

PYOP CLAY PROJECT PLAN

REGAL CREATURES OF MYTHOLOGY

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Explore the world of mythical creatures! Creators will sculpt their own interpretations of majestic animals or mythical beings, such as lions, dragons, eagles, or other inspiring creatures.

SUPPLY LIST

CLAY

- Clay body of choice

BRUSHES AND TOOLS

- Clay cutting tools
- Canvas sheets
- Slip containers and scoring tools
- Sponges
- Modeling or loop tools
- Newspaper and tape to build armature or cardboard cone
- Found objects/texture plates
- Rolling pins or a slab roller

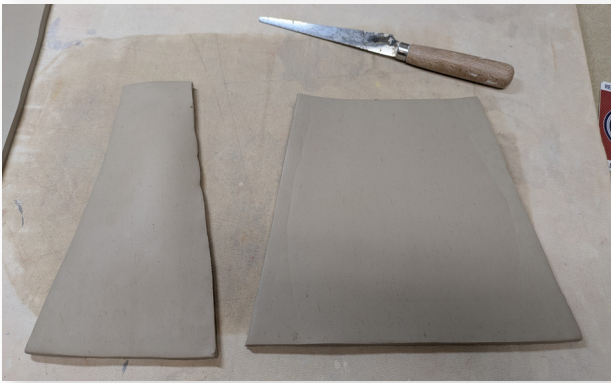


STROKE & COAT

- SC015 Tuxedo
- SC024 Dandelion
- SC087 Ruby Slippers
- SC086 Old Lace
- SC076 Cara-bein Blue
- SC009 Jaded

DIRECTIONS

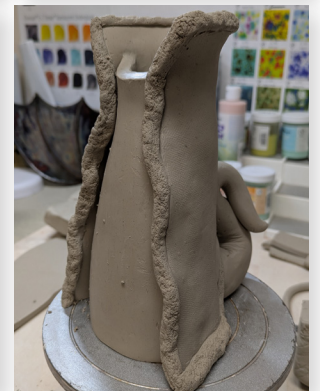
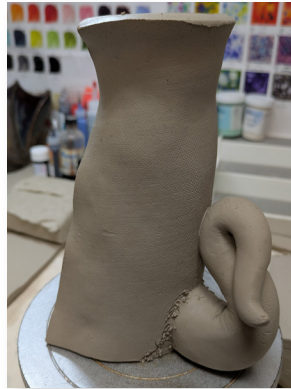
1. Begin by rolling out a slab of clay large enough to accommodate both the front and back slab of what will become the cloak and body of the regal creature. Compress the front and back of the slab with a plastic card. Map out two elongated trapezoidal shapes on the clay slab with a toothpick, one thinner than the other and about half as wide. Cut these out of the slab with a clay knife.



2. Stand the two trapezoidal shapes up on end together to form a cone-like shape. The larger trapezoid should overlap the smaller one to give the illusion of cape fabric. Score and slip the shapes together. Manipulate the edges of the larger slab to create motion like fabric folds. Cut off any excess clay to create the neck space.



3. Roll a large coil, about an inch and a half thick at one end and taper it to a point that is approximately 7 inches long. Score and slip the thick coil to the bottom and back of the cloak. This will become the tail. Bend the tail coil to give it movement but allow multiple points of contact to reduce breakage. Roll a few long, thin coils about the width of a pencil. Score and slip a portion of the coil up and over the tail to make it look like the tail is coming out from under the cloak. Score and slip the remainder of the coils around the edges of the large outer cloak. Using a stiff bristle brush, pounce texture into the coil to give it the look of fur trim.



4. Using a fist size ball of clay, manipulate to create a fat boot shaped chunk of clay. This will become the head and arched neck. Map out the facial features with a toothpick and begin carving the basic face shapes on the arched neck using a reductive carving technique with your choice of tools (jaw, ears, brow ridges, horns, nostrils). When the basic shapes have been carved it, use the clay knife to cut the piece in half from the top. Scoop out the excess clay and scratch and attach the two halves back together to create a hollow form. Leave a hole in the bottom for moisture to

DIRECTIONS

evaporate. Finish carving the face details, and score and slip to the body/cloak.



5. Add details to the piece. The quilted effect is created by carving intersecting lines to develop diamonds, attaching small balls of clay at the points where the lines intersect, and using a toothpick to create a starburst line effect around the small balls of clay. Spikes are made for the head and tail by flattening out a coil and cutting a zig zag shape into it. Flattened coils are also used to create the crowns around the horn and tail. Carve a swirly floral pattern into the outside of the cloak. Eyes are small balls of clay pressed into the eye socket divot.



6. Allow project to fully dry and bisque fire to cone 04.
7. Apply three coats of SC087 Ruby Slippers to the cloak using the oval glaze brush. Use the 10/0 Liner brush to fill in the lines of the floral design with SC076 Cara-bein blue. Use the Script liner brush to pounce SC086 Old Lace over the furred section of the cloak to give some thicker and thinner areas of glaze to mimic the fur texture. Apply small slashes of SC015 Tuxedo on top of the fur section to mimic the look of ermine tail fur.
8. Apply three coats of SC076 Cara-bein Blue to the whole section of the inner fabric with the Oval Glaze brush. Allow to dry and apply three thicker coats of SC024 Dandelion to the buttons with the detail liner brush.
9. For the head/neck/tail of the dragon, apply three coats of SC009 Jaded with a Script liner and oval glaze brush. The horns, spikes, and teeth should have three coats of SC086 Old lace. The crowns around the horn and tail should have three coats of SC024 Dandelion with accents of SC087 Ruby Slippers and SC076 Cara-bein Blue.
10. Allow glaze to dry and clean up any areas of glaze with a toothpick that may have crept onto the wrong place during application. Stilt and fire to cone 06.



INSPIRATION

Mythical creatures are considered regal due to their symbolism, attributes, and associations and can be used to convey themes of nobility, strength, and beauty in art and storytelling. Here are some examples:

Dragon: Often portrayed as powerful and majestic, dragons are frequently associated with royalty and guardianship in various cultures.

Griffin: Combining the strength of a lion and the majesty of an eagle, griffins are seen as noble creatures that guard treasures and sacred places.

Phoenix: Symbolizing rebirth and immortality, the phoenix is often depicted in a regal manner, embodying beauty and grace.

Unicorn: Representing purity and enchantment, unicorns are often associated with nobility and are depicted in elegant ways.

Pegasus: The winged horse from Greek mythology is often associated with divine inspiration and heroism, embodying a noble spirit.

Sphinx: With its regal posture and human head, the sphinx represents wisdom and mystery, often depicted as a guardian of sacred places.

Qilin (or Kirin): A creature from Chinese mythology that resembles a deer with dragon-like features, often associated with good fortune and noble qualities.

Nemean Lion: A fearsome lion from Greek mythology. It is often depicted as a powerful and regal beast, symbolizing strength and courage.

These creatures can be used to convey themes of nobility, strength and beauty in art and in storytelling.

MEET THE MASTER



Charles Noke

Charles Noke was a British ceramic artist best known for his work at Royal Doulton. He was renowned for his finely detailed figurines and was particularly skilled in depicting animals, capturing their character and movement.

