

THE PENNSYLVANIA
ACADEMY *of* THE FINE ARTS
THE SCHOOLS



PHILADELPHIA
1932-1933

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

FOUNDED IN 1805

President

JOHN FREDERICK LEWIS

Vice-President

ARTHUR H. LEA

Directors

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THOMAS S. GATES	HERBERT J. TILY

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Curator of Paintings

ERNEST L. PARKER

Curator of the Schools

ELEANOR FRASER

Solicitor

MAURICE B. SAUL

Resident Manager, Chester Springs School

D. ROY MILLER

Committee on Instruction

ARTHUR H. LEA, <i>Chairman</i>	
ELI KIRK PRICE	HENRY C. GIBSON
THOMAS S. GATES	WHARTON SINKLER
HERBERT J. TILY	

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 Sculp-
ture Class in Composition

ALBERT LAESSLE Instructor in Construction

ROY C. NUSE Instructor in Drawing and Painting

FRANCIS SPEIGHT Instructor in Drawing

WALKER HANCOCK Instructor in Sculpture

All classes and faculty subject to change without notice

INSTRUCTION



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

¶ During the one hundred and twenty-seven 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 stimulate their sense of beauty, and to give them the necessary technique for their profession.

¶ 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.

Co-ordination With the University of Pennsylvania

¶ To Academy students who meet the entrance requirements, the University of Pennsylvania offers a course leading to a degree through the combination of a minor amount of liberal studies at the University with the technical work at the Academy.

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.

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.

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

Calendar

¶ The Philadelphia School year begins on the first Monday in October and closes on the last Saturday in May. 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.

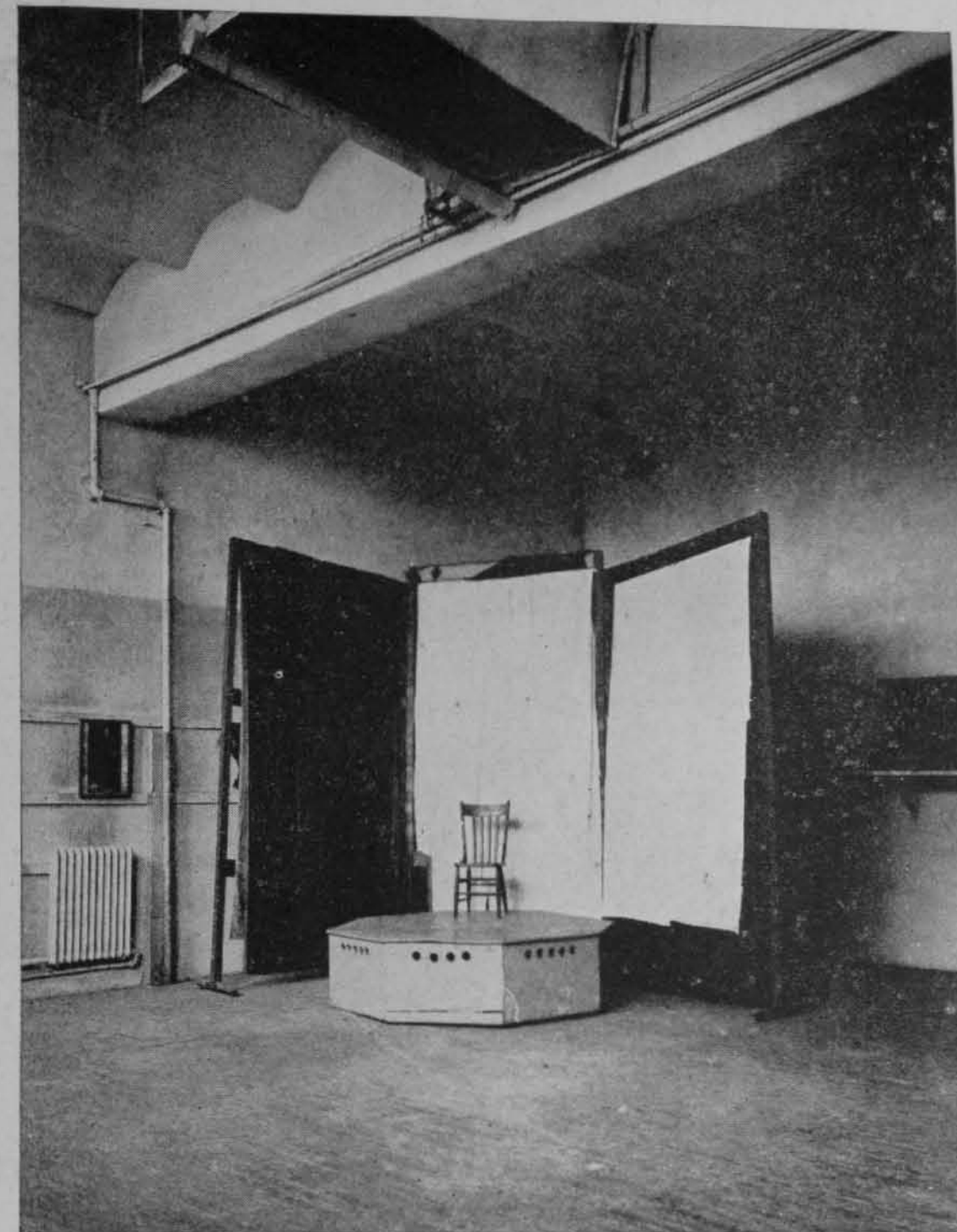
¶ Day classes are held from 9:00 to 12:00 and from 1:00 to 4:00 o'clock, six days per week. Evening classes are held from 7:00 to 10:00 o'clock from Monday to Friday inclusive.



VIEW THROUGH THE ENTRANCE HALL ARCHES

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.



ONE OF THE LIFE PAINTING CLASSROOMS

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.



ILLUSTRATION—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.



MEN'S HEAD MODELLING 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 class. In addition to purely sculptural and interpretative subjects, practical problems are given in the application of sculpture to architectural needs.



WOMEN'S LIFE CLASS—MR. GARBER CRITICISING

Mural Decoration

¶ The purpose of this class is to train advanced students in solving the architectural problems of decoration as well as the problems of composition and the technique of painting.

SPECIAL CLASSES

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.

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 having 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 LIFE MODELLING CLASSROOM

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.

The Charles M. Lea Prizes

¶ The Academy of the Fine Arts holds a special exhibition of drawings by students of all American art schools, in November. The Charles M. Lea Prizes of \$200, \$150, and \$100 are awarded for the best figure drawings in line submitted for this exhibition. Drawings eligible for competition must be executed by students regularly enrolled before November 1st, in any American school of art which has a faculty of at least two instructors. Drawings must reach the Academy not later than November 15th.

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 higher schools of the city 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.

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.

¶ 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

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.