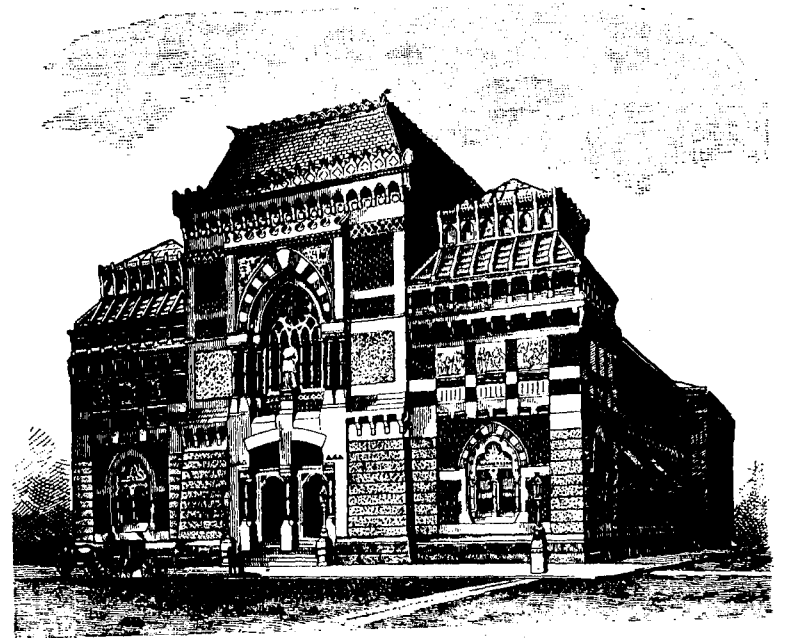


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CIRCULAR
OF THE
COMMITTEE ON INSTRUCTION.

1890-1891.



PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA

1890

Committee on Instruction,

IN CHARGE OF THE SCHOOLS OF THE ACADEMY.

JOHN H. PACKARD, M.D., *Chairman*,
WILLIAM S. BAKER,
CHARLES HENRY HART,
CHARLES HARE HUTCHINSON,
HENRY WHELEN, JR.

Instructors.

THOMAS P. ANSHUTZ,
Painting, Drawing and Modeling.

JAMES P. KELLY,
Painting, Drawing and Modeling.

CHARLES H. STEPHENS,
Drawing and Painting.

FRANK L. KIRKPATRICK,
Composition and Portrait Class.

GEORGE McCLELLAN, M.D.,
Art Anatomy.

ALEXANDER STIRLING CALDER,
Demonstrator of Anatomy.

H. C. WHIPPLE,
Curator and Librarian.

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

FROM THE ARCHIVES OF
PENNSYLVANIA ACADEMY OF THE FINE ARTS
DO NOT REPRODUCE WITHOUT PERMISSION

CIRCULAR

OF THE

COMMITTEE ON INSTRUCTION.

1890-1891.

The object of the Schools of the Academy is 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 facilities 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 instruction are offered to them, they learning outside, with their tools in the workshop or in technical schools, the mechanical parts of their art or trade.

Thirdly: 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 anatomical lectures is given, and also a series of lectures in Perspective and Composition. Lectures by well-known artists and others on general subjects will be arranged by the Committee during the year.

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.

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.

Admission of Students.

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.

Each applicant for admission to the Antique Classes must 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.

Students may 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 at least 18 x 24 inches, and signed with full name.

The Life Classes cannot be entered in any other way, except in the case of those who have previously belonged to them, or those who can give satisfactory proof that they have been members of Life Classes in other recognized Art Schools, and who at the same time submit a specimen of previous work.

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.

Calendar.

The *School Year* will begin on Monday, September 29, 1890,
and end on Saturday, May 30, 1891.

Lectures on Art Anatomy will begin on the 10th of
October, and continue about four months.

Lessons on Perspective will begin on February 14, 1891.

The Composition Class will meet on Friday, the 28th of
October, and on the last Friday of each succeeding month.

Holidays.—The schools will be closed on Sundays, Thanks-
giving Day, Christmas and New Year's Days, and Washing-
ton's Birthday.

Charges.

| | |
|--|---------|
| For the season of eight months, including all privi- leges, 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. | |
| To students in the Academy | 3.00 |
| To former students of the Academy | 5.00 |

All payments to be made in advance.

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. The Academy will not be responsi-
ble 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, unless it is renewed, 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.
Sketching, drawing or painting in the galleries is allowed
only when special permission has first been 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.

| | SUNDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|-----------|------------|-----------|------------|-----------|------------|
| Men's Life Classes. | | | | | | |
| 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. | 9-12 a.m. | 7-9½ p.m. | 7-9½ p.m. | 7-9½ p.m. | 9-12 a.m. |
| Modeling | | 9-12 a.m. | | 9-12 a.m. | | 7-9½ p.m. |
| do. | | 7-9½ p.m. | | 7-9½ p.m. | | |
| Women's Life Classes. | | | | | | |
| Drawing and Painting | 9-12 a.m. | 9-12 a.m. | 9-12 a.m. | 9-12 p.m. | 9-12 a.m. | 9-12 a.m. |
| do. | | 4½-7½ p.m. | | 4½-7½ p.m. | | 4½-7½ p.m. |
| Modeling | 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. | |
| Modeling from the Horse, for Men and Women | 9-12 a.m. | | 9-12 a.m. | | 9-12 a.m. | |
| Antique Class | 9-12 a.m. | 9-12 p.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 Class | 1-4 p.m. | | 1-4 p.m. | | 1-4 p.m. | |
| Sketch Class | 4-5 p.m. | 4-5 p.m. | 4-5 p.m. | 4-5 p.m. | 4-5 p.m. | 4-5 p.m. |
| Composition Class | | | | | | |
| Lectures on Art Anatomy | 4½ p.m. | | 4½ p.m. | | 4½ p.m. | |
| Lectures on Perspective | | | | | | |
| Dissecting Room Study | | 8-9 p.m. | | | | 8-9 p.m. |

. At arranged hours.

Regulations for Class Rooms.

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.

Life Classes.—Each new pose shall be determined by a committee of three of the class, taken in regular order from the alphabetical roll.

The committee for the first pose shall consist of the first three on the roll who are present at the commencement of that pose; for the second pose the next three; 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 into the Life Class Rooms during the regular hours.

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 among 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 dissections shall be made in the Academy except such as are authorized by the Instructors.

Lectures.

Composition Class will meet on the last Friday of each month when drawings illustrative of the subject previously assigned will be submitted, and a lecture or informal criticism will be given.

A course of eight or more lessons in Perspective will be completed in February.

George McClellan will begin his course of lectures on Anatomy on Monday, November 10th, at 4½ o'clock.

Lectures will be given regularly every Thursday evening at 7 o'clock and Monday afternoon at 4½ o'clock during the winter. They will be illustrated by diagrams, models, photographs and extempore drawings on the blackboard. Dissections of the muscles will be shown on the blackboard, and such demonstrations on the cadaver will be made as are valuable and important to art students. Special attention will be given to the mechanism of the joints, to the action of the muscles, and the natural postures of the body in repose; to the prominences of the skeleton as affecting the outline of the body, the inter-action of the muscles, on which in life depends the contour of the body, and the fine surface-marking of the skin, the disposition of fatty tissue and the relative elasticity of the skin, a study so essential to the artist in order to be able to represent the human form in drawing, painting or sculpture.

The anatomy of expression will receive careful consideration, and the actions of the muscles will be frequently illustrated on the living model.

Reference will also be made to the suggestions of comparative anatomy from this point of view.

These subjects will be treated regionally, as far as such a system may be practicable, the system of teaching employed in the Regional Anatomy being believed by the lecturer

to be the best for conveying practical information and awakening the interest of the student in the relation of facts to theories.

In addition to the lectures, demonstrations to advanced students will be given on the living model in the Life Classes by Dr. McClellan.

For students and others, not members of the classes of the Academy, the fee will be Ten Dollars.

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

The lectures on Art Anatomy, Perspective and Composition, and such others as may be arranged by the Committee, are open to all students in the several classes, and a general attendance is expected.

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 best two 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.

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.

Instructions for students intending to exhibit will be furnished in a circular to be hereafter issued.