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fundamental
conceptual and
practical
considerations
through to the
finished and
presented work.

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instructions for
sculpting a bust
from a live model:
how to place the
model, use the
clay, take
measurements, set

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up the all-important framework, put on hair, etc. The author also covers modelling the figure from nature, including such factors as the scale of proportions, posing the model, the chief line, contrasts of line, building up the

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In many ways,
sculpting is the
opposite of
modeling. Sculpting
relies on a brush-
based user
interface. We don't
interact with the
actual mesh,
instead we deform
it with our brush
tools. This makes

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extremely quick and intuitive. It is one of the most artistic feeling forms of CG art. This also means it is very fast – instead of selecting verts and moving them individually, like modeling, we are pushing our model around with

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a brush, making changes very quickly.

MODELING vs SCULPTING: how do you know which to use?

The author also covers modelling the figure from nature, including such factors as the

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(arrangement of folds, principles of radiation, flying drapery, etc.); and medals (proportion, working the mold, inscriptions, etc.).

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in any medium is a rewarding practice, but one that presents special challenges for the maker. Tanya Russell, founder and principal of the Art Academy in London, details the whole creative process for sculpting the figure, from the

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fundamental conceptual and practical

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The introduction of the book does an excellent job covering a spectrum of types

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of figure sculpture

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detailed study of
modelling a head
from a cast model,
Lanteri gives
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descriptions of the anatomical features that comprise the head. Next, there are instructions for sculpting a bust from a live model: how to place the model, use the clay, take measurements, set up the all-important

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framework, put on hair, etc.

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