



SCULPTURE INSTRUCTIONS

Everything is hard, before it is easy.

CONGRATULATIONS

You're going to make your own work of art in stone, and we are going to help you.

Remember that your animal, torso, or tea light will be a unique piece. It is OK to keep the design simple. The most beautiful works of art are created when unnecessary details are avoided.

MATERIALS

- a good Corradi rasp from Italy
- various sanding pads, in three grades
- oil and wax to give your sculpture a finishing gloss
- soapstone blanks from Brazil

The rasp and sanding materials last a long time, so do not throw them away. Choose a new soapstone from our web shop.

PREPARATION

Put a place mat or plastic bag on a table, and cover it with an old towel. Now you are going to begin with your soapstone.

Place the rasp and your working piece on the towel and work out from a picture on the internet, or in a book, or via our website what you want to remove. A toy animal is also a good model.

You always use the rasp pushing away from you on the stone in order to put some weight behind it, and pull it back towards you free from the stone. In this way, the rasp keeps the serrations that are so important for shaping.

It can help to draw on the stone with pencil, charcoal or chalk the parts that you want to remove.

“SOAPSTONE CAN VARY IN HARDNESS”

There are many ways to model your piece. It is a good idea if you can find photos of your animal from different angles so that you can remove bits of stone nicely around the sculpture.

Remember that soapstone is a soft material and that you must not try to carve too much detail or make a part too thin. The stone can then easily break. You may encounter different degrees of hardness during rasping. This is normal. The soapstone can vary in hardness, but all the layers are relatively soft. When you have finished your work, you can shake out the old towel and wash it.

MAKING A START

TIPS FOR VARIOUS SHAPES

It is important to distribute your rasping equally over the whole piece. Do not keep working at one spot.

Try first to shape a bit from head to tail or from leg to shoulder. Keep small parts, such as the fin of a dolphin, until last. That way it is less likely to break off.

At an intermediate stage in making a sculpture, it can sometimes look odd. Some parts will already have a nice shape, while others are rough. This is normal. Keep removing material equally around the sculpture. Try to use long strokes with your rasp. Use the flat side to form convex curves. Use the rounded side to form concave shapes and rotate the wrist away from you. That way you get an even and undulating whole.

Keep looking at your photos during the shaping process, and draw on the sculpture what still needs to be removed.

There will be natural cracks in the stone. These will not present a problem if you treat the stone carefully. Keep working on the table, and try not to grip the stone too hard. It is easy to drop the stone while you are rasping. The stone becomes steadily smoother with sanding.

If the stone should nevertheless break?

No problem. Let the stone dry out, and do not try to fit the parts together. We will do that only at the stage of gluing. Otherwise small pieces break off and it is almost impossible to stick the parts together.

SHAPING OF ANIMALS WITH FINS

Start with making the whole body undulating. Make the front by the head and by the fins narrower. Leave the tail as it is. In any case, leave the dorsal fin thick.

Otherwise you can't turn the sculpture over to work on the lower fins, and the dorsal fin will break off. When the whole body has achieved the thickness that you had in mind, start working on the dorsal fin. Take care that this runs on from the back seamlessly. Don't make the ends of the fins too narrow. You are going to remove more material during sanding.

With the side of the rasp make the fins free from each other and from the body. Let them point outwards a bit. At the side, where the fins join the belly, make a curve. This may look strange, but during sanding it will become much smoother.

Lastly, remove some stone from the top next to the fin, and at the rear of the fin there should be a hollow. Then it is time to work on the nose. To do this, remove material horizontally until you achieve the required thickness of the nose.

Examine the whole animal from top to tail. Does everything look right? Then you can start sanding.

Let yourself go and post the result on Facebook or Instagram. Use the hashtag #samstone.

We wish you success with making your own sculpture!

SHAPING OF ANIMALS

WITH LEGS

With the side of the rasp begin carefully to separate the legs from each other. Use a light sawing motion. Take care that you do not come in contact with the head or tail or other part of the animal. Then make the legs round with the flat side of the rasp.

Then you can begin rasping with long strokes over the belly from one side to the other. In this way you make the belly round and convex. Take care to start lower on the belly at the front and end higher by the rear legs.

Look carefully at the head of the animal. How big does it need to be? Remove stone equally around the head, and don't try to add too many details yet. Then the head will achieve a more uniform appearance.

It is difficult if you finish one side and then try to make the other side match.

Does the animal have a snout like a bear?

Take care to remove some material with the flat side of the rasp, so that the snout comes to the fore and the head recedes somewhat.

After the head, begin with the detail of the legs and the tail. Look carefully at the picture and don't make the limbs too thin, because the sanding process is still to come.

Otherwise pieces will break off because the stone becomes too brittle. Examine the whole animal from top to tail. Does everything look right? Then you can start sanding!

SHAPING OF ANIMALS WITH WINGS

We model animals with wings as follows: begin with the overall shape working from the back to the front. Gradually separate both wings from the body, working alternately with each wing.

Do not go too deeply into the stone in the first instance. A wing can break on the other side. Use small strokes with the rasp. Push the stone as it were inwards. Don't separate the wings entirely from the body, otherwise they become too vulnerable.

Work again from the back to the front of the whole sculpture, and begin with the details. Begin for example by making grooves as feathers in the wings. Don't go too deep, or you will go right through the sculpture.

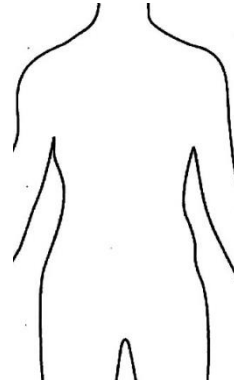
When sanding, use as little pressure as possible, especially on the wings, otherwise these will break.

**“ITS OWL
GOOD”**

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SHAPING OF A TORSO

With the torso of a man or a woman, you begin with the waist. You can form this by drawing the rasp from the back above the buttocks to the front under the upper chest.



“WITH THE TORSO, YOU BEGIN WITH THE WAIST”

For a woman remove material above the breast on the inside so that a droplet shape is achieved, with the point facing upwards. You can maybe lower the breasts. You do this by removing material from below the neck with the flat side of the rasp.

With a woman, remove a V shape above the buttocks, and the buttocks will also resemble a droplet, pointing outwards. With a man, the buttocks are rounder at the top, and have an indent at the side.



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If the neck is a bit long, you can remove a little but leave a lip which would be the underside of the chin. This gives a better finish to the torso.

BREAKAGE

Very occasionally you can have bad luck and break the soapstone. This can be caused by a natural flaw in the stone. It has already had an arduous journey to your home. It can also happen that you have used too much pressure.

No panic, all will be well. Follow the instructions below and above all be careful.

If you break a stone, stop work immediately whatever stage you are at. Remove any loose dust with a brush. Don't try to push or grind the pieces together, because then they will never fit properly. And the break will be more obvious.

When the stone is completely dry, apply a little superglue to both parts of the stone.

Count to ten and then press the parts carefully together. Take care not to get the glue on your fingers. Stuck is stuck. Lay the stone carefully down. Wait at least a quarter or a half an hour before you check whether the parts have stuck.

If glue has run out of the gap, that is not a problem. You can remove it with the rasp. If a crack is still visible, you can fill this with a mixture of glue and stone dust, and let it dry.

In any case, be careful and calm, and usually everything turns out fine. Breaks just happen – the stone is natural product.

SHAPING

A TEA LIGHT

A tea light gives plenty of opportunity to make a special shape. The hole for the tea light is already present and the base stands securely. Now you can scratch a pattern or remove material as you wish. Treat it as a piece of raw stone.

You can make the stone rounder and softer or cut graphical designs. You can also colour parts of the stone with acrylic paint.

SHAPING

PIECES OF RAW STONE

With a bag full of pieces of stone in various colours you can make pretty pendants or jewellery. Lovely to hang in the window, in the Christmas tree, or round your neck, of course. First make a hole with a small metal drill. Don't press too hard – let the drill do the work.

Then you can get to work. The bright colours can become attractively transparent if they are thin. You can make little animals or abstract shapes from the stones. Let your imagination run wild.

SANDING AND FINISHING OF YOUR SCULPTURE

If you are satisfied with the shape of the sculpture you can begin sanding.

You will find three sanding pads in the box. The grade is printed on the back: coarse, fine and very fine. You start with coarse (P120). Fine is P240 and extra fine P400.

You can use the sanding pads dry or wet, with water.

If you leave your sculpture in the water, it become very porous and breaks more easily.

Place it on an old teacloth on the draining board. If you sand with water, you will see a whitish paste appear on the stone. You are now

polishing and that makes the sculpture more attractive. The more that you can sand the rasp marks away, the more beautiful the finished product will look with oil. You can start by smoothing all the rough parts with a dry coarse sanding pad and then move onto working wet. The sanding pads last a long time, so rinse them clean and use them again for the next sculpture. For that you can find all kinds of animals, torsos and stones on our website.

Now let the sculpture dry completely. This takes time as the water is sucked deeply into the stone. Only when there is no sign of wetness in the stone, can we use the oil and wax to conjure the real colour out of the stone. Take the bottle with the black cap and open it carefully.

This bottle contains the impregnating oil that gives the gloss finish. It is made of natural oils in a balsam turpentine carrier. Apply the oil thinly with a kitchen

cloth and rub it carefully in. When you have finished this, leave the sculpture for a time to absorb the oil. You can repeat the process, for example. Especially brown soapstone can absorb a lot of oil. Wet the cloth and throw it away. Let the sculpture dry, and then we will move on to the last stage.

Now we are going to use the bottle with the white cap. Shake it before use, and open it carefully. This wax is an ideal combination with the impregnating oil. It intensifies the colour and gives a nice gloss.

Don't warm the wax otherwise it will dry out. Apply the wax thinly with a cloth, and rub it in with a soft cloth such as an old T-shirt or tea towel.

If the wax is a bit stiff, breathe carefully on the wax and the sculpture and polish the wax with a circular motion!

Let yourself go and post the result on Facebook or Instagram. Use the hashtag #samstone.
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Do you have any questions?

Click on our website for all the answers



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