

Project outline

Build procedure

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 egg shape of the head, and the other half will be for the features and neck

3. Create a hollow egg shape that will act as a foundation for your portrait. Divide the clay for the egg shape in half, and create a hollow hemisphere of clay with each one. The walls should be about 8mm thick. Use a plastic knife to rough the edges and then join the two halved together without squishing either hemisphere. Carefully smooth over the seam without deforming the hemispheres. You want the egg 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. Get the features in place roughly, and 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. Place the general features of the face according to the emotion you want to express. 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.

Evaluation

Clay Technique: Use of texture, well-formed features, your portrait does not have cracks, your clay did not dry out too quickly while you were working, parts are attached carefully without fragile parts, the portrait does not crack or explode during firing.

Quality of emotional expression: The emotion expressed is clearly identifiable, obvious, and is communicated in all the areas of the face, brows, chin, cheeks, lips, nose, forehead.
Realistic proportion and detail: Your portrait will be based on observation. The quality of your skill here runs roughly along the following scale: Looks human -> looks like a general range of people (young male, for example) -> looks like a narrower range of people (young asian man with sunken cheeks and spiky hair) -> kinda looks like an individual person -> clearly looks like an individual person.

Clean up: Make sure nothing is left on the floor, and that no streaks remain when you wash the tables. This category is smaller than the others.

Creativity/observation: You will be given a mark based on how thoughtful, creative, and/or thoughtfully observed your portrait is.