

Charlotte
Fraser
Ceramics
& Glass
Award

WINNER



Alice Walton

Harridge Way

Porcelain stoneware

36 x 36 x 40 cm

£5,600

'Harridge Way' takes its title from a woodland path close to my home, a route I walk regularly and return to in different seasons and states of mind. The sculpture reflects the experience of moving through a landscape slowly, noticing shifts in light, texture and form that often go unseen in everyday life. For the first time in my recent work the piece incorporates an opening at its summit inviting the viewer to look inside. This gesture reveals aspects of the construction process usually concealed exposing the handmade structure and traces of making that underpin the finished object. The interior becomes a space of discovery encouraging a more intimate and contemplative encounter. Its rawness and openness reflect my current state of mind embracing uncertainty and vulnerability alongside careful craftsmanship. Through walking making and looking 'Harridge Way' explores the relationship between external landscapes and internal experience.

COMMENDED



Mingyu Du
Sculptural Jars

English Stoneware Clay
22 x 24 cm
£320

Created in my Cambridge studio, my practice occupies the evocative threshold between functional vessel and sculpture. Rooted in the minimal elegance of ancient traditions and the structural influence of masters like Hans Coper, my work aims to embody a quiet poetics of stillness, bringing serenity to everyday life. This ongoing pursuit of balance has led to a solo exhibition at Churchill College, Cambridge, and placement in prestigious venues such as the Kettle's Yard museum shop.

COMMENDED



Michèle Oberdieck
Japanese Fog Blossom

Blown glass
41 x 29 x 28 cm
£5,500

'Strelizio' sculpture is based on the Bird of Paradise plant, and part of my Fantasy Plant series. Inspired by endangered and extinct plants these other worldly works are a culmination of sketches and small sculptures how these organisms might survive in the future. Through editing and accepting the natural movements of hot glass these botanicals take on a life of their own sometimes resembling other species.

COMMENDED



Kat Wheeler

Carved Lidded Jar

Stoneware
46 cm tall
£750

A high fired, carved stoneware Lidded jar glazed with an oatmeal matte glaze.



Stella Arion
Silent Archive

Black clay, industrial glazes
24 x 18 x 33 cm
£2,500

THE EYE OF INDUSTRIAL LOVE explores the moment where fluid motion becomes structurally arrested - when a form is shaped not by flow but by pressure. This body of work examines how geological, industrial, and psychological forces impose rigidity on systems that are inherently organic. Developed through transdisciplinary research, including fieldwork in the Atacama Desert and Bolivian Amazon, the series draws from environments where vast stillness conceals accumulated tension. These landscapes, shaped by erosion, extraction, and environmental interruption, provide the framework for understanding how force embeds itself into material. The work traces two intertwined lines of inquiry: the impact of industrial intervention on natural structures, and the ways in which external pressures condition movement - whether in land or in self. Each piece functions as an interrupted body: a presence held between expansion and constraint, form and fracture. The sculptures operate as residues of withheld motion, articulating the point where a gesture becomes halted by the pressures acting upon it. Across the series, clay behaves not as a vessel but as an architectural material - a record of compression, rupture, and structural negotiation.



Paula Armstrong

Potential Inside: Pieces

Ceramic
18 x 18 x 18 cm
£350

At first glance, 'Pieces' has a playful, jigsaw-like quality. Viewers often find themselves instinctively scanning the surface, trying to work out which openings the "pieces" might have come from, and where they might belong. That small game of matching and imagining is intentional: it draws you in gently, through curiosity, before the work opens into a deeper reading. Beneath the puzzle is a reflection on what it means to be made up of parts - and what it costs to keep giving them away. The piece speaks particularly to women's experience of leaving pieces of ourselves behind: in caring roles, in relationships, in work, in the daily habit of prioritising other people's needs. Over time, those offerings can become so normal they are almost invisible. And when we try to reclaim what we've given, it rarely returns in a neat, reversible way. Some pieces are held with gratitude and kept safe; others are misplaced, diminished, or simply forgotten. Even when recovered, they may never fit back in completely and the seam is almost always visible. Potential Inside: Pieces continues the exploration of what we hold beneath the surface - the inner structures, private histories, and unseen strengths, known and unknown, that shape us. Like the other works in the series, it invites the viewer into a moment of discovery: an outer form that feels protective and self-contained, and an interior logic that suggests something more personal, more human.



Rachel Barnard

Thought Boxes 1 - Think

Ceramic- porcelain, white stoneware, parian, paper, glaze

10 x 10 x 7 cm

£495

'Thought Boxes 1 – Think' is part of a trio of connected pieces that I am submitting. It is an assemblage of multiple slip cast boxes designed to contain and protect hand built, mostly ultra thin, brittle, hollow clay structures. Like people and groups, the boxes and contents are similar but all individualised – achieved by fabricating a large number of small varied moulds, using different clays, paper content, techniques, length of casting time, stains, glazes and inclusions. Views from front, back, side and above are all very different. At first glance it is a complex, busy riot of colours and shapes but there is a tension. It represents societies where people may be living contentedly side by side but are receiving highly individualised and algorithmically controlled information - often mis and disinformation. Their thoughts are so fragile that they can crumble at the lightest brush with real nuanced discussion and challenge, so they retreat into a place of confirmation bias where they don't have to question their beliefs. Occasionally someone breaks out.



Rachel Barnard

Thought Boxes 2 - Think Again

Ceramic- porcelain, white stoneware, parian, glass fibre, glaze, paper, pewter

10 x 10 x 7 cm

£495

'Thought Boxes 2 – Think Again' is part of a trio of pieces that I am submitting. It is an assemblage of multiple slip cast boxes designed to contain and protect hand built, mostly ultra thin, brittle, hollow structures. Like people and groups, the boxes and contents are similar but all individualised – achieved by fabricating a large number of small varied moulds, using different clays, paper content, techniques, length of casting time, stains, glazes and inclusions. Views from front, back, side and above are all very different. At first glance it is a complex, busy riot of colours and shapes but there is a tension. It represents societies where people may be living contentedly side by side but are receiving highly individualised and algorithmically controlled information - often mis and disinformation. Their thoughts are so fragile that they can crumble at the lightest brush with real nuanced discussion and challenge, so they retreat into a place of confirmation bias where they don't have to question their beliefs.



Rachel Barnard

Thought Boxes 3 - What?!

Ceramic- porcelain, white stoneware, parian, glass fibre, glaze, paper, pewter, mineral
10 x 10 x 8 cm
£495

Thought Boxes 3 – What?!’ is part of a trio of pieces that I am submitting. It is an assemblage of multiple slip cast boxes designed to contain and protect hand built, mostly ultra thin, brittle, hollow structures. Like people and groups, the boxes and contents are similar but all individualised – achieved by fabricating a large number of small varied moulds, using different clays, paper content, techniques, length of casting time, stains, glazes and inclusions. Views from front, back, side and above are all very different. At first glance it is a complex, busy riot of colours and shapes but there is a tension. It represents societies where people may be living contentedly side by side but are receiving highly individualised and algorithmically controlled information - often mis and disinformation. Their thoughts are so fragile that they can crumble at the lightest brush with real nuanced discussion and challenge, so they retreat into a place of confirmation bias where they don’t have to question their beliefs. Occasionally someone breaks out.



Clare Battison
Geographies in Glaze

Ceramics
39 x 20 x 20 cm
£1,350

Wheel thrown ceramic sculpture, constructed in sections, with layers of glazes over multiple firings. This piece shows a decisive unfolding of the sedimentary layers of texture and gestural mark-making. The colour conversations steer us towards brushstrokes that appear chaotic without a plan; they enrich rather than deplete the facade. The vessel becomes a three-dimensional painting that retains the traces of a painterly hand but speaks the language of clay.

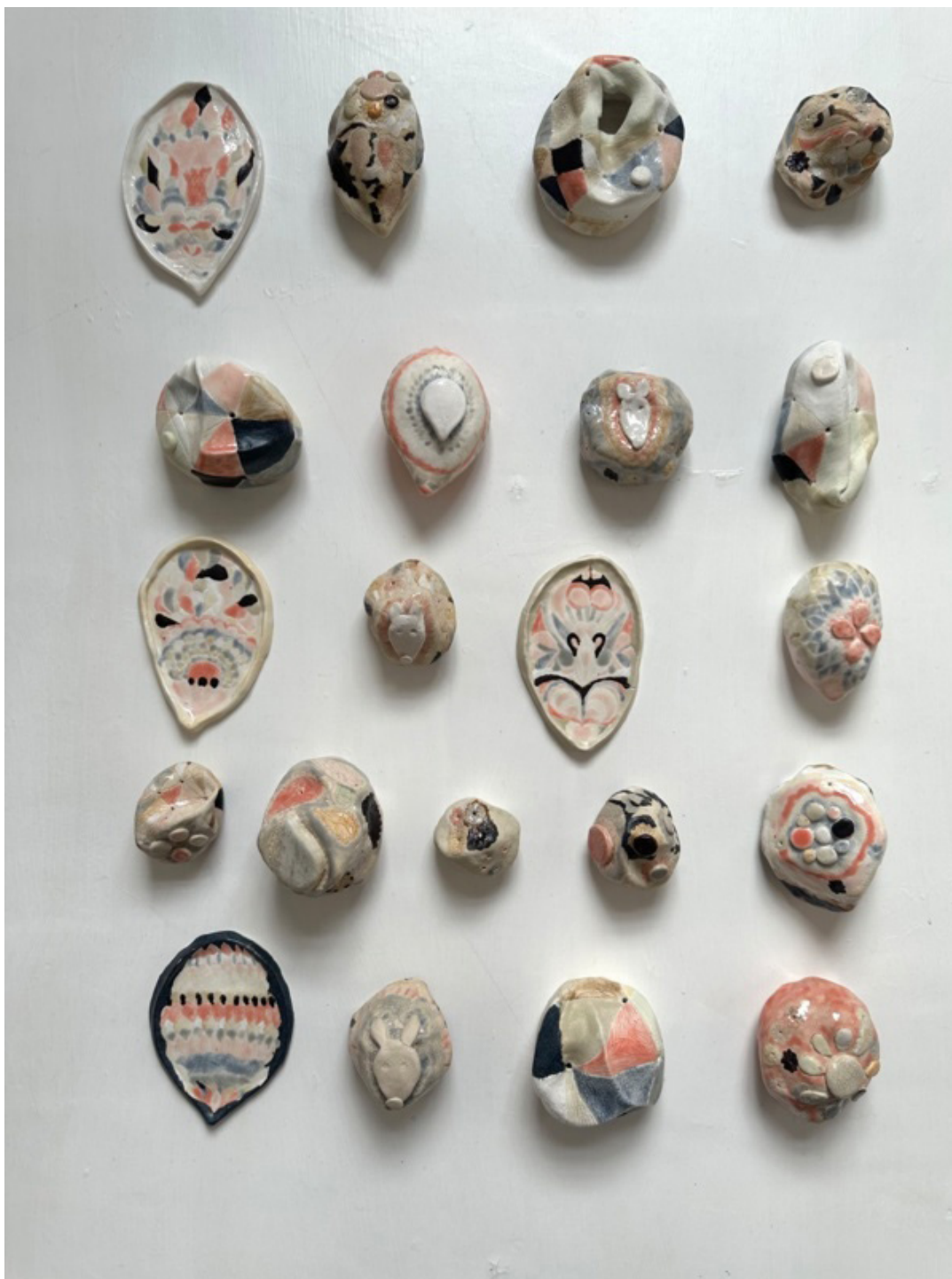


Blinky Bellas

Corms 1

Stoneware
34 x 51 cm
£2,000

A sculptural assemblage of stoneware and porcelain glazed ceramic sculptures.



Blinky Bellas

Corms 2

Stoneware and porcelain glazed ceramics

39 x 52 cm

£2,000

Sculptural assemblage of stoneware and porcelain glazed ceramic sculptures



Philippa Beveridge

The human presence in the absence of the figure IV

Cast glass
65 x 35 x 25 cm
£9,500

The female breastplate is a form I frequently return to in my work. Although it protects, it also represents a certain vulnerability at a given time, its fragility raising the question of threatened identities and the way freedom of expression is suppressed in contemporary society. The breastplates represent the body of each and every individual as well as the various stages of life. They contain a vitrified memory, but the body remains absent and they become an empty, discarded shell or vessel. The textures on this piece take inspiration from an abandoned zinc architectural detail which I photographed then redesigned and carved into linoleum, allowing me to reproduce multiples in wax. It is made from an industrially produced soda lime glass – the same microspheres of glass which, when mixed with paint, are used for road markings – reinforcing some of the primary concepts behind the work: traces of a journey made and remnants left behind.



Philippa Beveridge

Lost and Found

Cast glass
12 x 5 x 10 cm
£1,300 - £1,600

'Lost and found' is a series of purses made during an artist's residency in France and deals with the concept of collective and individual identity through the everyday form of a purse: an object which fits easily into the hand, yet is often lost, stolen or mislaid. I invited women who lived in the village to reveal the contents of their purses, which ranged from shopping lists and poems to family photographs and keepsakes. I photographed and then transferred the resulting imagery on to glass. The images distort as the glass melts providing subtle clues to the lives and identities of the owners of the purses.



Sean Bishop | Sculpted Souls

Lyra

Clay
14 x 13 cm
£130

Lyra is part of the “Her Kind” collection by Sculpted Souls, a series of hand-built ceramic sculptures exploring the strength, complexity and individuality of women. Emerging from a vessel-like form, she balances fragility and resilience, containment, and freedom. Her expansive, windswept hair extends beyond the vessel, becoming a symbolic expression of thought, memory, and emotion. The work embraces irregularity, texture, and the visible evidence of the maker’s hand, celebrating authenticity over perfection. Created in stoneware clay using traditional hand-building techniques, Lyra reflects my ongoing interest in storytelling through sculptural portraiture. She invites viewers to pause, connect and imagine the life, character and journey that lie behind her gaze.



Sean Bishop | Sculpted Souls

Isolde

Clay
18 x 14 cm
£130

Isolde forms part of “Her Kind”, an ongoing Sculpted Souls series of hand-built ceramic sculptures exploring identity, resilience and self-expression through characterful female figures. Her animated expression and soaring, windswept hair suggest a moment of revelation - an instant when surprise, possibility and imagination converge. The exaggerated movement of the hair acts as a symbolic extension of self, representing ideas, memories and emotions that resist containment. In contrast, the grounded body creates a dialogue between movement and stillness. Created in stoneware clay using traditional hand-building techniques, the work embraces texture, irregularity, and the marks of the maker’s hand. Through Isolde, I seek to celebrate individuality and invite viewers to reflect on the unseen stories, thoughts and experiences that shape who we become.



Sean Bishop | Sculpted Souls

Rowan

Clay
13 x 13 cm
£130

Rowan is part of the Sculpted Souls “Collared Souls” series, exploring identity, perception and individuality through expressive ceramic portraiture. The distinctive collar and oversized spectacles act as visual anchors, drawing attention to the sitter’s searching gaze while hinting at the ways we observe, interpret, and present ourselves. Hand-built in stoneware clay, the sculpture embraces texture, asymmetry, and the visible marks of making, celebrating authenticity over perfection. Rowan invites viewers to consider the relationship between appearance and identity, leaving space for personal interpretation and connection.



Coral Blackburn

Stand Alone

Ceramic and Wood
42 x 20 x 10 cm
£350

Stand Alone is inspired by the beaches of the Norfolk coastline, like Happisburgh and Cart Gap. Clay is imprinted into the rusted metal structures and then in the studio these imprints are made into ceramic pieces to which coloured slips are added to recreate the colour and texture of rust. Driftwood from the beach is attached to the ceramics to create a piece of art that connects to the erosion of the local area.



Simone Brown

Indentured

Ceramic
27 x 9 x 6 cm
£250

My artworks speak of survival, adaptation and a continuing search for form within limitation. The work I make holds traces of personal history while reaching towards something more expansive: objects shaped by pressure, memory and resolve. Through clay, I continue to make sense of what has been inherited, endured and transformed, allowing each piece to become both testimony and offering.



Edmond Byrne

Landscape

Glass, Kaolin
38 x 20 x 35 cm
£1,650

Edmond Byrne continues exploring the sensory dialogue between vessel and viewer, taking inspiration from French philosopher Maurice Merleau-Ponty's (1908-1961) ideas on embodiment and perception. Applied to Byrne's work, the glass vessels are not solely objects to be seen but are designed to engage the senses more fully – through the interplay of texture, colour, transparency and light as the viewer moves around the pieces. Byrne explores how perception is not a passive act, but a tactile and embodied experience. Byrne's vessels invite the viewer to gaze beyond their translucent walls, drawing attention to their dual surfaces: the outer wall, marked with patina and texture, and the vessel's inner face, quenched in colour. Together, they encompass the material body of the wall. These walls are not barriers but thresholds – interfaces where the texture, patina and colour intertwine with the viewer's perception. The outer surface, textured and skin-like, holds a tactile presence, whilst the light entwines through and within. The colour projected through the variations of semi-transparent glass shifts our perception, inviting an intimate exploration of the material's qualities.



Caroline Chouler-Tissier

"Next Plough - This Broken World" series 2025

Porcelain and stoneware clays

57 x 43 x 9 cm

£1,975

"Next Plough - This Broken World" series, is a call to consider our lifestyle choices. Unprecedented rains flood the A47 beyond Easton, leading to traffic snaking through back roads between overflowing fields, in fear of being cut off, marooned, while looking beyond East Anglia. Prolonged rain on degraded soil in low-lying terrain challenges policies of historic land management, new road construction and conventional farming practices. 'Next Plough' explores this disruption and our shared emotional tension using refined versions of the earth as metaphor for our depletion of its resources. Porcelain a sophisticated raw material is combined with stoneware clay as a disrupting presence and placed under pressure through the raw hand-cut extrusion plates creating a torn and fragile form to consider. The dark earth hues look to our uncertain agriculture direction with the porcelain brightness suggesting optimism and an opportunity for a creative solution.



Adam Cornish

That's how the light gets in

Clay with iron oxide and white glaze

14 x 14 x 9 x 16 cm

NFS

Consisting of two pieces 'That's how the light gets in' is an expression of movement - how a form can be broken down and be reformed

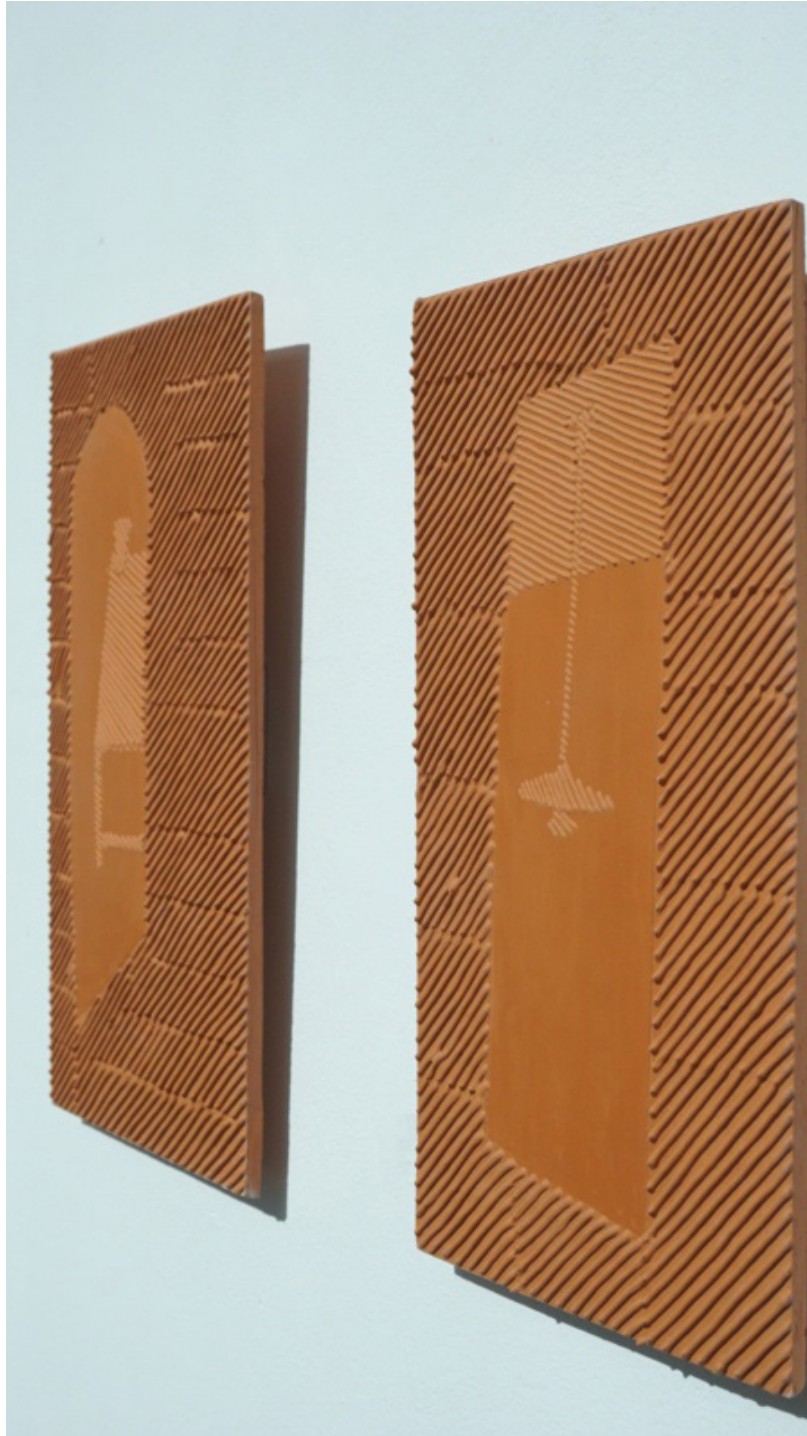


Wei Ding

A House Beyond Dimension

Ceramic
85 x 2 x 65 cm
£2,000

The artist explores the ambiguity and indeterminacy of 2.5D space through ceramic low relief. By integrating the subtle languages of clay and glaze with the interplay of light and shadow, the work combines two-dimensional pictorial strategies with the volumetric qualities of three-dimensional relief, thereby expanding the conceptual framework of 2.5D spatiality and challenging conventional modes of spatial representation in low relief ceramics. Rooted in the Eastern aesthetic principle of xu-shi xiangsheng (the mutual generation of presence and absence) the ceramic material and its surface textures constitute the “real” (shi) while light reflection and implied space form the “void” (xu). These elements operate relationally rather than oppositionally generating spatial meaning through continuous transformation. Inspired by the architectural structure of houses the work differentiates surfaces through the contrast of organic and geometric clay textures. Under the light these surfaces produce varying shadow effects and layered tonal depth. In addition the contrast and layering of glazes are employed to construct the spatial relationship between front and back further enhancing spatial complexity.



Wei Ding

Room In The Mirror

Terracotta
33 x 1 x 24 cm
£1,000

This work exists in a state of continuous transformation, changing according to the viewer's movement and angle of perception. Rather than presenting a fixed image, the work unfolds through the interaction between surface, light, and viewer. As audiences move past the work, subtle transitions from light red to dark red emerge, creating fluctuating visual conditions that oscillate between clarity and obscurity, stability and instability. Inspired by the reflective properties of mirrors the work investigates how ceramic surfaces can generate perceptual and dynamic illusion through clay slip and light reflection. Using the malleability and subtlety of clay slip the artist develops experimental slip patterns through variations in direction inclination moisture the terra sigillata technique is employed to create a refined reflective texture and distance. These arrangements produce rhythmic surface structures that respond differently to light reflection.



Beatrice Galletley

Dark Horse

Glazed Stoneware
56 x 39 x 50 cm
£4,600

My sculptures explore the concept of multi-dimensionality and liminal spaces. Creating abstract sculptures driven by my direct and intuitive approach to my practice. Using process-based abstraction; i create playful and intriguing forms through merging opposing forms; including the geometric and organic, playing with scale, manipulation of context, and colour, to create works that are suggestive and act as prompts. My fascination with a state of flux has expanded to look at this idea within myself exploring it in relation to the ever-shifting nature of humans. i calls these sculptures creatures of my subconscious. The abstract forms take on a creature like state encapsulating and making permanent moments within my subconscious. my forms sit within / are the liminal space they transcend boundaries and the known.”



Stewart Hearn

Distortion #3

Furnace glass
43 x 21 x 10 cm
£2,300

My work usually focuses on blown furnace glass, but these pieces are solid and still made using furnace and hand-forming techniques. They belong to a limited series designed to demonstrate several of glass's material qualities. Each piece contains suspended coloured elements enclosed yet seemingly floating within the transparent form. Together they highlight the weight clarity density transparency and rigidity of glass."fluidity



Susan Isaac
Sentinels

Ceramic
65 x 50 x 27 cm
£950

These figures emerged from reflections on Welsh mining landscapes - layers upon layers of contouring referencing mountainside surface workings and underground coal seams, made more poignant with my uncle's recent death in the valleys home adjacent to the mine that he and earlier generations worked. The figures grew from an instinctive, organic way of building with the clay, which put me in mind of stalagmites blindly growing upwards from the floor of underground caverns.



Josefina Isaza
Metamorphic Rock

Porcelain and Glazes
20 x 34 x 14 cm
£4,500

I seek to redefine porcelain by pushing it toward a state of raw, geological intensity. Constructed from hundreds of hand-articulated components, the sculptures mimic the slow, relentless accretion of natural growth. While intimate in scale, the pieces possess a monumental energy. Because of this, the viewer is drawn into an immersive proximity, encouraged to explore the microscopic landscapes and shifts captured within the forms. Designed to provoke a tactile curiosity; the contrast between the sharp precision of the spikes and the rugged, glazing invites the viewer to reach out and experience the physical qualities to create their own narrative.



Jihyun Kim

Salty Fairy Danji 11

Porcelain, High-Fire Color Stain, Gloop Glaze, Borosilicate glass, stainless steel wire
18 x 18 x 28 cm
£1,800

This body of work was inspired by Jihyun's grandmother's ritual of placing a small ceramic jar filled with salt near the entrance of their South Korean home. This jar was believed to prevent negative energy and evil spirits from entering the household, and it is a widely held belief and superstition in South Korea. Jihyun merged this tradition with the enchanting properties of fairy rings, which are circular formations of mushrooms that have been interpreted in various ways throughout history. Drawing inspiration from these two sources, Jihyun created a series of salt containers, aptly named 'Salty Fairy Ring/Vessel/Vase/Danji,' which embody a sense of wonder and magic.



Raykhan Laing

Form III

Ceramics
25 x 35 x 27 cm
£800

Form is a series of sculptural vessels exploring themes of human fragility, resilience and transformation. Moving beyond functionality, each vessel serves as a symbolic container for memory, experience and emotional states. Through clay, I explore how vulnerability and strength can coexist within a single form, inviting contemplation of what it means to endure, adapt and transform.



Tamlin Lundberg

Porous to Place 1 - Woodfired Saggars - Outer Vessels

Ceramic
32 x 32 x 10 cm
£1,125 total (£125each)

A collection of wood fired saggars in a range of clays, each made to house a single porcelain pot, surrounded with natural fibres gathered from the Norfolk landscape, including reed, soft rush, willow and daffodil. Rough made saggars are historically designed to protect the delicate pot within, whilst also allowing flame work to permeate the holes and create unique exchanges inside. These intentionally porous containers connect both the inner and outer, creating micro environments that fuse natural materials, clay and ash glazes in the fire and alchemy of the kiln. This work invites reflection on porosity, community and recognising the value of the natural world.



Briana McCarthy

Mourning Veil

Soldered glass and wood stand

144 x 50 x 50 cm

£1,716

Mourning Veil uses black glass fingers encasing a face as both armour and enclosure, holding grief in a state that is at once protective and suffocating. Sharp glass shards within suggest memories and emotions that are both painful and precious, carried closely through loss.



Desa Philippi

Extrapolation 6

Dark grey Stoneware and Porcelain

41 x 46 x 9 cm

£980

The series Extrapolations integrates geometric abstraction with organic forms. Extrapolation 6 takes a vertical grid as its point of departure to create a hybrid object where the ideal space of geometry starts to morph into an organic structure. This dynamic is accentuated with the addition of porcelain slip to parts of the bisque fired dark stoneware articulating movement and distortion across the surface.



Susan Phillips

Untitled No 89

Porcelain
24 x 36 x 7 cm
£2,400

My work explores the relationship between material, space and perception, and how these elements come together through process. I work primarily with raw fired porcelain to create small-scale sculptural forms influenced by architecture. The sculptures are intended to be experienced both visually and spatially, engaging ideas of balance, opposition and quiet tension. Porcelain's subtle uniform surface balances the structural geometries I use. I often work in series repeating forms with small variations to create rhythm and continuity while leaving space for intuitive change. Minimal interventions help each piece respond to its surroundings and invite close attention.



Ella Porter

Enveloped in Warmth of the Longest Day 2026

Ceramics and Glass: Stoneware, 24 karat gold leaf, glass, thread and found fragments

9.5 x 17 x 11.5 cm

£1,450

'Enveloped in the warmth of the longest day' This work belongs to a series of ceramic and glass pieces that explore the concept of the mind's eye serving as a miniature structure and a space for the imagination to wander. In creating this piece I studied ancient bead-weaving processes to develop an intricately constructed glass fabric. This material is held together solely by thread making it both delicate and flexible; its translucency contrasts with the opaque solidity of the ceramic plinth. The ceramic is gilded with 24k gold leaf to add an element of intrigue and reflection the work remains deeply informed by its title evocative of the light and warmth of the sun.



Jacqui Ramrayka
tender, fragile things

Porcelain, glass
17 x 21 x 15 cm
£1,200

This piece is part of a series exploring a “web of life”, where clay holds interconnected stories of migration, kinship, and care, linking bodies, places, and histories. Through community workshops and material choices, each piece becomes a node in a wider network of relationships between people, ecology, and museum/archive contexts.



Morag Reekie

Green Mouse with Orange Balloon

Cast glass
30 x 14 x 12 cm
£600

Working with glass as my medium is always fascinating. Using the lost-wax technique, I create unique forms in wax, allowing me to sculpt with the level of detail I require. Casting these forms in glass makes them permanent while introducing the vast range of colours, characteristics, and textures that glass provides. I enjoy incorporating found objects and other props into my work transforming everyday items into pieces of art by changing their purpose and giving them a new lease of life. Through this process I aim to create sculptures that tell their own stories and invite personal interpretation. My work seeks to inspire thought and curiosity while bringing a sense of joy and encouraging people to smile.



Sarah Rooms Heaphy

Tideline

Porcelain stoneware ceramic
45 x 12 x 26 cm
£750

Layered textural ceramic sculpture set onto a fused glass 3 pronged stand allowing the ceramic to float off the surface and view the complete work. Focused on tideline crevices & rock pools, textures are multi-layered asking for closer investigation.



Sarah Rooms Heaphy

STACK: Left on the Shore

Stoneware porcelain ceramic and glass

34 x 30 x 13 cm

£475

A sculptural compilation of textured ceramic and fused glass, precariously stacked. It combines the smooth surfaces of glass with raw strength of black clay, sat alongside layered textures and glazes used to create coastal dereliction.



Suzie Smith

First Honey

Cast glass
11 x 10 x 5 cm
£825

As wildflowers bloom, they provide the nectar, essential for supporting new life and the growth of honey bees. Bees gather these seasonal resources and return to the hive, where the nectar is transformed into the first honey of the season. The flowing ribbons captured within the glass echoes both the rich cascade of honey as it fills the comb and the graceful movement of molten glass. At its centre, the hollow hexagonal core shows the imprint of wood grain as a reminder of the hollow trees that shelter wild honey bee colonies. Together these elements celebrate the continuing relationships between flowers, bees and our woodland.



Sarah Strachan

Feeling blue I, 2025

Handbuilt stoneware ceramic sculpture

30 x 30 x 20 cm

£350

Feeling blue is a series of hand-built ceramic sculptures that emerge from deep engagement with the environment. These tactile works respond to the unsettling experience of finding strange shoreline forms—later identified as colonial Bryozoa, or moss animals. Loaded with blue-green algae, these unexpectedly jelly-like organisms visually expose hidden environmental changes.



Kat Wheeler

Cornflower Bowl

Stoneware with cobalt glaze wash
40 x 10 cm
NFS

High fired white stoneware dish, thrown and altered with cobalt underglaze hand painted and India ink