



IN THE STUDIO.

## MODELLING IN CLAY AS A REMUNERATIVE EMPLOYMENT.



COMPASS FOR MEASURING.

**M**ODELLING in clay is becoming gradually recognised as being one of the best preparations for an artist's work.

Modelling, and drawing from casts, are two of the greatest aids in acquiring an idea of definite form and outline, combined with delicacy of finish. It requires an artist's supple hand and a straight eye to do it well, but

to all those who think of taking up Art, either as a profession or as a recreation, modelling in clay will be found to possess great advantages over free-hand drawing and mere studies in shade.

Quickness of perception of form, and accuracy of eye, are chiefly required, rather than great talent.

The clay properly prepared can be obtained from Lechertier, Barbe, and Co., or through any artists' colourman.

The tools are by no means expensive: a scooper and two or three differently shaped scrapers will be all that are required, "supple hands," as our Italian master said, being the chief requisite. It was marvellous



how, with just a turn of the thumb, he would make an ill-shaped model into a shapely one. Some of the best students chiefly used their hands in modelling, and the tools only for the finer work. We give an illustration of the principal tools necessary for modelling on the next page.

My first day's work in the Modelling Class was spent in modelling some ivy leaves—foliage, flowers, and fruit being considered the easiest studies to begin upon.

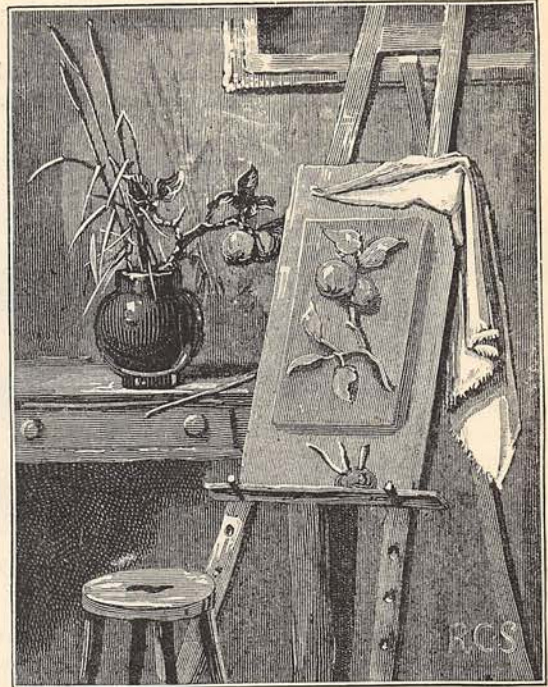
Having fixed upon my subject, I kneaded and moistened the clay, and placed a lump of it, rather larger than the required size, on my drawing-board. I then placed it on the easel, fastening it by means of tacks, and it was ready to begin upon. I roughly measured the model with the compasses, and slightly sketched in the leaves with charcoal.

The surrounding edges had to be worked off, in order to give a sharp outline. I then set to work at the delicate veins of the leaves.

The work, as people say, seemed "to grow under my hand," and it was quite a pleasant change of occupation, after sitting so many hours over my free-hand drawing.

The master praised my first attempt, much to my encouragement; and on the next modelling afternoon I tried a study in "eyes." The students were well supplied with excellent studies of hands, feet, noses, mouths, ears, and eyes, in order that they might perfect themselves in each detail before beginning heads.

I was very glad when I was allowed to begin my first head; it was that of a sleeping infant, and after that larger heads and busts followed. These large studies of heads I also copied in chalk, in order to perfect myself in shading before taking up painting, and to avoid the error of so many amateur artists



EASEL WORK.

who begin to paint before they can draw. There were plenty of models of trees, animals, and busts in the studio, so that we had no lack of examples.

It must be borne in mind that the clay is to be kept damp, and on putting away the model for the day it should be moistened, to prevent its cracking, and a damp cloth or flannel spread over it. When quite finished the models are sent to be cast in plaster-of-



COVERING THE MODEL WITH WET CLOTH.



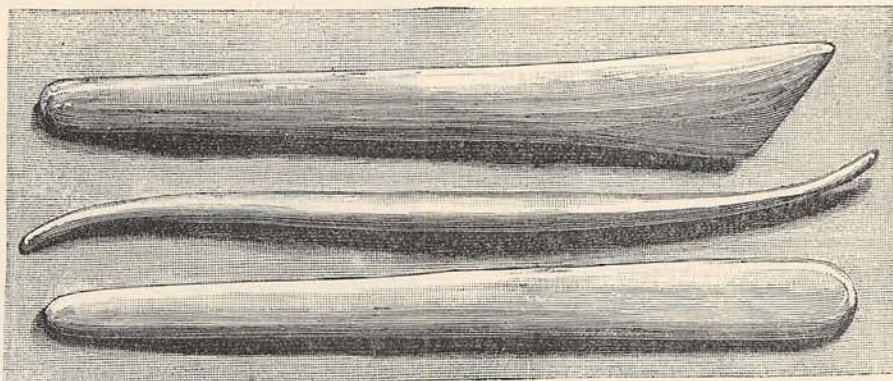
A PORTRAIT IN BAS-RELIEF



Paris. This is rather an expensive process, and therefore many artists learn to cast their own.

When once cast, a good price may be obtained for even small models—half a guinea for a little

The work can easily be done at home, provided there is a room which can be used as a studio; and the outlay is very small, the tools being so few in number. A three-legged stool for modelling figures, or an easel



THE NECESSARY TOOLS FOR MODELLING.

bird, and of course a great deal more for busts, figures, and animals, which always command a good sale.

Modelling in clay is decidedly a profitable branch of women's work; and as so few excel in modelling, compared with the large number of those who paint on china, crystoleum, &c., it is a field in which there is at present no excessive competition.

for flowers and fruit, is necessary. In the former case the artist stands, in the latter a high stool can be used. The clay is not expensive, but it should be bought properly prepared, and must be kept damp, in a cool place, and in a box free from air.

Terra-cotta only requires to be burnt, it is modelled in the same way as the clay, and well repays the trouble bestowed upon it.

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### BY-PATHS OF COMMERCE: RAGS, AND THE TRADE IN THEM.



F all the by-paths of commerce perhaps none presents so many aspects as the rag trade. Ranging from the itinerant collector who scours the towns and villages in search of rags, bones, and bottles, to the mysterious "merchant" who is prepared to execute an order for a hundred tons or so at a few hours' notice, dealers in rags represent every shade of fortune. Scarcely less varied, too, are the commodities themselves. Thus, while some are only fit for the dunghill, and, as a matter of fact, are sold for manure, others still have so much of their primitive value that they are dedicated to the manufacture of shoddy, and are again made up into cloth. Linen rags, too, are of every quality, and serve as raw material for all the varieties of paper from the finest note to the commonest brown.

The rag trade is now one of huge dimensions. Not only our own, but almost every country is ransacked to keep up the supply. From China and Japan, Australia and all the colonies, from the shores of the Mediterranean, and from all the countries of the Continent do huge consignments daily come to the

London Rag Market, the chief centre of the trade for the rest of the civilised world.

In view of such considerations as these it is not surprising that rags should be a staple of commerce. Nor is the cause far to seek. In spite of the fact that paper may be made of an infinite variety of materials, it may be taken as practically true that it cannot be made without rags. It seems, indeed, to be doubtful whether in this manufacture rags will ever be wholly superseded; and it is to be expected that, in all countries in which paper is in demand, rags will long be at a premium.

It is, indeed, only to be wondered at that the supply should never fail. In England alone, for instance, not all the rags that can be collected from every source would keep the multitudinous paper-mills occupied for long together, and we are, to a large extent, dependent upon those that are imported. Still, a vast number of people are wholly occupied in the various branches of this industry, for such it must be called. Who is not familiar with the peripatetic collector? He takes various forms, but never loses his unmistakable identity. In the metropolis he usually travels with a pony and cart, and makes rather a parade of his