The Bruce Museum of Arts and Science Education Department Presents:
Educator Guide

**Painterly Controversy: William Merritt Chase and Robert Henri**
*January 27 to April 29, 2007*

The Bruce Museum of Arts and Science Education Department develops Educator Guides to provide detailed information on field trip planning, alignment with Connecticut State Goals and Learning Standards, as well as suggested hands-on classroom activities to do before, during, and after your visit to the Museum.

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**William Merritt Chase**
*Carmencita*, 1890
Oil on canvas, 69 7/8 x 40 7/8 in.
The Metropolitan Museum of Art,
Gift of Sir William Van Horne, 1906 (06.969).
Photograph © 1978 The Metropolitan Museum of Art

**Robert Henri**
*La Madrileña*, 1910
Oil on canvas, 73 x 37 in.
Private collection
This educator’s guide is separated into eight parts:

- Exhibition Guide
- Curriculum Connections
- William Merritt Chase Biography
- Robert Henri Biography
- Internet Resources
- Bibliography
- Object Activities
- How to Schedule your Museum Visit

Before you visit the exhibition, spend some time viewing the information on the Museum’s website at www.brucemuseum.org.

School programs are inquiry-based and promote critical thinking and written and oral expression. They feature hands-on-learning activities using objects from Museum collections and exhibitions. Many are interdisciplinary and address various learning styles.

For school program information contact Jennifer Beradino, Manager of School and Tour Services at 203-869-6786 Ext. 324 or by email jberadino@brucemuseum.org.

For reservations contact Anne Burns at 203-869-6786 Ext. 338 or by email anneburns@brucemuseum.org
William Merritt Chase and Robert Henri are two of the most admired American artists of the popular turn-of-the-century period, yet few know that the two had a tempestuous relationship in the early years of the twentieth century. Their regard went from mutual admiration to mutual animosity, and their arguments over the nature and future of American art affected an entire generation of young artists. This exhibition not only breaks new scholarly ground, but is also a fascinating visual exercise, allowing viewers to explore the decisive differences and the startling similarities in the two artists’ work.

Pairings of the artists’ arresting full-size portraits show the stylistic parallels in their formats and palettes, and highlight the very different ways that the artists treated such themes as fashionable women, friends and family members, their own students, and exotic subjects. A selection of their classroom demonstration pieces illuminates their teaching styles, and examples of their students’ early work show both artists’ far-reaching influence.

In 1902, the renowned William Merritt Chase (1849-1916) hired young Robert Henri (1865-1929) to teach at the New York School of Art, which was originally known as the Chase School. Henri seemed to be a natural choice; the older and younger artists were charismatic teachers and prolific portraitists, and their current styles were heavily influenced by the dash and dark palette of their shared idols, Manet, Velázquez, and Hals. However, their paths quickly diverged.

That year Henri wrote to his parents, “I really do believe that the big fight is on and I look for a great change in the attitude toward the kind of art I have been doing in the coming year.”

Henri had begun to advocate the gritty, urban themes that would characterize the movement known as the Ashcan School, but Chase found these subjects highly objectionable. In his teaching, Henri minimized the importance of draftsmanship and technique, the very values for which Chase was famous. Finally, Henri’s earthy, intense personality clashed with Chase’s elegant refinement. The tensions between them escalated until 1907, when Chase left the school that he had founded in disgust.

As Chase and Henri were considered the country’s most influential art teachers, their break caused a public controversy that continued for years. The two had many hundreds of students, so their opinions and their methods shaped American art for decades to come, including the work of George Bellows, Stuart Davis, Edward Hopper, Georgia O’Keeffe, and Charles Sheeler.
Curriculum Connections

Use of the materials in this Educator Guide in combination with a field trip to view Painterly Controversy: William Merritt Chase and Robert Henri will help you link learning experiences to the following Connecticut Learning Standards. Teachers will need to identify specific goals to map to individual lesson plans or larger units of study. This exhibition, while suitable for all students regardless of grade level or learning style, maps closely to concepts studied in later elementary, middle school, and high school.

Numbers in parentheses correlate with Connecticut Framework-Curriculum Trace Maps

Objectives
- To explore the styles of two different artists
- Analyze major themes present in their artworks
- Learn how cultural and social elements effected their artwork
- Understand use of different art materials.

Art:
Kindergarten
- Identifies a work of art by media, techniques and processes (*1a)
- Views prints and original art made from different materials. (e.g. painting, collage, print, sculpture, computer art, crayon versus marker) (*1a, 5b)
- Verbalizes and differentiates vocabulary related to media, techniques, processes, tools, and equipment (e.g. paint with a brush and draw with a pencil) (*1a, 1b)
- Describes how an art medium can serve as a source of inspiration (*1b, 1c)
- Composes art demonstrating appropriate use of drawing media (e.g. press hard or soft, move fast or slow) (*1a, 1c)

Grades 1-2
- Recognizes and describes the basic concepts of the elements of art (i.e. line, shape, color: primary) (*2c)
- Identifies the elements of art: line, shape, color, in works of art (*2a, 2c, 6b)
- Discusses how artists tell stories through representational art (*4a, 4c)
- Recognizes the relationship of objects in a work of art by position and size in a composition (e.g. big and small) (*2b)
- Explores and identifies outdoor scenes as landscapes (*3a)
- Identifies a personal preference for a specific work of art from works discussed (*5d)
- Discusses why others might prefer different works of art (*5c)
- Believes that attending an art exhibit is an enjoyable way to spend leisure time (e.g. art galleries, school exhibit, museums) (*6d)
- Students analyze portraits as historical records (4.2.1)
Curriculum Connections

- Describes a work of art by media (e.g. drawing, painting, collage, sculpture, print, photography and computer art) (*1b)
- Compares works of art created with a variety of media, tools and materials (e.g. compares a landscape created with paint versus pastels) (*1a, 1b)
- Applies vocabulary related to media, techniques, processes, tools and equipment (*1c)
- Discusses how specific elements of art (i.e. line, shape, color) are connected with and applied to specific organizational principles of art (i.e. pattern, texture, rhythm) (*2a, 2b)
- Differentiates works viewed according to specific subject matter categories (i.e. still-life, landscape, portrait, non-objective) (*5a)
- Respects the artistic tastes and preferences of classmates (*5c)
- Appreciates that art reflects different cultures and people (*4b, 5c)
- Students contrast works of art with a variety of line qualities (2.2.1)

Grades 3-5

- Classifies vocabulary related to media, techniques, processes, tools and equipment (e.g. lists the elements and principles of design, lists needed tools to create a collage, painting, print) (*1a)
- Utilizes an artistic vocabulary to analyze selected works of master artists
- Evaluates why an artist would choose a specific art medium for a work of art (*5c)
- Identifies places in the community where the arts can be viewed or performed (e.g. Bruce Museum of Arts and Sciences, Bush-Holley House, Rich Forum, Palace Theater) (*6a Aesthetic Appreciation)
- Appreciates the role that art has played in past civilizations (*6d)
- Appreciates the lasting influence of master artists
- Enjoys visiting museums (*6d)
- Appreciates the work of and is interested in the life and times of selected master artists
- Visits local and regional galleries and museums to observe and discuss original works of art (*2a, 2b)
- Identifies and compares styles of art (e.g. impressionism, realism, surrealism, cubism)(*2a, 2b)
- Identifies and describes the emphasis in a work of art (*2a, 2b)
- Analyzes and decodes selected works of art and artifacts using appropriate art vocabulary (*5b)
- Compares and contrasts reasons for a preference of specific works of art or art styles (*5c, 5d)
- Differentiates interpreting a work of art using elements of art and organizational principles versus an interpretation based upon cultural criteria (*5c)
- Enjoys reading about artists and their work (*4a)
- Appreciates the influence that artists have on each other (*4c)
- Has chosen a place for art in one’s personal life (*6d)
- Describes how different media, techniques and processes cause different effects (*1b)
- Students compare and contrast a variety of functional items to investigate how art elements were applied (2.4.5)
Curriculum Connections

Grades 6-8

- Observes and discusses styles and themes in a variety of works within the period studied (*4c)
- Discusses a work of art influenced by the history and social studies curriculum (e.g. Early Man, Egyptian, Greece) (*6b)
- Recognizes and discusses line, shape, color, balance, and space used in different cultures (e.g. French Impressionism, Japanese printmaking, African artifact) (*2b)
- Discusses the use of color and its impact on a work of art (*3b)
- Identifies style and themes in a variety of works in historical and cultural context (*5d)
- Enjoys examining the visual arts of other cultures as a way to appreciate their artistic accomplishments (*4a, 6b)
- Discusses the purpose and intent of an artist’s work relative to culture, time and history (*5a)
- Appreciates that art can be an important and useful way to communicate ideas (*1c, 6d)
- Respects and appreciates art created by both peers and people of other eras and cultures (*5c)
- Believes artistic effort is a valuable tool to improve artistic growth (*5e, 5f)
- Students define and describe vocabulary terms associated with the elements of art and organizational principles. (2.6.2)
- Students evaluate a piece of artwork to understand and list how factors of context shape a work. (4.6.4)
- Students discuss the role of culture as a context for art. (4.8.5.)

Grades 9-12

- Students focus on significant characteristics of a medium, and why this medium was preferred to other media to express content in a historical period with attention to the design concepts and content. (1.10.1)
- Students choose appropriate tools with a given medium to solve a design problem or express an idea (1.12.5)
- Students correct usage of visual terminology when evaluating their work and that of others (2.10.1)
- Students analytically study organization principles and elements of art. (2.12.2)

Social Studies: Grades K-2

- Be active learners at cultural institutions, such as museums and historical exhibitions (4.K –2.2.)
- Write short statements of historical ideas and create other appropriate narrative presentations from investigations of source materials (1.K –2.4)
- Explain how communities and nations interact with one another (8.K –2.1)
- Write short statements of historical ideas and create other appropriate narrative presentations from investigations of source materials (1.K –2.4)
Curriculum Connections

Grades 3-4
- Exhibit curiosity and pose questions about the past when presented with artifacts (4.3 – 4.1)
- Describe sources of historical information (1.3 – 4.3)
- Identify ways different cultures record their histories, compare past and present situations and events, and present findings in appropriate oral, written and visual ways. (1.3 – 4.5)
- Describe the need for a limited government so that people can be treated fairly (7.3 – 4.2)
- Describe the impact of various technological developments on the local community and on the nation (3.3 – 4.4)

Grades 5-8
- Interpret historical data in historical maps, artworks and artifacts (1.7 – 8.3)
- Initiate questions and hypotheses about historic events being studied (4.7 – 8.1)
- Be active learners at cultural institutions, such as museums and historical exhibitions (4.K – 2.2)
- Demonstrate an in-depth understanding of major events and trends of United States history (2.5 – 6.1)
- Explain how economic factors influenced historical events in the United States (3.7 – 8.4)

Grades 9-12
- Describe the multiple intersecting causes of historical events (1.11-12.3)
- Explain the relationships among the events and trends studied in local, state, national and world history (2.9 – 10.3)
- Be active learners at cultural institutions, such as museums and historical exhibitions (4.K – 2.2)
- Give examples of the visual arts, dance, music, theater and architecture of the major periods of history and explain what they indicate about the values and beliefs of various societies. (3.9-10.2)

Language Arts:
Grades K-2
- Students will speak, write or draw in a variety of modes to tell stories (2.K-2.2)
- Students will generate questions for gathering data from appropriate firsthand, visual and print sources (2.K-2.3)
- Students will express their opinions about each of the works they read, listen to and view, and support their opinions with data (4.K-2.3)

Grades 3-4
- Students will speak and write in a variety of modes at the appropriate level of elaboration and fluency (2.3-4.2)
- Students will generate questions for gathering data from appropriate firsthand, visual and print sources (2.3-4.3)
- Students will express their opinions about each of the works they read, listen to and view, and support their opinions with data (4.3)

Grades 5-8
- Students will generate questions for gathering data from appropriate firsthand, visual and print sources (2.5-6.3)
- Students will express their opinions about each of the works they read, listen to and view, and support their opinions with data (4.5-6.3)
Both as an artist and as one of the most influential teachers of painting in the late nineteenth and early twentieth centuries, William Merritt Chase was instrumental in introducing American artists to progressive approaches to art-making that were being developed in contemporary European art centers. Born in Indiana, Chase studied art in Indianapolis and New York City before enrolling in the Royal Academy in Munich, Germany, which attracted many American midwestern artists at the time. During his six years abroad, between 1872 and 1878, Chase became a lifelong admirer of the Spanish baroque painter Diego Velázquez (1599–1660), whose dramatic dark palette and paint-laden brushstrokes he emulated in his early works.

Chase settled in New York in 1878 to teach at the progressive Art Students League. He exhibited with success at the traditional National Academy of Design, to which he was elected a full member in 1890, but he was also closely associated with the Academy’s rival, the progressive Society of American Artists, which was more receptive to modern styles of painting imported from Munich and from Paris. As reflected in the lavish interior of his studio in New York’s Tenth Street Studio Building, the subject of many of his paintings, Chase was a highly eclectic artist: his works reflect a full range of the influences shaping modern art of his time, from Japanese prints to the old masters. His elegant, decorative portraits were influenced by the work of the iconoclastic American expatriate artist James McNeill Whistler (1834–1903), whom he met in London in 1885. His landscapes and scenes of modern life share the bright color, facile brushwork, and cropped compositions of impressionism. Beginning in the mid-1880s, Chase was among the first painters to depict the modern American city, which he interpreted largely through images of urban parks. He broke ground not only in oil painting but in pastel, a medium then enjoying new respect among professional artists: in 1882, he was a founder of the American Society of Painters in Pastel.

A member of numerous artists’ organizations, Chase helped organize important exhibitions that introduced the work of French and American impressionist painters to the American public in the early 1880s. He was also highly influential as a teacher; not only at the Art Students League but also in his own school in New York and in classes he gave in other American cities and abroad. Beginning in 1891, he conducted a popular summer school at Shinnecock, on New York’s Long Island. Stressing technique over subject matter, Chase encouraged the practice of painting directly on canvas without preliminary drawing, and of working outdoors and on-site rather than in the studio. The diverse work of his many students, who include some of the most important artists of the next generation, demonstrates his tolerance for individual and experimental approaches. As an artist, Chase described himself as a realist rather than an impressionist, but his use of lively, broken brushstrokes, contemporary subject matter, and bright color was key to the growing acceptance of modern styles in late-nineteenth-century America. Although Chase lived to see his art superseded by new trends, he was much honored in his last years.
Robert Henri studied at the Pennsylvania Academy of the Fine Arts, the Académie Julian, and the Ecole des Beaux-Arts; however, he came to be known for reacting against the conservatism of such established art institutions. Henri’s European sojourn in the late 1880s catalyzed his ideal that art should spring from an individual’s experience of life. This belief in the subjectivity of artistic expression became Henri’s working philosophy and shaped his unorthodox choice of subjects and the style of his many paintings, particularly those of the city rendered in painterly dark tonalities. Such paintings by him and those by his like-minded followers were dubbed the work of the “Ashcan school.” Henri’s success in sharing his ideas obtained him a reputation as one of the nation’s most influential figures in the arts during the early decades of the twentieth century.

Henri met and befriended a group of young artists and newspaper illustrators who admired him for his talent and the fact that he was one of few artists in Philadelphia to have studied in Paris. Henri invited these men to his studio for weekly discussions on art, ethics, literature, music, and politics, which, consequently, created a dynamic artistic environment. More importantly, however, he lectured on the role of artists in the United States. Henri firmly believed that serious artists should develop their own means of expression, and not be pressured into following - and perpetuating - aesthetic conventions. Of those who attended the weekly discussions, four were newspaper illustrators, namely William Glackens, George Luks, Everett Shinn, and John Sloan, who, collectively, were known as the "Philadelphia Four." Although three of the four had studied at the PAFA, they did not aspire to be serious artists. Henri, however, encouraged them to paint. He never imposed a style upon them because he wanted them to develop their own means of expression.

During the latter-half of the 1890’s, Henri divided his time between Philadelphia and Paris. He believed Philadelphians, compared to Parisians, were not as accepting of his works. In order to gain acceptance and recognition in Philadelphia, or anywhere in the United States, he first had to prove himself as a successful artist in Paris. And that he did. In 1896, one of Henri's works was accepted for the Salon and, in 1899, three more of his works were accepted. The following year, Henri returned to the United States and settled in New York, where the "Philadelphia Four" also settled.
In 1902, Henri accepted a teaching position at the New York School of Art. He was an extremely popular instructor, and quickly found himself receiving awards and serving on juries at various institutions, including the relatively conservative National Academy of Design. Although Henri disagreed with the Academy and its stance on art, he hoped he could reform it from within.

In 1907, after years of fighting with the Academy, Henri withdrew two of his works from the annual exhibition, citing an unfair attitude towards young artists, and organized his own exhibition, featuring his and his friends' works. The result was the exhibition of "The Eight" (i.e. Henri, Glackens, Luks, Shinn, Sloan, Arthur B. Davies, Ernest Lawson, and Maurice Prendergast) at the Macbeth Gallery in New York. The exhibition, was an immediate success, not only because of its publicity, which was provided for by the "Philadelphia Four," but also because the works were more accurate and livelier representations of life in the United States than anything selected for exhibition by the Academy.

The exhibition of "The Eight" marked a turning point in the art world, particularly in the United States. It proved, once and for all, that a group of progressive artists could hold an exhibition that was successful with both the amount of people it attracted and the amount of money it generated. And it was only a starting point. Its success gave "The Eight," as well as other progressive artists, the courage and determination to continue their fight against the Academy by holding larger and more radical exhibitions of both American and European art. Such was the case with the Armory Show of 1913, where Henri exhibited five works.

After several years of teaching at the New York School of Art, Henri opened his own school, the Henri School of Art, where he taught such artists as Patrick Henry Bruce, Stuart Davis, and Edward Hopper. He also taught at the educationally and politically radical Ferrer Modern School, where Man Ray and Leon Trotsky attended his classes and, later, at the Art Students' League. In 1923, Henri's importance and influence were carried beyond the classroom with the publication of his book *The Art Spirit*, a collection of his lecture notes, criticisms, and other remarks on art. It is still in print today.
Internet Resources

Wikipedia
Detailed biography of William Merritt Chase that includes his different styles of painting, influences on him as a painter and the contributions he made to later painting styles. There are bolded words that can be clicked on to gain more information on Chase’s contemporaries, schools and different works of art.

Answers.com
Good starting point for classroom investigation. Webpage includes selections from other various web resources concerning the life and painting career of William Merritt Chase.
http://www.answers.com/topic/chase-william-merritt

Smithsonian Magazine
Brief article that gives background information on William Merritt Chase.

Artcyclopedia
Breaks down which museum collections include paintings by Robert Henri. Clicking on the link will take one to the museum’s website and a detailed description of the painting.
http://www.artcyclopedia.com/artists/henri_robert.html

Resource Library Magazine
Article that focuses on the biography of Robert Henri and his influence on American painting as shown in a past exhibition at the Minnesota Museum of American Art in 2002.
http://www.tfaoi.com/aa/3aa/3aa432.htm

Artists on Art
Provides excerpts from Henri’s writings on art.
http://www.constable.net/arthistory/glo-henri.html

Smithsonian – Archives of American Art
Illustrated webpage that shows some of Robert Henri’s sketches and sketchbooks from his travels in Europe.
http://www.aaa.si.edu/guides/curators-visual/index.cfm/fuseaction/items.detailItem/ItemID/5546

ArtLex – Art Dictionary
Background information on the Ashcan school of art, the school that Robert Henri helped found. Many color images from various artists of the movement are included on the website. Bold words can be clicked on to gain more information on specific aspects of the art movement.
http://www.artlex.com/ArtLex/a/ashcan.html
Bibliography


Portraits are among the most personal works of art. They can tell us a lot about the person in the portrait, the artist who made it and the time in which they both lived and worked.

What is a portrait?

A portrait is a representation of a specific person or group of people. Sometimes artists paint or sculpt friends, families, or themselves. A portrait often tells us about what was important to society at the time it was made. Let’s look at portraits together in the exhibition to see what we can uncover about the people in them and about the art of making portraits. Like detectives, we will look for clues. We will use them to get to know the people and imagine their lives and personalities.

What people are wearing (clothing), what they are doing (pose), where, they are (setting), and the look on their faces (expression) are all portrait clues.
Object Activities

**Painterly Controversy: William Merritt Chase and Robert Henri**

Portraiture is the art of representing the physical or psychological likeness of a real or imaginary individual. From the earliest times, the portrait has been seen as a means to immortality, an everlasting image of an individual.

What is the first thing you notice about this portrait?

What colors do you see?

What is the sitter doing?

Where is the sitter?

Is the sitter’s whole body shown?

How old is the sitter?

How do you feel when you look at this portrait?

Does this look like anyone you know?

Compare the works of Robert Henri with that of painter William Merritt Chase.

What is the first thing you notice in each work?

How does each artist portray his sitter?

How is the artist’s training reflected in his work?
Painterly Controversy: William Merritt Chase and Robert Henri

Describe what she is wearing.
What is she holding?
What do these things tell you about her?
What is her expression?
Write a letter to the portrait asking and/or answering questions such as:

- Why do you have that expression on your face?
- Who are you and where do you come from?
- Does anyone in your family look like you?
- What are your dreams and aspirations?

Ask a friend to take a picture of you. Think about what you want others to know about you. Choose your clothes and the things you will include in the picture. How would you pose? What would you be doing?

William Merritt Chase (1849-1916) is known for his still lifes, portraits and landscapes. He experimented with open-air painting, leading him to be one of the first American artists to turn out "Impressionist" landscapes. Chase was the founder of various art societies and taught at several art schools, where his students included Marsden Hartley and Georgia O'Keeffe. Chase established his reputation in the late 19th and early 20th centuries. The quick, free brushwork and the use of contrasting hues reveal the influence of Dutch and Spanish portraiture. He studied the work of artists like Rembrandt, Velasquez and Goya during his travels through Europe.
Let’s use the portrait clues to understand her better.

Describe her clothing, pose, setting, and facial expression. What do you think she wants us to think of her?

How do these portraits relate to today’s photographic ‘snapshots’ of society?

How are they different?

Why would an artist choose to paint a portrait instead of a landscape?

How long do you think the artists took to complete these portraits? Why?

What can the sitters’ expression tell you about their personality?

Would you want to have your portrait painted? How would you be depicted?
Vocabulary

**Self portrait** – a portrait of oneself done by oneself.

**Profile** – a human head or face represented or seen in a side view.

**Front view** – a human head or face represented or seen as facing the viewer.

**Proportion** – a part considered in relation to the whole.

**Mixed media** – a technique involving the use of two or more artistic media, such as ink and pastel or painting and collage, that are combined in a single composition.

**Visual information** – in the case of a portrait, clues pictured in the work that may tell the viewer more about the person depicted. For example, hair style, clothing, musical instruments, books, etc. can all help determine such things as a person’s age, financial status and time period in which they lived.

Robert Henri (1865-1929)
*Lady in Black (Portrait of Mrs. Robert Henri)*, c. 1904
The Parrish Art Museum, Southampton New York

What do you see in this painting?

What can we learn about the woman by her clothing? Does the artist give us clues to their class status and/or profession?

How does the work give insight into the culture of the time?

Why do you think the artist chose to have posed the figures the way he did?
Object Activities

Since colonial times, portraiture has been a tradition in American art. Merchants, politicians, and others of rising stature sought to have their image and status captured in the form of a portrait. The tradition and practice of portraiture continued after the Revolutionary War, as artists, though still heavily influenced by England and her traditions, sought to establish American styles and techniques. In the eighteenth and first half of the nineteenth century, portraiture was the primary artistic activity in America.

A portrait is more than a pretty picture of a famous or wealthy person. A portrait is a historical and social document revealing information about the sitter and the period in which he/she lived. Portraits show people’s appearances, characteristics or actions. Displayed in a home for family, guests and servants to see, a portrait served as a symbol of the sitters’ status in society and place in their family heritage. Because the size of the portrait was directly related to its cost, size often, but not always, provides us with a measure of the sitter’s economic status. Full-length portraits usually included more visual information in the form of background material and items that a simple head-and-shoulders portrait could not provide.

What is happening in this painting?
What time in history is represented?
What clues does the artist give us?
How would you describe the figures?
What aspect of the woman does the artist want us to focus on?
How does the artist use color and line to emphasize certain elements of the work?
What do the colors tell us about the work? Why do you think the artist made this decision?
• School groups of 8 or more require advance reservations and are subject to a special group fee.
• Museum-Based School programs are available Tuesday through Friday at 10:00 am, 11:15 am, and 1:00 pm.
• After-School Museum-Based programs are available Tuesday through Friday, last one hour, and start no later than 4:00 pm.
• The Bruce Museum is accessible to individuals with disabilities.
• Call Bruce Museum Reservations Manager, Anne Burns, at 203-869-6786 ext.338. You may leave a voicemail message at this number at any time. Please leave a choice of times to return your call.
• Fees
A confirmation/invoice will be mailed four weeks prior to the program. Pre-payment is preferred, however, Museum programs may be paid on day of visit. Payment is by check only, payable to Bruce Museum, Inc.
Museum-Based Programs: $45 per program.
• Scholarships
Thanks to the generosity of our corporate members and sponsors, scholarships are available under special circumstances. Please contact the Museum for more information.
• Cancellations
There is a $15 charge if cancellation is less than two weeks in advance of the scheduled program.
• No Eating Facilities are available at the Museum
In case of bad weather; classes will be permitted to eat in the Education Workshop if they reserve the room in advance.
• Class Size
In order to maintain quality education, classes are limited to 25 students. Pre-school class size is limited to 20 students.
• Supervision: REQUIRED for all programs
  Museum visit: 1 adult for every 5 children, to accompany the children at all times.
  Self-guided tours: If you would like your class to tour the rest of the Museum before or after the scheduled program, you must tell us when you make your reservation to avoid conflict with other groups.
  Nametags: Help to personalize program and enhance student behavior.
• Conduct
In order to enhance everyone's enjoyment of the Museum, please go over these rules with your students in advance:
  o Please do not run in the Museum.
  o Please talk in quiet voices.
  o Please do not touch paintings or objects

Special requests or curriculum needs
All of the programs are flexible and can be adapted to audiences with special needs or to your curriculum objectives. Please discuss with the Museum Education staff in advance.
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