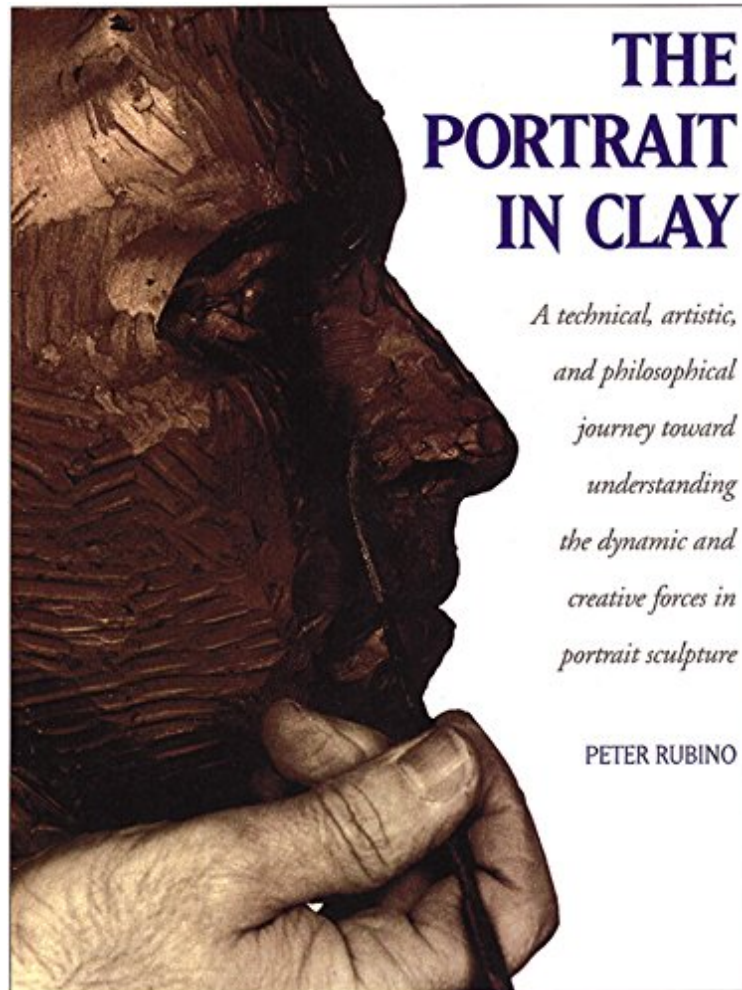


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The Portrait in Clay: A Technical, Artistic, and Philosophical Journey Toward Understanding the Dynamic and Creative Forces in Portrait Sculpture

Peter Rubino

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Peter Rubino : The Portrait in Clay: A Technical, Artistic, and Philosophical Journey Toward Understanding the Dynamic and Creative Forces in Portrait Sculpture before purchasing it in order to gage whether or not it would be worth my time, and all praised The Portrait in Clay: A Technical, Artistic, and Philosophical Journey Toward Understanding the Dynamic and Creative Forces in Portrait Sculpture:

45 of 45 people found the following review helpful. Finally, a sculpting book that helps those of ALL abilities!By A CustomerI was searching for a book that could help develop my limited talents. I followed Peter Rubino's guidelines and created a very credible portrait following his step by step geometric approach. This book can make everyone

better at sculpting, regardless of skill level or talent. The beginner can improve dramatically - and the advanced will find new and fascinating dimensions for creating the portrait in clay. This book is a MUST READ for anyone who's had an interest in the art of sculpting at any level. 2 of 2 people found the following review helpful. Images contained in the book are fair. By Duby I have a good collection of Portrait Clay books. This is a fair one. The images contained in the book are not great. Overall, the techniques are what you would expect from a book of this type. I did not find the book particularly helpful. It was a poor addition to my collection. 9 of 9 people found the following review helpful. 5 Stars for Beginning Artists. By Hard Maple I am trying to get a hold of as many books on sculpting techniques as possible as I live 2 hours from the nearest college, so this is how I have to learn. While I also gave Katherine Dewey's "Creating Lifelike Figures in Polymer Clay" a high review, those techniques just don't translate as well into sculpture as I had hoped (though her discussions on scaling and proportion do). Peter Rubino's "The Portrait in Clay" is an excellent step-by-step beginner's guide to sculpting portraits. Its broken down into 5 sections. The first shows you the basic techniques on a generic head. The second section is a brief section on tools. Its brief because he doesn't use very many tools. The third section shows sculpting with a live model. The photos (the failing of far too many sculpting books) are clear, detailed and actually show the area being concentrated on. They are not perfect, but still do an excellent job (you sometimes have to skip ahead a couple of pages to see what the current step looks like when completed). Section 4 is a detailed discussion of the individual features of the face: nose, eyes, ears, the mouth and chin. Part of what makes this book good is that during the first and third sections, he refers to these sections with page numbers so you are not just flipping around. However I think he could have merged sections 1 and 4, or at least put 4 after 1. Finally Peter details the finishing process: hollowing, firing and applying a patina. I must reserve judgement here. It reads good, but this is for water-based clay and I work in oils so I can't really comment on it. Books like this create a difficulting when attempting to rate them due to the differing abilities of the potential reader. So for this I will say 5 stars for the beginner, it has everything you need to make a good portrait in clay. You might even make a few bucks off what you learn. For the intermediate I would call it 3 stars because there is probably something in here that will make your process a little easier or more accurate. For advance artists, I doubt you will find much of value. My criticisms are three-fold. First, the artist's finished portrait created during this book doesn't look like the live model. But I think this is due more to the artist's eye than his techniques. Second, it doesn't offer any methods for smoothing the work to create more lifelike texture. And third, his patina finishes are, in my opinion, way too heavy-handed. He attempts to create the bluish effect of aged bronze, but really ends up just painting it blue. Again, a great book for the beginner, the best I've read so far.

Simulating a workshop studio course, this book provides action-photography sequences that enable readers to observe every step a master sculptor takes in building a portrait in clay.

About the Author Peter Rubino's passion for art began at an early age under the tutelage of his father, a fine artist. He was inspired by the works of Michelangelo, Rodin, Maillol, and Henry Moore. A dedicated instructor, Rubino currently teaches at the National Academy School of Fine Arts in New York City and the Rubino School of Sculptural Arts in Connecticut. In addition, he conducts annual workshops at the Scottsdale Artists' School in Arizona and the Loveland Academy of Fine Arts in Colorado.