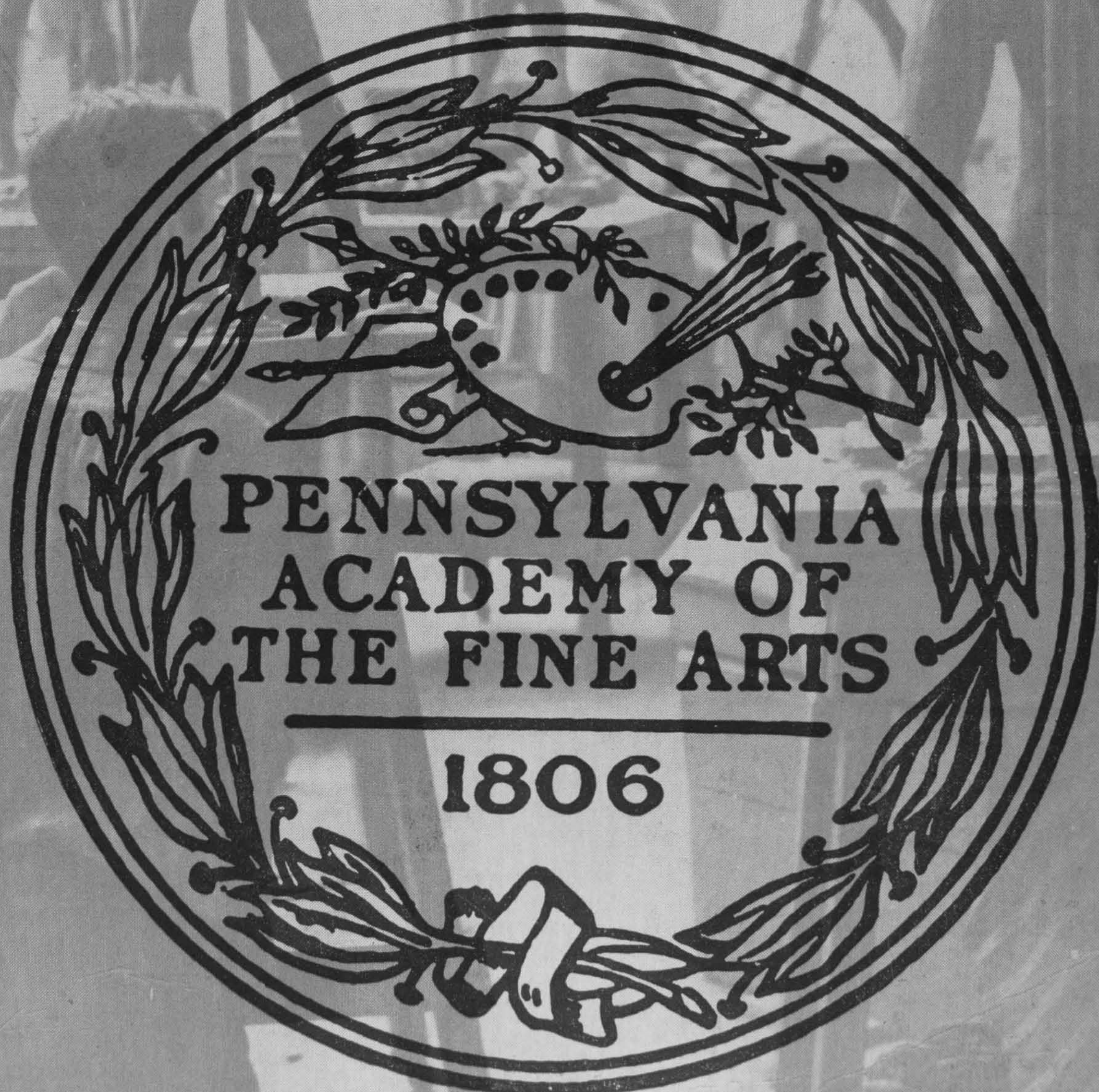


**WINTER SCHOOL CIRCULAR · 1943-1944**





The function of the Academy 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 : 1943-1944**

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## 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."*

## 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.



## FACULTY

### 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 Preliminary Arts Club, New York City; Salmagundi Club, New York City.

**Instructor in Drawing and Preliminary and Advanced Life Painting.**

### 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., Federal Building World's Fair, Edward T. Stotesbury Prize, 1938, Pennsylvania Academy of the Fine Arts. Member: National Academy of Design.

**Instructor in Illustration and Mural Decoration, on indefinite leave as Captain in the United States Marine Corps.**

### 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. Fellowship of P.A.F.A. Gold Medal Award, 1940. Past President of the Fellowship of Pennsylvania Academy of the Fine Arts.

**Instructor in Drawing and Preliminary Portrait Painting and Head of the Coordinated Course of the Pennsylvania 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: Cresson Foreign Traveling Scholarships 1923 and 1925, The Pennsylvania Academy of the Fine Arts; 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; Gold Medal, Philadelphia Sketch Club, 1938; The Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1940; The Academy Fellowship Prize, 1940. Member: National Academy of Design, New York City.

**Instructor in Drawing and Painting.**

### 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; National Institute of Arts and Letters.

**Instructor in Sculpture, on indefinite leave as First Lieutenant in U. S. Army.**

### 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. Represented: Private and Public Collections.

**Instructor in Advanced Portrait and Advanced Composition.**

### HARRY ROSIN

Born in Philadelphia, December 21, 1897. Studied in The Pennsylvania Academy of the Fine Arts and in Paris. Awarded: Stewardson Prize for Sculpture; Cresson Travelling Scholarship, 1926; Widener Gold Medal, 1939; P. A. Fellowship Prize, 1941. Fellowship of P.A.F.A. Gold Medal Award, 1942. Represented: by work for the French Government on the island of Guadaloupe, French West Indies; a building in Papeete, Tahiti, South Seas; The Samuels Memorial, Schuylkill River, Philadelphia; Private and Public Collections in London, Paris, Tahiti, New York and Philadelphia.

**Instructor in Construction.**

### PAUL MANSHIP

Born in St. Paul, Minn., 1885. Studied in the Pennsylvania Academy of the Fine Arts. Member: Associate of the National Academy of Design, New York, 1914; National Academician, 1916; National Sculpture Society, 1912 (pres.) American Institute of Arts and Letters, 1918; Chevalier, Legion d'Honneur, 1929; Century Association Fellow American Academy Arts and Sciences; American Academy of Arts and Letters, 1932; National Arts Club; Alumni Association of the American Academy in Rome. Awards: American Academy in Rome Scholarship 1909-12; Barnett prize, National Academy of Design, 1913; Widener Gold Medal, Pennsylvania Academy of the Fine Arts, 1914; Gold Medal Panama Pacific Exposition, San Francisco, 1915; Helen Foster Barnett prize, National Academy of Design, 1917; gold medal, American Institute of Architects, 1921; medal American Numismatic Society, 1924; gold medal, Philadelphia Art Association, 1925; gold medal, Sesqui-Centennial Exposition, Philadelphia Exposition, Philadelphia, 1926. Represented in Private and Public Collections.

**Instructor in Sculpture.**

### EDWARD SHENTON

Born in Pottstown, Pennsylvania, November 29, 1895. Studied in the Philadelphia Museum School of Industrial Art; Pennsylvania Academy of the Fine Arts; Pupil of Thornton Oakley; Henry McCarter; George Harding. Awarded: Lea Prize, 1922, Cresson Traveling Scholarship, Pennsylvania Academy of the Fine Arts, 1922, 1923. Represented: Illustrations, "Scribner's," "Collier's," "Cosmopolitan," "Saturday Evening Post," "The Yearling" Scribner's, 1937; "Cross Creek," Scribner's, 1942; "Face of a Nation," Scribner's, 1939. Instructor, Philadelphia Museum School of Industrial Art.

**Instructor in Illustration.**

### FRANKLIN CHENAULT WATKINS

Born in New York City, in 1894. Studied in the Pennsylvania Academy of the Fine Arts. Awarded: William Emlen Cresson Memorial Traveling Scholarship, 1917, 1918; Second Toppan Prize, Pennsylvania Academy of the Fine Arts, 1920; First Prize and Lehman Prize, Carnegie International Exhibition, 1931; Bronze Medal, Paris Exposition, 1937; Bronze Medal, Musee de Jeu de Paume, Paris, 1938; First Prize and Corcoran Gold Medal, Corcoran Gallery of Art, 1939; Second Prize, unrestricted Division International Art Exhibit, Golden Gate International Exposition, 1939; Beck Gold Medal, Pennsylvania Academy of the Fine Arts, 1941; Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1942; also awards, Philadelphia Sketch Club, Philadelphia Art Club, Chicago Art Institute. Served Marine and Naval Camouflage operations First World War. Represented in Private and Public Collections.

**Instructor in Painting.**



## AUGMENTING THE FACULTY

### HENRY C. GIBSON

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

### JOHN F. HARBESON, B.S. and M.S. in Architecture

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.**

### WILLIAM M. CAMPBELL, B.S. and M.S. in Architecture

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.

**Assistant Instructor in Perspective.**

### PHILIP ALIANO

Born in Corleto Perticara, Italy. Studied drawing and modeling at The Spring Garden Institute and modeling at Drexel Institute. Received Honorable Mentions.

Foreman in charge of stone, marble and granite for different studios; also stone yard. Chairman of the Architectural Sculptors and Carvers Association of Philadelphia and Vicinity.

**Instructor in Stone Cutting.**

### EDMOND J. FARRIS, B.A., Ph.D.

Born in Buffalo, New York. Associate in Anatomy, In Charge of Operations of The Wistar Institute of Anatomy and Biology. Author, "Art Students' Anatomy" (Lippincott), "Anatomy and Physiology, Laboratory Guide" (Lippincott).

**Instructor in Anatomy.**

### GEORGE SIMPSON KOYL, M.S. in Architecture

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

### DOROTHY A. JONES, B.A.

**Librarian, and Acting Curator of Schools.**

### JOSEPH SCHINDLER, D.C.

**Technical Advisor.**

Born in Munich, Germany, 1906. Oberrealschule, 1925; Bachelor of Technology, 1928, from Polytechnicum, Munich. Pupil of Max Doerner. Chemist and Conservator of Painting, Technological Department of The Pennsylvania Academy of the Fine Arts.

### SPECIAL LECTURES

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

The lecturers are each specialists upon their separate topics and the following is a partial list of the subjects as planned: the craftsmanship and technique and the chemistry and physics of fine arts painting; slow motion pictures of the life figure in action; exhibition of contemporary illustrations and talks by outside artists; a short history of architecture with slides; cartooning art. Additional topics may be duly announced.

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.

## GENERAL AND SPECIFIC ADVANTAGES

THE Faculty constitutes the greatest single asset of the Academy's Schools. Many other factors, however, contribute to the 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-ninth, 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 and the Exhibition of Modern Miniatures, are held in the Fall of each year. The exhibition of work of students submitted in competition for Cresson European Travelling 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.



**LIBRARY.** An excellent reference library is available to all registered students at specified times. A valuable extension of this library exists in a students at specified times. A splendid collection of books, easy of access to with their individual research.

**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 67,000 prints.

**COORDINATED COURSES.** The University of Pennsylvania offers its degrees of Bachelor and Master 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.

CREDITS TOWARD BACHELOR DEGREE		CREDITS TOWARD MASTER DEGREE	
	Semester Credits		Semester Credits
I. Prescribed Work, 51 Semester Credits		Academy (Technical) . . . . .	36
(a) History of Art . . . . .	12	University: History of Painting . . . . .	4
(b) English . . . . .	12	Electives . . . . .	8
(c) Modern Language . . . . .	6		
(d) General History . . . . .	6	Total Semester Credits . . . . .	48
(e) A Science . . . . .	6		
(f) Psychology . . . . .	6		
(g) Aesthetics . . . . .	3		
II. Elective Subjects . . . . .	7		
Total Semester Credits . . . . .	58		

Advanced standing for academic work up to 22 semester credits may be allowed by the University. For previous technical study of the Fine Arts the Academy may allow credit up to two full years, (This does not apply to the terms of the Cresson Competition.) 72 semester credits of the 122 required. 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.

## 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.

**ATTENDANCE.** There is no compulsory attendance in any class or classes of the Academy school, but every day student is afforded the fullest possible opportunity to actively participate in a schedule which can completely fill six or seven day hours six days of every school week plus three additional evening hours on five of those days.

**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. Students who present evidence of work accomplished in accredited art schools may, upon consultation with the curator, be admitted into more advanced classes 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 with 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) . . . . .	Roy C. Nuse
	Harry Rosin
Sketch (Costumed Model) . . . . .	Roy C. Nuse

### Second Antique Classes,

Antique cast (Figure) . . . . .	Daniel Garber
	Francis Speight
Construction . . . . .	Roy C. Nuse
	Harry Rosin
Sketch (Costumed Model) . . . . .	Roy C. Nuse
Discussions in Painting . . . . .	Franklin C. Watkins
Still Life . . . . .	Francis Speight



**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 . . . . .	Francis Speight
Composition . . . . .	James Chapin
Costumed Sketch and Croquis . . . . .	Roy C. Nuse
Construction . . . . .	Harry Rosin
Discussions in Painting . . . . .	Franklin C. Watkins
Perspective . . . . .	John Harbeson
Anatomy . . . . .	Dr. Edmond J. Farris

**Advanced Classes,**

Advanced Life . . . . .	Daniel Garber
Advanced Portrait . . . . .	James Chapin
Advanced Composition . . . . .	James Chapin
Costumed Sketch and Croquis . . . . .	Roy C. Nuse
Construction . . . . .	Harry Rosin
Discussions in Painting . . . . .	Franklin C. Watkins
Landscape . . . . .	Francis Speight

**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 . . . . .	Paul Manship
Head . . . . .	Paul Manship
Composition . . . . .	Paul Manship
Stone Cutting . . . . .	Philip Aliano
Perspective . . . . .	John Harbeson
Croquis (Sketching from Life, Action Poses) . . . . .	Roy C. Nuse
Construction . . . . .	Harry Rosin
Anatomy . . . . .	Dr. Edmond J. Farris

**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 and Professional Practice . . . . .	Edward Shenton
Life . . . . .	Francis Speight
Costumed Model . . . . .	Edward Shenton
Costumed Sketch and Croquis . . . . .	Roy C. Nuse
Construction . . . . .	Harry Rosin
Discussions in Painting . . . . .	Franklin C. Watkins
Perspective . . . . .	John Harbeson
Anatomy . . . . .	Dr. Edmond J. Farris

**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 and Technical Research . . . . .	Instructor to be announced
Life . . . . .	Daniel Garber
Costumed Sketch and Croquis . . . . .	Roy C. Nuse
Construction . . . . .	Harry Rosin
Discussions in Painting . . . . .	Franklin C. Watkins



**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. Schedule follows on page 33.

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 . . . . . Paul Manship  
Head . . . . . Paul Manship

Life models pose on Tuesday and Thursday evenings. Head models pose Monday, Wednesday, and Thursday evenings.

**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, Composition 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.

Attendance upon the classes on Discussions in Painting 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 is 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. Work submitted needs no Instructor approval.

Admission to the Mural Decoration Class is arranged by conference with the Instructor 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 the Instructor and the Curator.





Four student exhibitions were held during the winter session of 1942-43 as benefits for the American Red Cross. Through this laudable and timely activity it was possible for the students, many of whom could afford to give but very small donations in money, to turn approximately Three Hundred Dollars over to this exemplary cause.

Another extracurricular activity of the winter of 1942-43 was an exhibition of student work organized by the Fellowship of the P.A.F.A. This exhibition was designed to give students experience in the preparing and submitting of work for presentation before a professional jury appointed by the Fellowship and not containing any of the Faculty, and consisted of Paul Froelich, Cyril Gardner, Jane Ligget, and Albert Serwazi. About eighty items were registered and only forty accepted and hung. The exhibition was staged in Gallery C, opening with a small reception on May 8th, and continuing through the time of the Cresson Competition showing. Honorable Mentions were given to Janet Sanns Benton, in Water Color Painting; Paul Anthony Greenwood, in Sculpture; and to Helen Omansky, in Oil Painting.

**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."

#### FIRST MENTION COLLABORATIVE TEAM

JOHN HANLEN, MURAL DECORATOR

GEORGE C. FELTON, ARCHITECT

#### 1942-1943 COMPETITION

AMELIE ZELL, SCULPTOR





GERALDINE I. FUNK  
TOPPAN HONORABLE MENTION 1943  
CRESSON SCHOLAR IN PAINTING 1942  
BACHELOR OF FINE ARTS 1942  
MASTER OF FINE ARTS 1943



MADELEINE ROBERTSON  
TOPPAN HONORABLE MENTION 1943  
CRESSON SCHOLAR IN PAINTING 1942  
WARE SCHOLAR 1943

KATHERINE GALLAGHER  
TOPPAN HONORABLE MENTION 1943  
HONORABLE MENTION CRESSON COMPETITION 1941  
CRESSON SCHOLAR IN PAINTING 1942

JOHN HANLEN  
TOPPAN HONORABLE MENTION 1943  
CRESSON SCHOLAR IN PAINTING 1942  
CRESSON SCHOLAR IN PAINTING 1943



1942

## HONOR ROLL

1943

### Awards of May, 1943 CRESSON TRAVELING SCHOLARSHIPS

#### PAINTERS

ANNA T. ACHENBACH  
HELEN F. FITCH  
JOHN HANLEN ★

JEANNE H. McLAVY  
HELEN OMANSKY  
GERTRUDE E. SCHOBINGER

#### ILLUSTRATORS

ELIZABETH SMYSER

HELEN V. STONE

#### SCULPTORS

PAUL ANTHONY GREENWOOD

### LEWIS S. WARE MEMORIAL SCHOLARSHIP

MADELEINE ROBERTSON

#### THE CHARLES TOPPAN PRIZES

##### HONORABLE MENTIONS

GERALDINE I. FUNK  
KATHERINE GALLAGHER

JOHN HANLEN  
MADELEINE ROBERTSON

#### THE THOURON PRIZES

JANET S. BENTON  
MARGIE C. T. ENGELBRECHT

MARIAN F. HOLLAND  
CHARLES B. SEMSER

#### THE STEWARDSON PRIZE

PAUL ANTHONY GREENWOOD

#### THE STIMSON PRIZE

AMELIE M. ZELL

#### THE PACKARD PRIZES

ANNA T. ACHENBACH

HELEN M. DICKERMAN

#### THE RAMBORGER PRIZE

FILOMENA DELLARIPA

#### THE PERSPECTIVE PRIZE

MARY E. GARDINER

#### THE ANATOMY PRIZES

DORIS WELLER

MARSHA PICKER

### DEGREES AWARDED BY UNIVERSITY OF PENNSYLVANIA TO STUDENTS IN THE COORDINATED COURSES

MARY E. GARDINER, B.F.A.  
GERALDINE S. GREENBERG, B.F.A.

ELIZABETH V. McNETT, B.F.A.  
GERTRUDE E. SCHOBINGER, B.F.A.

GERALDINE I. FUNK, M.F.A.

★ SECOND AWARD.





HELEN OMANSKY  
CRESSON SCHOLAR IN PAINTING 1943



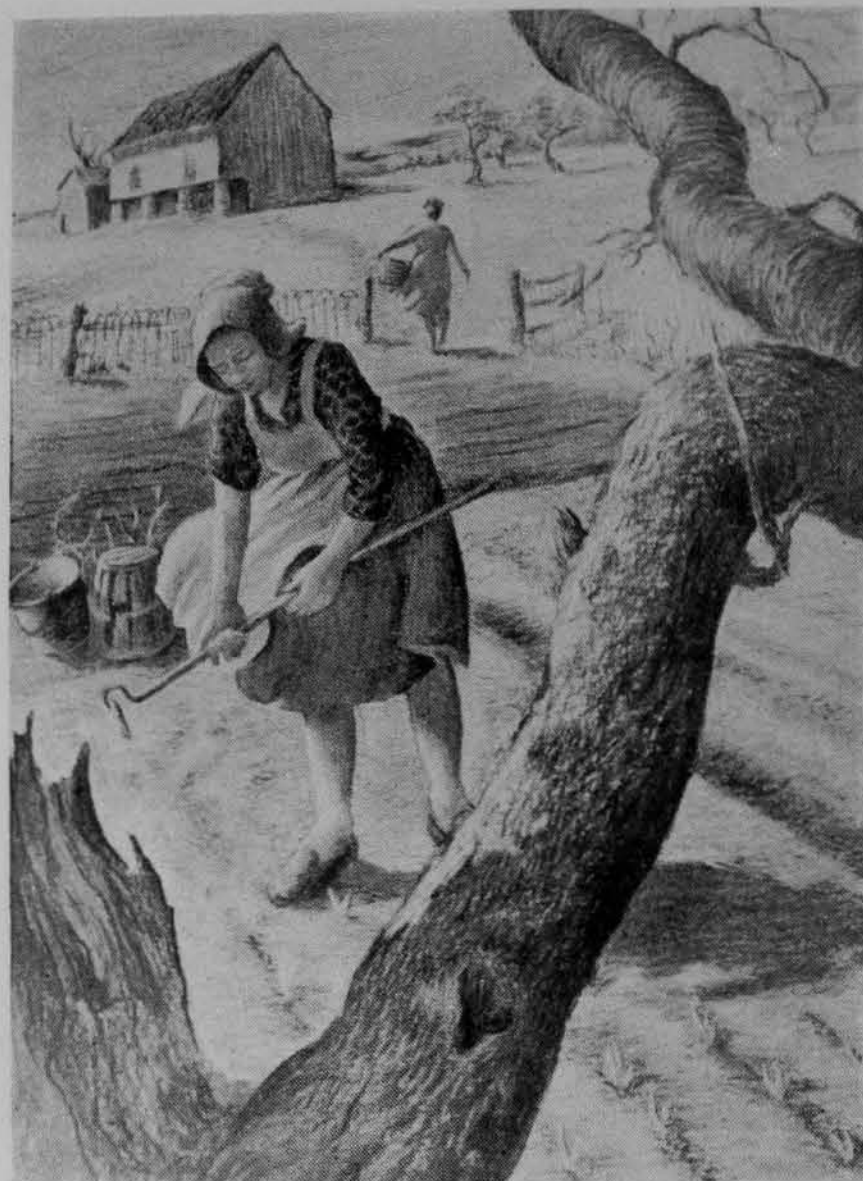
JOHN HANLEN  
CRESSON SCHOLAR IN PAINTING 1943  
CRESSON SCHOLAR IN PAINTING 1942  
TOPPAN HONORABLE MENTION 1943



PAUL A. GREENWOOD  
CRESSON SCHOLAR IN SCULPTURE 1943  
THE STEWARDSON PRIZE 1943



ELIZABETH SMYSER  
CRESSON SCHOLAR IN ILLUSTRATION 1943



MADELEINE ROBERTSON  
WARE SCHOLAR, 1943  
TOPPAN HONORABLE MENTION 1943  
CRESSON SCHOLAR IN PAINTING  
1942



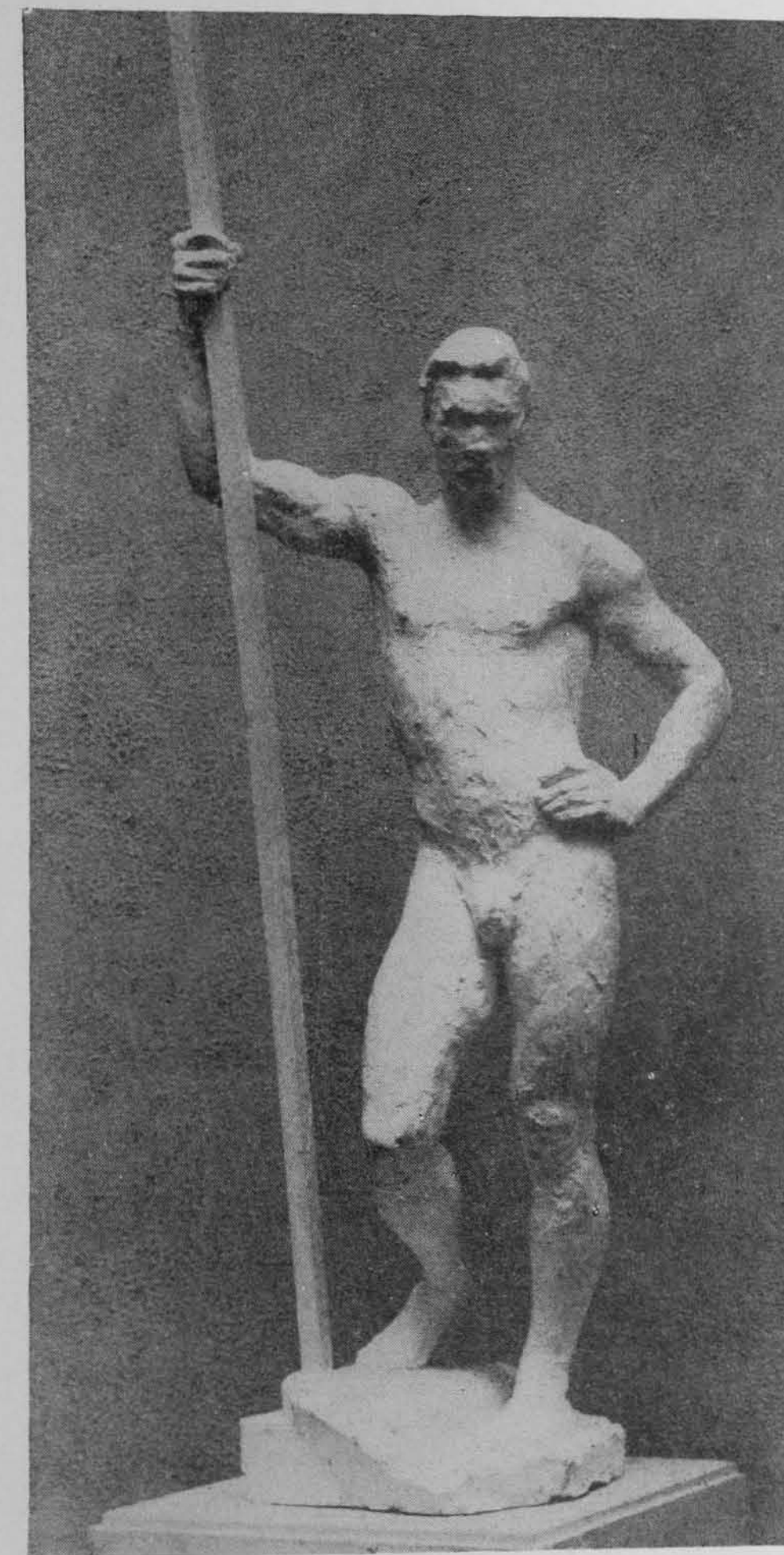
AMELIE M. ZELL  
THE STIMSON PRIZE 1943  
HONORABLE MENTION CRESSON COMPETITION 1943



JEANNE H. McLAVY  
 CRESSON SCHOLAR IN PAINTING 1943  
 BACHELOR OF FINE ARTS 1943



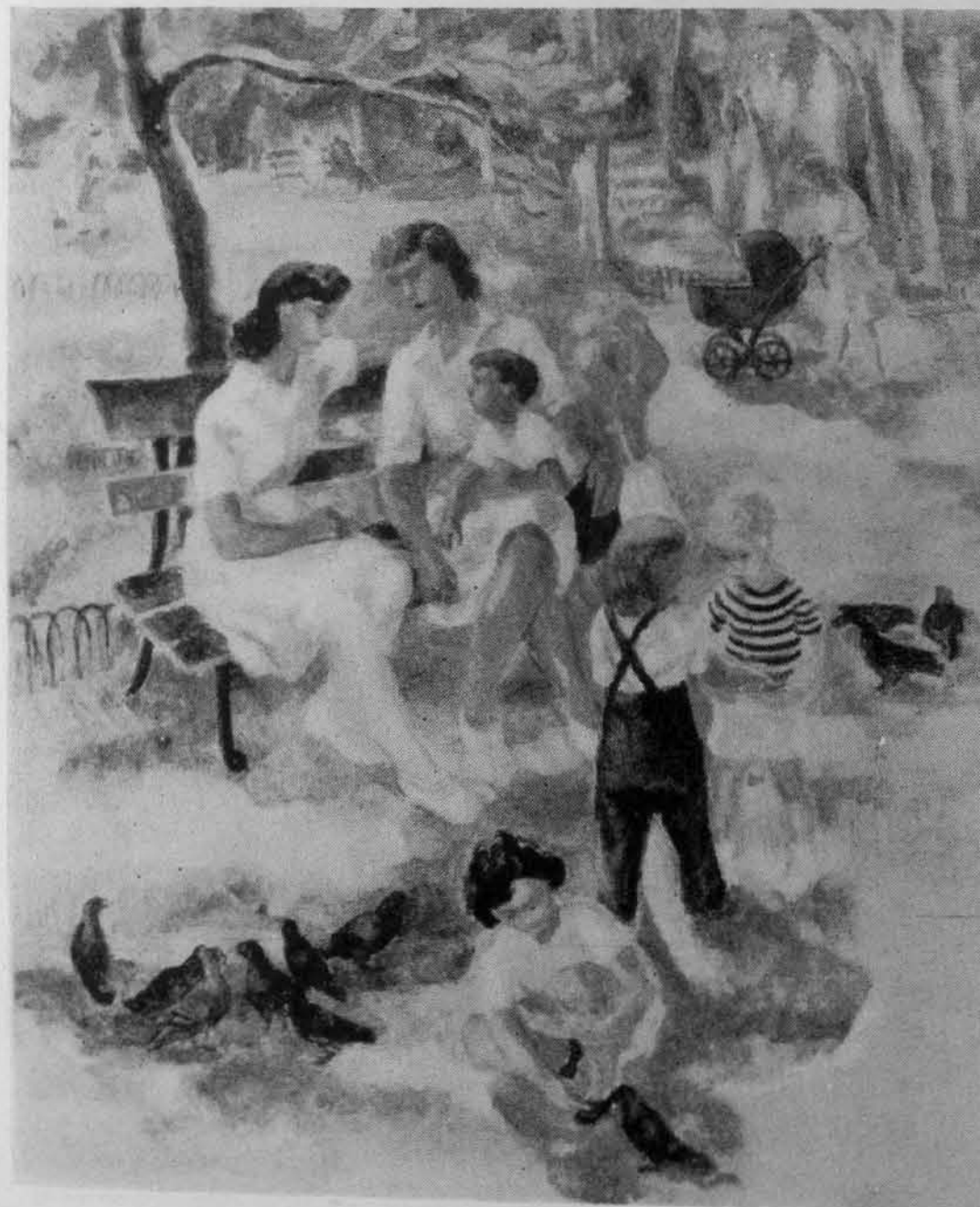
PAUL A. GREENWOOD  
 CRESSON SCHOLAR IN SCULPTURE 1943  
 THE STEWARDSON PRIZE 1943



ANNA T. ACHENBACH  
 CRESSON SCHOLAR IN PAINTING 1943



HELEN F. FITCH  
CRESSON SCHOLAR IN PAINTING 1943



GERTRUDE E. SCHOBINGER  
CRESSON SCHOLAR IN  
PAINTING 1943  
BACHELOR OF FINE ARTS  
1943

HELEN V. STONE  
CRESSON SCHOLAR IN ILLUSTRATION 1943  
HONORABLE MENTION CRESSON COMPETITION 1942



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.

**A change from the European travel stipulation** has been granted for the duration of the war by a special decree of the Orphans Court, dated April 26th, 1940. Winners in the competition of May, 1944, will be required to use the traveling money for travel or study in the Western Hemisphere on schedules and itineraries checked and approved by the Academy, unless in the judgment of the Academy traveling conditions in Europe are desirable and safe. Each student awarded a First Cresson Traveling Scholarship will present a plan which covers a specified period of days and a complete financial and itinerary report as carried out will be filed in the Office of the Curator before the first day of November following the award. Each student awarded a Second Cresson Traveling Scholarship 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. The \$200.00 credit for tuition, however, must be used within the year following the award. The financial and itinerary report as approved by the Academy and as carried out, must be filed in the Curator's office within six weeks of the completion of the travel period.

**In the event that** in the judgment of the Academy **conditions for European travel are desirable** and safe, each 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 November following the award. Each student awarded a Second Cresson Traveling Scholarship 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. 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.

**All the above rules are subject to change due to war conditions.**

**THE LEWIS S. WARE MEMORIAL SCHOLARSHIP.** The Lewis S. Ware Memorial Scholarship, in accordance with the will of the Testator, provides a European Traveling Scholarship in amount and regulations similar to those of Cresson Scholarships of that year.

This scholarship will be available at intervals of possibly three or four years and is to be awarded when available by the President with the advice of the Faculty to a student of outstanding merit who is not receiving a Cresson Scholarship that year. This Scholarship was awarded in May, 1943.

**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 1944 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.

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, tempera or water color, the unaided work of the student without criticism. The subject for the paintings to be submitted will be announced Friday, November 12, 1943. All work in competition must be submitted without signature by Saturday, May 13, 1944, 12 o'clock noon. No student may submit more than one example. Work 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, though paintings upon paper may be matted.

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 and a prize of \$25.00 for compositions completed during the current season are offered, the first to be decided by the Faculty, the second by a vote of the students; and a prize of \$50.00 and a prize of \$25.00 both to be awarded 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.

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 EDMUND STEWARDSON PRIZE.** The Edmund Stewardson Prize of One Hundred Dollars in the Department of Sculpture will be awarded for the 44th 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.

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.

The Jury of Award judging the competition held during the second term of the school year 1942-43 consisted of Beatrice Fenton and Charles Rudy.

**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 Modeling 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 Jury 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 Jury of Award judging the competition held during the first term of the school year 1942-43 consisted of Cornelia Van A. Chapin, Lee Lawrie and William Zorach.

**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 drawing on white paper 19 by 25 inches in size. 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 TUITION SCHOLARSHIP and PRIZES for the HIGHER SCHOOLS OF PHILADELPHIA AND VICINITY.** (Students graduated by High Schools or Preparatory Schools are ineligible to compete for these awards.) The Directors of The Pennsylvania Academy of the Fine Arts have established a Free Tuition Scholarship Competition among the **Senior** students of the Higher Schools of Philadelphia and vicinity.

The First Prize will consist of a Free Tuition Scholarship in the Academy's Winter School, representing the \$200.00 tuition for two terms in the Winter Session directly following the Award. A second and third prize of \$25.00 and \$15.00 respectively may also be awarded.

The Art Instructor in each school has the privilege of nominating two students and the manner of the choosing of these two nominees is left entirely in the hands of each individual school. Three examples of work completed during the normal course of study in the senior year from each of the two nominees must be sent to the Secretary of The Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, not later than May 8, 1944. It is preferable that the individual student's work represent three different mediums and individual pieces of work must not exceed 19 x 25 inches in size, including mats if used. All entries must have the following information legibly written on the back: full name and home address of the competitor, name of the school in which the student is working, and the signature of the Principal of the school. Competitors must be regularly enrolled students of the schools from which they are competing. Exhibits may be called for at the Academy two weeks after the announcement of the awards.

The Faculty of the Academy will act as a Jury in awarding the Scholarship and Prizes.

The purpose of making these awards is to stimulate interest in drawing and the fine arts generally, to discover those who possess marked talents, and to offer them the advantages of study at the Academy. 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 high schools and the work of the Academy itself.

**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 and is always subject to the unreserved 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 and Library Fees per term . . . . .	2.00

Total, First Term . . . . .	\$112.00
Tuition Fee, All Subsequent Terms . . . . .	100.00
Locker and Library Fees per term . . . . .	2.00

Total Fees, First Year . . . . .	\$214.00
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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 term . . . . .	.75

Total per Single Term, Evening School . . . . .	\$30.75
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#### **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 . . . . .	\$51.00
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**Service Men and Women** are admitted to the Evening Classes upon presentation of credentials and examples of work on request, to the satisfaction of the management, paying a locker fee only . . . 1.00

These fees do not include the cost of any materials.

**Summer School,** apply to the Curator for information.

**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 January 31st. Official credit or recommendation will not be granted by the Academy either to a student or a former student who has not completely satisfied, in the opinion of the management, his financial obligations to the Academy.

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 Owings at 1922 Race Street, Philadelphia.

**CALENDAR.** School year 1943-1944:

Registration . . . . .	(on or after) September 13th.
First Term begins . . . . .	September 27th.
First day of Pose for Stimson Competition in Sculpture . . . . .	October 25th.
Stimson Prize judgment and award . . . . .	November 19th.
Thanksgiving Day holiday . . . . .	November 25th.
Christmas holiday . . . . .	December 20th to January 3rd.
Registration for Second Term . . . . .	(on or after) January 17th.
Second Term begins . . . . .	January 31st.
Washington's Birthday holiday . . . . .	February 22nd.
Stewardson competition . . . . .	March 20th, 21st and 22nd
Stewardson Prize judgment and award . . . . .	March 22nd.
Easter holiday . . . . .	April 7th and 8th.
Placement of Cresson Competition exhibits . . . . .	May 15th to 19th.
Judgment for Toppan Prizes . . . . .	May 15th.
Judgment for Cresson Scholarships, Thouron, Packard, Ramborger prizes . . . . .	May 23rd.
Exercises in Gallery F for the award of year prizes . . . . .	May 24th.
Exhibition of Competitors' Work . . . . .	May 25th to June 11th
Last day of Winter School . . . . .	May 27th.

No models are engaged to pose or criticism given for the last week of the Second Term except by special arrangement.

Summer School . . . . . (apply to Curator of School for information)

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.



