



Modelling and Sculpting the Human Figure, Edouard Lanteri, Dover, 1985, 0486250067, 9780486250069, 312 pages. Offering meticulous descriptions of the body's anatomical features, Lanteri — an intimate friend of Rodin — covers modelling from casts and live models; measurements; frameworks; scale of proportions; composition in both relief and in the round; drapery; adding inscriptions; and much more. 107 full-page photographic plates. 27 other photographs. 175 drawings and diagrams..

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Figure Sculpture in Wax and Plaster , Richard McDermott Miller, Gloria Bley Miller, 1987, Art, 175 pages. Step-by-step guide to materials and tools, modeling in wax and plaster, hollow wax modeling, plaster molds, and much more. Introduction. "The beginning artist will find the ....

Rough Work Concept Art, Doodles and Sketchbook Drawings, Frank Frazetta, 2007, Design, 127 pages. Frank Frazetta has excelled in a wide variety of artistic formats, from fine art to paperback covers, comic books to record albums. His atmospheric worlds of sinewy superheroes ....

Taking the Leap Building a Career as a Visual Artist, Cay Lang, Apr 13, 2006, Art, 251 pages. An updated career handbook for prospective visual artists offers artists advice on creating a portfolio and presentation materials, planning a career strategy, dealing with ....

The process of sculpture , Anthony Padovano, Aug 1, 1981, Art, 331 pages. .

Sculpting Clay , Linda Reilly, 2010, Fiction, 226 pages. .

The Sculptor's Way A Guide to Modelling and Sculpture, Brenda Putnam, 2003, Art, 384 pages. A treasury of all the information a student of sculpture needs in the early stages of training: modelling from life, human and comparative anatomy, modelling and casting a ....

The Portrait in Clay , Peter Rubino, Nov 1, 1997, Art, 160 pages. A master sculptor demonstrates how an artist can use thoughts and feelings combined with technique to produce evocative portraits in clay. Peter Rubino, who has achieved wide ....

Family and Friends in Polymer Clay , Maureen Carlson, Apr 1, 2000, Art, 128 pages. Friendly, basic guidance makes the challenge of sculpting the likenesses of "real people" easy and enjoyable. Clear, step-by-step instructions provide everything one needs to ....

500 Ceramic Sculptures Contemporary Practice, Singular Works, Suzanne J. E. Tourtillott, May 5, 2009, , 420 pages. Accompanied by captions citing the artist, title, date, photographer, size and dimensions, material, and technique, offers photographs of ceramic sculptures ranging from small ....

Maids, Madonnas & Witches Women in Sculpture from Prehistoric Times to Picasso, J. Bon, 1961, Art, 194 pages. .

Dynamic Anatomy , Burne Hogarth, 2003, Art, 255 pages. Praised by critics and teachers alike for more than 40 years, Burne Hogarth's Dynamic Anatomy is recognized worldwide as the classic text on artistic anatomy. Now revised ....

Way of the Peaceful Warrior A Book that Changes Lives, Dan Millman, 2006, Body, Mind & Spirit, 217 pages. Presents the author's personal account of his spiritual quest to unite the diverse realms of body, mind, and spirit by combining Eastern philosophy with Western fitness ....

Carving the Human Figure Studies in Wood and Stone, Dick Onians, 2001, Art, 165 pages. Five chapters deal with carving various parts of the body....Clay modeling is used to graphically demonstrate how bones, muscles and fat contribute to the outward shape ....

The Encyclopedia of Sculpting Techniques , John Plowman, 2003, Art, 176 pages. A guide to the techniques of sculpture covers such topics as materials, equipment, assemblage, kiln firing, moldmaking, welding, and use of color..

Drawing the Head and Figure , , 1982, Art, 120 pages. A how-to handbook that makes drawing easy. Offers simplified techniques and scores of brand-new hints and helps. Step by step procedures. Hundreds of illustrations..

Offering meticulous descriptions of the body's anatomical features, Lanteri &#8212; an intimate friend of Rodin &#8212; covers modelling from casts and live models; measurements; frameworks; scale of proportions; composition in both relief and in the round; drapery; adding inscriptions; and much more. 107 full-page photographic plates. 27 other photographs. 175 drawings and diagrams.

This seminal work on figure sculpting has been a standard reference for both students and teachers of fine sculpture for almost two generations. Lanteri goes beyond typical systematic instruction for recreating anatomical form and demystifies techniques for infusing one's work with the humanity that will elevate it to the level of true sculpture. It is a text that is worth reading from cover to cover as it essentially encompasses a four year course in fine sculpture. It is also valuable as a reference for materials, anatomy and basic technique.

After several years of sculpting I discovered Lanteri's book. What a revelation. I recently took a workshop with an acclaimed sculptor who also produced his copy of the book and recommended it as a "must read" for aspiring sculptors. Rodin referred to him as his "dear master". What higher recommendation is there?

This book was recommended to me by two different sculptor instructors. I found it very clear with many illustrations as it discussed both the technical and aesthetic considerations of creating good sculpture. I thought the chapter on the construction and aesthetics of drapery was especially valuable, applicable to drawing as well as sculpture, and worth the price of the book. Lanteri also shares a few thoughts about teaching art.

Boy! Buying this book has been a difficult choice. The information is essential to anyone working with human anatomy and sculptural form, however, you have to wade through information written in a very dated, pedantic manner. Professor Lanteri's comments are in the classical form and written so long ago (his copyright is 1902 - 1904) that an interpreter might be needed for the younger sculptor. I almost returned the book because it isn't something to sit down and read in one or two sessions. This isn't a simple 'How to . . .' book, but if you are a serious sculptor, and willing to work your way through the exaggerated writing style, you'll realize what a gem it is. It is really the most comprehensive book of sculpting the human figure I've ever read. I only wish the book had been printed in larger format so the illustration notes would be easier to read.

This book was recommended to me (as a beginning sculptor) by a well-established sculptor, and he was right in recommending it. I am not through reading it all, but it isn't the type of book you would

really sit down and read from beginning to end. It is a great resource for figure sculptors. My biggest issue with this book is that it has so many pages in a small format that it is a thick book that requires the reader to prop open a page with something heavy if you want to refer to a drawing or text WHILE sculpting. It is really the type of book that should come in a loose-leaf binder.

this is the essential text for figure sculptors. if you intend to take figure sculpting seriously you must have this book. i've appreciated my copy as a dear friend for many years & regardless of the many other books i've read in the same vein, this is the one book that i'd probably run in & grab from a burning building.. though thanks to amazon & the like i can just order another copy instead. cheers. p.s in fact i got my copy as fire damaged stock from when the local library burned down.

Lanteri was born in Auxerre, France but later took British nationality. He studied art in the studios of François-Joseph Duret and Aimé Millet and at the school of fine arts under Jean-Baptiste Claude Eugène Guillaume and Pierre-Jules Cavelier. A period of poverty led him to becoming a cabinetmaker, but in 1872, at the age of 24, on the recommendation of fellow sculptor Jules Dalou, he moved to London to work as a studio assistant to Joseph Edgar Boehm. He stayed at the studio until 1890.

Towards the end of Lanteri's life he wrote a series of three books, explaining the art of human and animal composition in sculpture. First released as a collection of three books, they are now commonly found as two, with the animal sculpture separate from the human form. These books are still common required texts for many sculpture courses. The foreword to the original book was by friend and fellow sculptor Auguste Rodin who refers to Lanteri as "Dear Master"

It's reasonable to describe this book as having a similar significance for sculpture students as Harold Speed's The Practice and Science does for students of drawing. Edouard Lanteri, born 1848 in Burgundy, received a formal education at the École des Beaux-Arts. He later obtained a teaching position at what was to become the Royal College of Art in London, from 1880 to 1917, after having moved there to evade the turmoil of the Franco-Prussian war. His experience as a teacher enabled him to devise three seminal volumes, two on the human form and another concerning animal sculpture. Rodin contributed a foreword in which he addresses Lanteri as "My Dear Master";

Some time ago I discovered a valuable Ecorché hiding in a dusty corner of the workshop. My father bought it many years before in an antiquary shop and I remember it among the casts since I was a kid. I was surprised when I realized that was exactly the Anatomy of Man by the french sculptor Edouard Lanteri (1848-1917) professor at the South Kensington Arts Schools and first professor of Modelling at the College in London. I had seen it on his famous student's manual Modelling and Sculpting the Human Figure. The model is an original plaster cast signed and dated E. Lanteri 1901.

Undertaken a small restoration of this plaster model, I removed an improper layer getting in this way all the incredible details of the modeling. I did some grouting where it was necessary and I preferred to do nothing else to preserving the precious model as it was done. Then I made a silicon rubber mold after well protecting the original surfaces and cast a new plaster model. Now available in our collection of anatomical studies it is a beautiful piece and so useful for the study of human anatomy for the artists.

The discovery was exciting and I started some research about it. In an online bookshop I was lucky to purchase a very rare original 1902 catalog in which the Anatomy was offered for sale together with many other casts for art students. The publisher Chapman & Hall Ltd. was the same for the Lanteri's modeling manual, the Anatomy model and the Catalog of Casts.

During my research study I found the sculptor's moulder. An Italian skilled craftsman named Enrico Cantoni (1860-1923) emigrated to London in the late nineteenth century. He was teacher of casting and molding at the Central School of Arts and Crafts around 1909 and worked as 'moulder' for the Royal College of Art (including the National Art Training School) around 1904. Enrico Cantoni

worked a lot with Lanteri and through some photos that show him working I could understand his way and technique of working. By comparing his technique with the original anatomy model I found many similarities. I could say, it is very likely, that the model found was made by Cantoni as all casts sold by Chapman & Hall Ltd.

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"A joy to read, as well as a constant reference library . . . thoroughly inspiring." â€” Workbench. Thorough step-by-step guide discusses anatomy of horse, lion, and bull; methods of construction; tools, materials, etc. Also comprehensive exposition of casting in plaster. 63 full-page photographic plates. 138 drawings and diagrams.

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