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FRAMEWORK FOR FULL-LENGTH FIGURE (*see p.* 28).

A

PRIMER OF SCULPTURE.

BY

E. ROSCOE MULLINS.

With Illustrations.

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PRIMER OF SCULPTURE.

INTRODUCTORY.

I HAVE undertaken to write a short treatise on the rudiments of Sculpture to serve as a practical guide to beginners. But I would have it understood at the outset that, just as a medical card hung up in a nursery serves to supply information in small ailments, and to give directions where simple remedies are needed—advising arnica here, and lint and ointment there, but at the same time, when matters prove to be serious, ordering that a doctor shall be called in —so only in this way can words of mine help the student wishing to learn the mysteries of the art of sculpture.

I can give a few hints at starting, clear away some difficulties that may have seemed serious, and bring matters down to a practical working basis, by showing that, though the effect produced may be wonderful and overmastering as we see it from the hands of the great masters of the art, the means by which that end is reached are entirely simple and capable of being taught.

But I insist also upon the fact, that no book-learning nor theory will make a sculptor. For, as the help of a doctor is required in important cases, so is the

actual practical teaching of a sculptor necessary in the art of sculpture; and the place to learn in is—the studio.

I do not intend in these pages to investigate the origin of the art, nor to trace its progress through the centuries, nor its connection with the sister art of painting. There are several books that do this admirably; among them may be mentioned Lübke's "History of Sculpture," which is translated into English, Overbeck's "Geschichte der Griechischen Plastik," W. C. Perry's "Introduction to the History of Greek and Roman Sculpture," and the same author's "Descriptive Catalogue of the Collection of Casts from the Antique" in the South Kensington Museum (price 6d.), Upcott's "Introduction to Greek Sculpture," in which are catalogued various other authorities, and finally Lessing's "Laocoon," which is almost too well known to need mention.

Interesting though of course it is to know the various stages through which the art has passed, the ornament used in this or that period, and the meaning of its different forms; the slow development of the figure from the rude limbless block of the early Egyptian sculptures, and all the various ways in which man's eyes have looked on Nature, and his mind with ever-growing clearness and beauty reproduced her natural forms: yet this is the historical aspect of sculpture, and it is not a knowledge of history that is needed to produce a Flaxman or an Alfred Stevens.

My Primer is also only intended to be a practical guide to those who wish to model or carve. On the

other branch of the art—metal-casting—I do not purpose long to dwell, for its success really depends more on a knowledge of scientific than of artistic principles; and moreover that branch alone requires almost the devotion of a lifetime to insure success, and is, after all, the reproduction of an artistic form in a durable material, rather than in itself a work of art; standing, that is, somewhat on the same ground as plaster casting, where success is measured by the exactness of the copy.

With carving it is slightly different, as no exact facsimile is attempted, and the transparency of the material requires often a different touch from that required by clay, to obtain the same effect.

Although I am not dealing with the history of the art, I should like to say a few words about the so-called schools, before entering upon the practical side of my subject.

The term "classical," for instance, which is used to denote a school of itself in opposition to Gothic art, or to work of a realistic character, is a very misleading term, and used always in a loose and vague way. In literature the use of the word is more limited and its sense better defined; but nevertheless even here there is in some sense a vagueness about its application.

We find all the great men who have been dead some years are styled "classical," however widely their work may differ, and in spite of the fact that many of them laboured in active and conscious revolt against what had come to be a false and unnatural bondage to the ideals of another age. The

new life in them was too strong to be bound down for mere conformity's sake to the rules and maxims that served a former time; and the age they lived in was too full of vigorous growth and change to be satisfied with the mere repetition of what had gone before. The works of such men as Spenser, Shakespeare, Milton, Dryden, Pope, Goldsmith, Wordsworth and Byron (to mention poets only) are all now included in the English classics; but certainly there are only three of them who in their lifetime would have been considered as conforming in any degree to classic rules. It is the greatness of the individual power of these men, one in this way, one in that, which has made them great for all time; and not the models they followed, nor the rules they obeyed.

The works of such men as Sydney, Dyer, and Harvey, and the followers and upholders of a past and effete classicalism, are read chiefly by students: while Spenser and Shakespeare, who broke through rules and worked out their own individuality, have a charm for us that no time will-obliterate.

I think this is a fact always to be remembered, as it applies not less to art than to literature. It does not matter in what art a man is working: let him not tie himself to this or that school, be it classic, or realistic, or by whatever name it may be known, with the idea that the one thing needful is conformity to that school.

The great and all-important thing for the worker is to work out his own individuality: and it is only according to the power of that individuality as expressed in his work, that he will be remembered as an

artist. The man who feels the strongest—given also the knowledge and power to adequately express those feelings—will have the greatest hold upon the people. "Only that which comes direct from the heart can go to the heart." But whether the people are moved by sentiment expressed in the noblest and most beautiful way will also depend upon the artistic capabilities and perceptions of the age in which they live. If the artistic sense of any period is deficient or ignoble, the art of that period will be deficient and ignoble too: as for instance in the times of Roubiliac, when the representation of clouds and other natural objects was sanctioned and admired, and death found no nobler symbol than a skeleton. But on the contrary, the age that produced and understood the highly symbolic work of Phidias and his fellow-workers could only have been moved by the most beautiful and noble way of expressing their highest sentiments.

In sculpture as in the sister arts, the man is the outcome of his time, in the same way as in politics and statesmanship; and like laws govern them all; so that, as M. Renan has said, "The great man, on the one hand, receives everything from his age; on the other, he governs his age."

But speaking broadly, the sculptor only represents, as statesmen do, the feelings and thoughts of the people contemporaneous with him. If they think nobly and have a high conception of the beautiful, then the sculptor will conceive noble thoughts and execute them in a beautiful way.

It is very probable the sculptors of the Phidian

school, striving as they did after a nearer approach to Nature, and thus separating themselves from the traditional and more conventional work of an earlier period, were looked upon by many of their contemporaries as realistic, in opposition to what had hitherto been considered classical.

One objection to the student studying too closely the history of the art is that he may be inclined to dwell too much upon its limitations. Now the sculptor's material is in itself a sufficient limitation, and restricts him in his scope, so that his object should be rather to widen these limits as much as possible and to give full play to his fancy.

Amateurs such as the great Lessing and others may with advantage dilate upon the restrictions imposed: but in this matter we may well apply the American's saying, that "A runner cannot be a sign-post as well."

There is room for the various styles in art as there is room for the various styles in literature, and we could not do with the sublime and ideal alone, any more than we could with what is only realistic.

Though, let it be remembered, there is no such thing as actual realism in any good art; realism, *i.e.*, literal copying, is attained by science and machinery, as in photography, while art is and must be interpretation. As Goethe says—

"Art is art, only because it is not Nature."

It is a hackneyed saying, that it is a sign of a nation's artistic decadence when technique is the only

thing thought of, or when undue prominence is given to it. To this I cannot entirely assent, as no technique is thoroughly mastered without hard work, self-imposed sacrifices, and habits of industry; and may it not be that the attachment of undue importance to technique is often the expression, and a very healthy one, of that revolt against a too slavish following of what has gone before, which, as we have seen, can never produce a living art?

All art, to be good, and in touch with the period that produced it, must be immediately inspired by direct contact with Nature, and not by imitation, however clever, of even the greatest works of a past age. Now it is only through a thorough knowledge of technique, constantly being developed by such contact, that an artist can attain the highest proficiency; because it is not alone from having good things to say, but also from the knowledge of how to say them, that really great work comes. Realistic work of a high order often becomes "classical" when the artist who produced it has passed away: and the difference between the realistic school and the classical is frequently one of mere name. It is the bald realism and mere imitation of one aspect of Nature, destitute of all imagination, that is, as we have said, to be avoided—not the realism that is the outcome of perfect methods, and of a reverent study of Nature in her many-sidedness.

Of the Gothic treatment of the figure I shall say but little, not because it is unworthy of notice—for to exclude it from art would be to show a very

narrow conception of beauty—but because Gothic architecture demands a treatment of the figure more directly removed from Nature than does classic architecture; so that it loses its meaning away from the niche for which it was designed, and ought only to be viewed as part of an architectural whole.

THOMAS.

But to show how difficult it is to dogmatise in matters of art, I will instance the famous shrine of St. Sebald, by Peter Vischer, at Nuremberg, a cast of which can be seen at the South Kensington Museum, which is a work of a distinctly Gothic construction, yet has the rich decorative forms of the Renaissance mingling with it. Some of the figures are severe in form and prescribed in outline; others, such as Peter Vischer's own statuette, are full of life and freedom; and if the latter could be taken from its niche its beauty would be just as apparent as would be that of any so-called classic figure if removed from its pediment or other architectural surrounding, where it was originally placed and for which it was designed. It is almost impossible to note the border-line between the severely treated architectural figure

and the freer treatment of a realistic figure. Yet it would be apparent to all that the portrait statuette would be out of place amongst the figures on their slender columns representing the Apostles, and which, though full of character even as the other, are yet treated especially in conformity with the architecture around.

I add illustrations of two of the Apostles, together with the portrait referred to, that the difference in the character of treatment may be at once perceived.

I will proceed now to the details of my subject. Having learnt the "how," the "what" should be all-important, but it is only with the former that it is for me to deal here.

SIMON ZELOTES.

Room and Lighting.

A good light is the first necessity for work; and there can scarcely be too much of it, provided it comes in one direction. It is as well to have the studio or room for work to the north or east, if possible, that it may not be invaded by sunlight: because, though the back of the worker is to the window, the work would be in the full glare of light, and it would

consequently be very trying to the eyes; also, the sitter would have to face the strong light. A top light is not by any means a necessity; indeed, it is almost a disadvantage, as the shadows cast by the brows and all projecting parts are in such a case too strong. Besides, the effect you wish to obtain indoors is the same as your work would have if placed out of doors: which, whether the sun be visible or not, corresponds more to a high side-light than to a direct top-light, because the sun in our latitude is never overhead. It is well, if possible, to have a window slightly inclined towards the roof, as well as a side window-light, unless the room is very lofty and the window reaches to the top, so as to have the light falling upon your work at about the same angle as the sun's rays fall at mid-day.

Block out the light below the level of the object from which you are working; this is best done by a roller blind, working from the bottom upwards: because if there is light on your work from below as well as from above, there will be no shadows cast on the front of your work at all. And it is on the play of light and shade that your effect greatly depends, especially in portrait work, where it often determines expression, advantageously or not, accordingly as it is arranged.

In ordinary sitting-rooms the blinds are generally slightly drawn down at the top of the window, and curtains further impede the entrance of light; and nowadays we have often another objectionable freak of fashion to contend with in the shape of stained

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can be fitted on to any existing gas-pipe, and thus allow the light to be moved to any part of the studio or room.

In my own studio I find the albo-carbon light very satisfactory in increasing the power of the gas and steadying it, and it gives an excellent white light. Care should be taken not to move the standard whilst the carbon is turned on, otherwise the tube becomes clogged. The Wenham light is also a valuable one: but neither this nor the electric light would have the advantage of being able to be moved about.

The question of the studio or room, apart from the difficulty of lighting, is a very simple matter; space is all that is required, and therefore there should be as few things about as possible. It is usual to have the studio on the ground-floor, but this is only on account of the weight of the work and for greater convenience in moving. If these matters can be arranged for, as they easily can be in the case of small works, there is no reason why sculptors should not work as painters do, on upper storeys. The light in a town is better higher up, because subject, as a rule, to less obstruction.

Material.

Clay is the simplest and best material in which to work. This can be obtained, ready prepared, if the student should be in London, at either of the two large Lambeth potteries—Stiff's or Doulton's—at about five shillings a hundredweight. The clay ordinarily used is from Staffordshire. In smaller quantities it

can be obtained from the moulders. The latter, I may mention, are a very necessary and useful class, upon whom the sculptor will have to depend a good deal, and any sculptor would recommend a moulder to the student: he is to the profession what a frame-maker is to the painter, and arranges for the carriage of the work as well as the casting. For convenience I will give three addresses: Mr. F Lucchesi, 31, Euston Buildings, Euston Street, N.W.; Mr. T. Millon, 8, Ranelagh Grove, Pimlicc; Mr. Meacci, 13, Cale Street, Chelsea.

If an objection is raised to the mess that clay makes—and I will assume that the beginner cannot always command a studio—or if a sketch or other small work is required, wax is a useful and cleaner material; it is of course too expensive to be used for large work.

Wax can be procured at the large oil and colour-men, such as Lechertier, Barbe & Co., in Regent Street; or Roberson, in Long Acre; and there is also now a special make, to be obtained at Winsor and Newton's, or from a chemist, Mr. Ashton, at Birchington-on-Sea, which costs from three shillings to four shillings a pound.

Besides the materials mentioned, there are two other substances frequently used, which are cheaper than wax, but not quite so easily manipulated, called respectively plastine and pâte plastique; the former can be had at one shilling and ninepence a pound from the Curator of the modelling school at the Royal Academy, Mr. Montford, 8, Winders Road,

Falcon Lane, Battersea; and the latter at about the same price of Mr. Middleton, artists' colourman, High Street, St. John's Wood. The pâte plastique is easier to work than the plastine, but does not bind so well; it will be found useful, however, should you have occasion to work out of doors, as it is not affected by rain.

Neither of these materials is equal in plasticity to clay, and they are consequently more troublesome and difficult to work, but they are most useful for sketching purposes, as they save the expense of casting, which clay requires, should there be any irons inside, if the work is to be preserved.

Clay should be kept moist in a tank or tub, with a damp cloth over it, unless shut up entirely from the outside air.

Sculptors usually have a tin-lined air-tight box with a tap at the bottom to draw off superfluous moisture: but any simple expedient answers, as the only object is to keep the clay soft. If at any time this is neglected, and the lumps become hard (I am speaking now of when a small quantity only is kept on hand), they must be broken into very small pieces, soaked well again, and then beaten up. Clay can be used again and again, and it improves rather than otherwise with use. In working clay, that which you put on should be moister than the main bulk of your work; it is indeed useful to get accustomed to work in soft clay, as effects are more quickly arrived at; and in case it stick to the fingers a sponge should always be handy to free them. Some sculptors build

up and model in plaster, but it is an exceptional and difficult practice, and as I am writing for students I need not enter into it.

Tools for Modelling.

These are very simple. The best are the fingers and the hand generally. Of mechanical tools some are made of twisted or straight wire, but most are of boxwood, and they can be had of Mr. Dadge, 28, Winchester Road, S. Hampstead, and probably at all shops that cater for an artist's wants, certainly at those mentioned as selling wax. The shapes will depend greatly on fancy, and each sculptor is apt to recommend his own: but I think their worth to him is derived from constant use and habit, and that it is best for each worker to find out gradually what he or she can work with best. I may say that preference should be given to rounded rather than to sharp ends.

Those in the accompanying diagram are the shapes that I myself most frequently use, and it will be seen how simple they are; but others are to be had in innumerable shapes and sizes.

One or two small steel tools, such as the smallest here depicted, will be found to be useful for work that is ultimately designed for bronze, as a few sharp cuttings would then be effective, and can be best rendered by sharper tools than wood.

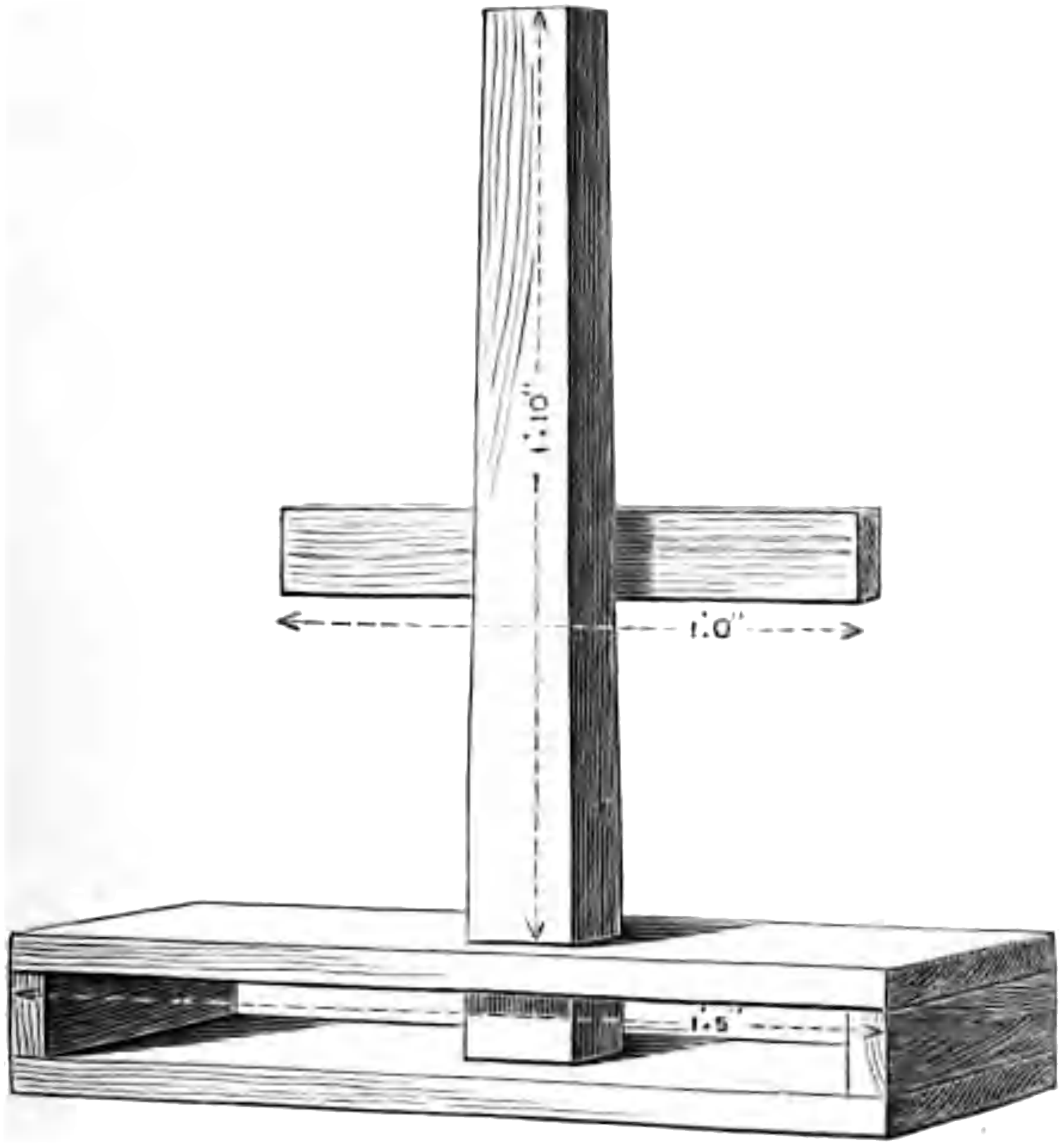
If the student can command Paris as well as London, I would introduce him to a shop on the Quai de l'Hotel de Ville, Maison Hutant, No. 46, the staple goods of which shop are sculptors' tools and

appliances of every description; and it is a noticeable fact that in Paris the demand for sculpture enables a

A GROUP OF MODELLING TOOLS.
(Sizes, 13″ or 14″ to 6″.)

tradesman to earn a living by the sale of sculptors' tools alone.

Besides the tools a fine syringe is needed to keep the clay moist, and this article can only be obtained of the required fineness of rose, so far as my experience reaches, in Paris. The student had better also have



A SCULPTOR'S "BAT," WITH UPRIGHT AND CROSS-PIECE (*see* p. 26).

by him some wooden and iron compasses of different sizes, but the less he depends upon measurements the better it will be for the training of his eye. A plumb-line and a spirit-level are also studio requisites, the former to test the perpendicular, and the other the horizontal lines, especially the base or board upon which you are working.

Stands.

A three or four legged modelling stool, the height arranged according to convenience, and heavy enough to be steady, is essential. Any good carpenter could make one, or they can be bought ready-made at many of the large artists' shops; or Mr. Meunier, of Bury Street, Fulham Road, supplies them. They should have a revolving top, that the work may be continually moved round; and the model from which you are working must also be on a movable stand, that you may avoid looking at it only from one point of view. This moving is only a necessity in working in the round, for in relief work you only require one point of view: but even in that it is an advantage, since change of position gives change of light, and thus helps the eye to detect faults.

Framework.

This is a very important and particular part of our work. It must be strong, and it must be hidden from view towards the completion of the work, except perhaps the main iron, otherwise it will sadly interfere with the modelling. The material of which to make the framework, and the strength required, will of course depend upon the size and requirements of the work. For a bust it is well to have an upright piece of wood fitted into what is called a "bat"—that is, a kind of box a foot or eighteen inches square, according to size of bust, and two or three inches deep, with the two opposite sides knocked away that face front and back; this space is useful to lay the tools in when working, and it also makes a grip-hold for lifting the

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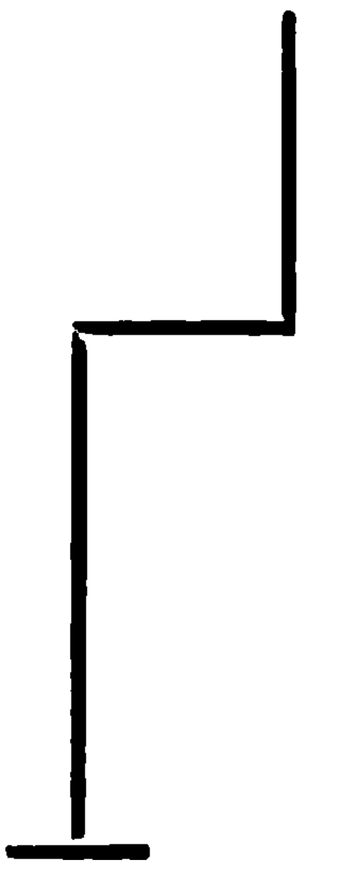
is needed, though occasionally small pieces of lead or composition piping, or wire even, are put into the fingers.

For figure work a more complicated framework is necessary than for busts, though the simpler this structure is the better. It is always advisable to take the weight of the body off the legs, so as to be able to move the latter if required. This is attained by having an iron firmly screwed into the board upon which you are modelling: then at the centre of the body, or where the body is to be, bend it forward, and then up straight again to the height perhaps of the pit of the neck, thus:



On the small horizontal piece in the middle hang composition piping to act as bones to the legs. Piping is the best material to use, because it can be bent at will, and also allows a limb to be cut off, when necessary for convenience in casting. It is as well not to allow the chief iron support to go higher than the pit of the neck, because of possible alterations in the movement of the head and neck. Nothing is more annoying than to have a great iron projecting out at the neck.

Some sculptors arrange their main supports so as to keep them within the legs of the figure, and this is certainly a great advantage when successfully done. But the difficulty of arranging so exactly is great; and as it allows of no alteration in the movement of the

SIDE VIEW OF A FRAMEWORK FOR A FULL-LENGTH FIGURE.

figure when once the irons are made, unless you succeed to a nicety, you must be content to have an iron protruding at a slender part like the ankles or elsewhere; so I should not recommend the student to try to be thus exact, but to adopt the former plan of an iron entering the body above the legs.

In measuring for the iron allow plenty of room for the clay plinth on which your figure will stand, so that you can cut into the latter if necessary to lengthen the figure. Across the iron, measuring out the proportion from a careful sketch which I will assume has been made to embody the idea, tie piping for the arms and a few short pieces of wood for the chest and hips.

If the work is a large one, attach at intervals small pieces of wood to the piping in the arms and legs to prevent the clay from slipping. What are called "butterflies" are very useful—that is, two pieces of wood, about two inches in length, crossed in the middle and tied with copper wire (copper because it does not rust): then suspend these from strong parts of the framework to support the clay that may be furthest from the main iron—that is, near the surface of the flesh.

For small works, sketches, &c., ready-made skeleton frameworks can be bought at the French shop mentioned before; these can be readily bent and adjusted to any position.

I have here added two views of the framework of a figure (*see* frontispiece and p. 29), built up by the side of the sketch that it is proposed to work out;

this will show better than words the construction of the main iron, the attachment of the composition piping, and sundry stays of wood, together with the "butterflies."

It will be seen here that as I wanted the centre of the figure well forward, I did not place the piping for the legs on the small horizontal piece, but upon a bar, thrust into a hole bored in the iron; this plan, of course, could always be resorted to in case of need; and thus an old iron can often be utilised instead of a new one bought.

I do not say these illustrations show the only way that figures can be built up, but they represent a very good way, and it is, I think, the one usually adopted in the studios. The position of the piping can be readily shifted, even with the clay upon it (if not allowed to become too hard), should the attitude not be quite satisfactory; and the "butterflies" can be adjusted where the greatest weight of clay will be.

Probably the right arm would have to be supported by a piece of thin iron from the ground; this cannot well be avoided, unless the arm skeleton is so constructed that no movement is afterwards possible at the shoulder: and in that case the preliminary small sketch must be exactly followed, a thing which might not always be desirable.

It cannot be too strongly insisted upon, that the part of the framework that cannot be moved, should be well inside the body: this fact should be tested on first roughing up, because a projecting support is most prejudicial in finishing a work. You will see

too that the side stays of your main iron at the base are so placed as to afford the best security for keeping it erect; the board too should be of two thicknesses, with the grain going in contrary directions, if possible, to allow of the screw being firmly fixed.

The weight of clay on a large figure is great, and every precaution must be taken to ensure stability and strength in the chief supports, however the framework be constructed.

Many beginners are careless in this matter in their eagerness to commence laying on the clay, and then, perhaps, are unpleasantly taught the lesson by finding some morning that their work, which looked so strong the day before, is all bent and doubled up. Even the deviation of an inch would make a serious difference, and would probably necessitate that the work should be begun all over again.

If the figure is strongly put together for the nude, and it is intended afterwards to drape it, pieces of piping pushed in at places to hold the heavier and more detached folds of drapery, will be found to be all that is necessary.

For reliefs a board is all that is required, and an unplaned one is better than a smooth, as the clay clings the faster to it. If a high relief is intended, some nails or pieces of iron driven in, with pieces of wood laid across, will prove an easy method of holding up the clay.

The board should, if possible, be in an upright position, and this can easily be managed by resting it at the required height against some strong boxes

or other support, and keeping it in its proper place with some wire and a few nails. Or stools with relief-boards attached can be bought from M. Meunier, as above.

PORTION OF THE PANATHENAIC FRIEZE FROM THE PARTHENON (*see p.* 39).

To Keep the Clay Moist.

This task is as troublesome as cleaning brushes must be to a painter, and it is equally a matter of the first importance both in summer and winter. For small works there is no better method than using glass shades, such as one sees sometimes placed over clocks and vases.

If the work is

too large for that, cases can be made of wooden framework at the angles, covered with American cloth; or wire covers for the head can be arranged (I have occasionally myself used the ordinary wire dish-covers that serve for meat, resting upon two pieces of wood, stuck into the top of the head).

This wire fencing put round the figure or bust is to prevent the wet cloths from rubbing against the surface of the clay, which they seriously mar if allowed to touch.

Wooden pins stuck into the work are sometimes sufficient to support the cloths.

Over the supporting framework, unless air-tight cases are used, such as those made of American cloth, damp cloths must be placed to entirely envelop it. Unbleached calico of cheap and thin quality—thin because it is easier to wring out the water—is generally used; and these cloths must be kept constantly damped either with the syringe or by wringing them in a pail of water.

Waterproof sheeting or oil-cloth laid over the cloths to prevent the moisture from evaporating, saves the trouble of daily damping, if the work is put aside for some days together.

In winter we not only have to keep the clay moist, but also to keep the frost out. If once that touches the work, the cohesive character of the clay is lost, rendering it useless until it has been beaten up afresh; so that the work in hand is ruined. In very bitter weather, if the temperature of the room or studio approaches freezing point, it is safer to have

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rule to lay on heavily: and remember the less you take off the better. Also try and attain the habit of working in soft clay, as you will be less likely then to carve it..

I will suppose the first work attempted is from a cast, probably a hand, or foot, or head. I should advise the student to begin in the round, in preference to relief.

Place the model upon a stool as high as your work, and let the light, if possible, fall at the same angle upon both. This will enable you the better to see the form, and to detect the variations in your own work. Both should be on the same level with your eye; though in modelling a foot, it may be, if desired, somewhat lower, as so it is usually seen. With a figure the eye should be below rather than above the centre.

Now set to work, taking care not to feel worried about making a mess. Mess there always will be when working in clay, so that if you have not your own room or studio, have a cloth put down under your feet and work, to catch the pieces that dry from the fingers or fall wet. See that the supports, if any are needed, are strong enough, and then fix some clay on the board and gradually build the work up.

Look at the two, the cast and your own model, from all sides, by continually turning the top of the stools round, and so gradually get your work into shape; compare one part of your cast with another part—the length of toes with the instep, the length of foot with the leg, the breadth of foot with the

length, and so on; make a practice of thus comparing the parts until you learn to do it unconsciously: then test afterwards with the compasses.

As I said before, let the clay you put on be softer than what you work upon. Do not let your work be cut up too much, but kept well together; for instance, the four smaller toes should not be marked out until you have decided upon the space required for them; also keep the work as clean-looking as you can.

SPECIMEN OF LOW RELIEF (*see p.* 42).

Work is kept together by modelling over and across the various forms, rather than always with and along them; that is, to take our example of the foot, do not work only up and down the toes, the way the bones go, but across; and again, where two muscles meet, do not emphasise the hollow between them, but carry the tool across rather than along the shadow formed; both practices should be resorted to, but it will be found, if the modelling is only along the forms, the work will look hard and crude—wooden in fact.

Another important thing to be kept in view is not to finish one part much before another, but continually to go over the whole, and keep the work uniform; if one part is finished before the remainder is well advanced, it is pretty certain that the finished part will be out of harmony with the rest, and will have to be worked over again.

Do not work sitting down. It is well continually to place the two works side by side and move off to a little distance, that you may take in the two at one glance; faults are more easily detected in this way.

It is an advantage to model the object at first larger if anything than the cast you are copying, for it is easier to pass from large work to small than from small to large; partly no doubt because it is more difficult to see breadth than it is to see detail; and if you have only practised on small work, the detail is apt to obtrude itself upon you. Pay, in fact, no attention to detail at all at first, but try

to see the big masses and the quantities of light and shade. Get the proportions right, and the detail will come gradually.

I do not recommend too long a course of modelling from the cast, but only just sufficient to enable the fingers readily to obey the mind, and to train the eye to see aright : then go direct to life for study.

Modelling in Relief.

This has greater difficulties to the beginner than modelling in the round, owing to the fact that the effect of roundness has to be represented on a flat surface.

I have sometimes seen painters' early attempts in relief modelling, and they invariably fail for want of knowledge in correctly representing the different planes of the figure. They do not produce the effect of a round object at all ; the outline may be right but the surface is of a uniform flatness, as though the slice of a figure had been taken and flattened out on a board. Now no relief should give this effect. Take for instance the Panathenaic frieze from the Parthenon ; the relief here is treated very simply, with an evenness of projection throughout the whole series ; the especial cause of this is the position in which it was to be placed, which I hope to speak of hereafter ; but though treated with the utmost severity, the relief gives the true impression of nature, because the relative planes and the roundness of the figures are entirely suggested, if not wholly given.

In working a relief proceed in the same way as in

the round, laying on the clay gradually and taking care that the work does not look heavy. The question of supports I have already entered into.

THE DYING MEDUSA. SPECIMEN OF HIGH RELIEF.

It is well to accustom yourself to a clay background if modelling a low relief. If a slate or any other hard substance is used as a background to

your relief, the outline is apt to be very rigid and hard; better far choose a rough board (rough, as we

ST. CECILIA. SPECIMEN OF LOW RELIEF (*see p.* 43).

said before, to hold the clay more readily) and have an inch ór so of clay background. Try to keep the background tolerably even in thickness, but if you

go in deeper occasionally, but occasionally only, the good effect is heightened rather than the reverse, and the work will look less mechanical.

I do not think it important or even wise, in starting a relief, to make a correct drawing of the outline first; get of course some near approach to it, and then perfect it at the same time that you proceed with the modelling of the figure.

I may mention here that in Art's interpretation of Nature there are really no such things as rounded forms, but all surfaces meet at some angle: this may not be scientifically true of Nature herself, but is true of Art, certainly; the remark that the work is squarely put in indicates that the handling is vigorous; and yet the work can be exquisitely finished at the same time. Now the term "relation of planes," as used above, refers to this fact, and means the relative importance that one surface bears to another.

There are various kinds of reliefs, all of which require different treatment; but in common parlance we speak of two—alto, or high relief, and bas, or low relief. As examples of high relief may be mentioned the Metopes of the Parthenon—of low relief, the Panathenaic frieze alluded to. A still more delicate low relief is seen in Donatello's well-known Madonna and Child and the St. Cecilia (*see* Illustration).

Our own Flaxman has shown how beautifully a mixed character of relief can be rendered; for often in the same panel he has made some parts of his figure quite free from the background, and again others almost flat with the surface of it.

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Do not work longer than two hours together at a portrait, as the strain will be quite sufficient—both for you and your sitter. With a figure it is different, as you can change from one part of the work to another, and so get rest.

Unless working on a medallion or relief, a sculptor's sitter or model will not become so wearied as if he were sitting to a painter, from the fact that he is not required to keep always in one position, but has to be moved about, that he and the bust may be seen in different views.

In portraiture, as in other branches of the art, the individuality of the artist must and will assert itself in the treatment of the work, and in the interpretation of what is before him.

The same head, attempted by half a dozen students, or even by practised artists, for the same thing applies, will be differently treated by each one. But whether the work shall be executed in a severely classical or a realistic manner is for the maturer taste and skill to decide. Let the student content himself with trying faithfully to copy what he sees, and render it as best he can, always bearing in mind what I have said before—that there is no such thing as literal copying, and that all art is, and must be, interpretation. Avoid, if possible, copying the style of a master; strive to see with your own eyes and not with his. He can teach you to see for yourself, without teaching you to work only in the way he sees. The form of a bust offers a difficulty to the student; and artists have several ways of treating it. The

most usual method is to treat it as a fragment of a figure, and to cut it irregularly, sometimes just below the neck, but more often sufficiently low down to

SPECIMEN OF FLAXMAN'S RELIEF (*see p.* 42).

take in part of the chest, just as the shape of the head may seem to require.

A face with well-formed features, with no hirsute appendages, is often more dignified in clay, if cut off just below the pit of the neck. I fancy that this is because it is a dire offence nowadays, and revolting to

our realistic proclivities, to allow such a bust to be robed as would best become it, independent of fashion—for the days of Dr. Johnson in a Roman toga, as seen in St. Paul's, are over—so, as we are not allowed to do this, we do the next best thing, that is we do not allow room for a shirt-collar and coat and buttons at all. But this treatment would look strange if applied to a head with long side whiskers, or a nose and lip of strong Celtic origin. Others again cover the edges of the bust with folds of drapery: but this form disfigures and hides the body, and so is unnatural, especially in the case of portraits. The beautiful Clytie bust in the British Museum may be mentioned as an instance of unnatural termination, but the flower symbolism justifies the treatment and suggests the title, while drapery has no such meaning.

Another method is to get a long line at the base of the bust by carrying the arms down by the side of the body, and then cutting through about halfway down the arm, as seen in some of the old Florentine terra-cottas; and very effective this treatment often is, and looks well on its low, broad pedestal. There are several excellent examples of this method in the South Kensington Museum.

Hair and eyes will always be a difficulty that it will take some practice to conquer. To give effect to the expression of the eye, it is generally necessary in portraiture to cut into the pupils, and so produce shadow to represent the colour of the eyes—letting the cutting be shallow or deep, as the eyes are light or dark. For ideal and decorative work this is not

necessary, and, in fact, is often a mistake, as the effect can be produced by different means; for instance, by accentuating the projection of the brows, and slanting the eye downwards to meet the lower lid, as the Greeks treated them, or by overhanging the eyelid, and thus throwing the eyeball into shadow. It is difficult to put expression into the natural convex form of the eyeball without cutting the pupils, unless it is by some such device.

The difficulty of hair comes from the fact that it is often fine and thin, and can be seen through, while in clay it becomes a solid mass; so that it is impossible to give the full extent of its outline as measured by compasses, or it would look far heavier and thicker than it really is.

Thus there is full scope for judgment and taste in all these matters, and the student can readily see how actual copying becomes impossible. He must interpret what he sees, and at the same time make his interpretation give the impression of the real thing to the spectator.

Someone has likened Nature for artist's purposes to a cabbage, of no use until it is cooked; and the cooking apparatus is the artist's mind and brain, from which Nature must emerge with something apart from and beyond herself. In the highest hands, when heart and brain alike are fired "with all the splendid purposes of art," she is indeed transformed, and though Nature still, yet with a light upon her

> "That never was on sea or land,
> The consecration and the poet's dream."

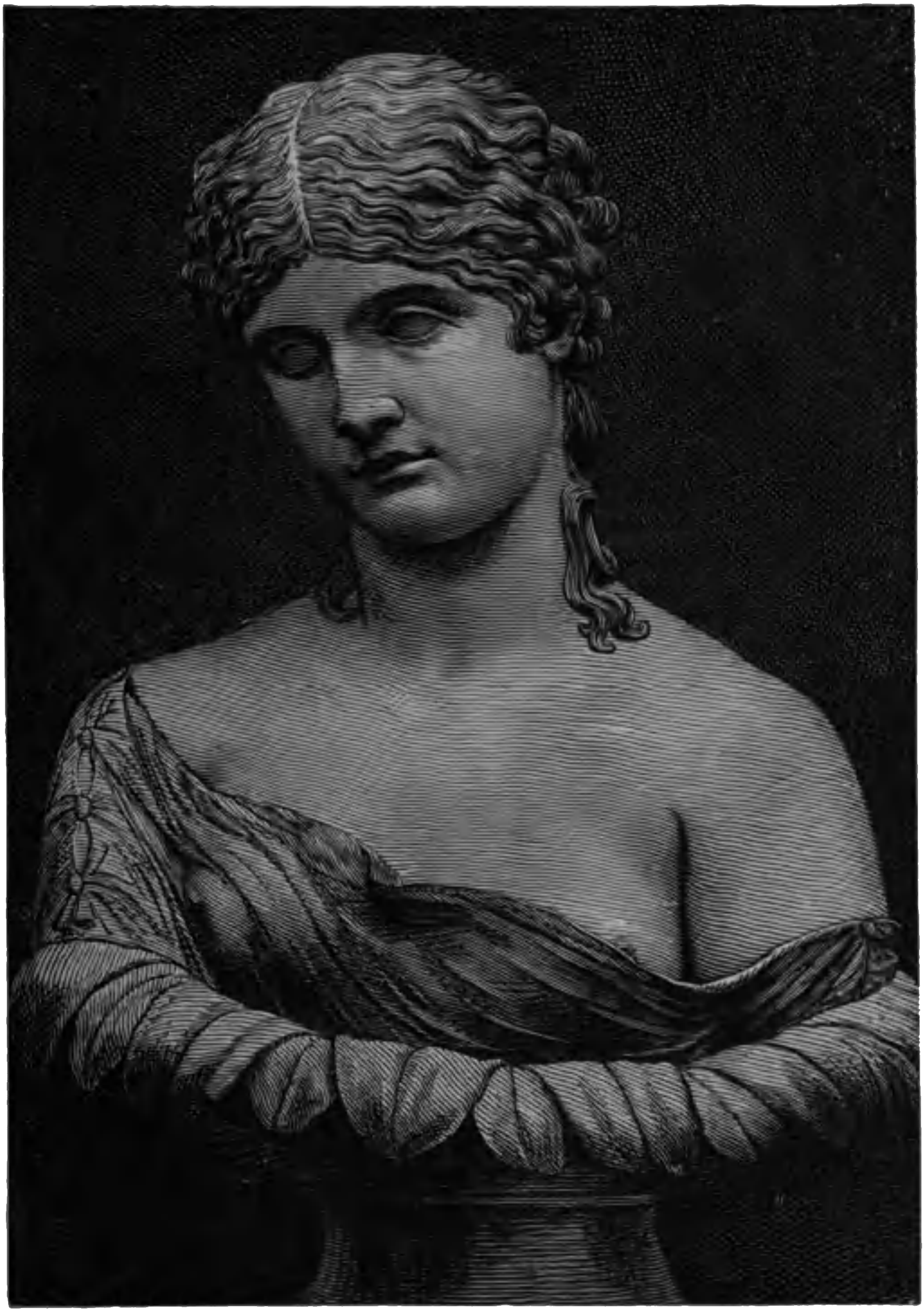
The Figure: Proportion.

Besides the question of supports, which we have

HEAD (BY ALFRED GILBERT, A.R.A.), SHOWING METHOD OF TREATING EYES AND TERMINATING THE HEAD (*see p.* 46).

(*By kind permission of the Artist.*)

already discussed, there is another important matter to consider. viz.. proportion.



THE CLYTIE BUST, BRITISH MUSEUM (*see p.* 46).

Some sculptors are content to copy everything they see, but I cannot think this is satisfactory. Anacreon could best succeed in describing his beautiful boy — Bathyllus — by borrowing from Adonis, Mercury, Pollux, and Bacchus, taking the head of one, the limbs of another, and the body of a third. Thus, if the Greeks, who knew so well what true and beautiful art really was, borrowed and selected in this way, failing to find one model perfect all in all, then assuredly may we build up our complete figure from one and another model, discriminating and choosing wherever we can find the truest form, copying only that part of our model which we feel to be really beautiful, and suited to our purpose. This principle does not apply to a study from life; for this should be as near a rendering of the subject as is possible.

It is well, then, to have a scheme of proportion for our ideal figure, that may serve us generally, even if we occasionally in particular cases, for particular objects, depart from it. Mr. Bonomi, in his "Proportion of the Human Figure" (published by Messrs. Roberson, of Long Acre), has entered into this question thoroughly, and gives some very good rules for our guidance. He uses the famous triangle of Gibson for his calculations, and this I find a very useful guide—more useful, in fact, than Professor Marshall's "Rule of Proportion," that is frequently adopted: because the latter (as he himself says in one of his notes) has taken his measurements from the average man, whilst Gibson has taken the selected or

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But I will refer the student for particulars to the book itself, and he will find the plates in it will help him to grasp the idea, which is somewhat difficult of explanation and comprehension by words alone; he will also see that the authorities instanced for this ground-work of proportion are of sufficient fame to merit attention.

Another useful method, and less complex, to apply to a figure in an upright position is to divide it into ten equal parts or faces—the face from the fore-head (from the origin of the hair) to the chin forming the standard.

Thus we measure—

1st. The top of the head to the middle of the ear.

2nd. The middle of the ear to the pit of the neck.

3rd. The pit of the neck to a little below the chest.

4th and 5th. To the centre of the figure, where the pubic bones join.

6th and 7th. To the middle of the patella, or knee-cap.

8th, 9th, and 10th. To the sole of the foot.

This measurement also applies to the arms, which are equal to two of these divisions, the fore-arm (from the knuckle to the elbow) two, and the upper arm (from the elbow to the top of the shoulder) two. This proportion varies only a little from the triangle of Gibson, as given in Mr. Bonomi's book. In portraiture, the face and head are as a rule larger than is allowed in the ideal.

ANOTHER METHOD OF TERMINATING A BUST (see p. 46).

For a sitting posture, a simple plan of measurement is obtained by taking three equal lengths, viz.—

1st. From the pit of the neck to the ischium or hip bone.

2nd. From the union of the thigh bone with the hip to the knee-cap.

3rd. From the knee to the sole of the foot.

All these proportions of course only apply to the adult figure. For children's proportions there are also rules, elaborately worked out in Professor Marshall's book on Proportion, which is comparatively easy for the student to master for himself. Two main points it is well to remember in working from children: that the legs are always shorter in comparison with the bodies than in adults, and that the head is much larger in proportion to the whole.

It may be thought, now that the two important accessories—supports and proportion—have been discussed, that we should enter fully into the question of modelling the figure itself; but in reality there is little to say beyond what has been already said in reference to modelling generally. With the supports right, and made according to the required proportion, it is only necessary to put on the clay, slightly syringing the framework to make the clay hold on to the wood, and to build it up gradually, paying strict attention to the action of the figure first; and remembering also to keep the work as broad and simple as possible, and not to think of detail too soon.

Anatomy.

It is absolutely necessary to study this science, if the student really desires to master and correctly model the figure. The whole question of anatomy resolves itself, as far as the sculptor is concerned, into one of motion: what action is required for certain movements, and what muscles are called into play to produce the action, and to move the bones; so that there are three parts to be considered and studied—bones, articulations, and muscles.

Anatomy, from a doctor's point of view, is not necessary. It is essential to remember that when a muscle is called into action, it shortens, and consequently thickens the part. Into the deeper question of the action of the nerves upon the muscles, it is not necessary to enter, beyond remembering the fact that it is by means of the nerves that the will of the brain is communicated to the muscles, which in their turn move the bones.

The contraction or shortening of the muscles necessarily brings the two ends nearer together, and as each end is attached to a bone, it brings the bones with it.

Keeping this view of anatomy before us, viz., that it is the explanation of movement, an understanding of the various parts easily follows: for whether it is in walking or running, or any other movement, what has to be done is to investigate the causes of the movement, and find out which muscles are required to effect it, and thus be able to depict their activity in

your work. Professor Marshall's excellent "Anatomy for Artists" is a most useful book to study and refer to; another lately published is Mr. Sparkes', which is perhaps even more suitable, as it is more direct in purpose, and the plates are, equally with Professor Marshall's, excellent.

Important, however, as I have said, as is a knowledge of this subject for the student's guidance in work, it is well perhaps, to caution him not to let his knowledge obtrude itself in such a way as to suggest to an observer an anatomical study of muscles instead of a work of art—thus illustrating the proverb that "you cannot see the forest for the number of trees!"

Drapery.

This is an important branch of our art, and though not so difficult to understand and study as the figure, has yet its own rules and right methods.

Lessing, in discussing the beauty of the Laocoon, allows himself to say, "I much fear that the most perfect master in drapery shows by that very talent wherein his weakness lies." He assuredly would not have written this, had he known the sculptures of the Parthenon; and I find, by comparing dates, that he could never have seen them unless he travelled to Greece, of which we have no record in his Life, though he may have seen the drawings made of them by Jacques Carrey. But there is no mention even of this in his work, so it is fair to assume that he knew nothing of them, as he would scarcely have passed them over in silence.

GROUP OF THE THREE SISTERLY FIGURES, FROM THE PARTHENON (*see p.* 59).

Had he known and studied the Phidian marbles, he would undoubtedly have qualified his opinion, for there the drapery is exquisitely lovely, and yet the perfect beauty of the figure is beyond dispute. We see by the harmony of line, and skill of arrangement, how fully the use of drapery is understood and how admirably it is represented, and we feel that the art of the sculptor is as much called into play by the drapery as by the figure.

Again Falconet, as quoted by Sir Charles Eastlake, is reported to have pronounced the Greek draperies "without taste, without intelligence, and without truth." He never probably saw the Elgin marbles, as they were not removed from Greece until after his death; and thus his reference is based upon the more antique examples that were known at his time, in which the character of the drapery, by design or through want of skill, was undeniably stiff, its lines parallel and straight—very different, in fact, from the best examples of Greek work that we now know.

It is well not to get accustomed to only one kind of drapery, for the material of which it is composed affects considerably the character of the lines, and the continual use of one stuff tends to cramp the vision, so that the work may easily become mannered.

Indian muslin and nun's cloth are the materials generally used for thin draperies. For thick materials, which make (skilfully used) an equally beautiful drapery, a blanket gives splendidly soft and rich lines and large masses, and is often a most useful thing to adapt in many different ways.

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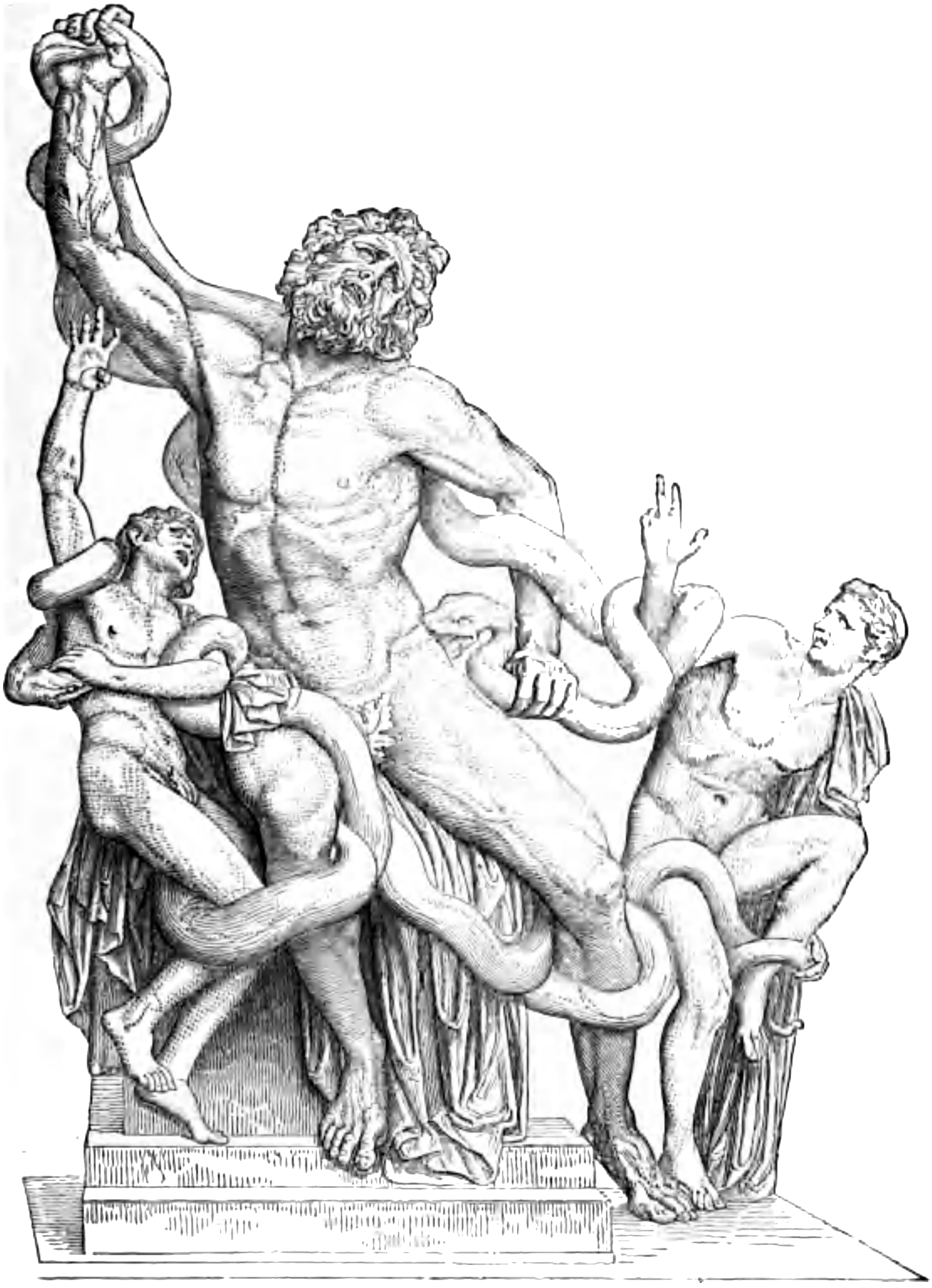
I have seen the difficulty overcome in very few instances. Women's dress is still less easy to render for the same reason: and where it does fit, the form beneath has in too many instances been distorted, and had better not, from an artistic point of view, be shown.

For thin draperies where fineness of line and many-repeating folds are required, a very efficient means of arriving at a good result, if a somewhat laborious one, is to arrange the material on a clay model, roughly made, but similar in action to the work in progress. The material for the drapery can then be used either wet or dry; wetting the material before draping helps considerably the fineness of the lines though it effaces the texture, but this is often not required in the material to be represented.

It is also useful sometimes to dip the material for drapery into thinly mixed plaster, or even clay wash, before laying it on the rough clay model (this latter can be made smaller than the original work if required); this is especially useful if free and outstanding lines are required, such as in so-called "flying draperies." The advantage of this method is that when the drapery is dry, the lines are set firmly and are not easily disarranged.

Putting them on to a rough clay model is also a useful method for thick draperies, but is not so important, as a lay figure here does almost equally well. From drapery arranged on the living model it will be readily understood that little but sketching can be attempted, for at any movement of the sitter, be it



THE LAOCOON (*see p.* 56).

ever so slight, the folds will alter, and do not, as muscles do, return to their former lines when the position is resumed. Therefore we must often have recourse to a lay figure, and abuse them as you may, and rightly so if a "fit" is required, they will be found essentially useful for drapery generally. They can be obtained either by buying or hiring from any good shop where artists' needs are catered for. Those made of silk are the best, but they are very expensive, and papier-maché figures serve the purpose almost as well. For a costume that fits the figure, a living model alone will serve, as it is impossible, as I said before, to obtain a fit on ever so perfect a lay figure. It is easy then to put in the main leading lines in a short time, and as the detail or smaller lines of fitting clothes will nearly repeat themselves whenever the sitter dons them, the work can be finished piece by piece, always studying, however, to avoid overloading any particular part with too much detail. For here again is the principle of interpretation, and the artist must select his lines and masses, and not copy everything he sees, except where the work is for the purpose of study alone.

Final Material.

The final material, for which you intend your work, should be before your mind when modelling the clay or wax model, as the treatment required should vary according to the material you have in view. And although it is better in the first sketch not to be hampered by any other thought than how best

to treat the subject in hand, yet in the full-sized model it is a necessary condition to take into account whether bronze, marble or terra-cotta is to be the material in which the work will finally appear.

Should the model be intended for marble or stone, the work must be kept tolerably compact, and the effect should be dependent upon the arrangement of the masses rather than upon a varied outline: whilst if intended to be reproduced in metal the reverse is true. Here a varied outline is to be desired, and the work may be kept as light in character as possible, and every part may be as detached as good composition will allow: a thing impossible in a more brittle material. Nor are any fictitious supports necessary to keep the figure upon its legs when in bronze, or to uphold the weight of the body; the metal is strong enough to stand alone, and arms and even fingers can be detached. Again, the hair need not be closely matted to the head, nor both feet planted firmly on the ground; indeed, a greater freedom of composition is possible in every part. But in marble, unless fictitious supports are added, the figure must be kept together for strength, and the parts connected, especially at the base, by the introduction of drapery or other means. This fact applies even more to stone, which is still less strong, as the grain is not so close as in marble.

It is in the beautiful adaptation of means to a certain end that the excellence of a work of art consists. If marble is treated as only bronze can

legitimately be, the result is but a *tour-de-force*, and therefore by no means happy.

The different materials have important bearings upon the character of the modelling in other particulars as well. Usually the lines can be kept sharper and more undercut for bronze than for marble; unless the design is for relief work in metal that has to be reproduced over and over again, and in more than one casting. In this case there should be no undercuts at all, but every part should "pull" straight out of the mould. If one refers to Alfred Stevens' iron work for chimney-pieces, which were brought out some time ago by the Coalbrook Dale Company, it will be seen what I mean; there no undercuts at all are allowed, although the work is in high relief: and yet the effect is so beautifully rendered that the want of it is not felt. But working without undercuts is quite a separate branch of the art and includes modelling medals, although in the latter case the work is easier because it is generally in low relief. Undercuts, of course, are ordinarily used to give stronger shadows, and thus greater distinction.

Terra-cotta.

Modelling for terra-cotta presents again different considerations, for the clay admits of freer treatment than if it were being modelled to reproduce in marble, though not so free as if bronze were to be the final material. Many subjects are more adapted to terra-cotta than to marble, because of the ease with which

"CHARITY," BY M. DUBOIS. (*See pp.* 59, 102.)

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they can be worked in the softer substance, while if the same detail had to be carved it would entail too much labour to be done except mechanically; thus the ease of touch which is often the charm of terra-cotta would be lost in the harder material worked by tools and measurements.

Terra-cotta is, as the name denotes, baked clay, and it must be understood that any clay will bake, though some will harden more than others, and some will bake a better colour. To ensure good baking the first thing necessary is to see that the clay is free from lime or any other foreign matter, and that the work is thoroughly dry before sending to the kiln. If the work is large it should be hollowed out and kept as thin as can be safely allowed; also small holes must be made in several parts of the work to allow the air to escape, placing them of course where least seen: for instance, at the top of the head and elsewhere. But if small, the work can be safely baked without being hollowed out.

When I spoke of some subjects being better adapted to terra-cotta than to marble, I referred chiefly to costume figures, which entail much elaboration of dress. The famous Tanagra terra-cottas are a case in point, which would lose their charm if done in marble. One might almost say the subjects are not worth so fine a material as marble, which demands from its very beauty the utmost delicacy and finish of treatment; and this would not be in harmony with the suggestiveness rather than the finish of the terra-cotta subjects.

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As a rule, clay provided by the firms mentioned may be baked as received, provided, as stated before, it is thoroughly dry. I have obtained clay from Paris that, mixed with our ordinary modelling clay, has baked a beautiful and delicate colour, and it is thoroughly adapted for modelling small works. Alone, it is perhaps too coarse for fine work, but it is a clay that bakes a good colour in itself, and is very strong. It can be obtained of M. E Wiriot, 29, Boulevard St. Jacques, Paris.

The cost of it, ready prepared, freight included, is not more than clay costs here, and it can be had in quantities of three or four hundredweight, and over. The Watcombe clay from Devonshire bakes well, but the colour is unpleasantly hot.

With every final material there seems to be some risk: with marble there is the uncertainty of the pureness of colour; with bronze—the imperfect fusion of the metal. With terra-cotta there is again the difficulty of ensuring a good colour; for often the work becomes scorched in the kiln, and the effect of the modelling impaired by patches, in prominent places, of white on the dull red or warm grey colour of the clay: this is partly caused by over-heating the kiln or by the proximity of other work to it. Evenness of surface is sometimes secured by putting thin tissue paper over the whole, when placed in the kiln, and coating that over with soft clay.

If patches of uneven colour arise in important places, the work has to be tinted: but this requires very careful handling, otherwise the effect of freshness

FIGURE OF VICTORY, SHOWING TREATMENT OF THIN DRAPERY.

(*See p.* 60.)

of touch in the modelling is spoilt, and to all appearances the work looks like a plaster cast, and merely has the advantage over it of greater strength and durability. It is good to see the effect of fire on the clay, but not so as to spoil the expression or to mar the composition of the planes and lines.

Carving.

Marble or stone work necessitates that another branch of the art should be learnt, viz., carving. In this field I think women, from their slighter physique, are placed rather at a disadvantage, because the practice requires a firm grip of the tool, and strength of arm and wrist, to ensure good execution. Therefore as a rule I should advise them to get their marble work done for them; in this matter they will not be found to be exceptional; as sculptors frequently, from press of work or disinclination for the hard manual labour, leave this part of the work to their assistants, even to finishing it throughout.

Yet it is a great mistake to assume that carving is a mere mechanical process, and that therefore a carefully trained workman alone can do it; it is an art by itself; and the mere treatment of the surface —the interpretation into marble of that which looked well in clay—may make all the difference to the enjoyment or not of the work.

In choosing a block of marble and stone—and there are several agents in London where such can be obtained, three of whom are Messrs. S. Trickett and Sons, Victoria Stone Wharf, Millwall; Messrs. Goody,

Cripps, and Sons, Graham Street, City Road; Messrs. Fabricotti, Buckingham Palace Road, Pimlico—it will be advisable to procure the services of some one who has had experience: for although there is considerable chance as to whether a block turns out well or ill, yet much can be ascertained from the exterior by a practised eye. A man who had long practice told me he always selected a wet day to choose marble, and a dry one for lime- or sand-stone, as the defects of each were under those conditions more easily seen.

The block is first roughed out into shape by a skilled mason, or "pointer," as he is called from the nature of the work, which is called "pointing:" this is purely mechanical, and effected by careful measurements, arrived at with special instruments. Carving requires a great number of tools, which can be procured at Messrs. Buck's, in Tottenham Court Road, or at other large tool shops; and they should be of all sizes and shapes: sharps or chisels, claw or tooth tools, round-nosed (with edges taken off) tools, and prising tools, that is, those for working with the hands alone, to clean out any hollow line. They should vary in size from half an inch to one-sixteenth, or larger than that for stone work: but half an inch will be found to be as wide as will allow of a clean sharp cut on the marble. Iron hammers too are needed, the weight according to requirement, three pounds being as heavy as is usually wanted, and a lighter one for finer work of two or one and a half pounds. Lead hammers are also much used; for stone, wooden

mallets are the most serviceable, with mallet-headed instead of cup-headed tools, such as are used for marble.

Rasps and sand-cloth are also necessary articles for marble; on stone they are not required. The rasp must be used with great judgment; it must not serve for what is termed finishing, that is, to tone down all the sharp edges and smooth everything to a dead level, but rather to bring the work together, to keep the several parts blended into one whole, so that what has still to be done can be more clearly seen. A drill too is required with its attendant bow and bits; this will be found to be very useful in boring holes, and getting into places where a chisel will not reach; indeed, very effective work can be produced by the help of a drill, and it should always be to hand.

I think it may be taken for granted that marble requires high finish. By that I mean that the fine quality of the material requires great attention to do justice to it, so that its beauty may be seen at a glance; and the material is so close and fine that it allows of perfect elaboration of the work in all its details. Nothing, in fact, should be left to surmise, as in terra-cotta, but everything be worked out carefully and delicately; what would look well sketchily treated in clay, would, if transcribed into marble, look coarse and unfinished.

For carving, if the work is of any size, it will be found necessary to have strong bankers, as they are called, or stands; and the foundations of your studio

A LADY OF TANAGRA (ONE OF THE TANAGRA TERRA-COTTAS). (*See p.* 66.)

or room must be strong as well, as the material is very weighty.

Care must be taken in carving not to stun the marble: this is done by hitting at it rather than along it: the angle of the tool with the marble should be about forty-five degrees. Tools should be kept very sharp and not be allowed to become too thick at their edge. Always keep a rub-stone by you, that is, a piece of York or other grit-stone, and use it continually and do not grudge the time spent over it; you merely have to wet it and rub the tool along, until you get an even and sharp edge. When the tool is worn down and the edge is thick, send it then to a smith: though he must not be an ordinary smith, but one accustomed to sharpen sculptors' tools, and I know of but three in London; probably there are more, but any pointer would know and be able to recommend one.

Bronze.

I do not intend to dwell upon this branch, as the means by which casting is effected are not matters of art, as was stated before, but rather of science and mechanism. The only part in which art is called into play is in retouching the wax model, should the work be cast in the lost-wax process, called *à cire perdue*. This retouching of the wax is very similar to retouching a squeeze for terra-cotta, only the wax used in this process is usually so hard and unyielding that the task is by no means easy, and the less one has to touch it, beyond removing the necessary seams, the better;

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The tools required for this work are more various in shape and more numerous than for stone-carving, on account of the fibrous nature of the wood, and the need of scooping and cutting out in various ways, instead of hammering with repeated blows, as the harder materials require. Indeed, the difficulties of wood-carving arise chiefly from this fibrous nature of its material, and also from the great variety of wood, so that more care has to be given to the grain than in marble or stone.

I think, as a rule, it will be found that ornament offers a more satisfactory field to the wood-carver than the human form; and this for the very good reason that the nature of the material presents great difficulties in the interpretations of the subtle and varied undulations of the figure. Where, however, the figure is carved in wood in the round—and there are notable examples of this abroad—the work will be generally found to belong to that class of decoration that I have before spoken of, when referring to the Gothic Treatment of the Figure. Here, as in stone, the figure is usually adapted, and its own proper beauty made subordinate to the position that it fills, and to the character of the architectural mouldings and other decoration around it. In this field of decorative rather than ideal art, figure work in wood can be made very effective, and we have some fine examples in some of our screens and choirs.

But many who take up wood-carving do it as a pastime merely, and are at no pains to acquire even a rudimentary knowledge of form, either in the round

or flat—that is to say, of modelling generally, or even of the first principles of simple drawing. To

GIRL OF TANAGRA WEARING THE CHITON. (*See p.* 66)

such it is a mechanical exercise and nothing more, unworthy the name of art; and it is only in wood-

carving, I think, that such want of knowledge goes hand in hand with a certain superficial proficiency, pleasing to the untrained eye. This, no doubt, is one of the fascinations of an otherwise profitless work—profitless unless it lead to something better and more original—that a certain effect is produced by a mere trick of the fingers and slavish copying, without any exercise of the mind or development of the sense of beauty. An instance may be cited from a manual I saw, to show how mechanical the work may be allowed to become. An elaborate system of measuring the face is given, occupying three to four pages, besides instructions as to how each line and feature and part of a feature are to be cut. Now all this would be quite unnecessary if the student had first learned to model or draw, and only used his final material, as marble or bronze is used, to render permanent the thoughts already conceived and carefully designed.

Sketching and Designing.

A sculptor's method, we may say, is exactly the reverse of that which a landscape-painter uses when working out his picture. The latter goes to Nature for the first promptings of his picture, and makes a careful study; then in his studio he elaborates the work as his thoughts and feelings lead him: but the sculptor, as a rule, makes a sketch out of his head, so to speak, to embody his idea, and then goes to Nature to help him form the limbs and all the several parts of his composition correctly.

His imagination is allowed free play at first, and

is curbed and put in harness during the development of the work, whilst with the painter the reverse is the case. There will of course be exceptions to this in both instances: the landscape-painter will sometimes sketch out an idea for a picture, and then go to Nature for the parts, and the sculptor will occasionally get his first impression direct from Nature. But usually the reverse is the order with works of imagination, and it is only with such that we are dealing at present. Nature is never at rest, but always changing her aspect on sea and land, and it is impossible, therefore, to work out a landscape by copying; but with the sculptor, the Nature he uses is in the form of a model, and can be made to keep still whilst he elaborates the fleeting thought perhaps of a minute, that has been worked up almost as quickly, regardless of correct form or detail.

It is very essential to the student to learn to sketch easily and use his clay freely for sketching, and not to allow himself to be hindered by his deficient knowledge of form.

Practice will in time remedy this: and he can correct all errors with Nature before him, as he proceeds with the finished work; and although he will continually find that a careful study of his model will not allow him to joint his figure or to twist it about as he thinks essential to his composition, yet by giving full play to his imagination, unfettered by any consideration but that of the thought he is striving to work out, he acquires a freedom of design and a freshness not easily obtainable, if a model is from

the first sitting before him. One of the great difficulties of art is to retain the freshness of a sketch in a finished work, so that the charm apparent in the one is apparent also in the other. So often the elaboration of the detail is apt to break up or destroy the leading lines that were all-important in the rough model, and the thought is lost in striving after the delicacy of finish. It is only a trained eye certainly that can understand, or, at any rate, appreciate a rough sketch: but he who does is often inclined to say, after seeing many laboured attempts at finish, that he would have preferred the sketch.

It is a good habit for the student to be continually sketching, and there are two ways in which he may set to work.

He may have a thought to express, or a story to tell, and may strive to tell it in the most effective manner, with the one single aim of how best to embody the thought within him. Or he may restrict himself to a certain shape, within which space his work should be, and make it his aim to fill it with a subject—thinking as much as, or even more, of his space than of his thought. The latter is the decorative or architectural method, concerning which I shall have more to say later on. Both methods are fitted to develop the imagination, and should be cultivated.

Drawing.

Although I am here discussing the question of drawing after modelling and carving, I have, of course, taken for granted at the outset, that all who attempt

the higher branches of the art have already some experience and proficiency in drawing to start from. It is natural to assume this, as drawing offers the readiest and quickest mode of illustrating our thoughts and reproducing what we see around us, and is usually part of a child's education. Indeed, its worth as an educational element is now fully recognised. Mr. Ruskin, Mr. Herbert Spencer, and other authorities on education, dwell forcibly on its value as an element of mental culture—the former, indeed, maintaining its superiority for this purpose to reading in the early years, and giving it the priority in teaching. At any rate, few children get on into their teens without having been taught, and in these days, now that its importance is recognised, usually very carefully taught, to draw the simple objects they see around them.

Moreover, the eye can be trained to see as correctly and the hand made to obey the mind as readily in the simpler method of representation, as in the more complicated form of modelling: so that its value to the art-student stands above and beyond that of its general value and importance in the ordinary curriculum of a sound education.

The art-student will do well to give much time and pains to this particular part of his work, and should practise drawing, until at least he has learnt to copy readily, however roughly, what he sees, even if he has not succeeded in being able to put his thoughts down very fully or intelligently on paper. I do not mean that it is essential that a sculptor should be a good draughtsman, but that it is most useful to him to have

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possessed at so early a stage—that is to say, more power of visualising the conception. With clay, the student can, as it were, feel his way as he goes along, modifying this or that view for the sake of another, seeing as he does all sides at once; while with drawing, the tendency would be to pay too much attention to one aspect only.

Plaster-casting.

For the sake of those who have not ready access to a moulder, or who wish to cast their works themselves, I give a short description of the process; but it is one needing much care and skill, and I would strongly caution the inexperienced from attempting any work that is at all complicated.

It is well to bear in mind, to begin with, that the powdered plaster makes a great dust, and that sprinkling the water and throwing on the wet plaster cannot be done without mess, and necessitate therefore a free room for the operation, with nothing near that can be spoiled.

We will suppose the work to be cast is a life-size bust; be provided with a half-hundredweight of plaster of Paris, which can be procured at any Lime Wharf; Cafferata's is perhaps the best, but Robinson's and Bellman and Ivey's are also good; the latter can be procured in small quantities of most artists' colourmen.

The clay bust to be cast need not be hard, but it is better not to have it too soft, not softer at any rate than it is when being modelled.

THE VENUS OF MILO. (*See p.* 91.)

First, as the mould must be in two pieces, to enable the clay to be removed, mark off for one piece the back of the head and shoulders, reaching from the top to the bottom; put small pieces of thin zinc all round the boundary, pressing them gently into the clay, leaving about an inch standing out; or better still, make a clay partition, by means of thin slips gently pressed on. Now fill a basin half full of water and put the plaster into it, until it just begins to show above the water; add a little ochre to colour it; then stir until the consistency of cream is formed, and use it at once.

Put it on the part at the back of the head and shoulders with your hands and a spoon, first having clay-washed the sides of the zinc pieces—a thin coating first, and then afterwards a thicker one without colour, making the whole thickness about one inch.

When set, take the zinc pieces out and clay-wash the sides of the piece of plaster, boring holes into the edges with your spatula, to help to form the joints with the piece that is now to be put on. Do with the front as with the back part; when finished let it remain half an hour or so. Syringe the whole then with water, and lift off the back piece gently by prising with a chisel; it will soon give way if a little water is poured down the joints. When the back piece is taken off, dig out the clay very carefully from the remaining piece of mould; then gently wash the inside and syringe it with water until the whole begins to shine, and add afterwards a little soap or oil, but only just sufficient—that is to say, a drop or two—to prevent suction. Put the

two pieces together and tie tightly round with string, and then you are ready to make the cast.

Prepare the plaster as before—not thicker, only without any ochre; mix enough to allow for a thin coating over the whole; pour in and turn the bust about, before the plaster has time to thicken, that it may run equally into all the crevices. Make another mixing, for the cast should be altogether about half an inch thick.

Then let it remain for an hour or so, or longer. Begin then to knock off the mould with a mallet and blunt chisel, being very careful how you go to work. You will now see the advantage of the ochre, as you are thereby enabled to know the difference between the cast and the mould. If you have been careful in pouring in the plaster, and so have no air-holes, and have been equally careful in knocking the mould off, you will have your model exactly reproduced in plaster. The mould referred to is called a waste-mould, in contradistinction to what is called a piece-mould, or one that takes to pieces and is not chipped away: the latter, however, is seldom used on a clay model, but only on plaster ones, and to allow of reproductions. This work is rather intricate, and should be undertaken only by a professional moulder.

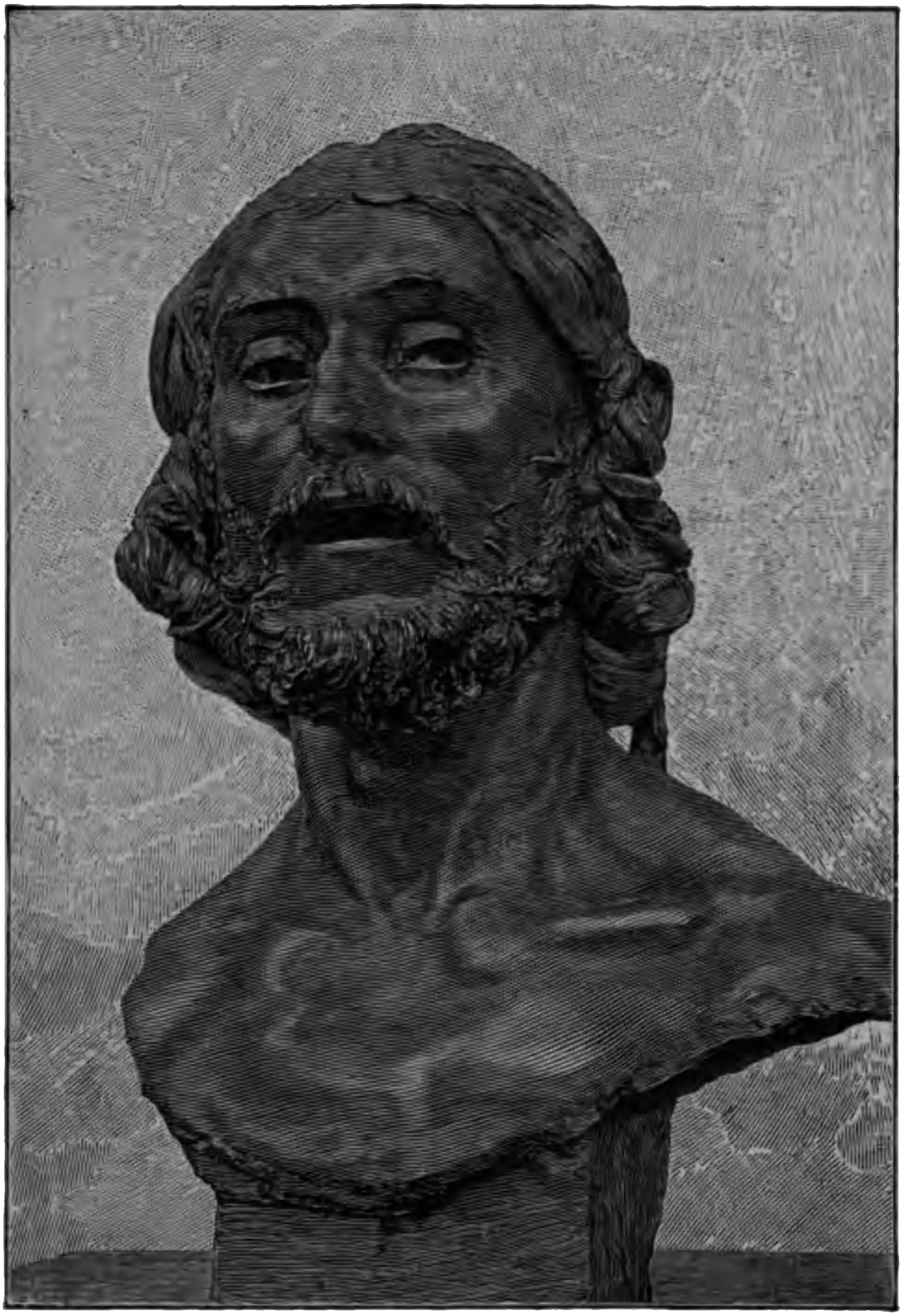
To work in plaster (I refer to touching up and finishing) is not a very thankful task, when applied to figure work; but occasionally it has to be resorted to, owing to mishaps or careless casting. Small steel tools are sold for the purpose, some with fine serrated edges. When adding fresh plaster—and this you would

do with a small spatula—let the mixing be very thin, to allow time to put it on and to form it as you require before setting.

As the dead whiteness of plaster is unpleasant, it is as well, especially for purposes of exhibition, to tint it slightly; a very efficient way to do this is by giving the work a coating of wax mixed with a little ochre, or other colour according to fancy. By this method the finer modelling will not be choked up as it would be with paint, but will retain its original freshness. To do this, cut up into thin slices some white wax and dissolve it in turpentine, and give one thin coating; then go over the work with ordinary beeswax, also mixed with turpentine, this time with the colour added that you require; if the colour is too strong in places, it can easily be removed with a soft piece of muslin; a little irregularity in laying it on will, indeed, often be found far from objectionable.

Decorative Work.

This is a very important part of our art; in fact some would say—if we include works like the Parthenon sculptures, for they are decoration, and that of the highest order—the all-important branch. With the Greeks, we know that all their chief works were intimately allied to architecture, formed a part of it in fact, and I could wish myself that it were more so with us. I think that much of our out-door Iconic sculpture should have been treated with closer reference to important buildings, and thus have had a distinct local habitation as well as a name. At



JOHN THE BAPTIST, BY RODIN. (*See p.* 102.)

present much of it is "out in the cold," in harmony with nothing around it, and with no near background of buildings or even foliage to give it the sanctity of a home.

The treatment of decorative work varies according to its requirements; but we may, to simplify matters, divide it into two classes.

The first and noblest, where the style of architecture will allow of sculptural decoration in which the sculptor can do full justice to the human figure in all its perfection and beauty without restraint.

The second, where the figure has to be adapted, either on account of the size and shape of the space required to be filled, or from the character of the architecture of the building generally.

In the first the figure is designated Classic, and in the other Gothic, or some other name, in accordance with the style of architecture employed. It is impossible, however, to clearly define either class, or draw a hard and fast line between them.

Goethe says that "Plastic Art produces an effect upon us at only its highest stage"; allowing this to be true, I can only understand it by admitting many forms of excellence—each good and unsurpassable in its way, and each bearing the stamp of individual genius, so as to preclude the possibility of comparing it with anything else.

Take for instance Jean Goujon's well-known panels from the "Fontaine des Innocents" in Paris, now placed in the Louvre; or Lucca Della Robbia's relief of singing children, now in the Uffizi Palace (casts of both of

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and 1889 from the various art schools of the country, I was surprised to find under the heading "Ornamental arrangements to fill given spaces in outline, modelled," that only two works were sent up in one year and five in the other. There may be various reasons to account for this, of which I am not cognisant: but on the surface it seems a great pity that such work is not more encouraged and practised. It is one of the great aims of decoration to adapt the figure or ornament to fill a given space, and work of this character would be most valuable exercise to the student.

STATUE OF NEWTON, BY ROUBILIAC, AT CAMBRIDGE. (*See p.* 102.)

I remember when I was a young student myself and working in a sculptor's studio, we used to amuse ourselves occasionally with a kind of game that an Italian artist taught us, and which afforded capital

STATUE OF VOLTAIRE, BY HOUDON. (*See p.* 102.)

practice in adapting a figure to a given space. We took five pellets of clay or marbles, and tossed them carelessly on the table, and then attempted to draw a figure in the position they fell, allowing one pellet to represent the place for the head, and the other four the extremities. It took some ingenuity to decide which pellet should stand for the head and which for the extremities.

In decoration the prominence of relief is a most important subject, and I cannot do better than advise all students to study carefully the late Sir Charles Eastlake's essay on Bas-relief; there is one very important passage that occurs in it, the importance of which cannot be over-estimated by any student, and which is the basis of all distinctions of projection:—

"It is a great mistake," he writes, "to suppose that the flat style of relief was intended to appear flat; and it is a great mistake to apply it in situations, as in the open air, where it must appear so, and be indistinct besides. The conventions of the arts are remedies, adopted in certain situations, and under particular circumstances, and are supposed to be concealed in their results. Their ultimate resemblance to Nature, and their successful effect in those circumstances, are the test of their propriety and necessity."

English Schools for teaching Modelling.

Some few words may here be said with reference to the above. In most of the Government schools of art, modelling is taught; and in some, more than in

others, particular attention is given to the figure. At the South Kensington head-centre and the Lambeth branch of the Government schools, excellent masters direct the teaching, and every facility is given for learning to model correctly.

From these preliminary schools students frequently pass on to the Royal Academy, which they can enter only by competition—particulars of which can be had by applying to the porter. Here the system of teaching is different from that of any other school, either on the Continent or elsewhere. With the exception of the Curator of the class, who is not expected to teach anything more than the mere rudiments of the art, the student has no one master, but is subject to the teaching of several, as each R.A. and A.R.A. takes a month in turn in instructing the students. This, no doubt, has advantages on its side. It prevents, for instance, the growth of mannerism in the student before he has had time to form a style of his own, and gives him means of deciding upon what lines his individuality can best develop itself.

But, nevertheless, I think the disadvantages are great; since much that is said and shown in the short space of one month cannot be properly understood and digested in the time: and the next master's teaching will appear often as the exact opposite of that which has been heard and witnessed during the previous course.

We know there are various ways of saying the same thing, but time and experience are often required to reconcile apparent paradoxes; and it is difficult

in so short a while for the young student to understand a master's individuality and teaching; a thing which is absolutely necessary before he can turn instruction to his own use. On account of this arrangement we have no studio-teaching at present in England, as is the case amongst the chief sculptors in France; and if we have none of the evils of such teaching, neither have we any of its good progressive results.

The Royal Academy, putting aside the question of teaching, offers great inducements to students to join its schools; first of all, because all its classes are free; and again, there are numerous prizes and scholarships given, and opportunities are also afforded to successful competitors of continuing their studies abroad.

On account of these travelling scholarships, or from preference for a different mode of teaching, students are often induced to go abroad for study, either early in their career, or later on at the end of their course. The question then is, where to go. At one time the student would only have thought of Rome. Here was considered the home of sculpture, and the very air, it was said, was pregnant with art, and the most beautiful antiques were to be found there. But this is an error: for the glories of Rome date back from the time when the best Greek works, as we now know them, had not been discovered, and when Italy was the leading country in art; but it is not so now. In Rome there are, it is true, several good antiques, but many of the best and most beautiful that have been discovered are in our own British Museum. This is a fact beyond all dispute.

STATUE OF WILBERFORCE, BY JOSEPH. (*See p.* 102.)

It is Goethe who recommends young German students to go to London to study sculpture; and he was quite right, if by seeing great works alone, or even by copying them, it were possible to acquire the desired knowledge. But that, the student soon feels, is not the case. Copying a work—however good—will not develop originality, or enable a man to work out his own conceptions. A modern sculptor, after first learning the technique of his art—how to use his hands and tools—must then apply himself to interpret the thoughts and requirements of his age. Sculpture, like the other arts, must be representative, if it is to be a living art. Modern Italian sculpture, with few exceptions, is frivolous, shallow, and meretricious, and of the kind least likely to help the student to worthy results.

Both Paris and Antwerp stand high as centres of art-education—the former pre-eminently so, for it certainly possesses the school with the greatest amount of vitality to be found in Europe. A visit to the yearly exhibition at the Salon, held for six weeks every spring, gives sufficient proof of this; and we, used to our own Academy, with its limited exhibition of sculpture, and that inadequately placed, may well be charmed with the number and variety of the French exhibits, and the thorough way in which most of them are executed. It is true that the subject of the work may not be always altogether wisely chosen, for our neighbour is apt to be carried away, by his love for technical perfection, into producing something that, after all, can only be viewed as a

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evinced with regard to the art, and every year there is more looked for from it.

The modern revival of sculpture in France has,

EQUESTRIAN STATUE OF OUTRAM, BY FOLEY. (*See p.* 102.)
(*From a Photograph by W. R. Bastain, Camden Town.*)

no doubt, done much in these days of travel to raise the public taste amongst us, and excite us to greater appreciation of the fine work of our own artists. Let us hope that this revival is only the forerunner of another golden age for sculpture, rivalling, if not surpassing, the great Greek period that found its highest expression in the works of Phidias.

ALLEGORICAL GROUP FROM THE WELLINGTON MONUMENT, ST. PAUL'S.
BY A. STEVENS. (*See p.* 102.)

I may here mention a few works, both French and English, executed within, or nearly so, the last hundred years, which show what really fine sculpture we already possess, and which ought to serve as an earnest of what the future may bring forth. These and many other works I could instance are all excellent and unsurpassed in their own line by any work previously executed.

Of French work, I would mention, for example's sake :—

1. Barrias' "Serment de Spartacus," now in the Tuileries Gardens.

2. Rodin's "John the Baptist," at the Luxembourg.

3. Dubois' "Charity," an illustration of which I have appended, to give an example of drapery (*see* p. 65).

4. Houdon's "Voltaire," in the Théâtre Français.

Of German work :—

Wagmüller's "Monument to a Child."

Of English work :—

1. Roubiliac's "Newton," at Cambridge.

2. Flaxman's Reliefs, to be seen at University College.

3. Joseph's "Wilberforce," in the Abbey.

4. A. Stevens' Wellington monument, especially the side allegorical groups, in St. Paul's.

5. Foley's "Outram," now in India.

There are, of course, many more, but if we had these alone to point to, no one should speak of sculpture as a dead art. It would indeed be a pity if it were so, for sculpture is one of the means of keeping lofty aims before a nation, of helping us to discern a

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grasped—is the want of opportunity that the bulk of the nation have of seeing and studying works of art. We have our British Museum and National Gallery—and their names alone suggest what they should be—but British and national as they are, they stand with closed and barred doors at the very hours when it would be possible for the mass of the people to visit them and have leisure to enjoy the works they contain, and so learn to understand and feel their beauty. And it is the same with the galleries of works by living artists, which exhibiting, as they do, entirely new and modern work, are the more calculated to interest and appeal to the popular mind.

Yet no important exhibition of this kind, unless inaugurated by private enterprise, such as Mr. Barnett's exhibition of loan works held at Easter in Whitechapel, is open on Sundays, at least, in London.

It is impossible for the people of any nation to learn discernment of what good art really is, if a large portion rarely see art in any form. And thus it is we find everywhere so much dross accepted for fine gold, because the public with us have not yet learnt to demand the best; and this for the simple reason that they are ignorant as to what the best is.

Let us therefore do all that lies in our power to nourish a love of beauty amongst the people: and one of the readiest means to this end is that they shall have frequent and easy access to the sight of beautiful things. Then, when the artistic qualities of our natures are developed side by side with the moral, and the one allowed to be the complement of the other,

WAGMÜLLER'S "MONUMENT TO A CHILD." (*See p.* 102.)

the voice of the nation will soon demand abiding and beautiful works, and the life of the nation will, in its turn, produce them. Then will come Art's true Millennium, and there will be spread throughout the length and breadth of the land "that sublime spirit which distinguishes art from luxury, and worships beauty apart from self-indulgence."

It is in view of this time which must come, when the nation as a whole will be educated in art, as it is now being educated in book-learning and in politics, that I attach so much importance to the need of the student learning thoroughly the handicraft of his art; and that I think it is a healthy sign, and not a sign of decadence, when I see so much stress laid on technique.

It has always appeared to me that of the two sister arts, painting and sculpture, the latter is the more democratic of the two; for not only is it entirely simple in its essentials, but it is impossible, in its highest form, to represent by it any of the superficial differences that separate the wealthy from the masses. Fine dress, jewellery, and fashion, the wasp waist, and cramped booted foot, which can all be perfectly and even artistically rendered in painting, are altogether unfit for sculpture in its best and noblest form. In portraiture, certainly, it is necessary to be true to the character of dress, but the work as a work of art is not improved by it; and the figure of a queen, for instance, in voluminous robes and costly jewellery, is less likely to be an artistic work than the figure of any poor woman to be met with in the streets. Now in painting, this is not the case, for colour and richness of texture

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