

SCHOOL OF THE  
MUSEUM OF FINE ARTS  
BOSTON

FOUNDED IN 1876

ANNUAL CIRCULAR



FORTY-THIRD YEAR

1918-1919

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## CALENDAR

The School Year of 1918-19 begins on Monday,  
September 30, 1918: ends May 31, 1919.

First Term, September 30 through December 21.

October 12, Columbus Day, *legal holiday*.

November 28, Thanksgiving Day, *legal holiday*.

Second term, December 30 through March 22.

January 1, *legal holiday*

February 22, Washington's Birthday, *legal holiday*.

Third term, March 31 through May 31.

April 19, Patriots' Day, *legal holiday*.

May 30, Decoration Day, *legal holiday*.

Annual Exhibition, June 3, 4, 5, and 6, 1919.

## ADMINISTRATIVE COUNCIL

THOMAS ALLEN, *Chairman*

HOLKER ABBOTT	I. M. GAUGENGIGL
FRANK W. BENSON	MORRIS GRAY
J. RANDOLPH COOLIDGE, JR.	MISS LOIS L. HOWE
J. TEMPLEMAN COOLIDGE	MRS. CALVIN GATES PAGE
WILLIAM C. ENDICOTT	MRS. NATHANIEL THAYER
ARTHUR FAIRBANKS	EDWARD R. WARREN

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HUGER ELLIOTT, *Secretary*

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ALICE F. BROOKS, *Treasurer and Manager*

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## INSTRUCTORS

### DRAWING AND PAINTING

PHILIP L. HALE, *Drawing from Life: Anatomy*  
FREDERICK A. BOSLEY, *Painting*  
WILLIAM JAMES, *Painting*  
LESLIE P. THOMPSON, *Drawing*  
RALPH McLELLAN, *Drawing*  
ANSON K. CROSS, *Perspective*

### MODELING

CHARLES GRAFLY  
FREDERICK W. ALLEN

### DESIGN

HUGER ELLIOTT, *Director, Interior Decoration*  
HENRY HUNT CLARK, *Design, Composition*  
ALICE J. MORSE, *Design*  
GEORGE J. HUNT, *Metalwork*

## INTRODUCTORY

**T**HE object of the School is to give instruction to those who wish to become proficient painters, sculptors and designers.

Its standing among the art schools of the world has been established unquestionably and will be maintained. The School has a building of its own especially designed and adapted to its needs. It is separate from, but adjoins, the Museum and easily accommodates the present number of pupils, about two hundred and fifty. In view of the fact that the number in each class is definitely restricted, early application for places is advisable. Pupils of the School are allowed the free use of the galleries, collections and library of the Museum throughout the year, and are given preference over other persons, for example, in the choice of places for copying in the galleries.

No pupils under sixteen years of age will be admitted to any of the classes. There are no entrance requirements, but at least a full high school education is regarded as important.

### PLACING OF PUPILS

ON entering the School each pupil will be placed in the class for which he or she is fitted and advancement

thereafter will be regulated by the judgment of the instructors. Pupils wishing to enter any other than the Beginners' Class must submit examples of their work.

Instruction is individual and promotion from one class to another is not governed so much by time as by accomplishment.

Pupils are not allowed to remain in any one class more than two years without the special permission of the Faculty. On recommendation of any instructor, those whose work does not indicate satisfactory progress may be dropped by the Faculty at any time.

#### APPLICATION FOR ADMISSION

THOSE who wish to join the School should, before September 23, make application in writing: after that date application may be made in person at the School between the hours of nine and four: on Saturday nine to twelve. Those who are already pupils of the School and who intend to return in the autumn are requested to give notice of their intention at as early a date as possible.

No summer classes or evening classes are held under the auspices of the School.

Communications should be addressed to Alice F. Brooks, *Manager*.

## FEEES

*All fees are payable in advance and no deduction is made for absence.*

REGISTRATION FEE . . . . . \$10.00

*Not an annual fee: paid only on entering*

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FIRST TERM, twelve weeks . . . . . 55.00

SECOND TERM, twelve weeks . . . . . 55.00

THIRD TERM, nine weeks (see note) . . . . . 45.00

*NOTE — Pupils who have paid the fees for the first two terms of any one year are entitled to free instruction for the third term of that year.*

These fees cover all the expenses of instruction, models, lectures, etc.; the cost of materials used by the students is not included.

MASTER'S CLASS (models furnished) . . . \$200.00

SPECIAL FEES for courses in Anatomy, Perspective, Composition, for the Lecture Courses, and for advanced work in Design, are made for those not registered in the School.

Cheques should be made payable to ALICE F. BROOKS, *Treasurer*.

For Scholarships see page 17.

## HOURS AND ATTENDANCE

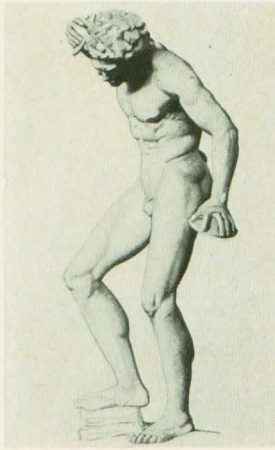
DURING term time the schoolrooms will be open for work every week day from nine o'clock until four, except Saturdays, when the rooms will be closed at one o'clock.

Regular attendance is not compulsory, but is essential for the accomplishment of the required work.

## DIPLOMAS

**D**IPLOMAS are given, upon application, to those students who have fulfilled the requirements of the Council. The requirements are: in Drawing and Painting, two years' work in the life class, and satisfactory examinations in drawing, anatomy, and perspective: in Modeling and in Design, satisfactory work during the prescribed course.

## COURSES OF STUDY



*Cast Drawing Harold H. Kolb*

**F**OR all pupils entering in the Beginners' Class the following course is obligatory:

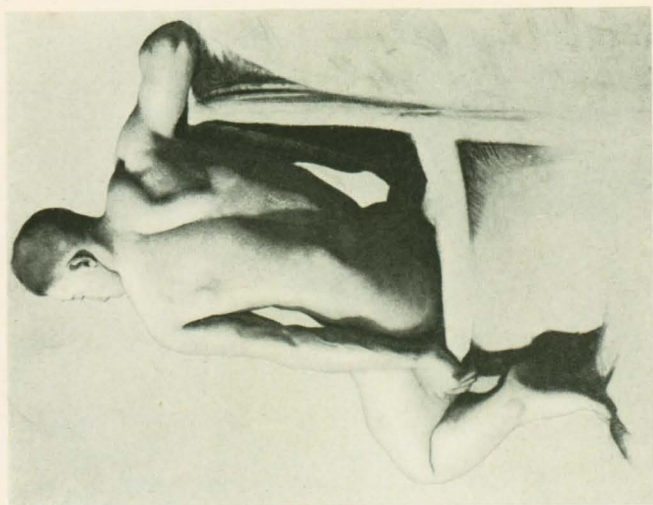
From nine to ten, the elementary principles of Design and of Color, and a course of lectures on the Fine Arts.

From ten to one, drawing from the cast under Mr. THOMPSON and Mr. McLELLAN.

From two to four, a course of lectures on Artistic Anatomy; free-hand drawing and brush work; Museum Research.

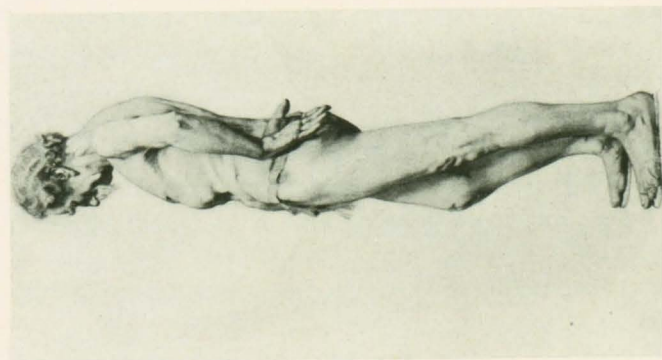
In these studies each student is advanced as rapidly as his proficiency warrants.

Having completed this required preliminary training the pupil has the choice of taking the course in Drawing and Painting, in Modeling, or in Design.



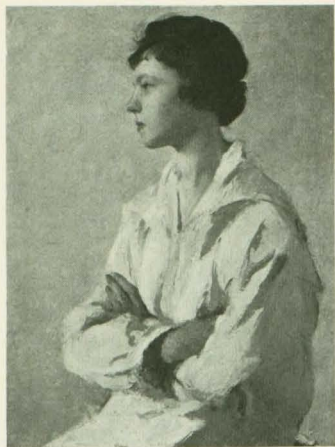
*Mary Hemmensway*

*Drawing from Life*



*Jessie B. Parke*

## DRAWING AND PAINTING

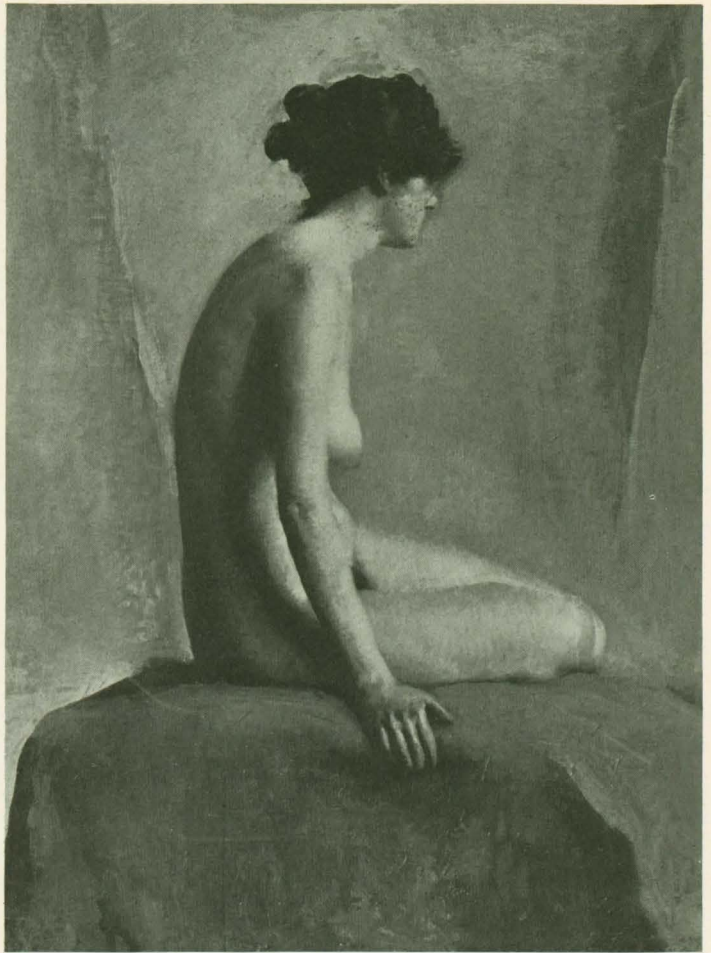


*Portrait Class Ruth von Scholley*

THE required standard in drawing from the cast having been reached the student enters the Life Class, drawing from the nude model, under Mr. HALE and is then advanced to the Painting Classes, painting from the head, under Mr. JAMES, from the half-length figure, nude and draped, and finally from the full-length nude figure, under Mr. BOSLEY.

While drawing from life in the forenoons the student is expected to attend the afternoon classes in Perspective and Composition.

A post-graduate course, entitled the Master's Class, has been established. Its object is to instruct advanced pupils in the art of constructing and painting pictures. Pupils in this class will be limited in number and will ordinarily have studios to themselves.



*Advanced Painting Class*

*Elizabeth M. Walsh*

Models are furnished and criticisms will be given, when desired, by members of the regular corps of instructors.

#### MODELING



*Work of Modeling Class*

*Margaret N. Allen  
Amy Peabody*

*Mary Greenough  
Isabel Neilson*

*Milton F. Peck  
Magnus Urdahl*

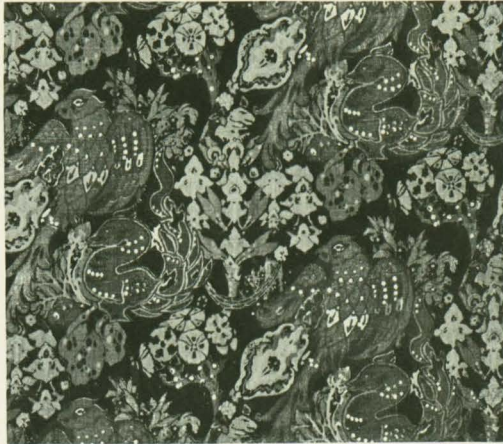
THE course in modeling, under Mr. GRAFLY and Mr. ALLEN, is open both to those who wish to devote themselves exclusively to this art and to those students who wish practice in modeling as a means towards improving their ability to render the human figure. The pupils are taught to model the human figure both singly and in groups.

#### DESIGN

THE course in design equips the student for professional work. The training aims at a mastery of drawing, a thorough knowledge of the theory of design and

of color, and the practical application of these theories to every form of design.

Having accomplished the required work in the Beginners' Class the student spends three mornings a week in the Life Class (or in drawing from the cast if not promoted to Life at the end of the first year) and



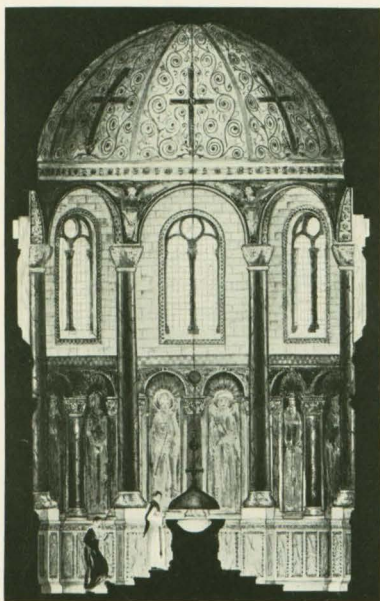
*Photographed from the actual fabric*  
*Design for Textile* *Lucy S. Conant*

the remainder of the week in further study of the principles of Design and of Color, under Mr. CLARK. He is required to take the course of lectures on the History of Design and to attend the Composition Class.

In the third year the work is elective, save that the second part of the History of Design course must be taken. The student may specialize in any branch of the decorative arts: poster work, book decoration,

designs for printed or woven textiles, leaded glass, jewelry and silverware, stage settings, interior decoration, etc.

For those taking Interior Decoration a course of thirty lectures on the Elements of Architecture is



*Problem: Class in Interior Decoration  
Maurice E. Day*

given, paralleled by special problems in design and by research work under Mr. ELLIOTT.

The fourth year work is an amplification of that given in the third year, the student being brought, as far as possible, into direct contact with professional workers in his chosen field.

LECTURE COURSES

Artistic Anatomy . . . . .	PHILIP L. HALE
The Fine Arts . . . . .	HUGER ELLIOTT
History of Design . . . . .	HENRY HUNT CLARK
Evolution of Painting . . . . .	HUGER ELLIOTT
The Elements of Architecture for Interior Decorators . . . . .	HUGER ELLIOTT

Outlines may be had on application. Special fees for these courses are made for those not registered in the School.

## SCHOLARSHIPS AND PRIZES

### THE PAIGE TRAVELING SCHOLARSHIP

**T**HIS scholarship, founded by the late JAMES WILLIAM PAIGE, is open to both men and women and is awarded for general excellence of work in the painting classes, not by special competition. The pupil to whom this scholarship is awarded will receive twelve hundred dollars a year for two years and goes abroad under such conditions and instructions as the Trustees of the Museum may impose.

Appointments are made once in two years.

### THE MRS. DAVID HUNT TRAVELING SCHOLARSHIP

**T**HROUGH the generosity of Mrs. ROBERT DAWSON EVANS, the "Mrs. David Hunt Memorial Fund for Instruction in Sculpture" has been given in memory of Mrs. Evans' mother. From the income of this fund a traveling scholarship and two resident scholarships have been established. The traveling scholarship, with a stipend of twelve hundred dollars, will be assigned not oftener than once in three years to that graduate of the School whose work in sculpture shall have shown the greatest proficiency and promise for the future during the preceding period of three years.

### THE CHARLES A. CUMMINGS TRAVELING SCHOLARSHIP

**T**HIS scholarship, founded in 1906, and awarded annually, is open to male students in Design who have completed the required course. It is a sum of \$200.00 to be spent in a brief trip to Europe.

#### THE HELEN HAMBLEN SCHOLARSHIP

THIS scholarship was founded in 1898 by Mrs. CAROLINE EDDY HAMBLEN in accordance with the wish of her daughter, in whose memory it is named. It is for young women only and gives to the holder free tuition for a year, with one hundred dollars in addition. It may be awarded to the same person in successive years at the discretion of the Council.

#### THE ELLEN K. GARDNER SCHOLARSHIPS

IN accordance with the wishes of Mrs. HENRY R. GARDNER as expressed in her will two scholarships for women were founded in 1906. These give the holders free tuition for a year and are each spring awarded for the following year to pupils already in the School.

#### THE MRS. DAVID HUNT SCHOLARSHIPS

FROM the "Mrs. David Hunt Memorial Fund for Instruction in Sculpture" two scholarships of two hundred and fifty dollars each will be assigned each year to those students who have shown unusual ability in the classes in Modeling.

#### THE GEORGE HOLLINGSWORTH SCHOLARSHIPS

THROUGH the generosity of Miss ROSE HOLLINGSWORTH two scholarships have been founded in memory of her father, GEORGE HOLLINGSWORTH. These are open to both men and women: they give the holders free tuition for a year and are awarded each spring for the following year.

#### THE MARY RIPLEY SCHOLARSHIPS

IN accordance with the will of MARY RIPLEY GOODWIN ten scholarships, giving the holders free tuition for a year, have been established. They are open to the regular students of the School and may be applied for by those to whom such aid is necessary. They are assigned each spring for the following year: application for them should be made at an early date.

#### KIMBALL PRIZES

MRS. DAVID P. KIMBALL will give one hundred and fifty dollars to be divided into prizes for the pupils in modeling during the school year 1918-19.

#### THAYER PRIZES

MRS. NATHANIEL THAYER will give one hundred and fifty dollars to be divided into prizes for the best work done during the school year 1918-19 by pupils in Design.

## HOLDERS OF SCHOLARSHIPS

### THE PAIGE TRAVELING SCHOLARSHIP

1899	Mary B. Hazelton	1907	Alice Ruggles
1900	Lucy Agnes Flannigan	1908	Mary E. Aiken
1901	William P. Henderson	1909	Carl J. Nordell
1902	Clara Mamre Norton	1910	Emily Burling Waite
1903	Frank P. Fairbanks	1911	Howard Everett Smith
1904	Leslie Prince Thompson	1913	Aldro T. Hibbard
1905	John Hubbard Rich	1914	Earl Edward Sanborn
1906	Frederick Andrew Bosley	1916	Elizabeth Morse Walsh

### THE CHARLES CUMMINGS TRAVELING SCHOLARSHIP

1906	Harold Nickerson	1912	Harvey Pomeroy Barnes
1907	John H. Weeks, Jr.	1913	Joseph Anderson
1908	Bret D. Montague	1914	George Clinton Sturtevant
1909	Walter Gleason Perry	1915	Maurice E. Day
1910	Fred Peter Bartsch	1916	Leslie Cushing Chamberlain
1911	Willard Brackenbury Prince	1917	Walter George Phelps

### THE HELEN HAMBLÉN SCHOLARSHIP

1898-99	Jeannette Agnes Stewart	1907-08	Mary E. Aiken
1899-00	Lucy Agnes Flannigan	1908-09	Rosamond Coolidge
1900-01	Margaret Fuller	1909-13	Beatrice Whitney
1901-02	Clara Mamre Norton	1913-14	Bessie Paeff
1902-03	Elizabeth Whelden	1914-15	
1903-05	Blanche E. Whiting		Katherine A. Schweinfurth
1905-07	Alice Ruggles	1915-18	Jessie Burns Parke

### THE ELLEN K. GARDNER SCHOLARSHIPS

1907-08	Blanche E. Whiting	1912-13	Adeline Wolever
	Rosamond Coolidge		Elizabeth Shurtleff
1908-09	Beatrice Whitney	1913-14	Adeline Wolever
	Mrs. Kerlin		Edith Louise Widing
1909-10	Edith Park	1914-15	Edith Louise Widing
	Emily B. Waite		Elizabeth Morse Walsh
1910-11	Edith Park	1915-16	Florence Louise Spaulding
	Louise Shudderwagen		Helen Osgood Chandler
1911-12	Edith Park	1916-18	Florence Louise Spaulding
	Adeline Wolever		Margaret Wilkins

THE MRS. DAVID HUNT SCHOLARSHIPS

1916-17 Victor Vaughn Slocum      1917-18 Anthony DiBona  
Lawrence T. Stevens

THE GEORGE HOLLINGSWORTH SCHOLARSHIPS

1916-17 Ethel Emma Wetzler      1917-18 Ethel Wetzler Pletsch  
Daniel G. Fox                      MacIvor Reddie

THE MARY RIPLEY SCHOLARSHIPS

1917-1918

Rutledge Bate	Ely Kasbarian
Blanche K. Brink	Stanley F. Leland
Albert B. Carcano	Lulu C. Philbrook
Daniel G. Fox	Hilda Warren
Eugene N. Frost	Katherine S. Williams
Elwyn C. Gowan	

BOARDING PLACES FOR WOMEN

**T**HE STUART CLUB of 102 Fenway, Boston, Mass., is established with the purpose of providing a comfortable and attractive house where women students coming to Boston to take advantage of its educational opportunities may live at a moderate expense. The Club is under the auspices of the School of the Museum of Fine Arts.

The Students House, 96 Fenway, is also highly recommended. The Students Union, 81 St. Stephen's St., and the Women's Educational and Industrial Union, 264 Boylston St., gladly furnish lists of suitable boarding places.