

Scrouty - Smith
Annual Report

of the
Pennsylvania Academy of the Fine Arts
February 1885 to February 1886

The Board of Directors of the Pennsylvania Academy of the Fine Arts respectfully submits to the stockholders the following report for the year

The most ^{interesting} ~~important~~ work that we have to bring ^{formally} ~~officially~~ to your knowledge ~~at~~ this time is the amicable ^{now} relations existing between the artists of Philadelphia and the Academy which ~~was~~ ^{was} brought about early in the present year through the instrumentality of a committee of the artists and a committee of your board. This resulted in the Academy placing ^{its} the fifty-sixth Annual Exhibition in the hands of the artists as a jury of selection and hanging committee and the jury composed of Messrs George C. Lambdin, H. C. Cariss, Isaac L. Williams, Harold H. Trotter, Frank L. Kirkpatrick and Perry Thomson performed the delicate duty committed to them in the most satisfactory manner and with the utmost harmony. It is hoped that this new era of good feeling will be ~~continuous~~ of long duration and that the artists and the academy will henceforth go hand in hand for the common benefit and ad-

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do you mean by that?

A. Well, it appears that he never received a dollar nor a cent; and ever since, Mr. Staines has failed in his contract and has not finished the buildings and has abandoned them, and my father has not received anything. He was to receive those four houses. They were to be finished and completed on the following August.

Q. Were you present at the time of the agreement between your father and Mr. Staines was made.

A. I was.

Q. Did you see the contract signed.

A. Yes, sir.

Q. You saw the deed delivered by your father.

A. Well, I cannot say exactly that I saw it delivered, but I saw the deed.

Q. You saw it executed.

A. Yes, sir.

Q. Then your explanation of your father's having given that property to Mr. Staines is included in the statement you have just made.

A. Well, I don't know what you might term it. He sold it to him, at least he conveyed these lots over to him, and the contract was that he was to build and erect four houses.

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A. No, sir; they are going to ruin.

Q. When did you see them last.

A. On Saturday.

Q. What condition were they in.

A. Well, they were nothing more than what you might call ruins.

Q. How high up were they.

A. They were up to the second story, with the second story joists on, but no front to them. The floor had marble in front, but the marble had been all destroyed pretty much or carried away - fell out and broke.

Q. They were not finished up to the first of January 1874?

A. No sir.

Q. Or anything like it

A. No, they abandoned them at that time.

Q. Are they unfinished now.

A. They are.

Q. Your father is out of the possession of the whole of his lots, is he not.

A. It has been since 1873. He never received the amount of one cent for anything that is there.

Cross-examination.

By W. Smith

Q. You just now said that your father sold it or gave it to Mr. Staines. What

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Other losses will be announced hereafter.

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By W. Husbands

Q. What is your name?

A. Henry Snyder.

Q. The plaintiff in this case is your father?

A. Yes, sir.

Q. He lives where.

A. In Camden, New Jersey.

Q. How long as he lived in Camden N.J.

A. Some ⁽⁶⁰⁾ six years; may be longer.

Q. Where in Camden does he live.

A. Sixth and Spruce street.

Q. Was he the owner of any land there.

A. Yes, sir.

Q. Up to when.

A. Up to February, 1873, I think.

Q. Do you know what became of it.

A. He sold it or gave it to W. Haines.

Q. For what purpose.

A. He was erecting four buildings on four lots adjoining the property where he now lives.

Q. Were the buildings commenced.

A. Yes, sir.

Q. When.

A. Some I think in May — I think it was April or May, 1873.

Q. Were they ever completed.

A. No, sir.

Q. Have they been completed since then.

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Copy

Philadelphia

Octbr. 12th, 1885

To the President and Board of
Directors of the Penna. Academy
of the Fine Arts.

Gentlemen,

Your late President,
Mr. Claghorn, during his life time,
loaned to your library a number
of works on art, which, we are
informed, have proved very useful
to the institution.

As a slight memento of his
unswerving interest in the Academy
we wish now to present these volumes;
a list of them are enclosed - so that they
may permanently remain where he placed
them and continue the good work he began.

We are gentlemen, very truly Yours

(Signed) J. Raymond Claghorn
and Julia Claghorn, ^{for himself} Executors.

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Q. What interview was it that you heard statements made to Mrs Scull as to its purpose; was it after its execution or before.

A. Before its execution.

Q. While there was a draft prepared.

A. No, sir; after the bond was engrossed.

Q. She was present then after the bond had been engrossed, and there was a conversation at that time?

A. Mr. Haines and Mrs. Scull came together to the office of Mr. Spering and went into his office, which is ^{connecting} ~~communicating~~ with mine, and so near is the position of his desk to that of mine at which I was sitting, that I heard the explanation which he gave her about the bond - the effect of her signing it - the responsibility.

Q. Then at that interview she did not sign it, as I understand you, but it was at a subsequent interview.

A. They went away after this explanation - Mr. Haines and Mrs. Scull went out of the office, after this explanation of Mr. Spering, and I ^{immediately} followed them, passed them, and went out on my business; staid away a short time - five or ten minutes or so, and came back and found the office closed, the bond laying on the table executed. The office was closed, and Mr.

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Exhibitions

The only exhibition held by the Academy this year was the Fifty sixth Annual Exhibition which opened October 29th and closed December 10th 1885. As already stated the management of the most important part of this exhibition, the selection of the pictures and the hanging of them upon the walls was ^{this year} delegated to a jury of ^{professional} artists. ~~Early in the year~~ ^{Early in the year} ~~the Secretary of the Philadelphia Society of Artists~~ ^{a letter was received from the Philadelphia Society of Artists} asking that a committee be appointed to confer with a committee of ~~the Society~~ ^{the Society} as the subject of future exhibitions and matters generally pertaining to art in Philadelphia. The Board appointed such a committee and the two committees held several conferences which resulted ^{as already stated} ~~in the adoption~~ by the Academy of the following resolution

~~Resolved that the "P. S. A." be requested to nominate twelve artists (one half of them not members of the Society), of whom six (three of each group) shall be elected by the Board of Directors of the Academy to act as a Jury of Selection and Hanging Com. for the 56th Annual Exhibition, and who shall have the selection of a Salesman subject to the rules of the Academy.~~

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it was, apparently, when you were not there.

A. Yes, sir.

Q. Did Mr. Spering keep a diary of what he did as a conveyancer and lawyer, in his office.

A. He did.

Q. In whose handwriting did he keep it.

A. In his own.

Q. Do you know where that diary is.

A. I have seen it several times; I don't know in whose possession it is at present.

Q. ~~Would~~ would you know it if you saw it.

A. Yes.

Q. [Standing book to witness] Is that it?

A. Yes sir.

Q. When you say that that bond was given to Mr. Spering as counsel for Mr. Snyder, upon what do you base that remark?

A. From my knowledge of the transaction and conversations which I heard in explanation of it.

Q. From any statement that Mr. Scull made you

A. From statements Mr. Spering made to Mr. Scull prior to its execution - in explanation of it - its purpose, and from a subsequent remark I made to him after I saw it was executed.

There were submitted for this exhibition 779 works. Of these there were accepted and placed in the galleries 383 oil paintings 218 water colors and works in black and white, including etchings and 43 pieces of sculpture. The latter included ^{very interesting and important} a collection of thirty four original sculptures ~~made~~ by Capt. Edward Kenney for studies made in the Far West of aboriginal life. From the Fifty sixth Annual Exhibition 26 works were sold of the value of \$1803.

* This exhibition was better attended than some of the previous ones and all ~~participated~~ ^{participated} to the price of the ^{works} ~~city~~ by the admirable manner ~~of~~ ⁱⁿ the efforts of the Academy.

In order to keep up the interest of the artists, in the Academy and its work, it was determined by the Board that the Exhibitors at the Fifty sixth Annual Exhibition should be invited to meet on the closing day of the exhibition and nominate two of their number to the Board for whom first should be selected as the Jury of Selection and Hanging Committee for the 57th Annual Exhibition. This accordingly was done and for the artists nominated the following have been ^{chosen} ~~selected~~ as the jury; Thomas Stourden, Miss Cecelia Beany, Miss Emily Sartain, Henry Poore, and George Frank Stephens. Whether the 57th Exhibition will be held in the

Cross-examination.

By Mr. Sellers.

Q. The bond which has been read — did you draw it from a draft.

A. I engrossed it from a draft in the handwriting of Mr. Spering.

Q. Counsel for plaintiff hands you that paper [referring to paper] — is that the draft.

Mr. Husbands, — We don't hand it to him at all.

Mr. Sellers, (to witness)

Q. Do you know where the draft is?

A. It has just passed out of my possession.

Q. To the counsel for the plaintiff.

A. Yes, sir.

Q. How long was that bond in your office before it was executed.

A. I am not certain of the number of days, but it was a short time after I engrossed it before it was executed — possibly a day or two — a very short time.

Q. How often did you see Mrs. Scull there?

A. But once.

Q. Were you present at the time this bond was signed by her.

A. I was not.

Q. Then she was there once at which the bond was not executed, and once at which

fall of the present year as has been the custom of the Academy ^{in recent} ~~for several~~ years or whether we will revert to ^{the good} old fashion Spring Exhibition, holding it early in 1887 is yet undetermined.

Some effort was made to obtain the important collection of pictures purchased by George F. Watts R.A. the distinguished English painter, which was brought to this country and exhibited for some time in New York. Owing however to the great difficulty, expense and risk the effort had to be abandoned. Arrangements however have been made for the Exhibition here, opening July 2nd 1886, of the English Collection of Marine Colours brought to the United States by Mr Henry Blackburn of London. This collection has only been seen in Boston, but more particular reference to it, will have to be deferred until the next annual report is ~~written~~ prepared.

An exhibition of considerable interest was held at the Academy by the Photographic Society of Philadelphia during the week January 11th to 18th ¹⁸⁸⁶ and was ~~largely~~ ^{well} attended.

School Department

The high position attained by the schools of the Academy is still maintained. During the school year ending May 31st 1885 the number of students was 224; of which 120 were men and 104 women. ~~Of these 10 men and 10 women were free students~~

A. This bond is in my handwriting - except the signatures.

Q. Who is the attesting witness.

A. Joshua Spering.

Q. Where is he.

A. He died either on the first or second of December 1873.

Q. When did you first see that paper after its execution.

A. On the day of its execution.

Q. Where.

A. On the office-table of Mr Spering.

Q. What relation had Mr Spering to Mr Snyder.

A. Mr Frederick Snyder was his client in the obtaining of this bond.

Q. Mr Spering then was Mr Snyder's counsel.

A. Yes, sir.

Q. And the paper was in Mr Spering's hands as counsel for Mr Snyder.

A. Yes, sir.

Q. Do you know how that bond was delivered.

A. I found it on Mr Spering's office-table in the afternoon of the day on which it was executed. I found it with the signatures there, and the witnesses names signed to it. I was not present at the execution.

During the five months from October to February inclusive, of the season 1884-85, the number of students has been 172; of these 82 were men and 90 women. 7 men and 9 women are at present on the fee list.

For use in the schools in illustrating lectures on Perspective and Composition by the Director, a very fine stereopticon, with appliances was presented by Mr. Henry C. Gibson; the lenses having been specially imported for us.

During the year ^{several special} lectures have been delivered before the students ^{to which artists and other interested parties} and invited guests.

On the evening of February 17th, 1885, Mr. Felix Moschellus of London, ^{gave a} talk on Art, ~~and~~ in the course of which he painted a portrait of the Curator of the Schools from life. On ^{and May 9th} May 2nd Mr. J. Liberty Sudd lectured on Michael Angelo and Raphael; illustrating his lectures by reproductions of the most important works of these artists, the size of the originals, with such figures and details enlarged for purposes of study. On May 15th Mr. George C. Lambden lectured on The Invention of Oil Painting and its Development and on May 22nd Mr. Thomas Atkins lectured on the Boatrace and illustrated the movement of the horse. All of these lectures were largely attended

and proved of great interest to the students.

Prizes

The several prizes awarded by the Academy this year to pictures exhibited in the 50th Annual Exhibition were as follows.

The Temple Gold Medal to Charles Sprague Pearce for the best figure picture Peines de coeur

The Temple Silver Medal to William J. Richards for the best landscape or marine Old Ocean's gray and melancholy wash

The Mary Smith Prize of \$100. to Cecilia Beaux for her picture entitled Last days of Infancy

The first Tappan Prize of \$200 to Elizabeth F. Bonsall for her picture entitled Requies

The second Tappan Prize of \$100 to William B. Bridger for his picture entitled The Sheep pasture

It must be borne in mind that the two Tappan prizes are students prizes, 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 and in awarding these prizes special attention is to be given to the drawing.

Some doubts having been expressed as to the true interpretation of the clauses in the By-Laws of 1881 from Mr. Temple of July

It may be of interest to you to know that the suit brought against the Academy by William Thomas Bago, claiming the \$3000 prize in the Suple Electrical competition has been decided in favor of the Academy.

1880, providing for the purchase of pictures and awarding of Medals; as to whether it was incumbent upon the Academy to award these medals and expend half the net income in the purchase of pictures annually; Mr Suple has formerly executed and delivered to the Academy his reputation ^{of the cause} and intention in regard to the ~~subject~~ ^{same}; leaving ^{it} discretionary with the Board ~~whether~~ ^{upon} they will award medals ^{and} purchase pictures, the income ~~not used~~ ^{used} ~~one year~~ to accumulate for ^{future purchases} the ~~same~~ ^{purpose}, ~~whereas~~ Mr Suple saying "my object and desire being that in the purchase of works of art only those works shall be purchased for the Academy that possess ^{undoubted} merit that they will become of permanent value to the institution."

Finances

The Endowment Fund, the necessity for which, was set forth fully in the last annual report is in ^{progress} ~~course~~ ^{formation} of collection. In April last your Board printed and distributed an Appeal, asking for ^{pledges} ~~subscriptions~~ of \$5000 each, as a foundation for this purpose, no ~~sub~~ ^{subscription} ~~pledge~~ to be ~~made~~ ^{called} until \$100,000. was subscribed and the whole of said amount to be raised within three years. Six gentlemen have generously come forward and pledged

\$35,000, and one of them liberally offers
 as soon as \$40,000 more is pledged to make
 up the balance of the fund. Will we have
 to ask for this \$40,000, in vain? Here in
 the second city in the country, with a
 million inhabitants, and vast wealth
 possessed by large numbers of ~~our~~ ^{its} citizens
 we feel that to make our needs known ^{should} ~~should~~ ^{bring forth}
~~our call should be responded to at once~~
^{promptly and quick response} ~~with faith and sympathy~~
 In this connection it may be stated that
 the contest over the Will of the late John L.
 Gull has finally been decided in favor
 of the contestants whereby we will receive a
 legacy of \$10,000, upon the death of ^{any} ~~the~~
~~life tenant~~. As the estate is far more than
 sufficient to pay this annuity, it is hoped
 that ~~from~~ a decree of court may be ^{speedily}
~~obtained~~ ^{immediate} ~~the~~ ^{obtaining} payment of the
 charitable legacies.

5/ The general statement of the Treasurer, together with the items of
 profit and loss, will be found appended hereto. From the latter it
 will be seen that the net excess of expenditures over receipts for the
 year ending December 31st, 1884, was \$5879.06. An examination of
 these figures will show the imperative necessity of an endowment fund
 for the maintenance of the Academy. ~~Constitutional~~

That the running expenses have been materially
~~in concluding~~ curtailed; but the receipts
 unfortunately fell off to a large larger
 amount.

DONATIONS TO THE LIBRARY.

PRESENTED BY MR. GEORGE W. CHILDS

- 1. Drawings from the Collection of Benjamin West, P.R.A. (bound in large folio)

PRESENTED BY MR. CHARLES HENRY HART.

- 2. Gallery of Pictures painted by Benjamin West, Esq. Engraved in outline by Henry Moses. London 1811-1817, 7^o.
- 3. Select Groups (in five plates) from the grand picture of Christ Rejected painted by Benjamin West. Drawn from the original by Henry Corbould. Engraved by Edward Scriven. (Text in French and English). London 1814, Oblong 4^o.
- 4. Lectures on Perspective by John George Wood, London 1844, 4^o.
- 5. A catalogue of oil paintings loaned for exhibition in aid of the Bartholdi Pedestal Fund in the galleries of the Brooklyn Art Association, January 1884.

PRESENTED BY MR. JOHN SARTAIN.

- 6. On the Antique Painting in the Encaustic of Cleopatra discovered in 1818. Philadelphia 1885. 8^o.

PRESENTED BY MR. FRANK L. KIRKPATRICK

- 7. Catalogue of the Art Department of the New England Manufacturer's and Mechanics' Institute. [Illustrated by Etchings, Albertypes, and Photo-Engravings. Boston, 1883, 4^o.

PRESENTED BY THE ARCHEOLOGICAL INSTITUTE OF AMERICA.

8. Sixth Annual report, 1884-1885. 8°.

PRESENTED BY EXECUTORS OF THE LATE JAMES L. CLAGHORN.

- 9-11. Life and writings of Fuseli. By John Knowles. London, 1831, 3 vols. 8°.
- 12. *Picturae Raphaelis ex aula Vaticanana editae.* Aquila Sc. Rome 1792. Large obl. fol.
- 13. Gallery of Old German masters. Boisseree and Bertram.
- 14. Great Naval Victories of Great Britain. Smirke (del.). London, 1803. Large folio.
- 15-17. Monuments of Art. Text by Dr. W. Lübke and Dr. C. H. von Sittow, one vol. 8°. Plates, 2 vols. folio long fol.
- New York, no date
- 18. Catalogue of [engraved] English heads. Joseph Ames. London, 1763.
- 19. Analysis of Beauty. W. Hogarth. London 1772, Small 8°. Small 4°.
- 20-25. Bibliographers Manual. W. J. Lowndes. New Edition by H. G. Bohn. London 1869, 6 vols. 8°.
- 26. Lectures on Sculpture. John Flaxman. London 1838, 8°.
- 27-28. Modern Painters. By a Graduate of Oxford [John Ruskin]. First American from 3^d London Edition, New York 1845. 2 vols., 8°.
- 29. *Philosophia sacro profana.* Seb. Franciscus et Ph. Con. Guilielmus. Dillingen 1664. Small 4°.
- 30. Life of Thomas Stothard. Mrs. Bray. London 1851, Sm. 4°.
- 31. *Catalogo del marmo scolpito della Museo Venezia.* G. Valentinelli, Ven. 1863. 8°.
- 32. Art of coloring in landscape painting. Wm. Gram. London 1810. Small 4°.
- 33. Characteristic portraits of Animals. Thos. Sandseer. London (circ. 1830).
- 34. Principles and practice of art. J. D. Harding. London 1845.
- 35. Principles of landscape design. John Varley. London (1833)

- 36. *Alle de Weekken van der Heere Jacob Cats.* Amsterdam 1712. 72.
- 37. *Lectures on painting.* Fuseli
- 38. *History of Sculpture, Painting, and Architecture.* J. S. Mears, Boston 1831, Small 8°
- 39. *History of painting, ancient and modern.* London 1835. 12°
- 40. *Catalogue — Musée imperiale du Louvre.* Paris 12°
- 41. *Color as a means of art.* Frank Howard. London 1849 Small 8°
- 42. *Art of painting in oil colors.* John Cawse. London 1840. 8°
- 43-45. *Original drawings by* Meyer, bound in 3 volumes
- 46. *Analysis of life forms in art.* Harrison Allen, M.D. Phila. 1875. 4°
- 47. *Catalogue of the musical library of J. W. Drexel. Part I.* Phila. 1869. 8°

Catalogues, reports and other

Pamphlets have also been received from the following persons and institutions.

- Bureau of Education, Washington, D. C.
- Executors of the late James L. Claphorn
- Mr. Charles M. Kurtz, New York
- Miss M. Amelia Stone
- American Art Association New York
- American Numismatic and Archaeological Assn., New York
- Art Association of Montreal
- Art Committee Inter State Industrial Exposition, Chicago.
- Art Institute, Chicago.
- Boston Art Club
- Comincinati Museum Association
- Detroit Museum of Art
- Metropolitan Museum of Art, New York
- Milwaukee Industrial Exposition Association
- Museum of Fine Arts Boston
- Ontario Society of Artists, with Royal Canadian Academy of Arts, Toronto.

Platby Institute, Baltimore
— Anna. Museum and School of Industrial Art
Providence Art Club
San Francisco Art Association
St. Louis School of the Fine Arts (Palette Scraping)
Society of Decorative Art, New York.