



CRAIG BRAGDY DESIGN

...the world's most spectacular
swimming pool ceramics...

A collection of 'finished work' followed by a series of design, workshop and site photographs illustrating the handmade and individual nature of each project.



This large oval pool was built to serve residents of two tall apartment blocks (72 storeys) in Hong Kong. Over 250 fibre optic lights are embedded in the ceramics and are positioned to compliment the design. They are computer controlled to change colour and apparently 'move' around the pool.



Comets, Hong Kong

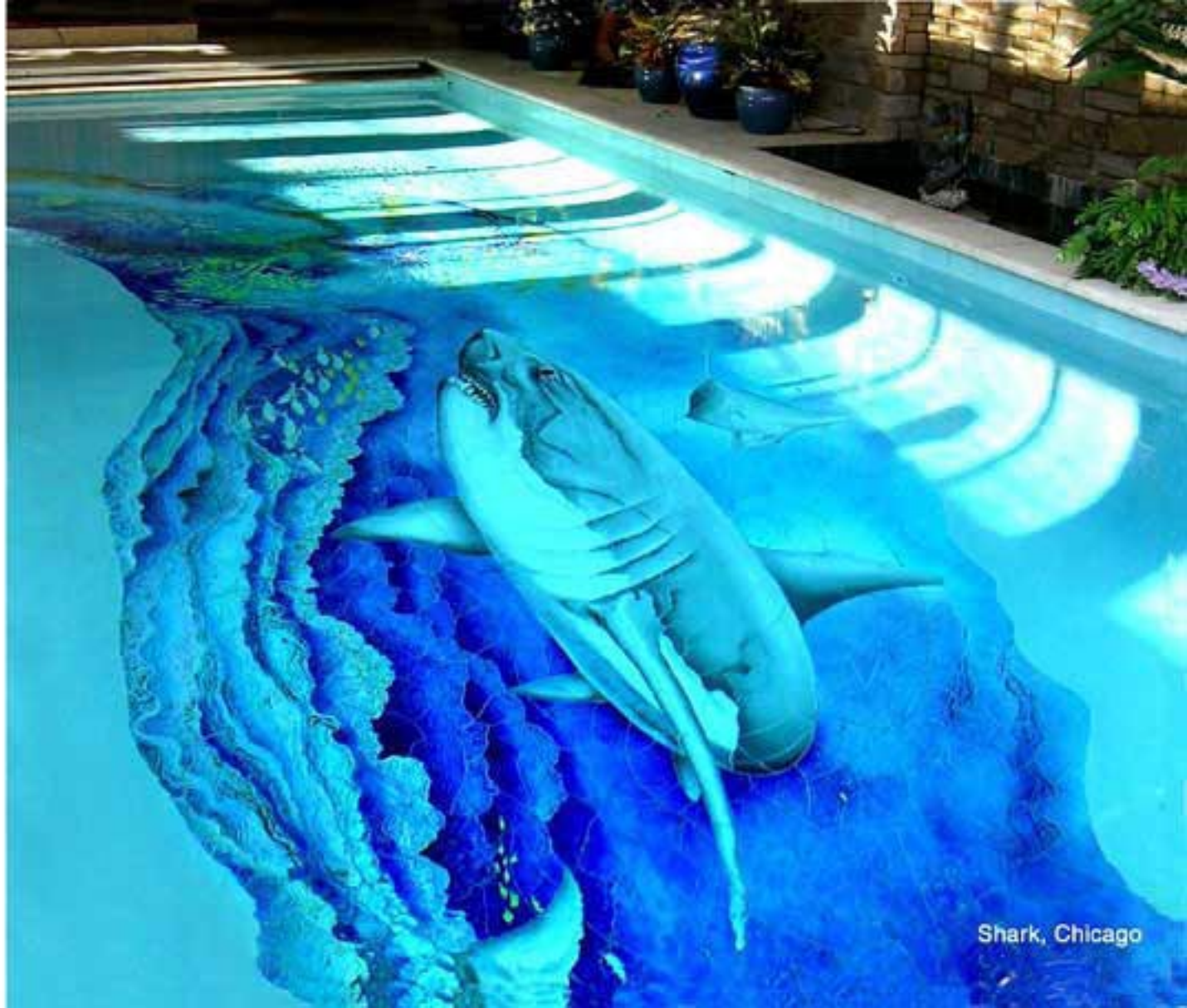
In life this ceramic chiffon, firmly installed to the base of our client's indoor pool seems to delicately 'float across the surface as if it were silk'- sentiments of a highly satisfied client.



Chiffon, Chicago



Our client had the rare experience of 'looking this Great White in the eye' before taking photographs which became the inspiration for the central feature and design of this pool.



Shark, Chicago

Our client's intention was for the pools to become a significant and memorable feature of the hotel.
The evening 'experience' was considered just as important as the day time swimming activity.



The Fairmont Hotel Pools, Dubai City

The design for these ceramic murals and pool was inspired by our client's burgeoning collection of exotic cars - Alpha Romeo, Aston Martin, Ferrari, Jaguar, Lamborghini, Maserati...and was triggered with the arrival of a new Bugatti.



Collector's pool, UAE



A successful interface between stone and ceramics is key to this zero level entry pool, blurring the boundaries between wet and dry zones at this Florida home.



Beach entry, Florida

Suspended at one end of an oval indoor pool this handmade structure forms a 'magical' canopy, lavishly decorated with mother-of-pearl lustres and echoing with every splash and sound as swimmers pass beneath.



Swim-through shell, Chicago



Design

Our designers are experienced 'artists' who fuse their individual skills with the specific requirements of large scale ceramic mural making. Each has an explicit knowledge of the manufacturing process having worked in the factory 'on the clay' before moving to the design room. Craig Bragdy is totally flexible in its degree of involvement at the design stage - ideas (sometimes just a few words or a sentence) can be developed into visuals and on to more formal design presentations or alternatively, 'already designed work' can be adapted to suit the clay making process. Craig Bragdy's designs are always made with the clay work in mind and samples are either presented at an early stage or prepared for approvals before manufacture begins.



Clay

A large sheet of malleable clay is laid across the studio floor to the required size (actually between eight and ten percent larger depending on the clay body, to allow for shrinkage). This is the first and a crucial stage in the process. Once prepared and under the direction of a senior artist, others move across the clay drawing, modelling and sculpting the surface by hand until the design is complete, without colour. Constant reference is made to the approved design throughout manufacture. The clay sheet is then cut into small, tile sized pieces ensuring the cut lines and the tile sizes work well with the design on the surface. The 'tiles' now require fettling, numbering, drying, firing and sorting before the next stage begins.



Glazing

Glazing or colouring the work is next. Again, working under the direction of one, individual artists apply colour. Base colours (engobes) are applied where appropriate and these tiles may be fired (baked) again before the colouring process continues. Techniques of applying the on-glaze colour include brushing, sponging, spraying, layering and wiping back, tube lining etc. Any non-slip treatment will be incorporated. At this stage the raw materials have yet to mature and so the artists are working with a palette of colour quite different to that which will appear in the finished work. Knowledge of the materials and artist experience is key. Tiles may be fired four or five times, each group of glazes requiring a particular temperature to achieve specific effects.



Packing and shipping

This is as much a part of the 'art' of successfully producing large ceramic murals as the clay work and the glazing. On completion the finished work will be laid on the factory floor and measured, trimmed, gridded and photographed before packing. Copies of the original, approved design will be included and full sized plastic templates will be made of all elements and sent with the work. Purpose made timber crates house the ceramics which are sandwiched between foam and polystyrene sheets in a carefully planned manner to ensure ease of installation at site (much of the packing material is used again on site for cleaning and protecting the work). Crates are strapped to pallets for freight by road, sea or air and all necessary documents accompany the consignment.



Installation

Although a sensitivity that these tiles are handmade is required, the techniques and materials used for the installation of Craig Bragdy ceramics are the same as for standard tiles. Tile adhesive will be selected to suit the circumstance (e.g. thin set cement mortar adhesive for most cast or shot pools), grout will be waterproof and coloured blue or sand to allow the cut lines to 'sit back' in the design. Tiles are packed in a safe and logical manner to allow installation to commence wherever site conditions determine. Measurements, reference grid lines, full sized templates of the finished work (useful for positioning and checking sizes before commencing), factory photographs and comprehensive packing details are supplied with the work.



“We snorkel a lot, mainly south east Asia, we never thought we could create an entire reef in our garden”



Fantasy Pool, USA

...the world's most spectacular
swimming pool ceramics...

C R A i G B R A G D Y D E S I G N



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