

# Expressive clay portrait step-by-step

## Picha ya udongo inayoonyesha hatua kwa hatua

**1. Choose a specific emotion** that you want to communicate in your portrait. You may wish to choose a specific person to sculpt at this stage as well. **Chagua hisia mahususi ambayo ungependa kuwasiliana nayo katika picha yako.** Unaweza kutaka kuchagua mtu maalum wa kuchonga katika hatua hii pia. Chagua kutoka:

Sadness	<i>huzuni</i>
Anger	<i>hasira</i>
Disgust	<i>karaha</i>
Surprise	<i>mshangao</i>
Fear	<i>hofu</i>
Contempt	<i>dharau</i>
Derision	<i>dhihaka</i>
Confusion	<i>mkanganyiko</i>

**2. Divide your clay in half.** One half will be for creating the sphere of the head, and the other half will be for the features and neck. **Gawanya udongo wako kwa nusu.** Nusu moja itakuwa ya kuunda nyanja ya kichwa, na nusu nyingine itakuwa ya sifa na shingo.

**3. Create a hollow sphere** that will act as a foundation for your portrait. Divide the clay for the sphere in half, and create a hollow hemisphere of clay with each one. The walls should be about 8mm thick. Use a plastic knife to roughen the edges and then join the two halves together without squishing either hemisphere. Carefully smooth over the seam without deforming the hemispheres. You want the sphere to be airtight at this stage.

**Unda duara tupu ambalo litafanya kama msingi wa picha yako.** Gawanya udongo kwa nyanja kwa nusu, na uunda ulimwengu wa udongo usio na mashimo na kila mmoja. Kuta zinapaswa kuwa karibu 8mm nene. Tumia kisu cha plastiki kukaza kingo na kisha uunganishe nusu mbili bila kugonga hekta. Kwa uangalifu laini juu ya mshono bila kuharibu hemispheres. Unataka nyanja iwe na hewa katika hatua hii.

**4. Paddle the sphere into an egg shape** with a wooden spoon. This will both shape and strengthen your clay. **Panda tufe katika umbo la yai na kijiko cha mbao.** Hii itaunda na kuimarisha udongo wako.

**5. Mark out the general proportions of the face.** **Weka alama kwa uwiano wa jumla wa uso.**

- Eyes will be near the halfway mark between the top of the head and the bottom of the chin.
- The bridge of the nose will start between the eyes and the tip will stop a little short of half the distance from the eyeline to the chin.
- The lips will be halfway between the tip of the nose and the chin.
- The space between the eyes is usually equal to the width of one eye.
- The mouth is usually as wide as the space between the two pupils of the eye.
- *Macho yatakuwa karibu na alama ya nusu kati ya sehemu ya juu ya kichwa na chini ya kidevu.*
- *Daraja la pua litaanza kati ya macho na ncha itasimama kidogo ya nusu ya umbali kutoka kwa kope hadi kidevu.*
- *Midomo itakuwa nusu kati ya ncha ya pua na kidevu.*
- *Nafasi kati ya macho kawaida ni sawa na upana wa jicho moja.*
- *Midomo kawaida ni pana kama nafasi kati ya mboni mbili za jicho.*

**6. Add the features.** The order is not critical. Add the clay roughly at first. Smoothing too quickly with squeeze the moisture from the clay and make it much harder to mould and shape. Then add and remove clay to refine the features.

**Ongeza vipengele.** Agizo sio muhimu. Ongeza udongo takribani mwanzoni. Kulainisha kwa haraka sana kwa kubana unyevu kutoka kwenye udongo na kuifanya iwe vigumu zaidi kufinya na kuunda. Kisha ongeza na uondoe udongo ili kuboresha vipengele.

Keep observing a real person's face. Choose a photograph to work from - or much better: choose someone in the class.

*Endelea kutazama uso wa mtu halisi. Chagua picha ya kufanyia kazi - au bora zaidi: chagua mtu darasani.*

• Nose	pua
• Brows	nyusi
• Cheekbones	cheekbones
• fill in forehead	kujaza paji la uso
• Lips	midomo
• Chin	kidevu
• Cheeks	mashavu
• Eyes	macho
• Hair	nywele

**7. Adjust the features of the face to express emotion.** You will be tempted to simply make a blank face. Keep looking at real people with obvious emotions. Look at how the parts of the face are different from emotion to emotion. There is a huge difference between a sad chin and a disgusted chin.

**Rekebisha vipengele vya uso ili kueleza hisia.** Utajaribiwa kutengeneza uso usio na kitu. Endelea kuangalia watu halisi wenyе hisia za wazi. Angalia jinsi sehemu za uso zinavyotofautiana kutoka kwa hisia hadi hisia. Kuna tofauti kubwa kati ya kidevu cha huzuni na kidevu kilichochukizwa.

**8. Smooth and refine the features.** Keep adding and removing clay as needed. Smooth the parts of the face together so that there is a seamless transition from one part to another. Keep working from observation and keep focused on communicating your emotion.

**Laini na uboresha vipengele.** Endelea kuongeza na kuondoa udongo kama inahitajika. Laini sehemu za uso pamoja ili kuwe na mpito usio na mshono kutoka sehemu moja hadi nyingine. Endelea kufanya kazi kutokana na uchunguzi na uendelee kuzingatia kuwasilisha hisia zako.

**9. Add a neck to support your sculpture.** Make sure it is not looking up.  
**Ongeza shingo ili kuunga mkono sanamu yako.** Hakikisha haiangalii juu.

**10. Add hair to your sculpture.** Observe from real life to help you get the shape and texture.  
**Ongeza nywele kwenye sanamu yako.** Angalia kutoka kwa maisha halisi ili kukusaidia kupata umbo na umbile.

**11. Discreetly puncture** your portrait so that the air can escape during firing.  
**Toboa picha yako kwa busara ili hewa iweze kutoka wakati wa kurusha risasi.**