

INTERNATIONAL SCHOOL PROGRAMME · 2026/27

JOVI School Programme

A clay and modelling guidebook for art teachers — six ready-to-teach units from Primary to IGCSE and IB, with materials, quantities, curriculum mapping and honest cost per student in one place.



Primary · Years 1–6

Secondary · Years 7–9

IGCSE 0400

IB MYP & DP

JM BRANDS · MALAYSIA

Why clay belongs in every art room

Clay is the most direct art material there is. No screen, no eraser — just hands, an idea, and a block of possibility. It builds fine motor control in Year 1, design thinking in Year 8, and portfolio-ready personal work at IGCSE and IB.

The problem has never been the pedagogy. It has been the logistics: kilns most schools don't have, glazes budgets can't stretch to, and lesson prep no timetable allows. JOVI Air Dry Clay removes all three — it dries to a paintable, durable finish in 24–48 hours on a classroom shelf. Plastilina never dries at all, so sketching in 3D is finally as cheap as sketching on paper.

This guidebook gives you six classroom-tested units, mapped to Cambridge Primary, IGCSE 0400 and IB criteria, plus honest guidance on quantities, storage and cost. Use it as a scheme of work, a menu, or a starting point — then tell us what your art room needs.

The JOVI Schools Team

JM Brands · Kuala Lumpur, Malaysia



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How the programme works

Three steps from first curiosity to a fully stocked art room. No commitment at any point until you ask us for a quote, and a real person at JM Brands throughout.

1

Meet

WhatsApp us your year group. We set up a 30-minute chat at your school or online: walk the unit plan, agree quantities, ask us the awkward questions. Then your free evaluation pack ships within 5 working days.

2

Teach

You run the demo lesson with your own class — the plan is written to work first time. Want an extra pair of hands for portioning and joins? We'll gladly come along.

3

Grow

After the drying shelf gives its verdict, we follow up. Pick the units you want to teach and we quote in MYR against your budget cycle. Education pricing runs in three tiers — the further ahead you plan, the deeper the tier, for exactly the same clay.



Air Dry Clay

Real clay feel, zero kiln. Models air-dry solid in 24–48 hours, then take tempera, acrylic or varnish beautifully.

Air dries 24–48 h

No kiln needed

Natural ingredients

Paintable when dry

Ages 3+



Pure White

The all-rounder. Paints true to colour.



Stone Grey

Reads like fired stoneware. Great for texture work.



Natural Terracotta

Warm earthenware look, no glaze required.

FORMAT	BEST FOR	TYPICAL CLASS USE
250 g pillow pack	Small studies, jewellery, test tiles	1–2 students, or a sample
500 g pillow pack	One primary project per student	2–3 students on Units 1–2
1 kg pillow pack	Secondary builds and shared class stock	2 students on Unit 5, or 6 on Unit 1

Schools buy at education rates, not retail. Rates run in three tiers and are quoted to your cohorts — see **What a unit costs** on p.20, then ask us for the JOVI Schools Price List for your year groups.

GOOD TO KNOW

- Thicker walls need the full 48 h — turn pieces once so bases dry too.
- Reseal opened packs tightly; a damp cloth in the bag keeps clay workable for weeks.
- Join parts with a little water and scoring — same habit as kiln clay.
- Finished work is durable indoors; varnish adds wipe-clean strength.

Plastilina & modelling tools

Plastilina is the sketch material that makes Air Dry results better: vegetable-based modelling clay that never dries, so a design is tested, squashed and rebuilt before a gram of Air Dry Clay is committed.

Never dries

Vegetable based

Gluten free

Reusable for years



Plastilina Classic 10
10 × 15 g bold colours



Plastilina Pastel 6
6 × 50 g soft palette



Spatulas · 3-piece
Cut, carve and smooth —
primary hands



Spatulas · 5-piece
Finer profiles for detail
work

USE IT FOR

WHY IT WORKS

Warm-ups	Two-minute texture and form drills before the main task
Maquettes	Iterate a design 3 times before committing Air Dry Clay
Stop-motion	Holds a pose under lights; re-poses without cracking

GOOD TO KNOW

- Store sticks in their tray at room temperature — cold Plastilina warms in the hands in a minute.
- Colours blend by kneading: make your own secondary palette.
- Spatulas work on both materials, and wash clean in water.

Finishing: paint it, seal it, keep it

Every unit in this book ends with paint. Here is what works on JOVI Air Dry Clay, and how to choose between them.

Education pricing for schools

One-coat cover on dry clay

Made in Spain



Gouache Tempera · 505

The primary-school workhorse: one-coat cover, washes out of uniforms. Units 1–3.



Acrylic · assorted · 670

Richer colour and water resistance for display pieces. Units 4–6.



Acrylic · 250 ml · 680

Single colours at class volume — base coats and school house colours.

ART	PRODUCT	PACK	USE IT ON
505	Gouache Tempera	5 × 35 ml + brush	Units 1–3 · the primary workhorse
540	Finger Paint · standard	5 × 35 ml	Ages 2+ · washes off skin and textiles
540B	Finger Paint · pastel	6 × 35 ml	Ages 2+ · softer palette
670	Acrylic Paint · assorted	6 × 35 ml + brush	Units 4–6 · display and exhibition work
680	Acrylic Paint · single colour	250 ml bottle	Base coats and school house colours

Finger Paint (540 / 540B) is the ages 2+ option and washes off skin and textiles; gouache tempera washes off skin and non-porous surfaces only, so treat textile marks promptly. Paint is quoted at education rates alongside your clay — ask for the JOVI Schools Price List.

TECHNIQUE NOTES

- **Wait for chalk-white.** Paint lifts and goes patchy on clay that is still damp inside — see the drying page overleaf.
- **Dry-brushing** (Units 1 and 4): drag a nearly-dry brush across relief — high points catch colour, shadows stay. One colour, instant drama.
- **Varnish or PVA seal** gives wipe-clean strength for planters and anything going home in a school bag.

Order paint with your clay

Paint comes as one add-on line on the same purchase order as your clay — no separate requisition, no second delivery, and the same education rate whichever tier your clay sits in. Tell us which units you are teaching and we will size it: roughly one 505 pack per six students for Units 1–3, one 670 per four students for display work in Units 4–6.

Set up your clay classroom

Fifteen minutes of setup buys you a calm lesson and a five-minute cleanup. Here is the routine our partner schools use.

BEFORE THE CLASS

- One board or place-mat per student — dried clay lifts straight off.
- Portion clay in advance with a spatula; a 1 kg pack splits cleanly into weighed blocks.
- One water pot and sponge between two students, for joins and smoothing.
- Name-stamp every piece before it leaves the table — a pencil initial on the base works.
- Clear a drying shelf out of direct sun; pieces sit for 24–48 h.

SAFETY, BRIEFLY

- Both materials are non-toxic, vegetable based and gluten free — formulated for ages 3+.
- No kiln, no heat, no dust extraction needed. Wash hands after the lesson.
- Clay washes out of uniforms with cold water; aprons still recommended.



PROJECT	CLAY PER STUDENT
Fossil impressions	150 g · Stone Grey
Pinch-pot pals	200 g · White or Terracotta
Starry lanterns	350 g · Pure White
Relief tiles	300 g · Stone Grey
Standing planters	500 g · Terracotta
IGCSE / IB maquettes	500 g+ · student's choice

Note the spread: a lantern takes more than twice the clay of a fossil tile. When budgeting a mixed year, count grams per unit — not packs per class. We do this maths for you in every quote.

Clay in the tropics: drying & troubleshooting

The 24–48 h on the pack is for standard conditions. At 75–85% humidity, plan your timetable around these numbers instead — and tell your students that broken does not mean ruined.

PROJECT	AIRCON ART ROOM	NON-AIRCON ROOM	MONSOON SEASON
Fossil tiles · 150 g, flat	24–36 h	36–48 h	48 h+
Pinch-pot pals · 200 g	36–48 h	48–60 h	60 h+
Lanterns & tiles · 300–350 g	48–60 h	60–72 h	72 h+
Planters & maquettes · 500 g+	60–72 h	72–96 h	plan a week

READING THE SHELF

- **The test:** fully dry clay is chalk-white (or evenly pale for colours), room-temperature against your cheek, and sounds hollow when tapped. Cool means still damp inside.
- **Turn every piece at half-time** so bases dry — the shelf side is always last.
- A fan in the room helps. Direct sun and aircon vents blowing straight onto pieces cause cracks: airflow yes, blast no.
- **Plan the timetable around it:** paint sessions go 3–4 school days after building, not "next lesson". The unit plans in this book already allow for this.

WHEN SOMETHING GOES WRONG (IT WILL — HERE'S THE FIX)

- **Cracks while drying** — usually thick-meets-thin joints drying at different speeds. Prevent with even walls (Unit 2 teaches this). Repair: work a paste of clay and water into the crack, smooth, re-dry.
- **A part snaps off after drying** — white glue (PVA). Hold 60 seconds, dry overnight, paint hides the seam. Tell students on day one: broken ≠ ruined.
- **Clay too dry while working** — knead in water a few drops at a time. Too sticky — rest it on the board for 10 minutes.
- **Piece stuck to the desk** — that is what the boards are for. Recovery: slide dental floss or fishing line under the base.
- **Opened packs in tropical heat** — press out air, seal tight, airtight box, cool cupboard, use within the term. A damp cloth in the bag keeps clay workable for weeks. If a pack smells sour or shows mould spots, discard it — do not hand it to a class.
- **Paint lifting or patchy** — the piece was not fully dry. Wait for chalk-white; tempera and acrylic both cover in one coat on properly dry JOVI clay.

One material, every stage

The six units in this guide form a ladder: each stage deepens the same core skills — observing, making, refining, reflecting — in the language of your framework.

STAGE	YEARS	FOCUS	FRAMEWORK LINK
Lower Primary	1–3	Texture, touch vocabulary, fine motor control	Cambridge Primary Art & Design — Experiencing, Making
Upper Primary	4–6	Form, joining techniques, function and negative space	Cambridge Primary — Making, Reflecting, Thinking & Working Artistically
Lower Secondary	7–9	Pattern research, relief carving, the design cycle	IB MYP Arts criteria A–D
IGCSE	10–11	Personal investigation from study to resolved piece	Cambridge IGCSE Art & Design 0400, AO1–AO4
IB Diploma	12–13	Sustained sculptural practice with documented process	IB DP Visual Arts — art-making inquiry portfolio & resolved-artworks evidence

HOW TO READ THE LESSON PAGES

Ages 8–10 who it suits
 2 × 45 min sessions × length
 200 g per student material budget
 Pairs grouping

Per-student figures on the unit pages use the entry education tier, so a deeper tier only ever brings the cost below the printed number — see **What a unit costs** on p.20. Every unit ends with an assessment note and an extension idea, so the same plan stretches across mixed-ability classes.

01

Primary Years 1 to 6

- ① Fossil impressions — texture & touch · p.11
- ② Pinch-pot pals — form & character · p.12
- ③ Starry lanterns — light & space · p.13

Short sessions, big sensory payoff. These three units build hand skills in a deliberate order — pressing, pinching, cutting — and every child takes something home that survives the school bag.



Fossil impressions

U1

Ages 5–8

1 × 60 min

150 g Stone Grey per student

Whole class

RM 5.90/student

LEARNING OBJECTIVES

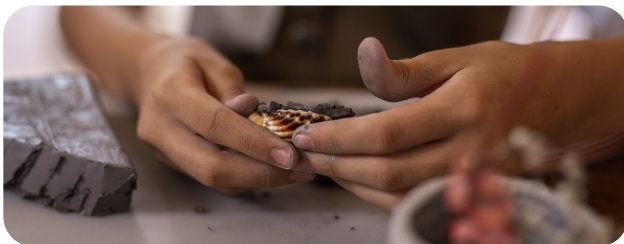
- Name and sort textures — rough, smooth, ridged, bumpy.
- Press found objects to make a clear, deliberate imprint.
- Control pressure and placement (fine motor).
- Describe their tile using new texture words.

MATERIALS

- Air Dry Clay Stone Grey, 150 g each
- Shells, leaves, bark, buttons — one tray per table
- Rolling pin or smooth bottle
- Boards and spatulas

CURRICULUM LINKS

Cambridge	Experiencing · Making
Skills	Observation, sensory vocabulary, fine motor



THE LESSON

- 1 Touch first.** Pass the object tray. Students describe each texture with eyes closed — build the word bank on the board.
- 2 Roll a slab** about 1 cm thick. Corners don't matter; fossils are not tidy.
- 3 Compose.** Arrange 3–5 objects on the slab before pressing anything.
- 4 Press and lift.** Firm, straight down, slow lift. Compare: which imprint is crispest, and why?
- 5 Sign it** — initials pressed into a corner, like a real palaeontologist.
- 6 Shelf to dry** for 24–48 h. Next lesson, hold a two-minute "fossil museum" walk-through.

ASSESSMENT NOTE

Can the student name three textures, and point to the imprint that shows each one? Listen during the museum walk — the vocabulary is the evidence.

STRETCH IT

Dry-brush the tile with one colour of tempera so imprints catch the paint — an instant lesson on how relief creates shadow.

LOCAL TWIST

Swap generic shells for local texture: hibiscus leaves, ketupat weave, kuih moulds, batik blocks. The word bank becomes bilingual for free.

Pinch-pot pals

U2

Ages 8–10

2 × 45 min

200 g White or Terracotta

Pairs

RM 7.80/student

LEARNING OBJECTIVES

- Form an even-walled pinch pot from a single ball.
- Join parts securely by scoring and wetting.
- Turn a pot into a character — ears, tails, feet.
- Plan before making: one sketch, then build it.

MATERIALS

- Air Dry Clay White or Terracotta, 200 g each
- Spatula sets and water pots between pairs
- Session 2: tempera or acrylic, brushes

CURRICULUM LINKS

Cambridge Making · Reflecting

Skills Construction, planning, peer feedback



THE LESSON

- 1 Sketch the pal.** One minute, one animal, no rubbing out. The sketch is the contract.
- 2 Ball and pinch.** Thumb into the centre, then pinch and turn, pinch and turn — walls as even as a biscuit.
- 3 Make the parts.** Roll coils and balls for ears, paws, tail. Small parts dry fastest, so keep them chunky.
- 4 Score, wet, press.** Scratch both surfaces, add a drop of water, hold for five seconds. Test: a gentle wiggle — nothing falls.
- 5 Smooth and shelf.** Fingertip-smooth the joins; dry 48 h.
- 6 Session 2 — paint.** Base coat first, details when dry. Pairs swap pals and write one compliment.

ASSESSMENT NOTE

Pick up every pal (gently). Joins that survive the lift show scoring was understood — that one technique is the whole game at this age.

STRETCH IT

Fast finishers build a pinch-pot house for their pal — same technique upside down, and a sneaky introduction to architecture.

Starry lanterns

U3

Ages 10–12

2 × 60 min

350 g Pure White per student

Individual

RM 13.70/student

LEARNING OBJECTIVES

- Build a hollow form with walls that stand.
- Use negative space as the design element.
- Cut safely and deliberately with a spatula.
- Evaluate: does the design work when lit?

MATERIALS

- Air Dry Clay Pure White, 350 g each
- Spatula sets; star and circle cutters optional
- LED tea lights only — never a flame

CURRICULUM LINKS

Cambridge Thinking & Working Artistically

Skills 3D construction, design intent, evaluation



THE LESSON

- 1 Plan the sky.** On paper, arrange stars and dots around a rectangle — the unrolled lantern wall.
- 2 Build a fat pinch bowl** — this one wants thick 1.5 cm walls, so it stands and takes cutting.
- 3 Let it firm up** for 20 minutes (teach the term "leather-hard") while students refine their patterns.
- 4 Cut the windows.** Spatula tip for stars, pencil end for dots. Push-through, don't drag.
- 5 Smooth the rim,** check it sits flat, dry 48 h.
- 6 Light it.** Session 2: LED tea light in, classroom lights off. Evaluate — which cut-outs glow best, and why?

ASSESSMENT NOTE

The lit test is the rubric: walls stand, light escapes where the student intended. Ask each child to name one cut they would move — that's evaluation, evidenced.

STRETCH IT

Time the unit before a school fair or festival season — lanterns make a proud family gift, and a ready-made exhibition table.

LOCAL TWIST

Run it as a festival unit and it earns its place in three terms. October–November: Deepavali lamps — rows of small cut-outs glow like a vilakku. December: Christmas star lanterns and tea-light holders — the strongest family-gift week of the year. January–February: CNY lanterns — circle cut-outs and a red-and-gold paint session. The corridor display does next year's marketing for you.

02

Secondary Years 7 to 9

- ④ Relief tiles — pattern & heritage
· p.15
- ⑤ Standing planters — the design
cycle · p.16

Now the material carries ideas. Both units run on the MYP design-and-respond rhythm: research, iterate in Plastilina, resolve in Air Dry Clay, and reflect on what changed along the way.



Relief tiles

U4

Ages 12–14

3 × 55 min

300 g Stone Grey per student

Individual

RM 11.70/student

LEARNING OBJECTIVES

- Research pattern traditions and cite an influence.
- Translate a drawn motif into three carved depths.
- Handle carving tools with control and intent.
- Reflect on how relief changes with light.

MATERIALS

- Air Dry Clay Stone Grey, 300 g each
- Plastilina for a quick carving warm-up
- 5-piece spatula sets; reference images

CURRICULUM LINKS

MYP Arts A Investigating · B Developing

Context Peranakan tiles, songket geometry, William Morris



THE LESSON

- 1 Session 1 — research.** Collect three pattern traditions; Malaysia's Peranakan shophouse tiles are a rich local start. Sketch a 10 × 10 cm motif.
- 2 Warm up in Plastilina:** carve the motif's hardest corner in five minutes. It never dries, so mistakes cost nothing.
- 3 Session 2 — slab.** Roll 1.5 cm thick, trim square, transfer the sketch by tracing over it with a pencil.
- 4 Carve three depths:** background lowest, midground, surface highest. Depth is what makes it relief, not drawing.
- 5 Refine edges,** soften crumbs with a damp sponge, dry 48 h.
- 6 Session 3 — rake light.** One torch, lights off: photograph each tile side-lit. Annotate: where does the shadow do the work?

ASSESSMENT NOTE

Mark the photograph, not just the tile: a side-lit image showing three distinct depths evidences criterion B. The citation of influence covers criterion A.

STRETCH IT

Mount the class set as one wall panel — sixteen tiles read as a single commissioned artwork at the school entrance.

Standing planters

U5

Ages 13–15

4 × 55 min

500 g Terracotta per student

Individual

RM 19.60/student

LEARNING OBJECTIVES

- Respond to a brief where form must serve function.
- Iterate: three Plastilina maquettes before the build.
- Combine slab and coil construction at scale.
- Evaluate the outcome against the brief, in writing.

MATERIALS

- Air Dry Clay Natural Terracotta, 500 g each
- Plastilina Classic for maquettes
- Spatulas, water pots; one small succulent per student (or paper stand-in)

CURRICULUM LINKS

MYP Arts	B Developing · C Creating · D Evaluating
Skills	Design cycle, iteration, written evaluation



THE LESSON

- 1 The brief:** a planter for one succulent, that stands on legs, holds its soil, and has personality. Constraints breed ideas.
- 2 Session 1 — iterate.** Three palm-sized Plastilina maquettes, ten minutes each. Peers vote which one deserves to exist.
- 3 Session 2 — build the body.** Slab base, coiled or slab walls, scored joins throughout. Walls 1 cm minimum.
- 4 Add the legs** — thick, splayed, tested against a gentle push before they're blended in.
- 5 Session 3 — surface.** Carved stripes, pressed texture or painted blocking after drying. One idea, executed cleanly.
- 6 Session 4 — plant and defend.** Pot the succulent. Each student writes 100 words: what the brief asked, what changed, what they'd redo.

ASSESSMENT NOTE

Keep the maquettes beside the final piece when marking — the distance between attempt one and the outcome is criterion B evidence, made visible on one table.

STRETCH IT

Run it as a "client" project: another teacher writes the brief and judges delivery. Instant authenticity, zero extra prep.

LOCAL TWIST

Brief variant — "a planter for the school's Merdeka garden." Same design cycle, national-day exhibition slot in August.

03

IGCSE & IB Years 10 to 13

- ⑥ Sculptural maquettes — a personal project · p.18
- ✓ Assessment map, all frameworks · p.19

At examination level the material becomes a thinking tool. Plastilina makes iteration cheap enough to be honest; Air Dry Clay resolves the strongest idea into an exhibitable piece — no kiln booking between a student and a deadline.



Sculptural maquettes: a personal project

U6

Ages 14–18

6–8 h independent unit

500 g+ any colour, plus Plastilina

Individual

RM 19.60+/student

LEARNING OBJECTIVES

- Sustain an investigation from theme to resolved form.
- Use maquettes as documented, comparable iterations.
- Select media deliberately and justify the choice.
- Present process evidence to examination standard.

MATERIALS

- Plastilina for rapid studies — reusable across the cohort
- Air Dry Clay, colour chosen by the student, 500 g+
- Camera or phone; process journal

CURRICULUM LINKS

IGCSE 0400 AO1–AO4, mapped below

IB DP Art-making inquiry portfolio evidence; resolved-artworks candidate piece



THE PROJECT ARC

- 1 Theme.** Students choose one word — Fragments, Growth, Shelter, Balance — and gather first-hand source material: photos, rubbings, found textures.
- 2 Record.** Texture and form studies pressed and modelled from their sources. Photograph everything against plain paper.
- 3 Iterate.** Three Plastilina maquettes exploring the theme in genuinely different directions. Annotate what each attempt taught.
- 4 Commit.** Select one direction, argue the choice in the journal, and resolve it in Air Dry Clay at 2–3× maquette scale.
- 5 Surface decision:** raw clay, painted, or sealed — justified against the theme, not habit.
- 6 Present.** Final piece beside its three maquettes and journal spread — a complete AO trail on one exam table.

ASSESSMENT OBJECTIVE MAP — IGCSE 0400

AO1 Record	first-hand source studies and photographed texture work
AO2 Explore	Plastilina vs Air Dry tests; surface treatment trials
AO3 Develop	the three annotated maquette iterations
AO4 Present	resolved final piece with personal statement

Every unit, every framework

Pin this page to the prep-room wall. It is the whole guide in one table — what each unit evidences, in the language your moderator expects.

UNIT	CAMBRIDGE PRIMARY	IB MYP ARTS	IGCSE 0400	21ST-CENTURY SKILLS
1 • Fossil impressions	Experiencing · Making	—	—	Sensory vocabulary, fine motor control
2 • Pinch-pot pals	Making · Reflecting	—	—	Planning, peer feedback
3 • Starry lanterns	Thinking & Working Artistically	—	—	Design intent, evaluation
4 • Relief tiles	—	A Investigating · B Developing	foundations for AO1, AO2	Cultural research, craftsmanship
5 • Standing planters	—	B Developing · C Creating · D Evaluating	foundations for AO3	Iteration, written evaluation
6 • Sculptural maquettes	—	extends all criteria	AO1 · AO2 · AO3 · AO4	Independent inquiry, documentation

FOR IB DIPLOMA CLASSES

- Unit 6's maquette trail slots directly into the art-making inquiry portfolio — photograph at every stage.
- Resolved Air Dry pieces are exhibition-eligible: durable, mountable, no firing logistics.

Scan for the teachers' resource kit

Editable rubrics for all six units, printable A4 unit plans, a pre-filled risk-assessment template (EN71 / CE, non-toxic, no dust), safety documentation for your procurement office, and slide-ready process photos.



jmbrands.com.my/schools/resources

What a unit costs

Clay cost **per student** at the entry education tier. Not a quotation — and a deeper tier only ever brings these numbers down.

#	UNIT	YEAR BAND · AGES	CLAY PER STUDENT	PER STUDENT	CLASS OF 24
1	Fossil impressions	Years 1–3 · ages 5–8	150 g Stone Grey	RM 5.90	3.6 kg
2	Pinch-pot pals	Years 3–4 · ages 8–10	200 g White or Terracotta	RM 7.80	4.8 kg
3	Starry lanterns	Years 5–6 · ages 10–12	350 g Pure White	RM 13.70	8.4 kg
4	Relief tiles	Years 7–8 · ages 12–14	300 g Stone Grey	RM 11.70	7.2 kg
5	Standing planters	Years 8–9 · ages 13–15	500 g Terracotta	RM 19.60	12.0 kg
6	Sculptural maquettes	Years 10–13 · ages 14–18	500 g+ by project	RM 19.60+	by project

A whole primary term — Units 1, 2 and 3 — costs RM 27.40 per student, and needs 16.8 kg for a class of 24; order 18 kg for portioning waste and second attempts. Plastilina and tools are reusable year on year, so they are a one-off, not a per-student cost.

HOW EDUCATION PRICING WORKS — AND HOW TO PAY LESS

- **Three tiers, one product.** Every school buys below retail from the first order, and the tier deepens as you plan further ahead — one class for a term, an art room for a year, or the whole department. Same clay; the only variable is planning horizon.
- **Start at the entry tier and move up at your next budget round**, once the drying shelf has settled the argument. Nothing is lost by starting small.
- **Tell us your cohorts** and we will show you which tier they land in and what it does to the per-student figure.

Start with the free evaluation pack — 12 a term.

1 kg JOVI Air Dry Clay (colour matched to your sample unit) + 1 Plastilina pack + a modelling tool set + the printed sample unit plan — portioned for your class, no cost and no commitment. Twelve a term is our team's capacity.

WhatsApp +60 13-606 7062

Already stocked with another clay brand?

Send us your current materials list and class sizes — we reply within one working day with a like-for-like quotation at education rates, so you can compare per-student cost on the same budget line.

Tailored quote · 1 working day

2026/27 entry-tier material costs, planning only — not a quotation. Excludes paint, delivery and SST. Tier rates and formal quotations: ask for the JOVI Schools Price List.

How we support your school

A programme is more than a delivery. A **programme school** is one that has placed a package order — these commitments come with every package. The evaluation pack is open to any international school, package or not.

TRY BEFORE YOU BUY

Free evaluation pack

1 kg JOVI Air Dry Clay (colour matched to your sample unit) + 1 Plastilina pack + a modelling tool set + the printed sample unit plan — portioned for your class. Open to any international school in Malaysia. Twelve a term — our team's capacity. Teach Unit 1 with a real class before spending a ringgit of budget.

BUDGET-FRIENDLY

Education pricing

Bulk rates reserved for schools, quoted in MYR against your procurement cycle. Mid-year top-ups at the same rate — no penalty for running out of grey in March.

ONE PERSON, NOT A HOTLINE

Dedicated account contact

Every school gets a named JM Brands contact on WhatsApp and email — for reorders, quantity advice, or a second opinion on which clay suits next term's unit.

CELEBRATE THE WORK

Art week sponsorship

When your students exhibit, we show up: sponsored materials for installations, prize packs for showcases, and co-branding kept tasteful and teacher-approved.

LEARN TOGETHER

Clay Across the Curriculum — staff workshop

A 90-minute hands-on session for your whole art team, at your school: techniques by year level, assessment evidence with clay, and honest material limits. Every participant receives a certificate of participation stating hours and learning outcomes, ready for your PD log. Included free for programme schools at the art-room and department tiers; available to any school on request.

BOOKING A DEMO LESSON

- WhatsApp your class size and year group to +60 13-606 7062 — we reply within one working day.
- We book a 30-minute meetup (at your school or online), then ship your evaluation pack within 5 working days — portioned for your class, nothing to weigh out.
- Teach it with your class — invite us along if you'd like support on the day.
- Judge the results on your own drying shelf, then decide. That's the whole process.



Let's put clay on the timetable.

Request your free evaluation pack, or send us next term's scheme of work and we'll spec the materials for it. Planning lanterns for Deepavali or Chinese New Year? Clay needs to reach you about four weeks before the festival — so talk to us a term ahead.

WhatsApp	+60 13-606 7062
Schools desk	schools@jmbrands.com.my
Web	jmbrands.com.my/schools
Ships from	Shah Alam, Selangor

Recommended by educators

Natural ingredients

No kiln needed

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