

Thank you so very much for your resin purchase!

A few quick notes about resin care. This resin is made from a high grade urethane resin that reproduces artwork in fine detail with maximum strength. Traditional and classic scale sculptures are hollow cast with stainless steel wire supports for added strength, smaller works are solid cast and may or may not have steel supports. Location of these supports can typically be seen in strong light (similar process to candling).

Resin can be a bendable and breakable material, even with steel reinforced areas. Improper storage can make a resin warp or become very brittle. Resins should be kept out of extremes of hot or cold and temperature fluctuations. All resins, but unpainted resins especially should be stored out of any sunlight as UV rays not only cause yellowing but can cause plastics to degrade and become brittle. Also, air holes should always be present and unclogged on hollow cast horses. Care and preparation of the material will only serve to help this reproduction hold its value.

This resin casting will need prepping and painting. On my website I offer a list of painters who sometimes can be commissioned; please consider them if you do not paint yourself! Some painters also do professional prepping so you should check with your painter as to their preferred prepping practice.

Prepping is a process which prepares a horse to be painted. Part of this involves seams being removed with tools and

sometimes small amounts of filler material being added. Another important step in prepping, prior to priming, is scrubbing with a mild abrasive cleanser and/or a grease cutting agent. Degreasers, such as dish soap, remove traces of your hand oils and any release agents if used in casting of the horse. You should avoid handling your horse directly after this to further avoid hand oils. All areas of your resin should be slightly matte (no glossy areas) before priming, as even primer will not adhere well to the glossy spots.

There are a great number of hobby websites that offer excellent tutorials with photos on all the steps and materials needed for proper prepping. A quality prep job is one that doesn't remove details with overly enthusiastic sanding or primer and yet gives the primer and paint the best adhesion possible. It's probably the most tedious and yet important step towards preserving the value of a resin.

In general with all my work, I allow modifications to the sculpture itself. Casting anything derived from my art is a completely different story from simply painting or modifying the work. Absolutely no casting reproductions of any resins or derivatives of my resins will be allowed.

Please inspect this casting and report any concerns to me within a week of receipt. Castings may be exchanged if circumstances warrant and are reported within a 7 day period. In all situations with any questions I'd be happy to answer, please don't hesitate to contact me at morgen@one-horse.net.

Thank you again most sincerely for your purchase and support!
-Morgen

ABOUT TETRADRACHM

Head high he stands approximately 11 inches tall by 12 inches long. He is being cast as a 1:9 scale (traditional scale) hollow cast resin with a permanently attached base with stainless steel reinforcement.

Prized stallion of the ancient Greek coin springs to life based upon art of the ancients. Representing extinct breeds such as Nisaeon, Etruscan, Thessalian and Scythian. He is the horse of Xenophon and Alexander the Great. The cherished noble ancestor of many fine modern breeds today.

He trots over stone pavers accurate to a specific entrance into the ancient city of Troy. With a tiny mane style change he could represent several gaited, carriage and oriental breeds today as this proud noble bearing is timeless. More on the inspiration below.

GREEK INSCRIPTIONS

The greek words on the base are some phrases seen on many types of Tetradrachm coins. The literal translation of "ΦΙΛΙΠΠΟΥ" in greek is "fond of horses, horse-loving" however it also pertains to king Philip II of Macedon, father of the famous Alexander the Great.

The opposite side of Tetradrachm's base reads "ΒΑΣΙΛΕΩΣΜΕΓΑΛΟΥ" which is seen on many tetradrachm coins as well. The practice was to put the phrase before whichever king's name was being honored and it literally translates to read 'great king'.

The fret geometric design surrounding the base is a very traditional greek design that I have purposefully fiddled with to make it a bit more like a greek ruin.

Tetradrachm is part of my The Equidae of Antiquity works. My aim is to recreate the various breeds shown throughout the Classical and Hellenistic greek art (of all types, flat and fully round sculptures) and literature (mostly Xenophon) with a hair less of the stylizations seen in art of that period (and I suppose stylization of my own time today!).

These horses depicted are in the style of master sculptors such as Phidias are to honor the now extinct breeds of the Nisaeon, Thessalian, Scythian and other breeds depicted in various sculpture and the few surviving vessels.

BREED INFORMATION

In my travels around the web I'm learning that nothing seems to be set in stone about the ancient horses. As the Greeks and Romans were conquerors they were bound to take on the best horses from various locations and as a people who valued aesthetics they also fashioned them through careful breeding. I do know that as the Roman empire fell these breeds fell to the way side. I urge customers to enjoy reading up on the breeds migrating out of the Persian empire and the Nisaeon plains.

Today's ancestors of these horses can be a variety of breeds but for sculpting Tetradrachm I needed real photos of living horses. For these I turned to some primitive breeds but for the refinement expected of the prized horse of ancient kings I turned to breeds such as the Hackney Horse and Dutch Harness horses. As I always allow modifications to my resins if you were to look for a living breed to convert him to a simple mane removal and braids would easily represent either of two living breeds today.

The ancient style of the short mane is subject to interpretation still but from my reading I believe the breeds Persian plain horse breeds held just enough primitive steppe horse blood that their, perhaps more coarse, manes would have stood straight up more like those of Fjords and Mongolian breeds. It will be interesting to see if science can someday determine what the case is for how these horses truly looked.

I find the entire subject fascinating the more I study ancient works and depictions. Please feel free to ask if you have any questions!



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