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PENNSYLVANIA ACADEMY OF THE FINE ARTS

(FOUNDED 1805)

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CIRCULAR

OF THE

COMMITTEE ON INSTRUCTION

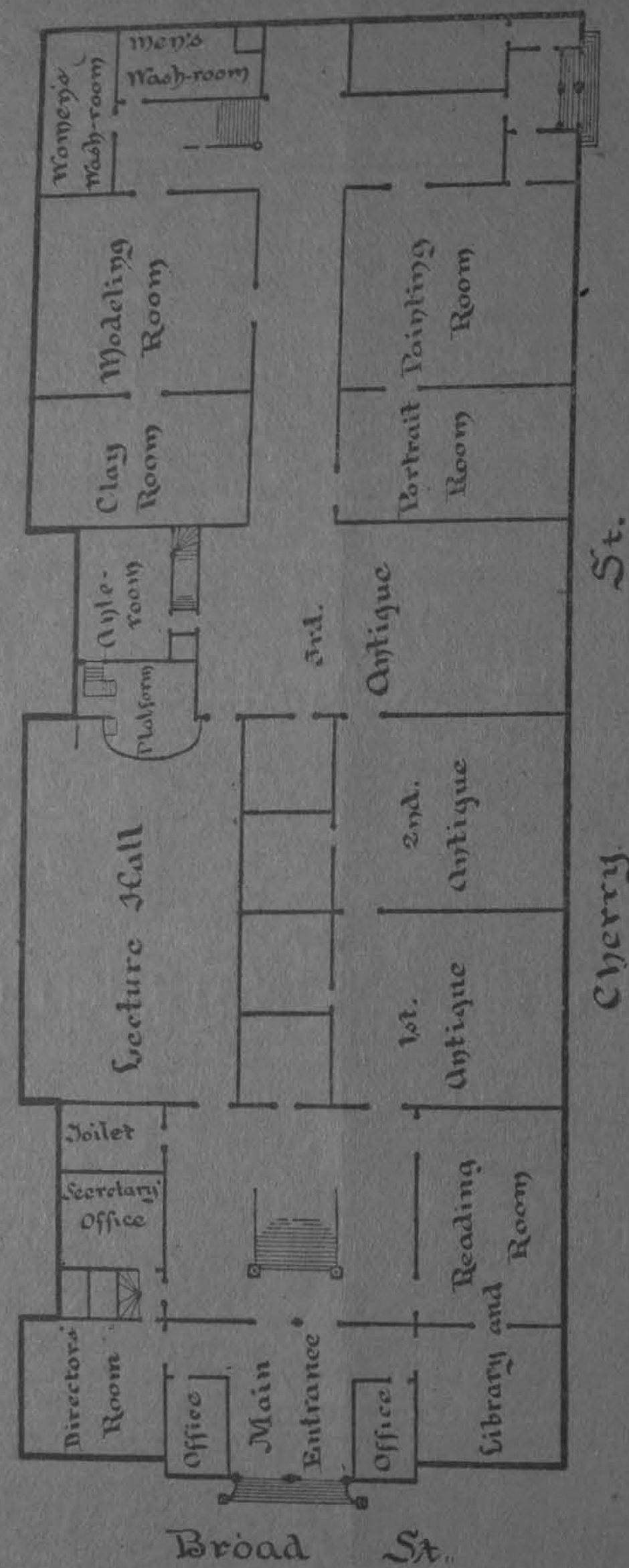
1889-1890.

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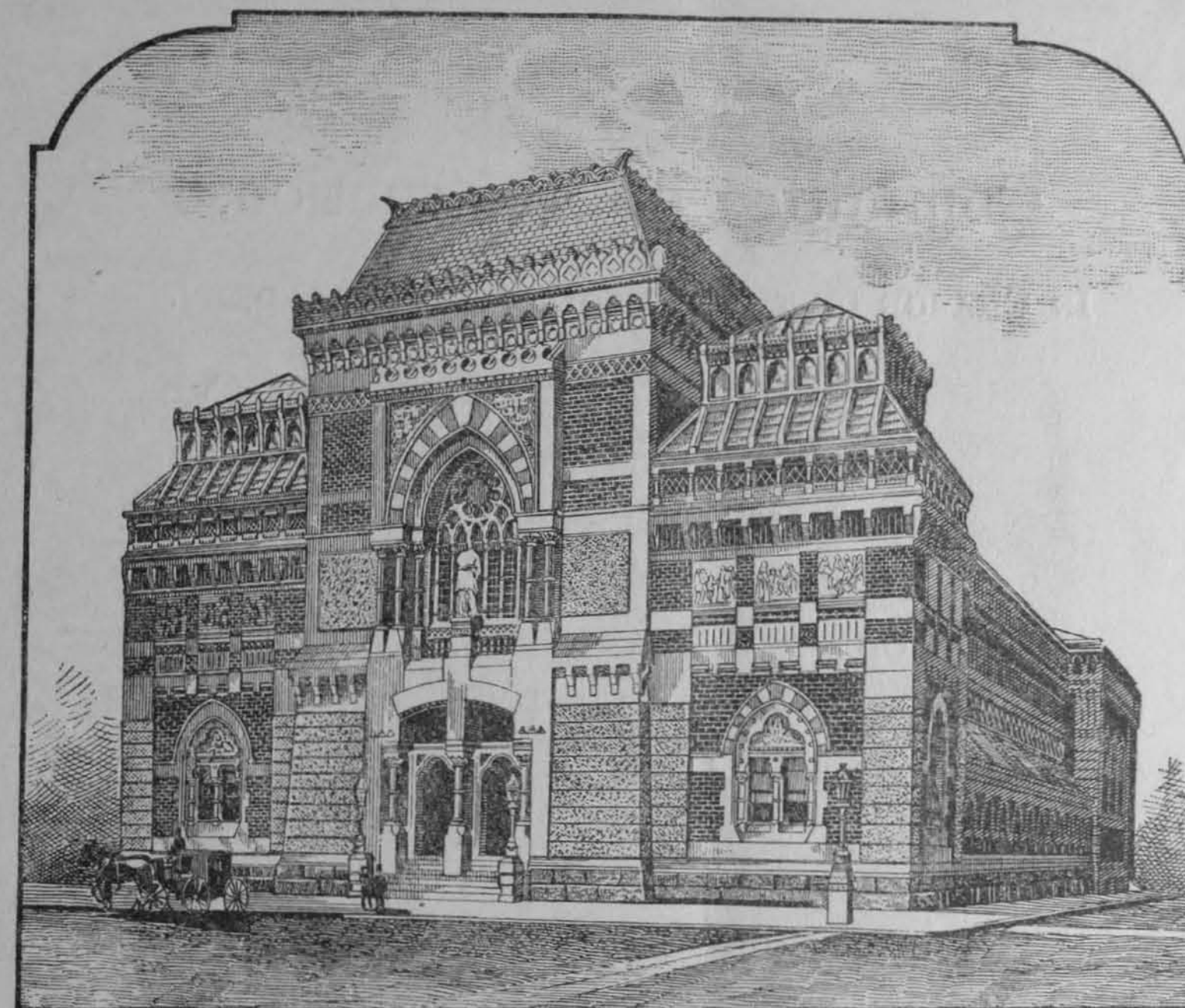
DIAGRAM SHOWING SCHOOL AND LECTURE ROOMS OF THE  
PENNSYLVANIA ACADEMY OF THE FINE ARTS.



DIMENSIONS.

Whole Building, 100 x 260 ft.	Modeling Room, 35 $\frac{3}{4}$ x 36 $\frac{1}{2}$ ft.
1st and 2d Antique Rooms, each, 30 $\frac{1}{2}$ x 38 $\frac{1}{2}$ ft.	Portrait Room, 22 $\frac{1}{2}$ x 39 $\frac{1}{6}$ ft.
3d Antique, 30 $\frac{1}{6}$ x 66 $\frac{3}{4}$ ft.	Clay Room, 22 $\frac{1}{2}$ x 36 $\frac{1}{2}$ ft.
Painting Room, 35 $\frac{3}{4}$ x 39 $\frac{1}{6}$ ft.	Lecture Room, 40 x 60 ft.

CIRCULAR  
OF THE  
COMMITTEE ON INSTRUCTION.  
1889-1890.



PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA

1889



## Committee on Instruction,

IN CHARGE OF THE SCHOOLS OF THE ACADEMY.

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

## Instructors.

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THOMAS P. ANSHUTZ,  
*Painting, Drawing and Modeling.*

JAMES P. KELLY,  
*Painting, Drawing and Modeling.*

BERNHARD UHLE,  
*Portrait Painting.*

CHARLES H. STEPHENS,  
*Drawing and Painting.*

WILLIAM W. KEEN, M.D.,  
*Artistic Anatomy.*

ALEXANDER STIRLING CALDER,  
*Demonstrator of Anatomy.*

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H. C. WHIPPLE,  
*Curator and Librarian.*

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

*Frank L. Kirkpatrick*  
*Composition*



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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 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.

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 upon paper measuring 18 x 24 inches, which should not be rolled or folded.

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.

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 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.

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

## Calendar.

*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 will follow the lectures on Art Anatomy.

The Composition Class will begin on the 29th of November.

*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.

## 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.	

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.

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.



Dissection, Sat. 11.7.12, etc.

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.	7-9½ p.m. . .	. . . . .	7-9½ p.m. . .	. . . . .	7-9½ p.m. . .	. . . . .
Modeling	. . . . .	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 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	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. . .	. . . . .
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.	7-9½ 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	6¼-7¼ p.m. . .	. . . . .	6¼-7¼ p.m. . .	. . . . .	. . . . .	. . . . .
Lectures on Perspective	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Dissecting Room Study	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	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 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.

*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.

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.

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

Prof. W. W. Keen will begin his course of lectures on Artistic Anatomy on the 17th of October.

This will consist of about thirty-five lectures, to be given on Monday and Wednesday evenings at 6¼ 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.

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

## 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.

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.



