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SCHOOL OF INDUSTRIAL ART

OF THE

PENNSYLVANIA MUSEUM

BROAD AND PINE STS., PHILADELPHIA



CIRCULAR

OF THE

School of Applied Art

EIGHTEENTH SEASON

1894-5

(Circular of Philadelphia Textile School may be had on application.)



THE SCHOOL—BROAD STREET FRONT.

SCHOOL OF INDUSTRIAL ART

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"THE OBJECTS OF THIS SCHOOL, ITS RESULTS AND ITS CAPABILITIES FOR GOOD IN THE FUTURE, SHOULD ENLIST AND RETAIN THE SYMPATHY AND SUPPORT OF ALL PROGRESSIVE AND LIBERAL-MINDED CITIZENS."

GOVERNOR PATTISON.

"IT IS AN INSTITUTION WHICH IS DESTINED TO REFLECT, TO AN INCREASING EXTENT, CREDIT UPON ITS PROMOTERS AND UPON THE STATE, AND IT REPRESENTS MORE DIRECTLY PERHAPS THAN ANY OTHER SINGLE AGENCY THAT COULD BE POINTED OUT, THE MOST POWERFUL INFLUENCES WHICH ARE BEING EXERTED TO-DAY IN SHAPING THE INDUSTRIAL DESTINY OF THE COMMONWEALTH."

FROM A SPECIAL REPORT ON THE SCHOOL IN
THE REPORT OF THE SECRETARY OF INTERNAL
AFFAIRS OF PENNSYLVANIA FOR 1888.

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4th & Mountgomery Ave. Dec. 17/32 Green
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Secretary and Director of the Museum

ROBERT K. MCNEELY.

DALTON DORR. *Memorial Hall*

1827 Walnut St.

Principal of the School

Fairmount Park

LESLIE W. MILLER

Broad & Pine Sts

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THE MAYOR OF THE CITY.

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ALFRED C. LAMBDIN. M.D.

To Serve for Two Years

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WILLIAM PLATT PEPPER,

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* The President is *ex-officio* a member of all Committees.

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JOHN STEWARDSON, Architect.

FRANK MILES DAY, Architect.

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GERALD EVANS, of Vollmer & Son, Furniture.

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CHARLES X. HARRIS, Professor of Drawing.

HENRY PLASSCHAERT, Professor of Sculpture.

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JOSEPH H. SHINN, JR., Instructor in Design Applied to Textiles.

WILLIAM LAIRD TURNER, Instructor in Applied Design, Even-
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FRANK X. BELL, Instructor in Wood Carving.

NICOLA D'ASCENZO, Instructor in Mural Decoration.

JULIAN MILLARD, Instructor in Architectural Design.

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ELISABETH M. HALLOWELL, Instructor in Pen and Ink Drawing.

FRANCES LOUISE FARRAND, Instructor in Elementary Design.

PAUL LACHENMEYER, Instructor in Drawing, Evening Class.

A. M. GRILLON, Director of School of Modern Languages, and In-
structor in French, Italian, and Spanish.

MADAME A. M. SCHMIDT-GRILLON, Instructor in German.

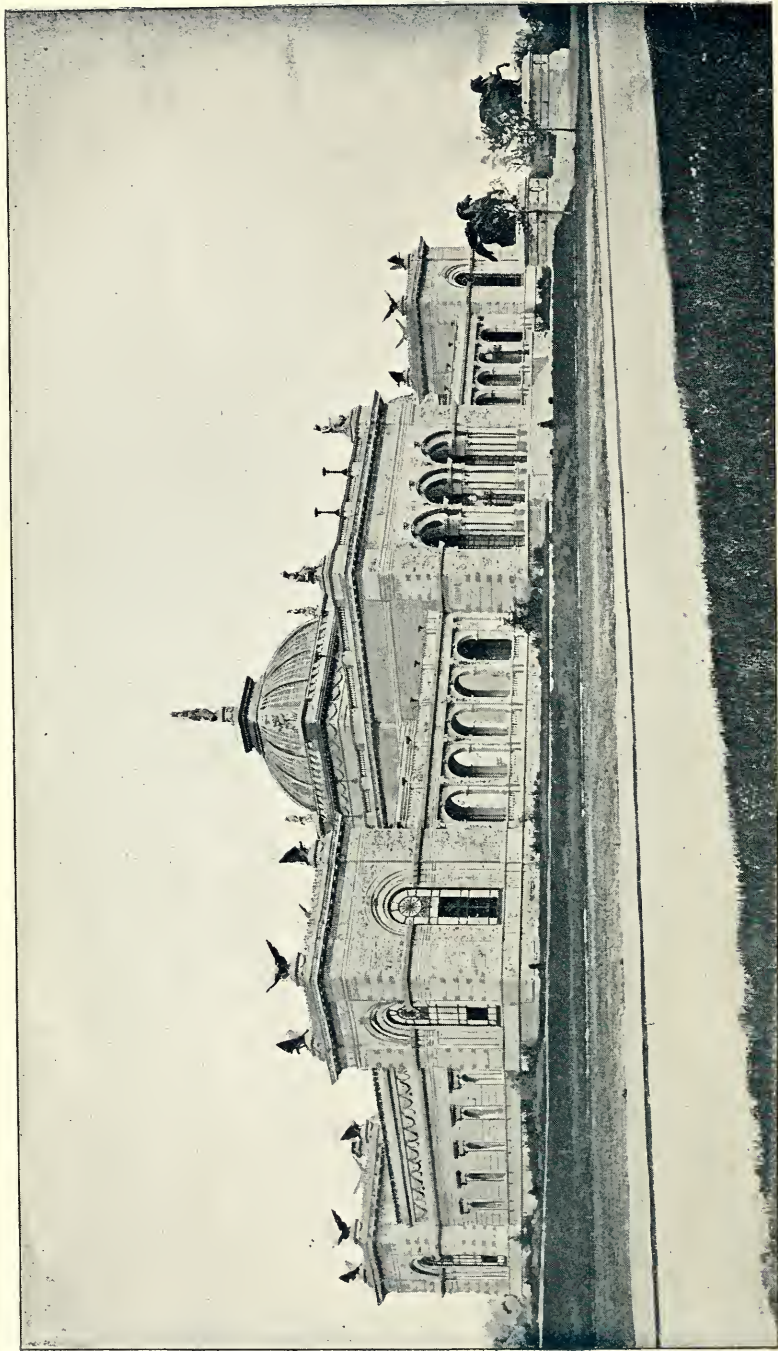
M. LOUISE VAN KIRK, Lecturer on Methods of Teaching and of the
Kindergarten.

SAMUEL THOMPSON, JR., Instructor in Wood Work.

NORMAN E. WHITEHEAD, Assistant Engineer.

SAMUEL THOMPSON, JR., Superintendent of Building.

LEONORA J. C. BOECK, *Registrar.*



THE MUSEUM—MEMORIAL HALL, FAIRMOUNT PARK.



Chair and Table. Designed and made by pupils.

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

HISTORICAL SKETCH

The Pennsylvania Museum and School of Industrial Art was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in its charter, of establishing "for the State of Pennsylvania, in the City of Philadelphia, a Museum of Art in all its branches and technical applications and with a special view to the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modeling, Designing, etc., through practical schools, special libraries, lectures and otherwise."

The purpose of the institution as thus defined is distinctly industrial. The collections at Memorial Hall, where

the Museum is located, embrace examples of art work of every description; but as the City already possessed, in the Pennsylvania Academy of the Fine Arts, an institution devoted to the advancement of the Fine Arts, it was determined by the founders to make the collections of the Pennsylvania Museum as largely as possible illustrative of the application of Art to industry, and the instruction in the School has constant reference to a similar purpose.

The institution owes its origin to the increased interest in Art and Art Education awakened by the Centennial Exhibition of 1876.

Pending the incorporation of the institution, a fund of \$25,000 was subscribed with which to make purchases at the Exhibition. In the selection of objects, the trustees had the benefit of the advice of the foreign commissioners to the Exhibition, and, in several instances, the institution was the recipient of valuable gifts from individual exhibitors. Around the nucleus thus formed, the Museum has grown by purchase, gift and bequest to its present proportions, numbering in its collections upward of ten thousand objects.

The major part of the collection of the products and manufactures of British India, shown at the Centennial Exhibition, was presented to the Museum by the British Government at the close of that Exhibition. It occupies the whole of the west corridor at Memorial Hall.

The Moore memorial collection of objects of Art, presented to the Museum by Mrs. Bloomfield-Moore as a memorial of her late husband, occupies the entire east corridor. It contains exquisite examples of Lace, Embroidery, Fans, Jewelry, Pottery and Porcelain, Metal Work, Enamels, Carved Work in Ivory and in Wood, Tapestries and Pictures.

The Museum also possesses several smaller collections, sufficiently complete in themselves to be regarded as fairly representative of the departments to which they belong. Of these the Caspar Clark collection of Persian Metal Work, the Vaux collection of Etruscan Pottery, and the Fulgence collection of Textiles are perhaps the most important.

In addition to its actual possessions, the Museum is constantly receiving accessions in the form of loans of a more or less permanent character, by which the element of fresh-

ness is secured, and popular interest in the collections continually renewed.

The purpose of the School is to furnish such instruction in Drawing, Painting, Modeling, Carving and Designing as is required by designers, superintendents and workmen in the various Constructive and Decorative Arts, and to serve as a Training School for teachers of these branches.

It was opened during the winter of 1877-78 in temporary rooms in Industrial Art Hall, at Broad and Vine Streets. It was afterward removed to the rooms of the Franklin Institute, at 15 South Seventh Street, and again in 1880 to the building 1709 Chestnut Street, where it remained until its removal, in 1884, to 1336 Spring Garden Street, from which place it was removed to its present location at Broad and Pine Streets in the summer of 1893. The Textile School was opened in an annex to the main building at 1336 Spring Garden Street, erected for its occupancy in 1885, and the School of Chemistry and Dyeing was opened at 1346 Spring Garden Street in 1887. Both Schools were removed in 1891 to 1303-1307 Buttonwood Street, until the acquisition of the property occupied at present made it possible to bring all the departments of the School together under one roof.

Up to the time of the removal to Spring Garden Street, the work of the classes was confined to the general courses in Drawing, Painting and Modeling, with constant regard to the needs of the industries, it is true, but without attempting to provide instruction in any of the occupations themselves.

The necessity of affording facilities for such technical instruction, however, became apparent very early in the history of the School. It was seen that only by familiarizing the students with the processes and industrial applications of design could the proper direction be given to such purely artistic training as the School had to offer.

The School of Applied Design and the School of Wood Carving were accordingly added in 1884, and the School of Textile Design and Manufacture in 1883. The School of Chemistry and Dyeing was established in 1887, and the Class in Mural Decoration was added as a department of the School of Decorative Painting in 1892, at which time the School of Architectural Design was also organized; the School of

Modern Languages was established in 1893 ; so that under the present organization the following departments are in active operation :

SCHOOL OF DRAWING
SCHOOL OF APPLIED DESIGN
SCHOOL OF TEXTILE DESIGN AND MANUFACTURE
SCHOOL OF CHEMISTRY AND DYEING
SCHOOL OF WOOD CARVING
SCHOOL OF DECORATIVE PAINTING
SCHOOL OF MURAL DECORATION
SCHOOL OF DECORATIVE SCULPTURE
SCHOOL OF ARCHITECTURAL DESIGN
SCHOOL OF MODERN LANGUAGES

The munificent gift of \$100,000 by Mr. William Weightman, and the generous response of the public of Philadelphia to an appeal for assistance, by which a like amount was raised by popular subscription during the spring of 1893, enabled the institution to acquire the magnificent property at the northwest corner of Broad and Pine Streets, which it occupies at present. This property, with a front of 200 feet on Broad Street, and 400 feet on Pine Street, is by far the most spacious and most advantageous in its location of any establishment in America, that is devoted to the uses of a School of Art, situated as it is on the principal street and in the very heart of the City.

The building contains accommodations for 1,000 pupils—studios, chemical and mechanical laboratories, lecture rooms, administration rooms and an ample library.

SCHOOL YEAR

The next School year of thirty-six weeks begins on Monday, October 1, 1894, and ends June 7, 1895. The evening classes open on Monday, October 8th, and close April 6th. There is a vacation of one week at Christmas. The School is also closed on the Friday following Thanksgiving Day, and on Washington's Birthday, Good Friday, Easter Monday and Decoration Day.

HOURS OF STUDY—DAY CLASSES

The hours of study for the day classes are from 9 o'clock until 1, and from 2 to 4 every day in the week, except Saturday. Special afternoon classes meet on Tuesday and Thursday.

EVENING CLASSES

Evening classes in Freehand Drawing, in Decorative Painting, in Modeling and Carving, in Applied Design, in Textile Design and Manufacture, and in Chemistry and Dyeing, are in session from October until April, on Monday, Wednesday and Friday, from half-past 7 to half-past 9 o'clock. The Men's Life Class and the Class in Architectural Design are in session on Tuesday, Thursday and Saturday evenings from 7 to 10 o'clock. The Women's Life Class, on Monday, Wednesday and Friday, from 4 to 7 o'clock.

SATURDAY CLASS

This class was established mainly for the benefit of that very large class of persons who are unable to attend an art school during the hours usually devoted to study, and who are yet among those who best appreciate its advantages, namely, those employed as teachers in either the public or private schools of the City.

The classes are in session every Saturday from 9 to 1 o'clock, from October 13th until April 5th (the Saturday after Thanksgiving excepted).

The course of study embraces all branches of art as pursued in the regular day classes of the institution.

REQUIREMENTS FOR ADMISSION

Applicants for admission are expected to be as proficient in the common English branches as the completion of the ordinary Grammar School Course would imply.

SCHOLARSHIPS

In consideration of an annual appropriation to the School by the Legislature of Pennsylvania, each county in the State is entitled to one free scholarship in any department of the School for the full course of three years. These appoint-

ments are made by the Governor of the State, usually on the recommendation of members of the State Legislature.

Five free scholarships are also competed for annually by pupils from the advanced classes of the grammar schools of the city of Philadelphia. Application for admission to this competition should be made, through the Principal of the School from which the applicant comes, to the Board of Public Education, 713 Filbert Street.

A certain number of free scholarships have also been provided by the request of Mr. Joseph E. Temple and by gifts for this purpose by Mrs. Susan R. Barton, Mrs. William Weightman, Jr., and Mrs. Chapman Biddle. These are awarded by the Committee on Instruction, after satisfactory evidence has been furnished of the applicant's ability and earnestness of purpose. In addition to the scholarships mentioned above as being competed for annually by pupils of the Grammar Schools, two of the "Temple" scholarships are offered to each of the following Public Schools of Philadelphia: The Central High School; the Central Manual Training School; the Northeast Manual Training School; the Girls' High School, and the Girls' Normal School. One of these scholarships, for the day class, is awarded annually to a graduate of the school in question, and one, for the evening class, is awarded to a pupil still in attendance at the Public School. The scholarships are not granted for partial or special courses, but only to those who expect to attend a full, regular course in either the Art or the Textile School. Written applications, stating fully the qualifications of the applicants, and the grounds on which the application is based, should be sent to the Principal on or before October first.

MATERIALS FOR STUDY

Instruments and materials for study must be provided by the students. All articles required in any class are for sale at the School at less than retail prices, and students are expected to purchase them here. The cost is usually about \$12.00 a year for the day class. For students in the evening class the expense need not exceed \$5.00 a year.

Each student is provided with a locker, in which drawing boards and materials are to be placed before leaving the class-

room. On receiving the key the student must deposit one dollar, one-half of which will be refunded when the key is returned, provided the return is made within one month after the date on which his term expires; otherwise the deposit will be forfeited.

Students will be furnished with facilities for working at the Museum in Memorial Hall when this is desired.

BOARD

Good board may be obtained in the vicinity of the School for from \$4 50 a week upward. A list of desirable boarding-houses is kept at the School, and will be furnished on application.

EXAMINATIONS AND COMPETITIONS

Examinations and competitions for the several prizes, announced on p. 26, are held at stated periods during the year, and all candidates for School honors are required to enter such competitions as are announced in their departments. The results are treated in precisely the same way as those obtained by the formal examinations, and the pupil's standing is made to depend upon them to quite as great an extent. No certificate or diploma is granted to any student who does not obtain a creditable rating in these competitions.

DISCIPLINE

The Discipline of the School is made as simple as possible, and students are made to feel that as the requirements are definitely stated, and the instruction in each branch given at well-known hours, the progress of each is substantially in his own hands.

All students, however, are expected to be prompt and regular in their attendance on all the exercises and lectures of their course, and irregularity in this respect will be regarded as sufficient reason for dismissal. Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted in the class-rooms. Students must observe these schedules and may not claim the teachers' attention at other hours.

Polite and orderly conduct is also insisted upon at all

times, and any damage to School property must be made good by the student causing it. No book, chart or other educational appliance will be allowed to leave the building under any circumstances.

All work must be put away before the student leaves the building. Lost articles may be inquired for of the janitor. Students are requested to give prompt notice of change of address.

EMPLOYMENT FOR GRADUATES

The School does not undertake to find places for graduates, but applications for teachers and designers are constantly being received by the Principal, and students desiring employment are requested to notify him to that effect.

No pupil, who has not spent at least one year in the School, will be recommended for a position either as teacher or designer.

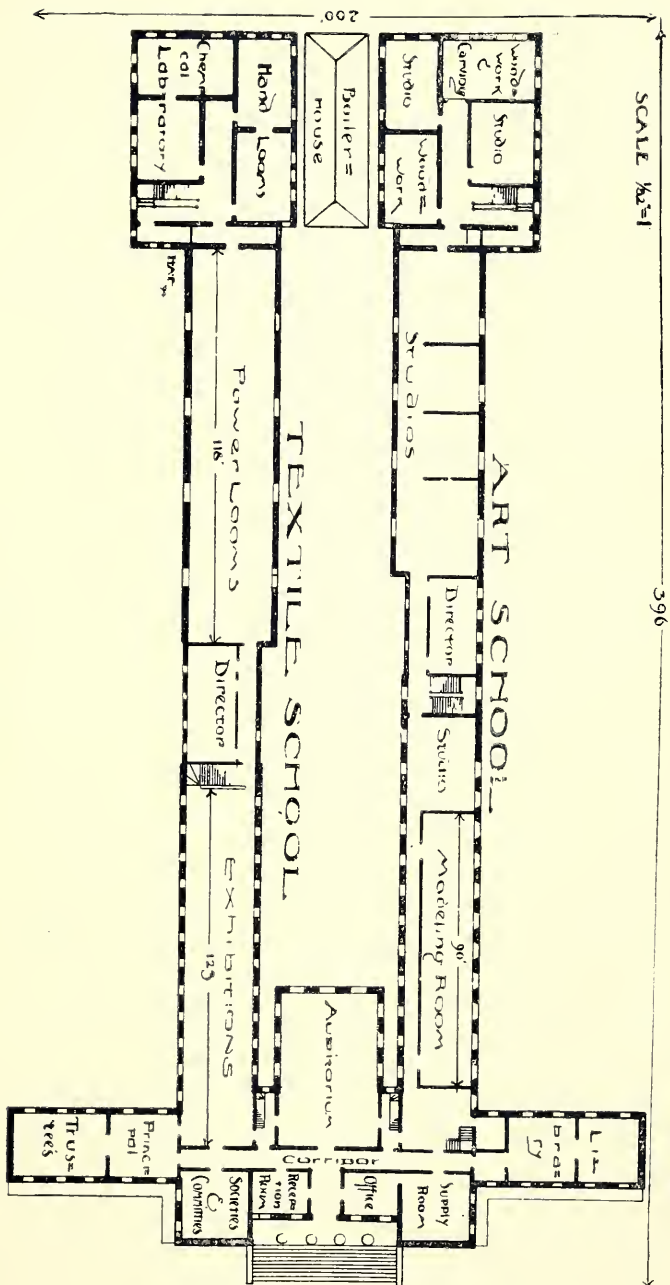
ART SCHOOL

COURSES OF STUDY

The general course of study embraces Drawing and Painting in water-colors, from models, casts, draperies, still life and the living model ; Lettering ; Plane and Descriptive Geometry ; Projections, with their application to machine construction and to cabinet work and carpentry ; Shadows, Perspective, Modeling and Casting ; Practice in the use of Color, with special reference to the needs of designers ; Historical Ornament and Original Design. The Instrumental Drawing is taught by means of class lessons or lectures, and lectures are also given on Anatomy and Historical Ornament, upon which examinations for certificates are based.

GRADUATE COURSE

Graduates from the full course as outlined above may continue in the School for advanced study without payment of fees, on condition that they devote a certain amount of time to teaching in the School, or to other work, for the promotion of the interests of the Institution.



BROAD STREET.



TEACHERS' COURSE

Graduates from the regular course in Industrial Drawing (Class A), who wish to become teachers, may take up the advanced work in Drawing, and at the same time make a study of methods of instruction. Those whose progress in the work is satisfactory have opportunities for practice in the actual work of teaching, and in consideration of the service rendered in this way, the fees for tuition are remitted. On the satisfactory completion of this course, which must cover at least one year, a Special Teacher's certificate is awarded.

PREPARATORY COURSE

A preparatory course is arranged for pupils who are not sufficiently advanced in their studies to enter the regular course.

MODERN LANGUAGES

All students are earnestly recommended to study at least one of the modern languages. Every one who studies art with any seriousness expects to go abroad sooner or later, and those who have had any European experience at all, know the great disadvantage and loss which ignorance of the language implies in any continental city. Moreover, the great mass of the literature of art and of subjects related to it is never translated, and must be read in the original if it is read at all.

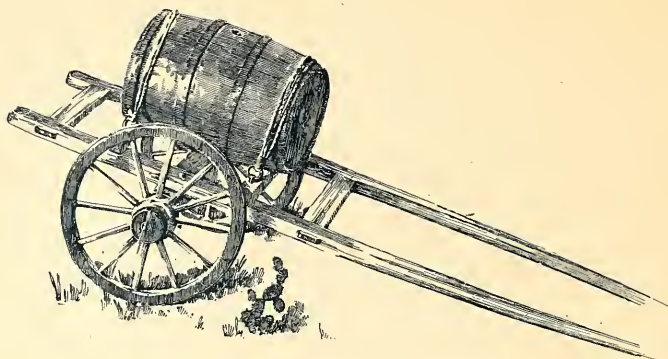
Instruction is provided in French, German, Italian and Spanish, at hours which do not interfere with the work of the other classes and at a very moderate expense.

LECTURES

Class instruction in the Geometrical branches is given every Wednesday morning, and lectures on Original Design, on Art History and on Perspective are given by the Principal every Tuesday afternoon at 2 o'clock. All first-year students are expected to attend these lectures.

Lectures on Color Harmony and on Anatomy are given on Fridays at 12 o'clock.

Occasional lectures on Miscellaneous Subjects are given throughout the year.



Water Cart in India Collection. Drawn by a pupil.

SUBJECTS OF STUDY

INDUSTRIAL DRAWING

CLASS A.—DAY AND EVENING CLASSES

EXERCISES

FREEHAND WORK

- (1) Drawing and modeling from casts.
- (2) Model drawing in charcoal, pen-and-ink and crayon.
- (3) Drawing of Pieces of Furniture, Chairs, Tables, etc.
- (4) Studies of Drapery in crayon, pen-and-ink, wash, etc.
- (5) “ “ Objects of Industrial Art from the Museum.
- (6) “ “ Flowers and Foliage from Nature, in charcoal, pen-and-ink and water-color.
- (7) Lettering.
- (8) Analysis of Plants for the purposes of Design.
- (9) Elementary Designs from natural forms.
- (10) Studies in Historic Ornament, especially the designing, in the different styles, of work which can be executed in the School; Architectural Ornament, Furniture, Cabinet Work, Pottery, Glass, etc.

- (11) Design from natural and from historical motives of Ornament, as applied (1) to flat surfaces and (2) to curved surfaces, such as Pottery, etc.

INSTRUMENTAL WORK

- (12) Exercises with instruments (construction of plane figures, line shading, Geometrical Designs, etc.).
(13) Plans and elevations of buildings and machinery.
(14) Descriptive Geometry (intersections and developments, shades and shadows).
(15) Perspective.

EXAMINATIONS

- (1) Plane Geometrical Drawing.
(2) Projections.
(3) Shadows.
(4) Perspective.
(5) Model Drawing.
(6) Drawing from Memory.
(7) Historical Ornament, a written paper, illustrated by sketches.

(This class attends lectures once a week on Instrumental Drawing and once a week on Perspective, on the Principles of Design, on Historical Ornament, or some other subject directly related to the work of the classroom.)

Instead of the course in Instrumental Drawing, as described above, the evening class pursues a course in Architectural Drawing, including a study of the Orders, Perspective, and Shades and Shadows. The Frederic Graff Prize of \$25.00 for Architectural Design, is offered for competition to pupils in this course.

DECORATIVE PAINTING AND APPLIED DESIGN

CLASS B.—DAY AND EVENING CLASSES

EXERCISES

- (1) Studies in Color Harmony, consisting of Simple Designs treated in different schemes of color.
- (2) Studies from the Living Model in the Advanced Drawing Class.
- (3) Exercises with Instruments. Drawing of Geometrical Patterns from Plates and Fabrics. (For students who have not taken the Certificate of Class A.)
- (4) Studies of Plants and Flowers from Nature, in water-color.
- (5) Studies of Groups, Draperies, etc., in water-color.
- (6) Studies of Objects of Industrial Art from the Museum, in water-color.
- (7) Original Designs for Carpets, Rugs, Curtains, Upholstery Goods, Wall-Papers, Oil-Cloths, Linoleum, Lace, Embroidery, etc.
- (8) Designs for, and execution of, Painted Wall Decorations, including the cutting of patterns and stencils.

EXAMINATIONS

- (1) Time Sketch in water-color of flowers or a group of objects.
- (2) Time Sketch in Applied Design.
- (3) Color Harmony.
- (4) Paper on the Origin and Chemistry of Pigments.
- (5) Paper on Principles of Design in Surface Decoration.

- (6) Description of processes of manufacture ; a paper based mainly upon visits to industrial establishments.

(This class attends the lectures on Anatomy, on Harmony of Color, on the Chemistry of Pigments, on Historic Ornament, and on Principles of Decorative Design.)

The course described above is the full course prescribed for those who are working for the Diploma of the School. For those who prefer to devote themselves more exclusively to the work in industrial design, the following modified course has been arranged, on the completion of which a special certificate is awarded.

SPECIAL COURSE IN APPLIED DESIGN

DAY AND EVENING CLASSES

EXERCISES

- (1) Grinding and Preparation of Colors.
- (2) Studies in Color Harmony.
- (3) Enlargement and Reduction of Colored Ornament from Plates, etc., and from Actual Fabrics.
- (4) Geometrical Design.
- (5) Flower Painting from Nature, in water-color.
- (6) Plant Analysis and Conventionalization.
- (7) Original adaptations of natural forms and historical motives to the decoration of flat and of curved surfaces, as of pottery forms, and to different methods of execution, as by Printing, Stamping, Stenciling, etc.
- (8) Designs for Stained-Glass work, including Tracing, Pattern cutting and the execution of Cartoons.
- (9) Original Designs for Gingham and Dress Goods.
- (10) Designs for Oil-Cloth, outlining and coloring for Linoleums, Line and Pin Patterns.
- (11) Wall-Paper, Chintzes, Cretonnes, Printed Silk, etc.
- (12) Body Brussels, four, five and mixed frame.

- (13) Chenille, Smyrna Rugs, etc., Curtains, Table-Covers.
- (14) Upholstery Goods, Petit Point, Brocatelles, Satin-face fabrics.
- (15) Ingrain Carpets, weaves used in producing different effects, (*a*) two colors in warp and filling, (*b*) four or more colors in warp and filling. Each student is expected to weave one Ingrain carpet design, including the cutting and lacing of the cards.

EXAMINATIONS

- (1) Time Sketch in water-colors of flowers or a group of objects.
- (2) Time Sketch in Applied Design.
- (3) Color Harmony.
- (4) Paper on the Origin and Chemistry of Pigments.
- (5) Paper on Principles of Design in Surface Decoration.
- (6) Description of Processes of Manufacture ; a paper based mainly upon visits to industrial establishments.

(This class attends the lectures on Harmony of Color, on Historic Ornament, and on Principles of Decorative Design.)

The work of the class-room is supplemented by visits to industrial establishments in the neighborhood, and accounts of these visits are expected from every pupil.

COURSE IN DECORATIVE SCULPTURE

CLASS C.—DAY AND EVENING CLASSES

EXERCISES

- (1) Studies of Ornament from casts.
- (2) “ “ Details of Human Figure from casts.
- (3) “ “ Animals from casts.
- (4) “ “ Ornament from prints and photographs.
- (5) “ “ the Living Model.
- (6) Wood Carving.
- (7) Original Designs for Ornament in Terra Cotta.
- (8) Designs for Work in Cast or Wrought Metal.
- (9) Designs for Furniture or Cabinet Work with carved enrichments.
- (10) Diploma Work. A piece of Decorative Sculpture either in relief or the round.

EXAMINATIONS

- (1) Paper on Principles of Design as applied to Sculptured Objects.
- (2) Time Sketch in Clay of Ornament from cast or print.
- (3) Paper on Anatomy of the Human Figure.

(This class attends the lectures on Anatomy, on the Principles of Constructive and Decorative Design, and on Historical Ornament.)



LIFE CLASS

CHAS. X. HARRIS, Instructor in Drawing and Painting.

HENRY PLASSCHAERT, Instructor in Modeling.

This class is for the thorough study of the figure from the living model. Students of the regular course are admitted to it only after completing the courses described on pages 16 and 18, but special students, if properly qualified, are admitted at any time.

The men's life class is in session on Tuesday, Thursday and Saturday evenings. The women's class on Monday, Wednesday and Friday, from 4 to 7 P.M.

In connection with this class compositions upon given themes are required from all members, and the poses for the models are selected from the sketches which are found to be most fully illustrative of the subject announced.

COURSE IN ILLUSTRATION

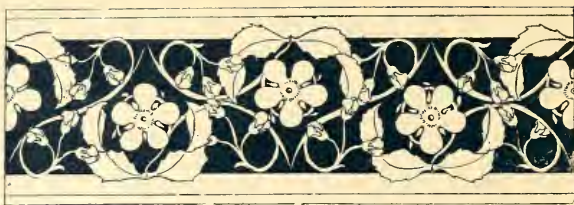
Special attention is paid to pen-and-ink drawing for illustration, as well as to the execution of wash-drawings. Frequent sketch classes and *concours* in compositions are conducted mainly with reference to the needs of students in this course, but the students are also encouraged to make use of every variety of medium and method of work which is employed in draughtsmanship or designing.

SKETCH CLASS

A weekly Sketch Class, using the costumed model, makes good and constant use of the large collection of historical costumes belonging to the School. The large open courtyard enclosed by the school buildings, which is used as a flower garden, the walls being covered with vines, offers exceptional facilities for out-of-door study, and when the weather permits it is largely used by this class.



An end of the Central Court. From a pen-and-ink drawing, by W. S. Rice, a pupil in the School.



COURSE IN MURAL DECORATION

DAY AND EVENING CLASSES

- (1) The nature of the various materials employed in Painting—Sizes, Oils, Dryers, Varnishes, Pigments, etc.
- (2) Selection, care and proper handling of Brushes, Pots and other tools and implements.
- (3) Practice in the elementary processes of Painting, Preparation of Surfaces, Sizing, Priming, Sandpapering, Puttying, etc.
- (4) Mixing and Matching Tints in Oil with Tempera or Kalsomine.
- (5) Coating with Oil Color and with Tempera or Kalsomine.
- (6) Lettering.
- (7) The use of Pounces and Stencils.
- (8) Lining and Simple Scrolls.
- (9) Mouldings and Ornaments.
- (10) Stencil Cutting.
- (11) Freehand Drawing of Ornaments from Plates and Casts.
- (12) Harmony and Contrast of Color.
- (13) Historic Styles of Ornaments, studied with reference to their association with Architecture.
- (14) Principles of Decoration as applied to the Ornamentation of Flat Surfaces.
- (15) Original Design.

CERTIFICATES AND DIPLOMAS

Students completing satisfactory exercises in the enumerated subjects of study in Class A (see page 16) will be eligible for the examinations and competitions which are held at stated times during the year, and on passing the examinations and participating creditably in the competitions, will receive the certificate. Pupils who, having received this certificate, complete the courses in Decorative Painting and Decorative Sculpture, will receive the diploma of the School. All works executed by pupils are regarded strictly as exercises, not as results, and students practice the several kinds of subjects until the work required can be performed with facility in a reasonable time.

It is expected that at least one specimen of every student's work in each class will be retained by the School.

FEEES

All fees are payable in advance, *and money once paid will in no instance be refunded* except by special action of the Committee. The fee for the day class in any course is \$40.00 a year; that for the evening class is \$10.00 a year. Students entering for less than a year pay \$8.00 a month for the day class, or \$2.00 a month for the evening class. Special rates will be made for those desiring to attend partial courses or for a limited time.

Special arrangements are made for teachers, and others, to attend on Saturdays, or on Tuesday and Thursday afternoons. The fee for this class is \$10.00 a year.

The fee in the School of Modern Languages is \$5.00 for each term of three months in any one class. Each class meets regularly twice a week. Special arrangements are made for those desiring private instruction.

PRIZES

The following prizes are awarded annually at the close of the School year :

President's Prize.—A set of instruments and materials of the value of \$25.00, offered by the President for the best set of drawings executed by students in the Course in Industrial Drawing.

Frederic Graff Prize.—Of \$25.00 for architectural design, competed for by students of the evening class alone.

Henry Perry Leland Prize.—Of \$25.00, offered by Mrs. John Harrison for best drawing in pen-and-ink.

Associate Committee of Women's First Prize.—Of \$20.00, awarded by the Associate Committee of Women for the second-best set of works in the Course of Industrial Drawing.

Associate Committee of Women's Second, Third and Fourth Prizes.—Of \$10.00 each, offered by the same Committee for work in Original Design.

Weber Prize.—Draughtsman's Table for best work in Instrumental Drawing. Offered by F. Weber & Co.

Ripka Prize.—Sketching Outfit for best decorative work in color. Offered by Ripka & Co., Philadelphia.

Weil and Taws Prize.—Sketching outfit for water-color work for best Flower Painting. Offered by Messrs. Weil and Taws, Philadelphia.

First Richards Prize.—Portfolio of Etchings, offered by Mr. F. DeBourg Richards for work in pen-and-ink.

Second Richards Prize.—Of the same character, awarded for the same class of work.

Maddock Prizes.—First Prize, \$20.00; Second Prize, \$10.00. Offered by Thomas Maddock, of Trenton, N. J., for designs for pottery.

Academy Scholarship.—A Free Scholarship in the Pennsylvania Academy of the Fine Arts is offered by the managers of that institution, to be competed for annually by our pupils.

