

Pennsylvania Academy of the Fine Arts.

(FOUNDED 1806.)

Circular

OF THE

Committee on Instruction,

1887-1888.

FROM THE ARCHIVES OF  
PENNSYLVANIA ACADEMY OF THE FINE ARTS  
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MASTERCOPY

PENNSYLVANIA ACADEMY OF THE FINE ARTS.

(FOUNDED 1805.)

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◇ CIRCULAR ◇

OF THE

COMMITTEE ON INSTRUCTION

1887-1888.

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PHILADELPHIA

1887.

## COMMITTEE ON INSTRUCTION,

In Charge of the Schools of the Academy.

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EDWARD H. COATES, *Chairman.*

WILLIAM S. BAKER,

HENRY C. GIBSON,

CHARLES HENRY HART,

JOHN H. PACKARD, M.D.

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## SCHOOL DEPARTMENT

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THOMAS HOVENDEN,

*Instructor in Painting and Drawing.*

THOMAS P. ANSHUTZ,

*Instructor in Painting, Drawing and Modeling.*

JAMES P. KELLY,

*Instructor in Painting, Drawing and Modeling.*

BERNHARD UHLE,

*Instructor in Portrait Painting.*

WILLIAM W. KEEN, M.D.,

*Instructor in Artistic Anatomy.*

FRANK R. WHITESIDE,

*Demonstrator of Anatomy.*

H. C. WHIPPLE,

*Curator of the Schools.*

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\* \* \* All correspondence in regard to matters connected with this department should be addressed to Mr. H. C. Whipple at the Academy.

CIRCULAR  
OF THE  
COMMITTEE ON INSTRUCTION  
1887-1888.

THE object of the Schools is threefold. First, to afford facilities and instruction of the highest order to those persons—men and women—who intend making painting or sculpture their profession.

Secondarily: To extend, as far as possible, the same benefits, as a foundation, to engravers, die sinkers, illustrators, decorators, wood-carvers, stone-cutters, lithographers, photographers, etc., who have always been largely represented in the schools. No advantages but those of pure art education are offered to them, they learning outside, with masters, in the workshop or in technical schools, the mechanical parts of their art or trade.

Lastly: To let amateurs profit by the same facilities. When the classes are crowded, preference in admission will be given to applicants in the order above indicated.

A course of thirty-five anatomical lectures is given, and also a series of lessons in perspective and composition. Lectures by well-known artists and others on general subjects will be arranged by the Committee during the year.

Animals are also dissected from time to time, and a living horse is used in the modeling room each season for a pose of six or eight weeks.

The hours being arranged so as not to interfere with each

other, every student in the life classes has an opportunity of modeling in clay, as well as of painting, from the nude. This combination is an essential feature of the course.

CHARGES.

For the season of eight months, including all privileges, except portrait class, . . . . .	\$48 00
For one month, same privileges, . . . . .	8 00
For one month, Antique Class, day and night, . . . . .	4 00
For one month, Night Life Class, . . . . .	4 00
For the season of eight months in the Antique Class, day or night, or in the Night Life Class, . . . . .	24 00
For the Portrait Class, each month, . . . . .	10 00
All payments to be made in advance.	

ADMISSION OF STUDENTS.

Any person of good character, and over fifteen years of age, giving satisfactory evidence of ability to profit by the course of study laid down in these rules, will be admitted, on application made in compliance with the following directions:

TIMES OF ADMISSION.—The committee will act upon applications for admission on the last Wednesday in every month, excepting May, June, July and August. All applications should be on file the day before the meeting.

CONDITIONS OF ADMISSION.—Each applicant for admission to the Antique Classes must sign the following form, and submit a specimen of his or her work, signed with full name and address. Drawings must represent the whole or part of the human figure, and must be made from the solid object. They must be executed expressly for the purpose, upon paper measuring 18 x 24 inches, which should not be rolled or folded.

FORM OF APPLICATION FOR ADMISSION TO  
THE SCHOOLS OF THE PENNSYLVANIA  
ACADEMY OF THE FINE ARTS.

I desire to enter the Antique Class of the Academy. I have read the rules embodied in the circular of the Academy, and agree to abide by them.

My age is.....

Occupation.....

Object in studying Art.....

I desire to take out a ticket for.....\*

Signature.....

Address.....

ADMISSION TO THE LIFE CLASSES.

Students will be transferred from the Antique to the Life Classes upon recommendation of the Instructors. They must, at the same time, submit a drawing or drawings executed by them in the Academy, and representing the entire human figure. Such drawings must be upon paper measuring 18 x 24 inches, and signed with full name.

For such transfer to the Life Class, when the student is a minor, the written permission of parent or guardian must be obtained.

The Life Class cannot be entered in any other way, except in the case of those who have previously belonged to it, or those who can give satisfactory proof that they have been members of Life Classes in other recognized Art

\* In the space before the asterisk above, the length of time for which a ticket is asked should be stated.

Schools, and at the same time submit a specimen of previous work.

Every person admitted to study in the Academy will be furnished with a ticket, which must be shown on entering, until the holder is known to the door-keeper.

Life Class students only will be admitted to the dissecting room; and the same restriction applies to the modeling room at the hours assigned for modeling from the living figure.

Students of the Antique as well as Life Class students are entitled to attend the lectures on Art Anatomy in the lecture-room, and any other lectures that may be provided for the school, unless specially prohibited. They may also use the modeling room when it is not occupied for the regular sessions of the Life Class.

THE SCHOOL YEAR begins the first Monday in October, and ends on the last Saturday in May.

The lectures on Art Anatomy begin on the 17th of October, and continue about four months.

The lessons on Perspective and Composition will follow the lectures on Art Anatomy.

Modeling from the Living Horse will begin the first week in January.

VACATIONS AND HOLIDAYS.—The schools will be closed during the months of June, July, August and September; and on Sundays, Thanksgiving Day, Christmas and New Year's Days, and Washington's Birthday, on which days the school department will not be open for the purpose of study.

# Weekly Schedule of Classes—

	MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.
Men's Life (drawing and painting)	1-4 P.M.	1-4 P.M.	1-4 P.M.	1-4 P.M.	1-4 P.M.	1-4 P.M.
do.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.
do.		9-12 A.M.		9-12 A.M.		9-12 A.M.
do.		7-9½ P.M.		7-9½ P.M.		7-9½ P.M.
Women's Life (drawing and painting)	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.
do.		4½-7½ P.M.		4½-7½ P.M.		4½-7½ P.M.
do.	2-5 P.M.		2-5 P.M.		2-5 P.M.	
do.	7-9½ P.M.		7-9½ P.M.		7-9½ P.M.	
Modeling from the Horse, for Men and Women	9-12 A.M.		9-12 A.M.		9-12 A.M.	
Antique (drawing from casts)	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.
do.	1-5½ P.M.	1-5½ P.M.	1-5½ P.M.	1-5½ P.M.	1-5½ P.M.	1-5½ P.M.
do.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.
Portrait	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.
Sketch	4-5 P.M.	4-5 P.M.	4-5 P.M.	4-5 P.M.	4-5 P.M.	4-5 P.M.
Lectures on Art Anatomy	6½-7½ P.M.		6½-7½ P.M.			
Lectures on Perspective and Composition						

Dissecting Room Study . . . . . At arranged hours.

## PRIVILEGES AND DUTIES OF STUDENTS.

Students are provided with closets or boxes, drawing-boards and modeling stands.

Each student, on taking out his ticket, will be required to deposit one dollar, which will be paid back to him when he gives up his keys and returns the property of the Academy which he has been using, but the Academy will not be responsible for money, watches, jewelry or other valuables, which may be lost from the closets or boxes.

At the expiration of the time for which his ticket was issued the student must remove all his personal property from the Academy, and give up the keys which he has received from the Academy.

A student's ticket entitles the holder to visit the galleries.

No sketching, drawing or painting in the galleries shall be allowed, except upon special permission first obtained.

Any student well advanced in painting who desires to make a study copy of a picture or piece of statuary belonging to the Academy, may receive from the President permission to do so, on presenting a written application approved by the Committee on Instruction, and specifying the work to be copied.

## REGULATIONS FOR THE LIFE CLASS ROOMS.

POSING THE MODEL.—Each new pose shall be determined by a committee of five of the class, taken in regular order from the alphabetical roll.

The committee for the first pose shall consist of the first five on the roll who are present at the commencement of that pose; for the second pose the next five; and so on to the end of the roll.

Any member of the class not present when, by the above regulations, he would be placed upon the committee, will forfeit his turn.

The decision of the committee as to the pose shall be final.

Each painting pose shall consist of six sittings, and each sculpture pose of twelve or eighteen, unless the Instructors should order otherwise.

Only students at work will be admitted in the Life Class Rooms during the regular hours.

#### REGULATIONS FOR ANTIQUE ROOMS.

No cast shall be moved except by order of the Teacher, or Curator, who shall decide how long it may remain away from its place.

Students will be held responsible for breakage of casts resulting from their own carelessness.

#### REGULATIONS FOR THE DISSECTING ROOM.

The Demonstrator of Anatomy has charge of the Dissecting Room, and superintends, under the Instructors, the dissecting, casting and drawing.

The Assistant Demonstrators (selected from the students) make the dissections; they also give demonstrations to the Life Class students admitted to the Dissecting Room, who may then, if they desire, make drawings of the dissections.

The period for dissection is included between the first of November and the first of the following April. No dissection shall be made in the Academy except those authorized by the Instructors.

The work in the dissecting room involves much practical study of comparative anatomy, and is therefore of direct use to animal painters as well as to painters of the human figure.

#### LECTURES ON ARTISTIC ANATOMY.

Prof. W. W. Keen will begin his course of lectures on Artistic Anatomy, free to all the Academy students, on the 17th of October.

Season tickets for these lectures, for persons not Academy students, Five Dollars.

The course will consist of about thirty-five lectures, to be given on Monday and Wednesday evenings, at 6½ o'clock.

The lectures will be illustrated by diagrams, casts, anatomical models and preparations, skeletons of man and the lower animals, dissections and the living model.

The following subjects will be treated, although not necessarily in precisely the following order or number of lectures:—

The introductory lecture will treat of the relations and importance of anatomy to art, and of the proper methods of its study.

Ten lectures will be given to the study of the bones and joints of the human skeleton and the comparative anatomy of the skeleton.

Fourteen lectures to the muscles, especially to those which directly influence external form. Two of these will be devoted to the muscles of the face and the anatomy of expression, both in man and the lower animals.

Four lectures to the eye, nose, mouth, chin and ear.

Two lectures to the skin, with its various wrinkles (especially those of the face), and the subcutaneous layer of fat and the blood-vessels in the superficial fascia.

One lecture to the hair and beard, and postural expression.

One lecture to proportions.

#### LECTURES ON PERSPECTIVE AND COMPOSITION.

A course of eight or more lectures on perspective and composition will be given during the months of March and April.

Season ticket for this course to persons not Academy students, Three Dollars.

Other lectures will be given by well-known artists and competent teachers, as arranged by the Committee during the year.

#### GENERAL STATEMENT OF OBLIGATIONS.

Every person admitted to study in the Academy is held bound by all the foregoing regulations; and is also expected to be orderly and proper in conduct.

## SPECIAL NOTICE TO APPLICANTS.

The Academy does not undertake to furnish detailed instruction, but rather facilities for study, supplemented by the criticism of the teachers; and the classes are intended especially for those who expect to be professional artists.

## THE CHARLES TOPPAN PRIZES.

These prizes, established in 1881, by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan, were awarded, for the first time, at the autumn exhibition of the Academy in October, 1882. The conditions are as follows:

At each Annual Exhibition of the Pennsylvania Academy of the Fine Arts, two prizes, one of Two Hundred dollars, and one of One Hundred dollars, shall be awarded by the Committee on Instruction, for the two best pictures by students of the Academy who have worked regularly in its schools for at least two years, one of them being the school year preceding the exhibition at which the prize is awarded; provided, however, that there shall be no obligation to award a prize to any work which is not, in the opinion of the Committee, of sufficient merit.

The pictures submitted may be either in oil or water color, and must be entered in the usual way for the Annual Exhibition.

They may be either figure pieces, landscapes, cattle pieces, or marines.

The competition is not extended to sculpture.

According to the positively expressed terms of the gift, the *drawing* of the pictures will receive the first attention of the examiners, that work which shows the most accurate drawing receiving the preference.

In any case of uncertainty as to the right of a competitor to be considered a student, the decision of the Board of Directors upon a report from the Committee on Instruction shall be final.