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Modeling The Head In Clay: Creative Techniques For The Sculptor



Synopsis

Creative techniques step-by-step. This book offers the reader an opportunity to watch one of our foremost contemporary sculptors at work, to see not just highlights of the creative process, but every step from beginning to end. In order to recreate the immediacy of an actual workshop situation, Bruno Lucchesi takes a single life-size head through all the stages of roughing in, modeling, refining the surface, and finishing and texturing, so that the reader can see exactly how he positions and models every detail.

Book Information

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Customer Reviews

I got this book based on its good reviews - and it's got a lot of fine points, don't get me wrong. Lucchesi is a fine artist and I admire his talent and technique. But what drives me to knock off a few stars is that he takes an inordinate amount of time on refining the nostrils but detailed directions on blocking out the nose/lips/chin and how to do the ears are completely missing. (To me, these are the hardest parts and the main reason I wanted this book!) The instructions go from "here's the basic round shape of the head" to "put a coil of clay for the nose, lips, and chin" with a hard to follow picture and no other instructions on how to do it. Just telling me to "make an S-curve for the ears" doesn't help me, because there's more to it than that. This book is simply how Lucchesi does this *particular* head, not head sculpting in general. Nothing is mentioned about proportions and very little is discussed about placement. There is zero discussion of how to do other heads - children, men, other ethnicities besides caucasian, older people - and very little about what to do with it once you've finished. Several other complaints (that may only matter to sticklers like me): 1, The

photographer/writer captions photos in the third person ("Here, Mr. Lucchesi attaches the ear" etc.), and for an instructional book, I find this a bit off-putting. 2, The complete black-and-white-ness of the book gives it a dated look. 3, Except for one instance, actual body part names are never used - vague descriptors like "the hollow above the lip" or "the fold of skin on the ear" are in its place. Philtrum and tragus should be known to those who are studying facial/head sculpture, and if not, then learning them should be a part of the educational process.

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