

Project Title: ED: Wisconsin Biographies: Georgia O'Keeffe | FY26

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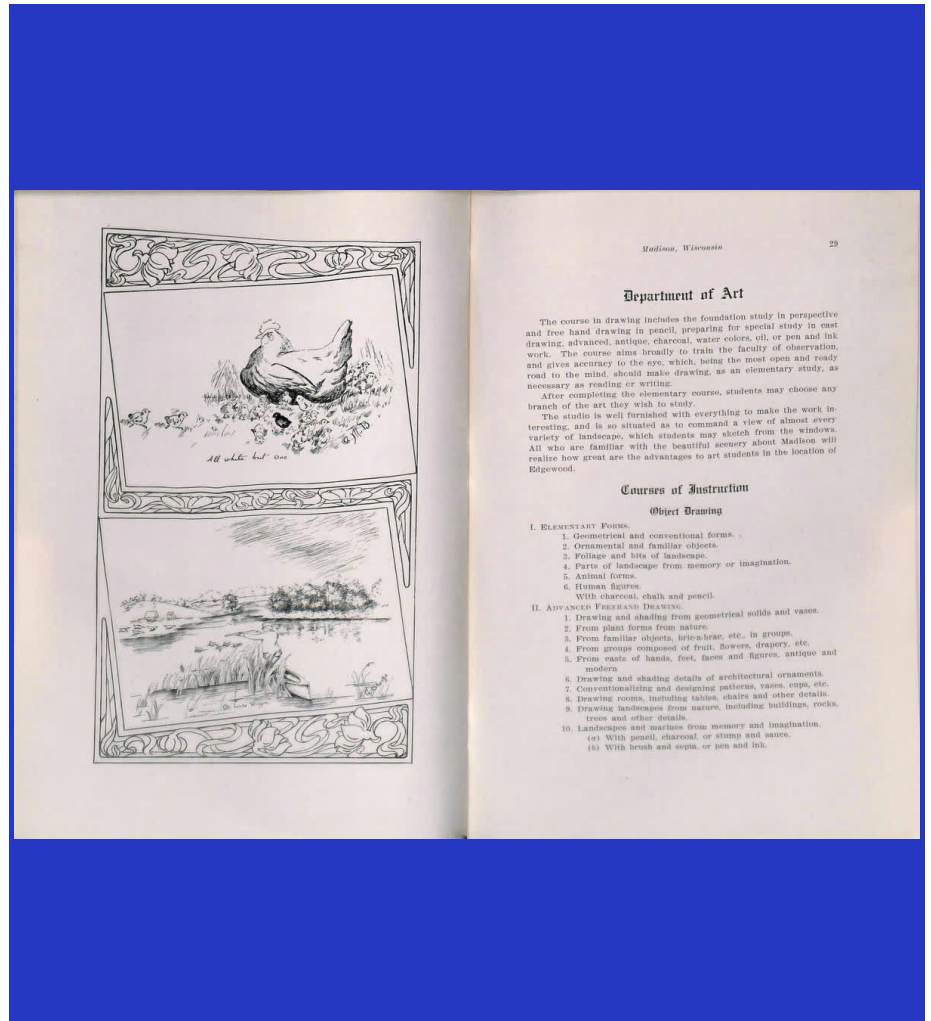
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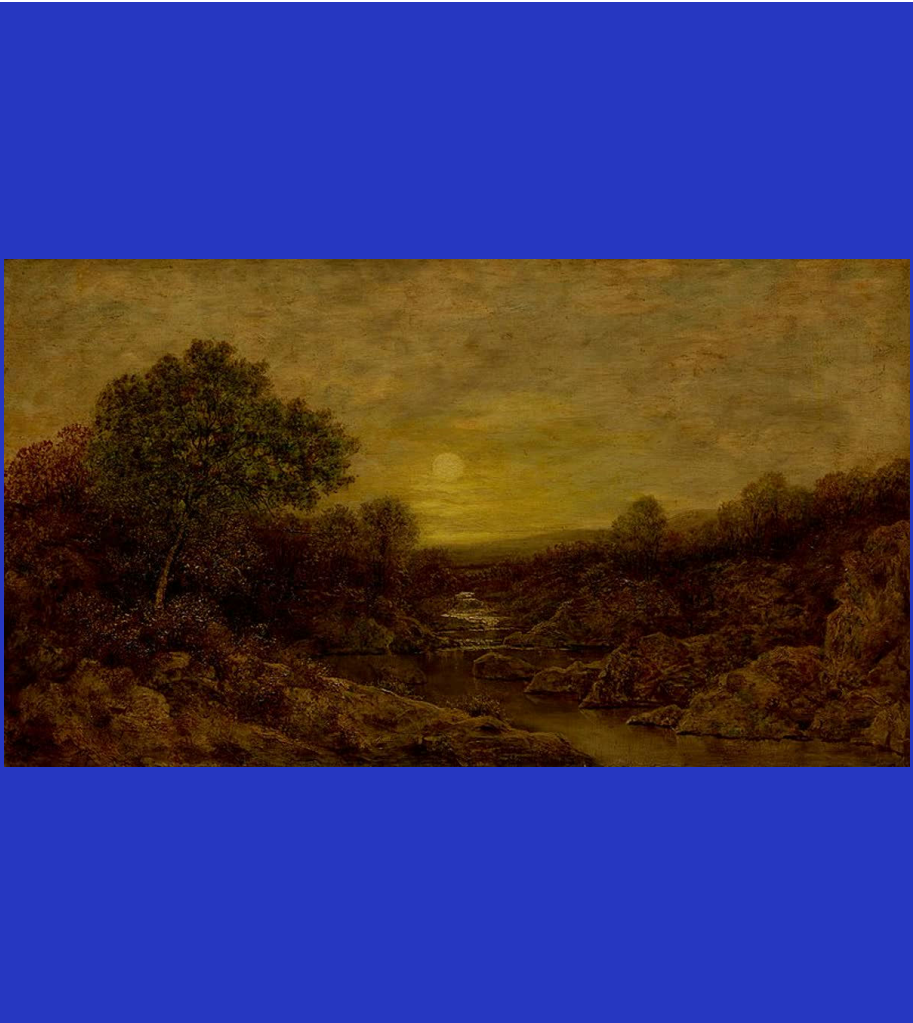
Project Title: ED: Wisconsin Biographies: Georgia O'Keeffe | FY26

Archival Source:

The Museum of Fine Arts Houston

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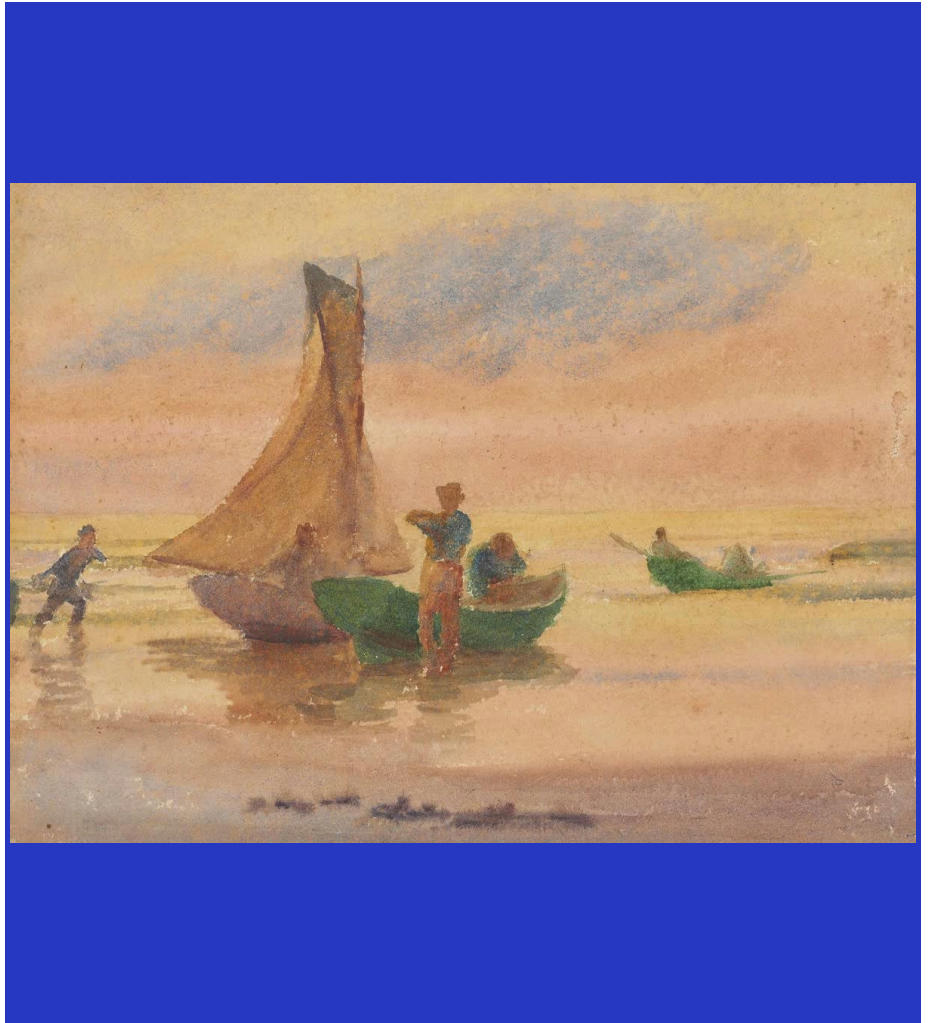
Project Title: ED: Wisconsin Biographies: Georgia O'Keeffe | FY26

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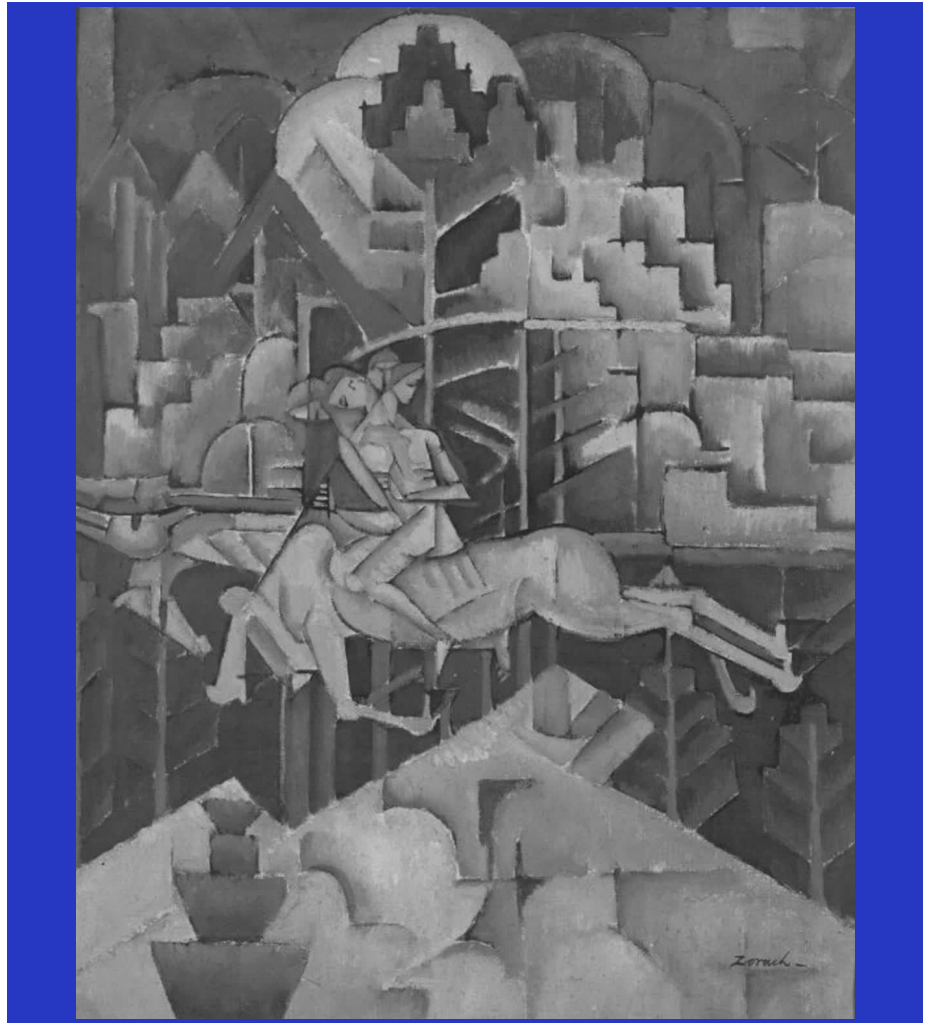
Project Title: ED: Wisconsin Biographies: Georgia O'Keeffe | FY26

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Asset URL:

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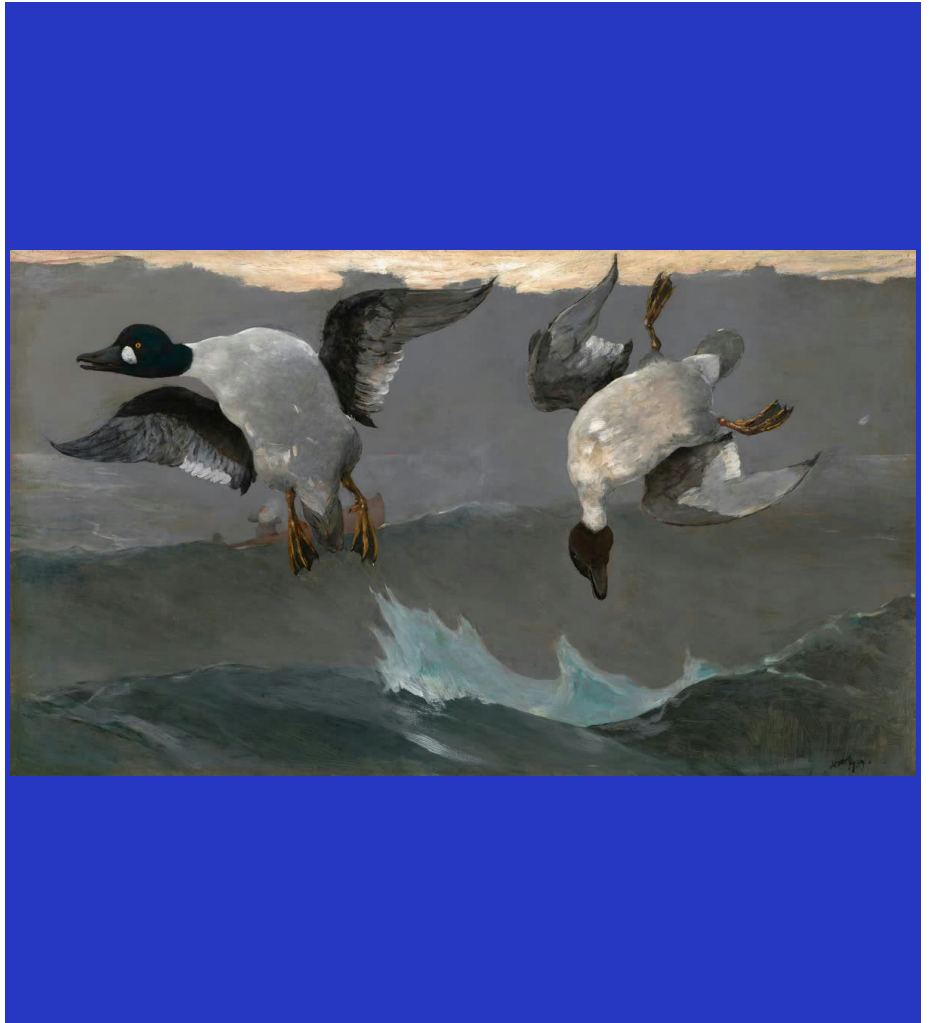
Project Title: ED: Wisconsin Biographies: Georgia O'Keeffe | FY26

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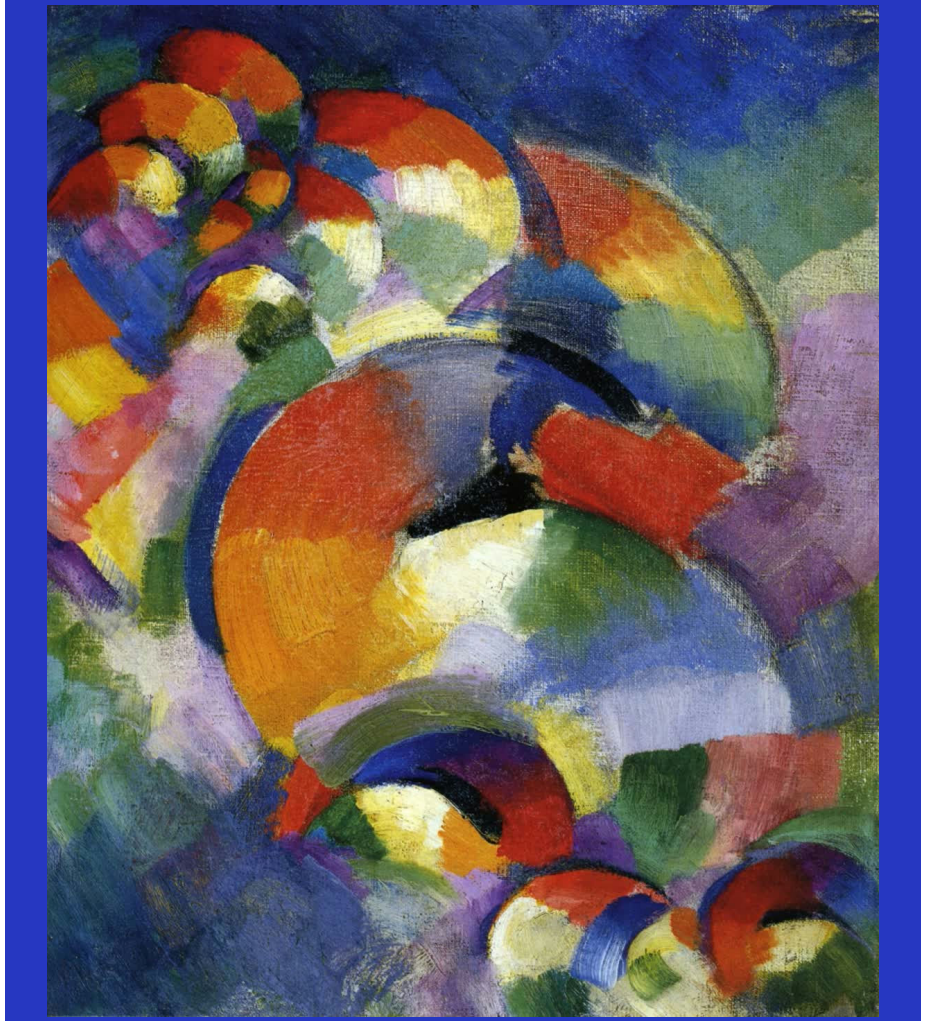
Project Title: ED: Wisconsin Biographies: Georgia O'Keeffe | FY26

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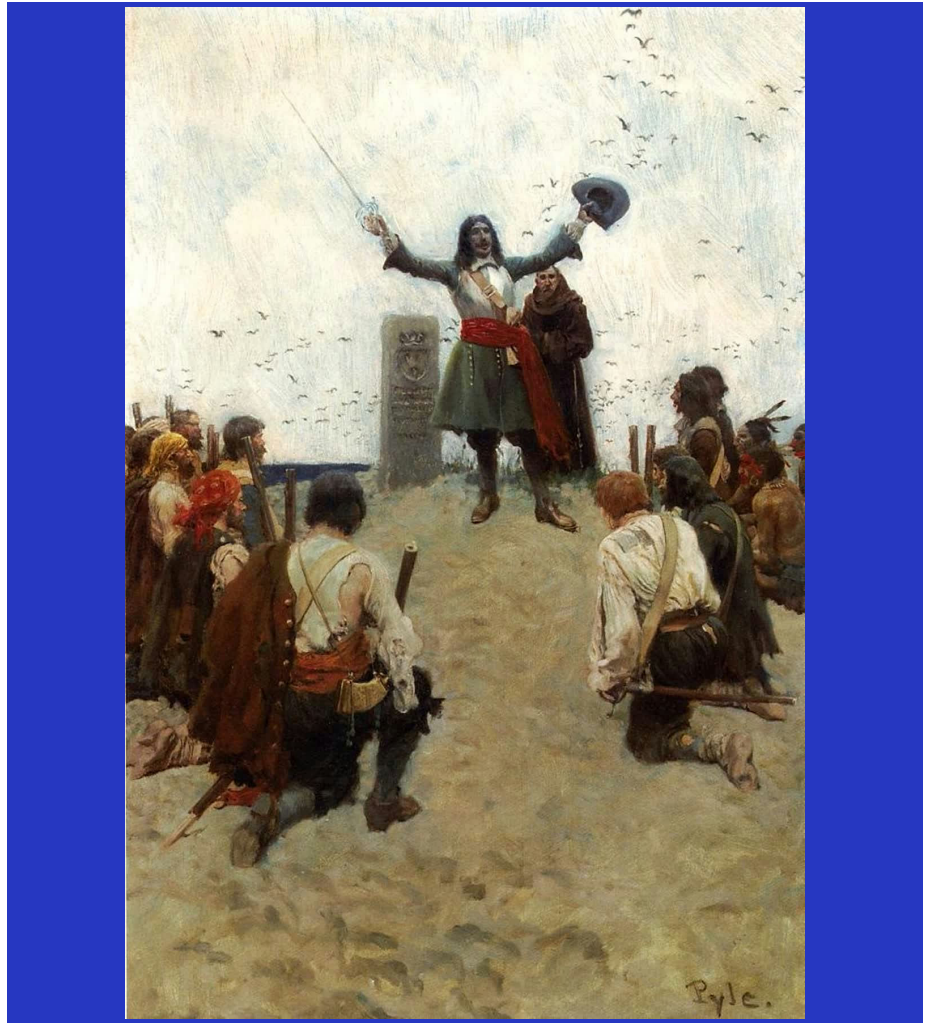
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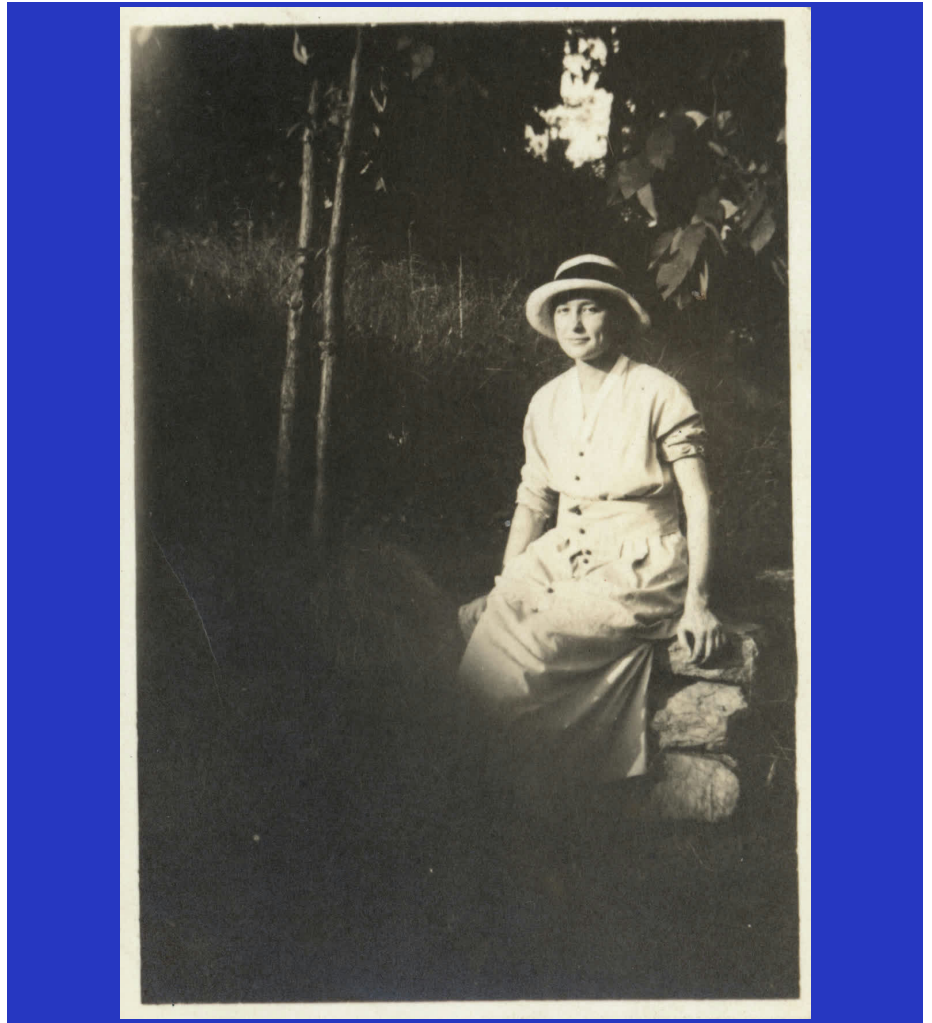
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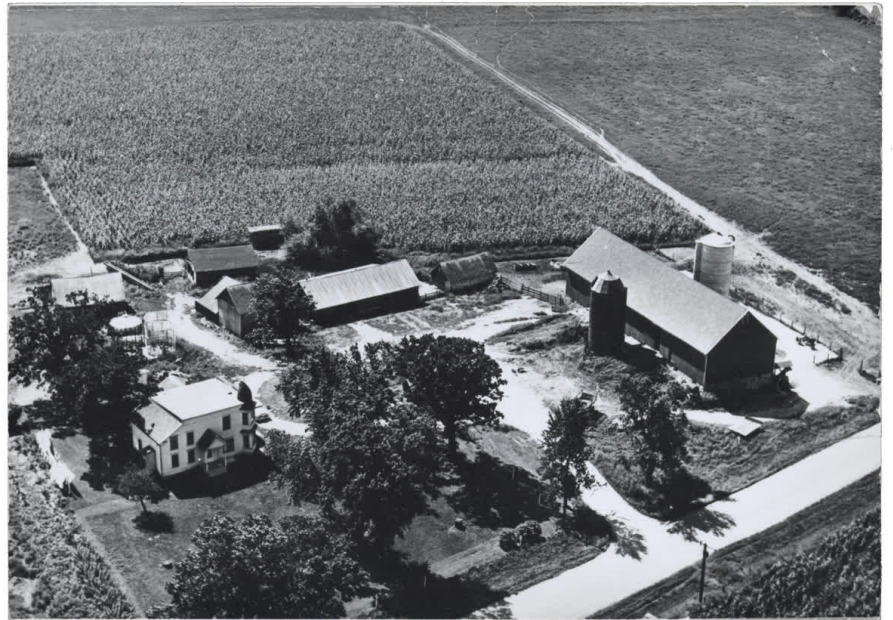
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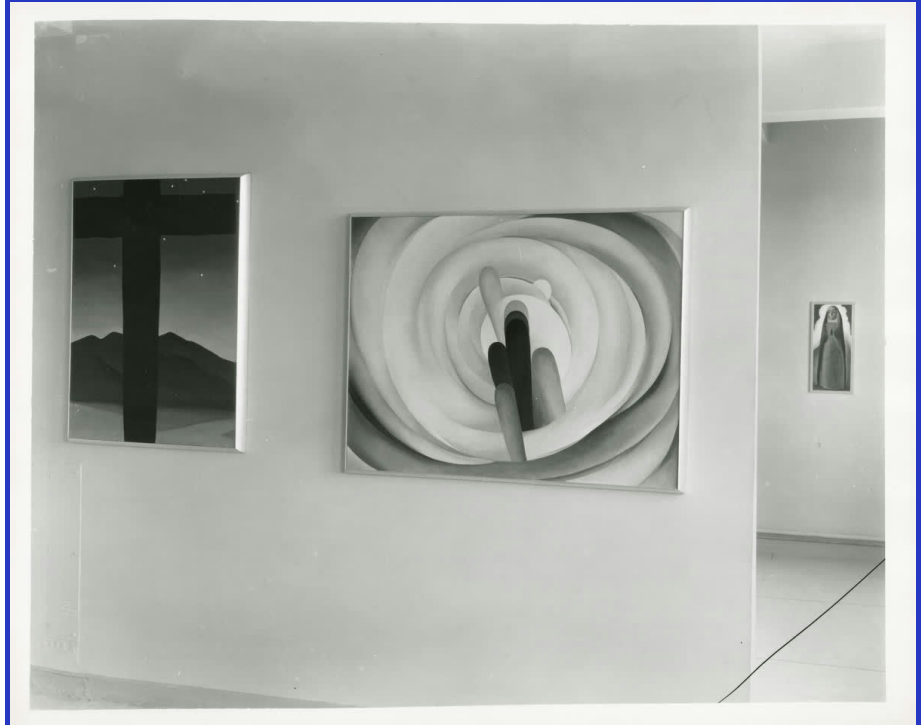
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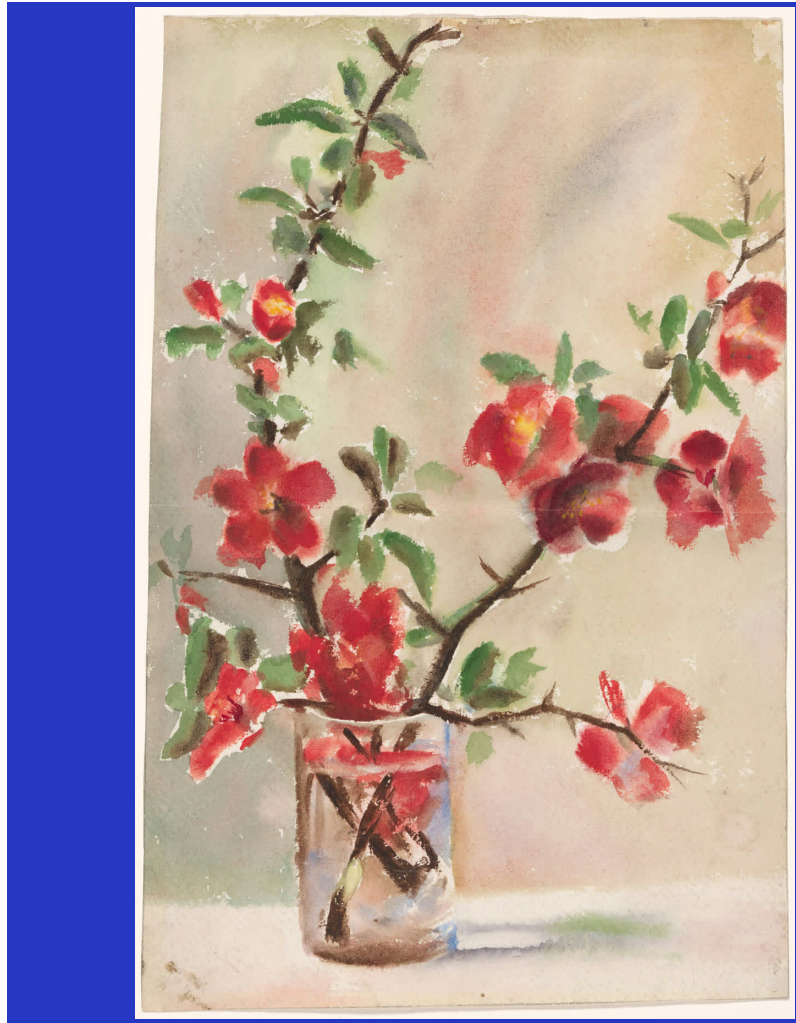
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6

THE INTERNATIONAL STUDIO

November, 1914

ART SCHOOLS—NEW YORK

ART STUDENTS' LEAGUE OF NEW YORK



Classes in Antique Drawing, Life Drawing and Painting, Portrait and Still Life Painting, Miniature Painting, Modeling, Etching, Illustration, Composition, Costume and Life Sketch.

WINTER TERM OPENS ON SEPTEMBER 28th, 1914, AND CLOSSES ON MAY 22d, 1915

INSTRUCTORS

Robert Aitken	Frank Vincent Du Mond	Kenneth Hayes Miller
Alice Beckington	Edward Dufner	Leo Mielziner
George B. Bridgman	Thomas Fogarty	Voitech Preising
Charles Chapman	Lucia Fairchild Fuller	Jane Peterson
John F. Carlson	Hans Peter Hansen	Agnes Richmond
Edward L. Chase	John C. Johansen	Dimitri Romanoffsky

ART STUDENTS' LEAGUE OF NEW YORK, 215 West 57th St., New York City

Mr. KAY WOMRATH

Will start his class in Decorative Design and Decorative Composition the first Thursday in November. For information write or inquire at Mr. Womrath's Studio, 46 West 49th Street, New York City.

ART SCHOOL

OCTOBER 1—JUNE 1

Course Correlated with ART HISTORY
Design, Modeling, Wood Carving, Color, Freehand and Mechanical Drawing, Composition, Embroidery, Interior Decoration, Etc.
Evening Class in Costume Drawing
Best Foundations, Training Practical, Methods Original

Y. W. C. A. CENTRAL BRANCH
7 East 15th Street, New York
Office hours—9 A. M. to 5 P. M. and 7-9 P. M.

NEW YORK SCHOOL OF APPLIED DESIGN for WOMEN

Incorporated 1902

Silk, Wall-Paper and Book-Cover Designing; Fashion Drawing, Historic Ornament, Commercialization, Architecture, Headquarters for Women Students, Society Bazaar - Arts Architects, Antique and Costume Classes. Summer Course, June 15-Aug. 15.

160-162 LEXINGTON AVENUE

SCHOOL NOTES

At the New York School of Applied Design for Women instruction is given in the practical application of ornamental design to manufacture and to the numerous arts and crafts, in which direction so many positions are now open to women. The instructors are men and women of practical experience in the branches which they represent, and so are able to offer good, solid advice, as well as practical instruction to the students.

The library is the most complete of its kind in the city, comprising many extremely rare and valuable volumes, and every book, plate and photograph is in constant use. The library is in charge of a competent librarian, who is always glad to be of assistance to the girls.

Besides the regular courses in design—wall paper, textile, architecture, interior decoration and illustration, special courses are offered in fashion sketching, historic ornament, book cover and conventionalization.

No fixed period for the course is established, but each pupil is allowed to proceed as rapidly as she can. No examinations are required for entrance to the elementary department, which generally covers a period of a year and one-half for those students who have had no previous instruction. The elementary course is required, and the advanced courses are elective.

The school helps to place its students in positions after they have completed their courses, and today it has more positions open and offered than it can adequately train girls to fill. A separate department exists for that purpose, under the supervision of a registrar.



SILVER SANDWICH PLATE CARVED IN WHEAT MOTIF
CLARK-ELLIS STUDIOS

Thirty years ago, in this country, a piece of jewellery represented so many karats of diamonds or other precious stones and so many pennyweights of gold, and nothing more. Similarly, the value of a piece of silverware was estimated according to its weight, design being a secondary consideration. Much of the commercial jewellery and silverware of to-day is made in the same spirit.

In the days of the Renaissance a jewel represented an idea conveyed by means of appropriate precious materials—a thought

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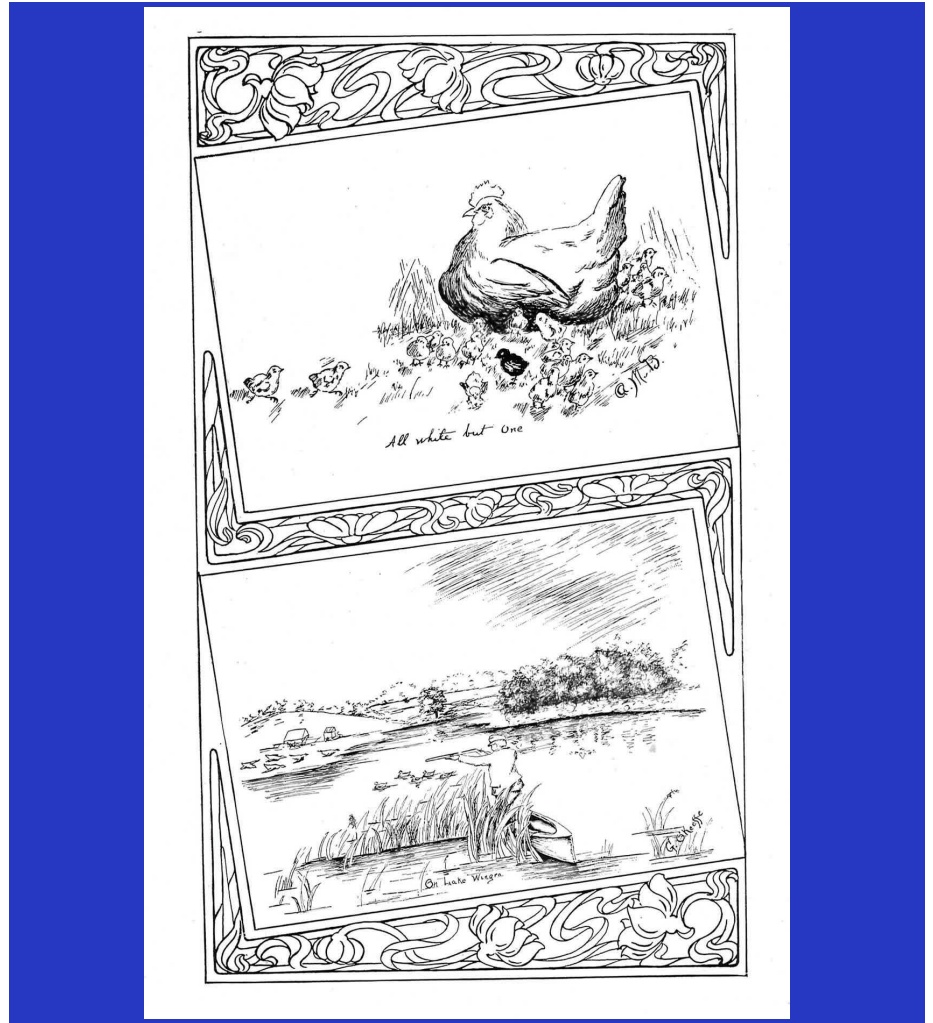
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Your Signature: 	Date: 07/11/2025

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Description of location, material and/or service contributed or other notes:

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Reproductions of artworks by O'Keeffe may not be cropped or distorted, whether by rotation, inversion, change of proportion, color alteration, superimposition, animation, cartooning, removal of blemishes or inscriptions, or other methods. Credit information must appear alongside the image, with her name, artwork title, date, size, medium, accession number, and gift information.

The Georgia O'Keeffe Museum regulates the use of Georgia O'Keeffe's works in printed formats to maintain the legacy of the artist. As part of our commitment to preserving the vision of Georgia O'Keeffe and ensuring appropriate usage, the following guidelines apply for commercial printed objects:

1. 2-D Printed Items:

- The Museum **permits the use of Georgia O'Keeffe's works on specific 2D materials**, for commercial purposes such as magnets and bookmarks. These items are considered appropriate due to their ability to faithfully reproduce the details of the original works without distorting the artistic intent. Any requests for exceptions on cropping or text overlay must be reviewed and explicitly approved by the Museum's licensing department.

2. 3D Printed Objects:

- The Museum **prohibits the printing of Georgia O'Keeffe's works on all 3D materials**. This restriction extends to, but is not limited to, items such as mugs, puzzles and coasters.

3. Fabric and Textiles:

- The Museum **does not authorize the printing of Georgia O'Keeffe's works on fabric or any textile products**. This includes, but is not limited to, items such as t-shirts, scarves, and other clothing or accessories.

For further inquiries or to seek approval for specific projects involving the reproduction of Georgia O'Keeffe's works, please contact images@okeeffemuseum.org

The logo for the Georgia O'Keeffe Museum, featuring the text "Georgia O'Keeffe Museum" in white, sans-serif font, centered within a solid black square.

Georgia
O'Keeffe
Museum

- Beginning
- Summary
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English Add a one-line explanation of what this file represents

Summary [\[edit \]](#)

Description	English: <i>Cosmic Synchrony</i> (1913-14). Oil on canvas, 41.28 cm x 33.34 cm. In the collection of the Munson-Williams-Proctor Arts Institute.
Date	Painted in 1913-14
Source	The Athenaeum <ul style="list-style-type: none">• Page: http://the-athenaeum.org/art/detail.php?ID=27409• Image URL: http://the-athenaeum.org/art/full.php?ID=27409
Author	Morgan Russell (1886–1953) 
Permission (Reusing this file)	This painting by Morgan Russell is in the public domain in the United States because it was first published before 1923.

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Frederic Edwin Church, *Aurora Borealis*, 1865, oil on canvas, 56 x 83 ½ in. (142.3 x 212.2 cm), Smithsonian American Art Museum, Gift of Eleanor Blodgett, 1911.4.1

FREE TO USE ZOOM DOWNLOAD SHARE

Artwork Description

Exhibition Label, Smithsonian American Art Museum, 2006

More Information

Artwork Details

Title	Aurora Borealis
Artist	Frederic Edwin Church
Date	1865
Location	Smithsonian American Art Museum / 2nd Floor / East Wing
Dimensions	56 x 83 ½ in. (142.3 x 212.2 cm)
Credit Line	Gift of Eleanor Blodgett
Mediums	Oil
Mediums Description	Oil on canvas
Classifications	Painting
Subjects	<div>Waterscape— sea</div> <div>Waterscape— boat</div> <div>Landscape— weather— snow</div> <div>Waterscape— coast</div> <div>Landscape— phenomenon— aurora</div>
Object Number	1911.4.1
Research Notes	1911.4.1.pdf

File:Howard Pyle La Salle on Mississippi.jpg

File Discussion

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File information Structured data

Captions

Edit

English Add a one-line explanation of what this file represents

Summary [edit]

Artist	Howard Pyle (1853–1911)
Description	English: La Salle Christening the country "Louisiana"
Date	1905
Source/Photographer	Harper's Magazine, Feb 1905, No. DCLVII, Vol. CX

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File:Marsden Hartley, "Red Flowers and Sailboat" 2005 19v1.jpg

Contents hide

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Captions

Edit

English

Marsden Hartley, Red Flowers and Sailboat, ca. 1935-1936, oil on board, 24 1/4 x 18 1/4 in.
Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2005.19. Photography by
Dwight Primiano.

Summary [edit]

Marsden Hartley: Red Flowers and Sailboat (info help)	
Artist	Marsden Hartley (1877–1943)
Title	Red Flowers and Sailboat
Date	ca. 1935-1936
Medium	oil on board
Dimensions	24 1/4 x 18 1/4 in. (61.6 x 46.4 cm)
Collection	Crystal Bridges Museum of American Art
Credit line	Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2005.19
Source/Photographer	https://collection.crystalbridges.org/objects/178/
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File:Brooklyn Museum - Equestrian - William Zorach - overall.jpg

Contents hide

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Color (beta)

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- ☐ Dark

File information

Structured data

Captions

Edit

English

Add a one-line explanation of what this file represents

Summary [edit]

William Zorach: Equestrian 🇺🇸	
Artist	William Zorach (~1966) 🇺🇸
Title	<i>Equestrian</i>
Object type	painting
Date	between 1911 and 1915
Medium	oil on canvas
Dimensions	height: 69.9 cm (27.5 in); width: 57.2 cm (22.5 in)
Collection	Brooklyn Museum 🇺🇸
Accession number	84.298.3
Credit line	gift of Basil Shanahan
Notes	Signature bottom right: Zorach
Source/Photographer	Online Collection: [?] of Brooklyn Museum; Photo: Brooklyn Museum, 84.298.3_bw.jpg
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Brooklyn Museum photograph

Object Label
Ralph Albert Blakelock's wide-ranging tours of the American West in 1869 and 1871 inspired him to paint Native subjects for many years. He was among the first painters to depart from a "documentary" treatment of Native Americans, choosing instead to describe them in vaguely readable groups set in dark and moody moonlit settings. This approach immediately marked his landscape settings as American but left the story line up to the active imaginations of his late nineteenth-century American audience.

Caption
Ralph Albert Blakelock (American, 1847–1919). *Moonlight*, ca. 1885–1889. Oil on canvas, 27 1/16 x 32 in. (68.7 x 81.3 cm) frame: 36 9/16 x 41 1/2 x 3 1/4 in. (92.9 x 105.4 x 8.3 cm). Brooklyn Museum, Dick S. Ramsay Fund, 42.171. (Photo: Brooklyn Museum)

Gallery
Not on view

Collection
[American Art](#)

Artist Ralph Albert Blakelock	Title Moonlight	Date ca. 1885–1889
	Medium Oil on canvas	Classification Painting
	Dimensions 27 1/16 x 32 in. (68.7 x 81.3 cm) frame: 36 9/16 x 41 1/2 x 3 1/4 in. (92.9 x 105.4 x 8.3 cm)	Signatures Signed lower right (in arrowhead): "R. A. Blakelock"
Credit Line Dick S. Ramsay Fund		Accession Number 42.171
Rights		

Right and Left

1909

Winslow Homer

Artist, American, 1836 - 1910

Right and Left refers to the shooting of two birds, one just after the other, with a double barreled shotgun. Winslow Homer may have seen hunters perform this feat at sea near his studio overlooking the Atlantic Ocean in Prouts Neck, Maine.

Homer depicts a hunter firing at a pair of goldeneye ducks from a boat behind the bird at left. Small details heighten the drama: the flash of red from the gun, the sliver of sun on the horizon, and a loose feather floating in the air....

Expand +



👁 Visual Description



On View

West Building Main Floor, Gallery 68

File:Glackens Cape Cod Pier.jpg

File Discussion

Read Edit View history Tools

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No higher resolution available.

Glackens_Cape_Cod_Pier.jpg (700 x 575 pixels, file size: 79 KB, MIME type: image/jpeg)

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Width

- Standard
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Color (beta)

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File information Structured data

Captions

Edit

English

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Summary [edit]

William James Glackens: Cape Cod Pier	
Artist	William James Glackens (1870–1938)
Title	<i>Cape Cod Pier</i>
Object type	painting
Description	English: <i>Cape Cod Pier</i> by William Glackens, 1908. Oil on canvas, 26 x 32 in. (66 x 81.3 cm), Museum of Art, Fort Lauderdale, Nova Southeastern University
Date	1908
Medium	oil on canvas
Dimensions	height: 66 cm (25.9 in); width: 81.3 cm (32 in)
Collection	Nova Southeastern University
Source/Photographer	Nova Southeastern University Museum of Art
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The Voyage of Life: Old Age

1842

Thomas Cole
Artist, American, 1801 - 1848

Cole’s renowned four-part series traces the journey of an archetypal hero along the “River of Life.” Confidently assuming control of his destiny and oblivious to the dangers that await him, the voyager boldly strives to reach an aerial castle, emblematic of the daydreams of “Youth” and its aspirations for glory and fame. As the traveler approaches his goal, the ever-more-turbulent stream deviates from its course and relentlessly carries him toward the next picture in the series, where nature’s fury, evil demons, and self-doubt will threaten his very...

Expand +

 **On View**
West Building Main Floor, Gallery 60

 Order reproductions from the Gallery Shop



 Visual Description

File:Thomas P. Anshutz - Sunset Glow (recto).jpg

Contents hide

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File File history File usage on Commons Metadata



Size of this preview: 800 × 583 pixels. Other resolutions: 320 × 233 pixels | 640 × 466 pixels | 1,024 × 746 pixels | 1,280 × 932 pixels | 2,560 × 1,864 pixels | 3,200 × 2,330 pixels.

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File information Structured data

Captions

Edit

English

Add a one-line explanation of what this file represents

Summary [edit]

Thomas Pollock Anshutz: <i>Sunset Glow</i> ()	
Artist	Thomas Pollock Anshutz (1851–1912)
Title	<i>Sunset Glow</i>
Object type	watercolor painting
Description	A Double-Sided Work
Date	circa 1897
Medium	watercolor and pencil on paper
Dimensions	height: 25.4 cm (10 in); width: 34.3 cm (13.5 in)
Source/Photographer	Christie's, LotFinder: entry 5534227
Other versions	

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File history



The international studio



Publication date	1897
Topics	Art -- Periodicals, Decoration and ornament -- Periodicals, Art, Decoration and ornament
Publisher	New York : John Lane, The Bodley Head
Collection	getty; americana
Contributor	Getty Research Institute
Language	English
Volume	v.54, no.213 (1914)
Item Size	363.3M

99 v. : 29-34 cm

In 1922 the International studio was purchased by the International Studio Inc., New York, and produced henceforth wholly in America

No number issued for Feb. 1922

From 1897 to 1921 forms the American edition of the London publication The Studio, with v. 1 of the International studio corresponding to v. 10 of the Studio

A certain part of each number was printed in England and joined with an American section to make the complete magazine

Editors: Mar. 1897-Nov. 1920, Charles Holme.--Dec. 1920-Jan. 1922, G.C. Eglington.--Mar. 1922-Sept. 1925, Peyton Boswell.--Oct. 1925-Mar. 1928, W.B. McCormick.--Apr. 1928-Aug. 1931, H.J. Whigham

Absorbed by: The Connoisseur

Vol. 1, no. 1 (Mar. 1897); title from cover

Notes

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Addeeddate	2018-01-18 19:33:13
Associated-names	Holme, Charles, 1848-1923, ed; Eglington, Guy, 1896-1928, ed; Boswell, Peyton, 1879-1936, ed; McCormick, William Bernard, 1868- ed; Whigham, H. J. (Henry James), 1869-1954, ed; John Lane Company, publisher
Call number	992214499001551
Camera	Canon EOS 5D Mark II
Digital_item	33
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Foldoutcount	0
Force-update	true
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The international studio



Publication date
Topics

1897
Art -- Periodicals, Decoration and ornament -- Periodicals,
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New York : John Lane, The Bodley Head
getty; americana
Getty Research Institute
English
v.54, no.213 (1914)
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Absorbed by: The Connoisseur

Vol. 1, no. 1 (Mar. 1897); title from cover

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2018-01-18 19:33:13
Holme, Charles, 1848-1923, ed; Eglington, Guy, 1896-1928,
ed; Boswell, Peyton, 1879-1936, ed; McCormick, William
Bernard, 1868- ed; Whigham, H. J. (Henry James),
1869-1954, ed; John Lane Company, publisher
9922144990001551
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Reviews


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File:Frederic Edwin Church - Rainy Season in the Tropics - Google Art Project.jpg

File Discussion Read Edit View history Tools

File File history File usage on Commons File usage on other wikis



Size of this preview: 800 × 530 pixels. Other resolutions: 320 × 212 pixels | 640 × 424 pixels | 1,024 × 679 pixels | 1,280 × 849 pixels | 2,560 × 1,697 pixels | 9,777 × 6,482 pixels.

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Appearance hide

Text

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Width

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Color (beta)

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File information Structured data

Captions Edit

English A double rainbow all the way across a river waterfall in a misty, rocky gorge illustrates a 'Rainy Season in the Tropics' in this painting by Frederic Edwin Church.

Warning The original file is very high-resolution. It might not load properly or could cause your browser to freeze when opened at full size. Open in ZoomViewer

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Summary [edit]

Frederic Edwin Church: Rainy Season in the Tropics

Artist Frederic Edwin Church (1826–1900) Details on Google Art Project

Title Rainy Season in the Tropics

Object type painting

Date 1866

Medium oil on canvas

Dimensions height: 1,428.75 mm (56.25 in); width: 2,139.95 mm (84.25 in)

Collection Fine Arts Museums of San Francisco

Current location Fine Arts Museums of San Francisco

Accession number 1970.9

Place of creation United States

References

- http://art.famsf.org/frederic-edwin-church/rainy-season-tropics-19709/
- Google Arts & Culture asset ID: FgEWDU2Li9aDKA
- de Young Selected Works

Source/Photographer FgEWDU2Li9aDKA at Google Cultural Institute maximum zoom level

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[The MFAH Collections](#) / [All Works](#) / Golden Glow

Ralph Albert Blakelock

Golden Glow



Public Domain

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ARTIST:
[Ralph Albert Blakelock \(American, 1847–1919\)](#)

CULTURE:
American

TITLES:
Golden Glow

DATE:
c. 1870-1890

PLACE:
United States

MEDIUM:
Oil on canvas

DIMENSIONS:
18 × 32 in.

CREDIT LINE:
Gift of Mrs. Carolyn Grant Fay

OBJECT NUMBER:
65.38

Not on view

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DEPARTMENT:
[American Art](#)

OBJECT TYPE:
[PAINTING](#)

PROVENANCE

EXHIBITION HISTORY

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PHOTO, PRINT, DRAWING

Art Institute, Chicago, Ill.

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About this Item

Title

Art Institute, Chicago, Ill.

Names

Detroit Publishing Co., publisher

Created / Published

[1900 Oct. 3]

Headings

- Art Institute of Chicago
- Galleries & museums
- United States--Illinois--Chicago

Headings

Dry plate negatives.

Genre

Dry plate negatives

Notes

- Date from jacket.
- Detroit Publishing Co. no. 012407.
- Gift; State Historical Society of Colorado; 1949.

Medium

1 negative : glass ; 8 x 10 in.

Call Number/Physical Location

LC-D4-12407 [P&P]

Source Collection

Detroit Publishing Company photograph collection (Library of Congress)

Repository

Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA <http://hdl.loc.gov/loc/pp/pp.print>

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Among the Sierra Nevada, California




 Albert Bierstadt, *Among the Sierra Nevada, California*, 1868, oil on canvas, overall: 72 x 120 1⁄8 in. (183 x 305 cm) frame: 96 1⁄4 x 144 3⁄8 x 7 1⁄4 in. (244.5 x 366.7 x 18.4 cm), Smithsonian American Art Museum, Bequest of Helen Huntington Hull, granddaughter of William Brown Dinsmore, who acquired the painting in 1873 for "The Locusts," the family estate in Dutchess County, New York, 1977.107.1

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Artwork Description

Albert Bierstadt's beautifully crafted paintings played to a hot market in the 1860s for spectacular views of the nation's frontiers. Bierstadt was an immigrant and hardworking entrepreneur who had grown rich pairing his skill as a painter with a talent for self-promotion. He unveiled his canvases as theatrical events, selling tickets and planting news stories—strategies that one critic described as the "vast machinery of advertisement and puffery." A Bierstadt canvas was elaborately framed, installed in a darkened room, and hidden behind luxurious drapes. At the appointed time, the work was revealed to thunderous applause.

This painting was made in London and toured through Europe to St. Petersburg, fueling Europeans' interest in emigration. Buoyed by glowing reviews, Bierstadt then offered the painting to American audiences who could take pride in an American artist's skill and in the natural splendors of their young nation.

Exhibition Label, Smithsonian American Art Museum, 2006

More Information

Artwork Details

Title	Among the Sierra Nevada, California
Artist	Albert Bierstadt
Date	1868
Location	Smithsonian American Art Museum / 2nd Floor / East Wing
Dimensions	Overall: 72 x 120 1⁄8 in. (183 x 305 cm) frame: 96 1⁄4 x 144 3⁄8 x 7 1⁄4 in. (244.5 x 366.7 x 18.4 cm)
Credit Line	Bequest of Helen Huntington Hull, granddaughter of William Brown Dinsmore, who acquired the painting in 1873 for "The Locusts," the family estate in Dutchess County, New York
Mediums	Oil
Mediums Description	Oil on canvas
Classifications	Painting
Highlights	19th Century



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July 25, 2025

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