

SCHOOLS OF THE
PENNSYLVANIA
ACADEMY OF THE
FINE ARTS



PHILADELPHIA
1925 - 1926

This Circular contains information which will be appreciated by many an art student. When you have finished with it, will you kindly hand it to some one who may be interested,

and oblige

THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS

SCHOOLS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD STREET ABOVE ARCH
PHILADELPHIA

ONE HUNDRED AND
TWENTIETH YEAR

SUMMER SCHOOL

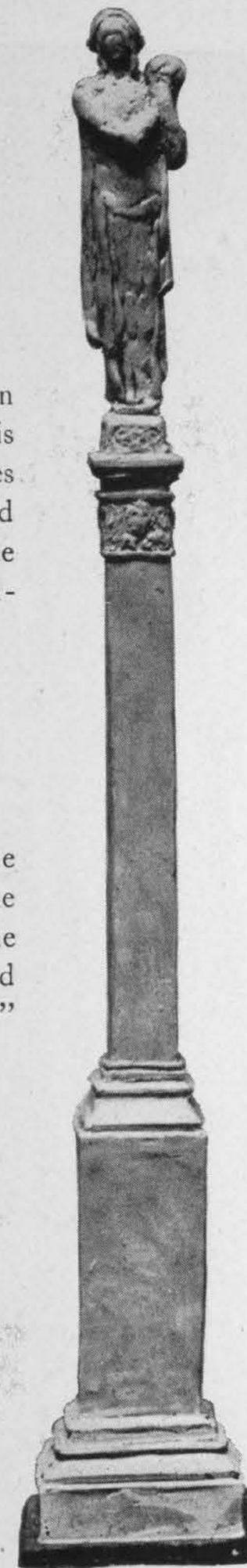
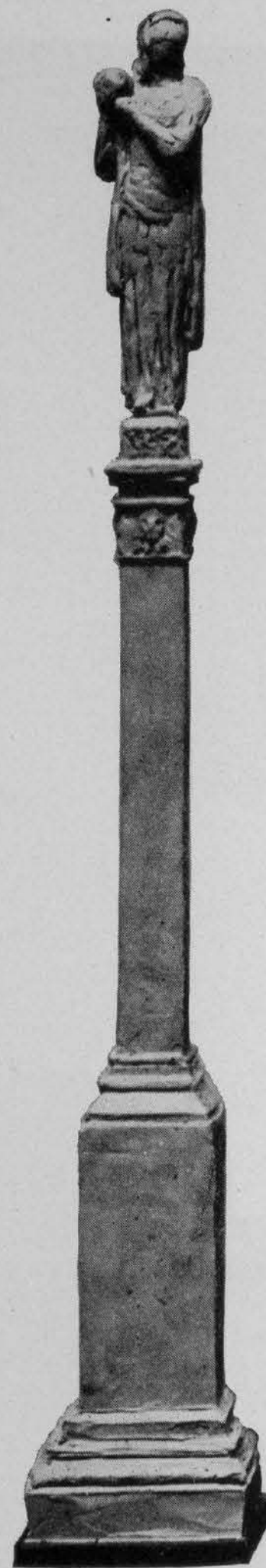
CHESTER SPRINGS, CHESTER COUNTY, PENNA.

1925-1926



Harry J. Oshiver

PORTRAIT STUDY (PAINTING) 1925



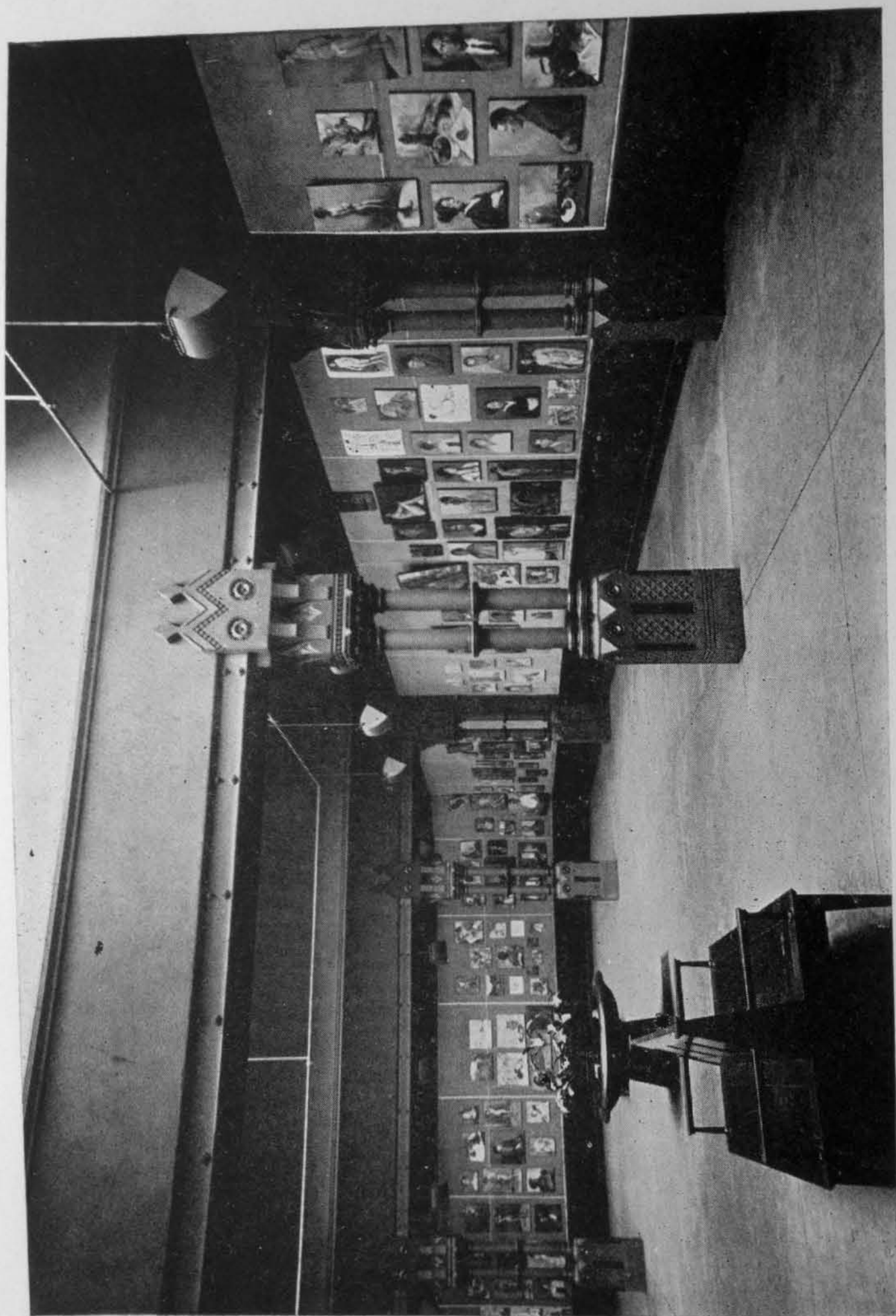
"No sudden inspiration can replace the long toil which is indispensable to give the eyes a true knowledge of form and of proportion and to render the hand obedient to the commands of feeling."

AUGUSTE RODIN

"An artist worthy of the name should express all the truth of nature, not only the exterior truth, but also, and above all, the inner truth."

AUGUSTE RODIN

COMPOSITIONS BY MARION P. KING (SCULPTURE) 1925



GROUPS IN COMPETITION, FOR FIRST CRESSON AWARDS (PAINTING) 1925

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

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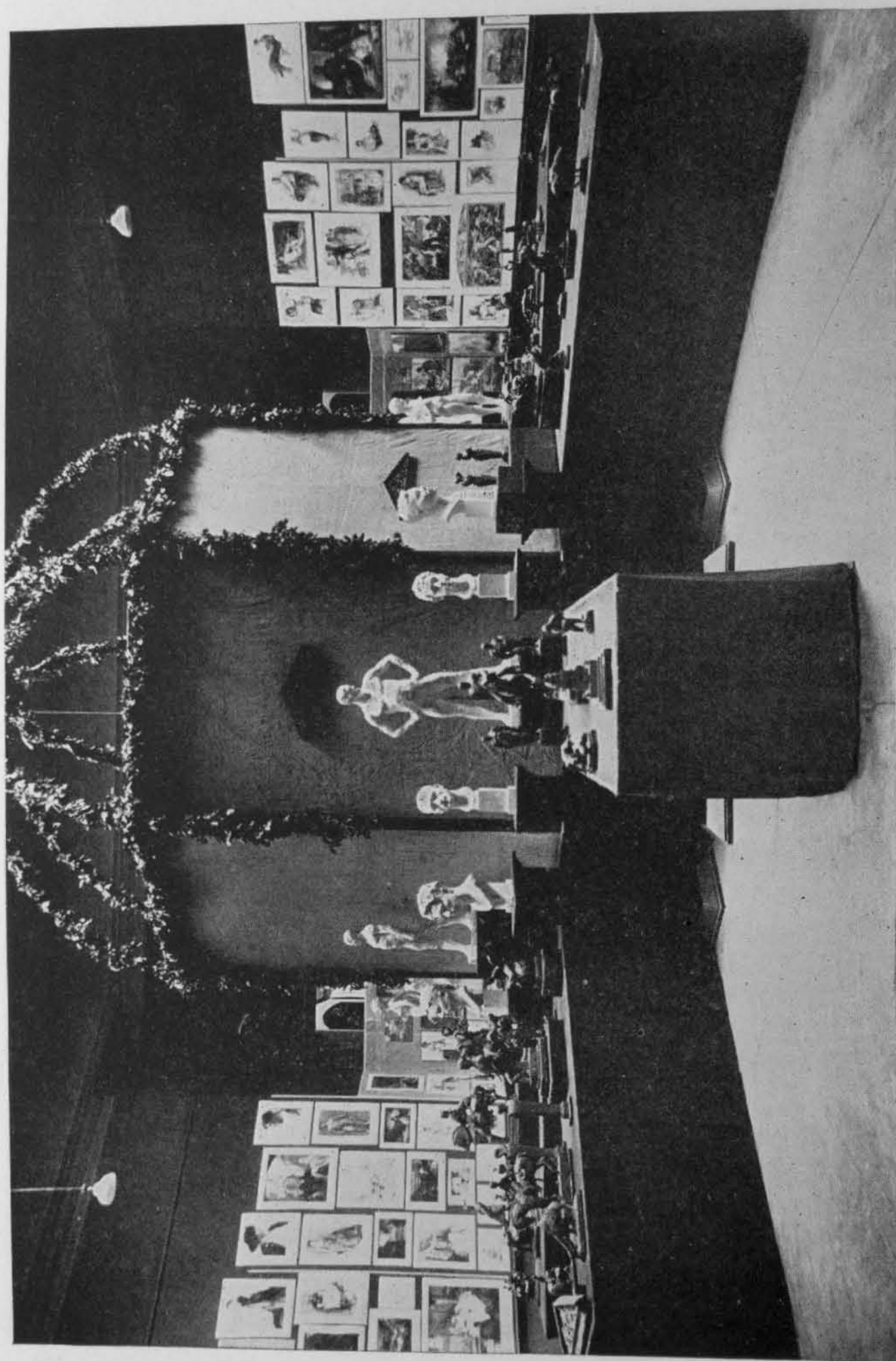


Earl M. Reed

GENERAL EXHIBITION (ILLUSTRATION) 1925

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GROUPS IN COMPETITION FOR FIRST AND SECOND CRESSON AWARDS (SCULPTURE) AND FIRST AND SECOND CRESSON AWARDS (ILLUSTRATION) 1925

THE FACULTY OF THE ACADEMY

ARTHUR H. LEA.

Chairman, *ex-officio*, as Chairman of the Committee on Instruction of the Board of Directors.

CHARLES GRAFLY.

Born in Philadelphia, December 3, 1862. Studied in the Spring Garden Institute, Philadelphia, the Pennsylvania Academy of the Fine Arts, and in Paris. Pupil of L' École des Beaux Arts, and of Chapu, Dampé, Bouguereau and Fleury. Member Society of American Artists. Honorable Mention, Paris Salon, 1891; Medal, World's Columbian Exposition, 1893; Medal, Atlanta Exposition, 1895; The Pennsylvania Academy of the Fine Arts Gold Medal of Honor, 1899; Gold Medal, Exposition-Universelle, Paris, 1900; Gold Medal, Pan-American Exposition, Buffalo; Gold Medal, Charleston Exposition, 1902; Member of the International Jury of Awards, World's Fair, St. Louis, 1904; Grand Prize, Buenos Aires Exposition, 1910; George D. Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1913; The Charles M. Lea First Prize, The Pennsylvania Academy of the Fine Arts, 1916; The Watrous Gold Medal, National Academy of Design, 1919; The Potter Palmer Prize and Gold Medal, Chicago Art Institute, 1921; Prize, Concord Art Association, 1922; Gold Medal of Honor, Concord Art Association, 1923; The Spaulding Prize, The Chicago Art Institute, 1924; Member of the National Academy of Design, the Architectural League of New York, the National Institute of Arts and Letters; Member the National Sculpture Society; Member Municipal Art Jury of Philadelphia; Member of International Jury of Award, Panama-Pacific Exhibition, 1915. Instructor in Sculpture.

HUGH H. BRECKENRIDGE.

Born in Leesburg, Virginia, October 6, 1870. Studied in the Schools of the Pennsylvania Academy and with Bouguereau, Ferrier and Doucet in Paris. Awarded European Scholarship, Pennsylvania Academy; First Class Toppan Prize, Pennsylvania Academy; Medal, Atlanta Exposition, 1895; Honorable Mention, Exposition Universelle, Paris, 1900; Medal, Pan-American Exposition, Buffalo, 1901; Corcoran Prize, Society of Washington Artists, 1903; Gold Medal, Art Club of Philadelphia, 1907; First Prize, Washington Water Color Club, 1908; Silver Medal, International Exposition, Buenos Ayres, S. A., 1910; Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915; Third William A. Clark Prize, Corcoran Gallery of Art, Washington, D. C., 1916; Edward T. Stotesbury Prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1917; The Academy Gold Medal of Honor, Pennsylvania Academy of the Fine Arts, 1919; The Jennie Sesnan Gold Medal, Pennsylvania Academy, 1920; The Fellowship Gold Medal, Philadelphia, 1920. Member of the Jury of Selection for the Pan-American Exposition, Buffalo, 1901; Member of the New York Water Color Club; The Philadelphia Water Color Club; The Fellowship of the Pennsylvania

THE FACULTY (Continued)

Academy of the Fine Arts; Associate of the National Academy of Design; Honorary Member Philadelphia Chapter, American Institute of Architects; Connecticut Academy of the Fine Arts; Member of the Jury of Selection, United States Section, Department of Art, and of the International Jury of Awards, Universal Exposition, St. Louis, 1904; Member of the Municipal Art Jury of Philadelphia; Member of the Advisory Committee for Pennsylvania and the Southern States, and of the Jury of Selection, Department of Art, Panama-Pacific International Exposition, San Francisco, 1915. Represented in the collections of the Delgado Museum of Art, New Orleans; San Francisco Art Association, San Francisco; Dayton Museum, Dayton, Ohio; Pennsylvania Academy of the Fine Arts; Los Angeles Museum, Los Angeles Cal.; St. Louis Club, St. Louis; University of Virginia; Art Club of Philadelphia; University of Pennsylvania; Memorial Hall, Hartford, Conn.; University Club of Indianapolis; Jefferson Medical College, College of Physicians, College of Pharmacy, Historical Society, Pennsylvania Hospital, Philosophical Society and in the City Hall, Philadelphia; Court House, Reading, Pa.; State Capitol, Harrisburg, Pa.; State Normal School West Chester, Pa., and in collections in New York, Chicago, Pittsburgh, Cleveland etc. Instructor in Drawing and Painting.

HENRY McCARTER.

Born in Norristown, July 5, 1865. Studied in the Pennsylvania Academy of the Fine Arts and under Puvis de Chavannes, Bonnat, Merson, Courtois, Rixens. Member Art Students' League, New York. Charles W. Beck, Jr., Prize, Pennsylvania Academy of the Fine Arts, 1906; Silver Medal, World's Fair, St. Louis Exposition, 1904; Bronze Medal, Pan-American Exposition, Buffalo; Gold Medal, Panama-Pacific Exhibition, San Francisco, 1915. Instructor in Decorative Painting.

DANIEL GARBER.

Born in North Manchester, Indiana, April 11, 1880. Studied in the Art Academy of Cincinnati, and in The Pennsylvania Academy of the Fine Arts. Awarded First Toppan Prize, Pennsylvania Academy, 1904, and Cresson Travelling Scholarship, 1905-1907; First Hallgarten Prize, National Academy of Design, 1909; Honorable Mention, The Art Club of Philadelphia, 1910; Honorable Mention, Carnegie Institute, Pittsburgh, 1910; Bronze Medal, Buenos Aires Exposition, 1910; Fourth Clark Prize and Honorable Mention, Corcoran Gallery of Art, Washington, 1910; Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1911; Potter Palmer Gold Medal, Art Institute of Chicago, 1911; Second W. A. Clark Prize and Silver Medal, Corcoran Gallery of Art, 1912; Gold Medal, Panama-Pacific International Exposition, 1915; Second Altman Prize, National Academy of Design, 1915; Shaw Purchase Prize, Salmagundi Club, 1916; Edward T. Stotesbury Prize, Pennsylvania Academy of the Fine Arts, 1918; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1919; First Altman Prize for Figure, National Academy of Design, New York, 1919; First W. A. Clark Prize and Gold Medal, Corcoran Gallery of Art, Washington, 1921; First Altman Prize, National Academy of Design, New York, 1922; The Locust Club Gold Medal, 1923; Carnegie Prize, National Academy of Design, New York, 1923; Gold Medal, Art Club of Philadelphia, 1923; Medal of Third Class, International Exhibition, Carnegie Institute of

THE FACULTY (Continued)

Art, Pittsburgh, 1924. Member of the National Academy of Design. Member of the National Arts and Salmagundi Clubs, New York. Instructor in Drawing and Painting.

JOSEPH T. PEARSON, Jr.

Born in Germantown, Philadelphia, February 6, 1876. Studied in The Pennsylvania Academy of the Fine Arts and under J. Alden Weir. Fellowship Prize. The Pennsylvania Academy of the Fine Arts, 1910; Bronze Medal, Buenos Aires Exposition, 1910; Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1911; Second Hallgarten Prize, National Academy of Design, New York, 1911; Honorable Mention, Carnegie Institute, Pittsburgh, 1911; Innes Gold Medal, National Academy of Design, New York, 1915; Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915; Norman Wait Harris Silver Medal, Art Institute of Chicago, 1915; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1916; The Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1916; The Carol H. Beck Gold Medal, The Pennsylvania Academy of the Fine Arts, 1917; The Potter Palmer Gold Medal, Chicago Art Institute, Chicago, 1918. Member of the National Academy of Design. Instructor in Drawing and Painting.

GEORGE HARDING.

Born in Philadelphia, October 2, 1882. Studied in the Pennsylvania Academy of the Fine Arts, and with Howard Pyle, and independently abroad. Has travelled extensively in foreign countries and is the author of travel articles and the illustrator of fictional and descriptive work in Harper's and other magazines. Assigned by the United States War Department to duty as artist with the American Expeditionary Forces in 1918 and 1919. Has executed Mural Decorations in Banks, Hotels and Theatres. Fellow of the Royal Geographic Society; Member of National Society of Mural Painters; Architectural League of New York; The Society of Illustrators; The Philadelphia Water Color Club, Philadelphia, and of the Salmagundi Club, New York. Instructor in Illustration.

HENRY R. POORE.

Born in Newark, N. J., March 21, 1859. Pupil of Peter Moran and Pennsylvania Academy of the Fine Arts, Philadelphia; National Academy of Design, New York; Luminais and Bouguereau in Paris. Member: Associate National Academy of Design, New York, 1888; Philadelphia Sketch Club; Art Club, Philadelphia; Salmagundi Club; Lotus Club; Union International des Beaux Arts et des Lettres; Fellowship Pennsylvania Academy of the Fine Arts, 1916. MacDowell Club, New York; National Arts Club, New York; Connecticut Academy of Fine Arts, Hartford; American Society, Philadelphia; Animal Painters and Sculptors; League of American Artists. Awards: First Prize, American Art Association; Second Hallgarten Prize, National Academy of Design, 1888; Bronze Medal Pan-American Exposition, Buffalo, 1901; Silver Medal, St. Louis Exposition, 1904; Gold Medal, American Art Society, Philadelphia, 1906; Gold Medal, Buenos Aires, 1910; Silver Medal, Panama Pacific Exposition, San Francisco 1915. Work: "Night of the Nativity," Fine Arts Academy, Buffalo; "The

THE FACULTY (Continued)

Shore," City Museum, St. Louis; "In the Meadow," "Hounds in Sunlight," Art Association, Indianapolis; "Old English Stag Hound," Worcester Museum. Author: "Pictorial Composition," "The Pictorial Figure," "The Conception of Art." Instructor in Drawing and Painting.

JOHN F. HARBESON, B.S., M.S.A., R.A.

Born in Philadelphia, July 30, 1888. Attended the University of Pennsylvania. Received B. S., 1910 and Arthur Spayd Brooke Gold Medal in Design, 1910; M. S. A., 1911; Cope Prize (Philadelphia Chapter A. I. A. and T Square Club) 1913. Member American Institute of Architects, Assistant Professor in Architectural Design, School of Fine Arts, University of Pennsylvania. Instructor in Perspective and Architectural Advisor in the Sculpture Class in Composition.

ALBERT LAESSLE.

Born in Philadelphia, March 28, 1877. Studied in the Spring Garden Institute, Drexel Institute, Pennsylvania Academy of the Fine Arts and with Charles Grafty. Member: National Sculpture Society, Fellowship of Pennsylvania Academy of the Fine Arts; Philadelphia Art Alliance; Société les Amis de la Médaille d'Art, Brussels, Belgium; The Society of Painters and Sculptors of Animal Life, New York; The New Society of Artists, New York. Awards: Stewardson Prize and Cresson Travelling Scholarship, Pennsylvania Academy of the Fine Arts, 1904; Bronze Medal, Buenos Aires, 1910; Pennsylvania Academy of the Fine Arts Fellowship Prize, 1915; Gold Medal, Panama-Pacific Exposition, San Francisco, 1915; First Sculpture Prize, Americanization Through Art, Philadelphia, 1916; The George D. Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1918; Honorable Mention for Sculpture, Art Institute of Chicago, 1920; The Fellowship of the Pennsylvania Academy of the Fine Arts Gold Medal, 1923. Represented in the collection of the Pennsylvania Academy of the Fine Arts Philadelphia, Philadelphia Art Club, Carnegie Institute, Pittsburgh, Peabody Institute, Baltimore, Metropolitan Museum, New York. Instructor in Sculpture (Summer School) and Anatomy.

PHILIP L. HALE.

Born in Boston, May 21, 1865. Pupil of J. Alden Weir, the Julian Academy and L'Ecole des Beaux Arts, Paris. Member of Art Students League, New York; St. Botolph Club, Boston; The National Arts Club, New York; The Art Club, Philadelphia; The Art Club, San Francisco. Honorable Mention, Pan-American Exposition, Buffalo, 1901; Bronze Medal, St. Louis Exposition, 1904; Gold Medal, International Exposition, Buenos Aires, 1910; Norman Wait Harris Silver Medal, Chicago Art Institute, 1916; Proctor Portrait Prize, National Academy of Design, New York, 1916; The Charles M. Lea Second Prize, The Pennsylvania Academy of the Fine Arts, 1916; The Philadelphia Prize, The Pennsylvania Academy of the Fine Arts, 1919. Associate Member of the National Academy of Design; Member of the International Jury of Awards, Panama-Pacific Exhibition, 1915. Special Lecturer.

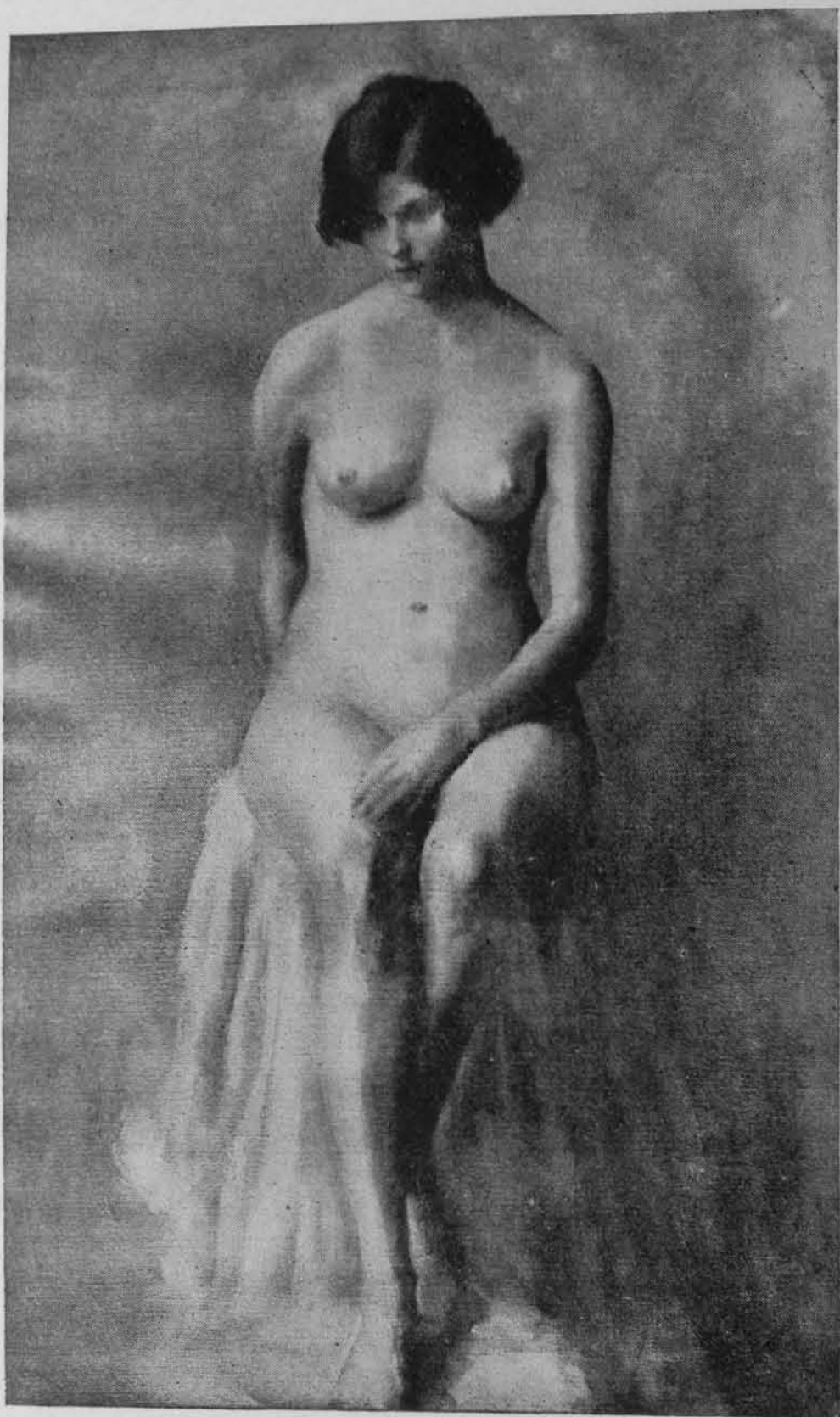
THE FACULTY (Continued)

ALFRED HAYWARD.

Member: The Fellowship of the Pennsylvania Academy of the Fine Arts; Philadelphia Water Color Club; New York Water Color Club. Awarded the Dana Gold Medal, Pennsylvania Academy of the Fine Arts, Philadelphia Water Color Club, in 1919. Special Lecturer on Caricature.

ROY C. NUSE.

Born in Springfield, Ohio, February 23, 1885. Pupil of Duveneck, Cincinnati Art Academy, Pennsylvania Academy of the Fine Arts. Member: Fellowship of the Pennsylvania Academy of the Fine Arts, League of American Artists; Philadelphia Alliance. Awards: Cresson European Scholarship, Pennsylvania Academy of the Fine Arts, 1917; Second Cresson, First Toppan and First Thouron Prizes. Pennsylvania Academy of the Fine Arts, 1918; Medal, Philadelphia Sketch Club, 1921. Instructor in Drawing and Painting



Mary C. McKechnie
LIFE STUDY (PAINTING) 1925

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

The Pennsylvania Academy conducts the oldest schools in America devoted exclusively to the cultivation of the Fine Arts.

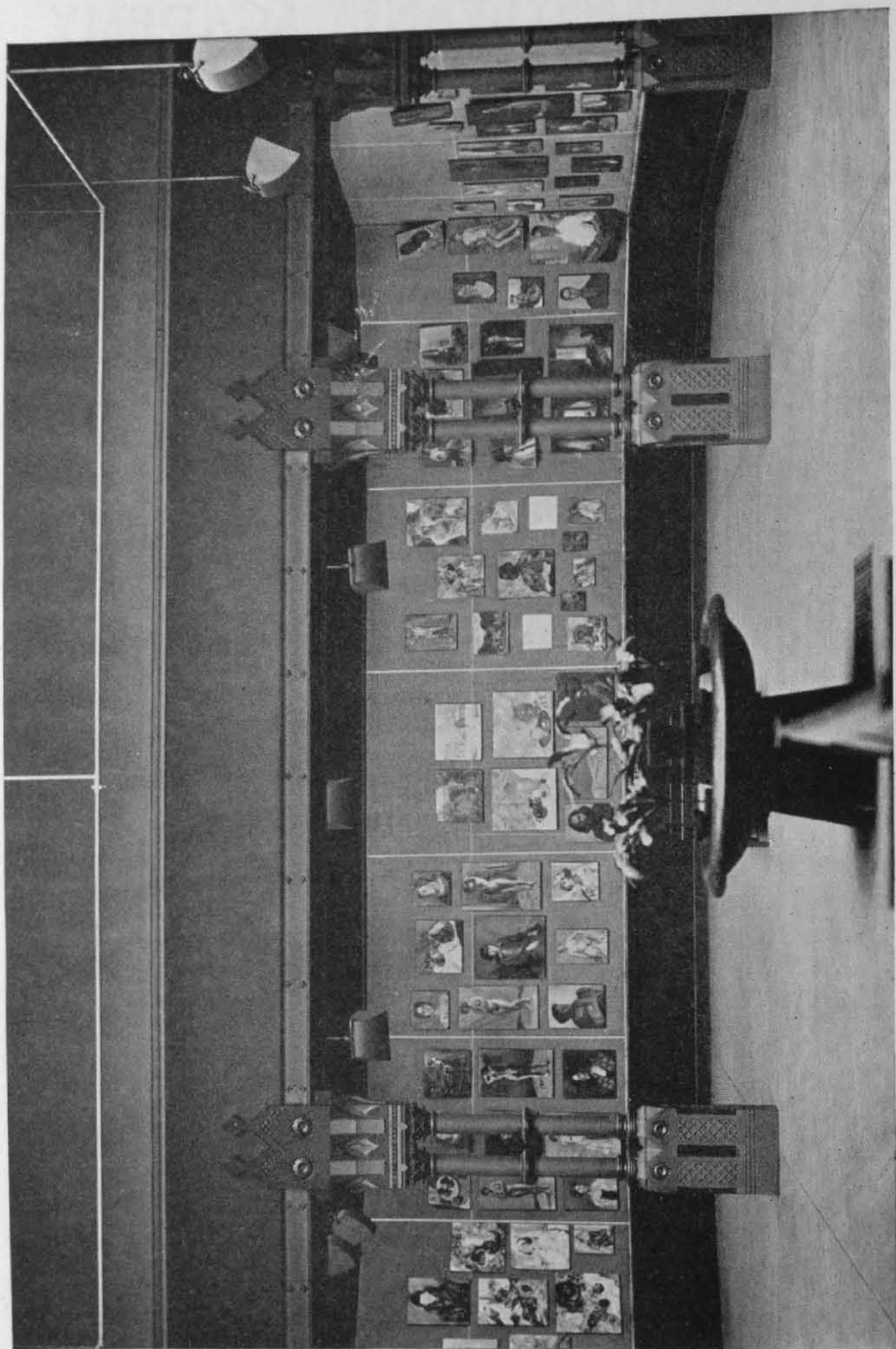
The Academy also conducts at Chester Springs, Chester Co., Pennsylvania, what is believed to be the best equipped Open-air Summer School in this country. For details see page 87.

During the one hundred and twenty years of the Academy's existence it has aided in the training of many men and women whose names are illustrious on the pages of American Art. Among its former students are eminent painters—figure, landscape, and marine—mural decorators, illustrators, and sculptors of national reputation. Its history is in no small measure the history of American Art itself.

The schools are under the immediate care of a Curator and Committee on Instruction appointed by the President and Board of Directors, together with a Faculty composed of representative artists of the day, who are experienced teachers and eminently qualified to discover and develop every talent which students may possess.

The Academy is equipped in every way to teach the technique of Painting and Sculpture, and engages its students at once and exclusively in the study of the Fine Arts. Its aim is to equip them with a thorough knowledge of Correct Drawing, Color Value, Composition, Modelling, Constructive Anatomy, and Perspective.

Lectures of general and special interest are given during the year, and visits are made to private collections, museums, etc., which students may attend without extra charge. During the past year a partial list includes a series of Lectures on the "History of Technique" and "Hopes and Fears for American Art," by Philip L. Hale and under the auspices of the Fellowship of the Academy, by Albert Sterner, "Drawing"; by George Luke, "Knights of the Tracing Paper and Custodians of the Pantograph"; by George Howe "The Garden"; by Frank Alva Parsons "Democracy and our Present Art Problems."



GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS (PAINTING) 1925

The Academy's Permanent Collection of paintings and sculpture affords an opportunity for the study of examples of famous masters and includes the Gallery of National Portraiture by Early American Painters; the Temple Collection of Modern American Paintings; and the Gibson Collection, largely composed of works of the Continental schools.

Copying in the galleries is permitted to students under reasonable regulations.

The Annual Exhibitions held by the Academy bring together the best examples of current American painting and sculpture, and enable students to follow intelligently the various movements of modern art, and to study the technical methods by which the art of today is achieving its results. These exhibitions have been recognized for many years as being the foremost in America. During the past year they included:

An Exhibition of Water Colors composed of 495 examples, representing 122 different artists;

An Exhibition of Miniatures composed of 144 examples, representing 73 different artists;

The Academy's 120th Annual Exhibition of Oil Paintings and Sculpture, composed of 408 paintings and 169 sculptures, representing a total of 412 artists. This Exhibition was opened to public view for seven weeks and was visited by 34,789 people.

Special Exhibition: April 12, 1921, to May 13, 1925. An Exhibition of portraits by John Neagle (1796-1865).

SOME ADVANTAGES OF LOCATION

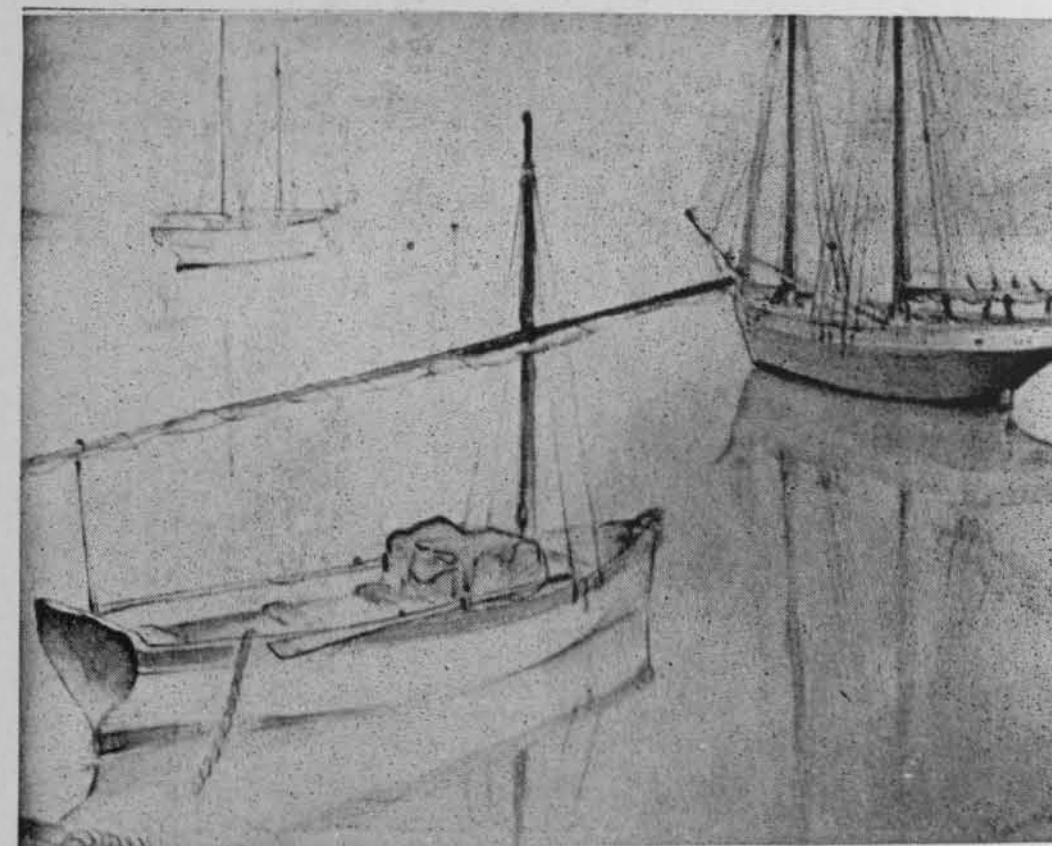
The Academy building is located in the heart of Philadelphia, within one square of City Hall and within two or three blocks of the central city railroad stations. The new Parkway brings it within easy reach of Fairmount Park and 3000 acres of beautiful scenery. While it is convenient to the business portion of the city, it is also readily accessible to the residential districts. Philadelphia is often called "The City of Homes," and of all the greater American cities it is probably the most worthy of the name. Apartments and studios can be obtained by the year or by the month for reasonable rates. The cost of living is comparatively low.



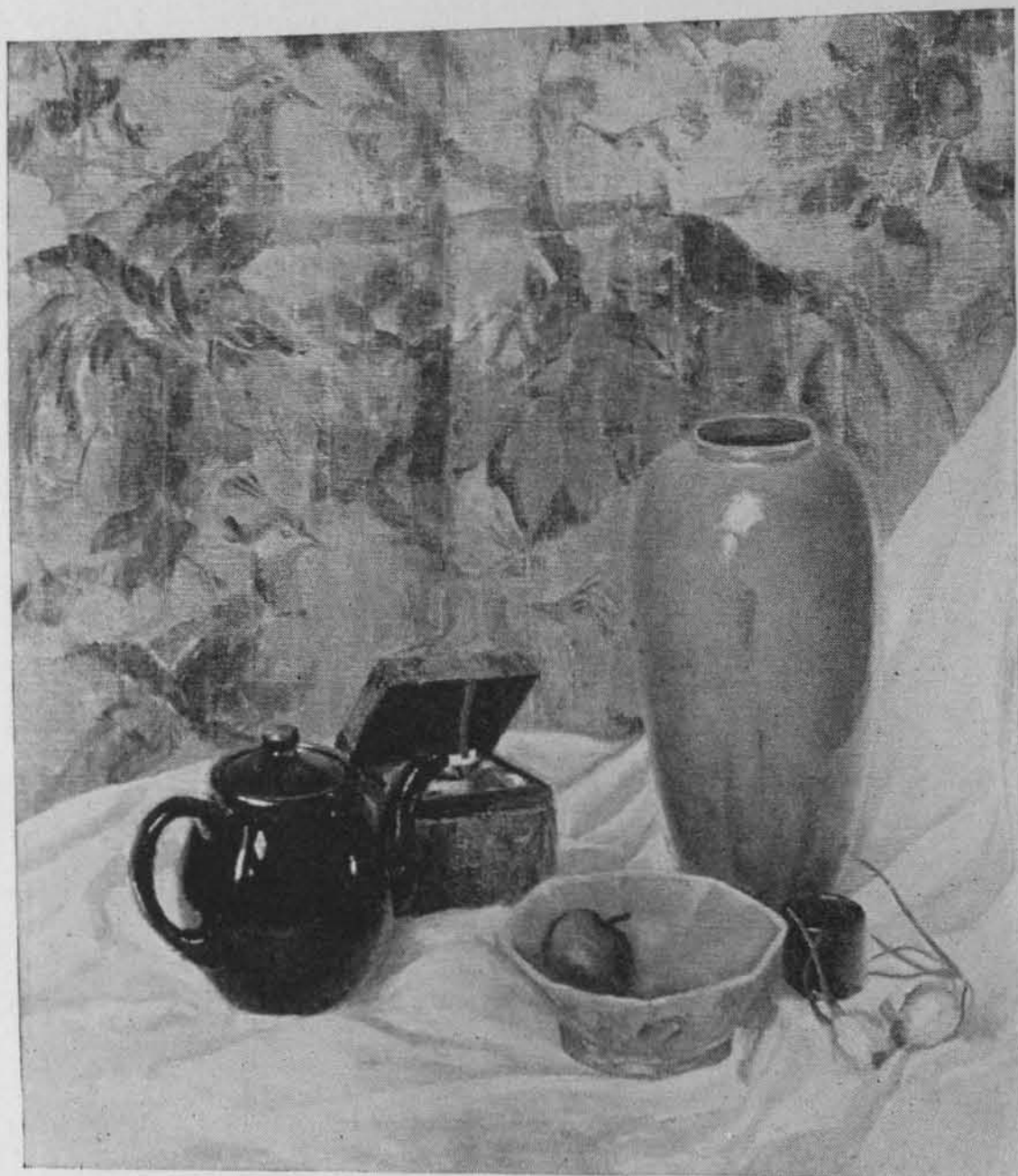
George C. Eddinger
 PORTRAIT STUDY (PAINTING) 1925

The city contains, in addition to the Academy's own gallery, a number of notable collections of paintings which are accessible to students. Among the more important may be mentioned: The Wilstach Collection in Fairmount Park; The Lankenau Collection at the Drexel Institute; The John G. Johnson Collection; the important paintings at the Historical Society of Pennsylvania, and at Independence Hall. The Private Collection of Joseph E. Widener (admission by appointment only).

To students attending the Academy, the Reference Library and the Galleries are free during the time of their attendance.



John C. Kanelous
 COMPOSITION, THOURON PRIZE COMPETITION, 1925



Oscar Moller

STILL LIFE (PAINTING) 1925

PHILADELPHIA CALENDAR

The One Hundred and Twentieth Year Begins
October 5, 1925.

The school year is divided into two terms of 17 weeks each. The first term begins Monday, October 5, 1925, and closes January 30, 1926; the second term begins Monday, February 1, 1926 and closes Saturday, May 29, 1926.

The schools are open from 9 o'clock a.m. until 10 o'clock p.m. daily except Sunday. Saturdays, 9 o'clock a.m. until 6 o'clock p.m.

Evening classes are open from 7 o'clock until 10 o'clock.

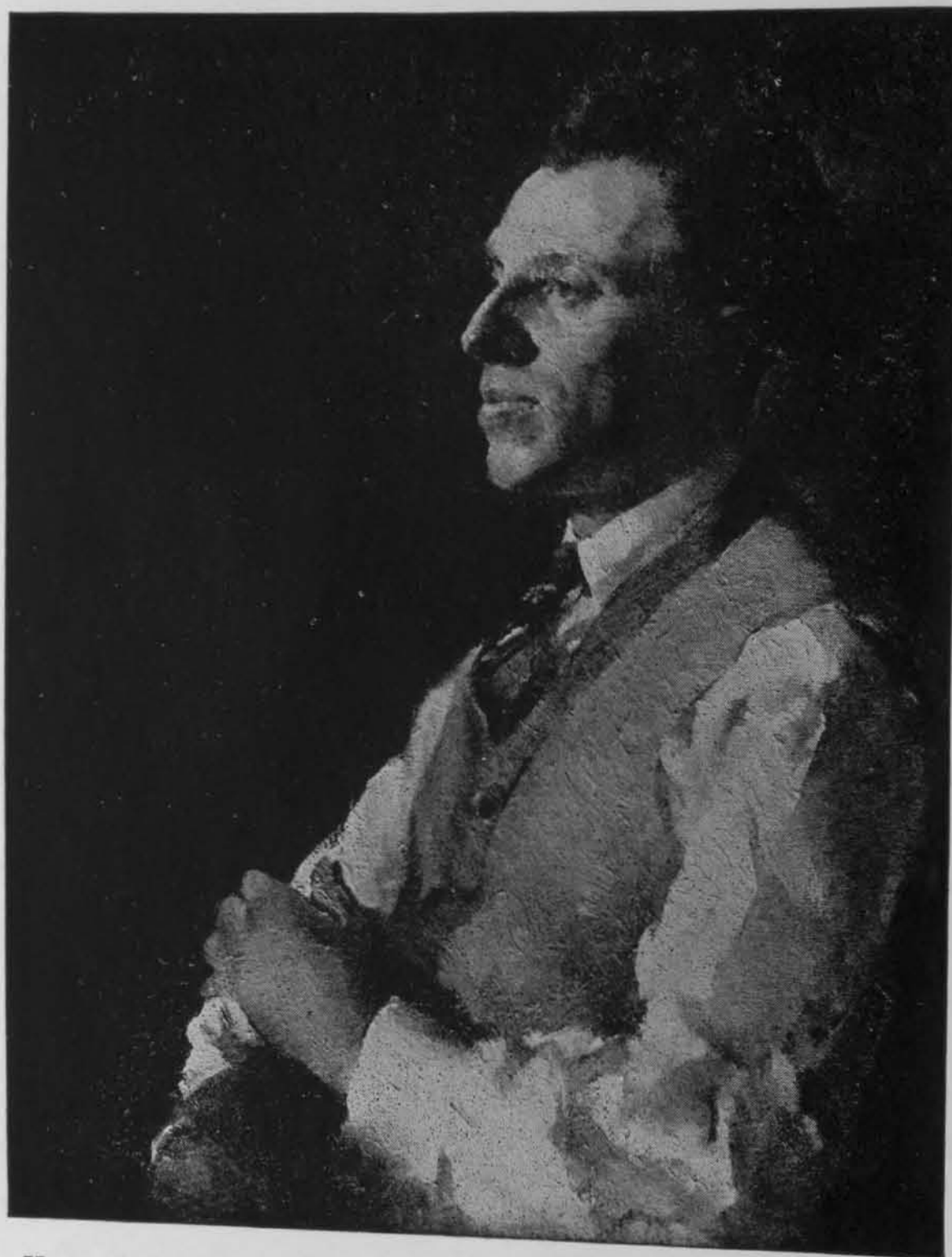
Visitors are admitted to the school on week-days from 4 to 5 p.m.

The schools are closed on Sundays, Thanksgiving Day, Christmas Day, New Year's Day, Washington's Birthday and Good Friday.

During the Christmas holidays the schools are open, but from six o'clock p.m. December 23rd to nine o'clock a.m. January 4th no models are engaged to pose and no criticisms are given. On the Saturday preceding Easter and on Easter Monday no models are engaged to pose and no criticisms are given. No models are engaged to pose for the last week of the second term.

CHESTER SPRINGS CALENDAR

The Chester Springs Summer School is open from April 1st to October 1st. Criticisms are given between April 15th and October 1st. During the Autumn and Winter months, special arrangements may be made with the Resident Manager for working at the school.



Harry J. Oshiver

PORTRAIT STUDY (PAINTING) 1925

APPLICATION FOR ADMISSION TO THE PHILADELPHIA SCHOOL

Application blanks are sent on request and must be filled in and returned to the Curator before the student registers.

Students may register for the first term of the season of 1925-1926 after September 15th, 1925. Classes meet Monday, October 5th, 1925.

Students may register for the second term after January 15th, 1926. Classes meet Monday, February 1st, 1926.

No reduction in tuition is made for those registering after a term has begun.

Students must register in person.

ELIGIBILITY

No student under sixteen years of age is eligible for admission.

No student is eligible for admission unless possessed of a good common-school education such as is reached by the highest grade of the grammar schools. A high school education is recommended.

REQUIREMENTS FOR ADMISSION

All **new** students, except those applying for admission to the modelling classes, must work on trial in the Antique Drawing Classes and submit not later than the second Faculty meeting after registration, two drawings, made in the School, for the purpose of classification.

For admission to the Life Modelling Classes, photographs of work or specimens of modelling of sufficient merit are required.

ROOMS AND BOARD IN PHILADELPHIA

The Academy's Philadelphia Schools are Day Schools only and no responsibility for Students is assumed by the Academy beyond the limits of the School buildings. However, assistance in securing board or rooms is given upon request. The cost of living in Philadelphia is not high, and accommodations within reasonable distance of the Academy are available for both men and women.



Harry J. Oshiver

STILL LIFE (PAINTING) 1925

SCHEDULE OF FEES

PAYMENT MUST BE MADE IN ADVANCE TO THE CURATOR

	PER TERM
Tuition, per term of 17 weeks.....	\$75
Locker Rent.....	I

All new students must pay a matriculation fee of five dollars.

The payment of \$75 a term for tuition, \$1 a term for locker rent, and the matriculation fee of \$5 covers all fees, but does not cover the cost of materials.

No extra charge is made for the use of models.

No reduction is made to students registering after a term has begun.

No reduction is made to students who desire to take special criticisms, to work in the night classes only, or to work under one instructor only.

The payment of the tuition fees entitles the student to work in the Day Classes, the Night Classes or, in both.

TUITION FEES ARE NOT REFUNDED FOR ANY CAUSE WHATEVER

The Academy accepts checks in payment of fees but students are advised that all checks which they wish to have **cashed** in Philadelphia should be in the form of **drafts on a Philadelphia bank**.



J. Rolston Clarke
ANTIQUE DRAWING, 1925

INSTRUCTION

Instruction in the Academy at Philadelphia is given in Drawing, Painting, Sculpture, and Illustration. These departments are closely allied and students in the Painting and Illustration classes are recommended to work in clay, and sculptors are privileged to work in the Painting classes.

The general method of instruction is by individual criticism of class work. The individuality of the student is not repressed by fixed methods.

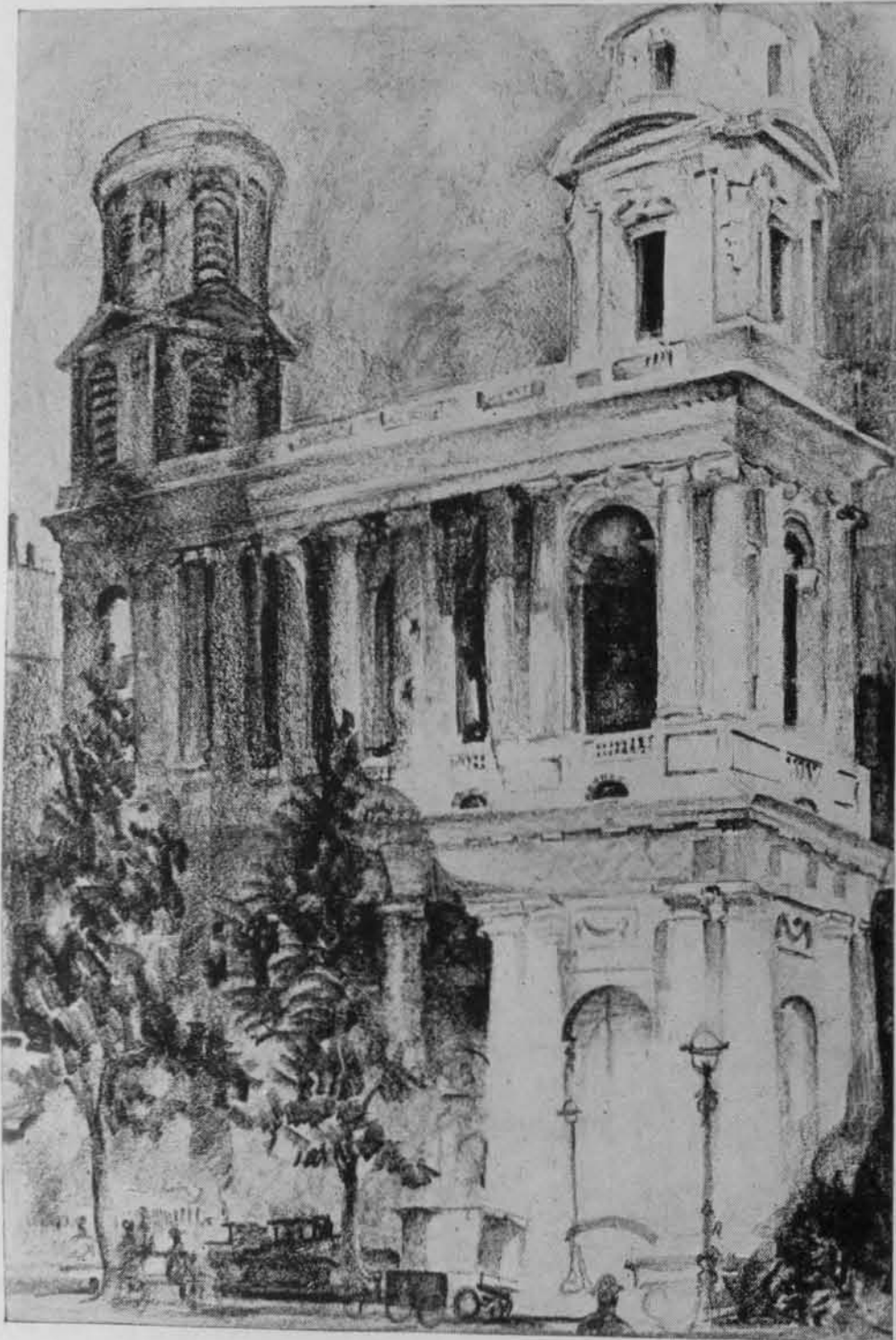


Elaine Saulsbury
ANTIQUE DRAWING, 1925

ANTIQUE DRAWING

Instruction is given in Drawing from Casts (head and full figure). Students entered in these Classes have the privilege of drawing and painting from still life, working in the Decorative Painting Class and the Composition Class, and may attend the lectures upon Composition, Perspective, and Constructive Anatomy.

For Fees, see Schedule, page 25.



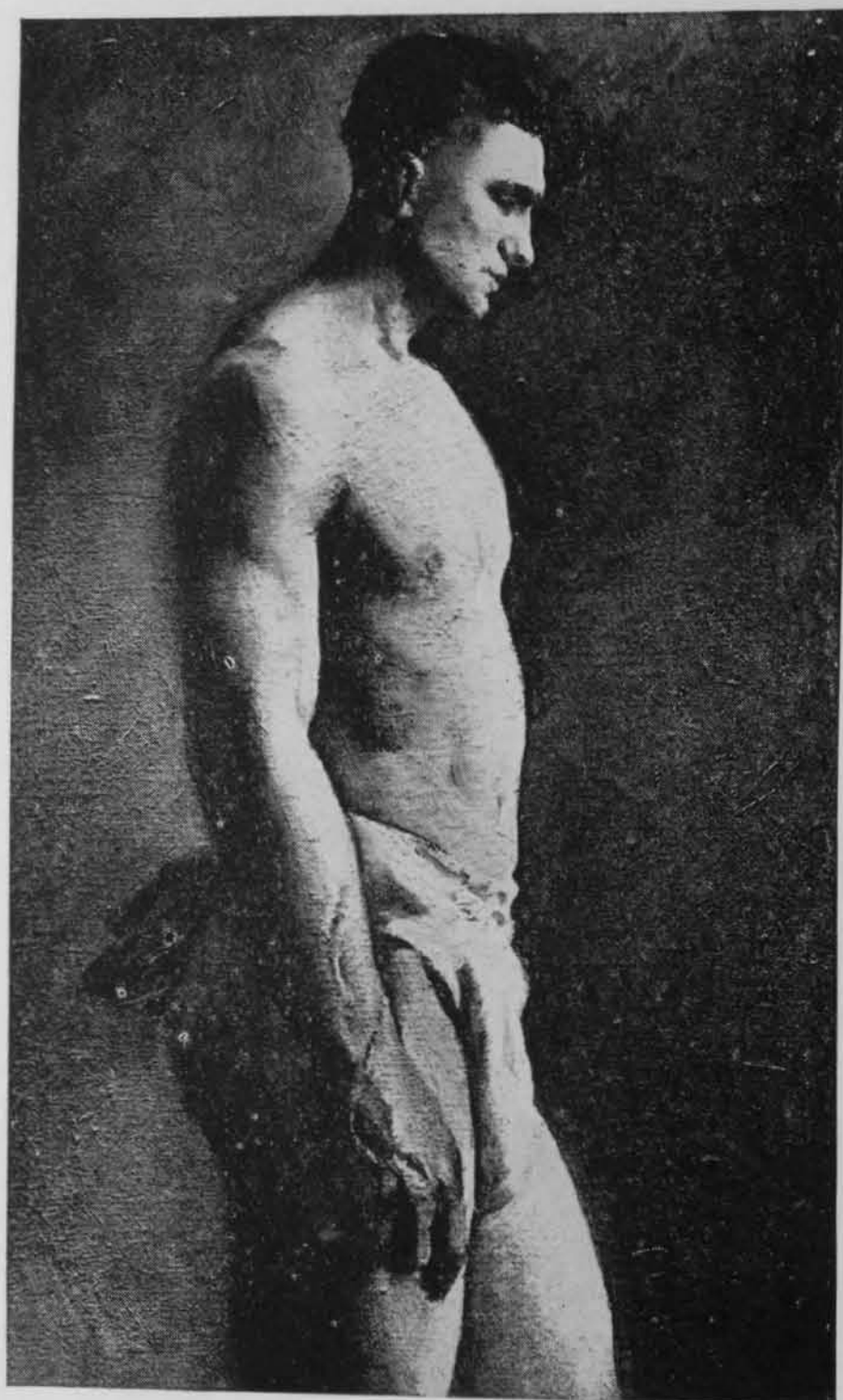
Reber S. Hartman

DRAWING (ILLUSTRATION) 1925

SCHEDULE OF CLASSES

INSTRUCTORS

Drawing from Cast.	Daniel Garber
Every morning and afternoon, every night, excepting Saturday.	
Decorative Painting, Friday mornings and afternoons.	Henry McCarter
Composition, Wednesday afternoons.	Henry C. Poore
Still-Life Drawing and Painting, Tuesday, Thursday and Saturday mornings and afternoons.	Hugh H. Breckenridge
Perspective Lectures, Monday afternoons.	John F. Harbeson
Constructive Anatomy Lectures, Wednesday afternoons.	Albert Laessle
Saturday Morning Costume Sketch Class.	Roy C. Nuse



Harry J. Oshiver
LIFE STUDY (PAINTING) 1925

THE LIFE AND HEAD CLASSES

The purpose of these classes is to give the student thorough instruction in the technique of painting.

The day Life Classes are under the supervision of Mr. Pearson.

The night Life Classes are under the supervision of Mr. Garber.

SCHEDULE OF CLASSES

INSTRUCTORS

Drawing and painting from Life. For women: three hours daily excepting Saturdays.	Joseph T. Pearson, Jr.
For men: three hours daily excepting Saturdays.	Joseph T. Pearson, Jr.
For women: weekday evenings excepting Saturdays.	Daniel Garber
For men: weekday evenings excepting Saturdays.	Daniel Garber
Drawing and painting from the Head. Monday, Wednesday, and Friday mornings and afternoons.	Hugh H. Breckenridge
Drawing and painting from Still Life. Tuesday, Thursday, and Saturday mornings and afternoons.	Hugh H. Breckenridge
Decorative Painting, Friday mornings and afternoons.	Henry McCarter
Composition, Wednesday afternoons.	Henry C. Poore
Perspective Lectures, Monday afternoons.	John F. Harbeson
Constructive Anatomy Lectures, Wednesday afternoons.	Albert Laessle
Saturday Morning Costume Sketch Class.	Roy C. Nuse



Harry J. Oshiver

GROUP IN COMPETITION FOR SECOND CRESSON AWARD (PAINTING) 1925

REQUIREMENTS FOR ADMISSION

Students are admitted to the Life and Head Classes on presentation of not less than two drawings made in the schools from the full-figure Antique, which in the opinion of the Faculty are of sufficient merit to warrant promotion. Application for these classes may be made at the termination of the first month's work or at any stated faculty meeting thereafter.

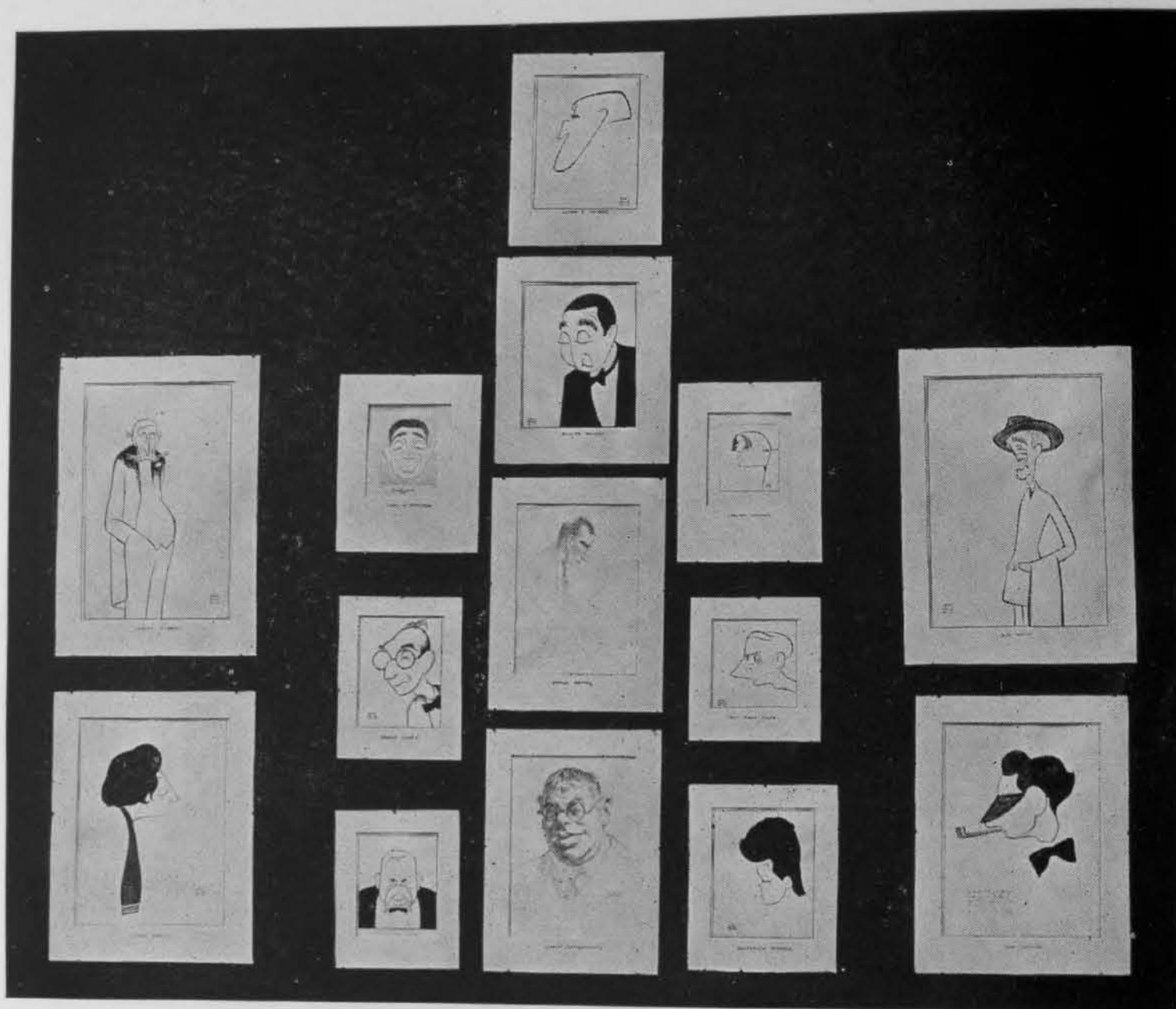
FEE FOR THE LIFE AND HEAD CLASSES

The Tuition fee for the Life and Head Classes is \$75 a term. Payment of this tuition fee entitles a student to work in the following Classes; Antique Drawing, Still Life, Night Life, Decorative Painting, Composition, Saturday Sketch, Sculpture, and to attend the lectures on Composition, Perspective Caricature, History of Technique and Constructive Anatomy. **All students in drawing and painting are recommended to do a certain amount of modelling (this entails no additional fee).**



Robert Atwood

COMPOSITION (PAINTING) 1925



James House, Jr.

DRAWINGS (CARICATURES) 1925

SPECIAL CLASSES

OPEN TO ALL STUDENTS WITHOUT EXTRA CHARGE

Mr. McCarter's Class in Decorative Painting

The Class in Decorative Painting meets once a week for criticism of work submitted. The object of the class is to study Decorative Design and Color Values, and to encourage the student to express courageously and forcefully his own impressions and conceptions.

Mr. Poore's Class in Composition

The Class in Composition meets twice every month for criticism of Individual work and consideration of the principles of Composition.

Mr. Laessle's Lectures on Constructive Anatomy

Lectures on Constructive Anatomy aim to give the student a clear and practical understanding of artistic anatomy and are illustrated by drawings made by Mr. Laessle during the lecture; many from a living model used for the purpose.

Mr. Harbeson's Lectures on Perspective

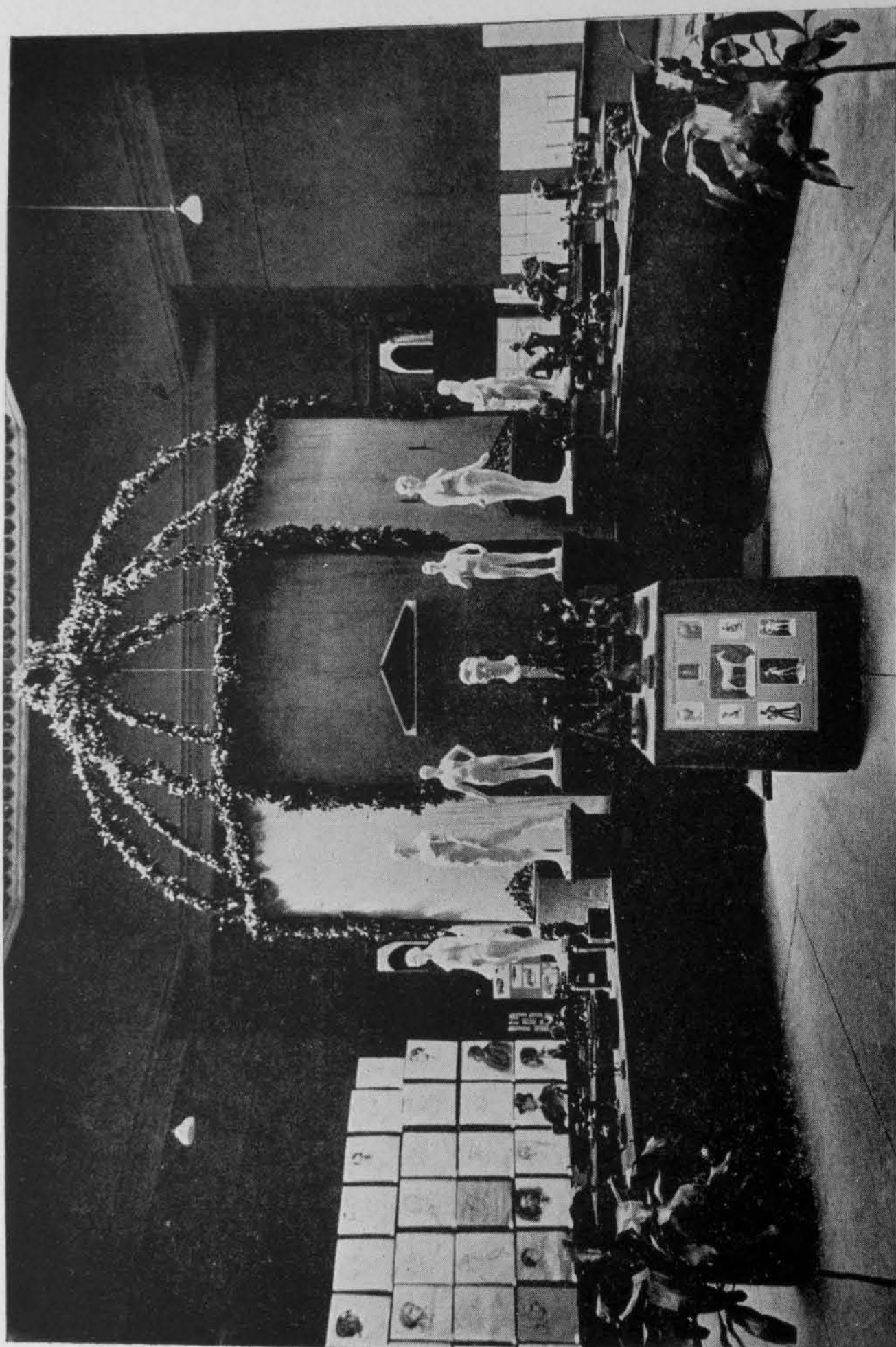
The Course consists of lectures upon the elements of linear perspective, shadows projected by artificial and natural lights and reflections, illustrated by drawings made before the class. Problems in drawing and painting from the solid object and from nature are given to the class at stated intervals. The principles of perspective as used by artists of various schools are demonstrated by lantern projections of their works.

Mr. Hale's Lectures

During the season Mr. Hale will deliver lectures on "The History of Technique."

Mr. Hayward's Lectures

A short series of Illustrated Lectures on the subject of Caricature will be given by Mr. Hayward.



GROUPS IN COMPETITION FOR FIRST AND SECOND CRESSON AWARDS (SCULPTURE) 1925

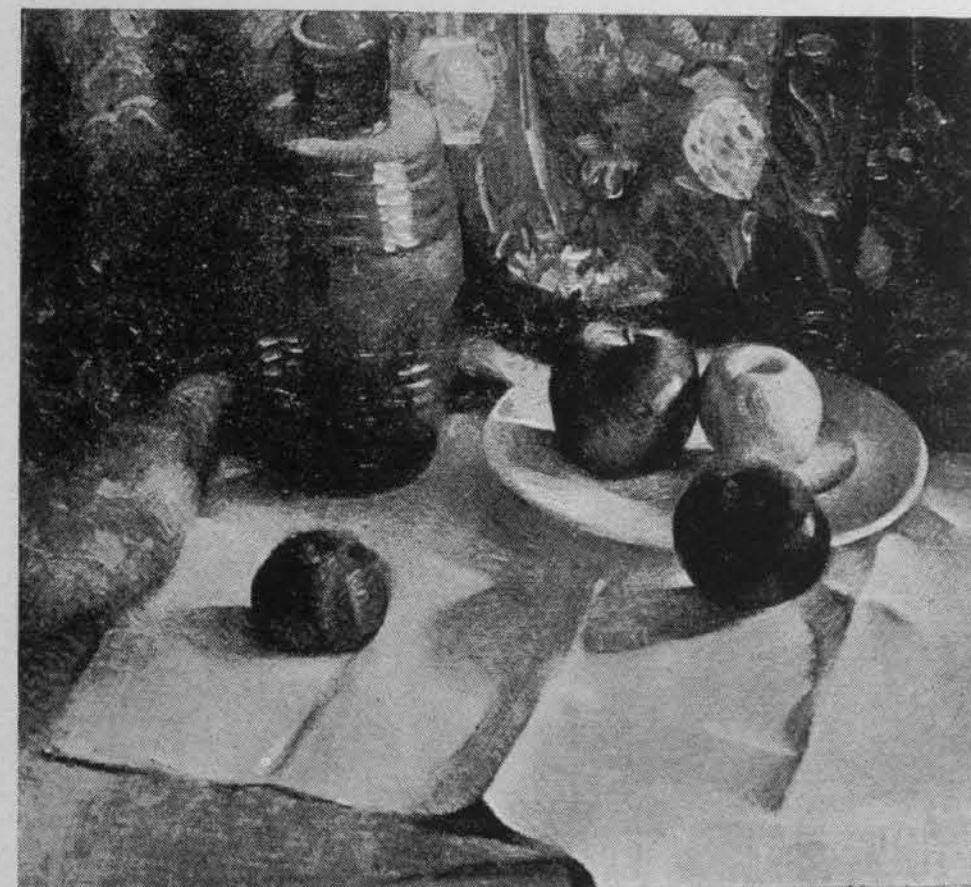
Mr. Nuse's Costume Sketch Class

The Costume Sketch Class is conducted throughout both terms and meets Saturday mornings from nine o'clock until noon. Sketches from the living model are made in black and white, or in color.

Tuesday Evening Sketch Class

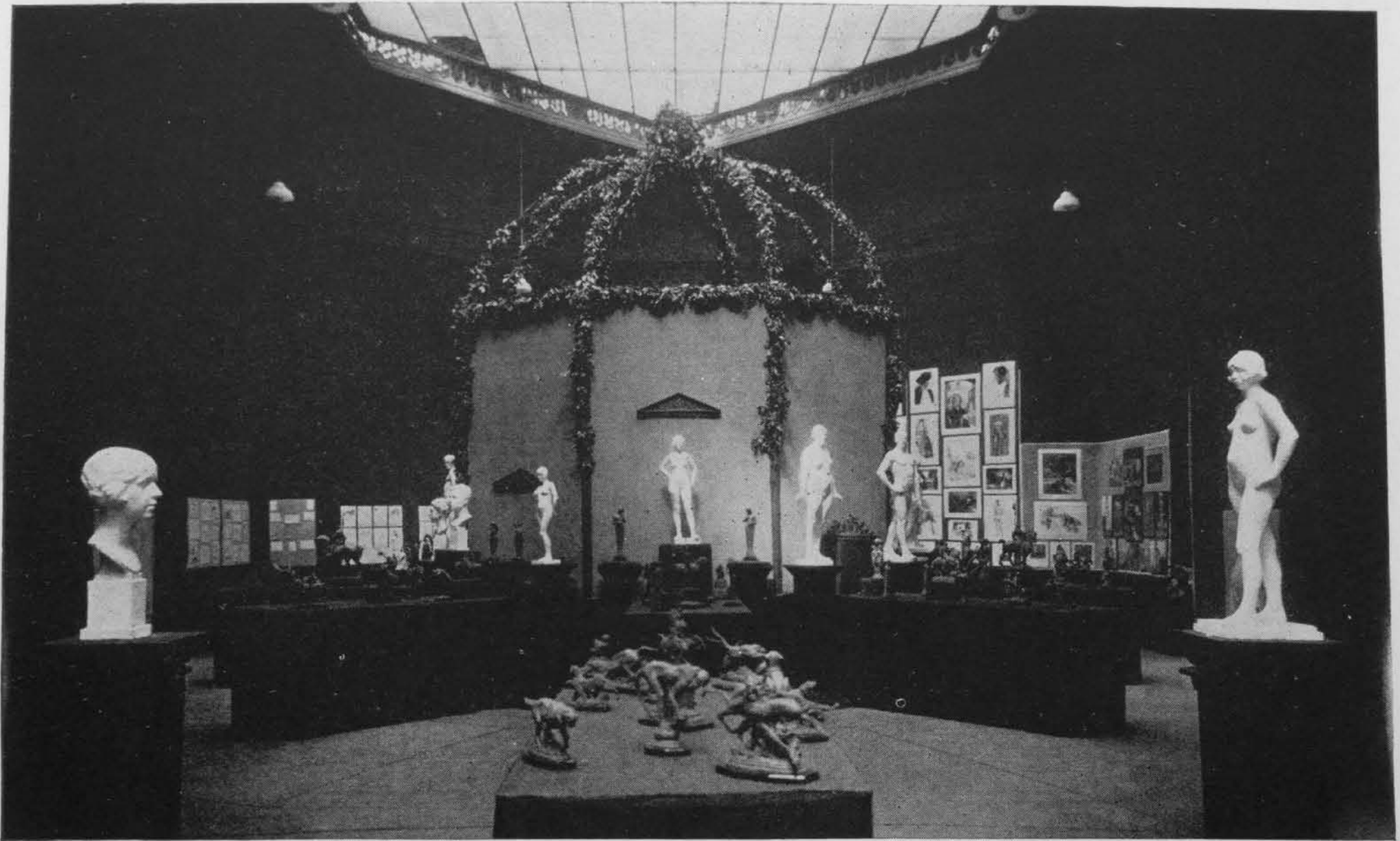
A Sketch Class meets also on Tuesday evenings, from seven until nine o'clock, to work, without criticism, from a living model.

The chief object of the Sketch Classes is to teach students to grasp and record quickly the spirit and character of the subject presented.



Joseph Brzenk

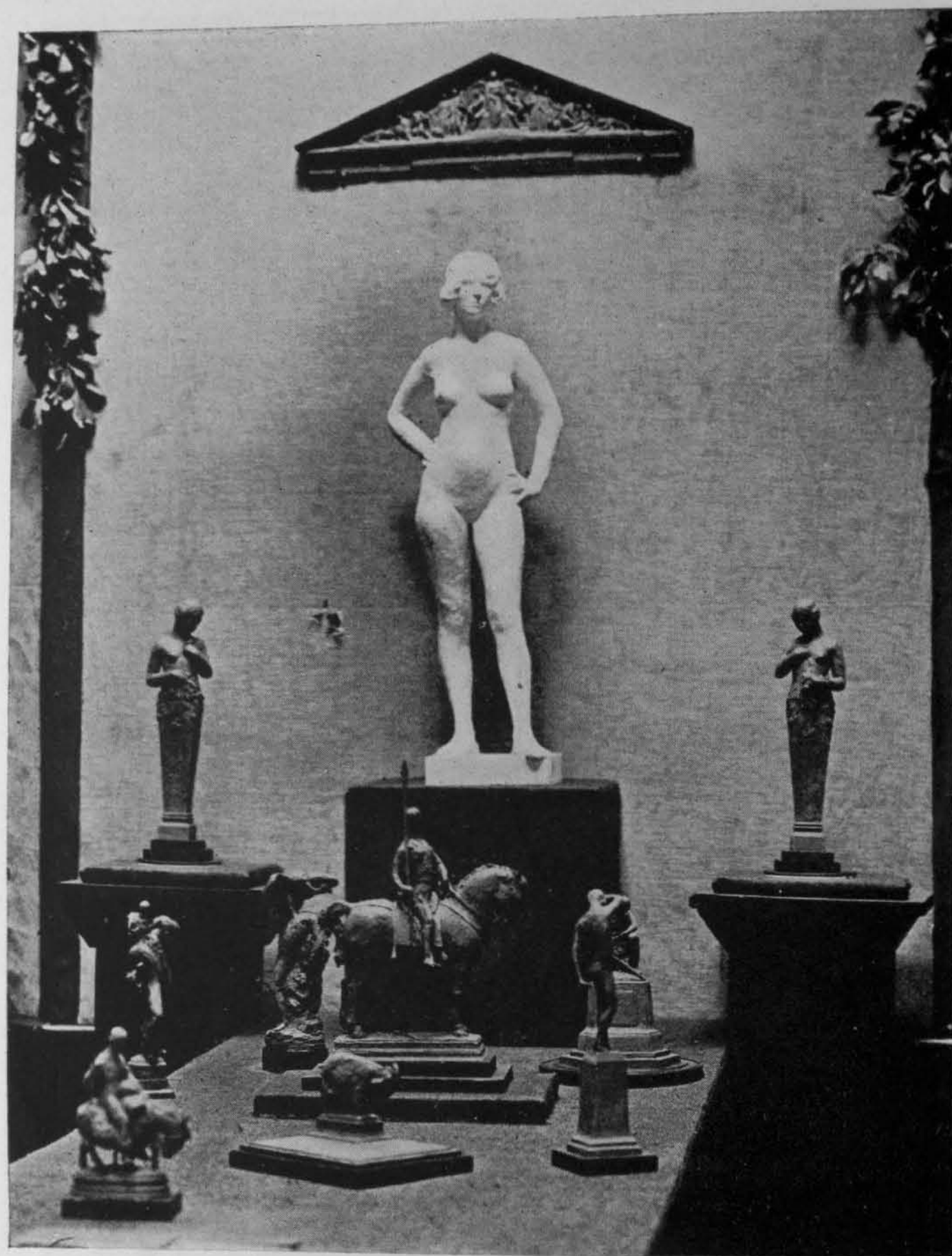
STILL LIFE (PAINTING) 1925



GROUP IN COMPOSITION AND GROUPS IN COMPETITION FOR FIRST AND SECOND CRESSON AWARDS (SCULPTURE) AND FIRST AND SECOND CRESSON AWARDS, (ILLUSTRATION) 1925



GROUPS IN COMPETITION FOR FIRST AND SECOND CRESSON AWARDS (SCULPTURE) AND FIRST AND SECOND CRESSON AWARDS (ILLUSTRATION) 1925



Lippa Rosenzweig
GROUP IN COMPETITION FOR FIRST CRESSON AWARD (SCULPTURE) 1925

SCULPTURE

The Classes in Sculpture are under the direction of Mr. Grafly, and are scheduled as follows: For men: Life Class, every morning, Saturdays excepted, and Monday, Wednesday and Friday nights. Portrait Class, Tuesday, Thursday and Saturday afternoons. For women: Life Class every afternoon, Saturdays excepted, and Monday, Wednesday and Friday nights. Portrait Class, Tuesday, Thursday and Saturday mornings.



E. Bruce Moore
COMPOSITION (SCULPTURE) 1925

The work of the Classes in Sculpture consists of modelling, generally in the round, from the head and from the full-length figure.

Mr. Harbeson will give an Informal Advisory Talk in the Composition Classes when the subject announced may be interpreted architecturally.



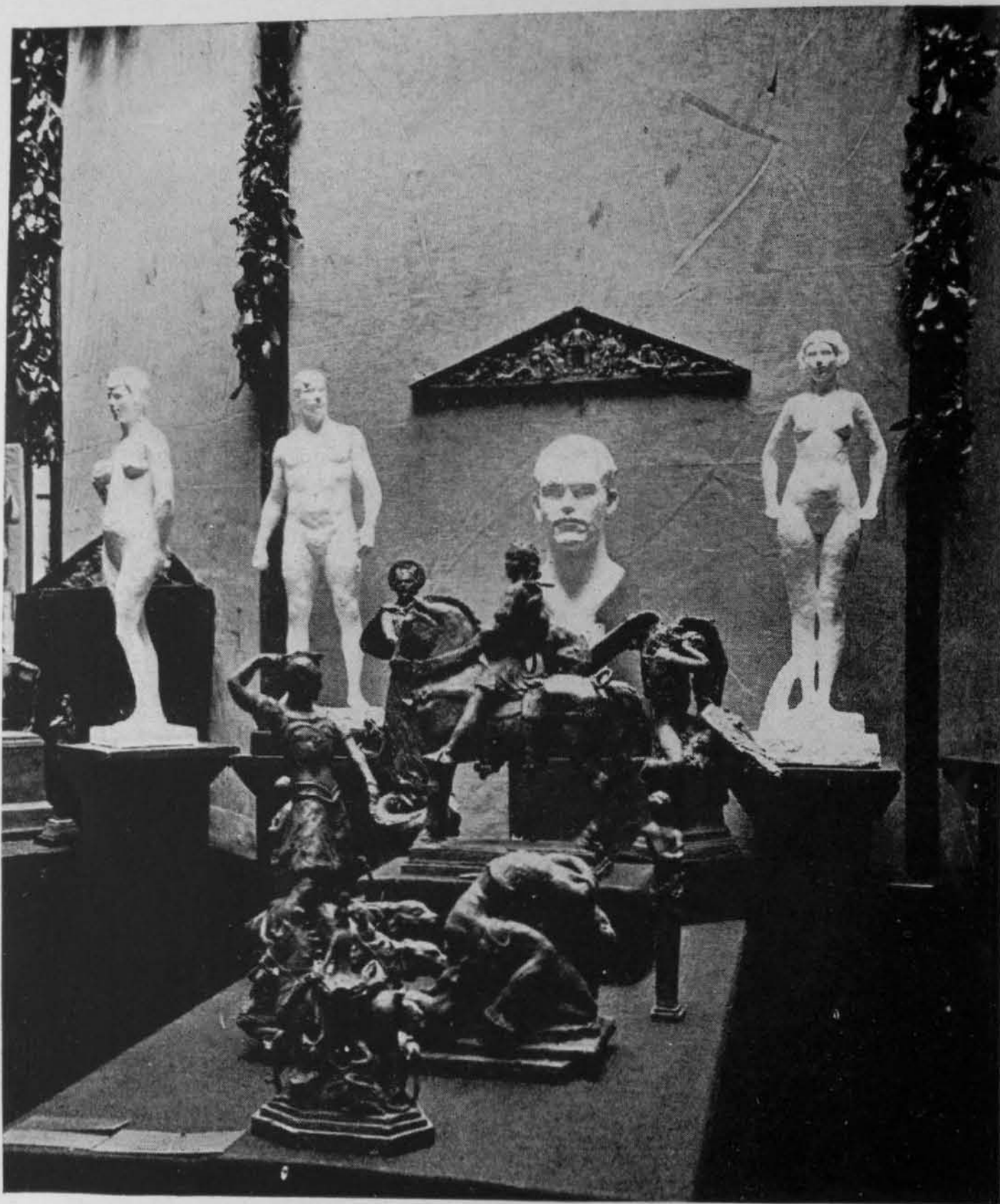
Marion P. King
COMPOSITION
(SCULPTURE) 1925



E. L. Hubbard
COMPOSITION (SCULPTURE) 1925



Marion P. King
GROUP IN COMPETITION FOR SECOND CRESSON AWARD (SCULPTURE) 1925



Cornelia Tucker
GROUP IN COMPETITION FOR FIRST CRESSON AWARD (SCULPTURE) 1925



Marion P. King
COMPOSITION (SCULPTURE) 1925

REQUIREMENTS FOR ADMISSION

Photographs of work or specimens of modelling of sufficient merit are required for admission to the life modelling classes.

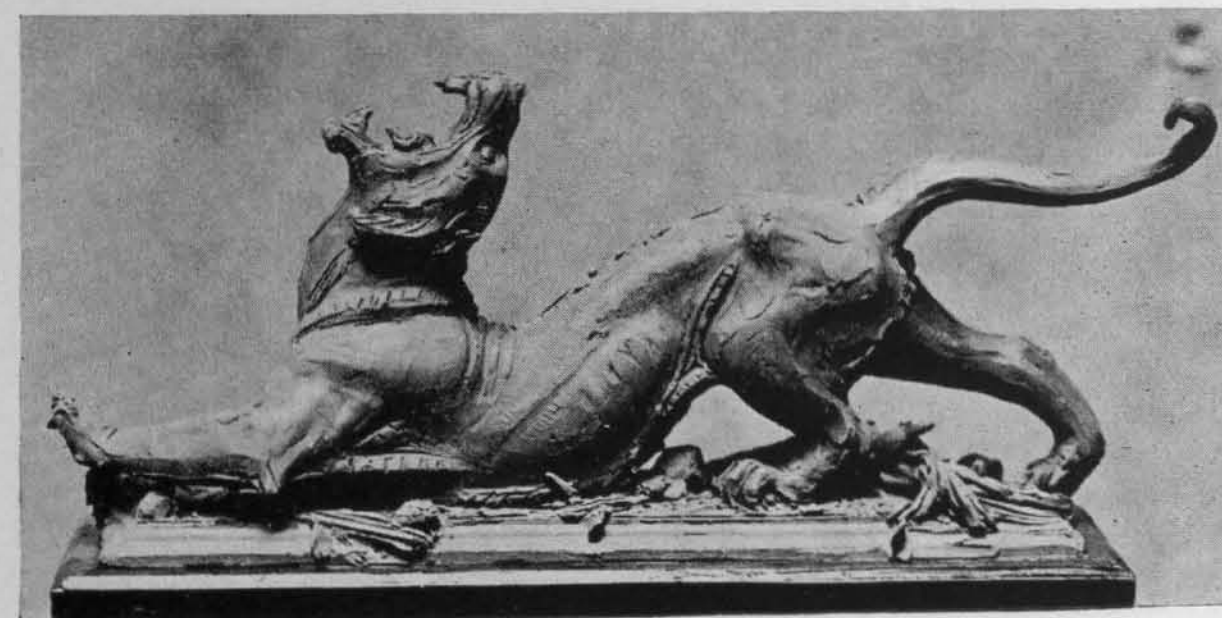
Students not sufficiently advanced for admission to the Life Class are offered facilities for modelling from casts. When they have acquired sufficient proficiency, they are admitted to the Life Class without the payment of an additional fee.

Both Painters and Illustrators would manifestly profit by the added appreciation of form and proportion gained by working in the Sculpture Classes.

Students in Sculpture are permitted to work in the Drawing and Painting Classes, and are **recommended** to work therein (without extra charge), but admission to the Life Drawing Classes is, for sculptors, subject to the same requirements as for painters.

The Night Life Class meets from 7 to 10 p. m. Criticisms are given once a week as in the Day Life Class.

Students are required to furnish their own clay, life modelling stand and bucket for clay. The Academy furnishes one head stand for each student.



E. Bruce Moore
COMPOSITION (SCULPTURE) 1925



Hallie Davis
GROUP IN COMPETITION FOR SECOND CRESSON AWARD
(SCULPTURE) 1925.

FEES FOR SCULPTURE CLASSES

The fee for the Classes in Sculpture is \$75 a term. Payment of the tuition fee entitles a student to work in the Day Classes or Night Classes or in both. Modellers are permitted to work in the Drawing and Painting Classes and to attend the lectures on Decorative Painting, Composition, Perspective and Constructive Anatomy without extra charge.



Hallie Davis
COMPOSITION (SCULPTURE) 1925



Lippa Rosenzweig
LIFE STUDY (SCULPTURE) 1925



Sylvia Borst
COMPOSITION (SCULPTURE) 1925



E. Bruce Moore
COMPOSITIONS (SCULPTURE) 1925



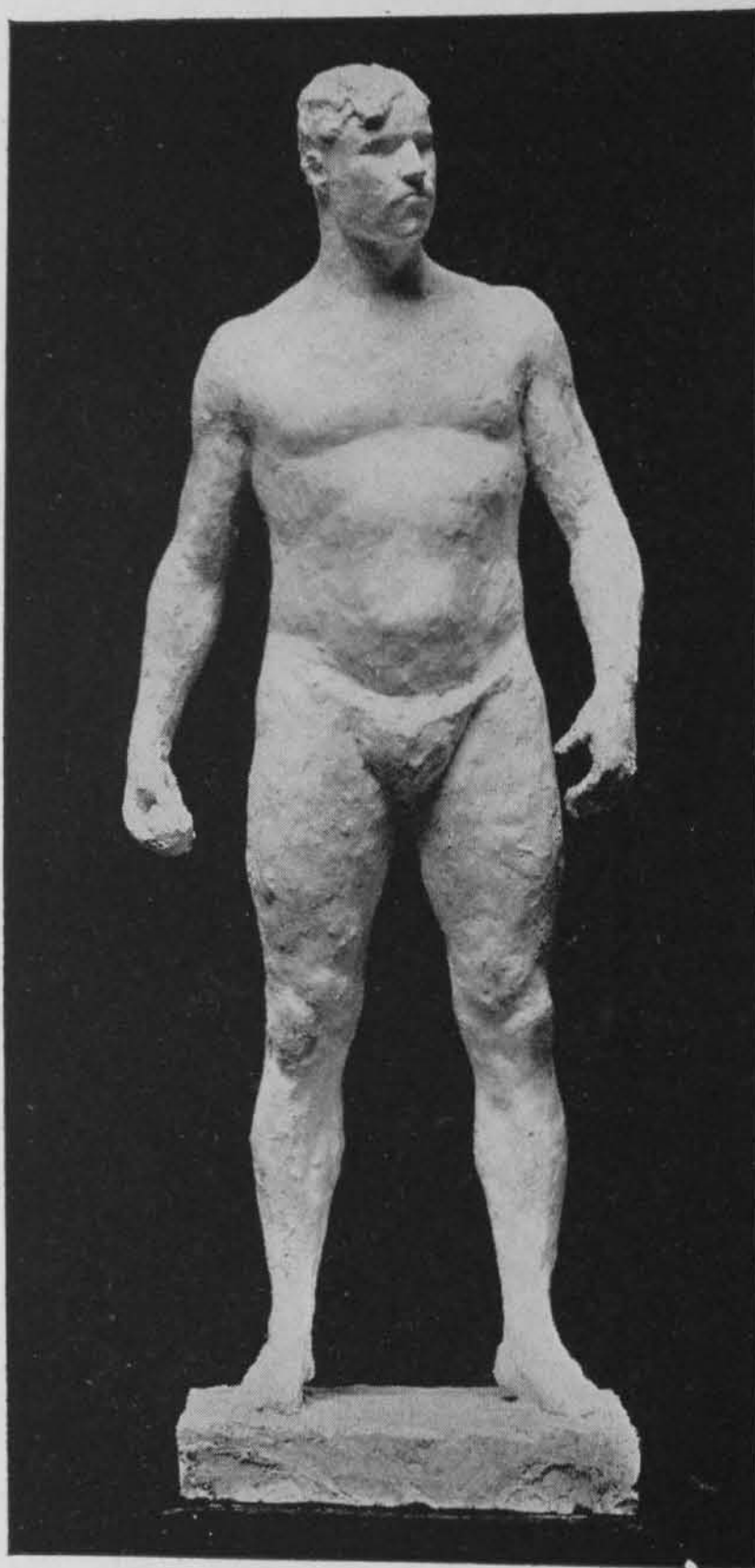
E. Bruce Moore
GROUP IN COMPETITION FOR FIRST CRESSON AWARD
(SCULPTURE) 1925



E. Bruce Moore
COMPOSITION (SCULPTURE) 1925



Cornelia Tucker
COMPOSITION (SCULPTURE) 1925



Cornelia Tucker
LIFE STUDY (SCULPTURE) 1925



Cornelia Tucker
COMPOSITION (SCULPTURE) 1925



Lippa Rosenzweig
COMPOSITION (SCULPTURE) 1925



Hallie Davis
COMPOSITION (SCULPTURE) 1925



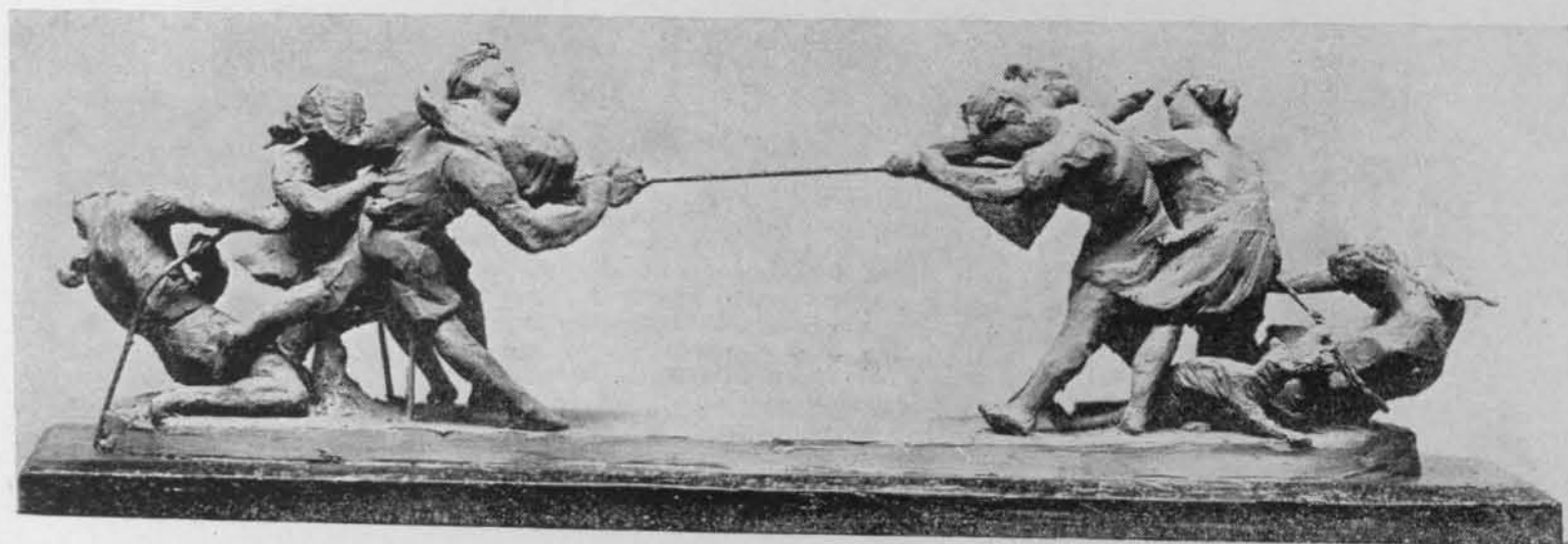
Cornelia Tucker
COMPOSITION (SCULPTURE) 1925



Marion P. King
COMPOSITION (SCULPTURE) 1925



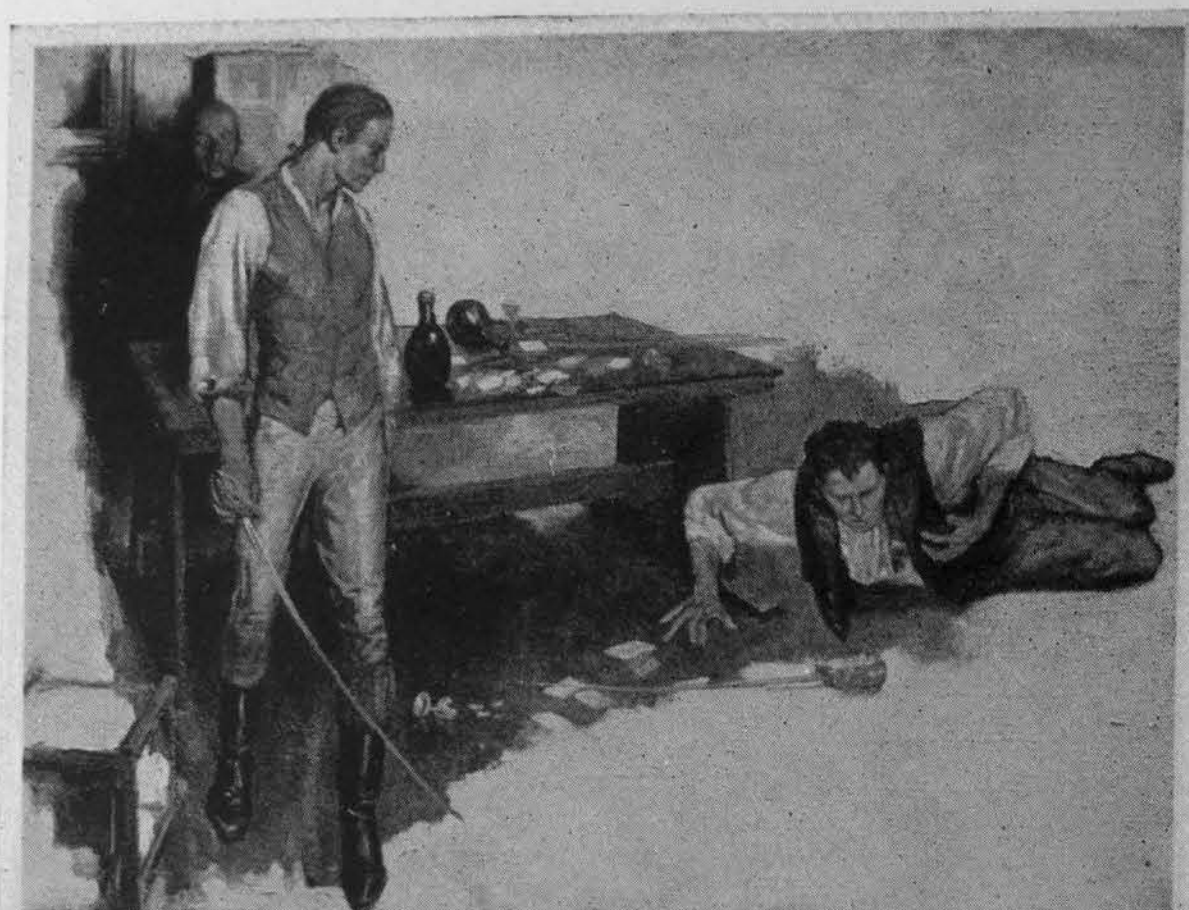
Hallie Davis
COMPOSITION (SCULPTURE)
1925



Hallie Davis
COMPOSITION (SCULPTURE) 1925



Sylvia Borst
PORTRAIT STUDY (SCULPTURE) 1925



Allan F. Thomas

DRAWINGS (ILLUSTRATION) 1925

ILLUSTRATION

The Class in Illustration is under the direction of Mr. Harding. Its purpose is to provide the student with such practical instruction in Drawing, Composition and Interpretation as will enable him to enter the professional field of magazine and book illustrating.

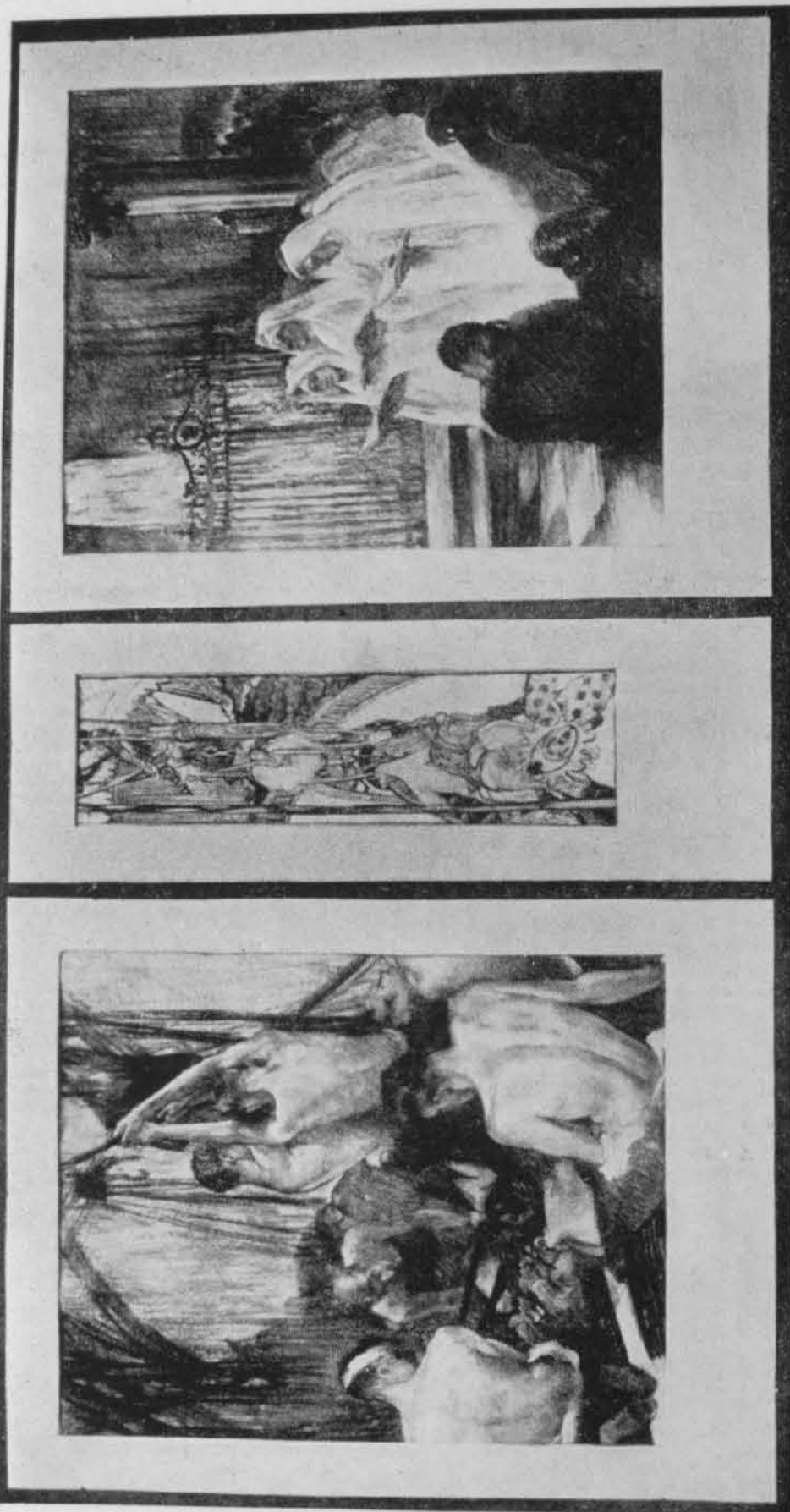
The Class in Illustration will meet daily throughout the school year.

Models are engaged for the morning and afternoon classes and individual criticism is given twice a week.



Allan F. Thomas

DRAWING (ILLUSTRATION) 1925



DRAWING (ILLUSTRATION) 1925

Marjorie Collison

REQUIREMENTS FOR ADMISSION

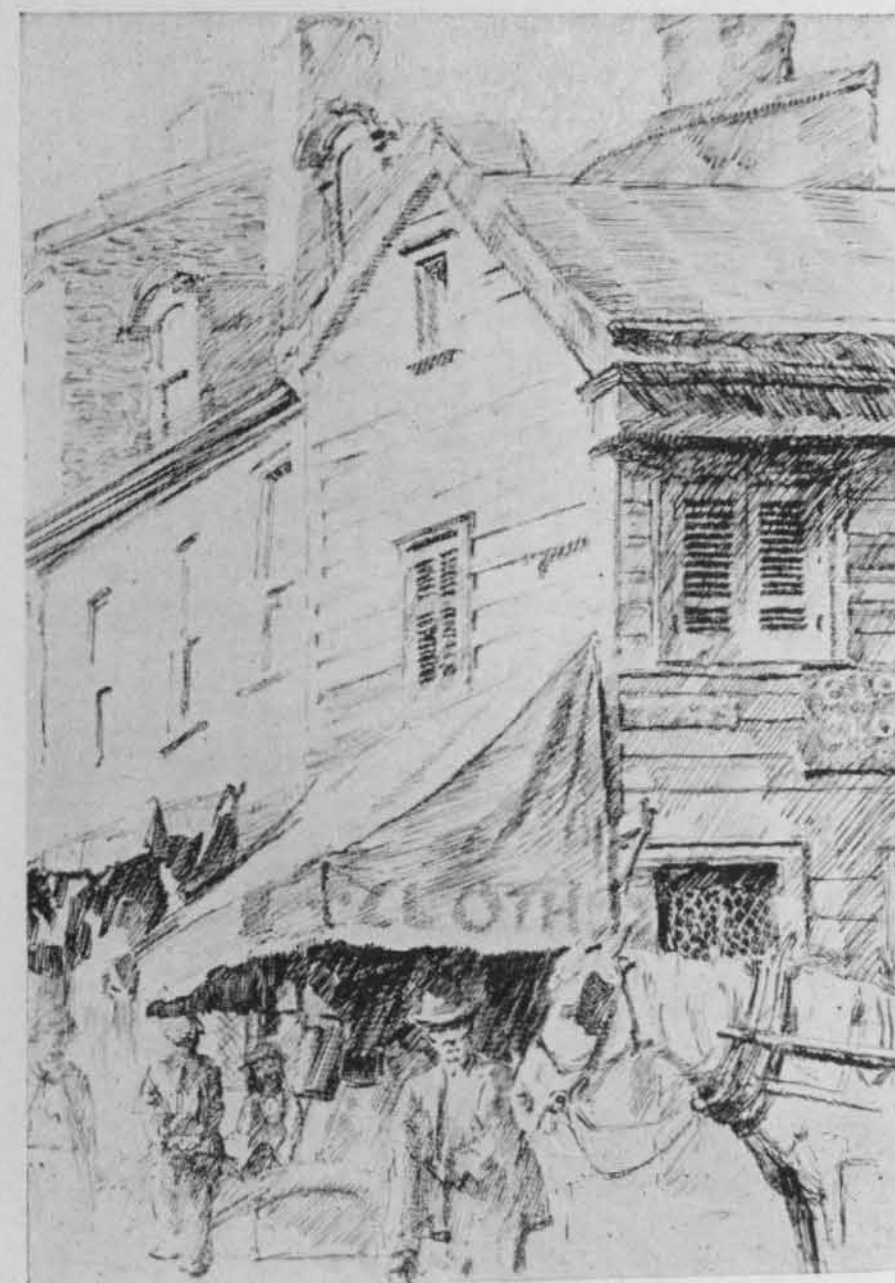
Students are admitted to the Class in Illustration upon presentation of drawings made in the schools from the full-figure Antique, which, in the opinion of the Faculty, are of sufficient merit to warrant promotion. Application for this class may be made at the termination of the first month's work or at any stated faculty meeting thereafter.

Admission to the Life Classes is subject to the same requirements for illustrators as for painters.

FEES FOR THE ILLUSTRATION CLASS

The fee for the Class in Illustration is \$75 a term.

Illustrators are entitled to work in the Day Life, Night Life, Still-Life, Decorative Painting, Composition and Sketch Classes, and attend the Lectures on Composition, Perspective, Caricature, History of Technique and Constructive Anatomy, without extra charge.



C. Barney Moore
DRAWING (ILLUSTRATION) 1925



Isabelle Vaughan

DRAWINGS (ILLUSTRATION) 1925



Reber S. Hartman

DRAWINGS (ILLUSTRATION) 1925



Page Trotter

DRAWINGS (ILLUSTRATION) 1925



William Ferguson

COMPOSITION (THOURON PRIZE COMPETITION) 1925



Page Trotter

DRAWING (ILLUSTRATION) 1925

SCHOLARSHIPS AND PRIZES

Through the generosity of Mrs. Alexander Hamilton Rice, twenty Scholarships in the Academy have been provided, entitling the holders thereof to free tuition. Ten of them are in memory of William L. Elkins, and ten in memory of George D. Widener.

Through the generosity of Edward Bok, a scholarship is available from the "Philadelphia Prize," established in the Academy's Annual Exhibition.

Under the will of Mary R. Burton, deceased, another free scholarship is provided, and through the generosity of Mrs. George K. Johnson, the Sarah Kaighn Cooper Free Scholarship has been established. A Scholarship has also been established in memory of Elizabeth H. Thompson.

The above Free Scholarships are available this year for returning students only, and are awarded solely for the purpose of financially assisting those who would otherwise be unable to pursue the study of art.

These Scholarships are awarded by the Board of Directors upon the recommendation of the Committee on Instruction and the Faculty of the Schools.

Applicants must fill in a prepared form and submit it together with examples of their work to the Curator of the Schools before September 25th. This application must be accompanied by a letter addressed to the Committee on Instruction, stating in detail the necessity for requesting Free Tuition.

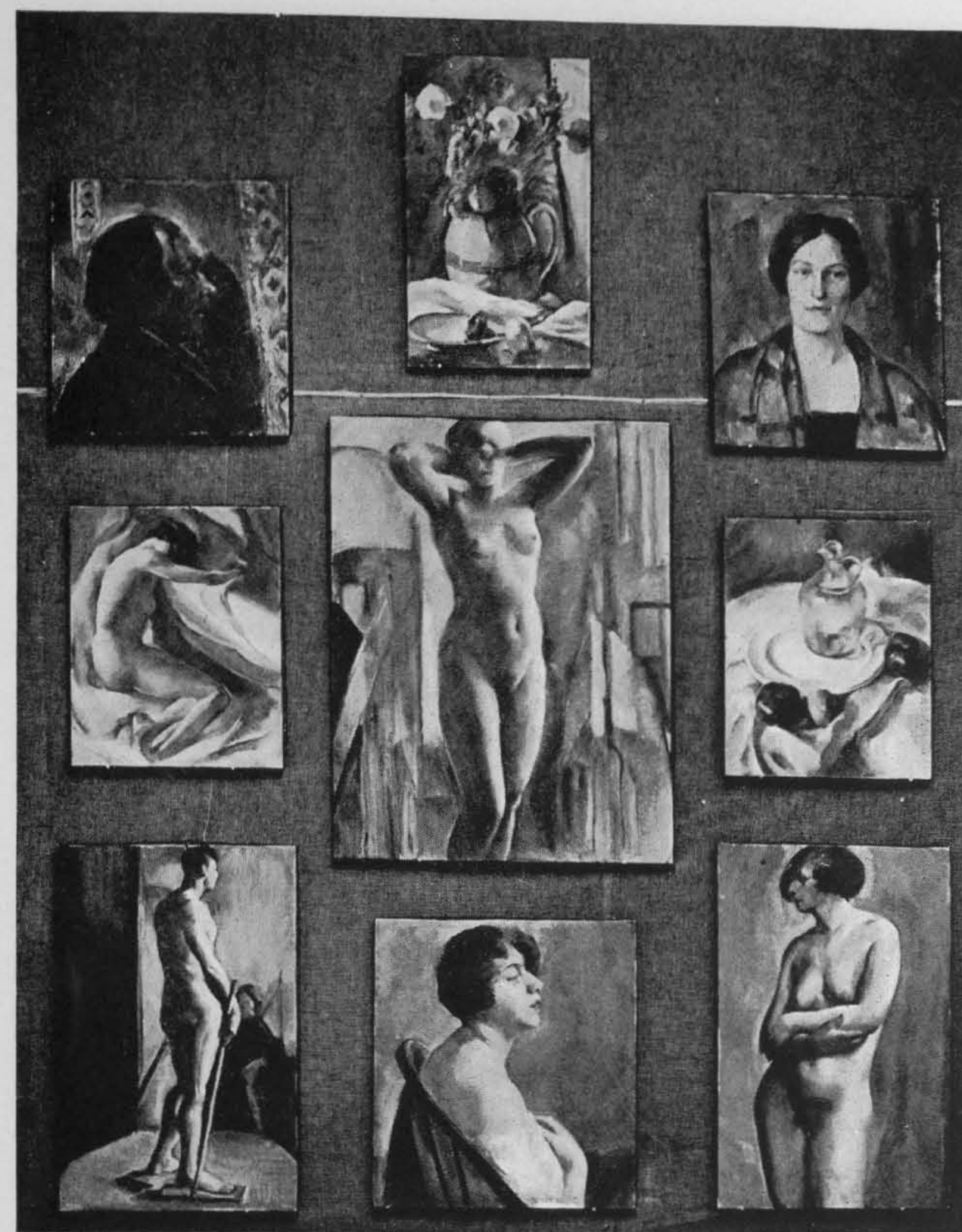


Elise Hoelzel
GROUP IN COMPETITION FOR FIRST CRESSON AWARD (PAINTING)
1925

THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELLING SCHOLARSHIPS

By the liberal provisions of the wills of Emlen Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emlen Cresson, Academician, the income of which is to be applied by The Pennsylvania Academy of the Fine Arts in sending pupils of merit to Europe.

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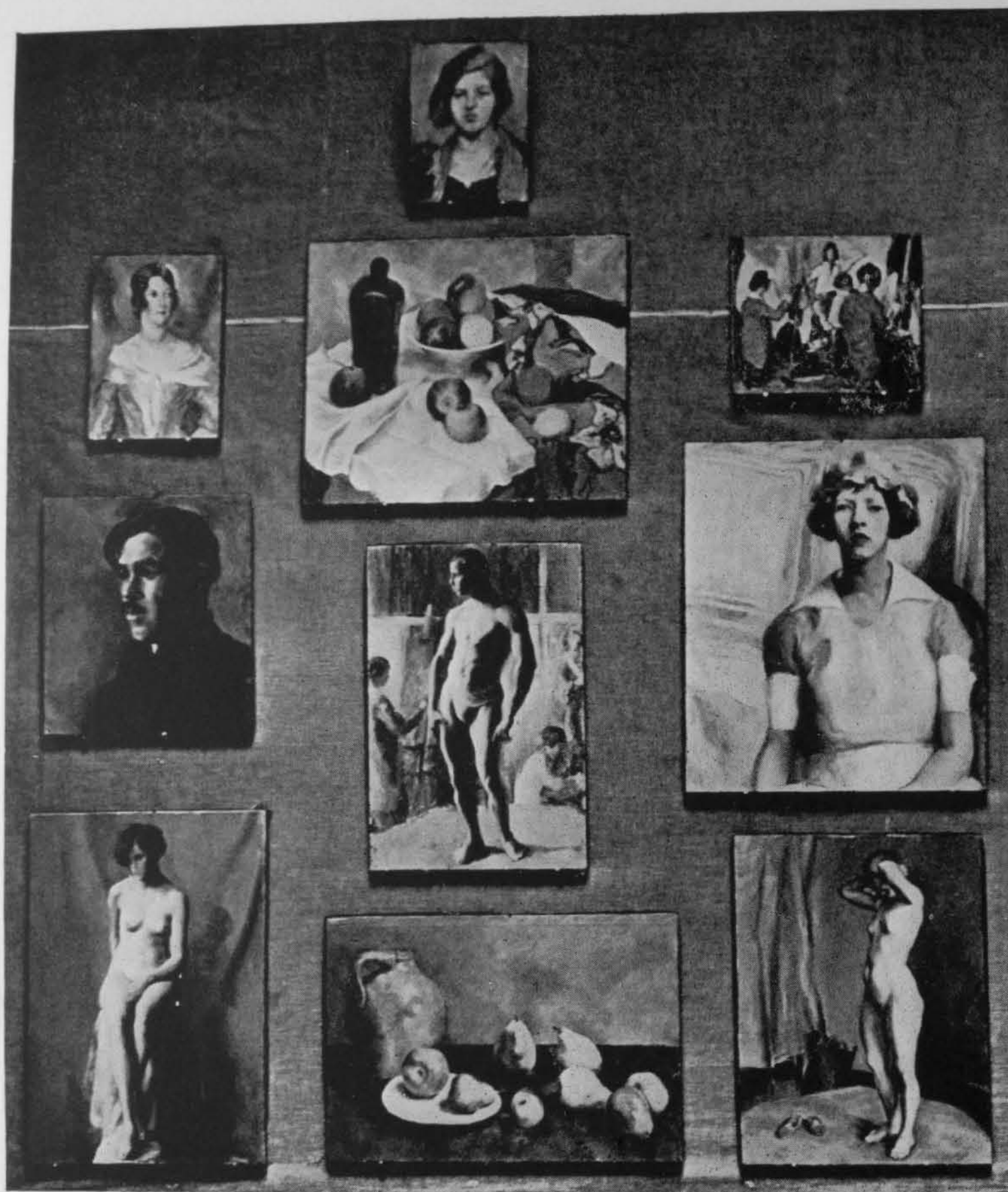


Alice V. Lewis
GROUP IN COMPETITION FOR FIRST CRESSON AWARD
(PAINTING) 1925

During the past year the Academy awarded twenty-seven Cresson Scholarships. Included in this number were fifteen painters, five sculptors, and seven illustrators. These awards were made by the Board of Directors upon the recommendation of the Faculty.

The awards are divided among the Painting, Illustration and Sculpture Classes, and are based upon the number of contestants from each Class as one factor, and the standard of the work as another factor. It is hoped that not less than three students of

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Wenonah D. Bell

GROUP IN COMPETITION FOR SECOND CRESSON AWARD (PAINTING) 1925

Illustration, three of Sculpture, and ten students from the classes in Painting will be found worthy of the Award.

The awards provide each student with Seven Hundred Dollars to expend in actual travel and travelling expenses.

It is the intention of the Cresson Scholarships to give to the students of the Academy the advantage of seeing some of the important Galleries and Art Schools abroad, and the Academy desires to extend the benefit of the Scholarships to as many students as possible, provided they possess the necessary merit. The trip abroad is limited to the summer vacation, a period of four months, from June to September inclusive, so that students can return to the Academy for study during the ensuing school year. The Board of Directors, upon the recommendation of the Committee on Instruction, may, in case of exceptional merit, permit a student to receive a second Cresson Scholarship, with an award of \$700. Unless some satisfactory excuse be accepted by the Committee on Instruction, a second scholarship must be competed for during the year succeeding the first award.

The award of a Travelling Scholarship is not to be regarded as a certificate of proficiency. Students receiving an award for the first time are required to return to the Academy for further study after having travelled abroad in accordance with the terms of the award.

Students receiving a second award are expected to return to the Academy for further study during the school year next succeeding the award.

New students registering during the season of 1921-1922 and thereafter will not become eligible to compete for a Cresson Travelling Scholarship until they have completed twenty-four months, or six terms, (not necessarily consecutive) of study in the Academy's Schools.

Students who have been registered previous to the school year of 1921-1922 will be eligible to compete for a Cresson Travelling Scholarship after sixteen months of study in the Academy's Schools.

In estimating the total number of months necessary to qualify competitors, time spent **at work** at the Chester Springs Summer School is counted provided certain requirements there have been fulfilled.

All students in competition for Cresson Travelling Scholarships must be registered in the Philadelphia School for both terms of their Competition Year. During Competition year no change in registration is permitted.

Every student awarded a Cresson Travelling Scholarship must sail for Europe on or before July 1st of the year of Award. Otherwise the scholarship is revoked.

REQUIREMENTS GOVERNING THE CRESSON COMPETITION

All students entering the Competition are expected to register as Competitors before the first of November, 1924.

Work must be submitted each month by Competitors in the Painting, Sculpture and Illustration Classes for review. Competitors failing to submit work as required will be ineligible for receiving an award.

Drawings and paintings must not exceed thirty-six inches in either dimension.

The date for each review is posted on the School Bulletin Board at the beginning of every month. Students are not given credit for their work unless it is registered at the Curator's office on the dates specified and within the following time limits:

For a morning review, before 2.00 p.m. of the previous day.

For an afternoon review, before 9.30 a.m. of the same day.

For an evening review, before 12.00 noon of the same day.

Painters are required to register each month beginning with the November Reviews, work from the Figure in drawing or painting, from the Head in drawing or painting, one composition and, each term, one painting from Still-Life.

Illustrators are required to register each month beginning with the November Reviews, one head made from the model in the Illustration class, one drawing or painting from the model in the Life Class, one Composition and, each term, one illustration.

Sculptors are required to register each month a composition (subject assigned), a study from the Figure and, each term, one study from the model in the Head Class.

All Paintings, Drawings and Sculptures from the Figure and Head must be from models posing in the Academy's Schools.

The same work can not be registered more than once.

Students failing to submit the required work for review place themselves out of competition, and can be reinstated only by action of the Faculty.

All competitors are unrestricted as to the amount and variety of work they exhibit in their Competition Groups, provided they do not exceed the space allotted to them, but no work will be considered eligible which has not been made during the current school season and registered in the Curator's office for one of the specified reviews.

All competitors must attend the Class in Composition, the series of lectures on Constructive Anatomy and must do the work required in the Perspective Class.

THE CHARLES TOPPAN PRIZES

The Charles Toppan prizes for 1926 are: first prize, \$300, second prize, \$200, and two honorable mentions of \$100 each.

These prizes were established in 1881 by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan.



Helen E. Davies

FIRST TOPPAN PRIZE, 1925

The prizes are awarded only to students who have previously received a Cresson Scholarship. Competitors who fulfil all of the requirements for a second Cresson Travelling Scholarship will, at the same time be considered eligible to compete for a Toppan Prize. Competitors who are not in Competition for a Second Cresson Travelling Scholarship are required to submit each month during the year of competition two life drawings from models posing in the Academy, or two full-figure Antique drawings made in the Academy.

Any student having received one Toppan prize is debarred from receiving another Toppan prize of the same or lower value.

The work submitted in competition must be an original painting, in oil or water color, the unaided work of the student without criticism. All work in competition must be submitted without signature or mark of identification and must be presented on or before Saturday, May 15, 1926.

The subject assigned for May, 1926 is: "An Interior with one or more figures in which mere Portraiture is not the leading motive." No student may submit more than one canvas. Canvases submitted must not measure less than twelve inches nor more than thirty-six inches in either dimension, and must not be framed or presented under glass.



Wenonah D. Bell

SECOND TOPPAN PRIZE, 1925

Canvases are numbered by the Curator, and a memorandum of the numbers and competitors' names are kept in a sealed envelope which is opened after the prize-winning canvases have been selected by the Committee on Instruction.

According to the positively expressed terms of the gift, the *drawing* of the work submitted will receive first consideration.

The Committee on awards is not obliged to award prizes or honorable mentions if, in its opinion, the work submitted is not of sufficient merit to justify making the awards.

THE THOURON PRIZE

The following awards, founded by the late Henry J. Thouron, a former Instructor in Composition, are made as follows:

A prize of \$50 for a group of not less than three compositions upon subjects given to the class during the current season, and a prize of \$25 for a second similar group, the first to be decided by the Faculty, the second by a vote of the students then working in the Schools; and one of \$50 and one of \$25, the first for general progress in study, the second for the work showing, in its treatment of said subjects, the most poetic, or abstract, or idealistic, point of view, both to be decided by the instructor of the class.

A competitor is not eligible a second time for the same prize, and cannot receive more than one award the same season.

In the event of not making the annual awards, or any portion of them, the money is to accumulate until it shall amount to the sum of \$500. This sum will be awarded by the Faculty to the student submitting the best work in Composition upon a given subject. The intention of the award is to give the successful student a three-months' summer trip abroad, for the purpose of special study of Composition in specified places and galleries.

THE STEWARDSON PRIZE

The Edmund Stewardson Prize of One Hundred Dollars, in the Department of Sculpture, will be awarded for the twenty-seventh time at the close of the school year.

This is an annual prize, competed for by present students of the Academy with such pupils of other art schools as may be approved by the Committee on Instruction. Having once received this award, a student becomes ineligible for further competition.

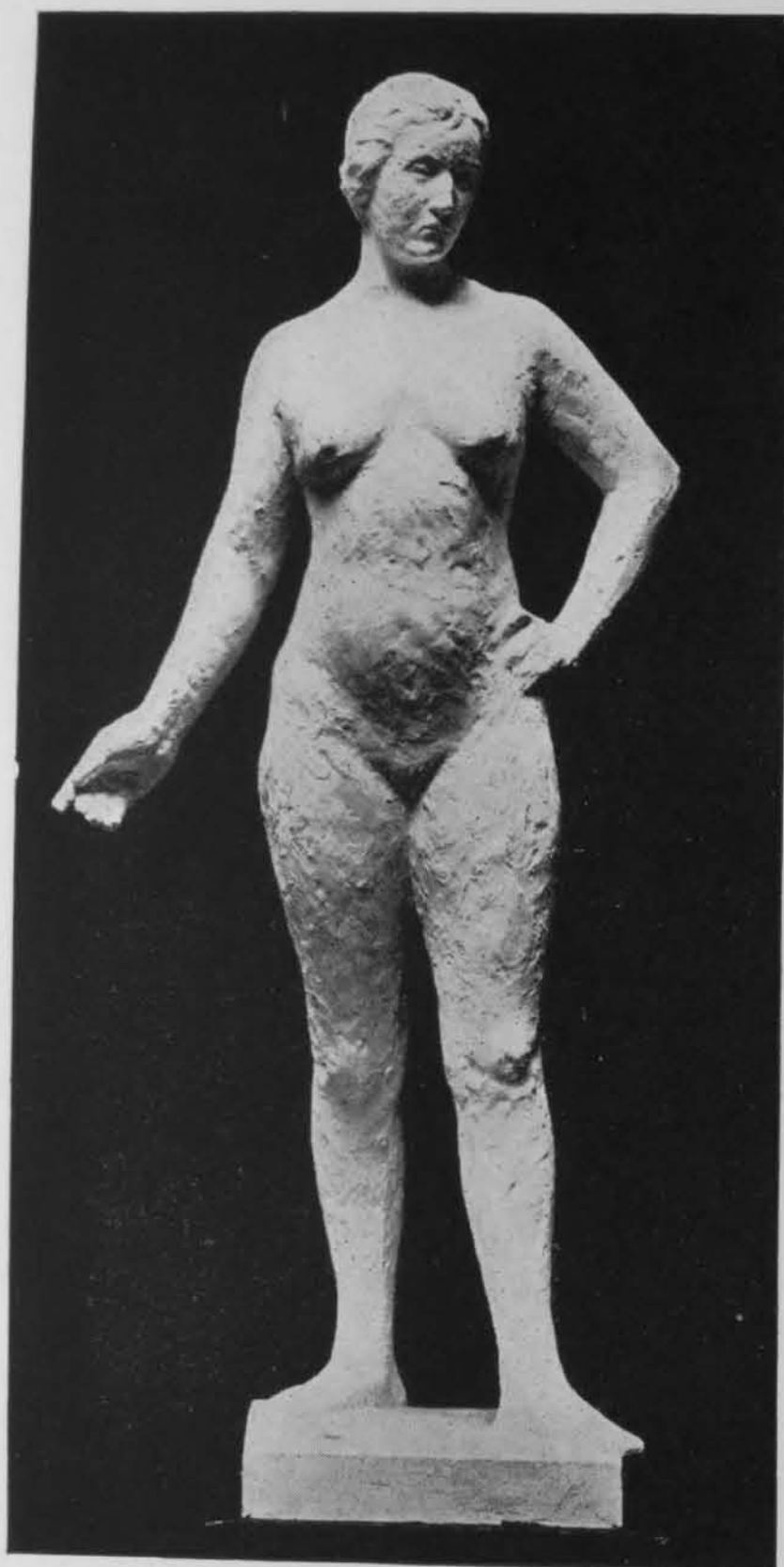
The subject for the competition is a full-length figure from Life in the round.

Studies must not be less than two feet six inches in height, and not more than three feet in height, and must be made within eighteen hours, during three consecutive days, in six sessions of three hours each.

None except the competitors are admitted to the competition room at any time during the days of the competition, and none except the members of the Jury are present during the judging of the studies.

Each competitor draws a number by lot. This number determines the competitor's position in the competition room and a corresponding number is placed upon an envelope which contains the competitor's name and is deposited sealed, with the Secretary

of the Academy. Upon completion of the work the competitor places a corresponding number upon the study to be submitted to the Jury of Award.



Lippa Rosenzweig
THE STEWARDSON PRIZE (SCULPTURE) 1925

The Jury of Award consists of three professional sculptors, having no official connection with the Academy, or any other schools whose pupils may have taken part in the competition. When the successful number has been announced by the chairman of the Jury,

the Secretary, in the presence of one or more of the officials of the Academy, opens the envelope bearing that number and announces the name of the successful competitor. If no study be satisfactory to

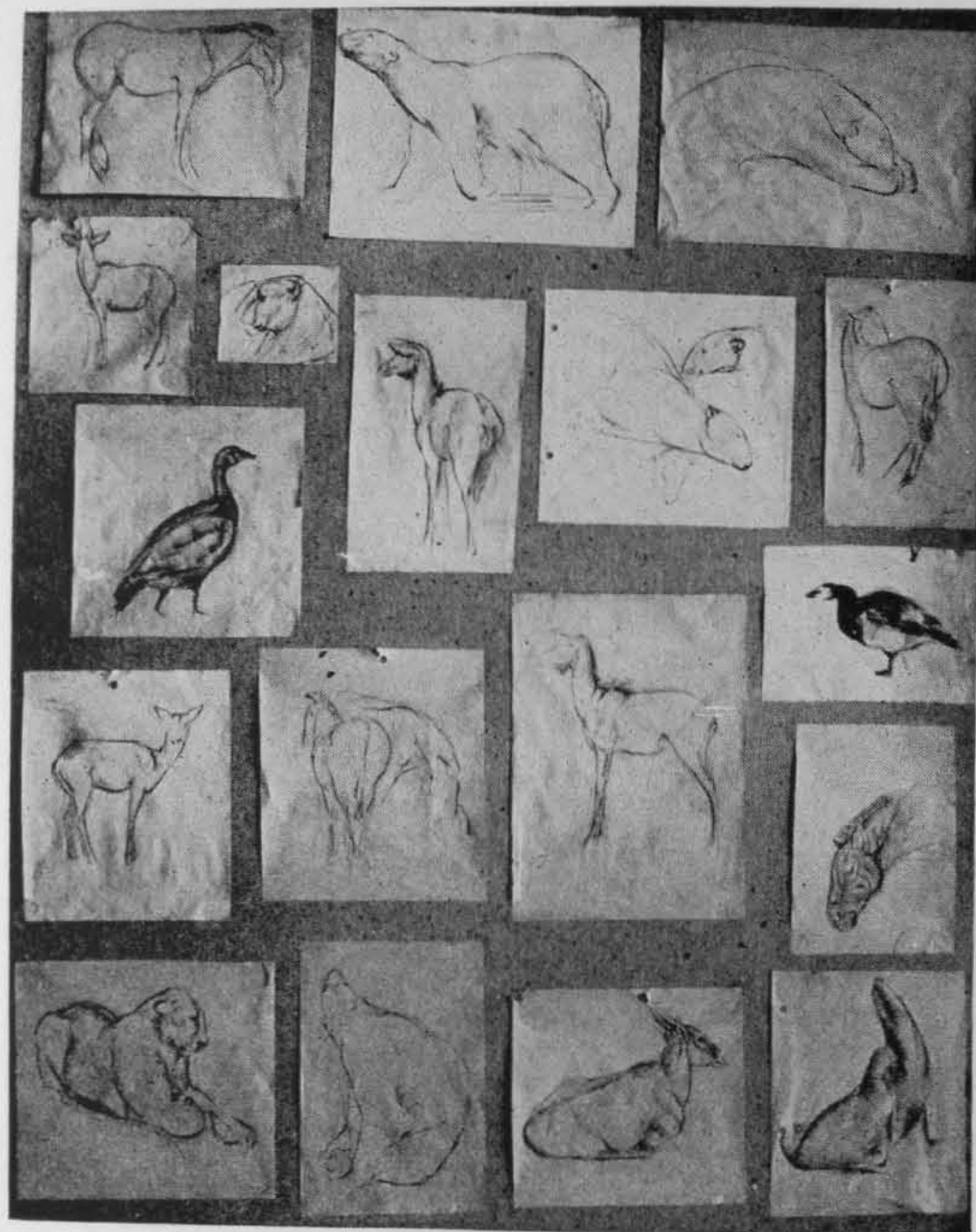


Marion P. King
THE STIMSON PRIZE (SCULPTURE) 1925

the Jury, the prize may, in their discretion, be withheld. When no award is made, the amount of the prize may, in the discretion of the Board of Directors of the Academy, be added to the principal of the prize fund, or distributed with future prizes.

The clay models offered in competition must be kept standing in good condition until otherwise ordered, and figures cast by the Academy become its property.

The competition for the year 1926 takes place on March 8, 9, and 10.



Lucius B. Kutchin

FIRST PACKARD PRIZE, 1925

THE STIMSON PRIZE

In memory of Emma Burnham Stimson, a fund has been created for the award each year of a prize in sculpture of \$100.00 for the best work done by the students *in the regular course of the class*.

The contest is open to students who have been registered for three terms and who are members of the Life Modelling Classes, but is not open to former students who work in the class by special permission. Time spent at work in the Sculpture Classes at the Chester Springs Summer School, not exceeding four months, will be counted.

The subject for competition is a full-length figure from life, in the round, not less than 2 feet 6 inches in height, and must be made during class hours as a part of the regular work in the class.

The work must be submitted anonymously to a jury appointed by the Committee on Instruction of the Board of Directors. The jury must not include any instructor in the School.

The contest for the year 1926 takes place during the months of January and February.

THE PACKARD PRIZES

From the income of the John H. Packard Fund, established by the children of the late John H. Packard, M.D., for many years chairman of the Academy's Committee on Instruction, annual prizes of \$30 and \$20 are awarded for the best and second best groups of original studies made from living animals. These prizes are open to all students of the Academy who have registered for both terms of the school year. A student having once received a prize becomes ineligible to receive the same prize a second time.

THE RAMBORGER PRIZE

From the income of a fund established by the late William K. Ramborger, Esq., as a memorial to his sister, Aspasia Eckert Ramborger, who for some years was a student of the Academy, an annual prize of \$25 is awarded for the best line drawing in black and white of a head from life by a pupil of the Academy who has not been under instruction over two years, but who has been registered in the Academy for both terms of the current school year. Each competitor may submit one unmounted drawing. Having once received an award, a student becomes thereafter ineligible to compete again.

THE CHARLES M. LEA PRIZES

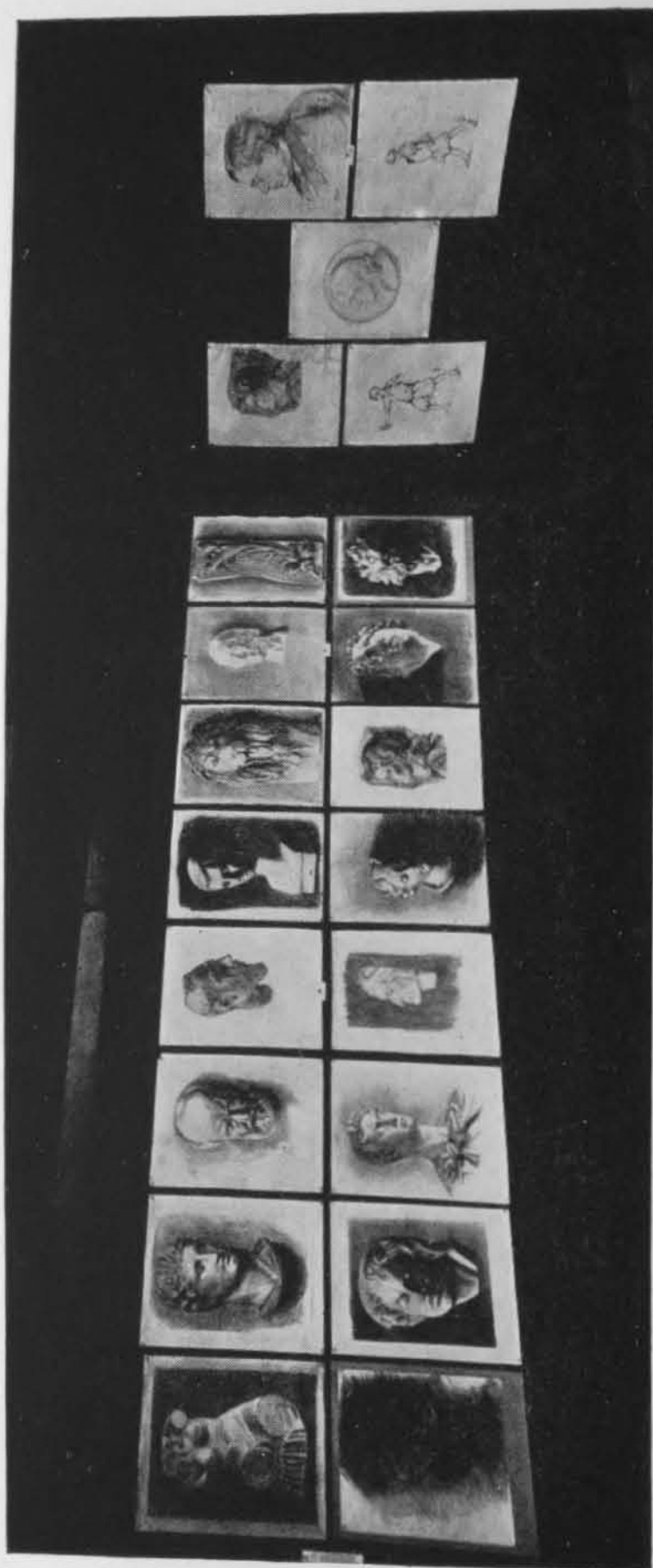
The Pennsylvania Academy of the Fine Arts holds a Special Exhibition of Drawings by Students of American Art Schools in November, 1925.

A first prize of two hundred dollars, a second prize of one hundred and fifty dollars and a third prize of one hundred dollars are awarded respectively to the best, the second best and the third best drawings.

Any student having received one Lea prize is debarred from receiving another Lea prize of the same or lower value.

Drawings eligible for competition must be executed by students regularly enrolled before November 1st, 1925 in any American School of Art which has a faculty of at least two instructors.

A competitor may not submit more than two drawings.



THE FIRST AND SECOND PRIZE FREE-HAND DRAWINGS FROM THE HIGHER SCHOOLS OF PHILADELPHIA, IN COMPETITION FOR THE ACADEMY PRIZES AWARDED BY THE ACADEMY'S FACULTY

Upper row, left to right: Benjamin Medwedoff, Ella E. Fuerle, Stephen Walter Wilcox, Eleanor Sangster (second prize), Alfred Williams, Kitty Helwig, Benjamin Fisher (first prize), Isabelle Lazarus, Margaret Gilden, Carl E. Andrews (third prize).

Second row, left to right: Ernest Albert, Dorothy Morrison, Dorothy Roberts, Leah Degarve, Rosalie E. Sacks, Robert Atherton, Julius Gorman, Philip Mignogna, Georgidaire Pierce, Wayne M. Poorman, Clara Sumner.

The drawings must be upon *white* paper eighteen by twenty-four inches in size *unmounted* and *unframed*.

The *subject* must deal with the *human figure*, either singly or in composition, and be executed in black and white by pen, pencil or hard crayon, *but not in chalk or charcoal*. The awards are based upon the precision, accuracy of delineation, proportion, detail, simplicity, and picture quality of the drawings submitted.

Members of the Jury of the Academy's Water Color Exhibition make the awards. They may withhold any or all prizes if in their judgment the drawings are not of sufficient merit.

All entries must have the following information legibly written on the *back*: name of competitor; address to which the work is to be returned; name of the school in which the student is working; and the signature of the Principal of that school.

Drawings must *reach the Academy* not later than Saturday, November 21, 1925.

THE ACADEMY'S FREE-HAND DRAWING PRIZES FOR THE HIGHER SCHOOLS OF PHILADELPHIA AND VICINITY

The Directors of The Pennsylvania Academy of the Fine Arts have established a system of prize awards for original Free-hand Drawing by students of the higher schools of the city of Philadelphia and vicinity. The purpose of making these awards is to stimulate interest in Free-hand Drawing, to discover those who possess marked talent, and to offer them the advantages of study at the Academy.

A first prize of \$10 and a second prize of \$5 are awarded by the Academy upon the recommendation of *the instructor of the school where made*, for the best and second best drawings by regularly enrolled students of *each* school.

The drawings must be made *free-hand* from a cast or other object assigned by the instructor, and must be the *unaided* work of the student, without criticism.

The drawings must be made with lead pencil, charcoal or crayon on white paper 19 inches by 25 inches in size and unmounted.

The drawings may be made at any time during the months of March and April, but must be submitted to the instructor of the school where made, and the prizes announced before the thirtieth of April, 1926.

The two prize drawings from each school must be sent to the Secretary of The Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, not later than May 17th, 1926. The Faculty of the Academy will then judge the drawings submitted, and award the final prizes as follows:

\$25 for the best drawing; \$15 for the second; and \$10 for the third.

All entries must have the following information legibly written on the back: name of the competitor; name of the school in which the student is working, and the signature of the Principal of the school. Drawings will be returned to the schools from which received.

It is hoped that these awards, and the stimulus they afford, will lead to a closer sympathy between the art instruction in the city's higher schools and the work of the Academy itself.

RULES OF THE SCHOOLS

HOURS

The Schools are open from 9 o'clock a.m. until 10 o'clock p.m. except on Saturdays when the closing hour is 6 o'clock. Models pose from 9 a.m. to 12 noon, from 1 to 4 and from 7 to 10 p.m.

Classes begin at 9 a.m. promptly, and students are urged to start work early to utilize the best light of the day.

Regular attendance by students is not compulsory, but *no reduction from tuition rates is made on account of absence.*

At 5.30 p.m. the Cherry Street entrance will be opened for members of the night classes.

MATERIALS

Materials for study must be provided by the student. All articles required in the classes are for sale in the school store at lowest prices. All sales are for cash only.

DEPARTMENT

Students are expected to be self-governing, and to know and obey the rules of the Academy from principles of honor.

Violation of the rules will result in suspension or dismissal from the Academy.

Any conduct unbecoming a student is a violation of the rules.

The property of other students must not be used without the owner's knowledge and consent.

MONITORS

It shall be the duty of the monitors to maintain order and, if necessary, to report to the Curator any interference with the work of the class.

Monitors shall see that the class-rooms are kept properly lighted and ventilated.

The monitor of each class shall have charge of the model and of the class-room during working hours.

LIFE CLASSES

Only members of the Life Classes are permitted in the Life Class-rooms during working hours.

Members of the Life Classes must under no circumstances speak to models who are posing.

POSITIONS IN THE CLASS-ROOMS

Students who are not present at the hour when classes begin must take their positions in order of arrival. No student will be permitted to select and reserve a position for one who is absent.

Students absent from three meetings of the class will forfeit their positions unless arrangements were made previously with the monitor of the class.

MONTHLY REVIEW OF WORK

A general review of the work of each class is held once a month by the respective instructor. Studies submitted will be hung for exhibition in the class-rooms. A record of the work so exhibited is kept for use in determining the standing of students at the end of the season and their eligibility for entering the Cresson Competition. *Studies cannot be recorded or accepted for exhibition unless presented at the Curator's desk within the following time limits:*

Students in either of the Antique Classes will register two drawings each month. Students in the Painting, Illustration and Sculpture classes will register the same work required of the Cresson Competitors (see page 55).

For a morning review, before 2.00 p.m. of the previous day.

For an afternoon review, before 9.30 a.m. of the same day.

For an evening review, before 12.00 noon of the same day.

The date for each review will be posted on the school Bulletin Board at the beginning of every month. Drawings are not accepted when rolled or when not carefully "fixed." Paintings must be thoroughly dry, *and all work must be signed with the student's full name and the name of the class in which the work was done.* Studies marked by the instructor are reserved by the Academy for an indefinite period. In order to prevent loss, unmarked studies should be reclaimed at the close of each review.

APPLICATION FOR PROMOTION

Students may apply for promotion at the regular Faculty meetings, but before doing so they must obtain the approval of the instructor under whom they are working.

MOVING OF CASTS

Students must not move the casts. Any change desired in the position of casts or other objects must be authorized by an instructor or the curator, and carried out under his direction.

PLASTER CASTING

Casting in plaster will not be permitted in any of the school-rooms. A special room is provided for this work.

LUNCH-ROOMS

Luncheon must not be eaten in the school-rooms. Lunch-rooms are provided in the basement.

CARE OF PERSONAL PROPERTY

All personal property should be marked with the owner's name.

Students are cautioned not to leave personal property of any description about the school-rooms, as the Academy will in no case be responsible for the loss of articles from the rooms or lockers.

Large steel lockers, fitted with combination locks, are provided for each student, and are expected to be kept locked.

Any damage done to a locker will be charged to the student occupying it.

Students are not permitted to leave canvases, and drawing-boards about the school-rooms, but must place them, when not in use, in the racks especially provided for the purpose.

Canvases and Materials left at the Academy and not called for by the beginning of the fall term will be disposed of.

SKETCHING IN GALLERIES

Students may sketch from the works in the Permanent Collection of the Academy, but copies must not be made without special permission from the management.

LIBRARY

Students may have free use of the Library, upon application to the Curator, between the hours of 3 and 5 p.m. Books must not be taken from the room.

ZOOLOGICAL GARDEN TICKETS

Annual tickets for the Zoological Gardens may be obtained, at a small charge, from the Superintendent of the Gardens on presentation of a letter from the Curator.

PRIVILEGES FOR STUDENTS

A student's ticket entitles the holder *during attendance at the Academy* to free admission to the Galleries, Special Exhibitions and Lectures, and to the use of the Library and Print Collection.

VISITORS

The school-rooms are open for the inspection of visitors on week-day afternoons, from four until five o'clock.

Students are not to be called from the class-room unless in the judgment of the Curator *the matter is of urgent importance*.

No one is permitted to remain in any of the class-rooms during working hours except the regular members of the class who are doing the special work of that class.

Telephone calls are not reported to students. Messages are placed in students' mail boxes.

Application forms and any further information regarding the Schools may be obtained by addressing.

BROAD STREET, ABOVE ARCH,
PHILADELPHIA

BARBARA BELL,
Curator

SCHEDULE OF CLASSES

					9 A.M.-12 M.	1-4 P.M.	7-10 P.M.
MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.		
Antique Class. Women's Life Class. Head Class. Illustration Class.	Antique Class. Women's Life Class. Illustration Class. Women's Head Modelling Class.	Antique Class. Women's Life Class. Head Class. Illustration Class.	Antique Class. Women's Life Class. Illustration Class. Women's Head Modelling Class.	Antique Class. Women's Life Class. Head Class. Illustration Class. 11 A.M. Decorative Painting.	Antique Class. Women's Head Modelling Class.		
Men's Life Modelling Class. Still Life.	Men's Life Modelling Class. Still Life.	Men's Life Modelling Class.	Men's Life Modelling Class. Still Life.	Men's Life Modelling Class.	Costume Sketch Class. Still Life.		
Antique Class. Men's Life Class. Head Class. Illustration Class. Women's Life Modelling Class.	Antique Class. Men's Life Class. Still Life. Illustration Class. Women's Life Modelling Class. Men's Head Modelling Class.	Antique Class. Men's Life Class. Head Class. Illustration Class. Women's Life Modelling Class. Composition Class.	Antique Class. Men's Life Class. Still Life. Illustration Class. Women's Life Modelling Class. Men's Head Modelling Class.	Antique Class. Men's Life Class. Head Class. Illustration Class. Women's Life Modelling Class. Decorative Painting.	Antique Class. Still Life. Men's Head Modelling Class.		
Perspective Lecture, 4-5 P.M.		Anatomy Lecture, 4-5 P.M.					
Antique Class. Men's Life Class. Women's Life Class. Life Modelling Class.	Antique Class. Men's Life Class. Women's Life Class. Costume Sketch Class.	Antique Class. Men's Life Class. Women's Life Class. Life Modelling Class.	Antique Class. Men's Life Class. Women's Life Class.	Antique Class. Men's Life Class. Women's Life Class. Life Modelling Class.			

¹ Alternates with Men's Life Class as scheduled.

² Alternates with Women's Life Class as scheduled.

THE ACADEMY'S SUMMER SCHOOL AT CHESTER SPRINGS

The Pennsylvania Academy of the Fine Arts owns a tract of 40 acres at Chester Springs, Chester County, Pennsylvania, where it conducts an open air school for instruction in the Fine Arts.

Chester Springs is seven and one-half miles northwest of Phoenixville on the Pickering Valley Railroad, and about forty miles northwest of Philadelphia. It is a beautiful little village, with postoffice, schools, stores and churches. The population is purely native American.

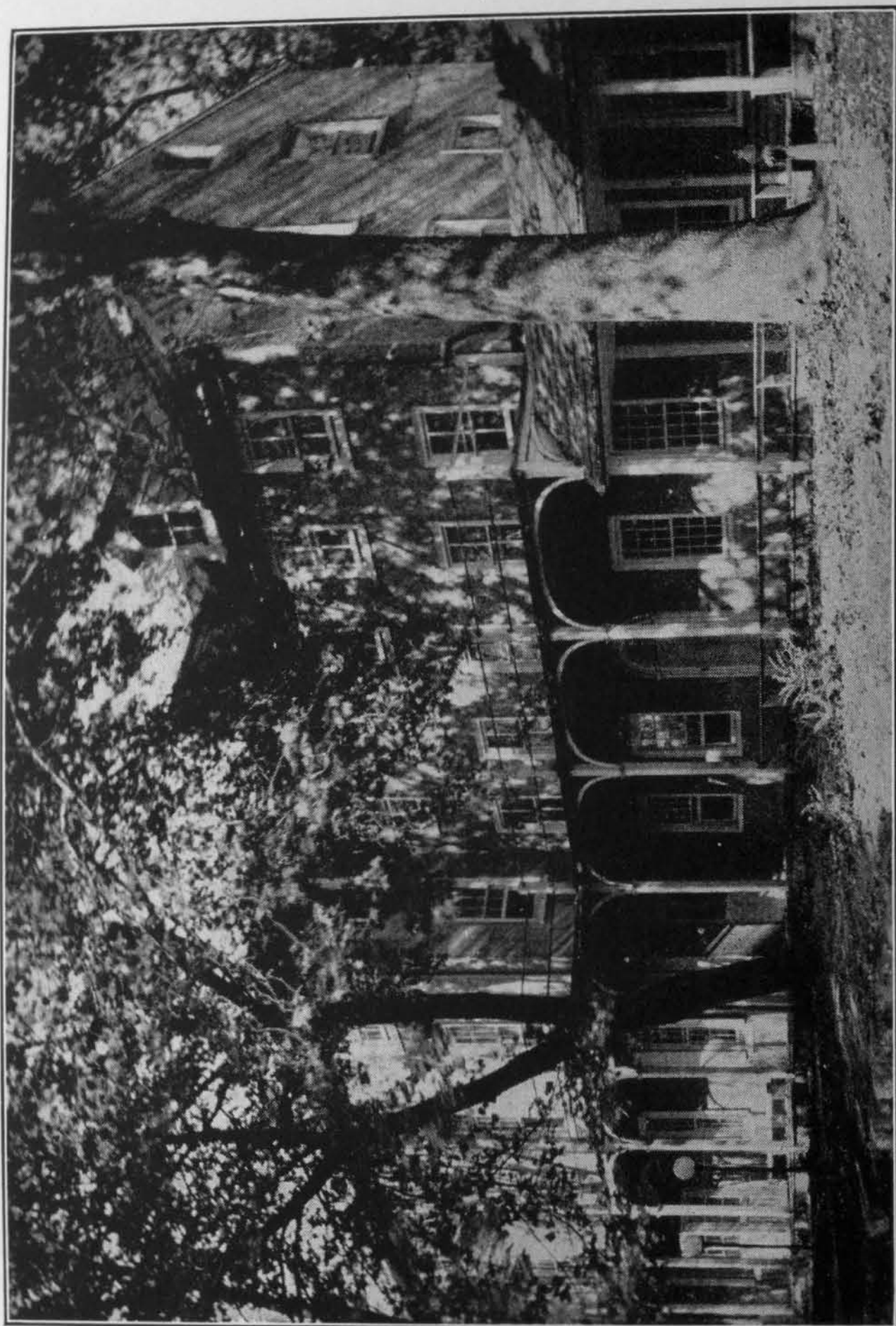
The Academy's property is one-quarter of a mile from the station. It is about 300 feet above mean ocean tide level, supplied with electric light from Phoenixville and reached in about one hour and thirty minutes by train service from the Reading Terminal at Philadelphia. It is north of the village, surrounded by typical Pennsylvania farm land, the scenery of which is enriched by gently rolling hills and by Pickering Creek with its meadows and valleys. It is at the foot of a hill rising to the north over 500 feet, and includes a number of buildings upon the hillside, affording ample studio room, and separate dormitories for men and women.

THE BUILDINGS AND GROUNDS

The men's building, known as the Washington Building, is a large three-story stone structure, 146 feet long, with airy dormitories on the second and third floors, private rooms for those who want them, and contains on the first floor the main kitchen and general dining room.

The women's building, known as the Lincoln Building, is also three stories in height, is 88 feet long, with similar airy dormitories on the second and third floors, also with private rooms. It contains on the first floor a library and reading room used by all of the students. It is about 60 feet to the eastward of the Washington Building. Both are near the public road.

Across the road from the Lincoln Building, and slightly to the east of it, stands the New Studio, a substantial stone building, the dimensions of which are 42 by 37 feet. One large studio occupies the whole upper floor. It is lighted by a north sky-light and contains a large stone fire-place for use on cool or rainy days in spring or fall. A balcony opening on the south side affords an extended view of the meadow through which runs the Pickering Creek.



THE WASHINGTON BUILDING: CHESTER SPRINGS SUMMER SCHOOL

In the basement of this building is another room, which also contains a large stone fire-place.

In the meadow below the New Studio Building are tennis courts and near these are the croquet grounds.

About 130 feet back of these two dormitory buildings, and up the side of the hill, is the main Studio Building, 78 by 49 feet, which has upon the first floor a theatre or lecture room with dressing rooms for men and women, and upon the second floor one large studio used by the students in common, and several smaller ones, affording together ample space for all the students to work indoors in wet weather.

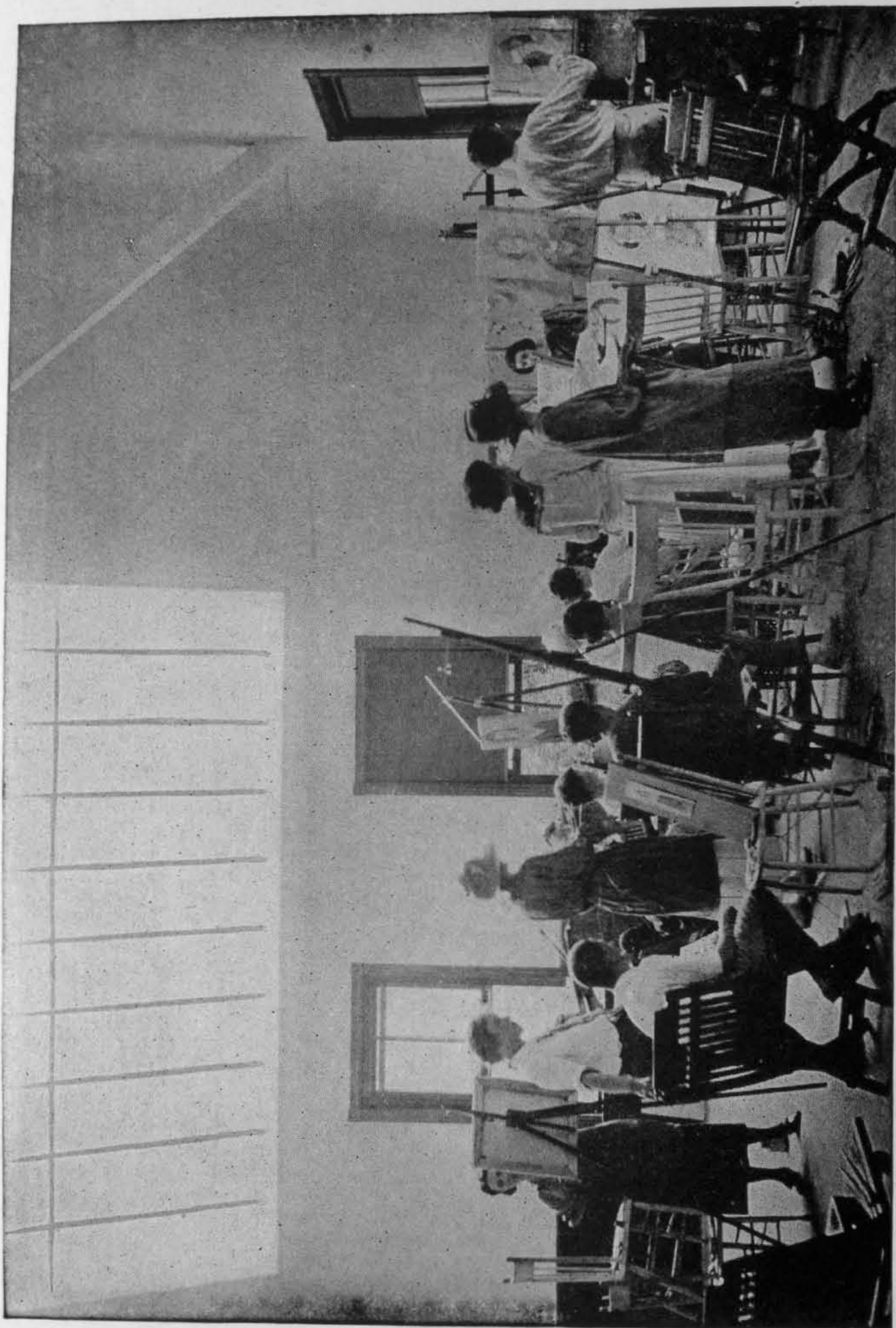
The old Kimberton Road, upon which the dormitories face, joins in front of the property, with the White Horse Road leading down to the village. From the dormitory buildings there is a long covered walk up the hillside to the Studio, so that students are protected during wet weather. Further west on the Kimberton Road, about 160 feet, is the Bungalow, affording additional dormitory accommodations.

On the opposite side of the Kimberton Road, at its junction with the White Horse Road, is the Faculty Building, a double stone residence, used to accommodate resident teachers, and conveniently near the main dormitories. Directly across the Kimberton Road, is a large and quaint one-story frame building called the Art Gallery, used by the students to exhibit their work and in which are accommodations for the washing of palettes and brushes, for the making of frames, and like purposes.

In the meadow below the Faculty Building is the New Bath House and Swimming Pool. It is of concrete construction and enclosed by a wall eight feet high. The dimensions of the building are 125 feet by 30½ feet. At the west end there are dressing rooms for the men; while at the east end there are dressing rooms for the women. All the dressing rooms are provided with clothes hooks, benches, mirrors and shelves to hold the toilet articles.

The Pool itself is 87 feet long by 21 feet wide. At its deepest end under the diving board, it is 7 feet deep; while at the shallow end it is 4 feet, 3 inches deep for the use of those who do not swim. The Pool is fed by the waters of the Pickering Creek, the level of which has been raised above the pool by a dam. The sheet of water formed by the dam is a picturesque addition to the landscape. The out-of-door portrait class sometimes poses a model in a boat on the dam. The dam is 125 feet wide and about 400 feet long, and over the breast the water of the creek falls upon a series of steps.

In the centre of the meadow, below the Washington Building, is the famous Yellow Spring. Its waters are so heavily charged with



THE MAIN STUDIO AT CHESTER SPRINGS

iron that they color the stones of the run leading from the spring. It gave the locality the ancient name of the "Yellow Springs."

The drinking water for all of the buildings descends by gravity from a spring **rising near the top of the hill**, the water being conducted by a piping system into concrete reservoirs, which can be augmented by an auxiliary system, permitting water to be pumped to the reservoirs from another spring, known as the Diamond Spring, situated in the meadow far from the buildings, and the water of which is of singular clearness and purity.

The countryside is remarkably paintable, with many attractive old dwellings, quaint barns and spring houses, with old trees, abundant woodland, creeks and ponds, and with beautiful views near at hand. Directly in front of the Washington Building is a grove of sycamores of great age, and back of it is one of the largest sycamores in Pennsylvania, possessing a mighty spread of limb and containing in one of its large arms the iron prongs, now almost covered with bark, which were used in the olden days to support the bell which called the guests to dinner, when the Washington Building was an inn.

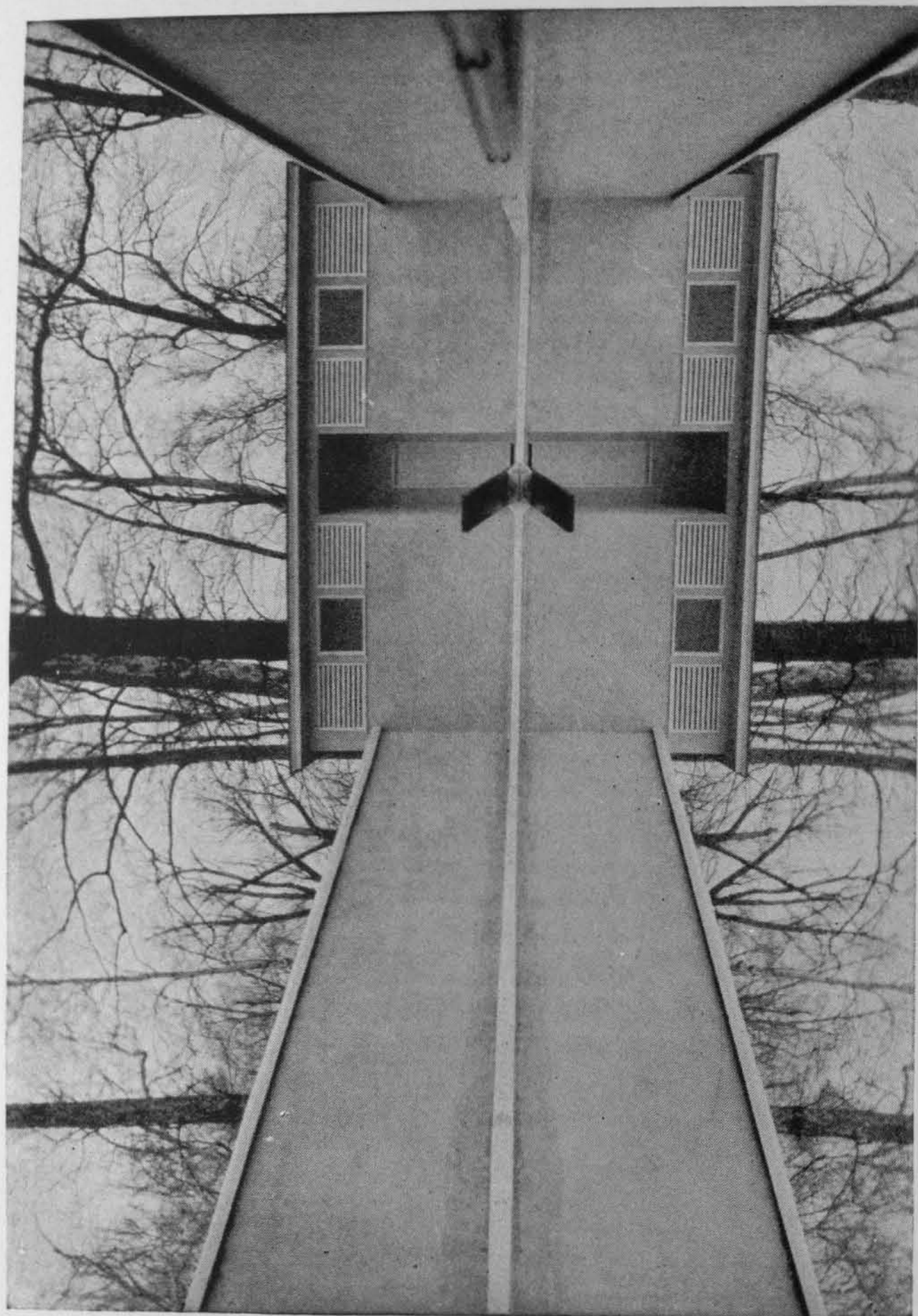
The chief object of the Academy in establishing a school in the country is to supplement the work done during the Winter in its Philadelphia schools by instruction in painting and Sculpture in the **open air**, and to afford an opportunity for the study of art to school teachers and to others who cannot spare time for study except during the vacation months.

The methods of instruction are substantially the same as those used at the Academy in Philadelphia, special attention, however, being paid to landscape drawing and painting, to figure painting in the open air, and to the study of sunlight and shade. Students are taught to make "studies" of nature rather than "sketches," and are also taught to **carry on** their work as far as their abilities permit.

The general method of instruction is by individual criticism of work submitted. The instructors will, from time to time, work with the students for the purpose of assisting them in the selection and interpretation of their subjects.

CRESSON TRAVELLING SCHOLARSHIPS

To compete for Cresson Travelling Scholarships students must be registered for six terms in the Academy's Schools. In estimating this period, time spent *at work* at the Summer School will be counted, but no student will be eligible to compete who is not registered in the Philadelphia Schools for both terms of the competition year.



THE NEW SWIMMING POOL

PRIZES

A Prize of \$100 is awarded for the best landscape drawing or painting done at the Chester Springs School by a regularly enrolled student of the Academy, or by a student of the Chester Springs School who shall have studied there for not less than one month; a second prize of \$50 for the second best, and a third prize of \$25 for the third best. These prizes are awarded about December 6th. Work done by arrived artists, who may be working at the School, is not eligible.

CRITICISMS

Criticisms in the Drawing and Painting classes are given from time to time by different members of the Faculty: by Joseph T. Pearson, Jr. in April, May, June, July, August and September; by Robert Spencer in June, July and September; by Daniel Garber in June, July and August; and in Illustration, by George Harding in June, July and September.

Criticisms in the Sculpture classes are given by Albert Laessle in June, July, August and September.

ENROLLMENT

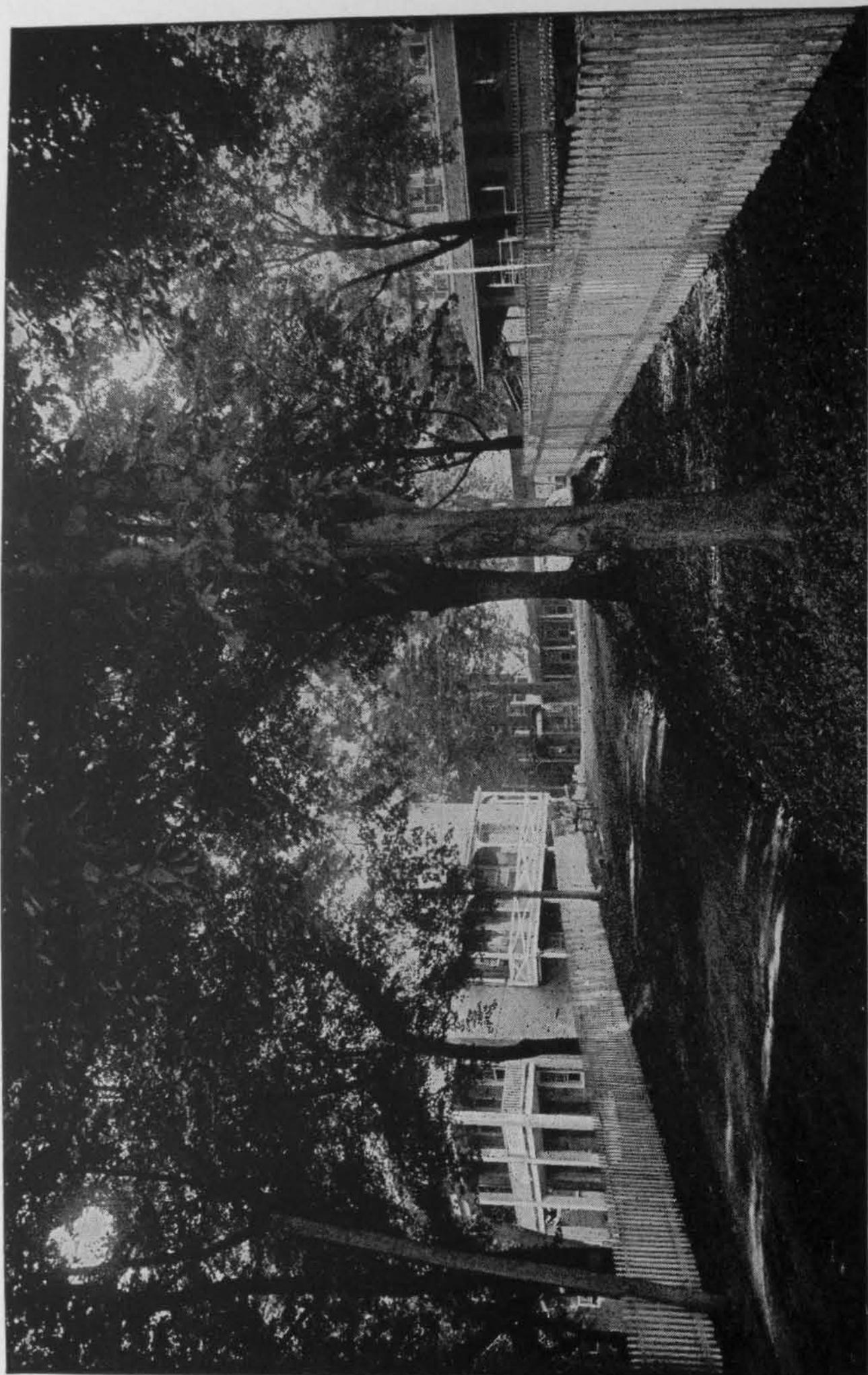
During the Summer of the School's eighth year, which began in April, 1924, there was a total enrollment of 210 students. 143 had never studied at the Academy in Philadelphia, and 12 of them afterwards became students in the City.

The students came not only from Pennsylvania, but also from far distant points: from Alabama, one; Arkansas, one; Connecticut, two; Delaware, five; Florida, one; Georgia, two; Idaho, one; Illinois, one; Indiana, two; Kansas, one; Kentucky, one; Louisiana, two; Maine, one; Maryland, seven; Massachusetts, four; Michigan, one; Minnesota, two; Missouri, five; Montana, one; New Jersey, thirteen; New York, twenty-six; North Carolina, five; Ohio, four; South Carolina, three; Tennessee, one; Texas, two; Utah, one; Virginia, five; Washington, D. C., sixteen; West Virginia, one; Wisconsin, seven; Wyoming, one; Canada, one; Cuba, one.

RATES

The intention of the Academy is to accept serious students only and not those who simply desire an advantageous place to board in the summer.

The rates are as low as possible, since they include both board and tuition. But these rates do not include the expense of clothing-laundry and materials for drawing, painting, and sculpture. The latter may be purchased at the school store.



SOME OF OUR BUILDINGS AT CHESTER SPRINGS

The rates, payable one week in advance, for board and lodging including tuition, vary from \$15.00 a week, for students living in the dormitories, to \$20.00 a week or more, where private rooms are required.

During the winter months, special rates will be given to those students who are registered at the Academy in Philadelphia.

Rooms may be reserved at any time, but such reservations must be again confirmed by letter which will reach the school two weeks before the date arranged for occupancy. Otherwise the management will be at liberty to dispose of the room.

EQUIPMENT

The equipment of the school affords ample studio room, and includes separate dormitory buildings for men and women, an Exhibition Hall and a Swimming Pool.

The buildings are supplied with hot and cold running water and with electric light.

The Reading Rooms are supplied with current magazines and a library of several hundred volumes. The Recreation Hall is provided with a stage, footlights and dressing rooms.

REQUIREMENTS AND RULES

Satisfactory references are required from all applicants, and as the students live in the buildings, conformity with reasonable regulations is necessary to secure proper chaperonage. Students are expected to know how to conduct themselves from principles of honor without specific rules.

Students are not permitted to smoke inside the buildings. This is an absolute rule and is necessary to guard against fire and insure cleanliness.

No student will be received at the School unless all arrangements for accommodations have been previously made with the management. Students must not come to the School until their applications have been accepted and their accommodations provided.

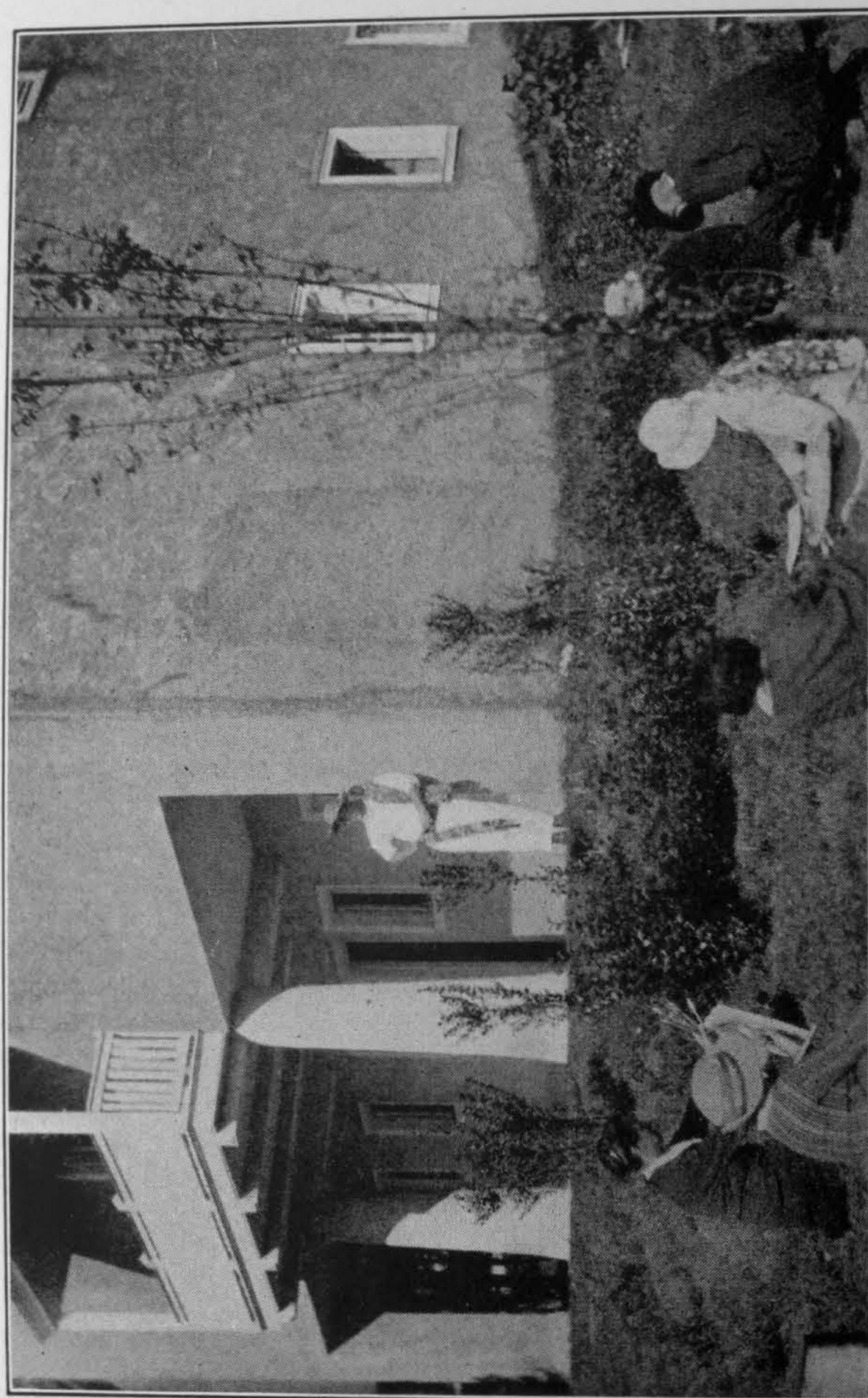
No student is admitted for a shorter stay than two weeks except by the special consent of the Manager.

No student under 16 years of age is eligible for admission.

For further particulars, address

D. ROY MILLER, Resident Manager,
Chester Springs, Chester County, Pennsylvania.
Bell Telephone: Chester Springs, 10.

BARBARA BELL, Curator of Schools,
Pennsylvania Academy of the Fine Arts,
Broad and Cherry Streets, Philadelphia.
Bell Telephone: Rittenhouse, 1877.



PORTRAIT CLASS

Philadelphia and Reading Railway Time Table

The time shown in this table is in Eastern Standard Time.

TRAINS FROM THE READING TERMINAL, PHILADELPHIA

WEEK DAYS: Leave		Arrive Chester Springs
8.36 a. m.	.....	10.00 a. m.
4.05 p. m.	.....	5.22 p. m.
SUNDAY: Leave		Arrive Chester Springs
3.45 a. m.	.....	5.57 a. m.
8.36 a. m.	.....	9.52 a. m.
4.05 p. m.	.....	5.22 p. m.

TRAINS FROM CHESTER SPRINGS

WEEK DAYS: Leave		Arrive Philadelphia
6.05 a. m.	.....	7.25 a. m.
12.14 p. m.	.....	1.53 p. m.
6.13 p. m.	.....	7.32 p. m.
SUNDAY: Leave		Arrive Philadelphia
6.48 a. m.	.....	9.30 a. m.
10.41 a. m.	.....	12.08 p. m.
6.13 p. m.	.....	7.32 p. m.

SATURDAY ONLY

Leave Philadelphia 1.25 p. m.	Arrive Chester Springs 2.42 p. m.
Leave Chester Springs 3.20 p. m.	Arrive Philadelphia 4.40 p. m.

All passengers must change trains at Phoenixville.
 Trains leave Phoenixville for Chester Springs, 5.00, 9.23 a. m. and 4.55 p. m.
 Saturday only, leave Phoenixville for Chester Springs at 2.15 p. m.
 Sunday only, leave Phoenixville for Chester Springs at 5.50, 9.23 a. m. and 4.55 p. m.

NOTE

Chester Springs can be reached by AUTOMOBILE in several different ways from Philadelphia:

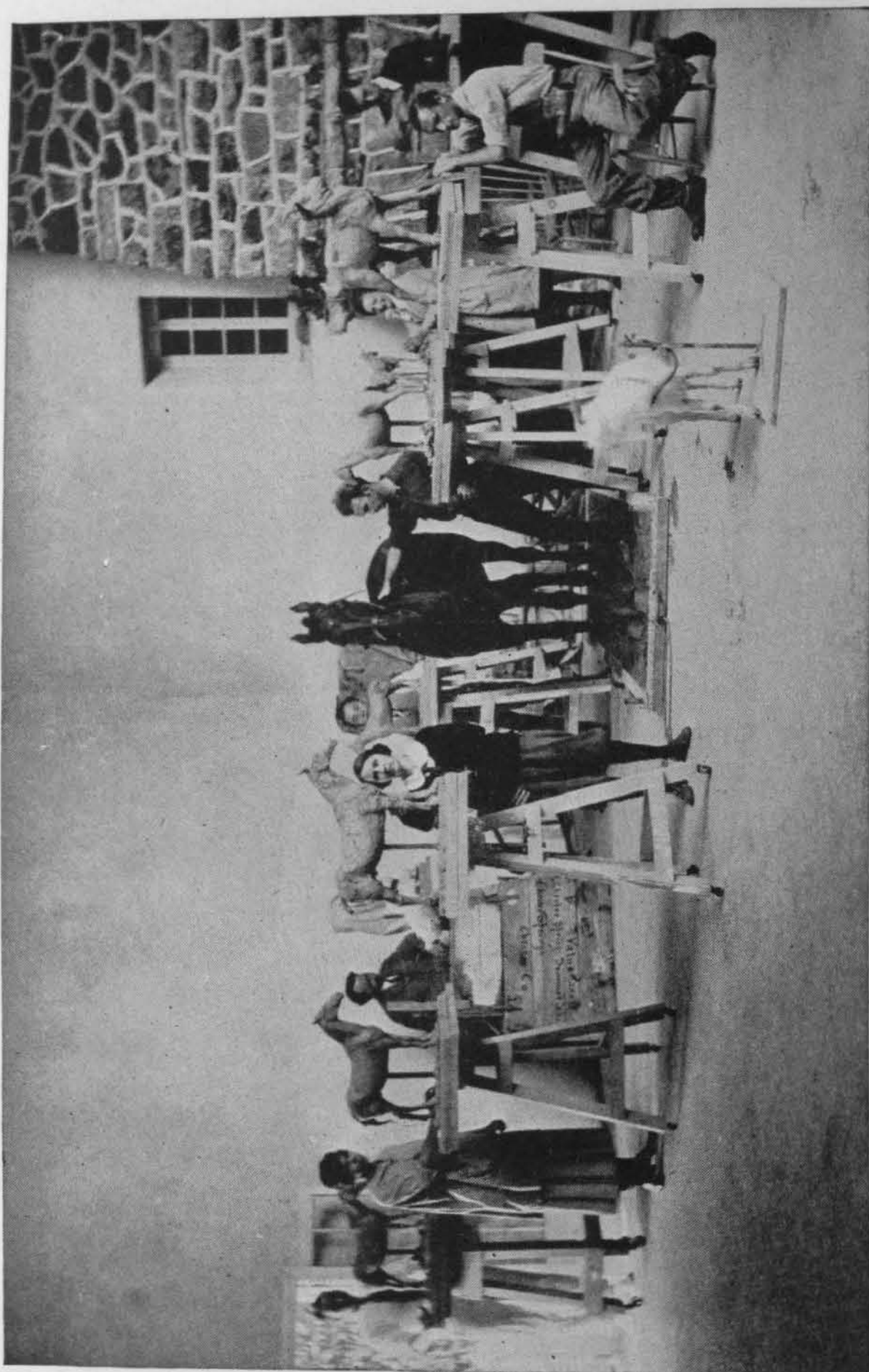
ROUTE 1: Out the Lancaster Pike to Malvern; then under the main line of the Pennsylvania Railroad down into the Chester Valley, and still along the Lancaster Pike to a school-house on the right-hand side, where the old Conestoga Road unites with the Lancaster Pike; then along the Conestoga Road to Anselma, and then along the banks of the Pickering Creek to Chester Springs.

ROUTE 2: From Philadelphia to Devon Garage by way of Lancaster Pike; thence to Valley Forge; thence to Phoenixville, and from Phoenixville along the Kimberton Road to Kimberton, and from Kimberton to Chester Springs.

ROUTE 3: From Philadelphia to Norristown, from Norristown to Phoenixville or Valley Forge, and from thence to Chester Springs. Time required: about an hour and a half.

Day visitors will be welcomed at any time, and upon notice to the resident manager, lunch or tea may be obtained.

Bell Telephone—Chester Springs, 10.



SCULPTURE CLASS

THE ACADEMY'S HONOR ROLL

MEDALS AND PRIZES AWARDED IN THE ACADEMY'S ANNUAL EXHIBITIONS

ACADEMY GOLD MEDAL OF HONOR

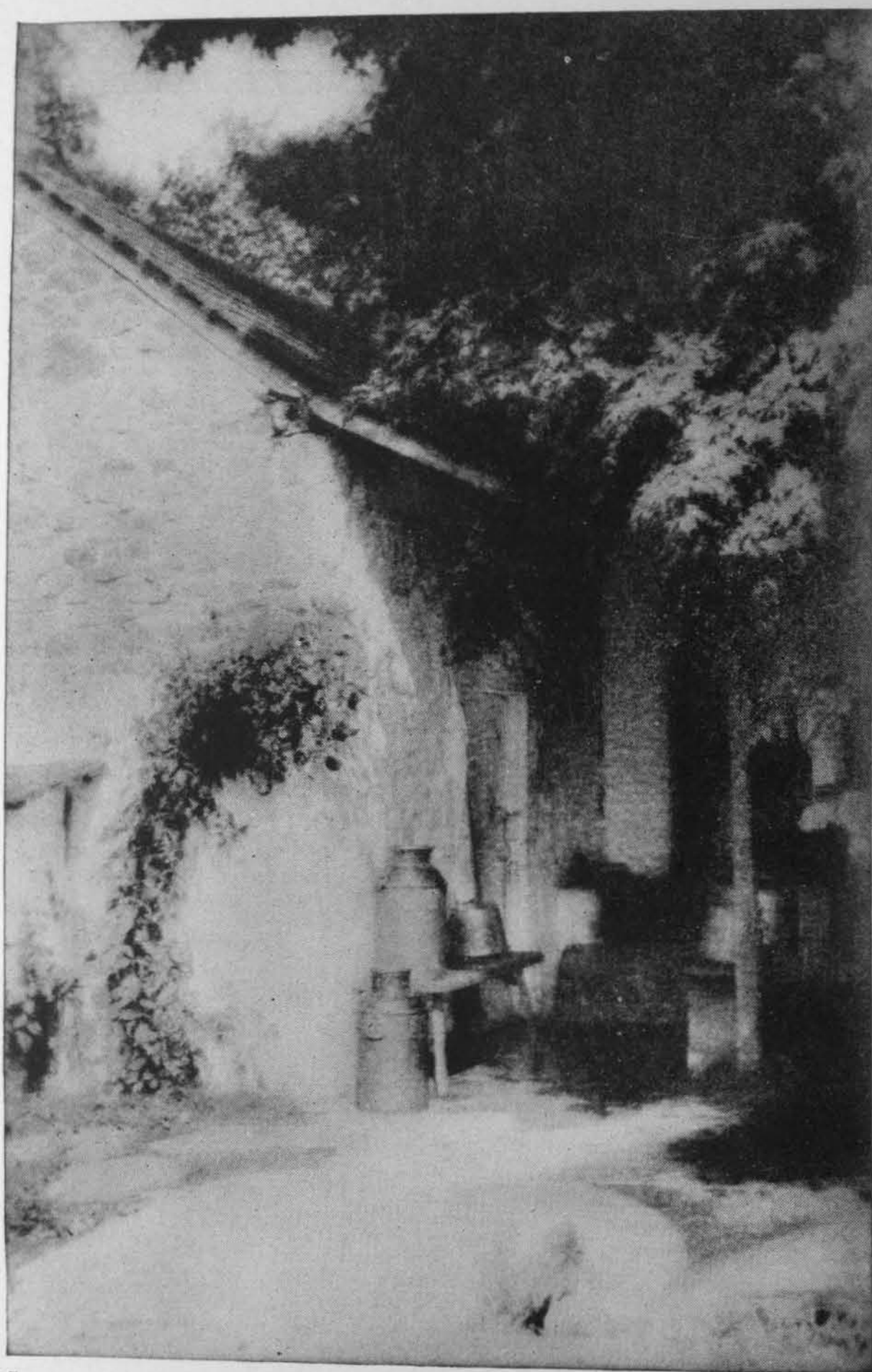
1893	D. Ridgway Knight	1906	Horatio Walker
1894	Alexander Harrison	1907	Edward W. Redfield
1895	William M. Chase	1908	Edmund C. Tarbell
1896	Winslow Homer	1909	Thomas P. Anshutz
1898	Edwin A. Abbey	1911	Willard L. Metcalf
1898	Cecilia Beaux	1914	Mary Cassatt
1899	Charles Grafly	1915	Edward H. Coates
1901	Henry J. Thouron	(Awarded for eminent services to the Academy)	
1902	James A. MacNeil Whistler	1916	J. Alden Weir
1903	John S. Sargent	1918	John McLure Hamilton
1904	John W. Alexander	1919	Hugh H. Breckenridge
1905	William T. Richards	1920	Childe Hassam
1905	Violet Oakley		

TEMPLE GOLD MEDAL

1884	George W. Maynard	1903	Edward W. Redfield
1885	Charles Sprague Pearce	1904	Thomas Eakins
1887	Clifford Prevost Grayson	1905	J. Alden Weir
1888	Charles Stanley Reinhart	1906	Eugene Paul Ullman
1889	Anna Elizabeth Klumpke	1907	Willard L. Metcalf
1890	William Henry Howe	1908	Frank W. Benson
1891	Abbott H. Thayer	1909	Frederick P. Vinton
1892	Henry S. Bisbing	1910	Howard Gardiner Cushing
1894	James A. MacN. Whistler	1911	Richard E. Miller
1894	John S. Sargent	1912	Emil Carlsen
1895	Edmund C. Tarbell	1913	Frederick Friesseke
1895	John H. Twachtman	1914	W. Elmer Schofield
1896	Gari Melchers	1915	Charles W. Hawthorne
1896	J. Humphreys Johnston	1916	Joseph T. Pearson, Jr.
1897	George DeForest Brush	1917	George Bellows
1897	John W. Alexander	1918	George Luks
1898	Wilton Lockwood	1919	Daniel Garber
1898	Edward F. Rook	1920	Earnest Lawson
1899	Joseph DeCamp	1921	Leopold Seyffert
1899	Childe Hassam	1922	William L. Lathrop
1900	Cecilia Beaux	1923	Walter Ufer
1901	William M. Chase	1924	William Glackens
1902	Winslow Homer	1925	Clifford Addams

TEMPLE SILVER MEDAL

1883	William Thomas Trego	1889	Arthur Parton
1884	Thomas Hill	1890	Edward L. Simmons
1885	William T. Richards	1891	Kenyon Cox
1887	Alexander Harrison	1892	George Inness
1888	Howard Russell Butler		



Courtesy of Albert Warrington, Philadelphia, Photographic Society
AN OLD BUILDING, CHESTER SPRINGS

WALTER LIPPINCOTT PRIZE

1894	William Sergeant Kendall	1910	J. Alden Weir
1895	Edmund C. Tarbell	1911	Daniel Garber
1896	William L. Picknell	1912	Edward W. Redfield
1897	Albert Herter	1913	Emil Carlsen
1898	James Jebusa Shannon	1914	M. Jean McLane
1899	John W. Alexander	1915	William M. Paxton
1900	Henry O. Tanner	1916	Karl Anderson
1901	Charles H. Davis	1917	Arthur B. Carles
1902	Walter MacEwen	1918	DeWitt M. Lockman
1903	Frank W. Benson	1919	Colin Campbell Cooper
1904	Mary Cassatt	1920	Joseph DeCamp
1905	Alexander Stirling Calder	1921	Irving Couse
1905	T. W. Dewing	1922	Irving R. Wiles
1906	Childe Hassam	1923	Charles W. Hawthorne
1907	Marion Powers	1924	Edward Dufner
1908	James R. Hopkins	1925	E. Martin Hennings
1909	Thomas P. Anshutz		

MARY SMITH PRIZE

1879	Susan H. MacDowell	1904	Lillian M. Genth
1880	Catharine A. Janvier	1905	Elizabeth Shippen Green
1881	Emily Sartain	1906	Alice Mumford
1882	Mary K. Trotter	1907	Mary Smythe Perkins
1883	Emily Sartain	1908	Elizabeth Sparhawk Jones
1884	Lucy D. Holme	1909	Martha Walter
1885	Cecilia Beaux	1910	Alice Mumford Roberts
1887	Cecilia Beaux	1911	Alice Kent Stoddard
1888	Elizabeth F. Bonsall	1912	Elizabeth Sparhawk Jones
1889	Elizabeth W. Roberts	1913	Alice Kent Stoddard
1890	Alice Barber Stephens	1914	Nina B. Ward
1891	Cecilia Beaux	1915	Gertrude A. Lambert
1892	Cecilia Beaux	1916	Nancy M. Ferguson
1894	Maria L. Kirk	1917	Elizabeth F. Washington
1895	Gabrielle D. Clements	1918	Helen K. McCarthy
1896	Elizabeth H. Watson	1919	Juliet White Gross
1897	Elizabeth F. Bonsall	1920	Mildred B. Miller
1898	Caroline Peart	1921	Katherine Patton
1899	Carol H. Beck	1922	Mary Townsend Mason
1900	Mary F. R. Clay	1923	Isabel Branson Cartright
1901	Janet Wheeler	1924	Lillian B. Meeser
1902	Elinor Earle	1925	Mary Butler
1903	Jessie Willcox Smith		

JENNIE SESNAN GOLD MEDAL

1903	W. Elmer Schofield	1912	William L. Metcalf
1904	Colin Campbell Cooper	1913	George Bellows
1905	Edward W. Redfield	1914	Robert Spencer
1906	Albert L. Groll	1915	Carol S. Tyson, Jr.
1907	Ernest Lawson	1916	Emil Carlsen
1908	Everett L. Warner	1917	Haley Lever
1909	Theodore Wendel	1918	J. Alden Weir
1910	Childe Hassam	1919	Charles H. Davis
1911	Joseph T. Pearson, Jr.	1920	Hugh H. Breckenridge



PICKERING CREEK

JENNIE SESNAN GOLD MEDAL (Continued)

1921	Charles Morris Young	1924	Walter Griffin
1922	George Oberteuffer	1925	Walter Emerson Baum
1923	Aldro T. Hibbard		

CAROL H. BECK GOLD MEDAL

1909	John S. Sargent	1918	Leopold Seyffert
1910	Adolphe Borie	1919	Leslie P. Thompson
1911	Edmund C. Tarbell	1920	Eugene Speicher
1912	Joseph DeCamp	1921	George Bellows
1913	J. Alden Weir	1922	Ellen Emmet Rand
1914	Robert Henri	1923	Lilian Walcott Hale
1915	Charles Hopkinson	1924	Sidney E. Dickenson
1916	Douglas Volk	1925	William James
1917	Joseph T. Pearson, Jr.		

THE PHILADELPHIA PRIZE

1915	Lydia Field Emmet	1921	William M. Paxton
1916	Marie Danforth Page	1922	Violet Oakley
1917	Ernest Major	1923	Sidney E. Dickenson
1918	Paul King	1924	William M. Paxton
1919	Philip L. Hale	1925	Lydia Field Emmet
1920	Alfred R. Mitchell		

THE EDWARD T. STOTESBURY PRIZE

1916	Joseph T. Pearson, Jr.	1920	Edward W. Redfield
1917	Hugh H. Breckenridge	1921	William M. Paxton
1918	Daniel Garber	1924	Joseph Capolino
1919	Arthur B. Carles	1925	Charles Morris Young

THE LOCUST CLUB GOLD MEDAL

1924	Richard E. Miller	1925	Frederick A. Bosley
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GEORGE D. WIDENER MEMORIAL GOLD MEDAL

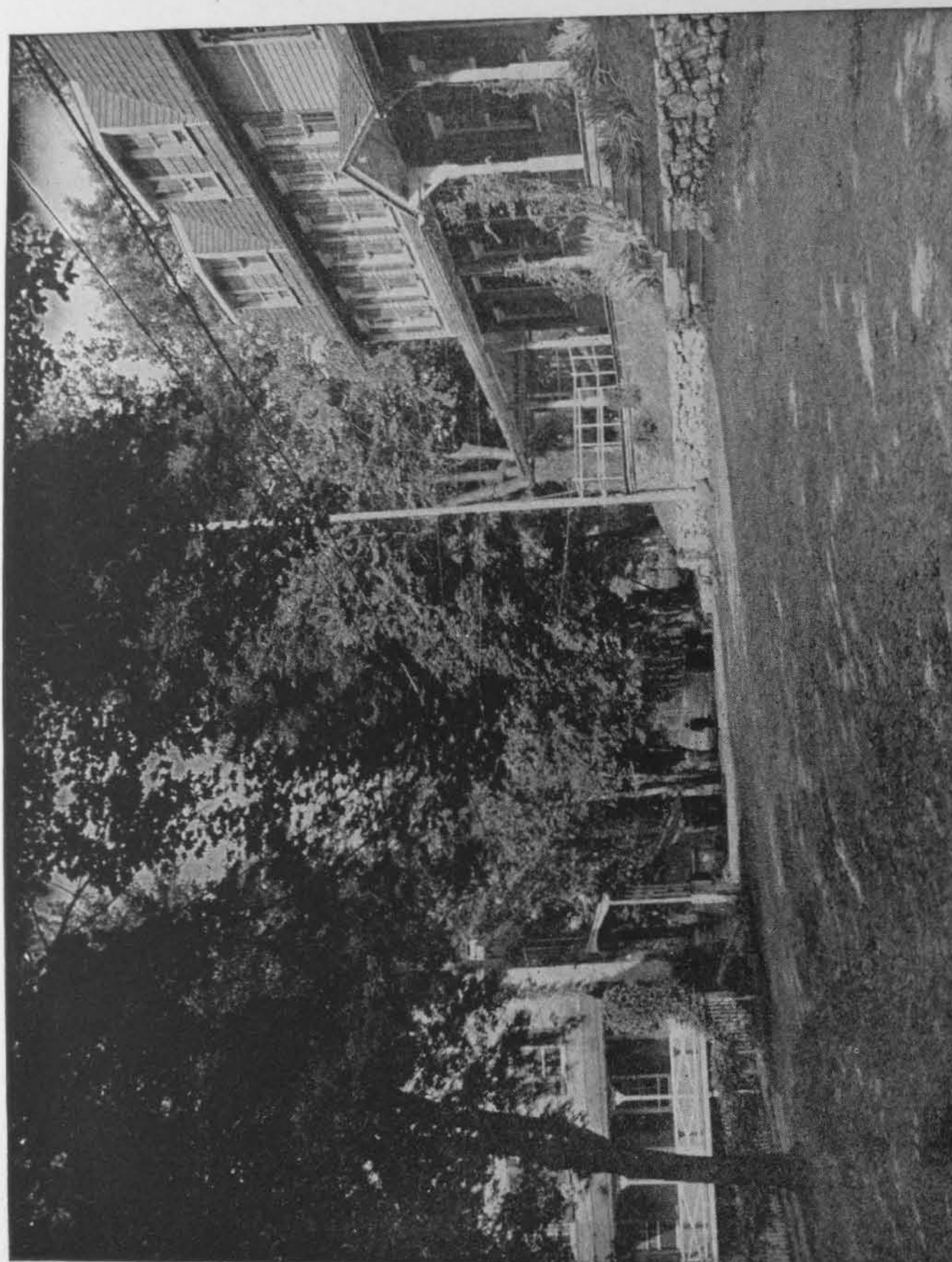
1913	Charles Grafty	1920	Malvina Hoffman
1914	Paul Manship	1921	Evelyn Beatrice Longman
1915	Albin Polasek	1922	Beatrice Fenton
1916	Edward McCartan	1923	Brenda Putnam
1917	Atilio Piccirilli	1924	Arthur Lee
1918	Albert Laessle	1925	Walker Hancock
1919	Jess M. Lawson		

THE FAIRMOUNT ART ASSOCIATION PRIZE

1925	Albin Polasek
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CHARLES W. BECK, JR., PRIZE (Water Color Exhibition)

1905	Joseph Lindon Smith	1910	N. C. Wyeth
1906	Henry McCarter	1911	Jessie Willcox Smith
1907	Elizabeth Shippen Green	1912	W. J. Aylward
1908	Maxfield Parrish	1913	Jules Guerin
1909	Ernest L. Blumenschein	1914	Thornton Oakley



THE LINCOLN BUILDING

CHARLES W. BECK, JR., PRIZE (Continued)

1916	Blanche Greer	1920	F. Walter Taylor
1917	H. Giles	1921	George Wright
1918	C. B. Falls	1922	Ethel Betts Bains
1919	Henry Reuterdahl	1923	Nat. Little

THE DANA GOLD MEDAL (Water Color Exhibition)

1918	Francis McComas	1922	Wilmot E. Heitland
1919	Alfred Hayward	1923	Charles H. Woodbury
1920	M. W. Zimmerman	1924	Frank W. Benson
1921	John R. Frazier		

THE PHILADELPHIA WATER COLOR PRIZE (Water Color Exhibition)

1915	Alice Schille	1920	John R. Frazier
1916	Dodge McKnight	1921	Francis McComas
1917	Gifford Beal	1922	Birger Sandzen
1918	Hayley Lever	1923	Frank W. Benson
1919	Childe Hassam	1924	W. Emerton Heitland

THE JOHN FREDERICK LEWIS PRIZES (Water Color Exhibition)

1924	1st Prize	2nd Prize
	D. R. Fitzpatrick	Titus (William Auerbach-Levy)

THE ALICE McFADDEN BRINTON GOLD MEDAL (Water Color Exhibition)

1924	George Bellows
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MINIATURE PAINTERS' MEDAL OF HONOR (Miniature Exhibition)

1916	Laura Coombs Hills	1921	Maria J. Strean
1917	Lucy May Stanton	1922	A. Magaretta Archambault
1918	Margaret Foote Hawley	1923	Rosina C. Boardman
1919	Emily Drayton Taylor	1924	Harry L. Johnson
1920	Mabel R. Welch		

THE CHARLES M. LEA PRIZES

1916	1st Prize, Charles Grafly	1916	2nd Prize, Philip L. Hale
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THE CHARLES M. LEA STUDENT PRIZES

1917	1st Prize: Edith Sturtevant	2d Prize: Rowley W. Murphy	
1919	1st Prize: John H. Crosman	2d Prize: Susan A. Jones	
1920	1st Prize:	2d Prize	3rd Prize
	Ruth H. Deal	Semour Bigelow	Ralph Smith
1921	Edward Shenton	Sarah Langly	Beatrice M. Dwan
1922	Sarah Langly	Glenna Latimer	Luigi Spizzirri
1923	Luigi Spizzirri	Edwin B. Roskam	Eleanor Beckman
1924	Glenna Latimer	Paul D. Webb	Betty Welsh Paul



THE TENNIS COURT MEADOW

HONOR ROLL OF THE ACADEMY'S SCHOOLS

1924-1925

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\$700 awarded to each of the following

PAINTERS

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MARIAN D. HARRIS
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LEON KELLEY
ALICE V. LEWIS
MARGUERITE LIPP
KATHERINE MERRITT
FAYE RUTH SWENGLE
ETHELWYN A. WOOD
*WENONAH D. BELL
*HARRY J. OSHIVER
*WILLIAM SCHULHOFF
*FRANCIS SPEIGHT
*CATHERINE STEWART WILLIAMS

SCULPTORS

E. BRUCE MOORE
LIPPA ROSENZWEIG
CORNELIA TUCKER
*HALLIE DAVIS
*MARION P. KING

ILLUSTRATORS

CHARLES BARNEY MOORE
PRISCILLA R. PARSONS
ALLAN F. THOMES
ISABELLE VAUGHAN
*MARJORIE COLLISON
*REBER S. HARTMAN
*PAGE TROTTER

THE TOPPAN PRIZES

HELEN E. DAVIES (First Prize) BERNARD BADURA (Honorable Mention)
WENONAH D. BELL (Second Prize) MEYER RADITZ (Honorable Mention)

THE THOURON PRIZES

FRANK BAISDEN
REBER S. HARTMAN
HENRIETTE WYETH
AGNES CLARKE
LEON KARP

THE STEWARDSON PRIZE

LIPPA ROSENZWEIG

THE STIMSON PRIZE

MARION P. KING

THE PACKARD PRIZES

LUCIUS B. KUTCHIN (1st Prize) WALTER ANDERSON (2nd Prize)

THE RAMBORGER PRIZE

ELMER E. HARMES

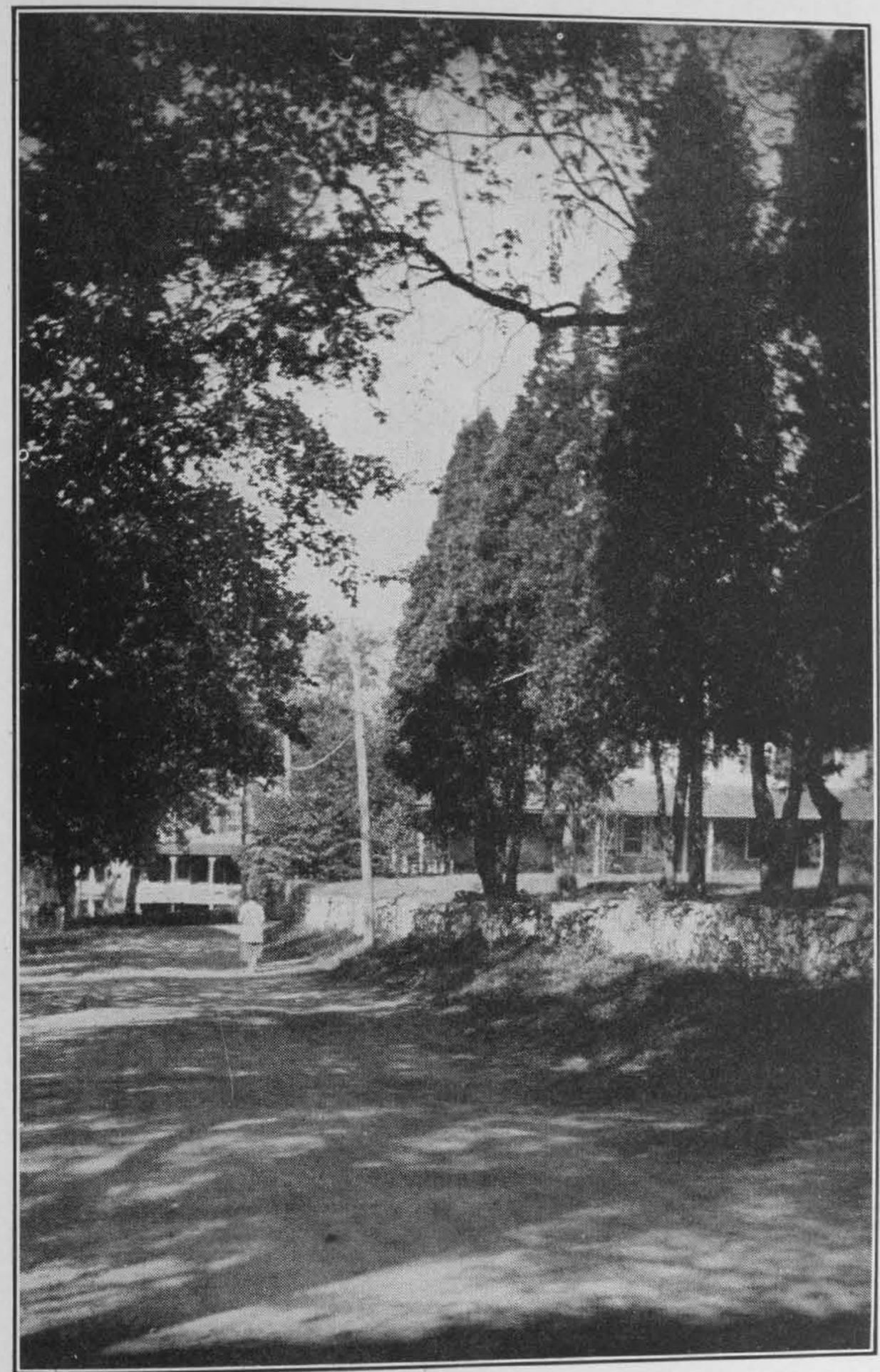
*SECOND AWARD



OUT DOOR PORTRAIT WORK




PORTRAIT CLASS BESIDE THE POND



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"'He is great who is what he is from nature and who never reminds us of others.' The secret of the highest power is simply the uniting of the outer agencies of Expression with the Power that works from within. Are you a painter? Then in the degree that you open yourself to the power of the forces within, will you become great instead of mediocre. You can never put into permanent form inspirations higher than those that come through your own soul."

—Ralph Waldo Trine


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