with glaze testing and research being a key element to the development of the work.

She explained, "I use Scarva earthstone original clay. I tested lots of different bodies during my time in the UK and found this had all the properties needed for my thrown work. It fires a quite light colour, throws well, with a silky, buttery texture, and can withstand very high temperatures with hardly any cracks or warping. All the tableware is thrown,

although some decorative pieces are hand-built. I also use press moulds made from original models, especially when I have assistants helping with production."

Helen's glazes melt and merge into each other, allowing colours and effects to develop in the kiln, and she adjusts and tweaks the glazes to achieve exciting glaze surfaces.

The platters demonstrate a new direction, using the glazes in a more painterly and expressive manner, controlling and predicting where the glaze will flow, and firing at angles to encourage directional pull-through. The glazes behave in surprising ways.

For Helen, moving to a different country has been a very positive

Soup bowl with merging glazes, 15cm x 8.5cm.

(Photo: Juliet Sheath)



▲ Mango tree ash glaze samples over coloured slips, in the glaze room in the Tobago studio. (Photo: Christoph Meurer)



experience, and was partly achieved through a Tobago Trade and Investment programme, TIDCO. This was created to encourage foreign investment in appropriate businesses in Tobago. Everything was done through the correct channels, and involved producing a business plan and visiting and presenting the project to the many relevant ministers and government officials.

One of the major issues in running a business so far away from source materials, is ordering them in. Helen now uses a broker, who consolidates the delivery in the UK and organises the shipping. It's expensive, but over the years, she has found that using professionals at both ends, to arrange all the transportation, including getting the goods from Trinidad to Tobago, is best. The last part of the journey, from Trinidad to Tobago, can sometimes be more tricky than getting the supplies from the UK to Trinidad!

In Tobago, Helen has three main types of client

- Hotels who order for their interiors, shops and even VIP gift packages
- Private villa owners who commission pieces for their homes
- Tourists who visit the shop and buy direct.

Looking back on the journey her career has taken, she commented, "It started with the unknown, setting up a



▲ The De Beauvoir Studio, London. (Photo: Becca Chatterton)

little business in a distant, far away place, in a time before the internet. It was difficult to obtain information, and with little experience, I developed a problem-solving attitude that has stayed with me and actually fed into my work. A big part is testing glazes and developing colours, which I believe to be a direct result of having to experiment, and the joy felt when a successful result is discovered."

While working in Tobago Helen had limited access to materials, with only one shipment of raw materials per year. She had to be methodical and organised so as not to forget anything in the materials order, and inventive if things ran out. It actually gave her confidence in the process, so when she returned to the UK after 10 years, she had access to new glazes, stains and materials that had been researched and applied while she was away.

This research proved vital while working with Kate Malone to research the glazes for a huge architectural project on Savile Row, London. This was a dream job, and introduced her to

developing crystalline glazes and the process of research and development of glazes and tile production on a large scale, for a commercial project. She had to research the recipes to understand what each component was doing, in order to tweak and develop the best results for the project. It is this theory of research and development that she now applies to her own glaze recipes.

With a business in Tobago, and her work being represented in Future Icons gallery in London and Room 212 in Bristol, the next stage is developing a portfolio of larger-scale pieces, using the new research, and exporting work to the islands and to America.

And the research? Using ash glazes with mango tree ash from her garden and combining it with slips and overlaying it with the usual high-fired coloured glazes. What else, in Tobago? ☒

Instagram: @planetceramics  
Facebook: planetceramics  
planetceramics.com



▲ Large decorative platter, with multiple merging glazes. 37cm x 37cm. (Photo: Juliet Sheath)

# Confessions of a novice



## Return of the Missing Mojo!

Despite fears that her mojo may be gone forever, **Tracey** is relieved to find it hiding in her greenhouse

**I** was really feeling sorry for myself after last month's lacklustre slab project. I'd hesitated to write about it, because this blog is supposed to be about the joy of clay; the triumphs of a beginner gradually learning different techniques. I sent it over anyway, half expecting *ClayCraft* editor Rachel to politely decline, asking for something a little more upbeat. But don't we all have bad clay days; sessions where everything goes wrong? After all, that's pottery, and we just have to live with it. Plus, it's those days that make the ones I'm about to describe even more fantastic.

There was another hiccup though, before my fortunes changed. While preparing my recycled clay for throwing, having watched a string of YouTube videos, I'd decided to try slam wedging. Since my 'studio' table – not to mention the rest of my crumbly old house – is pretty flimsy, I had the bright idea of



▲ So round and velvety-smooth...



slamming the weighty hunks of clay onto my lovingly-made plaster reclaim batt. Results were mixed: the clay was the best reclaim I've managed yet, perfectly smooth, with absolutely no air bubbles, but... well, let's just say the batt didn't come out of it well.

As February turned into March, I gazed balefully into my white back garden. Although it was only four inches deep, the snow might as well have buried my greenhouse entirely; there was no way I could go in there with the temperature below zero. Believe me, I don't usually let the weather get in the way of a wheel session, but last time I ventured outside after a much smaller snowstorm, the meltwater was literally dripping on my head through the gaps in the glass panes. This had not been enjoyable, and even throwing with a bowl of hot water, it had taken hours to finally get back the feeling in my fingers. This time I knew I had to be patient.

Eventually, of course, the snow disappeared, but as my precious window of clay-time approached, I worried that my pottery mojo might still be AWOL, that the many preparatory tasks – ferrying bowls of warm water back and forth, rolling out the extension lead, getting the clay ready to throw – might all seem like too much effort. What if I found myself just going through the motions? What if I didn't enjoy it? But as I got started, the blue sky worked its magic; the sun was shining its beautifully yellow East Anglian light on my garden, and I felt the clay-love begin to kindle.

I'd ordered a couple of semi-water-resistant aprons and joined them by their neck-loops. By wearing them one on top of the other, I can twist one onto my right leg, and the other onto my left. It's a perfect potter's apron, and purple to boot! I was feeling good, and ready to hit the wheel. The first throwing challenge,



▲ Attempting to use a knuckle to lift the wall.

since my wheel has no batt-pins, was to affix a batt. However, I'd forgotten this would be necessary, and instantly begrudged the use of one of my few prepared lumps just for that purpose. Still, it wasn't going to bring me down, and neither would the fact that the first lump I tried to throw was absolutely rock hard.

Having not thrown for at least a few weeks, that first attempt didn't go well, but once I'd scraped its remains off the batt and started on one of the bigger balls of clay, the comparative softness felt beautiful under my hands, and this time it threw like a dream. I'm finding out for myself about the feel of clay; how well it's been wedged – and how dry and hard it is – all make huge differences to what I can and can't do with it. It's not really something you can learn from reading or watching videos, at least not easily, since those qualities and the different feel under your hands are difficult to describe. You just have to learn by doing.

Remembering to look at the magazine



▲ Using my Giffin Grip – the best Christmas present ever.

rather than just throw, I forced myself to leave the base thicker than usual, so that I could later turn a nice foot ring, and since I didn't need the bowl to be particularly thin, I was able to stop myself repeatedly pulling the walls up to the point of collapse. Also, the instructions called for the bowl to start off fairly thick-walled, particularly at the top, so that when it was widened, it wouldn't collapse. And I didn't need to close in the top! All of this made it a much easier throw than the *ClayCraft* teapot had been, and before I knew it, I was giving the camera a thumbs-up in self-appreciation, really getting back in the zone.

As the shape hadn't come out much like the one in the photos, I focused on improving that on the second attempt. Again, it came fairly easily. I savoured the moment, singing along to a Foo Fighters album on in the background, all of life's stresses and worries temporarily banished from my brain. I threw this one taller to start with, so I could widen it more without it becoming a plate, and then briefly tweaked the shape with two ribs. I've previously destroyed pots by accidentally digging the end of a rib into the inside bottom, so I played it safe and went back to compressing with my fingers or sponge. Does anyone else tend to stick with what they feel comfortable with, rather than using the techniques they know they're supposed to?

By now I really felt confident, and knew exactly when to stop. And the

negativity of the last few sessions was completely forgotten as I carried my two lovely kitchen bowls back across the garden, triumphant!

A couple of days later, having kept them under plastic, I ventured out into the greenhouse once more. I would much rather have thrown more pots, but turning needed to be done, and I was fortunate enough to get a Giffin Grip for Christmas. It took a few sessions to get used to it, and a couple of pots were marked by the pads, where the clay had still been a bit too wet, but this time it went smoothly. I managed to follow the instructions fairly well, and remembered to check the base-thickness before trimming, so that I didn't trim through the bottom of either bowl! This doesn't make for very exciting blogging, but it does make for a very happy potter.

All in all, it was a very successful project, and I'm still basking in the glow of a glorious day at the wheel, my gorgeous new kitchen bowls (even if one is a little thick and heavy), and the knowledge that while I currently appear to be in a wheel-throwing, rather than a hand-building phase, I've definitely, definitely still got it! 🎉

**See [pottlemudery.com](http://pottlemudery.com) for a video of this project.**



▲ One kitchen bowl and one very happy potter!



# EARTH AND FIRE INTERNATIONAL CERAMIC FAIR

22-24 June 2018

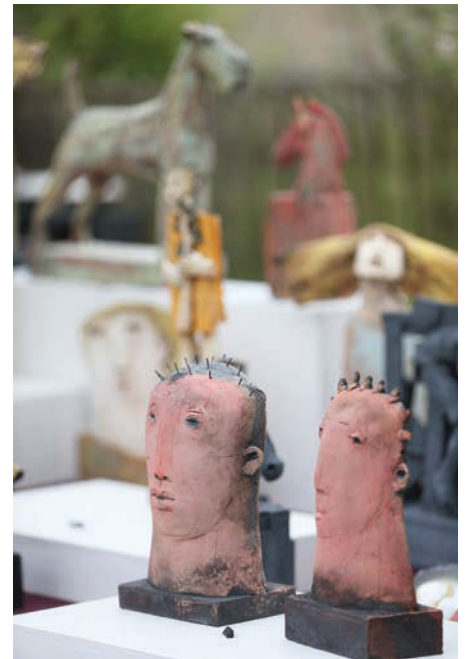
Over a hundred of the best UK and European ceramicists and potters are heading to North Nottinghamshire this summer, when The Harley Gallery on the Welbeck estate hosts the Earth and Fire International Ceramic Fair.

Earth and Fire is one of the UK's top ceramic events, and presents the very best studio pottery around, within the

hustle and bustle of a traditional market. The event began at Rufford Abbey in 1994, with just 30 potters, and has grown over the years to its current size, with 140 stalls selling everything from garden planters and sculptures, to bowls, teapots, mugs, plates and egg cups. Earth and Fire will have thousands of one-off, handmade ceramics on display from regular attendees including Svend Bayer,



Alison Coaten.



▲ Christy Keeney.

Robin Welch, David and Margaret Frith, Hannah and Doug Fitch and Sigi Boehmer, together with new potters from France, Germany and the UK. *ClayCraft* will be on stand 15, so do come and say hello.

The market takes place in the surroundings of Welbeck's permanent



▲ Adam Marsh chatting with a visitor.



▲ Kathrin Najorka.

artist studios and within the old walled kitchen garden, which once supplied food to the Dukes of Portland, whose ancestral home sits on the estate. Earth and Fire enables visitors to talk directly to makers to find out how a piece was made, its inspiration, and to buy their own piece of handmade ceramics.

“It’s a great opportunity to see some of the best ceramics being made in the UK and mainland Europe. Earth and Fire is a riot of colour, scale and form, and a celebration of all things clay,” says Sue Cullen, director of Earth and Fire.

As well as the busy market, there will be a programme of demonstrations and talks on the Friday and Saturday, to give an insight into the skills and processes of



▲ Stephen Parry and his big pots.

the potters. The programme includes David Wright, who will be showing his hand-building techniques; Matthew Blakely talking about his residency at Mashiko, Japan; and Svend Bayer will be updating visitors on the first firings of the Kigbeare kiln he built. Specialist trade stands selling tools and equipment will also be on hand.

On Sunday there will be an opportunity for visitors to get their hands dirty and discover the magic of clay for themselves. You may not be able to master the skills shown by the exhibitors, but perhaps you can start to unleash your inner potter!

While at Earth and Fire, visitors can also relax and enjoy a bite to eat from the special *Producers Kitchen* in the courtyard, where the artisan food producers of Welbeck will be providing fabulous tasty lunches.

Earth & Fire International Ceramic Fair will be open from 10am to 5pm daily, and free parking is available.



▲ Jean Paul, winner of the People’s Potter prize.



▲ Patricia Shone.  
◀ Sigi Boehmer.



The venue is easily reached from the A1 and M1: The Harley Gallery, Welbeck, Nottinghamshire S80 3LW. 📍

■ [earthandfire.co.uk](http://earthandfire.co.uk)

## Reader offer!

**Ticket prices on gate: £5**  
**Advance Tickets: £4.50**

**Special ClayCraft advance ticket for Sunday: £3.**

Use the special discount code: **CLAYCRAFT** at the checkout.

Advance tickets available at: [ticketsource.co.uk/earth-fire](http://ticketsource.co.uk/earth-fire) or follow the link from: [earthandfire.co.uk](http://earthandfire.co.uk)



▲ Robin Welch.

PROJECT  
**FIVE**

# DISH MADE FROM BISQUE TEMPLATE



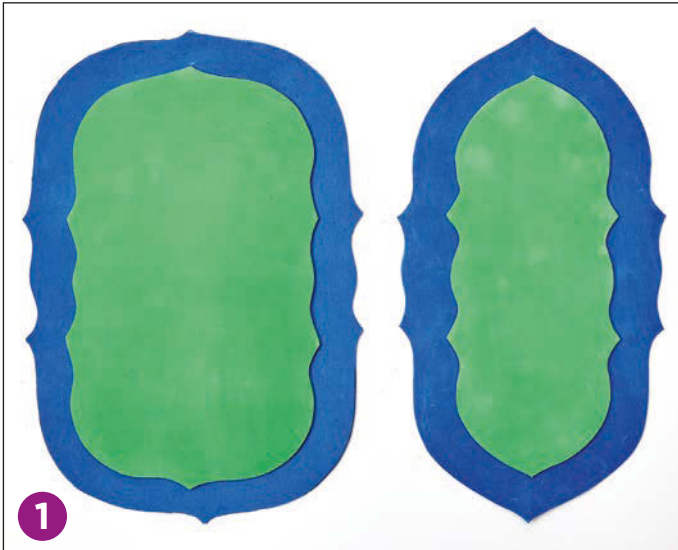
Having made and fired your bisque template, from project 4, you can now move on to the really exciting job of making the dishes. You'll be amazed at how quickly you can make these, and will find that before you know it, you'll have them lining up



# PROJECT FIVE

## You will need:

- Foam sheets for secondary templates
- A selection of textured papers
- Your chosen clay
- Plastic sheets for rolling
- Rolling pin
- Large foam block (the type used for upholstery)



▲ Using the template you made for the bisque template as the base outline, draw and cut out a second template 30mm wider all the way around.

Repeat for any more bisque templates you may have made.



▲ Using both the templates as a guide, cut out a series of textured-paper templates to create decorative texture rims for your dishes. It's good to have several alternative surface finishes.



▲ Roll out a slab of clay using 5mm-thick roller guides. Make sure the slab is big enough to fit the larger template you have just cut out.

When rolled, smooth over the surface with a rib to compact the clay.



▲ Turn the slab over onto an absorbent board and peel off the plastic sheet.

Smooth over the surface again to compact the clay. If you do this each time you roll a slab, it'll become second nature.



▲ Place the larger template on the slab and carefully cut around the shape with a sharp knife, making sure not to drag the clay as you cut.





▲ Run your finger around the edge of the clay to soften and round it off slightly. Again, this is a useful thing to get into the habit of doing each time you work with slabs in this way.



▲ Place a sheet of plastic over the cut-out slab and gently smooth your hand over the surface so that the sheet adheres to the clay, but be careful not to impress fingermarks on the surface.



Carefully lift the slab (in place, on the plastic) off the board and place it on the foam block as shown.  
Peel away the plastic and smooth over the slab surface one more time.



▲ Position the bisque template on the slab as centrally as possible. Take your time to get this right because even a few millimetres out will be noticeable when the dish is made.



Holding the template by the handle, firmly press down into the slab. As you do this, the clay will push into the foam, and the sides will rise to instantly make a dish. You can press a second time, if required, for a deeper dish.





11

Lift the template out of the dish then, before lifting it off the foam, firm the clay up a little with a hairdryer to make it easier to handle without distorting.

Transfer the dish to a board when you can handle it easily.



## DISH WITH TEXTURED RIM



1

▲ Roll another slab of clay to the same thickness as the first. Smooth over the surface as before, then place the texture template on the surface, making sure it fits flat so that it won't wrinkle or distort when rolled.

Making sure the roller guides are still in position, carefully roll the template into the clay.



2

Using a sharp knife, cut around the template very carefully. When finished, peel away the paper to reveal the texture pattern underneath.





▲ Very gently, run your finger around the edge of the clay to soften and round it off slightly, taking care not to spoil the pattern.



▲ At this stage, the slab shape should still be on the plastic sheet it was first rolled out on. Lay a second sheet of plastic over the surface and very gently smooth it down so that it adheres to the clay, but doesn't spoil the texture.

**TIP:** Using plastic sheets to lift and transport slabs in this way prevents the shape from distorting in handling



Turn the slab over and peel off the plastic from the underside. Smooth the surface with a rib.



▲ Lift the slab, still in place on the second sheet of plastic, and transfer it to the foam block, texture side up. Peel away the plastic.



▲ The textured rim makes placing the bisque template much easier for this style of dish, so position the template within the texture pattern.



▲ As you did for the first dish, push the template down into the clay firmly until the sides rise to form the dish.

# PROJECT FIVE



9

When you're happy with the shape of the dish, lift the template out carefully.

Firm up the clay, as before, with a hairdryer, supporting the underside of the rim with your fingers if the shape seems vulnerable to collapse.

The key to getting this technique right is judging the correct state of the clay for optimum results. Too wet, and it won't be able to hold its shape. Too dry, and the clay will crack as you press it down. Much will depend on the type of clay you use, so this is something you need to find out for yourself with practice.



10

▲ Transfer the dish to a board and neaten the edges with a kidney, if required, and allow to dry completely, ready for firing. Alternatively, you could sand the edges after bisque-firing, when it'll be much easier to handle the dish, remembering your dust mask.



11

▲ Make as many more dishes as you like. You'll find they soon mount up, giving you a great feeling of satisfaction for your day's work, and you will have had great fun making them.



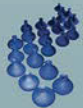
**Top Textures!**  
Where do you find your texture inspiration? Share your favourite texture ideas with the *ClayCraft* community via Facebook, Twitter or Instagram: **@ClayCrafting**

The samples shown here have been glazed in a selection of Mayco stoneware brush-on glazes. The plain dishes have patterns built up with multiple colours of glaze. The textured dishes have been coated in just one glaze, which breaks over the texture to give depth to the surface.



online - instore

.....a proper potters shop



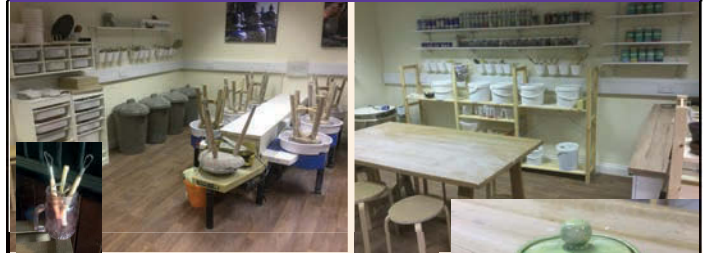
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Anelise Bredow.

Photo credits: All studio images courtesy of the artist and Ceramic Art London.

# IMPRESSIONS OF CERAMIC ART LONDON 2018

There are certain shows each year that are a barometer of new trends, and a showcase of just how far ceramics has developed into an art form, reports **Paul Bailey**

**C**eramic Art London (CAL) is such a show. Produced by the Craft Potters Association, it has taken-up an annual residence at Central Saint Martins (CSM) college, close to King's Cross and in the centre of a rapidly developing area of London.

Anthony Quinn, course leader at CSM, said in the catalogue: "Our students can learn so much by studying

the artists on show here. How do these makers address our contemporary problems and this uncertain age? Provenance is key, all of the exhibitors exude a strong sense of authority over their material, using techniques they have mastered over time."

This year, the show had 91 exhibitors. Twenty-three were there for the first time, 23 makers were from outside the UK, and 43 who are members of the Craft Potters' Association. During the three-day show, there was a series of talks from makers such as Grayson Perry, Phoebe Cummings, the winner of the Woman's Hour Craft Prize for 2017, and Keith Brymer Jones from BBC2's *Great Pottery Throw Down*.

Shown here is a selection of those who took part. From well-established makers to those who graduated just a few years ago, and those who were showing for the first time.

**Akiko Hirai** – "Ceramic works are made with inorganic materials such as

Jill Shaddock.



metals and minerals then fired at extreme heat. Chemical reactions happen during this process. The surface effects on my work are created while I control the kiln."

**Jill Shaddock** – "I explore multilayered slip-casting to create unique objects. These take the form of individual pieces and collections of curated works that blur the boundaries between the usable and the purely decorative." With a minimal aesthetic, considered forms, and refined colour palette, her work is highly



▲ Akiko Hirai's stand at CAL.



**Charlotte Pack.**  
(Photo: Peter Bailey)



**Barbara Hast.**

tactile. The latest works explore detailing of laminated and inlaid ceramic, to create linked elements forming installation-style groupings.

**Charlotte Pack** – “Working in a new larger-scale ‘Biome pots’, I use coiled vessels that incorporate hand-built flora and fauna with a stringent message. All the wildlife is featured on the IUCN Red List of Endangered Species. Using an earthy palette, each ‘Biome’ contains a community of endangered wildlife that occupies specific biomes and ecosystems.” The smaller slip-cast ‘Species Pots’, in a more playful colour palette, are adorned with an individual endangered species. Charlotte donates 15% of profit on sales to wildlife conservation.

**Richard Miller** – “I draw on themes of British colonialism and the way in which the UK has become an eclectic mix of cultural styles, as immigration has brought with it a rich source of influence.” His wheel-thrown stoneware vessels make reference to historical design patterns, and he is particularly interested in things that have stylistically become adopted by the British mainstream.

**Anelise Bredow** – “When the pieces are in leather-hard stage I draw on the surface and paint with engobes. After the biscuit firing (900°C), the pottery receives oxides to define the contours and are returned to the kiln (1050°C).” Since her childhood, Anelise has been inspired by her father’s profession as an electronics technician, and looks inside old radios and TVs to inspire her ceramic pieces. In a child’s eye, the pieces connect themselves like little worlds.

**Jessica Thorn** – “I am charmed with the ability a handmade object has to allow an everyday ritual become more pleasurable. With this in mind, I have designed and made a collection of functional and decorative pieces based around the theme ‘Still Life’. Each piece is individually slab-built with porcelain, focusing on form and showing off the pure quality of the ceramic.” The process of her work is driven by a belief in the value and importance of celebrating craftsmanship within handmade objects. She shows this through an elusive joining technique, leaving a stitch-like line and a trail of the maker’s marks.

**Barbara Hast** – “The natural growth process of plants and fruit has inspired these quirky creations of white gold. Plainly and modestly, they refer to the 17th century’s love of nature, and remind us of the exotic curiosities of baroque treasure chambers. The objects contain a whole variety of allusions.”

**Hannah Tounsend** – “My work combines ceramics and printmaking to create collections of sensitively-realised vessel forms and subtly layered monoprints, exploring the layered landscapes and sea-washed, weatherworn surfaces of the British coastline.”

**Sasha Wardell** – “Concentrating on perfecting the craft-based skills that enhance the inherent qualities of bone china, my work carefully reflects contemporary taste and lifestyle. Each piece is individually made using industrial processes that I have personally developed.” Sasha has over 30 years’ experience in the world of bone china and porcelain, having studied in two centres of excellence, namely Stoke-on-Trent and Limoges.



**Anelise Bredow.**



**Jessica Thorn.**



▲ **Hannah Tounsend at CAL.**  
(Photo: Peter Bailey)



▲ **Hannah Townsend.**

**James Hake** – “I make wheel-thrown stoneware ceramics decorated with oriental glazes. My work ranges from huge platters and bottles to delicate bowls and tiny, lidded jars. Working at the wheel, I produce work in a series, making families of similar forms, each with their own subtle variations. Many of my glazes are made using local materials, gathered from quarries and clay seams in the countryside around my studio.”

**Lauren Nauman**  
– “My work explores the boundaries within clay through experimental processes. I start with the industrial method of

**Lauren Nauman at CAL.**  
(Photo: Peter Bailey)



plaster moulds and slip-casting; however, I don’t always use these in traditional ways. With my current project, Lines, an additive method is used to create pieces with minimal amounts of clay.” The suggestions of vessels start out as straight cages of wet clay, and through the power of the kiln’s heat and the pyroplasticity of the clay, they move like fabric to evolve into a wire-like sculpture that still holds the materiality of porcelain.

**In Ho Song** – “First, I mould rough shapes of various animals using hand-building techniques. Then, I draw imaginary animals on them, just like drawing on a canvas. I reconstituted the Kkokdu with imaginary animals instead of human characters, and intended to satirise on human greed and express other creatures’ dignity.”



**In Ho Song.**

The work’s motif is a Korean traditional funerary figure, Kkokdu, which is a witty human-shaped wooden figure, known to take a role in sharing the happiness with passed ones and relieving their sorrows, coming and going between this world and the next.

The venue at Central Saint Martins remains one of the best in the capital. It’s very spacious, with good transport links, and surrounded by restaurants and bars. The show is very much about selling work as well as just viewing, and the prices reflect an easy access point for those wishing to start a collection. On the day I attended, there were a lot of people buying.

Together with the Craft Council’s ‘Collect’ show, Ceramic Art London must make this country one of the leading centres for ceramics.

Paul Bailey produces *Emerging Potters*, an online magazine, and writes on modern ceramic makers. To join the mailing list, email: paulbailey123@googlemail.com ✉

**James Hake.**



**In Ho Song’s stand at CAL.**





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# The Contemporary Craft Festival

The Contemporary Craft Festival  
8-10 JUNE 2018  
Multi Award Winning Festival  
MILL MARSH PARK  
BOVEY TRACEY, DEVON



Tourism Excellence Awards  
2017 - 2018  
GOLD



Tourism Excellence Awards  
2017 - 2018  
WINNER

**I**n June, the 15th Contemporary Craft Festival will welcome 200 of the very finest designer makers to the idyllic setting of Mill Marsh Park on the edge of Dartmoor at Bovey Tracey, Devon. The handpicked collection of some of the country's most exciting makers and artists were selected to sell their handmade products to a discerning audience of over 10,000 visitors, from the UK and Europe.

Not only will you be spoiled for choice



▲ Justine Allison.



Clover Lee.  
(Photo: Tom Crame)

when it comes to meeting and buying from the makers, you can also book onto a great range of workshops, where you can learn craft skills, there's a new teen area, you can watch a range of top makers demonstrating their craft, and there's a packed Children's Craft tent, which will keep budding young craftspeople enthralled all day. In addition, Marieke Ringel will be demonstrating ceramic sculpture.

You can expect a weekend brimming with live action, including The Pottery Throwdown competition. By popular demand, stars from the hit BBC series, The Great Pottery Throw Down will be going head-to-head with members of the public in rounds of fun clay-based challenges.

Stars of seasons one and two, 'Major Tom', Clover Lee, Richard Parker and Jim Ransom will take on challengers (that could be YOU!) throughout the weekend. It's lots of playful fun and you'll have as much help as you'd like. The Pottery Throwdown is proudly

presented by Potclays and Schumacher College, Dartington. It's FREE to take part and included in your ticket price.

Sarah James, director of The Contemporary Craft Festival, said: "We are huge fans of ceramics at The Contemporary Craft Festival. I have a degree in ceramics, and started out as a potter before becoming an events organiser. The Pottery Throwdown has been a wonderful and meaningful addition to the festival, putting ceramics centre-stage. We hope that we will continue to encourage people to make pottery, enjoy some friendly competition and buy beautiful ceramics from the makers at the festival. I'm delighted that Potclays is supporting us for the third year, and that Tom, Jim, Richard and Clover will lend their expertise to the Throwdown over the weekend."

Great live music from Devon performers fills the air, topped off with a wide variety of locally-sourced, delicious street food. It really is a weekend to remember.





◀ Deiniol Williams.

▶ Richard and Jim teaching at last year's festival.

▼ Sabine Nemet.



## Festival POTTERY Showdown

### ARE YOU UP FOR THE CHALLENGE?

#### Friday

- 11am Challenge Tom
- Noon Challenge Richard
- 1pm Have a Go, drop-in session (over 16s only)
- 3pm Challenge Clover
- 4pm Challenge Jim

#### Saturday

- 11am Challenge Jim
- Noon Challenge Clover
- 1pm Have a Go, drop in session (over 16s only)
- 3pm Challenge Richard
- 4pm Challenge Tom

#### Sunday

- 11am Challenge Richard
- Noon Challenge Clover
- 1pm Have a Go, drop in session (over 16s only)
- 3pm Challenge Jim
- 4pm Challenge Tom

All Throwdown winners will receive an apron.

The subject of all the challenges will be kept secret and announced on the day. Follow the story on **Twitter #FestivalThrowdown**

The Pottery Throwdown is open to over-16s only. There will be a potter's wheel in the Children's Tent for under-16s to use.



▲ Tom teaching the art of centering.

▶ Abigail Leach.

▼ There's plenty of shade and seating at lunchtime.



▲ Russell Kington.





Fun in the Throwdown tent!



## The ceramicists attending this year's festival include:

- Abigail Leach
- Abigail North
- Alex Allday
- Alison Graham
- Alison West
- Arwyn Jones
- Ben Fosker
- Boop Design
- Charlotte Miller
- Dove Street Pottery
- Charlotte Morrison
- Deiniol Williams
- Elaine Peto
- Glosters Pottery
- Jillian Riley
- Elizabeth Renton
- Kate Evans
- Gwen Vaughan
- Harriet Elkerton
- Justine Allison
- Josie Walter
- Louise Hall
- Laura Lane
- Penny Simpson
- Ken Eardley
- Mark Dally
- Paul Young
- Russell Kingston
- Penny Little
- Rebecca Proctor
- - Modern Craft Workshop
- Sabine Nemet
- Sarah Walton
- Sue Mundy
- The Cloud Pottery
- Sue Pryke
- Taja
- Virginia Graham
- Tone von Krogh
- Victoria Claire Dawes
- HCLS Ceramics
- Ramp
- Emma West
- Abi Higgins
- Mitch Pilkington



Charlotte Miller.



Glosters.

Ben Fosker.



## The Contemporary Craft Festival takes place on 8-10 June

- Open Friday, Saturday & Sunday 10-5pm
- Tickets (per day): Adult £9
- Weekend 3-day ticket: £17 (£15 concs)
- Accompanied children under 18 FREE
- Concessions (students, OAPs, children 15-18 years and those in receipt of benefits) £8
- Group tickets, +10 tickets £1 discount per ticket, discount automatically applied at checkout

## ADVANCE TICKETS ARE ON SALE NOW!

- [craftsatboveytracey.co.uk](http://craftsatboveytracey.co.uk)
- Twitter: @CraftFestival
- Facebook:

The Contemporary Craft Festival

- Instagram: @CraftFestival

We have five weekend tickets, which cover the three-day event, up for grabs. All you have to do is answer this simple question



**Q.** This year marks which anniversary of The Contemporary Craft Festival?

**A.** \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Tel: \_\_\_\_\_

Email: \_\_\_\_\_

Send your answer to: ClayCraft Competition, Kelsey Media, Cudham Tithe Barn, TN16 3AG

You can also enter online at [bit.ly/ClayCraft-competition](http://bit.ly/ClayCraft-competition). Entries close at midnight on 22.05.2018. Any entries received after this date will not be counted. Open to UK residents over the age of 18. After the closing date you will receive an email from us asking for permission to contact you about our products, competitions and services. If we do not hear from you, we will no longer be in touch and your details will be removed from our system. For full T&Cs please visit our website: [claycraft.co.uk/T&Cs](http://claycraft.co.uk/T&Cs)



Doug Fitch

# Doug's DIARY

**T**his month has been utterly crazy, with long days and late nights. It has been fraught with frustration, and a string of silly mistakes compounding the stress of chasing almost unrealistic deadlines.

In spite of it all, however, we are at last beginning to feel like we might be making some ground, and if we continue to stretch ourselves, we might just about achieve our objectives.

The month began well. *World of Interiors* magazine contacted us and asked to borrow some pots for a photoshoot. They requested a large charger of Hannah's and a sgraffito jug of mine. Hannah, fortunately, had a really good charger in stock, but I had no sgraffito jugs at all. I've mentioned in an earlier post, decorating such jugs drives me crazy as it takes so long. I had a jug sitting on the shelves wrapped in polythene, which was

an order that I had been trying to work up the energy to begin.

The pieces needed to be delivered to London, 10 days henceforth. It would be tight, but if I were to concentrate all my time and effort into it, it was possible, so this I did. I managed to sit and work in the garden and enjoy some late winter sunshine.

Three days of drawing the design onto the surface of the pot with a needle tool, then scratching away the background and it was done, dried out and hurriedly fired.

'Hurriedly' is an adverb that should not be used in association with ceramics. Ever! The process rarely allows one to cut corners, demanding its own natural pace, which one must respect. Of course, in rushing to get the jug in the kiln, I didn't put it on big enough wads of clay, and I opened the kiln to discover that the glaze had run and the jug was attached to the kiln shelf. It had cracked right across the base. It was still useable for the photoshoot, but three days were wasted, and the order remains unfulfilled.

Too many mistakes are happening. Recently, our green slip has inexplicably come out of the glaze-firing a muddy, khaki colour. We've subsequently mixed a fresh batch, but many hours of work have been invested in pots that are sitting there, bisque-fired on the shelves, already covered with the old slip, now destined for the 'muddy shelf' in the seconds sale.

I am working too hard and too late into the night, as we try to juggle fulfilling our commitments with bringing up two babies. It



▲ Me with Susan Halls and a scary dog after our demonstration at the Restating Clay Conference.

(Photo: Anna-Mercedes Wear)

◀ Large jug made for the Castlegate House Gallery, Cockermouth, height 32cm.

(Photo: Steve Swallow, [castlegatehouse.co.uk](http://castlegatehouse.co.uk))

only takes a momentary loss of concentration to make a fundamental blunder.

I must stress at this point that I'm not complaining at all. I'm simply frustrated and cross with my own limitations. Life, exhausting though it is, is wonderful and we are truly blessed.

The heart-breaking news earlier this month that our dear friend, ceramicist, Anna-Mercedes Wear has an untreatable cancer, brings things sharply into perspective. Sometimes, as serious as it is, pottery just doesn't matter. We are so sad. There is a Facebook page that will run until 7pm on



1 May, called **Art Auction for Anna**, where makers have donated pieces, auctioned on the page, to raise funds for Anna-Mercedes and her family.

Last week, Hannah, babies and I travelled to York, to participate in the 'Redefining Clay Conference'. Hannah was on a panel, discussing the use of social media in ceramics. I was doing a demo, working with the animal sculptor, Susan Halls. Essentially, my role was to throw the component parts for a larger-than-usual version of one of Susan's dog sculptures, which she subsequently assembled. It was a fun exercise, squeezed into an hour and a quarter. We hope to do this much better with more time in the future, maybe with a view towards an exhibition. Both Susan and I were moved that, despite her ill health, Anna-Mercedes braved the journey and spent precious time at our demonstration.

The day after returning from

York, we unpacked the final pots - for an exhibition at the Castlegate House Gallery in Cockermouth - from the glaze kiln. We then loaded up the car and drove back across the border to Cumbria to deliver them. It's a fantastic gallery, and we were determined to give them some top-notch work, and I think we did.

Next week is our final one of making for our exhibition in the Schaller Gallery, Michigan. I have most of the pots made, although I have to remake the jugs with the muddy green slip. Plus there are still lidded jars and shallow dishes to throw tomorrow. Hannah decorated a large jug of mine today with trees and owls, which we hope to send.

We also have to make, to a similar deadline, for another show in the States called the AKAR Invitational, which features, unsurprisingly, just Yunomi ([clayakar.com](http://clayakar.com)).

We use a lead frit in our glazes. This is a simplistic explanation, but fusing the lead with silica and firing it to the right temperature, ensures that no harmful lead leaches from the glaze. Our glazes are rigorously tested in Stoke-on-Trent, to ensure that they are food safe.

Unfortunately, however, lead glazes are banned in America, due to some poor folks being poisoned by untested and toxic lead glazes, years ago. We are



▲ A large 'sunflower' plate made by Hannah for Castlegate House Gallery, diameter 28.5cm (Photo: Steve Swallow, [castlegatehouse.co.uk](http://castlegatehouse.co.uk))

fine to use our glaze on non-food surfaces and the outsides of pots that we are sending to the States, but we

have had to find an alternative for insides. Our final tests (I hope) are in the kiln tonight. Hannah mixed a glaze the other day that had a really good glassy finish, but it was supposed to be an amber glaze and, surprisingly, came out turquoise. There, yet another case of trying to do things in a hurry, between baby feeds, copper oxide being added by mistake, instead of black iron oxide.

Our open studios event, Spring Fling, during the last weekend in May, is looming up, and straight after that we're into the summer show season, so the pressure will be on for a while to come.

Spring is here though, at last, and the clocks have moved forward. Things will get easier. In recent days we have watched young deer from the workshop window. The rooks are pairing up, blackbirds are bickering over territory, and the evocative call of the curlews in the field beside the workshop has become the soundtrack of the day. The spring sunshine has shone, and buds are slowly beginning to burst.

The Galloway countryside is a magnificent place to live and work. It's an energising time of year for me - well thank goodness for that, it surely needs to be at the moment! ☘

◀ Hannah decorating one of my large jugs. (Photo: Doug Fitch)



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[www.earthandfireceramicfair.com](http://www.earthandfireceramicfair.com)

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# ClayCraft BACK ISSUES

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## ISSUE 2

- Plaster press mould
- Joining pinched sections
- Sgraffito bowls
- Making sprigs
- Coiled slab planter
- Paper resist decoration



## ISSUE 3

- Making and attaching sprigs
- Pinch pot birds
- Making potters' stamps
- Slab-built teapot
- Marbling decoration
- Coiling & moulding a tall necked vessel



## ISSUE 4

- Two-part moulds
- Pinch pot egg cups
- Slab-built milk jug
- Building & raku-firing coiled vessels
- Texturing slabs
- Porcelain wind chimes



## ISSUE 5

- Symmetrical press moulds
- Pinching simple flowers
- Porcelain buttons
- Slab-built cups & saucers
- Large coil-built bird bath
- Slip inlay decoration



## ISSUE 6

- Bisque hump mould
- Pinch-built tealights
- Slab-built paperclay animals
- Slab-built cake stand
- Glazing the bird bath
- Paper stencil resist



## ISSUE 7

- Two-part cylinder casting mould
- Pinched mice
- Porcelain spoons
- Slab-built sugar bowl
- Terracotta wine cooler
- Making tiles



## ISSUE 8

- Thrown teapot
- Pinched scoops
- Slip-casting
- Slab-built sandwich tray
- Woven basket from coils
- Slip-trailing



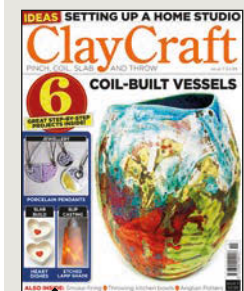
## ISSUE 9

- Hanging porcelain birds
- Pierced heart tree decorations
- Textured tree decorations
- Lidded serving dishes
- Candleholders
- Animal toast racks



## ISSUE 10

- Throwing teabowls off the hump
- Sling mould fish plate
- Wall plaques
- Figurative build
- Hanging bird feeder
- Making paperclay



## ISSUE 11

- Throwing a kitchen bowl
- Heart ramekins
- Slip-cast lamp shade
- Coil and slab-built vessel
- Smoke-firing
- Porcelain jewellery



## ISSUE 12

- Thrown glaze-test ring
- Slab-built planter and tray
- Pinched rabbit
- One vase, two shapes
- Casting mugs
- Retro tile panel



## ISSUE 13

- Thrown flowerpot
- Ball clay decoration
- Rhubarb forcer
- Colouring clay
- Making original sprig moulds
- Bird sculpture

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# EVENTS

Do you have an event you'd like listed?  
Email us at [claycraft.ed@kelsey.co.uk](mailto:claycraft.ed@kelsey.co.uk) for free inclusion

## RUNNING UNTIL

### UNTIL 10 JUNE

#### More than words: Sara Radstone

York Art Gallery

The first major retrospective exhibition of one of Britain's leading ceramic artists. The exhibition features more than 50 works by Sara Radstone and looks at how her work has changed and developed over the course of a career spanning nearly 40 years  
[yorkartgallery.org.uk](http://yorkartgallery.org.uk)

### UNTIL 10 JUNE

#### Radical Clay: Teaching With the Great Potters of the 1960s

Bristol Museum & Art Gallery  
Ground breaking pieces from the leading potters of the time, including Hans Coper, Lucy Rie, Janet Leach, Ruth Duckworth, Bernard Leach, Michael Cardew and Gillian Lowndes. A piece by Kate Malone, made when she was a student at Henbury School in Bristol, will also be on show  
[bristolmuseums.org.uk](http://bristolmuseums.org.uk)

### UNTIL 23 JUNE

#### Monochrome – Surface

The Craft Centre and Design Gallery Leeds

- Simon Conolly: stoneware relief wall hung pieces and nesting boxes
- Eric Moss: Stoneware and naked raku wave forms and geometrics
- Luke Bishop: stoneware
- Kevin Hutson: turned wood



Eric Moss is at Monochrome – Surface.

■ Clare Wilson: cane and murine glass techniques

■ Penny Fowler: hand carved and finely sanded porcelain and bone china forms

■ Diane Horne: earthenware vessels

■ Ilona Sulikova: coiled raku fired ceramics

■ Sarah Partridge: carved smoke fired vessels

[craftcentreleeds.co.uk](http://craftcentreleeds.co.uk)

### UNTIL 1 JULY

#### Reunion: Potters From The Time Of Bernard Leach

Leach Pottery, St Ives

[leachpottery.com](http://leachpottery.com)

### UNTIL NOV

#### 10 Year Anniversary: Celebrating the Leach Pottery's Restoration

A series of events, exhibitions, talks and creative sessions

[leachpottery.com](http://leachpottery.com)

### UNTIL 23 DEC

#### Our eARTH 2018

100+ selected artists' work responding to climate change and the environment  
Kunsthuus Gallery  
Crayke, N Yorks  
[kunsthuusgallery.com](http://kunsthuusgallery.com)

### UNTIL 31 DEC

#### 'A Woman's Place'

Abbey House Museum  
Leeds

[bit.ly/2FFsqMy](http://bit.ly/2FFsqMy)

## APRIL

### 7 APRIL – 13 MAY

#### hinterland

Joanna Still Messums

Salisbury, Wiltshire

[messumswiltshire.com](http://messumswiltshire.com)

### 14 – 29 APRIL

#### Space to Grow

Scottish Potters Association

The Barn Gallery

Tibbermore, Perth

[bieldatblackruthven.org.uk](http://bieldatblackruthven.org.uk)  
[scottishpotters.org](http://scottishpotters.org)

### 18 APRIL – 4 SEPT

#### Vote 100: Suffragettes and Propaganda

Cartwright Hall,

Bradford

[bit.ly/1LliVnK](http://bit.ly/1LliVnK)

### 28 APRIL

#### Ceramic Wallflower Workshop

Linda Southwell Ceramics

Welbeck

[lindasouthwell.co.uk](http://lindasouthwell.co.uk)

### 30 APRIL – 3 MAY

#### Central Taster Exhibition

Norfolk & Norwich Open

Studios and The Forum, Norwich

This varied exhibition will offer you a taste of the vast range of work and the skill of Norfolk artists, and a chance to start planning your studio visits in May and June! Over 150 artworks will be for sale, and there will be artist demonstrations and a chance to meet with and chat to exhibiting artists throughout the exhibition run.

The Forum, Norwich

Millennium Plain, NR2 1TF

Norwich, Norfolk

[theforumnorwich.co.uk](http://theforumnorwich.co.uk)

## MAY

### 1 MAY – 15 JULY

#### Northwich's terracotta 'Last Supper' exhibition

Lion Salt Works Museum

[westcheshiremuseums.co.uk](http://westcheshiremuseums.co.uk)



### 1 MAY – 28 JULY

#### Adam Frew – Ceramic Showcase

The Craft Centre and Design Gallery  
Leeds

[craftcentreleeds.co.uk](http://craftcentreleeds.co.uk)

### 3 – 6 MAY

#### Clay sculpture course with Luke Shepherd

Portrait modelling

Totnes, Devon

[luke-shepherd.com](http://luke-shepherd.com)

### 4 MAY – 26 JUNE

#### FOCUS

Featured potters:

■ Rebecca Appleby

■ Midori Takaki

■ Mark Dally

■ Christiane Wilhelm

■ Elly Wall

■ Carolyn Genders

Bever Gallery, Worcester

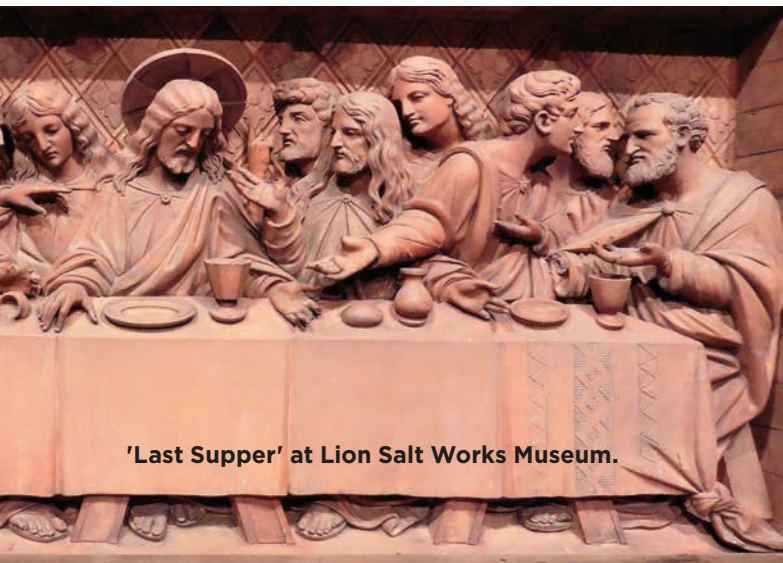
[beveregallery.com](http://beveregallery.com)

### 5 MAY

#### Teapot making at York Art Museum

1-4pm, £35

Join Muddy Fingers Pottery in the learning room to create a two-cup teapot from scratch. All materials, equipment and firings are provided for you to create a handmade teapot and enjoy an inspiring and



'Last Supper' at Lion Salt Works Museum.

creative session.  
Please note: Over 16s only  
Tickets non refundable and non transferable.  
[bit.ly/2Ej0Ujp](http://bit.ly/2Ej0Ujp)

### 5 - 7 MAY

#### West Forest Potters Annual Exhibition

Henley Arts Trail  
Venue 30, Neville Hall,  
Waltham St Lawrence  
[henleyartstrail.com](http://henleyartstrail.com)  
[westforestpotters.org.uk](http://westforestpotters.org.uk)

### 6 - 7 MAY

#### Stamford Pottery Market

Over 35 local potters displaying and selling their work. Ceramic-themed films, throwing demonstrations and charity tombola  
Stamford Arts Centre  
[stamfordpottery.market.co.uk](http://stamfordpottery.market.co.uk)

### 9 - 13 MAY

#### London Craft Week

Various locations  
[www.londoncraftweek.com](http://www.londoncraftweek.com)

### 12 - 13 MAY

#### Exhibition by Maze Hill Pottery and Clay College

From 11am  
Leading studio potter Lisa

Hammond opens her studio to host Clay College's students in London. The weekend features demonstrations by Lisa, Darren Ellis, apprentice Dom Upson and Kevin Millward, with an exhibition by Maze Hill Pottery and Clay College. Besides the demonstrations, there is a chance to explore Lisa's studio, including her famous kiln yard.  
Maze Hill Pottery  
The Old Ticket Office,  
Woodlands Park Rd,  
SE10 9XE London,  
[mazingillpottery.co.uk](http://mazingillpottery.co.uk)

### 12 - 13 AND 19-20 MAY

#### Dulwich Festival Artists Open Houses [dulwichfestival.co.uk](http://dulwichfestival.co.uk)

### 12-26 MAY

#### CERAMICUS

Exhibition of work by 10 ceramics artist in the historic Farnham Pottery, GU10 4SL. 10am-4pm  
[ceramicus.co.uk](http://ceramicus.co.uk)

### 13 MAY

#### Ceramics in Charnwood

Open air market, with over 65 potters and ceramic artists.  
Jo Keogh will be demonstrating throwing and Kate McBride will run a 'Mud Hare' workshop.  
Charity plate sale

[facebook.com/ceramicsincharnwood](https://facebook.com/ceramicsincharnwood)

### 13 MAY

#### Unbuttoned

12:00-14:00  
Join Artist and BCB Studio Manager Jo Ayre alongside flower makers Rita and Jean to make your own bone china button that will form a banner that will be carried in a procession in London on 10 June as part of PROCESSIONS. PROCESSIONS celebrates the fight for suffrage and expresses what it means to be a woman today. We would love you to join us in this FREE workshop at The World Of Wedgwood, Wedgwood Drive, Barlaston, ST12 9ER Stoke-on-Trent  
[www.eventbrite.com/e/unbuttoned-tickets-43988137704](http://www.eventbrite.com/e/unbuttoned-tickets-43988137704)

### 13 MAY - 2 SEPT

#### ABOUT CLAY

Pearls of European Ceramic Art ONOMA summer show  
The Cooperative of Artisans, Designers and Artists in Fiskars Fiskars Village, Finland  
[onoma.fi](http://onoma.fi)

### 14 - 20 MAY

#### The Society of Fulham Artists & Potters Summer Exhibition

Fulham  
[sofap.co.uk](http://sofap.co.uk)

### 18 - 20 MAY

#### Landmark Spring Art Fair

Teddington  
[landmarkartscentre.org](http://landmarkartscentre.org)

### 22 - 24 MAY

#### Clerkenwell Design Week

Various locations (Crafts Centre)  
[www.clerkenwelldesignweek.com](http://www.clerkenwelldesignweek.com)

### 25 MAY - 8 JUNE

#### MUSE: The collection inspires

New, thought-provoking work by MCA Ceramics students at Bath Spa University in response to the Holburne Museum's collection  
Holburne Museum, Bath  
[holburne.org](http://holburne.org)

### 26 MAY

#### Spring Open Day

BaseArt Studios. Come along and help us support The Forget Me Not appeal by making your own beautiful ceramic flower jewellery.  
BaseArt Studios, Gallery & Pottery Workshops, Taff's Well, Cardiff  
[baseart.org](http://baseart.org)

### 29 - 31 MAY

#### Potters Gourmet Workshop

Aylesford Priory and Aylesford Pottery offer a two-day residential experience, with pottery. Accommodation at the Priory. Pottery: day one throwing and hand-building, day two, raku-firing  
Tel: 01622 717272 9am-4pm



▲ Luke Shepherd's portrait modelling, 3-4 May.



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3 CALL OUR SUBSCRIPTION TEAM  
**01959 543 747** & quote offer code **CLAY418**  
Hotline open: Mon - Fri 8am - 6pm.

# COMMISSIONING CERAMICS

Paul Bailey talked to two makers about their experiences

**B**oth are members of the Devon Guild and are happy to show clients actual work in progress, alongside drawings, sketchbooks and digital images that will bring to life how they work. Solving problems and interpreting the brief is just part of the process.

## Case study: Jill Fanshawe Kato

After graduating in painting from Chelsea School of Art, London, Jill then gained an Art Teacher's Certificate. After a period of teaching, she had the opportunity to visit Tokyo. In 1977, Jill established her first studio with a grant from the Crafts Council.

Jill explained: "My ceramics are inspired by the natural world and travel. The making processes include coiling, slabbing, sculpting, using moulds, and throwing plus altering. Slips and glazes are applied for colour, which I constantly experiment with. I use a range of stoneware clays and am currently experimenting with additions of river Dart clay, fired to 1270°C in a laser gas kiln."



Over the years, she has had a number of interesting commissions. The first one was from Yokohama National University in Japan. Professor Kishimoto, who had been seconded to London for a research study, had seen her exhibition in Tokyo, liked the birds, and asked if she could make a mural for the walls of his university's new lecture theatre. Six months of design work and communication followed, after which she was commissioned to make 10 ceramic birds, each a metre across, in sections for easy shipping. A major consideration was that they should be earthquake-



▲ Jill Fanshawe Kato with tile commission.  
Left and below: Jill with a commission for Japan.

proof, so special wall bolts had to be incorporated. Happily, the birds are still in situ 35 years later.

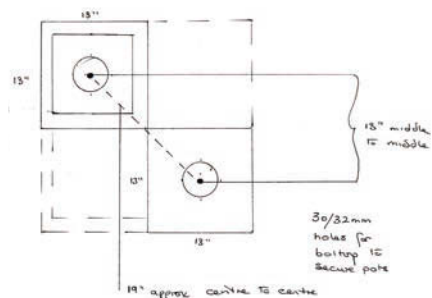
More recently, the retail guru Mary Portas commissioned Jill to make a tile mural for her new London garden. One of the design considerations was the British winter, so the tiles were hand-made from high-fired stoneware clay, to be impervious to frost and rain. Some of Mary's family members were to be represented by birds and animals.

In 2017, Tale Valley Nursery of Devon commissioned her to make ceramics for their stand at the Chelsea Flower Show. Months of consultation and design work



▲ **Christine-Ann Richards testing the garden sculpture.**  
(Photo: Caroline Pfohl)

followed, during which she made a series of 'minarets', tall and slender ceramic sculptures based on plant and bird forms, threaded onto metal supports, to hide among the nursery's shade-loving plants. The stand won a gold medal. [jillfanshawekato.com](http://jillfanshawekato.com)



A 10" square base slab may be acceptable if a stepped print was considered (per sculpture)

If viewed from two sides - the sculptures can be viewed side on + then slender side on. Or think to view each side. How they are viewed really regulates the print size.

▲ **Christine-Ann Richards. Notes for sculpture.**

CHRISTINE-ANN RICHARDS  
Potter & Ceramist  
GARDEN HOUSE, HIGH STREET  
MANSTON, SHEPTON MALLET  
SOMERSET BA14 4ET  
Tel: 01748 880200

## Case study: Christine-Ann Richards

Originally trained at Harrow School of Art with Mick Casson, Chris then worked with David Leach. In London, she started her own workshop as a member of the Barbican Arts Group (1975-1983), and in 1976 was elected to membership of the Craftsman Potters Association and the Society of Designer Craftsmen.

During the summer of 1992, Chris visited an international workshop in Tokoname in Japan, and in 1996 she received a Winston Churchill Travelling Fellowship, enabling her to return there to 'explore the way water is used in landscape architecture. architecture'. She now works from her home, a converted chapel near Frome in Somerset, making thrown porcelain, and large exterior pieces for exhibition and to commission.

She said: "I have a small wall-mounted hand extruder, which gives the basic single coil length that is rolled out to get it a bit longer. Next, I score the top of the pot and coils with an onion spike – fixing about four coils at a time – individually initially, gently pushing them together with the back of my wrist, and then smoothing and squeezing them together. I use a beater to help keep the shape, plus a couple of long spirit levels to see if the sides are straight."

Depending on the weather, Chris might add another set of coils after about four hours and another later, if possible, covering the top with a strip of bin bag to stop it drying out too much. As the sculpture dries, she uses a small surform blade on the outside of the pot to give a rough texture, and smooths the top with a rubber kidney.

She uses PotteryCrafts' Vingerling clay, which is a rough sculpting clay that comes in three colours, buff, terracotta, and dark brown, when fired in an electric kiln to approximately 1200°C. She doesn't wedge, slip, or slurry it, just scratches and squeezes it together.

Chris' electric kiln is also used as a drying cabinet. 'Firing' starts with no



▲ **Christine-Ann Richards. Wave Sculpture in position.**

lid on, very slowly, almost as soon as the sculpture is finished. The temperature is increased by 3°, 5°, 10° an hour over two to three days – the sculpture's walls are approximately 3cm thick – and the lid is only put on when the kiln reaches at least 135°C. Each firing usually takes about five days. ☒



Paul Bailey produces *Emerging Potters* online magazine and writes on modern ceramic makers  
[Paulbailey123@googlemail.com](mailto:Paulbailey123@googlemail.com)

# COURSES

Do you run a course that you'd like to see here?  
Email [claycraft.ed@kelsey.co.uk](mailto:claycraft.ed@kelsey.co.uk) for free inclusion in our listing

## SCOTLAND

### 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](http://clayworksstudios.co.uk)

### SEATREE CRAFTS

**Courses:** Beginners' classes, workshops, after school club, supervised open access

**Dates:** Various

**Location:** Innellan, Argyll  
[seatreecrafts.co.uk](http://seatreecrafts.co.uk)

### THE WEE MUD HUT

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

**Dates:** Various

**Location:** East Kilbride, Scotland Lanarkshire  
[theweemudhut.co.uk](http://theweemudhut.co.uk)

## CUMBRIA/N EAST

### MUDDY FINGERS POTTERY

**Courses:** Adult night classes

**Dates:** Tuesday and Thursday evenings, every six weeks

**Location:** Jarrow, Tyne and Wear  
[muddyfingerspottery.com](http://muddyfingerspottery.com)

### ANNIE PEAKER

**Courses:** Figurative Ceramic Courses

**Dates:** April - October (3 & 5 Days)

**Location:** Penrith, Cumbria  
[anniepeaker.co.uk](http://anniepeaker.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](http://arthousesheffield.co.uk)

### KATIE BRAIDA

**Courses:** weekly class and day workshops

**Dates:** Every Thursday evening and various others

**Location:** Scarborough  
[katiebraida.com](http://katiebraida.com)

### 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](http://firedartdesigns.co.uk)

### JILL FORD

**Courses:** Workshop and Day Courses

**Dates:** Thursday evenings & day

courses throughout the year

**Location:** York, Tel: 01717 289008

### JOY GIBBS PRICE CERAMICS @ GRAPE VINE STUDIOS

**Courses:** Handbuilding, throwing, raku

**Dates:** Weekly sessions, Thurs 6-8pm,

Fri/Sat 10am-12pm

**Location:** Mattersley, Doncaster  
[joygibbsprice.co.uk](http://joygibbsprice.co.uk)

### GREENWOOD CRAFTS

**Courses:** Handbuilding; throwing from beginners onwards

**Dates:** All year

**Location:** N Yorks

[tryacourse.co.uk](http://tryacourse.co.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 and area

**Location:** Hull and East Yorkshire  
Tel: 07886 841936

[leafylanepottery@gmail.com](mailto:leafylanepottery@gmail.com)

### 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](http://northlightstudio.co.uk)

### OLD STABLES STUDIO

**Courses:** Throwing: bootcamp, weekends, tasters and regular classes

**Dates:** Various

**Location:** Hebden Bridge, Yorkshire

### JAMES OUGHTIBRIDGE

**Course:** Large Scale Slab Building

**Dates:** Contact for details

**Location:** Holmfirth, West Yorkshire  
[jamesoughtibridge.blogspot.co.uk](http://jamesoughtibridge.blogspot.co.uk)

### JIM ROBISON CERAMICS

**Courses:** Week-long Ceramics, and Glaze and surface courses

**Dates:** Various

**Location:** Holmfirth, Huddersfield  
[boothhousegallery.co.uk](http://boothhousegallery.co.uk)

### SCULPTURE LOUNGE STUDIOS

**Courses:** Throughout the year

**Dates:** Contact directly for further information

**Location:** Holmfirth, West Yorkshire  
[sculpturelounge.com](http://sculpturelounge.com)

### ANNA-MERCEDES WEAR

**Courses:** Regular one-day handbuilding courses, includes making and decorating animals and figures

**Dates:** Throughout the year

**Location:** Sheffield

[anna-mercedeswear.com](http://anna-mercedeswear.com)

## LANCS/CHESHIRE/ MERSEY

### BALTIC CLAY

**Courses:** Evening and weekend clay courses

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

**Location:** Liverpool  
[balticclay.com](http://balticclay.com)

### BLUE BUTTERFLY CRAFTS

**Courses:** Handbuilding.

Weekly 2-hr sessions and day-courses

**Dates:** Various, see website

**Location:** Accrington, Lancs

[bluebutterflycrafts.co.uk](http://bluebutterflycrafts.co.uk)

### JOAN CHAN

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

**Dates:** Afternoons and evenings

**Location:** Greasby, Wirral

Tel: 07803 848212,

E: [joanccchan@aol.com](mailto:joanccchan@aol.com)

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

### THE CLAY HOUSE

**Courses:** Two 3-hr workshops every month

**Dates:** Various, see website

**Location:** Cedar Farm, Mawdesley, nr Ormskirk, Tel: 01704 807320

[theclayhouseatcedarfarm.co.uk](http://theclayhouseatcedarfarm.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  
[arthousesca@gmail.com](mailto:arthousesca@gmail.com)

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

[sca-network.co.uk](http://sca-network.co.uk)

### CRAFTITY POTTERY STUDIO

**Courses:** 'Create with Clay' drop-in sessions, with or without input.

Regular and seasonal workshops

**Dates:** Various

**Location:** Bury, Greater Manchester  
[craftitycreations.co.uk](http://craftitycreations.co.uk)

### THE CRAFTY POTTER

**Courses:** Throwing, hand-building & modelling

**Dates:** Various

**Location:** Chorley, Lancashire

[thecraftypotter.co.uk](http://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: Tuesday pm and Wednesday eve. Some Saturdays

**Location:** Clitheroe, Lancs

[lesleywoods19@hotmail.com](mailto:lesleywoods19@hotmail.com)

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

### 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](http://monceramics.co.uk)

### GREEN MAN CERAMICS

**Courses:** Pottery Discovery weekends

**Dates:** Various,

**Location:** Colne, Lancs

Tel: 01282 871129

### PILLING POTTERY/NORTHERN KILNS

**Courses:** From novice to professional: throwing, handbuilding, glazing, making glazes, kiln loading, programming kiln controllers, fitting elements

**Dates:** Various

**Location:** Pilling, Lancs

[pillingpottery.com](http://pillingpottery.com)

### 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](http://thepottersbarn.co.uk)

## 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](http://sandybywaterceramics.wordpress.com)

### CAN-DO POTTERY

**Courses:** Hand-building for beginners

**Dates:** Thursdays 10.30am-12.30pm

**Location:** Mellor, Stockport  
[candopottery.wixsite.com/group](http://candopottery.wixsite.com/group)

### MIDLANDS ART CENTRE

**Courses:** Ceramics Open Studio

**Dates:** Various

**Location:** Birmingham  
[macbirtingham.co.uk](http://macbirtingham.co.uk)

### PARK WOOD THROWING COURSES

**Courses:** Basic and intermediate throwing

**Dates:** 8-week Thurs evenings, weekend courses, taster sessions

**Location:** Nr Alfreton, Derbyshire  
[parkwoodthrowingcourses.co.uk](http://parkwoodthrowingcourses.co.uk)



Do you want your entry to stand out?  
For details, contact Amy on 01732 445055

### PLAY WITH CLAY

**Courses:** Throwing, toddler clay  
**Dates:** Saturday mornings, Tuesday afternoons, throwing weekly by appt.

**Location:** Loughborough  
**creationspottery.co.uk**

### SEVEN LIMES POTTERY

**Courses:** Varied courses/classes  
**Dates:** All

**Location:** Moss Side, Manchester  
**7Limes.co.uk**

### SEYMOUR ROAD STUDIOS

**Courses:** Weekly/1-day weekend classes

**Dates:** Various

**Location:** West Bridgeford, Notts  
**seymourroadstudios.co.uk**

### PAT SHORT CERAMICS

**Courses:** Beginners' handbuilding workshops

**Dates:** Various

**Location:** Edgbaston, Birmingham  
**patshortceramics.com**

### LINDA SOUTHWELL

**Courses:** Evening classes and one-to-one experiences

**Dates:** Wednesday evenings and by arrangement

**Location:** The Harley Ceramics Studio, Welbeck, Worksop  
**lindasouthwell.co.uk**

## WALES

### BASEART STUDIO, GALLERY & POTTERY WORKSHOPS

**Courses:** Handbuilding; throwing; 1-2-1 one-off sessions; parties (adults, children, team-building)

**Dates:** Ongoing, days and evenings  
**Location:** Taff's Well, Cardiff  
**baseart.org**

### CARDIFF POTTERY WORKSHOPS

**Courses:** Handbuilding; throwing; one-off Saturday sessions; 1-2-1 throwing; masterclasses with Anne Gibbs; parties (children, adults, teambuilding); pottery membership tutored & un-tutored

**Dates:** 6-wk day & eve sessions, various

**Location:** Cardiff  
**cardiffpotteryworkshops.com**

### GLOSTERS

**Course:** Throwing

**Dates:** April,

**Location:** Porthmadog  
**glosters.co.uk**

### JANE MALVISI

**Courses:** Raku: full day workshop 2nd Saturdays Two-hour pottery classes inc Raku

**Dates:** Mon/Tues/Weds days and evenings

**Location:** Bridgend, S Wales  
**janemalvisi.co.uk**

### ORIEL BODFARI GALLERY AND POTTERY

**Courses:** Throwing, handbuilding, Raku, etc

**Dates:** Various

**Location:** Bodfari, North Wales  
E: rjpceramic@gmail.com  
**orielbodfarigallery.co.uk**

## CAMBS/LINCS

### PAULA ARMSTRONG

**Courses:** Handbuilding, workshops

**Dates:** Monday and Thursday mornings, Tuesday & Thursday evenings, monthly Saturday workshops

**Location:** Willingham, Cambs  
**parmstrongceramics.co.uk**

### MATTHEW BLAKELY

**Courses:** Weekend Courses:

Throwing, Porcelain throwing

**Dates:** Monthly

**Location:** Lode, Cambs  
**matthewblakely.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**

### HILLS ROAD SIXTH FORM COLLEGE

**Courses:** Handbuilding, throwing, plus summer school workshops

**Dates:** Various

**Location:** Cambridge  
**hillsroadadulteducation.co.uk**

### THE POT SHOP

**Courses:** Individual and small groups pottery classes in a professional workshop

**Dates:** Various, throughout the year

**Location:** Lincoln

**Facebook, Twitter & Instagram:** @potshop1  
**Tel.** 01522 528994

### POTTERYDAYZ

**Courses:** Wheel throwing for beginners and more experienced

**Dates:** Saturdays, 9.30-3pm

**Location:** Peterborough/East Midlands

**FB:** @claydayzz,  
**E:** potterydayz@gmail.com

### ZOO CERAMICS

**Courses:** Half and full day handbuilding workshops, 10-week pottery classes

**Dates:** Various

**Location:** Waddington, Lincolnshire

**zooceramics.co.uk**

## WORCS/SHROPS/STAFFS/HEREFORD

### ALL-YEAR-ROUND POTTERY

**Courses:** Weekly classes; taster sessions; one & 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**

### BRITISH CERAMICS BIENNIAL

**Courses:** Beginners & Intermediate

**Dates:** Tuesday & Thursday

**Location:** Stoke-on-Trent, Staffordshire

The BCB operates a clay school and a variety of courses throughout the year.

**britishceramicsbiennial.com**

### EARTH AND FIRE CERAMICS

**Courses:** hand-building, throwing by arrangement, pop-up pottery. 1:1 or small groups, 2-hour intensive lessons

**Dates:** Various, 4-weekly courses

**Location:** Great Haywood, Stafford

**Facebook:** @earthandfireceramics

### KAREN FINCHAM CERAMICS

**Courses:** Hand building and throwing. One to one and group sessions

**Dates:** Weekdays, evenings and Saturdays

**Location:** Redditch, Worcestershire  
**clayclass.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

**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 SCULPTURE PLACE

**Courses:** Figurative Sculpture Classes

**Dates:** Weekly sessions: Monday, Wednesday & Thursday (running for 6 weeks)

**Location:** Wolverhampton, Staffordshire

**thesculptureplace.co.uk**

### STONEHOUSE STUDIOS

**Courses:** Throwing & handbuilt ceramics, sculpture & life sculpture. Portrait drawing, painting, & general art. One off workshops & one-to-

one tuition on request

**Dates:** Mon-Fri inc weekends throughout the year. One offs by arrangement

**Location:** Drayton Basset, nr Tamworth, Staffs  
**stonehousstudios.co.uk**

### WOBAGE FARM CRAFT WORKSHOPS

**Courses:** Various multiple-day throwing workshops

**Dates:** Various

**Location:** South Herefordshire  
**workshops-at-wobage.co.uk**

## WARKS/N'HANTS/OXON

### ROB BIBBY

**Courses:** Pottery classes

**Dates:** Tuesday morning and evening, one-offs by arrangement

**Location:** Woodnewton, Oundle  
**robbibbyceramics.co.uk**

### CENTRE OF ENGLAND ARTS

**Courses:** Novice to experienced, including throwing

**Dates:** Weekly, Thursday evenings 7-9pm

**Location:** Nr Solihull  
**coea.co.uk**

### P-U-P RUGBY

**Courses:** Pop-up pottery, pay-as-you-go. Come and have a go!

**Dates:** Wednesdays, fortnightly

**Location:** Newton Village Hall, nr Rugby

**FB:** @popuppotteryrugby

**E:** puprugby@gmail.com

### 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/SUFF/ESSEX

### PHIL ARTHUR

**Courses:** Pottery classes

**Dates:** Tuesday evening, Thursday afternoon

**Location:** Cawston, Norfolk  
**Philarthur1951@btinternet.com**

### DEBORAH BAYNES

**Courses:** Residential and non-residential

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

**Location:** Shotley, Suffolk  
**potterycourses.net**

## BRICK HOUSE CRAFTS

**Courses:** handbuilding, throwing, decoration, mould making, raku in the summer. Beginners to professional welcome Leisure classes & City & Guilds L2 and L3 courses

**Dates:** Tues - Friday 10am to 4pm, Sat 10am - 12 midday

**Location:** Silver End, Essex

**brickhouseceramics.co.uk**

## 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

**mariamcullumceramics.co.uk**

## KATIE'S POTTERY STUDIO

**Courses:** One-to-one & small group tuition in throwing, handbuilding, decorating, glazing & firing for all ages and abilities. Children's Saturday class

**Dates:** Throughout the year

**Location:** Leiston, Suffolk

**katiepotterystudio.co.uk**

## SUDBURY POTTERY CLASS

**Courses:** Weekly classes, workshops, one offs and pottery for kids. Various hand building, slab, coil and surface decoration. All abilities welcome

**Dates:** Weekly, daytime and evening/ some weekends

**Location:** Sudbury, Suffolk

**sudburypotteryclass.co.uk**

## THAXTED POTTERS

**Courses:** Beginners and intermediates

**Dates:** Various 6-week sessions

**Location:** Thaxted, Essex

**thaxtedpotters.co.uk**

## BEDS/BUCKS/HERTS

### CLAY WITH CAROLE

**Courses:** Handbuilding, throwing

**Dates:** Various

**Location:** Hitchin, Herts

**claywithcarole.co.uk**

### DIGSWELL CERAMICS COMMUNITY

**Courses:** Beginners' tuition, support for experienced potters

**Dates:** Tuesdays, Thursdays

**Location:** Letchworth

### NORTH MARSTON POTTERY

**Courses:** Variety of pottery courses

**Dates:** Contact directly for further details

**Location:** North Marston, Buckinghamshire

**northmarstonpottery.co.uk**

### RUBY SHARP

**Courses:** Hand building, throwing, decorating pots, sculpture for home and garden

**Dates:** Throughout the year (weekend & day sessions available)

**Location:** Amersham,

Buckinghamshire  
**rubysarpottery.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**

### 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-day specialist courses taught throughout the year

**Dates:** Mon - Thurs, daytime and evening

**Location:** Woodley Hill House, Earley, Berks

**bracknell.ac.uk/courses/Leisure/courses/ceramics-sculpture**

**Tel:** 01344 868600

### 'CLAY SURGERY' WITH SUZANNE & ABBY

**Courses:** Throwing, handbuilding, glazing, raku, mould-making for beginners and improvers

**Dates:** Weekends throughout the year

**Location:** Waterlooville, Hants

**abbyducharme@hotmail.co.uk**

### THE CREATIVE CAVERN

**Courses:** Various, inc 1:1 throwing, **Dates:** Various

**Location:** Winnersh, Berks

**thepaintnightcompany.co.uk/pages/the-creative-cavern**

### EASTCOTT STUDIOS

**Courses:** Workshops, classes, drop-in sessions, open access

**Dates:** Various

**Location:** Swindon, Wilts

**eastcottstudios.co.uk**

### FIRED THOUGHTS ARTS STUDIO

**Courses:** Ceramics & ceramic sculpture courses/workshops, all skill levels. Raku, 1:1 throwing, all handbuild techniques

**Dates:** Weekly, daytime & evening/weekends

**Location:** Devizes, Wilts

**whelan581@btinternet.com**

### 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**

## SASHA WARDELL

**Courses:** Bone china & mould making courses

**Dates:** May to September (incl.) in SW France / Feb & March in Wiltshire

**Location:** SW France/ Wiltshire

**sashawardell.com**

## DORSET/GLOS/SOMERSET/AVON

### ARTISAN CRAFT CLASSES & WORKSHOPS

**Courses:** Weekly pottery classes - wheel and handbuilding

**Dates:** Mondays and Wednesdays, one-offs by arrangement

**Location:** Winterborne Monkton, Dorchester

**mail@artisanct1.co.uk**

### ASHBROOK STUDIO

**Courses:** Throwing, handbuilding, glazes

One-to-one or small group, daily

**Dates:** All year

**Location:** Waterrow, Somerset

**ashbrook-ceramics.co.uk**

### BANWELL POTTERY

**Courses:** Throwing, handbuilding, modeling, slab work, coil work, tile-making

**Dates:** Weekly evening class, Weds 6-8pm

**Location:** Weston-super-Mare, N Somerset

**banwellpottery.org**

### CARANTOC ART

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

**Dates:** Year-round

**Location:** Weston-super-Mare, North Somerset

**carantoc-art.co.uk**

### CREATIVE CLAY FOR ALL

Travelling clay workshops for those who have no access to a kiln. Ideal for community groups.

Based in Dorset

**facebook.com/creativeclayforall**

**creativeclayforall@yahoo.co.uk**

### PATRICK ESSON

**Courses:** Modelling, coiling, slab work, pinching, throwing

**Dates:** Various

**Location:** Gloucester

**p.esson@aliqua-art-gallery.com**

### CHARLOTTE MILLER CERAMICS

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

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

**Location:** Bournemouth

**charlottemillerceramics.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**

### 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**

### RACHEL FOOKS: CERAMICS

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

**Location:** Wareham, Dorset

**rachelfooksceramics.com**

## DEVON/CORNWALL

### 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

**marykaunenglish@yahoo.co.uk**

**FB: Goonzoylepottery**

**marykaunenglish.com**

### LEACH POTTERY

**Courses:** 3 & 5-day throwing, evening

classes handbuilding, throwing

**Dates:** Various, each month

**Location:** St Ives, Cornwall

**leachpottery.com**

### 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**

## KENT/SUSSEX/SURREY/LONDON

### 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

**info@thisartofmine.co.uk**

### ART SHOP AND POTTERY

**Courses:** 1-to-1 throwing tuition. One-off taster sessions & longer courses available. Slabbing, tile making and Kids Clay Club.

**Dates:** Monday to Saturday

10.00am - 6.00pm

**Location:** Brighton & Hove  
**artshopandpottery.com**

### **AYLESFORD POTTERY**

**Courses:** Raku days, 1-day, 10-week Pottery classes, Mould Making, Glaze Theory & Application

**Dates:** Various terms

**Location:** Aylesford, Kent  
**aylesfordschoolofceramics.co.uk**

### **BURWASH POTTERY**

**Courses:** Various handbuilding, decoration. All levels. Classes, workshops, parties, taster sessions

**Dates:** Terms of 6 weeks, various

**Location:** Burwash, East Sussex  
**burwashpotter.co.uk**

### **THE CERAMIC STUDIO**

**Courses:** From beginner to professional, plus taster sessions

**Dates:** Various

**Location:** Five Oak Green, Kent  
**theceramicstudio.me.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**

### **THE CLAY PLACE**

**Courses:** 6-week courses, one-day workshops, bespoke clay days. Hand building techniques, slab, coil, surface decoration

**Dates:** Wednesday/Friday 6-week courses

Various dates for one-day workshops

**Location:** Ashurst, West Sussex  
**jc ceramics.net**

### **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

**Dates:** Mon-Thurs all day inc evenings

**Location:** Groombridge, nr Tunbridge Wells  
**claystudio@eunicelocher.com**

### **THE CLAY WORKSHOP**

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

**Dates:** Various, ongoing

**Location:** Central Eastbourne  
**grahammatthewsceramics.com**

### **LAURA CROSLAND CERAMICS**

**Courses:** Various, one-to-one or group

**Dates:** Various

**Location:** Chatham, Kent  
**lauracroslandceramics.com**

### **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  
**peter.cuthbertson@phonecoop.coop**

### **EASTBOURNE STUDIO POTTERS**

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

**Dates:** Weekly courses throughout the year. Personal Project on Weds 6-9pm.

**Location:** Eastbourne  
**eastbournestudiopottery@gmail.com**

**eastbournestudiopottery.com**

### **FOREST ROW SCHOOL OF CERAMICS**

**Courses:** Adult intensive throwing and handbuilding weekly classes. Weekend workshops: raku, soda/smoke firing, animal sculpture, glaze chemistry, slip decorating. Three-month residential Sept-Nov 2018

**Location:** Forest Row, West Sussex  
**frschoolofceramics.co.uk**

### **GO CREATE**

**Courses:** Pottery, sculpture & craft

**Dates:** Various

**Location:** SW London  
**gocreate.co.uk**

### **CLAIRE GRIFFITHS**

**Dates:** Starting September; Weds 10.00am -12.30pm & Thurs 7.00- 9.30pm

**Location:** Whitstable  
**jc.griffiths@btinternet.com**

### **HANDMADE IN CHISWICK**

**Courses:** Weekly classes and one-off workshops inc 1:1 throwing. Studio time for more experienced learners

**Dates:** Term time for weekly classes, by arrangements for workshops and studio time

**Location:** London, W4  
**handmadeinchiswick.weebly.com**  
**sylviejoly@blueyonder.co.uk**  
Twitter: @jolyopsimath

### **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**

### **LILLAGUNILLA CERAMIC STUDIO**

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

**Dates:** Various

**Location:** Charlton, South East London  
**lillagunillaceramics.co.uk**

### **MAZE HILL POTTERY**

**Course:** Weekly Evening Classes

**Dates:** Throughout the year

**Location:** Greenwich, London  
**mazehillpottery.co.uk**

### **PADDOCK STUDIO POTTERY**

**Courses:** 1-day individual or shared, throwing, handbuilding

**Dates:** Various

**Location:** Lewes, East Sussex  
**thepaddockstudiopottery.co.uk**

### **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**

### **SULEYMAN SABA**

**Courses:** Pottery classes

**Dates:** Tuesday and Wednesday evenings (Clapham),

Mondays and Tuesdays (Kingsbury)

**Location:** London (Kingsbury and Clapham)

**suleymansaba.com**

### **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, & Saggur. 1:1 throwing sessions at my Whitstable studio

**Dates:** Various

**Location:** Espressions 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

**e2.turningearth.uk**

## **FRANCE**

### **L'APIPOTERIE /E. PENZA**

**Courses:** Handbuilding for utilitarian use and animal sculpture. Bilingual course French and English

**Dates:** 10-12 July and 25-27 August

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

**epensa26@gmail.com**

### **MAS SARRAT POTTERY**

**Courses:** Introduction to pottery (handbuilding and throwing).

Improver pottery handbuilding and throwing) 5-day courses

**Dates:** April 16-30 and 23-27

**Location:** Cazals, Lot, France  
**Jenniegilbert.com**

**Facebook:** @cvpotterycourses

### **UN PETIT TOUR DE TERRE**

**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

### **SASHA WARDELL**

**Course:** Bone china & mould making courses

**Dates:** May to September (incl) in SW France/Feb & March in Wiltshire

**Location:** SW France/Wiltshire  
**sashawardell.com**

## **SPAIN**

### **TOTEM CERAMICS POTTERY SCHOOL**

**Courses:** Throwing, sculpting, handbuilding, slip casting, general skills for beginners.

Weekly classes & courses

**Dates:** 1-5 day courses, weekly classes, year-round

**Location:** Andalucia  
**totemceramics.com**

## **REST OF WORLD**

### **DUCTAC, MALL OF EMIRATES**

**Courses:** Introduction to 'Pottery for all'; hand-building & throwing. Trial sessions

**Dates:** Sunday, Monday, Thursday 10-1pm. Tuesday 6.30-9.30pm

**Location:** Dubai, UAE  
**ductac.org**

Come and visit our new Ceramics Centre  
in the heart of the potteries



**Eddie Curtis Exhibition:  
A Fragile Earth**

29th May - 15th June 2018  
9:00am - 5:00 pm, Mon - Fri

**Private Viewing:**  
Friday 25th May  
5.30pm - 8.30pm

**Eddie Curtis Two-Day Course:**  
Composite Organic Forms  
Saturday 26th & Sunday 27th  
May 2018, 10:00am - 4:00pm



for further details visit  
[www.loveclay.com](http://www.loveclay.com)

Eddie Curtis

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