

How To Clay Play

This resource has been created in collaboration with Cambridge City Council with the support of Scolaquip in response to Covid-19 and Cambridge City Council's #CamCreativePacks which aim to support access to arts and culture for vulnerable families in Cambridge during the pandemic.

With special thanks to Scolaquip for providing 100 units of air-hardening clay to be distributed to families via Cambridge's Community Resilience Networks and network of food hubs.



Unlike regular clay, air-hardening clay does not need to be 'fired' and all you really need to know about the clay, you will learn by shaping it and playing with it.

You can play with textures and shapes or just enjoy the feeling of it in your hands. This clay product will give you hours of fun and you will also be able to make some lasting creations that can be painted and saved.

Air-hardening clay does not need to be fired but it's worth remembering that, unlike fired clay (ceramics) you won't be able to use your creations for holding any liquid or eating on!



No matter how old you are, we hope that this resource will inspire you to have fun together with Clay Play!

You may already be very familiar with clay, this age-old modelling material, or never have tried it before! Either way, you'll agree it's a brilliant material to play with.

There will be lots to talk about too while your hands are busy making!



You Will Need:

- [Scola air-hardening clay](#)
- Water (in a plastic tub)
- An old plastic placemat or suitable surface to work on
- A sponge
- Mark-making tools (like a knife, fork, lolly-pop stick, toothpick, etc.)
- Old rolling pin (optional)
- Paint (optional but most water-based paint will work on the dried clay surface).



Getting Started:

Use a piece of wire or tear off fist-sized pieces of clay with your hands. Keep what you are not using in the closed plastic bag so it does not dry out.

Make sure that you have plenty of water to hand.



What Should I Make?

Anything! There really is no wrong or right way of working just trust your instincts and sense of play to explore shaping it!



How Big Should I Work?

Unlike fired clay, air-drying clay does not have a huge amount of strength so it's best not to work too big. We would recommend that it's best suited for smaller, fist-sized models. Also, if you work too small, you might find it's a bit brittle and might crack, so best to work with a good thickness.



Moulding, Shaping, Modelling

Clay is an age-old 'modelling' material. It's been used by our ancestors forever! You will find that if you are patient and just trust yourselves you will quickly be able to turn this lump of mud into a special shape or 'form'. Enjoy!

Remember there really is no wrong or right way of working just trust your instinct for clay!

Remember! You can add and take away clay.

You can also work with your clay over several sessions by keeping it moist under a damp cloth and plastic bag.



Mark-Making

You can use different tools to create different textures; a fork, a lolly-pop stick, the back of a spoon. You can make 'imprints' into the clay by pressing natural materials like twigs and leaves into its surface.

See how you can bring your piece to life by incorporating different textures and using different tools while you are making!



Joining and Building

You can join two pieces of clay together. Use a tool, like a knife or a toothpick, to 'score' both the surfaces so they are rough and can grip together. Make sure they are nice and wet. Use your tool to score a bit more and mould the two pieces until they become one.



Drying

To avoid cracking you might want to dry your pieces under a dampened cloth so that they dry slowly over a few days.



Painting

When your work is completely dry you can bring it to life by painting it with most water-based paints including acrylic, poster, and gouache. You might want to paint the surface with PVA glue to create a shine!



Many thanks to **Scolaquip** and **Cambridge City Council** for this AccessArt **Clay Play** resource.

Thank you to **Orla** and **Portia** from **Chesterton Community College, Cambridge** for sharing their clay creations with AccessArt.

This is a sample of a resource created by UK Charity AccessArt. We have over 1500 resources to help develop and inspire

your creative thinking, practice and teaching.

AccessArt welcomes artists, educators, teachers and parents both in the UK and overseas.

We believe everyone has the right to be creative and by working together and sharing ideas we can enable everyone to reach their creative potential.

Long Legged Animals by Years 3 & 4 Making Club

Year three and four pupils explore making their own sculptures and to take on sculptural challenges like how to construct with a variety of materials, including Modroc, and (most importantly) how to make their creations stand.

Life Drawing: Using Tone by Hester Berry

Art Rooms in KS1&2 Schools: Battye Ford Primary School

Life Drawing: Understanding Foreshortening by Hester Berry

Life Drawing: Drawing Hands and Feet with Hester Berry

Shipwrecked! A Shadow Puppet Play by Children Aged 10

As the winter nights draw in and it was dark outside and cosy inside, Friday Club students, turn the summerhouse into a theatre and make a shadow puppet play.

Paperback Figures: Collaged, Relief Sculptures

You May Also Like...

**Visual Arts Planning Collections:
Cardboard and paper**



Book art with Primary children



Making 2d & 3d Fashion Designs with Painted and Decorated Paper



Life Drawing: Drawing the

Head by Hester Berry

Red to Green: Wax Resist and Scraffito

Red to Green: Making Sculpture

I wanted students to be pushed to explore how to make a free standing sculpture encompassing modern sculptural principles of form, shape and balance, yet with an accessible and tangible approach to working.

Red to Green: Steps to Observational Drawing

Foundations for students to be able to approach observational drawing without feeling inhibited or paralyzed and reinstate their confidence in their ability and right to draw.

Red to Green: Monoprinting

Monoprinting is an excellent way to access mark making and drawing but with a bit of 'distance' from the finished work. Results are always unexpected and the process itself very engaging, so any potential anxiety about what a finished drawing 'should' look like is taken away.

Life Drawing: Capturing Gesture by Hester Berry

Red to Green: Block Printing

enjoyed the process of block printing

Red to Green: Taking Rubbings and Making Compositions

process of recording by taken rubbings from natural and man made objects whilst incidentally making uninhibited gestures

and marks with graphite

Red to Green: Patterns in Nature, Line and Wire

using drawing as a way into exploring designs and patterns in nature, followed by a making session using wire to extend ideas into 3D

Aspire to Create: Inspired by Nature & Empowered by Creativity – Red to Green

One: Casting



Exploring mark making into wet clay, mould making, mixing and pouring plaster

Two: Patterns in Nature, Line and Wire



Using drawing to look at designs and patterns in nature to inspire the creation of wire sculpture

Three: Taking Rubbings and Making Compositions



Recording the surrounding world by taking rubbings

Four: Block Printing



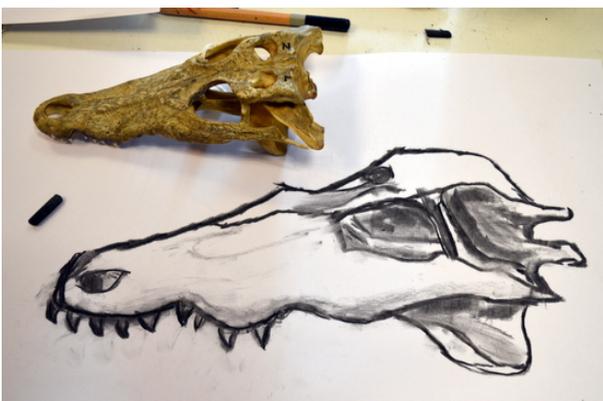
Learners are introduced to block printing

Five: Monoprinting



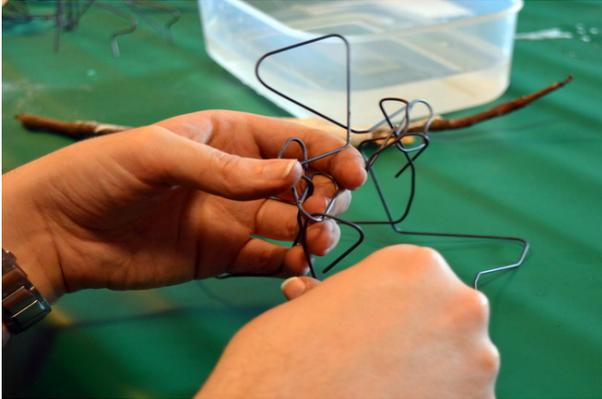
Exploring texture, pattern and mark making through monoprinting

Six: Steps to Observational Drawing



Four steps to enabling observational drawing

Seven: Making Sculpture



Learners explore sculptural principles of form, space and balance

Eight: Wax Resist and Scraffito



Introducing colour with wax resist and scraffito techniques

Red to Green: Casting

day one of AccessArt's six day residency at Red2Green mark making into clay, mould making and casting

Windy Day Drawing: What was it really all about?