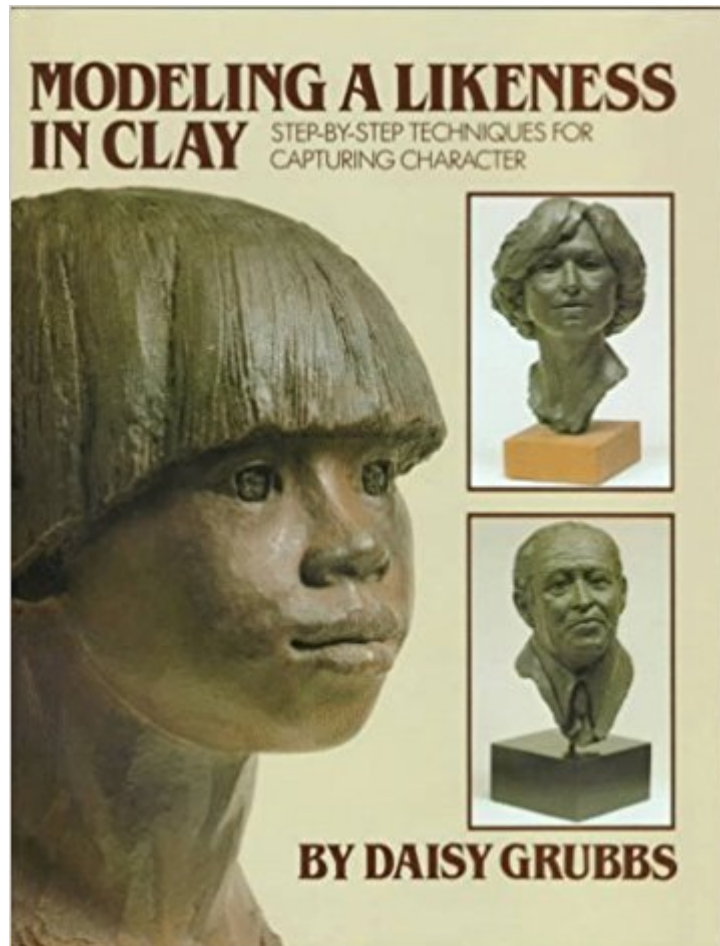




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# Modeling A Likeness In Clay



## Synopsis

Dust jacket notes: "Artists have always been fascinated by the special challenge of capturing the character, personality, and likeness of their portrait subjects. For the sculptor, clay is certainly the most sympathetic medium. In this book, author Daisy Grubbs demonstrates in thorough detail a proven method for fashioning clay into convincing portraits. Because it's critical for every artist to have all the right materials, tools, and equipment, Grubbs begins the book by recommending those items you should have at your fingertips before you ever begin modeling a head. She explains the properties of the various clays - earthenware, stoneware, and porcelain - and offers guidance on using these. Establishing systematic working methods is the key to Grubbs's approach. Chapter 2 focuses on the procedures involved in sculpting one portrait from beginning to end. You'll learn everything there is to know about determining the scale of the finished head, deciding on the type of clay, photographing and measuring the subject, scheduling sessions with the sitter, setting up the basic shape, placing and developing the features, and finishing the modeling. In Chapter 3 Grubbs offers seven step-by-step demonstrations on how to model the individual features - the eyes, nose, mouth, chin, ears, hair, and neck and shoulders. She describes what to look for when developing each of these forms, as well as how to determine their proper placement and size - excellent lessons designed to sharpen your skills of observation. The significant telling details that help to reinforce and express the sitter's personality are the subject of Chapter 4. Here the author offers useful pointers on how to relax and pose the subject in order to catch those revealing facial expressions. You'll learn how to work with children and older people, how to handle props and costumes, treat elements such as beards and moustaches, and how to approach problems of flattery...."

## Book Information

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## Customer Reviews

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Great book. Very well written and easy to understand for beginners and advanced students.

This is at once a great starting point for a novice sculptor and an inspiration for the accomplished one. Daisy's easy to comprehend works and common sense approach give you good solid footing and set you on your way to creating work you can be proud to show others. A must have reference for the portrait sculptor!

Love this book.

I wanted to learn how to sculpt my children, and none of my teachers at the local art center had much guidance to give - they all specialize in wheelthrowing, not sculpture. This book gave me step-by-step instructions to follow, and really got me started terrifically. I just ordered other books (starting with Faraut), but look how far I've come with just this one book! Daisy does a great job explaining the basics for a real beginner like me. :)

Mrs Grubbs has lots of talent, being a pedagogue is not the least of them. As she shares her technique with the reader, every step is thoroughly illustrated and commented. Numerous examples of specific situations are shown in detail along with the sculptor's comments. The first sections establishes the general principles governing the achievement of a likeness, going step by step through the measurements and accurate mass and volume placement, with practical demonstration. Further sections detail the progress of the work, and the end sections are practical examples of different portrait renditions of models which vary in age, sex, ethnic features, all being taken from actual work carried out by the artist. As Mrs Grubbs favors kiln-firing of her clay portraits, readers interested in this technique will also find very valuable information, and will learn how to properly prepare a portrait for this purpose.

The author gives a step by step approach for modeling a likeness in clay. Very helpful and good at using calipers to get the correct dimensions to start with. I would recommend Bruno Lucchesi's books also as he is a modern day master.

A valiant effort, but I found this book hard to follow...many of the essential steps seem to be missing...perhaps the book is geared towards only the advanced. I was dissatisfied by the characterish results of the approach and was hoping for more of an attempt at "fine" art.

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