



THE SCULPTOR'S CHISEL
FIRMITAS · UTILITAS · VENUSTAS

Modeling

A GUIDE FOR TEACHERS

AND STUDENTS

By

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WITH PREFACE BY ONSLOW FORD, R.A.

*WITH 42 FULL-PAGE PLATES AND NUMEROUS
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Modeling

Figurative art in America suffered a gradual decline after the Armory Show of 1913. At that time art expressions reflecting the mechanical rhythms and geometrical patterns of our industrial pathology began to supersede the forms and rhythms of the natural organic matrix of life. Now, more than fifty years later, men are coming to understand more about their dependence on the natural environment and the damaging encroachment on nature that is possible through misused technology. Today there is a growing interest in and urge toward art forms which represent mankind and value nature. With this interest a whole new generation of artists is faced with the need for gaining skills and insights that were rejected after the advent of what has been called "modern art."

The task of learning these skills is difficult enough in itself, but the modern figurative artist must bear the additional onus of those words "conservative" or "academic" which have been attached to the realist tradition. Yet most serious artists of today would probably agree that such hard-won aspects of this tradition as the technical skills of sculpture and painting, the anatomical knowledge given us by such men of genius as Leonardo and Michelangelo, and the great psychological insights of Rembrandt, Goya, or Daumier should not be denigrated by being thus labeled. It would be far better for artists and art writers finally to acknowledge that the meaning of these words has been partially obscured by their application to persons or groups with rigid, dense, arrogant, or pretentious character structures persons or groups who use the professional organization, the press, the museum, or personal political power to repress valid art expressions.

At the turn of the century this was often the behavior of the old academicians and their supporters. Today, and for the past three decades, the power and manipulation have been in the hands of the abstract schools. Neither situation is desirable, but there is some difference in that these latter-day academicians have benefited by the amazing developments of mass propaganda techniques and the tax-free institutions devoted to the furtherance of the aesthetic mystiques of abstraction in the public mind, however specious or silly these mystiques might prove to be on careful examination. Unfortunately the public and the art student often tend to memorize rather than analyze in the light of their personal feelings. So they end up accepting out of trust and innocence things they may at heart not really care for. It will be up to the artists themselves gradually to make it understood that excellence and inspired achievement can proceed only from artists who have mastered the skills of their trade. In this regard the republication of Lanteri's *Modeling and Sculpture* is an important event for American sculpture, for this set of three volumes is the classic treatise on the techniques of figurative sculpture. The material presented is the product of the thirty-thousand-year evolution of the Western figurative concept, and it

There are few books on sculpture that can compare to this. The material included covers a large part of what should be the content of a four-year sculpture curriculum. The book is a gold mine of technical information, the kind of reference work that should be a lifelong studio companion to the figure sculptor.

Volumes I and II of the original three-volume work are both contained in this Dover edition. Volume III is available as a Dover reprint edition under the title *Modeling and Sculpting Animals* (25007-5).

This work shows how one develops the sculptor's logic of organic form, a logic that deals not with words but with organic shapes and anatomical functions of movement, expression, and relationship. It shows the step-by-step handling of most of the problems that arise in figurative sculpture without ever encroaching on the artist's aesthetic prerogatives. It instructs with a total awareness of the time and labor required to gain mastery of sculpture technique. This is not the sort of work that purports to make sculpture easy, in the manner of all too many books for the hobby artist; but it is at the same time so clearly and soundly conceived that the intelligent amateur may gain from it as well as the professional for whom it is expressly intended.

There are, however, some difficulties that young sculpture students will encounter that are beyond the province of these volumes; since 1911, when the last volume of this text was published, the role of the professional figure sculptor in society has so declined that the basic skills required in teaching this kind of sculpture have all but died out. The professional teacher of artistic anatomy (a rigorous subject) has almost totally disappeared. Competent portrait sculptors, as well as men capable of teaching the methods of monumental work, are hard to find or are too old to teach. As a consequence, few schools can offer in a full four-year program the sound curriculum outlined in Professor Lanteri's volumes. I know of no school in the United States that can provide this kind of professional instruction at this time. This is indeed unfortunate, since learning sculpture technique often involves the wordless communication of processes of form construction and handling of media by a teacher experienced and tempered by professional practice. In view of the shortcomings inherent in the art schools of today, therefore, these books will serve the young sculpture student as a trustworthy authority and guide by which he may regulate his own study and development.

It is, thus, with the most serious and fervent hope that I commend These volumes to the aspiring art student, the professional sculptor, and the art educator, that they may make the best use of this fine work: the art student to demand these valuable technical subjects of the teachers of his chosen trade; the professional sculptor to maintain the highest level of understanding and practice; and the educator to understand the full factual extent of his teaching obligation. It is my hope that the republication of these fine volumes will do much to reinstate the teaching of figure sculpture of the highest order in the United States.

Nathan Cabot Hale New York, 1965

Introduction To Dover Edition - Nathan Cabot Hale

Reprinted here in the present Dover edition are Volumes I and II of Edouard Lanteri's classic three-volume text on figurative sculpting and modeling. Volume I, represented by Section One of this edition, offers a detailed study of sculpting and modeling in the round. The author describes in depth the procedures for sculpting the human head and the bust, and for modeling the entire figure. Each discussion is accompanied by instructive illustrations of the appropriate anatomical features. The Contents for this section appears on page xi of Section One. Volume II, represented by Section Two of this edition, covers in detail modeling in relief, modeling drapery, sculpting medals and the principles of composition in relief and in the round. A separate Contents for this section of the book appears on

Volume III of the original set is also published by Dover, under the title *Modeling and Sculpting Animals* (25007-5). In it Lanteri covers the step by step process of sculpting various animals, giving

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Modeling

Preface by Onslow Ford

Introduction by Edouard Lanteri

It would be difficult to overrate the value and excellence of this work

Had such a book been obtainable when I was in the twenties, I would not have rested a moment until I possessed a copy, and when possessed of it, it would have been my constant companion.

Professor Lanteri has put in very comprehensive language everything that is needful for the young sculptor to know.

The result of the careful thought and observation of years is here set forth in a manner so clear that it may appear to some readers that after learning Professor Lanteri's book by heart, they will then know how to model. A careful study of this work will show that the author does not hold out any such vain hope.

The object of this work is to teach the student how to begin. Many things are clearly shown in the illustrations and described in the text that would take some people many years to find out for themselves. The young student is plainly told how to begin, the more advanced student will find many doubts here cleared up, and the feelings, after reading the book, of all who make sculpture their life study, will be those of gratitude.

E. Onslow Ford.

Part I

Tools

Modeling

First Studies – The features

I have repeatedly been asked to publish the notes of which I made use for my demonstration-classes at the Royal College of Art.

I fancy that by somewhat developing them they will be found useful by those who intend to devote themselves to this art, as well as by those who undertake the task of instructing beginners in the subject.

I do not pretend to think that my method is the only right one—there is no such thing as an infallible method. Every intelligent teacher must be free to form his own, on condition that he bases it on true principles. Thus, instead of exclusively setting forth one method, even if it be the very best, —it is better to state broadly the great essential principles of teaching, in which every method ought to be included, and to allow the teacher a certain

It is important that every one should bring to the adopted method such modifications as will allow him to consider it his very own personal method. It is only thus, that he will find the impulse and devotion necessary for the accomplishment of his arduous task.

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The auxiliary means of teaching have not an absolute value in themselves, they may prove useful or dangerous, according to the moment and measure of their application. In order to prove efficacious, they must be presented in methodical order. This order can only be settled after precisely ascertaining the object in view, and the principles on which the means for obtaining this object should be based.

Art is essentially individual, in fact "Individuality" makes the artist.

All teaching, to be true and rational, must aim at preserving, developing and perfecting the individual sentiment of the artist.

Therefore the end at which every teacher should aim, whose task it is to teach the Fine Arts, is the development of the artistic aptitude of each pupil. The best means and exercises are those which tend most surely to attain this end.

In thoroughly teaching each pupil the craft, not to say trade, of a sculptor, there is no fear of destroying his individuality; on the contrary, having conscientiously learnt the craft, he will gain confidence and the necessary power to express truthfully

Modeling

The personal sentiment with which Nature has endowed him. Whilst, if the teacher wants to go further than this, he risks imposing on the student his own way of looking at things, and destroying the pupil's individuality.

This short attempt of mine has no other object than to place before the student some practical hints, based entirely on the anatomical construction of the human body, which construction is invariable in its principles. When he has mastered this method, he will come to apply it without thinking of it, -instinctively as it were, and without effort. The application of this method will have caused him to fix the points of construction precisely; he will have made a complete analysis of the human figure ; all the causes and reasons of its various forms will be clear to him, and he will avoid that groping in the dark, those unreasoning alterations, which are always tried, when this branch of the instruction has been neglected.

This book contains in short limits the essence of the subject; it is, so to speak, the summary of a method, a sort of guide which gives the primary indications of the way.

I must insist again and again on this point, that the aim of Art-teaching should be to put within the pupil's grasp all that is necessary to help him to express his thoughts by the simplest, surest and quickest means. It should in particular sharpen his observation, without too much influencing his own Judgement; and when the student's goes astray, he should be correct by model or example, placed before him with his perceiving the intention, -for fear of making him lose his own power of judging.

And as Drawing is the principal foundation of Sculpture, and a good sculptural work depends largely on good drawing, the student should draw as much as, if not more than, a student of painting, which has first done some serious drawing; and on this understanding I begin this guide, always addressing myself to a student who is capable of seeing a line and executing it properly.

Another important point on which I must insist, is the thorough study of Artistic Anatomy. You must begin your work with some knowledge of the form of the bones and muscles, and go on with the study of it while at work. I shall point out to you in the following pages what is necessary for you to study, but I can of course only slightly indicate it to you, leaving you to complete your knowledge from the actual skeleton, the anatomical figure, and the excellent books written on the subject of Artistic Anatomy by the late Professor Marshall, Professor A. Thompson, Mr. J. Sparkes, and others.

I beg you to observe that the knowledge of the bones is even more important than that of the muscular system; and do not lose sight of the fact, "Anatomy teaches you the general laws of the human form, whilst the living model shows you the same laws applied, and modified by individual characteristics" .

Notes by Peter Forster

I sought this career path at a young age of 14 years. I had won numerous awards in both painting and sculpture, achieving scholarships from 5 universities and colleges. Too young to accept the university challenges, I was taken under the guidance of the sculptor Avard Fairbanks, I was introduced to him by my mother, the current director of the Springville museum of art in Utah.

At 17 I approached a few universities for inquiring as to their curriculum. I was admonished by the department directors for want of choosing a path of classical art, in particular marble carving.

I began working in bronze foundries, starting with Hadlock foundries in Vineyard Utah. Throughout the years, I could always depend on foundry work for making a living when times got tough.

Early on I had the opportunity to have a show at the Maxwell Gallery in San Francisco in 1986. They were ecstatic about the response they received from the public. Tragic circumstances prevented me from having the show.

I once again pursued work as an amanuensis for multiple artist. I have wandered into many foundry's and sought work in every aspect of the foundry process. I pursued this only as a side hustle.

In my late 30's I was approached by Dean Olpin of the University of Utah, to teach anatomy. As I had not yet acquired a bachelors degree, he wanted to put me into the masters's program. A position that I regret that I did not have the fortitude to followup on.

I have taught many young people in drawing, and two received instant national recognition. Talent of which they had plenty, I was fortunate enough to recognize their brilliance.

I have done many portraits, and I am in a few museums. I cannot say that I have succeeded in the Gallery business, of which one must be persistent. I started as a young man, worked hard and long hours. I have sacrificed all for this journey. As a youth, people saw me work, and treated me as though I had the secrets of the universe. Somehow I became old, I am no longer eligible for young emerging artist. I feel as though among the establishment, I have not achieved any notoriety therefore my work is of no consequence to them.

Over the years art schools have neglected the art of sculpture, while there has been a turn around in the Atelier movement towards classical painting and drawing.

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Modelling

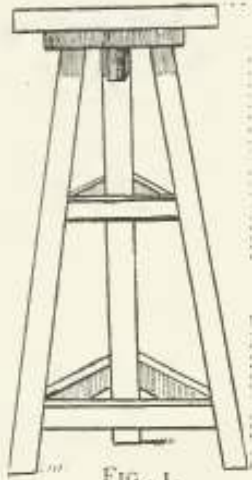


FIG. 1.

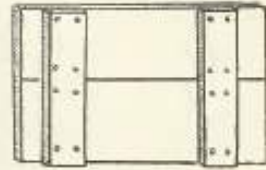


FIG. 2.

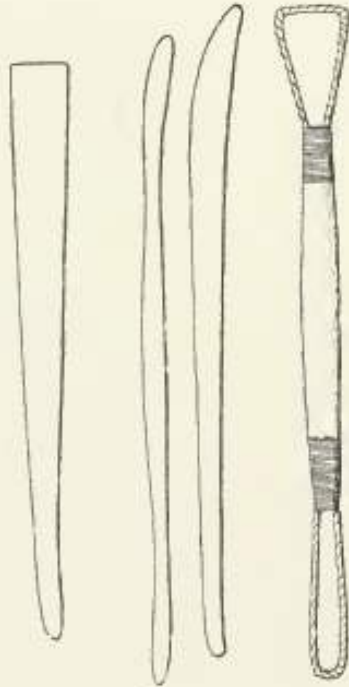


FIG. 3.

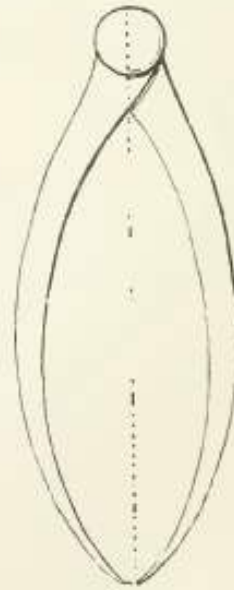


FIG. 4.

1. Provide yourself with two turntables.-one for the work, the other for the model, the height from the ground about 3 feet 4 inches to 3 feet 6 inches. See Fig. 1.
2. Provide two wooden boards, about 18 inches square or larger, according to the size of your work. To avoid warping through the moist clay, have the boards clamped at the back with two battens nailed or screwed on crossways. See Fig. 2.
3. A few wooden tools are enough to begin with, the preference to be given to those of simple form; avoid tools which are heavy in your hand, as well as the small and thin ones, unless your work is to be in very small proportions. One tool with strong wire curves at the extremities will be found helpful. For shapes see Fig. 3.
4. Provide a pair of large iron compasses or calipers, with their legs slightly curved, and about 10 to 12 inches long. These are best ordered from a local blacksmith. Fig. 4.
5. Have at hand a small sponge to keep your fingers clean during modeling, and some soft old linen to cover up the work after leaving off for the day. Occasionally you will also require a fine syringe or a big brush to splash the clay, when it begins to harden. As we go on, I shall describe whatever tools become necessary; at first no more than the above-mentioned are require

The best models for the details of the face I consider to be those taken from the mask of Michelangelo's "David". They are executed with such precision, so much knowledge of form and anatomy, that in copying them the student is seized with the desire to know the reason for these forms, and he is thus urged on to the study of anatomy, so necessary for sculpture.



After having fixed your plaster cast on a board like the one you are going to work on, and having placed it on the turntable, fix both boards at the same angle by means of a wooden support, nailed to the board and turntable, (or by an iron support, screwed on to both), see fig. 5, so that your work, as well as the plaster model, is in a vertical position. Then drive a nail into your board, at about the level of your eyes. To this nail, by means of some wire (galvanized iron-wire will do, though copper wire is preferable) fix a small wooden cross ("butterfly" in studio parlance-see Fig. 5), which will help to bear the weight of the clay. Then with your sponge wet the board and immediately rub some clay on the FIG. 5. wetted part, so as to form a thickish paste to which your clay will adhere. If you neglect this, your clay will soon get loose from the board and drop down, but this paste and the butterfly will keep it in its place.

Let me just mention by the way, that the more you work the clay through with your hands, the more pliable and consequently the better it will be.

To begin work, lay a certain quantity of clay on your board, pressing it well in with the thumb, so as to give about the general shape and mass of your model, always taking care to keep a little below the actual amount, so that there will be no need to scrape off, but rather to add on, in order to arrive at the true form of the model.

Before beginning each study, you must try to understand what you wish to reproduce, and I shall, therefore, introduce each feature by a sketch of its characteristics and its anatomy.

There are various processes and ridges on this bone, which serve as attachment to powerful muscles; most important for our purpose is the triangular Mental Eminence, or Chin, which is subcutaneous, and therefore of great service for taking measures from, besides its being a very characteristic feature in the human face. Above it is the Symphysis, a vertical line which marks the union of the two Maxillary bones.

The transverse line which we specially designate by the name of Mouth is surrounded by the lips, which in their turn are surrounded by the Labial group of muscles. These are :--

(C) The Levator of the Upper Lip which raises it and draws it forwards;

(D) The Levator of the Angle, which raises the outer part of the Upper Lip;

(E) The Zygomaticus Major, which draws the corner backwards and upwards, and is a laughing muscle ;

(F) The Zygomaticus Minor, which draws the outer part of the upper lip in an upward, outward, and backward direction ;

(H) The Depressor of the Angle, which draws the corner of the mouth downwards and backwards and assists in producing a sad expression ;

(I) The Depressor of the Lower Lip, which draws the lower Lip down;

(G) The Levator of the Lower Lip, used in raising it and protruding it; and last-not least

(L) The Orbicularis Oris, which surrounds the mouth and which forms the Lips. On the upper lip it forms a vertical Median Furrow, the ridges of which form the inner borders of two long triangular spaces, the other two sides of these being formed by the free border of the upper lip and the naso-labial line descending from the wings of the nose to the corner of the mouth. Figs. 12 and 13.

The Median Furrow ends in the prominent Median Lobe of the upper lip; at its sides are slight depressions beyond which the lips are carried on by a convex form to the corners. The lower lip has no median projection, but there is a median depression from which two convex forms start towards the angle of the mouth, where the upper and lower lips join. The skin which covers this red border of the lips is closely adherent. From the fact of there being no cartilaginous framework in the lips, they are very flexible and lend themselves to the most varied expressions. There is another small surface-muscle, called specially Risorius or Laughing Muscle, which acts together with the Zygomaticus Major, to produce a laughing expression. See Figs. 12 and 13.

After having well mastered the anatomical characteristics, and having laid on your board a certain quantity of clay, draw on this mass a horizontal line to represent the division of the lips; then with your calipers measure the distance from corner to corner of the mouth, and set this distance off on your horizontal line. Turn your board and the plaster model sideways, and work in profile-with small balls of clay-the outline of the middle with its projections and depressions ; do the same from the opposite side-view; then stand in front of the work, and with the work executed from the profile as your guide, fill in the rest,—always keeping slightly below the volume.

The mouth is formed by the upper and Lower Jaw; the upper jaw consists of the two Superior Maxillary Bones: they are two large bones, joined in the middle line and placed almost vertically beneath the Frontal Bone. By means of four processes – the Malar, Alveolar, Palatine and Nasal Processes. Which extend in different directions, these bones are joined to the other bones of the face. The Malar processes connect them with the cheekbones. The Alveolar process forms the Superior Dental Arch, which contains the sockets for the Upper Teeth. The Palatine Process passes inwards to form the anterior part of the hard palate, and the Nasal Process extends upwards to the orbits and the Internal Angular Process of the Frontal Bone; it forms the sides of the nose and is connected with the Nasal Bone in front, its outer border forming the deep notch

The Lower Jaw Bone or Mandible is originally composed of two halves which very early become a single bone IE The Inferior Maxillary. It consists of a solid, horseshoe-shaped body, and upturned, flattened ends, the Rami or Branches. See Photograph of Skull, Figs. 6, 7 and 8.

The posterior border of each ramus expands into an oblong condyle which fits into the Glenoid Cavity of the Temporal bone and forms the Temporo-maxillary Articulation, a very secure double-hinged joint, which allows backward and forward, as well as lateral movement of the lower jaw. The junction of the body of the bone and the Rami forms a rounded angle, which really decides the width and shape of the cheek. Apart from individual varieties, the angle is more acute in the fully developed individual than in the child, or again in an old man, where it is obtuse.

In the same way the Alveolar Processes are not so prominent in a child as in a full-grown person ; and in old age, when the teeth fall out, these processes become absorbed and disappear.

See Figs. 9, 10 and 11.

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The transverse line which we specially designate by the name of Mouth is surrounded by the lips, which in their turn are surrounded by the Labial group of muscles. These are :--

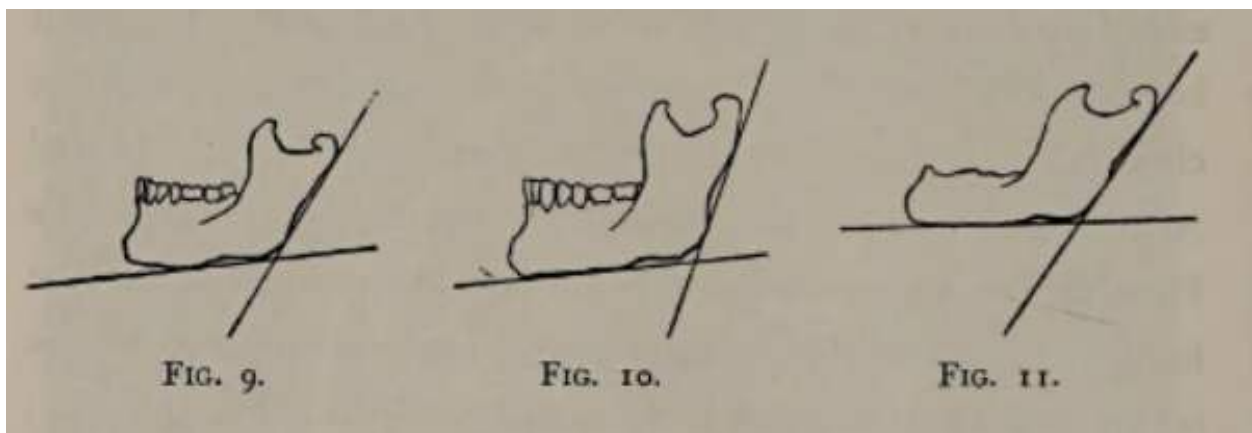




Fig. 6

Modeling



Fig. 7

Modeling

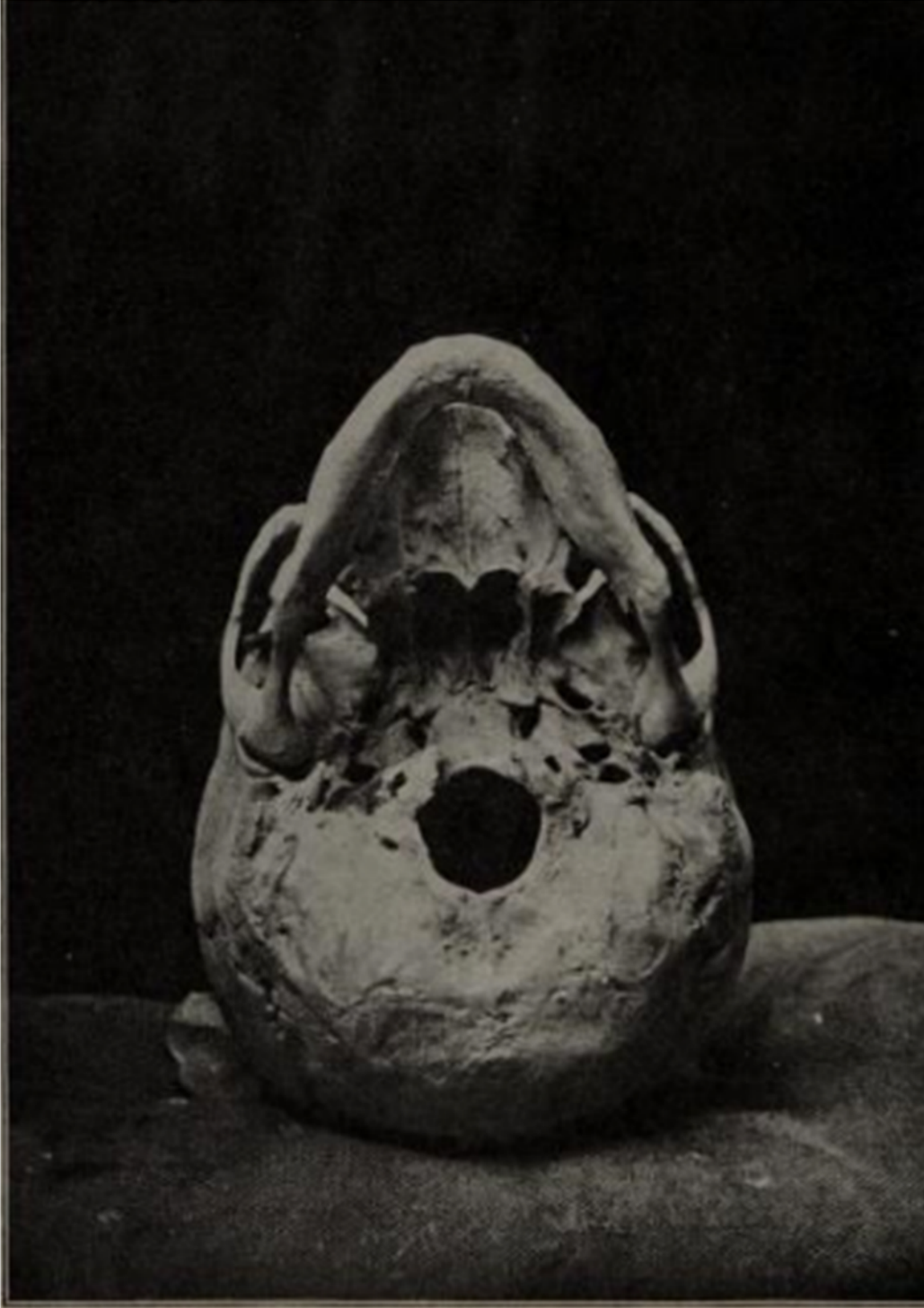
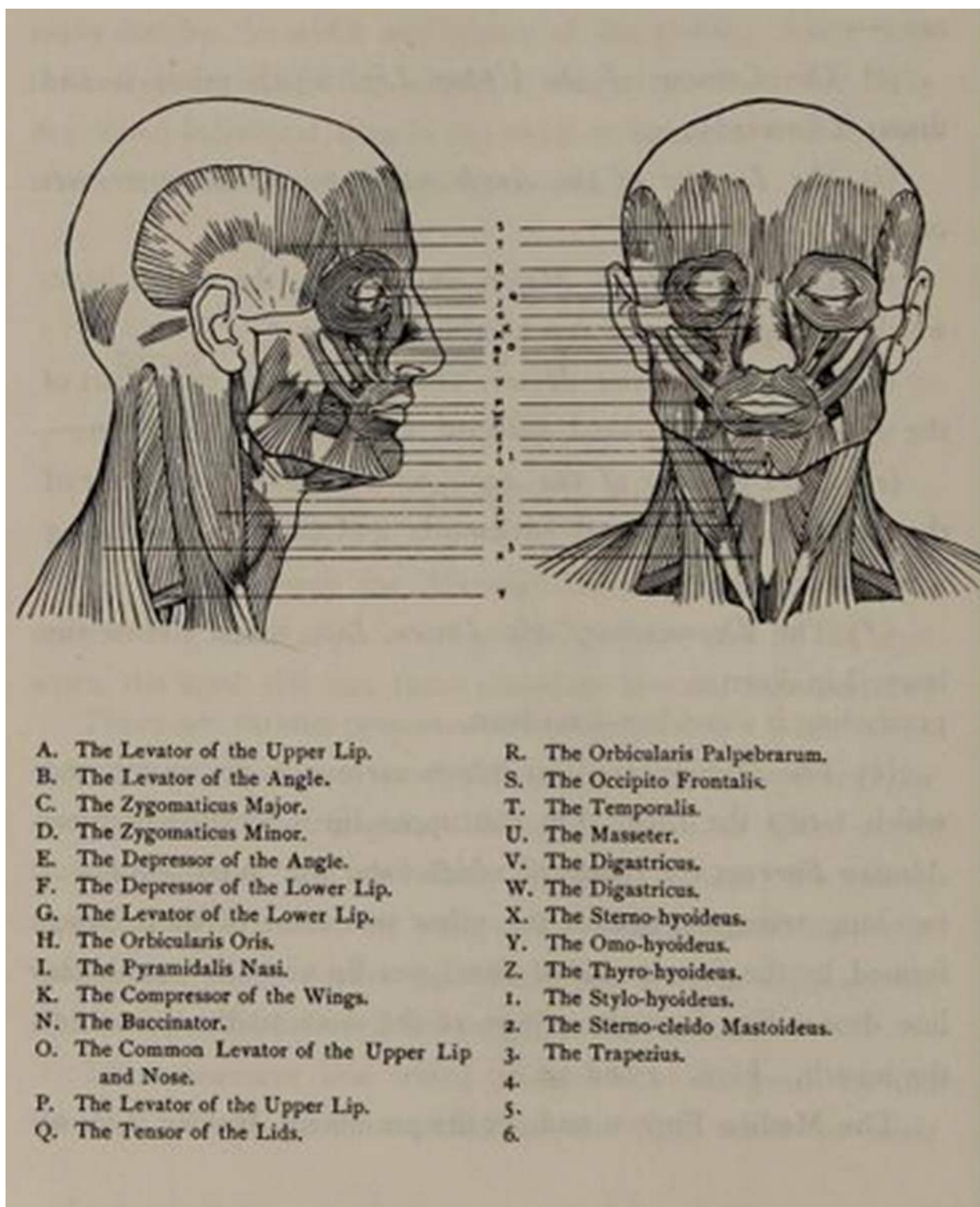


Fig. 8

Modeling



**Figs. 12 & 13 --
Muscles of the Face and Neck**

Modeling

You may then at once apply your anatomical knowledge, and lay the superficial muscles on in separate, well-defined strips, rather exaggerating their form than drawing them with indecision. See Photograph of mouth in three stages, Figs. 14, 15 and 16.

And now you ought to proceed by section,—that is, by studying your work from below and above,—taking good care that you look at your model and your work from the same point of view, from below and above, so as to compare them and try to obtain the same contours from these points of view. Thus you will correct what you have done so far.

Then look at your work and the model from a three-quarter view, and correct it from that point of view.

Having worked your masses well together from these different points, you proceed to work by light and shade and the numerous half-shades: this I call Color, and I shall use the expression "color" in this work entirely in the sense of light and shade. You must be careful to place your work in the same effect of light as the model, and in a strongly projected light from the side, which will give you a greater variety of shades than a light from the front, —in the latter, numerous small depressions pass unobserved, so that the result would be a surface without life and movement. With the help of this working by color, and by frequently turning the work and model so as to gain different effects, and different points of view for your drawing, you will at last arrive at the simple form of your model. In short, you must always correct your work by drawing, and must try to obtain simplicity by color, and expression by your knowledge of the form. Observe that work done in a side-light will always look well when turned to the front; whilst, on the other hand, work done in full light will from a side-view look uneven and undecided in its planes.

Take care not to use the tool too much: it will prevent you from acquiring suppleness of the hand and from developing a fine touch. The human finger, more firm and sure than the wooden tool, will best transmit the intentions of the artist, and express them in varied degrees; the finger is an intelligent, energetic, I might almost say an intellectual, instrument, and you must always use it wherever you can get it in, and only use the wooden tool in places where the finger cannot get in.

Refer to Figs. 12 and 13