



What should I already know?

- How to use a range of materials to create a product
- To use drawing, painting and sculpture to develop and share ideas, experiences and imagination
- Describe differences and similarities between drawing, painting and sculpture

Peter Randall-Page

Peter Randall-Page was born in the UK in 1954. During the past 30 years he has gained an international reputation through his sculpture, drawings and prints. He has undertaken numerous large-scale commissions and exhibited widely. His work is held in public and private collections across the UK and throughout the world. He is represented in the permanent collections of the Tate Gallery, Victoria & Albert Museum and the British Museum.



Challenge, Commit, Conquer and Celebrate

At St White's Primary School, in art we commit to expressing our creative skills and imagination through art. We study art to celebrate self-expression, creativity and a sense of individual identity.

Cloud Nine

Location: Kloster Schoenthal sculpture park
Created: 2019
Periods: Modern
Created from: Granite



Peter Randall-Page says that he uses order and randomness in his work a lot because it is like being human. The nature of human consciousness is what he really wants his sculpture to be about. It's a way of exploring what is important to us, what shapes and patterns and forms mean something to us, and why they mean something to us.

What will I know by the end of the unit?

- Who Peter Randall-Scott is and to be able to recognise his work
- Understand the importance of finding and using patterns found in nature
- Be able to use patterns in nature to create a clay sculpture
- Be able to join clay effectively so that my sculpture stays together

Sculpture

Peter Randall-Page's sculpture, drawing and prints are informed and inspired by the study of natural phenomena and its impact on our emotions. In recent years, his work has become increasingly about growth in nature and the forms it produces.



Technical vocabulary

sculpture	the art of making two- or three-dimensional forms, especially by carving stone or wood or by casting metal or plaster.
design	Decorative pattern Plan what something is going to look like
inspiration	The feeling that you want to do something creative A sudden brilliant idea (usually comes from thinking about different things and then making a connection)
natural pattern	Patterns designed following looking at things in the natural world
texture	The feel or appearance of a surface
Joining using score and slip	Cut patterns into both surfaces to be joined and use a very wet clay and water mix to join
wedging	Process where clay is kneaded to remove air bubbles
figurative	(in art) representing forms that are taken from the natural world
form	The visible shape of something



Mother Tongue
1998



Exotic Cargo
1995



Warp and Weft
Linocut
2018

Fructus and Corpus
2009



A Place of One's Own
1994
Etching





Scoring and slipping.

Clay pieces that are drier and harder, or that you want to join together without blending or altering their forms, traditionally must be scored and slipped (or slipped and scored). In this process slip, a liquid mixture of clay and water, is used to help weld the pieces together. (Sometimes, instead of slip, only water (or spit) is used, or some special formula (see below). Until you experiment and know what works for you, slipping and scoring is pretty fail-safe if done correctly.)

Mark where the pieces are to be joined to each other.

Using a serrated scraper (my favorite), fork, pin tool, knife, or other sharp tool, score grooves into the clay. Cross-hatch the grooves and make them deeper than just very light surface scratches.

Spread slip over the scored areas using a knife, a brush, your finger, etc. Make sure to fill in all the grooves so you create no air pockets. Some potters reverse this process, putting slip on first then scoring through it, thereby cutting the slip into the clay as they do.

If the clay is on the drier side of leather hard, score and slip the areas again to really work in the slip and make the pieces sticky.

After both pieces are slipped and scored, you might wish to let them sit a moment or two until the wet sheen of the slip dulls down. This will make them more sticky and less slippery when you push things together.

When you're ready, firmly press the pieces together. If possible, tap down on one piece above the join or wriggle it a tiny bit as you push it on to help seat it and get rid of any air pockets.

Always check to make sure things are lined up the way you want them - you've got just a few moments to correct things. If you're joining multiple pieces together, as in a slab vessel, make sure the piece you just attached hasn't thrown off the pieces attached earlier.

Wipe away excess slip, clean off fingerprints, and continue joining pieces, if needed. When finished, the joined areas will be wetter than the rest of the piece; to even out the moisture, wrap the piece in plastic and let it sit for awhile before you continue working.

For the insides of slab vessels, when the joins are firm, it can be a nice touch to roll a thin coil of clay and press it into the inside corners of the joins to make them more attractive and to help them stay together.

<http://flieschool.com/content/two-rules-joining-clay>

What is Wedging

Wedging prepares the clay for optimal use. There are a few ways to wedge clay. The one you will learn today is called Rams Head wedging. The general idea includes throwing down the clay and rolling it into a tight spiral with a sort of kneading method.

Wedging makes the clay more pliable, ensures a uniform consistency, and removes air pockets as well as small hard spots in the clay before you use or reuse the clay for a project. In the beginning it is very common to actually add air to the clay instead of remove it. Don't be frustrated it will just take practice and repetition (as with most things in ceramics) to get the clay into the perfect consistency and shape.

<https://www.instructables.com/Clay-Wedging-101/>