

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

THE SCHOOLS

1930



1931

PHILADELPHIA

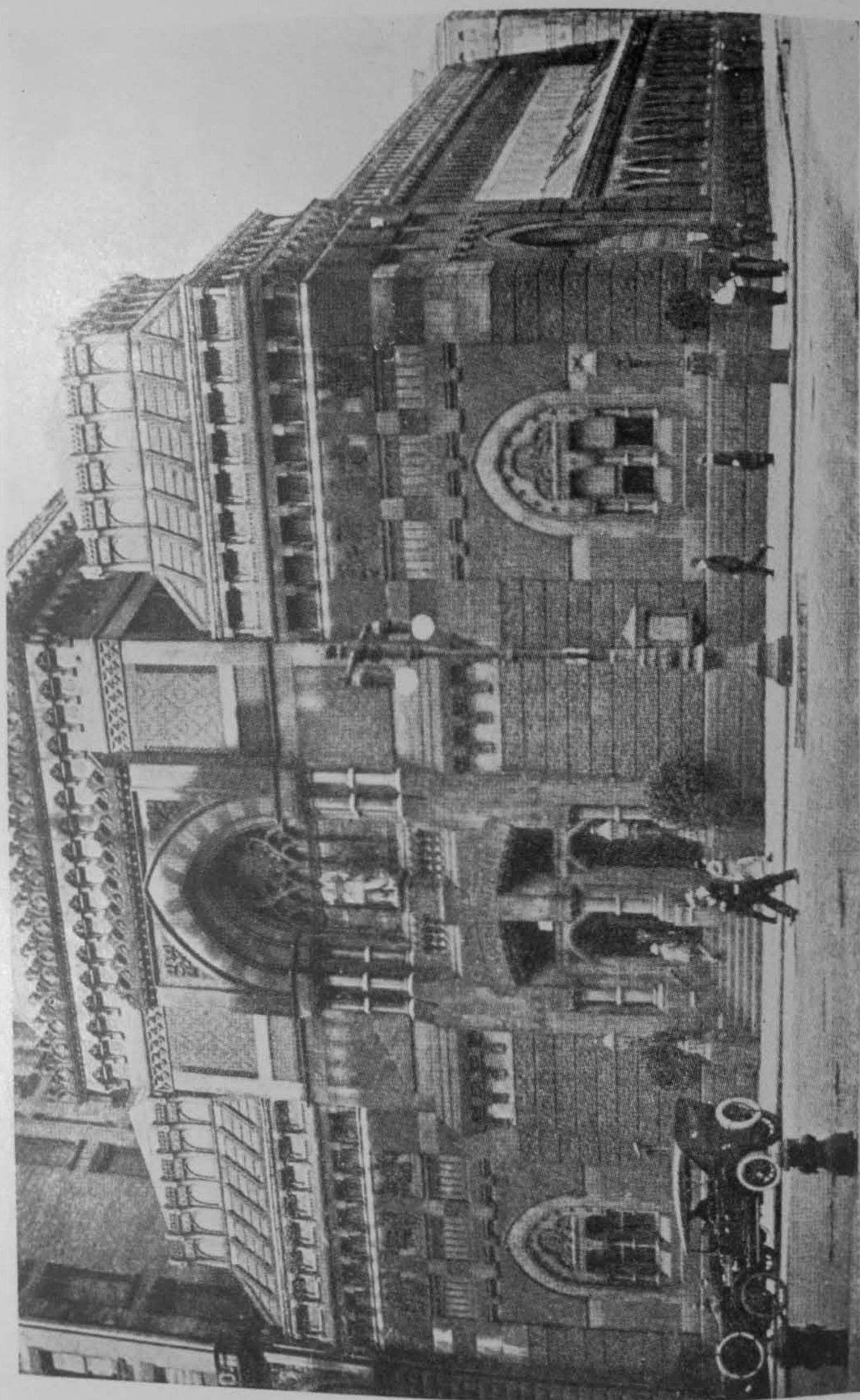
THIS Circular contains information which will be appreciated by many art students. When you have finished with it, will you kindly hand it someone who may be interested?

"It is the glory and good of art
That art remains the one way possible
Of speaking truth."

Robert Browning.

"The highest beauty and joy are not attainable when they occupy the first place as motives, but only when they are the accidents of the exercise of the manly virtue of the vision of truth."

Coventry Patmore.



The Pennsylvania Academy of the Fine Arts

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

Founded 1805

Broad Street Above Arch
Philadelphia



Stairway leading to the Galleries

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

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THE FOUNDATION OF THE ACADEMY

THE Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States and dates its existence from 1791, when Charles Willson Peale commenced his efforts to organize in Philadelphia a school for the fine arts. It was formally founded in 1805, and chartered in 1806. Mr. Peale's first efforts resulted in the formation in 1794 of the Columbianum, and in 1795 under the auspices of that Association there was held in Pennsylvania's old State House, now known as Independence Hall, the first exhibition of paintings in Philadelphia. The Columbianum was ultimately succeeded by the present Academy.

In 1805, in Independence Hall, where twenty-nine years earlier the forefathers had signed the Declaration of Independence, seventy-one public-spirited citizens, of whom forty-one were lawyers, met for formal organization. They prepared a petition for the incorporation of the Pennsylvania Academy of the Fine Arts. The gathering was a distinguished one, and included George Clymer, a signer of the Declaration of Independence; Joseph Hopkinson, the author of "Hail Columbia"; William Tilghman, Presi-

dent of the Court of Common Pleas, and afterwards, Chief Justice of Pennsylvania; Charles Willson Peale, William Rush and Rembrandt Peale, artists; Alexander J. Dallas, District Attorney of the United States; Joseph B. McKean, Attorney General of the Commonwealth; William Lewis, William M. Meredith, William Rawle, Horace Binney, Simon Gratz, John Reynell Coates, Richard Rush, Charles Biddle, John Redman Coxe and Edward Pennington. The object of the association, quaintly and vigorously expressed in the language of the day, was:

"To promote the cultivation of the Fine Arts, in the United States of America, by introducing correct and elegant copies from works of the first Masters in Sculpture and Painting, and by thus facilitating the access to such Standards, and also by occasionally conferring moderate but honourable premiums, and otherwise assisting the Studies and exciting the efforts of the Artists gradually to unfold, enlighten, and invigorate the talents of our Countrymen."



View from North Corridor across Gallery K

THE FACULTY OF THE ACADEMY

ARTHUR H. LEA

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

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 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 Aires, 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 New York Water Color Club; The Philadelphia Water Color Club; Associate of the National Academy of Design; Honorary Member Philadelphia Chapter, American Institute of Architects; Member of the Municipal Art Jury of Philadelphia. Instructor in Drawing and Painting.

HENRY McCARTER

Born in Norristown, Pa., July 5, 1866. Studied in the Pennsylvania Academy of the Fine Arts, Philadelphia; Pupil of Puvis de Chavannes, Bonnat and Alexander Harrison, Toulouse Lautrec, M. Roll, M. Rixens, in Paris. Member Fellowship Pennsylvania Academy of the Fine Arts, Awards; Bronze Medal Pan-American Exhibition, Buffalo, 1901; Silver Medal St. Louis Exhibition, 1904; Beck Prize, Philadelphia Water Color Exhibition, 1906; Gold Medal for Illustrations, Second Gold Medal for decoration and color, Panama-Pacific Exhibition, San Francisco, 1915, Instructor in Decorative Painting.

DANIEL GARBER

Born in North Manchester, Indiana, in 1880. Studied in the Art Academy of Cincinnati, and in The Pennsylvania Academy of the Fine Arts. Member: National Academy of Design, New York City; National Arts Club, New York City; Salmagundi Club, New York City. Awarded: First Hallgarten Prize, National Academy of Design, 1909; Honorable Mention, Carnegie Institute, 1910; Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1911; Potter Palmer Gold Medal, Art Institute of Chicago, 1911; Gold Medal Panama-Pacific International Exposition, San Francisco, 1915; 1st Altman Prize for Figure Painting, National Academy of Design, New York City, 1917; Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1918; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1919; First W. A. Clarke Prize and Gold Medal, Corcoran Gallery of Art, Washington, D. C., 1921; First Altman Prize for Landscape, National Academy of Design, New York City, 1922; Gold Medal Art Club of Philadelphia, 1923; Carnegie Prize, National Academy of Design, New York City, N. Y., 1923; The Academy Gold Medal of Honor, The Pennsylvania Academy of the Fine Arts, 1929. 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; 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; Gold Medal, Sesqui-Centennial International Exposition, Philadelphia, 1926; Member of the National Academy of Design. Instructor in Drawing and Painting.

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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 and Mural Decoration.

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; Salmagundi Club; Lotus Club; Union International des Beaux Arts et des Lettres; Fellowship Pennsylvania Academy of the Fine Arts, 1916; National Arts Club, New York; 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. Represented in public and private collections of the country. Instructor in Composition.

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. Architect, Associate of Paul P. Cret. Member American Institute of Architects, Assistant Professor in Architectural Design, Chairman of the Departments of Architecture and Landscape Construction, School of Fine Arts, University of Pennsylvania; Author of "The Study of Architectural Design," Pencil Points Press, N. Y., 1926; Instructor in Perspective and Architectural Advisor in the Sculpture Class in Composition.

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ALBERT LAESSLE

Born in Philadelphia, March 28, 1877. Studied in the Spring Garden Institute, Drexel Institute, and the Pennsylvania Academy of the Fine Arts. 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; Gold Medal, The Sesqui-Centennial International Exhibition, Philadelphia, 1926; The James E. McClees Prize; The Pennsylvania Academy of the Fine Arts, 1928; Second Prize for Best Decorative Group for Garden, Park or other Outdoor Placement, Philadelphia Art Alliance, 1928. Member: National Sculpture Society; The New Society of Artists, New York; The National Academy of Design, New York. Represented in the public collections of the country. Instructor in Construction at Philadelphia and in Sculpture at Chester Springs.

ROY C. NUSE

Born in Springfield, Ohio, February 23, 1885. Pupil of Duveneck, Cincinnati Art Academy, Pennsylvania Academy of the Fine Arts. 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.

FRANCIS SPEIGHT

Born in Windsor, North Carolina, 1896. Studied in the Corcoran School of Art, Washington, D. C., and the Pennsylvania Academy of the Fine Arts. Awards: Foreign Travelling Scholarship, The Pennsylvania Academy, 1923; Second Foreign Travelling Scholarship, The Pennsylvania Academy, 1925; The Fellowship of the Pennsylvania Academy of the Fine Arts' Gold Medal, 1926. First Prize in Landscape Society of Washington Artists, 1929. The Fellowship Prize, the Pennsylvania Academy of the Fine Arts Annual Exhibition, 1930. First Hallgarten Prize, the National Academy of Design, 1930. Assistant Instructor in Drawing.

WALKER HANCOCK

Born in St. Louis, Missouri. Studied in the St. Louis School of Fine Arts and the Pennsylvania Academy of the Fine Arts. Awarded, 1925, by Jury sitting in New York, Fellowship in the American Academy in Rome. Degree F.A.A.R. conferred in 1928. Member: Architectural League of New York and the Fellowship of the Pennsylvania Academy of the Fine Arts. Awards: Second Prize, St. Louis Art League Competition, 1916; Edmund Stewardson Prize, Pennsylvania Academy of the Fine Arts, 1921; Emlen Cresson Foreign Travelling Scholarship, 1922; Second Emlen Cresson Foreign Travelling Scholarship, 1923; Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1925. Represented in the collection of the St. Louis Art Museum, St. Louis, Missouri; the Pennsylvania Academy of the Fine Arts, Philadelphia; the Parish Museum of Art, Southampton, Long Island. Instructor in Sculpture at Philadelphia.



View across the Main Stairway to
North Corridor

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 County, Pennsylvania, what is believed to be the best equipped Open-air Country and Summer School in America.

DURING the one hundred and twenty-five 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, sculpture, illustration and mural decoration, and engages its

students exclusively in the study of the Fine Arts. Its aim is to equip them with a thorough knowledge of drawing, color, composition, modeling, construction, 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.

THE UNIVERSITY OF PENNSYLVANIA IN CO-OPERATION WITH THE ACADEMY

In recognition of the high standard of the Schools of the Pennsylvania Academy of the Fine Arts, the University of Pennsylvania has included in its School of Fine Arts a course providing that a student in the Academy may earn a university degree by adding to his professional studies at the Academy a minor volume of liberal studies taken at the University under the limits there imposed.

Arrangements may be made with the Curator of the Academy's School in Philadelphia or the Resident Manager of the Chester Springs School and with the Dean of the School of Fine Arts in the University.

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.

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 Librarian, 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. Single admission tickets may be obtained from the Curator.

EXHIBITIONS

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.

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.

The Water Color Exhibition, the Exhibition of Modern Miniatures, and the Chester Springs Summer School Exhibition are held in November and December. The Annual Exhibition of Oil Paintings and Sculpture is held during February and March.

The exhibition of the work of students both at the Philadelphia and the Chester Springs Schools, submitted in competition for Cresson Traveling Scholarships and other prizes, is held at the end of May.

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 3,000 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 season or by the month at reasonable rates. The cost of living is comparatively low.

The beautiful Free Library on the Parkway is within walking distance of the Academy and affords the students excellent opportunities for general reading and for research in art.

The city contains, in addition to the Academy's own gallery, a number of notable collections of paintings and of sculptures which are accessible to students. Among the more important may be mentioned: The Philadelphia Museum of Art; The Wiltach 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 University of Pennsylvania Museum; The Private Collection of Joseph E. Widener (admission by appointment only).

ROOMS AND BOARD IN PHILADELPHIA

The Academy's Philadelphia Schools are Day and Evening Schools only, and no responsibility for students is assumed by the Academy beyond the limits of the School buildings. However, assistance in securing board and 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.

Most of the women students, who do not live in their own homes, lodge at Crozer Hall of the Young Women's Christian Association, 2039 Cherry Street, or at the Central Branch, 1800 Arch Street, or at the new building for men and women at 1421 Arch Street, or study at the Country School at Chester Springs, where board can be obtained as cheaply as in the city. The Central Branch maintains a registry of carefully investigated rooms.

Men students may live in the Young Men's Christian Association building at 1421 Arch Street, or find accommodations through the room registry.

Seventy-five dollars a month will suffice for very simple living expenses, not including clothes and tuition.

CALENDAR

The One Hundred and Twenty-fifth Year
begins the first Monday of October.

THE Philadelphia school year is divided into two terms of seventeen weeks each. The first term begins the first Monday of October and closes about the end of January; the sec-

ond term begins the first Monday of February and closes about the end of May.

During the Christmas holidays the schools are open. From December 21st to January 2nd no models are engaged to pose and no criticisms are given. On the Saturday preceding Easter 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.

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

SCHOOL HOURS

The schools are open from nine o'clock a. m. until ten o'clock p. m. Monday to Friday, and on Saturdays from nine o'clock a. m. until six o'clock p. m. At five o'clock p. m. the Cherry Street entrance will be opened for members of the night classes.

Day classes are held from nine to twelve o'clock and from one to four o'clock, six days

per week. Evening classes are held from seven to ten o'clock five days, from Monday to Friday, inclusive.

A student who is obliged to work outside of school to earn his living, or who wishes to pursue some other study in connection with his art training, can arrange his schedule at the Academy with the Curator of Schools accordingly, since advancement is entirely by individual progress and not by a system of credits.

Classes begin at nine 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 is made on account of absence.

Any student who wishes to apply for credit for work done in the Schools of the Academy toward a teacher's certificate or a college degree must arrange with the Curator to keep a daily time record.

Visitors are admitted to the school on weekdays from four to five p. m.

ADMISSION

Application blank, sent upon request, must be filled in and returned with other required credentials to the Curator before the student may register.

STUDENTS may register for the first term after September 15th. Classes meet on the first Monday in October. Students may register for the second term after January 15th. Classes meet on the first Monday after the end of the first term. Students must register in person.

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

No student is eligible for admission unless possessed of a completed High School education or its equivalent.

Satisfactory references as to personal character must be furnished. The requirement of a doctor's certificate safeguards every student accepted by the school. A full-length snapshot is necessary for identification.

All new students, except those applying for admission to the modelling classes, must work on trial in the Beginners' Classes in Painting and Drawing to demonstrate their ability and to prepare for admission to the more advanced classes.

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



View across Main Stairway to South Corridor

FEES

Payment Must be Made in Advance to
the Curator.

THE payment of fees as listed below covers all fees, for both day and night classes, but does not include the cost of materials. No extra charge is made for the use of models. Promotion entails no additional fee.

Tuition, per term (17 weeks).....	\$100.00
Locker rent, per term.....	1.00
Matriculation fee (charged to all new students)	10.00
Total	<u>\$111.00</u>

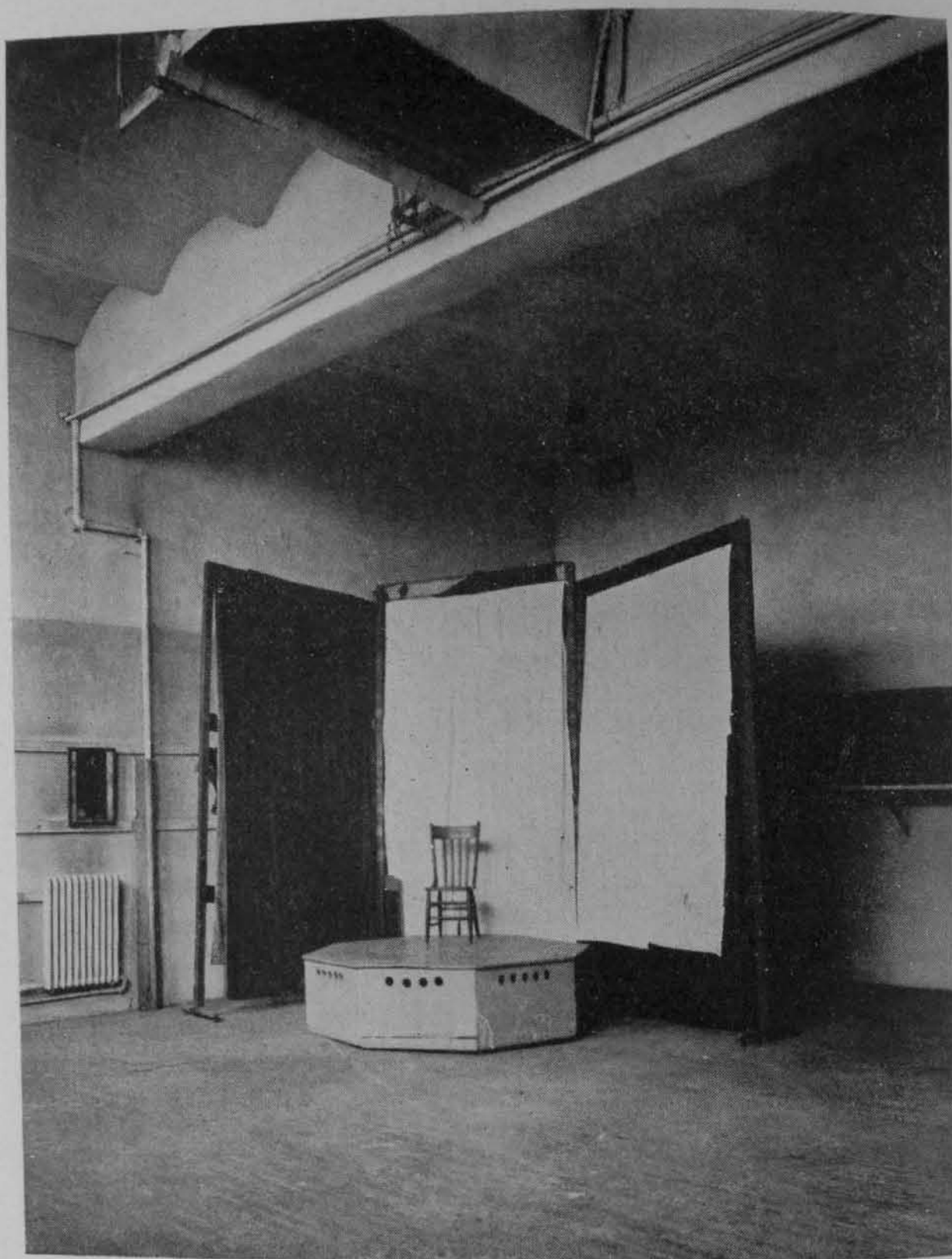
All checks in payment of indebtedness to the Academy must be drawn to the order of the Pennsylvania Academy of the Fine Arts.

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.

TUITION FEES ARE NOT RETURNED FOR ANY
CAUSE WHATEVER

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.



One of the Life Painting Classrooms

INSTRUCTION

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

INSTRUCTION in the Academy at Philadelphia is given in Drawing, Painting, Sculpture, Illustration, and Mural Decoration. These departments are closely allied and students in any department are privileged to work in the other departments subject to the admission requirements. This entails no additional fee.

Now that collaboration among painters, sculptors, and architects has become so important, it is urgent that students in one class should have a sympathetic knowledge of the work in other classes; supplemented, through reading and observation, by an understanding of architecture and other forms of applied art.

The purpose of the training given at the Academy is not to create artists, but to encourage the development of the students' natural abilities and to stimulate their sense of beauty.

Schedules on the following pages are for the day classes. For evening class schedule, see page 47.



Beginners' Antique Drawing Classroom
Above: Group of Stewardson Prize Figures

BEGINNERS' CLASSES

ALL new students, except those who enter the Modelling Classes, are required to work on trial in the Beginners' Classes regardless of previous training.

All students who have had little or no previous training in art are required to enter the First Section of the Beginners' Classes.

Students who have had sufficient training in drawing may be admitted immediately to the Second Section of the Beginners' Classes.

A student in the First Section may apply for promotion to the Second Section by submitting to the Faculty at a stated monthly meeting a group of drawings, each one of which has received the approval of the Instructor of the class in which it was made.

The group must be composed of:

- Antique Cast Drawing (head)
- Construction Drawing
- Costume Sketch (Drawing or Painting)

If the Faculty finds the group of insufficient merit to warrant promotion, the student may prepare another group for submission to the Faculty at any subsequent meeting.

A student may apply for promotion from the Second Section of the Beginners' Classes to the Preliminary Life and Head Painting Classes or Illustration Classes by submitting to the Faculty, at a stated monthly meeting, a group of drawings and paintings, each one of which has received the approval of the Instructor of the class in which the work was made.

The group must be composed of:

- Antique Cast Drawing (full-figure)
- Composition (black and white or color)
- Construction Drawing
- Costume Sketch (Drawing or Painting)
- Still Life Painting

If the Faculty finds the group to be of insufficient merit to warrant promotion, the student may prepare another group for submission to the Faculty at any subsequent meeting.

Instruction is given in the First and Second Sections of the Beginners' Classes as follows: Criticism is given twice a week in the antique drawing classes, every other week in the composition class, and once a week in the other classes.

REQUIRED WORK

FIRST SECTION

- Antique Cast.....Francis Speight
(head)
- Construction.....Albert Laessle
- Costume Sketch.....Roy C. Nuse

SECOND SECTION

- Antique Cast.....
(full figure) { Daniel Garber
Francis Speight
- Composition.....Henry R. Poore
- Construction.....Albert Laessle
- Costume Sketch.....Roy C. Nuse
- Still Life.....Hugh H. Breckenridge

Students who have had sufficient training in art before entrance to the Academy Schools are promoted readily to the more advanced classes.

However, for students who have studied very little or none at all, the Beginners' Classes provide an opportunity for thorough training in the fundamentals of construction, drawing, painting, color, and composition.



One of the Life Classes

PAINTING

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

INSTRUCTION is given as follows: Criticism is given every other week in the Composition Class, and once a week in the other classes.

REQUIRED WORK

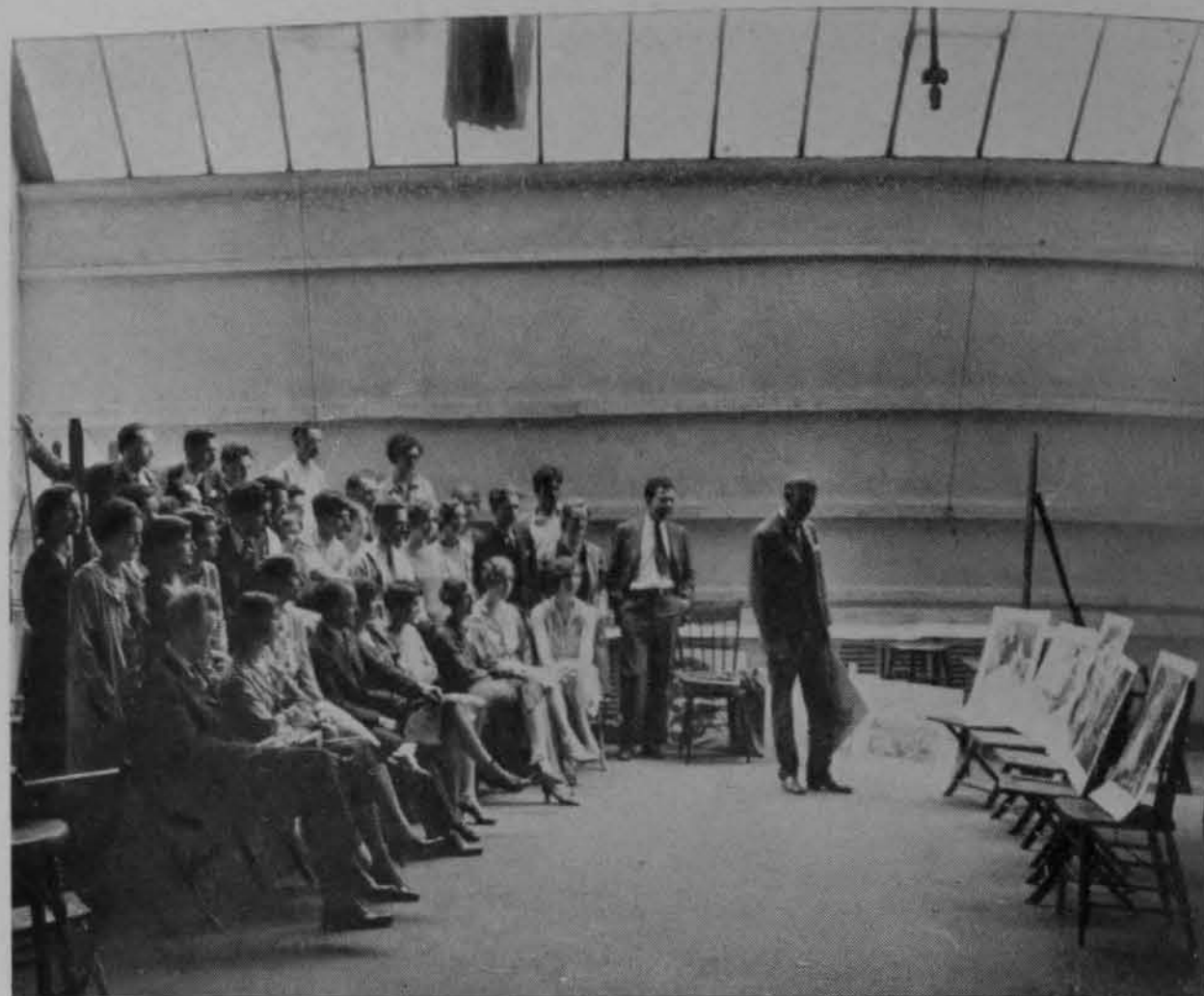
PRELIMINARY CLASSES

Composition	Henry R. Poore
Construction	Albert Laessle
Costume Sketch	Roy C. Nuse
Head	Roy C. Nuse
Life	<div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 10px;">}</div> <div> Daniel Garber Joseph T. Pearson </div> </div>
Perspective	
Still Life	Hugh H. Breckenridge

ADVANCED CLASSES

Composition	Henry R. Poore
Construction	Albert Laessle
Costume Sketch	Roy C. Nuse
Head	Hugh H. Breckenridge
Life	Joseph T. Pearson
Perspective	John F. Harbeson
Still Life	Hugh H. Breckenridge

All students in drawing and painting are recommended to acquire some skill in modelling. Admission to the Advanced Head and Life Painting Classes is by action of the Faculty.



Criticism (Illustration Class)

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.

Criticisms are given once a week as follows:

REQUIRED WORK

Classes	Instructors
Construction	Albert Laessle
Costumed Model	George Harding
Costume Sketch	Roy C. Nuse
Illustration	George Harding
Life	{ Daniel Garber Joseph T. Pearson
Perspective	
	John F. Harbeson

The greatest effort is made to develop the student's creative ability in making compositions. He is encouraged to search out his own material by actual observation and to make use of this knowledge through his own method of expression.

Stress is laid upon the use of lithography, both in drawing upon paper and in actually working upon stone. Other media used are pen and ink, charcoal, water color, and oil.



The Life Modelling Classroom

SCULPTURE

THE Classes in Sculpture are under the direction of Mr. Hancock. The work of these classes consists in modelling, generally in the round, from the head and full-length figure, and in making compositions.

Instruction is given as follows: Criticism is given once a month in the Composition Class and once a week in the other classes.

Mr. Harbeson will give an informal advisory talk in the Composition Class when the subject announced may be interpreted architecturally.

REQUIRED WORK

Classes	Instructors
Composition	Walter Hancock
Construction	Albert Laessle
(drawing or modelling)	
Head	Walter Hancock
Life	Walter Hancock
Perspective	John F. Harbeson



Costumed Model Classes

Photographs of work or specimens of modelling of sufficient merit are required for admission to the Life Modelling Classes.

A student not sufficiently advanced for admission to the Life Class is required to model from casts. When he has acquired proficiency he is admitted to the Life Class without the payment of an additional fee.

Through individual criticism of work made from the figure and head models, the student is given an understanding of construction and form with the purpose of applying this knowledge in the Composition Class. In addition to the purely sculptural and interpretative subjects of composition, practical problems are given in the application of sculpture to architectural needs. Consideration is given to the purpose and placement of the sculpture and to the limitations of various materials.

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

A special room and facilities are provided so that the students may cast their figure and head studies and compositions.



Full-figure Antique Drawing Classroom

MURAL DECORATION

THE Class in Mural Decoration is under the direction of Mr. Harding. The purpose of this class is to train advanced students in solving the architectural problems of decoration as well as the problems of composition and the technique of painting.

Instruction is given as follows: Criticism of mural decoration problems is given once each month, from November to April, inclusive. Criticism in the other classes is given once a week.

REQUIRED WORK

Construction	Albert Laessle
Costumed Model	George Harding
or	
Head	Roy C. Nuse
Costumed Sketch	Roy C. Nuse
Life	Daniel Garber
Mural Decoration	George Harding
Perspective	John F. Harbeson

For admission to the class in Mural Decoration, a student must submit specified work made in the Schools of the Academy.

SPECIAL CLASSES

Open to All Students Without Extra
Charge

COMPOSITION

HENRY R. POORE

THE Class in Composition meets for criticism every other Wednesday. All criticisms will be personal, every student receiving special advice and counsel on work submitted. Work in composition is required of the students in the beginners' classes and in the painting classes.

A necessary adjunct to the work of the class will be to obtain and study some book on composition. This is a matter of greater importance than the production of pictures for review.

With the philosophy of construction understood through a study of any standard textbook, the student will be free to choose his own subjects and treat them under the advice and cautions which such books will supply.

CONSTRUCTION

ALBERT LAESSLE

This class receives instruction through lectures given by the instructor and through criticisms of the individual work made from the living model, in whatever medium the instructor may select. Special attention is paid to the proper placing of masses controlling movement and line. Work in construction is required.

COSTUME SKETCH CLASSES

ROY C. NUSE

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

Sketches are made in oil, pastel, water color, charcoal, crayon, pencil, or pen and ink.

These classes are held three hours, one morning a week.

PRELIMINARY CLASSES

Various methods of approach are used in the sketch classes. In one section, the model assumes one pose for three hours. In another class, the model takes several short poses and then maintains each of the same poses for a longer period. An attempt is made to combine these few sketches into one composed picture.

ADVANCED CLASS

Students in the advanced head and life classes work in the advanced sketch class. The purpose of this class is to demonstrate creative power and to develop the capacity for invention. The work shows the results of experience in the composition, head, life, and still life classes.

The several poses which the model is given during the three-hour period are developed into the form of a composition. Sketches are made from memory, also, of the model in both pose and action.



The Head Modelling Classroom

DECORATIVE PAINTING

HENRY McCARTER

Mr. McCarter gives lectures illustrated by lantern slides of both ancient and modern art. In the afternoon of the same day the class meets for criticism of work submitted. The object of the class is the study of decorative design and color and the encouragement of forceful expression of the individual concepts and impressions.

Mr. McCarter teaches comprehension, vision, and invention of the art of today as well as appreciation and understanding of ancient art. In Philadelphia there are nine accessible collections of modern pictures.

PERSPECTIVE

JOHN F. HARBESON

The course consists of instruction in 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.



View from Gallery K

EVENING CLASSES

Antique

Head.....	Daniel Garber
Full-figure	Daniel Garber
Costume Sketch.....	No Criticism

Life

Drawing.....	Daniel Garber
Painting.....	Daniel Garber

Sculpture

Head	Walker Hancock
Life.....	Walker Hancock

THE Sketch Class held on Tuesday evenings, from seven o'clock to nine o'clock, is open to all students. No criticisms are given in this class.

A student who can attend only in the evenings and on Saturday afternoons, may substitute work done in the Tuesday evening sketch class for work required in the Saturday morning classes. He may work in the life drawing class on Friday evenings to make the drawings required in the construction class.

The life drawing and painting class meets five evenings each week, with criticisms once a week.

In the sculpture department, the head class meets two evenings a week, and the life class on three evenings with criticism once a week in each class.

SCHOLARSHIPS AND PRIZES

Every year scholarships and prizes to the amount of about \$50,000 are awarded students of the day and evening classes. These prizes are open to students at Chester Springs as well as students in the Philadelphia School.

FREE TUITION SCHOLARSHIPS

TWENTY-THREE scholarships are available this year for returning students who have paid their tuition fees for not less than one year. These scholarships are awarded by the Board of Directors upon the recommendation of the Committee on Instruction and the Faculty of the Schools. They are solely for the purpose of financially assisting those who would otherwise be unable to pursue the study of art. Application must be made before September 15th to the Curator of the Schools.

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.

Under the will of Mary R. Burton, deceased, a 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. Thomas.

THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

By the liberal provisions of the wills of Emlen Cresson and Priscilla, 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.

EVERY year some twenty or more such scholarships of \$1,200 each are awarded to painters, sculptors, mural decorators and illustrators. These awards are made by the Board of Directors upon the recommendation of the Faculty.

The awards are divided among the Painting, Illustration, Sculpture, and Mural Decoration Classes, based upon the standard of the work, as one factor, and the number of contestants from each class as another factor.

The award of a scholarship provides each student with one thousand dollars to expend in actual travel and traveling expenses. The remaining two hundred dollars of the award will cover tuition for the ensuing school season.

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. The trip abroad is limited to the summer vacation, a period of

four months, from June to October, inclusive, so that students may return to the Academy for study during the ensuing 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. Unless some satisfactory excuse be accepted by the Committee on Instruction, a second scholarship must be competed for during the year immediately succeeding the first award.

The award of a traveling 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 traveled 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 and are given free tuition.

Students become eligible to enter the year of competition for a Cresson Traveling Scholarship after they have completed sixteen months, or four terms (not necessarily consecutive), of study in the Academy's Schools.

In estimating the twenty-four months necessary to qualify competitors, time registered in the Academy's Country School at Chester Springs is counted (provided certain requirements have been fulfilled) equivalent to a similar length of time in the Philadelphia Schools.

THE CHARLES TOPPAN PRIZES

The Charles Toppan prizes for each year 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.

The prizes are awarded only to students who have previously received and used a Cresson Scholarship.

The work submitted in competition must be an original painting, in oil or water color, the unaided work of the student without criticism.

Members of the Committee on Instruction judge the work submitted for the Toppan Prizes.

THE THOURON PRIZES

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.

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 in the Zoological Garden. These prizes are open to all students of the Academy who have registered for both terms of the school year.

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.

THE STEWARDSON PRIZE

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

THIS is an annual prize, competed for by students of the Academy with such pupils of other art schools as may be approved by the Committee on Instruction.

The subject for the competition is a full-length figure from life in the round. Studies may 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.

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.

The contest each year takes place in March.

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 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.

The subject for competition is a full-length figure from life, in the round, and must be made during class hours as a part of the regular work in the class.

The contest takes place during the month of January each year.

THE CHARLES M. LEA PRIZES

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

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

The subject must deal with the human figure (not the head only), 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, proportions, 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 November 15th.

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

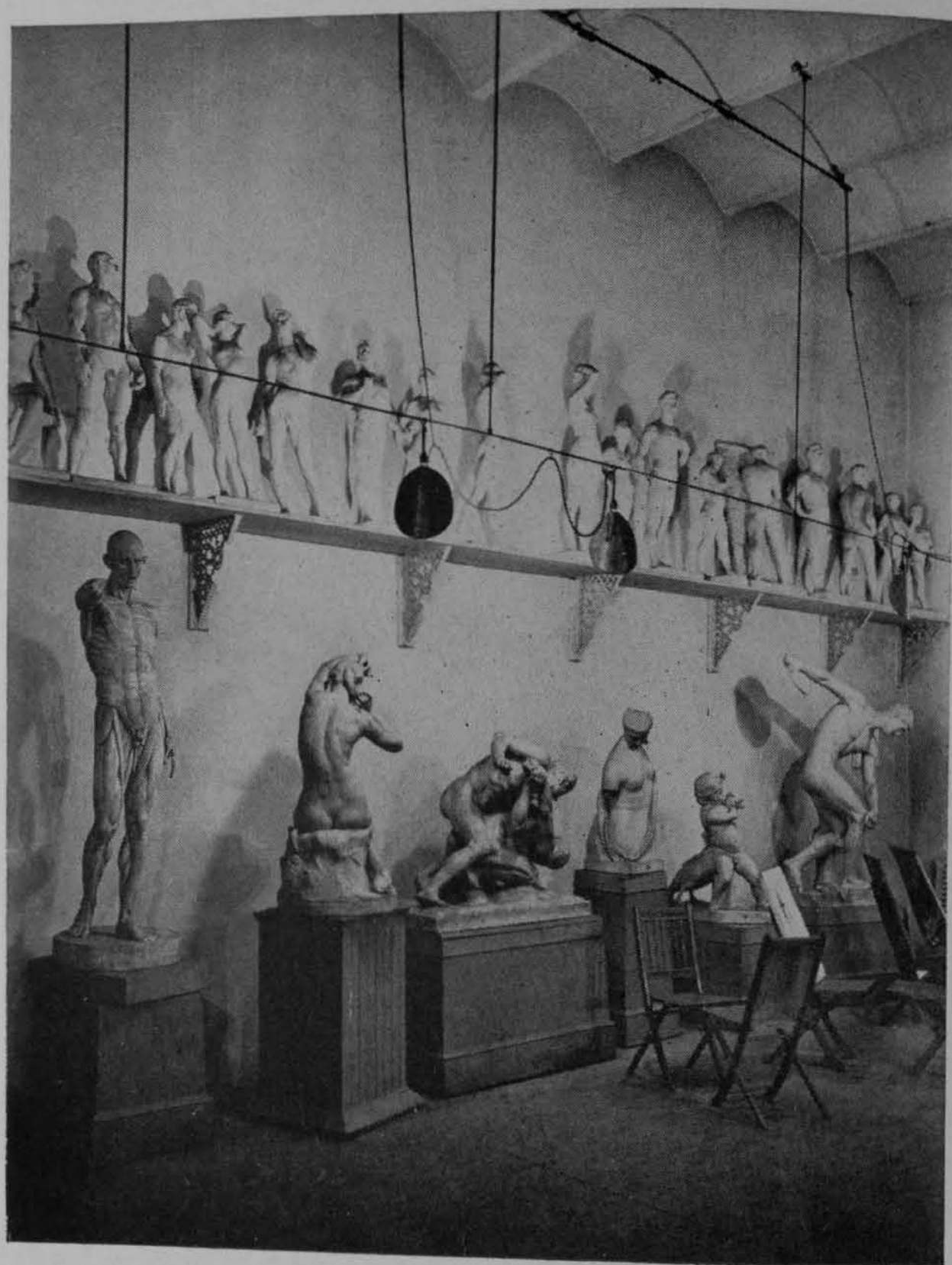
Given by the Academy

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 immediate vicinity.

THE purpose of making these awards is to stimulate interest in Free-hand Drawing, to discover those who possess marked talents, and to offer them the advantages of study at the Academy. 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.

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 with lead pencil, charcoal or crayon on white paper eighteen inches by twenty-four inches in size and unmounted.



Full-figure Antique Drawing Classroom
Above: Group of Stewardson Prize Figures

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 April 30th.

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 15th. The Faculty of the Academy will then judge the drawings submitted, and award the final prizes as follows:

Twenty-five dollars for the best drawings; fifteen dollars for the second, and ten dollars 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 SCHOOL

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.

Students are not to be called from the classroom unless in the judgment of the Curator the matter is of urgent importance.

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

Students are required to register their work each month. A record of these registrations is kept for determining the standing of a student at the end of the year and eligibility for entering the Cresson competition.

MATERIALS

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

LUNCH-ROOMS

Luncheon must not be eaten in the schoolrooms. 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 kind about the schoolrooms because 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.

A handbook of rules and further detailed information will be given to the student at time of enrollment.

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

ELEANOR A. FRASER,
Curator.

Broad Street, above Arch,
Philadelphia

HONOR ROLL OF THE ACADEMY

Medals and Prizes Awarded in the Academy's Annual Exhibitions

ACADEMY GOLD MEDAL OF HONOR

1893 D. Ridgway Knight	1907 Edward W. Redfield
1894 Alexander Harrison	1908 Edmund C. Tarbell
1895 William M. Chase	1909 Thomas P. Anshutz
1896 Winslow Homer	1911 Willard L. Metcalf
1898 Edwin A. Abbey	1914 Mary Casatt
1898 Cecilia Beaux	1915 Edward H. Coates
1899 Charles Grafly	(Awarded for eminent services to the Academy)
1901 Henry J. Thouron	1916 J. Alden Weir
1902 James A. McNeill Whistler	1918 John McLure Hamilton
1903 John S. Sargent	1919 Hugh H. Breckenridge
1904 John W. Alexander	1920 Childe Hassam
1905 William T. Richards	1926 Frank W. Benson
1905 Violet Oakley	1929 Daniel Garber
1906 Horatio Walker	

TEMPLE GOLD MEDAL

1884 George W. Maynard	1906 Eugene Paul Ullman
1885 Charles Sprague Pearce	1907 Willard L. Metcalf
1887 Clifford Prevost Grayson	1908 Frank W. Benson
1888 Charles Stanley Reinhart	1909 Frederick P. Vinton
1889 Anna Elizabeth Klumpke	1910 Howard Gardiner Cushing
1890 William Henry Howe	1911 Richard E. Miller
1891 Abbott H. Thayer	1912 Emil Carlsen
1892 Henry S. Bisbing	1913 Frederick Friesseke
1894 Jas. A. McNeil Whistler	1914 W. Elmer Schofield
1894 John S. Sargent	1915 Charles W. Hawthorne
1895 Edmund C. Tarbell	1916 Joseph T. Pearson, Jr.
1895 John H. Twitchman	1917 George Bellows
1896 Gari Melchers	1918 George Luks
1896 J. Humphreys Johnston	1919 Daniel Garber
1897 George DeForest Brush	1920 Earnest Lawson
1897 John W. Alexander	1921 Leopold Seyffert
1898 Wilton Lockwood	1922 William L. Lathrop
1898 Edward F. Rook	1923 Walter Ufer
1899 Joseph DeCamp	1924 William Glackens
1899 Childe Hassam	1925 Clifford Addams
1900 Cecilia Beaux	1926 Haley Lever
1901 William M. Chase	1927 Leon Kroll
1902 Winslow Homer	1928 James Chapin
1903 Edward W. Redfield	1929 Robert Henri
1904 Thomas Eakins	1930 Arthur B. Carles
1905 J. Alden Weir	

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	

WALTER LIPPINCOTT PRIZE

1894 William Sergeant Kendall	1912 Edward W. Redfield
1895 Edmund C. Tarbell	1913 Emil Carlsen
1896 William L. Picknell	1914 M. Jean McLane
1897 Albert Herter	1915 William M. Paxton
1898 James Jebusa Shannon	1916 Karl Anderson
1899 John W. Alexander	1917 Arthur B. Carles
1900 Henry O. Tanner	1918 DeWitt M. Lockman
1901 Charles H. Davis	1919 Colin Campbell Cooper
1902 Walter MacEwen	1920 Joseph DeCamp
1903 Frank W. Benson	1921 Irving Couse
1904 Mary Cassatt	1922 Irving R. Wiles
1905 Alexander Stirling Calder	1923 Charles W. Hawthorne
1905 T. W. Dewing	1924 Edward Dufner
1906 Childe Hassam	1925 E. Martin Hennings
1907 Marion Powers	1926 Robert Vonnoh
1908 James R. Hopkins	1927 Guy Brown Wiser
1909 Thomas P. Anshutz	1928 Feodor Zakharov
1910 J. Alden Weir	1929 Leopold Seyffert
1911 Daniel Garber	1930 Abram Poole

MARY SMITH PRIZE

1879 Susan H. McDowell	1898 Caroline Peart
1880 Catherine A. Janvier	1899 Carol H. Beck
1881 Emily Sartain	1900 Mary F. R. Clay
1882 Mary K. Trotter	1901 Janet Wheeler
1883 Emily Sartain	1902 Elinor Earle
1884 Lucy D. Holme	1903 Jessie Willcox Smith
1885 Cecilia Beaux	1904 Lillian M. Genth
1887 Cecilia Beaux	1905 Elizabeth Shippen Green
1888 Elizabeth F. Bonsall	1906 Alice Mumford
1889 Elizabeth W. Roberts	1907 Mary Smythe Perkins
1890 Alice Barber Stephens	1908 Elizabeth Sparhawk Jones
1891 Cecilia Beaux	1909 Martha Walter
1892 Cecilia Beaux	1910 Alice Mumford Roberts
1894 Maria L. Kirk	1911 Alice Kent Stoddard
1895 Gabrielle D. Clements	1912 Elizabeth Sparhawk Jones
1896 Elizabeth H. Watson	1913 Alice Kent Stoddard
1897 Elizabeth F. Bonsall	1914 Nina B. Ward

MARY SMITH PRIZE (Continued)

1915 Gertrude A. Lambert	1923 Isabel Branson Cartright
1916 Nancy M. Ferguson	1924 Lillian B. Meeser
1917 Elizabeth F. Washington	1925 Mary Butler
1918 Helen K. McCarthy	1926 Wenonah Bell
1919 Juliet White Gross	1927 Pearl Aiman Van Sciver
1920 Mildred B. Miller	1928 Laura D. S. Ladd
1921 Katherine Patton	1929 Edith McMurtrie
1922 Mary Townsend Mason	1930 Grace Gemberling

JENNIE SESNAN GOLD MEDAL

1903 W. Elmer Schofield	1917 Haley Lever
1904 Colin Campbell Cooper	1918 J. Alden Weir
1905 Edward W. Redfield	1919 Charles H. Davis
1906 Albert L. Groll	1920 Hugh H. Breckenridge
1907 Ernest Lawson	1921 Charles Morris Young
1908 Everett L. Warner	1922 George Oberteuffer
1909 Theodore Wendel	1923 Aldro T. Hibbard
1910 Childe Hassam	1924 Walter Griffin
1911 Joseph T. Pearson, Jr.	1925 Walter Emerson Baum
1912 William L. Metcalf	1926 Charles Rosen
1913 George Bellows	1927 John R. Grabach
1914 Robert Spencer	1928 Kenneth Bates
1915 Carol S. Tyson, Jr.	1929 Charles Buchfield
1916 Emil Carlsen	1930 S. Walter Norris

CAROL H. BECK GOLD MEDAL

1909 John S. Sargent	1920 Eugene Speicher
1910 Adolphe Borie	1921 George Bellows
1911 Edmund C. Tarbell	1922 Ellen Emmet Rand
1912 Joseph DeCamp	1923 Lilian Westcott Hale
1913 J. Alden Weir	1924 Sidney E. Dickenson
1914 Robert Henri	1925 William James
1915 Charles Hopkinson	1926 Alice Kent Stoddard
1916 Douglas Volk	1927 John C. Johansen
1917 Joseph T. Pearson, Jr.	1928 William M. Paxton
1918 Leopold Seyffert	1929 Richard Lahey
1919 Leslie P. Thompson	1930 Leon Kroll

THE EDWARD T. STOTESBURY PRIZE

1916 Joseph T. Pearson, Jr.	1924 Joseph Capolino
1917 Hugh H. Breckenridge	1925 Charles Morris Young
1918 Daniel Garber	1926 Leopold Seyffert
1919 Arthur B. Carles	1927 Leslie P. Thompson
1920 Edward W. Redfield	1928 Aldro T. Hibbard
1921 William M. Paxton	

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GEORGE D. WIDENER MEMORIAL GOLD MEDAL

1913 Charles Grafly	1922 Beatrice Fenton
1914 Paul Manship	1923 Brenda Putnam
1915 Albin Polasek	1924 Arthur Lee
1916 Edward McCartan	1925 Walker Hancock
1917 Atillio Piccirilli	1926 Adolph A. Weinman
1918 Albert Laessle	1927 Katherine W. Lane
1919 Jess M. Lawson	1928 Albert Stewart
1920 Malvina Hoffman	1929 Bruce Moore
1921 Evelyn Beatrice Longman	1930 Mitchell Fields

THE JAMES E. McCLEES PRIZE

1927 Jess Lawson Peacey	1929 Hallie Davis
1928 Albert Laessle	1930 Gaetano Cecere

CHARLES W. BECK, Jr., PRIZE (Water Color Exhibition)

1905 Joseph Lindon Smith	1917 H. Giles
1906 Henry McCarter	1918 C. B. Falls
1907 Elizabeth Shippen Green	1919 Henry Reuterdaahl
1908 Maxfield Parrish	1920 F. Walter Taylor
1909 Ernest L. Blumenschein	1921 George Wright
1910 N. C. Wyeth	1922 Ethel Betts Bains
1911 Jessie Willcox Smith	1923 Nat. Little
1912 W. J. Aylward	1925 Edward H. Suydam
1913 Jules Guerin	1926 Frederic A. Anderson
1914 Thornton Oakley	1927 James Preston
1916 Blanche Greer	

THE DANA GOLD MEDAL (Water Color Exhibition)

1918 Francis McComas	1924 Frank W. Benson
1919 Alfred Hayward	1925 William Starkweather
1920 M. W. Zimmerman	1926 Charles H. B. Demuth
1921 John R. Frazier	1927 M. Lois Murphy
1922 Wilmot E. Heitland	1928 J. Frank Copeland
1923 Charles H. Woodbury	1929 Wayman Adams

THE PHILADELPHIA WATER COLOR PRIZE (Water Color Exhibition)

1915 Alice Schille	1923 Frank W. Benson
1916 Dodge McKnight	1924 W. Emerton Heitland
1917 Gifford Beal	1925 Florence Este
1918 Hayley Lever	1926 Emil J. Bistran
1919 Childe Hassam	1927 Paul Gill
1920 John R. Frazier	1928 Howard Giles
1921 Francis McComas	1929 William Starkweather
1922 Birger Sandzen	

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THE ALICE McFADDEN EYRE GOLD MEDAL (Water Color Exhibition)

1924 George Bellows	1927 Frederick G. Hall
1925 Herbert Pullinger	1928 Asa Cheffets
1926 Edward Howard Suydam	1929 Allan A. F. Thomas

THE JOSEPH PENNELL MEMORIAL MEDAL

1928 Frank W. Benson	1930 Rockwell Kent
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MINIATURE PAINTERS' MEDAL OF HONOR (Miniature Exhibition)

1916 Laura Coombs Hills	1923 Rosina C. Boardman
1917 Lucy May Stanton	1924 Harry L. Johnson
1918 Margaret Foote Hawley	1925 Anna Hurlburt Jackson
1919 Emily Drayton Taylor	1926 Clara Shepard Shisler
1920 Mabel R. Welch	1927 Rebecca B. P. Patterson
1921 Maria J. Streat	1928 Evelyn Purdie
1922 A. Margaretta Archmbault	1929 Eulabee Dix

THE CHARLES M. LEA STUDENT PRIZES

1st Prize		2nd Prize
1917 Edith Sturtevant		Rowley W. Murphy
1919 John H. Crosman		Susan A. Jones
1st Prize	2nd Prize	3rd Prize
1920 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
1925 Mildred Smith	Edward Biberman	Robert Crowther
1926 Allen A. F. Thomas	Haral Arensbach	Ruth H. Reeves
1927 Henry Cooper	Edw. R. Strawbridge	Robert Volz
1928 Robert Volz	Nicholas J. Marsicano	Marian Barclay
1929 Ruth Wilkie	Charles Ward	Michael Sareskey

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Country School

Chester Springs
Chester Co., Penna.

Open throughout the year. Instruction in Drawing, Painting, Illustration, and Sculpture.

Students fulfilling certain requirements are eligible to compete for all prizes offered in the City School.

Address

D. ROY MILLER
Resident Manager

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ANNUAL MEMBERSHIP IN THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

ANNUAL members are such persons as contribute \$10 annually for the maintenance of the Academy.

L I F E M E M B E R S H I P

Life members are those who contribute the sum of \$100. Annual and life members are admitted to all the public exhibitions and lectures at the Academy, have a right to use its library, subject to the regulations of the institution, and receive an admission ticket. They have all the privileges of stockholders except the right to vote. Checks may be sent to Henry C. Gibson, Treasurer, at the Academy.

FORM OF BEQUEST

I give, devise and bequeath to "The Pennsylvania Academy of the Fine Arts".....
Dollars, in trust to invest and keep invested and apply the income only to the maintenance of the said Academy.

