



DRAWING THE LINE

EARLY ACADEMIC DRAWINGS
FROM THE COLLECTION OF
THE ART STUDENTS LEAGUE



This catalogue coincides with the exhibition, *Drawing the Line: Early Academic Drawings from the Collection of The Art Students League*, which has been organized by The Art Gallery at Kingsborough Community College, CUNY, and The Art Students League of New York. The exhibition was on view from October 21 - December 2, 2015.

The Art Gallery at Kingsborough Community College
City University of New York
Dr. Brian E. Hack, Gallery Director
Jose Arenas, Art Department Chair

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THE ART GALLERY AT
KINGSBOROUGH COMMUNITY COLLEGE
CITY UNIVERSITY OF NEW YORK



Men's Life Drawing Class at the Art Students League, c. 1900.

Harnessing the *Art-Spirit*: Life Drawing at the Art Students League, 1875-1925

Drawing has been integral to the educational program of the Art Students League of New York since its founding in 1875. While painting and sculpture would soon be among its course offerings, it was the demand for life drawing classes in particular that compelled some thirty earnest students from the National Academy of Design—faced with the almost certain closure of the Academy in the fall due to financial difficulties—to establish a new organization operated for and by the students themselves.¹ Lemuel Wilmarth (1835-1918), an instructor at the National Academy, assisted the students in securing a modest 20' x 30' studio space above Weber's piano showroom at the corner of West 16th Street and Fifth Avenue in Manhattan. In this humble room—soon

enlarged and outfitted with skylights—three life classes were held daily, five times a week (male students in the mornings and evenings, female students in the afternoons); Wilmarth volunteered his services as instructor to the dedicated group.² Unlike the Academy, entrance to League classes required a nominal fee; nevertheless, the new enterprise proved successful and the school was officially established in October 1875 with Wilmarth as its president. By century's end the Art Students League would serve over one thousand students each season.³

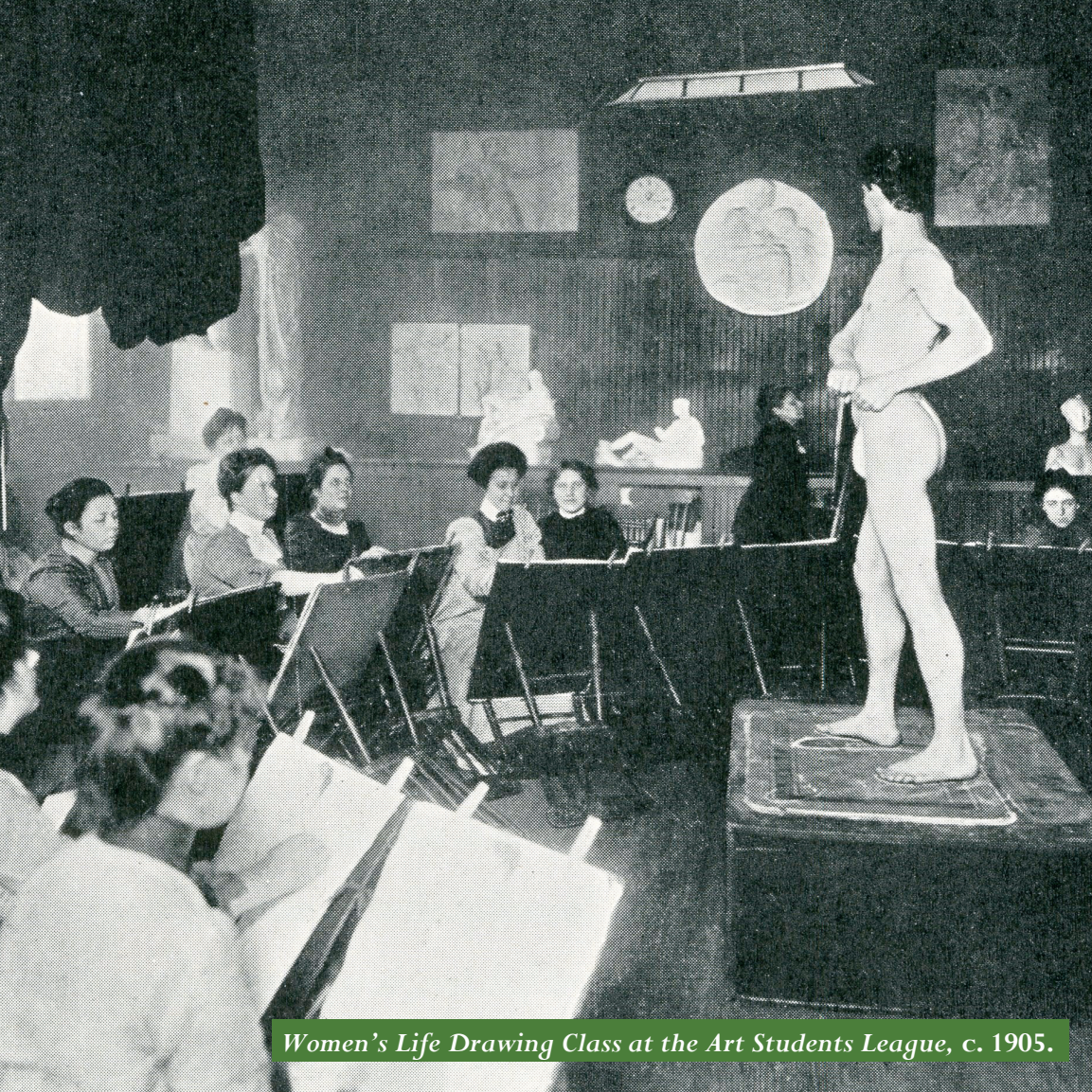
Modeled after the atelier system of the European academies, the League offered its fledgling art students the opportunity to work under the tutelage of a renowned artist in a studio setting. Having studied at the *École des Beaux-Arts* in Paris as the first American pupil of Jean-Léon Gérôme (1824-1904), and at the Royal Academy in Munich under Wilhelm

von Kaulbach (1805-1874), Lemuel Wilmarth had considerable experience with the two leading European methods of artistic training in the nineteenth century. The *School of Paris* was known for its adherence to rigorous standards in drawing; the *School of Munich*, for its promotion of expression over exactitude—in many ways a geographical tug-of-war between an accurate transcription of nature through precise line and an emotional interpretation of form through spontaneous gesture. The merits of each approach, and the emphasis of one over the other, were widely debated. Less contested was the value of drawing itself, the starting point for most students at the Art Students League.⁴

Rejecting the more conservative methods and course sequence of the National Academy of Design, the new organization would allow students to enter the classes they desired provided they first presented a work that proved their technical

abilities in that discipline.⁵ As John K. Van Dyke remarked in *Harper's New Monthly Magazine* (1891), the League was “not bound by any conventionalities; its existence is a protest against them.”⁶ There were no grades, no firm rules for the time spent at the easel; the pace was set by the determination of each student. As Van Dyke described the League in its early years, it was a flurry of serious-minded students striving to develop their artistic skills in a guild-like setting:

It looks to be a workshop, and that is precisely what it is. People here do not paint Salon pictures. It is the place of beginning...Each one of the little rooms holds half a dozen or more pupils, composed of both sexes and all ages, who are making charcoal drawings from the plaster casts. The scratch of the coal is heard in every direction, and the business air of the place is decidedly impressive. One might think from the energy displayed that the students were working against time; and so they are, in one sense. There is a class coming after them, but, more stimulating still,



Women's Life Drawing Class at the Art Students League, c. 1905.

*there is a criticism day coming when their work must pass under review.*⁷

Equally progressive was the fact that women were granted access to studio training—which could not be said of the *École des Beaux-Arts*, where women were admitted entrance only after 1897. In 1900 there were two-thirds more female students than male; life drawing classes were largely separated by gender at the League, however, as the decorum of the day prohibited the study of the undraped life model in a coed setting.⁸

The enthusiasm of League students would exemplify the surging appreciation of the arts following the Civil War—a pervasive sense that an *art-spirit* was developing in the nation, a longing to advance the progress of the arts through European example.⁹ Certainly the anticipation of the nation's centennial, extravagantly celebrated at the Centennial Exposition (1876, Philadelphia), would promote a renewal of *art-spirit* in a nation primed

for self-reflection and ambition. Equally inspiring were the significant number of artists returning from European study, such as William Morris Hunt (1824-1879), whose new techniques learned during his time working with Thomas Couture (1815-1879) and the Barbizon painter Jean-François Millet (1814-1875) generated considerable interest; the rise of wealthy patrons such as J. Pierpont Morgan, Henry Clay Frick, and Cornelius Vanderbilt II, whose patronage of European artists led savvy Americans to seek training abroad; and the postwar rise in commissions for murals, public monuments, commemorative memorials, and other art extolling civic virtue in the last quarter of the nineteenth century, a period justly referred to as the American Renaissance.¹⁰ The influence of European training on American artists can be seen in the *académie* (the weekly full-length life drawing required of students at the *École*) by Dennis Miller Bunker (1861-

1890) that opens the exhibition, drawn while Bunker was a student in the *Atelier Gérôme* in Paris.

Uniting artists on both sides of the Atlantic was a desire for artistic freedom. The Academy system and the Salon exhibitions that promoted it were losing their dominance over European artists, spawning a rise in independent artist groups with their own sensibilities and career paths, such as the Impressionists (France), the Vienna Secession (Austria), and Les XX (Belgium). While students at the Art Students League were generally concerned more with learning and honing their craft than rebelling against paradigms of established materials and methods, their desire to direct their own education at their own pace links them, as members of the first independent art school in America, with other groups seeking to topple the hegemony of the academies. Author Charles De Kay, discussing the League in *The Quarterly Illus-*

trator (1893), even suggested that the revolutionary spirit that split the Parisian Salon into warring factions “may be traced back through the Society of American Artists to the Art Students League of New York.”¹¹

Quickly outgrowing its space on West 16th Street, the League moved to larger studio spaces at 38 West 14th Street in 1882; five years later it moved to even larger quarters on East Twenty-third Street.¹² The National Academy of Design, having received a substantial donation to continue its free academy, reopened and Wilmarth returned to his former position after the second season.¹³ Taking his place as instructor was Walter Shirlaw (1838-1909), who was soon joined by a number of artists, including the celebrated painter William Merritt Chase (1849-1916). Both products of the Munich School, Shirlaw and Chase brought that approach to their teaching, although the School of Paris found its



The Concours Antique Class at the Art Students League, c. 1891.

adherents in a number of other instructors to follow: Frank Vincent DuMond (1865-1951); H. Siddons Mowbray (1858-1928); Kenyon Cox (1856-1919); George Bridgman (1865-1943); and, in the early twentieth century, Raymond P. R. Neilson (1881-1964). The students of these five instructors comprise the majority of works in the present exhibition, making it very much an expression of the Parisian influence in late nineteenth-century American art.

Students generally attended the League from two to five years, “depending on the cleverness and disposition of the student.”¹⁴ Some students continued their studies for much longer to maintain their skills. (696). As *Harper’s* noted in 1891, however, “There is no fixed time for graduation in art either here [at the League] or elsewhere. It is a continuous study from the beginning to the end of a career.”¹⁵ Many students would use their League education as a springboard for

European study, and it was remarked at the time that “nearly every American” whose work received honors at the Paris Salon had at some point taken classes at the Art Students League.¹⁶

So successful were the League’s teaching methods that they were showcased in the Education Building of the 1900 *Exposition Universelle* in Paris, where the League would receive a gold medal. The Musée Pédagogique (Museum of Teaching) soon thereafter requested that the works on view be added to their collection following the exposition; among the notable students exhibited there was Richard Tweedy (1876-1952), who is represented by several drawings in this exhibition.¹⁷

Plaster Casts and the *Antique Class*

In 1878 the Art Students League began to offer its *antique class*, in which students drew from plaster casts taken from classi-



THE WOMEN'S LIFE CLASS.—KENYON COX, INSTRUCTOR.

cal or Renaissance sculptures.¹⁸ Learning from casts was a preliminary stage of artistic development that required mastery before moving on to the living model.¹⁹ “Only a very clever pupil leaves the antique classes to enter the life classes in less than a year,” noted Mary Twombly in *The Bookman* (November 1900), “and it has been known that even then the pupil himself—or herself—has sometimes asked to be returned again to the preparatory class after the difficulty of drawing from the living figure had become evident.”²⁰ In 1891 Harper’s reported that students at the League seeking entrance into the life classes spent a week drawing a particularly difficult plaster cast in the *Concours Antique* room, where the best student would be granted entrance to the life model class (*concours*, the French word for *competition*, was borrowed from a similar advancement contest at the École des Beaux-Arts).²¹ The current exhibition features a plaster cast of *Nike*

Adjusting Her Sandal, a classical Greek sculpture of the type drawn by aspiring art students at the Art Students League and other art academies both in America and abroad.

The Life Model and the Comstock Raid

Studying from the life model was, and remains in the minds of many, an essential element of a complete artistic education. A careful study of the figure allows the artist to understand spatial relationships between the various parts of the body and the various muscles, bones and joints that comprise them; pedagogically the practice sharpens the artist’s skill in drawing, painting or sculpting figures that believably occupy space in a convincing and harmonious manner. Life drawings such as those comprising this exhibition were not seen as finished works of art per se, but as exercises that would allow correct drawing in an artist’s more public

oeuvre. For contemporary viewers to see these works is to experience the honing of an artist's vision as they learn to actually see and record the natural world.

Generally speaking, the American public has always found it difficult to distinguish between *naked* and *the nude*. The latter, established in classical antiquity as an idealization of the human form, has long been a poetic subject for artists; the former is merely an undressed person, not idealized and potentially lacking in poetic license, if not common or vulgar. American artists had long attempted to convince their audiences of the aesthetic merits of the classical nude, from John Vanderlyn's painting *Ariadne Asleep on the Island of Naxos* (1808-1812, Pennsylvania Academy of Fine Arts, Philadelphia) to sculptor Horatio Greenough's *Chanting Cherubs* (1830, unlocated) and seated *George Washington* (1832-40, Smithsonian Museum of American History, Washington, DC). Even plaster casts of Greek

or Roman nude sculptures were feared to have an immoral effect on the public.²² It would not be until the touring exhibition of the *Greek Slave* (1841-43, National Gallery of Art) by sculptor Hiram Powers that the country would consider the classical nude acceptable—and only then because its underlying message was ostensibly one of Christian modesty, faith and redemption. Even at the close of the nineteenth century—as evidenced by the forced resignation of Thomas Eakins from the Pennsylvania Academy of Fine Arts following his undraping of a model in a coed class—teaching and studying from the life model was for some a problematic activity. Interestingly, sculptor Augustus Saint-Gaudens had also undraped the model in a mixed class at the League in 1890, an action that led to the school voting against the practice soon thereafter.²³ The policy would stand until Frank Vincent DuMond introduced coed life model classes at the League in 1929.²⁴



MEN'S MORNING LIFE CLASS.—H. SIDDONS MOWBRAY, INSTRUCTOR.

While art students, critics and connoisseurs certainly understood the importance of study from life, not everyone saw its intrinsic or aesthetic worth. The Art Students League would find itself the center of controversy in the August of 1906, when Anthony Comstock (1844-1915), the self-righteous United States Postal Inspector who founded the New York Society for the Suppression of Vice, raided the League's offices to confiscate the June issue of its journal, *The American Student of Art*. Comstock had reportedly received a complaint from the mother of a League student that the school had mailed her daughter a publication containing nude drawings.²⁵ Under the Comstock Law (1873), the postal service could not be used to circulate "Obscene Literature and Articles of Immoral Use." Clearly the journal was neither obscene nor immoral—nevertheless, some 2500 remaining copies were hauled away, as was the nineteen-year-old bookkeeper

at the League, Anna Riebley.²⁶ She was charged with the dubious crime of "giving away, showing, offering to give away, or having in her possession a certain obscene, indecent, filthy and disgusting book."²⁷ Two of the illustrations from that notorious June issue, figure drawings by W.H.D. Koerner and Harriet Faber, are on view in this exhibition.²⁸ Comstock's inability to distinguish between artistic drawings of the classical nude and "obscene literature" was largely ridiculed in the press, and the case was later dismissed. At the trial attorney E.C. Crowley, counsel for Anna Riebley, encapsulated what many had thought of the raid: "[Comstock's] eyes are blind to the world. He is a degenerate so far as the consideration of certain subjects is concerned. He is blind to the beauties of life."²⁹

The new century would bring the Art Students League to a new prominence as many of the leading artists of the

period would become instructors or receive instruction within its walls. Its expansion was aided considerably by the League's 1892 move to its current location, the French Renaissance-style *American Fine Arts Building* at 215 West 57th Street, now protected as a New York City Landmark. While the roster of instructors is impressive—sculptors George Grey Barnard, Gutzon Borglum, and William Zorach, and painters Robert Henri, Thomas Hart Benton, Rockwell Kent, and Hans Hofmann just to name a few—the roster of students represents a pantheon of twentieth-century art: Norman Rockwell; Milton Avery; Romare Bearden; Paul Cadmus; Jacob Epstein; Al Hirschfeld; John Marin; Reginald Marsh; Ben Shahn, and many others. It served as the training ground for the New York School, as Jackson Pollock, Barnett Newman, Mark Rothko, Lee Krasner, Helen Frankenthaler and Clyfford Still all attended; of the generation of Pop artists to follow, Robert

Rauschenberg, Roy Lichtenstein and James Rosenquist were also students.

Drawing the Line examines the early years of The Art Students League, and the influence of its instructors in its first quarter century. Many of the artists in this exhibition would go on to respectable commercial and fine arts careers. H. Sidons Mowbray's student Augustus Vincent Tack (1870-1949) would become a respected painter of abstract landscapes that presage the work of Clyfford Still and the Abstract Expressionists. Lucia Fairchild (later Lucia Fairchild Fuller, 1870-1924), another student of Mowbray (and William Merritt Chase), would paint notable miniatures, becoming the President of the American Society of Miniature Painters (1913). Louis Fancher, W.H.D. Koerner, and Rudolph Frederick Schabelitz (1884-1959) were successful illustrators and examples of their published magazine work are included in this exhibition. John Fabian Carlson, a night stu-

dent of Frank Vincent DuMond, would become a leading American Impressionist. The importance of the Art Students League to the development of American art cannot be overstated, as demonstrated by the thirty-three drawings in this exhibition. Looking back upon the school's illustrious 140-year history, it seems that John C. Van Dyke's 1891 pronouncement was prophetic: "If we ever have a native art, or an appreciation of any art, it must spring from such source as the Art Students League."³⁰

Brian E. Hack, Ph.D.
Gallery Director

Notes

¹The origins of the Art Students League have been recorded in a number of sources. See: Marchal E. Landgren, *Years of Art: The Story of the Art Students League of New York* (New York: Robert M. McBride & Company, 1940); Paul Cummings, "The Art Students League (Part I)," *Archives of American Art Journal*, 13: 1 (1973), 1-25; Raymond J. Steiner, *The Art Students League of New York: A History* (Saugerties (NY): CSS Publications, 1999); and Pamela N. Koob, *Drawing Lessons: Early Academic Drawings from the Art Students League of New York* (New York: The Art Students League, 2009). Earlier sources worth noting include: John C. Van Dyke, "The Art Students' League of New York," *Harper's New Monthly Magazine*, 83: 497 (October 1891); Charles De Kay, "The Art Students' League, of New York," *The Quarterly Illustrator*, 1:3 (July-Sept 1893), 156-168; Spencer H. Coon, "The Work of the Art

Students' League," *Metropolitan Magazine*, V: 5 (June 1897), 418-423; Mary Twombly, "The Art Students' League of New York," *The Bookman*, XII: 3 (November 1900), 248-255. It is worth noting that the probable closing of the National Academy of Design in the fall of 1875 was one of several reasons students were displeased with the institution. Another reason, according to Landgren, was that the Academy refused to let students access its arts library (*Years of Art*, 17).

²Coon, "The Work of the Art Students League of New York," 421. Landgren (*Years of Art*, 21) notes that the building at 108 Fifth Avenue was also the former studio of Jeremiah Gurney (1812-1895), a photographer of New York notables.

³Coon, 423.

⁴George Parsons Lathrop, "The Progress of Art in New York," *Harper's Monthly Magazine*, 86:515 (April 1893), 741-42.

⁵"The Art Schools of New York," *Scribner's Monthly*, XVI: 6 (Oct 1878), 776. See also: "New York Art Schools" *The Art Amateur*, 12:1 (Dec 1884), 13.

⁶Van Dyke, *Art Students' League*, 689.

⁷Van Dyke, 692.

⁸Twombly, "The Art Students' League," 248.

⁹A number of nineteenth-century authors commented on the rise of an *art-spirit*, *art-feeling*, or *art-instinct* in America. See Twombly, "The Art Students' League," 248; and George Parsons Lathrop, "The Progress of Art in New York," *Harper's Monthly Magazine*, 86:515 (April 1893), 740. Twombly notes that the League's "initial steps were taken a period when

the art feeling in America had begun to foment and expand (248).”

¹⁰For more on American artists at the École des Beaux-Arts, the Académie Julian, and other private ateliers, see: H. Barbara Weinberg, “The Lure of American Painters, 1850-1910,” in Hardy George, *Americans in Paris, 1850-1910: The Academy, The Salon, the Studio, and the Artists’ Colony* (Oklahoma City: Oklahoma City Museum of Art, 2003), 8-33.

¹¹De Kay, 160.

¹²Coon, 423.

¹³“The Art Schools of New York,” *Scribner’s*, 777.

¹⁴Van Dyke, 696.

¹⁵Van Dyke, 696.

¹⁶Twombly, “The Art Students’ League,” 252. According to Twombly, “An American residing in Paris wrote home not long ago, saying he had looked the matter up, and nearly every American artist whose work got prize or mention in the Salon had been at some time a League student.”

¹⁷“The Week in Art,” *New York Times, Review of Books and Art*, November 24, 1900, 826. *The New York Times* also reported (*Review of Books and Art*, 17 November 1900, 787) that the works exhibited at the Paris Exposition were going to be exhibited at the New Technical School, Manchester, England, before being sent to the Musée Pédagogique.

¹⁸Koob, *Drawing Lessons*, 8.

¹⁹For more on the history of plaster cast use in the United States, see: James K. McNutt, “Plaster Casts After Antique Sculpture: Their Role in the Elevation of

Public Taste and in American Art Instruction," *Studies in Art Education: A Journal of Issues and Research*, 31: 3 (1990), 158-167.

²⁰Twombly, "The Art Students' League," 250.

²¹Van Dyke, 693.

²²McNutt, "Plaster Casts," 161. McNutt relates that American painter Charles Willson Peale "kept the cast of the Venus de' Medici hidden away in wooden box, except on special occasions." Still, as McNutt points out, plaster casts "remained important sources of instruction and inspiration for artists."

²³"The Nude in Art," *The Salt Lake Herald*, 9 May 1890, 1. The connection between Eakins (himself a lecturer of *Artistic Anatomy* at the Art Students League from 1885-1888, and an instructor in 1888-1889) and Saint-Gaudens in this regard is an interesting one. Following Eakins's resignation in Philadelphia, his loyal stu-

dents there founded The Art Students League of Philadelphia, basing itself on the principles of its New York predecessor. See: "Art Notes," *New York Times* 7 March 1886, 4. Saint-Gaudens began teaching at the League in 1889-1890; Eakins had taught there the previous season; nevertheless it is possible Saint-Gaudens was motivated by the same spirit of instructional parity for all students.

²⁴Stewart Klonis quoted in Paul Cummings, "The Art Students League (Part I)," 5.

²⁵"Art Students League Raided by Comstock," *New York Times*, 3 August 1906, 2.

²⁶Anna Riebley was originally reported as Anna Robinson in the press to protect her identity; similarly the warrant for her arrest was for "Jane Doe" ("Art Students League Raided," *New York Times*, 2). Her real was revealed only after Comstock asked for her name under oath during

the trial. See: "Comstock Again Has a Brisk Day in Court," *New York Times*, 31 October 1906, 7.

²⁷"Art Students League Raided by Comstock," *New York Times*, 1.

²⁸"Comstock Objects to an Indiana Man's Drawing," *The Indianapolis News*, 3 August 1906, 5. See also: "Art Students League Raided by Comstock," *New York Times*, 1. Among the names of artists "considered immoral and indecent by Mr. Comstock" were Harriet Faber and W.D. Joerner [sic]. The *Brooklyn Daily Eagle* published three photographs of nude sculptures and drawings after the raid, one being the figure drawing by Harriet Faber in the present exhibition. See: "Comstock Raids Room of Art Students League," *Brooklyn Daily Eagle*, 3 August 1906, 20.

²⁹"Comstock Again Has a Brisk Day in Court," *New York Times* 31 October 1906, 7.

³⁰Van Dyke, 697.



Kenyon Cox's Women's Life Drawing Class at the Art Students League, c.1885-1909.

Exhibition List

All drawings are from the permanent collection of the Art Students League.

Dennis Miller Bunker

American, 1861-1890

Academic Drawing [Male nude]
1883

Graphite on paper
18 x 24 inches

Kenyon Cox

American, 1856-1919

Study for the Seal of The Art Students League of New York
1889

Pencil on paper
18 ½ x 15 inches

Students of H. Siddons Mowbray

Instructor at the Art Students League,
1886-1902

Lucia Fairchild Fuller

American, 1870-1924

Academic Drawing [Reclining model]
c.1889

Charcoal on paper
18 ½ x 25 inches

Academic Drawing

[male life model with class scene behind]
c. 1889

Charcoal on paper
24 ¼ x 18 ½ inches

Rudolph Frederick Schabelitz

American, 1884-1959

Academic Drawing

[male life model, back view]
1901-02

Charcoal on paper
24 ½ x 18 ½ inches

Augustus Vincent Tack

American, 1870-1949

Academic Drawing

[female model, back view]
1894

Charcoal on paper
24 x 15 inches

Richard Tweedy

American, 1876-1952

Academic Drawing [Female standing]

c. 1895

Charcoal on paper

24 ½ x 18 ½ inches

Academic Drawing [Man in profile]

c.1895

Charcoal on paper

24 x 18 ½ inches

Academic Drawing [Man with hand on hip]

c. 1895

Charcoal on paper

24 ¼ x 18 ½ inches

Richard Tweedy [Attributed]

Academic Drawing [Man, arms out-stretched and holding pole]

c.1895

Charcoal on paper

24 ¼ x 19 inches

Margaret C. Walker

American, c. 1879-1971

Academic Drawing [Male model]

1901

Charcoal on paper

24 x 18 ½ inches

Students of Kenyon Cox

Instructor at the Art Students League,
1885-1909

Harriet Faber

American,

Academic Drawing [Female model]

c. 1906

Charcoal on paper

24 ½ x 18 ½ inches

Louis Fancher

American, 1884-1944

Academic Drawing

[Female model, standing, from behind]

1902

Charcoal on paper

24 ½ x 18 inches

Victor David Hecht

American, b. Paris, 1873-1931

Academic Drawing

[Male model, hands clasped]

1899

Charcoal on paper

24 ¼ x 18 ½ inches

Agnes M. Richmond

American, 1874-1964

Academic Drawing

Male model, from behind]

1903

Charcoal on paper

29 ½ x 20 inches

Dorothea Walsh

Dates unknown

Academic Drawing

[Study from Antique Class]

c. 1906

Charcoal on paper

18 ½ x 24 inches

Cora Week

Dates unknown

Academic Drawing [Male model]

1893

Charcoal on paper

24 ½ x 18 ½ inches

Frank Vincent DuMond

American, 1865-1951

Academic Drawing [Seated older man]

c. 1886

Black chalk (or conté) and brown conté
crayon on paper

23 x 18 inches

Students of Frank Vincent DuMond

Instructor at the Art Students League,
1892-1950

John Fabian Carlson

American, b. Sweden, 1875-1947

Academic Drawing

Female model, reclining]

1905

Graphite and Charcoal

Arthur H. Roos

Academic Drawing

Female model, leaning on chair]

1913

Charcoal on paper
24 x 18 ½ inches

George B. Bridgman

American, 1865-1943

Studies of Male Nudes

n.d.

Graphite on paper
8 x 5 ¾ inches

Students of George B. Bridgman

Instructor at the Art Students League,
1898-1943

[Unknown] Johnson,

Possibly Frank Tenney Johnson

American, 1874-1939

Academic Drawing [Standing female]

n.d.

Charcoal on paper
24 ½ x 18 ½ inches

William Henry Dethlef Koerner,

b. Wilhelm Heinrich Detlev Körner

American, b. Prussia, 1878-1938

Academic Drawing

[Standing male in profile, holding stick]

1906

Charcoal and chalk on paper
24 x 18 ½ inches

Josephine Mallonee

American, 1892-1950

Academic Drawing [Male nude study]

c.1912-13

Charcoal on paper
24 ¼ x 18 ¼ inches

Fred Olson

Dates Unknown

Academic Drawing

[female nude, standing]

1917

Charcoal on paper
24 5/8 x 18 ½ inches

Sal Rosa

Dates Unknown

Academic Drawing

[Seated female model]

c. 1924

Charcoal on paper
24 ½ x 18 ½ inches

**Students of Raymond P.R. Neilson
(1881-1964)**

Instructor at the Art Students League
1916-17; 1919-20; 1925-26; 1926-27

Raymond C. Keller

American, Dates unknown

Academic Drawing [Female nude, standing]

1916

Charcoal on paper

24 ½ x 18 ½ inches

Edwin Enos Tevis

American, 1897-1975

Academic Drawing [Male nude]

Charcoal on paper

19 x 12 ½ inches

**Unidentified Student of
Raymond P.R. Neilson**

Academic Drawing [Standing female
nude, right arm resting on ledge]

c. 1916-1927

Charcoal on paper

24 ½ x 18 ½ inches

Miscellaneous

Unidentified Artist

Academic Drawing [Female nude]

n.d.

24 ½ x 18 ½ inches

E.D. Harnits

Dates Unknown

Academic Drawing [Man standing, arm
outstretched with open palm]

1893

Charcoal on paper

24 ½ x 18 inches

Juliette M. Fraser

American, 1887-1983

Academic Drawing [Female nude]

1912

Charcoal on paper

24 ½ x 19 ½ inches

Joseph Okstein

Dates unknown

Academic Drawing [Antique study]

1915

Charcoal on paper

24 ½ x 18 ½ inches

Sculpture

Nike Adjusting Her Sandal, from the *Temple of Athena Nike*, Acropolis, Athens, Greece, c.410 BCE.

Recent replica of cast formally in the collection of the Metropolitan Museum of Art, New York.

22 x 2 x 37

Collection of The Institute of Classical Architecture & Art, New York, NY.

Ephemera

George Bridgman

Constructive Anatomy

2nd Edition, 1920

Edward C. Bridgman, Publisher

Private Collection

Louis Fancher

American, 1884-1944

Cover illustration, *Sunday Magazine of the Buffalo Courier*

April 23, 1911

Private Collection

Book jacket illustration, *Trader Horn*
1927

Grosset and Dunlap, Publishers
Private Collection

Juliette May Fraser

American, 1887-1983

Arrow and Swing [WPA Project]

Hawaii State Library

Postcard

c.1934

William Henry Dethlef Koerner,

b. Wilhelm Heinrich Detlev Körner

American, b. Prussia, 1878-1938

Illustrations for Emerson Hough's

North of 36, Saturday Evening Post

1923

Cover illustration, *Saturday Evening Post*
[Miner with Mules]

May 27, 1933

Private Collection

Arnold Newman

American, 1918-2006

“Artist Alumni: Art Students League
Lines Up A Notable Gallery of Gradu-
ates”

LIFE Magazine

October 16, 1950, pp. 172-173

Private Collection

Rudolph Frederick Schabelitz

American, 1884-1959

Illustrations for Frederick Arnold
Kummer’s *The Green God*
1911

Grosset and Dunlap, Publishers

Private Collection

Edwin Enos Tevis

American, 1897-1975

Cover illustration, *Liberty* Magazine
May 5, 1934

Private Collection

Illustrations

Cover: Augustus Vincent Tack, *Figure Study* (Detail), 1894.
Collection of the Art Students League, NY.

p4: Men’s Life Class—Model Posing as an Athlete, from
Mary Twombly, “The Art Students’ League of New York,”
The Bookman, November 1900.

p7: *Women’s Life Class with Male Model*, c.1905, from
Marchal E. Landgren, *Years of Art* (1940).

p10: *The Concours Antique Class*, from John C. Van Dyke,
“The Art Students League of New York,” *Harper’s New
Monthly Magazine*, October 1891.

p12: *The Women’s Life Class—Kenyon Cox, Instructor*,
from John C. Van Dyke, “The Art Students League of New
York,” *Harper’s New Monthly Magazine*, October 1891.

p15: *Men’s Morning Life Class—H. Siddons Mowbray,
Instructor*, from John C. Van Dyke, “The Art Students
League of New York,” *Harper’s New Monthly Magazine*,
October 1891.

p23: *Kenyon Cox Criticising* [sic], from Marchal E. Land-
gren, *Years of Art* (1940).

Inside back cover: *The Sketch Class*, from John C. Van
Dyke, “The Art Students League of New York,” *Harper’s
New Monthly Magazine*, October 1891.

Back cover: Joseph Okstein, *Academic Drawing*, (Detail)
1915. Collection of the Art Students League, NY.



THE SKETCH CLASS.

