

# Clay Pens

By [Tobi Meuwissen](#)

In this resource aimed at children ages 3-5, or those who struggle with dexterity, learners will mould their own pens using clay. This task is a great way to provide a tactile experience, explore mark-making and create something which they can use. This activity would be best run in small supported groups.



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## Visual Arts Planning: Clay

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### **Art Club Cafe**

Use a range of making and modelling techniques to create a cafe, including modroc doughnuts and fabric pizzas!

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## **A Progression Pathway in Clay Work**

**From Early Years**

# Woodland Exploration by Caroline Wendling & Deborah Wilenski



Artists Caroline Wendling and Deborah Wilenski encourage young children in a woodland exploration using art and imagination as their discovery tools.

## Nest By Paula Briggs



Paula gives children the tools to both draw and make. Children worked with hard and soft pencils, graphite, wax resist, watercolour, clay and sticks.

## From Key Stage One

## How to Clay Play





[\\_](#)This resource, commissioned by Cambridge City Council, encourages being together through making and introduces the basics of working with Scolaquip air-hardening clay.

## **Ofsted are Coming Tomorrow!**



[\\_](#)Primary school teacher, Sue Brown, shares her experience of an Ofsted Deep Dive in Art and gives advice to other teachers on how they might prepare themselves.

## **Quick Clay Figurative Sketches By Paula Briggs**



[\\_](#)Paula provided young children with the opportunity to explore clay as a “short term” construction

and modelling material. Without being fired, the dry clay has a limited lifespan, and the sculptures will crumble, but I think it's important to remind ourselves that even without access to a kiln, clay can still be regarded as a valuable sculptural material.

## **Decorative Clay Coil Pots by Sharon Gale**



[\\_](#)This simple clay pot making resource is not the traditional way of making coil pots but it's lots of fun and by using different paint effects, the end results can be very interesting. We worked on this project for two, two-hour sessions.

## **Making Plaster Reliefs By Paula Briggs**



[\\_](#)This resource describes how to create plaster reliefs using clay and foamboard moulds. It is based upon a session which took place at Bourn Primary Academy with a group of Year 5 children.

## Clay Art Medals by Sharon Gale



In this three stage resource, students make a circular medal from clay depicting their own profile, look at examples of fun lettering and devise a short, fun or meaningful phrase to paint inside their portrait profile. Clay art medals are a fun way to link class topics with an art activity.

## Japan: Making Sushi – Recycled Style! By Jan Miller



Inspired by research into Japanese culture, children explored the potential and limitations of paper and recycled materials, learning through play and experimentation to make 3D forms. The outcomes of this process were used to inform work created in a second medium of clay, using kitchen equipment to shape the clay and add textures.

## From Key Stage Two

## Japan – Ceramics Inspire Painting and Painting Inspires Ceramics By Jan Miller



[Jan](#) shares a Year Three class project that uses the work of a contemporary Japanese ceramicist to inspire vibrant paintings in a variety of materials. The children then used their own art to design ceramic vessels.

## Clay 'Portrait' Miniatures by Sharon Gale



[Portrait](#) miniatures are small painted images, usually of monarchs and very wealthy, important people. Dating back to the 1520s, these tiny portraiture paintings are like medals, but with realistic colour. This two stage clay and painting resource is very versatile because essentially the miniatures are blank canvasses.

## Clay Slab Work by Andy Cairns



[\\_](#)This resource explores how to make an armature and use clay slab to build a form. Based upon the legend of “Black Shuck”, a ghostly dog that roams the coast searching for its drowned masters, this project engaged the children and resulted in charismatic sculptures, but you could equally transfer the activity to other themes.

## **Fruit-Inspired Clay Tiles By Rachel Dormor**



[\\_](#)Ceramicist Rachel Dormor shares a workshop idea suitable for primary or secondary aged children. Working in clay, pupils take their inspiration from drawings of fruit to make decorative clay tiles.

## **Fruit Pinch Pot Project By Rachel Dormor**





[Ceramicist Rachel Dormor](#) shares a workshop idea suitable for primary or secondary aged children. Working in clay, pupils take their inspiration from drawings of fruit to make simple pinch pot mugs.

## **From Key Stage Three and Beyond**

### **Chimera Drawings into Beautiful Terracotta Tiles By Eleanor Somerset**



[Sgraffito](#), or ‘scratching’ is a technique which is an excellent way to reinforce mark making with all age groups.

Drawing into leather hard red clay tiles to create designs using mark-making can be even more effective when done through a white earthenware slip to reveal the red clay beneath.

### **Exploring Materials: Clay and Water by Sheila Ceccarelli**



\_\_Sheila asked teenagers at AccessArt's Experimental Drawing Class when the last time was that they had played with clay?

## **Arts and Minds: Manipulating Clay with Water by Sheila Ceccarelli**



\_\_This post shows how to facilitate a sensory session exploring water and clay – by Sheila Ceccarelli (artist) and Yael Pilowsky Bankirer (Psychotherapist) for Arts and Minds.

## **Painted Clay by Melissa Pierce Murray**



\_\_This post was inspired by the Japanese art of dorondongo, where mud and dirt are shaped and

buffed into highly polished spheres. We made clay spheres and other simple forms in clay, and once dry, painted them with ink and acrylic.

## Exploring Portraits with Eleanor Somerset



[In this resource](#) artist, Eleanor Somerset shows how she led students in The Little Art Studio, Sheffield, to explore and discover portraiture through various media.

## Introducing Sgraffito using a Coloured Clay Slip on a Terracotta Tile By Eleanor Somerset



[Further explore](#) how to make beautiful sgraffito, or 'scratched drawings' with artist Eleanor Somerset.

## From Bones and Body to Structure and Form

## **By Melissa Pierce Murray**



[\\_](#)Artist Melissa Pierce Murray worked with teenagers from AccessArt's Experimental Drawing Class on a series of workshops which physically explored drawing and sculptural responses to form, forces and anatomy.

## **Simple Clay Moulds by Melissa Pierce Murray**



[\\_](#)In this post, artist Melissa Pierce Murray, shows, step-by-step, how young teenagers explored plaster casting by making simple clay 'waste moulds' and then moved on to making simple 'two piece moulds'.

## **Casting a Negative Space in Plaster with Sculptor Rachel Wooller**



Resident artist at ArtWorks Studios, Cambridge, Rachel Wooller, introduces teenagers at AccessArt's Experimental Drawing Class to the process of casting and creating negative shapes in plaster from clay positives.

## **Rowan: Clay Coiling Techniques to Make Penguins, Tweety Pie and a Dalek too! by Abi Moore and Sarah Nibbs**



Abi, Sarah and students at Rowan Humberstone, show how they made clay birds using clay coiling techniques and with a plaster mould for the birds' bases.

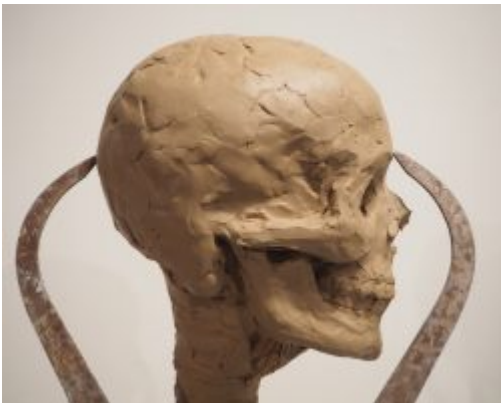
## **Rowan: Making a Clay Bird from a Mould by Abi Moore and Sarah Nibbs**





Abi and students from Rowan Humberstone, describe how they made clay birds from a plaster mould.

## Modelling The Head in Clay by Melissa Pierce Murray



Artist Melissa Pierce Murray led a series of workshops for AccessArt's Experimental Drawing Class in which the teenagers modelled a head in clay. There are five resources in this series, beginning with constructing an armature and making preparatory drawings, then studying the bone structure of the skull before moving on to features. The final post in this series looks at ways to increase the techniques and approaches used in drawing.

## Design Lab: Phoebe Cummings at the V&A



[\\_Students](#), from the DesignLab at the V&A, London, worked with artist Phoebe Cummings over a three month period to create a site-specific, group piece, from unfired clay which was inspired by the historical 2D designs found on 19th century British tableware in the collection.

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## Ofsted are Coming Tomorrow!

Sue Brown shares her experience of an Ofsted inspection with an Art Deep Dive.

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## Painted Clay

A resource inspired by the Japanese art of dorondongo, where mud and dirt are shaped and buffed into highly polished spheres.

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# Decorative Clay Coil Pots

Artist educator Sharon Gale working with KS1 & KS2 students at the Weston Park Art Club shares a clay pot making resource: "This is not the traditional way of making coil pots but it's lots of fun and by using different paint effects, the end results can be very interesting. We worked on this project for two, two hour sessions".

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## Clay Art Medals

In this three stage resource, students make a circular medal from clay depicting their own profile, look at examples of fun lettering and devise a short, fun or meaningful phrase to paint inside their portrait profile.

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## Clay 'Portrait' Miniatures

This two stage clay and painting resource by artist/educator Sharon Gale is very versatile because essentially the miniatures are blank canvasses. In this particular workshop, the subject matter had to link with KS2 Geography and the topic of rivers. Students were asked to research their favourite creature or plant, that made the British riverside its home. They made their miniatures from clay and painted their chosen wildlife onto them.

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# **Simple Casting Techniques – by Melissa Pierce Murray**

Artist Melissa Pierce Murray led a series of workshops for teenagers exploring a variety of casting techniques.

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## **Clay Moulds**

In this post, artist Melissa Pierce Murray, shows, step-by-step, how teenagers explored plaster casting by making simple clay ‘waste moulds’ and then moved on to making simple ‘two piece moulds’.

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## **Alginate Casting**

Artist Melissa Pierce Murray introduces teenagers to the process of casting with non-toxic and fast-setting alginate.

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**Japan – Ceramics Inspire**

# **Painting and Painting Inspires Ceramics**

Jan Miller shares a class project that uses the work of a contemporary Japanese ceramicist to inspire vibrant paintings in a variety of materials. The children then used their own art to design ceramic vessels.

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## **Three Approaches to Drawing**

Melissa Pierce Murray proposes three approaches to challenge habitual ways of drawing by expanding the repertoire of marks and approaches.

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## **Modelling The Head in Clay – by Melissa Pierce Murray**

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## **Modelling the Head in Clay Part 4 – Features**

This is the final post in a series of posts following teenagers modelling a clay head over a term with artist



Melissa Pierce Murray. In the final session of the series: Modelling the Head in Clay, we look at how to form the features: eyes, ears, mouth. We look at ways to finish and embellish the form using hair, clothing or inventing horns. In the class we talked about how the muscles attach to the bones, and how the skin smoothes over the surfaces.

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## **Modelling the Head in Clay Part 3 – Skull**

This is the third post in a series of posts we concentrated on creating a solid armature and clay foundation for our clay heads. In this post This post is the third in a series of posts following teenagers making a clay head over the course of a term with artist Melissa Pierce Murray. Here they concentrate on developing the shape of the cranium and forehead, the structure of the eye sockets, cheekbones, jaws and teeth.

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## **Modelling the Head in Clay Part 2 – Preparations**

This post looks at two preparations for making a clay head: drawing to help us learn to see the form in the round, and taking measurements from life.

This is the second post in a series of resources showing how teenagers modelled a clay head over the course of a term.

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# **From Bones and Body to Structure and Form – by Melissa Pierce Murray**

Artist Melissa Pierce Murray worked with teenagers from AccessArt's Experimental Drawing Class on a series of workshops which physically explored drawing and sculptural responses to form, forces and anatomy.