

Clay Camp Required Materials List

August 28-31 2026.

GET YOUR TICKET



PST Schedule LA

Friday 28th

8:00 AM – Josh – Opening

10:00 AM – Cherie Prins – Handbuilding Basics

4:00 PM – Christian Casas – How to Hand Build & Pinch with Thin Coils

7:00 PM – Susan Isherwood – How to Build a Bird Candelabra

10:00 PM – CRMX Student Presentations (Main Stage)

11:00 PM – Gabriella Roberg – How to Create Bowls with Flowing, Organic Shapes

Saturday 29th

2:00 AM – Julie Bergeron – Creating an Organic-Shaped Vase Using Coil-Building

6:00 AM – Adrien Iz Nettere – How to Build a Wall Sconce Lamp

9:00 AM – Lucia Boglioli – Sculptural Handles: Designing, Building & Transforming

12:00 PM – Mya Cluff – Handbuilding Approaches to Wall-Hanging Sculptures

3:00 PM – Jasper Summers – Making Stacks

6:00 PM – Maria Ahverdyan – How to Do Appliqué Letters on a Cup

9:00 PM – Srinia Chowdhury – Costume Party: Handbuilding Faces with Character

Sunday 30th

12:00 AM – Valli Schafer – Hop Along with Me to Create Your Own Ceramic Hare

3:00 AM – CRMX Student Presentations (Main Stage)

4:00 AM – Jane Preston – How to Make a Spiked Vessel

7:00 AM – Laura Caroline Casas – Clay Doctor

8:00 AM – Sophie Woodrow – Handbuilding with Porcelain

12:00 PM – Jenni Ward – A Glazed Ceramic Form Nested Inside Another

3:00 PM – Christylynn Hess-Kretiv – Clay Doctor

4:00 PM – Annie Chrietberg – The Ins and Outs of Handbuilding Lively Forms

7:00 PM – Yu Maeda – Building a Character from Simple Shapes

10:00 PM – CRMX Student Presentations (Main Stage)

11:00 PM – Nastia Calaca – Character Design in Clay

Monday 31st

2:00 AM – Pinar Sayin – Handbuilding a Geometric Vessel

5:00 AM – Networking

7:00 AM – Josh – Closing

EST Schedule NYC

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8:00 AM – Networking

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CEST Schedule Europe

Friday 28th

17:00 – Josh – Opening

19:00 – Cherie Prins – Handbuilding Basics

Saturday 29th

01:00 – Christian Casas – How to Hand Build & Pinch with Thin Coils

04:00 – Susan Isherwood – How to Build a Bird Candelabra

07:00 – CRMX Student Presentations (Main Stage)

08:00 – Gabriella Roberg – How to Create Bowls with Flowing, Organic Shapes

11:00 – Julie Bergeron – Creating an Organic-Shaped Vase Using Coil-Building

15:00 – Adrien Iz Nettere – How to Build a Wall Sconce Lamp

18:00 – Lucia Boglioli – Sculptural Handles: Designing, Building & Transforming

21:00 – Mya Cluff – Handbuilding Approaches to Wall-Hanging Sculptures

Sunday 30th

00:00 – Jasper Summers – Making Stacks

03:00 – Maria Ahverdyan – How to Do Appliqué Letters on a Cup

06:00 – Srinia Chowdhury – Costume Party: Handbuilding Faces with Character

09:00 – Valli Schafer – Hop Along with Me to Create Your Own Ceramic Hare

12:00 – CRMX Student Presentations (Main Stage)

13:00 – Jane Preston – How to Make a Spiked Vessel

16:00 – Laura Caroline Casas – Clay Doctor

17:00 – Sophie Woodrow – Handbuilding with Porcelain

21:00 – Jenni Ward – A Glazed Ceramic Form Nested Inside Another

Monday 31st

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04:00 – Yu Maeda – Building a Character from Simple Shapes

07:00 – CRMX Student Presentations (Main Stage)

08:00 – Nastia Calaca – Character Design in Clay

11:00 – Pinar Sayin – Handbuilding a Geometric Vessel

14:00 – Networking

16:00 – Josh – Closing

AEST Schedule Australia

Saturday 29th

1:00 AM – Josh – Opening

3:00 AM – Cherie Prins – Handbuilding Basics

9:00 AM – Christian Casas – How to Hand Build & Pinch with Thin Coils

12:00 PM – Susan Isherwood – How to Build a Bird Candelabra

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12:00 AM (midnight, into Tuesday 1st) – Josh – Closing

Mya Cluff

Decoding Faces - Handbuilding Approaches to Wall-Hanging Sculptures

In this workshop I will demonstrate my approach to handbuilding heads, with a simple wall-hanging system. We will discuss construction of the work, approaches to human anatomy, opportunities to play with symbolism, and auxiliary options to simplify the process with plaster molds.

Required Materials:

Handbuilding clay of choice (approx. 2 lbs minimum), wire tool, fettling knife or other cutting tool, modeling tools of choice, needle tool and/or scoring tool, serrated and smooth ribs, water and a small brush, pencil and paper for note-taking, foam or a large sponge to rest the work on.

Mya is a ceramic artist living in the small town of Belgrade, Montana. Originally an Oregonian, she uprooted her PNW roots in 2017 to move to Montana and immerse herself in the rich clay culture found in the Big Sky state. A mother of two children, Mya is intrigued with the psychological, political and interpersonal ramifications of the maternal experience, and uses her own experience as well as the experiences of her peers to inform her work. She also draws much inspiration from written accounts on Motherhood, feminist literature, and folklore. Mya has been included in many group exhibitions, and exhibited her first solo show in the summer of 2021 at the Emerson Center for the Arts and Culture in Bozeman, MT. She received her BFA from the Oregon College of Art and Craft in Portland, Oregon, during which she had her first child, and her work has focused on the maternal experience ever since her undergrad thesis body of work which highlighted the transition to motherhood.

<https://www.mycluff.com/>

Valli Schafer

Hop along with me to create your own ceramic hare

Shape, sculpt and bring your own clay hare to life in this relaxed , creative workshop combining playful making with skilled craftsmanship.

Using mainly our fingers and very simple tools we will build our little friend in a way that won't break too easily once fired. I'm a believer in no fragile sticky-up parts that break when they get caught dusting or by a passing cat...

We will look at how much the expression changes through turning the head of our hare and the importance of eyes on any sculpture. Suitable for all skill levels.

Required Materials:

Medium-grogged clay, not too wet if possible, wooden unlacquered board to work on, wire cutter, modelling tool, knife, wooden skewer or pointy stick, water sprayer, clear vinegar and brush, scratching tool (not essential), rolling pin or a piece of round wood, paper, pen and scissors, plastic to cover the work.

For the last 4 decades I have been working as a creator, making everything from oversize props for advertising photoshoots and TV commercials, to ice-sculpting for the Ice Hotel inside the Arctic Circle in Sweden.

After a lifetime of making hugely scaled-up models, I'm loving the challenge of making smaller pieces of work from my studio in the hills of Co.Sligo.

I work with all sorts of materials from metal to polymers to ceramics, and I love to combine my work with the look and texture of driftwood that I collect in my kayak while out exploring the Wild Atlantic Ocean or the beautiful lakes around Ireland. www.valli.ie

Maria Ahverdyan

How to do appliqué letters on a cup.

In this workshop you will learn how to design and apply letters across a hand-built mug. I'll share techniques for speeding up the process and making sure your design fits properly. I'll also make suggestions for glazing to avoid running or clogging the letters.

Required Materials:

Needle tool, 2 clay slabs, metal rib, serrated metal rib, wooden paddle, scoring tool, sponge, paintbrush, small cup of water, paper (8.5 x 11 inches or larger), pencil with eraser and marker, wooden clay molding tool.
Optional: rectangle metal rib, Exacto knife, bevel tool, wooden cup form or cylinder, scissors for cutting out letters.

www.instagram.com/ceramicsutras

Christian Casas

How to hand build & pinch with thin coils

Experience the meditative process of coiling delicate vessels. In this workshop, Christian teaches how to roll thin coils effectively and use them to build basic forms. Participants build confidence and skills as they work up to complex forms. Students can expect to leave with new, refined skills to continue practicing in their home studios. The workshop is for anyone who has taken beginner workshops or has had some experience with clay.

Material: Banding wheel, Exacto knife, ruler, paintbrush, rolling pin, work mat, compass, Sherrill Mud Tools (all medium size), Shape 1 Polymer Rib, Small Bowl Polymer Rib, Shape 4 Polymer Rib.

Christian Casas b.1994 is a first-generation Cuban-American artist, curator, and educator from Hialeah, Florida. He creates gatherings of found objects, video, set and sound design, familial photographs, pyrography, printmaking, and painting to explore intergenerational memory, selfhood, and erasure within a diasporic experience. Through engaged acknowledgment, Casas evades romanticization of the human condition by calling upon viewers to reckon with complex intersections of intergenerational memory, selfhood, erasure, and time while (re)engaging with their own experiences in a global context of power and “otherness.” www.christiancasas.org

Srinia Chowdhury

Costume Party - Handbuilding Faces with Character

Making a face in clay can become very technical. After years of studying portraiture and anatomy, she gradually developed a simpler, more direct approach to sculpting.

In this workshop, she will show how to build a hollow sculptural face directly in clay, without an armature. Participants will explore the basic structure of the face and learn how to simplify, exaggerate, and shape features to create character and personality. The focus is on an intuitive, spontaneous process where the face becomes the starting point for developing a unique character.

material: 3-5 kg of smooth, plastic stoneware clay (or any locally available clay suitable for handbuilding), Needle or pin tool, Small knife, wooden modelling tools, Metal or rubber rib, Small loop tool, Sponge, Small soft brush, Small container of water, Slip, Wire cutter, Plywood for the base, Newspaper, Banding wheel or turntable

Srinia Chowdhury is a Delhi-based artist with a Fine Arts degree from the College of Art, Delhi, and a Master's degree in Sculpture (Bronze) from the Government College of Art and Craft.

www.instagram.com/sriniaceramics

Adrien Iz Nettere

How To Build a Wall Sconce Lamp

In this workshop, students will learn how to hand build a wall sconce. We will discuss the affordances of ceramics for lighting, different opaque and translucent clay bodies, as well as shadow and form. We will review the design requirements for a functional wall sconce, which include creating a simple bulb housing, coverage to obscure the bulb from view, and a support where the sconce meets the wall. Following these simple considerations, students can create a wide variety of shapes and forms in the design of their light to create an original piece.

Materials: For my workshop, it would be helpful if students have a bit of nichrome wire, or ideally nichrome U-hooks, to add light to their piece, they should buy a simple E14 socket and cord from any hardware store or online. They don't need this before the workshop.

A. Nettere is an artist and designer interested in distance and knowing. He is a Lecturer at Parsons School of Design, The New School, where he received an MFA in Design and Technology in 2022.

Recent exhibitions include: The Collective Brain, HKW, Berlin 2025; GUI/GOOEY, Plexus Projects, New York 2024; NEW INC Creative Science DEMO, Water Street Associates, New York 2024. Pieces from his project Ballerina Lighting and Tile Company are available in the New Museum store in New York and elsewhere.

www.instagram.com/horsegirlceram1cs

Susan Isherwood

How to build a bird candelabra

In this workshop, I will teach you how to create a sculptural bird candelabra using a range of handbuilding techniques, including slab-built cone forms, hollowing a solid block of clay to create the bird, appliqué, stamping and assembling multiple clay components.

This is a great project because you'll learn a collection of versatile handbuilding and surface decoration techniques that can be used well beyond the candelabra itself. I'll also encourage you to make the design your own, experimenting with form, pattern and decoration to create a piece with its own character.

Material: Good quality handbuilding clay, slip made from the same clay, rolling pin and guides, U-shaped wire slicer (for accurate cutting) or stackable guides, serrated metal rib, soft rubber rib, bevelling tool, knife, brushes, stamps of your choice, sponge, brayer roller.

Susan is a ceramic artist based in the lush hinterland of Tallebudgera Valley, Queensland, where she creates handbuilt ceramics inspired by gardens, nature, ancient forms, and the quiet beauty of handmade objects. She works exclusively with handbuilding techniques — coiling, pinching, and slab building — creating pieces that sit somewhere between sculpture and functional ware. Her work often draws on the natural and historic worlds: birds, flowers, water, weathered surfaces, forgotten relics, and the feeling of objects uncovered from another time.

www.susanisherwood.com

Pinar Sayin

Handbuilding a geometric vessel

Participants will learn how to construct a clean, precise geometric vessel from clay slabs, prevent warping, refine edges and corners, and create a fitted lid.

Material:

Fine-grogged clay, preferably, rolling pin, two 6–7 mm-thick wooden guides for an even slab thickness, metal rib or utility knife for cutting, basic wooden modelling tools, old credit card for smoothing and refining surfaces, ruler, paper and pencil, slip for joining the clay panels.

Pinar is a Prague-based ceramic artist from Turkey and the founder of Pinpottery. Her work explores the relationship between architectural geometry and everyday function. Using handbuilding, mold-making, and slip-casting techniques, she creates functional objects defined by clean facades, precise edges, and sculptural forms. She is particularly interested in preserving precision and structure while giving equal importance to functionality and ergonomics.

www.instagram.com/pinpottery

Jasper Summers

How to Make a Multi-Form Balancing Stack

In this workshop, I'll walk you through my process for building multi-form balancing sculptures. You'll learn to construct solid forms, hollow them out, and refine them until they feel resolved - along with woodworking-inspired joinery techniques that hold the finished piece together. These methods scale easily, so whether you're drawn to small, intimate pieces or ambitious, room-filling work, you'll leave with tools you can apply at any size.

Required Material: Clay, a bit of patience, and a good attitude!

Jasper Summers is a ceramic artist and designer from Providence, working at the intersection of craft, sculpture, and functional object making. He trained as a potter in high school, selling tableware at local artisan markets before earning the Marion Fosdick Scholarship through the K-12 Ceramics Exhibition. At Pitzer College, he pursued a liberal arts education while continuing to study ceramics across the Claremont Consortium, and discovered an affinity for wood as a material that complements clay—leading to multi-media pieces like a cedar bench suspended between two monumental ceramic forms.

www.instagram.com/jaspersummersart

Yu Maeda

Building a Character from Simple Shapes

In this workshop, I will demonstrate how I create an original ceramic character using simple geometric shapes and handbuilding techniques. Starting with basic forms such as circles, triangles, squares, and lines, I will show how I combine and transform them into a unique sculptural character. Along the way, I will share my approach to shape, structure, balance, and surface design.

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Required Material: Clay, a work board or surface, basic clay tools, water, a sponge, and slip for joining clay. A pencil and paper are also recommended

Born in Kumamoto, Japan, in 1984. After graduating from the Department of Design at Kyoto Seika University, Maeda worked as a freelance animator, creating commercial animation for advertisements and music videos. In 2013, he moved to Southern California and began his career as a painter. His work has been featured in art publications including Hi-Fructose and Juxtapoz Magazine. In 2019, he held a solo exhibition at Superchief Gallery in Los Angeles. Since returning to Japan in 2020, he has continued to exhibit his work both in Japan and internationally.

www.instagram.com/_yu_maeda_

Lucia Boglioli

Sculptural Handles: Designing, Building & Transforming

In this workshop, we will explore different ways of bringing sculptural forms into ceramic pieces.

We will approach the subject from two different directions: designing a handle from the shape of a ceramic piece, considering proportion, movement, balance, and functionality; and transforming a small sculptural form into part of a functional or decorative piece.

Through demonstrations and hands-on exercises, we will explore how to move from an idea or sketch into a three-dimensional form, and how to integrate different elements so that they become part of the same piece.

Required Materials: Clay, Slip, Water, Paper and pencil, Basic ceramic handbuilding tools, Cutting tool, Sponge, Work surface or board, Plastic sheet or bag for keeping the clay workable

Ideally, participants should also have: A small ceramic piece already made, such as a small vase, cup, or vessel, preferably at a leather-hard stage.

Lucia was born in Argentina, where she developed an early interest in art through workshops in different disciplines. Her practice focuses on one-of-a-kind stoneware pieces inspired by the flora and atmosphere of Patagonia. She explores the contrast between delicate whites and bone tones, deep blues, and the warmth of exposed fired clay. Research into clay bodies, glazes, and slips is an essential part of her practice, with all her work created in her own studio. www.instagram.com/azul.patagonia

Gabriella Roberg

Bowl workshop

In this workshop, I will teach you how to create bowls with flowing, organic shapes.

At the end of this workshop, you will have gained tips, techniques, and inspiration to continue experimenting and exploring your own unique expression.

Required Materials: Clay, rolling pin, a bowl or a styrofoam ball to use as a mould. The bowl should be covered with something to prevent the clay from sticking. Rib, sponge, some water, and a palette knife or a similar tool.

I also use a hairdryer and rolling guides, but these are optional. The rolling pin and the mould are the most important tools, as this workshop focuses on working with rolled-out clay.

Art has always been my refuge. A place to get lost in, while still feeling as though I have found my way home. In my creative work, I explore the interplay between identity, vulnerability, and aesthetics. There are glossy bowls, sun-kissed tones, but also a sense of otherness - a contrast that I deeply cherish.

I am inspired by contrasts. Within contrasts, extremes and opposites are allowed to coexist: fragility meeting strength, light and darkness, the beautiful and the imperfect. This fascination is something I continuously seek and explore in my creative process.

www.instagram.com/gabriellaroberg.art

Julie Bergeron

Creating an Organic-Shaped Vase Using the Coil-Building Technique

This workshop will introduce you to the coil-building technique, an ideal method for creating organic forms and sculptural volumes. This technique offers great freedom of expression, making it perfect for crafting organic, asymmetrical, and flowing curved shapes that cannot be achieved on a pottery wheel.

I will demonstrate how to create a vase featuring the three types of applied elements that I incorporate into my sculptures: spikes, octopus forms, and proliferation.

Required Materials: Plastic ribs, Wooden spatula, Knife, Wooden modeling tools, Slab roller, Banding wheel, Wooden boards (for working on pieces), Plastic sheets for covering works in progress, Clay

Originally from Quebec, I have lived and worked in France since 2002, in Pantin, near Paris.

Trained as a graphic designer and illustrator, I felt a growing need for three-dimensional expression. It was through an illustration project on plates that I discovered ceramics. I learned the craft in the studio of artist Danielle Lescot, where I apprenticed from 2008 to 2012. Under her attentive guidance, I refined my technique through self-directed practice. Quickly, my passion for working with clay led me to dedicate all my time and creativity to it.

www.juliebergeron.fr

Jane Preston

How to make a spiked vessel

In this workshop I will be teaching you how to make a hand-built vessel, decorated with spikes, which you can adapt to any shape or size of your creative choice.

Required Materials:

clay of choice (preferably smooth stoneware clay, with little grog, that will aid the surface finishing of your vessel), cutter or knife, bat/ware board, banding wheel / pottery turntable, wooden board (or worktop), scoring tool, serrated metal rib, smooth rubber/plastic rib, spray bottle (for water), bowl (for water), small paintbrush, pottery sponges, damp cloth or cling-film

Jane Preston is a contemporary ceramic sculptor whose practice explores memory, the human condition and the symbiotic relationship with nature through hand-built sculpture. Originally trained as an award-winning documentary filmmaker and journalist, her work has always centred on uncovering emotional truth and human experience. Working in clay has become a continuation of that enquiry, using sculptural form to investigate touch, vulnerability and transformation.

In 2025 she was awarded an Artist Residency at the Sarabande Foundation. Her work has since been exhibited and sold at Collect Art Fair, the Affordable Art Fair and the Sarabande exhibition 'The Weight of Turning', with new work currently featured in the exhibition 'DESIRE: The Anatomy of Looking', which she has co-curated. She is developing a significant body of contemporary ceramic sculpture through research-led making and material experimentation. www.instagram.com/janepreston

Jenni Ward

Nested Clay

In this workshop I will be sharing my technique to have a glazed ceramic form nested inside another ceramic form so that it appears like a 'ship in a bottle'. We will go step by step through each stage of the process. We will build the inner forms, build the outer forms, cut and carve the surface, glaze the pieces, learn how best to load these in the kiln and see the final results.

By the end of this workshop, you will have all the tips and tricks to apply this technique to your own ceramic practice.

Required Materials: n/a

Jenni Ward is a ceramic sculptor and installation artist whose time is spent connecting to her environment and exploring way above and way below sea level as an integral part of her creative process. With a particular interest in the patterns and structures of biological forms, she takes inspiration from those places to create abstract interpretations through thoughtfully crafted ceramic sculptures. Her work plays with the connectivity of the form to its environment finding a sense of place within the systems of nature. She has exhibited her work in museums, galleries, forests, deserts and even on a shipwreck under the Atlantic Ocean. Her work ties science, environmentalism and art together in the hopes of inspiring others to preserve, protect and enjoy our wild spaces.

www.jenniward.com

Sophie Woodrow

Handbuilding with porcelain

In this workshop I will encourage confidence in handbuilding with porcelain, a clay which is considered "tricky" but can be brilliant!

You will learn to work with and not against the inherent properties of porcelain.

Required Materials: Some porcelain and a range of modelling tools and paint brushes.

Each figure that Sophie Woodrow makes begins with a small pinch pot, that is coiled and pinched, as it grows upwards it is incised modelled and imprinted to create a richly textured surface. She describes her figures as "psychological portraits", inviting us to meditate on the relationship between our inner and outward reality.

sophiewoodrow.co.uk

Annie Chrietberg

The Ins and Outs of Handbuilding Lively Forms

Annie will demonstrate her handbuilding techniques in depth, talking about the choices she makes at each step and explaining them in detail. In this workshop Annie will make a pitcher, and talk about all of the details, from making the templates, to handling the clay, to the shaping of the final form, and the tending during drying. At the end of this workshop you will understand how different choices you make during the building process effect the final outcome of your piece.

Required Materials: Rolling pin/slab roller, wareboards, texture tools, the usual clay hand tools, paper for making templates, scissors

Annie Chrietberg lives in Bend, OR, where she makes her living as a handbuilding potter, selling to collectors online, and at fine craft shows in the Pacific Northwest. She also teaches online out of her home studio, and travels to teach in-person workshops.

She took her first clay class in 1991 and then went on to get a BFA and an MA in Ceramics. She has taught college and at art centers, has given workshops all over the US and in Canada, and has published more than 20 articles in Pottery Making Illustrated. Annie has been evolving her current body of handbuilt functional pottery since 2003.

[instagram.com/earthtoannie](https://www.instagram.com/earthtoannie)

Christylynn Hess-Kretiv

Clay Doctor:

Laura Caroline Casas

Clay Doctor:

Cherie Prins

Handbuilding Basics



Get Your Ticket Now

