

## **Teacher Toolkits: Lesson Plan (small sushi plate)**

**Prepared by Glen Clydesdale, Edinburgh Design School**

### **You will need:**

- 400g clay (per participant)
- Found foliage
- Rolling pin
- Rolling guides (pound coin thickness)
- X2 smooth cloths
- Potters knife
- Wooden board or work cloth
- Iron oxide
- Clear glaze

### **Method**

With approximately 400g clay (handful) pat it into a ball form and smooth over any cracks. Then form it between your hands into a rough pizza base shape about 1.5cm thick.

Place the clay onto a smooth cloth and position the rolling guides at either side. Use the rolling pin to flatten out the clay to the thickness of the guides.

Once rolled take the collected foliage and arrange in a design over the clay. Make sure to avoid thick plant branches. Veiny leaves or savoy cabbage work particularly well. Roll over with the rolling pin again until the foliage is pressed evenly into the clay surface.

Carefully remove the foliage by making sure not to tear the clay and also check that the clay comes away from the rolling cloth. You might want to flip it upside down to do this.

Place the clay back on your cloth and you are ready to start measuring for cutting. Using a ruler and sharp knife cut out a rectangle form. A suggested size would be 16 x 7 cm.

At both ends mark the half width (3.5cm) and then from both of these points cut a 4.5cm line towards the centre.

Before folding and joining you need to score the areas that will make contact.

With your knife cross-hatch a triangular area between the top right hand corner and the

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end of the closest centrally cut line. Then repeat this on the opposite side at the left-hand bottom corner.

You are now ready to make your joining slip.

To make a joining slip take a small ball of clay and make a depression in it. Take a firm brush and with some water make a clay paste. This will be used as a 'glue' to join your pieces of rolled clay together.

Over the areas that you have cross-hatched use the stiff brush to apply the slip and make sure that it gets into the score marks well. Make sure not to cover the area that will be decorative afterwards.

Working quickly lift one non-scored side up and aim the end of the centre cut line towards the outside corner of the scored and slipped section. Repeat this on the opposite side of the plate, folding in the opposite direction. The ends of the plate should now be bent upwards. Make sure to squeeze firmly on the join and clean off any excess slip with a pottery tool.

After marking initials on the base make sure that the plate rests on a surface well and leave to dry.

- When fully dry after a couple of days this is now ready for bisque firing at 1000c.
- After bisque firing, oxides could be used on the surface to highlight the foliage textures. Iron oxide would be a recommended oxide due to its cost effectiveness and strong natural colour.

With the oxide mixed into a solution with water, use a small brush to paint it into the lines of the surface texture. You do not need much as the colour will come out very strong.

When dried onto the surface take a damp sponge and rub it over the texture to clean off any excess oxide, so that only colour is left in the grooves.

When fully dried (you could use a hairdryer for speed) the small plates can be dipped in a clear stoneware glaze solution. This should be done with speed, at about 3 seconds for the dip, depending on glaze thickness. Any areas where fingers have been can be touched up. Make sure that the base has been wiped well and glaze has also been removed about 5mm up from where it rests. This is to avoid it sticking to the kiln shelf as the glaze becomes molten in the firing.

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## About Making Spaces

Through the Making Spaces programme, Craft Scotland offers opportunities for people of all ages to engage with contemporary craft and work with makers from across Scotland. The act of making can actively improve quality of life and promote social inclusion and so we work with partners to deliver long-term projects for targeted groups and communities. Making Spaces involves participants in creative learning enabling them to learn new skills from experienced makers and develop their knowledge of craft processes and materials. It also benefits makers by encouraging them to experiment with their practice, meet new audiences and gain experience within different settings and communities.

Over the last few years, we have worked with a range of organisations including Historic Environment Scotland, National Museums of Scotland, Ostrero, The Living Memory Association and NHS Lothian.

Learn more: [www.craftscotland.org/about/projects/making-spaces](http://www.craftscotland.org/about/projects/making-spaces)

## About Craft Scotland

Craft Scotland is the national development agency for craft. We put makers at the heart of all we do, championing diverse and high-quality contemporary craft. We help people learn about, appreciate and buy craft, promoting the contribution of craft to Scotland's cultural, economic and social well-being.

We are a registered charity supported by Creative Scotland.

Learn more: [www.craftscotland.org](http://www.craftscotland.org)

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