

MASTERCOPY

Pennsylvania Academy of the Fine Arts

(Founded 1805) FROM THE ARCHIVES OF  
PENNSYLVANIA ACADEMY OF THE FINE ARTS  
DO NOT REPRODUCE WITHOUT PERMISSION

CIRCULAR

OF THE

COMMITTEE ON INSTRUCTION

1892—1893

FROM THE ARCHIVES OF  
PENNSYLVANIA ACADEMY OF THE FINE ARTS  
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Committee on Instruction

In Charge of the Schools of the Academy

JOHN H. PACKARD, M. D., Chairman

CHARLES HENRY HART

CHARLES HARE HUTCHINSON

HENRY WHELEN, JR.

FRANCIS W. LEWIS, M. D.

EDWARD H. COATES, President, *ex-officio*

MILTON BANCROFT, Superintendent of Schools  
Secretary of Committee

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Pennsylvania Academy of the Fine Arts

Philadelphia

1892

## INSTRUCTORS

ROBERT W. VONNOH,

Drawing and Painting

CARL NEWMAN,

Drawing and Painting

.....  
Drawing and Painting

ROBERT W. VONNOH,

Portrait Class

HENRY THOURON,

Composition Class

CHARLES GRAFLY,

Modeling

.....  
Modeling

WILL S. ROBINSON,

Practical Perspective

GEORGE McCLELLAN, M. D.,

Art Anatomy

FRANK R. WHITESIDE,

Demonstrator of Anatomy

MILTON BANCROFT,

Superintendent of the Schools

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## Circular

of the

## Committee on Instruction

1892-1893

THE special and primary object of the Schools of the Academy is to afford facilities and instruction of the highest order to men or women who intend to make 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 Anatomical lectures is given, and also a series of lessons in Perspective and in Composition.

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 Portrait Class, for the study of the draped figure, is open to all such pupils as are judged to be sufficiently advanced.

### 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 will be transferred from the Antique to the Life Classes upon recommendation of the Instructors, and upon the approval by the Committee of 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 can be entered in no other way, except in the case of those who have previously belonged to them; or by 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 their previous work.

Life Class students alone 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.

Admission to the Portrait Class can be obtained by persons not students in the Academy, by application to the Superintendent.

### Lectures

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

Dr. George McClellan will begin his course of lectures on Art Anatomy on Monday, November 7th, at five o'clock.

These lectures will be given regularly every Monday afternoon at five o'clock throughout the winter. They will be illustrated by diagrams, preparations, models, photographs and extempore drawings on the blackboard.

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

Admission to these lectures may be obtained by those not members of the classes of the Academy for a fee of Ten Dollars.

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

Instruction in Art Anatomy, Perspective and Composition, and in such other courses as may be arranged by the Committee, is open to all students in the several classes, and a regular attendance is required.

## 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 or drawings 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 works submitted shall deal with a subject or subjects previously designated by the Committee. No work will be received unless approved by one or more of the instructors.

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

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

## Awards

### First Charles Toppan Prize

- 1882 William Thomas Trego.
- 1883 *Not awarded.*
- 1884 Charles H. Fromuth.
- 1885 Elizabeth F. Bonsall.
- 1887 Anne May Lodge.
- 1888 Benjamin Fox.
- 1889 Jennie D. Wheeler.
- 1890 Hugh H. Breckenridge.
- 1891 Elizabeth H. Thomas.
- 1892 *Not awarded.*

### Second Charles Toppan Prize

- 1882 Susan H. Macdowell.
- 1883 Gabrielle D. Clements.
- 1884 Ellen W. Ahrens.
- 1885 William B. Bridge.
- 1887 Charles Francis Browne.
- 1888 Milton Bancroft. Special commendation to Frank R. Whiteside.
- 1889 Louise Wood. Special commendation to Parke C. Dougherty.
- 1890 William J. Edmundson.
- 1891 Albert J. Adolph.
- 1892 Georgie Helen York.

### Traveling Scholarship for 1893-94

For the last two years, by the liberality of a member of the Board of Directors, a Scholarship of \$800 for a year's study abroad has been offered, to be competed for by the pupils of the Academy. In 1891 it was awarded to John R. Conner; in 1892 to Hugh H. Breckenridge.

The Committee are gratified to be able to announce that the same gentleman has made a like offer for 1893-94, open to all the students of the Academy. The award of the Scholarship will be made in the same manner as before. On the last Wednesday in March, 1893, the instructors will send in to the Committee the names of such pupils as they may consider eligible, judged by their whole work for the term, specimens of which shall also be submitted. From among those so nominated one will be chosen by the Committee.

### Monthly Prizes

During the past session the committee has had placed at its disposal, by members of the Board, funds from which to offer monthly prizes to the classes in rotation. These have been awarded as follows:

CLASS	NAME	DATE
Morning Antique	Albert W. Barker	January 27
Portrait	Emma Troth	" 27
"	Elizabeth H. Thomas	" 27
Women's Morning Life	Lydia Austin	February 24
Men's Afternoon Life	W. H. C. Sheppard	" 24
Evening Antique	John Molitor	March 30
Men's Night Life	Frank R. Whiteside	" 30
Composition	Francis W. Scheafer	April 27
"	A. Donald Rahn	" 27
Women's Night Life	Maria L. Kirk	" 27

## Weekly Schedule of Classes

	MONDAY	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	7-10 p. m.		7-10 p. m.		7-10 p. m.	
Modeling	9-12 a. m.		9-12 a. m.		9-12 a. m.	
do		7-10 p. m.		7-10 p. m.		7-10 p. m.
Women's Life Classes.						
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.
Modeling	1-4 p. m.		1-4 p. m.		1-4 p. m.	
do	7-10 p. m.		7-10 p. m.		7-10 p. m.	
Portrait Class — alternately each week		9-12 a. m.		9-12 a. m.		9-12 a. m.
do		1-4 p. m.		1-4 p. m.		1-4 p. m.
Antique Class	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	7-10 p. m.	7-10 p. m.	7-10 p. m.	7-10 p. m.	7-10 p. m.	7-10 p. m.
Sketch Class	12-1 p. m.	12-1 p. m.	12-1 p. m.	12-1 p. m.	12-1 p. m.	12-1 p. m.
Composition Class						
Lectures on Art Anatomy	5 p. m.					
Dissecting Room Study						
Perspective Class					8 p. m.	

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## Regulations for Class Rooms

*Antique Rooms.*—No cast shall be moved except by order of the Instructor, or Superintendent, 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 Instructor 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

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Room, who may, 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.

### Calendar

*The School Year* will begin on Monday, September 26, 1892, and end on Saturday, May 27th, 1893.

The lectures on Art Anatomy will begin on the 7th of November and continue about four months.

The Composition Class will meet on Friday, the 25th of November, and on the last Friday of each succeeding month.

*Holidays.*—The schools will be closed on Sundays, Thanksgiving, Christmas and New Year's Day, and Washington's Birthday.

### Charges

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
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 those attending this class only . . . . . \$10.00

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 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, unless it be 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.