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Book Reviews: Technical Books Section

(Page 2 - Excerpts)

FEATURED BOOK : MAIN PAGE



EXCERPTS

Forensic Sculpting Step-By-Step in Photographs, 1st Edition, *by* Seth Wolfson. Spiral Binding, 8" x 11".

Realsculpt Press, 433 chardonnay circle, Brandon MS 39047 USA. Publication Date 2005. 60 pages, ISBN: 1-4116-3825-5. Price $19.95

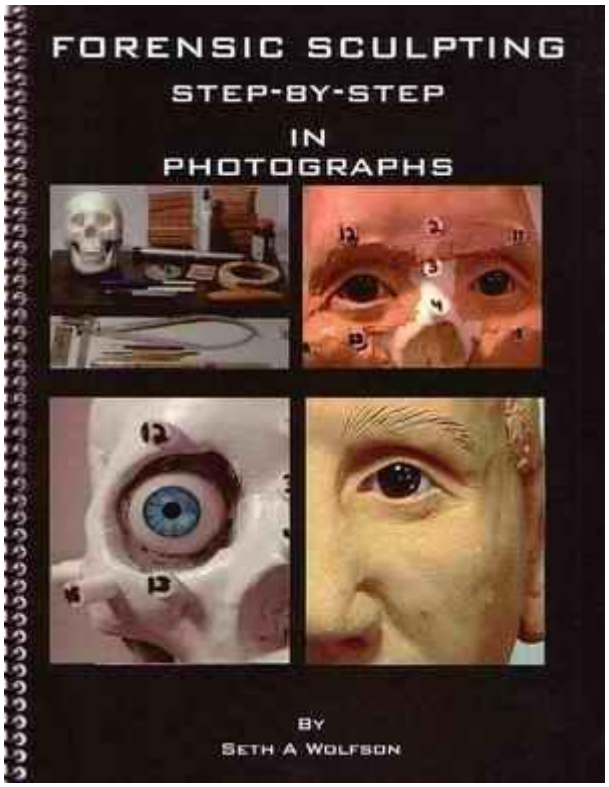
Official Site 1: Click here to visit

Official Site 2: Click here to visit

Seth Wolfson's personal Site: Click here to visit

Amazon Link: Click here to visit

Click cover to buy from Amazon



This is such a revolutionary book, we thought we should give some excerpts from it, to enable the reader to gauge a better idea about its excellence.

Seth delivers his instructions in 50 neat steps (fiftieth step showing the final sculpture) divided in 17 parts. Here is what he has to say in part 9 entitled "Time to cut the clay and start the sculpture".

PART NINE: TIME TO CUT THE CLAY AND START THE SCULPTURE!

There are different methods to making slabs of clay the appropriate thickness to the corresponding marker. You can use a roller, a rolling pin, or I prefer using either an adjustable cheese cutter or making a clay rolling board like you see below. To do that, take popsicle sticks, or dowels and measure their height. Then, glue them on a board 1/2" apart. I have mine at 4 and 5mm thick. This is so I can roll out and double clay from 4mm to 8mm, and 5mm to 10mm thick. I will use the cheese slicer for other measurements. If I need to get to ¼ or ½ of a mm. I will roll a slightly thicker piece down to the size I need. Then put clay between the dowels and roll it into the shape like you see here. Take your time. You must do this right or you will not get the proper thickness, which subsequently, will not result in a realistic, true-to-form sculpture.

Step 17

Cut the clay with either a cheese slicer or use a clay board pictured below. Glue the popsickle sticks or dowels to a wooden cutting board or plywood with superglue to create a board as seen below.

[This picture appears on page 27 - top left - of the book]



[This picture appears on page 27 - top right - of the book]



Lay down plastic wrap over the clay board when using. Then put clay in the area you want to use and more plastic wrap over that. This helps prevent clay from sticking to the rolling pin.

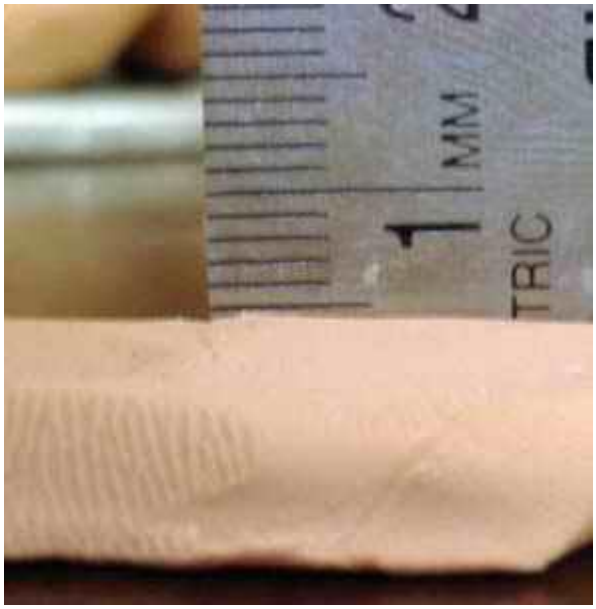
When you begin making the slabs, use the cheese slicer as seen in the photo above left, or use the clay rolling board as pictured at the top right. Notice that I have an even 5mm. thick slab of clay!

When placing clay on the skull, remember to be accurate. You may have to add or subtract clay when connecting to other markers. Do so gradually so there is never a divet, just a smooth transition.

[This picture appears on page 27 - bottom left - of the book]



[This picture appears on page 27 - bottom right - of the book]



Step 18

Marker 1 to 3. Roll out the clay to the size of marker 1 and connect it to the top of marker three as seen above. Make sure there is a smooth transition, around marker 2.

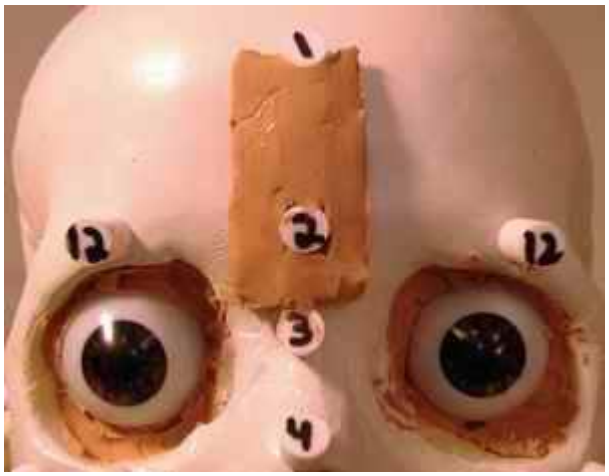
Step 19

Marker 3 to 12. Roll out the thickness for marker 1 and fold over the ends that will go next to marker 12. This will make the transition easier.

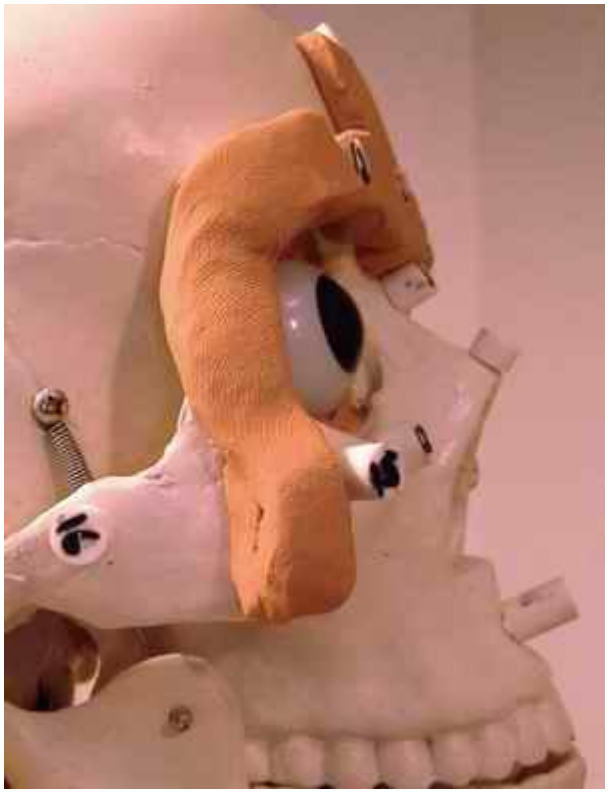
Step 20

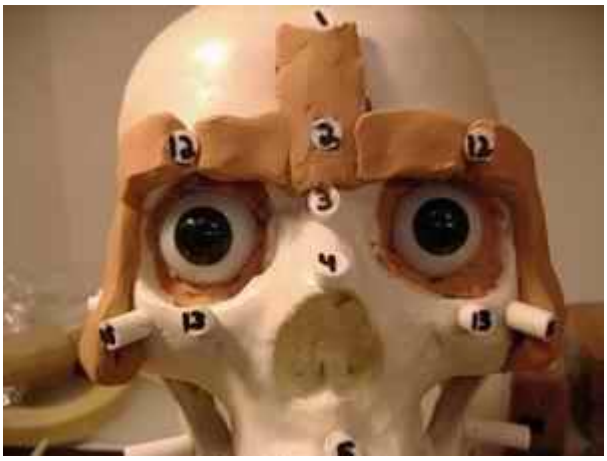
Marker 12 to behind 15. As in the previous strip, fold over one end, and then this time the other end, both about 3 or 4 mm. The area beside the eye needs to stay thin. Now you can connect 12 to 15. As in the side view above, and front view below.

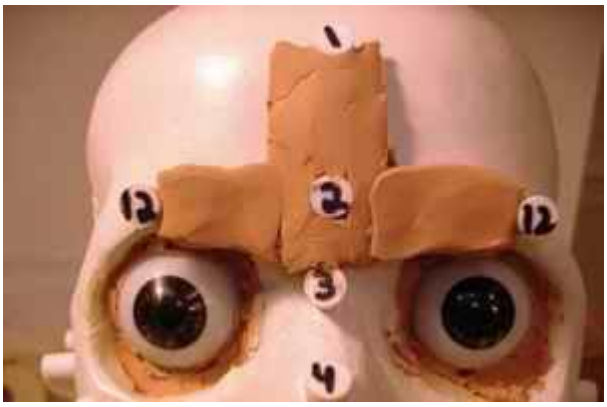
[These pictures appears on page 28 of the book]











Step 21

Markers 15,16,17,18 and 20. THE CLAY TRIANGLE! Place pieces of clay in this area and slowly build up until it's filled and smooth as shown below.

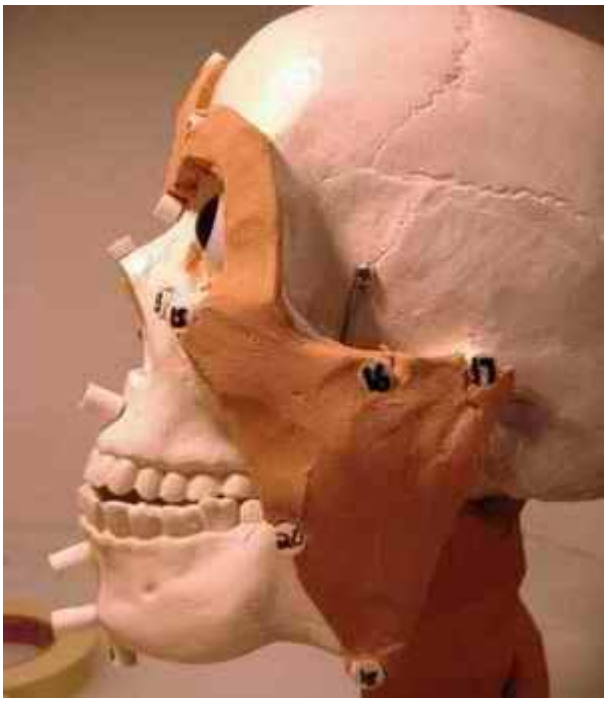
Make sure there are no divets. Follow the curve at the back of the jaw.

Step 22

Marker 18 to 10. This is where the cheese slicer works ideally for long strips. Follow underneath the jaw.

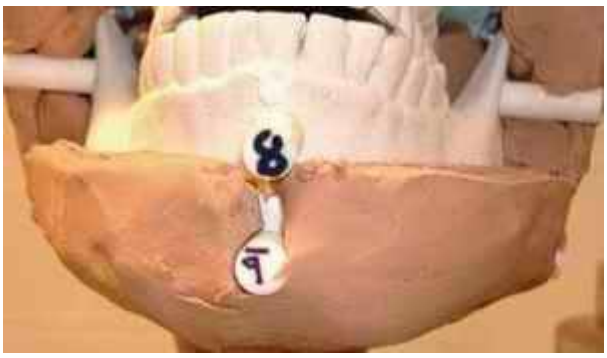
[These pictures appears on page 29 of the book]











Step 23

Marker 18 to 9. Again, I used the slicer to make a great long slab here.

Step 24

Blend the two together to make seamless.

Seth then goes on to describe next few steps to conclude the sculpture.

As might have become apparent to the reader, the book attempts primarily to instruct by practical steps. In as much as this, it is a useful practical guide to forensic sculpting. I would say that the book is more a practical atlas of forensic sculpting than anything else. It is a very useful guide to anyone who hopes to take forensic sculpting either as a hobby or as a profession.

Order *Realsculpt Press* Books by clicking here.

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