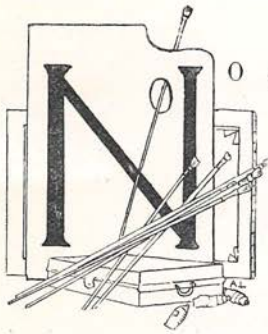


AMONG THE LONDON ART STUDENTS.

BY FREDERICK DOLMAN.



O *Quartier Latin* has London, but in number its art schools rival the more famous students' *ateliers* of Paris. Mr. Stacy Marks, R.A., in his "Pen and Pencil Sketches," mentions that in

his youth there were only two art schools in London besides those conducted by the Royal Academy—Carey's, in Bedford Square, now defunct, and Leigh's, in Newman Street, Oxford Street, which is now so well-known as "Heatherley's." Their name is now legion; they are to be found in pretty well all parts of the Metropolis, and, as one of the R.A.'s said to me the other day, the question, "Where do all the students come from?" is only less puzzling than the question, "Where will they all go to?"

But out of the number it is not difficult to pick and choose a few schools which, in the opinion of the art profession generally, at any rate, are in their several ways representative and pre-eminent. To begin, there are the "nurseries" or "forcing grounds" for Burlington House. To understand these terms you must know that the Academy Schools are free to all-comers under the age of twenty-three, in painting, and twenty-five in sculpture, provided their talent can pass through a rather fiery ordeal. It need not be said that this free education is eagerly competed for; a studentship of the R.A. carries with it great prestige, as well as instruction by such men as Sir W. B. Rich-

mond, R.A., and Mr. G. Aitchison, A.R.A. Of late years the number of applicants and the qualifying tests, although not really competitive, have, it is asserted, shown a corresponding increase in severity. Tests are of a dual character; the budding painter, sculptor, or architect has first to send specimens of his work to the Council of the R.A., and if these are approved of he or she is required to proceed to the Schools and execute on the spot similar drawings and models. It is upon this work that the Council finally pronounces judgment; if the judgment be favourable the student can attend the classes for three or five years,



COSTUME CLASS IN THE LIFE ROOM, ST. JOHN'S WOOD ART SCHOOLS.

with the chance of winning prizes of £50, £60, and £200, for the expenses of the foreign travel without which no artist's education is considered complete.

Few students venture to try conclusions with the Council of the Royal Academy without having incurred some expense in fees at a preliminary training school. "Calderon and Ward's," in Elm Tree Road, St. John's Wood, is the most popular of these "nurseries"; of 394 students admitted to the Academy since 1880, 250 were pupils of this school, sixty-two out of eighty-six prizes awarded at Burlington House since

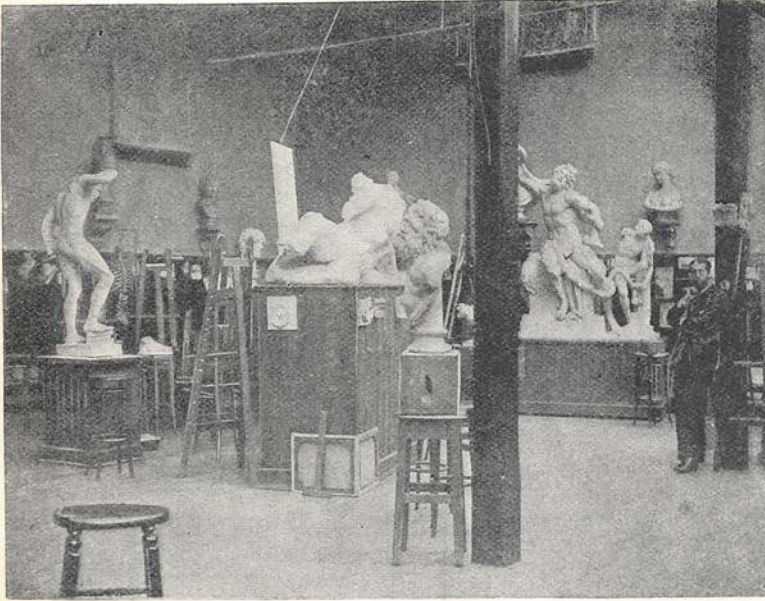
1886 being gained by them. Although so successful, the school is comparatively new, its three large studios having been built about eighteen years ago. The stranger passing along Elm Tree Road cannot but be struck by the *façade* of No. 7, with its subdued green tint and Continental aspect—it is “Calderon and Ward’s,” so-called in art circles from the names of the founder (Mr. A. A. Calderon) and present principal (Mr. B. E. Ward) of the school. If it is the luncheon hour he may also observe with interest the game of tennis played in the broad stone courtyard by bright, merrily laughing girls with long, paint-smudged aprons or over-alls—four of the hundred or so students (two-thirds of whom are of the

young women who come and go every day—are Burne-Jones and Boehm, Gilbert and Poynter, J. C. Hook and Frank Holl, Henry Moore and Phil Morris, Walter Crane and Du Maurier. Some of these were sent to the Academy Schools; others left Newman Street to set their feet at once upon the ladder of fame. It is even whispered that a few—but breathe it not in Gath!—tried in vain the portals of the institution which in a few years was glad to hang their work upon the line. Perhaps they accepted their defeat too easily, for with regard to the Academy Schools—

If at first you don't succeed,
You can try, try again

—which is not the case with some Academic tests. The lady,

for instance, who is known to the public as Miss Henrietta Rae, and to her friends as Mrs. Norman, attacked the fortress five times, whilst a student at Heatherley's, before it surrendered to her perseverance and talent. It was a girl student of Heatherley's, by the way, who, by the simple expedient of giving her surname and initials, first won for her sex the right of admission to the Academy Schools. When Miss Hertford presented herself for the second test the



ANTIQUÉ ROOM, ST. JOHN'S WOOD ART SCHOOLS.

fair sex) in attendance at the St. John's Wood Art Schools, to use the official title. In past years, I may add, they included Dudley Hardy and Lewis Baumer; at present Mr. Onslow Ford, A.R.A., and Mr. Alfred East, R.I., show their confidence in the school by sending their sons there.

“Heatherley's” has many claims to distinction. It is, as I have indicated, the oldest private school in the Metropolis. It has by far the longest and strongest list of distinguished “old pupils.” Among the names in the entrance-hall of the old-fashioned house in Newman Street—inscribed on the walls, no doubt, as a constant inspiration to the ambitious young men and the earnest

R.A.'s had not the courage to turn her away because she was a woman, and thus, in spite of all their prejudices, a binding precedent was created.

Heatherley's is much in favour with those who want to try their hand at historical subjects or large subject pictures. For one thing, it has a unique wardrobe and a fine collection of genuine “properties.” In the upper studio, stored away in huge cupboards and drawers, are an immense number of costumes, and the *et ceteras* of costume, of various periods and countries—which are available for the adornment of the “model” in faithful accordance with the subject of the pictures. Then, Heatherley's has a good

name among students of pronounced individuality for its freedom; there is no "teaching" in the ordinary sense of the



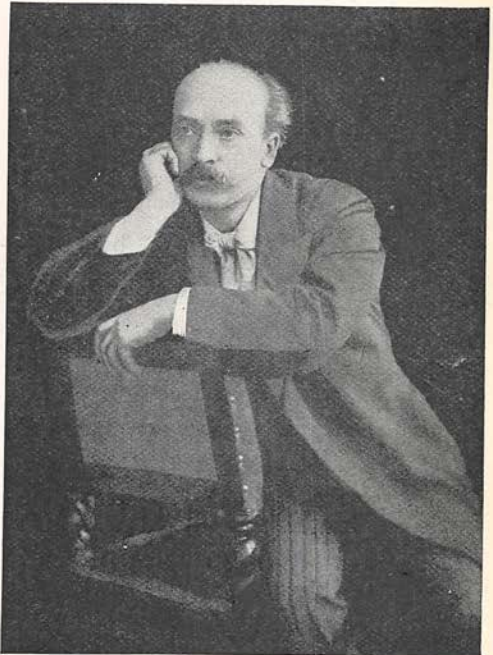
MR. THOMAS MCKEGGIE.
Principal of the Lambeth School of Art.

word, certainly no attempt at training according to a cast-iron method. In this respect Mr. John Compton, the principal, who is a nephew of old Mr. Heatherley, merely carries on the tradition of the school from its beginning. If you add to this the Bohemian spirit of comradeship and unconventionality which seems to pervade the age-stained rooms, where so many famous artists have laughed and joked with the joy of youth, it is not surprising that amongst many new rivals Heatherley's still holds its own. Of these rivals the Slade School affords, in some ways, the greatest contrast to Heatherley's. It is carried on within the dignified walls of University College, Gower Street, and carried on in a spirit suggestive of the red-tape which seems inseparable from all such institutions. Yet, strangely enough, it was from this art school that Mr. Anbrey Beardsley came forth to astonish and horrify the world.

In art schools, as in most other things, "specialism" is beginning to assert itself. A few years ago Mr. Frank Calderon, a son of the well-known R.A., started a school in Baker Street for the special purpose of animal painting, and, shortly afterwards, he was joined by Mr. C. H. Johnson, R.I., who on three days of the week devotes himself to instruction in landscape. There is more affinity between the two branches of art than the unreflective reader may suppose—in painting an animal picture the artist must generally put in a good background of grass, trees, etc., whilst a landscape frequently gains from the introduction of a herd of pensive cattle or a flock of browsing sheep. Hence many of Mr. Calderon's students—who usually number about sixty or seventy—also attend the school on Mr. Johnson's days, and *vice versa*. Young ladies have seemingly a

great fondness for animal painting—in the morning they form almost the entire body of Mr. Calderon's pupils. In the basement of the large, well-lighted studio, by the way, Mr. Calderon keeps several fine dogs, whose lot—which they usually accept with remarkable patience—it is to be drawn and painted from day to day; as other "models," horses, cows, etc., selected for their beauty and docility, are hired from time to time. In the future it may be expected that this school will become the *alma mater* of animal and landscape painters, as the Lambeth School now is of sculptors.

The Lambeth School of Art is comprehensive in its aims. But in the art world this school "over the water"—it is situated in Upper Kennington Lane—is famous for its "modelling." It trained George Tinworth, of Doulton's, among other distinguished sculptors. The proximity of Doulton's famous works may have had much to do with the *métier* which the school has made its own, and Sir Henry Doulton is a member of its committee of management. The site of the school, which was part of Vauxhall Gardens, was the gift of the Prince of Wales,



MR. JOHN COMPTON.
Principal of Heatherley's School.

and the laying of its foundation-stone was one of his first public acts thirty-six years ago.

In most of the London art schools the girl students are now greatly in the majority. It is only in the evening classes—where such are held—that the men have an ascendancy.

The scruples of some parents in regard to the mixing of the sexes are met by the existence of schools solely for girl students. Of these, the best-known is conducted by Mrs. Jopling-Rowe. This famous artist started her schools in the spirit of the old masters, who admitted pupils to their studios and in them preserved some of their inspiration for future years. The painter of "Five o'clock Tea," at Pembroke Road, Kensington, has, as a rule, about twenty or thirty girl students studying under her care. Mrs. Jopling-Rowe holds strongly to the view that there is no sex in art (although excluding the mere man from her school), and believes that the time is not far distant when, with equal opportunities for study, men and women will be equally successful in painting pictures and making statues. In her own school she has one or two pupils whose great promise tends to sustain this fine faith in her sex.

Besides having produced some of the most charming "subject" pictures of our day, Mrs. Jopling-Rowe herself has won the highest opinions as a portrait painter—Lord Rothschild and Dr. Dobson Rose, Miss Ellen Terry, Miss Marion Terry, and Miss Genevieve Ward, Signor Piatti, and Mr. Bernard Shaw, have been among her sitters—and for the study of this branch of art her school

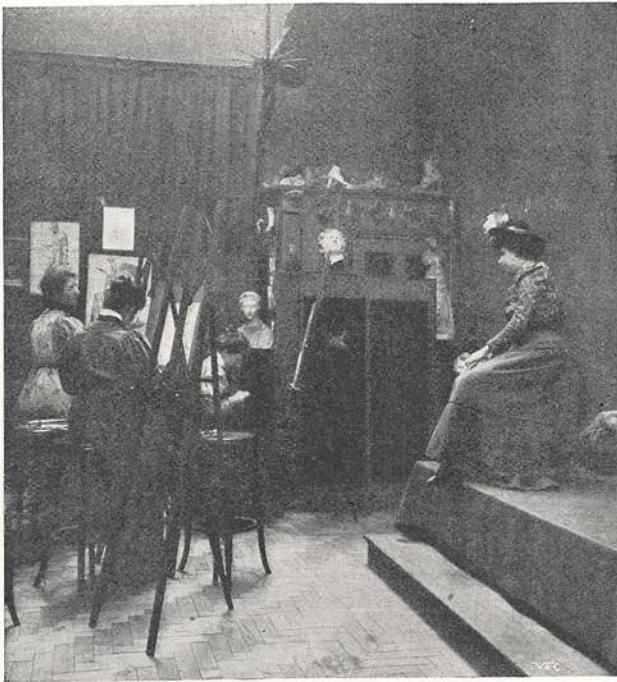
may be considered to offer exceptional facilities. For one thing, she makes a point from time to time of painting a head in the presence of her pupils, just to show them

"how it is done"—a plan she derives from Le Gros, the late distinguished Oxford professor.

The Grosvenor School, to which, likewise, only ladies are admitted, is best known to "life" students. It is described, in fact, as "a Parisian studio in London," and Mr. W. J. Donne, the principal, claims that it is conducted on the same lines as have given success to Julliens' and other famous *ateliers* in the French capital. Drawing for reproduction in the press receives special attention in this school, and during its comparatively short existence it has already turned out some promising workers in this very practical sphere. In the summer most of the students adjourn to a village near Dieppe for out-of-door sketches.

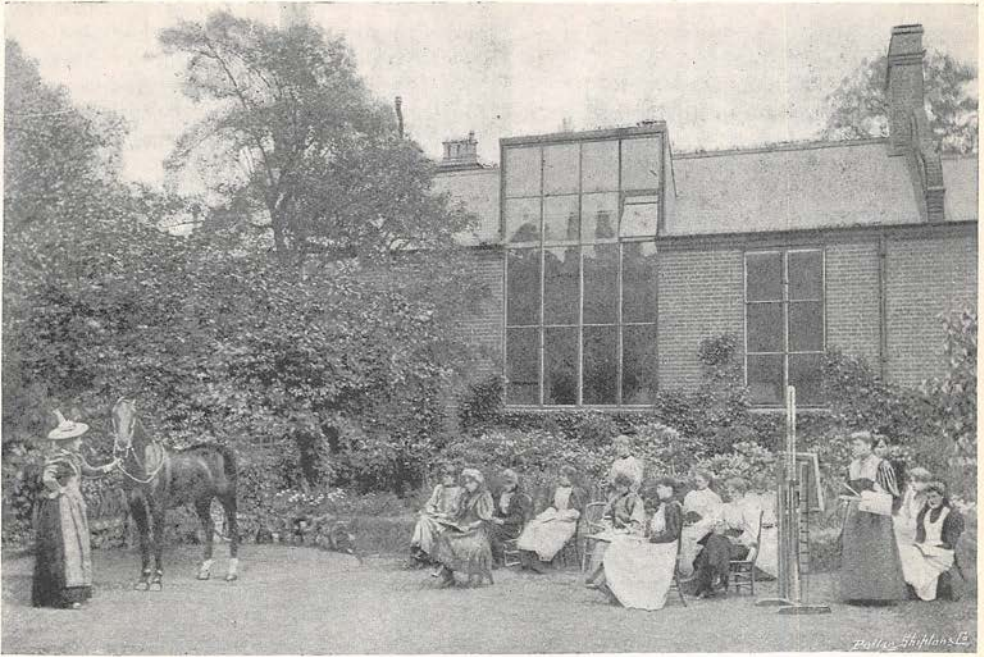
Another centre at which good work is being done, for women students only, is the Linton Studio. This institution, situated in a by-street off Pond Place, Fulham Road, is the outcome of "The Linton School of Water Colour," which for several years flourished under its popular head, Sir James

D. Linton, at Cromwell Place, South Kensington. When, to the great regret of the students, the "School" was given up, several of the most enthusiastic among its pupils rented a studio for the purpose of working together, Sir James Linton having most kindly promised to visit them once a month and criticise their work. In addition to the monthly criticisms, the students have the benefit of



IN THE LINTON STUDIO.
Photo by Naudin, Kensington.

weekly supervision from their former master, Mr. Henry J. Stock, R.I. There are two clubs attached to the studio—"The Linton Sketch Club," and "The Linton Art Club."



AN OPEN-AIR CLASS AT MRS. JOPLING-ROWE'S SCHOOL.
 Photo by Thomas, Cheapside.

Members of the latter hold their Annual Exhibition in February, and have met with considerable success each year since the studio was started.

Among all London's students there are, of course, a considerable number who have no intention of making a profession of art. In most schools, however, the majority—even of the girl students—is decidedly the other way, though there is always a good minority which has not to look to art for its bread-winning. But it must not be supposed—in the schools I have mentioned, at any rate—that the dilettante's view of painting and sculpture as a fashionable accomplishment finds much countenance. As a rule, the students are too deadily in earnest about work for the mere butterfly, who speedily seeks social diversion in some other garden. In some of the schools there are, it is true, no rules as to time and amount of work, but in all there is an *esprit de corps* which enforces a certain standard of diligence. The schools open at nine or ten in the morning, and workers will be found in them till six or seven in the evening, even during the winter, when work has to be done by gas or electric light. This means an arduous day, even when the intervals for lunch and tea, and the "models' rest of five minutes every hour,

are taken into account. In some classes, it may be added, conversation is prohibited except during these "rests."

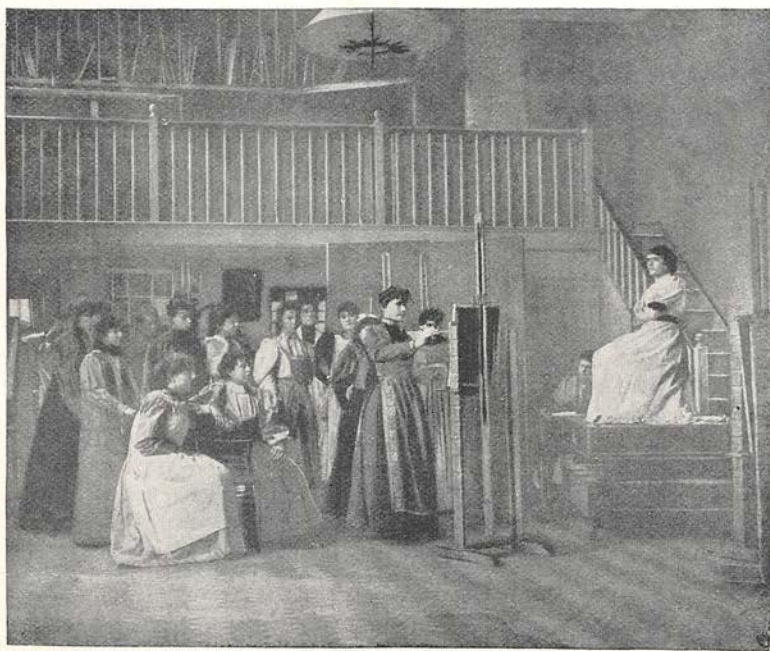
But what about the social joys, the Bohemian pleasures of student life?—the reader may inquire. Well, these are by no means absent from the London art schools, but they are indulged in with more or less moderation. Heatherley's fancy dress dances and amateur dramatic performances are probably more frequent because of the fine wardrobe which is available for such occasions. In old times there was always a supper in Newman Street School the night before "sending in" for the Academy, but this has been superseded by the more conventional "at home." The St. John's Wood students have an annual carnival ball, whilst even the South Kensington School, which, as an auxiliary to a Government department and the principal training ground of school teachers, is utilitarian in the extreme, indulges once a year in a *conversazione* at the Museum. At Mrs. Jopling-Rowe's school there is a fancy dress ball every summer, when the girls do great things in the artistic decoration of themselves and their ballroom, and a monthly "tea" to which they have the privilege of inviting friends of both sexes. The Academy students have several extensive junketings during the year, and their social

intercourse generally even led to the establishment of a club, about seven years ago, with a comfortable suite of rooms in Conduit Street, Hanover Square.

Every self-respecting school has its sketching club, whose operations do much to promote social enjoyment and good fellowship. The sketching club is always managed by the students themselves, and among other things it usually gets up competitions for prizes. In awarding these prizes, the professor or teacher, as a rule, takes his only share in the sketching club. Sometimes the sketches thus made are submitted to the criticism of an R.A. or other distinguished

artist when he visits the school. Each school has attached to it as "visitor" some more or less eminent member of the art profession, and the visits of these gentlemen for critical purposes form about the greatest and most fearful excitement in the life of the student.

One would suppose that in art schools there was great danger of envy and all uncharitableness manifesting themselves. On the contrary, the sweet harmony of work and play is seldom disturbed in the best schools, and many students make there some of the best and most lasting friendships of their lives.



MRS. JOPLING-ROWE PAINTING A HEAD IN THE PRESENCE OF HER PUPILS.

Photo by Thomas, Cheapside.