



THE SCULPTOR'S CHISEL  
FIRMITAS · UTILITAS · VENUSTAS

# Modeling

A GUIDE FOR TEACHERS

AND STUDENTS

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## *The features*

### *Third Feature - the Ear*

For our purpose the outer ear, or Auricle, is all that is needful, whilst the Anatomist proper has to study carefully also the parts of the ear hidden from view.

We have to examine in the Auricle the external and the internal face, and observe that the depressions of one side are the protuberances of the other.

The framework of this feature consists not of bone, but of Modeling cartilage, much turned and twisted, which descends right into the Ear-Passage, where it is attached to the bony structure of the skull; the cartilage does not descend into the lobe of the ear, which is made up of areolar and fatty tissue.

The outer curved rim of the ear is called the "Helix: it is generally more or less folded over at the upper part; within this curve, and parallel to it, is the shorter curve of the Antihelix, a ridge which surrounds the deep Shell or Concha, that leads into the Ear-Passage or Auditory Meatus. Its upper part branches off into two ridges between which lies a small Fossa, which loses itself under the overlapping part of the Helix.

In front of the Concha, protecting, as it were, the opening into the ear, is the Tragus, presenting a convex form to the outside. Immediately behind its lower part is a deep notch (the point from which we take our measures for the face—), behind which rises another protuberance, called the Antitragus, and below it extends the Lobule or Lobe of the ear. The muscles which lie on the Tragus and Helix are very insignificant, even the three Auricular muscles, which fix the ear to the skull, are so small and thin, that they hardly influence the surface form. The ear is covered with a fine and smooth skin, which closely follows all the depressions and projections of the cartilaginous framework. (Fig. 20.)

The process of working will be the same as indicated for the previous studies; only let me repeat that the principle of drawing and working by color-effect is the only principle I shall insist upon for all our studies, whether they be from the cast or from Nature. That is why a modeling student must above all be a good draughtsman, for drawing will give him not only precision in the form, but it is also the only means of making his work graceful and telling,—a quality of work which can never be obtained by him who cannot draw, and whose work will always remain heavy and commonplace. Therefore when you have understood the why and the wherefore of each form, and know it by heart, drawing will remain the most important part of your work. See Figs. 21,22,23.

1. Helix
2. Concha
3. Tragus
4. Lobe or Lobule
5. Antitragus

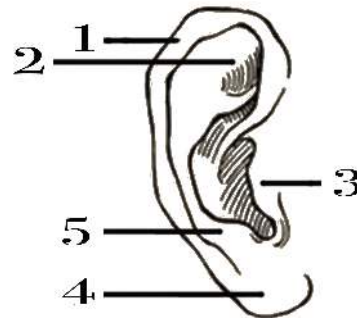


Fig. 20

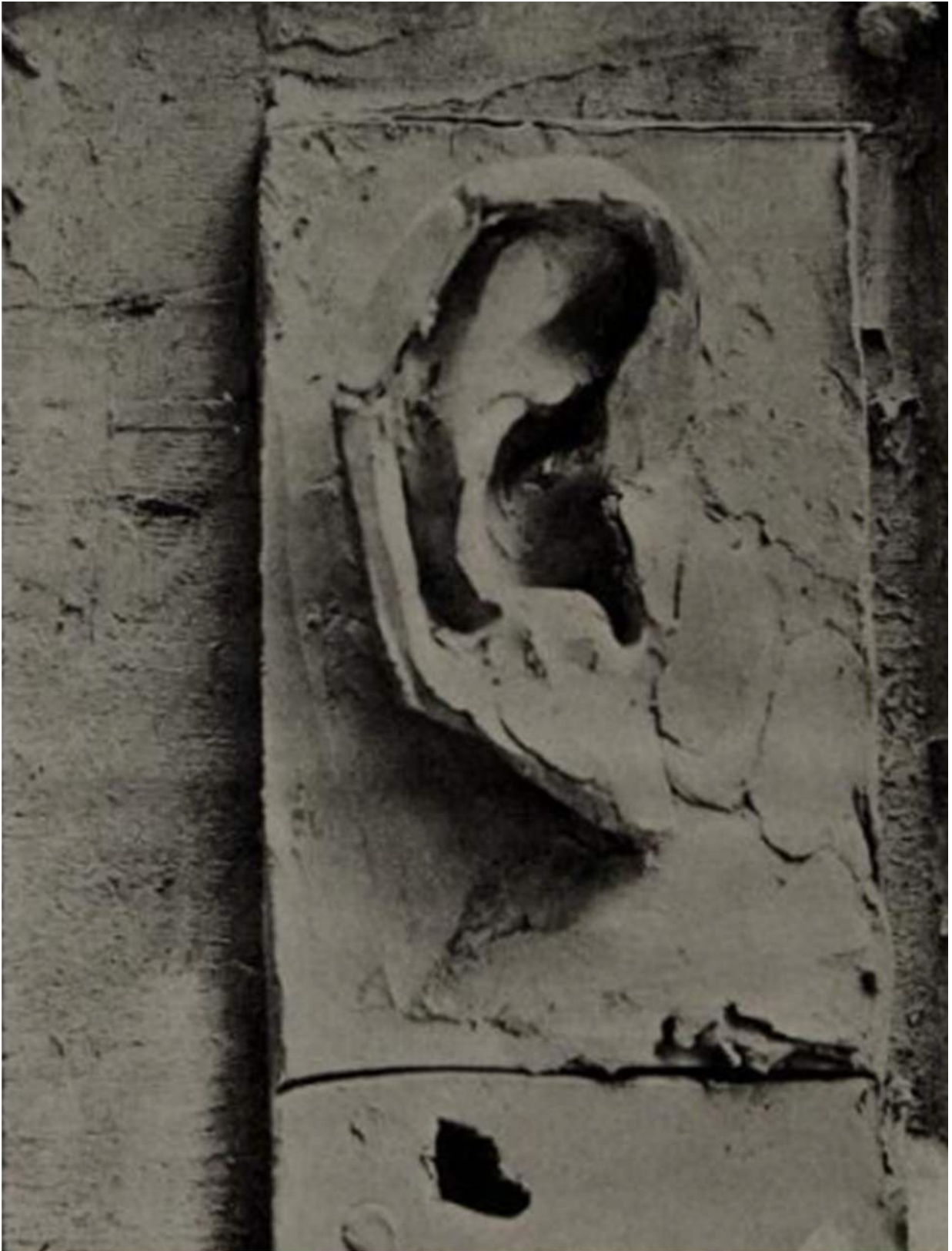
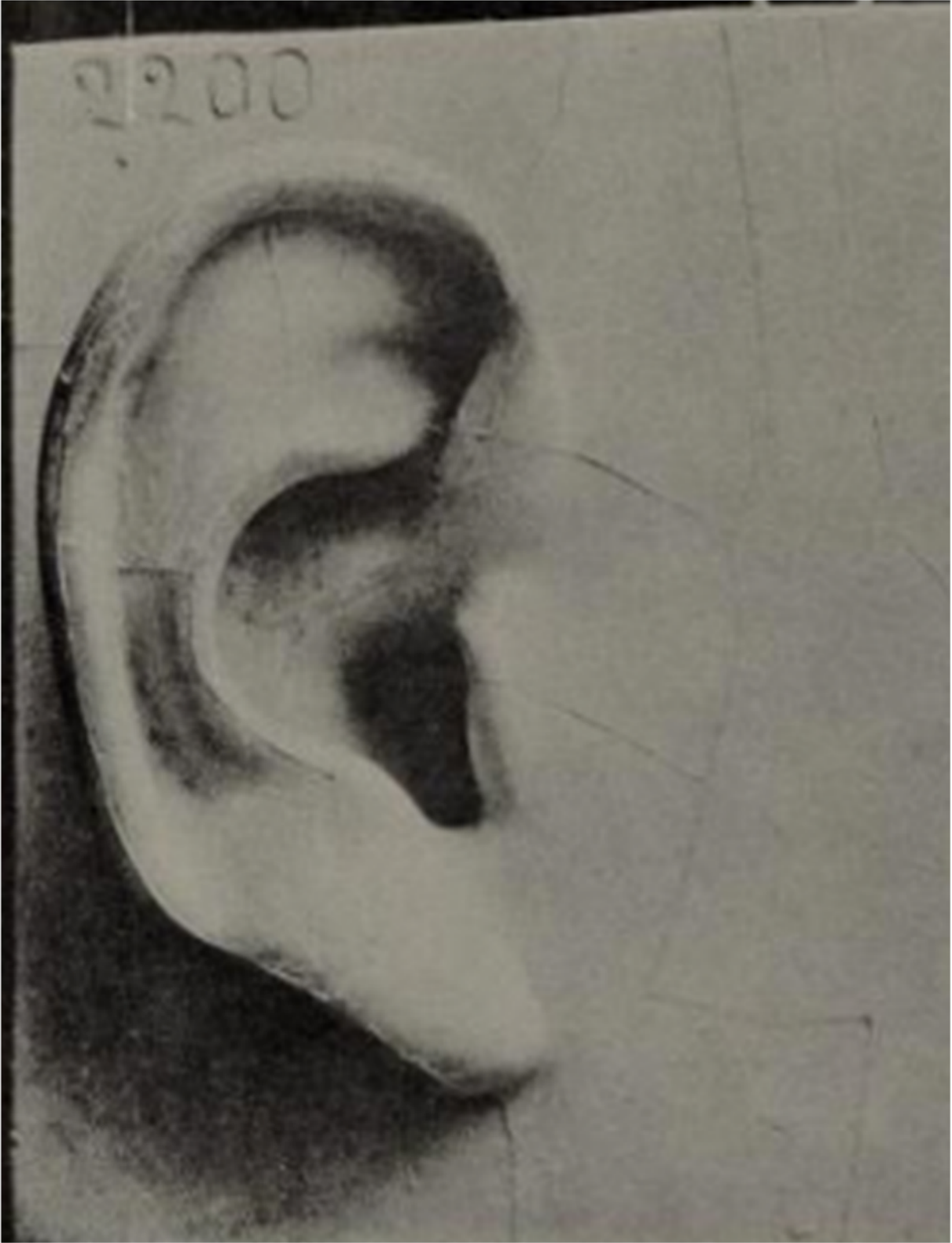


Fig. 21  
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Fig. 22



**Fig. 23**

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