

Circular
OF
Committee on Instruction



SCHOOLS
OF
THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS

BROAD STREET ABOVE ARCH

PHILADELPHIA



FOUNDED 1805

SEASON OF

1904—1905



**Note announcements as to Cresson
Fund Scholarships on page 9, and
as to Toppan Awards on page 11**

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MANAGEMENT OF THE SCHOOLS.

FACULTY.

JOHN H. PACKARD, M.D., Chairman.
 THOMAS P. ANSHUTZ.
 WILLIAM M. CHASE.
 CECILIA BEAUX.
 CHARLES GRAFLY.
 HUGH H. BRECKENRIDGE.
 HENRY McCARTER.
 HENRY R. POORE.
 GEORGE McCLELLAN, M.D.
 FRANK MILES DAY.
 PAUL PHILLIPPE CRÉT.
 EDWARD H. COATES, President, *ex officio*.
 HARRISON S. MORRIS, Managing Director,
ex officio.
 HUGH H. BRECKENRIDGE,
 Secretary of the Faculty.

COMMITTEE ON INSTRUC- TION.

JOHN H. PACKARD, M.D., Chairman.
 THEOPHILUS P. CHANDLER.
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 ROBERT C. H. BROCK.
 HENRY Z. ZIEGLER.
 EDWARD H. COATES, *ex officio*.
 JOHN D. PIERCE,
 Secretary of the Committee.

SCHOOLS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

1904-1905

The ninety-ninth year of these schools will begin on Monday, October 3, 1904, and will continue until Saturday, May 27, 1905. The school year is divided into two terms of seventeen weeks each, the first term beginning Monday, October 3, 1904, and closing Saturday, January 28, 1905; the second term beginning Monday, January 30, 1905, and closing Saturday, May 27, 1905.

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 schools 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.

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

THE
SCHOOL
YEAR.

HOURS.

VISITORS.

HOLIDAYS.

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.	William M. Chase. Cecilia Beaux.
	Modelling from Figure and Head.	Charles Grafly.
	Composition.	Henry R. Poore.
	Illustration.	Henry McCarter.
	Perspective Lectures.	Frank Miles Day.
	Anatomy Lectures.	George McClellan, M.D.

	CLASSES.	INSTRUCTORS.
DAY ANTIQUE 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 R. Poore.
	Illustration.	Henry McCarter.
	Perspective Lectures.	Frank Miles Day.
	Anatomy Lectures.	George McClellan, M.D.

CLASSES.	INSTRUCTORS.	
Drawing from Figure.	William M. Chase.	WOMEN'S AFTERNOON LIFE COURSE.
Modelling from Figure.	Charles Grafly.	
Composition.	Henry R. Poore.	
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 R. Poore.	
Illustration.	Henry McCarter.	
Perspective Lectures.	Frank Miles Day.	
Anatomy Lectures.	George McClellan, M.D.	

CLASSES.	INSTRUCTORS.	
Drawing from Cast.	Thomas P. Anshutz.	NIGHT ANTIQUE COURSE.
Modelling from Cast.	Charles Grafly.	
Composition.	Henry R. Poore.	
Illustration.	Henry McCarter.	
Perspective Lectures.	Frank Miles Day.	
Anatomy Lectures.	George McClellan, M.D.	

CLASSES.	INSTRUCTORS.	
Problems in Design.	Paul Phillippe Crét	COURSE IN ARCHI- TECTURAL DESIGN.
Drawing from Figure.	Thomas P. Anshutz.	
Modelling.	Charles Grafly.	
Drawing from Cast.	Thomas P. Anshutz.	
Perspective.	Frank Miles Day.	

COSTUME
SKETCH CLASS.

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

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.

ADMISSION
REQUIRE-
MENTS.
ELEMENT-
ARY
ANTIQUE
COURSE.

It is understood that the First Sections of the Antique Drawing and Still-life Painting Classes, with the Night Antique Class, are preparatory and intended as a suitable introduction to the higher study of art in the Academy's courses. Drawings or sketches from the solid object will be required for admission to the schools. Resident applicants must prepare these in the school rooms; those living at a distance may forward specimens made for the purpose.

ADMISSIONS.

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

ADMISSIONS.
CONTINUED.

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.

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 Drawing 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 full length figure, either antique or life.

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

ADMISSIONS.
CONTINUED.

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 privileged 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.

ARCHITECTU-
RAL DESIGN.

In the course in Architectural Design the students will be divided into two sections.

The First Section will consist of students who are not fully qualified for the more advanced work of the Second Section. Satisfactory examples of their work must be submitted to the

Faculty by students desiring admission to the First Section.

The Second Section will consist of students who have been promoted from the First Section, or who have been admitted directly as graduates of recognized schools of Architecture or as having equal qualifications.

The work of the students in this course will consist chiefly of problems in design, but drawing from the antique or life will also be required. Modelling and Perspective may be included if desired.

By the terms of 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 of the said Corporation to Europe to study art.

Under this foundation, there are now abroad fifteen students holding Cresson Scholarships.

For the school year of 1904-1905, the Academy will have at its disposal a number of Travelling Scholarships for awards to students of the Schools, in Painting and Sculpture and in Architecture.

These will consist of Long-term and Short-term Scholarships, the number of each to be determined by circumstances. The Long-term Scholarships will be for the period of one year

ARCHITECTU-
RAL DESIGN.
CONTINUED.CRESSON
FUND FOR
FOREIGN
SCHOLARSHIPS.

or more; the Short-term Scholarships will be for a period of four months, from June to September, inclusive.

Of the Short-term Scholarships it is a condition that students shall return to the Academy for regular study during the following school year, at the end of which it is expected that they will be competitors for Long-term Scholarships.

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.

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 the *Concours* and examinations as set forth below.

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 the *Concours* and examinations as set forth below.

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.

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 1904-1905 will be, respectively, \$400 and \$300.

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.

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

CHARLES
TOPPAN
PRIZES.
CONTINUED.

by the Committee on Instruction, and all works in competition must be presented on or before Saturday, May 6, 1905.

The subjects chosen for the year 1904-1905 are *Energy* and *Idleness*.

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
STEWARDSON
SCULPTURE
PRIZE.

The Edmund Stewardson Prize of One Hundred Dollars, in the Department of Sculpture, will be awarded for the sixth 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 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

EDMUND
STEWARDSON
SCULPTURE
PRIZE.
CONTINUED.

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 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.

EDMUND
STEWARDSON
SCULPTURE
PRIZE.
CONTINUED.

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 1905 will take place on May 22, 23, and 24.

AWARDS IN
COMPOSITION
CLASS.

The following awards, founded by Henry J. Thouron, a former Instructor in composition in the Academy Schools, will be made in the Composition Class at the close of each school year, the terms of said awards being as follows :

One of \$50 and one of \$25 for the two best groups of not less than three compositions 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 one of \$50, and one of \$25, the first for general progress in the study ; the second for the work showing, in its treatment of said subjects, the most poetic, or best 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.

Through the liberality of a member of the Board of Directors annual prizes of \$15 and \$10 have been founded for the best and second best groups of original studies made from living animals. These prizes are open to all students of the Academy.

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

The Travelling Scholarships and other prizes will be awarded at the close of the second term.

The income from the various Funds of the Academy makes possible low rates of tuition, as follows :

FEES 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	. . . 10.00 "

* Including any Antique or Night Life Classes desired.

† Including any Night Antique Classes desired.

AWARDS IN
COMPOSITION
CLASS.
CONTINUED.

ZOOLOGICAL
PRIZES.
SPECIAL
NOTICE.

EXHIBI-
TIONS.

AWARDS.

FEES.

FEES.
CONTINUED.

FEES FOR SPECIAL COURSES.

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, Late		
Afternoon	15.00	"
Modelling from Life, Night .	12.00	"
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	"

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 five dollars.

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 the Curator.

Blank forms of application and any further information, may be obtained by addressing 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. ⁶ Illustration.	² Women's Life Drawing. ² Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. ⁵ Miss Beaux's Head Class.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Still-Life Painting, 2d.	² Women's Life Drawing. ² Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. ⁵ Miss Beaux's Head Class.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Still-Life Painting, 2d.	² Women's Life Drawing. ² Men's Life Modelling. ⁵ Miss Beaux's Head Class. Costume Sketch Class.	9 A.M.-12 M.
	12 M.-1 P.M., DAILY. PEN AND PENCIL SKETCH CLASS.						
1-4 P.M.	Men's Life Drawing. Women's Life Modelling. Modelling from Cast.	¹ Head Class Drawing from Cast, 1st. Drawing from Cast, 2d.	Men's Life Drawing. Women's Life Modelling. Still-Life Painting, 1st. Drawing from Cast, 2d.	¹ Head Class. Drawing from Cast, 1st. Drawing from Cast, 2d.	Men's Life Drawing. Women's Life Modelling. Still-Life Painting, 1st. Drawing from Cast, 2d.	¹ Head Class. Modelling from Cast.	1-4 P.M.
4-30-7.30 P.M.	Women's Life Modelling. ³ Composition.	Women's Life Drawing.	Women's Life Modelling. Anatomy Lecture, 4-5 P.M.	Women's Life Drawing. ⁴ Perspective Lecture.	Women's Life Modelling.	Women's Life Drawing.	4-30-7.30 P.M.
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.	7-10 P.M.

¹ 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.

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

³ Criticisms on the second Monday of each month at 4 P.M., and on the last Monday of each month at 8 P.M.

⁴ Held on the first and third Thursdays of each month at 4 P.M.

⁵ Held each alternate two weeks from 1 to 4 P.M. Criticisms monthly

⁶ Held every two weeks.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



COURSE IN ARCHITECTURAL DESIGN



The Academy announces that through the co-operation of the University of Pennsylvania and of the T Square Club, the course in architectural design will be conducted as herein described.

The members of the Academy Faculty giving instruction in this course will be:

Paul Phillippe Crèt, Architectural Design; Thomas P. Anshutz, Drawing from the Antique and Life; Charles Grafly, Modelling; Frank Miles Day, Perspective.

The class is divided into two sections:

THE FIRST SECTION consists of persons of either sex who, while not mere beginners, are still unprepared for advanced work. Admission to the First Section will be obtained by the submission of satisfactory examples of work to the Faculty.

THE SECOND SECTION may be entered by promotion from the First Section. A graduate of a recognized school of architecture or a student submitting evidences of equivalent qualification may be admitted directly to the Second Section.

The following work will be done at the Academy: Drawing from the antique or life, modelling, perspective, and in architectural design, all nine-hour sketches.

For the convenience of students who are members of the T Square Club, it has been arranged that all work in architectural design, other than nine-hour sketches, may be done at the T Square Club House. These students have formed a self-governing organization, to be known as the T Square Atelier of the Pennsylvania Academy of the Fine Arts, and have elected Professor Crèt as their patron. Professor Crèt's criticisms will be given at the rooms of the Club.

Students of this course who are not members of the T Square Club will have facilities for doing their work in architectural design

at the Academy or the University as they may elect. They will attend the criticisms at the Club.

The problems in architectural design will be identical in time and subject with those given for the competitions held under the auspices of the Society of Beaux-Arts Architects. Students desiring to send their work to New York for criticism and award in the above-named competitions, will be at liberty to do so.

Through the bequest of Emlen and Priscilla P. Cresson, the Academy is enabled to award annually to its students, certain scholarships of the value of one thousand dollars per annum and certain others of the value of five hundred dollars, tenable for four months.

Students of the Course in Architecture are eligible for these scholarships. The award is not made as the result of a special competition, but is based upon the work of the entire year. No student, however, will be considered who submits less than two plan problems, three sketch problems, one archæology problem, and three examples of work in modelling or in drawing from the antique or life, done in three separate months.

By arrangement with the Managing Committee of the John Stewardson Scholarship in Architecture, the problem for the competition for that scholarship will be identical in time and subject with one of the more important problems of the Academy's course, so that students of that course, if otherwise properly qualified for the Stewardson competition, may take part therein by simply performing their regular work.

It is also expected that arrangements will be made by which the graduates of the School of Architecture of the University of Pennsylvania, who are students in the Academy course, may take part in the competition for the Alumni Fellowship by submitting in competition one of the regular problems of the Academy course.

All students must enroll at the Pennsylvania Academy of the Fine Arts and pay their dues of ten dollars per term (twenty dollars per annum) to the Curator, receiving a membership card, without which no student will be admitted to the classes. Those who have not previously been students of the Academy or members of the T Square Atelier, will be required to pay the Academy's matriculation fee of five dollars.