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Some Types of Artists' Models.

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THE ordinary individual, on passing in the street a young woman of picturesque but rather unkempt appearance, whose garments hang in clinging folds and owe nothing to the prevailing fashion, whose hat is of ample dimensions, but would be scorned by any self-respecting milliner, and whose feet appear shod more for comfort than smart appearance, would probably remark with intuitive conviction, "There goes an artist's model!" If the entire costume bears the unmistakable stamp of "home made" the identification would very probably be correct. Although many other women scorn fashion plates and dress on the rational or æsthetic principle there is generally no fault to be found with the workmanship of the garments. As a rule, eccentricity is a fad of the fairly well-to-do. But the artist's model has no public to dress for. Her home is in the studio, where, so long as she is picturesque, no one cares to pry into details.

THE NECESSITY FOR MODELS.

Although it is the aim of every artist to embody his ideas in preliminary studies, done, as a child would say, "entirely out of his own head," there are very few who can work up a drawing or picture without the assistance of a model. A sculptor especially who has to make his work perfect from every point of view, would never attempt such an impossible feat. One of the reasons to which is ascribed the perfection of the old Greek sculpture is that the artists had continual opportunity, in every-day life, of studying the nude, untrammelled human form. Men and women of the present day suggest by their mode of dress little of their natural figures. The former present an arrangement in tubes—two tubes below; a tube on either side; a small tube at the

top—I refer, of course, to the conventional but most inartistic "topper"—and a large tube connecting the others. A woman represents an egg-boiler draped from the lower bulb, and to divine the form of the limbs as fashionably clothed would be sheer guess-work. It is all very well for such an artist as the late F. C. Corbould, who found—so he said—a broom with a coat on it sufficient to suggest a man in armour, but the average draughtsman is more exacting. Where, then, does he find his models? Relations and friends are often so far obliging as to sit for a head, but he has to suit their convenience, not they his, and he can only victimise them up to a certain point of boredom. The professional artist's model is the stand-by. She has not to be sought after, but goes the round of the studios in search of engagements, although when she has obtained the reputation of a "Trilby" she sits only for a chosen few.

THE STATUS AND PROSPECTS OF A MODEL.

Keen jealousies are as rampant in the profession of model as in any other. The acknowledged "Trilby" holds herself as superior to the common-or-garden model as a star actress does to a "walker on." She is a connoisseur in figures, and does not hesitate to criticise a rival's attractions in merciless and plain-spoken language. Some models are born to the business. Their mothers and grandmothers before them knew no other life than that of the studio, and their children learn to pose as soon as they can toddle. But this is by no means always the case. Young girls, tired of the ill-paid drudgery of the unskilled occupations, are tempted by the seven and sixpence a day to be earned in a studio, and if they are gifted with exceptionally good looks they may earn their living literally "on their

side you are working, you use his arm as a lever on your shoulder, and bending forward at the same time you throw your man as illustrated.

There is the work from the hip, and the removal of his balance with the arm, but in this case the leverage is obtained by securing a hold of your opponent's near shoulder and the wrist of the same arm.

The next illustration (figure 32) shows

FIGURE 32.

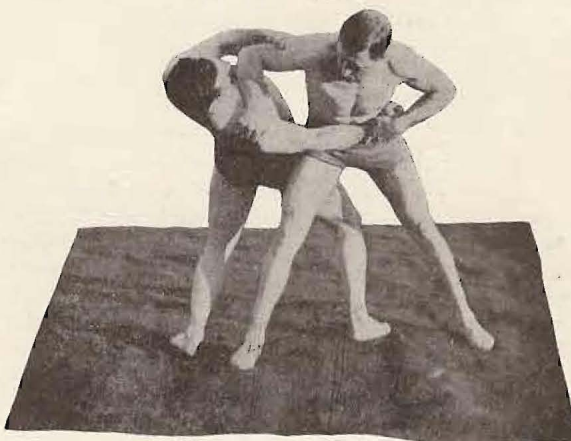


The "flying mare" or neck throw.

a somewhat similar throw, but in this case your opponent's hands are left free, and a good grip obtained of his neck;

Having secured a good grip, as illustrated, you pull your man towards you, and at the same time step in, bringing

FIGURE 33.



A very useful wrist and shoulder lock that will enable you to throw a heavier opponent.

with this exception, the methods adopted to bring off this throw—which is known as the "flying mare" or neck throw—are the same as in the preceding figure.

In figure 33, we have a very similar position to that described in figure 29. him across your hip. The rest is obvious. This is a very quick lever throw, and one that should enable you to bring a much heavier man than yourself to the ground.

In figure 33, we have a very similar position to that described in figure 29.

(To be concluded.)