



I'm not robot



Continue

## Fusion 360 sculpting tutorials pdf

Select the newly created face, right-click, and then select Edit Form. Go to the front view to look at the front of the ghost. Holding the Alt button, select the small square that faces you in the manipulator control and drag it to the top right. It will pull out the face, create a hand. Then move to the side view, select a small square in the manipulator control that is pointing at you, and drag that forward. It pushes your hand forward. Kinda makes it look like a ghost looking to give you a hug. Did I mention it was a friendly ghost? Repeat steps 5 and 6 to create the next hand. Oh, my God! Oh, my God! All right guys, welcome to my introduction to sculpture mode. As you saw, we talked about solid modeling, primitive, sketch construction, bodies and components, what I want to do now is to talk about this purple button. And I know before I said, please don't touch it yet and that's why. We know that we have our own standard six modes of this fusion gives you tool sets, but located inside the model workplace is to create a shape and what it actually gives you seventh mode and it opens up that seventh environment, which is a sculpture environment. All your tools move through, they have this purple shade in them, if you go through the drop-down menu, you will see that there are some similarities. When I come to create, the first half is primitive, you have a facial construction. You also have a sketch based on construction. So I can squeeze the carved bodies, rotate them, sweep them away, or attic them. If you have a body in a sculpture, you can change them. And this toolbar is very different from what you've seen before. I've got Edit Form, Insert Edge, Welding Tops, Pole Command, Thickened Team, I've Got Match. And as you go through these tools, you can stop and read the Fly Out menu and look at the image and this will help communicate what this tools work. In addition, drop-down asymmetry and symmetry are new. But as I moved to sketch, exactly the same, the same design, checks the same, insert, choose the same. At the end, you have a new tool called Finish Form. What you have built in the sculpture, when you press it, drives back into pattern mode and you get a marker in your timeline that sculpts the body. What this does is places a free-form carved environment inside your parameter time flame base file. So what I'm going to do is go back to the sculpture environment. Right-click, edit, brings you back. Finish the form is here, and hint that you're always in sculptural mode there. And I will start with the basic primitive. Create &gt; field. Turn on origin. Go to my top plane. And stretch from there. It should seem a little familiar with the primitive box command inside the pattern, because it is similar to creation. I can select sizes, enter dimensions and it gives me this form. What you have to remember is that in sculpture mode, that is, Body. What's different is that every face is tangent to your neighbor. It's smooth, and it's constant. On the box toolbar I can adjust the number of faces, I can change the dimension, I can tell the direction one-sided. I can turn my symmetry directly into the tool. I have three main planes taken from them, and the green line marks a mirror plane. Although it's now, you can add or delete symmetry later. So the drive handles are very similar to the box command and solid simulation. I can make it bigger or smaller. But here is this secondary set of handles. And as I slide it toward the plus sign, he subdivides faces. And in this way, you can control the number of faces that your main primitive has. The question that most people ask is good, how much do I add? And there really is no way to know for sure your design. But keep in mind, less is more. And you can add and break down later as well. Now you don't have to be precise. You can always, as I said, add more later. Let's go with the couple. All right, close it. And now I have my first primitive T-spline body ready to go. I can take any face. I can choose any edge, point or using Ctrl or Shift any combination of them and because symmetry is on it will live to choose the other side as well. The power of sculptural mode, using T-splines, is your ability to quickly create a complex form and explore ideas. You can iteed in addition, I spent a lot of time getting a good complex form generation of other software. And every time I show up here in fusion it hurts me a little bit to show how incredibly easy it is now. So according to the modified drop-down tool, the first is Edit Form. It is also available here on the default toolbar. And if I right click it is always 2 o hour, when the Edit Form tool appears, it gives you options on how you can choose what you can do and what you are going to change. And so now, I choose a handful of faces, you'll notice that the move triad popped up as well. What this allows me to do is move what I chose. And I grab this arrow here, which promotes linear movement. And whoever is chosen will follow this movement. Note that this gives you a dimension if you have chosen to enter. If I switch to the vertical arrow and pull it up, then all four of these slides up as well. And we're going to shoot 20 millimeters. And if I go to this one, and I slide them all back 30 millimeters. And so now, in a few seconds, going slow so I can talk to you about the tools I made in a very complex form in a very short time. And it flows tangent and it compounds surfaces. Let's go a little further with the change. So these squares are a scheduled movement. This allows me to move in two directions along this plane. And you can see that he tells me the dimensions as well, planar in these two directions. And you can see live how the shape changes and it gives you direct feedback on what you do, you do, one is a planar top view. And so show you guys how powerful it really is. If I drag through here, and I violate each side, I have created a self-intersecting geometry. And when you create self-intersecting geometry, fusion is going to increase the warning sign. Mathematics used to create a self-intersecting geometry will not create a strong body. My attitude when I use sculpture is great power, great responsibility, to be conscious of what your doing and to keep an eye on self-intersecting geometry. So let's go a little further with the manipulator. These edges here are scaling. If I grab this one and drag up and down it goes on and squishes what you have chosen. If I grab this one, it will do horizontally, stretch or extend. If I take a corner. It's both at once. These circles here are rotational and there are graphic references to what they are doing, so if I grab it and move it, it's going to turn over what I've selected. Beautiful. Let's go to one of the other axis, grab this one, turn a little. Great, I'm happy. Okay, we're turning this up a little bit. All right, all right, cool. I hope you guys see how fast that is, how powerful that is, and how quickly you can itether and come up with ideas faster than almost any other methodology. As I said, you can also grab points or lines. And I'll take these two here and glid them. And now, I'm experimenting and iterating with this form even more. But what's even more powerful is if you double-click a line it gives you a full profile. So now, if I grab this arrow and move it back I'm moving the whole profile in a linear way. Let's get him up a little bit. And let's try it, we spin it a little bit. And then the last part that I did not show is that there is still a universal scale. And this will scale the entire choice of universal format. Do not forget that we basically started with a soap bar here and now we have a very complex organic form. Ok, let's talk about the choice if I drag and marquee to choose from left to right. He chooses only what is absolutely in the field of choice. So you'll notice that grabbed all those faces in front. If I click and drag right-to-left, he chooses everything he touches. These are two valuable ways to quickly choose a lot of data. Now that I've all chosen it, let's move it in planar fashion. I'll push them forward and expand that form a little bit. Maybe I'll exhaust them a little. Maybe a little rotation, a little more planar. Now I've extended and pushed the form further. So a quick question for you guys. Is this shape tight? Will he keep the water inside? The answer should be yes, but you may not know that yet. And that's how and why. Well, let me take this face, let's finish that tool. So I grab this face and delete it. Is it sealed? Obviously not, there are two big healthiest on the side. Now that you have seen I ctrl + z it back. Critical thing to know is when you finish and form a fusion it goes in two directions. If it's tight, you will be given a solid body in this sculpted form. If it is not sealed and you finish the shape, you will get a surface representation of this carved body. Both are valuable and can be used. Being able to predict what your harvest is from your sculpture is important to note. And I want a strong body, so I will tell you the shape of the finish. He's finishing my sculpture. You will notice that I have my marker here in my sculpture timeline, and you will notice that I am back in pattern mode. And for educational purposes, let's move it a little further and play. Make sure my origin is turned on, make a sketch. The right image, and I just make a quick spline, and I quickly create one out. I'm going to move this point here, fix the handle. That's where I want to be. I'm not going to change her now. I've got my sketch, I'll stop that sketch, I'll say split body, body split, my reel tool as a sketch, I say OK, it breaks down my body, I'm now body 1 and body 2. Now it should look a bit like our last exercise on bodies and component. The same principle here is obvious. Now I'm not worried about mass production. Injection casting is not my goal. The same principle, if I grab a press/ pull, I can grab that face, and I push it up to 3 millimeters. Now I have separation with my two bodies. I could have taken them over, too. Shell, 3 millimeters, OK. To switch which one is displayed, repeat this process. 3 millimeters, well, turn it back, and now I have a connection between the sculpted body and the solid fabricated body. If I return in time and right-click, edit your sculpture and return to the sculptor's environment. And we can just quickly adjust. We're going to take this land. And I'm going to slip it. Great. I want this bulge. I rotate a little to adjust the look. Maybe I'll move it back to the scheduled step. Great, I like it. Let's take this edge in front and the plane moves forward. Now my spaceship has a cabin here. All right, stop my form. Historical events are happening. My split and my two shells upgraded and sculpted body leads to a solid flow of features down. I want you to do it. Go to sculptural mode, and I want you to play with primitive. I want you to go to the box, build a cylinder, build a spear, a mint, a quadball, a pike. The plane is fine, but not so important now. Don't worry about sketch-based construction now, touch that later. Play with primitive, move around, cook hard or patch. Cut, adjust, your goal is to play the sculpture, so you can start anticipating how it reacts. Okay, when you get back, we'll move to the next level of the sculptor. Oh, my God! Oh, my God! Oh, my God!