WHAT NEW YORK ARTISTS PAY FOR A GOOD MODEL

Rules That Obtain Among Those Who Gain a Livelihood by Posing in Schools and Studios.

MOST persons have a wrong impres-
sion about the pay of artists' mod-
els. The popular idea is also that
they—the women—are necessarily beauti-
ful. Both conclusions are unfounded, as
many of them will admit. If one or two
persons ever attended an art school he
would soon dispel such an idea from his
mind.

Except for the best-known models the average rate of pay in New York is 50 cents an hour. This rate obtains in nearly all the art schools as well as in the private studios, whether the model be posing for a life study or for illustration purposes. Thereupon, when, with the dreams of some persons that artists often pay fabulous prices for beautiful women to pose for them are not borne out by any present-day examples.

Have you ever tried to sit in one position for twenty-five minutes? Have you ever tried to hold your hand out before you for that length of time? If you have not, then do so at once. If you have had fifteen minutes of it think whether you would care to make a living as a model at 50 cents an hour. Twenty-five-minute periods are the standard ones in the art schools and studios, and a rest of five minutes follows. This lasts for approximately a month. Just being a model, therefore, is no easy task.

Sometimes a newcomer in an illustra-
tion class will remark on the homelessness or abnormality of some model. That expression will stamp him as a beginner, for an artist will find "the beautiful" in the pose. To better explain it for the layman, however, it is the abil-
ity to be a good model—to hold a pose—that counts, and not looks. If an artist
wishes to make an ideal picture of a girl he can make any ugly girl beautiful. All the "beauties" of pictures were not so in real life.

Thus, what is wanted is a model who can take a good pose and hold it for the twenty-five minutes. At times the veteran ones shift themselves some because their muscles cannot retain the same position any longer. Then, again, as in every other business, contrariety will cause a model to vent it on the "job"—in other words, hold the pose longer for a minute and then change about at will. This is greatly disconcerting to the student or artist, for his sketch will be all out of "plumb."

Advertising a popular remedy not long ago was a well-known old woman model. She has been familiar to students and artists in New York for many years. She was advertising a cure for neuritis, and the whole remark on the and the full length sitting and the expression which her attracted much attention. It occupied billboards in the Subway and on the Elevated platforms. Of course the students

Illustration. It is at times very obstinate and herwhims often cause her to become a bad model. But all in all, she has command over her muscles. From her apprenticeship she has served in the line of work. When she "holds a pose" no one could ask for more, because she does it with knowledge and ability.

As in the case with other models of
experience, she often, during the 5-minute rest periods, goes about among the students criticizing the likenesses of herself. Her acquaintance with so many of the leading instructors has given her the mastery of technical terms of criticism and has also made her somewhat of a real critic. Although she has often received much larger wage for his work, the finest model in New York, when posing before art schools, classes, and in studios, makes 50 cents an hour. He is a Corsican, and he was the model for "Eliza" in the Boston Public Library, as well as for some of the most notable heroic decorations in the country. His whims, too, make his pose at times easier or harder to do. If an artist chooses to do so, there is the stamp of the "best in the business" about his pose.

Not only has this artist posed, for such men as John Sargent, Edwin S. Ab-
ey, William M. Chase, and other paint-
ers of note, but it is probable that he has appeared in more book illustrations, in magazine covers, than any model of to-day.

No first-class model will ever take a pose which he knows it is impossible to "hold" for a twenty-five-minute per-
id. The more difficult positions have rope or other accessories to assure their permanency. If in a life class he may be called on to take a pose which will require both arms to be extended above the head, he knows the rope will assist him. Even at that, he might not be able to retain the position for the period required.

The rule that prevails in most art schools is that a pose (which is always put to a referrand of the class) should be interesting, but simple. In time that has its effect on the model, for the young ones naturally want to strike heroic at-
titudes. After awhile the models acquire a repertoire, which is called on sometimes for suggestions for poses when the class itself is up a "stump" as to what the pose shall be. An experienced model soon falls into a position that pleases most students and his own muscles.

Whenever a model does not appear one of the class usually volunteers—if in an illustration class—to pose. When an art student is not particularly interested in a class, he will ask the art teacher for a sketch of some other student at work. It is all in the game.