

*The*  
**PENNSYLVANIA**  
**ACADEMY**

*of the*  
*Fine Arts*

**DRAWING**

**PAINTING**

**SCULPTURE**

**ILLUSTRATION**

**MURAL**

**DECORATION**

*Winter School 1952=53*



**The Schools of  
THE PENNSYLVANIA ACADEMY  
OF THE FINE ARTS**

**BROAD AND CHERRY STS., PHILADELPHIA 2, PA.**

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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 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 honorable 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

### GEORGE HARDING

#### Instructor in Mural Decoration.

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 Harper's and other magazines. Travelled extensively in Labrador, Australia, New Guinea and Asia. Commissioned Captain of Engineers and assigned as artist with the American Expeditionary Forces in 1918-1919; Major U. S. Marine Corps 1942-46, served as Combat Artist, South Pacific Campaigns, Solomon Islands to Guam. 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., Municipal Court House, Parkway, Philadelphia, Federal Building—World's Fair, Common Pleas Court No. 7, City Hall, Philadelphia, Montgomery County Court House, Montgomery County, Pa. Awards: Art Club of Philadelphia, 1935; Edward T. Statesbury Prize, 1938, Pennsylvania Academy of the Fine Arts. Represented: Chrysler Collection, Pennsylvania Academy of the Fine Arts. Member: National Academy of Design, Pennsylvania Fine Arts Commission.

### ROY C. NUSE

#### Instructor in Drawing and Preliminary Portrait Painting and Head of the Coordinated Program of the Pennsylvania Academy of the Fine Arts with the University of Pennsylvania.

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.

### FRANCIS SPEIGHT

#### Instructor in Drawing and Painting.

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. Kohmstamm 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. National Academy of Design Altman Prize 1951. Member: National Academy of Design, New York City. Taught in the American Army University of Shrivenham, England, 1945.



## **WALKER HANCOCK**

### **Instructor in Sculpture.**

Born in St. Louis, 1901. Studied in the St. Louis School of Fine Arts and the Pennsylvania Academy of the Fine Arts. Awards: Edmund Stewardson Prize, Pennsylvania Academy of the Fine Arts, 1921; William 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; National Sculpture Society Prize for bas relief, 1940. Anonymous Prize for Sculpture, National Academy of Design, 1949. Awarded Fellowship in the American Academy in Rome, 1925 to 1927. Represented: City Art Museum, St. Louis; Theron Art Institute, Indianapolis; National Academy of Design, New York City; Parrish Art Museum, Southampton, L. I., "Young Lobsterman" Pennsylvania Academy of the Fine Arts; "Squirrel Fountain," Brookgreen Gardens, Georgetown, S. C. Works: U.S.M.C. Expeditionary Medal; U. S. Air Mail Fliers Medal of Honor; Heroic Groups, St. Louis Memorial Building; Bust of Stephen Foster, New York University Hall of Fame; Air Medal (Army and Navy). Served Overseas as Monuments, Fine Arts and Archives Officer 1943-45. 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.

## **ROSWELL WEIDNER**

### **Instructor in Drawing, Lithography and Painting.**

Born in Reading, Pa., 1911. Studied at the Pennsylvania Academy of the Fine Arts, and the Barnes Foundation. Awarded the William Emlen Cresson Foreign Traveling Scholarship, 1935; First Charles Toppan Memorial Prize, 1936; Honorable Mention Philadelphia Sketch Club, 1936; Terry Art Institute of Florida, 1952. Fellowship Prize, Pennsylvania Academy of the Fine Arts, 1942. Represented: Reading Museum; Philadelphia Museum; Pennsylvania Academy of the Fine Arts; Penn State College. Prints: Library of Congress; Metropolitan Museum, and Private Collections.

## **HARRY ROSIN**

### **Instructor in Construction and Sculpture.**

Born in Philadelphia, December 21, 1897. Studied in The Pennsylvania Academy of the Fine Arts and in Paris. Awarded: Stewardson Prize for Sculpture; Cresson Traveling Scholarship, 1926; Widener Gold Medal, 1939; P. A. Fellowship Prize, 1941. Fellowship of P.A.F.A: Gold Medal Award, 1942; \$1,000 grant from American Academy of Arts and Letters, 1946. Gold Medal Award, Philadelphia Regional Exhibition, 1951. 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. On leave of absence for the school year 1952-1953.

## **EDWARD SHENTON**

### **Instructor in Advanced Illustration.**

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," "Saturday Evening Post," "The Yearling," 1937; "Cross Creek," 1942; "Face of a Nation," 1939; "Dune Boy," 1943; "Brady's Bend," 1946; "The Color of the Country," 1947; "The

Book of Stillmeadow," 1948; "Stillmeadow Seasons," 1949; "Little Britches," 1950; "Charlemagne," 1950; "Out of Africa," 1951; "The Huntsman at the Gate," 1951. Two Murals, St. James Memorial Chapel, U. S. Military Cemetery, Department of Manche, France.

## **FRANKLIN CHENAULT WATKINS**

### **Instructor in Painting and General Coaching.**

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 International 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; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1944; Pennsylvania Academy of the Fine Arts Gold Medal of Honor 1949; Fellowship Prize 1950; Retrospective Exhibition Museum of Modern Art, N. Y., 1950. Other awards—Philadelphia Sketch Club, Philadelphia Art Club, Chicago Art Institute Member: Vice President National Institute of Arts and Letters; Advisory Board, John Simon Guggenheim Memorial Foundation. Board of Trustees, American Academy in Rome. Served Marine and Naval Camouflage Operations, First World War. Represented in Public and Private Collections. For bibliographical data see the catalogue of the One Man Retrospective Exhibition held at the Museum of Modern Art, New York, 1950.

## **JOHN W. McCOY, B.F.A.**

### **Instructor in Water Color.**

Born in Pinole, California, 1910. Studied Cornell University, N. Y., American School at Fontainebleau, France and private studios of N. C. Wyeth in Chadds Ford, Pa. Student of Landislas Medgys and Despujols, Paris. Awarded First Honorable Mention and Odrig Prize, American Water Color Society 1946-47. Honorable Mention, Audubon Artists 1948. First Prize Philadelphia Water Color Club, Pennsylvania Week Exhibition 1949. Second Prize Baltimore Water Color Club 1948. Odrig Prize National Academy of Design 1951. Member: National Academy of Design; Audubon Artists. Vice-President Philadelphia Water Color Club. Director Wilmington Society of Fine Arts. Murals in Nemours Building, Wilmington, Del., and Metropolitan Life Insurance Building, New York City. Represented in Public and Private Collections.

## **JULIUS BLOCH**

### **Instructor in Painting.**

Born in Baden, Germany, 1888. Studied at The Philadelphia Museum School of Industrial Art, Pennsylvania Academy of the Fine Arts and the Barnes Foundation. Awarded Cresson Traveling Scholarship 1911-12. Second Toppan, 1912. Philadelphia Print Club Prize, 1933, Honorable Mention, American Painting of Today, Worcester Art Museum 1933. First Purchase Prize, Wanamaker Regional Art Exhibit 1934, Yarnall Abbott Memorial Prize, Philadelphia Art Alliance 1939. Represented in collection Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Metropolitan Museum, Whitney Museum of American Art, Corcoran Art Gallery, Portrait in White House Collection.



## WALTER STUEMPFIG

**Instructor in Composition and General Criticism.**

Born in Philadelphia, 1914. Studied at The Pennsylvania Academy of the Fine Arts. Awarded: William Emlen Cresson Traveling Scholarship, 1935. Represented in Public and Private Collections. Member: National Academy of Design.

## HOBSON PITTMAN

**Instructor in Composition and Advanced Painting.**

Born in Tarboro, North Carolina, January 14, 1900. Studied at the Rouse School of Art, Tarboro, North Carolina; Pennsylvania State College, State College, Pa.; Carnegie Institute of Technology (Art School) Pittsburgh, Pa.; Columbia University, New York City, N. Y. Traveled extensively abroad in 1928, 1930, 1935, 1948. Awards: Honorable Mention San Francisco World's Fair, 1939; Schiedt Memorial Prize, The Pennsylvania Academy of the Fine Arts, 1943; Dawson Memorial Medal, The Pennsylvania Academy of the Fine Arts, 1944; Honorable Mention, New Haven Paint and Clay Club, 1946; Second Prize, San Francisco Palace of Legion of Honor, American Exhibition, 1947; Fourth Clark Prize, Corcoran Gallery of Art, 1948; Third Prize, Carnegie Institute, American Exhibition, 1949; Honorable Mention, Pomona, Cal., Exhibition of American Painting, 1949; First Prize, Flower Painting, Butler Art Institute, Youngstown, Ohio, 1950. Memberships: Philadelphia Water Color Club; Philadelphia Art Alliance; Artists Equity Association; National Academy of Design. Represented in: Metropolitan Museum of Art; The Pennsylvania Academy of the Fine Arts; Whitney Museum of Art; Brooklyn Museum; Phillips Memorial Gallery, Washington; Virginia Museum of Fine Arts; Nebraska Art Association; Butler Art Institute, Youngstown, Ohio; Cleveland Museum of Art; Carnegie Institute; Brooks Memorial Gallery, Memphis, Tenn.; Addison Gallery of American Art, Andover, Mass.; Philadelphia Museum of Art; John Heron Art Museum, Indianapolis, Ind.; Santa Barbara Art Museum, Santa Barbara, Cal.; Wilmington Society of Artists, Wilmington, Del.; International Business Machines Collection of American Painting; Pennsylvania State College, State College, Pa.; Encyclopedia Britannica; Montclair Museum of Art, Montclair, N. J.; Toledo Museum of Art, Toledo, Ohio. Abbott Collection.

## CHARLES RUDY

**Instructor in Sculpture.**

Born, York, Pa., November 14, 1904. Pennsylvania Academy of the Fine Arts, 1924-28: Chester Springs, 1924-25; P.A.F.A., Philadelphia, 1925-28; Cresson Traveling Scholarships, 1927 and 1928. P.A.F.A. Fellowship Prize, 1935. Architectural League of New York, Honorable Mention, 1938. Guggenheim Fellow, 1942. American Academy of Arts and Letters Award, 1944. Dr. Herbert M. Howe Prize, 1947. P.A.F.A. Annual Loughlin Morgan Prize, 1949, Fellowship P.A.F.A. Fourteen foot Marble Figure "Noah," Bronx Post Office. "Indian and Bear Cubs," New York World's Fair. Bust, Library of University of Virginia. Merchant Marine Memorial, Marcus Hook, Pa. Memorial Flag Pole Base on Campus of University of Pennsylvania, 1951. Represented in Public and Private Collections. Working at present on War Memorial for Virginia Polytechnic Institute. Taught sculpture at Cooper Union, New York, 1931-1941. Member: National Sculpture Society, Sculptors Guild, Pennsylvania Fine Arts Commission.

## *Augmenting the Faculty*

### JOHN F. LEWIS, JR.

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

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

**Instructor in Perspective and Architectural Advisor in the Sculpture Class in Composition.**

Born in Philadelphia, July 30, 1888. Studied in the University of Pennsylvania. Received B.S. 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. Fellow, American Institute of Architects; Associate Professor in Architectural Design, School of Fine Arts, University of Pennsylvania; Author of "The Study of Architectural Design," Pencil Points Press, N. Y., 1926.

### WILLIAM M. CAMPBELL, B.S. in Architecture; A.M.

**Assistant Instructor in Perspective and Instructor in Lettering.**

Born in Germantown, Philadelphia, 1887; studied in the University of Pennsylvania. B.S. in Architecture, 1912. R.A. Assistant Professor in Design Analysis in the School of Fine Arts, University of Pennsylvania.

### PHILIP ALIANO

**Instructor in Stone Cutting.**

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. Former Chairman of the Architectural Sculptors and Carvers Association of Philadelphia and Vicinity.

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

**Lecturer in Anatomy.**

Born in Buffalo, New York. Executive Director, Associate Member, The Wistar Institute of Anatomy and Biology. Author, "Art Students' Anatomy" (Lippincott); "Anatomy and Physiology, Laboratory Guide" (Lippincott).

### JACK BOOKBINDER, B.F.A. in Ed.; M.F.A.

**Lecturer in Art History.**

Born Odessa, Ukraine, 1911. Studied Pennsylvania Academy of the Fine Arts; University of Pennsylvania, B.F.A. in Ed.; Temple University, M.F.A.; and in European Museums, 1936, 1938, 1939. Consultant to Education Division, Philadelphia Museum of Art, 1944-45; Lecturer in art education, University of Pennsylvania, 1946-; Special Assistant to Art Director of Philadelphia Public Schools, 1945-. Awards: 1st Prize, lithography, Tyler Alumni, 1947; DaVinci Silver Medal, 1949; 3rd Prize, Contemporary Lithography, Rochester Print Club, 1948; 1st Prize, painting, Tyler Alumni, 1951. Represented in Pennsylvania Academy of the Fine Arts, Library of Congress, Yale University Museum, Art Museum of the New Britain Institute, Connecticut, Woodmere Art Gallery and private collections.



### **G. HOLMES PERKINS, A.B. and M.Arch.**

Chairman of the Department of Architecture and Dean of the School of Fine Arts, representing the University in the Coordinated Program.

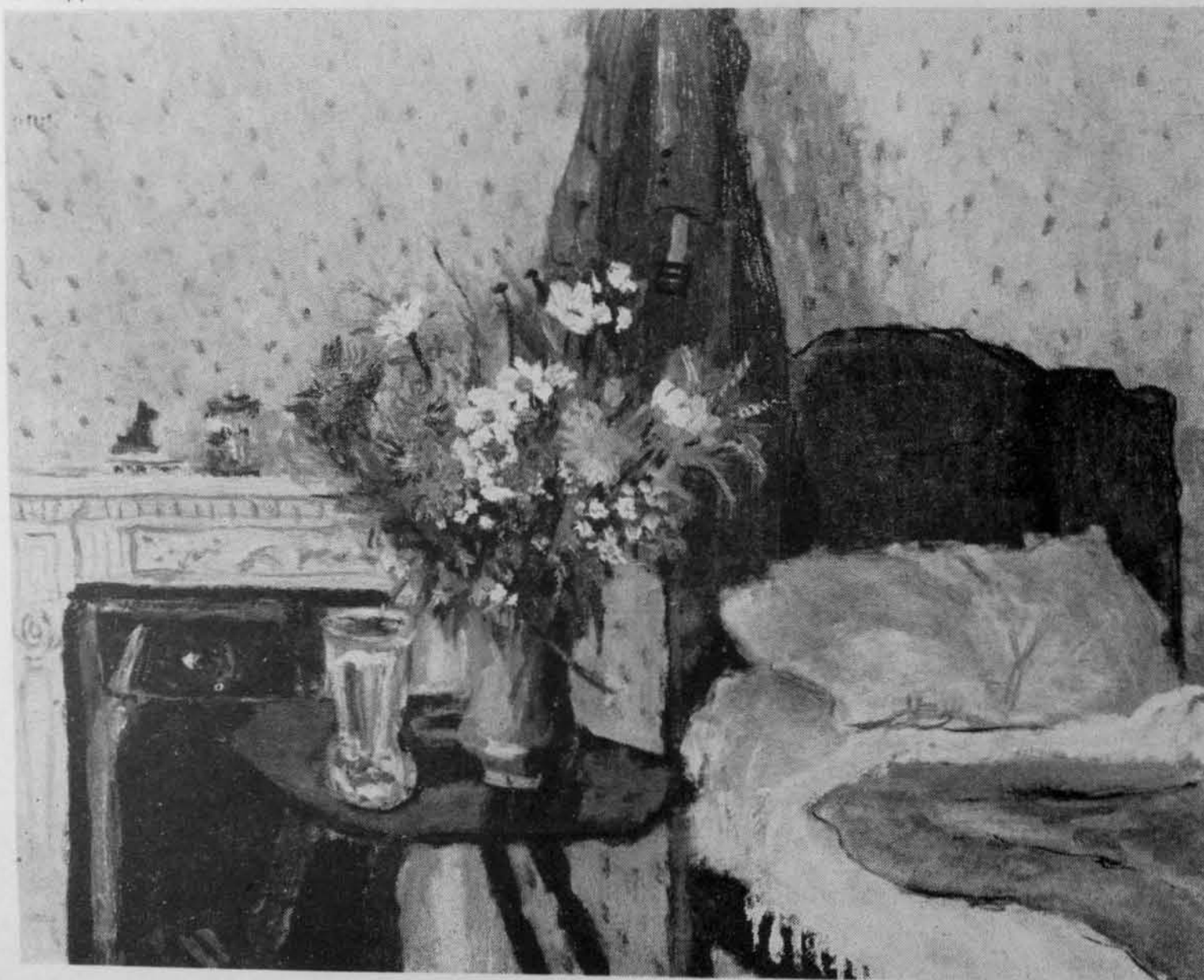
### **THEODOR SIEGL**

Born Czechoslovakia, 1927. Studied four years Conservation of Paintings, State Academy of Fine Arts, Vienna, Austria. 1948 Conservator of the Capucini Monastery in Vienna. One year as assistant to Dr. Schindler, Pennsylvania Academy of the Fine Arts.

### **VERNON MONTGOMERY DODGE, Curator of Schools**

Studied Art Students League, New York School of Fine and Applied Arts, and former Art Director.

Jim C. Lueders  
1st Cresson Traveling Scholarship 1950  
Schiedt Memorial Traveling Scholarship 1951  
1st Toppan 1951



## *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 Programs 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.)

**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 Forty-eighth, 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 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.

**LIBRARY.** An excellent reference library is available to all registered students at specified times. Books are of easy access to students for 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.



# 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 hours five days of every school week plus three additional evening hours on five of those days, plus Saturday mornings.

**SCHEDULE OF 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. All other 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.

**DRAWING.** These classes are maintained primarily to provide a groundwork 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 working from living models.

## First Antique Classes,

Antique Cast (Head)	Roswell Weidner
Croquis	Roy C. Nuse
	Julius Bloch
Sketch (Costumed Model)	Roy C. Nuse

## Second Antique Classes,

Antique Cast (Figure)	Francis Speight
	Roswell Weidner
Croquis	Roy C. Nuse
	Julius Bloch
Sketch (Costumed Model)	Roy C. Nuse
Still Life	Roswell Weidner

**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 sub-

mitted 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.

**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 and Landscape	Francis Speight
	Roswell Weidner
Portrait, Costume Sketch, and Croquis	Roy C. Nuse
Still Life	Roswell Weidner
General Criticism and Composition	Franklin C. Watkins
	Walter Stuempfig
Construction	Julius Bloch
Perspective	John Harbeson
Anatomy	Dr. Edmond J. Farris
Lithography	Roswell Weidner

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.

## Advanced Classes,

Advanced Life and Landscape	Francis Speight
	Roswell Weidner
General Criticism and Advanced Composition	Franklin C. Watkins
	Walter Stuempfig
General Criticism, Advanced Life and Advanced Composition	Hobson Pittman
Advanced Portrait	Julius Bloch
Costume Sketch and Croquis	Roy C. Nuse
Construction	Julius Bloch

**ILLUSTRATION.** The purpose of the illustration class is to train the student as an artist first, and then to apply his professional knowledge in the field of magazine and book illustration.

## Preliminary Classes,

Life	John McCoy
Costumed Model (Water Color)	John McCoy
Costume Sketch and Croquis	Roy C. Nuse
Construction	Julius Bloch
Perspective	John Harbeson
Anatomy	Dr. Edmond J. Farris
Illustration and Composition	Edward Shenton



**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 . . . . .	George Harding
Life . . . . .	Francis Speight
Costume Sketch and Croquis . . . . .	Roy C. Nuse
Construction . . . . .	Julius Bloch
Composition . . . . .	Franklin C. Watkins

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

**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.

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.

Life, Head, and Composition . . . . .	Walter Hancock
	Charles Rudy
Stone Cutting . . . . .	Philip Aliano
Perspective . . . . .	John Harbeson
Croquis . . . . .	Roy C. Nuse
Construction . . . . .	Julius Bloch
Anatomy . . . . .	Dr. Edmond J. Farris
Lettering . . . . .	William M. Campbell

Booths are provided for students who, in their fourth year, carry out a composition as their major work for that year. To be eligible for the use of a booth, a student must submit a sketch to the Instructor for approval.

**COORDINATED PROGRAMS.** The University of Pennsylvania offers its degrees of Bachelor of Fine Arts and Master of Fine Arts and the degree of Bachelor of Science in Education to students of Painting, Sculpture, Mural Decoration and Illustration who have completed a course of academic study at the University of Pennsylvania and the prescribed technical work in the schools of the Academy.

**THE FINE ARTS PROGRAM.** The program for the Bachelor of Fine Arts and the Master of Fine Arts degrees is normally five years, during which time 58 semester credits must be completed in the required academic courses in the University and 122 semester credits in the technical work of the Academy.

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 72 semester credits of the 122 required.

#### BACHELOR DEGREE

University	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) Philosophy . . . . .	2
(h) Electives . . . . .	8

58

Academy (Technical) . . . . . 122

Total Semester Credits . . . 180

#### MASTER DEGREE

Academy	Semester Credits
Technical . . . . .	36
University	
History of Painting . . . . .	4
Electives . . . . .	8

Total Semester Credits . . . 48

**(Note)** While this program is not designed primarily for teacher preparation, specifically in the public school system, many graduates are holding responsible teaching positions in the private school field.

**ART EDUCATION PROGRAM.** The program for the Bachelor of Science in Education degree (for teaching and supervising art education in the public schools) is also a five year course; the first two years of which are divided between the University and the Academy. At the end of the second year the student must transfer from the undergraduate Coordinated Program, as outlined above, to the School of Education for a full time program to complete the remaining three years of the course.

The technical work of the student is judged each term by the Committee on the Coordinated Program and the student is graded on one example from each class in which he is registered. Reports are rendered each term, and in the academic courses 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.

Applications should be made as early as possible. Candidates for admission to the Coordinated Courses must meet the requirements of each institution but must be accepted and approved by the Academy before they can be admitted to the University.

For information regarding the University write direct to the Office of Admissions, University of Pennsylvania, Philadelphia 4, Pa.



**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 competition, and is required of all students in the Coordinated Program. Written requests for excuse upon legitimate grounds (illness, unavoidable absence, etc.) must be addressed to the Curator for approval.

Attendance upon the classes on Composition and General Criticism 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).

**OPPORTUNITIES FOR VETERANS.** The Pennsylvania Academy of the Fine Arts offers opportunities for study to veterans who satisfy entrance requirements and who are eligible for educational benefits under the Servicemen's Readjustment Act of 1944.

**EVENING CLASSES.** The evening classes are planned for those students whose activities or livelihood do not permit them to attend the day sessions. Students admitted under this head are not eligible to compete for prizes or scholarships and credits are given only by special arrangement with the Curator. 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. The evening classes are conducted five nights of the week. Schedule of classes will be posted.

**Painting and Drawing**

Life . . . . .	Francis Speight
	Roswell Weidner
Costumed Sketch . . . . .	Roswell Weidner

**Sculpture,**

Life and Head . . . . .	Walker Hancock
	Charles Rudy

**PART TIME CLASSES.** Owing to the inability of the Academy to accept all of the eligible applicants for full-time study it is necessary to withdraw, until further notice, the privilege granted to former students to attend on a part-time basis.

A six week Summer session will be held in the Philadelphia school with the opportunity for study in Drawing, Portrait, Life and Landscape. For further particulars please apply to the Curator.



# PRIZES AND SCHOLARSHIPS

## AWARDED IN THE SPRING OF 1951 BY THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

William Emlen Cresson Memorial European Traveling Scholarships 8 at \$1,250 each .....	\$10,000.
Lewis S. Ware Memorial European Traveling Scholarship .....	1,250.
J. Henry Schiedt Memorial Scholarship .....	1,250.
Charles Toppan Prizes .....	600.
Thomas Eakins Memorial Prize .....	100.
Edmund Stewardson Prize .....	100.
Stimson Prize .....	100.
Packard Prizes .....	50.
Lila Agnes Kennedy Hill Memorial Prize .....	50.
Thouron Prizes .....	150.
Ramborger Prize .....	25.
Special Prizes .....	250.
Free Tuition Scholarships 25 at \$300. each .....	7,500.
	<hr/>
	\$21,425.

## WON BY RECENT STUDENTS IN NATIONAL COMPETITIONS

### PRIX DE ROME

March	1950	Angelo Frudakis (sculptor)	\$3,000.
March	1951	James A. Hanes (painter)	3,000.

### LOUIS COMFORT TIFFANY SCHOLARSHIPS

October	1950	James A. Hanes (painter)	2,000.
		John Hanlen (painter) ....	2,000.
		Edward F. Hoffman III (sculptor) .....	2,000.
October	1951	Allen Harris (sculptor) ....	2,000.
		Atha L. Tehon (painter) ..	1,000.

### FIRST O'KEEFE AWARD (Canada)

June	1950	Kenneth Lockhead (painter)	1,000.
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### EDWIN AUSTIN ABBEY MEMORIAL SCHOLARSHIPS

December	1950	Donald W. Luft (mural) ...	2,000.
	1951	John Hanlen (mural) .....	2,000.

### ALLIED ARTISTS OF AMERICA GOLD MEDAL OF HONOR

1950	James A. Hanes (painter)	-o-
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\$20,000.



## *Activities*

**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.

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 that of the award.

## *Scholarships and Prizes*

**FREE TUITION SCHOLARSHIPS.** Free tuition scholarships are available to registered 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. The major number of these are made available each year by George D. Widener in memory of his father and mother, George D. Widener and Mrs. Alexander Hamilton Rice, and through the John Lambert Memorial Fund. Others are made available through bequests of various friends of the Academy to be used for scholarship aid: The Louise Harrison Memorial Scholarships given by Thomas S. Harrison in memory of his wife; The Mary R. Burton Scholarships; The Sarah Kaighn Cooper Memorial Scholarship through the generosity of Mrs. George K. Johnson; The Elizabeth H. Thomas Memorial Scholarship; and The George M. Wiltbank Scholarships through the bequest of Annie C. Wiltbank.

Application may be made in the Spring of each year. 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 no more than four unframed examples of their work to the Curator before the stated meeting of the Faculty in April.



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 Board of Public Education of the City of Philadelphia awards a number of scholarships to students who receive appointments. Graduates of all the City High and Manual Training Schools are eligible for these appointments, nominations for which are made by the Board of Education on the recommendation of the Principals of the several schools, to whom all applications should be addressed.

One free tuition scholarship for two semesters is offered this year through the Scholastic Magazine in their competition entitled Scholastic Awards.

### THE WILLIAM EMLER CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

By the liberal provisions of the wills of Emler Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emler 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. These scholarships shall be awarded under such rules and regulations as shall be adopted from time to time by the Board of Directors of the Pennsylvania Academy of the Fine Arts.

The award of a Cresson Traveling Scholarship credits each student with \$1350; \$1050 to be used for a summer of travel and traveling expenses in Europe and the remaining \$300 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.

The awards are made by the Board of Directors through its Committee on Instruction, upon the recommendation of the Faculty. **Eight students were awarded Cresson Traveling Scholarships in 1951.** The student illustrations in this catalogue are selected chiefly from the work of the winners in the 1951 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 may be entered only during the year succeeding the first award, unless otherwise ruled or a satisfactory excuse be accepted by the Committee on Instruction.

The Faculty is not obliged to recommend awards of Cresson scholarships if, in its opinion, the work submitted is not of sufficient merit to justify such recommendations.

**RULES GOVERNING THE CRESSON COMPETITION.** Every student thirty-five years of age or younger, in good health and without knowledge of any physical condition or any other reason to prevent accepting and properly using such Scholarship, is eligible for competition for a Cresson Traveling Scholar-

ship when they each have an aggregate of 96 Academy school weeks to their credit, which must have been accumulated within five (5) years of the date of competition. The final 32 weeks (two terms) must be spent in the Winter School of the Academy and must be within the school year of competition.

All students 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 procure an application for permission to compete at the Curator's Office before the 10th day of March. 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 32 weeks of the Winter School or in the Summer Session immediately preceding. 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 and each Sculptor's group must include a composition.

Paintings, Drawings, and Illustrations exhibited in the Painting or Illustration groups may be any size but must not exceed the allotted space, 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 period of at least 90 days in Europe must be accounted for in the itinerary and financial 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 (\$1050) any time within two years and four months of the receipt of the award. The \$300 credit for tuition, however, must be used within the year following the awarded or be forfeited.

**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 Board of Directors through its Committee on Instruction on the advice of the Faculty to a student of outstanding merit who is not receiving a Cresson Scholarship that year. One Scholarship was awarded in May, 1951.

**THE J. HENRY SCHIEDT MEMORIAL SCHOLARSHIP.** The J. Henry Schiedt Memorial Scholarship, in accordance with the Will of Cornelia Schiedt, provides for the award of Traveling Scholarships according to the income available. The amount available for the next school year will provide for one schol-



arship of \$1200. The award of this Scholarship will be made to an advanced student of outstanding merit on the recommendation of the Faculty by the Board of Directors under regulations and programs to be authorized.

Eligibility for this competition will be based on the same requirements as set up for first Cresson awards, and the written application, covering a specific objective for carrying forward his or her training through travel, placed in the hands of the Curator of the Schools before January 1st of the year of competition. A student may compete for a Schiedt Scholarship and at the same time for a Cresson Scholarship, but may not win both in any one year.

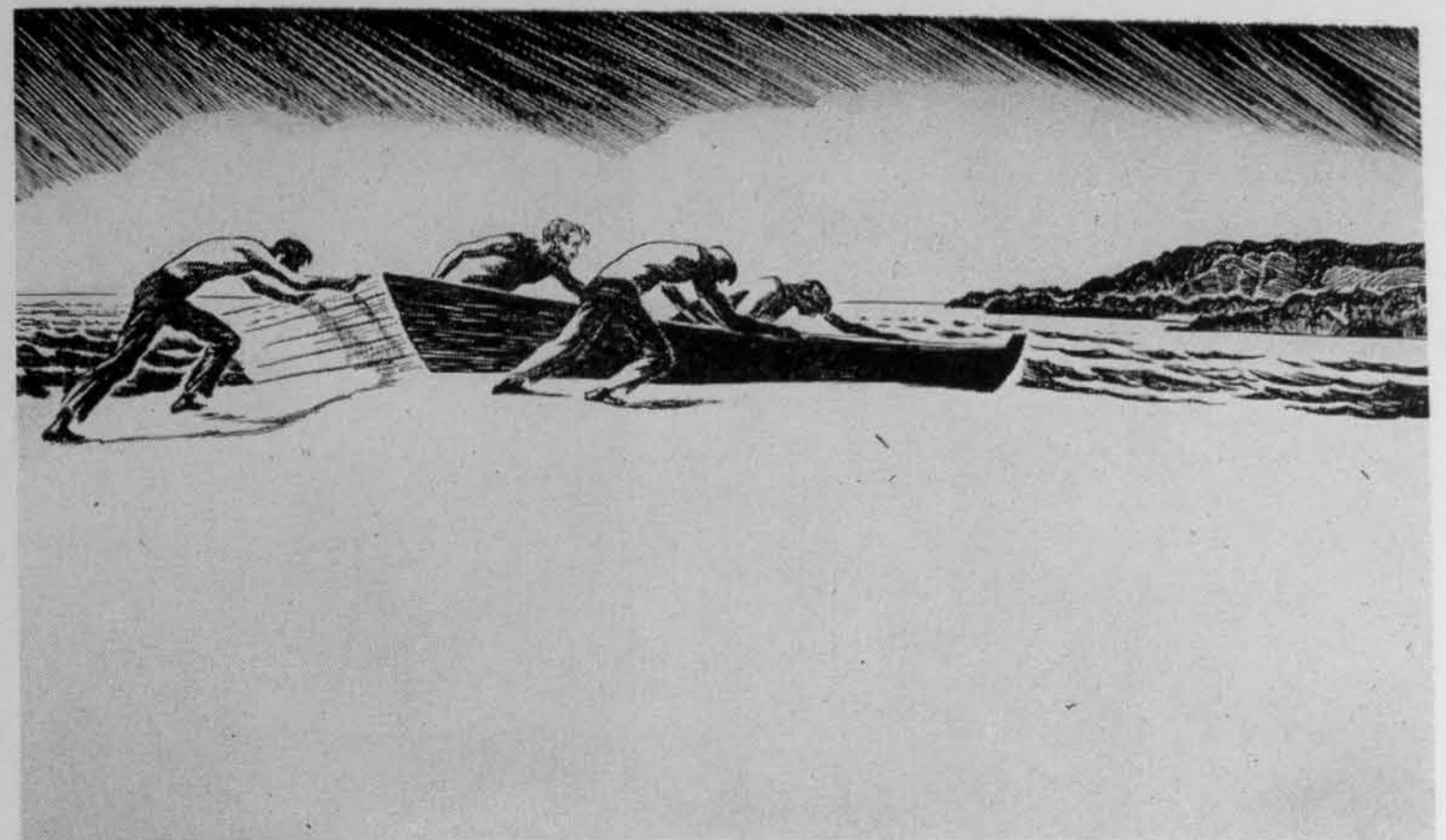
**THE CHARLES TOPPAN PRIZES.** The Charles Toppan Prizes for 1953 are: First Prize \$300.00; Second Prize, \$200.00; and one honorable mention of \$100.00. These prizes were established in 1881 by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan. The prizes are awarded 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 have previously won two Cresson Scholarships and who are attending school, following the award of the Second Cresson Scholarship, are required to register one piece of work each month and will arrange individually with the Curator in regard to the requirements in the various departments.

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 7, 1952. All work in competition must be submitted without signature by Saturday, May 16, 1953, 12 o'clock noon. No student may submit more than one example. Work submitted must not measure less than twelve inches nor more than fifty 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 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

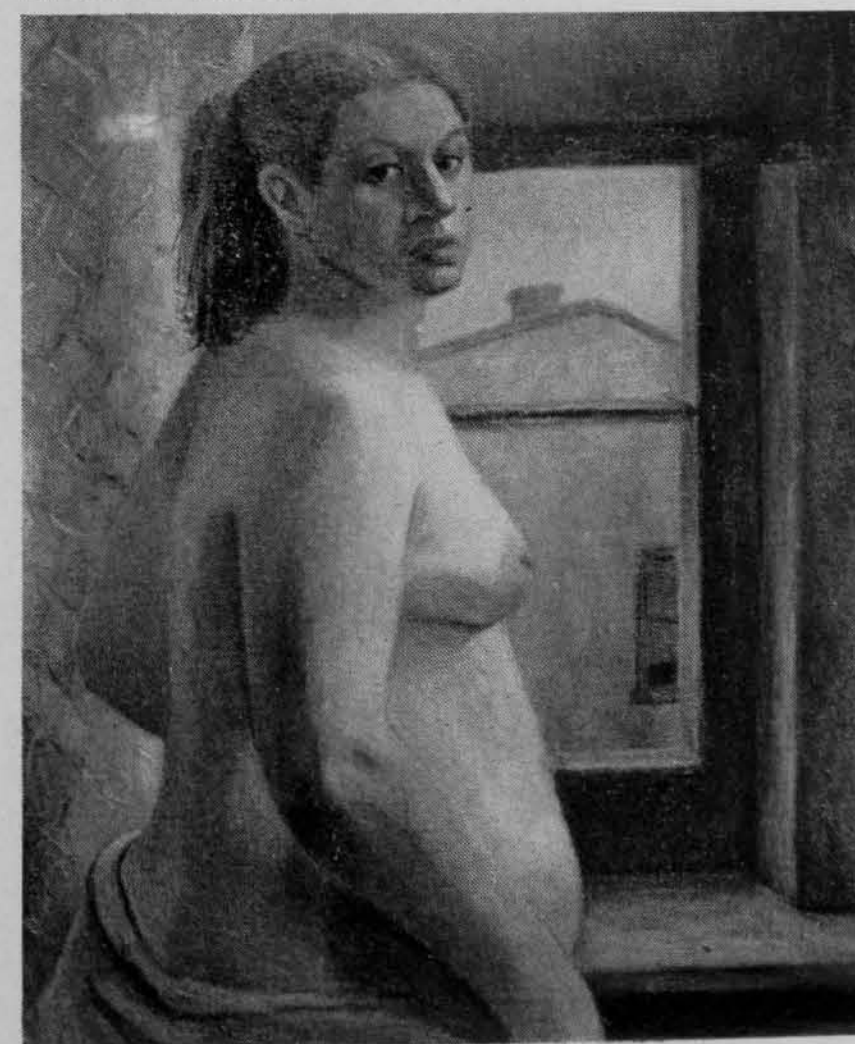


Isami Kashiwagi  
1st Cresson Traveling Scholarship 1951

Mary Potter Love  
1st Cresson Traveling Scholarship 1951  
Stewardson Prize in Sculpture 1951



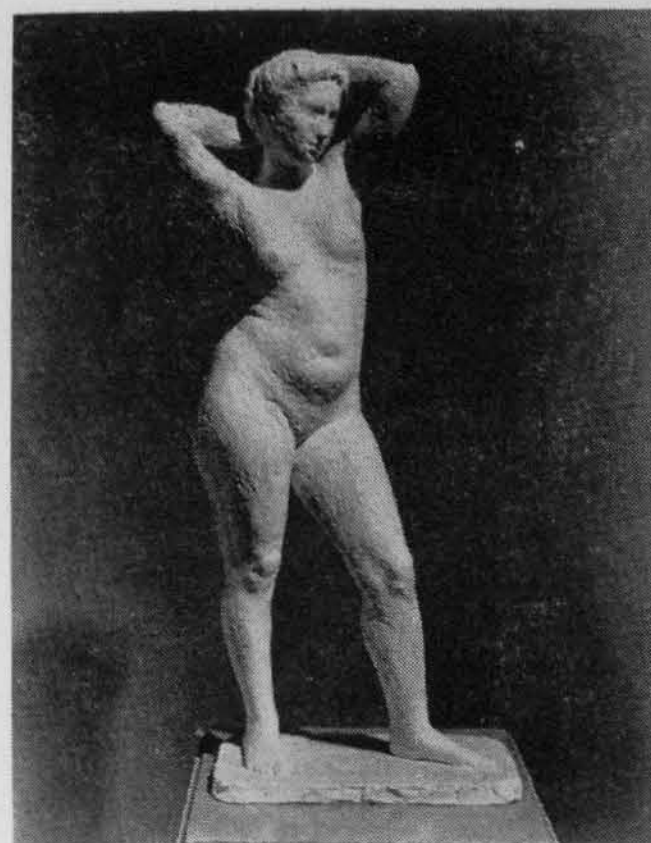
Frank Mancuso  
1st Cresson Traveling Scholarship 1951







Homer W. Johnson  
1st Cresson Traveling Scholarship 1951



John W. Gardner  
Stimson Prize in Sculpture 1951

Thomas E. Yerxa, III  
1st Cresson Traveling Scholarship 1951



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.

**THE EDMUND STEWARDSON PRIZE.** The Edmund Stewardson Prize of One Hundred Dollars in the Department of Sculpture will be awarded for the 52nd 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.

A student receiving one Stewardson Award is ineligible to compete a second time.

No one except the competitors is admitted to the competition room at any time during the days of the competition, and no one except the members of the Jury is 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. 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 in the school year 1950-51 consisted of—Helene Sardeau, Charles Rudy, Joseph Renier.

**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 the regular course of the class. The contest is open to students who have been registered for three terms and who are members of the Life Modeling Classes, but is not open to former students who work in the class by special permission.

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 1951-52 consisted of Gladys Edgerly Bates, Vincent Glinsky, Jean de Marco.

**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 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 may not submit more than one set of drawings mounted on a sheet not to exceed 30 x 40 inches. 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 CECILIA BEAUX MEMORIAL PRIZE.** The gold medals which Cecilia Beaux received during her life in recognition of her work as a portrait painter have been donated to the Academy by Miss Beaux's residuary legatees and converted into a fund, the income of which will provide a prize to be given for the best portrait painted during a school year by a student of the Academy. This prize of \$100 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. Students eligible for the prize must have been enrolled in the day classes for two consecutive terms and at the time of competition be members of the advanced portrait class. The award is to be for the outstanding portrait accomplished within such two terms then current and not more than three examples of work may be submitted. Any student can receive the award but once and it is particularly stipulated that the award does not need to be made if in the opinion of the Faculty no work is submitted of sufficient distinction.

**THE THOMAS EAKINS MEMORIAL PRIZE.** A prize will be offered for the best figure canvas painted in the regular life class in the winter immediately preceding the competition. This prize of \$100.00 will be awarded by the Faculty and available through the generosity of Mr. and Mrs. David M. Gwinn.

**THE LILA AGNES KENNEDY HILL MEMORIAL PRIZE.** Through the generosity of Mr. Walter Stuempfig a prize of \$50.00 will be awarded to the best single piece of sculpture entered in the William Emlen Cresson Competition.

**SPECIAL PRIZES.** Two prizes are made available this year through the generosity of Mr. Giuseppe Donato, former Academy student and for many years sculpture member of the Philadelphia Art Jury.

\$50 will be awarded in memory of his parents, Teresa and Antonio Donato, by the Painting Instructors to the student who exhibits the most creative landscape painting, in either oil or water color.

\$50 will be awarded in memory of his former Academy teachers, specifically—Charles Grafly, Thomas P. Anschutz, Hugh Breckenridge, William Merritt Chase and Dr. George McClellen, by the Sculpture Instructors to the student who exhibits the most creative composition in sculpture.

These prizes will be awarded at the time of the Cresson Competition for work displayed there which was executed during the current school year.

**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, passport photograph, and 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 unrestricted 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,**

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

Tuition Fee per term . . . . .	\$150.00
Matriculation Fee (paid only on entrance) . . . . .	10.00
Locker and Library Fees per term . . . . .	2.00
Total, First Term . . . . .	\$162.00
Tuition Fee, all Subsequent Terms . . . . .	150.00
Locker and Library Fees per term . . . . .	2.00
Total Fees, First Two Winter Terms . . . . .	\$314.00

#### **Evening School,**

Tuition Fee per term . . . . .	\$50.00
Matriculation Fee (paid only on entrance) . . . . .	5.00
Locker Fee per term . . . . .	1.00
Total per Single Term, Evening School . . . . .	\$56.00

These fees do not include the cost of any materials.



**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. A fee of \$5.00 will be charged for late registration.

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 September 22nd and the second payment on or before January 26th. Official credit or recommendation or the issuing of registration cards 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. Admission to classes by registration card only.

Day classes are held from nine to twelve and from one to four o'clock five days per week, and from nine to twelve o'clock on Saturdays. Evening classes are held from seven to ten o'clock from Monday to Friday, inclusive. All exceptions are noted in the Calendar.

#### CALENDAR, School year 1952-1953.

Registration . . . . .	September 15th to 20th
First Term Begins . . . . .	September 22nd
First Day of Pose for Stimson Competition in Sculpture . . . . .	October 20th
Stimson Prize, Judgment and Award . . . . .	November 14th
Thanksgiving Day Holiday . . . . .	10 P.M. Nov. 26th to 9 A.M. Dec. 1st
Christmas Holiday . . . . .	12 Noon Dec. 20th to 9 A.M. Jan. 5th
Registration for Second Term . . . . .	Jan. 19th to Jan. 24th
Second Term Begins . . . . .	January 26th
Washington's Birthday Holiday . . . . .	February 23rd
Stewardson Competition . . . . .	March 18th, 19th, 20th
Stewardson Prize, Judgment and Award . . . . .	March 20th
Easter Holiday . . . . .	April 3rd and 4th
Placement of Cresson Competitions and Exhibits . . . . .	May 11th
Judgment for Toppan Prizes . . . . .	May 18th
Last Evening Class . . . . .	May 15th
Judgment for Cresson, Ware and Schiedt Scholarships, Thouron, Packard, Ramborger, Hill and Donato Prizes . . . . .	May 19th
Exercises in the Gallery for Awarding of Prizes . . . . .	May 20th
Exhibition of Competitors' Work . . . . .	May 21st-June 7th
Last Day of Winter School . . . . .	May 23rd

No models are engaged to pose nor criticism given for the last week of the Second Term except by special arrangement.

## Honor Roll Awards May 1954

### Cresson Traveling Scholarships

Painting — CHARLES E. HEWINS, HOMER JOHNSON, BEN KAMIHIRA, FRANK MANCUSO, THOMAS YERXA, 3rd. Illustration — ISAMI KASHIWAGI. Sculpture — MARY POTTER LOVE. Second Cresson Award, Mural Painting — DONALD W. LUFT

### Honorable Mentions

Painting — CLARENCE SHERDON, LAWRENCE VAN HAREN, PHILIP WONSON, SAMUEL LADENSON, ATHA TEHON  
Mural Painting — NAPOLEON GORSKI  
Illustration — RAYMOND SPILLER  
Sculpture — PHILIP FOWLER

### Lewis S. Ware Memorial Scholarship

Illustration — KATHRYN FLIGG

### Henry J. Schiedt Memorial Scholarship

Painting — JIM LUEDERS

### Stewardson Prize March 1954

MARY POTTER LOVE

### Eakins Prize

PAUL KRAMER

### Stimson Prize November 1954

JOHN GARDNER

### Ramborger Prize

MIRIAM ALEY

### Perspective Prize

LAWRENCE VAN HAREN

### Anatomy Prize

MIRIAM M. W. BRAUNE

### Charles Toppan Prizes

JIM LUEDERS — First

SEYMOUR TITONE — Second

JOAN KNIGHT — Honorable Mention

### Thouron Prizes

PHILIP WONSON

PAUL KRAMER

WALTER HOOD

CHARLES VINSON

### Packard Prizes

EMILY HITCH — First

HARRY R. THOMAS — Second

### Lila Agnes Kennedy Hill Memorial Prize

CHARLES C. PARKS

### Special Prizes

Construction, CARLO TRAVAGLIA; Croquis, ANTHONY CIOFFI; Antique Cast Drawing, JAMES RYAN; Sculpture Composition, ALLEN HARRIS

For the Night School — Drawing in any media — BEATRICE CRAWFORD

Portrait in any media — BEATRICE CRAWFORD

### Degrees Awarded by the University of Pennsylvania to Students in the Coordinated Courses

**Bachelor of Fine Arts** — HELEN HOLMSTINE, ELEANOR MARSHALL, SEYMOUR TITONE, KYLE BUNCH, DOROTHY BUFFALOE, BARBARA MCKAY, HELENE WALTMAN, LAURETTE KEAST, ROSLYN EHRENHART, IRVING DRUMMOND, CHASE DECKER, RICHARD MANGANARO, MARJORIE WILEY, JEAN EVANS, MARIANTHE BROWN, CHARLES JERNSTEDT, CAROLINE FLAHERTY, RICHARD TOOLE

**Master of Fine Arts** — JOHN C. SCHNEIDER



## *The Management of*

### **THE PENNSYLVANIA ACADEMY OF THE FINE ARTS**

*cordially invites those interested in its support  
to become members*

#### **ANNUAL MEMBERS**

Persons who contribute yearly toward the maintenance of the Academy, as indicated, may become: Annual Members, \$10; Sustaining Members, \$25; Contributing Members, \$100.

#### **LIFE MEMBERS**

Persons who contribute \$300 outright may become Life Members.

#### **PRIVILEGES**

Life and Annual Members receive notices of all activities, invitations to all Private Views, access to the Print Collection (67,000 items, plates and original drawings), use of the Art Reference Library, and participation in the Academy's educational program through lectures, demonstrations, etc. Checks may be made payable to The Pennsylvania Academy of the Fine Arts. Membership cards will be mailed. Membership dates from one year, beginning from the date of subscription. Under a ruling by the Commissioner of Internal Revenue, any contributions to The Pennsylvania Academy of the Fine Arts are deductible from income.

#### **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. It functions somewhat as an Alumni, establishing a continuing link with the Academy after student days. The FELLOWSHIP activities include exhibitions of the work of its members in the various media, and it conducts a series of evening talks in the Academy Lecture Room on subjects of interest to all art workers, and also fosters social activities. Admission is free and advance notices are sent by mail to all members.

**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.

**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 Academy.**



