

Mastercopy

Circular  
OF  
Committee on Instruction



SCHOOLS  
OF  
THE PENNSYLVANIA ACADEMY  
OF THE FINE ARTS

BROAD STREET ABOVE ARCH

PHILADELPHIA



FOUNDED 1806

SEASON OF  
1902—1903



Note important announcements as to  
Cresson Fund Scholarships on page 10

FROM THE ARCHIVES OF  
PENNSYLVANIA ACADEMY OF THE FINE ARTS  
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## MANAGEMENT OF THE SCHOOLS.

### FACULTY.

JOHN H. PACKARD, M.D., Chairman.  
WILLIAM M. CHASE.  
CECILIA BEAUX.  
THOMAS P. ANSHUTZ.  
HENRY J. THOURON.  
CHARLES GRAFLY.  
HENRY McCARTER.  
GEORGE McCLELLAN, M.D.  
FRANK MILES DAY.  
WALTER COPE.  
WILSON EYRE,  
EDGAR V. SEELER.  
EDWARD H. COATES, President.  
HARRISON S. MORRIS, Managing Director.  
JOHN D. PIERCE, Curator.  
HUGH H. BRECKENRIDGE,  
Secretary of the Faculty.

### COMMITTEE ON INSTRUC- TION.

JOHN H. PACKARD, M.D., Chairman.  
CHARLES HARE HUTCHINSON.  
THEOPHILUS P. CHANDLER.  
HERBERT M. HOWE, M.D.  
EDWARD H. COATES, *ex officio*.  
JOHN D. PIERCE,  
Secretary of the Committee

FROM THE ARCHIVES OF  
PENNSYLVANIA ACADEMY OF THE FINE ARTS  
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## SCHOOLS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS 1902-1903



The ninety-seventh year of these schools will begin on Monday, October 6, 1902, and will continue until Saturday, May 30, 1903. The school year is divided into two terms of seventeen weeks each, the first term beginning Monday, October 6, 1902, and closing Saturday, January 31, 1903; the second term beginning Monday, February 2, 1903, and closing Saturday, May 30, 1903.

THE  
SCHOOL  
YEAR.

The schools are open from 9 o'clock, A.M., until 5 o'clock, P.M., daily, except Sunday. Afternoon and evening classes are open from 4.30 o'clock, P.M., until 10 o'clock, P.M.

HOURS.

The schools are closed on Sundays, Thanksgiving Day, Christmas, New Year's Day, and Washington's Birthday.

HOLIDAYS.

The schools are under the immediate direction of the Faculty, with the supervision of the Committee on Instruction.

MANAGE-  
MENT.

COURSES. The Courses of the schools are as follows :

	CLASSES.	INSTRUCTORS.
DAY LIFE AND HEAD COURSE.	Drawing and Painting from Figure.	William M. Chase.
	Drawing and Painting from Head.	
	First Section.	Hugh H. Breckenridge.
	Second Section.	William M. Chase. Cecilia Beaux.
	Modelling from Figure and Head.	Charles Grafly.
	Composition.	Henry J. Thouron.
	Illustration.	Henry McCarter.
	Perspective Lectures.	Frank Miles Day.
	Anatomy Lectures.	George McClellan, M.D.

	CLASSES.	INSTRUCTORS.
DAY ANTIQUÉ COURSE.	Drawing from Cast.	
	First Section.	Hugh H. Breckenridge.
	Second Section.	Thomas P. Anshutz.
	Still-life Painting.	
	First Section.	Hugh H. Breckenridge.
	Second Section.	William M. Chase.
	Modelling from Cast.	Charles Grafly.
	Composition.	Henry J. Thouron.
	Illustration.	Henry McCarter.
	Perspective Lectures.	Frank Miles Day.
Anatomy Lectures.	George McClellan, M.D.	

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CLASSES.	INSTRUCTORS.	
Drawing from Figure.	William M. Chase.	WOMEN'S AFTERNOON LIFE COURSE.
Modelling from Figure.	Charles Grafly.	
Composition.	Henry J. Thouron.	
Illustration.	Henry McCarter.	
Perspective Lectures.	Frank Miles Day.	
Anatomy Lectures.	George McClellan, M.D.	
CLASSES.	INSTRUCTORS.	
Drawing from Figure.	Thomas P. Anshutz.	MEN'S NIGHT LIFE COURSE.
Modelling from Figure.	Charles Grafly.	
Composition.	Henry J. Thouron.	
Illustration.	Henry McCarter.	
Perspective Lectures.	Frank Miles Day.	
Anatomy Lectures.	George McClellan, M.D.	
CLASSES.	INSTRUCTORS.	
Drawing from Cast.	Thomas P. Anshutz.	NIGHT ANTIQUÉ COURSE.
Modelling from Cast.	Charles Grafly.	
Composition.	Henry J. Thouron.	
Illustration.	Henry McCarter.	
Perspective Lectures.	Frank Miles Day.	
Anatomy Lectures.	George McClellan, M.D.	
CLASSES.	INSTRUCTORS.	
Drawing from Cast.	Thomas P. Anshutz.	COURSE IN ARCHI- TECTURAL DESIGN.
Drawing from Figure.	Thomas P. Anshutz.	
Modelling.	Charles Grafly.	
Problems in Design.	Frank Miles Day. Walter Cope. Wilson Eyre. Edgar V. Seeler.	

**ADVANCED  
LIFE  
PAINTING  
CLASS.**

In addition to the classes named in the schedule, Mr. William M. Chase will conduct his class in Painting from Life, for artists and advanced students only, to be held three afternoons weekly.

**COSTUME  
SKETCH CLASS.**

The Costume Sketch Class will be under the direction of Mr. Thomas P. Anshutz.

**ILLUSTRATION.**

The Class in Illustration this year, as last, will be under the instruction of Mr. Henry McCarter.

**MR. CHASE'S  
TALKS.**

The talks to students given by Mr. Chase during the past year have been a feature of the course, and will be continued for the coming season.

**ANATOMY  
AND PER-  
SPECTIVE.**

The Lectures on Anatomy and Perspective begin in the second week of November.

A detailed schedule of classes will be found on page 18.

**ELEMENT-  
ARY  
ANTIQUÉ  
COURSE.**

It is understood that the First Sections of the Antique Drawing and Still Life Painting Classes, with the Night Antique Class, are preparatory ones, intended as a suitable introduction to the

higher study of art in the Academy's courses. No specimens of work are required for admission to these classes.

**ELEMENT-  
ARY  
ANTIQUÉ  
COURSE.**

**COURSE  
IN ARCHI-  
TECTURAL  
DESIGN.**

The course will be open to all candidates over twenty years of age who have spent at least three years in the study of Architecture in an office or in one of the following schools of architecture, namely :

University of Pennsylvania,  
Columbia University,  
Massachusetts Institute of Technology,  
Harvard University,  
Cornell University.

Candidates for admission must make satisfactory demonstration of their ability in free-hand drawing, architectural design and rendering, and architectural history.

Of the thirty-four weeks, twenty-five will be devoted to work in advanced architectural design, and nine to study in the Antique or Life Classes, either in drawing, painting, or modelling.

The school year will be divided as follows, beginning October 6th, 1902 :

6 weeks	Problem in Design.
3 "	Life or Antique.
6 "	Problem in Design.
3 "	Life or Antique.
6 "	Problem in Design.
3 "	Life or Antique.
7 "	Problem in Design.

**COURSE  
IN ARCHITECTURAL  
DESIGN.**

The Architects of the Faculty will give weekly or semi-weekly criticisms of the work in Architectural Design. The work in the Antique, or Life Classes, will be under the direction of the Academy Instructors in charge of these classes.

The school will be open from 5 P.M. to 10 P.M. every week-day.

The Directors of the Academy will devote part of the Cresson Fund for Foreign Scholarships (see page 10) to students in the Architectural School, one or more travelling scholarships being awarded at the end of each school year to students who may commend themselves to the Faculty and the Directors by their work in the School during the year.

**ADMIS-  
SIONS.**

All applications for admission and for promotion to higher classes will be acted upon by the Faculty, with the concurrence of the Committee on Instruction, at the regular meetings held on the Thursday before the last Wednesday of each month, excepting the months of June, July, and August. All admissions and promotions are on probation and subject to reconsideration at the discretion of the Faculty. Before making application to the Faculty for transfer from one class to another, students must secure approval of such application from the instructor of the class in which they are working.

**ADMIS-  
SIONS.  
CONTINUED.**

Pupils may enter the schools at any time during the season, but are not permanently assigned to classes until the first Faculty meeting after their entrance.

All applications must be on file the day before the meeting of the Faculty.

It is an imperative rule that all work submitted for examination for any purpose must be signed, otherwise it will not be considered.

To avoid loss, studies must be reclaimed promptly after examination.

Those desiring to enter the Second Section of the Day Antique Class must present signed specimens of their work drawn from the solid object. Those desiring to enter the Second Section of the Still Life Painting Class must present signed specimens of their work painted from the solid object.

Students will be admitted to the Life and Head Classes only by the action of the Faculty after an examination of their work in Drawing from the Figure.

Students admitted to a Day Life Class require no further examination for admission to the First Section of the Head Class.

Color work in a Life Class or a Head Class will be permitted subject to the approval of the instructor in charge.

Specimens of modelling of sufficient merit are required for admission or promotion to the Life Modelling Classes.

Day Life and Head Course students are privi-

ADMISSIONS:  
CONTINUED.

leged to work without extra charge in all the classes of the schools, including the evening classes.

Day Antique Course students may work in the Night Antique Classes without extra charge.

NIGHT LIFE  
MODELLING.

The Night Life Modelling Classes will be continued unless the attendance should fall below six in any class.

PARTIAL  
COURSES.

Students desiring partial courses, including one or more of the above classes, will be required to make a special application to the Faculty; but in this case they will not be entitled to the privileges or rates of tuition accorded to those taking the full course.

CONCOURS.

During the second term general *Concours* will be held in all the regular classes on successive dates to be announced.

CRESSON  
FUND FOR  
FOREIGN  
SCHOLARSHIPS.

By the terms of the wills of Emlen Cresson, of Philadelphia, and his wife, Priscilla P. Cresson, a Fund has been created as a Memorial Fund to their deceased son, William Emlen Cresson, Academician, the income of which is to be applied by The Pennsylvania Academy of the Fine Arts in sending pupils of merit of the said Corporation to Europe to study art.

For the school year of 1902-1903, the Academy will thus have at its disposal a number of Travelling Scholarships for award to students of the Schools in Painting and Sculpture and in Architecture.

It is expected that five of these Scholarships of \$1000 each will be awarded in May, 1903. The Scholarships will be granted for two years, and the term may be extended for a third year, this being dependent on the results attained by the holder of the Scholarship.

The work required each month in the Academy Schools from students in Painting and Sculpture will be the principal factor in determining the award of these Scholarships. Candidates failing to submit such work will be ineligible.

Participation in the annual *Concours* of both the Antique and the Life and Head Courses will also be required from students in Painting and Sculpture as follows: Drawing from the Figure on paper of Academy size, Painting from Head, Modelling from Life, Composition, Drawing from Cast, and Painting from Still-life. In the cases of Perspective and Anatomy, there will be examinations by the Instructors of these classes.

In the School of Architecture the awards will be based on work in the Life or Antique Courses as well as upon the Problems in Design.

The Charles Toppan prizes for the year 1902-1903 will be, respectively, \$500 and \$200.

These prizes were established in 1881 by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan.

The prizes will be awarded only to students who have worked regularly in the Academy

CRESSON  
FUND FOR  
FOREIGN  
SCHOLARSHIPS.

CHARLES  
TOPPAN  
PRIZES,  
\$500 AND \$200.

CHARLES  
TOPPAN  
PRIZES.

Schools for at least two years, one of which must be the year of the competition.

Prizes will not be awarded to the same person twice in succession, and not more than twice in all.

According to the positively expressed terms of the gift, the *drawing* of the pictures will receive the first attention of the judges. The size of the canvas must not be less than twelve inches nor more than thirty-six inches.

The works submitted must be original paintings dealing with the subject or subjects named by the Committee on Instruction, and all works in competition must be presented on or before Saturday, May 9, 1903.

The subjects chosen for the year 1902-1903 are *The News* or *A Song*.

Pictures receiving the awards will become the property of the Academy.

No work will be accepted without the approval of the Committee on Instruction, and there is no obligation to award a prize if in the opinion of the Committee none of the works submitted is of sufficient merit.

For these prizes participation in the *Concours* is not required.

EDMUND  
STEWARDS-  
SON PRIZE.

The Edmund Stewardson Prize of One Hundred Dollars, in the Department of Sculpture, will be awarded for the fourth time at the close of the school year.

This is an annual prize, to be competed for

EDMUND  
STEWARDS-  
SON PRIZE.

by present students of the Academy with such pupils of other art schools as are acceptable to the Committee on Instruction. Having once received this award, a student becomes ineligible for future competitions.

The subject for the competition shall be a full-length figure from the Antique or Life, either in the round or in relief, and will be announced by the Committee on Instruction on the first day of the competition.

Studies shall not be less than two feet six inches in height and not more than three feet in height, and shall be made within eighteen hours, during three consecutive days, in six sessions of three hours each.

Each competitor shall privately draw by lot a number, and shall enclose the same with his or her name in a sealed envelope to the Secretary of the Academy. Upon completion of the work, the competitor shall place a corresponding number upon the study submitted to the Jury of Award. When the subject is in high relief, position in the competition room shall be determined by lot. No one except the competitors shall be admitted to the competition room at any time during the days of the competition, nor shall any person except the judges be present during their inspection of the studies.

The Judges or Jury of Award shall be three professional sculptors, having no official connection with the Academy, or school or schools whose pupils may have taken part in the



EDMUND  
STEWART-  
SON PRIZE.

competition. When the successful number shall have been announced by the Judges, the Secretary shall, in the presence of one or more of the Directors of the Academy, open the sealed envelopes, and declare the name of the successful competitor. If no study be satisfactory to the Judges, the prize may, in their discretion, be withheld; and when no award is made, the amount of the prize may, in the discretion of the Board of Directors of the Academy, be added to the principal of the prize fund, or distributed with future prizes.

The clay models offered in competition must be kept standing in good condition until otherwise ordered, and figures cast by the Academy become its property.

The competition for the year 1903 will take place on May 25, 26, and 27.

THOURON  
AWARDS IN  
COMPOSITION.

In view of his experience as Instructor in Composition in the Academy's Schools, Mr. Henry J. Thouron has generously decided to found three Prizes to be awarded annually in the Composition Class, at the close of each school year.

The terms of these prizes are as follows:

One of \$50 and one of \$25 for the best and second best groups of not less than three composition studies upon subjects given to the class during the current season; the first to be decided by the Faculty, the second by a vote of the students then working in the Schools; and

THOURON  
PRIZES IN  
COMPOSITION.

one award of \$50 for general progress in the work, the same to be decided by the Instructor of the class. These awards not to be made twice to the same student, and the same student not to receive more than one of the awards the same season. In the event of not making the annual awards, or any portion of them, the money is to accumulate until it shall amount to the sum of \$500, when it shall be awarded, by vote of the Faculty, as the result of a competition in Composition upon a given subject, to the successful student for a three months' summer trip abroad, to include certain specified places, and galleries, and for the special study of Composition.

Exhibitions of the Students' work are held each year in the Fall and Spring.

EXHIBI-  
TIONS.

The Travelling Scholarships and other prizes will be awarded at the opening of the Spring Exhibition of the Students.

AWARDS.

FEEES FOR REGULAR COURSES.

Day Life and Head Course . . *	\$30.00	per term.	
Day Antique Course . . . . . †	15.00	“	
Women's Afternoon Life			
Course . . . . . †	15.00	“	
Men's Night Life Course . . . †	12.00	“	
Night Antique Course . . . .	12.00	“	
Architectural Course . . . . .	15.00	“	

FEEES.

\* Including any Antique or Night Life Classes desired.  
† Including any Night Antique Classes desired.

## FEES FOR SPECIAL COURSES.

FEES.

Painting from Head . . . .	\$25.00	per term.
Drawing from Figure . . . .	20.00	"
Drawing from Antique . . . .	15.00	"
Modelling from Life, Day . . . .	20.00	"
Modelling from Life, Night . . . .	15.00	"
Modelling from Antique . . . .	15.00	"
Still-Life Painting . . . . .	10.00	"
Composition . . . . .	10.00	"
Illustration . . . . .	15.00	"
Perspective . . . . .	5.00	"
Perspective . . . . .	10.00	per course.
Anatomy . . . . .	10.00	"

A reduction of twenty-five per cent. from the above rates will be made to students working in two courses or two special classes.

No reduction from these rates will be made on account of absence.

All new students upon entering the Academy will be required to pay a matriculation fee of \$5.00.

A student's ticket entitles the holder during and after attendance at the schools to the use of the Galleries, Special Exhibitions, the Library, the Print Collection, and the Lectures given from time to time under the auspices of the Academy.

A payment of one dollar is required for the use of lockers. Materials for study must be provided by the students. All articles required in

the classes are for sale in the schools at lowest prices.

Payments must be made, strictly in advance, to John D. Pierce, Curator.

Blank forms of application, and any further information, may be obtained by addressing Mr. John D. Pierce, Curator of the Schools.

BROAD STREET, ABOVE ARCH,  
PHILADELPHIA.

### SCHEDULE OF CLASSES.

	MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.
9 A.M.-12 M.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. **** Illustration.	† Women's Life Drawing. † Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. *** Miss Beaux's Head Class.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Still-Life Painting, 2d.	† Women's Life Drawing. † Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. *** Miss Beaux's Head Class.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Still-Life Painting, 2d.	† Women's Life Drawing. † Men's Life Modelling. *** Miss Beaux's Head Class. Costume Sketch Class.
12 M.-1 P.M., DAILY. PEN AND PENCIL SKETCH CLASS.						
18 1-4 P.M.	Men's Life Drawing. Women's Life Modelling. Advanced Life Painting. Modelling from Cast.	* Head Class Drawing from Cast, 1st. Drawing from Cast, 2d.	Men's Life Drawing. Women's Life Modelling. Advanced Life Painting. Still-Life Painting, 1st. Drawing from Cast, 2d.	* Head Class. Drawing from Cast, 1st. Drawing from Cast, 2d.	Men's Life Drawing. Women's Life Modelling. Advanced Life Painting. Still-Life Painting, 1st. Drawing from Cast, 2d.	* Head Class.  Modelling from Cast.
4-30-7-30 P.M.	Women's Life Modelling.	Women's Life Drawing. ‡ Composition. ** Perspective Lecture.	Women's Life Modelling. Anatomy Lecture, 4-5 P.M.	Women's Life Drawing.	Women's Life Modelling.	Women's Life Drawing.
5 TO 10 P.M. ARCHITECTURAL DESIGN.						
7-10 P.M.	Men's Life Drawing. Drawing from Cast.	Men's Life Modelling. Drawing from Cast. Modelling from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Modelling. Drawing from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Modelling. Modelling from Cast.

\* Held in alternate two weeks from 9 to 12 A.M., the Women's Life Modelling and Men's Life Drawing being substituted from 1 to 4 P.M.  
 † Not held on alternate two weeks when the Head Class meets from 9 to 12 A.M.  
 ‡ Criticisms on the second Tuesday of each month at 4 P.M., and on the last Tuesday of each month at 8 P.M.  
 \*\* Held on the first and third Tuesdays of each month at 4 P.M.  
 \*\*\* Held each alternate two weeks from 1 to 4 P.M. Criticisms monthly.  
 \*\*\*\* Held every two weeks.