

DREXEL INSTITUTE OF ART, SCIENCE, AND INDUSTRY

CATALOGUE

OF

THE THIRD EXHIBITION

OF THE

SCHOOL OF ILLUSTRATION

UNDER THE DIRECTION OF

HOWARD PYLE

May 15th to 20th, 1899

THIRD ANNUAL EXHIBITION
OF THE
SCHOOL OF ILLUSTRATION

In arranging this, the Third Annual Exhibition of the School of Illustration, the work exhibited has been divided into separate parts in such a way as may exemplify the scope and purposes of instruction, as follows:—

Part I.

Class in Composition

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.

1. The Knife-Grinder Ellen Barnard Thompson
2. The Unseen Playmate Sarah S. Stilwell
3. The Turkey Emlen McConnell
4. The Return Frank E. Schoonover
5. The Daguerreotype Anna Whelan Betts
6. Fairy Tales Bertha Corson Day
7. Ginseng Diggers Philip L. Hoyt
8. The Bellman Stanley M. Arthurs
9. The Witch Robert L. Mason
10. The Bookworm James Bell Graff
11. The Stray Cat Elenore Plaisted Abbott
12. The Fisherman's Hut Otto Richard Heinemann
13. The Old Spinet Sophie B. Steel
14. The Quaker Sisters Sara Hayes
15. At Bay James E. McBurney
16. The Surprise Winfield S. Lukens
17. The Arrest John H. Betts

Part II.

Class in Facial Construction

FACIAL CONSTRUCTION AND IMAGINATIVE DRAWING OF THE FIGURE.—In this branch of work, the object is to train the student to draw the human countenance and figure imaginatively and purely from memory, so that the structural formation may become a positive knowledge. In the production of drawings by this class, no model is used, the student depending entirely 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 and figure the expression and the character he intends to portray, and which should not depend too absolutely upon the forms which the model presents.

18. Study of a Girl's Head Stanley M. Arthurs
19. November Frank E. Shoonover
20. Colonial Governor Emlen McConnell
21. The Nun Anna Whelan Betts
22. Study of Girl's Head Ellen Barnard Thompson
23. The Fairy Tale Sarah S. Stilwell
24. Spring Emilie B. Kennedy
25. Study of a Man's Head Philip L. Hoyt
26. Study of a Man's Head Robert L. Mason
27. Hermione James E. McBurney
28. The Fairy Princess Bertha Corson Day
29. Study of a Man's Head Clyde O. DeLand
30. Midsummer Elenore Plaisted Abbott
31. Twilight Ethel Franklin Betts
32. Old Woman Isabel M. Hickey
33. Study of a Man's Head James Bell Graff
34. Study of a Man's Head William Francis Weed
35. Study of a Man's Head Caroline Sellers Yardley

Part III.

Class in Draped Model

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 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.

36. A Puritan, 1650 Clyde O. DeLand
37. A Girl's Figure, Colonial Costume, 1760
Elenore Plaisted Abbott
38. A Study, Costume, 1790 Emilie B. Kennedy
39. A Soldier, 1650 Virginia Heron Davisson
40. A Costume Study, 1640 Bertha Corson Day
41. A Costume Study, 1640 Ellen Barnard Thompson
42. A Study of Costume Figure, 1760 . . . Emlen McConnell
43. The Monk Frank E. Schoonover
44. Phyllis, Costume Figure, 1730 Sarah S. Stilwell
45. A Puritan, 1650 Philip L. Hoyt
46. A Costume Study, 1640 Ethel Franklin Betts
47. A Colonial Lady, 1780 Frank E. Schoonover
48. A Costume Study, 1640 Philip L. Hoyt
49. A Soldier, 1650 Virginia Heron Davisson
50. The Monk Otto Richard Heinemann
51. A Study in Pink Anna Whelan Betts
52. A Soldier, 1650 Caroline Sellers Yardley
53. Colonial Lady, 1780 James Bell Graff
54. Girl's Figure, 1820 Emilie B. Kennedy

Part IV.

Illustration Class

In this final class, the student is supposed to incorporate the preceding branches of instruction into the production of the finished picture. All or nearly all of the examples here exhibited have been used, or are to be used, for publication in various books or periodicals. They represent the practical result of the instruction given in the School.

- 55. The Priest and the Piper Sarah S. Stilwell
- 56. The Priest and the Piper Bertha Corson Day

This subject was painted as class work with the purpose of having one of the pictures used in *Harper's Weekly* Hallowe'en number. Of all the class work, the best two examples were chosen. The above two were submitted to *Harper's Weekly*, and the drawing by Miss Stilwell was selected as being the most available for publication.

- 57. Benjamin Franklin James Bell Graff
- 58. Benjamin Franklin Emlen McConnell

This subject was painted in the class for the purpose of being used for publication. All the examples were submitted to the Art Editor of *The Saturday Evening Post* of this city. The one by Mr. Graff was selected as being the most available for publication.

The following twenty-seven selections have been chosen from a large number of illustrations made by the class for *Collier's Weekly*, for Mr. Paul Leicester Ford's novel, "Janice Merideth." The editor of *Collier's Weekly*, being pleased with some of the drawings made by the class for that periodical, suggested that certain of the students should take the novel in hand and make the illustrations for it. All of these drawings were made under the ordinary routine of instruction given in the Class of Illustration.

- 59. Janice and Tabitha go to meeting . . . Anna Whelan Betts
- 60. Scarcely had the anchor splashed when a small boat
put off from one of the wharfs . . . Anna Whelan Betts
- 61. Fownes took a quick, almost furtive, survey of the
room till his eyes rested on Janice
Ellen Barnard Thompson
- 62. Neatly clothed in dimity gowns the girls sallied forth
Anna Whelan Betts

63. His eyes left off studying the fields to fix themselves
on Janice, who passed the window . . . James Bell Graff
64. "I want to get to a place where there's a chance for a
quicker death than eating one's heart out by
inches" James Bell Graff
65. "Phil, my boy," he cried, "we'll show thy dad he's
not the only old fox hereabout" . . Emlen McConnell
66. Over the fire a pot was placed, telling the story of
intention only too obvious Emlen McConnell
67. Trenton lads began to behave in a manner so sus-
picious to the girls as to call for much discussion
Anna Whelan Betts
68. Janice, feeling strangely shy, led the way to the
parlor Bertha Corson Day
69. The King George Tavern, Brunswick . Bertha Corson Day
70. The parson, with bowed head, began a prayer for the
powder, for the adventurers who took it, and for
the General and Army it was designed to serve
Emlen McConnell
71. Evatt cheered him by predictions of reward and
speedy return James Bell Graff
72. "I understand your Excellency is in need of powder"
James Bell Graff
73. Washington bowed low over the girl's hand and then
looked in her face with pleasure
Ellen Barnard Thompson
74. From post to post the horsemen passed, the sternly
silent commander speaking only when giving the
necessary orders Anna Whelan Betts
75. They climbed to the cupola of the house, but the only
signs they could see of the skirmish were little
clouds of smoke Anna Whelan Betts
76. From three men-of-war came a heavy cannonading
that swept the shore line James Bell Graff
77. The men could be heard ransacking the larder and
cellar James Bell Graff

78. "When we spoke a brig outside of Newport, bound
for Madeira, I e'en bargained his passage on her"
Emlen McConnell
79. A battalion of light dragoons rode into the water and
struck boldly across Emlen McConnell
80. Janice, raising her glass, defiantly gave "Success to
Washington!" Anna Whelan Betts
81. The non-commissioned officers, to the beat of drum,
shouted to all the people to take the oath of allegi-
ance to King George the Third . Ellen Barnard Thompson
82. The bolts were slipped back and the door was opened
by a figure wrapped in a quilt Emlen McConnell
83. Dead soldier in the snow Ellen Barnard Thompson
84. "Give them a dose of Watts!" Emlen McConnell
85. Cover design for the Plastic Club . . . Bertha Corson Day

The following illustrations were made under class instruction for
The Saturday Evening Post of this city :

86. Cornstalk Drill (unpublished) Winfield S. Lukens
87. Wheelbarrow Match Winfield S. Lukens
88. Game of Bowls, New York, 1640 (unpublished)
Winfield S. Lukens
89. La Belle Dame sans Merci (unpublished)
Elenore Plaisted Abbott
90. 'Zekil's Courtship Emlen McConnell
91. The First Thanksgiving Emlen McConnell
92. The Dukite Snake Emlen McConnell
93. Lucy Grey (unpublished) . . . Virginia Heron Davisson
94. Illustration for J. B. Lippincott Co., Virginia Heron Davisson
95. A New Year's Wassail Clyde O. DeLand
Illustration for *Harper's Weekly*.
96. The Old Tree's Story Clyde O. DeLand
Illustration for *Harper's Weekly*.
97. Surrender of L'Insurgente to the Constellation
Clyde O. DeLand
Illustration for *Harper's Weekly*.

98. The Easter Rabbit Wuanita Smith
 Illustration for *Harper's Bazar*.
99. Ishtar Elenore Plaisted Abbott
 Illustration for "Daughters of Babylon," for J. B. Lippincott Co.

The following illustrations were made by Mr. DeLand for books
 to be published by Messrs. Little, Brown & Co., of Boston :—

100. "One day Henry produced a lute."
 101. "The story and the manner of its telling made a poem."
 102. "Peaceful as an infant . . . lay Angélique de Rebour."
 103. "She was on her knees, in pitiful abasement."

Two of five illustrations made by Mr. DeLand for "Fife and Drum at
 Louisbourg," for Messrs. Little, Brown & Co., of Boston.

104. "Prince and Pickle in the foremost one."
 105. "The retired band-sergeant was only too glad to be their
 teacher."