

DREXEL INSTITUTE OF ART, SCIENCE, AND INDUSTRY

CATALOGUE

The First Exhibition

OF WORK DONE IN THE

School of Illustration

UNDER THE DIRECTION OF

HOWARD PYLE

May 29th--June 5th, 1897

EXHIBITION

of the work of the

SCHOOL OF ILLUSTRATION

In arranging this exhibition, the aim has been not so much to make a display of class work as to show the method of instruction adopted in this department of the art training of the Drexel Institute.

Although, for the sake of convenience, this branch has been designated the School of Illustration, the object of the instruction is not to limit the work entirely to the rendition of pictures for publication in books and magazines, but to train the student, as well, in all kinds of imaginative work, whether in full color or in monotone. With this aim in view, the system of instruction is divided as follows:—

1. COMPOSITION.—In this branch of study, the student is trained to express his ideas in a proper pictorial form. This work is considered by far the most important of the course, inasmuch as the student is taught to regard imagination as the basis of his art—technique being merely the means of expression.

2. FACIAL CONSTRUCTION.—In this branch of work the object is to train the student to draw the human countenance imaginatively and purely from memory, so that the structural formation of the face may become a positive knowledge. In the production of drawings by this class, no model is used, the student depending upon his memory of structural forms. The importance of this kind of training is self-evident: without it, it is impossible for the artist to give to the countenance the expression which he intends to portray.

3. STUDY OF THE COSTUMED MODEL.—The purpose here is to instruct the student in the necessary technical methods to be used in representing the draped human figure. The processes

Part I.

Class in Composition

- 1. DESIGN FOR A POSTER Bertha Corson Day
This composition when complete in colors (see No. 69, Part V., of the Catalogue) was awarded the Second Prize by Colgate & Co., New York, in a competitive exhibition of Poster designs.

- 2. STUDY FOR AN ILLUSTRATION (White Aprons)
Agnes McMakin
This composition, elaborated into an illustration for Messrs. Little, Brown & Co., appears as No. 53, Part V., of the Catalogue.

- 3. AN OLD DAGUERRETYPE Annie Wheelan Betts
- 4. IN THE SPRING HOUSE Sophie B. Steel
- 5. DANDELIONS John H. Betts
- 6. THE DRESSING-ROOM Bertha Corson Day
This composition is in process of elaboration into an illustration for *Harper's Monthly Magazine*.

- 7. SPRING CHICKENS Caroline L. Gussman
- 8. THE NOON HOUR John H. Betts
- 9. A VENUE Winfield S. Lukens
- 10. A SUDDEN SHOWER Wuanita Smith
- 11. APPLE-BUTTER BEE (in color) Wuanita Smith

Part II.

Class in Facial Construction

- 12. A PORTRAIT (imaginary) Jay Chambers
- 13. SPRING-TIME Anne Abercrombie Mhoon
- 14. A BOY WHISTLING Wuanita Smith
- 15. A STUDY OF A MAN'S HEAD Sophie B. Steel
- 16. WILL-O-THE-WISP Sophie B. Steel

required properly to draw the draped figure are so different from those demanded in the rendition of other kinds of academic work that it has been found necessary to require proficiency in this before advancing the student to the final branch of instruction.

4. ILLUSTRATION.—In this final class, the student is required to incorporate the preceding branches of instruction into the production of a finished picture. For this purpose, the model, appropriately costumed, is posed, and the student is required to represent the figure substantially as in the case of the draped model, but so modified by lights and shadows and surroundings that the study becomes a picture to be used either for illustration or for other purposes.

The final outcome of the above course of training may be seen in the work exhibited under Part V. of the Catalogue, in which all the examples have been made for actual publication. A few of the drawings have won prizes in open competition; others have been made to fill definite orders received from publishing houses. In this connection, the class has to express its acknowledgments to Messrs. Little, Brown & Co., and Messrs. Houghton, Mifflin & Co. (both of Boston), for the interest they have shown in the method of instruction pursued in the School of Illustration in the Drexel Institute.

The list of books illustrated is as follows:—

WHITE APRONS.—Title page, decorative headbands, and five illustrations.

THE HEAD OF A HUNDRED.—Decorative headbands and five illustrations.

KENELM CHILLINGLY (subscription edition).—Two illustrations.

NIGHT AND MORNING (subscription edition).—Two illustrations.

EVANGELINE.—Ten illustrations in color, together with decorative headbands.

Beside the above, some of the work exhibited is intended for publication in periodicals.

17. A CHILD Ellen Bernard Thompson
18. A GIRL Mary Ogden
19. STUDY FOR THE HEAD OF JOHN POKY . Sarah V. McFadden
A character in "Head of a Hundred." (See Part V.)
20. THE MUSIC LESSON Annie Whielan Betts
21. STUDY FOR PENILOPE PAYNE Bertha Corson Day
A character in "White Aprons." (See Part V.)

Part III.

Draped Model Class

22. STUDY OF COSTUME IN RED (1650), Elizabeth Shippen Green
23. THE SAME Anne Abercrombie Mhoon
24. STUDY OF FIGURE IN BLACK VELVET (1650),
Winfield S. Lukens
25. STUDY OF ITALIAN GIRL (modern) John H. Betts
26. STUDY OF GIRL IN COSTUME (*circa* 1810) John H. Betts
27. SKETCH OF A HEAD (costume 1640) Louis R. Dougherty
28. STUDY OF COSTUME (1740) Ellen Bernard Thompson
29. STUDY OF A HEAD (A Mariner, 1760) Jay Chambers
30. HEAD OF A COUNTRY BOY (1740) Margaret F. Winner
31. STUDY OF COSTUME (1780) Mary E. Taylor
32. THE SAME Laura L. Wenzelle
33. MAN WITH A PIPE (1720) Winfield S. Lukens

Part IV.

Class in Illustration

34. THE QUAKERS Jessie Willcox Smith
This was the first drawing made by the Class in Illustration this year.

35. JEFFERSON READING THE DRAFT OF THE DECLARATION OF INDEPENDENCE TO FRANKLIN Clyde O. De Land
36. THE SAME (unfinished) Elizabeth Shippen Green
This drawing, made in the Night Class, has been selected for exhibition as illustrating the method of the class work.
The above subject has been accepted by Messrs. Harper & Bros. as available for an illustration for *Harper's Weekly*.

37. A STORY OF THE SEA Jessie Willcox Smith
38. THE SAME Clyde O. De Land
In this drawing, Mr. De Land, being dissatisfied with the figure of the piratical sea captain, repainted it, outside the class.

39. A GAME OF SOLITAIRE Ellen W. Ahrens
40. THE RETURN FROM THE POST OFFICE Sophie B. Steel
41. THE REJECTION (Night Class) Elizabeth Shippen Green
42. THE SAME Mary E. Taylor
43. THE ENEMY'S DINNER (A Thanksgiving Subject)
Violet Oakley

44. THE SAME Jessie Willcox Smith
45. NEWS BY PACKET (Night Class) Elizabeth Shippen Green
46. THE CONFESSION Elizabeth F. Bousall
47. THE PIPER AND THE FAIRIES Caroline L. Gussman
48. APPLE BLOSSOMS Anne Abercrombie Mhoon

Part V.

Drawings Made for Publication

The following six numbers embrace the title-page, head-bands, tail-pieces, and four drawings, intended to illustrate a novel entitled "White Aprons," by Maud Wilder Goodwin.

49. TITLE PAGE Katharine Pyle
50. HEADBANDS FOR TABLE OF CONTENTS, LIST OF ILLUSTRATIONS, PREFACE, AND CHAPTER FIRST, Clyde O. De Land
51. THE SHOT FROM THE WAYSIDE Clyde O. De Land
52. THE REBEL CHIEFS Margaret F. Winner

53. THE PARTING Agnes McMakin
54. IN THE PRESENCE OF THE KING Violet Oakley
- The following five drawings, together with a fragment of a title-page and head-bands, are intended to illustrate a novel entitled "A Head of a Hundred," by Maud Wilder Goodwin.
55. FRAGMENT OF TITLE PAGE Katharine Pyle
56. HEADBANDS FOR TABLE OF CONTENTS, LIST OF ILLUSTRATIONS, AND CHAPTER FIRST Clyde O. De Land
57. JOHN PORY Sophie B. Steel
58. THE KEEPSAKE Jessie Willcox Smith
59. THE SICK INDIAN Charlotte Harding
60. THE DUEL Winfield S. Lukens
61. THE SPECTRE Jessie Willcox Smith
62. ONE OF TWO ILLUSTRATIONS FOR KENELM CHILLINGLY, (subscription edition) Anne Abercrombie Mhoon
63. ONE OF TWO ILLUSTRATIONS FOR NIGHT AND MORNING (subscription edition) Charlotte Harding
- The following are three of the drawings in water-color which, together with rubricated head-bands, are intended to illustrate an edition of Evangeline in full color. It may be interesting to mention that Miss Longfellow, the poet's daughter, was so pleased with these illustrations that she purposes writing an especial preface for this edition of the poem.
64. ENANGELINE Jessie Willcox Smith
65. FATHER FELICIAN Violet Oakley
66. THE DEPARTURE OF THE ACADIANS Jessie Willcox Smith
67. TYE SPIRIT OF THE WIND Violet Oakley
- The following are the drawings which won the first prize (\$100) and the second prize (\$75) in a competitive exhibition of posters for Colgate & Co., New York.
68. FIRST PRIZE POSTER Elizabeth F. Bonsall
69. SECOND PRIZE POSTER Bertha Corson Day