

Sculpting the Horse with a Traditional Approach

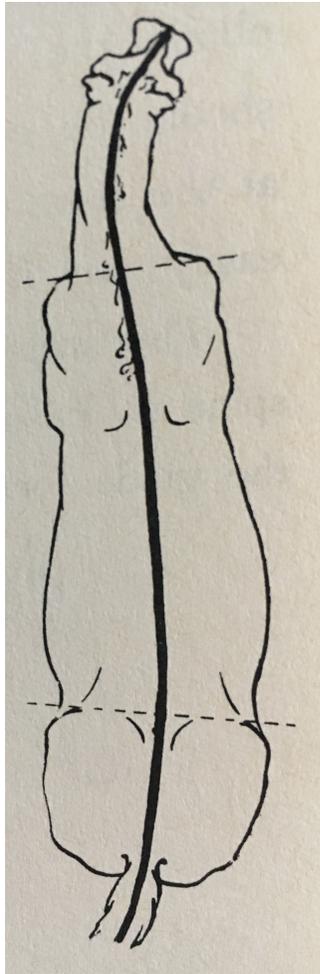
LESSON 3

This lesson is meant to be a guide to help the student artist in the course of study. For that reason it does not provide at length explanations for the points mentioned. Rather, the exploratory sculptor will search for ways to study and expand his work on his own accord away from the atelier.

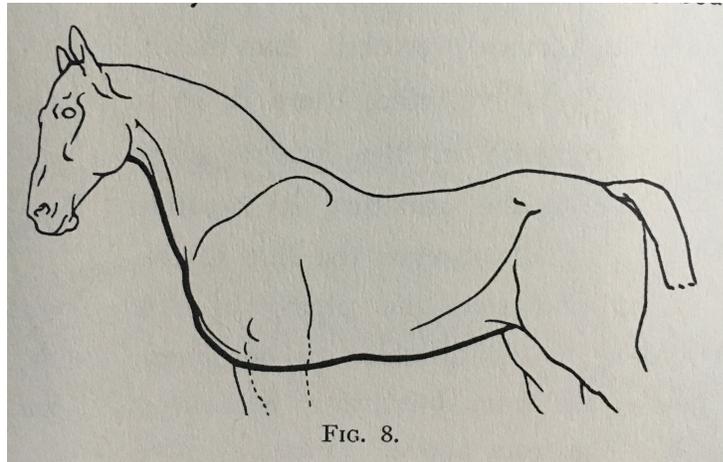
Understand the subject: A summary of Edouard Lanteri, The Horse

- 1) As a species
 - Belonging to Genus Mammalia, in the subclass Equus.
- 2) Anatomy
 - The skeletal structure, the muscle structure and how they move
- 3) In motion
 - Rules of motion in the three gaits:
 - a. Walk is a four beat motion. The sequence in which the horses feet touch the ground are as follows;
Right Hind, Right Front
Left Hind, Left Front
 - b. Trot is a two beat motion with a moment of suspension. The sequence in which the horses feet touch the ground are as follows;
Right Hind, Left Front, Suspension
Left Hind, Left Front, Suspension
 - c. Canter is a three beat motion with a moment of suspension. The sequence in which the horses feet touch the ground are as follows;
Left Lead: Right Hind, Left Hind and Right Front, Left Front, Suspension
Right Lead: Left Hind, Right Hind and Left Front, Right Front, Suspension
- 4) Horse Breeds
 - There are over 350 horse breeds in the world today falling into roughly two categories, light boned (saddle mount) and heavy boned (carriage horse).
- 5) Armature attitude
 - Movement is always more accentuated in the the cervical vertebrae of the horse when compared to a human figure; in the dorsal vertebra there is little to no visible movement; in the lumbar very little. Observe the moving line from the top of the armature while viewing the spinal column. Turn the piping of the neck according to the direction to be given ti the head. Next view the model from the side to position the legs. **Blog has great visuals on movement:** <https://www.viscontecocozza.com/an-introduction-to-equine-core-strengthening/>
- 6) The method of bulking out the clay (see corresponding images below)
 - a. Clay should be added progressively to avoid having to remove it later and maintain the natural bulk. Heaviness at the start blurs the movement.
 - b. Draw the line of the spine to maintain symmetrical construction of the body seen from above.
 - c. Then take a side view and draw a great line from the nape of the neck to the root of the tail. It is the line given by the vertebral column in its entirety. At the same time, indicate the lower line of the body, formed by the anterior line of the neck, pectoral and abdominal muscles. Softly fixing these line of both sides.
 - d. Establish symmetrically on both either side the vertebral column, the anterior crest of the ilium, the line of the thorax, and the shoulder blade.
- 7) Comparative Measurements
 - a. Use the length of the head to make comparing measurements.
 - b. Use a live model to make a comparative measurements sketch for study.

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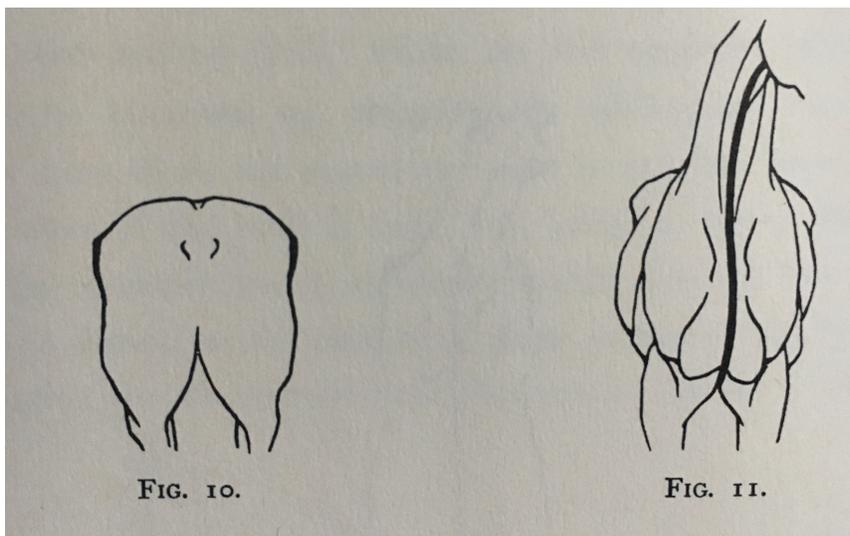
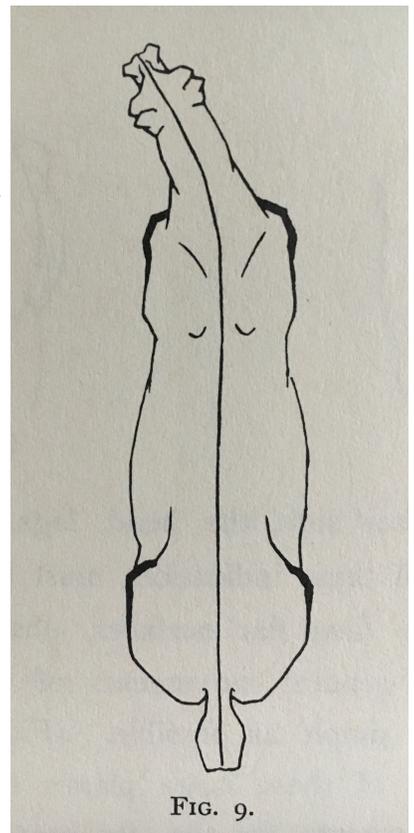
a.



b.

The method of bulking out the clay

d.



c.

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Comparative Measurements

Modelling

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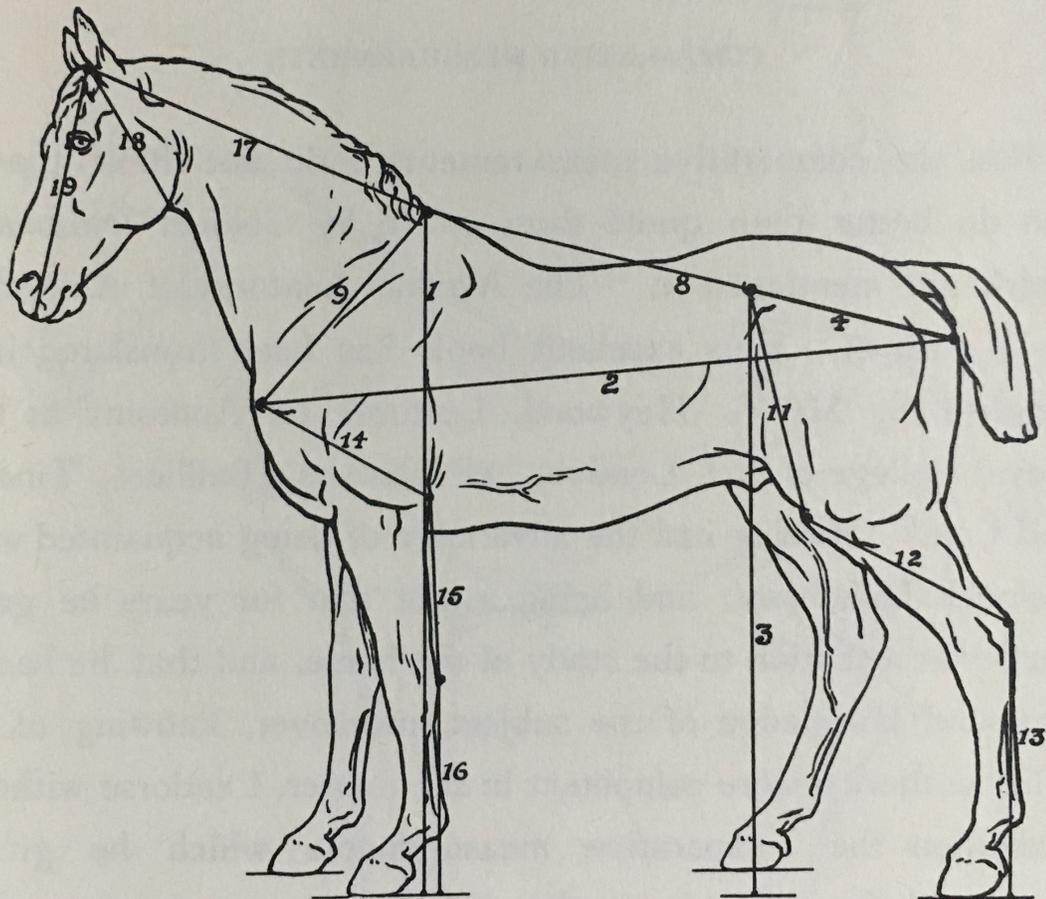
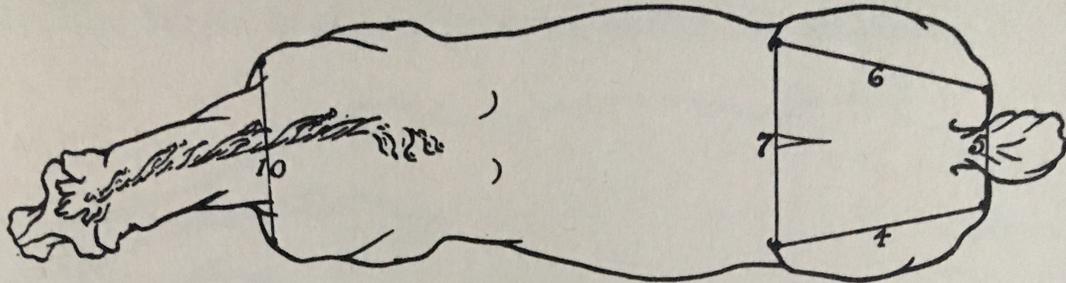


FIG. 13.—MEASUREMENTS OF CONSTRUCTION.

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|--|--------------------------------|
| 1. Plinth to summit of withers. | 11. External iliac to patella. |
| 2. Point of arm to point of buttock. | 12. Patella to calcaneum. |
| 3. Plinth to external iliac. | 13. Calcaneum to plinth. |
| 4. External iliac to point of buttock. | 14. Point of arm to elbow. |
| 5. Between points of buttocks. | 15. Elbow to pisiform. |
| 6. Point of buttock to external iliac. | 16. Pisiform to plinth. |
| 7. Between external iliacs. | 17. Point of withers to nape. |
| 8. Point of buttock to point of withers. | 18. Thickness of neck. |
| 9. Point of withers to point of arm. | 19. Length of head, |
| 10. Between points of arms. | |