

Jo Scanlan-Casey, 2022-23


Bible Omod, 2022-23


Lily Sin, 2022-23


Gabriel Espinoza, 2022-23


Andrew O'Neil Santiago, 2022-23


Daisha Farmer, 2022-23


Seth Bennett-Crundwell, 2022-23


Avery Myette, 2022-23


Tia Eshetu, 2022-23

## Expressive clay portrait

$\qquad$ /10 Idea development
$\qquad$ 110 Feedback

## Criteria for your finished clay portrait:

Realistic proportion and detail: Your portrait is clearly recognizable and is highly detailed with correct shapes and sizes.

Clay technique: The sculpture is well-crafted, has excellent texture, is strong, and will not break or explode.

Emotional expression: A specific emotion is clearly expressed in the portrait. This emotion is clearly communicated across the whole of the face.

# Expressive clay portrait step-by-step 

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. Choose from:
sadness
anger
disgust
surprise
fear
contempt
derision
confusion
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.
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 8 mm 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.
4. Paddle the sphere into an egg shape with a wooden spoon. This will both shape and strengthen your clay.

## 5. Mark out the general proportions of the face.

- 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.

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.

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

- nose
- brows
- cheekbones
- fill in forehead
- lips
- chin
- cheeks
- eyes
- hair

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.
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.
9. Add a neck to support your sculpture. Make sure it is not looking up.
10. Add hair to your sculpture. Observe from real life to help you get the shape and texture.
11. Discreetly puncture your portrait so that the air can escape during firing.

## Skill builders Expressive Faces



Once upon a time, you simply wanted to make a portrait look right. Now it is time to use your skills to express emotion. Make expressive shaded drawings in your sketchbook.


Video: We have onlyfour facial expressions!
The Seven Universal Facial Expressions of Emotion



Édouard Manet, Olympia, 1863


Leonardo da Vinci, Mona Lisa, c.
1503-1506


Johannes Vermeer, Girl with a Pearl Earring, c 1665


Frida Kahlo, The Two Fridas, 1939


Albrecht Dürer, Self-portrait, 1500


Unknown, Head of Constantine, circa 315

## Portraits from art history



Roy Lichtenstein, In the Car, 1963


Rembrandt, Self-Portrait with Two Circles, c. 1665-1669


Jan van Eyck, The Arnolfini Portrait, 1434


Unknown, The Death Mask of King Tutankhamen, 1320 BC


Unknown, Head of a Roman Patrician (Cato the Elder), 75-50 BC


Jean-Auguste-Dominique Ingres,
Princesse de Broglie, 1851-53


Otto Dix, Portrait of the Journalist Sylvia Von Harden, 1926


Myron, Discobolus, circa 450 BC


Edvard Munch, The Scream of
Nature, 1893


Edouard Manet, A Bar at the Folies-Bergère, 1881-82


After Leochares, Apollo Belvedere,
white marble, 120-140 CE.


Michelangelo (Italy), David, 1501-1504. White marble.

## Sculpted faces



Marble portrait of the emperor Antoninus Pius, ca. 138-161 CE.


Gian Lorenzo Bernini (Italy), David, 1623-24.


Antonio Canova (Italian), Psyche Revived by Cupid's Kiss, 1787-1793.


Unknown German artist, Head of an Apostle, ca. 1280-1300.


Harriet Goodhue Hosmer (US),
Daphne, 1853, carved 1854.


Edgar Degas (France), Little Dancer, Aged Fourteen, 1878-1881.

## from



Ernst Ludwig Kirchner (German), Expressionist wooden sculpture.


Jacques Lipchitz (US), Man with Mandolin, 1916-17.


Auguste Rodin (France), The Thinker, 1878-1881.


Constantin Brâncuşi, Portrait of Mademoiselle Pogany, 1912.


Salvador Dalí (Spain), Venus de Milo with Drawers, 1936.


Raoul Hausmann (Austria), The Spirit of Our Time - Mechanical Head, 1919.


Roy Lichtenstein (US), Head With Blue Shadow, 1965.

# Expressive clay portrait evaluation 

## Realistic proportion and detail

The sculpted portrait shows the correct shapes and sizes of the face of a specific person. The person is clearly recognizable and is highly detailed.

## Clay technique

The sculpture is well-crafted, with excellent skin and hair texture. As well, it is strong without being thick and heavy, and does not present a risk of breaking or exploding.

## Emotional expression

A specific emotion is clearly expressed in the portrait, and this expression is clearly communicated across the whole of the face.

## Idea Development

## 1

 Generate ideasmaximum of 50\%
Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

Number of words $\rightarrow$ $\qquad$ $\times 1 \%$ $\qquad$ \%

Number of sketches $\rightarrow$ $\qquad$ $\times 3 \%$ $\qquad$

## 2 Select the best and join together ideas

Circle the best ideas
Link into groups of ideas
circled = -5\%
linked $=\square 5 \%$

## 3 Print reference images

- Print EIGHT reference images so you can accurately observe the challenging parts of your artwork. Taking your and using own photographs is preferred, but image searches are also fine.
- Do not simply copy a picture that you find. The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the printed copy of the images to earn the marks.
$\qquad$ images x 5\% $\qquad$ \%
maximum of 8 images


## 4 Rough copy

- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- Remember to choose a non-central composition.
$\qquad$ drawing x 25\%
$=$ $\qquad$ \%


Ben Bogardus



Amelia McGrath


Zoe Bartel


