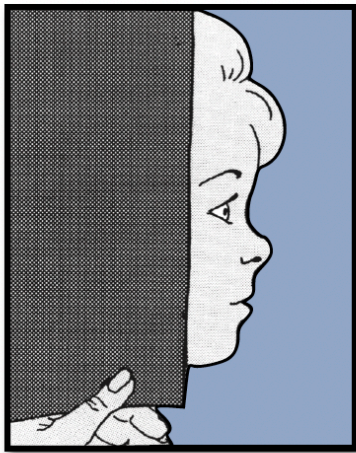


### Step 3: Exploring the Face

Return to the sculpted faces on student workbook **page 12**. Tell the children they will be sculpting a face in **low relief**, using their own faces and those of fellow students as models. While Michelangelo chiseled his sculptures from blocks of marble, the students will model theirs from blocks of clay.

Remind the students that, in low relief, only the surface of the object is modeled. In this case, **the face, not the whole head, will be sculpted**. To illustrate, use one of the students, or your own head, and hold a piece of paper against the head in profile. Cover the head from just in front of the ear. (See illustration.)



The face, not including the ears, is left exposed. It is the **front view of the face (not the profile)** that the students will be modeling with the clay. Turn to **page 14** in the student workbook and read the page together, reviewing the relative positions of features on a face. Then have the students examine their faces, or one another's faces, as you describe each feature. Pay special attention to the forehead and eye area. Describe

the nose and eyebrow area as a t-shape, or “**t-bone**,” noting the recesses or hollows where the eyes are placed. In the hollows below the eyebrow, the eyes are protected by the “t-bone” and by the protruding cheek bones. When we are hit in the face by a ball or bump into something face first, it is our forehead, nose or cheek that takes the blow, not the eye. God designed our faces this way to protect our eyes. Explore the other “hills and valleys” on the surface of the face.

### Step 4: The Relief Portrait

Try to reserve about *30 minutes* for this portion of the lesson. Ask the students to turn back to **page 12** so they may refer to the close-up faces from *The Dying Slave* and from the *Pieta* while they are working.

1. Distribute a lump of clay to each student. Ask the students to **knead the clay** until it feels soft and pliable. Distribute additional clay as needed for modeling facial features.
2. Ask the students to flatten their well-worked clay by pounding it with a fist until it is about  $\frac{1}{2}$ "–1" **thick**. The clay should be shaped into an oval about **9–10 inches or 23–25 cm** from the top of the head to the chin.
3. Make it very clear that the facial features are to be **modeled, not drawn or scratched onto the clay**. Tell the students they may use a pencil at the beginning if they want to position where each feature belongs, roughly sketching in the eyes, nose, and mouth. But no features should be left “scratched on” as in a line drawing.