

SCHOOL CIRCULAR

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

FOUNDED 1805



PHILADELPHIA

1919-1920

SCHOOL CIRCULAR

ONE HUNDRED AND FOURTEENTH YEAR

THE
PENNSYLVANIA ACADEMY
OF THE FINE ARTS

BROAD STREET ABOVE ARCH

PHILADELPHIA

SUMMER SCHOOL

CHESTER SPRINGS, CHESTER COUNTY
PENNSYLVANIA

Julian E. Fawcett

1919-1920



THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

FOREWORD

"When artists attempt to set up among themselves an exclusive cult based on a belief in some form of special dispensation, it means that art is dead. When artists will forget to think of their occupation as a thing apart, and of themselves as distinct from mankind, when they discover that they are craftsmen and belong to the great company of masons and goldsmiths and carpenters, with Donatello and Ghirlandajo and Michelangelo, then they will get back their great traditions and come to their own again."

G. B. G.



STAIRWAY, SOUTH CORRIDOR AND CENTRAL GALLERIES DURING THE 114th
ANNUAL EXHIBITION

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

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D. ROY MILLER



VISTA THROUGH THE NORTH GALLERIES DURING THE 114th
ANNUAL EXHIBITION

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THE FACULTY OF THE ACADEMY

CHARLEMAGNE TOWER.

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 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; 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 of the Fine Arts, and under Bouguereau, Ferrier, and Doucet in Paris. Awarded First Toppan Prize Pennsylvania Academy, and European Scholarship. Medal Atlanta Exposition, 1895; Honorable Mention, Exposition-Universelle, Paris, 1900; Medals, 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, 1910. Awarded Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915; The William A. Clark Prize, Corcoran Gallery of Art, 1916; The Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1917. The Pennsylvania Academy of the Fine Arts Gold Medal of Honor, 1919. Member of the Jury of Selection for the Pan-American Exposition, Buffalo; Member of the New York Water Color Club, and the Philadelphia Water Color Club. Member of the Jury of Selection of the United States Section, Department of Art, and of International Jury of Awards, Universal Exposition, St. Louis, 1904; Member of the Municipal Art Jury of Philadelphia. Member Advisory Committee for Pennsylvania and the Southern States, and of the Jury of Selection for the Panama-Pacific International Exposition, San Francisco, 1915; Associate of the National Academy of Design. 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. Contributor to Scribner's, Century, Collier's, The London Graphic, and other magazines. Gold Medal, Panama-Pacific Exhibition, San Francisco, 1915. Instructor in Illustration.

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THE FACULTY (Continued)

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; Inness 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 Composition and in Drawing and 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. Member of the National Academy of Design. Member of the National Arts and Salmagundi Clubs, New York. Instructor in Drawing and Painting.

PHILIP L. HALE.

Born in Boston, May 21, 1865. Pupil of J. Alden Weir, the Julian Academy and L'École 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. Instructor in Drawing, Painting and Constructive Anatomy.

ROBERT VONNOH, N.A., A.N.A.

Born Hartford, Conn., September 17, 1858, studied Massachusetts State Normal Art School, Boston, under Peter Ross, George H. Bartlett and Walter Smith; Julian Academy under Boulanger Lefebvre, Paris.

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THE FACULTY (Continued)

Gold Medal for Portraiture, Massachusetts Mechanics Institute Exhibition, Boston, 1884; Honorable Mention, Paris Salon, 1889; Bronze Medals, International Exhibitions, Paris, 1889-1900; Silver Medal, Pan American Exhibition, Buffalo, 1901; Gold Medal, Charleston National Exhibition, 1902; First Proctor portrait prize, National Academy of Design, 1904. Member International Jury of Awards, St. Louis International Exhibition, 1904; Member International Juries, Carnegie Art Institute Expositions; Gold Medal for Portraiture, Panama-Pacific International Exhibition, 1915. Instructor, Massachusetts State Normal School, Boston, Painting classes, 1879-82; Mayer Academy, South Braintree, Mass.; Evening (city) Drawing Schools, Roxbury, Boston, Mass.; Principal East Boston city Evening Drawing Schools; Cowles Art School Boston, 1884-5; Principal Instructor in painting and drawing, Museum of Fine Arts, Boston, 1885-87; Principal Instructor painting and drawing classes, Pennsylvania Academy of the Fine Arts, 1891 to 1896. Member Boston Art Club, St. Botolph Club, Paint and Clay Club, Boston, Philadelphia Art Club, Fellowship of the Pennsylvania Academy of the Fine Arts, Munich Secession, Society of American Artists, National Academy of Design, Lotus Club, National Arts Club, Salmagundi Club, Architectural League, Allied Artists of America, Independents, National Association of Portrait Painters, Society of Connecticut Painters, etc. Instructor in Painting.

ARTHUR B. CARLES.

Born in Philadelphia, March 9, 1882. Studied in the Schools of The Pennsylvania Academy of the Fine Arts, and in Paris. Awarded two European travelling scholarships, Pennsylvania Academy, 1905-1907; 1st Toppan Prize, Pennsylvania Academy, 1907; Norman Wait Harris Bronze Medal, Chicago Art Institute, 1912; Silver Medal, Panama-Pacific International Exposition, 1915; Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1917; The Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1919; The Pennsylvania Academy of the Fine Arts Fellowship Prize, 1919. Instructor in Drawing and Painting.

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

Born in Philadelphia, July 30, 1888. Attended the University of Pennsylvania, received B.S., 1910, and M.S.A., 1911. Member American Institute of Architects. Instructor in Perspective.

CHARLES DE GEER.

Professor of French, West Hampton College, Richmond, Va., 1913-1915; Head of French Department of Virginia Randolph Ellett School, 1905-1915. Membre de l'Association des Professeurs Français en Amérique; Université de Bruxelles Cours Barincourt, 1906, 1907, 1908; Sorbonne, Paris (Cours Ruelle, 1909, 1910); Author of "Lectures et Conversations"; "Le Verbe Français et ses dérivés." Summer School, University of Virginia, 1915, 1916. Special Lecturer at the Ogontz School, 1915, 1916; Special Lecturer at the Germantown Academy. Instructor in French.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

The Pennsylvania Academy conducts the oldest school in America devoted exclusively to the cultivation of the fine arts.

It also conducts at Chester Springs, Chester Co., Pennsylvania, what is believed to be the best equipped Open-air and Summer School in this country.

During the hundred and fourteen 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.

Its 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, men of wide experience as teachers, and eminently qualified to discover and develop every talent which students may possess. It does not want students unless they intend to be serious workers and willing to make some sacrifice for the cause of art, nor does it want students who expect it to teach them and support them at the same time.

It wastes no time in preparing its students for admission to its courses of study, but engages them **at once and exclusively** in the study of the Fine Arts and bends all its energies in this direction alone.

It especially aims to instruct its students in correct **Drawing**, and some of its largest prizes are based upon this fundamental requisite to graphic art. It aims, furthermore, to instruct its pupils in the harmony and contrast of **Color**, and to create and develop in them a correct color sense; also in **Composition**; in perspective, and in every other essential to a comprehensive study of the fine arts.



Wayne K. Crumling

PAINTING, 1919

Lectures of general and special interest are given during the year, and students may attend them without extra charge.

The Academy's Permanent Collection of paintings and sculpture is an important adjunct to the students' regular work.

The Permanent Collection includes the Gallery of National Portraiture; 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 Academy is equipped in every way to teach the technique of Painting and Sculpture.

The instruction it affords is fully equal from a technical standpoint to that obtainable in Europe. Its Faculty, collections, galleries, class-rooms, and equipment of models and casts are admirably fitted for their purpose. It can teach art to Americans better than they can be taught abroad, and it is an exploded idea that it is necessary to go to Europe in order to study in some particular artistic "atmosphere."

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 study the technical methods by which the art of the day 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 634 examples, representing 135 different artists;

An Exhibition of Miniatures composed of 100 examples, representing 47 different artists;

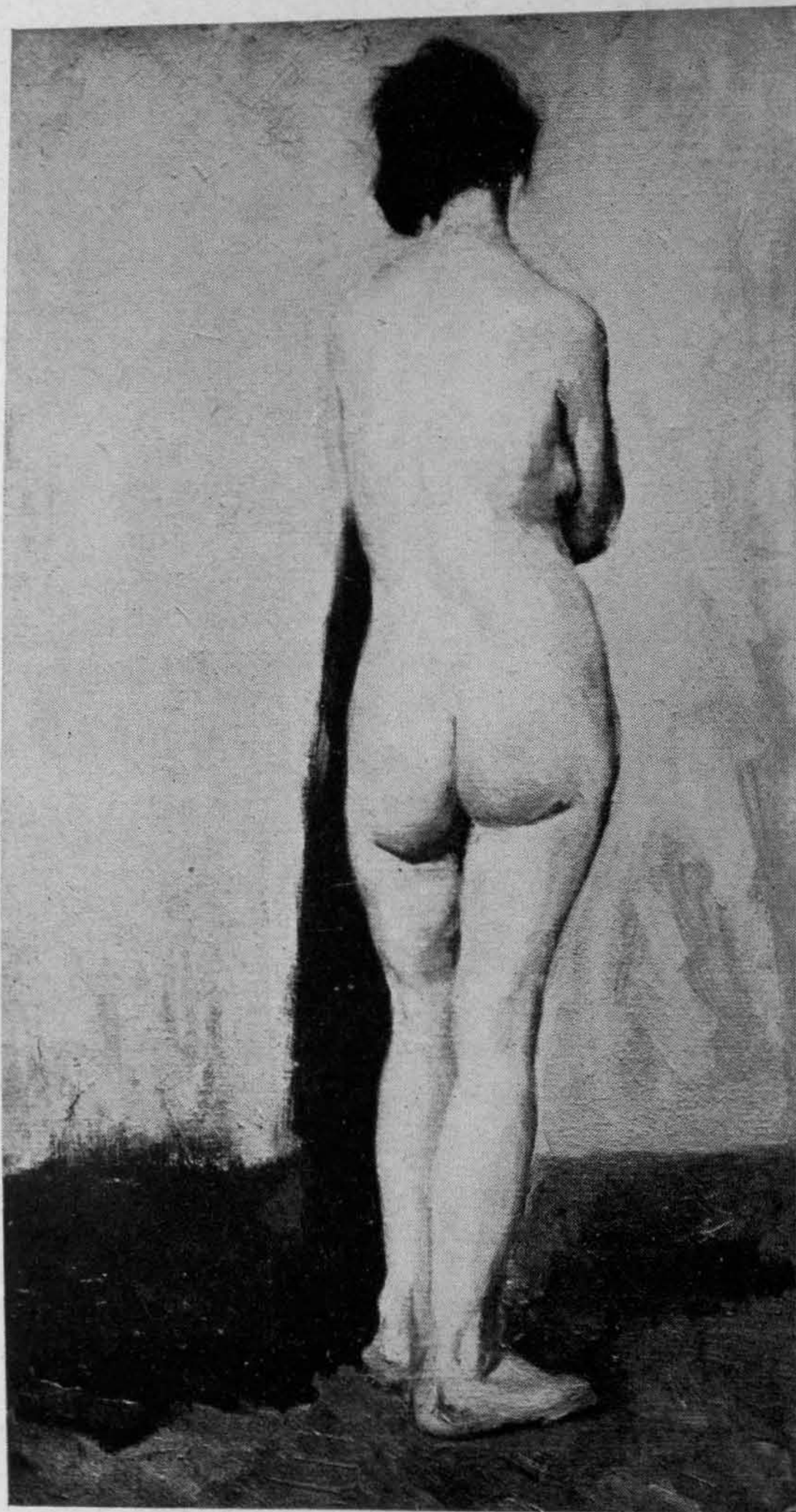
The Academy's 114th Annual Exhibition of Oil Paintings and Sculpture, composed of 324 paintings and 81 sculptures, and representing a total of 265 artists. This Exhibition was opened to public view for seven weeks and visited by 48,078 people.

Special exhibitions held during the year include:

The British War Photographs in Color.

The Norman H. Brock Collection of War Posters.

The Official British War Paintings and Drawings.



Helene Holdt

PAINTING (LIFE), 1919

FREE SCHOLARSHIPS

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 for 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.

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

Applicants must submit original drawings or paintings before September 15 and show that they are otherwise worthy of the award.

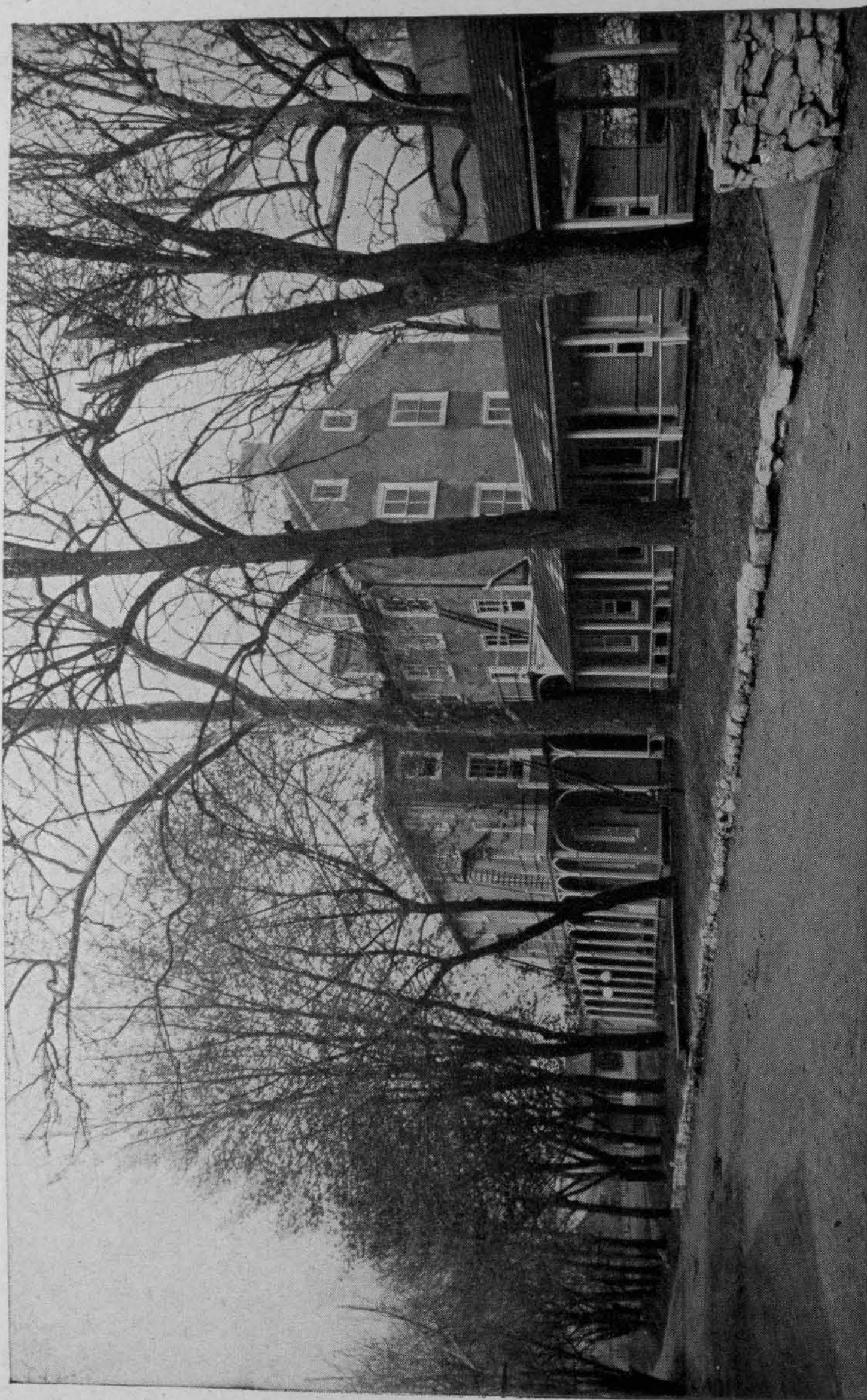
TRAVELLING SCHOLARSHIPS

So far as instruction is concerned, there is no necessity whatever for the student to leave America, but, by the liberal provision 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 Academy in sending its most meritorious students to Europe. The income is divided into scholarships of \$500 each, awarded to the students impartially upon the merits of their work.

During the last year seventeen students were awarded Cresson Scholarships, the enjoyment of which was deferred until travel and study in Europe are considered advisable by the Board of Directors.

OTHER PRIZES

Besides the Cresson Scholarships, other substantial prizes are offered to students as hereafter stated, and every incentive held out to them to develop their talents to the uttermost.



THE WASHINGTON BUILDING: CHESTER SPRINGS SUMMER SCHOOL

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 depots. 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, and students can obtain good board at reasonable rates. Philadelphia is often called "The City of Homes," and of all the greater American cities it is probably the most worthy of the name. Houses can be purchased or rented upon easy terms, and apartments and studios obtained by the year or by the month upon fair and reasonable rates. The cost of living is low.

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 Wiltach Collection in Fairmount Park; The Lankenau Collection at the Drexel Institute; the important paintings at the Historical Society of Pennsylvania, and at Independence Hall; the private collections of the late John G. Johnson, of Joseph E. Widener, and of the late William L. Elkins. Admission to Private Collections by appointment only.

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

THE SUMMER SCHOOL AT CHESTER SPRINGS

The Academy conducts a Summer School on a tract of 40 acres at Chester Springs, Chester County, Pa., $7\frac{1}{2}$ miles northwest of Phoenixville and one-quarter of a mile from the village of Chester Springs on the Pickering Valley Railroad.

The property, through which the Pickering Creek flows, is about 300 feet above mean ocean tide level, amid typical Pennsylvania farm land, enriched by the beauties of Pickering Creek with its meadows and valleys.

The equipment of the school affords ample studio room, and includes separate dormitory buildings for men and women.

This property, formerly known as "Yellow Springs," and later as "Bath," was a favorite watering place in Colonial days and in



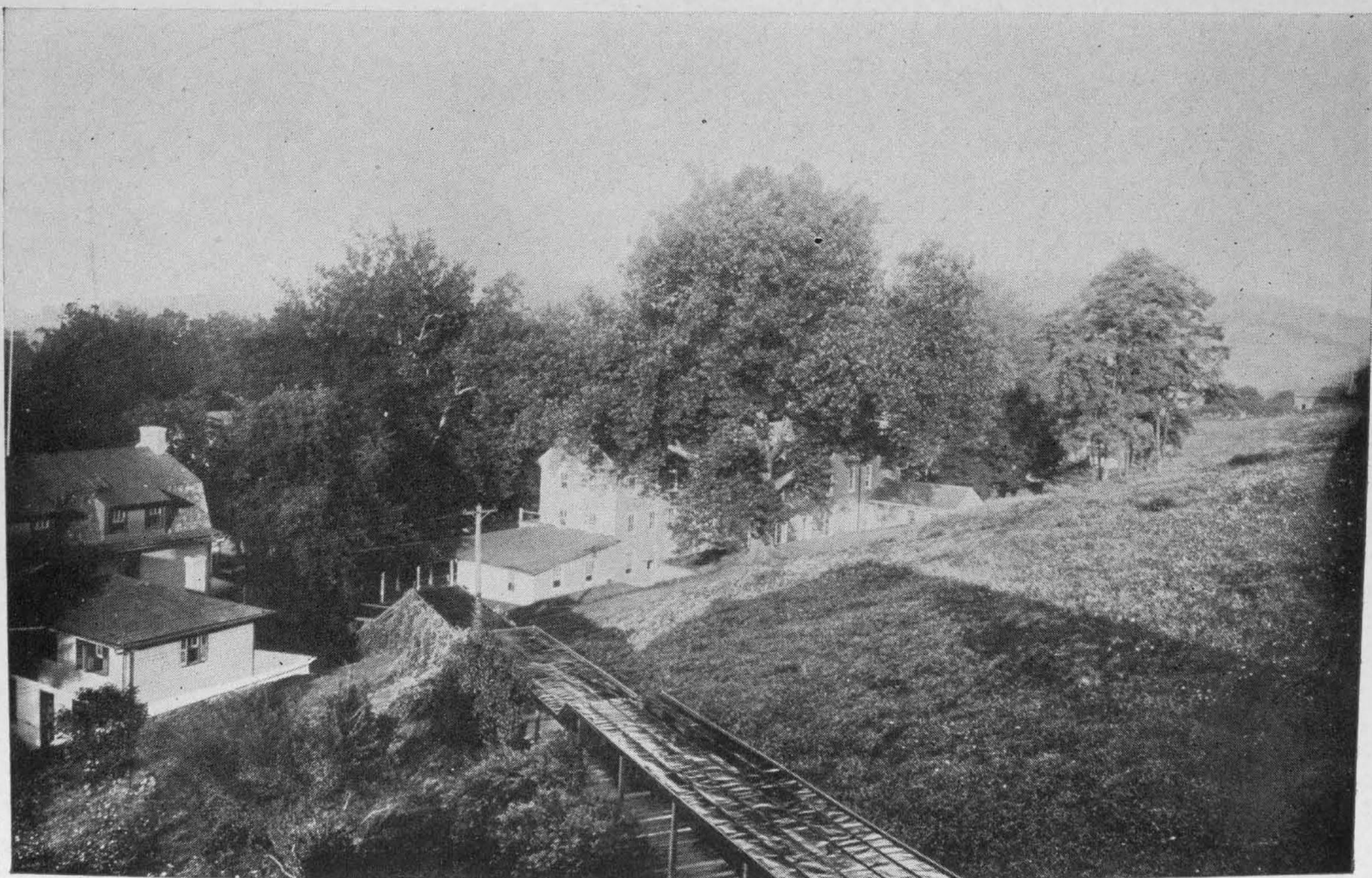
ROOM IN MEN'S BUILDING, PROBABLY USED BY WASHINGTON HIMSELF



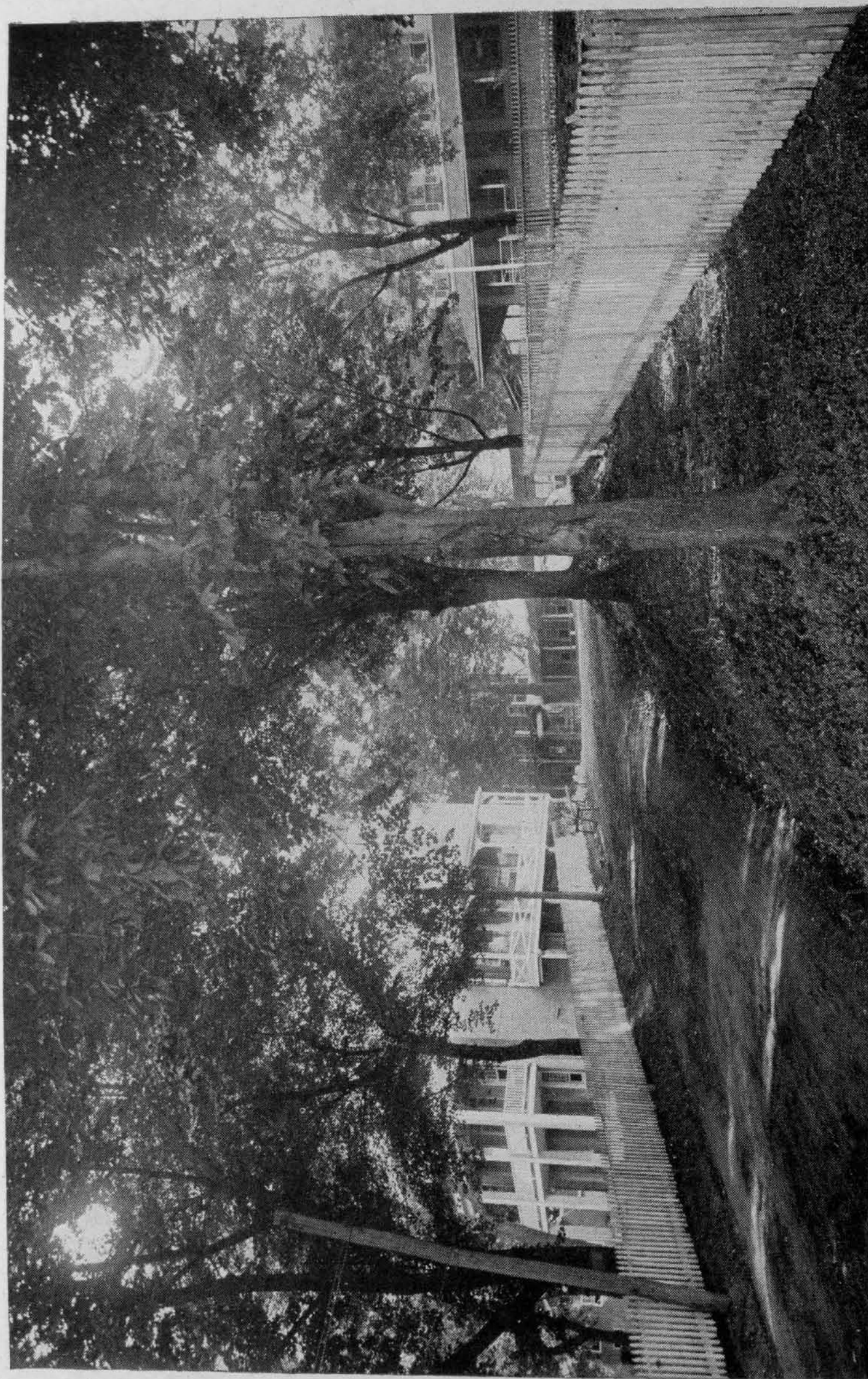
THE MAIN STUDIO AT CHESTER SPRINGS



CLASS-WORK ON THE HILL AT CHESTER SPRINGS



DOWN THE HILL TO THE DORMITORIES AT CHESTER SPRINGS



THE FACULTY BUILDING, CHESTER SPRINGS

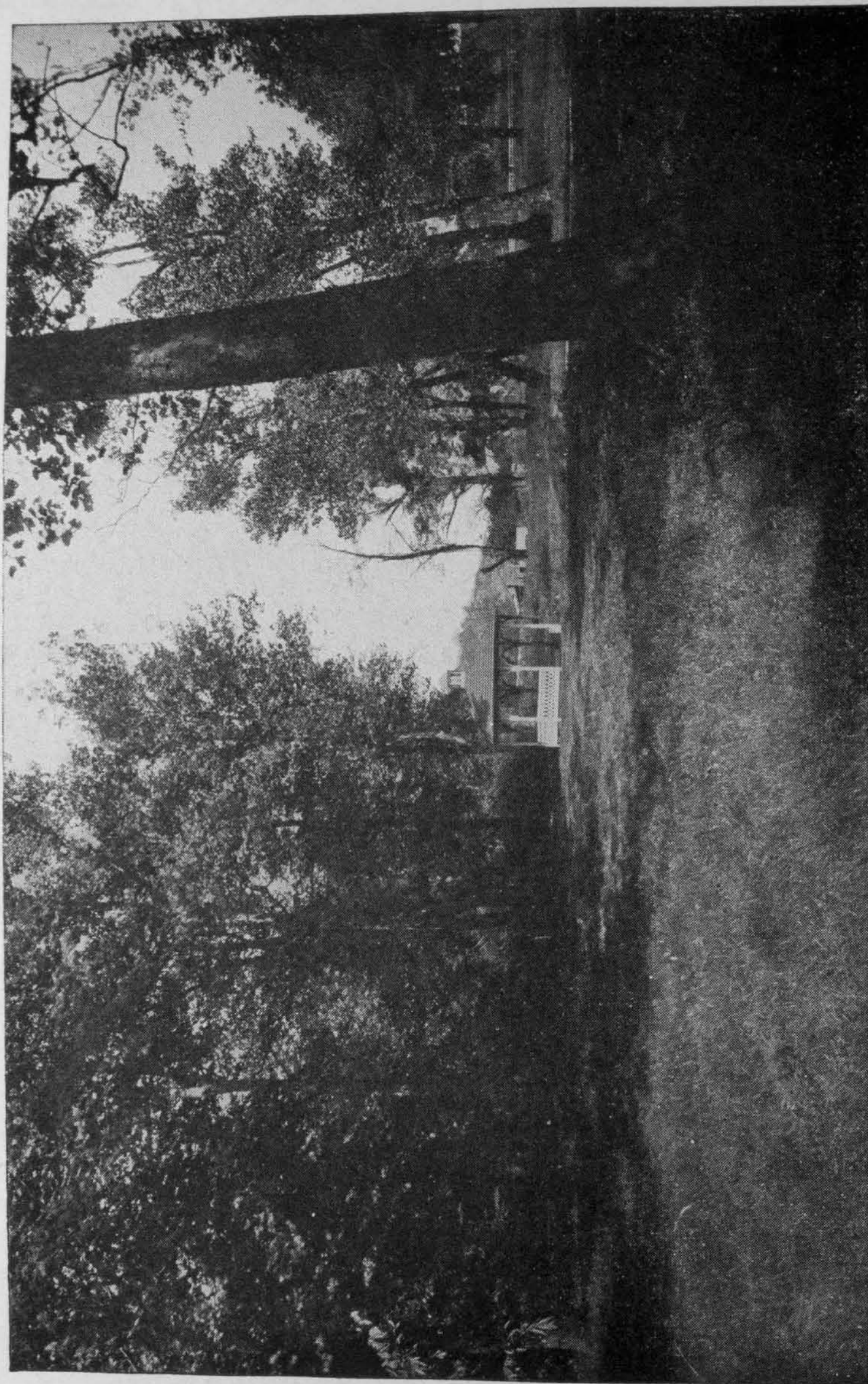
the early part of the 19th century. It possesses a famous iron spring, the waters of which gave the place its old name of "Yellow Springs," a second spring impregnated with sulphur and a third spring, which on account of its exceedingly pure water is known as the "Diamond Spring." The school is not far from Valley Forge, and the surrounding country is rich in historical association. During the Summer of 1917 the Historical Society of Chester County, Pa., unveiled a bronze tablet to mark the location of the Hospital which stood on the site of the present studio building and which Washington erected for the sick and wounded soldiers of the Revolution.

The chief object of the Academy in establishing a summer school in the country is to supplement the work done during the Winter at its schools in Philadelphia, by instruction in painting 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 adopted are substantially the same as those used at the Academy in Philadelphia during its regular Winter courses, 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. While the range of the fine-art instruction is as broad as possible, all fashions and mannerisms are avoided. 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 criticism of the work done, but the instructors will, from time to time, work with the students for the purpose of directing them in selection and interpretation.

To compete for Cresson Travelling Scholarships students must be registered for four 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 School for both terms of the competition year.



THE IRON SPRING, CHESTER SPRINGS

PRIZES

A Prize of \$50 will be 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 \$25 for the second best, and a third prize of \$10 for the third best. These prizes will be awarded about October 15th. Work done by arrived artists, who may be working at the School, will not be eligible.

CRITICISMS

Criticisms will be given from time to time by different members of the Faculty: by Fred Wagner in April, May, June, July, August, September and October; by Henry McCarter in June and September, by Daniel Garber in July and August, by Hugh H. Breckenridge in August and September, and others as may be arranged.

The Academy accepts serious students only and not those who simply desire an advantageous place to board in the country. The place is a school, not a boarding house. The board is as low as possible in view of present conditions; the rate includes all charges for instruction (but not materials for drawing or painting). The rates for board and lodging vary from \$10 per week for students living in the dormitories, to \$12.50, \$15 and \$17.50 per week where private rooms are required. On account of the high cost of supplies, the minimum rates of board (which includes tuition) cannot be reduced. The table is simple and wholesome.

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

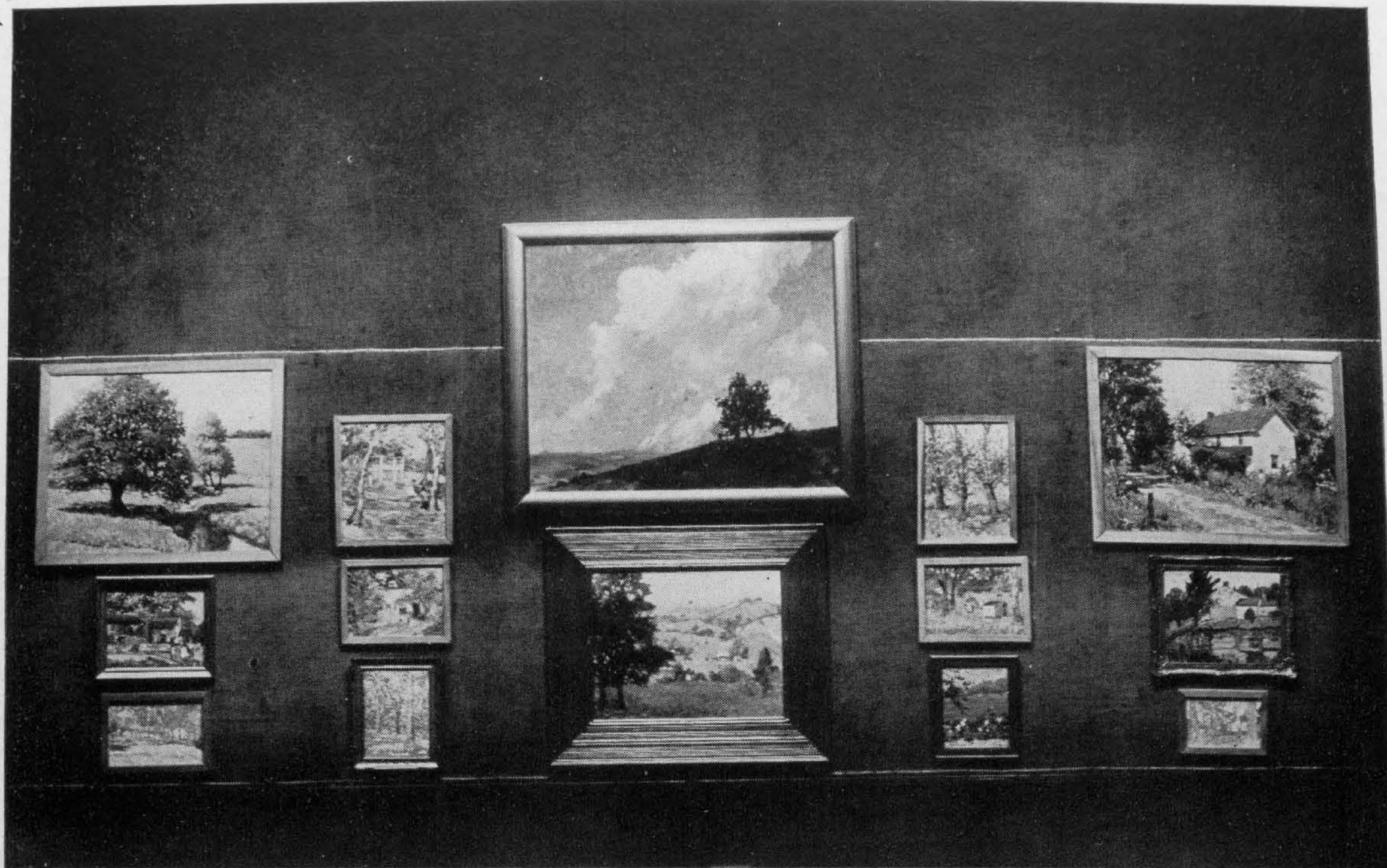
There are Reading Rooms supplied with current magazines; a library of several hundred volumes; and a theatre with stage, footlights, and dressing rooms. There is also a convenient quarry hole of pure spring water, in which students who know how to swim may do so.

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. Student will be expected to know how to conduct themselves from principles of honor without specific rules.

Students are not allowed to smoke in the Studios nor Dormitories.

No student will be accepted for a shorter stay than two weeks.

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



ONE OF SEVEN WALLS IN OUR SECOND ANNUAL EXHIBITION



ANOTHER WALL—OUR SECOND ANNUAL EXHIBITION



THE BUNGALOW AT CHESTER SPRINGS

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 to Anselma, and then along the banks of Pickering Creek to Chester Springs.

ROUTE 2: From Philadelphia to Paoli by way of Montgomery Avenue or the 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.

RAILWAY TIME TABLES

TRAINS FROM THE READING TERMINAL, PHILADELPHIA

WEEKDAYS

| | | |
|------------------|------------------------|-------------|
| Leave 8.36 a. m. | Arrive Chester Springs | 10.00 a. m. |
| 4.06 p. m. | " " | 5.22 p. m. |

SUNDAY

| | | |
|------------------|------------------------|------------|
| Leave 8.36 a. m. | Arrive Chester Springs | 9.52 a. m. |
| 4.06 p. m. | " " | 5.22 p. m. |

TRAINS FROM CHESTER SPRINGS

WEEKDAYS

| | | |
|------------------|---------------------|------------|
| Leave 6.33 a. m. | Arrive Philadelphia | 8.05 a. m. |
| 11.09 a. m. | " " | 1.53 p. m. |
| 5.58 p. m. | " " | 7.30 p. m. |

SUNDAY

| | | |
|------------------|---------------------|-------------|
| Leave 6.33 a. m. | Arrive Philadelphia | 9.30 a. m. |
| 10.41 a. m. | " " | 12.27 p. m. |
| 5.58 p. m. | " " | 7.30 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 4.35 p. m. |



OUR WHITE CAT KEEPS WARM IN COLD WEATHER

PHILADELPHIA CALENDAR

One Hundred and Fourteenth Year Begins October 6, 1919

The school year is divided into two terms of 17 weeks each. The first term will begin Monday, October 6, 1919, and close January 31, 1920; the second term will begin Monday, February 2, 1920, and close Saturday, May 29, 1920.

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

Evening classes are open from 6.30 until 10.

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 Christmas week the schools will be open, but no living models will be hired nor criticisms given.

CHESTER SPRINGS CALENDAR

The School is open throughout the year, but **regular** criticisms will be given at Chester Springs, only between March and November. Between October and April, students of the Chester Springs School will rely upon occasional criticisms there, or may bring their work to the Academy in Philadelphia.



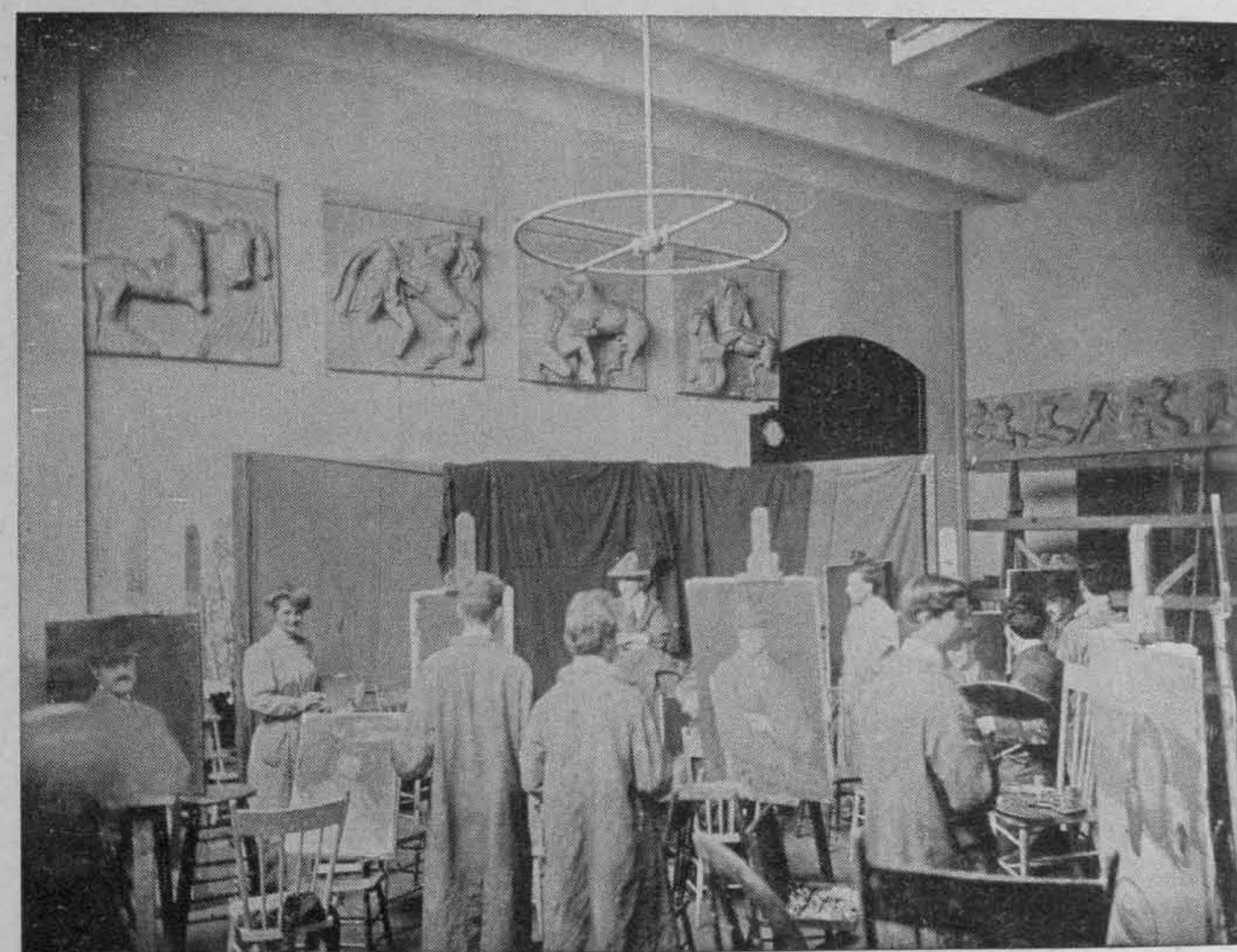
Elmer G. Anderson

DRAWING (ANTIQUE), 1919

COURSES OF INSTRUCTION

DRAWING AND PAINTING

The Courses of Instruction in the Academy at Philadelphia are divided into Departments of Drawing and Painting; of Sculpture; and of Illustration. In each of these departments there is certain prescribed work which must be done, but the departments are closely allied, the advanced students in each being not only allowed but also recommended to work in the others.



The general method of instruction is by criticism of the work submitted, but the individuality of the student is not repressed by fixed methods.

The aim is to help the student to observe accurately and record truthfully what he sees, and as he sees it.

ANTIQUE COURSE

In order that students who have had comparatively little training in drawing may pursue their studies under the easiest conditions and advance naturally to higher work, a preparatory Antique Course is conducted, which includes drawing from the cast, drawing and painting from still life, and lectures upon composition, per-

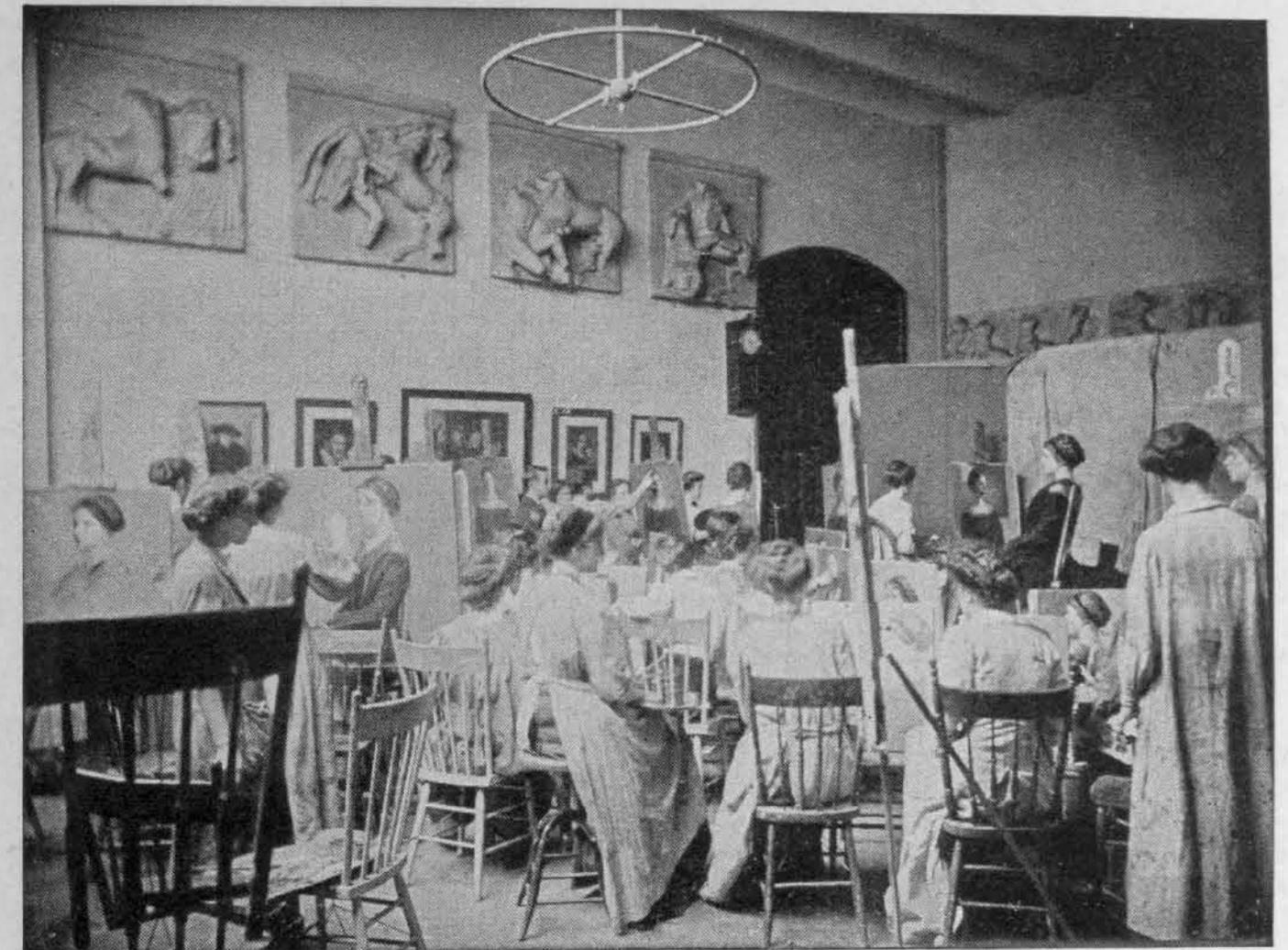


Wayne K. Crumling

DRAWING (ANTIQUE), 1919

spective, and constructive anatomy. It comprises the following classes, and gives the student a comprehensive range of study:

| CLASSES | INSTRUCTORS |
|---|------------------------|
| Drawing from Cast | Daniel Garber |
| Every morning and afternoon, every night | |
| Composition | Joseph T. Pearson, Jr. |



Still-life Drawing and Painting Hugh H. Breckenridge
Tuesday, Thursday and Saturday
afternoons.

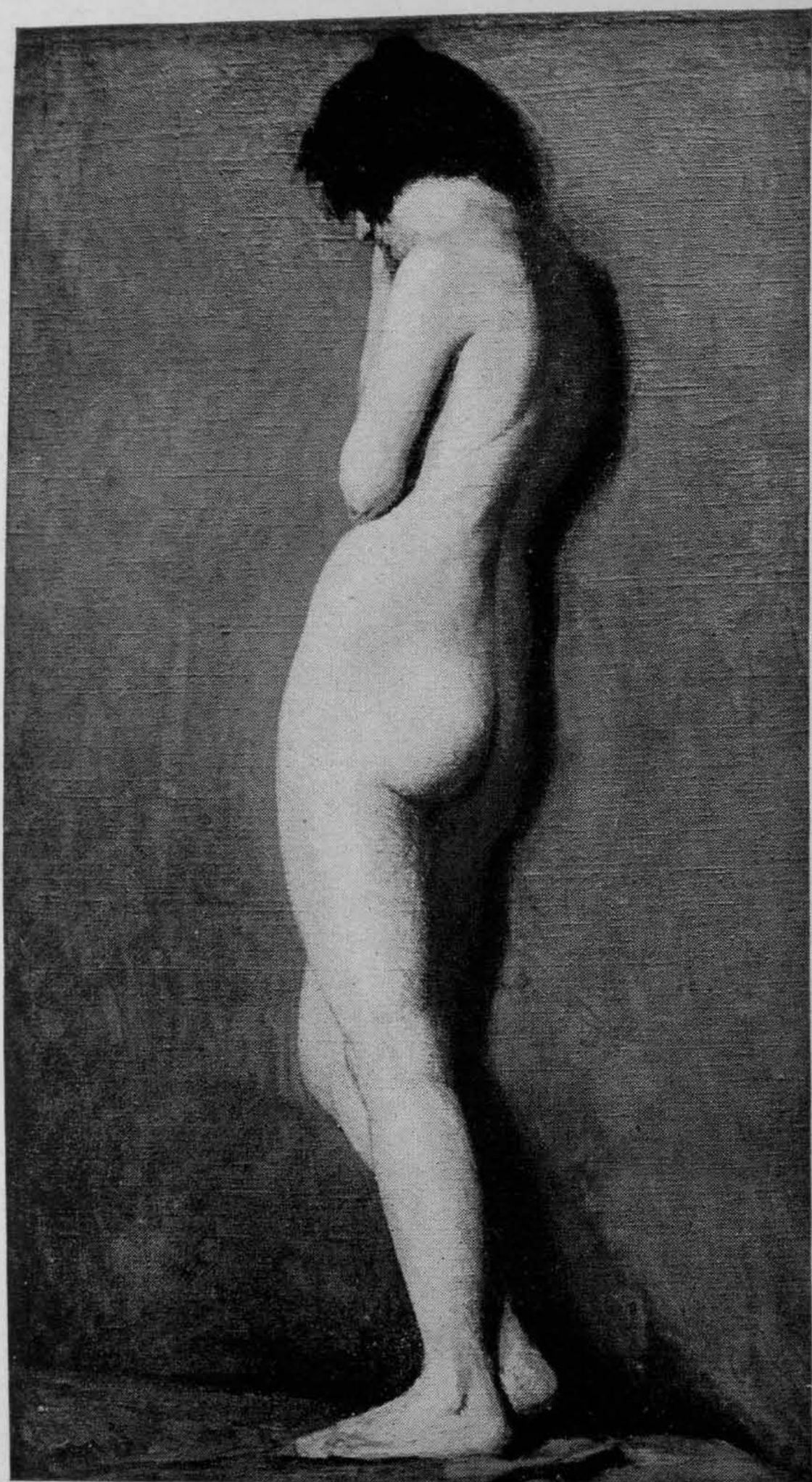
| | |
|--|------------------|
| Perspective Lectures | John F. Harbeson |
| Constructive Anatomy Lectures | Philip L. Hale |
| Saturday Morning Costume Sketch Class | Arthur B. Carles |

Requirements for Admission

For admission to the Antique Course drawings or sketches in any medium from the solid object are required, and applicants may prepare these in the school-rooms or forward examples made for the purpose.

The Fee for the Antique Course

The fee for the Antique Course is \$50 per term, the payment of which entitles the student to work in the morning, afternoon, or night, or all three. Students taking this Course are permitted to work in the Antique Modelling Class without extra charge.



Walter W. Josephs

PAINTING (LIFE), 1919

THE LIFE AND HEAD COURSE

The Life and Head Course comprises all the advanced classes in drawing and painting, and includes drawing and painting from the Human Figure, and drawing and painting from the Head, and from Still Life, and lectures upon Composition, and Perspective.

In drawing and painting from the Life, students will not be confined to criticisms from a single instructor but will have the great advantage of profiting by the viewpoints of *several* members of the Faculty. The night Life classes will be under the super-



vision of Mr. Garber, while in the day classes, weekly criticisms will be given during October by Mr. Pearson; during November and December by Mr. Vonnoh; during January and February by Mr. Hale, and during March, April and May by Mr. Pearson.

The Course comprises the following classes:

| CLASSES | INSTRUCTORS |
|---|--|
| Drawing and painting from the Figure. | Joseph T. Pearson, Jr. |
| For women, three hours daily, for men, three hours daily, and for women, Tuesday, Thursday, and Saturday nights, and for men, Monday, Wednesday, and Friday nights. | Robert Vonnoh Philip L. Hale Daniel Garber |



Catharine H. Grant

PAINTING, 1919

CLASSES

INSTRUCTORS

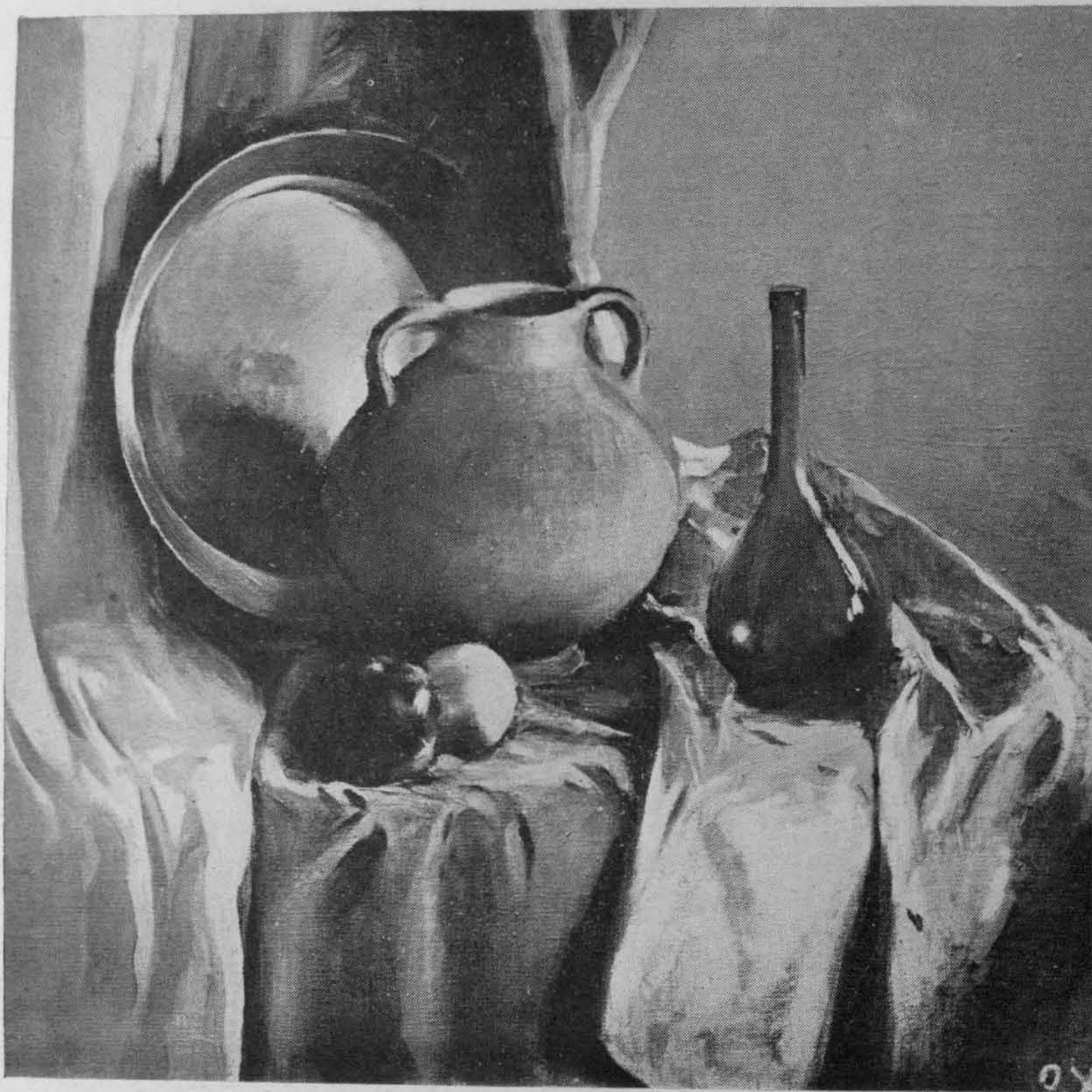
| | |
|---|------------------------|
| Drawing and painting from the Head. Monday, Wednesday, and Friday mornings and afternoons | Hugh H. Breckenridge |
| Drawing and painting from Still Life. Tuesday, Thursday, and Saturday afternoons. | Hugh H. Breckenridge |
| Composition | Joseph T. Pearson, Jr. |
| Perspective Lectures | John F. Harbeson |
| Constructive Anatomy Lectures | Philip L. Hale |
| Saturday Morning Costume Sketch Class | Arthur B. Carles |

Requirements for Admission

Students will be admitted to the Life and Head Classes only by the action of the faculty *after an examination of their work in drawing from the full-length figure, either antique or life.*

The Fee for the Life and Head Course

The fee for the Life and Head Course is \$50 per term, the payment of which entitles the student to work in the Antique Course, the Life Course, and the Classes in Sculpture, without extra charge. **All students in drawing and painting are recommended to do a certain amount of modelling.**



Wayne K. Crumling

STILL LIFE, 1919

SPECIAL CLASSES

Mr. Pearson's Class in Composition

The Class in Composition or Self-Expression is conducted by Mr. Pearson. The aim is to encourage the student, by sympathy and coöperation, to express courageously and forcefully his own impressions and conceptions.

No theories or formulas as to what constitutes or makes a work of art are attempted.

The Class is in fact a company of young artists, each doing that which is native to himself, and meeting at stated intervals to exhibit work for comparison and open discussion.

Mr. Hale's Lectures on Constructive Anatomy

The Lectures on Anatomy begin about the first week of January, and are open to students of any course without extra charge. They are illustrated with the stereopticon, with drawings made in the presence of the class by the instructor, and also by means of the living model. They fully cover the subject of artistic anatomy.

Mr. Harbeson's Lectures on Perspective

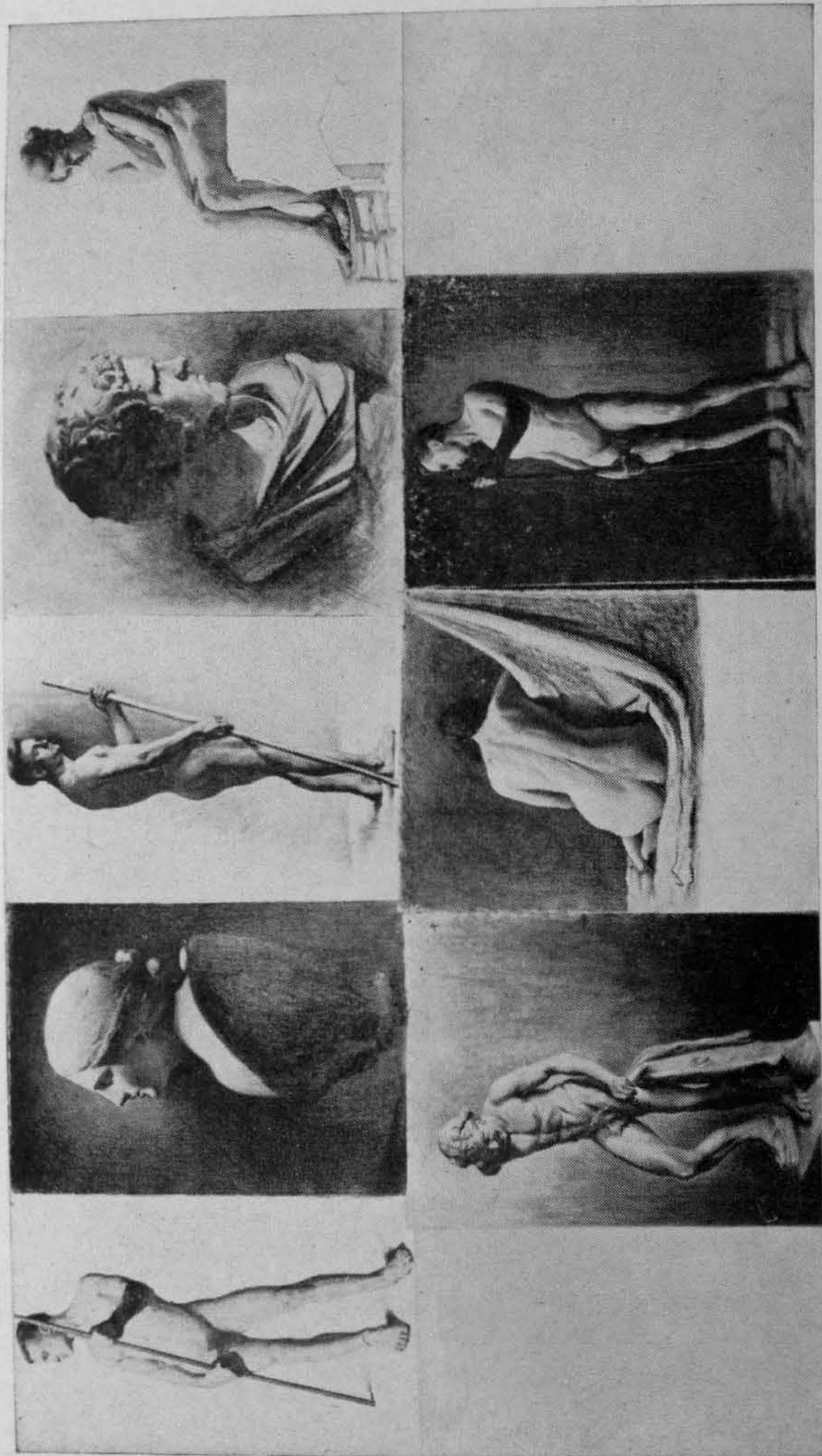
The Lectures on Perspective begin about the first week in November. They are open to students of any course without extra charge.

The Course consists in lectures upon the elements of linear perspective illustrated by drawings made before the class; in exercises upon the same subject and in sketching from the solid object and from nature; and in the application of the knowledge thus gained to illustration and painting. The way in which artists of various schools have used the principles of perspective is demonstrated by lantern projections of their works.

Mr. Carles' Costume Sketch Class

A Costume Sketch Class will be conducted throughout both terms. It will meet Saturday morning between nine o'clock and noon. Sketches from the living model are made in black and white, or in color. Members of any other class in the school may attend the Costume Sketch Class without additional charge.

There will also be a Tuesday evening sketch class, from seven until nine o'clock, with a living model.



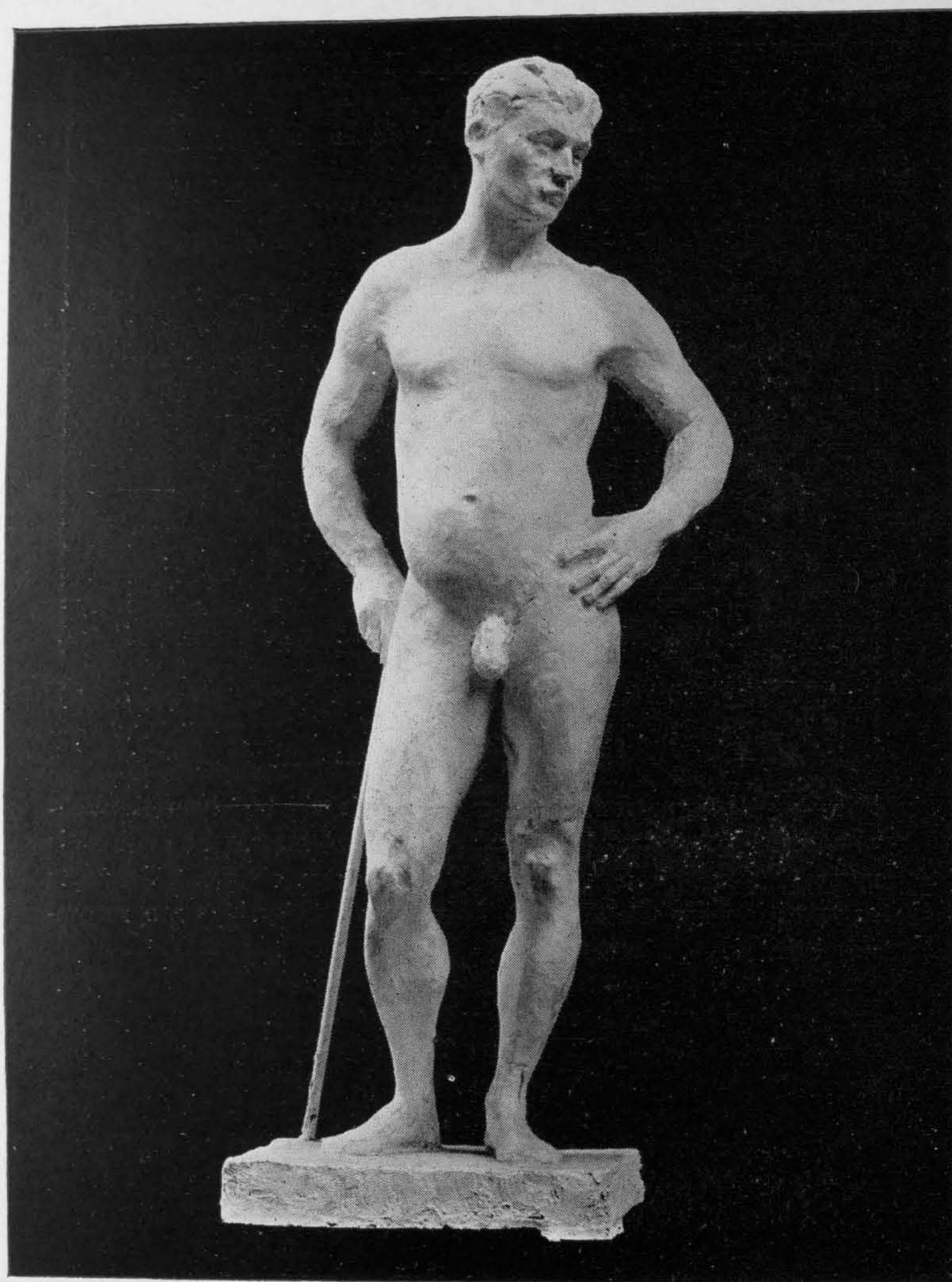
GROUP OF DRAWINGS (CHARCOAL), 1919

The chief object of these classes is to teach the student to draw readily, and grasp quickly, the whole composition shown him, as an illustration of character.



Mr. De Geer's Class

A course of about forty lessons in French will be given throughout both terms. The schedule will be posted later. The course is open to students in any course without extra charge. Students in competition for the Cresson Travelling Scholarships are recommended to take these lessons.



Raphael Sabatini

SCULPTURE, 1919

SCULPTURE

The Classes in Sculpture will be under the direction of Mr. Grafty, and are as follows: For men every morning; for women every afternoon; and for men every Tuesday, Thursday, and Saturday nights.



SCULPTURE STUDENTS' EXHIBITION

The work of the Classes in Sculpture consists of modelling from the living model, generally in the round, but occasionally in relief, and from both the full-length figure and the head only.

In addition to the work from life, each student is required to present two sketch-models of sculptural themes, when directed by the Instructor. On these the student will receive individual monthly criticism throughout the balance of the school year, in order to develop the original themes to their fullest extent, as if the subjects were to be finally executed in full size.

Requirements for Admission

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



Dominic D'Imperio

SCULPTURE, 1919



Students not sufficiently advanced for admission to life classes are offered facilities for modelling from the antique cast, and as soon as they have acquired sufficient proficiency to admit them to





WORK FROM THE SCULPTURE CLASSES IN COMPETITION FOR THE CRESSON TRAVELLING
SCHOLARSHIP, 1919

life classes, they are immediately promoted without the payment of any further fee.

Some practical knowledge of the use of clay and a true conception of form in the round are of manifest advantage to both painter and illustrator.

Students in sculpture are permitted to work in the drawing and painting classes and *recommended* to work therein, but admission to the life drawing classes is, for sculptors, subject to the same requirements as for painters.

The Night Class for men meets from 7 to 10 p.m. The work in this class is identical with that done in the Day Class, except that the working hours are less.

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

The Fees for Sculpture Classes

The fee for the Classes in Sculpture is \$50 per term. Students are allowed to work in the Day Classes or Night Classes or in both, and students in Modelling are permitted to work in the Drawing and Painting Classes without extra charge.



GROUP OF DRAWINGS (BLACK AND WHITE), 1919

ILLUSTRATION

The Class in Illustration will be under the direction of Mr. McCarter. Its purpose is to provide for the student such practical instruction as will enable him upon the completion of the course to immediately enter the professional field of magazine and book illustrating, decorative and newspaper work. Instruction is given in drawing, in composition, and in the technique of all mediums—pen, charcoal, black and white, tempera and oil.

Requirements for Admission

Students, to be eligible for admission, *must have had some preparatory work in Drawing*, such as is given in the Academy's Antique Classes.

Students are admitted only upon the exhibition of work satisfactory to the Faculty.

The Class in Illustration will meet daily throughout the school year. Special rooms are set aside for their use.

The class draws from the living model. Individual criticism is given with special regard to the illustrator's requirements, and completed illustrations are made to subjects assigned to the class. Upon the announcement of each of these subjects a general class talk follows, and upon the completion of the work there is both individual and general criticism.

Students in Illustration are permitted to compete for the Cresson Travelling Scholarships, and from those who do compete work in the Life Classes is required. Admission to the Life Classes is subject to the same requirements from illustrators as from painters.

The successful result of the special training given by the Schools in illustration is shown by the large number of Academy students who have achieved distinction in that important field.

The Fee for the Illustration Class

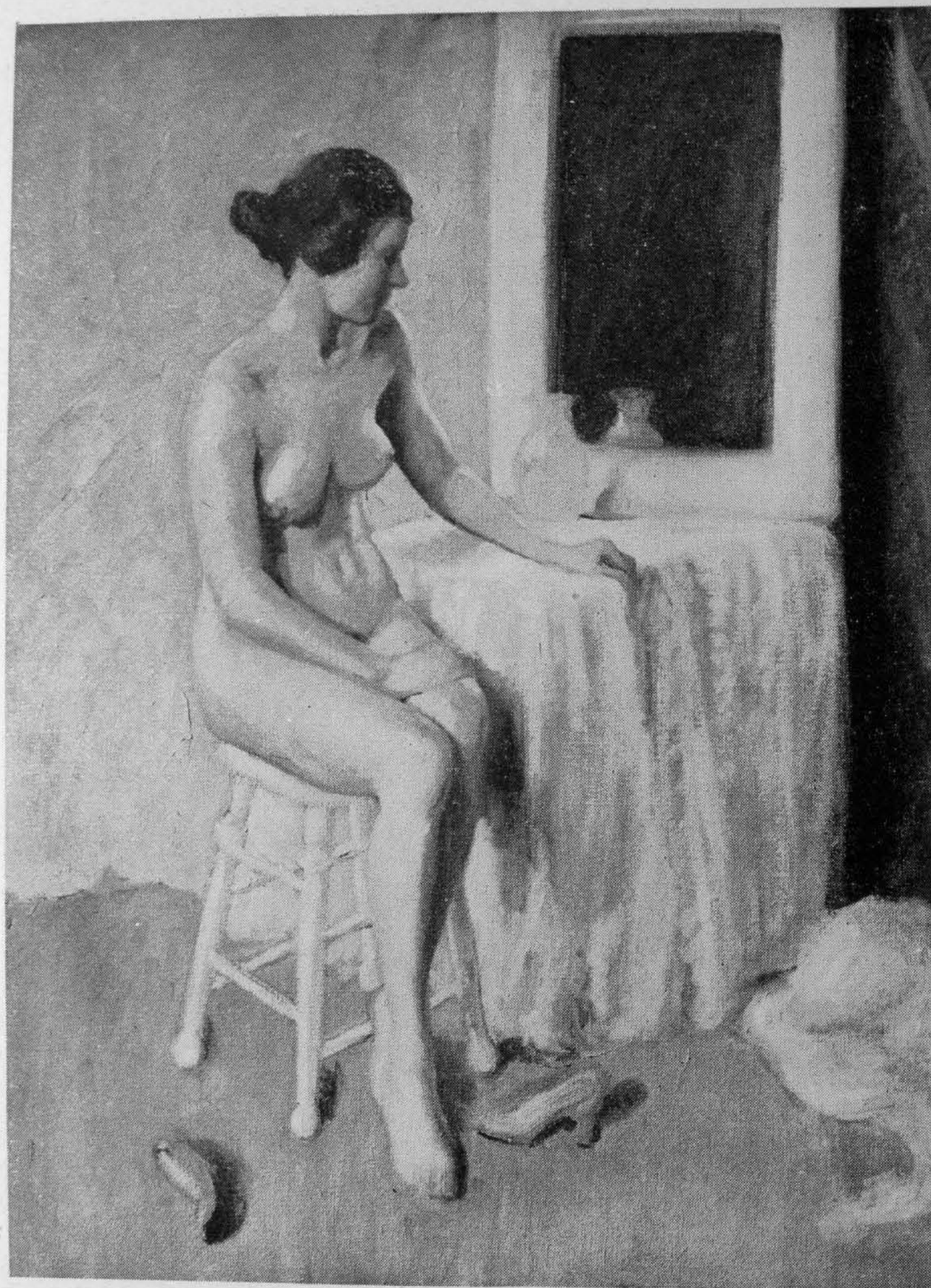
The fee for the Class in Illustration is \$50 per term.

Illustrators will be required to present each month work done in the Illustration Class and to participate in such Concourses and examinations as may be announced during the season. They are also required to do Life Class work in drawing and are entitled to attend the Life Classes and the Still-Life Classes without extra charge. They are likewise entitled to attend the Lectures on Composition, Perspective, and Constructive Anatomy.



Florence Whiting

DRAWING (ILLUSTRATION), 1919



Delphine Bradt

PAINTING (LIFE), 1919

SUMMARY OF FEES

| | PER TERM |
|--|----------|
| Antique Classes | \$50 |
| Life and Head Painting Class | 50 |
| Illustration Class | 50 |
| Modelling Classes | 50 |

Locker rent, one dollar PER TERM.

No reduction will be made to students who desire to work under one instructor only, or to take special criticisms.

(No extra charge is made on account of models.)

NOTE.—All *new* students must pay, in addition to the above fees, a matriculation fee of five dollars.

The payment of \$50 per term (together with the matriculation fee of \$5) covers *all* fees, but does not cover supplies and materials.

Tuition fees will not be refunded on account of absence from any cause whatever.

GENERAL RULES OF THE ACADEMY

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

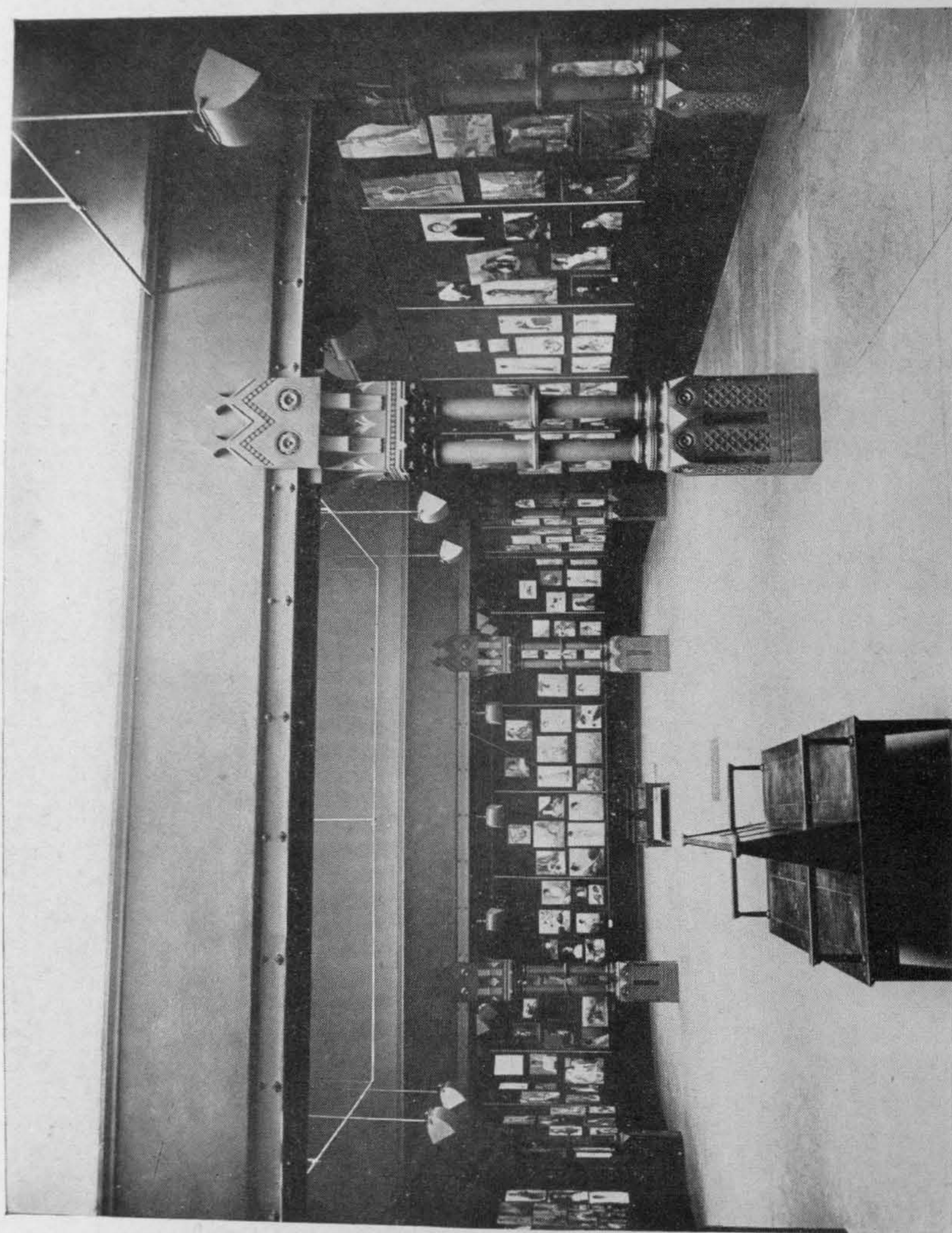
Regular attendance by students of any class is not compulsory, but **no reduction from these rates will be made on account of absence from any cause whatever.**

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

Materials for study must be provided by the students.

All articles required in the classes are for sale in the schools at lowest prices.

A detailed schedule of classes at the Academy will be found on page 73.



GROUPS IN THE CRESSON TRAVELLING SCHOLARSHIP COMPETITION FOR FIRST AWARD
(PAINTING CLASS), 1919

SCHOLARSHIPS AND PRIZES

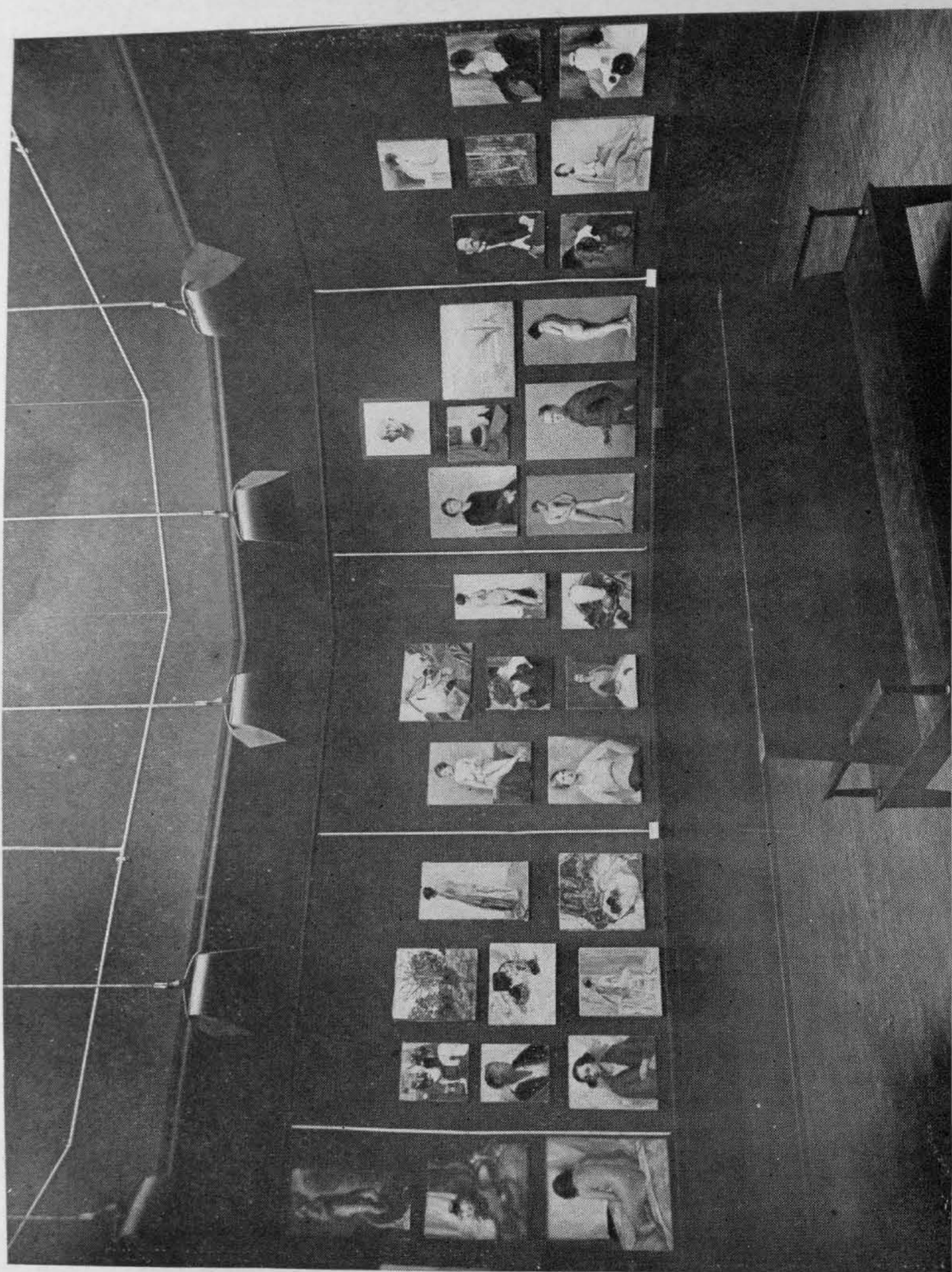
Travelling Scholarships

By the wills of Emlen Cresson and Priscilla P. Cresson, 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.

During the past year the Academy awarded seventeen Cresson Scholarships to pupils. Included in the number were twelve painters, two sculptors, and three illustrators. These awards were made by the Board of Directors upon the recommendation of the Faculty, but with the distinct understanding that the students were not to go abroad at the present time, but that the date of their trip will depend upon the future determination of the Board of Directors.

The awards are divided among the various branches of instruction taught in the Schools, based upon the number of pupils in each Course as one factor, and the standard of the work as another factor. The award consists of \$500 to each student, to be expended in foreign travel and work, within the limits of the Scholarship.

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 compete for the Cresson Scholarships again, and receive a second award of \$500. Unless some satisfactory excuse be accepted by the Committee on Instruction, such second competition and award must be during the next year succeeding the first award, but all students who have heretofore received one Cresson Travelling Scholarship and who, by reason of the war, have been unable to enjoy the same, are given Scholarships to The Pennsylvania Academy of the Fine Arts, carrying free tuition for the season of 1919-1920 with the privilege of competing again in May, 1920, for a second Cresson Travelling Scholarship.



GROUPS IN THE CRESSON TRAVELLING SCHOLARSHIP COMPETITION FOR SECOND AWARD
(PAINTING CLASS), 1919

The award of a Travelling Scholarship is not to be regarded as a certificate of proficiency, and students receiving such award, whether for the first or second time, are required to return to the Academy for further study and to inspire and encourage their fellows.

During the past year four students were awarded Cresson Scholarships for the second time.

No student will be awarded a Cresson Scholarship who has not studied *at least* 16 months in the Academy and been registered for the full terms during the year of competition.

In estimating the total sixteen months of study necessary to qualify competitors, time spent *at work* at the Chester Springs 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 his competition year.

Plan of the Competition

The work required each month in the Academy Schools from students in Painting, Sculpture and Illustration will be the principal factor in determining the award of these Scholarships. Candidates failing to submit such work will be ineligible.

Painters will be required to present work each month in Composition, in drawing or painting from the Figure, and in drawing or painting from the Head.

Sculptors will be required to present each month work done in the Composition Class and in the Life Modelling Class.

Illustrators will be required to present each month one head made from the model in the Illustration class and *at least* three drawings or paintings from Life during each term.

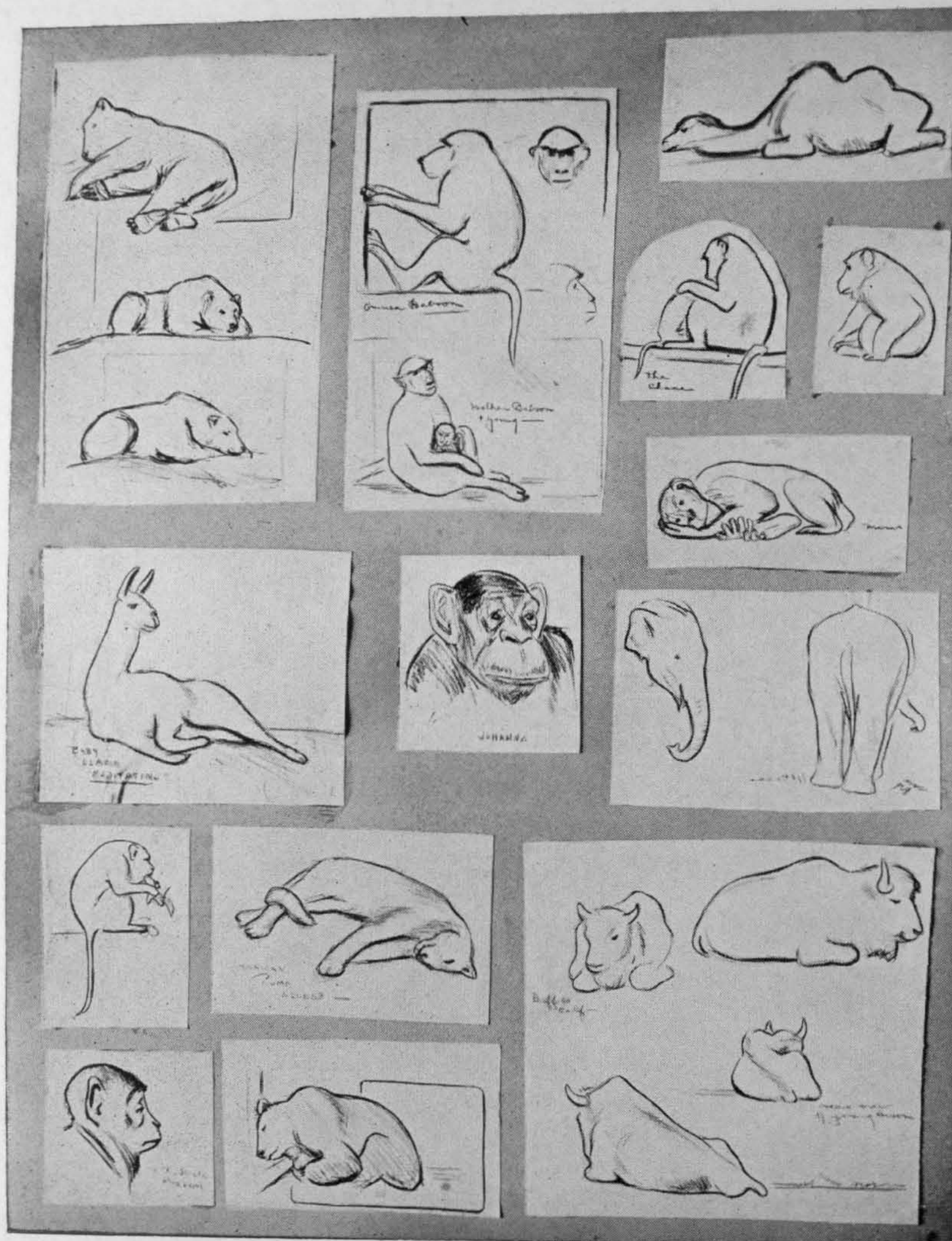
All work hung in competition for the Cresson Travelling Scholarships must have been made for, and approved by the instructors in whose classes the student is registered during his competition year, and all competitors must participate in such concours and examinations as may be announced during the season.

THE CHARLES TOPPAN PRIZES

The Charles Toppan prizes for the next year will be, respectively, \$300 and \$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 will be awarded only to students who have previously received a Cresson Scholarship and who have worked in the Academy in Philadelphia *at least five full days each month during the year of competition*, or who have worked in the Chester Springs School, two weeks for each month's work omitted at the Academy.



Eugene McNerney, Jr.

FIRST PACKARD PRIZE, 1919

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

The work submitted must be an original painting in oil or water color, the unaided work of the student without criticism, and all work in competition must be presented on or before Saturday, May 8, 1920.

The subject submitted must be "An Interior with one or more figures in which mere Portraiture is not the leading motive." No student may submit more than one picture and the size of the canvas must not be less than twelve inches nor more than thirty-six inches in either dimension. Pictures offered in competition shall be neither framed nor glazed.

Pictures shall be numbered by the Curator, and a memorandum of the number and artist's name kept in a sealed envelope (no list of numbers being kept), which shall be opened after the prize-winning pictures have been selected by the Committee on Instruction. No signatures nor ciphers shall be placed on canvas or stretcher, so that as far as possible the identity of the competitors shall be kept secret while the competition is under way.

According to the positively expressed terms of the gift the drawing of the pictures will receive the first attention.

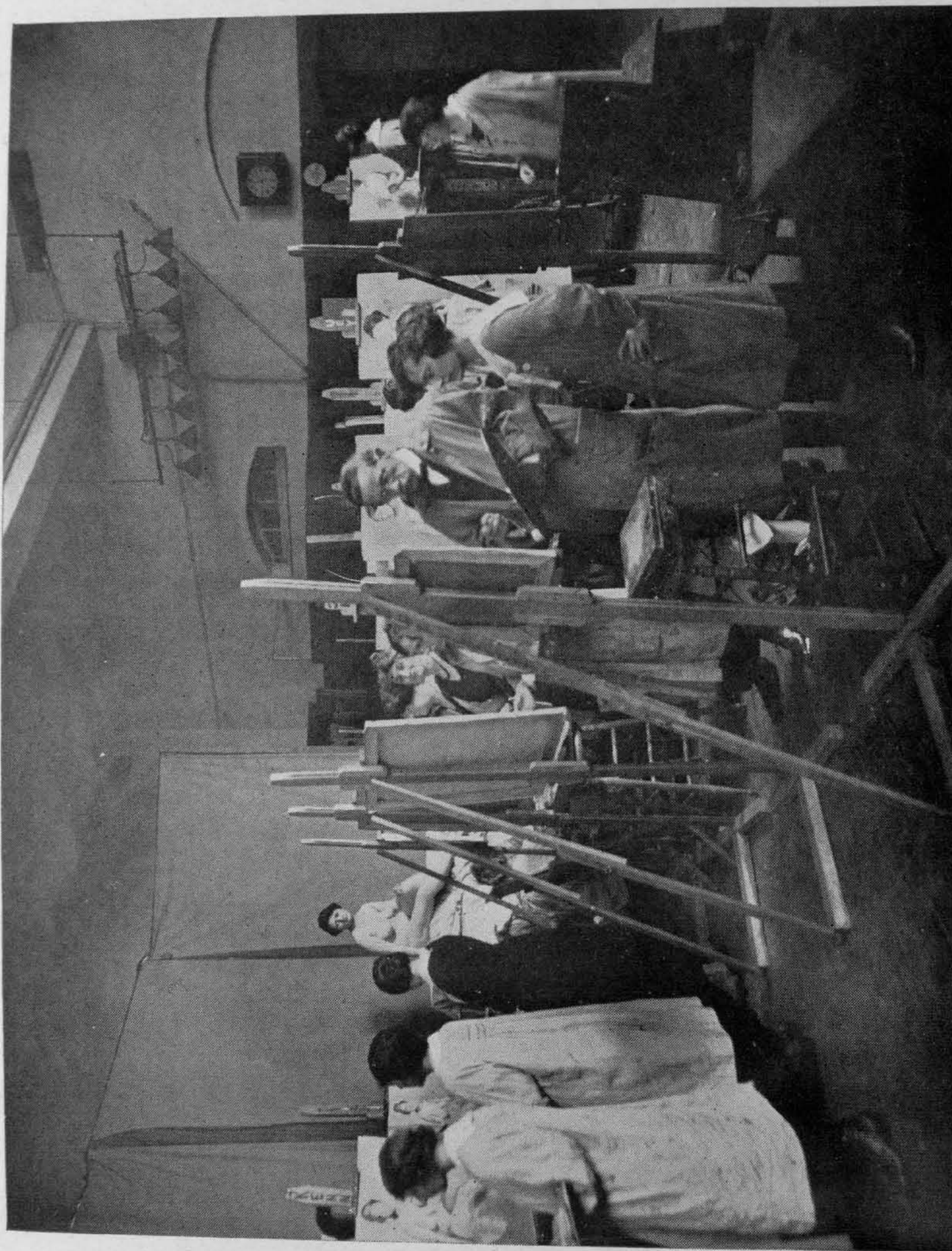
No work will be accepted without the approval of the Committee on Instruction, and there is no obligation to award a prize if, in the opinion of the Committee, none of the work submitted is of sufficient merit.

THE THOURON PRIZES

The following awards, founded by the late Henry J. Thouron, a former Instructor in Composition, will be 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.

But one award can be received by any one student.



WOMEN'S LIFE PAINTING CLASS, 1919

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, when it shall be awarded, by vote of the Faculty, as the result of a competition in Composition upon a given subject, to the successful student for a three months' summer trip abroad, to include certain specified places and galleries, and for the special study of Composition.

THE STEWARDSON PRIZE

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

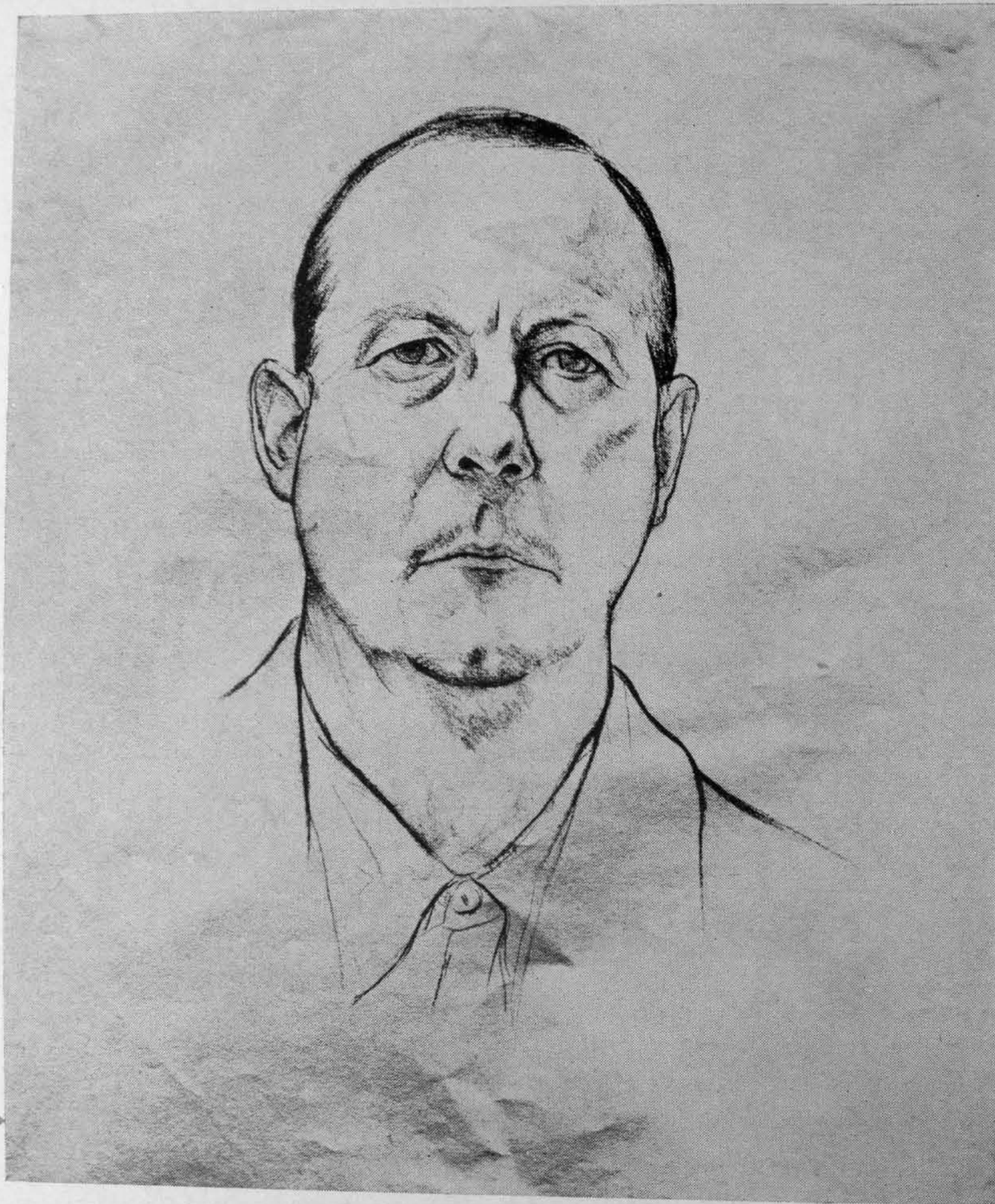
This is an annual prize, to be competed for by present students of the Academy with such pupils of other art schools as may be approved by the Committee on Instruction. Having once received this award, a student becomes ineligible.

The subject for the competition shall be a full-length figure from the Antique or Life, either in the round or in relief, and will be announced by the Committee on Instruction on the first day of the Competition.

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

Each competitor shall privately draw by lot a number, and shall enclose the same with his or her name in a sealed envelope to the Secretary of the Academy. Upon completion of the work the competitor shall place a corresponding number upon the study submitted to the Jury of Award. When the subject is in high relief, position in the competition room shall be determined by lot. No one except the competitors shall be admitted to the competition room at any time during the days of the competition, nor shall any person except the Judges be present during inspection of the studies.

The Judges or Jury of Award shall be three professional sculptors, having no official connection with the Academy, or school or schools whose pupils may have taken part in the competition. When the successful number shall have been announced by the Judges, the Secretary shall, in the presence of one or more of the Directors of the Academy, open the sealed envelopes, and declare the name of the successful competitor. If no study be satisfactory to the Judges, the prize may, in their discretion, be withheld, and



Eugene McNerney, Jr.

THE RAMBORGER PRIZE, 1919

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 1920 will take place on March 8, 9, and 10.

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 it is not open to former students who work in the class by special permission.

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

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

The contest for the year 1920 will take place during the months of January and February.

ZOOLOGICAL 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 will be 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 full terms of the school year, provided that a student having once received an award becomes thereafter ineligible.

THE PRIZE IN DRAWING

From the income of a fund established by the late William F. Ramborger, Esq., as a memorial to his sister, Aspasia Eckert Rambor-

ger, who for some years was a student of the Academy, an Annual Prize of \$25 will be awarded for the best 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 has been registered in the Academy for both full terms of the school year. No student may submit more than one drawing, and having once received an award, the student becomes thereafter ineligible.

THE CHARLES M. LEA PRIZES

The Pennsylvania Academy of the Fine Arts will hold a Special Exhibition of Drawings by Students of American Art Schools in November of 1919.

Through the generosity of Charles M. Lea, a First Prize of three hundred dollars and a Second Prize of one hundred and fifty dollars will be awarded respectively to the best and second best drawings.

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

The number of works entered by any competitor must not exceed two.

The drawings must be upon *white* paper eighteen by twenty-four inches in size 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*, and the awards will be based upon the precision, accuracy of delineation, proportion, detail, simplicity, and picture quality of the drawings submitted.

The Jury of the Academy's Water Color Exhibition will make the awards. They may withhold either or both prizes if in their judgment the drawings are not of sufficient merit.

All entries must have the following information legibly written on the *back* of the drawing: Name of the Artist; Address to which the work is to be returned; Name of the School where the student is working; and the Signature of the Principal of that School.

Drawings must reach the Academy not later than Tuesday, November 18, 1919.

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

The Board of 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, in order to encourage ease and facility in correct Free-hand Drawing, to discover students who possess talent, and to offer them the advantages of the Academy.

A first prize of \$10 and a second prize of \$5 will be awarded by the Academy upon the recommendation of *the instructor of the class* for the best and second best drawings made by a regularly enrolled student of *each* school.

The drawing 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.

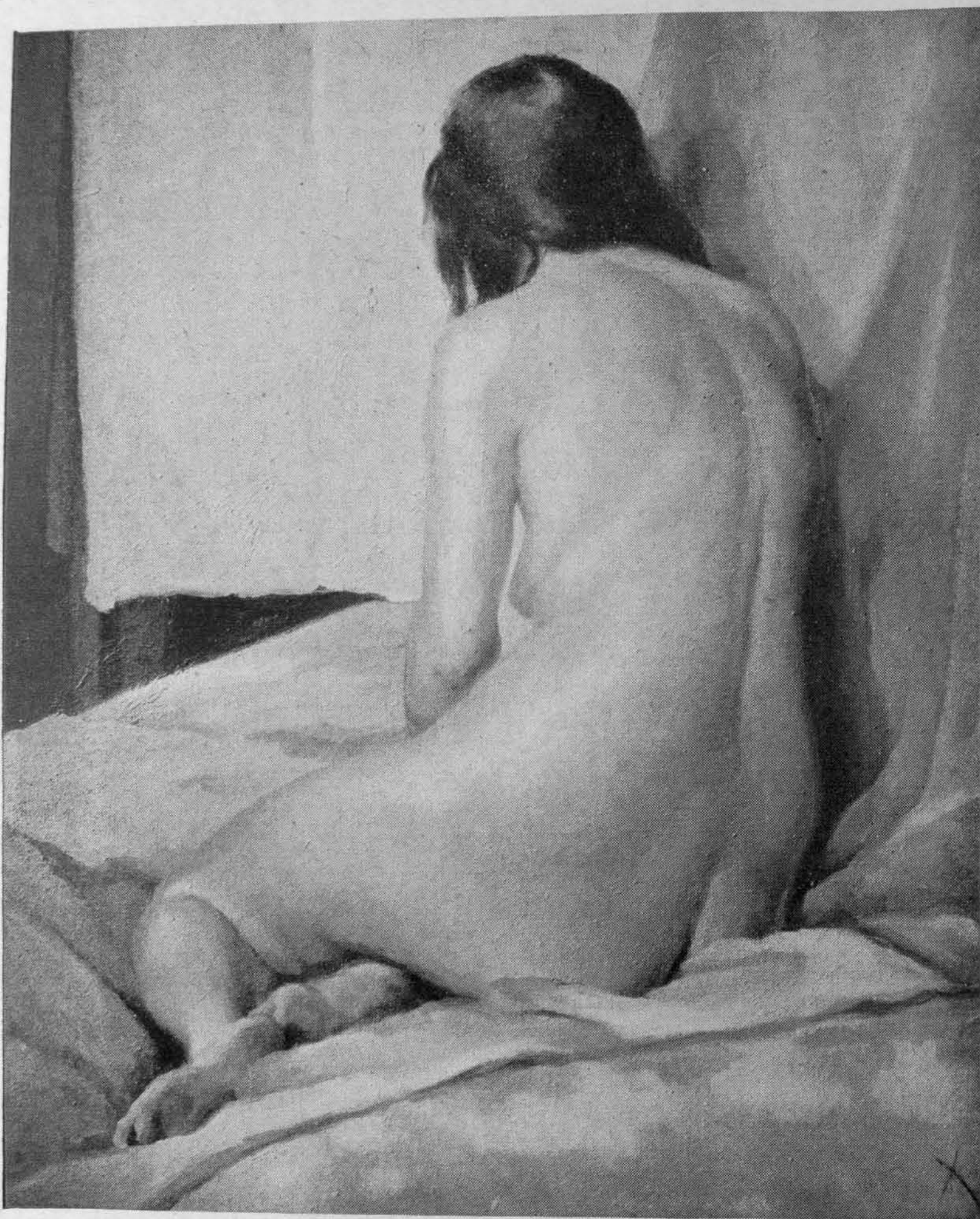
The drawing must be made with lead pencil, charcoal or crayon on white paper 19 inches by 25 inches in size and must be signed on the back with the name and address of the student making it.

The drawing will be made at any time during the months of March and April, submitted to the instructor of the school, and the prizes announced before the 1st of May.

Similar prizes will be offered to students in other high schools and, not later than May 1st, the two prize drawings from each school will be sent to the Secretary of The Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, where they will be passed upon by the Faculty of the Academy, and further prizes awarded as follows:

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

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



Frank Cohen

PAINTING (LIFE), 1919

CLASS-ROOM RULES

Hours

The Academy will be opened for day classes at 9 o'clock a.m. and closed at 5 o'clock p.m., and for the Women's Night Life Class from 6.30 p.m. to 9.30 p.m. Students are urged to begin work early and thereby have the best light.

At 6.15 o'clock p.m. the Cherry Street entrance will be opened for the night classes, which continue until 10 o'clock p.m.

Holidays

The Academy Schools are closed on Sundays, Thanksgiving Day, Christmas Day, New Year's Day, Washington's Birthday and Good Friday. During Christmas week the Academy is open, but models are not hired, nor criticisms given.

Visitors

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

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

Students at work must not be disturbed.

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

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, but subject to this general provision the students are allowed every reasonable liberty.

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 the session.

Life Classes

Regular members only of the Life Classes are permitted in the Life Class rooms during the study hours.

Members of 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.

Monthly Review of Work

Students are expected to submit at monthly intervals the work done in all classes during that month. The studies thus collected will be classified and put up for exhibition in the class-rooms. There will be at the same time a general review of the work of each class by the respective instructor. A record of the work so exhibited will be kept for use in determining the standing of students at the end of the season, and for awarding prizes or scholarships. *Studies cannot be recorded or accepted for exhibition unless presented at the Curator's desk within the following time limits:*

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

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

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

Students failing to exhibit their work without presenting a reasonable excuse will be ineligible for the Cresson Scholarship competition. Drawings will not be 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. The studies marked by the instructor are reserved by the Academy; to prevent loss, the others should be reclaimed at the close of the criticism.

Care of Drawings and Materials

Work reserved by the various instructors should be reclaimed at the close of the Students' Spring Exhibition. Studies not called for by the beginning of the fall term will be destroyed.

Locker rent, one dollar PER TERM.

Occupants of lockers will be held responsible for damage done to same while in their possession.

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

The lockers are large steel closets fitted with combination locks, and students are expected to keep them locked.

Students will not be permitted to leave canvases, drawing-boards, or other materials about the school-rooms, but must place them, when not in use, in the racks especially provided for the purpose.

Moving of Casts, etc.

Students must not move the casts, except those in the Antique Modelling Room. 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.

The monitor in charge shall superintend and approve all arrangements of still-life objects, but students desirous of having any particular subject arranged may do so by reporting to the monitor, on Monday mornings only.

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.

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 2 and 4 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 on application to the Curator.

APPLICATION FOR ADMISSION TO THE ACADEMY

Applicants for admission to the Schools in October should send work and filled-in application forms to the Curator of the Schools before September 15th. All work submitted will be classified by the Faculty.

Applications for admission during the School year may be sent in at any time, but no student will be permitted to begin work in the schools until action has been taken by the Faculty.

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.

No student is eligible for admission unless possessed of a good common school education: such for instance as is reached by the highest grade of the grammar schools. We recommend and prefer that our students shall have no less than high school or normal school attainments.

It is an imperative rule that all work submitted for any purpose must be *signed*, otherwise it will not be considered.

To avoid loss, studies must be reclaimed promptly after they have been acted upon.

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

Payments must be made, in advance, to the Curator.

NO ALLOWANCE WILL BE MADE ON ACCOUNT OF ABSENCE FROM ANY CAUSE WHATEVER.

Assistance in securing board or rooms will be given upon request. The cost of living in Philadelphia is not high, and suitable accommodations within reasonable distance of the Academy are readily obtainable, for both men and women.

Blank forms of application and any further information regarding the Schools may be obtained by addressing

ELEANOR B. BARKER,

Curator.

BROAD STREET, ABOVE ARCH,
PHILADELPHIA.

SCHEDULE OF CLASSES

| 9 A.M.—12 M. | | | | | 1-4 P.M. | | | | | 6.30-9.30 P.M. 7-10 P.M. | | | | |
|---|--|---|--|--|---|--|--|---|--|---|---|--|--|--|
| MONDAY. | TUESDAY. | WEDNESDAY. | THURSDAY. | FRIDAY. | SATURDAY. | MONDAY. | TUESDAY. | WEDNESDAY. | THURSDAY. | FRIDAY. | SATURDAY. | MONDAY. | TUESDAY. | WEDNESDAY. |
| Antique Class. Women's Life Class. Head Class. Illustration Class. Men's Modelling Class. Men's Modelling Class. | Antique Class. Women's Life Class. Illustration Class. Men's Modelling Class. | Antique Class. Women's Life Class. Head Class. Composition Class. Head Modelling Class. Men's Modelling Class. | Antique Class. Women's Life Class. Illustration Class. Men's Modelling Class. | Antique Class. Women's Life Class. Head Class. Illustration Class. Head Modelling Class. Men's Modelling Class. | Antique Class. Women's Life Class. Illustration Class. Costume Sketch Class. Men's Modelling Class. | Antique Class. Men's Life Class. Still Life 1st and 2d. Illustration Class. Women's Modelling Class. | Antique Class. Men's Life Class. Still Life 1st and 2d. Illustration Class. Women's Modelling Class. | Antique Class. Men's Life Class. Head Class. Illustration Class. Women's Modelling Class. | Antique Class. Men's Life Class. Illustration Class. Women's Modelling Class. | Antique Class. Men's Life Class. Head Class. Illustration Class. Women's Modelling Class. | Antique Class. Women's Life Class. Illustration Class. Costume Sketch Class. Men's Modelling Class. | Antique Class. Men's Life Class. Still Life 1st and 2d. Illustration Class. Women's Modelling Class. | Antique Class. Men's Life Class. Still Life 1st and 2d. Illustration Class. Women's Modelling Class. | Antique Class. Men's Life Class. Still Life 1st and 2d. Illustration Class. Women's Modelling Class. |
| Perspective Lecture 4-5 P.M. | | | Anatomy Lecture, 4-5 P.M. | | | | Women's Life Class. | | | | Women's Life Class. | | | |
| Antique Class. Men's Life Class. | Antique Class. Costume Sketch Class. Modelling Class. | Antique Class. Men's Life Class. | Antique Class. Modelling Class. | Antique Class. Men's Life Class. | Antique Class. Modelling Class. | | | | | | | | | |

¹ Alternates every two weeks with Men's Life Class.
² Alternates every two weeks with Women's Life Class.

THE ACADEMY'S MEDAL ROLL

ACADEMY GOLD MEDAL OF HONOR

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

TEMPLE GOLD MEDAL

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

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

MARY SMITH PRIZE

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

JENNIE SESNAN GOLD MEDAL

| | | | |
|------|-----------------------|------|---------------------|
| 1903 | W. Elmer Schofield | 1912 | William L. Metcalf |
| 1904 | Colin C. 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. | | |

CAROL H. BECK GOLD MEDAL

| | | | |
|------|-------------------|------|------------------------|
| 1909 | John S. Sargent | 1915 | Charles Hopkinson |
| 1910 | Adolphe Borie | 1916 | Douglas Volk |
| 1911 | Edmund C. Tarbell | 1917 | Joseph T. Pearson, Jr. |
| 1912 | Joseph DeCamp | 1918 | Leopold Seyffert |
| 1913 | J. Alden Weir | 1919 | Leslie P. Thompson |
| 1914 | Robert Henri | | |

THE PHILADELPHIA PRIZE

| | | | |
|------|---------------------|------|----------------|
| 1915 | Lydia Field Emmet | 1918 | Paul King |
| 1916 | Marie Danforth Page | 1919 | Philip L. Hale |
| 1917 | Ernest Major | | |

THE EDWARD T. STOTESBURY PRIZE

| | | | |
|------|------------------------|------|------------------|
| 1916 | Joseph T. Pearson, Jr. | 1918 | Daniel Garber |
| 1917 | Hugh H. Breckenridge | 1919 | Arthur B. Carles |

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

| | | | |
|------|-------------------------|------|-----------------|
| 1905 | Joseph Lindon Smith | 1912 | W. J. Aylward |
| 1906 | Henry McCarter | 1913 | Jules Guerin |
| 1907 | Elizabeth Shippen Green | 1914 | Thornton Oakley |
| 1908 | Maxfield Parrish | 1916 | Blanche Greer |
| 1909 | Ernest L. Blumenschein | 1917 | H. Giles |
| 1910 | N. C. Wyeth | 1918 | C. B. Falls |
| 1911 | Jessie Willcox Smith | | |

THE DANA GOLD MEDAL

| | |
|------|-----------------|
| 1918 | Francis McComas |
|------|-----------------|

THE PHILADELPHIA WATER COLOR PRIZE

| | | | |
|------|----------------|------|--------------|
| 1915 | Alice Schille | 1917 | Gifford Beal |
| 1916 | Dodge McKnight | 1918 | Hayley Lever |

THE CHARLES M. LEA PRIZE

| | | | |
|------|---------------------------|------|---------------------------|
| 1916 | 1st Prize, Charles Grafty | 1916 | 2nd Prize, Philip L. Hale |
|------|---------------------------|------|---------------------------|

THE CHARLES M. LEA STUDENT PRIZES

| | | |
|------|-----------------------------|----------------------------|
| 1917 | 1st Prize: Edith Sturtevant | 2d Prize: Rowley W. Murphy |
|------|-----------------------------|----------------------------|

GEORGE D. WIDENER MEMORIAL MEDAL

| | | | |
|------|-----------------|------|--------------------|
| 1913 | Charles Grafty | 1917 | Atillio Piccirilli |
| 1914 | Paul Manship | 1918 | Albert Laessle |
| 1915 | Albin Polasek | 1919 | Jess M. Lawson |
| 1916 | Edward McCartan | | |

HONOR ROLL

1918-1919

AWARDS MADE MAY, 1919

CRESSON TRAVELLING SCHOLARSHIPS

\$500 awarded to each of the following

PAINTERS

ELMER G. ANDERSON
SARA CARLES
WAYNE K. CRUMLING
EDITH W. DALLAS, JR.
ELISE FULLERTON
CATHARINE H. GRANT
HELENE HOLDT
JULIAN LEVI
MABEL PUGH
TOKIO UHEYAMA
*DELPHINE BRADT
*WALTER W. JOSEPHS

*Awarded for the *second* time.

SCULPTORS

BERNARD GORDON
*RAPHAEL SABATINI

ILLUSTRATORS

JEAN KNOX
ABRAHAM RATTNER
*OTTO GATTER

THE THOURON PRIZES

FANNY C. CRAIG
SAMUEL LAFAIR

GERTRUDE S. SCHELL
GEORGE UPMAN

THE STEWARDSON PRIZE

BERNARD GORDON

THE STIMSON PRIZE

GLADYS C. EDGERLY

THE PACKARD PRIZE

EUGENE MCNERNEY, JR. (1st Prize) MARIE LOUISE THATER (2nd Prize)

RAMBORGER PRIZE

EUGENE MCNERNEY, JR.

In Character, in Manners, in Style,
and in all Things, the Supreme Excel-
lence is Simplicity.—Longfellow



PRESS OF
J. B. LIPPINCOTT COMPANY
PHILADELPHIA

