



SCHOOLS OF THE
PENNSYLVANIA
ACADEMY OF THE
FINE ARTS

PHILADELPHIA

1935-36

THE MANAGEMENT

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Committee on Instruction

ARTHUR H. LEA, Chairman

THOMAS S. GATES

HENRY C. GIBSON

JOHN F. LEWIS, JR.

SYDNEY E. MARTIN

THE FACULTY

ARTHUR H. LEA.....Chairman *ex officio*, as Chairman
of the Committee on Instruction
of the Board of Directors

HUGH H. BRECKENRIDGE..Instructor in Drawing and Painting

HENRY McCARTER.....Instructor in the Comprehension
of Art

DANIEL GARBER.....Instructor in Drawing and Painting

JOSEPH T. PEARSON, JR....Instructor in Drawing and Painting

GEORGE HARDING.....Instructor in Illustration and Mural
Decoration

HENRY R. POORE.....Instructor in Composition

JOHN F. HARBESON.....Instructor in Perspective, and Ar-
chitectural Adviser in the Sculpture
Class in Composition

ALBERT LAESSLE.....Instructor in Construction

ROY C. NUSE.....Instructor in Drawing and Painting
Head of Coordinated Courses

FRANCIS SPEIGHT.....Instructor in Drawing

WALKER HANCOCK.....Instructor in Sculpture (Life, Head,
Interpretative Composition and
Composition as applied to Archi-
tecture; and Stone Carving)

JUSTIN A. PARDI.....Instructor in Anatomy

All classes and faculty subject to change without notice

UNIVERSITY OF PENNSYLVANIA

GEORGE SIMPSON KOYL

Dean of the School of Fine Arts and Acting Chairman of the Department of Fine Arts

Representing the University in the Coordinated Courses

INSTRUCTION

THE ACADEMY conducts in Philadelphia the oldest Fine Arts Schools in America, and at Chester Springs, Pennsylvania, the best equipped open-air Country Summer School in America.

¶ During the one hundred and thirty years of its existence, the Academy has trained many of the most illustrious of American artists, and is fully equipped to teach the technique of drawing and painting, sculpture, illustration and mural decoration. The purpose of this training is to develop the students' natural abilities, to enable them to acquire technique, and to stimulate their sense of beauty.

¶ The schools are under the immediate care of the 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 general method of instruction is by individual criticism of class work, without the repressing effect of fixed methods.

¶ 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 art, and to study the technical methods by which artistic results are achieved.

¶ The Annual Water Color Exhibition, the Annual Exhibition of Modern Miniatures, and the Annual Exhibition of Oil Paintings and Sculpture have been recognized for many years as being the foremost in America.

¶ 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 Libraries and Print Collection.

Admission

¶ Application blank, sent upon request, must be filled in and returned to the Curator with letters of character reference, a doctor's certificate of health, and a full-length snapshot, before the student may register.

¶ No student is eligible unless at least sixteen years of age and possessed of a completed high school education or its equivalent.

¶ The Academy maintains in Philadelphia day and evening schools only, and assumes no responsibility for students beyond the limits of the school buildings.

Fees

¶ The payment of the \$100 tuition fee per term, \$1 locker rent for each term, and a matriculation fee of \$10 (charged to all new students) covers all fees for both day and night classes, but does not include the cost of materials.

¶ A limited number of advanced students, who have had technical training at this or other schools and whose activities do not permit them to attend the day sessions, are admitted to the evening classes only, at a special rate of \$75 for the school year, plus \$5 matriculation fee and \$1.50 locker rent. Students admitted on these terms are not eligible to compete for prizes or scholarships.

¶ No reduction or refund of tuition fees is made for any reason whatsoever.

Calendar

¶ The Philadelphia School year begins on September 30th and closes on May 30th. It is divided into two terms of seventeen weeks each. A short vacation is given during the Christmas season.

¶ Application may be filed at any time. Students may register for the first term after September 15th.

¶ Day classes are held from 9:00 to 12:00 and from 1:00 to 4:00 o'clock, six days per week. Evening classes are held from 7:00 to 10:00 o'clock from Monday to Friday inclusive.

Location

¶ The Academy building is situated in the heart of Philadelphia, within one square of City Hall and within two or three blocks of the central city railroad stations.

COORDINATED COURSES

☞ The University of Pennsylvania offers its degree of Bachelor of Fine Arts to students of Painting, Sculpture, Mural Decoration, or Illustration, who have completed a course of academic study in the University and prescribed technical work in the Schools of the Pennsylvania Academy of the Fine Arts.

☞ The work to be completed in the Schools of the Academy is equivalent to three years of satisfactory performance, to be certified by the head of the Coordinated Courses of the Academy upon the recommendation of the Faculty's Committee on the Coordinated Courses. This will constitute three-fifths of the whole volume of the required work, the remaining two-fifths (58 semester credits) to be performed at the University in the following subjects:

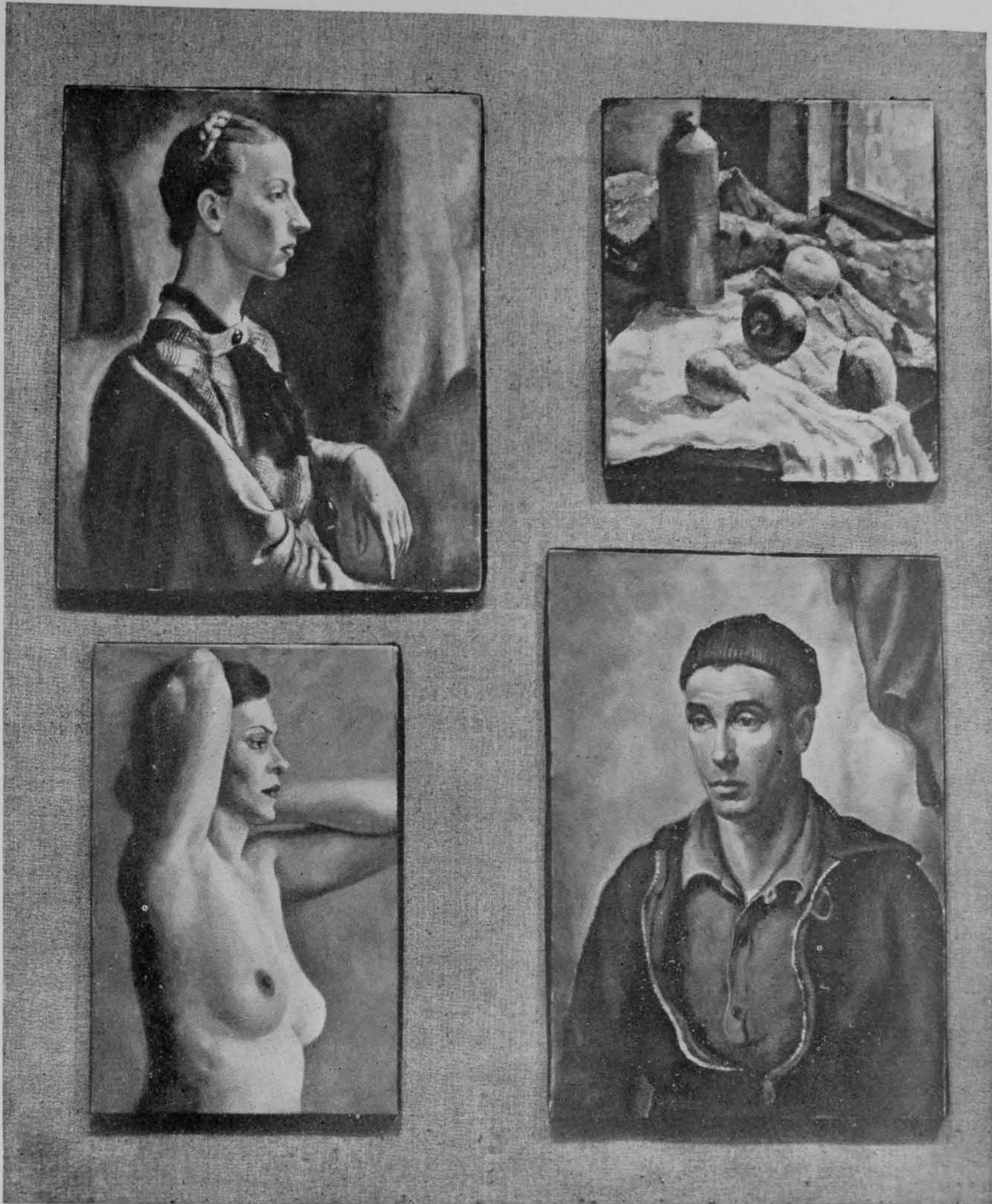
I. Prescribed Work, 51 Semester Credits		Semester Credits
(a) History of Art		12
(b) English		12
(c) Modern Language		6
(d) General History		6
(e) A Science		6
(f) Psychology		6
(g) Aesthetics		3
		51
II. Elective Subjects		7
Total Semester Credits		58

☞ Advanced standing for academic work up to 22 semester credits may be allowed by the University. For previous technical study of the Fine Arts the Academy may allow credit up to one full year. (This does not apply to the terms of the Cresson Competition.)

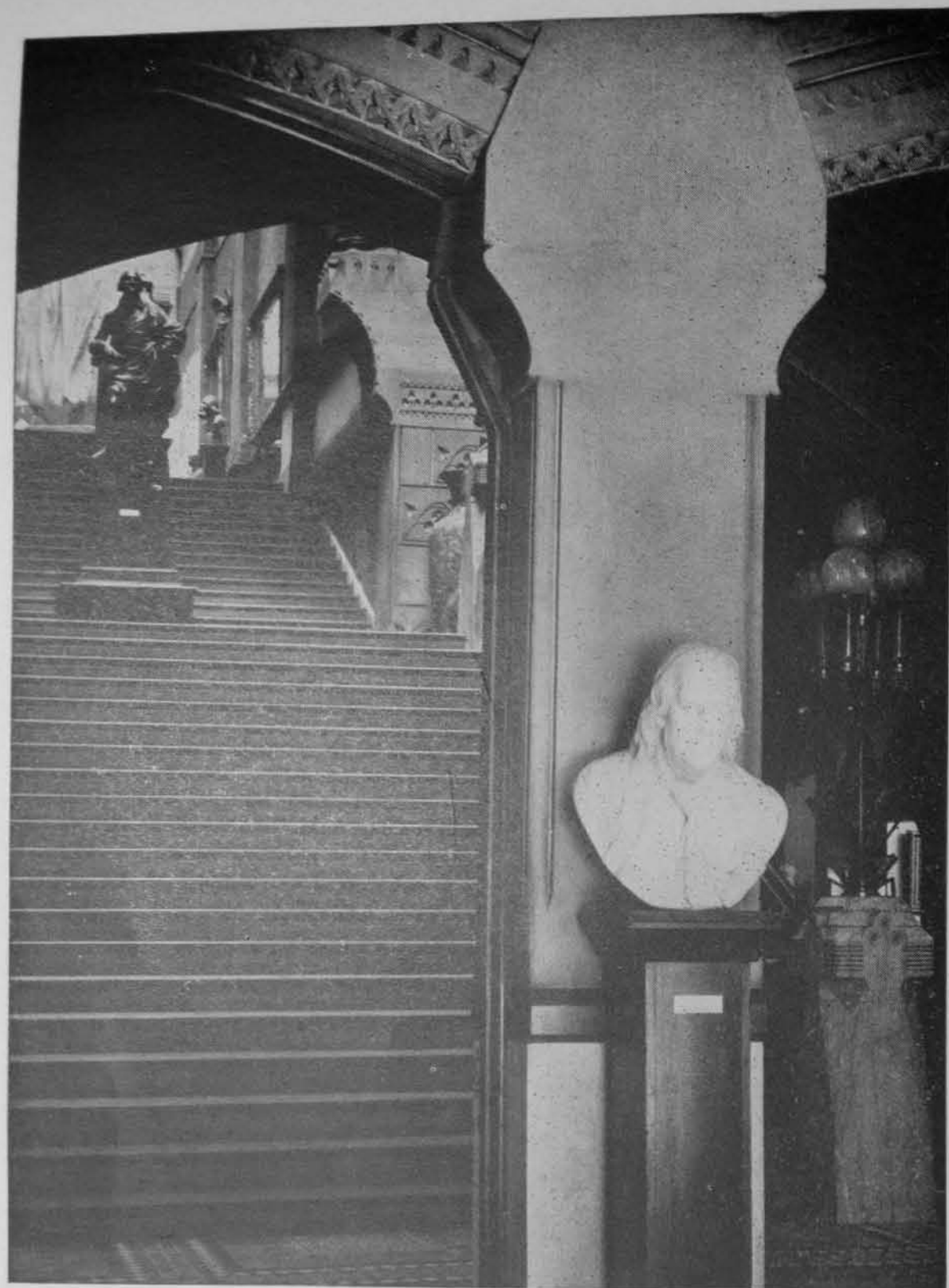
☞ The technical work of the student is judged each term by the Committee on the Coordinated Courses. Reports are rendered each term. In the academic courses the standing is reported each term by the University.

☞ The students in these courses share all privileges extended to the student-body of each institution and are also subject to the regulations imposed.

☞ Candidates for admission to the Coordinated Courses must meet the requirements of each institution. Application blanks will be sent upon request.



PORTRAIT — By ALLAN D. JONES, JR.
 STILL LIFE — By JOSHUA SCHWARTZ
 LIFE STUDY — By ALINE T. LIVINGSTONE
 PORTRAIT — By ALLAN D. JONES, JR.

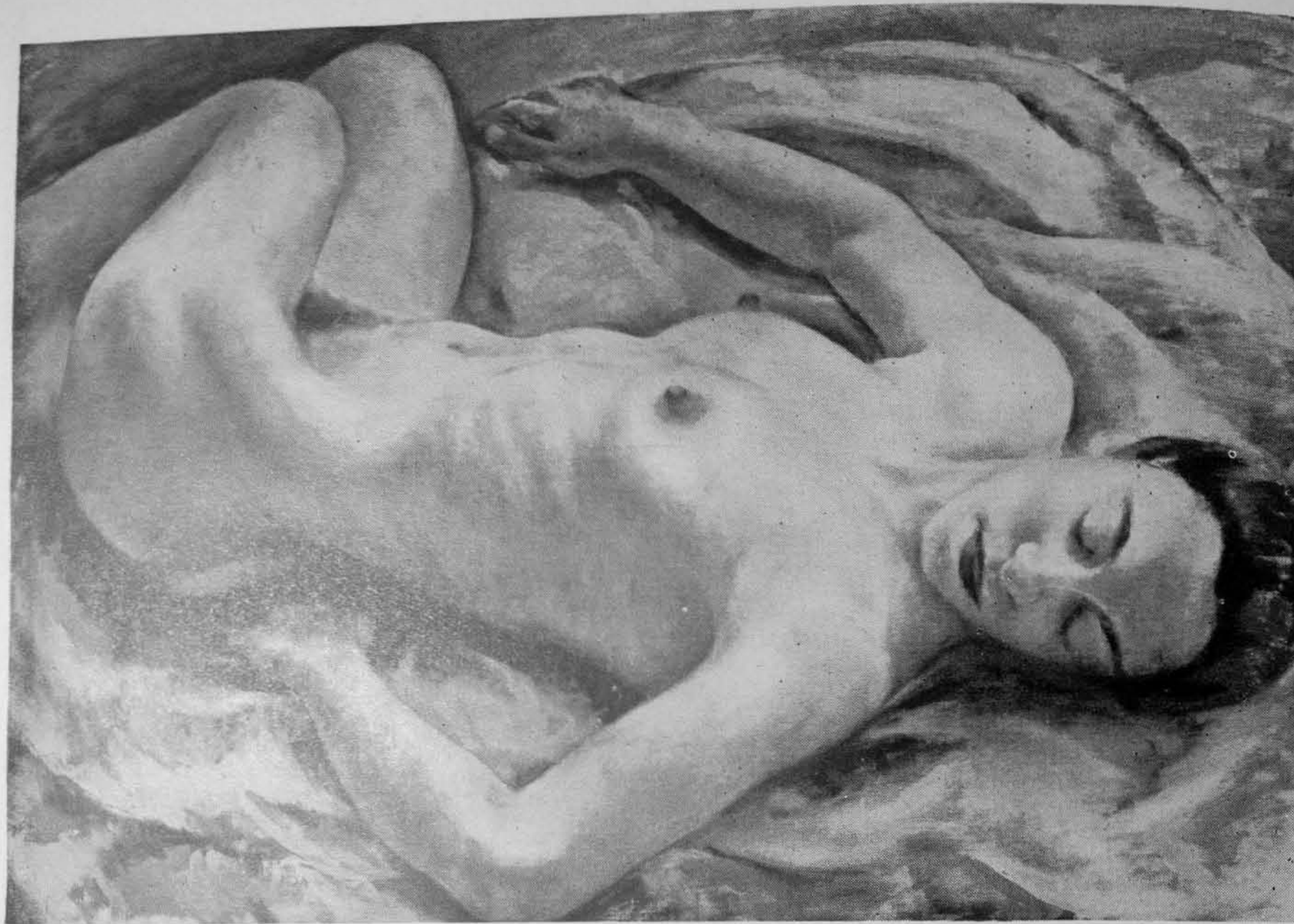


Preliminary Classes

¶ All new students in drawing and painting are required to work on trial for at least one month in the antique cast drawing, composition, construction, costume sketch, and still-life classes, regardless of previous training. With the consent of the individual instructors in the preliminary classes, application for promotion may be made at any monthly meeting of the Faculty.



COMPOSITION — By MARIANNE HIRST
COMPOSITION — By JACK OVCHAROV

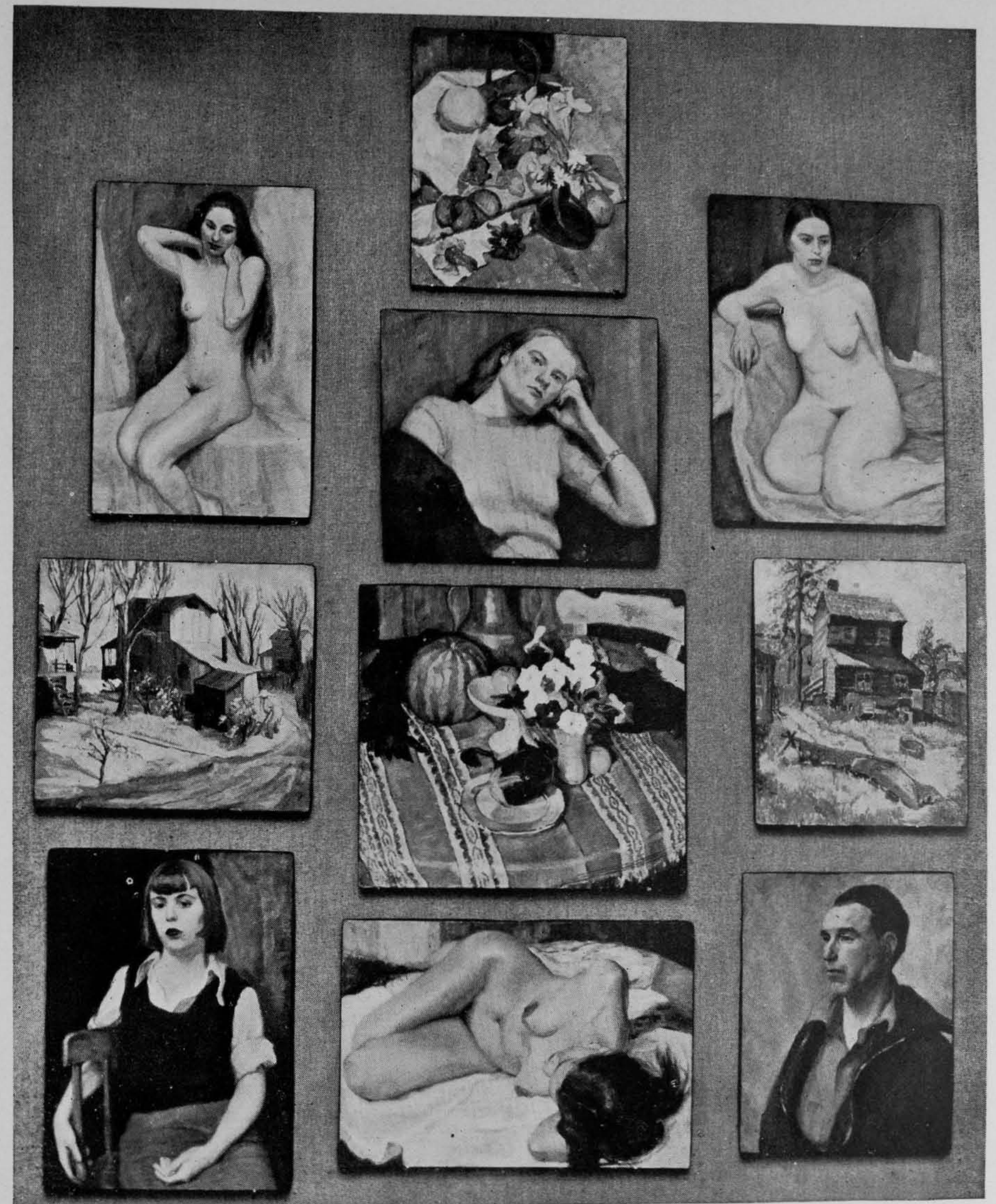


LIFE STUDY — By NORMAN N. CARTON

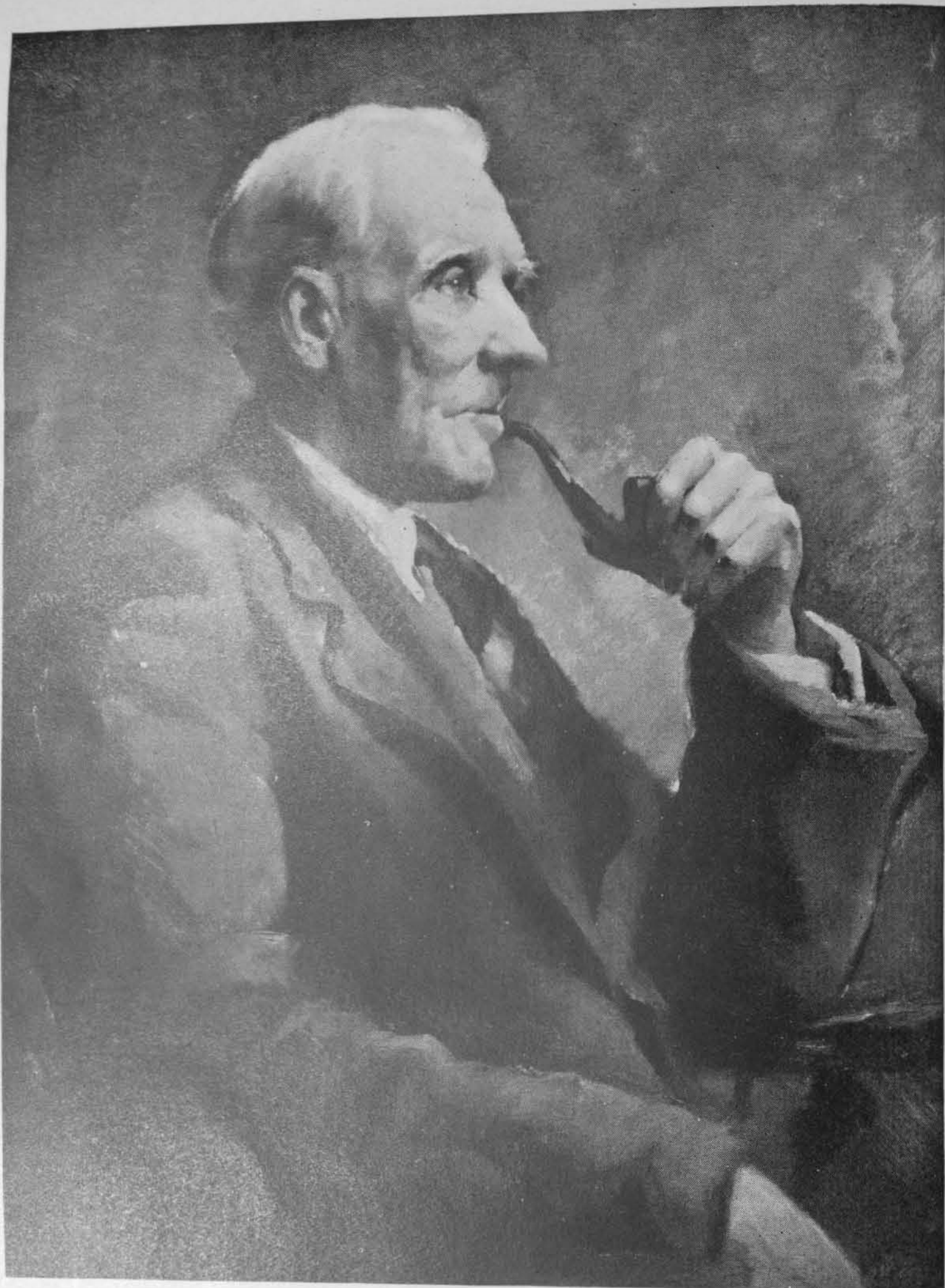
Painting

¶ The purpose of the painting classes is to train the student thoroughly in the technique of drawing and painting by means of study from still-life, head and figure models, and in the development of self-expression through composition and decorative painting.

¶ All students in drawing and painting are recommended to acquire some skill in modelling.

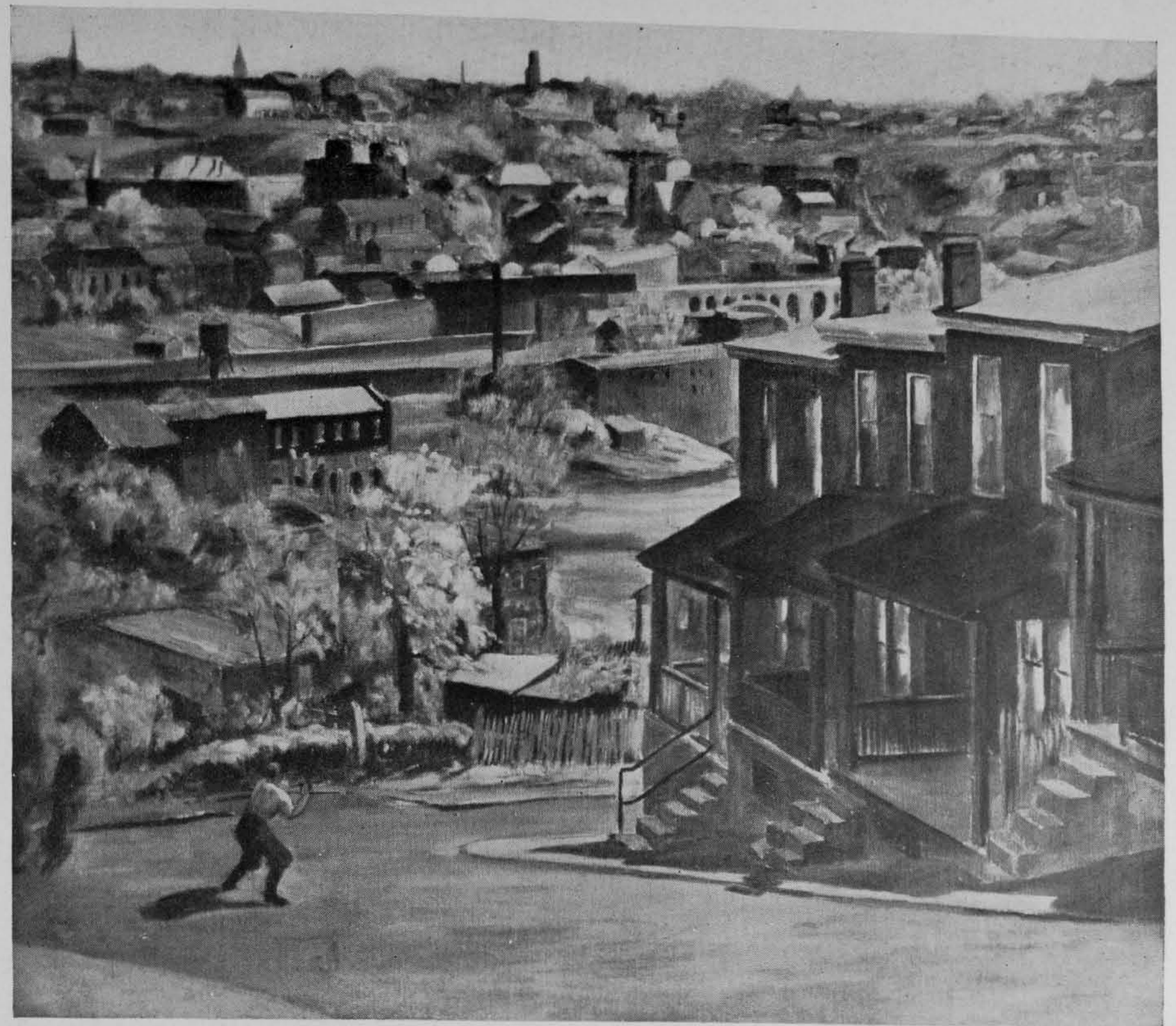


GROUP — By LEAH M. PERKINS



PORTRAIT — By MARIAN E. WILLIAMS

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LANDSCAPE — By JOHN P. TURNER, JR

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COSTUMED-MODEL CLASS

Illustration

¶ This class is organized so as to provide students with such practical instruction in drawing, composition and interpretation as will enable them to enter the professional field of magazine and book illustrating. They are encouraged to search out their own material by actual observation and to make use of this knowledge in their own manner and medium of expression.

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

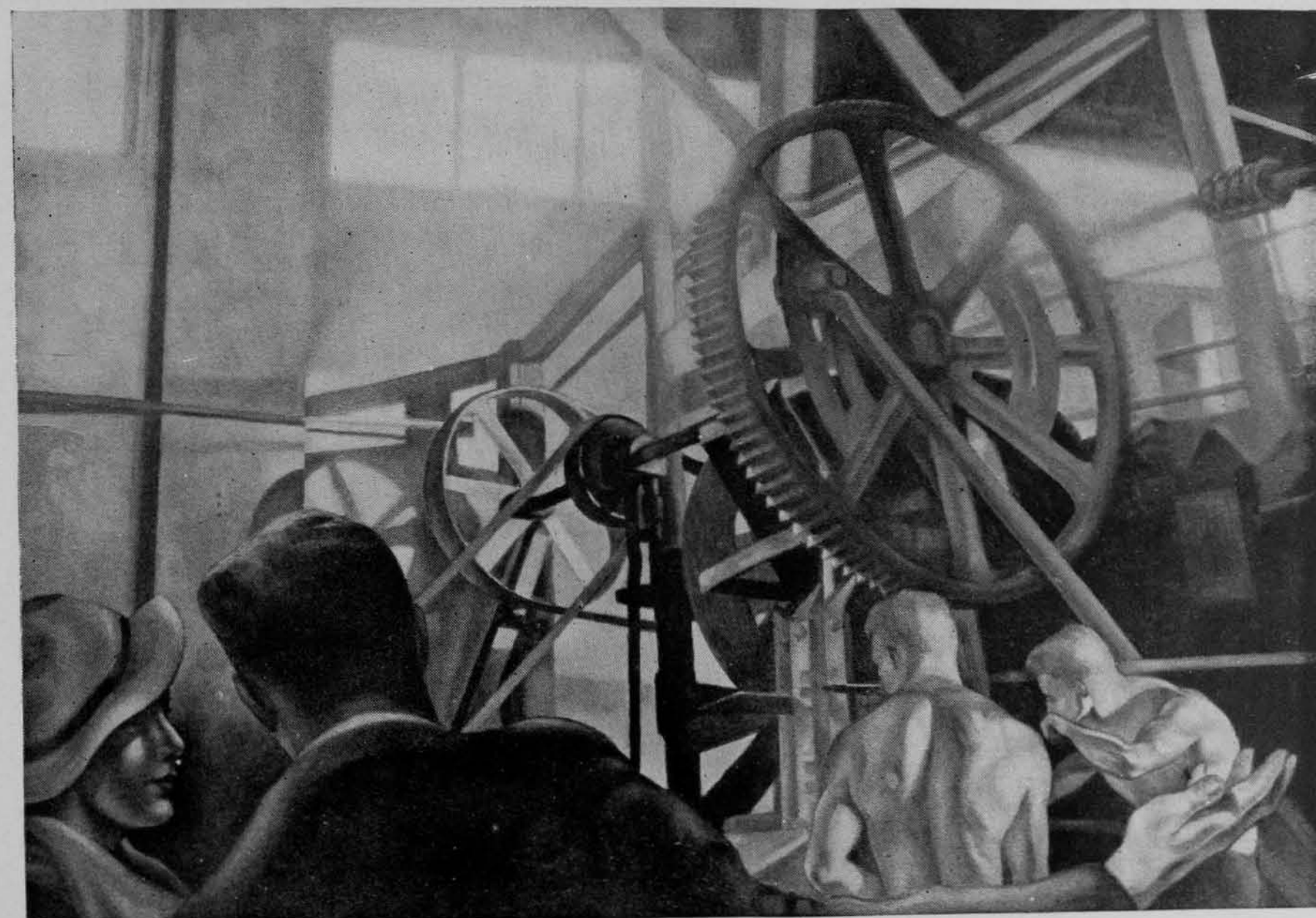
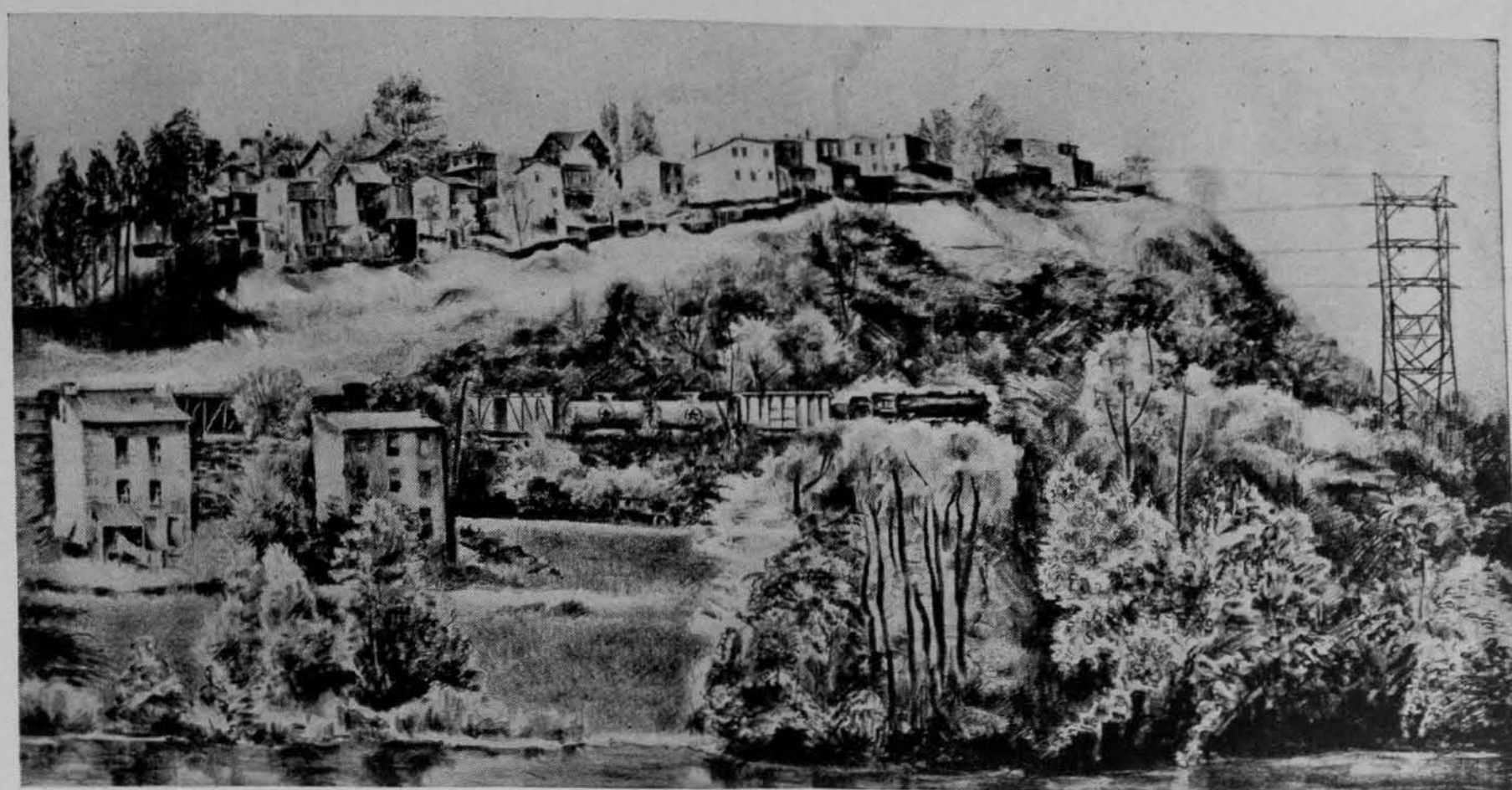


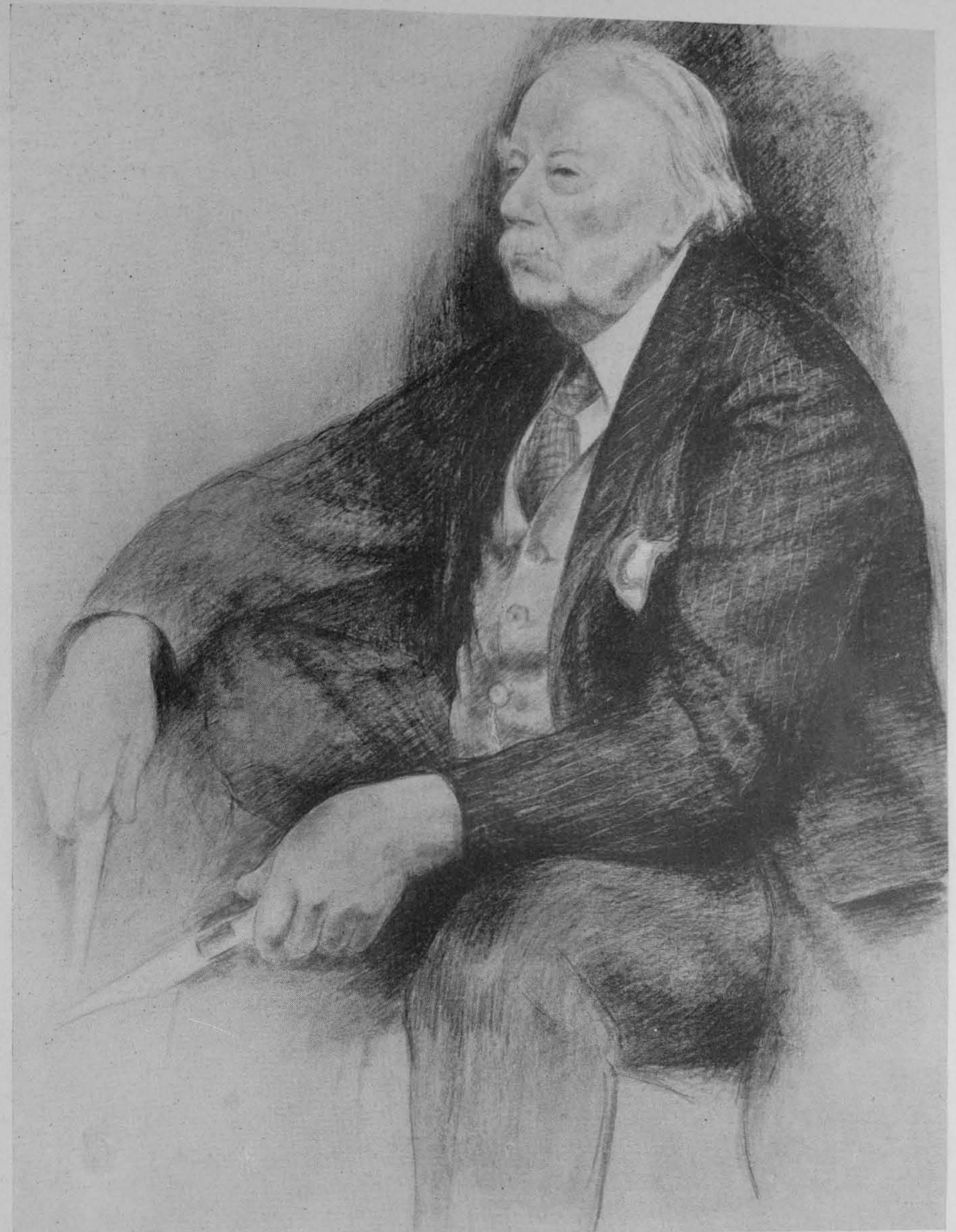
ILLUSTRATION — By MARY ANN MÜLLER

ILLUSTRATION — By HARRY C. BRADLEY



GROUP — By ALVYK BOYD CRUISE

[16]



COSTUME MODEL STUDY — By FRED HOGG

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LIFE CLASS

Sculpture

Through individual criticism of work modelled from the head and figure, the student is given an understanding of construction and form for the purpose of applying this knowledge in the composition classes. In addition to purely sculptural and interpretative subjects, practical problems are given in the application of sculpture to architectural needs. Opportunity is afforded for carving in stone and for the study of drawing as related to sculpture.



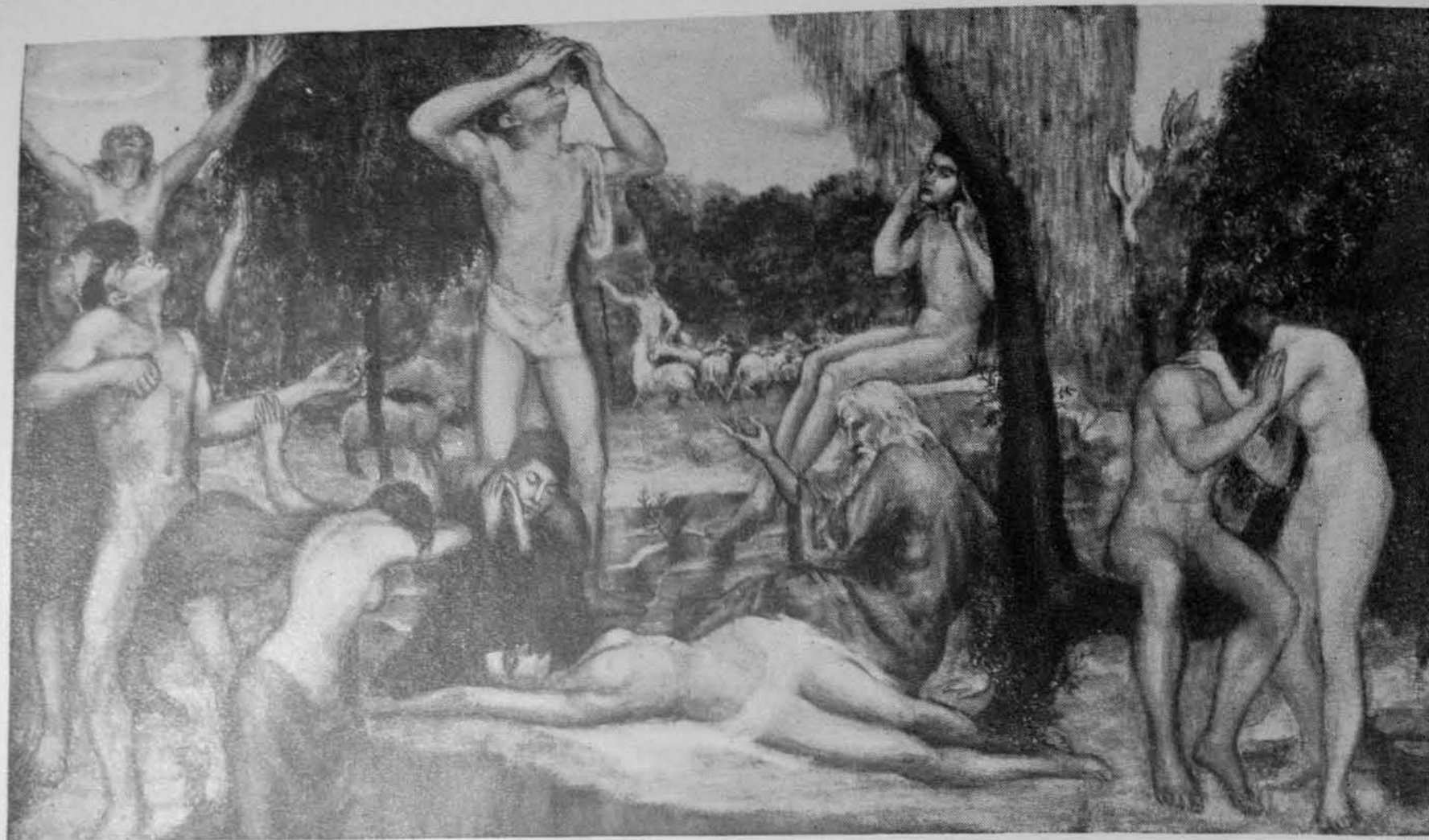
COMPOSITION — By MARY L. LAWSER



COMPOSITION — By G. FREDERICK HOLSCHUH



FIRST SCULPTURE GROUP — By ELINOR M. SCHÄFFLE
SECOND SCULPTURE GROUP — By ELIZABETH R. POLLOCK

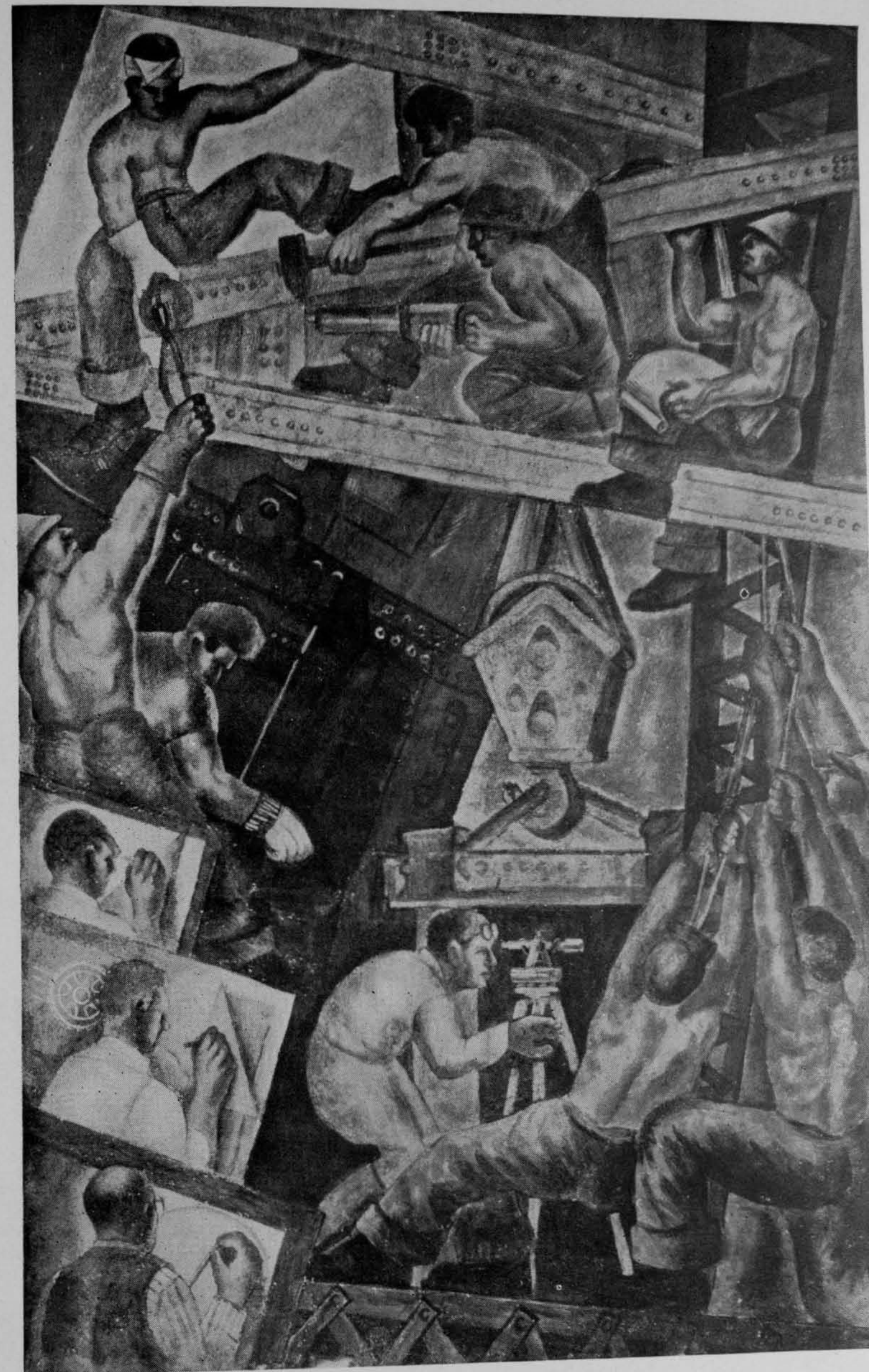


MURAL PAINTING — By MARTIN KAUFFMAN

Mural Painting

Training in the problems of decoration, composition, and the technique of wall painting is applied in solving collaborative programs which are undertaken by groups composed of a mural decorator and sculptor from the Academy and an architect from the University of Pennsylvania.

Mural problems are worked out from the first sketch through the period of extensive research work to the full-size cartoon and final execution in color. Careful study is given to the technique of the various media used in mural decoration. Frescoes are executed on a large scale from the frame and wire lath construction with the rough coat of plaster to the finish coat in its piece-a-day application and painting.



FRESCO — By IRVING GOULD



CARTOON FOR FRESCO — By G. CARTER MORNINGSTAR

SPECIAL CLASSES

Anatomy—JUSTIN A. PARDI

¶ A series of lectures and demonstrations are given to familiarize the students with the principles underlying the bone and muscle structure of the human figure.

Composition—HENRY RANKIN POORE

¶ The aim of this class is the development of expression. If work is good, there is a reason for it; if bad, there is likewise a reason. Education is largely the search for a reason.

Construction—ALBERT LAESSLE

¶ Fundamentals of action and proportion in the living model are stressed to give knowledge of figure and head construction.

Costume Sketch—ROY C. NUSE

¶ The chief object of these classes is to teach students to grasp and record quickly the spirit and character of the subject presented.

Decorative Painting—HENRY MCCARTER

¶ In this class are taught the comprehension, vision and invention of the art of today as well as appreciation and understanding of ancient art.

Perspective—JOHN F. HARBESON

¶ The course consists of instruction in the elements of linear perspective, shadows projected by artificial and natural lights, and reflections.

Evening Classes

¶ In addition to the day classes, evening classes are held in drawing from the antique cast, sketching from the costumed model, drawing and painting from life, and modelling from the head and figure.



PROGRAM FOR COLLABORATIVE COMPETITION

Sponsored by the
Association of the Alumni of the American Academy in Rome
A MUSEUM OF NATURAL HISTORY AND ITS SETTING

SCULPTOR — KATHERINE MILHOUS
The Pennsylvania Academy of the Fine Arts

PAINTER — ALVYK BOYD CRUISE
The Pennsylvania Academy of the Fine Arts

ARCHITECT — J. VICTOR KEYS
The University of Pennsylvania

LANDSCAPE ARCHITECT — KATHERINE HAINES
The University of Pennsylvania

SCHOLARSHIPS AND PRIZES

Free Tuition Scholarships

¶ Twenty-three free tuition scholarships are open to returning students who have paid their tuition fees for at least one year. These scholarships are solely for the purpose of financially assisting those who would otherwise be unable to pursue the study of art. Twenty are given each year by Mrs. Alexander Hamilton Rice. In addition to these, one is available under the will of Mary R. Burton, one through the generosity of Mrs. George K. Johnson, and one in memory of Elizabeth H. Thomas.

Cresson Travelling Scholarships

¶ Under the wills of the late Emlen and Priscilla Cresson, the William Emlen Cresson Memorial Foreign Travelling Scholarships have been established in memory of their son, to send pupils of merit to Europe for the summer vacation, after they have studied in the Academy for at least three years within a certain period of time.

The Charles Toppan Memorial Prizes

¶ These prizes of \$300, \$200, and two of \$100 each, are awarded for the best work submitted in competition by students who have previously received and used a Cresson Scholarship.

The Thouron Prizes

¶ Two prizes of \$50 each and two prizes of \$25 each, founded by the late Henry J. Thouron, a former instructor in composition, are awarded to groups of not less than three compositions upon subjects given to the class during the current season.

The Stewardson Prize

¶ The Edmund Stewardson Memorial Prize of \$100 is awarded in the life modelling class on a three-day competition, open to Academy sculpture students and such pupils of other art schools as may be approved by the Committee on Instruction.

The Stimson Prize

¶ In memory of Emma Burnham Stimson, a prize of \$100 is awarded for the best figure study made by a student of the sculpture class during the regular course of the class work, in one month.

The Ramborger Prize

¶ The Ramborger Prize of \$25 was established by the late William K. Ramborger, as a memorial to his sister, Aspasia Eckert Ramborger, a former student of the Academy. This prize is to be awarded annually for the best line drawing of a head from life by an Academy student.

The John H. Packard Prizes

¶ The John H. Packard Prizes of \$30 and \$20, established by the children of the late Doctor Packard, for many years Chairman of the Academy's Committee on Instruction, are awarded annually for the best groups of original studies made from living animals in the Zoological Gardens.

Free-hand Drawing Prizes

¶ 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 public high and other preparatory schools of Philadelphia and immediate vicinity. 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.

AWARDS MADE MAY, 1935

CRESSON TRAVELLING SCHOLARSHIPS

PAINTERS

JUNE GROFF, Bowdil, Ohio
ESTHER KEE, Whitmarsh, Pa.
PAUL LAESSLE, Jenkintown, Pa.

*WILLIAM G. TEMPLE, Dunn, N. C.
ROSWELL WEIDNER, Reading, Pa.

ILLUSTRATORS

ANNE W. CHURCHMAN, Phila., Pa.
*ALVYK BOYD CRUISE, Crowley, La.
FRED HOGG, Phila., Pa.

MARY ANN MÜLLER, Phila., Pa.
JACK OVCHAROV, Phila., Pa.
BERNARD BRUSSEL-SMITH, Phila., Pa.

SCULPTORS

RICHARD DUHME, St. Louis, Mo.
MARY L. LAWSER, Drexel Hill, Pa.

*G. FREDERICK HOLSCHUH, Phila., Pa.

THE CHARLES TOPPAN PRIZES

1st Prize

HARRY C. BRADLEY, Phila., Pa.

2nd Prize

NORMAN N. CARTON, Phila., Pa.

Honorable Mention

ALVYK BOYD CRUISE, Crowley, La.

ARTHUR G. ELLIOTT, Manoa, Pa.

THE THOURON PRIZES

NORMAN N. CARTON, Phila., Pa.
JACK OVCHAROV, Phila., Pa.

MARIAN E. WILLIAMS, Trenton, N. J.
MARIANNE HIRST, Ardmore, Pa.

THE STEWARDSON PRIZE

KATHERINE MILHOUS, Phila., Pa.

THE STIMSON PRIZE

G. FREDERICK HOLSCHUH, Phila., Pa.

THE PACKARD PRIZES

1st Prize

LEAH M. PERKINS, Riverton, N. J.

2nd Prize

RUTH W. WILLIAMS, Lansdowne, Pa.

THE RAMBORGER PRIZE

EDWARD GILLESPIE, Westernport, Md.

*Second Award

RULES OF THE SCHOOL

¶ The standard of conduct expected of the students is based upon the highest good of the greatest number, and is in no way intended to curtail their legitimate freedom or to retard their artistic development. Any conduct unbecoming a student is a violation of the rules and as such will result in suspension or dismissal.

¶ Students will not 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 the students' mail boxes.

¶ Visitors are admitted to the Schools between the hours of 4:00 and 5:00 P.M.

¶ Students are required to register their work each month.

¶ The Academy reserves the right to hold students' work for exhibition.

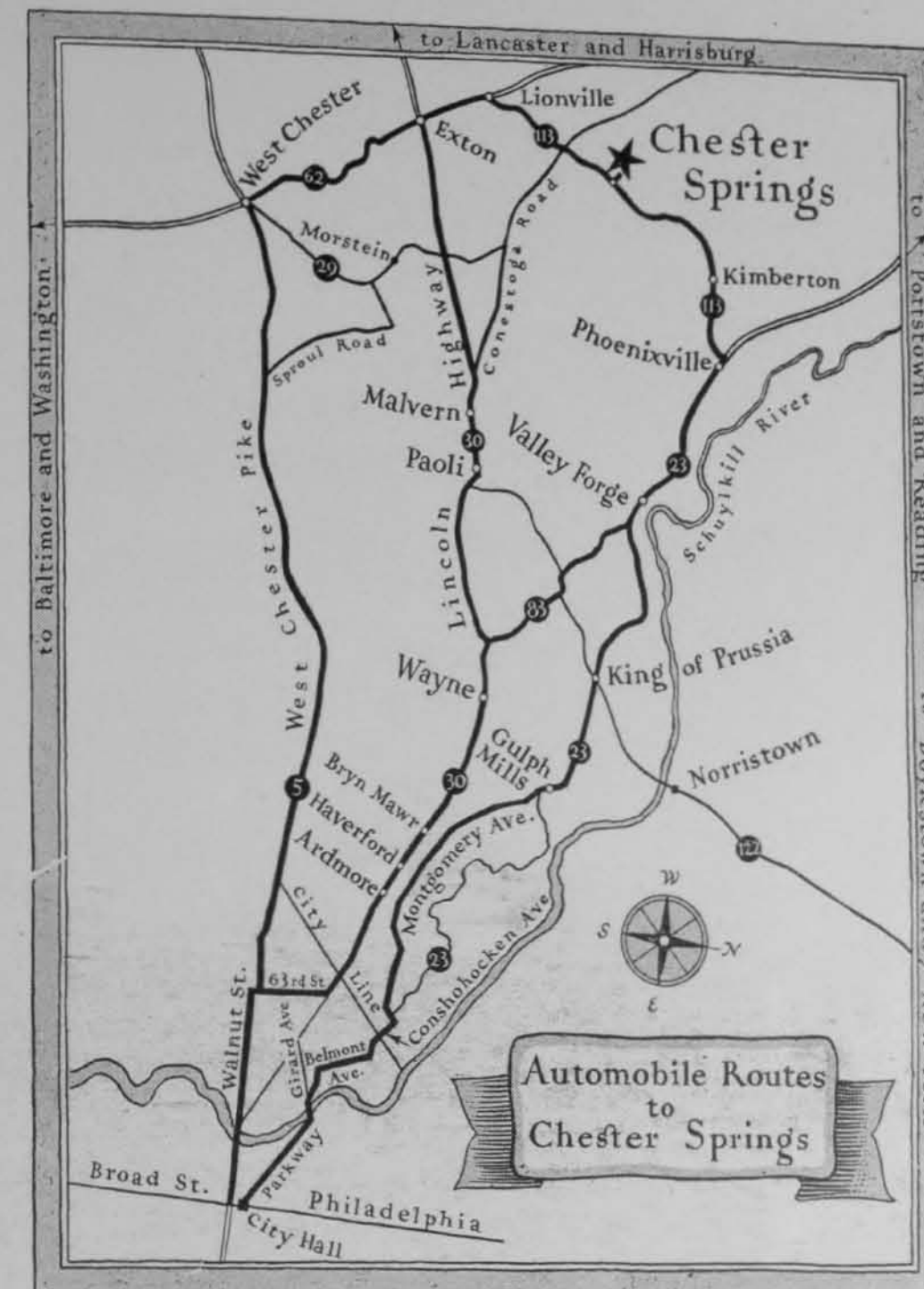
¶ Art supplies must be provided by the students. These supplies can be purchased at the school store at lowest prices.

¶ Students are cautioned to take care of their personal property, since the Academy will assume no responsibility for loss or damage. A large steel locker, fitted with a combination lock, is provided for each student.

¶ Application forms and any further information desired concerning the Schools may be obtained by addressing

ELEANOR FRASER, Curator.

Broad and Cherry Streets
Philadelphia



¶ The School in the Country is located at Chester Springs, Pennsylvania, thirty-five miles northwest of Philadelphia.

¶ The chief object of the Academy in maintaining a School in the Country is to afford the opportunity for art instruction in the open air with all the beautiful surroundings of nature itself, in order to supplement instruction within the walls of classrooms; also to give opportunity for the study of art in summer to those who cannot spare the time during the winter months.

¶ The methods of instruction are substantially the same as those used at the Academy in Philadelphia during its regular winter sessions; that is, by individual criticism of class work; special attention, however, being paid to landscape drawing and painting, to figure painting in the open air, and to the study of color in sunlight.

¶ The Summer School opens in the middle of May and continues to the end of September. During this time students may register for study for any period of two or more weeks.

Curator—JOSEPH T. FRASER, JR.

Address all inquiries and applications to Chester Springs, Pennsylvania. Circular on request.

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.

LIFE MEMBERSHIP

¶ 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.

