

COOKING WITH CLAY

TOOLKIT FOR ENGAGING DIVERSE AUDIENCES WITH CERAMICS

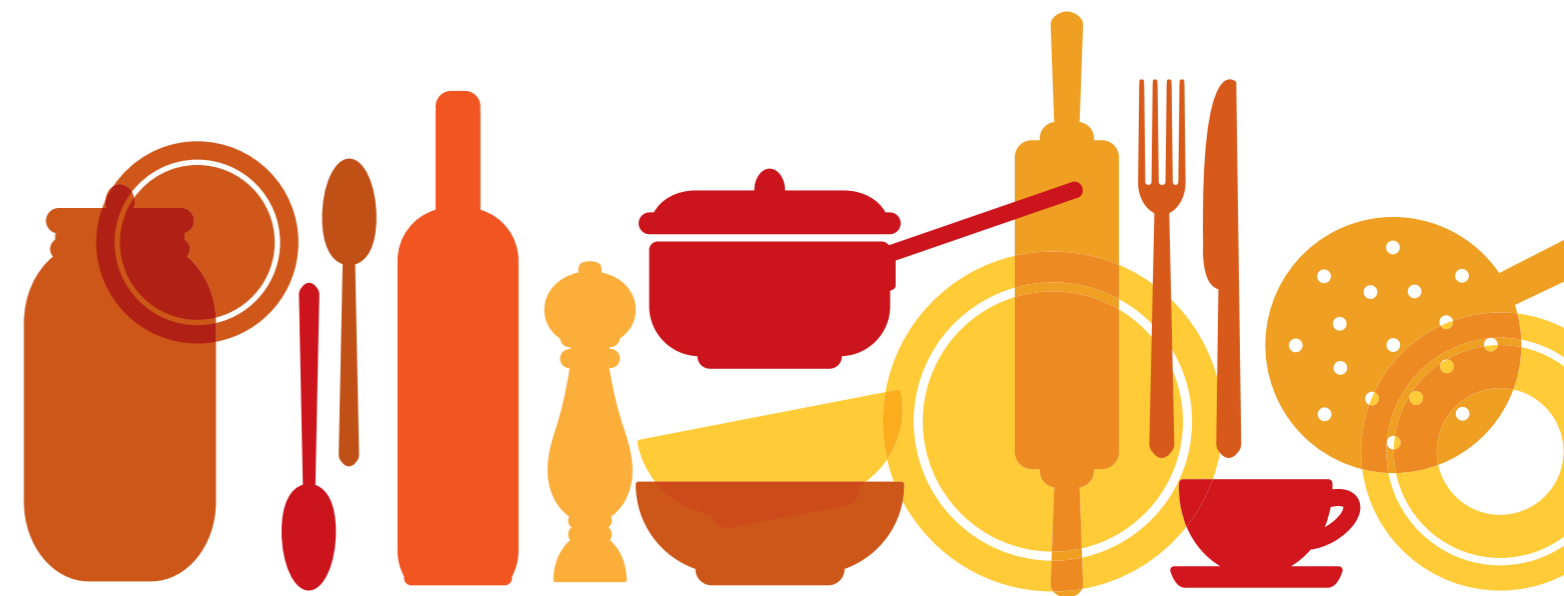


CERAMICS
AND ITS
DIMENSIONS

“Clay keeps me connected. It provides an anchor to this place for me.”

Kim, 2015

COOKING WITH CLAY



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FOREWORD

We are always close to clay, in some form. It is all around us in nature and when fired into ceramic, it becomes embedded within our daily lives. In our homes, it is the cooking vessels in our kitchen, the bowls and plates from which we share dinner with our families, the structures and surfaces that surround us. It is the precious heirlooms in the cabinet, feather light cups or elegant figurines, which we rarely dare to handle. Clay permeates our lives in wonderfully ordinary and sometimes extraordinary ways.

It is extraordinary, that this simple ball of clay, which we dig from the ground, could offer such endless possibilities of form, feel and purpose. Its liveliness is palpable when touched and handled; what does it wish to become? We experience its different states: liquid slips, cool impressionable slabs, smooth dusty surfaces, always subtly changing in our hands as the moisture seeps away. Once fired, new characters emerge, qualities of hardness and sharpness combined with soft reflective sheens.

Their diversity and vibrancy feeds our inspiration, and so embedded in our lives, these material properties speak of metaphor and hold meanings far beyond their mere material form. As we prepare our meals, arrange our tables, as we hold warm cups in our hands, we are understanding our relationship with ordinary life, discovering our own qualities of vibrancy, of warmth, our edges and corners of being, just like the clay. We can make connections, we can make sense - we can engage in the art of our everyday experience.

With thoughtful examples, the toolkit here serves a variety of recipes that promote the material's rich and versatile nature. It's an opportunity to engage with clay, with ceramics, in a fresh and inspiring way, discovering the possibilities that this material offers in all its transformational forms.

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INTRODUCTION

Cooking with Clay is a cookbook with a difference.

These recipes give ingredients and methods to creatively engage diverse audiences with clay and ceramics collections. Together, the recipes form an easy to use, adaptable engagement toolkit for those wanting to use clay and ceramics in a social and an educational context.

We are five cultural partners, based across Europe, who have developed Cooking with Clay together. We have engaged in a year-long creative process to produce the toolkit, sharing approaches to practice, stories and our real passion for the material. We are all institutions with a wealth of experience and knowledge in clay and ceramics. We wanted to create a publication that would assist others in using them meaningfully with their own audiences.

Why a cookbook for clay?

When we were planning this toolkit, we found that 'food and clay' was a theme that connected our different countries and cultures. We all ate our meals on ceramic plates and often cooked using ceramic pots. Through sharing our everyday dining and cooking traditions we found out more about our different cultures identities and the similarities we shared.

Cooking with Clay presents seven recipes to the user, with varying degrees of difficulty. These can be used in a wide range of settings for example, a classroom, gallery or workshop.

We designed this cookbook to be used with a diverse range of participants. We want these recipes to enable diverse voices, stories and backgrounds to be represented through the work made or experiences gained. We believe that a participant's age, ethnicity, cultural background or disability is an asset and not a barrier to an engagement with clay and we have designed this toolkit to be accessible for all.

The toolkit has been designed for museums and gallery learning managers, teachers and socially engaged artists, but we would encourage anyone interested in clay and ceramics to use it.

Cooking with Clay is a part of the Ceramics and its Dimensions project. It was produced alongside other publications, exhibitions, activities, research and events, which encourage a meaningful engagement with clay as a material and ceramic objects.

HOW TO USE THE TOOLKIT

This recipe book toolkit is comprised of seven recipes to engage diverse audiences with ceramics and clay.

Each recipe contains a preparation method, chilli rating, ingredients, main meal and cooking tips. The preparation method gives a summary and background to the recipe. The method and ingredients show you how to do the recipe yourself and what you need to do it. The levels of difficulty for each recipe are shown with a chilli pepper rating. These range from 1 chilli for easy to 3 chillies for a more challenging recipe.

The toolkit also has a blank case study template that has been designed for you to create your own recipe ideas.

The toolkit will enable you to have a wide range of cooking with clay recipes that allow you to engage different audiences with clay and ceramics.

Why not adapt a recipe? Or add in a special ingredient bespoke to your audience?

Develop your own recipe for engaging and cooking with clay.

<http://cookingwithclay.ceramicsanditsdimensions.eu/>

www.ceramicsanditsdimensions.eu

www.facebook.com/CeramicsEU

www.twitter.com/Ceramics_EU

www.instagram.com/ceramics_eu



RECIPE SHEET

CLAY CANTEEN



INGREDIENTS

- 12.5kg red clay.
- 12.5kg grey clay.
- 12.5kg of ball clay powder or white fine textured clay powder.
- 1 litre yellow or orange decorating slip (liquid clay).
- 1 cup or plate (for demonstration).
- 1 clay wire cutter.
- 15 long wooden boards (or plastic school dinner trays).
- 15 clay tools (a variety of).
- 15 small paint brushes.
- 15 large paint brushes.
- 15 plastic cups.
- 5 large serving spoons.
- 15 2B pencils.
- 15 protective face masks (to use when working with clay powders).
- 30 printed large format 'key words' from the following list: squeeze, smooth, cut, pinch, sprinkle, stack, join, break, tear, squish, roll, squash.
- 15 sheets of A4 drawing paper.
- 1 large paper tablecloth, with a dinner plate drawn on for each participant, like a setting for a meal.

PREPARATION METHOD

Over the past three years the Clay Canteen project has been testing how clay's unique transformational qualities (from the earth to our dinner table) can be used by adults in informal engagement settings.

The British Ceramics Biennial (BCB) often experiments with the transformational qualities of clay within its engagement work. The theme originates from the desire to explore the relationship between the ceramic city of Stoke-on-Trent, and adults who are going through changes in their lives. BCB has explored how clay can track, document or plan these life changes.

The recipe's aim is to simply engage participants in the transformational nature of clay, and to evoke and record spontaneous and personal responses to it.

Participants completing this activity will get to explore clay in its raw state and in plastic, liquid and powdered form. Learning about how it is processed and transformed into a material that we all know. Writing and sharing elements introduce opportunities for participants to reflect on their work and develop their language skills.

Clay's relationship to food and communal eating are also explored as a theme during this session. Raw clay materials are served to participants in the same way food is served in a school canteen (restaurant).

In this activity participants make clay sculptures. The activity is open-ended in nature, which results in a vast variety of sculptural outcomes. The participants final pieces are then displayed as meals served at a dining table.

RATING



“I'm rubbish at this stuff usually, but look what I've made!”

“Clay is much more than cups and bowls.”

SERVES
A GROUP
OF 15

SET UP
TIME
30 MINUTES

COOKING
TIME
90 MINUTES

RECIPE SHEET

MAIN MEAL

ROOM SET UP

Like a school canteen, set up the clay materials on a long table at the front of the room.

Cut the clay into small cubes. In a line on the table, make piles of the clay cubes, pour the powdered clay into piles and prepare bowls of decorating slip. Put out your serving spoons, next to the powders and slips.

Lay out the boards or dinner-trays at the start of the table. On each tray, put two 'key words' from the list and one empty cup.

In the middle of the room have enough work tables for 15 people.

Put the clay tools, paint brushes, pencils and paper on the work tables.

Set up another table covered with the paper tablecloth to display the participants work at the end of the session. You can draw a plate for each participant on to it to look like a table-setting.

INTRODUCTION

5 minutes

Using a ball of clay, a piece of grey clay and a plate, explain that clay comes from the ground and is then processed to produce objects we use every day. Discuss how clay is a transformational material. For example, the powdered clay is processed into raw clay. Then, raw clay dries to be hard, and is fired and glazed to become a useful object.

Explain they will make five sculptural ceramic pieces, which reflect their thoughts or reactions to the transformational quality of clay. They will be given words (e.g. Tear) which, they can choose to use to inform how they manipulate the materials or what their creations look like.

PRACTICAL TASK

15 minutes

Ask participants to come up to the front of the room where the materials are laid out like a clay canteen. Serve the clay materials onto their trays explaining what each one is.

45 minutes

At the work tables, the participants make their sculptures in response to their keywords. Leaders can suggest ways to transform the clay if they need help. For example, sandwich the two different clays together, using slip as glue.

This is a free and experimental session, so participants are encouraged to use the material however they like. You can use these suggestions if participants want more guidance:

- Dust the red or grey clays in the ball clay
- Roll or marble the two different clays together and roll them out
- Make a stack, wall or tower with the clay
- Plait or fold rolled pieces of clay together.

In response to each finished piece, as they go along, the participants should write one word that describes it on the paper provided.

REFLECTION

15 minutes

Looking at the words and the pieces they have created, the participants should turn one of their words into an acrostic poem about their work. An acrostic poem is where the first letters of each line spell out the word or phrase.

For example:

Torn clay
Edge joined to edge
Artistic expression
Ready to do it again

10 minutes

Ask the participants to place their works on the display table on a drawn plate. Go around the table, asking each to read out their poem.

Clearing up

Ensure all clay bodies are not contaminated before storing them for further use.

Firing notes:

These pieces cannot be fired, as the clays are not compatible in this way.

These pieces may perish over time. Try putting them against a bright coloured background and taking pictures on a SLR camera to make a record of the work.

CLAY CANTEEN

TASTE TEST

WHAT HAPPENED WITH YOUR MEAL?

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WHAT WILL YOU COOK NEXT TIME?

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COOKING TIPS

- 1 Create a risk assessment while planning the workshop.
- 2 Document and record positive and negative outcomes for the next delivery.
- 3 If you would like to expand on the workshop, for older or more advanced participants, the acrostic poem can be replaced with a Haiku poem (the first and last lines have five syllables and the middle line has seven syllables. The lines rarely rhyme). You can also encourage participants to identify key differences or similarities in their work during reflection.

OTHER RECIPES

Joseph James Hartley, Barry Taylor and Helen Felcey developed key projects with adults at the British Ceramics Biennial, which explored the transformational qualities of clay. This workshop is heavily inspired by their work. You can see more about Joseph's work here: www.joehartley.org

Clay Transformations Project, University of Nottingham:
www.city-arts.org.uk/clay-transformations

Typecast, British Ceramics Biennial:
www.britishceramicsbiennial.com/content/typecast-iii

RECIPE SHEET

JOKING WITH FIRE



INGREDIENTS

Paper project:

- 25 A4 paper.
- 25 HB pencils.

Clay pot:

- 25kg grey clay (1kg for each participant).
- 1 clay wire cutter.
- 25 long wooden boards.
- 25 clay spatulas.
- 25 wooden (cocktail) toothpicks.
- 25 postcards.

PREPARATION METHOD

The workshop **Joking with Fire**, which this recipe is based on, was created by **International Museum of Ceramics in Faenza (MIC)**. It allows participants to identify their own personal food traditions and habits and share those experiences with others.

Through an initial drawing activity and then the manipulation of the clay, participants explore their cultural identities concerning food.

When culturally diverse participants engage with the clay they can explore their roots and identity. It can also help participants with impaired fine motor skills by helping them experience new ways of using their hands to manipulate the clay.

The ceramic work starts off as a circle shaped slab of grey clay, and then it is cut to produce petals. Next participants assemble these petals into a vase. Individuals can then add decoration using simple mark making, inscribing personal food memories or depicting imagery from their favourite recipes which produces aesthetically pleasing results.

Joking with Fire is a flexible activity allowing the development of personal stories and experiences to emerge, as participants explore their identity and increase in self-confidence. The stories that 'come out', are always different, inspiring and often amusing.

RATING



SERVES
A GROUP
OF 25

SET UP
TIME
10 MINUTES

COOKING
TIME
80 MINUTES

“ While I was working with the clay, I remembered a food I miss very much because in Italy it doesn't exist at all! ”

“ This clay slab, full of finger prints, looks like the 'pizza' I love: with wurstel and spicy salami! ”

RECIPE SHEET

MAIN MEAL

ROOM SET UP

10 minutes

Cut the clay into about 1kg pieces, enough for one piece for each participant.

Put the grey clay and ceramic equipment onto the large wooden tables.

INTRODUCTION

15 minutes

Welcome everybody and ask the participants to wear their aprons.

Each participant should stand by the table, write their name on a postcard and place it in front of them.

Introduce the workshop. Explain they will be making a clay vase which reflects their own food memories and traditions.

Ask participants to think about their favourite food or a dish that has been traditionally cooked by their family. Give them a short time to quickly sketch the dish or ingredients in the food. Explain they can use these images later to decorate their vase.

Everyone is then given their own piece of clay. Introduce the participants to the clay with some sensory games. Ask each participant to explore the clay without touching it, using their other senses to discover the clay e.g. sight and smell. Encourage the participants to touch the clay in different ways: punch the clay and shout, use hands to make prints, pinch the clay.

PRACTICAL TASK

50 minutes

The participants first roll their clay into a ball and squash it into a pizza shape.

Everyone is asked to say what their clay 'pizza' has on it for a topping. Encourage the participants to talk about favourite foods, tastes and recall special memories of meals or celebrations.

The clay pizza is then rolled and squeezed, making a long 'salami' shape, which is rolled or coiled into a snail (spiral) shape.

The spiral is then pressed into a ball shape.

The ball is then rolled out to resemble a thick pizza, and then cut eight times to look like flower petals.

Raise each petal and overlap one over the other until a bowl shape is created.

Then press the inside of the bowl and smooth with their fingers to create a flat surface.

Using their fingers the participants can make a decoration on the external wall of the bowl.

Use toothpicks to scratch the name of the participant on the base of the bowl.

Some may like to engrave inside the pot using memories of favourite foods or recipes.

REFLECTION

15 minutes

Following the activity, the participants are asked to write onto a postcard the emotions, thoughts and memories they had during their sensory clay exploration. It could be about their food traditions, a favourite meal, a food celebration or a shopping list of ingredients to make the recipes.

JOKING WITH FIRE

TASTE TEST

WHAT HAPPENED WITH YOUR MEAL?

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WHAT WILL YOU COOK NEXT TIME?

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COOKING TIPS

- 1 Encourage the participants not to worry about the final outcomes but to enjoy the process of sensory clay exploration.
- 2 Focus on the playful aspect and the emotional involvement of working with clay.
- 3 Document and record positive and negative outcomes for the next delivery.

OTHER RECIPES

Images and details of the clay workshop 'Play with Art' at MIC Faenza:

www.cretarossa.it/it-it/page/129/laboratorio-di-ceramica-giocare-con-larte-unesperienza-fantastica/

www.icperripitagora.gov.it/pages/599/attivit-didattiche/2-e-3-ottobre-laboratorio-didattico-con-dario-valli.html

Bruno Munari's methodology of using a 'laboratory' for clay workshops:

www.brunomunari.it/i_laboratori.htm

RECIPE SHEET

STORY IN A TEACUP



INGREDIENTS

You can use any ceramic animal for this activity, as an example we are using a ceramic cow creamer jug.

4 tables with enough seating for 20 toddler and parent/carers.

A ceramic cow or ceramic object with a cow design on.

2 children's picture story books about a cow.

If possible: costumes, puppets, objects to help you tell your story.

40 small cutout pictures of cows.

20 cow colouring in sheets.

Cow nursery rhyme.

Optional: Toys that are easy to share e.g building blocks, farm, train set.

12.5kg brown air dry clay.

10 small trays of grey slip (liquid clay).

20 children's paint brushes.

20 rolling pins.

20 pairs of rolling pin guides.

20 cow cookie cutters.

20 small cardboard tiles.

1 clay wire cutter.

20 clay tools.

20 aprons.

20 clay mats.

4 tubs of thick wax crayons.

PREPARATION METHOD

This object based recipe focuses on finding creative ways to engage children under the age of five with objects from ceramics collections. It is based on workshops run by Stoke-on-Trent Museums. The aim of the activity is to introduce children to ceramics through the use of stories.

Stories are a useful tool of engagement because they are an exciting way to introduce children to an object, firing their imaginations. They can also help an object make sense to a child by making connections to their own experiences. For example, using a story about teatime, to introduce a 100 year old tea cup.

In this recipe a ceramic object is introduced through a story, using a book or with puppets. The session is enriched with activities themed around the object such as craft, songs, games and play.

This recipe can be used with many different themes. Our activity uses an animal theme. This is because it is popular with children and easy to find stories for. The object used within this recipe is a cream jug, shaped like a cow, called a 'cow creamer'. However, this session can be done with any ceramic animal or ceramic object decorated with animals.

RATING



“My three year old son loves this session. It is a brilliant way to engage children with objects he wouldn't usually look at. He loves playing with the clay and is very proud of what he creates.”

**SERVES
A GROUP
OF 20**

**SET UP
TIME
60 MINUTES**

**COOKING
TIME
60 MINUTES**

RECIPE SHEET

MAIN MEAL

ROOM SET UP

Find a safe welcoming area for your activities.
Put story books and story props where you will be reading the story.
You will need an area for the children to play with toys after the clay activity.
Put out the small cow pictures around the room for the children to find.
Set out the clay equipment onto four tables.
Cut up the clay into the size of your fist.
Set out the rollers and guides.
Put out the trays of slip, making sure everyone will be able to reach them.
Make sure the colouring sheets and crayons are nearby for after the clay activity.

INTRODUCTION

10 minutes
Introduce yourself, you might like to do this with a song, game or hand action. For example, asking the children to wave hello. Hide your ceramic cow item under a sheet. Ask the children what they think might be underneath. You can make it more fun by making the animal's noise!
Reveal the ceramic cow. Explain it is very precious and old and they should not reach out and touch it. If it is something that they can touch, show them how to do it gently. Ask them what it feels like.
Discuss cows: Have they seen one? Where? What do they eat? Can they make a noise like a cow?
Look at simple features of the object: What colours and shapes can they see? What do they like about it?
Tell them a little about the object: What it is made of, if it is old, if it has a special story.

5 minutes

Tell the children you have lost some cows (the cow pictures). Ask them to go and find them and bring them back to you. This is a short activity to keep young children engaged with the workshop.

5 minutes

Next introduce and read your cow story, giving the children opportunities to join in.

PRACTICAL TASK

30 minutes

Go to the tables. Explain to the children that they are going to roll out a piece of clay and create a cow tile with a cookie stamp. This will then be decorated with slip and clay tools.

Show how to roll the clay with a rolling pin and guides. Ask the children to mime a rolling action in the air to practice. Show how to press the cookie stamper into the clay to make a cow shape. Next demonstrate how to decorate it with slip (liquid clay) using fingers or paint brushes. They can also use clay tools to make marks on their cow.

When finished, give each child a piece of card to keep their clay cow on. Then give them a hand wipe and direct them to do some colouring in, or to play with toys if you have them.

When you are ready encourage the children to tidy the toys away.

REFLECTION

10 minutes

Sit together and sing a cow themed nursery rhyme. You could also include popular nursery rhymes or a story or game.

To finish remind the children of what they have done and ask them what they enjoyed most.

STORY IN A TEACUP

TASTE TEST

WHAT HAPPENED WITH YOUR MEAL?

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WHAT WILL YOU COOK NEXT TIME?

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COOKING TIPS

- 1 Be flexible and patient with your expectations on behaviour. Very young children like to move around and join in. For example, a child might want to move about while you tell a story.
- 2 When using clay, give the children small pieces which are easy to manipulate with their small hands.
- 3 If possible, have your workshop close to baby changing facilities and have lots of hand wipes handy.

OTHER RECIPES

Storytelling tips: www.literacytrust.org.uk/assets/0000/0865/Storytelling_tips.pdf
Advice on providing for young children in museums: www.museumoflondon.org.uk/application/files/2514/5624/6751/providing-for-the-early-years-in-mus.pdf
Resources and research for early years in museums and galleries: www.earlyarts.co.uk

RECIPE SHEET

NATURE'S IMPRINT



INGREDIENTS

15kg porcelain clay (or any other plastic, easily manipulated clay).

Selection of leaves, berries, flowers, acorns, branches and any other seasonal materials from nature (should be collected by the participants).

15 rolling pins.

4 small bowls with water.

A variety of clay tools.

A variety of clay stamps (letters, numbers or other motifs).

15 wooden boards (at least 30 x 45cm) 1 per participant.

7 round, oval or ellipse bowls (wooden, metallic or cast).

15 plaster plates or wooden boards (for drying).

Clay wire cutter.

PREPARATION METHOD

This recipe was previously run as a workshop at Porzellanikon - Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb. The workshop connects clay, as a natural material, with the environment of the institution it is held in.

The participants explore using the transitory shapes and patterns found in nature and use them to create something everlasting, a bowl or plate decorated with materials from nature. The workshop can be held during various times of the year to connect to nature's changing seasons.

Working with clay engages people of all ages in a tactile, hands-on experience. They also witness the changing nature of clay as a material through the process of making a ceramic piece. The participants create their piece with only natural ingredients. They develop their practical abilities, their creativity and get a feeling for working with clay.

This is an activity that enables people of all abilities to achieve good results and grow their self confidence in creating something with their own hands.

It is accessible for those with no previous experience and low fine motor skills. The workshop can be used to connect people with different cultural backgrounds, for clay has its own cultural heritage in every society in the world. The workshop encourages green-conscious thinking by using only natural and local materials.

RATING



“ Autumn is my favourite time - now I can bring all the fallen leaves into my house! ”

SERVES
A GROUP
OF 15

SET UP
TIME
30 MINUTES

COOKING
TIME
90 MINUTES

RECIPE SHEET

MAIN MEAL

ROOM SET UP

Prepare the working tables. Each participant should have their own wooden board, a rolling pin and enough space to lay down their collected materials.

Put the bowls with water in the middle of the table, so everyone can reach at least one.

Make sure the clay is still moist (uncover it only when the workshop starts).

Set up a separate table with the plaster plates or wooden boards to display the final ceramic pieces at the end of the workshop.

INTRODUCTION

10 Minutes

Take the participants outside and explain that they will make their own bowl or plate from porcelain clay, decorating them with materials from nature.

PRACTICAL TASK

30 minutes

Take a walk through the nearby area such as a park or wood.

Encourage the participants to collect leaves, flowers, branches, stones or other materials of nature that have interesting shapes or patterns and are typical for the season. Reflect on the special character of nature in this season.

Ask questions such as: How does it look? Feel? Smell?

40 minutes

Return to the workshop room, each participant should lay out their collected materials on the table.

Hand out the clay to create the bowl or plate.

Reflect on how the clay feels and how it changes if you squeeze it, roll a small piece between your fingers or wet it with some water.

Discuss which condition of the clay best reflects the current state of nature.

Flatten the clay with a rolling pin (not too thin, so it doesn't stick to the board).

Place the found items on the clay and roll over it again with the rolling pin.

To give the clay a round shape put a bowl upside down on the clay and cut around it with a clay tool. To then make the clay into a bowl, gently press the clay inside the bowl. Think about where you want the pattern, on the inside or outside of the bowl. Then press the natural materials collected on your walk, into the clay to make a pattern.

Store the created items on the plaster plates or wooden boards for drying.

REFLECTION

10 minutes

Gather all participants around the created items and invite them to talk about their creations. Encourage conversations about what the items will be used for.

Label every item or take a photograph (this ensures each participant has their own item back after firing).

Explain that the firing process is difficult. That during drying and firing some items may rip or lose some shape and may look different.

Clearing up and Firing notes

Most natural items are okay to stay in the clay during firing, as they will burn away.

Make sure every item is placed on a plaster plate for drying. Put them in a dry place (warm if possible) and let them dry for at least two days (in winter three to four days).

Put them in the firing kiln - heat and duration depend on which clay you have used.

Presenting After Firing.

Meet again with the participants if possible and give back their created items. Talk about the items: What they could be used for; how they have changed during firing; how they reflect the season they were made in. You could also prepare together some snacks with food grown in this season and region and celebrate!

NATURE'S IMPRINT

TASTE TEST

WHAT HAPPENED WITH YOUR MEAL?

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WHAT WILL YOU COOK NEXT TIME?

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COOKING TIPS

- 1 Take a photo of each participant and their items. This makes it easier to return the right item to each participant and you can talk about the differences before and after drying and firing (e.g. colour and shrinkage).
- 2 You can, if possible, repeat the workshop during a different season and compare the variety of natural materials and the results.
- 3 When presenting and giving back the items to the participants you could use the bowls and plates for making a joint meal and eat together. Or you could make a small public presentation or exhibition.

OTHER RECIPES

For further inspiration: www.thesmarthappyproject.com/autumn-nature-crafts

For further inspiration:

www.integrale-kunstpaedagogik.de/assets/ikp_ab_keramik_2016.pdf

Nature as an educational field for pre school (under five years old) and primary school children:

www.haus-der-kleinen-forscher.de/home

RECIPE SHEET

FOOD ON MY PLATE



INGREDIENTS

- 25kg grey clay.
- 1 clay wire cutter.
- 30 rolling pins.
- 30 cloths to lean on for rolling.
- 30 pairs of wooden guides.
- 6 clay tool knives.
- 30 clay tools for joining clay.
- 30 plastic bowls.
- 30 A4 sheets with plate template.
- 30 2B pencils.
- 30 paper napkins.
- 30 knives and forks.
- 1 patterned dinner plate whose decoration depicts a story.
- 1 ceramic plate showing images of food.
- 2 boxes of lettering stamps.
- 1 whiteboard and pen/paper or note paper.
- 1 box of seasonal salad leaves or vegetables such as cabbage leaves to press into the clay.
- 4 empty cardboard boxes to store the finished clay plates.
- 1 pack of sticky notes.

PREPARATION METHOD

The British Ceramics Biennial (BCB) wants to reintroduce clay into the curriculum and raise standards of activity, opening up possibilities of progression through learning into creative industries.

The project 'Food on my Plate', which this recipe is based on, focused on celebrating the origins of dishes we love to eat. School children in the city of Stoke-on-Trent explored what food is served on, where the dishes came from, and what ingredients were used to make them. These ingredients and stories were mixed together to make their individual ceramic plate interpretations.

This project has helped to develop young people's healthy food choices by talking about seasonal foods, how to grow your own vegetables and how to cook. This was done by talking about seasonal foods, how to grow your own vegetables and how to cook. Different healthy foods were then used to create exciting patterns and decoration to adorn ceramic platters. These platters were used to feast upon with the young people's families and the local community within the school.

RATING



“I think clay is a wonderfully tactile medium - all students enjoyed experimenting and developing their ceramic skills. The workshop was a great way of teaching children professional techniques to achieve creative results.”

SERVES
A GROUP
OF 30

PREP
TIME
45 MINS

COOKING
TIME
70 MINS

RECIPE SHEET

MAIN MEAL

ROOM SET UP

Set a long work table covered in a tablecloth to look like participants will be having a meal together.

For each participant lay out one cloth, one set of wooden guides, one rolling pin, one A4 plate template, a pencil and also a napkin and cutlery to make it feel and look like a feast.

In the middle of the work table place the clay tools, clay knives, letter stamps and a selection of vegetables.

Cut up the clay into pieces, enough to roll out so it fits the bowl mould. Keep in a sealed bag until needed.

Have a separate table for displaying the finished work.

INTRODUCTION

10 minutes
Show the ceramic plate.

Ask if the participants have any similar at home and describe what images they see.

Turn over the plate to read the back stamp and explain what it is.

Use your example plate and talk about the story that is depicted on it.

Tell the participants that they will design individual plates like this, but they will be using real food to tell their own food story.

Show examples of the real food that they will use. Pass around the vegetables and ask the participants to describe the shapes, what they see and talk about what the plants need to grow. Ask questions about the participant's favourite meals or celebrations. What memories do they have of a special meal?

PRACTICAL TASK

10 minutes
Encourage the participants to think about favourite healthy foods and favourite recipes. Write these words onto a whiteboard and/or sticky notes.

Explain these words will be pressed with letter stamps into the clay later on.

Ask them first to sketch a design of their plate on the A4 plate template. Ask them to think about which vegetable shapes work well and using repeating patterns.

40 minutes
Give out the clay.

Demonstrate how to roll out the clay and use the wooden guides, leaning on the cloth.

Put the bowl onto the clay, rim side down and cut around the shape to create a round plate.

Arrange and press salad leaves and vegetables into the plate

Decorate with words using the lettering stamps. Refer back to the sticky notes for words the participants said earlier on.

Make sure their name is on the clay with letter stamps or with a clay tool.

Clearing up
10 minutes
Clear away the resources.
Put the clay plates out on the display table.

REFLECTION

10 minutes
Ask the participants to reflect on the activity and share any ideas of how to make successful ceramic plates.

Create a list of their own top tips to share with a peer group.

What will they do with the clay plate when it is returned to them?

Tell them how the clay will become fired and explain this process to them, showing raw clay and a fired glazed plate.

Firing notes
Vegetables should be removed when the clay has been air dried overnight, pulling it out to early could cause a rip in the clay.

FOOD ON MY PLATE

TASTE TEST

WHAT HAPPENED WITH YOUR MEAL?

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WHAT WILL YOU COOK NEXT TIME?

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COOKING TIPS

- 1 Create a fun environment for the young people to enjoy the workshop in.
- 2 Integrate personal food stories into the work.
- 3 Create an opportunity for the young people to have a feast using the plates and invite the school and wider community to celebrate with them when they are returned to the setting.

OTHER RECIPES

Research and resources for art and design in educational settings: www.nsead.org

Ideas and information on contemporary craft: www.craftscouncil.org.uk

RECIPE SHEET

TEA OR COFFEE?



INGREDIENTS

- 1 large table.
- 15 chairs.
- 1 set of breakfast mugs.
- 15 worksheets.
- 2 cards marked 'O' and 'S'.
- 15 HB pencils.
- 15 sets of coloured pencils.
- 15 felt-tip pens.
- 15 self-adhesive name tags.
- 15 coloured leaves.
- 1 container for water (teapot).
- 1 tea towel.

PREPARATION METHOD

This creative workshop recipe is based on the concept of object-based learning, and arose originally as part of the educational programme for the exhibition: 'Objective x Subjective. Jiří Pelcl: Design', at the Museum of Decorative Arts in Prague.

It involves examining the subjective and objective criteria according to how we create and evaluate objects of everyday use. Looking at something objectively is to look at it impartially. Looking at something subjectively is when one's personal experiences and opinions shape how that object is seen and interpreted.

The goal of the workshop is to attract attention to an object, which we consider to be something so commonplace that we scarcely perceive it, yet which nevertheless can have substantial personal value for the individual... the breakfast mug.

Through this workshop the breakfast mug becomes a topic of interest and discussion. Workshop participants examine aspects of the designer's creation and explore the relationship between the subjective approach of the designer and the objective requirements of his or her work. Furthermore, participants examine what makes a mug favourable and valuable to the owner.

In addition to the concept of design, workshop participants will also discuss the meanings of the concepts of function, construction, aesthetic quality and value.

RATING



“ One would say: 'A mug, so what? What could be more ordinary? What about it do you want to explore?' But when you think about it, it's actually a great art to produce a mug in such a way that it both works well and looks good... ”

SERVES
A GROUP
OF 15

SET UP
TIME
15 MINUTES

COOKING
TIME
45 MINUTES

RECIPE SHEET

MAIN MEAL

ROOM SET UP

15 minutes

Lay out a set of breakfast mugs on a table and cover them up with a large tea towel. On the table put out the pens, coloured pencils and a set of worksheets.

INTRODUCTION

15 minutes

Welcome participants to the table and ask them to introduce themselves to the group and say what hot beverage they like to drink with breakfast. Then remove the tea towel and ask the participants which of the displayed mugs they would like to drink their morning beverage from and why. A discussion on two main themes follows:

- Do you think the mug you selected could be a museum exhibit? Why or why not?
- In your opinion, what requirements must an object meet in order to become a museum exhibit?

The participants discuss and then divide the mugs into two groups: museum exhibits and others.

PRACTICAL TASK

20 minutes

Activity 1: Participants observe and examine the two groups of mugs with respect to their function, construction, aesthetic quality, design and value. Ask each participant to choose a mug.

Then in a group the participants discuss the following questions on these properties

Function: How well does the mug work as an object to drink from?

Take the teapot, pour water into the mug of your choice and try drinking from it: Is the handle comfortable to hold? Is the shape and material from which it is made pleasant to you?

Construction: Did you select a mass-produced or a handmade object? Why?

Aesthetic quality: Does the ratio between the mug's aesthetic quality, (how pleasing the mug is visually), and its functionality seem balanced to you? Is one component

more dominant than the other?

Design: Are you intrigued by something interesting about the mug's shape or decoration?

Value: What does the term 'value' mean to you? In your opinion, what does the value of these mugs consist of?

Activity 2: Place two cards on the table, the first bearing the letter 'O' and the second with the letter 'S'. Definitions of the concepts which the letters represent can be attached to the cards 'objective' (concerning an object, impartial, neutral, and impersonal) and 'subjective' (understood from a personal point of view, biased, one-sided).

Participants will receive a two-sided worksheet. On the front, participants are asked to draw their favourite mug from their home; on the back, they are asked to describe the mug in relation to the following properties: shape, decoration, material and function.

Next ask them to write why they chose that mug and if they have a personal story that goes with it.

Finally ask the participants to reflect on how their mug is exceptional for them, using their notes on the worksheet to help them. Ask them to look at each property of the mug they have written about and say if it is an objective or subjective quality.

After completing the worksheet, participants will decide which kind of criteria predominates for their mug, and will place their worksheet by the card with the letter 'S' (subjective) or the letter 'O' (objective).

REFLECTION

10 minutes

At the end of the workshop, participants will present their answers about their favourite mug and explain their rationale for placing it in the 'S' group or the 'O' group. Then they return once again to the mugs on the table, which they previously designated as possible museum exhibits, and review their initial selection.

TEA OR COFFEE?

TASTE TEST

WHAT HAPPENED WITH YOUR MEAL?

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WHAT WILL YOU COOK NEXT TIME?

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COOKING TIPS

- 1 Make the workshop part of other educational programmes accompanying the permanent exhibition or short-term exhibitions.
- 2 Modify the workshop by using different objects of everyday use from your collections.

OTHER RECIPES

Information about the designer Jiří Pelcl and his Cobalt and White porcelain dining sets: www.pelcl.cz

Information about the exhibition Subjective x Objective. Jiří Pelcl design: www.upm.cz/index.php?page=123&year=2006&language=en&id=64

An analogous educational programme on the topic of chairs accompanying the Czech Cubism exposition: www.czklubismus.cz/en/interactive-zone

RECIPE SHEET

LET'S TALK CERAMICS!



INGREDIENTS

Family Focus Group of about 10 children with parents/carers. Choose some activities to trial with the group from the list below:

- Trials where participants hunt for objects.
- Costumes.
- Hats and masks.
- Tea set.
- Shape sorting activity.
- Matching activities.
- Drawing activities.
- Children's books.
- Prop bag (objects that help tell a story).

PREPARATION METHOD

This recipe provides instruction on how to make changes to museum displays and galleries to engage families, in particular with ceramics displays. It includes ideas on how to encourage families to talk about ceramics and to make them feel more confident in the gallery space.

The Potteries Museum & Art Gallery led a partnership project with five other organisations. Their aim was to develop displays and interpretation that encouraged families with young children to communicate confidently about museum collections, including ceramics. It can be difficult to engage very young children with ceramics and there are often barriers in place, such as the fear of objects being broken. The museum wanted to give young children and their adults the tools to talk about ceramics and to help overcome these barriers.

External evaluation of these improvements has clearly shown that museums have a key role to play in providing safe, welcoming environments that encourage families to talk and learn about ceramics.

RATING



SERVES THE
GENERAL
PUBLIC

SET UP
TIME
6 MONTHS

COOKING
TIME
1-2 YEARS

“The improvements to the museum for children to enjoy are brilliant. It is so fantastic here now. Thank you so much for all the thoughtful things for the little ones to make it fun for them.”

RECIPE SHEET

MAIN MEAL

PLANNING GALLERY CHANGES

Make sure all your activities and interpretation link directly to the ceramics collections on display. They need to encourage families to look and talk about ceramics.

Plan your improvements with partners and staff. Work with a broad range of colleagues so that they have a chance to contribute ideas and this will help to embed the changes.

Look at the experiences of other museums, and talk to organisations that support and improve communication skills in children. Evaluate your gallery with communication in mind. Invite families from Early Years settings to assess your current provision and to suggest modifications.

GALLERY SET UP

Provide seating for adults and children to sit on together, directly next to the ceramic displays.

Any ceramic pieces that cannot be touched should be out of reach or in a case. This will give parents/carers the confidence to let the children explore the ceramics collections knowing that they cannot be broken.

Include some low level cases. Or move the ceramic pieces, that you want families to focus on, lower down in the case.

If possible use vinyl to create interesting peep holes on cases to encourage children to look through and focus their attention on one specific ceramic piece, for example, lily pads on a case of frog mugs.

GALLERY INTERPRETATION

Hands on, practical activities are an effective way of engaging families with museum exhibits. When choosing what activities to have in your gallery, select ones that involve problem solving, creating, play and decision making. These can create opportunities for families to talk and interact together.

Below are activities which you can try in your gallery:

- Object based trails. This could be spotting 10 ceramic animals that are in the gallery.
- Joint play activities between adults and children. For example, tea sets, table settings and shape sorting activities.
- Masks and hats, which relate to the collections. These encourage communication and role play between carers and children, both non-verbal and verbal.
- Matching activities that encourage families to look carefully at the ceramics displays will initiate discussion. It could be as simple as having picture cards that they have to match to the real objects in the cases.
- Drawing activities at tables with seating for children and adults. These should relate to the ceramics collections and make the children look at the displays. For example, children are encouraged to draw patterns and colour a cow picture by looking at cow creamer jugs for inspiration.
- Provide books that relate to collections or images that appear on your ceramic pieces. See if you can borrow these from a local library.
- Prop bags (objects that help tell a story e.g. a mask) that relate to a ceramic piece can encourage discussion and story making about collections.

REFLECTION

Evaluate the changes and compare with your findings from the beginning of the work. Invite the original groups back to the museum to explore the changes and record their comments. Look at the dwell time too: Are families staying longer to explore, talk and interact with the ceramics collections? Monitor developments so that activities and displays can be continually improved.

LET'S TALK CERAMICS!

TASTE TEST

WHAT HAPPENED WITH YOUR MEAL?

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WHAT WILL YOU COOK NEXT TIME?

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COOKING TIPS

- 1 Provide things to touch but make it clear what cannot be touched.
- 2 Let children get close to exhibits, even if they are behind glass.
- 3 Use things that families can relate to in their everyday lives, for example, tea sets.

OTHER RECIPES

This recipe was based on the Communication Friendly Museums Project, funded by Nesta, and involving The Potteries Museum & Art Gallery, Peterborough Museum & Art Gallery, Worcester Museum & Art Gallery, the New Art Gallery Walsall and Stoke Speaks Out. For a copy of the publication please email: museumeducation@stoke.gov.uk

Stoke Speaks Out is an initiative that provides resources, training and support to families and practitioners, concerning communication issues: www.stokespeaks.org

I CAN works to support the development of speech, language and communication skills in all children: www.ican.org.uk

RECIPE SHEET

This template can be downloaded as a printable PDF
<http://cookingwithclay.ceramicsanditsdimensions.eu/>

INGREDIENTS

PREPARATION METHOD

RATING

SERVES
A GROUP
OF

SET UP
TIME
MINUTES
.....

COOKING
TIME
MINUTES
.....

QUOTES

COOKING WITH CLAY: THE RESTAURANTS & CHEFS

Stoke-on-Trent Museums

Stoke-on-Trent Museums consists of The Potteries Museum & Art Gallery, whose extensive and diverse displays include the internationally renowned collection of Staffordshire Ceramics, and Gladstone Pottery Museum, the last complete Victorian pottery factory in the UK. We provide a broad programme of engagement activities for all. Our mission statement is to be 'World class museums that engage broad and diverse audiences'.

Amanda McDonagh is an Education Officer for Stoke-on-Trent Museums. She works with schools and families to deliver a wide range of activities and workshops. She is interested in finding innovative ways to engage families and children with museum collections. She has a BA Hons in Educational Studies (History).

Bryony Jackson is an Education Officer for Stoke-on-Trent Museums. She delivers museum activities for schools and families from many different backgrounds. She particularly enjoys her workshops for young children, which mix storytelling, song and art. She has a BA in Fine Art and a PGCE in Primary Teaching.

British Ceramics Biennial

British Ceramics Biennial is based in Stoke-on-Trent (The Potteries). The Biennial is a six-week long festival presenting work from the UK's leading contemporary ceramic artists in exhibitions and special events across the city, embracing the ceramic industrial heritage of Stoke-on-Trent, supported and enhanced by a major year-round programme of community and education engagement.

Katie Leonard is an Education Programme Manager at the British Ceramics Biennial. She develops, designs and delivers education programmes that engage children and young people aged 0-25 with ceramics. Katie is interested in the materiality of clay and how it can connect different education curriculum subject areas. She has a BA in Jewellery and 3D Craft and a PGCE Secondary in Art and Design Teaching.

Dena Bagi is a Community Engagement Manager at the British Ceramics Biennial. She designs and manages programmes that engage diverse communities with clay. Dena is interested in how clay can help communities change or grow, and completes research in this area. She has a BA in Glass and Ceramics and a MA in Contemporary Curating (pedagogy specialism).



MIC, International Museum of Ceramics in Faenza

The MIC Faenza offers a complete vision of the ceramic cultures belonging to any age and place, more than 60.000 ceramics, from antiquity to today including works by Picasso, Matisse, Chagall, and other great masterpieces. In 2011 UNESCO appointed the museum as a symbol of peace as an 'expression of ceramic art in the world'.

Monica Gori is the Director's Assistant, responsible for European projects and museum didactics at MIC Faenza. She collaborates with the museum director in leading MIC cultural events and collaborates with the educational department. She is interested in involving different kinds of audiences with museum collections. She has BA in foreign languages and culture from Bologna University.

Dario Valli is responsible for the MIC Educational Laboratory, 'Playing with Ceramics'. He plans and manages educational programmes focused on ceramics for different target groups. He is interested in experimenting with the numerous possibilities that working with clay offers people. He has a degree in Majolica Art and the Restoration of Ceramics and a qualification for teaching Ceramic and Glass Restoration and the Art of Ceramic Sculpture.

UPM, Museum of Decorative Arts in Prague

The Museum of Decorative Arts in Prague is dedicated to decorative and applied arts and the art of design, dating from Late Antiquity to the present. The Collection of Glass and Ceramics is among of the museum's most outstanding holdings. The Museum endorses the idea of combining practical use with quality and beauty, and seeks to offer visitors an inspiring and edifying experience.

Vladimíra Sehnalíková is an Education Curator for the Museum of Decorative Arts in Prague. She manages lifelong learning programmes for all museum visitors, with special focus on education programmes presented within long and short term exhibitions, and on projects for school children and students visiting the museum. Vladimíra loves to explore the quality of clay and porcelain design, while drinking her morning tea or coffee. She has a MA in Art Education Studies.

Hana Havlújová is a Lecturer at the Faculty of Education at Charles University in Prague. She has enjoyed a research co-operation with Museum of Decorative Arts for several years. Hana has a soft spot for exquisite bone china tea services. She has PhD in History Studies.

Porzellanikon -

Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb

The Porzellanikon is a museum, funded by the Bavarian ministry of culture, located on two sites: Firstly, Selb, an old porcelain factory, showing the process of porcelain making in every detail including the machines (e.g. a steam engine) needed for that. Secondly, Hohenberg, where dining culture is one of the central themes. We create programmes for students, families and adults in a wide range of themes and creative programmes.

Claudia Meißner is leader of the Education Department for Porzellanikon Museum in Selb, Germany. She creates projects and programmes related to porcelain for schools, families and adults. Claudia likes the great variety of themes related to ceramics and how they can engage different people and the environment. She has a MA in History and Educational Studies.

CERAMICS AND ITS DIMENSIONS

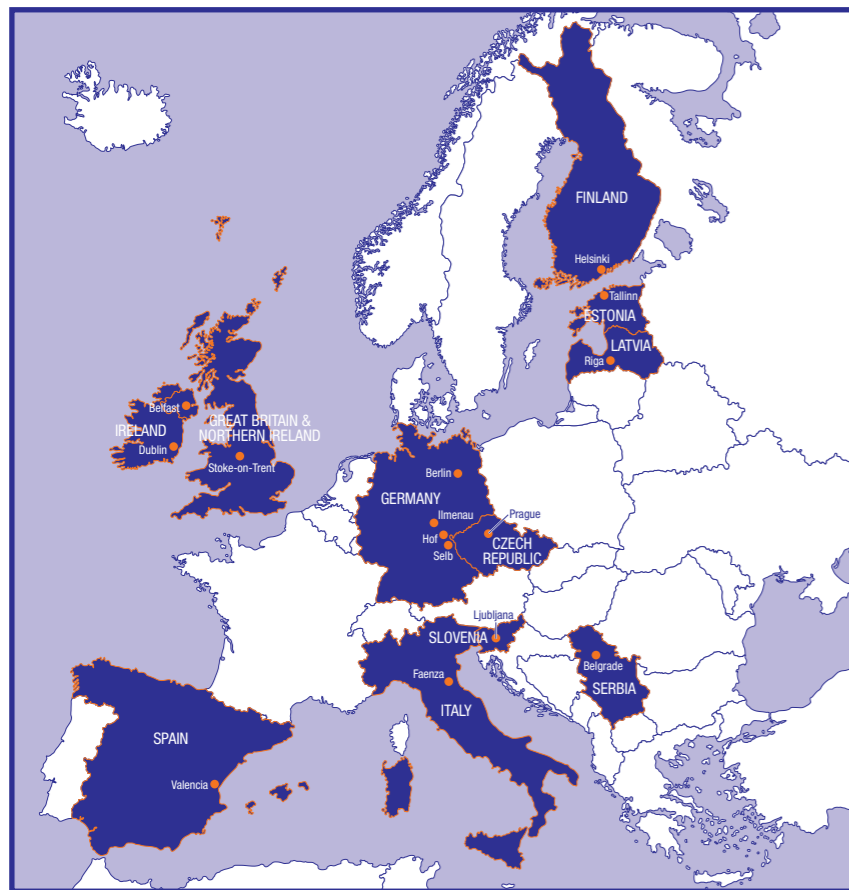
Ceramics have always played a prominent role in the life of people in every European country. Its products were items used on a daily basis for decoration or representation; they were and are still present in private homes as well as public areas in towns and villages. Ceramics in Europe have been shaped by strong interdependency in Europe's cultural region, techniques and colours, as well as being used in a historical-cultural context such as for eating and drinking, decoration or architecture. Ceramics connect people, but they also enable regional differences such as traditions, life-styles, and social or economic behaviours to be expressed and therefore develop an individual identity. Thanks to its characteristics and design possibilities, ceramics plays an outstanding role in the lives of people and will continue to do so.

The past few decades have changes in both Europe and the world, presenting new social and economic challenges. Over the course of globalisation, our lifestyles have changed and are now closer to each other than ever before. There is also a real cultural interchange giving an impact on design of European ceramic.

This ambitious project connects together museums, architects, designers, industry and stakeholders from different European countries to explore the material according to its cultural, historical, technical and artistic aspects. The course of the project is punctuated by a series of events: exhibitions, workshops, symposiums in all partner countries to encourage knowledge in the field of ceramics and to develop an inter-cultural dialogue between European ceramics regions.

This project analyses the evolution and the different ways of use of ceramics from the baroque period to the present time. It places a lot of importance in discovering the future by studying the evolution of ceramics according to new challenges such as consumer needs, sustainable development and integration of minorities. Potential of new technologies are explored to enable communication and access of numerous groups.

Wilhelm Siemen
Director of Porzellanikon



THANKS

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- **Jo Ayre** British Ceramics Biennial
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- **Helen Felcey** National Association for Ceramics in Higher Education (NACHE)
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- **Jana Göbel** Porzellanikon
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- **Iliana Veinberga** Riga Porcelain Museum



**CERAMICS
AND ITS
DIMENSIONS**



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OUR SUPPORTERS



ambiente

BRÖHAN-MUSEUM



LANDESSTELLE
FÜR DIE NICHTSTAATLICHEN
MUSEEN IN BAYERN



CREATORS

