

**THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS**

BROAD AND CHERRY STREETS, PHILADELPHIA, PA.
THE OLDEST FINE ARTS SCHOOL IN AMERICA · 1806

WINTER SCHOOL CIRCULAR · 1937-1938

The Academy fulfills in ideal completeness the whole necessity of the fine arts. Its function as one of the greatest American galleries presents the public with its opportunity for heightened appreciation and enjoyment and, on the other hand, its students with an easy and intimate contact with the best of past and contemporary art. Its maintenance of one of the most eminently renowned schools, winter and summer, fulfills its original pledge in providing students with their technical foundation and esthetic background. This circular contains detailed information relative to the Winter School in Philadelphia, Pennsylvania.

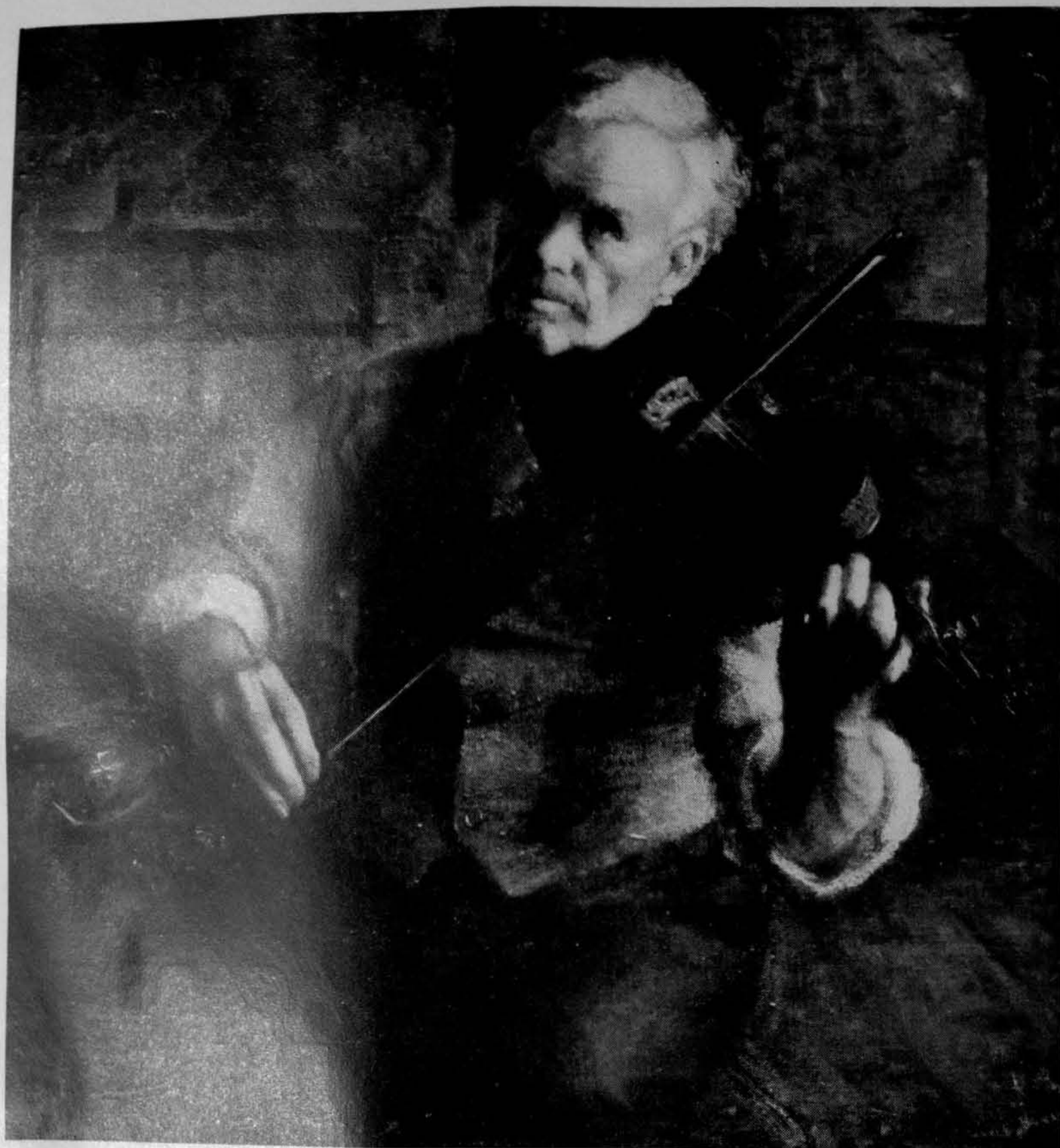
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS, PHILADELPHIA, PA.

THE OLDEST FINE ARTS SCHOOL IN AMERICA : 1806

DRAWING : PAINTING : SCULPTURE : ILLUSTRATION : MURAL DECORATION

WINTER SCHOOL CIRCULAR : 1937-1938



MARIAN E. WILLIAMS

FIRST TOPPAN PRIZE 1937
CRESSON SCHOLAR IN PAINTING 1936

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JOSEPH T. FRASER, Jr.

MANAGEMENT

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 celebrated artists, who are experienced Teachers and eminently qualified to discover and develop every talent which students may possess.



H. RICHARD DUHME

CRESSON SCHOLAR IN SCULPTURE 1935

HISTORY

The Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States and actually dates its existence from 1791, when Charles Willson Peale commenced his efforts to organize in Philadelphia a school for the fine arts. It was formally founded in 1805, and chartered in 1806. Mr. Peale's first efforts resulted in the formation in 1794 of the Columbianum, and in 1795 under the auspices of that Association there was held in Pennsylvania's old State House, now known as Independence Hall, the first exhibition of paintings in Philadelphia. The Columbianum was ultimately succeeded by the present Academy. In 1805, in Independence Hall, where twenty-nine years earlier the forefathers had signed the Declaration of Independence, seventy-one public spirited citizens, of whom forty-one were lawyers, met for formal organization. They prepared a petition for the incorporation of the Pennsylvania Academy of the Fine Arts. The gathering was a distinguished one, and included George Clymer, a signer of the Declaration of Independence; Joseph Hopkinson, the author of "Hail Columbia"; William Tilghman, President of the Court of Common Pleas, and afterwards Chief Justice of Pennsylvania; Charles Willson Peale, William Rush and Rembrandt Peale, artists; Alexander J. Dallas, District Attorney of the United States; Joseph B. McKean, Attorney General of the Commonwealth; William Lewis, William M. Meredith, William Rawle, Horace Binney, Simon Gratz, John Reynell Coates, Richard Rush, Charles Biddle, John Redman Coxe and Edward Pennington. The object of the association, quaintly and vigorously expressed in the language of the day, was:

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



FACULTY



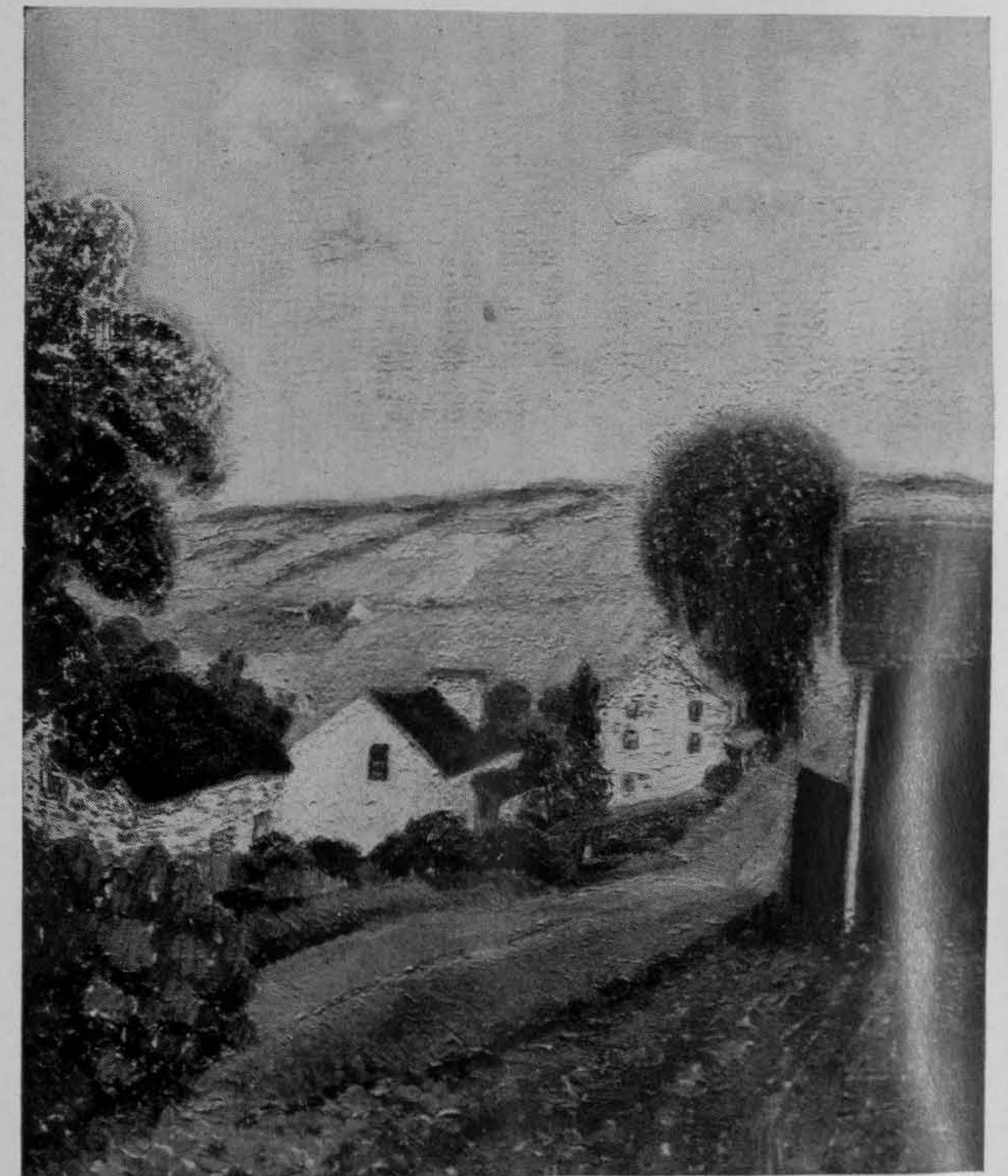
IVORY, GOLD
AND BLUE

HUGH H. BRECKENRIDGE

Born in Leesburg, Virginia. Studied in the schools of the Pennsylvania Academy and with Bouguereau, Ferrier and Doucet in Paris. Awarded European Scholarship, Pennsylvania Academy; First Toppan Prize, Pennsylvania Academy; Medal, Atlanta Exposition, 1895; Honorable Mention, Exposition-Universelle, Paris, 1900; Medal, Pan-American Exposition, Buffalo, 1901; Corcoran Prize, Society of Washington Artists, 1903; Gold Medal, Art Club of Philadelphia, 1907; First Prize, Washington Water Color Club, 1908; Silver Medal, International Exposition, Buenos Aires, S. A., 1910; Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915; Third William A. Clarke Prize, Corcoran Gallery of Art, Washington, D. C., 1916; Edward T. Stotesbury Prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1917; The Academy Gold Medal of Honor, Pennsylvania Academy of the Fine Arts, 1919; The Jennie Sesnan Gold Medal, Pennsylvania Academy, 1920; The Fellowship Gold Medal, Philadelphia, 1920; The Locust Club Gold Medal and Purchase Prize, 1926; Still Life Medal, Washington Society of Artists, Washington, D. C.; Member of the Jury of Selection for the Pan-American Exposition, Buffalo, 1901; Member of the New York Water Color Club; The Philadelphia Water Color Club; The Fellowship of the Pennsylvania Academy of the Fine Arts; Associate of the National Academy of Design; Honorary Member Philadelphia Chapter, American Institute of Architects; Connecticut Academy of the Fine Arts; The Washington Society of Artists; The Southern States Art League; The North Shore Arts Association; Member of Jury of Selection, United States Section, Department of Art, and of the International Jury of Awards, Universal Exposition, St. Louis, 1904; Former Member of the Municipal Art Jury of Philadelphia (22 years); Member of the Advisory Committee for Pennsylvania and the Southern States, and of the Jury of Selection, Department of Art, Panama-Pacific International Exposition, San Francisco, 1915; Instructor in Drawing and Painting.

HENRY McCARTER

Born in Norristown, Pa., July 5, 1866. Studied in the Pennsylvania Academy of the Fine Arts, Philadelphia; Pupil of Puvis de Chavannes, Bonnat and Alexander Harrison, Toulouse Lautrec, M. Roll, M. Rixens, in Paris. Member Fellowship Pennsylvania Academy of the Fine Arts, Former Instructor Arts Students League of New York. Awards: Bronze Medal, Pan-American Exhibition, Buffalo, 1901; Silver Medal, St. Louis Exhibition, 1904; Beck Prize, Philadelphia Water Color Exhibition, 1906; Gold Medal for Illustrations, Second Gold Medal for Decoration and Color, Panama-Pacific Exhibition, San Francisco, 1915; Philadelphia First Award, Philadelphia Art Week, 1925; Joseph Pennell Gold Medal, 1930; Gold Medal, Art Club of Philadelphia, 1936. Instructor in Understanding of Art and of Modern Painting.



HONEYBROOK

DANIEL GARBER

Born in North Manchester, Indiana, in 1880. Studied in the Art Academy of Cincinnati, and in The Pennsylvania Academy of the Fine Arts. Awarded: First Hallgarten Prize, National Academy of Design, 1909; Honorable Mention, Carnegie Institute, 1910; 4th W. A. Clarke Prize and Honorable Mention, Corcoran Gallery of Art, Washington, D. C., 1910; Honorable Mention, Art Club of Philadelphia, 1910; Bronze Medal, International Exposition, Buenos Aires, 1910; Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1911; Potter Palmer Gold Medal, Art Institute of Chicago, 1911; 2nd W. A. Clarke Prize and Silver Medal, Corcoran Gallery of Art, Washington, D. C., 1912; 2nd Altman Prize for Figure Painting, National Academy of Design, New York City, 1915; Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915; Shaw Prize, Salmagundi Club, New York City, 1916; Harrison S. Morris Prize, Newport, Rhode Island, 1916; 1st Altman Prize for Figure Painting, National Academy of Design, New York City, 1917; Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1918; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1919; First W. A. Clarke Prize and Gold Medal, Corcoran Gallery of Art, Washington, D. C., 1921; First Altman Prize for Landscape, National Academy of Design, New York City, 1922; Gold Medal, Art Club of Philadelphia, 1923; Carnegie Prize, National Academy of Design, New York City, 1923; Third Prize, Carnegie Institute, International, 1925; The Academy Gold Medal of Honor, The Pennsylvania Academy of the Fine Arts, 1929; The Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1937. Member: National Academy of Design, New York City; National Arts Club, New York City; Salmagundi Club, New York City. Instructor in Drawing and Painting.



SPRINGTIME,
TOHICKON



SECTION OF ONE OF SEVEN PANELS OF MURALS FOR UNITED STATES CUSTOM HOUSE, PHILA., PA.

GEORGE HARDING

Born in Philadelphia; studied in The Pennsylvania Academy of the Fine Arts, with Howard Pyle and independently abroad. Illustrator and author of descriptive articles and fictional work in Harpers and other magazines. Travelled extensively in the North, Australia, New Guinea and Asia. Commissioned Captain of Engineers and assigned as artist with the American Expeditionary Forces in 1918-1919. Mural Decorations in banks, hotels, hospitals, U. S. Customs House Port of Philadelphia, North Philadelphia Post Office, U. S. Post Office Building, Washington, D. C. Instructor in Illustration and Mural Decoration.



MY BOYS AT
THE POOL

ROY C. NUSE

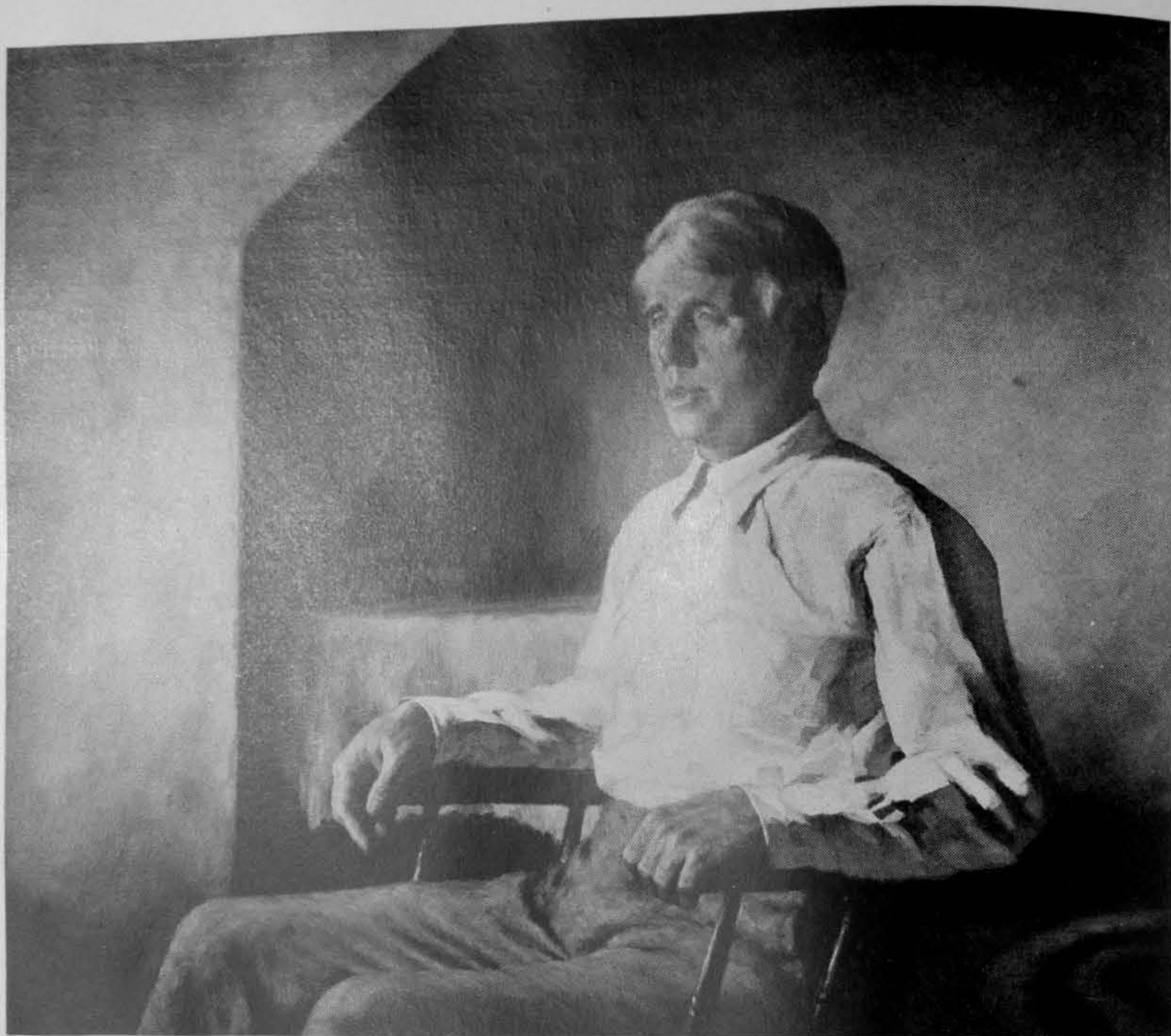
Born in Springfield, Ohio, February 23, 1885. Pupil of Duveneck, Cincinnati Art Academy, Pennsylvania Academy of the Fine Arts. Awards: Cresson European Scholarship, Pennsylvania Academy of the Fine Arts, 1917; Second Cresson, First Toppan and First Thouron Prizes, Pennsylvania Academy of the Fine Arts, 1918; Medal, Philadelphia Sketch Club, 1921. Instructor in Drawing and Painting and Head of the Coordinated Course of the Academy of the Fine Arts with the University of Pennsylvania.

FRANCIS SPEIGHT

Born in Windsor, North Carolina, 1896. Studied in the Corcoran School of Art, Washington, D. C., and the Pennsylvania Academy of the Fine Arts. Awards: Foreign Travelling Scholarship, The Pennsylvania Academy of the Fine Arts, 1923; Second Travelling Foreign Scholarship, The Pennsylvania Academy of the Fine Arts, 1925; The Fellowship of the Pennsylvania Academy of the Fine Arts' Gold Medal, 1926; First Prize in Landscape Society of Washington Artists, 1929; The Fellowship of the Pennsylvania Academy of the Fine Arts Prize, 1930; First Hallgarten Prize, National Academy of Design, 1930; M. V. Kohnstamm Prize, The Art Institute of Chicago, 1930; Landscape Prize, Connecticut Academy of Fine Arts, 1932; Third W. A. Clarke Prize and Bronze Medal, Corcoran Gallery of Art, Washington, D. C., 1937. Associate Member: National Academy of Design, New York City. Instructor in Drawing and Painting.

BOXHOLDER NO. 27





ROBERT FROST

JAMES CHAPIN

Born in West Orange, New Jersey. Studied at Cooper Union, New York, Art Students League, New York, and Royal Academy of Antwerp, Belgium. Awards: First prize for drawing, Antwerp Royal Academy, 1912; Logan prize for portraiture, Chicago Art Institute, 1927; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1928. Instructor in Composition.

ALBERT LAESSLE

Born in Philadelphia, March 28, 1877. Studied in the Spring Garden Institute, The Pennsylvania Academy of the Fine Arts. Awards: Stewardson Prize and Cresson Scholarship, Pennsylvania Academy of the Fine Arts, 1904-1907; Bronze Medal, Buenos Aires, 1910; Gold Medal, Panama-Pacific Exposition, 1915; Fellowship Prize of The Pennsylvania Academy of the Fine Arts, 1915; First Sculpture Prize, Americanization Through Art, Philadelphia, 1916; The George D. Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1918; Honorable Mention for Sculpture, Art Institute of Chicago, 1920; The Fellowship of the Pennsylvania Academy of the Fine Arts Gold Medal, 1923; Gold Medal, the Sesqui-Centennial International Exhibition, Philadelphia, 1926; The James E. McClee Prize, The Pennsylvania Academy of the Fine Arts, 1928; Second Prize for best decorative group for garden, park or other outdoor placement, Philadelphia Art Alliance, 1928. Member: National Sculpture Society; Fellowship of The Pennsylvania Academy of the Fine Arts; Société des Amis de la Médaille d'Art, Brussels, Belgium; National Institute of Arts and Letters, 1932. National Academician, 1932. Instructor in Construction at Philadelphia and in Sculpture at Chester Springs.



DANCING GOAT

THE DIVER



WALKER HANCOCK

Born in St. Louis, 1901. Studied in the St. Louis School of Fine Arts and The Pennsylvania Academy of the Fine Arts. Awards: Second Prize, St. Louis Art League Competition, 1916; Edmund Stewardson Prize, Pennsylvania Academy of the Fine Arts, 1921; Emlen Cresson Foreign Traveling Scholarship, 1922 and 1923; Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1925; Fellowship Prize, 1932; Helen Foster Barnett Prize, National Academy of Design, 1935. Awarded Fellowship in the American Academy in Rome, 1925. Member: Architectural League of New York. The Fellowship of the Pennsylvania Academy of the Fine Arts; National Sculpture Society; National Academy of Design. Instructor in Sculpture.

AUGMENTING THE FACULTY

ARTHUR H. LEA

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

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

Born in Philadelphia, July 30, 1888. Studied in the University of Pennsylvania. Received B. S. 1910, and Arthur Spayd Brooke Gold Medal in Design, 1910; M. S. A., 1911; Cope Prize (Philadelphia Chapter A. I. A. and T Square Club), 1913. Architect, Associate of Paul P. Cret. Member American Institute of Architects, Assistant Professor in Architectural Design, School of Fine Arts, University of Pennsylvania; Author of "The Study of Architectural Design," Pencil Points Press, N. Y., 1926; Instructor in Perspective and Architectural Adviser in the Sculpture Class in Composition.

JUSTIN A. PARDI

Born in Castelli, Italy, January 29, 1898. Studied in the Art Students League of New York, Boston Museum School of Fine Arts and Boston University. Received Tiffany Foundation Prize 1926, Hollingsworth Prize 1926, and Draughtsmanship Prize 1927. Instructor in Anatomy.

GEORGE DEMETRIOS

Special Saturday morning Croqui Classes will be conducted for the sculptors by Mr. Demetrios. The exact number and dates will be announced later. This stimulating experience in drawing is of tremendous value, particularly as presented by such an able and inspiring guest instructor.

WILLIAM M. CAMPBELL, B.S., R.A.

Born in Germantown, Philadelphia, 1887; studied in the University of Pennsylvania. B.S. in Arts, 1912. B.S. in Arts; R.A. Instructor in Elements of Architecture in the School of Fine Arts, University of Pennsylvania.

GEORGE SIMPSON KOYL, M. S. in Arch.

Dean of the School of Fine Arts of the University of Pennsylvania representing the University in the Coordinated Course.

SPECIAL LECTURES

A special group of lectures will be arranged at two week intervals throughout the entire winter session covering topics of broad interest.

The lecturers are each specialists upon their separate topics and the list of subjects will be as follows: the craftsmanship and technique and the chemistry and physics of fine arts painting; slow motion pictures of the life figure in action; the art of lithography; the artists' business of exhibiting; a short history of architecture with slides; cartooning art; magazine illustration for story and advertising with actual criticism of student work; processes of color reproduction; moving pictures of the casting of sculpture; a practical talk on picture framing.

This series of lectures will endeavor to introduce the student to a few of the many avenues of activity with which he must cope when the period of his school study is past.



CLARA BRATT

GENERAL AND SPECIFIC ADVANTAGES

THE Faculty constitutes the greatest single asset of the Academy's Schools. Many other factors, however, contribute to the glory and strength of the present institution. Its strategic location, Galleries, Library and Print Collection, the Coordinated Course with the University of Pennsylvania, the American Academy in Rome Collaborative problem and the many scholarship advantages will be briefly outlined below. (See "Scholarships and Prizes" for details under that head.)

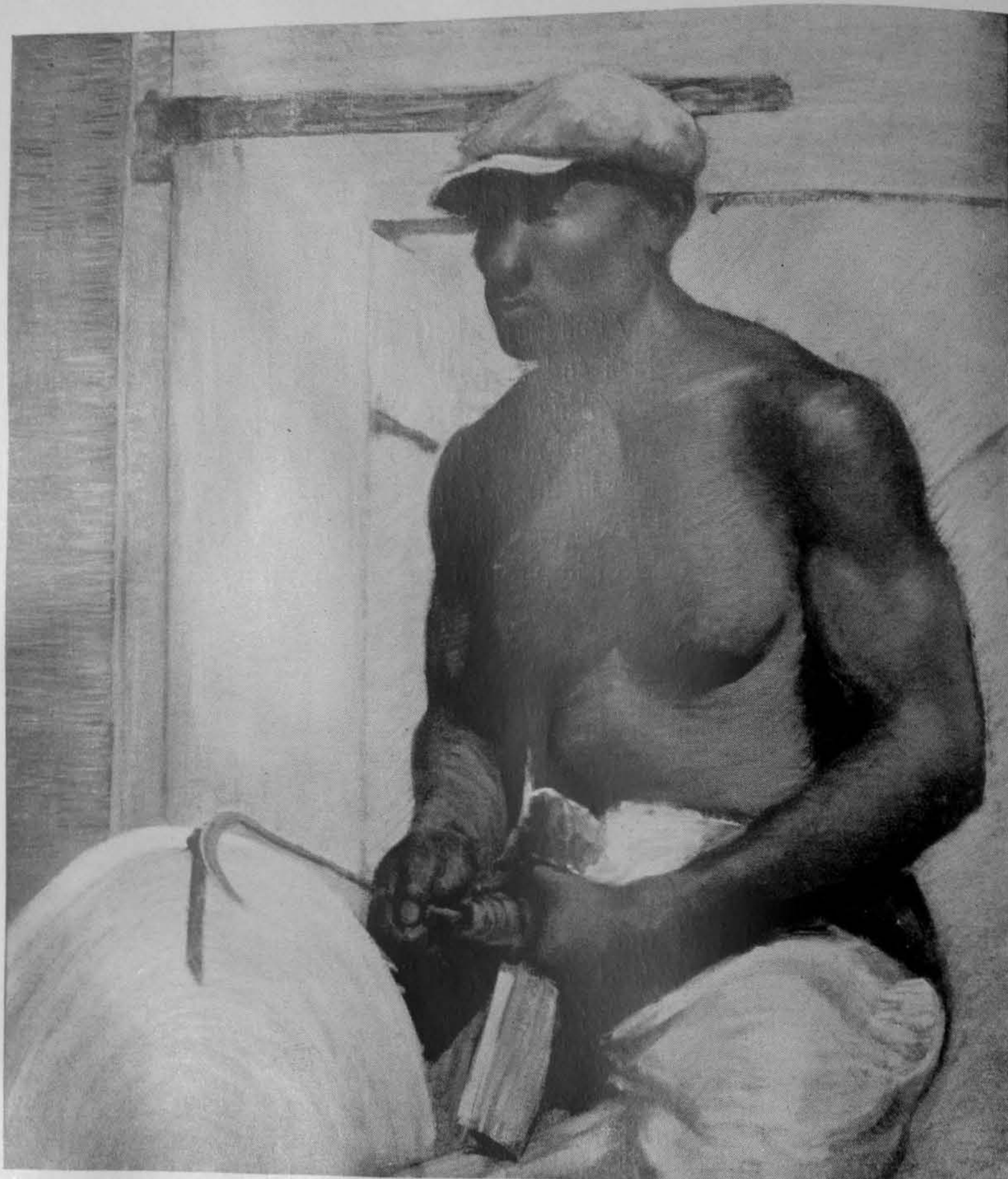
LOCATION. The Academy building is located in the heart of Philadelphia within one block of City Hall and within two or three blocks of the central city railroad stations. It is within walking distance of practically every gallery, museum, library, theatre and music hall of importance in the city. Considering Philadelphia's wealth in these cultural attributes, the student in the Academy has immeasurable opportunities of augmenting his or her school work in every possible field of inspiration for art and living.

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

The Annual Exhibitions held by the Academy, of which this year's will be the One Hundred and Thirty-third, bring together the best examples of current American painting and sculpture, and enable students to follow intelligently the various movements of contemporary art, and to study the technical methods by which the art of today is achieving its results. These exhibitions have been recognized for many years as being the foremost in America.

The Water Color Exhibition, the Exhibition of Modern Miniatures, and the Chester Springs Summer School Exhibition are held in the Fall of each year. The exhibition of work of students submitted in competition for Cresson European Traveling Scholarships and other prizes is held at the end of May. Other special exhibitions continually change the aspect of the Galleries throughout the Winter season.

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



HENRY HOTZ, JR.

CRESSON SCHOLAR IN PAINTING 1937

LIBRARY. An excellent reference library is available to all registered students at specified times. A valuable extension of this library exists in a splendid collection of books, easy of access to the students, which may be taken to the class rooms for intimate study in connection with the class room work.

PRINT COLLECTION. The Academy is the owner of one of the largest and most valuable print collections in the United States, with a total aggregate in all collections of 61,811 prints.

COORDINATED COURSE. 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 minimum time spent in the Coordinated Course by any student, not counting those with advance credit, is five years, during which time fifty-eight (58) semester credits must be completed in required academic courses at the University and technical work throughout that complete period at the Academy.

		Semester Credits
I. Prescribed Work, 51 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
		<hr/> 51
II. Elective Subjects		7
Total Semester Credits		<hr/> 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 two full years. (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.

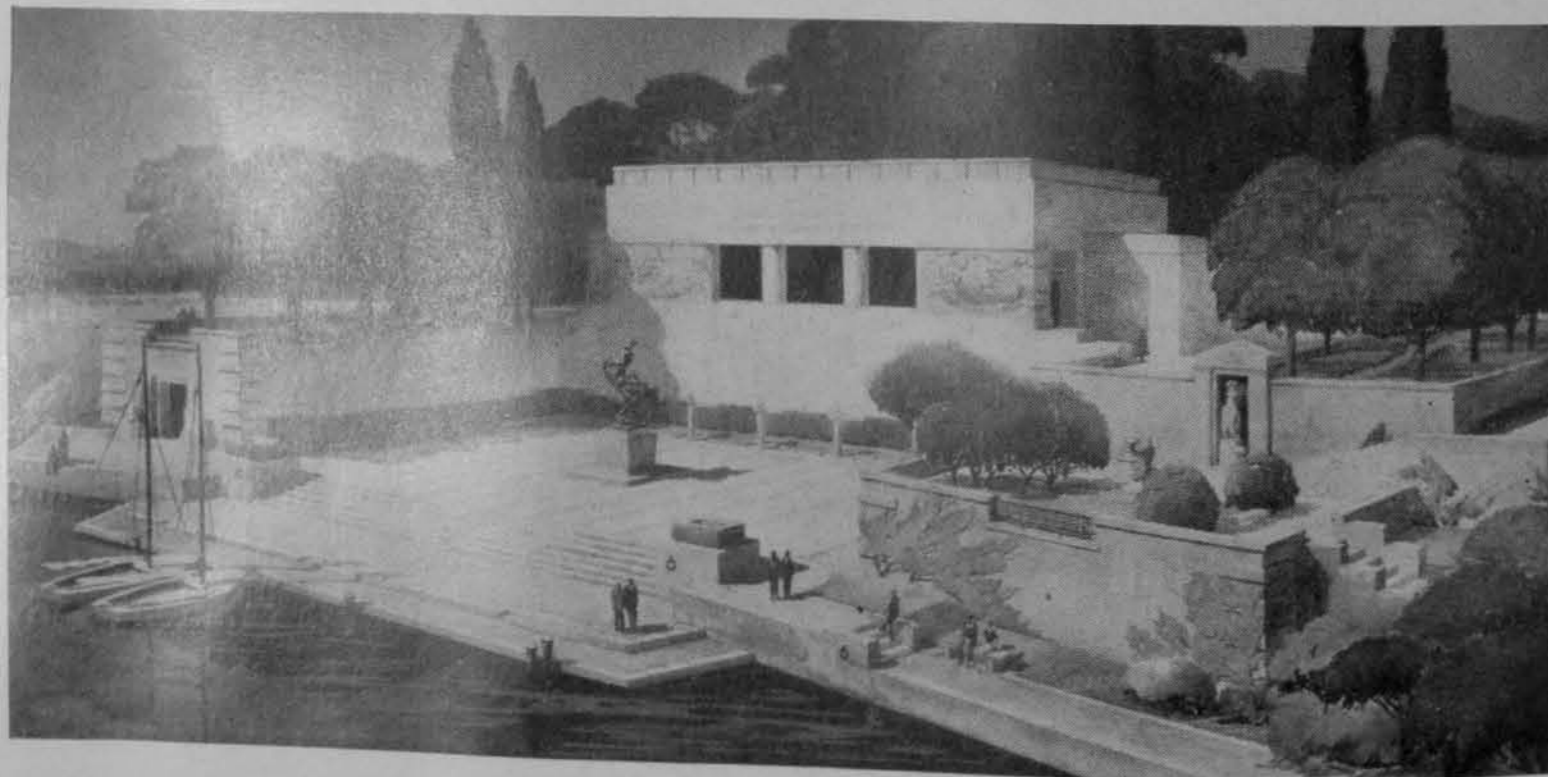
Candidates for admission to the Coordinated Courses must meet the requirements of each institution. Application blanks will be sent upon request.

COLLABORATIVE PROBLEM. It is the aim of the Academy's Schools to approach the fine arts in the broadest sense. Toward that end and because of the ideal coordination with the University of Pennsylvania, through its School of Fine Arts, one of the most valuable features is the participation through and with the Association of the Alumni of the American Academy in Rome in their Collaborative Problem. This project engages students in architecture, landscape architecture, mural decoration and sculpture. Teams of four are formed, the latter two members from the Academy, in the study of these, the four great art departments, toward a perfect whole. The Academy deems the opportunities thus afforded so valuable that it offers tuition scholarship prizes to those students whose teams place in the prize winning groups in the Rome Academy's judgment. For particulars see Collaborative Prizes under "Prizes and Scholarships."

TEAM WINNING FIRST PRIZE 1936-37 COMPETITION

LANDSCAPE ARCHITECT

ALFRED EDWARDS



ARCHITECT

HENRY M. ABBOT

SCULPTOR H. RICHARD DUHME



MURAL DECORATOR

MARY LOUISE LAWSER



GORDON COLKET

CRESSON SCHOLAR IN ILLUSTRATION 1936
CRESSON SCHOLAR IN ILLUSTRATION 1937

INSTRUCTION

The general method of instruction is by individual criticism of class work, without the repressing effect of fixed methods. 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 various classifications of study are closely allied and students in one department are privileged to work in the other departments by arrangement with the Curator. This entails no additional fee.

SCHEDULE OF CLASSES. All new students, except those who enter the Sculpture Classes, are required to work on trial in either the Antique Cast Head or Antique Cast Figure drawing classes regardless of previous training. Students whose credentials satisfy the management may be admitted into the second section immediately.

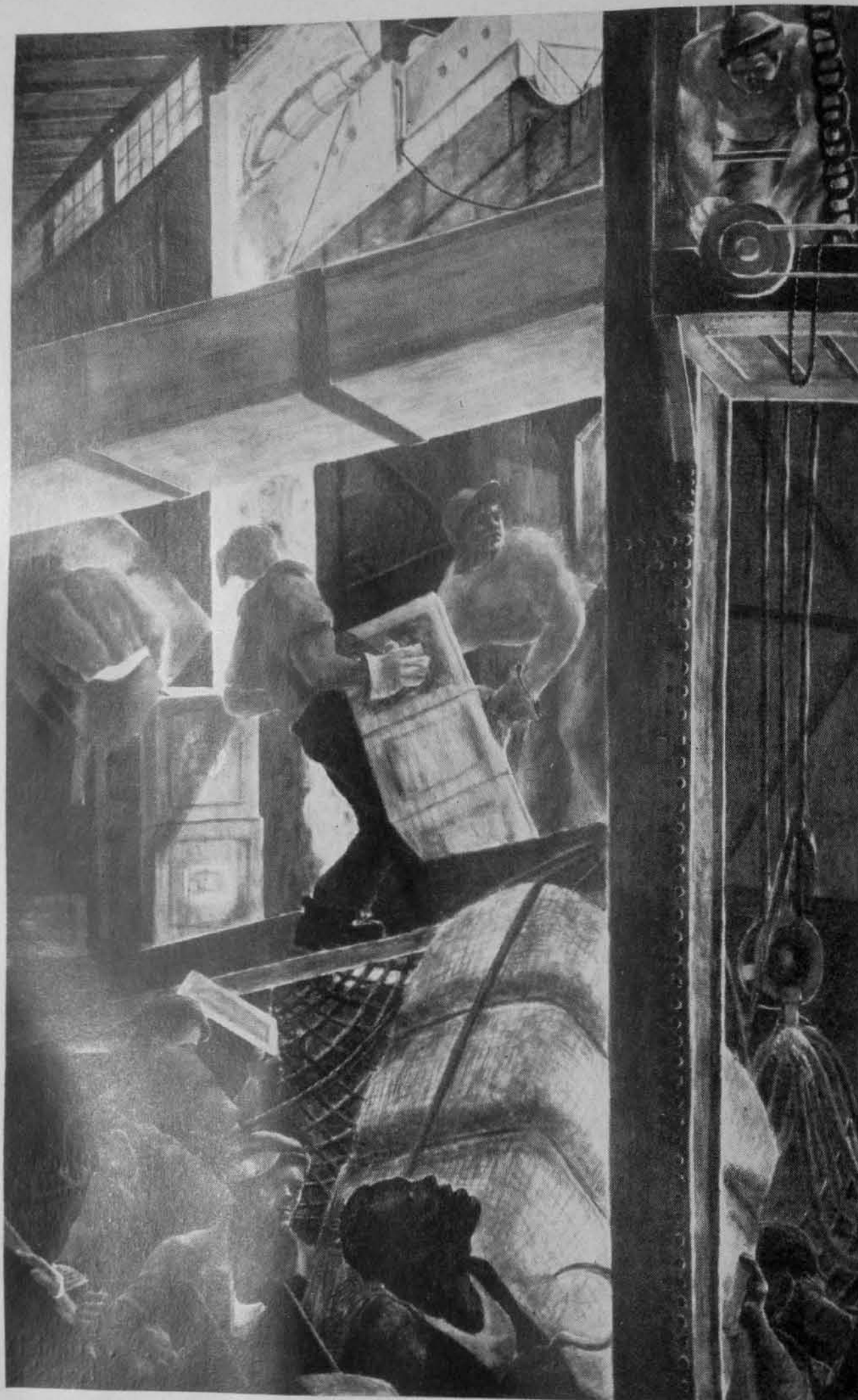
DRAWING. These classes are maintained primarily to provide a ground work in drawing which may be developed later in the Painting and Illustration Classes. Working in monochrome (generally black and white) from the plaster cast, both head and figure with unchanging light, provides the beginner that opportunity to grasp the problems of light and shade toward the expression of form more easily than by work from living models.

First Antique Classes,

Antique Cast (Head)	Francis Speight
Construction (Life Model Proportions)	Albert Laessle
Sketch (Costumed Model)	Roy C. Nuse

Second Antique Classes,

Antique cast (Figure)	Daniel Garber
	Francis Speight
	Albert Laessle
Construction	Roy C. Nuse
Sketch (Costumed Model)	Henry McCarter
Understanding of Art	James Chapin
Composition	Hugh H. Breckenridge
Still Life	



FREDRIK L. OTTESEN

CRESSON SCHOLAR IN MURAL DECORATION 1937

PAINTING. The painting classes are planned to assist each student, upon a sound knowledge of drawing as a base, to a personal expression through color; the whole built upon compositional understanding and sound technical facility.

Preliminary Classes,

Life	Daniel Garber
Portrait	Roy C. Nuse
Still Life	Hugh H. Breckenridge
Composition	James Chapin
Costumed Sketch and Croqui	Roy C. Nuse
Understanding of Art	Henry McCarter
Construction	Albert Laessle
Perspective	John Harbeson
Anatomy	Justin A. Pardi

Advanced Classes,

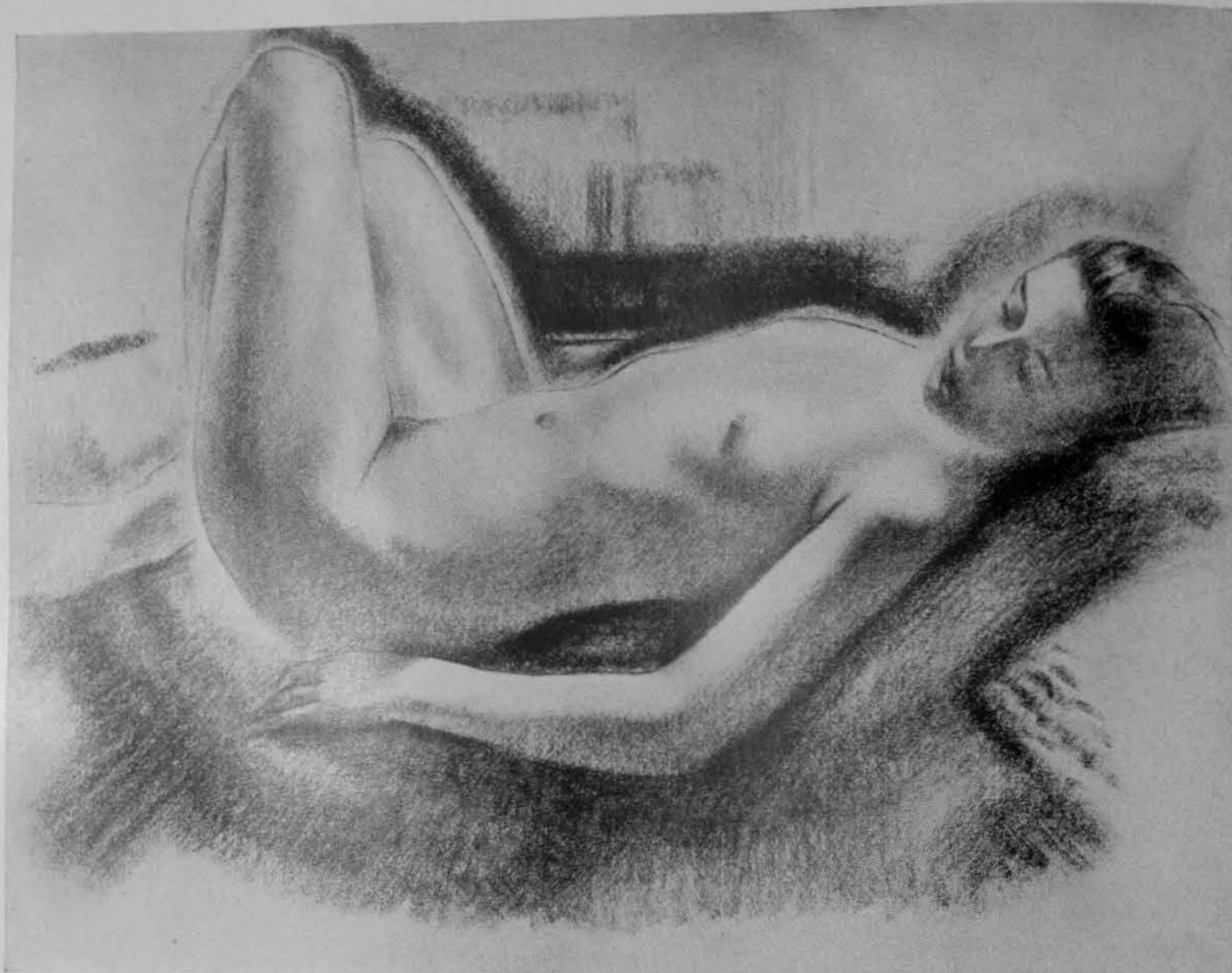
Advanced Life	Daniel Garber
Advanced Portrait	Hugh H. Breckenridge

ILLUSTRATION. The purpose of the Illustration classes is to provide the student with such practical instruction in Drawing, Composition, and Interpretation as will enable him to enter the professional field of magazine and book illustrating.

Illustration Composition	George Harding
Life	Daniel Garber
Costumed Model	George Harding
Costumed Sketch and Croqui	Roy C. Nuse
Understanding of Art	Henry McCarter
Construction	Albert Laessle
Perspective	John Harbeson
Anatomy	Justin A. Pardi

MURAL DECORATION. The chief purpose of this class is to train advanced students in solving the architectural problems of decoration based upon a sound compositional knowledge, and appreciation of scale. The actual mechanics which this branch of the Fine Arts involves are thoroughly studied so that the various painting techniques employed in the mural expression may be understood and acquired.

Mural Composition	George Harding
Life	Daniel Garber
Costumed Model	George Harding
Costumed Sketch and Croqui	Roy C. Nuse
Understanding of Art	Henry McCarter
Construction	Albert Laessle
Perspective	John Harbeson
Anatomy	Justin A. Pardi



G. RALPH SMITH
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CRESSON SCHOLAR IN ILLUSTRATION 1937

SCULPTURE. This department introduces its students to and trains technically in modelling and its application. Special emphasis is placed upon Sculpture as allied to its sister arts, Painting and Architecture.

Life	Walker Hancock
Head	Walker Hancock
Composition	Walker Hancock
Stone Cutting	Walker Hancock
Construction (Life Model Proportions)	Albert Laessle
Perspective	John Harbeson
Croqui (Sketching from Life, Action Poses)	Guest Instructor—George Demetrios
Anatomy	Justin A. Pardi

EVENING CLASSES. The evening classes are planned for those students whose activities or livelihood do not permit them to attend the day session. Students admitted under this head are not eligible to compete for prizes or scholarships. The fees are set at a reasonable figure so that many may enjoy the privilege of Drawing, Painting, or Modelling in the life classes. See "Fees" for details. All day students are entitled to work in the evening classes without extra fee.

Drawing and Etching Daniel Garber

Painting

Life	Daniel Garber
Costumed Sketch	Francis Speight

The life model poses five evenings every week and the Costumed Sketch model every Tuesday evening.

Sculpture,

Life	Walker Hancock
Head	Walker Hancock

Models pose on Tuesday and Thursday evenings of each week. The Life and Head models alternate on a two-week schedule.

PART TIME CLASSES. A courtesy part time registration without prize or scholarship eligibility is offered to former students at greatly reduced rates to aid them with instruction, the invaluable continued use of models and to concretely express the genuine interest the Academy has in all those who have studied here. (See Rates.)

REGISTRATION OF WORK. Each student is required to register one example of work, once each month, representing effort in each of the classes listed under the department in which he or she is enrolled. For example: the student in Preliminary Painting registers one Life, Head, Construction, Costumed Sketch, and Still Life per month. The exceptions and special classes are listed below. The same work cannot be registered more than once. An unbroken record of registration is necessary for eligibility for competitions, and is required of all students in the Coordinated Course. Written requests for excuse upon legitimate grounds (illness, unavoidable absence, etc.) must be addressed to the Curator for approval.



GILBERT H. SWITZER

CRESSON SCHOLAR IN SCULPTURE 1937

Attendance upon the classes on Understanding of Art and Composition is not compulsory but students are particularly urged to attend all through their Academy experience. Composition studies and finished work will be registered according to posted regulations.

Perspective drawing is a two-term (one-winter) course and is compulsory of satisfactory completion before any student may compete for a Cresson Traveling Scholarship, or receive the award of a Collaborative Scholarship, and also upon all students taking the Coordinated Course with the University of Pennsylvania. Every student is urged to get credit for this course in his first or second year.

Anatomy lectures are not compulsory but every student is advised to attend regularly for at least two terms (one winter).

PROMOTION. Application for promotion from the First Antique Cast Drawing section to the Second Antique Cast Drawing section and subsequently into Painting or Illustration may be made at any stated monthly meeting of the Faculty. A group of Drawings or Paintings, one each from all branches of classes attended, is placed for judgment with the application. Each work submitted must have the approval of the Instructor of the class in which it was made. If the Faculty finds the group of insufficient merit to warrant promotion the student may submit another group to the Faculty at any subsequent meeting. Admission to the Advanced Head and Advanced Life Painting classes is also by action of the Faculty upon the submission of one head or life painting (respectively) accompanied by a line drawing made from the life model as posed in the class. The work submitted needs no approval.

Admission to Mural Decoration is arranged by conference with Mr. George Harding and the Curator.

All students in the Sculpture classes begin, upon entrance and regardless of what previous experience they have had, in the regular head and life classes. Their entrance into the broader activities of the Sculpture department is arranged by conference with Mr. Walker Hancock and the Curator.



JOHN T. WARD, JR.

CRESSON SCHOLAR IN PAINTING 1936
CRESSON SCHOLAR IN PAINTING 1937

1936

HONOR ROLL

1937

Awards Made May, 1937

CRESSON TRAVELING SCHOLARSHIPS

PAINTERS

JACK CLIFTON, Newport News, Va.
REBECCA H. DAVIS, Elkridge, Md.
HENRY HOTZ, JR., Wynnewood, Pa.

MAGGY PRESTON, Galveston, Texas
*JOHN T. WARD, JR., Burlington, N. J.
ALICE E. WHITTEN, Wilmington, Del.

ILLUSTRATORS

SYLVIA BERNSTEIN, Philadelphia
*GORDON COLKET, Ardmore, Pa.
PORTER GROFF, Souderton, Pa.

CHARLES E. MARKS, Philadelphia
THOMAS M. PARK, JR., Philadelphia
G. RALPH SMITH, Circleville, Ohio

SCULPTORS

MARGARET C. GRIGOR, La Jolla, Cal.

GILBERT H. SWITZER, Bearden, Tenn.

MURAL DECORATORS

FREDRIK L. OTTESEN, Woodbury, N. J.

*EDNA D. WRIGHT, Norfolk, Va.

COLLABORATIVE SCHOLARSHIPS

MARY K. BLAGDEN, Ambler, Pa.
EMILY C. CAMPION, Swarthmore, Pa.
H. RICHARD DUHME, St. Louis, Mo.
MARGARET C. GRIGOR, La Jolla, Cal.

FRED HOGG, JR., Philadelphia
MARY LOUISE LAWSER, Overbrook, Pa.
WILLIAM M. TALBOT, Creve Couer, Mo.
EDNA D. WRIGHT, Norfolk, Va.

THE CHARLES TOPPAN PRIZES

1st Prize

MARIAN E. WILLIAMS, Trenton, N. J.

2nd Prize

JAMES HEUGH, JR., Philadelphia

Honorable Mention

LEAH M. PERKINS, Riverton, N. J.

EDNA D. WRIGHT, Norfolk, Va.

THE THOURON PRIZES

MATTHEW SOCHA, Philadelphia
BEN EISENSTAT, Philadelphia

LEONARD M. NELSON, Philadelphia
SARA STAREKOW, Philadelphia

THE STEWARDSON PRIZE

CLARA BRATT, Philadelphia

THE STIMSON PRIZE

MARGARET C. GRIGOR, La Jolla, California

THE PACKARD PRIZES

1st Prize

FRANK PAUL, Philadelphia

2nd Prize

LAURENTINE B. FELIZARD, Erie, Pa.

THE RAMBORGER PRIZE

SIDNEY A. SIMON, Pittsburgh, Pa.

*Second Award.



EDNA D. WRIGHT

CRESSON SCHOLAR IN PAINTING 1936
CRESSON SCHOLAR IN MURAL DECORATION 1937

SCHOLARSHIPS AND PRIZES

FREE TUITION SCHOLARSHIPS. Twenty-three free tuition scholarships are available to returning students whose financial obligations have been met in full, for at least two terms. These scholarships are solely for the purpose of financially assisting those who would otherwise be unable to pursue their 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.

Application may be made in the Spring of each year and again in January, should any of the previously awarded scholarships become available. These scholarships are awarded by the Board of Directors upon the recommendation of the Committee on Instruction and the Faculty. Applicants must fill in a prepared form and submit it together with not more than four examples of their work to the Curator before the stated meeting of the Faculty for May, 1938. These applications must be accompanied by a letter addressed to the Committee on Instruction stating the necessity for requesting free tuition.

At the discretion of the management, and at times when there is a particular demand for such help, certain of these scholarships may be granted as half scholarships.

THE WILLIAM EMLÉN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

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

The award of a Cresson Traveling Scholarship credits each student with \$1100.00; \$900.00 of which is to be used for a Summer of foreign travel and traveling expenses, and the remaining \$200.00 pays for tuition in the ensuing two terms immediately following at the Academy.

An award is not to be regarded as a certificate of proficiency. The winners should consider rather, that their industry and promise have won for them the opportunity to introduce into their period of schooling this inspirational and broadening incident. Each recipient is required to return to the Academy for further study and the financial arrangement is thus planned to insure this program.

The awards are divided among all departments of study and are allotted as to standard of work as one factor, and the number of contestants proportionally from each department as the other factor.



MAGGY PRESTON

The awards are made by the Board of Directors through its Committee on Instruction, upon the recommendation of the Faculty. Sixteen students were awarded Cresson Traveling Scholarships in 1937. The student illustrations in this catalogue are selected from the work of the winners in the 1937 competition.

In the case of exceptional merit and when a very decided improvement is evident a student may, through the same authority, receive the award a second time. Competition for a second scholarship must be entered during the year succeeding the first award, unless otherwise ruled or a satisfactory excuse be accepted by the Committee on Instruction.

RULES GOVERNING THE CRESSON COMPETITION. Students are eligible for competition for a Cresson Traveling Scholarship when they each have an aggregate of 102 Academy school weeks to their credit, which must have been accumulated within five (5) years of the date of competition. The final 34 weeks (two terms) must be spent in the Winter School of the Academy and must be within the school year of competition. Time spent in the Summer School of the Academy is counted (provided certain requirements have been fulfilled) in the aggregate of the first 68 weeks.

Every student must have a complete and unbroken registration record over the time included in computing eligibility (see "Registration of Work"). They must also have completed satisfactorily their work in Perspective (two terms). Delinquencies due to absence for illness or other causes must be satisfactorily explained in writing to the Curator for excuse and all financial obligations must be fully paid.

All students entering the competition are required to sign at the Curator's office in order to signify their intention before the first day of December in the school year of competition.

All work submitted in competition must be that which has been done in the Academy classes or for Academy registration and has received criticism from a member or members of the Faculty. It must also be work completed within the last 34 weeks of the Winter School or the 17 weeks immediately preceding in the Summer School. Either the stamp from monthly registration or one by special arrangement at the Curator's office must be upon each work exhibited.

All competitors are unrestricted as to the amount and variety of work they submit in the competition groups, provided they do not exceed the space allotted to them, but each Painter's group must include a landscape.



THOMAS M. PARK, JR.

Paintings, Drawings, and Illustrations exhibited in the Painting or Illustration groups must not exceed 36 inches in either dimension, and must be exhibited unframed and unglazed. If tape is used to trim unsightly edges of canvases it may be used to give order rather than enhance and must not encroach upon the face of the canvas.

Every student awarded a First Cresson Traveling Scholarship must leave for Europe on or before June 15th of the year of award; otherwise the scholarship is revoked. A period of at least 90 days in Europe must be accounted for in the financial and itinerary report which is required for filing in the office of the Curator before the first day of December following the award.

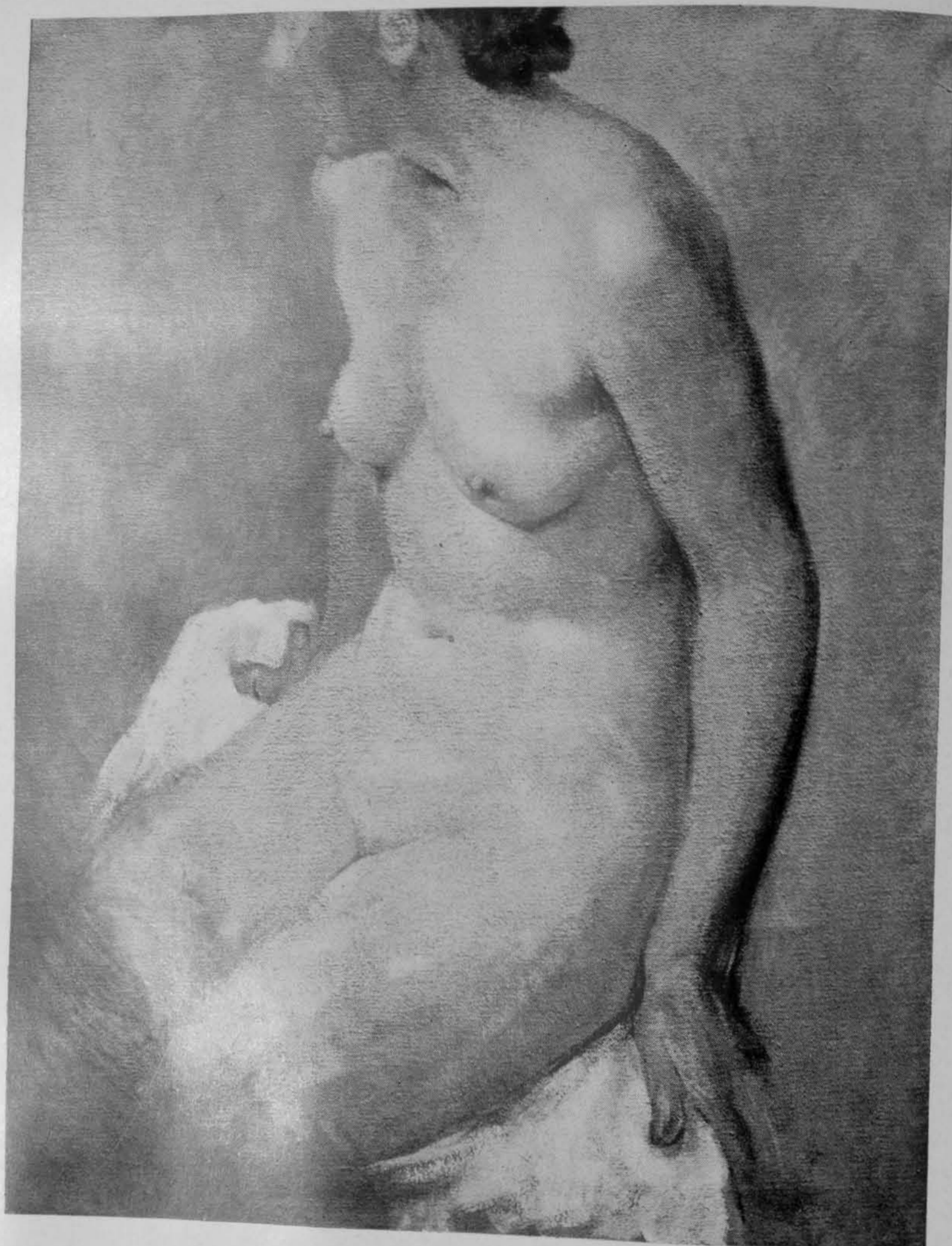
In the case of a second Cresson Traveling Scholarship, the student is granted the privilege of using the credit for travel (\$900.00) any time within two years and four months of the receipt of the award; provided the recipient does not marry in that interim. The \$200.00 credit for tuition, however, must be used within the year following the award. The financial and itinerary report covering the period of at least 90 days in Europe is also obligatory upon them and must be filed at the Curator's office within six weeks of their return to America.

COLLABORATIVE SCHOLARSHIPS. Realizing the growing interest in and the demand for well-trained Mural Decorators and Sculptors acquainted with the problems of their co-artists the architects, this scholarship is designed particularly to encourage talented students toward competent and thorough knowledge in these fields.

Two terms of free tuition in the Winter School are, therefore, to be awarded to each painter or painters and sculptor or sculptors whose team or teams place first, second or third in the Association of the Alumni of the American Academy in Rome judgment; provided, that in the acceptance of such scholarship, the students will major in their respective departments (Mural Decoration and Sculpture), and shall use this tuition credit in the school year directly following after that of the award.

THE CHARLES TOPPAN PRIZES. The Charles Toppan Prizes for 1938 are: First Prize, \$300.00, Second Prize, \$200.00, and two honorable mentions of \$100.00 each.

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



JACK CLIFTON

The prizes are awarded only to students who have previously received and used a Cresson Scholarship. Competitors who fulfill all of the requirements for a Second Cresson Traveling Scholarship will, at the same time, be considered eligible to compete for a Toppan Prize. Competitors who are not in Competition for a Second Cresson Traveling Scholarship are required to register certain work each month, and will arrange individually with the Curator for the requirements in the respective departments of Painting, Illustration, Sculpture and Mural Decoration.

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

The work submitted in competition must be an original painting, in oil or water color, the unaided work of the student without criticism. All work in competition must be submitted without signature or mark of identification and must be presented on or before Monday, May 16, 1938, 12 o'clock noon. No student may submit more than one canvas. Canvases submitted must not measure less than twelve inches nor more than thirty-six inches in either dimension, and must not be framed or presented under glass.

Canvases are numbered by the Curator, and a memorandum of the numbers and competitors' names is kept in a sealed envelope which is opened after the prize-winning canvases have been selected by the Committee on Instruction. According to the positively expressed terms of the gift, the drawing of the work submitted will receive first consideration.

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

THE THOURON PRIZES. These awards were founded by the late Henry J. Thouron, a former Instructor in Composition.

A prize of \$50.00 for a group of not less than three compositions upon subjects given to the class during the current season, and a prize of \$25.00 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 \$50.00 and one of \$25.00, the first for general progress in study, and the second for the work showing, in its treatment of said subjects, the most poetic, abstract, or idealistic point of view, both to be decided by the Instructor of the class.

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



MARGARET C. GRIGOR

CRESSON SCHOLAR SCULPTURE 1937

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

THE STEWARDSON PRIZE. The Edmund Stewardson Prize of One Hundred Dollars in the Department of Sculpture will be awarded for the 38th time at the close of the school year.

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

The subject for the competition is a full-length figure from Life in the round. Studies must not be less than two feet six inches in height, and not more than three feet in height, and must be made within eighteen hours, during three consecutive days, in six sessions of three hours each.

No one except the competitors are admitted to the competition room at any time during the days of the competition, and no one except the members of the Jury are present during the judging of the studies.

Each competitor draws a number by lot. This number determines the competitor's position in the competition room and a corresponding number is placed upon an envelope which contains the competitor's name and is deposited sealed, with the Secretary of the Academy. Upon completion of the work the competitor places a corresponding number upon the study to be submitted to the Jury of Award.

The Jury of Award consists of three professional sculptors, having no official connection with the Academy, or any other schools whose pupils may have taken part in the competition. When the successful number has been announced by the chairman of the Jury, the Secretary, in the presence of one or more of the officials of the Academy, opens the envelope bearing that number and announces the name of the successful competitor. If no study be satisfactory to the Jury, the prize may, at their discretion, be withheld. When no award is made, the amount of the prize may, at the discretion of the Board of Directors, 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.



PORTER GROFF

CRESSON SCHOLAR IN ILLUSTRATION 1937

THE STIMSON PRIZE. This prize was established in memory of Emma Burnham Stimson and was created for the award each year of a prize in sculpture of \$100.00 for the best work done by the students in regular course of the class.

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

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

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

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

THE PACKARD PRIZES. From the income of the John H. Packard Fund, established by the children of the late John H. Packard, M.D., for many years chairman of the Academy's Committee on Instruction, annual prizes of \$30.00 and \$20.00 are awarded for the best and second best groups of original studies made from living animals in the Zoological Garden. These prizes are open to all students of the Academy who have registered for both terms of the school year. A student having once received a prize becomes ineligible to receive the same prize the second time.

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

THE RAMBORGER PRIZE. From the income of a fund established by the late William K. Ramborger, Esq., as a memorial to his sister, Aspasia Eckert Ramborger, who for some years was a student of the Academy, an annual prize of \$25.00 is awarded for the best line drawing in black and white of a head from life by a pupil of the Academy who has not been under instruction over two years, but who has been registered in the Academy for both terms of the current school year. Each competitor may submit one unmounted



REBECCA H. DAVIS

drawing. Having once received an award, a student becomes thereafter ineligible to compete again.

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

FREE-HAND DRAWING PRIZES for the HIGHER SCHOOLS OF PHILADELPHIA AND VICINITY. The Directors of The Pennsylvania Academy of the Fine Arts have established a system of prize awards for original Free-hand Drawing by students of the higher schools of the city of Philadelphia and immediate vicinity.

The purpose of making these awards is to stimulate interest in Free-hand Drawing, to discover those who possess marked talents, and to offer them the advantages of study at the Academy. The drawings must be free-hand from a cast or other object assigned by the instructor and must be the unaided work of the student, without criticism.

A first prize of \$10.00 and a second prize of \$5.00 are awarded by the Academy upon the recommendation of the instructor of the school where made, for the best and second best drawings by regularly enrolled students of each school.

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

The drawings may be made at any time during the months of March and April but must be submitted to the instructor of the school where made, and the prizes announced before April 30, 1938.

The two prize drawings from each school must be sent to the Secretary of The Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, not later than May 15, 1938. The Faculty of the Academy will then judge the drawings submitted, and award the final prizes as follows:

\$25.00 for the best drawing; \$15.00 for the second; and \$10.00 for the third. All entries must have the following information legibly written on the back; name of the competitor; name of the school in which the student is working, and the signature of the Principal of the school. Drawings may be called for two weeks after announcement of the final awards.

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.



SYLVIA BERNSTEIN

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, a full-length snapshot, and, on request, the applicant must submit examples of work in which the Faculty can find an apparent ability and promise and an evident sincerity of purpose, before the student may register. Admission is contingent upon complete satisfaction to Faculty and Management in each and every particular as listed above and is always subject to the reserved right of dismissal. No student is eligible unless at least sixteen years of age and possessed of a completed high school education or its equivalent. The Committee on Instruction reserves the right to limit the number of students under any or all classifications.

FEES. Day School,

Tuition Fee per term	\$100.00
Matriculation Fee (paid only on entrance)	10.00
Locker Fee per term	1.00
Total, First Term	<u>\$111.00</u>
Tuition Fee, All Subsequent Terms	100.00
Locker Fee per term	1.00
Total Fees, First Year	<u>\$212.00</u>

Students paying the Day School fees are entitled to all the privileges of the Evening School classes.

Evening School,

Tuition Fee for Single Term	\$25.00
Matriculation Fee (paid only on entrance)	5.00
Locker Fee per one term75
Total per Single Term, Evening School	<u>\$30.75</u>

Part Time (for former P. A. F. A. students),

Tuition Fee per term (3 full day privileges per week)	\$50.00
Locker Fee for term	1.00
Total Fee per term	<u>\$51.00</u>

These fees do not include the cost of any materials.

Summer School, See Summer School catalogue.

PAYMENT REGULATIONS. All fees are payable in advance and no deduction is made for late registration or for absence and no refund is made for any reason whatsoever.

Payment shall be made in cash or by check drawn to the order of The Pennsylvania Academy of the Fine Arts for the exact amount due.

Tuition fees are payable in two equal instalments. The first payment shall be made on or before the date of registration and the second payment on or before February 1st.

Students shall be considered in attendance until formal notice of withdrawal, in writing, is received by the Curator.



ALICE E. WHITTEN

CRESSON SCHOLAR IN PAINTING 1937

Non-payment of fees according to the announced dates, as stated above, shall prohibit such delinquent students from attendance in all classes, lectures, etc.

New registration cards shall be issued at the beginning of each term to students at the time of the payment of fees.

DORMITORIES. The Academy maintains in Philadelphia Day and Evening schools only, and assumes no responsibility for students beyond the limits of the school buildings. However, women students registering at the Academy are granted the privilege of living in the dormitory system conducted by the Moore Institute of Art, Science, and Industry and the Philadelphia School of Design for Women. The Academy can highly recommend these accommodations. For rates, etc., write to Miss Julia Owing at 1922 Race Street, Philadelphia.

CALENDAR. School year 1937-38.

Registration	(on or after) September 13th.
First Term begins	September 27th.
Private View of the Thirty-fifth Annual Water Color Exhibition and the Thirty-sixth Annual Exhibition of Miniatures and the Student Exhibition from the Summer School at Chester Springs	November 6th.
Thanksgiving Day holiday	November 25th.
Christmas holiday	December 25th to January 3rd.
First day of Pose for Stimson Competition in Sculpture	January 3rd.
Registration for Second Term	(on or after) January 17th.
Stimson Prize judgment and award	January 28th.
Private view of The One Hundred and Thirty-third Annual Oil and Sculpture Exhibition	January 29th.
Second Term begins	January 31st.
Washington's Birthday holiday	February 22nd.
Stewardson competition	March 21st, 22nd and 23rd.
Stewardson Prize judgment and award	March 23rd.
Easter holiday	April 15th and 16th.
Placement of Cresson Competition exhibits	May 16th to 20th.
Judgment for Toppan Prizes	May 17th.
Judgment for Cresson Scholarships, Thouron, Packard, Ramborger Prizes	May 24th.
Exercises in Gallery F for the award of yearly prizes	May 25th.
Exhibition of Competitors' work	May 26th to June 11th.
Last day of Winter School	May 28th.
No models are engaged to pose or criticism given for the last week of the Second Term except by special arrangement.	
Summer School, Chester Springs, Penna. (see Summer School catalogue for details) May 31st to September 24th.	
Day classes are held from nine to twelve and from one to four o'clock six days per week. Evening classes are held from seven to ten o'clock from Monday to Friday inclusive. All exceptions are noted in the Calendar above.	

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.

THE FELLOWSHIP OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

The **Object of the Fellowship** is to foster a spirit of fraternity among the former and present students of The Pennsylvania Academy of the Fine Arts in the interests of Art. In addition to its many other activities the Fellowship also functions somewhat as an Alumni, through its members establishing a continuing link with the Academy when they no longer study there.

To **Become a Member of the Fellowship** it is necessary only to fill in the attached Application Blank and mail, or send, it to the Fellowship.

Dues for Resident Members are Four Dollars a year, and for Non-Resident Members (living more than fifty miles from Philadelphia) Two Dollars a year. Life Membership Fifty Dollars. Bills for dues will be rendered by mail when due.

The **Activities of the Fellowship** include an Annual Exhibition of the works of members, a series of Evening Talks in the Academy Lecture Room on subjects of interest to Art Workers, and a variety of Get-Acquainted Gatherings, Dances, Group Outings, etc., to which admittance is free and of which advance notices are sent by mail to all members.

If you have been, or are, a student at The Pennsylvania Academy of the Fine Arts you are cordially invited to become a member of the Fellowship and to join with it in building up and preserving a united spirit of true fellowship in the interest of Art and in association with your old Academy.

APPLICATION FOR MEMBERSHIP IN The Fellowship of The Pennsylvania Academy of the Fine Arts

Name.....
Address.....
.....
Year of Studentship.....

