

PENNSYLVANIA ACADEMY OF THE FINE ARTS.

CIRCULAR

OF THE

COMMITTEE ON INSTRUCTION,

1882-1883.

PHILADELPHIA:

COLLINS, PRINTER, 705 JAYNE STREET.

1882.

From L. H. H.

Say Mar. 1, 1886

OFFICERS OF THE ACADEMY.

PRESIDENT.

JAMES L. CLAGHORN.

DIRECTORS.

GEO. S. PEPPER,	JOSEPH WILLIAM BATES,
HENRY C. GIBSON,	WILLIAM S. BAKER,
FAIRMAN ROGERS,	EDWARD H. COATES,
WM. B. BEMENT,	ATHERTON BLIGHT,
CLARENCE H. CLARK,	JAMES S. MARTIN,
E. BURGESS WARREN,	CHARLES HENRY HART.

Treasurer EDWARD H. COATES.

Secretary GEORGE CORLISS.

Curator of the School and Librarian H. C. WHIPPLE.

COMMITTEE ON INSTRUCTION.

FAIRMAN ROGERS,	JOSEPH WILLIAM BATES,
WILLIAM S. BAKER,	EDWARD H. COATES.

<i>Director of School</i>	THOMAS EAKINS.
<i>Professor of Artistic Anatomy</i>	W. W. KEEN, M.D.
<i>Assistant Professor of Painting and Drawing</i> .	THOMAS ANSHUTZ.
<i>Demonstrator of Anatomy</i>	JOHN WALLACE.

Correspondence on matters connected with the school should be addressed to Mr. H. C. WHIPPLE, Curator.

CIRCULAR

OF THE

COMMITTEE ON INSTRUCTION.

1882-1883.

THE object of the School 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 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 school. 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 admissions will be given to applicants in the order above indicated.

The course of study is believed to be more thorough than that of any other existing school. Its basis is the nude human figure.

In the anatomical department, the advanced students dissect; and the demonstrators use largely, in the dissecting room, the nude living model for comparison.

A course of thirty-five anatomical lectures is given, and also a series of lessons in perspective and composition.

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 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 Board of Directors of the Academy having decided to change the system of the School, and to make a charge for admission instead of having the instruction free as heretofore, the following rate of charges is established.

For the season of eight months, including all privileges	\$48 00
For one month, same privileges	8 00
For one month, Antique Class, day and night	4 00
“ “ Night Life Class	4 00

Fees are payable in advance. A Season Ticket may be paid for in six monthly instalments of eight dollars, or in one payment of \$48, at the pleasure of the student.

ADMISSION OF STUDENTS.

Any person of good character, of either sex, 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 second and fourth Wednesdays in every month, excepting May, June, July, and August. All applications should be filed the day before the meeting.

Conditions of Admission.—Students are admitted to the Antique Class, without being required to submit any drawing for examination, but each applicant must fill up the following form, copies of which can be had at the office of the Academy.

FORM OF APPLICATION FOR ADMISSION TO THE SCHOOL 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.....

Students will be transferred from the Antique to the Life Class as soon as they have demonstrated, by their work in the Antique, their ability to profit by the Life Class work.

Each student desiring this advance must submit to the Committee on Instruction a specimen of his work executed in the Academy. This drawing must be signed with the full name of the applicant.

Applications for transfer to the Life Class must be made upon the following form; and, *when the applicant is a minor*, the permission of a parent or guardian must be signed to it.

APPLICATION FOR TRANSFER TO THE LIFE CLASS.

I desire to enter the Life Class of the Academy, and submit the accompanying specimen of my work in the Antique Class.

Work submitted.....

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

Signature.....

Address.....

I consent to the above student entering the Life Class.

Signature of parent or guardian.....

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

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 Schools.

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 doorkeeper.

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 study of Art Anatomy begins about the first of November and ends about the 31st of March.

The lectures on Art Anatomy begin about the first of November, and continue about four months.

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

Vacations and Holidays.—The school 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 students will not be admitted to any portion of the school department.

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.	. . .
do. (modeling)	. . .	9-12 A. M.	. . .	9-12 A. M.	. . .	9-12 A. 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. (modeling)	3-6 P. M.	. . .	3-6 P. M.	. . .	3-6 P. 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.	. . .
do. (modeling)	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.	. . .
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	. . .	. . .	. . .	. . .	. . .	. . .
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.

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.

Any student well advanced in painting who desires to make a study copy of a picture 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 picture to be copied.

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

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 Director should order otherwise.

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 Director, the dissecting, casting, and drawing.

The Assistant Demonstrators (who are selected from the students) make the dissections; and make daily demonstrations for the life class students, who are admitted to the Dissecting Room, and 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 those authorized by the Director, or the Professor of Anatomy.

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 Academy students, in November.

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 Wednesday and Friday evenings, at six 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 bloodvessels 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 by the Director during the months of March and April.

Season tickets for this course to persons, not Academy students, three dollars.

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 occasional criticism of the teachers; and the classes are intended especially for those who expect to be professional artists.

THE CHARLES TOPPAN PRIZE.

This prize, established in 1881, by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan, will be 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, or such other Committee as may be appointed by the Board, for the two best pictures by students of the Academy who have worked regularly in its schools for at least two years; 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, with the additional note that they are in competition for this prize.

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.

The prizes will be awarded as soon after the opening of the exhibition as is convenient, and the pictures receiving them will be appropriately marked.

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.

