

Schools  
of  
The Pennsylvania Academy  
of the Fine Arts

Broad Street above Arch  
Philadelphia



Founded 1805

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PENNSYLVANIA ACADEMY OF THE FINE ARTS  
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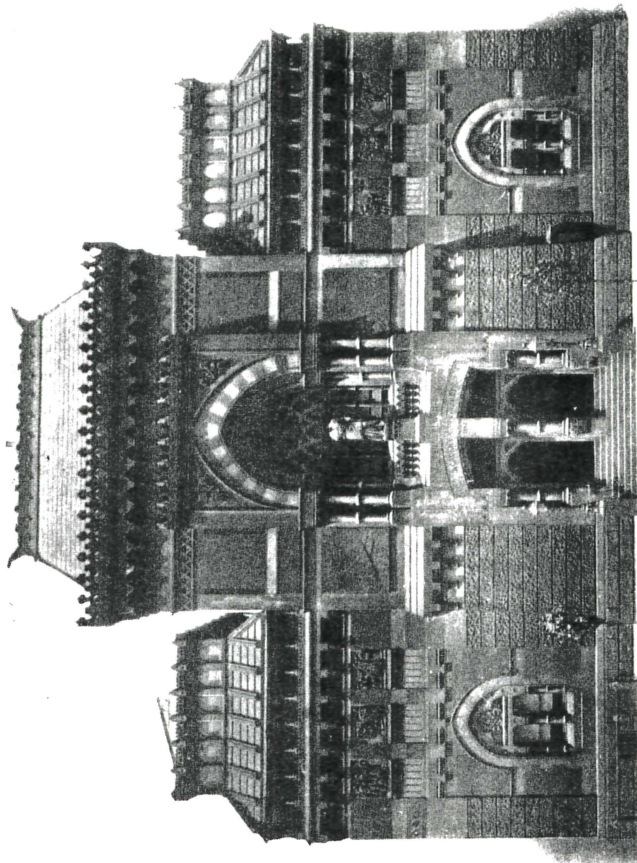
THE  
PENNSYLVANIA ACADEMY  
OF THE FINE ARTS

BROAD STREET ABOVE ARCH

PHILADELPHIA

FOUNDED 1805

SESSION OF  
1908—1909



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THE PENNSYLVANIA ACADEMY OF THE  
FINE ARTS

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*"Beauty gives men the best hint of ultimate good  
which their experience as yet can offer."*

*"The value of art lies in making people happy,  
first in practicing the art and then in possessing its  
product."*

*"If happiness is the ultimate sanction of art, art  
in turn is the best instrument of happiness."*

*George Santayana.*

## THE FACULTY OF THE SCHOOLS

### HERBERT M. HOWE, M.D.

Chairman, *ex officio*, as Chairman of the Committee on Instruction of the Board of Directors.

### THOMAS P. ANSHUTZ.

Born in Newport, Kentucky, October 5, 1851. Studied at the Academy of Design, New York, Pennsylvania Academy of the Fine Arts, and in Paris under Doucet and Bouguereau. Instructor in the Schools since 1881; Honorable Mention Art Club of Philadelphia, 1901; Silver Medal, St. Louis Exposition, 1904; Member Philadelphia Water Color Club, and Academy Fellowship; Instructor of Drawing from the Cast and Figure.

### GEORGE McCLELLAN, M.D.

Born in Philadelphia, October 29, 1849. Attended the University of Pennsylvania, Jefferson Medical College, graduated M.D., 1870; Fellow of the College of Physicians of Philadelphia; author of *Regional Anatomy in its Relation to Medicine and Surgery*, and of *Anatomy in its Relation to Art*; Professor of Applied Anatomy in Jefferson Medical College; President of the Contemporary Club; President of the Philadelphia Medical Club; Vice-president of the Philobiblon Club; Instructor in Anatomy.

### CHARLES GRAFLY.

Born in Philadelphia, December 3, 1862. Studied in the Spring Garden Institute, Philadelphia, Pennsylvania Academy of the Fine Arts, and in Paris, Pupil of École des Beaux-Arts, and of Chapu, Dampé, Bouguereau, and Fleury. Member Society of American Artists. Honorable mention, Paris Salon, 1891; Medal, World's Columbian Exposition, 1893; Medal, Atlanta Exposition, 1895; Pennsylvania Academy of the Fine Arts Gold Medal of Honor, 1899; Gold Medal, Pan-American Exposition, Buffalo; Gold Medal, Charleston Exposition, 1902. Instructor in Sculpture.

### HUGH H. BRECKENRIDGE.

Born in Leesburg, Virginia, October 6, 1870. Secretary of the Faculty and Instructor since 1894. Studied in the Schools of the Pennsylvania Academy of the Fine Arts, and under Bouguereau, Ferrier, and Doucet in Paris. Awarded First Toppan Prize Pennsylvania Academy, and European Scholarship. Member of the Jury for Pan-American Exposition, Buffalo; Member the Philadelphia Water Color Club; the New York Water Color Club; the Pennsylvania Academy Fellowship; Honorable Mention, Paris Exposition, 1900; Medals, Pan-American Exposition, Buffalo, 1901, and Atlanta Exposition, 1895; Corcoran Prize, Washington, D. C., 1903; Gold Medal, Art Club of Philadelphia, 1907; First Corcoran Prize, Washington Water Color Club, 1908. Member of the International Jury of Awards, World's Fair, St. Louis, 1904. Instructor of Drawing from Cast and Drawing and Painting Still Life.

### CECILIA BEAUX, LL.D.

Born in Philadelphia, Pa. Studied at the Pennsylvania Academy of the Fine Arts. Pupil of William Sartain, Philadelphia, and the Julian and Lazar

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Schools, Paris. Awarded Mary Smith Prize, Pennsylvania Academy of the Fine Arts, 1885, 1887, 1891, and 1892; Gold Medal, Art Club of Philadelphia, 1893; Dodge Prize, National Academy of Design, New York, 1893; Bronze Medal, Carnegie Institute, Pittsburg, 1896; First Class Gold Medal, Carnegie Institute, 1900; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1900; Gold Medal, Exposition-Universelle, Paris, 1900; Gold Medal, Pan-American Exposition, Buffalo, 1901; First Corcoran Prize, Society of Washington Artists, 1902; Gold Medal, Universal Exposition, St. Louis, 1904. Member of the National Academy, New York, and the Société Nationale des Beaux Arts, Paris; Fellow of the Pennsylvania Academy of the Fine Arts, Philadelphia; Honorary Member of the Philadelphia Water Color Club, etc. Honorary Degree, Doctor of Laws, University of Pennsylvania, 1908. Instructor of Drawing and Painting from the Head.

### WILLIAM M. CHASE.

Born in Franklin, Ind., 1849. Pupil of B. F. Hayes, Indianapolis; J. O. Eaton, and the National Academy, New York, under L. E. Wilmarth; and of Wagner and Piloty, Munich. Medal, Centennial Exposition, Philadelphia, 1876; Honorable Mention, Salon, Paris, 1881; Honorable Mention, Munich, 1883; Silver Medal, Exposition-Universelle, Paris, 1889; First Prize, Cleveland Art Association, 1894; Shaw Prize (\$1,500), Society of American Artists, 1895; Gold Medal of Honor, Pennsylvania Academy of the Fine Arts, 1895; Gold Medal, Exposition-Universelle, Paris, 1900; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1901; Gold Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, Charleston Exposition, 1902. Member of the International Jury of Award, World's Columbian Exposition, Chicago, 1893; Member of the Jury of Selection, United States Section, Department of Art, and of the International Jury of Award, Universal Exposition, St. Louis, 1904. Member of the National Academy, the American Water Color Society, "The Ten" American Painters, the New York Etching Club, the Pastel Society, the International Society of Sculptors, Painters and Gravers, London, the Circle of Twenty, Brussels, and Corresponding Member of the Secession, Munich; Knight of the Order of St. Michael of Bavaria. Instructor in Drawing and Painting from Head and Figure and Still-life Painting.

### FRANK MILES DAY.

Born in Philadelphia, April 5, 1861. B.S., University of Pennsylvania, 1883, studying architecture there as well as for three years in Europe. Fellow and Past President of the American Institute of Architects; Hon. Member Royal Institute of British Architects; Trustee, American Academy in Rome; Member American Philosophical Society and National Institute of Arts and Letters. Instructor in Perspective.

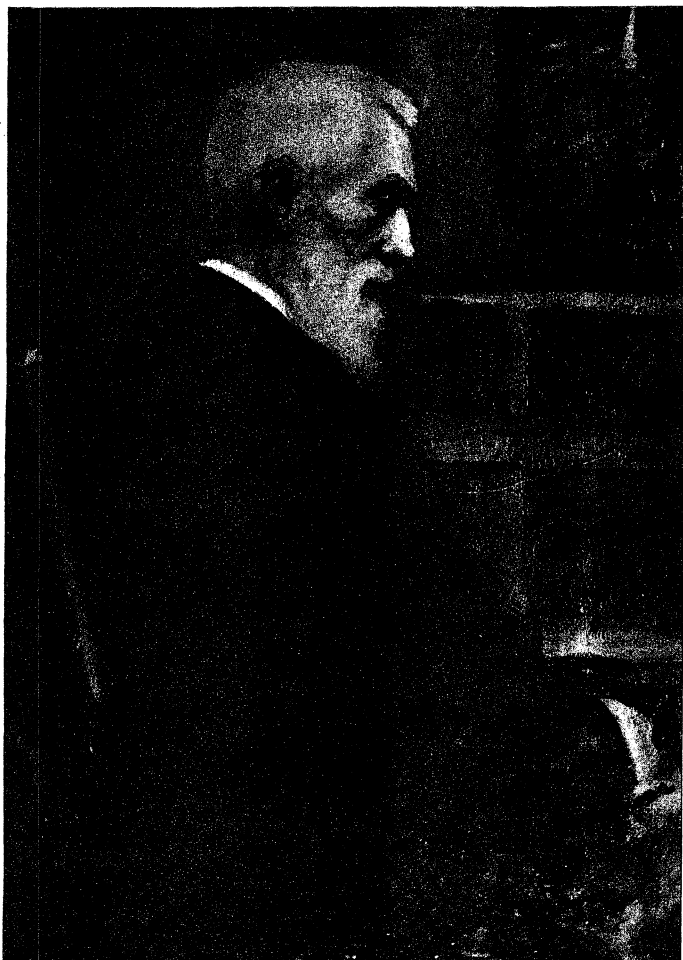
### HENRY McCARTER.

Born in Norristown, July 5, 1865. Studied in the Pennsylvania Academy of the Fine Arts and under Puvis de Chavannes. Member Art Student's League, New York. Illustrator on Scribner's Century, and other magazines. Instructor in Illustration.

### HENRY RANKIN POORE.

Born in Newark, New Jersey, March 21, 1859; Studied at the University of Pennsylvania, 1883; Pennsylvania Academy of the Fine Arts; National Academy of Design; and under Peter Moran, Lumenais and Bouguereau. Has prizes from National Academy and American Art Association; medals, Pan-American Exposition, Buffalo, and St. Louis Exposition. Member Philadelphia Art Club; Associate Member National Academy and with Chautauqua Art School. Instructor in Composition.

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WORK DONE IN THE PORTRAIT CLASS

## SCHOOLS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS 1908-1909

The Pennsylvania Academy is the oldest school in America devoted exclusively to the cultivation of the fine arts. During the hundred and more years of its existence its work has been most successful, and it has aided in the training of many of the men and women whose names are the most illustrious on the pages of American Art. Its sphere of usefulness has been gradually extended as year after year its students of painting and of sculpture have gone forth bearing with them the high artistic ideals which the Academy has always maintained. In fact, the history of the Pennsylvania Academy of the Fine Arts is in no small measure the history of American Art itself. There is scarcely a page which records the success of the graphic or plastic masters of this country which has not been largely dictated by the instructors composing the Academy's Faculty. Among its former students are eminent painters—figure, landscape, and marine—mural decorators, illustrators, and sculptors of national reputation.

The Schools are under the immediate care of a Curator and Committee on Instruction appointed by the President and Board of Directors of the Academy, together with a Faculty composed of representative artists of the day, men of wide experience as teachers and eminently qualified to discover and develop every latent talent which students may possess.

The aim of the Academy is not only to supply the best facilities for the study of the Fine Arts in general, but also by means of regular courses of study to equip its students for any special line of artistic work which they may desire to follow. It wastes no time in preparing its students for admission to its courses of study, but presupposing that they have received primary instruction already, engages them at once and exclusively in the study of the fine arts and bends all its energies in this direction alone.

It especially aims to instruct its students in correct *drawing*, and some of its largest prizes are based upon this fundamental requisite to graphic art. It aims, furthermore, to instruct its pupils

in *color*, its harmony and contrast, and to create and develop in them a correct color sense, also in composition, in perspective, and in every other essential to a comprehensive study of the fine arts.

Besides the Academy's prescribed course of study, various Art Lectures of general and special interest are given during the year, and the students are encouraged to use the Academy's large and valuable library.

Important adjuncts to the regular courses of study are offered by the Academy's Permanent Collection of paintings and sculpture, and by its Annual Exhibitions, which for many years have been recognized as being foremost among the exhibitions of the country.

The Permanent Collection of paintings and sculpture includes the Gallery of National Portraiture, the Temple Collection of Modern American Paintings, and the Gibson Collection, which is largely composed of works of the Continental schools. Copying in the galleries is permitted to students under reasonable regulations.

The Annual Exhibitions bring together the best examples of American painting and sculpture, and enable the student to follow intelligently the various movements of modern art, and study the technical methods by which the art of the day is achieving its results. During the past year, these exhibitions included :

An Exhibition of Water Colors composed of 755 examples representing 174 different artists ;

An Exhibition of Miniatures composed of 159 examples representing 73 different artists, and including also examples of foreign miniaturists ;

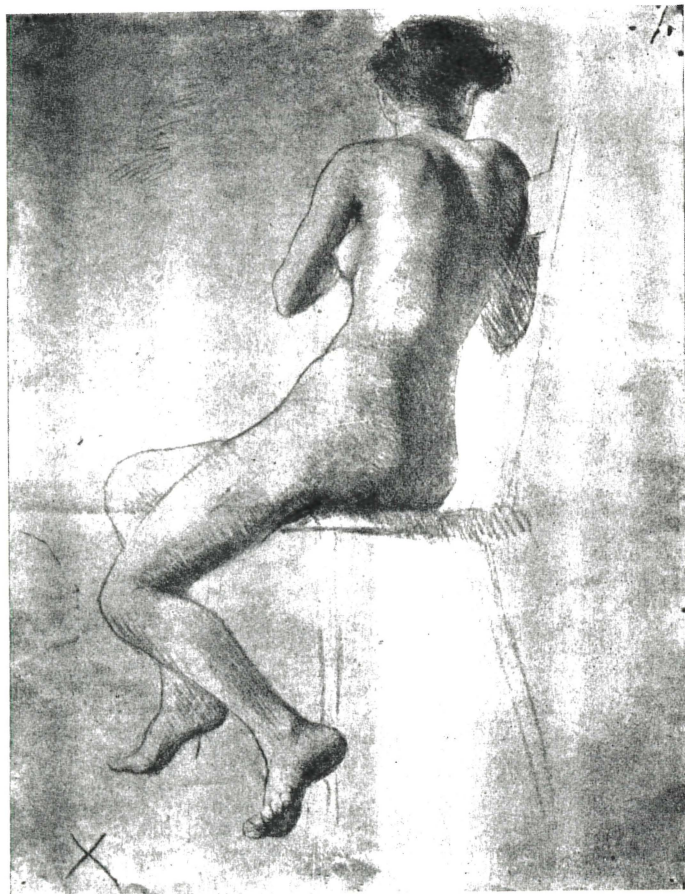
An Exhibition of Architecture by the T-Square Club of Philadelphia and the Philadelphia Chapter of the American Institute of Architects, composed of upwards of 600 items, and representing about 150 architects ; and finally,

The Academy's 103rd Annual Exhibition of Oil Paintings and Sculpture, composed of 477 paintings and 139 sculptures, and representing a total of 323 artists. This Exhibition was opened to public view for six weeks and visited by 54,706 people.

The Academy is fully equipped in every way to teach the technique of Painting and Sculpture, and the instruction it affords is fully equal from a technical standpoint to that obtainable in Europe. Its Faculty, collections, galleries, class-rooms, and equipment of models and casts are admirably fitted for their purpose, and as far as instruction is concerned there is no necessity whatever for the student to leave America, nevertheless, by the liberal provision of the wills of Emlen Cresson and Priscilla P., his wife, a fund has been created, as a memorial to their deceased son, William Emlen Cresson, Academician, the income of which is to be applied by the Academy in sending its most meritorious students to Europe. The income is divided into scholarships of \$500 each, awarded to the students impartially upon the merits of their work, and DURING THE LAST YEAR EIGHTEEN STUDENTS WERE SENT ABROAD for a period of four months, from June to September inclusive, thereby enabling them to return to the Academy during the fall and continue their studies.

Besides the Cresson scholarships, other substantial prizes are offered to students as hereafter stated, and every incentive held out to them to develop their talents to the uttermost.

The Academy building is located in the heart of Philadelphia within one square of the City Hall and within two or three blocks of the central city railroad depots. While it is convenient to the business portion of the city, it is also readily accessible to the residential districts, and students can obtain good board at reasonable rates.



WORK DONE IN THE LIFE CLASS

## CALENDAR

### One Hundred and Third Year Begins October 5, 1908

The school year is divided into two terms of 17 weeks each. The first term will begin Monday, October 5, 1908, and close January 30, 1909; the second term will begin Monday, February 1, 1909, and close Saturday, May 29, 1909.

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.

Visitors are admitted to the school only on Wednesdays and Fridays from 4 to 5 P.M.

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

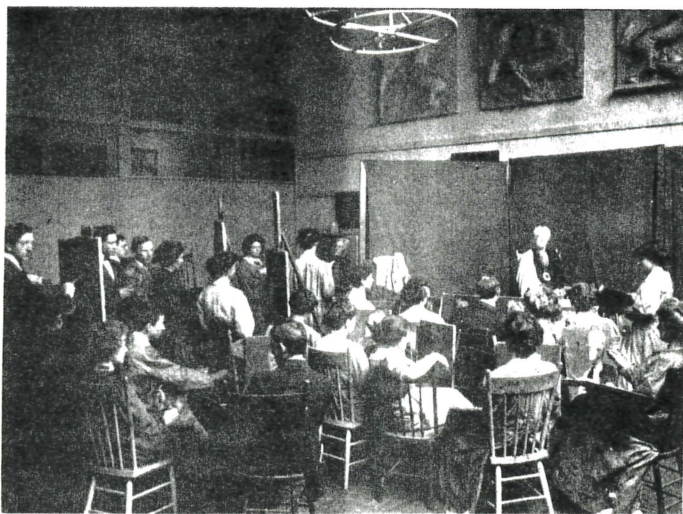
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## THE COURSES OF INSTRUCTION

### DEPARTMENT OF DRAWING AND PAINTING

The Courses of Instruction are divided into Departments of Drawing and Painting; of Sculpture; and of Illustration. In each of these departments there is certain prescribed work which must be done, but the departments are closely allied, the advanced students in each being not only allowed but also recommended to



work in the others. The general method of instruction is by criticism of the work done, but the individuality of the student is not repressed by fixed methods. The aim is to help the student to observe accurately and record truthfully what he sees.

### FIRST ANTIQUE COURSE

In order that students who have had little or no training in graphic art may pursue their studies under the easiest conditions and advance naturally to higher work, a preparatory Antique

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Course is conducted. This is called the FIRST ANTIQUE COURSE, comprises the following classes, and gives the student a comprehensive range of study.

CLASSES	INSTRUCTORS
Drawing from Cast . . . .	Hugh H. Breckenridge
Composition . . . . .	Henry R. Poore
Still-life Painting . . . .	Hugh H. Breckenridge
Perspective Lectures . . .	Frank Miles Day
Anatomy Lectures . . . . .	George McClellan, M.D.

#### Requirements for Admission

For admission to the First Antique Course drawings or sketches from the solid object in any medium are required, and applicants may prepare these in the school-rooms or forward examples made for the purpose.

#### The Fee for the First Antique Course

The fee for the First Antique Course is \$25 per term for returning pupils, and \$30 for new pupils, the payment of which fee entitles the student to work in the Night Antique Course, hereafter referred to, without extra charge.

### THE ADVANCED ANTIQUE COURSE

The Advanced Antique Course comprises the following classes :

CLASSES	INSTRUCTORS
Drawing from Cast . . . .	Thomas P. Anshutz
Still-life Painting . . . .	William M. Chase
Composition . . . . .	Henry R. Poore
Perspective Lectures . . .	Frank Miles Day
Anatomy Lectures . . . . .	George McClellan, M.D.

#### Requirements for Admission

Those desiring to enter the Advanced Antique Course must present signed drawings from the solid object.

#### The Fee for the Advanced Antique Course

The fee for the Advanced Antique Course is \$25 per term for returning pupils and \$30 for new pupils, the payment of which fee entitles the student to work in the Night Antique Course without extra charge.

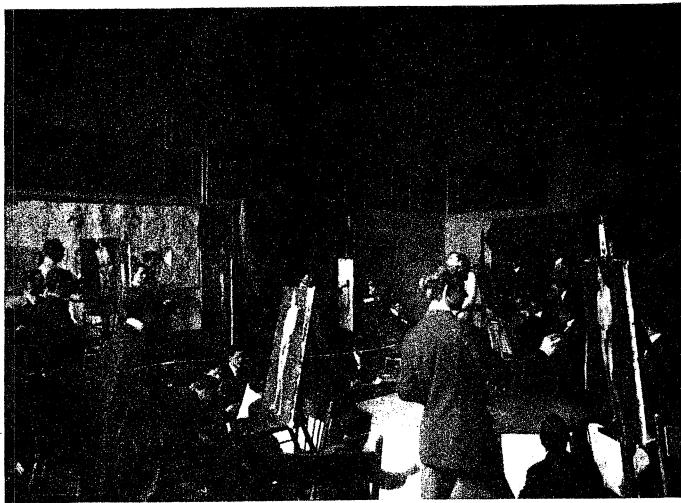
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## THE DAY LIFE AND HEAD COURSE

The Day Life and Head Course comprises all the advanced day classes in drawing and painting as follows :

CLASSES	INSTRUCTORS
Drawing and Painting from Figure . . . . .	William M. Chase
Drawing and Painting from Head . . . . .	William M. Chase Cecilia Beaux
Composition . . . . .	Henry R. Poore
Perspective Lectures . . . . .	Frank Miles Day
Anatomy Lectures . . . . .	George McClellan, M.D.



### Requirements for Admission

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 full-length figure, either antique or life.

### The Fee for the Day Life and Head Course

The fee for the Day Life and Head Course is \$45 per term for returning pupils and \$50 for new pupils, the payment of which fee entitles the student to work in both the Night Antique Course and the Night Life Courses, hereafter referred to, without extra charge.

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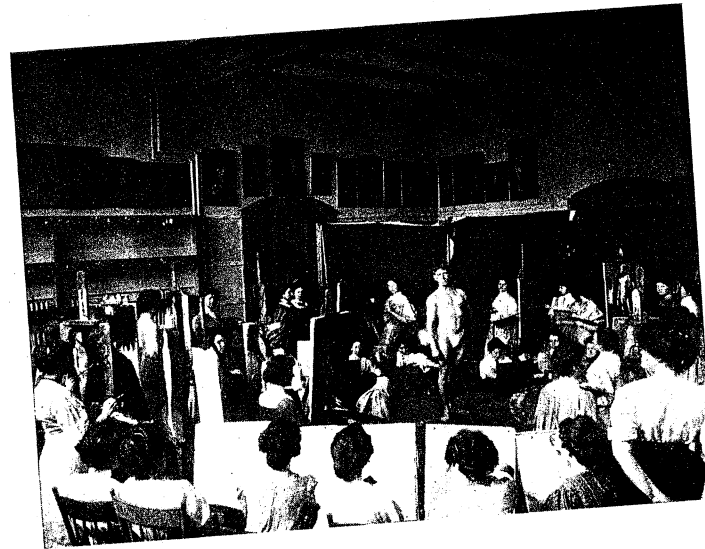
Students admitted to a Day Life Class require no further examination for admission to the Head Class.

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

Day Life and Head Course students are privileged to work in all the classes of the schools, including the evening classes, without extra charge.

## THE WOMEN'S AFTERNOON LIFE COURSE

The Women's Afternoon Life Class in drawing and painting from the figure meets three afternoons each week from 4.30 to 7.30 P.M. The other classes in the course are Composition, Perspec-



tive, and Anatomy. The fee for this course is \$25 per term for returning pupils and \$30 for new pupils.

CLASSES	INSTRUCTORS
Drawing from Figure . . . . .	William M. Chase
Composition . . . . .	Henry R. Poore
Perspective Lectures . . . . .	Frank Miles Day
Anatomy Lectures . . . . .	George McClellan, M.D.

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## THE MEN'S NIGHT LIFE COURSE

The Men's Night Life Class in drawing and painting from the figure meets three evenings each week from 7 to 10 P.M. The other classes in this course are Composition, Perspective, and Anatomy. The fee for the Men's Night Life Course is \$25 per term for returning pupils and \$30 for new pupils.

CLASSES	INSTRUCTORS
Drawing from Figure . . . .	Thomas P. Anshutz
Composition . . . . .	Henry R. Poore
Perspective Lectures . . . .	Frank Miles Day
Anatomy Lectures . . . . .	George McClellan, M.D.

### Requirements for Admission to these Life Classes

Admission to the Women's Afternoon Life Class and the Men's Night Life Class is obtainable only after the exhibition of work in drawing from the full-length figure, either antique or life.

The members of the Woman's Afternoon Life Course and of the Men's Night Life Course can attend, without extra charge, the Night Antique Class, hereafter referred to.

## THE NIGHT ANTIQUE COURSE

The Night Antique Course consists of classes in drawing from the cast, in Composition, Perspective and Anatomy.

CLASSES	INSTRUCTORS
Drawing from Cast . . . . .	Thomas P. Anshutz
Composition . . . . .	Henry R. Poore
Perspective Lectures . . . .	Frank Miles Day
Anatomy Lectures . . . . .	George McClellan, M.D.

The fee for the Night Antique Course is \$20 per term for returning pupils and \$25 for new pupils.

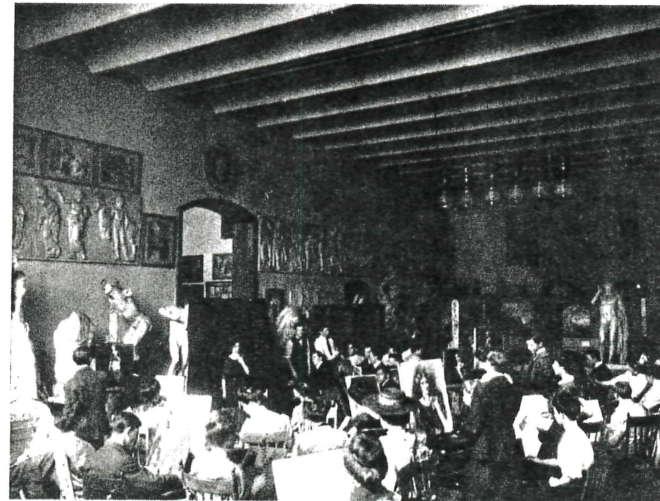
Admission is obtainable after the exhibition to the Faculty of drawings or sketches from the solid object.

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## SPECIAL CLASSES

### Costume Sketch Class

A Costume Sketch Class will be conducted throughout the term by Mr. Anshutz. It will meet on each Saturday morning between nine o'clock and noon. Sketches from the living model are made in black and white, or in color. Members of any other class in the school may attend the Costume Sketch Class without further charge. At the close of each session the work of the students will be reviewed by Mr. Anshutz.



The chief object of this class is to teach the student to draw readily, and grasp quickly, the whole composition shown him as an illustration of character.

### Miss Beaux's Class

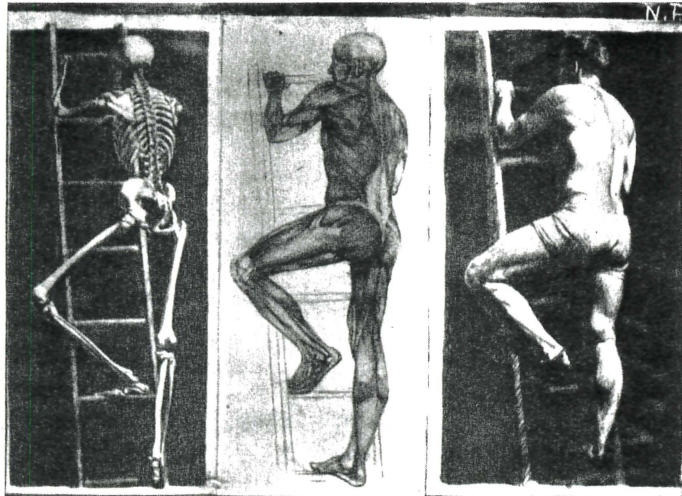
Some time during the school year, Miss Beaux will conduct a Portrait Class for members of the Life and Head Course. No extra charge is made for this class.

### Mr. Poore's Lectures on Composition

Supplementary to the semi-monthly criticisms of compositions, by Mr. Poore, there will be throughout the year special talks on construction and self-expression, with black-board and stereopticon demonstrations. The principles of arrangement in decorative and pictorial compositions will be explained and discussed. No extra charge is made for these lectures.

### Dr. McClellan's Lectures on Anatomy

The Lectures on Anatomy begin in the second week of November, and are open to students of any course without extra charge.



WORK DONE IN THE ANATOMY CLASS

They are illustrated with the stereopticon, with drawings made in the presence of the class by the instructor, and also by means of the living model. They fully cover the subject of artistic anatomy.

### Mr. Day's Lectures on Perspective

The Lectures on Perspective begin about the first week in December, and are illustrated by drawings made in the presence of the class. They are open to students of any course without extra charge.

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## DEPARTMENT OF SCULPTURE

The classes in sculpture will be under the direction of Mr. Charles Grafly, and are as follows :

Composition Class.  
Day Class for Men.  
Day Class for Women.  
Night Class for Men.  
Afternoon Class for Women.



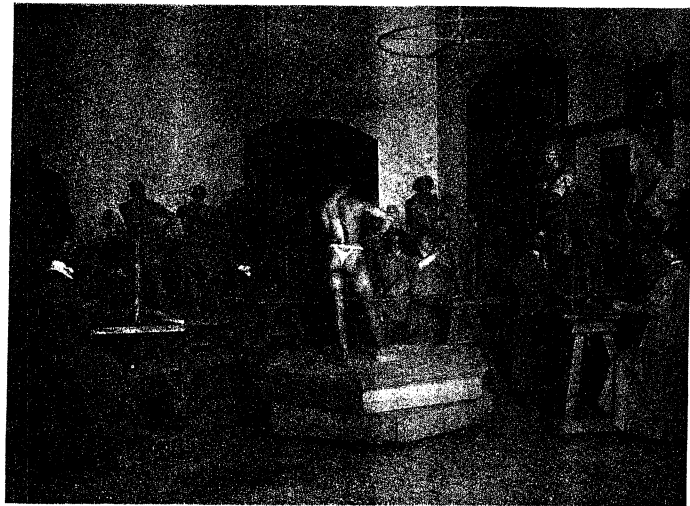
Members of the Composition Class for sculptors are required to present each month a sketch model in clay or in wax of a given subject. Each student receives the individual criticism of the instructor, both as to technique and general grasp of the subject assigned.

The subjects for the coming year have been selected from among suggestions made by students actually at work during the past year, and have been chosen with special regard to the future requirements of the students in their professional careers.

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They are as follows :

MONTH	SUBJECT	SUGGESTED BY
October	Newel-post figure for stairway of an Art Museum . . . . .	Miss Turner
November	Drinking-fountain for people, horses, and dogs ; must be practical . . . . .	Mr. Manship
December	Battle of the Elements . . . . .	Miss Sellers
January	Group representing the Present Condition of the Country . . . . .	Miss Turner
February	Conquest of the Northwest by Agriculture . . . . .	Miss Bishop
March	Monument to Augustus St. Gaudens . . . . .	Mr. Polasek
April	Equestrian statue of General Wayne . . . . .	Miss Bishop
May	A frieze suitable for the outside of an Art School, size 36 feet by 11 feet, model to be made to scale of 1 inch to the foot . . . . .	Miss Fenton



The work of the Day Classes in sculpture consists of modelling from the living model, generally in the round, but occasionally in relief, and from both the full-length figure and the bust only.

#### Requirements for Admission

Specimens of modelling of sufficient merit are required for admission to these classes.

Students not sufficiently advanced for admission to life classes are offered facilities for modelling from the antique cast, and as soon as they have acquired sufficient proficiency to admit them to life classes, they are immediately promoted without the payment of any further fee.

Some practical knowledge of the use of clay and a true conception of form in the round is of manifest advantage to both painter and illustrator.

Students in sculpture are permitted to work in the drawing and painting classes and recommended to work therein.

The Night Class for Men meets from 7 to 10 p.m. The Afternoon Class for Women meets from 4.30 to 7 p.m. The work in these classes is identical with that done in the Day Classes except that the working hours are less. Should the attendance in either class fall below six students the class will be discontinued.

#### The Fees for Sculpture Classes

The fee for the Day Classes is \$45 per term for returning pupils and \$50 per term for new pupils. Students in the Day Classes are allowed to work in the Afternoon or Night Classes without further charge.

The fee for the Men's Night Class or for the Women's Afternoon Class is \$25 per term for returning pupils and \$30 per term for new pupils.

## DEPARTMENT OF ILLUSTRATION

The Classes in Illustration will be under the direction of Mr. Henry McCarter. Their purpose is to provide for the student such practical instruction as will enable him upon the completion of the course to immediately enter the professional field of newspaper, magazine, and book illustrating.



CLASSES	INSTRUCTORS
Illustration . . . . .	Mr. McCarter
Composition . . . . .	Mr. Poore
Costume Sketch Class . . . . .	Mr. Anshutz
Anatomy . . . . .	Dr. McClellan
Perspective . . . . .	Mr. Day

The Classes in Illustration will meet daily throughout the school year. Special rooms are set aside for their use.

The classes conducted by Mr. McCarter himself draw from the living model. Individual criticism is given with special regard to the illustrator's requirements, and completed illustrations are made

to subjects assigned to the classes. Upon the announcement of each of these subjects a general class talk follows, and upon the completion of the work there is both individual and general criticism.

In addition to the regular class work Lectures are given during the year by practical specialists upon the various processes of reproduction for the purpose of printing, and students are instructed to work with the particular process in view which is to be employed to print their illustration.

The Classes in Illustration are divided into two sections, a Primary and an Advanced. Students in the Advanced Section are admitted without the payment of further fee to the Life Painting and Drawing Classes and to the Classes in Sculpture, and recommended to work therein.

Students in Illustration are permitted to compete for the Cresson Travelling Scholarships, and from those who do compete a certain amount of work in the Life Classes is required.

The successful result of the general art training given in the Academy Schools, and the special training they give in illustration, are shown by the large number of Academy students who have achieved distinguished success in the field of illustration.

The fee for the Classes in Illustration is \$45 per term for returning pupils and \$50 for new pupils, and students are admitted upon the exhibition of satisfactory work to the Faculty.

Illustrators will be required to present each month work done in the Illustration Class and to participate in such *Concours* and examinations as are announced during the season. They are also required to do life-class work in drawing and painting.

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WORK DONE IN THE ILLUSTRATION CLASS

## SUMMARY OF FEES

	PER TERM FOR RETURNING PUPILS	PER TERM FOR NEW PUPILS
Day Antique Course . . . . .	\$25	\$30
Night Antique Course . . . . .	20	25
Day Life and Head Painting Course . . . . .	45	50
Women's Afternoon Life Painting Course . . . . .	25	30
Men's Night Life Course . . . . .	25	30
(Members of the Women's Afternoon Life Course and the Men's Night Life Course, can attend the Night Antique Classes without extra charge.)		
Illustration Course . . . . .	45	50
Day Modelling Course . . . . .	45	50
Night Modelling Course . . . . .	25	30

### Fees for Special Courses

Painting from Head . . . . .	35	40
Drawing from Figure . . . . .	30	35
Drawing from Antique . . . . .	25	30
Still-life Painting . . . . .	20	25
Composition . . . . .	15	15

NOTE—All new students must pay in addition to the above fees, a matriculation fee of five dollars.

## GENERAL RULES OF THE SCHOOL

No student under sixteen years of age is eligible for admission.

Regular attendance by students of any course is not compulsory, but no reduction from these rates will be made on account of absence.

All new students upon entering the Academy will be required, in addition to the fees stated herein, to pay a Matriculation Fee of five dollars.

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.

A detailed schedule of classes will be found on page 39.

## SCHOLARSHIPS AND PRIZES

### Travelling Scholarships

By the wills of Emlen Cresson and Priscilla P. Cresson, a Fund has been created as a Memorial 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 to Europe.

During the past year the Academy sent abroad eighteen pupils and expects to send a larger number this year. The awards will be divided among the various branches of instruction taught in the Schools, based upon the *number* of pupils in each Course as one factor, and the *standard* of the work as another factor. The award consists of \$500 to each student, to be expended in foreign travel and work, within the limits of the Scholarship.

It is the intention of the Cresson Scholarships to give to the students of the Academy the advantage of seeing some of the important Galleries and Art Schools abroad, and the Academy desires to extend the benefit of the Scholarships to as many students as possible, provided they possess the necessary merit. The trip abroad is limited to the summer vacation, a period of four months, from June to September inclusive, so that students can return to the Academy for study during the ensuing school year. The Board of Directors, upon the recommendation of the Faculty and the Committee on Instruction, may, in case of exceptional merit, permit a student to compete for the Cresson Scholarship again, or lengthen the term to be allowed in foreign travel.

No student will be awarded a Cresson Scholarship who has not studied two or more years in the Academy.

### Plan of the Competitions.

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

Painters will be required to present work each month in Composition, in drawing or painting from the Figure, in drawing or painting from the Head, and to participate in such *Concours* and examinations as are announced during the season.

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FIRST CHARLES TOPPAN PRIZE, 1908

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SECOND CHARLES TOPPAN PRIZE, 1908

Sculptors will be required to present each month work done in the Life Modelling Class and a composition in clay or wax. They are required to participate in such *Concours* and examinations as are announced during the season.

The requirements for the Night Classes are the same as for the Day Classes, but Night Students will not be required to present drawings from the Head, except in the *Concours*, which for them will be held at night. There will be no Still-life *Concours* for night students.

### THE CHARLES TOPPAN PRIZES

The Charles Toppan prizes for the year 1908-1909 will be, respectively, \$300 and \$200, and two honorable mentions of \$100 each.

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

Any student having received one Toppan prize is debarred from afterwards receiving another Toppan prize of the same or lower value.

The work submitted must be original paintings, the unaided work of the student without criticism, and all work in competition must be presented on or before Saturday, May 1st, 1909.

Any subject may be chosen by the student, but no student may submit more than one picture and the size of the canvases submitted must not be less than twelve inches nor more than thirty-six inches in either dimension.

According to the positively expressed terms of the gift the *drawing* of the pictures will receive the first attention of the Judges. Pictures receiving 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.

### THE THOURON PRIZES

The following awards founded by Henry J. Thouron, a former Instructor in Composition in the Academy Schools, will be made



at the close of each school year, the terms of said awards being as follows :

A prize of \$50 for a group of not less than three compositions upon subjects given to the class during the current season, and a prize of \$25 for a second similar group, the first to be decided by the Faculty, the second by a vote of the students then working in the schools ; and one of \$50 and one of \$25, the first for general progress in study, the second for the work showing, in its treatment of said subjects, the most poetic, or abstract, or idealistic, point of view, the same to be decided by the Instructor of the class. The same awards are not to be made twice to the same student.

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.

#### THE EDMUND STEWARDSON PRIZE

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

This is an annual prize, to be competed for by present students of the Academy with such pupils of other art schools as may be approved by the Committee on Instruction. Having once received this award, a student becomes ineligible.

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

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room at any time during the days of the competition, nor shall any person except the Judges be present during 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 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 1909 will take place on March 22, 23, and 24.

#### ZOOLOGICAL PRIZES

From the income of the John H. Packard Fund established by the children of the late John H. Packard, M.D., for many years chairman of the Academy's Committee on Instruction, annual prizes of \$30 and \$20 will be awarded for the best and second groups of original studies made from living animals. These prizes are open to all students of the Academy.

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WORK DONE IN THE LIFE CLASS

## CLASS-ROOM RULES

### Hours

The Schools will be opened for day classes at 9 o'clock a.m., and closed at 5 o'clock p.m., and for the Women's Afternoon Life Course from 4.30 p.m. to 7 p.m. Exceptions to this rule will be made on the dates of the sessions of the Composition Class.

At 6.45 o'clock p.m. the Cherry Street entrance will be opened for the evening classes, which continue until 10 o'clock p.m.

### Holidays

All classes will continue as usual through the Christmas holidays except Perspective and Anatomy. The Schools are closed on Sundays, Thanksgiving Day, Christmas Day, New Year's Day, and Washington's Birthday.

### Visitors

The school-rooms are open for the inspection of visitors on Wednesday and Friday afternoons only, from four until five o'clock.

Students will not be called from the class-room unless in the judgment of the Curator the matter is of urgent importance.

Students at work must not be disturbed.

No one will be permitted to remain in any of the class-rooms during study hours except the regular members of the class who are doing the special work of that class.

*Students are expected to be self-governing, and to know and obey the rules of the School from principles of honor.*

*Violation of the rules will result in suspension or dismissal from the School.*

Any conduct unbecoming a student is a violation of the rules, but subject to this general provision the students are allowed every reasonable liberty.

The property of other students must not be used without the owner's knowledge and consent.

### Monitors

It shall be the duty of the monitor to maintain order and, if necessary, to report to the Curator any interference with the work of the class.

The monitor of each class shall have charge of the model and of the class-room during the session.

### Life Classes

Regular members only of the Life Classes are permitted in the Life Class rooms during the study hours.

Members of Life Classes must under no circumstances speak to models who are posing.

### Positions in the Class-rooms

Students who are not present at the hour when classes begin must take their positions in order of arrival. No student will be permitted to select and reserve a position for one who is absent. Students in both sections of the Antique Drawing Class are expected to take positions along the white line in the centre of the room.

### Monthly Review of Work

*Students are expected to submit at monthly intervals the work done in all classes during that month.* The studies thus collected will be classified and put up for exhibition in the class-rooms. There will be at the same time a general review of the work of each class by the respective instructor. A record of the work so exhibited will be kept for use in determining the standing of students at the end of the season, and for awarding prizes or scholarships. *Studies cannot be recorded or accepted for exhibition unless presented at the Curator's desk within the following time limits:*

*For a morning review, 2.00 p. m. of the previous day.*

*For an afternoon review, 9.30 a. m. of the same day.*

*For an evening review, 12.00 noon, of the same day.*

*Students failing to exhibit their work without presenting a reasonable excuse will be ineligible for the Cresson Scholarship competition.* Drawings will not be accepted when rolled or when not carefully "fixed." Paintings must be thoroughly dry, and all work must be signed with the student's full name and the name of the class in which the work was done. The studies marked by the instructor are reserved by the Academy; to prevent loss, the others should be reclaimed at the close of the criticism.

A reasonable amount of work, subject to investigation by the Faculty, will be required from each student.

### Care of Drawings and Materials

Work reserved by the various instructors should be reclaimed at the close of the Students' Spring Exhibition. Studies not called for by the beginning of the fall term will be destroyed.

*Occupants of lockers will be held responsible for damage done to same while in their possession.*

Students are cautioned not to leave personal property of any description about the school-rooms, as the Academy will in no case be responsible for the loss of articles from the rooms or lockers. All personal property should be marked with the owner's name.

Students will not be permitted to leave canvases, drawing-boards, or other materials about the school-rooms, but must place them, when not in use, in the racks especially provided for the purpose.

### Moving of Casts, etc.

*Students must not move the casts, except those in the Antique Modelling Room. Any change desired in the position of casts or other objects must be authorized by an Instructor or the Curator, and carried out under his direction.*

*The monitor in charge shall superintend and approve all arrangements of still-life objects, but students desirous of having any particular subject arranged may do so by reporting to the monitor, on Monday mornings only.*

### Plaster Casting

Casting in plaster will not be permitted in any of the school-rooms. A special room will be assigned for this work upon application to the Curator.

### Lunch-Rooms

Luncheon must not be eaten in the school-rooms. Lunch-rooms are provided in the basement.

### Sketching in Galleries

Students may sketch from the works in the Permanent Collection of the Academy, but copies must not be made without special permission from the management.

### Library

Students may have free use of the contents of the Library on application to the Librarian. The books are not intended for outside use, and must not be taken from the room.

### Zoological Garden Tickets

Annual tickets for the Zoological Gardens may be obtained at a small charge on application to the Curator.

## APPLICATIONS FOR ADMISSION TO THE SCHOOL



WORK DONE IN THE MODELLING CLASS

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 second Monday of each month, excepting the months of June, July, and August. Students may enter the schools or be promoted to higher classes at any time during the season, but all admissions and promotions are on probation and subject to reconsideration at the discretion of the Faculty. Before making any application for transfer from one class to another, students must have approval of such application from the instructor of the class in which they are working.

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.

### Partial Course

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.

All students in any course who have not previously been students of the Academy will be required to pay the Academy's matriculation fee of \$5.

A student's ticket entitles the holder during 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.

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Payments must be made, strictly in advance, to the Curator.

Assistance in securing board or rooms will be given upon request. The cost of living in Philadelphia is not high, and suitable

accommodations within reasonable distance of the Academy are readily obtainable, for both men and women.

Blank forms of application and any further information regarding the Schools may be obtained by addressing

CHARLES F. RAMSEY,

Curator of the Schools.

BROAD STREET, ABOVE ARCH,  
PHILADELPHIA.

To the students in the Schools the Academy's Reference Library and Galleries are free. The permanent collection of paintings and sculpture, including the Gallery of National Portraiture, the Temple Collection of Modern American Paintings, and the Gibson Collection, largely made up of works of the Continental Schools, are of great value as an assistance to study. Copying in the Galleries is permitted under reasonable regulations.

Students are also given free access to the many current exhibitions which the Academy holds each year. These, and especially the Annual Exhibition of Oil Paintings and Sculpture, are a source of inspiration and a valuable index to the trend of artistic thought.

### 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. Modelling from Cast. Illustration.	<sup>2</sup> Women's Life Drawing. <sup>2</sup> Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. Modelling from Cast. Illustration.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. Still-Life Painting, 2d. Modelling from Cast. Illustration.	<sup>2</sup> Women's Life Drawing. <sup>2</sup> Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. Modelling from Cast. Illustration.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. Still-Life Painting, 2d. Modelling from Cast. Illustration.	<sup>2</sup> Women's Life Drawing. Men's Life Modelling. Costume Sketch Class. Modelling from Cast. Illustration.
12—12.30 P.M., DAILY. STUDENTS' PEN AND PENCIL SKETCH CLASS.						
1—4 P.M.	Men's Life Drawing. Women's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. Modelling from Cast. Illustration.	<sup>1</sup> Mr. Chase's Head Class. Drawing from Cast, 1st. Drawing from Cast, 2d. Modelling from Cast. Illustration.	Men's Life Drawing. Women's Life Modelling. Still-Life Painting, 1st. Drawing from Cast, 2d. Modelling from Cast. Illustration.	<sup>1</sup> Mr. Chase's Head Class. Drawing from Cast, 1st. Drawing from Cast, 2d. Modelling from Cast. Illustration.	Men's Life Drawing. Women's Life Modelling. Still-Life Painting, 1st. Drawing from Cast, 2d. Modelling from Cast. Illustration.	<sup>1</sup> Mr. Chase's Head Class. Drawing from Cast, 1st. Drawing from Cast, 2d. Modelling from Cast. Illustration.
4.30—7.30 P.M.	Women's Life Modelling. <sup>3</sup> Composition.	Women's Life Drawing. Perspective Lecture, 4—5 P.M.	Women's Life Modelling. Anatomy Lecture, 4—5 P.M.	Women's Life Drawing.	Women's Life Modelling.	Women's Life Drawing.
7—10 P.M.	Men's Life Drawing. Drawing from Cast.	Men's Life Modelling. 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. Drawing from Cast.

<sup>1</sup> 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.

<sup>2</sup> Not held on alternate two weeks when the Head Class meets from 9 to 12 A.M.

<sup>3</sup> Criticisms on the second Monday of each month from 11.30 A.M. to 12.30 P.M., and from 2 to 4 P.M., on the last Monday of each month at 8 P.M. for painters; for sculptors, criticisms on last Friday in each month.

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1—4 P.M.

7—10 P.M.

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¶ As a temporary home for the Art Student, Philadelphia has unique advantages. Known as the "City of Homes," it affords good living at a lower cost than is possible in any other large city in the East.

¶ In historical interest it is rich, and its suburbs, easy of access, offer unusual chance for out-of-door work. Opportunities for general culture are varied and the Academy is fortunately able to secure special rates for its students to many of the lectures and concerts given each season.

¶ The Academy itself is centrally located and within short walking distance from it are good boarding-places. The two principal railroad stations are each within five minutes' walk.

¶ Recognizing that a comfortable living place is an aid to serious study the management invites correspondence with students from a distance and offers freely its information and aid.

*"The ideal artist, like the ideal philosopher, has all time and all existence for his virtual theme. Fed by the world he can help to mould it, and his insight is a kind of wisdom, preparing him as science might for using the world well and making it more fruitful. He can then be happy, not merely in the sense of having now and then an ecstatic moment, but happy in having light and resource enough within him to cope steadily with real things and to leave upon them the vestige of his mind."*