

Clay Camp Required Materials List

July 25-28 2025.



Welcome to Clay Camp!

Ready to transform your pottery surfaces and unlock the secrets of the kiln?

Clay Camp: Glaze & Fire is a weekend-long online event dedicated to the alchemy of ceramic finishing - where raw clay becomes luminous, textured, and alive with color. Whether you're new to glazing or refining advanced firing techniques, this event is packed with practical demos, inspiring artist sessions, and a vibrant global community.

Over the course of four days, you'll explore a variety of methods - from underglazes to raku, electric firings to alternative atmospheres - all led by expert ceramicists who share their personal tips, experiments, and glaze philosophies.

This is your chance to expand your glaze repertoire, ask those burning questions, and leave with fresh ideas (and a full notebook of techniques to try in your studio).

Let's fire up the weekend - together.

All the best,

Joshua Collinson

Leora Honeyman

Kiln rules and how to break them like a pro

Presentation and Q&A session about firing kilns, the rules, and how to expand upon them once you know how you can break them.

Required Materials: Pen and paper.

Leora Honeyman is a multi media artist centred in the crafts of ceramics and glass.

Intrigued by the semiotics of the 'things' of everyday life and their capacity for exchange and understanding, she reimagines 'use', 'materiality' and 'process' to construct hypothetical realities and discuss parallel ethnographic trajectories.

Her collections tend towards a restorative response, imagining missing legacies, such as with the "Djinn Jar" series and with the project 'Reseating the Witch' where she presents magical items that provoke consideration of cultural gaps resulting from the holocaust of the witches.

The usefulness of her objects, whilst hinting at familiar cultural practice, is frequently unclear, prompting the viewer to question their expectations and spotlighting 'other-hoods'.

Working across multiple processes, she employs her acquired skills, craftsmanship and empathic understanding of materials in unusual ways to produce unexpected results. Digitally produced geometries are subjected to unpredictable, alchemic, material transformations, while pattern and purpose are transplanted from their usual associations offering end results which sit outside convention and further encourage the otherworldly interpretation of the work.

<https://leorahoneyman.studio>

Lisa Orr

How to build a Wood-Fired Rocket Kiln

I will show you how to build a wood-fired rocket kiln

Required Materials: None

Lisa Kay Orr is an American potter and a teacher of ceramics. Orr has work in both public and private collections, and shows her work nationally as well as internationally. Orr's work can be seen in the Fine Arts Museum of San Francisco and in Korea in the collection of the WOCEF.

Orr works in earthenware clay, using a variety of processes that include using the potter's wheel as well as a ram press and press molds, often using multiple processes to produce one piece. Her work, which includes platters, bowls and plates, are organic in form and functional in purpose.

Orr's work is primarily influenced by Mexican folk pottery and is characterized by the terra sigillata, stamps, slips and sprigs she uses to finish the surface, and by her layers of multi-colored glazes.

Orr believes that studio pottery is artistically significant and as a result and in collaboration with five other artists, co-founded the Art of the Pot studio tour. This is an invitational tour where nationally known potters are invited to show their work along with the collaborators in their studios.

She has been awarded grants including a Fulbright, National Endowment for the Arts and the Mid-America Arts Alliance.

<http://lisaorr.com>

Amy Palatnick

Glaze Trailing Design Technique

In this workshop I will teach you how to use glazes in the way some potters use slip, to create designs on your work that highlight your clay body and create texture and interest. I will also demonstrate cold waxing, and will share some of my best kiln loading tips. At the end of this workshop, you will be able to mix your own glazes for glaze trailing, use a bulb syringe to create simple and attractive designs, which will give you access to a whole new style of decoration that is quite rare in the pottery world.

Required Materials: Bisqueware or greenware, Bulb syringes, Glaze (not too watery), Epsom salts, CMC gum, Cold wax (Reed is my preference), Pin tool, thin metal rib, sponge.

About Amy Palatnick: Amy the Potter began her wheel-throwing journey in 1989 and fell in love with clay so quickly and completely that she chose pottery over medical school. Specializing in high-quality, functional pottery, she established a thriving business at a local Saturday Market, where her work has been enjoyed widely for decades. Recently relocated to Santa Cruz, California, Amy has become a passionate online teacher, sharing invaluable tips and techniques while emphasizing body awareness to help prevent injuries and prioritize joy in the studio. She runs a unique 9-month online cohort to help potters elevate their skills through production-style work, and also offers a self-guided program for those who prefer to learn at their own pace.

Join Amy for a workshop, follow her on social media, or consider enrolling in one of her programs to tap into this treasure trove of insights, hacks, and pure inspiration!

<https://www.instagram.com/amypthepotter>

Andrew Clark

Alternative/Matte Glaze Techniques: Terra Sigillata and Underglaze

Learn how I use Terra Sigillata and Underglaze in my work.

Required Materials: Pen and paper.

I am currently exploring work that comes from an interest in machinery and engineering. Influenced by schematic cutaway drawings and simple mechanical devices I aim to make functional pottery that features a mechanized process. Terra sigillata and underglaze allows me to put moving parts into my work. Bright contrasting colors separate the layers I create which is similar to schematic drawings separating each part of the machine through color. Through the process of problem solving I seek to find a combination of a simple functional vessel and a complex machine.

<https://www.andrewclarkpottery.com>

Ted Secombe

Firing opportunities

In this workshop I will be showing you how to breathe new life into your pots by bringing variations into your work with different firing and post firing techniques.

In this workshop we will be doing the following

1. Prepare your bases and collection trays
2. Using glaze formulations that can produce multiple end results by varying their firing conditions
3. Utilising post firing techniques and schedules to open up a new world of opportunity
4. Interpreting results.

At the end of this workshop you will be able to add quite a few new ideas and techniques to your glazing repertoire.

No Required Materials Needed: Have your notebook ready

Ted Secombe is a very successful and accomplished ceramic artist who a great believer of sharing knowledge. After 46 years as a full time professional he has always held an open book policy.

<http://tedsecombe.com>

Lucia Ocejó

Fire Up - How to build a Gas Kiln

This informative online lecture introduces the fundamentals of building your own gas kiln - ideal for ceramic artists, makers, and potters. The session covers key topics such as kiln design (updraft vs. downdraft), burner types, insulation materials, safety considerations, and step-by-step construction techniques. The lecture includes visual aids like diagrams, photos, and video clips to enhance understanding, and concludes with a live Q&A session to address your specific questions. Participants will also receive a downloadable resource guide featuring material lists, helpful references, and a 20% discount on the comprehensive Kiln Building Guide eBook.

About Lucia Ocejó: During a visit to the Victoria & Albert Museum, I had the rare opportunity to handle a Han Dynasty bowl dating back to 200 BCE. As I examined it closely, I noticed a faint fingerprint on the rim - a mark left by the potter who once held it while dipping it into glaze. Over two thousand years later, my own fingers rested on the very same spot, tracing the imprint of its maker. In that moment, time seemed to collapse. To my mind, the history of ceramics tells an epic tale of humanity. The inherent characteristics of clays, rocks and ashes serve as unique geological reading and expressions of place. Through the transformative power of fire, these raw materials become objects for daily life. I am a Mexican potter based in London. I recently built a gas kiln in the countryside, where I fire all my work every couple of months. I have collaborated with fine dining restaurants such as KOL, Gold, CAVITA, Popolo, and Pophams to create bespoke tableware. My work is also stocked in spaces such as Cambridge Art Gallery, Golden Earth Studios, Toast, among others.

<https://www.luciaocejo.com>

John Bauer

How to make millefiore colored porcelain canes for Nerikomi Bowls

At the end of this workshop you will have an understanding of basics of how to make millefiore colored porcelain canes.

Required Materials:

John Bauer is a ceramicist with work in two national museums, and winner of the CSA Corobrik National Ceramic Biennial Premiere Award 2022, who exhibits widely both locally and abroad. He is known for his challenging and unique neurology that creates fertile ground for innovation. He redefines the boundaries and possibilities of porcelain, like reverse-engineering a Tsung Dynasty technology, or inventing a printing technology on porcelain coined "dioroid" which works with a responsive emulsion infused in the body of clay to capture images of ambient objects. His public installations - each one unique, made up of a kaleidoscope of matchbox-sized tiles, and dubbed "people's museums", allows the spectator to touch it and even create their own work by rubbing it.

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

Paula Shalan

Clay, Smoke, and Fire

Learn how I use a simple back-yard smoke firing to achieve an elegant and controlled result. You will learn how to achieve a silky smooth jet black surface using a white Terra Sigillata and explore the use of underglaze to add color to the smokey gray surface. In this workshop we will 1. Learn to fully understand the smoke fire process, and how to set up your own simple back yard kiln (no backyard? learn how to safely, smoke fire in your electric kiln.) 2. Learn how to prepare your work for the firing: what clays to use, how to apply and polish terra sigillata to achieve that beautiful shine, and how to use Amaco Underglaze to add color to your smoke fired work. Finally, learn how to use aluminum foil saggars to achieve a controlled and consistent black and grey surface.

Required Materials: Pen and paper.

With acute attention to detail and in careful conversation with the clay, I hand craft smoke fired vessels and seedpods as an antidote for our fast paced technological lives. My aim is to distill my sensory experience and highlight the astounding beauty and quiet wisdom of our fields and forests. I hope, through my work, to bring others a sense of calm and a bit of wonder.

Paula Shalan has received awards of distinction from The Smithsonian Craft Show and The Society of Arts and Crafts for her hand formed, smoke-fired ceramics. Her work has been featured in national and international craft magazines, including Ceramic Monthly and Ceramic Art and Perception. Participating as an artist-in-residence at Acadia National Park and The Dune Shacks on the Outer Cape as well as her daily walks in the Berkshire woods have deeply influenced her work.

<https://www.paulashalan.com>

People Via Plants: Matt Spahr & Val Molnar

Fans of Fantastically Flawless Fades Forever

In this workshop we will show you how to create flawless fades with fan brushes in a way that works for production! This method is applicable for underglazes or any mixable glaze like Mayco Stroke & Coat or Amaco Celedon series.

Required Materials: Six Small Soft Fan Brushes, Amaco Fitch Fan Brush No 4 or Mayco soft fan brush No 4, Sets of any mixable underglaze or glaze such as Amaco Celedon series or Mayco Stroke & Coats or Mayco Foundations Glazes, One set of colors for monochromatic fade (pink to red or white to blue etc), One set of colors for disparate fade (pink to green or blue to orange or green to blue etc), Six cups for glaze - preferably white, At least two pieces of bisque that you want to apply your fade, Bucket for water with small round sponge

Our names are Matt and Val. We are two best buddies who have collaborated on many projects together since 2012. We love experimenting where to find shapes, from found object assemblages, hand carving, 3d designs with CNC routing, and 3d printing. Most of our shapes are now 3d printed using a resin printer, but the inspiration still pulls from all of the above. Matt's background is in sculpture and it was through his knowledge of mold making that brought us to slip casting. Val's background is in painting and she's loved wrapping her brain around glazes and the colors they bring. We've loved all the projects we've collaborated on together in the past but but none compare to how happy PVP makes us.

<https://peopleviaplants.com>

Samuel Newman

Intention in Form: Throwing & Altering

Centered on Samuel Newman's signature throwing and altering techniques, this workshop guides participants through the creative process of transforming simple wheel-thrown forms into expressive, functional vessels. Samuel will demonstrate four mug styles - Maker's, Jigsaw, Zig Zag, and Bootstrap - each used to explore different approaches to alteration. Expect a balance of precision and play as we examine how gesture, proportion, and surface all work together to create compelling forms.

If following in real time, you'll want: Pottery wheel, Throwing clay (Laguna Bmix & a Translucent Porcelain), Basic throwing tools, Ribs (metal, rubber, or wooden), Wire cutter and trimming tools, Scoring tool or serrated rib, Water and sponge, Coils or soft clay for handle pulling, Banding wheel (optional but helpful for handle attachment), A few bats or boards for moving thrown forms to leather hard, No kiln or firing required for the session - this is all about the making process.

About Samuel Newman: Known for his soft-edged, functional forms and atmospheric surfaces, Samuel draws from his blue-collar roots in Western Pennsylvania to create work that is grounded in utility and quiet beauty. His signature mugs - Maker's, Jigsaw, Zig Zag, and Bootstrap - celebrate balance, gesture, and spontaneity in form. Samuel teaches at Radius Community Art Studio and has led workshops nationwide at Morning Ceramics, Pocosin Arts, East Creek, and more. His work has been featured in Ceramics Monthly, The Potters Cast, and national exhibitions including Strictly Functional Pottery National. He believes handmade objects foster connection, reflection, and joy - and brings this same spirit to his teaching.

<https://www.suayceramics.com>

Aaron Scythe

Hikidashiguro and Beyond

Hikidashiguro was invented by Koie Ryoji.

Influenced by both traditional Mino ceramics and art movements abroad

Koie san blended these 2 together and created Hikidashiguro.

A blending of setoguro and American raku post reduction.

At the end of this workshop you will have an understanding of basic Mino glazes.

Required Materials: An interest

In Japan: Over a 16 year period I held over 60 solo shows and participated in many group exhibitions.

I have held workshops and appeared on national television.

I have work in many pottery publications.

My work is held in many private collections throughout New Zealand Japan, Europe and America.

<https://www.ascythe.com>

Joseph Bull

Preparation of Ash Glazes

In this workshop you will be shown systematically how to prepare wood ash for tree ash glazes. Approaches for line blends and triaxial glazes tests. How to make clay tiles to test and how to fire them both electric kilns as well as reduction firing a gas kiln.

Required Materials:

Wood ash, Potassium feldspar, Quatz, Clay (dry and ground),

Wet Clay to make test tiles, Sieve 80 Mesh, Spoon plastic x 8,
12 300ml plastic cups, potters knife, note pad, pen

About Joseph Bull

Almost a decade ago I began my journey in ceramics after a dream I had of an elderly potter living in my childhood home village. Pottery quickly became a pursuit, a love and a passion for story telling, which this craft offers. I found a way to collect wood from single specie trees which I then make into tree ash glazes. I've studied and explored ancient traditions and techniques, working with some of the UK's leading contemporary ceramicists and institutions. I was driven simply by obsession, not knowing where it would lead me.

I have worked alongside potters, anthropologists, archaeologists as well as artists at the Oxford Anagama Kilns, Cornwall and Devon, England and across Egypt in projects assisting and leading wood firings, teaching courses, lecturing within university institutions and as a consultant in research programmes, such as with the ancient Egyptian pigment.

<https://www.instagram.com/ashglazedceramics/>

Cherie Prins

Horse-Hair Raku in an Electric Kiln

In this session, Cherie will share how she does Horse-Hair raku using an electric kiln.

List needed for Horse Hair Firing by Cherie Prins

Basic Items needed:

A semi smooth clay will work – terracotta or light firing clay

You need to have created an item that has been burnished either by hand or by using terra silligata.

Items need to be bisq fired prior to firing.

Electric kiln - although this can be done in a gas one as well.

Raw material:

Horse hair (thicker than human hair works well)

Feathers (I found chicken, peacock and Guinea fowl feathers work well) – the medium sized ones

Salt – table salt is fine

Sugar can also be used – but too much can become sticky

Heat resistant gloves – I prefer the longer ones

Tongs - to pick up item

Kiln shelf to place hot item on or kiln bricks

Pyrometric Cones 014 (Orton) – not compulsory – explanation will be given in workshop.

<https://www.instagram.com/cherieprinsceramics>

Caitie North

Underglaze Skin tone & Portrait Workshop

Hi my name is Caite, in this workshop I will be talking about portrait painting! Specifically, how to mix underglaze for skin tones!

1. Learning how to mix underglaze

To get your light/medium/deep skin tone values.

2. Outlining and planning your pieces

Why we have to plan a little more than traditional painting?

Because underglaze will bubble if applied too thick, and you don't always get a second chance like with acrylic or oil painting!

3. Painting!

We'll be using my layer light to dark to build values to your painting and depth.

By the end of this workshop, you will have a better understanding of how to plan your portraits, along with the basic rules and tools you need to confidently paint your own

Required Materials:

Greenware pieces, and Amaco velvets underglazes.

Caitie is a versatile artist whose journey began with watercolor painting before transitioning into ceramics. With a foundational background in watercolor techniques, Caitie brings a unique perspective to ceramic art, blending fluidity and color depth with the tactile nature of clay. Merging traditional craftsmanship with vibrant anime, video game aesthetics, and neon colors.

<https://www.instagram.com/caitienorth>

Christylyn Hess-Kretiv

Repairing an Electric Kiln

Learn how to repair an Electric Kiln - so you can fix it if it breaks.

Required Materials: an electric kiln

I started my journey in clay in High School. I then went on to study ceramic and other fine arts in college and then in pottery classes and independent study. This journey of creating beautiful functional art work has been wonderful and enlightening, even though there has been many challenges along the way. In my senior year of high school, I entered a vessel in my very first art show, and won first place with that piece. I had given it to my Grandmother, and it was lost after she passed away. Winning that award that was the beginning of this journey of exploring the wonders that clay holds for me. After college I went on to work in the Government sector, and after I retire I plan on doing pottery full time. My goal is to make exceptional functional pottery that is also beautiful art. My wish is that everyone would use and love my pottery as much as I do. I love bright bold colors in almost all aspects of my life. My use of colorful, bright, and happy glazes brings joy to me and I hope to all of the people who purchase my pottery.

<https://www.instagram.com/rainbowbullstudios>

Adil Ghani

A raku trio masterclass : Learn how to make smoked raku, copper matte raku and obvara raku pottery

In this workshop I will be teaching you my signature raku techniques that I have employed in my 20 years of pottery workmanship ; copper matte, smoked raku and obvara. Each of these techniques produces a distinct and signature finish that will add to your pottery repertoire. At the end of this workshop, you will understand the process and know how to make your own copper matte, obvara and smoked raku pottery pieces.

Required Materials: Pen and paper.

Adil Ghani is a ceramic artist and the creative force behind RAAQUU, a brand dedicated to modern raku pottery. Passionate about craftsmanship and the unpredictable nature of fire and clay, he bridges the ancient art of raku with contemporary aesthetics, celebrating imperfection and spontaneity. Founding RAAQUU allowed Adil to share his vision and elevate raku pottery. Each piece is meticulously handcrafted and fired using the traditional raku method, where exposure to air, fire, and water creates striking, one-of-a-kind patterns and textures. His work balances control with chaos, embodying the Japanese aesthetic of wabi-sabi - finding beauty in imperfection and impermanence.

Beyond his artistic practice, Adil is committed to sharing his knowledge and inspiring a deeper appreciation for ceramic arts. Through workshops and collaborations, he encourages others to embrace creativity and the value of handmade beauty. Each RAAQUU piece is more than an object - it is a testament to transformation, imperfection, and endless artistic possibilities.

<https://www.raaquu.com>

Marita Manson

Glaze Demystified: What Really Happens in the Kiln

A Presentation about Glaze Demystified: What Really Happens in the Kiln

Required Materials: Pen and paper.

Most of my inspiration comes from pop-culture. With the increasing ubiquity of social media, I find myself constantly consuming ideas and information. I love it! I gobble up media and trends with joy and irreverence. My aim in the studio is to ruminate on all the stimulus I take in, and somehow tie it back to my analytical, science based studio practices to create unique objects. In the end I hope to create items which are products of the world today. I don't expect these pieces to remain relevant throughout time, but to serve as curious artifacts of life.

maritamanson.com

Claire Ellis

Developing Environmentally & Socially Conscious Glazes Through Material Reuse

In this workshop I will be teaching you how to make environmentally and socially conscious ceramic glazes using only local second life materials. You will learn how to source and test a wide range of waste streams and by-products as well as how to make triaxial tests to develop your own recipes or substitute commercial materials. This knowledge will help you create meaningful work with a sense of place and an ethic of care.

Required Materials: paper and pen for taking notes and writing questions

About Claire Ellis

Claire Ellis is a Canadian-born emerging ceramic artist and designer based in Naarm/Melbourne, Australia. While working as a chef at the internationally acclaimed restaurant, Attica, Claire made tableware for the tasting menu and created a ceramics studio within the restaurant. Claire's chef experience influences her work through a focus on supply chains and deep experimentation. Her research focuses on material reuse in ceramics and incorporating transformed local by-products and waste streams into her work. Her work has been published in magazines, journals and books and she has been an invited guest speaker at several events including The Australian Ceramics Triennale in 2022, the Robin Boyd Foundation in 2023, Melbourne Town Hall in 2024 and as a guest lecturer at the Australian National University and Slovak Academy of Fine Arts and Design in 2025.

Claire is passionate about climate justice and aims to create opportunities for catharsis, political awareness and systems change through her work.

<https://www.instagram.com/claireellisceramics>

Flavia Pircher

Common Glaze Problems: Causes & Fixes

Presentation and Q&A session about common Glaze Problems, with a focus on Causes & Fixes.

Required Materials: Pen and paper.

I am graduated in Pedagogy and Law, and since my specialization in Art and Midialogy - Campinas University, I've been working with art: photography and ceramics.

Located in Vinhedo, a small city next to São Paulo, I develop my work without the worry to determinate if it is tableware, utility, sculpture or decoration. My pieces are ceramic pieces, SIMPLE AS THAT. It is up to the one who owns my pieces to decide what to do with it.

I do modeling and throwing wheel. The pieces are fired till 1260 Celsius degree in electric or gas kiln. All the engobes I produce by myself and also the majority of glazes are also my formulation.

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