

# United States Centennial.

## INTERNATIONAL EXHIBITION, 1876.

### MASSACHUSETTS DEPARTMENT OF FINE ARTS.

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# Centennial Exhibition of Art

FOR THE

STATE OF MASSACHUSETTS.

TO THE ARTISTS AND FRIENDS OF ART IN MASSACHUSETTS:—

The near approach of the Centennial Exhibition to open in Philadelphia early in 1876, renders it imperative that active measures should be taken to properly represent this department for our State.

In order that the limited time should be improved to the utmost, immediate, earnest, and concentrated action is absolutely necessary. To accomplish this object in the most efficient, thorough, and economical manner, a convention of artists and others interested was called at Boston, October 30th, at which an Executive Committee was appointed to take the business in charge.

The plan concluded upon is herewith given, and it is hoped that a ready and hearty support will enable the Committee to place the Massachusetts Art Department in a position to compare favorably with other states, and add to the National Collection a collective contribution, which will do honor to our state and our country.

To secure this very desirable end, the Committee needs the hearty and immediate coöperation of every artist in Massachusetts. The thing can be done, and will be done if this assistance is guaranteed.

## EXECUTIVE COMMITTEE.

CHAS. C. PERKINS, CHAIRMAN.

FRANCIS A. DEWSON, SECRETARY.

GILBERT ATTWOOD, TREASURER.

T. G. APPLETON.	AUG. T. PERKINS.
WALTER M. BRACKETT.	THOMAS ROBINSON.
EDWARD C. CABOT.	GEO. D. RUSSELL.
DWIGHT FOSTER.	DR. WM. RIMMER.
SAMUEL L. GERRY.	HENRY SAYLES.
WM. ALLAN GAY.	WALTER SMITH.
WM. M. HUNT.	LEVERETT SALTONSTALL.
GEO. INNESS.	F. H. SMITH.
ERNEST W. LONGFELLOW.	ROGER WOLCOTT.
H. E. MAYNARD.	SAMUEL D. WARREN.
W. E. NORTON.	ANDREW C. WHEELWRIGHT.
ALFRED ORDWAY.	DR. J. H. WRIGHT.
B. C. PORTER.	J. HARVEY YOUNG.

## CLASSIFICATION.

The classes to which the Massachusetts Committee propose to limit their operations, are as follows:

### SCULPTURE.

CLASS 400.—Figures and Groups in stone, metal, clay or plaster.

CLASS 401.—Bas-reliefs in stone or metal; electrotype copies.

### PAINTINGS.

CLASS 410.—Paintings in Oil on canvas, panels, etc.

CLASS 411.—Water Color Pictures; Aquarelles; Miniatures, etc.

CLASS 412.—Frescoes, Cartoons for Frescoes, etc.

### ENGRAVING AND LITHOGRAPHY.

CLASS 420.—Drawings with pen, pencil, or crayons.

CLASS 421.—Line Engravings from steel, copper or stone.

CLASS 422.—Wood Engravings.

CLASS 423.—Lithographs, Zincographs, etc.

This department will be confined strictly to artistic work.

## SUB-COMMITTEE NUMBER ONE.

GILBERT ATTWOOD,

B. C. PORTER,

DR. J. H. WRIGHT,

C. C. PERKINS, *ex-officio*.

This Committee has it in charge to gather all particulars relating to the Art Department, and to publish and distribute all such information as will promote the interest of Contributors, and the objects of the Exhibition. The present circular contains all that has been decided upon up to this time. It is intended that it shall reach every artist, and every one interested in the enterprise in the state of Massachusetts. Copies can be obtained by application, at No. 64 Boylston street, Boston. Parties having artist friends abroad, are particularly requested to forward these circulars. The present address of many artists is unknown to the Committee. The United States Government has given assurance that National Vessels shall call at the principal European ports, to collect works of American Artists abroad, which will be transported free of charge.

## SUB-COMMITTEE NUMBER TWO.

W. M. BRACKETT,

GEORGE INNESS,

WM. E. NORTON,

WM. ALLAN GAY,

THOMAS ROBINSON,

F. H. SMITH,

ALFRED ORDWAY,

C. C. PERKINS, *ex-officio*.

This Committee has in charge the collection of the works of contemporary artists of Massachusetts, and supervision of the duties connected with the Exhibition of all the Massachusetts collection, and the packing and transportation of the works of Art to and from Philadelphia,

## SUB-COMMITTEE NUMBER THREE.

AUG. T. PERKINS,	ANDREW C. WHEELWRIGHT,
DR. J. H. WRIGHT,	ROGER WOLCOTT,
ERNEST W. LONGFELLOW,	EDWARD C. CABOT,
HENRY SAYLES,	C. C. PERKINS, <i>ex-officio</i> .

This Committee has in charge the collection of the works of deceased Artists of Massachusetts, in order to form as far as possible, a chronological series from our earliest Artists to the present time.

It is expected that a generous and patriotic support from owners, will enable this Committee to bring together a most interesting and instructive collection.

The material exists in our community; there are willing hands to do the work; there is no element wanting for its entire success, save a ready response to this circular.

Does any one pride himself upon the possession of a historical painting? He is already a lover of Art. Let him reflect what pleasure he would experience in seeing a collection of such works brought together for the first time. Let him consider the pleasure and instruction which such an Exhibition will give to thousands in our midst who have no such treasures of their own; but whose hearts will swell with gratitude for such an opportunity.

## THE ART GALLERY AT PHILADELPHIA.

This structure, which is one of the annexes to the great Exhibition, is located on a line parallel with and northward of the Main Exhibition Building.

It is on the most commanding portion of great LANSDOWNE PLATEAU and looks southward over the city.

It is elevated on a terrace six feet above the general level of the plateau—the plateau itself being an eminence 116 feet above the surface of the Schuylkill River.

The entire structure is in the modern renaissance. The materials are granite, glass, and iron. No wood is used in the construction, and the building is thoroughly fireproof. The structure is 365 feet in length, 210 feet in width, and 59 feet in height, over a spacious basement 12 feet in height, surmounted by a dome.

## DETAILS.

EXTERIOR.—1. THE MAIN FRONT.—The main front looks southward; it displays three distinctive features:

*First.* A main entrance in the centre of the structure consisting of three colossal arched doorways of equal dimensions.

*Second.* A pavilion at each end.

*Third.* Two arcades connecting the pavilions with the centre; central section, 95 feet long, 72 feet high; pavilions, 45 feet long, 60 feet high; arcades, each, 90 feet long, 40 feet high.

The front or south face of the central section displays a rise of thirteen steps to the entrance 70 feet wide. The entrance is by three arched doorways, each 40 feet high and 15 feet wide, opening into a hall. Between the arches of the doorways are clusters of columns terminating in emblematic designs illustrative of science and art.

The doors, which are of iron, are relieved by bronze panels, having the coats-of-arms of all the States and Territories.

In the centre of the main frieze is the United States coat-of-arms.

The main cornice is surmounted by a balustrade with candelabras. At either end is an allegorical figure representing science and art.

The dome rises from the centre of the structure to the height of 150 feet from the ground. It is of glass and iron and of a unique design; it terminates in a colossal bell—from which the figure Columbia rises with protecting hands.

A figure of colossal size stands at each corner of the base of the dome. These figures typify the four quarters of the globe.

Each pavilion displays a window 30 feet high and 12 feet wide; it is also ornamented with tile work, wreaths of oak and laurel, 13 stars in the frieze, and a colossal eagle at each of its four corners.

The arcades, a general feature in the old Roman villas but entirely novel here, are intended to screen the long walls of the gallery.

These each consist of five groined arches—these arcades form promenades looking outward over the grounds and inward over open gardens, which extend back to the main wall of the building. These garden plats are each 90 feet long and 36 feet deep, ornamented in the centre with fountains and designed for the display of statuary. A stairway from the gardens reaches the upper line of these arcades, forming a second promenade 35 feet above the ground. Its balustrade is ornamented with vases, and is designed ultimately for statues. The cornices, the atticas, and the crestings throughout are highly ornamented.

The walls of the east and the west sides of the structure display the pavilions and the walls of the picture galleries, and are relieved by five niches designed for statues, the frieze is richly ornamented—above it the central dome shows to great advantage.

The rear or north front is of the same general character as the main front, but in place of the arcade is a series of arched windows, twelve in number, with an entrance in the centre: in all, thirteen openings above, in an unbroken line, extending the entire length of the structure; between the pavilions is the grand balcony—a promenade

275 feet long and 45 feet wide, and elevated 40 feet above the ground, everlooking northward the whole panorama of the park grounds.

The main entrance opens on a hall 82 feet long, 60 feet wide, and 53 feet high, decorated in the modern renaissance style; on the farther side of this hall, three doorways, each 16 feet wide and 25 feet high, open into the centre hall; this hall is 83 feet square, the ceiling of the dome rising over it 80 feet in height.

From its east and west sides extend the galleries, each 98 feet long, 84 feet wide, and 35 feet in height. These galleries admit of temporary divisions for the more advantageous display of paintings. The centre hall and galleries form one grand hall 287 feet long and 85 feet wide, capable of holding eight thousand persons, nearly twice the dimensions of the largest hall in the country. From the two galleries, doorways open into two smaller galleries, 28 feet wide and 89 feet long. These open north and south into private apartments which connect with the pavilion rooms, forming two side galleries 210 feet long. Along the whole length of the north side of the main galleries and central hall extends a corridor 14 feet wide, which opens on its north line into a series of private rooms, thirteen in number, designed for studios and smaller exhibition rooms.

All the galleries and central hall are lighted from above; the pavilions and studios are lighted from the sides. The pavilions and central hall are designed especially for exhibitions of sculpture.

## SPECIAL REGULATIONS

## GOVERNING THE EXHIBITION OF FINE ARTS AT THE INTERNATIONAL EXHIBITION OF EIGHTEEN HUNDRED AND SEVENTY-SIX, AT PHILADELPHIA.

FIRST—The Exhibition will be opened on the 10th day of May, 1876, and closed on the 10th day of November following.

SECOND—Works of Art will be admitted for Exhibition, whether previously exhibited or not.

THIRD—Applications for space and negotiations relative thereto must be conducted with the Commission of the Country of which the applicant is a Citizen.

FOURTH—No charge will be made for space.

FIFTH—The admission of foreign works of Art to the Exhibition, except those referred to in Rule IX, will be left to the Commissions appointed by the respective governments.

SIXTH—Foreign packages for this department must be marked "Art Department" and addressed to the Commission for (Name of Country) International Exhibition, Philadelphia, U. S. A.

SEVENTH—The works of foreign Artists will be placed in the care of the Commission of the Country to which they belong.

EIGHTH—Works of foreign artists belonging to residents of the United States, will be admitted on the approval of the Committee of Selection, for Exhibition in a special gallery.

NINTH—Foreign Commissions will transmit to the Director-General prior to March 1st, 1876, information concerning the works of Art to be exhibited by their citizens that may be necessary for the preparation of the Official Catalogue.

TENTH—The installation of works of Art admitted to the Exhibition will be under the supervision of the Commissions of the country to which they belong.

ELEVENTH—All works of Art must be of a high order of merit, and those produced by citizens of the United States will be admitted to the Exhibition only on the approval of the Committee of Selection.

TWELFTH—Packages forwarded by exhibitors in the United States, for admission to this department, must be marked "Art Department, International Exhibition, Philadelphia." There must be also attached to the outside and inside of each package a label giving the name and address of the exhibitor, and the title and number of articles in the package.

THIRTEENTH—All pictures, whether round or oval, should be placed in square frames. Excessive breadth in frames or projecting mouldings should be avoided. Shadow boxes will not be allowed to project more than one inch beyond the frame. Glass over Oil Paintings will not be permitted.

FOURTEENTH—Works of Art intended for sale will be so designated in the Official Catalogue.

FIFTEENTH—All works of Art must be in Philadelphia prior to April 1st, 1876, and after having been admitted under the rules, shall not be removed before the close of the Exhibition.

SIXTEENTH—Each person presenting works of Art for admission, thereby agrees to comply with the special rules established for this department and the general rules for the Government of the Exhibition.

## GENERAL REGULATIONS

### GOVERNING ALL CLASSES OF CONTRIBUTIONS.

The transportation, receiving, unpacking, arranging, repacking, and re-shipping of the goods exhibited, also the storage and repair of empty cases, will be at the expense of the exhibitor.

Foreign Commissions, or such agents as they may designate, will be responsible for the receiving, unpacking, and arrangement of exhibits from their respective countries: as well as their removal at the close of the Exhibition; and no person will be permitted to act as such agent until he can give to the Director-General written evidence of the approval of his appointment by the proper Commission.

If no authorized person is at hand to receive goods on their arrival at the Exhibition building, they will be removed without delay, and stored at the cost and risk of whomsoever it may concern.

The Centennial Commission will take precautions for the safe preservation of all objects in the Exhibition; but it will in no way be responsible for damage or loss of any kind, or for accidents by fire or otherwise, however originating.

Foreign Commissions, or such agents as they may designate, shall be responsible for the receiving, unpacking and arrangement of objects, as well as for their removal at the close of the Exhibition; but no person shall be permitted to act as such agent until he can give to the Director-General written evidence of his having been approved by the proper Commission.

Immediately after the close of the Exhibition, exhibitors shall remove their effects, and complete such removal before December 31.

1876. Goods then remaining will be removed by the Director-General and sold for expenses, or otherwise disposed of under the direction of the Centennial Commission.

Each person who becomes an exhibitor thereby acknowledges and undertakes to keep the rules and regulations established for the government of the Exhibition.

The removal of goods will not be permitted prior to the close of the Exhibition.

Sketches, drawings, photographs or other reproductions of articles exhibited, will only be allowed upon the joint assent of the exhibitor and the Director-General; but views of portions of the building may be made upon the Director-General's sanction.

Special regulations will be issued concerning the Exhibition of fine arts, the organization of international juries, awards of prizes, and sales of special articles within the buildings, and on other points not touched upon in these preliminary instructions.

An Official Catalogue will be published in four distinct versions,—viz: English, French, German and Spanish. The sale of Catalogues is reserved to the Centennial Commission.

A. T. GOSHORN,

*Director-General.*

JOHN L. CAMPBELL,

*Secretary.*

## PROPOSED EXHIBITION IN BOSTON.

By reference to the foregoing regulations, it will be seen that the cost of transportation, and other incidental expences are to be borne by Contributors.

The Committee believe that this considerable outlay can be provided for in part, and probably altogether, by a public exhibition in Boston of the entire Art Contribution of the state, previous to its departure for Philadelphia. The proceeds of this Exhibition will be set apart as a special fund for this object.

The advantages of this plan are obvious. It will provide a fund for the necessary expenses; contributions will be boxed and cared for by special agents of the Artist's own selection; the cost and labor will be much less than they could possibly be if undertaken by individual effort; the necessary space will certainly be secured, and we are assured that the collection from Massachusetts will be kept together, and the collective works stand as a representation of our artistic position, past and present.

By arrangement with the Centennial Government it has been decided that the committee of selection appointed by them, shall visit the principal cities for the purpose of avoiding the expense of transportation to and from Philadelphia, of such works as are not desirable for the Exhibition. The decision of this committee will be final.

The works are required to be in Philadelphia, April 1, 1876.

It is proposed to open the Exhibition in Boston March 1, immediately after the examination by the committee of selection.

The time is limited for preparation, but the advantages are great and energetic action will accomplish the desired end.

Contributions from out of the city are expected to be delivered in Boston free of charge.

## SPACE AT PHILADELPHIA.

The applications for space at Philadelphia are very pressing, and it is of the utmost importance that data should be collected and consolidated as far as possible *without delay*. From the peculiar nature of the Art Department it is a matter of great difficulty for the committee to make a proper estimate of what space will be needed for Massachusetts, and this can only be arrived at by a prompt reply to this circular from every artist in the state, and from every one who is willing to aid this enterprise by the loan of pictures by Massachusetts artists. To facilitate this information, slips are herewith enclosed, which should be filled out at once, and forwarded by mail or otherwise to F. A. DEWSON, Secretary of the Massachusetts Art Committee, No. 64 Boylston street, Boston, Mass., to whom all communications should be addressed. For the present purpose an approximate statement of the size of the works will be sufficient, but as time is of great importance, *an immediate reply is essential*.

## CONCLUSION.

To every artist,—to every friend of art, this circular is presented, with the most earnest wish that its importance should be fully considered, and an immediate and hearty response accorded.

In addition to the pecuniary advantages of the proposed Exhibition in Boston, the pleasure and instruction of many who will be unable to visit the Exhibition at Philadelphia,—the impetus which it will give to art development in our own community are considerations of great weight.

By our united efforts we can make the Art Department of Massachusetts, one of the most interesting in the Exhibition, but to do so, we must labor earnestly and faithfully.

GILBERT ATTWOOD,	} Committee.
JOHN H. WRIGHT,	
B. C. PORTER,	
C. C. PERKINS,	

*Boston, November 6, 1875.*

All communications should be addressed to F. A. DEWSON,  
Secretary, No. 64 Boylston Street, Boston, Mass.