

# SCHOOLS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

1929



1930

PHILADELPHIA

THE  
PENNSYLVANIA  
ACADEMY  
OF THE  
FINE ARTS

*Founded 1805*

Broad Street Above Arch  
Philadelphia

**T**HIS Circular contains information which will be appreciated by many an art student. When you have finished with it, will you kindly hand it to some one who may be interested.

1929-1930



## THE FOUNDATION OF THE ACADEMY

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 Penington. 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."*

[2]

## THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

*President*

JOHN FREDERICK LEWIS

*Vice-President*

ARTHUR H. LEA

*Directors*

EDWARD T. STOTESBURY	HENRY C. GIBSON
ARTHUR H. LEA	ALFRED G. B. STEEL
JOSEPH E. WIDENER	MARSHALL S. MORGAN
ELI KIRK PRICE	WHARTON SINKLER
HENRY S. DRINKER, JR.	EDWARD B. ROBINETTE
THOMAS S. GATES	OWEN J. ROBERTS
HERBERT J. TILY	

*Treasurer*

HENRY C. GIBSON

*Secretary*

JOHN ANDREW MYERS

*Curator of Paintings*

ERNEST L. PARKER

*Curator of the Schools*

ELEANOR A. FRASER

*Solicitor*

MAURICE B. SAUL

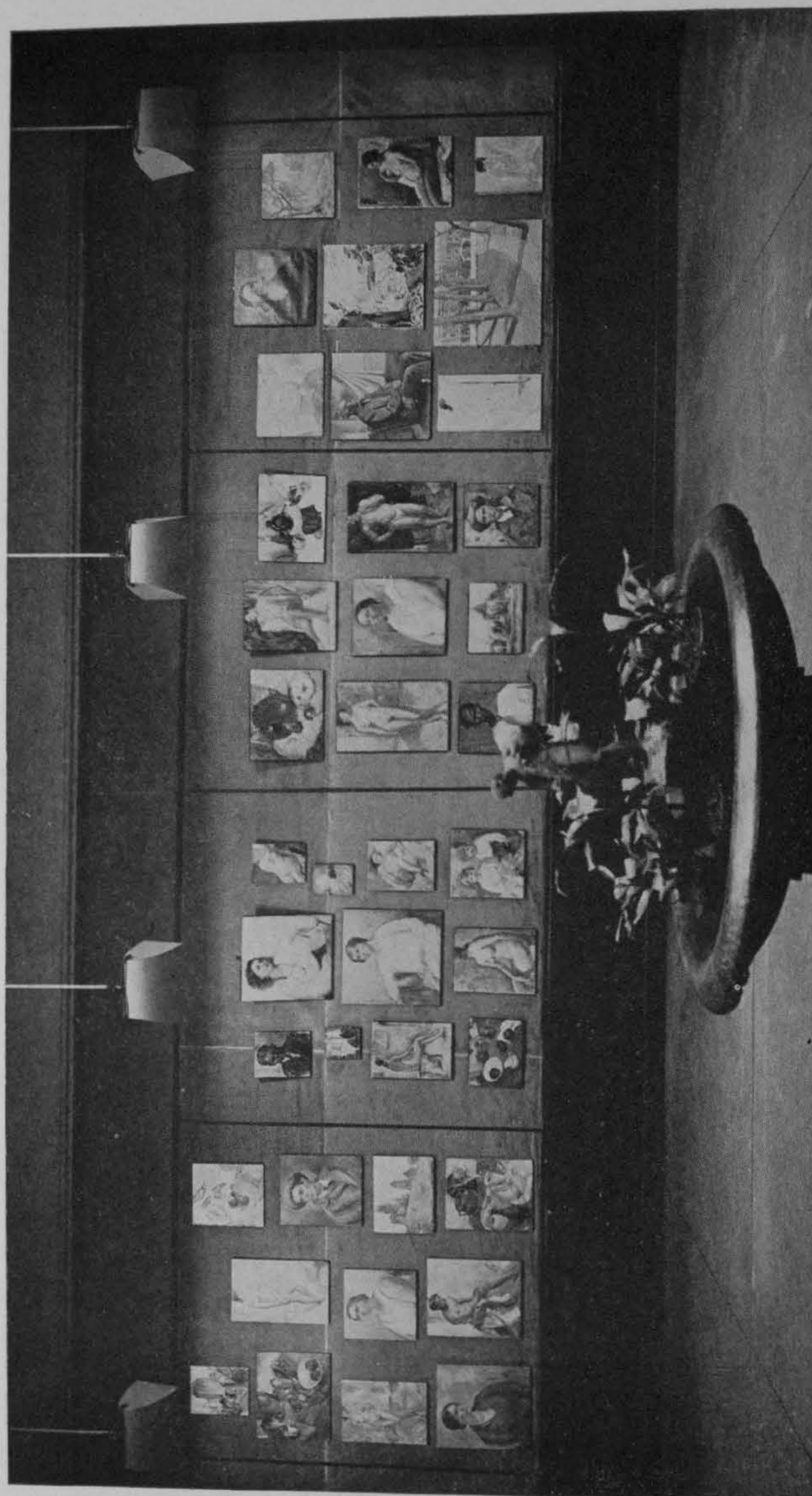
*Resident Manager, Chester Springs School*

D. ROY MILLER

*Committee on Instruction*

ARTHUR H. LEA	HENRY C. GIBSON
ELI KIRK PRICE	WHARTON SINKLER
THOMAS S. GATES	OWEN J. ROBERTS





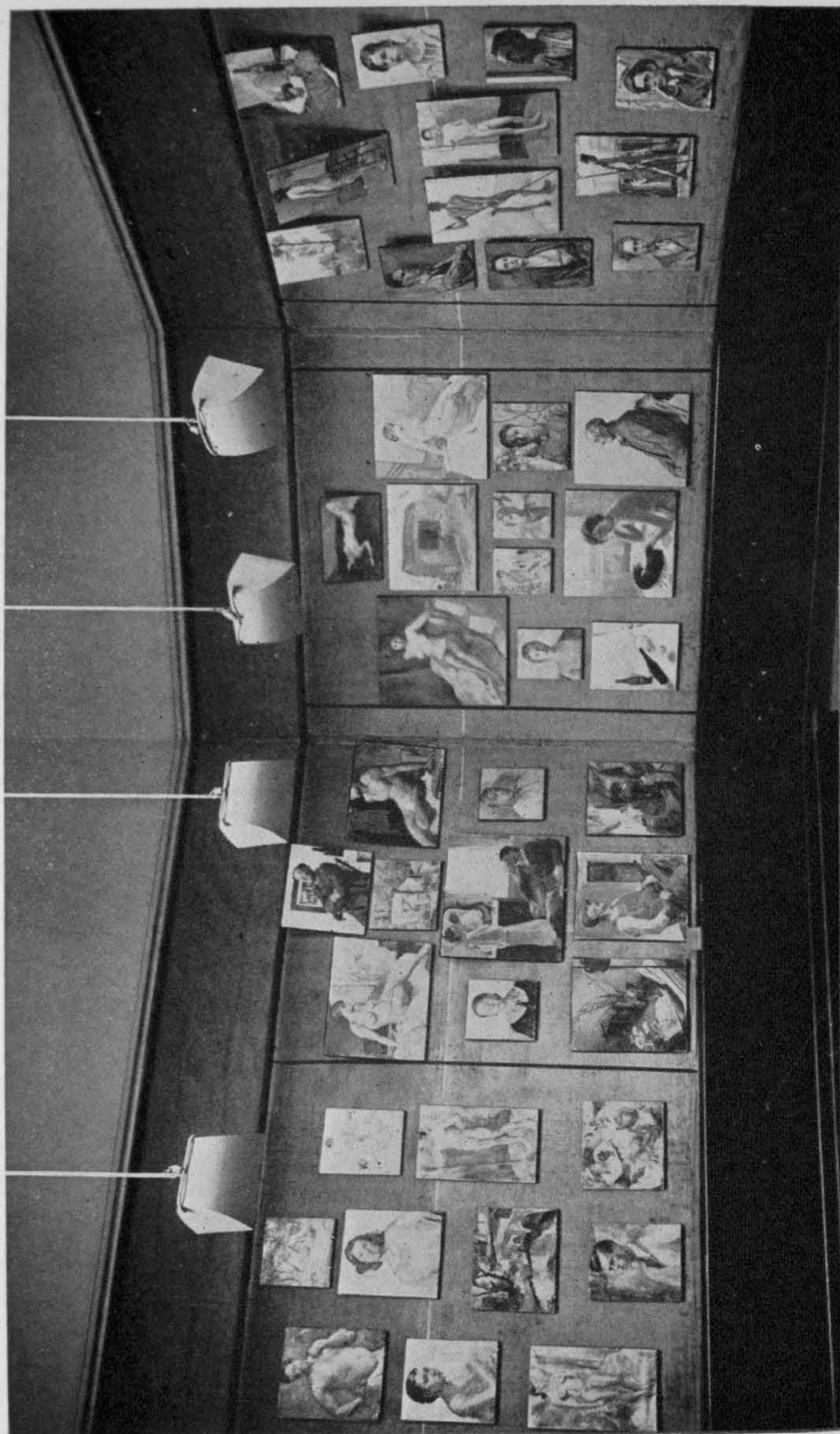
GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS, 1929

"'He is great who is what he is from nature and who never reminds us of others.' The secret of the highest power is simply the uniting of the outer agencies of Expression with the Power that works from within. Are you a painter? Then in the degree that you open yourself to the power of the forces within, will you become great instead of mediocre. You can never put into permanent form inspirations higher than those that come through your own soul."—Ralph Waldo Trine.

"No sudden inspiration can replace the long toil which is indispensable to give the eyes a true knowledge of form and of proportion and to render the hand obedient to the commands of feeling."

—Auguste Rodin





GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS, 1929

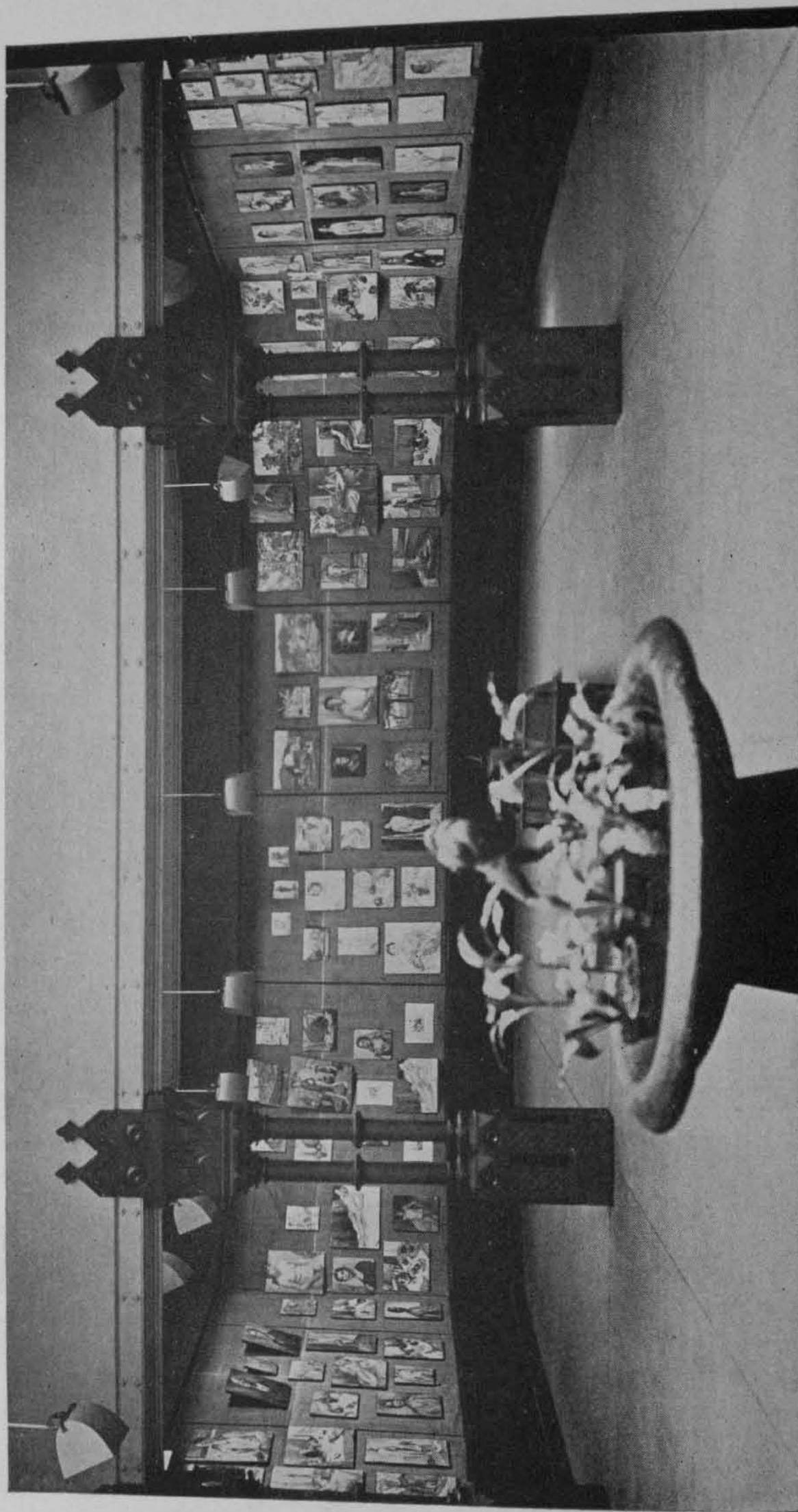
# THE PHILADELPHIA SCHOOL

Broad and Cherry Streets

SEASON:

October 7, 1929, to May 31, 1930





GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS, 1929

## THE FACULTY OF THE ACADEMY

### *Arthur H. Lea.*

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

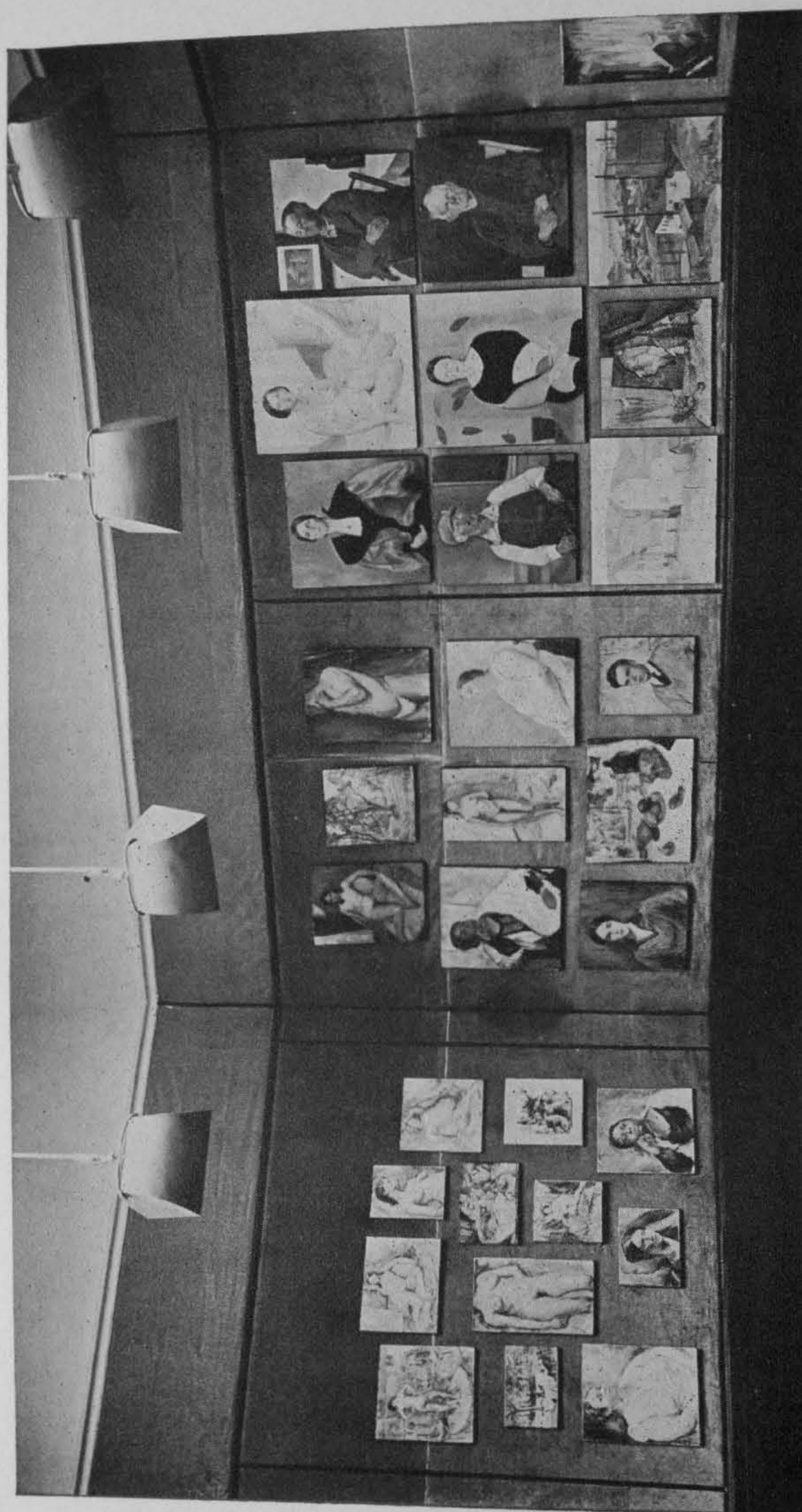
### *Hugh H. Breckenridge.*

Born in Leesburg, Virginia, October 6, 1870. Studied in the Schools of the Pennsylvania Academy and with Bouguereau, Ferrier and Doucet in Paris. Awarded European Scholarship, Pennsylvania Academy; First Toppan Prize, Pennsylvania Academy; Medal, Atlanta Exposition, 1895; Honorable Mention, Exposition-Universelle, Paris, 1900; Medal, Pan-American Exposition, Buffalo, 1901; Corcoran Prize, Society of Washington Artists, 1903; Gold Medal, Art Club of Philadelphia, 1907; First Prize, Washington Water Color Club, 1908; Silver Medal, International Exposition, Buenos Aires, S. A., 1910; Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915; Third William A. Clark Prize, Corcoran Gallery of Art, Washington, D. C., 1916; Edward T. Stotesbury Prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1917; The Academy Gold Medal of Honor, Pennsylvania Academy of the Fine Arts, 1919; The Jennie Sesnan Gold Medal, Pennsylvania Academy, 1920; The Fellowship Gold Medal Philadelphia, 1920; The Locust Club Gold Medal and Purchase Prize, 1926; Still Life Medal, Washington Society of Artists, Washington, D. C.; Member of the Jury of Selection for the Pan-American Exposition, Buffalo, 1901; Member of the New York Water Color Club; The Philadelphia Water Color Club; The Fellowship of the Pennsylvania Academy of the Fine Arts; Associate of the National Academy of Design; Honorary Member Philadelphia Chapter, American Institute of Architects; Connecticut Academy of the Fine Arts; The Washington Society of Artists; The Southern States Art League; The North Shore Arts Association; Member of the Jury of Selection, United States Section, Department of Art, and of the International Jury of Awards, Universal Exposition, St. Louis, 1904; Member of the Municipal Art Jury of Philadelphia; Member of the Advisory Committee for Pennsylvania and the Southern States, and of the Jury of Selection, Department of Art, Panama-Pacific International Exposition, San Francisco, 1915. Represented in public and private collections of the country.

### *Henry McCarter.*

Born in Norristown, Pa., July 5, 1866. Studied in the Pennsylvania Academy of the Fine Arts, Philadelphia; Pupil of Puvis de Chavannes, Bonnat and Alexander Harrison, Toulouse Lautrec, M. Roll, M. Rixens, in Paris. Member Fellowship Pennsylvania Academy of the Fine Arts, Awards; Bronze Medal Pan-American Exhibition, Buffalo, 1901; Silver Medal St. Louis Exhibition, 1904; Beck Prize, Philadelphia Water Color Exhibition, 1906; Gold Medal for Illustrations, Second Gold Medal for decoration and color, Panama-Pacific Exhibition, San Francisco, 1915, Instructor in Decorative Painting.





GROUPS IN COMPETITION FOR SECOND CRESSON AWARDS, 1929

## THE FACULTY (Continued)

### *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. Member: National Academy of Design, New York City; National Arts Club, New York City; Salmagundi Club, New York City. 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, N. Y., 1923; Third Prize Carnegie Institute, International, 1925; The Academy Gold Medal of Honor, The Pennsylvania Academy of the Fine Arts, 1929. Represented in public and private collections of the country.

### *Joseph T. Pearson, Jr.*

Born in Germantown, Philadelphia, February 6, 1876. Studied in The Pennsylvania Academy of the Fine Arts and under J. Alden Weir. Fellowship prize, The Pennsylvania Academy of the Fine Arts, 1910; Bronze Medal, Buenos Aires Exposition, 1910; Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1911; Second Hallgarten Prize, National Academy of Design, New York, 1911; Honorable Mention, Carnegie Institute, Pittsburgh, 1911; Innes Gold Medal, National Academy of Design, New York, 1915; Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915; Norman Wait Harris, Silver Medal, Art Institute of Chicago, 1915; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1916; The Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1916; The Carol H. Beck Gold Medal, The Pennsylvania Academy of the Fine Arts, 1917; The Potter Palmer Gold Medal, Chicago Art Institute, Chicago, 1918; Gold Medal, Sesqui-Centennial International Exposition, Philadelphia, 1926; Member of the National Academy of Design. Instructor in Drawing and Painting.





GROUPS IN COMPETITION FOR SECOND CRESSON AWARDS, 1929

## THE FACULTY (Continued)

### *George Harding.*

Born in Philadelphia, October 2, 1882. Studied in the Pennsylvania Academy of the Fine Arts, and with Howard Pyle, and independently abroad. Has travelled extensively in foreign countries and is the author of travel articles and the illustrator of fictional and descriptive work in Harper's and other magazines. Assigned by the United States War Department to duty as artist with the American Expeditionary Forces in 1918 and 1919. Has executed Mural Decorations in Banks, Hotels and Theaters. Fellow of the Royal Geographic Society; Member of National Society of Mural Painters; Architectural League of New York; The Society of Illustrators; The Philadelphia Water Color Club, Philadelphia, and of the Salmagundi Club, New York. Instructor in Illustration and Mural Decoration.

### *Henry R. Poore.*

Born in Newark, N. J., March 21, 1859. Pupil of Peter Moran and Pennsylvania Academy of the Fine Arts, Philadelphia; National Academy of Design, New York; Luminais and Bouguereau in Paris. Member: Associate National Academy of Design, New York, 1888; Salmagundi Club; Lotus Club; Union International des Beaux Arts et des Lettres; Fellowship Pennsylvania Academy of the Fine Arts, 1916; National Arts Club, New York; Animal Painters and Sculptors; League of American Artists. Awards: First Prize, American Art Association; Second Hallgarten Prize, National Academy of Design, 1888; Bronze Medal, Pan-American Exposition, Buffalo, 1901; Silver Medal, St. Louis Exposition, 1904; Gold Medal, American Art Society, Philadelphia, 1906; Gold Medal, Buenos Aires, 1910; Silver Medal, Panama-Pacific Exposition, San Francisco, 1915. Represented in the public and private collections of the country.

### *John F. Harbeson, B.S., M.S.A., R.A.*

Born in Philadelphia, July 30, 1888. Attended 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 Advisor in the Sculpture Class in Composition.

### *Albert Laessle.*

Born in Philadelphia, March 28, 1877. Studied in the Spring Garden Institute, Drexel Institute, Pennsylvania Academy of the Fine Arts and with Charles Gaffly. Awards: Stewardson Prize and Cresson Travelling Scholarship, Pennsylvania Academy of the Fine Arts, 1904; Bronze Medal, Buenos Aires, 1910; Pennsylvania Academy of the Fine Arts Fellowship





GROUPS IN COMPETITION FOR SECOND CRESSON AWARDS, 1929

## THE FACULTY (Continued)

Prize, 1915; Gold Medal, Panama-Pacific Exposition, San Francisco, 1915; First Sculpture Prize, Americanization Through Art, Philadelphia, 1916; The George D. Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1918; Honorable Mention for Sculpture, Art Institute of Chicago, 1920; The Fellowship of the Pennsylvania Academy of the Fine Arts Gold Medal, 1923; Gold Medal, The Sesqui-Centennial International Exhibition, Philadelphia, 1926; The James E. McClees Prize; The Pennsylvania Academy of the Fine Arts, 1928; Second Prize for Best Decorative Group for Garden, Park or Other Outdoor Placement, Philadelphia Art Alliance, 1928. Member: National Sculpture Society, Fellowship of Pennsylvania Academy of the Fine Arts; Philadelphia Art Alliance; Societe les Amis de la Medaille d'Art, Brussels, Belgium; The New Society of Artists, New York; The National Academy of Design, New York. Represented in the public collections of the country. Instructor in Construction at Philadelphia and in Sculpture at Chester Springs.

### *Roy C. Nuse.*

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

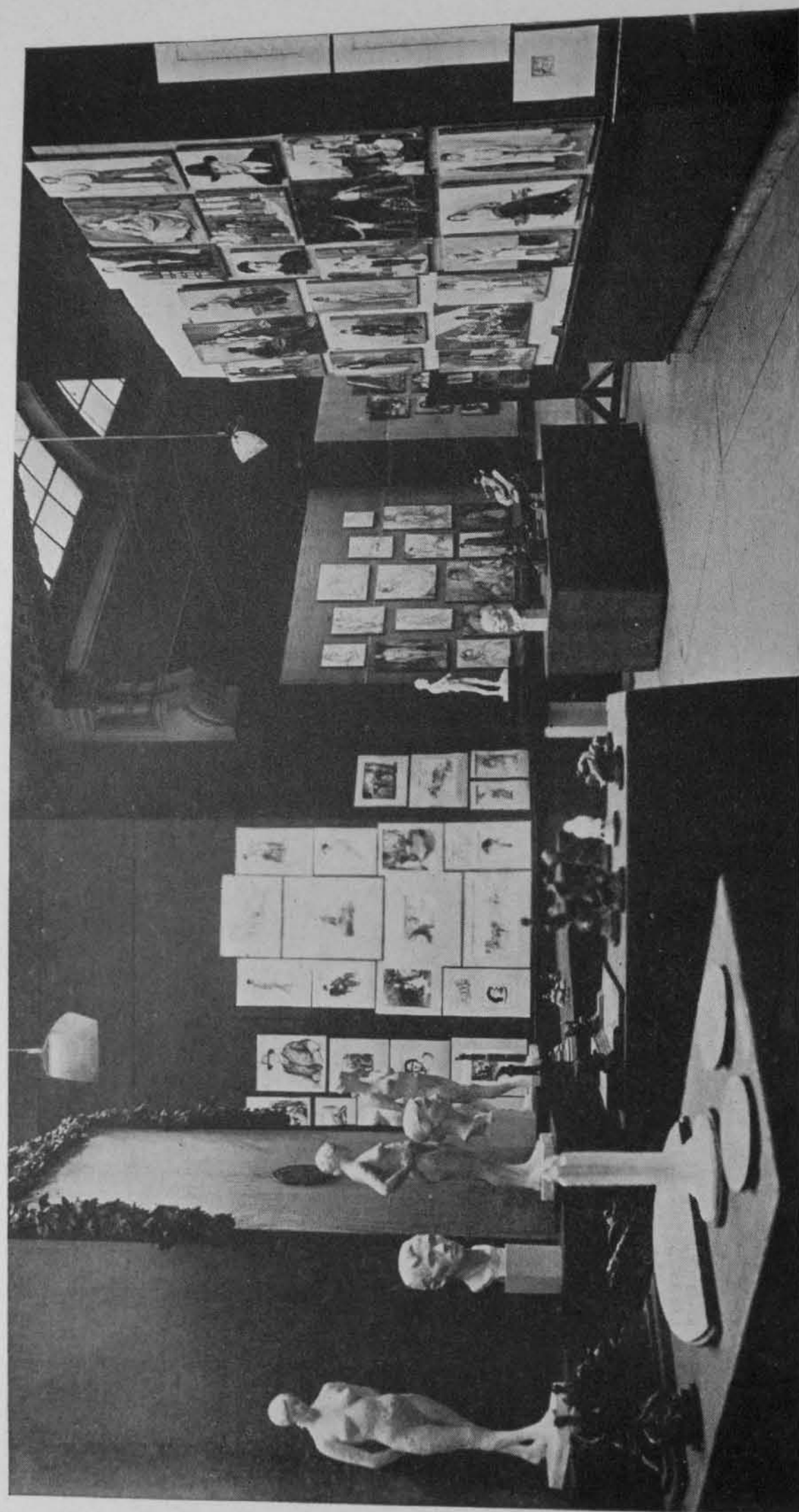
### *Francis Speight.*

Born in Windsor, North Carolina, 1896. Studied in the Corcoran School of Art, Washington, D. C., and the Pennsylvania Academy of the Fine Arts. Awards: Foreign Travelling Scholarship, The Pennsylvania Academy, 1923; Second Foreign Travelling Scholarship, The Pennsylvania Academy, 1925; The Fellowship of the Pennsylvania Academy of the Fine Arts' Gold Medal, 1926. First Prize in Landscape Society of Washington Artists, 1929. Assistant Instructor in Drawing.

### *Walker Hancock.*

Born in St. Louis, Missouri. Studied in the St. Louis School of Fine Arts and the Pennsylvania Academy of the Fine Arts. Awarded, 1925, by Jury sitting in New York, Fellowship in the American Academy in Rome. Degree F.A.A.R. conferred in 1928. Member: Architectural League of New York and the Fellowship of 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 Travelling Scholarship, 1922; Second Emlen Cresson Foreign Travelling Scholarship, 1923; Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1925. Represented in the collection of the St. Louis Art Museum, St. Louis, Missouri; the Pennsylvania Academy of the Fine Arts, Philadelphia; the Parrish Museum of Art, Southampton, Long Island. Instructor in Sculpture at Philadelphia.





GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS (SCULPTURE CLASS, 1929)  
GROUPS IN COMPETITION FOR FIRST AND SECOND CRESSON AWARDS (ILLUSTRATION CLASS, 1929)

## THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

*The Pennsylvania Academy conducts the oldest schools in America devoted exclusively to the cultivation of the Fine Arts. The Academy also conducts at Chester Springs, Chester Co., Pennsylvania, what is believed to be the best equipped Open-air, Country, and Summer School in America. For details see page 89.*

**D**URING the one hundred and twenty-four years of the Academy's existence it has aided in the training of many men and women whose names are illustrious on the pages of American Art. Among its former students are eminent painters—figure, landscape, and marine, mural decorators, illustrators, and sculptors of national reputation. Its history is in no small measure the history of American Art itself.

The schools are under the immediate care of a Curator and Committee on Instruction appointed by the President and Board of Directors, together with a Faculty composed of representative artists of the day, who are experienced teachers and eminently qualified to discover and develop every talent which students may possess.

The Academy is equipped in every way to teach the technique of Painting, Sculpture, and Illustration, and engages its students at once and exclusively in the study of the Fine Arts. Its aim is to equip them with a thorough knowledge of Drawing, Color, Composition, Modelling, Construction, and Perspective.

Lectures of general and special interest are given during the year, and visits are made to private collections, museums, etc., which students may attend without extra charge. During the past year, under the auspices of the Fellowship of the Academy the following lectures were given: by Walter Prichard Eaton, Art in the Theatre; Thomas H. Benton, Some Problems in Painting; Capt. Vladimir Perfilieff, Adventuring Forth; Otto H. Kahn, Concerning Art; Sarah D. Lowrie, Taste as an Asset in Philadelphia, in the Eighteenth and Early Nineteenth Centuries.

### THE UNIVERSITY OF PENNSYLVANIA IN CO-OPERATION WITH THE ACADEMY

In recognition of the high standard of the Schools of the Pennsylvania Academy of the Fine Arts, the University of Penn-



sylvania has included in its School of Fine Arts a course providing that a student in the Academy may earn a university degree by adding to his professional studies at the Academy a minor volume of liberal studies taken at the University under the limits there imposed.

Arrangements may be made with the Curator of the Academy School in Philadelphia or the Resident Manager of the Chester Springs School and with the Dean of the School of Fine Arts in the University.

### EXHIBITIONS

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; and the Gibson Collection, largely composed of works of the Continental schools.

Copying in the galleries is permitted to students under reasonable regulations.

The Annual Exhibitions held by the Academy bring together the best examples of current American painting and sculpture, and enable students to follow intelligently the various movements of modern art, and 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. During the past year they included:

An Exhibition of Water Colors, composed of 734 examples, representing 262 different artists;

An Exhibition of Modern Miniatures, composed of 144 examples, representing 73 different artists;

An Exhibition of Work done by students at the Chester Springs School, consisting of 79 paintings, 51 water colors, and 55 sculptures, representing 74 different artists;

The Academy's 124th Annual Exhibition of Oil Paintings and Sculpture, composed of 422 paintings and 205 sculptures, represented a total of 403 artists. The Exhibition was opened to public view for seven weeks and was visited by 24,690 people.

### ADVANTAGES OF LOCATION

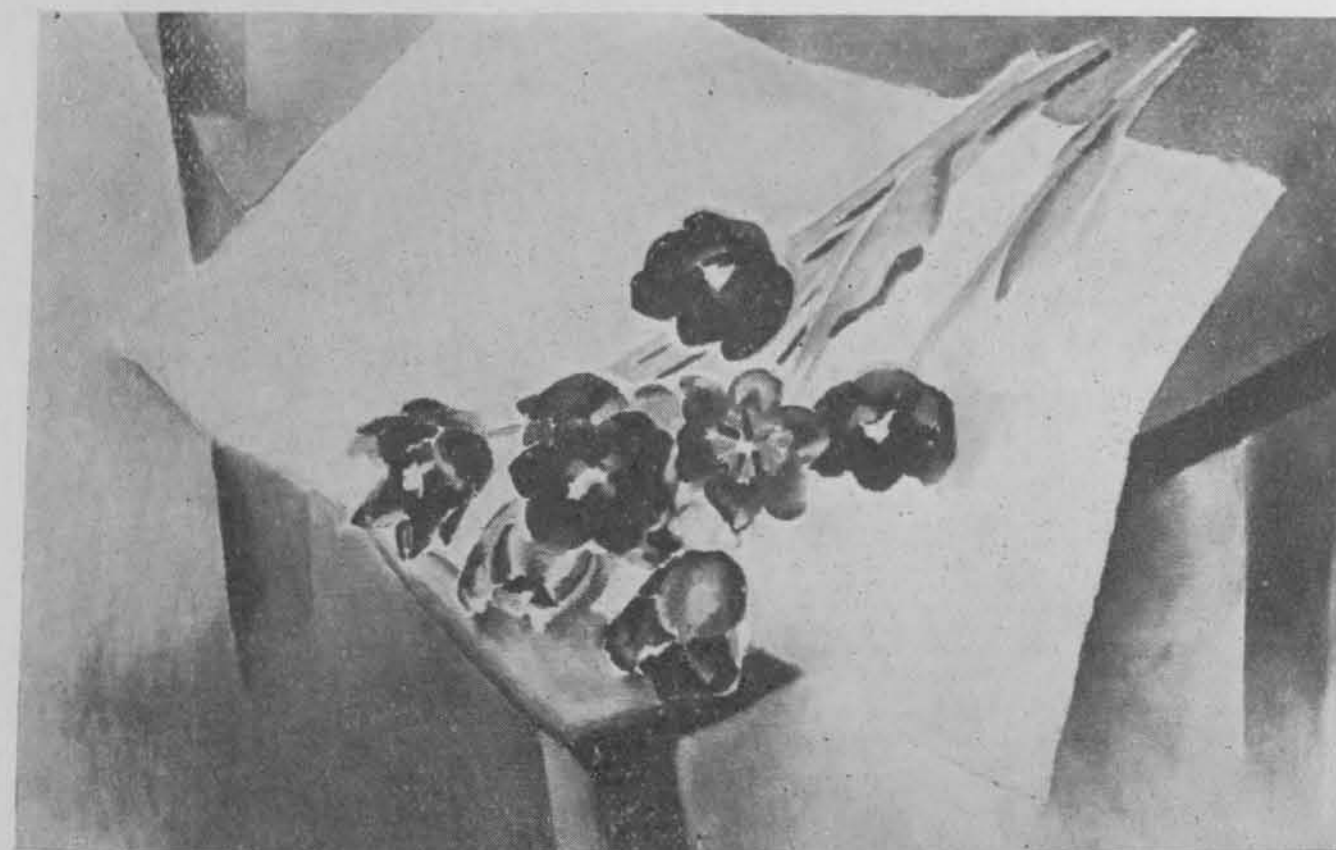
The Academy building is located in the heart of Philadelphia, within one square of City Hall and within two or three blocks of the central city railroad stations. The new Parkway brings it within easy reach of Fairmount Park and

3000 acres of beautiful scenery. While it is convenient to the business portion of the city, it is also readily accessible to the residential districts. Philadelphia is often called "The City of Homes," and of all the greater American cities it is probably the most worthy of the name. Apartments and studios can be obtained by the season or by the month at reasonable rates. The cost of living is comparatively low.

The beautiful Free Library on the Parkway is within walking distance of the Academy and affords the students excellent opportunities for general reading and for research in art.

The city contains, in addition to the Academy's own gallery, a number of notable collections of paintings and of sculptures which are accessible to students. Among the more important may be mentioned: The Philadelphia Museum of Art; The Wiltach Collection in Fairmount Park; The Lankenau Collection at the Drexel Institute; The John G. Johnson Collection; the important paintings at the Historical Society of Pennsylvania, and at Independence Hall; The University of Pennsylvania Museum; The Private Collection of Joseph E. Widener (admission by appointment only).

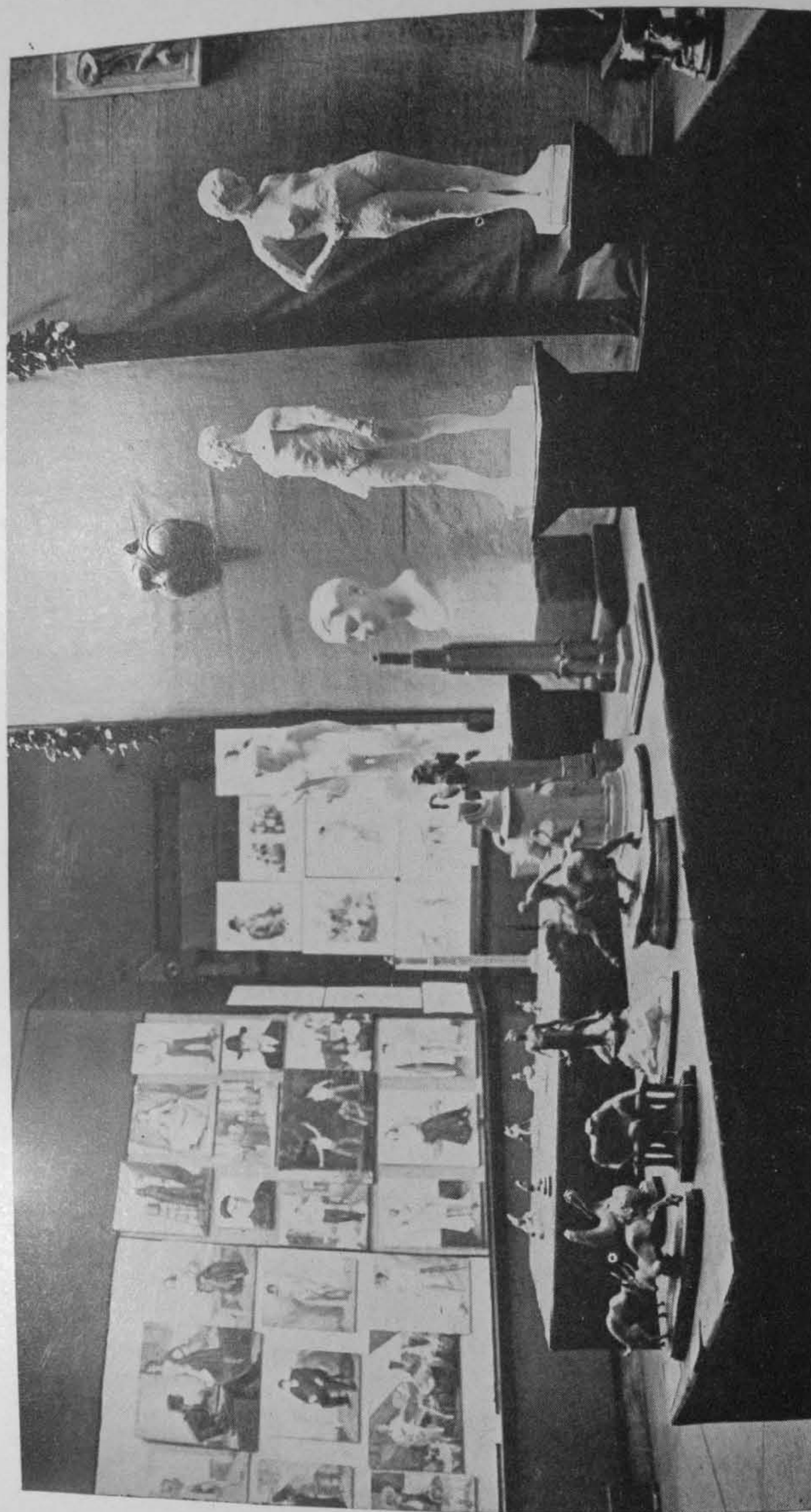
To students attending the Academy, the Reference Library and the Galleries are free during the time of their attendance.



Eleanor Finnesey

STILL LIFE (PAINTING CLASS, 1929)





GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS, SCULPTURE CLASS, 1929  
GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS, ILLUSTRATION CLASS, 1929

## CALENDAR

*The One Hundred and Twenty-fourth Year Begins  
October 7, 1929*

THE Philadelphia school year is divided into two terms of 17 weeks each. The first term begins Monday, October 7, 1929, and closes February 1, 1930; the second term begins Monday, February 3, 1930, and closes Saturday, May 31, 1930.

### SCHOOL HOURS

The schools are open from 9 o'clock a. m. until 10 o'clock p. m. Monday to Friday, and on Saturdays from 9 o'clock a. m. until 6 o'clock p. m. At 5.30 p. m. the Cherry Street entrance will be opened for members of the night classes.

Models pose from 9 a. m. to 12 noon, from 1 to 4, and from 7 to 10 p. m.

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

Regular attendance by students is not compulsory, but *no reduction from tuition rates is made on account of absence.*

Any student who wishes to apply credit for work done in the Schools of the Academy, toward a teacher's certificate or a college degree must arrange with the Curator to keep a daily time record.

### VISITORS' HOURS

Visitors are admitted to the school on week-days from 4 to 5. p. m.

### HOLIDAYS

The schools are closed on Sundays, Thanksgiving Day, Christmas Day, New Year's Day, Washington's Birthday, Good Friday, and Decoration Day.

### VACATIONS

During the Christmas holidays the schools are open, but from six o'clock p. m., December 21st, to nine o'clock a. m., January 2nd, no models are engaged to pose and no criticisms are given. On the Saturday preceding Easter no models are engaged to pose and no criticisms are given. No models are engaged to pose for the last week of the second term.





Harvey R. Peeler

COSTUMED MODEL DRAWING (ILLUSTRATION CLASS, 1929)

## FEES

*Payment Must Be Made in Advance to the Curator*

THE payment of fees as listed below covers all fees, for both day and night classes, but does not include the cost of materials. No extra charge is made for the use of models. Promotion entails no additional fee.

Tuition, per term (17 weeks) .....	\$100.00
Locker rent, per term .....	1.00
Matriculation fee (charged to all new students) .....	5.00

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Total \$106.00

For students registered in the Academy's Philadelphia School during the season, 1928-1929 and continuously since then, the tuition fee will remain as heretofore. For students registered in the Academy's Chester Springs School for both terms of the Winter season of 1928-1929 or the second term of that season and the summer term of four months in 1929, and continuously since then in the Philadelphia or Chester Springs School, the tuition fee will remain as heretofore.

All checks in payment of indebtedness to the Academy must be drawn to the order of the Pennsylvania Academy of the Fine Arts.

Students are advised that all checks which they wish to have cashed in Philadelphia should be in the form of drafts on a Philadelphia bank.

### *Tuition Fees Are Not Returned for Any Cause Whatever*

No reduction is made to students registering after a term has begun.

No reduction is made to students who desire to take special criticisms, to work in the night classes only, or to work under one instructor only.

## ROOMS AND BOARD IN PHILADELPHIA

The Academy's Philadelphia Schools are Day and Evening Schools only, and no responsibility for students is assumed by the Academy beyond the limits of the School buildings. However, assistance in securing board or rooms is given upon request. The cost of living in Philadelphia is not high, and accommodations within reasonable distance of the Academy are available for both men and women.





Earl T. Donelson

GROUP IN COMPETITION FOR A FIRST CRESSON AWARD  
(PAINTING CLASS, 1929)

## ADMISSION TO THE PHILADELPHIA SCHOOLS

*Application blank, sent upon request, must be filled in and returned with other required credentials to the Curator before the student may register.*

**S**TUDENTS may register for the first term of the season of 1929-1930 after September 15, 1929. Classes meet October 7, 1929. Students may register for the second term after January 15, 1930. Classes meet Monday, February 3, 1930. Students must register in person.

### REQUIREMENTS FOR ADMISSION

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

No student is eligible for admission unless possessed of a High School education or its equivalent.

Satisfactory references as to personal character are required and, in addition, each student must furnish a doctor's certificate of health. This measure safeguards every student accepted by the school. A full length snapshot is required for identification.

### CLASSIFICATION OF NEW STUDENTS

All new students, except those applying for admission to the modeling classes, must work on trial in the Beginners' Classes in Painting and Drawing to demonstrate their ability and to prepare for admission to the more advanced classes. For information concerning promotion, see requirements of the various departments.

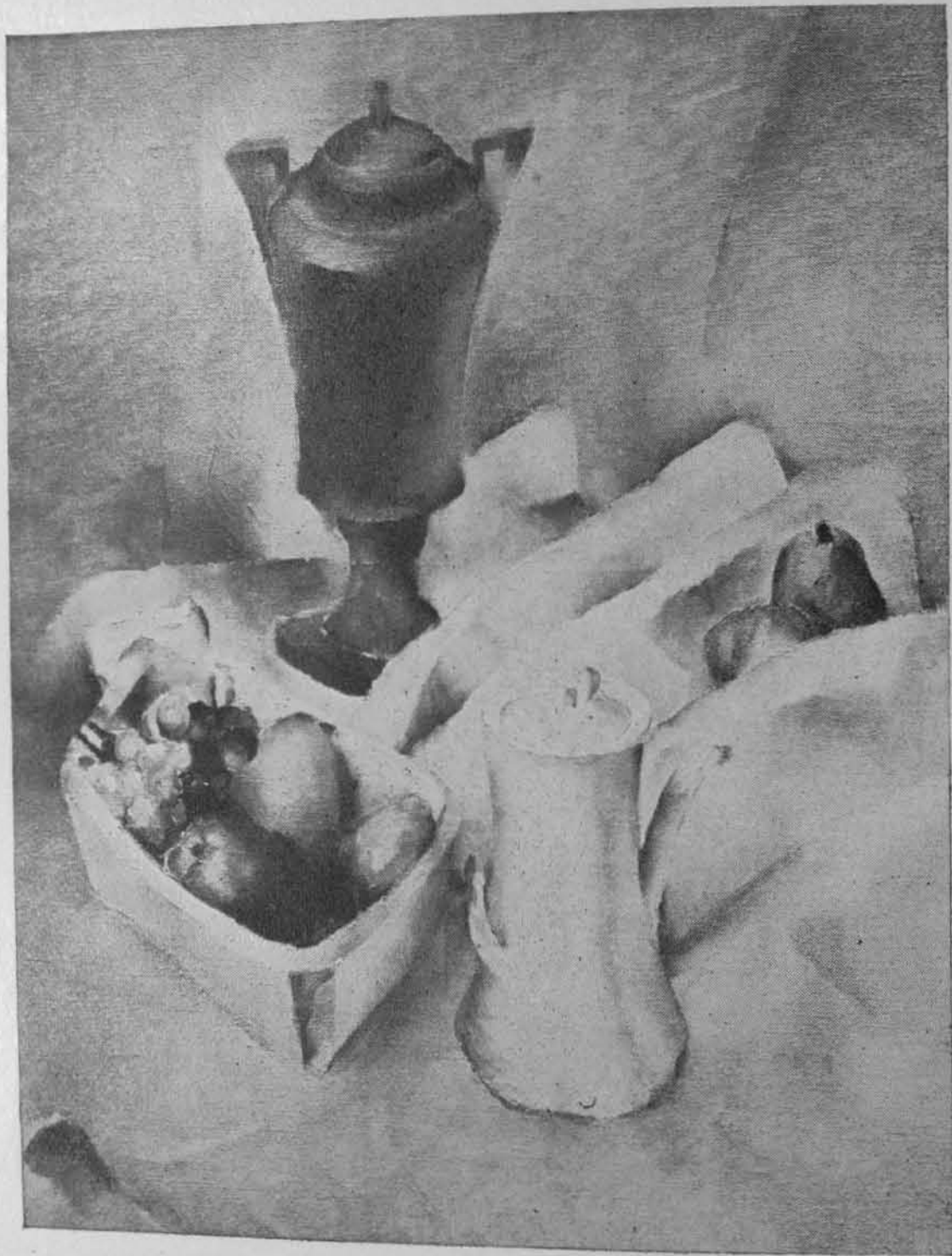
For admission to the Life Modelling Classes, photographs of work or specimens of modeling of sufficient merit are required.



## INSTRUCTION

*The general method of instruction is by individual criticism of class work. The individuality of the student is not repressed by fixed methods.*

INSTRUCTION in the Academy at Philadelphia is given in Drawing, Painting, Sculpture, Illustration, and Mural Decoration. These departments are closely allied and students in any department are privileged to work in the other departments subject to the admission requirements. This entails no additional fee.



Eleanor Finnesey

STILL LIFE (PAINTING CLASS, 1929)

## BEGINNERS' CLASSES

*The term "beginners" applies to all new students regardless of previous training.*

INSTRUCTION is given in the Preliminary and Advanced Sections of the Beginners' Classes as follows: Criticism is given twice a week in the antique drawing classes, every other week in the composition class, and once a week in the other classes.

### PRELIMINARY SECTION

<i>Day</i>	<i>Required</i>
Antique Cast	Francis Speight
(head)	
Construction	Albert Laessle
Costume Sketch	Roy C. Nuse

<i>Optional</i>	
<b>Composition</b> . . . . .	<i>Henry R. Poore</i>
<b>Decorative Painting</b> . . . . .	<i>Henry McCarter</i>
<b>Perspective</b> . . . . .	<i>John F. Harbeson</i>
<b>Still Life</b> . . . . .	<i>Hugh H. Breckenridge</i>

<i>Night</i>	
Antique Cast . . . . .	<i>Francis Speight</i>
(head)	
Costume Sketch . . . . .	<i>(No Criticism)</i>



Simon Kaysen

DRAWING (COMPOSITION CLASS, 1929)



# SCHEDULE OF BEGINNERS' CLASSES in DRAWING AND PAINTING

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00-12:00	Antique.	Antique. Still Life.	Antique.	Antique. Still Life.	Antique.  11:00 Decorative Painting.	Antique.  Costume Sketch.  Still Life.
1:00-4:00	Antique.	Antique. Construc- tion.  Still Life.	Antique.	Antique. Still Life.	Antique. Decorative Painting.	Antique. Still Life.
4:00-5:00	Perspective.		Composition.			
7:00-10:00	Antique.	Antique. Costume Sketch.	Antique.	Antique.	Antique.	

## ADVANCED SECTION

Day	Required
Antique Cast (full figure)	{ Daniel Garber Francis Speight
Composition	Henry R. Poore
Construction	Albert Laessle
Costume Sketch	Roy C. Nuse
Still Life	Hugh H. Breckenridge

Optional
Decorative Painting
Perspective

Night
Antique Cast (full figure)
Costume Sketch

Night Classes in Antique Cast Drawing and Costume Sketch may be substituted for day classes in these subjects.

## PRIVILEGES

Students in the Beginners' Classes are permitted and are recommended to work in the Sculpture Classes, subject to admission requirements of that department.



Robert M. Cronbach  
COMPOSITION (SCULPTURE CLASS, 1929)



## PRELIMINARY SECTION

### ADMISSION

*All students who have had little or no previous training in art are required to enter the Preliminary Section of the Beginners' Classes.*

### REGISTRATION OF WORK

ALL students are required to register work once each month. Students in the Preliminary Section of the Beginners' Classes, whether applying for promotion or not, shall register on Thursday of the third week of the month (second week of December and May), work as follows:

Antique Cast Drawing (head)

Construction

Costume Sketch

All charcoal drawings must be fixed and all paintings must be dry.

A record of the work submitted is kept for use in determining the standing of students at the end of the season and their eligibility for entering the Cresson Competition.

### PROMOTION

For details about promotion see admission requirements of Advanced Section of Beginners' Classes.



Marjorie Virdin  
PAINTING (COMPOSITION CLASS, 1929)

## ADVANCED SECTION

### ADMISSION REQUIREMENTS

*Students who have had sufficient training in drawing may be admitted immediately to the Advanced Section of the Beginners' Classes.*

A STUDENT in the Preliminary Section may apply for promotion to the Advanced Section of the Beginners' Classes by submitting to the Faculty at a stated monthly meeting, a group of drawings, each one of which has received the approval of the Instructor of the Class in which it was made.

The group must be composed of:

Antique Cast Drawing (head)

Construction Drawing

Costume Sketch (Drawing or Painting)

If the Faculty finds the group of insufficient merit to warrant promotion, the student may prepare another group for submission to the Faculty at any subsequent meeting.

### REGISTRATION OF WORK

All students are required to register work once each month. Students in the Preliminary Section of the Beginners' Classes, whether applying for promotion or not, shall register on Thursday of the third week of the month (second week of December and May), work as follows:

Antique Cast Drawings (full-figure)

Composition (before 10.00 a. m. on day of criticism)

Construction

Costume Sketch

Still Life

All charcoal drawings must be fixed and all paintings must be dry.

A record of the work submitted is kept for use in determining the standing of students at the end of the season and their eligibility for entering the Cresson Competition.

### PROMOTION

For details about promotion see admission requirements of other departments.



# **SCHEDULE OF PRELIMINARY PAINTING CLASSES** Morning and Afternoon Classes Exchange on February 10th, 1930

	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
9:00-12:00	Men. Head.	Still Life.	Head.	Still Life.	Head. 11:00 Decorative Painting.	Costume Sketch.  Still Life.
	Women. Life.	Life.  Still Life.	Life.	Life.  Still Life.	Life.  11:00 Decorative Painting.	Costume Sketch.  Still Life.
1:00-4:00	Men. Life.	Construc- tion.  Life. Still Life.	Life.	Life.  Still Life.	Decorative Painting.  Life.	Still Life.
	Women. Head.	Construc- tion.  Still Life.	Head.	Still Life.	Head.  Decorative Painting.	Still Life.
4:00-5:00	Men and Women. Perspec- tive.		Composi- tion.			
7:00-10:00	Men. Life.	Costume Sketch.  Life.	Life.	Life.	Life.	
	Women. Life.	Costume Sketch.  Life.	Life.	Life.	Life.	

## **PAINTING**

*The purpose of these classes is to give the student thorough instruction in the technique of painting.*

INSTRUCTION is given as follows: Criticism is given every other week in the composition class, and once a week in the other classes.



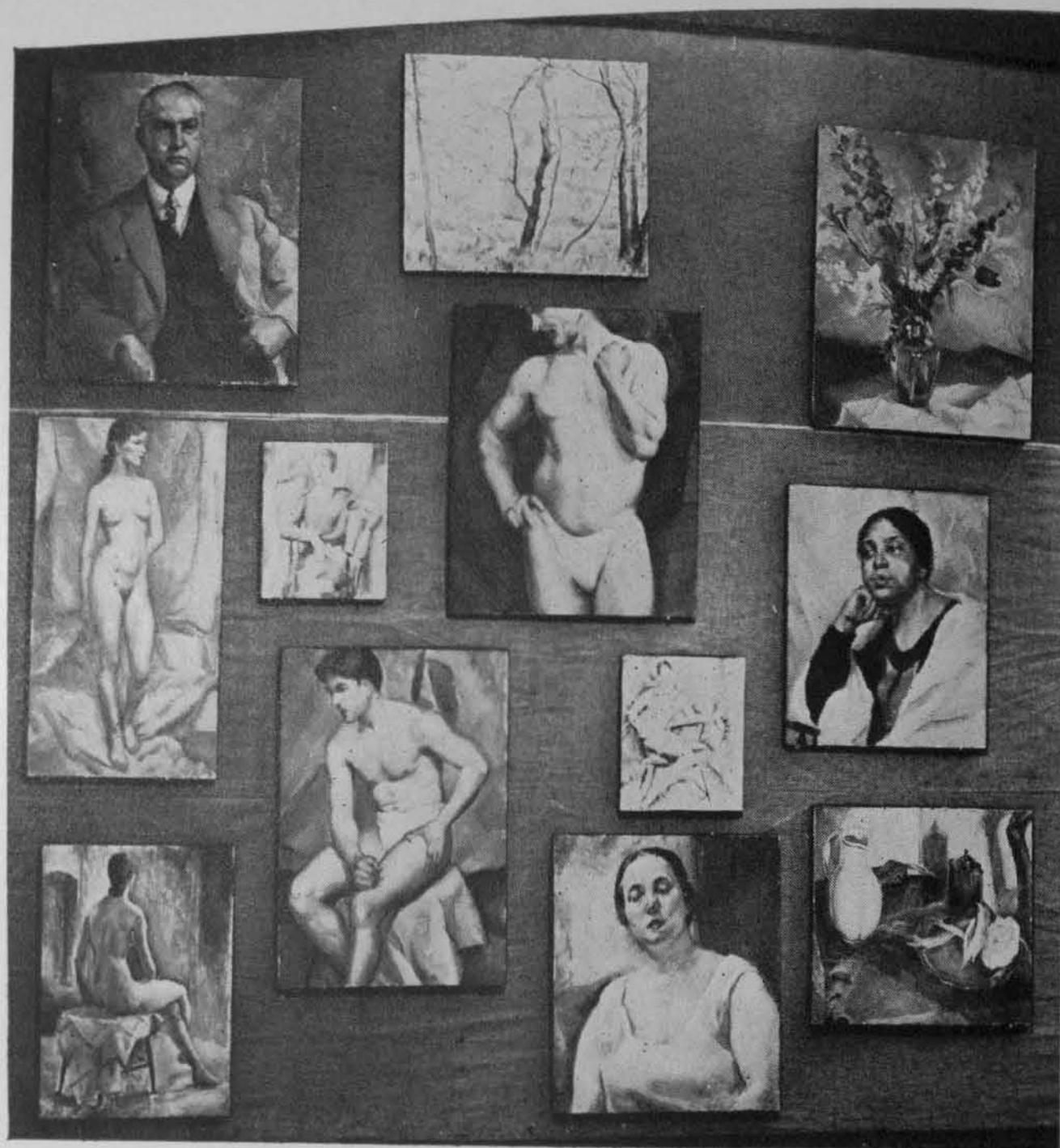
Alice Harris Fletcher

PORTRAIT STUDY (ADVANCED PAINTING CLASS, 1929)

## **PRELIMINARY CLASSES**

CLASSES	Required	INSTRUCTORS
Day		
Composition	.....	Henry R. Poore
Construction	.....	Albert Laessle
Costume Sketch	.....	Roy C. Nuse
Head	.....	Roy C. Nuse
Life	.....	Daniel Garber
		Joseph T. Pearson
Still Life	.....	Hugh H. Breckenridge





Julia Lee Higgins  
GROUP IN COMPETITION FOR FIRST CRESSON AWARD (1929)

### ADVANCED CLASSES

Day	
Composition	Henry R. Poore
Construction	Albert Laessle
Costume Sketch	Roy C. Nuse
Head	Hugh H. Breckenridge
Life	Joseph T. Pearson
Still Life	Hugh H. Breckenridge

### PRELIMINARY AND ADVANCED

#### Optional

Decorative Painting	Henry McCarter
Perspective	John F. Harbeson
Night	
Costume Sketch	(No Criticism)
Life	Daniel Garber

### REGISTRATION OF WORK

All students are required to register work once each month. Students in the Painting Classes shall register on Tuesday of the third week of the month (second week of December and May), work from the following classes:

(Before 10.00 a. m. on day of criticism)

Composition	Head
Costume Sketch	Life
Construction	Still Life

All charcoal drawings must be fixed and all paintings must be dry.

A record of the work submitted is kept for use in determining the standing of students at the end of the season and their eligibility for entering the Cresson Competition.

### PRIVILEGES

Students in the Preliminary and Advanced Painting Classes are entitled to work in the following classes:

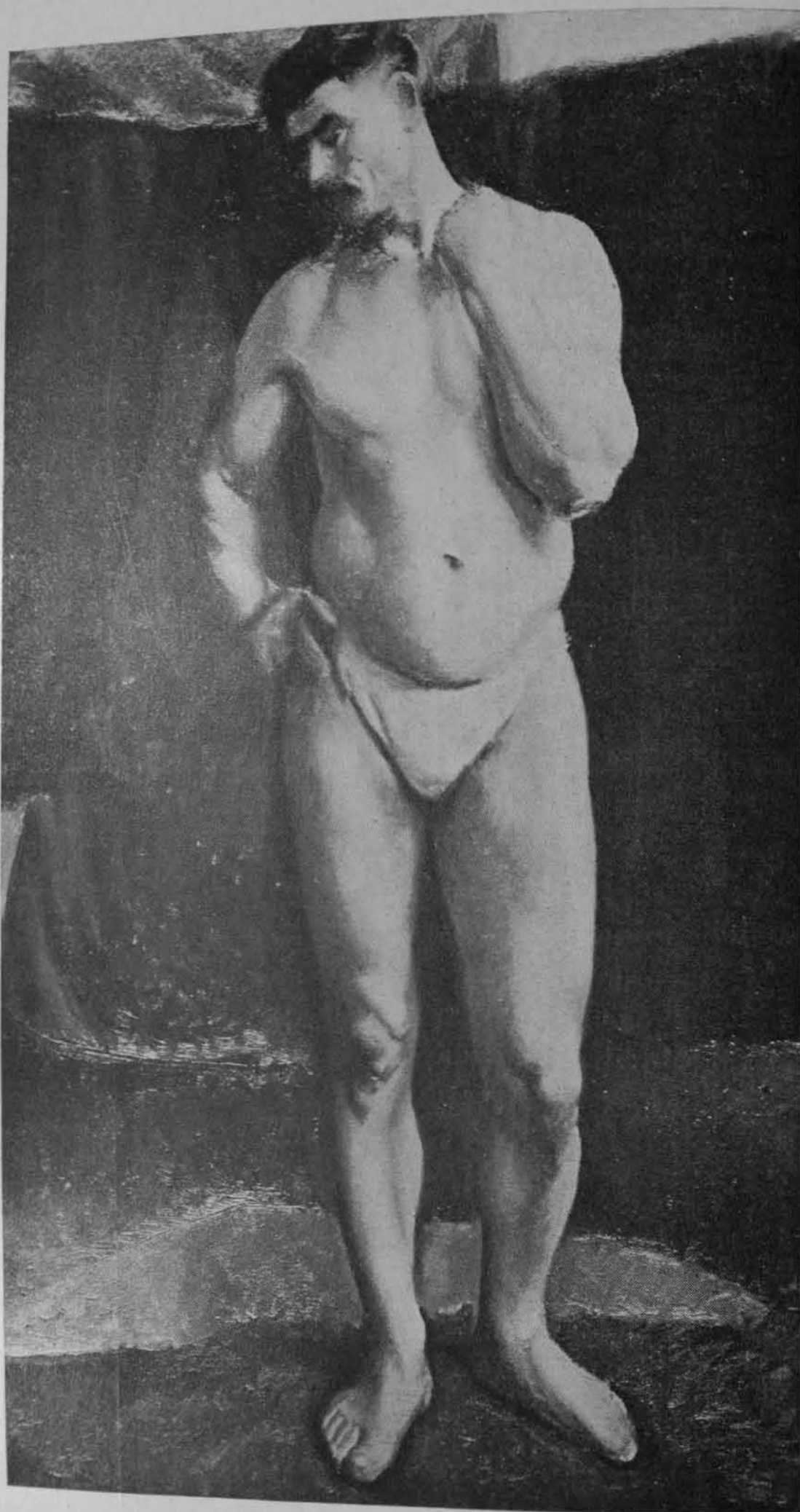
Antique Drawing	Illustration
Mural Decoration	} (subject to admission requirements)
Sculpture	

All students in drawing and painting are recommended to do a certain amount of modelling.



Susan Barbour  
COMPOSITION (PAINTING CLASS, 1929)





Cyril Gardner

LIFE STUDY (ADVANCED PAINTING CLASS, 1929)

## PRELIMINARY CLASSES

### ADMISSION REQUIREMENTS

A STUDENT may apply for promotion to the Preliminary Life and Head Painting Classes by submitting to the Faculty at a stated monthly meeting, a group of drawings and paintings, each one of which has received the approval of the Instructor of the class in which the work was made.

The group must be composed of:

- Antique Cast Drawing (full-figure)
- Composition (black and white or color)
- Construction Drawing
- Costume Sketch (Drawing or Painting)
- Still Life Painting

If the Faculty finds the group to be of insufficient merit to warrant promotion, the student may prepare another group for submission to the Faculty at any subsequent meeting.

### PROMOTION

For details about promotion see admission requirements for Advanced Classes.

## ADVANCED CLASSES

*Separate application must be made for promotion to the Advanced Head Class and to the Advanced Life Class.*

### ADVANCED HEAD CLASS

A PPLICATION for admission to the Advanced Head Class must be accompanied by a drawing from the Head and a painting in full color from the Head, both having been made in the Preliminary Head Class.

### ADVANCED LIFE CLASS

Application for admission to the Advanced Life Class must be accompanied by a drawing from Life and a painting in full color from Life, both made in the Preliminary Life Class.





Dorothy Blodgett

PORTRAIT STUDY (PRELIMINARY PAINTING CLASS, 1929)

**SCHEDULE OF ADVANCED PAINTING CLASSES**  
Morning and Afternoon Classes Exchange on February 10th, 1930

	<i>Mon.</i>	<i>Tues.</i>	<i>Wed.</i>	<i>Thurs.</i>	<i>Fri.</i>	<i>Sat.</i>
9:00-12:00	<i>Men.</i> Life.	Life. Still Life.	Life.	Life. Still Life.	Life. 11:00 Decorative Painting.	Head. Still Life.
	<i>Women.</i> Head.	Still Life.	Head.	Still Life.	Costume Sketch. 11:00 Decorative Painting.	Head. Still Life.
1:00-4:00	<i>Men.</i> Head.	Construc- tion. Still Life.	Head.	Still Life.	Costume Sketch. Decorative Painting.	Still Life
	<i>Women.</i> Life.	Construc- tion. Life.	Life.	Life.	Decorative Painting. Life.	Still Life
4:00-5:00	<i>Men and Women.</i> Perspec- tive.		Composi- tion.			
7:00-10:00	<i>Men.</i> Life.	Costume Sketch. Life.	Life.	Life.	Life.	
	<i>Women.</i> Life.	Costume Sketch. Life.	Life.	Life.	Life.	





Lester R. Roesner

GROUP IN COMPETITION FOR A FIRST CRESSON AWARD  
(MURAL DECORATION CLASS, 1929)

## MURAL DECORATION

*The class in Mural Decoration is under the direction of Mr. Harding. The purpose of the class is to train advanced students in solving the architectural problems of decoration as well as the problems of composition and the technique of painting.*

**I**NSTRUCTION is given as follows:  
Criticism of mural decoration problems is given once each month, from November to April, inclusive. Criticism in the other classes is given once a week.

CLASSES	Required	INSTRUCTORS
<i>Day</i>		
Construction .....		Albert Laessle
Costume Sketch .....		Roy C. Nuse
Costumed Model .....		George Harding
or		
Head .....		Roy C. Nuse
Life .....		{ Daniel Garber
		{ Joseph T. Pearson
Mural Decoration .....		George Harding
	<i>Optional</i>	
Decorative Painting .....		Henry McCarter
Perspective .....		John F. Harbeson
<i>Night</i>		
Costume Sketch .....		(No Criticism)
Life .....		Daniel Garber

For admission to the class in Mural Decoration, a student must submit paintings from Life and Head or Costumed Model and Costume Sketch and work in Composition, made in the Schools of the Academy.

### ADVANCED LIFE AND HEAD CLASSES

Students in the Mural Decoration Class may be admitted to the Advanced Life Class and to the Advanced Head Class under the same rules as govern promotion of the Painters.



## SCHEDULE OF MURAL DECORATION CLASSES

	<i>Mon.</i>	<i>Tues.</i>	<i>Wed.</i>	<i>Thurs.</i>	<i>Fri.</i>	<i>Sat.</i>
9:00-12:00	<i>Men.</i> Life.	Life.	Life.	Life. Mural Decoration.	Life. 11:00 Decorative Painting.	Costume Sketch.
	<i>Women.</i> Life.	Life.	Life.	Life. Mural Decoration.	Life. 11:00 Decorative Painting.	Costume Sketch.
1:00-4:00	<i>Men.</i> Costumed Model.	Construc- tion. Costumed Model.	Costumed Model.	Costumed Model.	Costumed Model. Decorative Painting.	
	<i>Women.</i> Costumed Model.	Costumed Model. Construc- tion.	Costumed Model.	Costumed Model.	Costumed Model. Decorative Painting.	
4:00-5:00	<i>Men and Women.</i> Perspec- tive.					
7:00-10:00	<i>Men.</i> Life.	Costume Sketch. Life.	Life.	Life.	Life.	
	<i>Women.</i> Life.	Costume Sketch. Life.	Life.	Life.	Life.	

## REGISTRATION OF WORK

All students are required to register work once each month. Students in the Mural Decoration Classes shall register on Wednesday of the third week of the month (second week of December and May), work from the following classes:

Construction.  
Costume Sketch.  
Costumed Model or Head.  
Life.  
Mural Decoration.

All charcoal drawings must be fixed and all paintings must be dry.

A record of the work submitted is kept for use in determining the standing of students at the end of the season and their eligibility for entering the Cresson Competition.

## PRIVILEGES

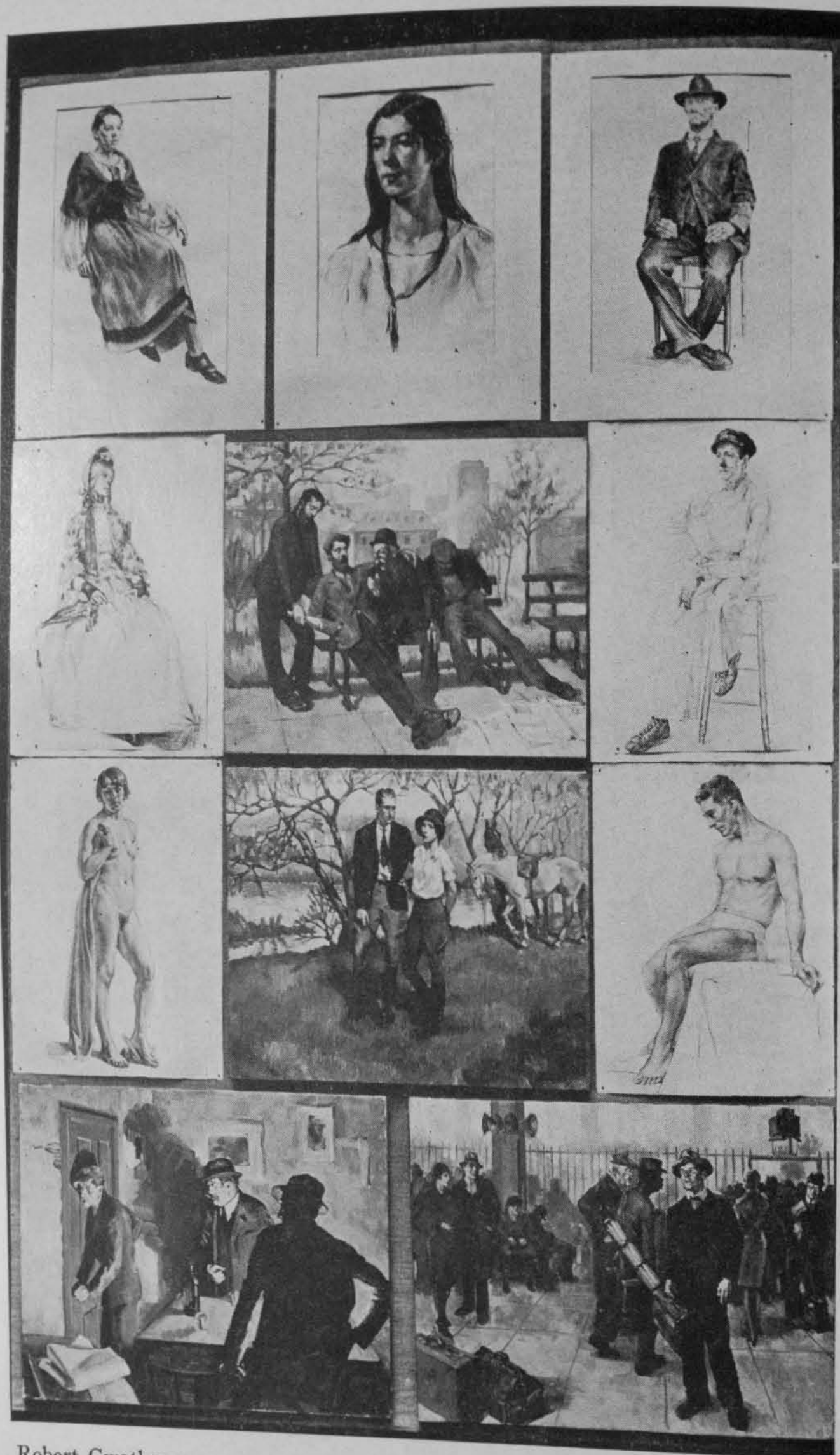
Mural Decorators are entitled to work in the following classes:

Antique Drawing    Composition    Illustration  
Sculpture (subject to admission requirements).



Pedro P. Martinez  
ETCHING (PAINTING CLASS, 1929)

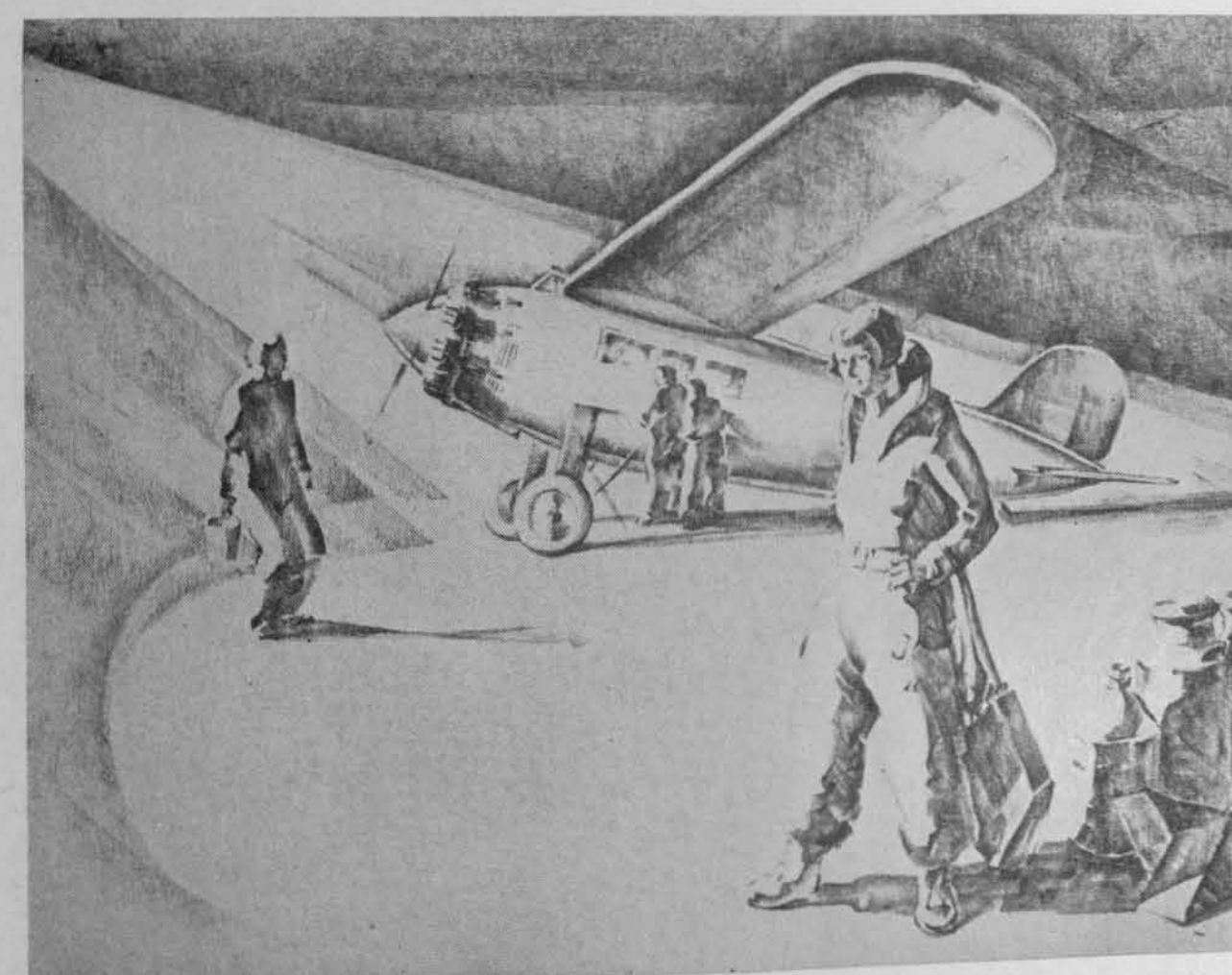




Robert Gwathmey  
GROUP IN COMPETITION FOR FIRST CRESSON AWARD  
(ILLUSTRATION CLASS, 1929)

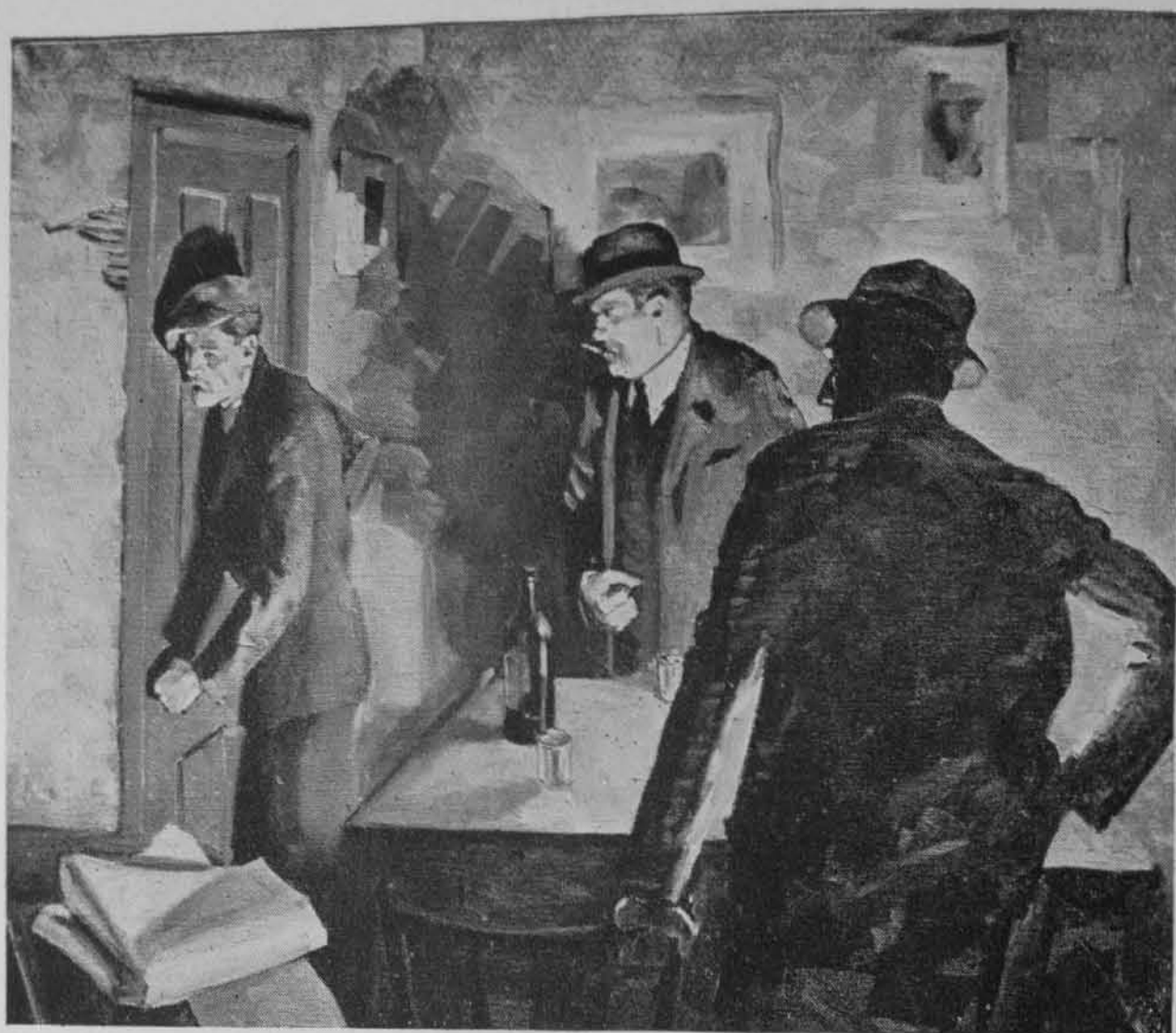


George A. Wilde  
PEN AND INK DRAWING (ILLUSTRATION CLASS, 1929)

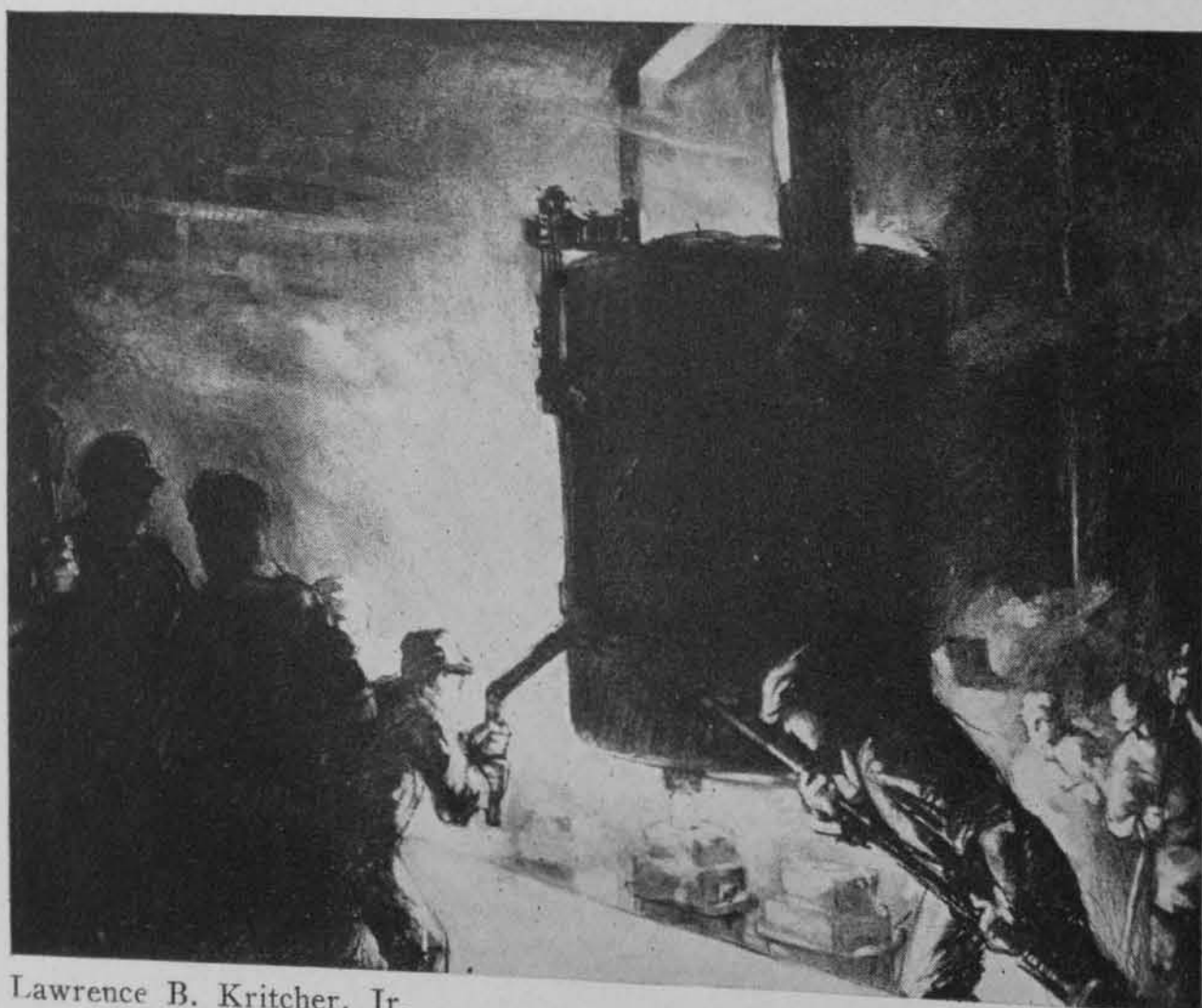


Leonard Keller  
LITHOGRAPHIC CRAYON DRAWING  
(ILLUSTRATION CLASS, 1929)





Robert Gwathmey  
BLACK AND WHITE OIL (ILLUSTRATION CLASS, 1929)



Lawrence B. Kritcher, Jr.  
LITHOGRAPHIC CRAYON DRAWING  
(ILLUSTRATION CLASS, 1929)

## ILLUSTRATION

*The Class in Illustration is under the direction of Mr. Harding. Its purpose 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.*

INSTRUCTION is given as follows:

Criticism is given once a week in the illustration classes.

### Required

CLASSES	INSTRUCTORS
<i>Day</i>	
Construction .....	Albert Laessle
Costume Sketch .....	Roy C. Nuse
Costumed Model .....	George Harding
Illustration .....	George Harding
Life .....	<div style="display: flex; align-items: center;"> <div style="flex: 1;"> <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div>                         Daniel Garber Joseph T. Pearson </div> </div> </div> </div>

### Optional

Perspective .....	John F. Harbeson
<i>Night</i>	
Costume Sketch .....	(No Criticism)
Life .....	Daniel Garber

## ADMISSION REQUIREMENTS

A student may apply for promotion to the Illustration Class and the Preliminary Life Class by submitting to the Faculty at a stated monthly meeting, a group of drawings and paintings, each one of which has received the approval of the Instructor of the class in which the work was made.

The group must be composed of:

- Antique Cast Drawing (full figure).
- Composition (black and white or color).
- Construction Drawing.
- Costume Sketch (Drawing or Painting).
- Still Life Painting.

If the Faculty finds the group of insufficient merit to warrant promotion the student may prepare another group for submission to the Faculty at any subsequent meeting.



# SCHEDULE OF ILLUSTRATION CLASSES

	<i>Mon.</i>	<i>Tues.</i>	<i>Wed.</i>	<i>Thurs.</i>	<i>Fri.</i>	<i>Sat.</i>	
9:00-12:00	<i>Men.</i>	Life.	Life.	Life.	Illustration. Life.	Life. 11:00 Decorative Painting.	Costume Sketch.
	<i>Women.</i>	Life.	Life.	Life.	Illustration. Life.	Life. 11:00 Decorative Painting.	Costume Sketch.
1:00-4:00	<i>Men.</i>	Costumed Model.  Life.	Construc- tion.  Costumed Model.  Life.	Costumed Model.  Life.	Costumed Model.  Life.	Costumed Model.  Decorative Painting.  Life.	
	<i>Women.</i>	Costumed Model.  Life.	Costumed Model.  Construc- tion.  Life.	Costumed Model.  Life.	Costumed Model.  Life.	Costumed Model.  Decorative Painting.  Life.	
4:00-5:00	<i>Men and Women.</i>	Perspec- tive.					
7:00-10:00	<i>Men.</i>	Life.	Costume Sketch.  Life.	Life.	Life.	Life.	
	<i>Women.</i>	Life.	Costume Sketch.  Life.	Life.	Life.	Life.	



Natalie H. Davis

COSTUMED MODEL PAINTING IN WATER COLOR  
(ILLUSTRATION CLASS, 1929)





Leonard Keller

COSTUMED MODEL PAINTING IN OIL COLOR  
(ILLUSTRATION CLASS, 1929)

## ADVANCED LIFE CLASS

Application for admission to the Advanced Life Classes must be accompanied by a drawing from Life and a painting from Life, or by two drawings from Life, made in the Preliminary Life Class.

## REGISTRATION OF WORK

All students are required to register work once each month. Students in the Illustration classes shall register on Wednesday of the third week of the month (second week of December and May) work from the following classes:

- Construction.
- Costume Sketch.
- Costumed Model.
- Illustration.
- Life.

Charcoal drawings must be fixed and paintings must be dry.

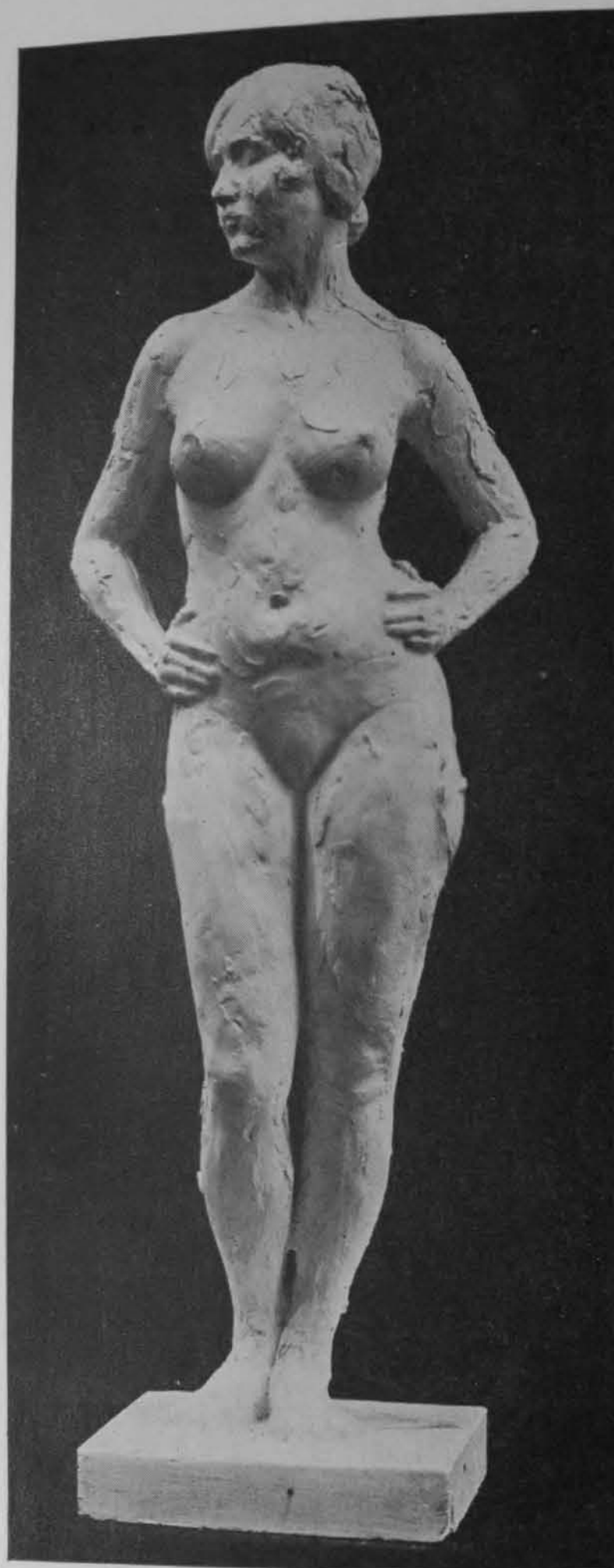
A record of the work submitted is kept for use in determining the standing of students at the end of the season and their eligibility for entering the Cresson Competition.

## PRIVILEGES

Illustrators are entitled to work in the following classes:

- Antique Drawing.
- Composition.
- Decorative Painting.
- Head.
- Mural Decoration (subject to admission requirements).
- Sculpture.





John Tuthill

LIFE STUDY (SCULPTURE CLASS, 1929)

## SCULPTURE

*The Classes in Sculpture are under the direction of Mr. Hancock*

THE work of these classes consists in modelling, generally in the round, from the head and full-length figure, and in making compositions.

Instruction is given as follows:

Criticism is given once a month in the Composition Class and once a week in the other classes.

Mr. Harbeson will give an Informal Advisory Talk in the Composition classes when the subject announced may be interpreted architecturally.

CLASSES		Required	INSTRUCTORS
<i>Day</i>			
Composition	.....	Walker Hancock	
Construction	.....	Albert Laessle	
(drawing or modelling)			
Head	.....	Walker Hancock	
Life	.....	Walker Hancock	

		Optional	
Perspective	.....	John F. Harbeson	
<i>Night</i>			
Head	.....	Walker Hancock	
Life	.....	Walker Hancock	

## ADMISSION REQUIREMENTS

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

Students not sufficiently advanced for admission to the Life Class are required to model from casts. When they have acquired proficiency, they are admitted to the Life Class without the payment of an additional fee.

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



# **SCHEDULE OF SCULPTURE CLASSES** Morning and Afternoon Classes Alternate Every Four Weeks

		<i>Mon.</i>	<i>Tues.</i>	<i>Wed.</i>	<i>Thurs.</i>	<i>Fri.</i>	<i>Sat.</i>
9:00-12:00	<i>Men.</i>	Life.	Life.	Life.	Life.	Life.	
	<i>Women.</i>		Head.		Head.		Head.
1:00-4:00	<i>Men.</i>		Construction.	Head.	Head.		Head.
	<i>Women.</i>	Life.	Construction. Life.	Life.	Life.	Life.	
4:00-5:00	<i>Men and Women.</i>	Perspective.		Composition.			
7:00-10:00	<i>Men.</i>	Life.	Head.	Life.	Head.	Life.	
	<i>Women.</i>	Life.	Head.	Life.	Head.	Life.	

## **PRIVILEGES**

Students in the Sculpture classes are permitted (without extra charge) and are recommended to work in the following classes:

Composition (Painting).  
Costume Sketch.  
Decorative Painting.  
Head } Subject to promotion requirements.  
Life }  
Still Life.

## **REGISTRATION OF WORK**

All students are required to register work once each month. Students in the Sculpture classes shall register on Monday of the third week of the month (second week of December and May) work from the following classes:

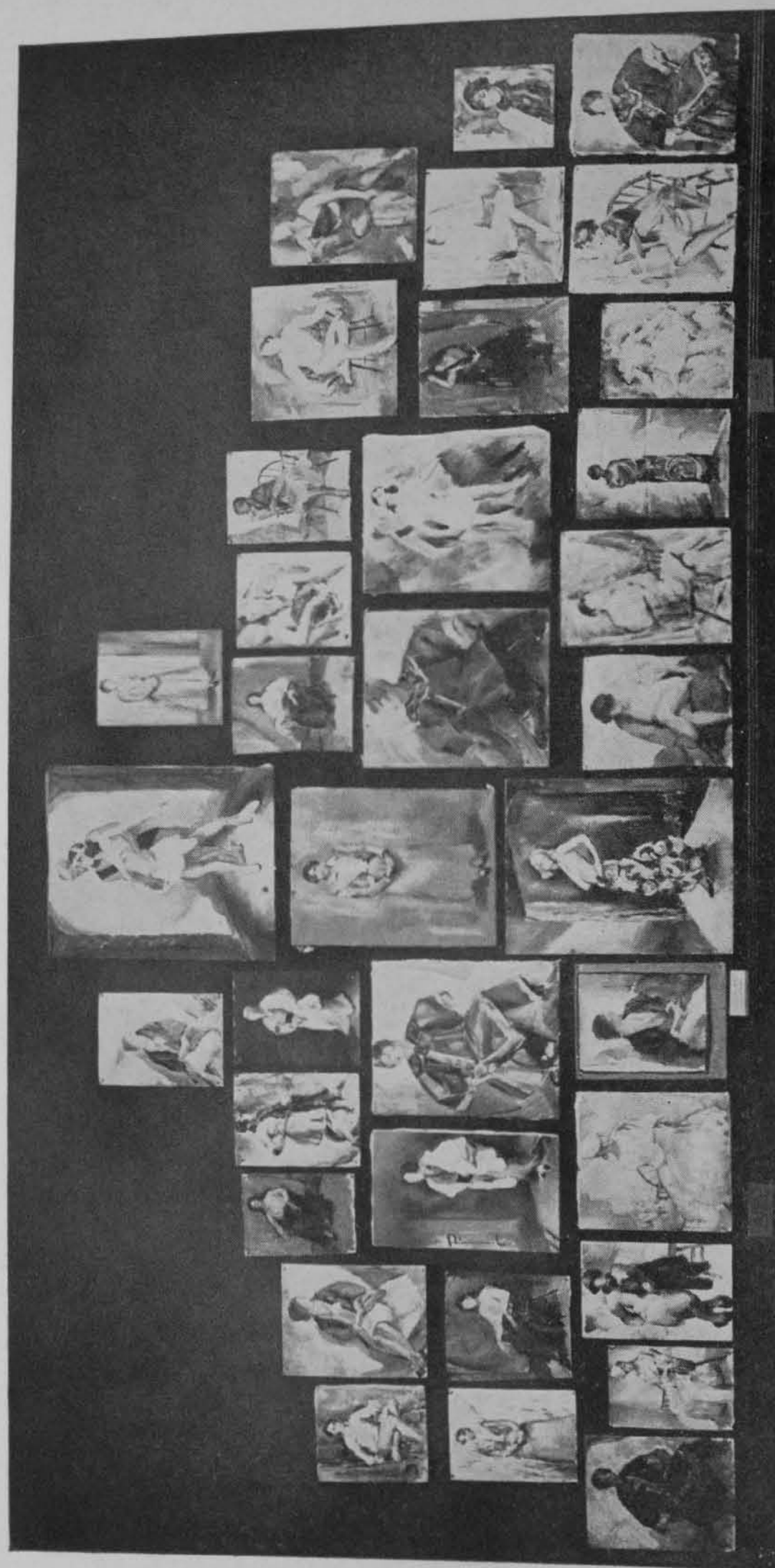
Composition.  
Construction.  
Head.  
Life.

A record of the work submitted is kept for use in determining the standing of students at the end of the season and their eligibility for entering the Cresson Competition.



Sylvia Borst  
COMPOSITION  
(SCULPTURE CLASS, 1929)





SELECTED GROUP OF COSTUME SKETCHES (ADVANCED CLASS, 1929)

## SPECIAL CLASSES

*Open to All Students Without Extra Charge*

### Composition—Mr. Poore's Class

THE Class in Composition meets every other week for criticism of individual work and consideration of the principles of composition. Work in composition is compulsory.

### Construction—Albert Laessle's Class

This class receives instruction through lectures given by the instructor and through criticisms of individual work made from the living model, in whatever medium the instructor may select. In this class, special attention is paid to the proper placing of masses controlling movement and line. Work in construction is compulsory.

### Decorative Painting—Mr. McCarter's Class

The Class in Decorative Painting meets once a week for criticism of work submitted. The object of the class is to study decorative design and color, and to encourage the student to express forcefully his own impressions and conceptions.

### Perspective—Mr. Harbeson's Class

The course consists of instruction in the elements of linear perspective, shadows projected by artificial and natural lights, and reflections, illustrated by drawings made before the class. Problems in drawing and painting from the solid object and from nature are given to the class at stated intervals. The principles of perspective as used by artists of various schools are demonstrated by lantern projections of their works. Work in perspective is compulsory during final year of Cresson Competition.





Omer T. Lassonde

PAINTING (ADVANCED COSTUME SKETCH CLASS, 1929)

### COSTUME SKETCH CLASSES

THE chief object of the Costume Sketch Classes is to teach students to grasp and record quickly the spirit and character of the subject presented.

Sketches are made in oil, pastel, water color, charcoal, crayon, pencil, or pen and ink.

CLASSES	INSTRUCTORS
<i>Day</i>	
Advanced .....	Roy C. Nuse
Preliminary .....	Roy C. Nuse
<i>Night</i>	
General .....	(No Criticism)



John A. Mullen

SATURDAY COSTUME SKETCH CLASS, 1929

### Preliminary Classes

These classes are open, without admission requirements, to all students in the Schools of the Academy.

### Advanced Classes

Students in the Advanced Head Class and the Advanced Life Class may work in the Advanced Sketch Classes.

### General Class

This class is open to all students. It is held on Tuesday evenings from 7.00 o'clock until 9.00 o'clock.



# HONOR ROLL OF THE ACADEMY'S SCHOOLS

1928-29

Awards Made May, 1929

## Cresson Travelling Scholarships

### PAINTERS

\*Morris A. Blackburn  
Earl T. Donelson  
Bennett Durand  
\*Eleanor Finnesey  
\*Alice Harris Fletcher  
Elsa Frame  
Cyril Gardner  
Cora P. Gibson  
Julia Lee Higgins  
Alexander B. Levin  
William P. Osborn  
Joseph M. Plavcan  
\*Mary Imogene Robinhold  
Lillian I. Smith  
Lucy De G. Woolley

### SCULPTORS

\*Sylvia Borst  
\*Florence V. Cannon  
Robert M. Cronbach  
Ralph H. Humes  
Evaline Sellors  
John Tuthill  
*Illustrators*  
Louise G. Berry  
Robert Gwathmey  
Leonard Keller  
\*Lawrence B. Kritcher, Jr.  
\*Helen L. Owen  
\*Benton M. Spruance  
George A. Wilde

## The Charles Toppan Prizes

(1st Prize) Carl Cozington  
(2nd Prize) Dorothy L. Van Loan

### Honorable Mention

Omer T. Lassonde James A. McLean

## The Thouron Prizes

Dorothy D. Dennison Ruth E. Stroh  
Leon F. Derbyshire Charles W. Ward

## The Stewardson Prize

Moissaye Marans

## The Stimson Prize

John Tuthill

## The Packard Prizes

(1st Prize) Emma Louise Davis  
(2nd Prize) William P. Osborn

## The Ramborger Prize

Maira Flannery

\* SECOND AWARD

[ 60 ]

# SCHOLARSHIPS AND PRIZES

*During the season of 1928-29, scholarships and prizes were given to both day and evening students in the amount of \$49,735.*

## FREE TUITION SCHOLARSHIPS

THE following Free Scholarships (available this year for returning students only) are awarded solely for the purpose of financially assisting those who would otherwise be unable to pursue the study of art. These Scholarships are awarded by the Board of Directors upon the recommendation of the Committee on Instruction and the Faculty of the Schools.

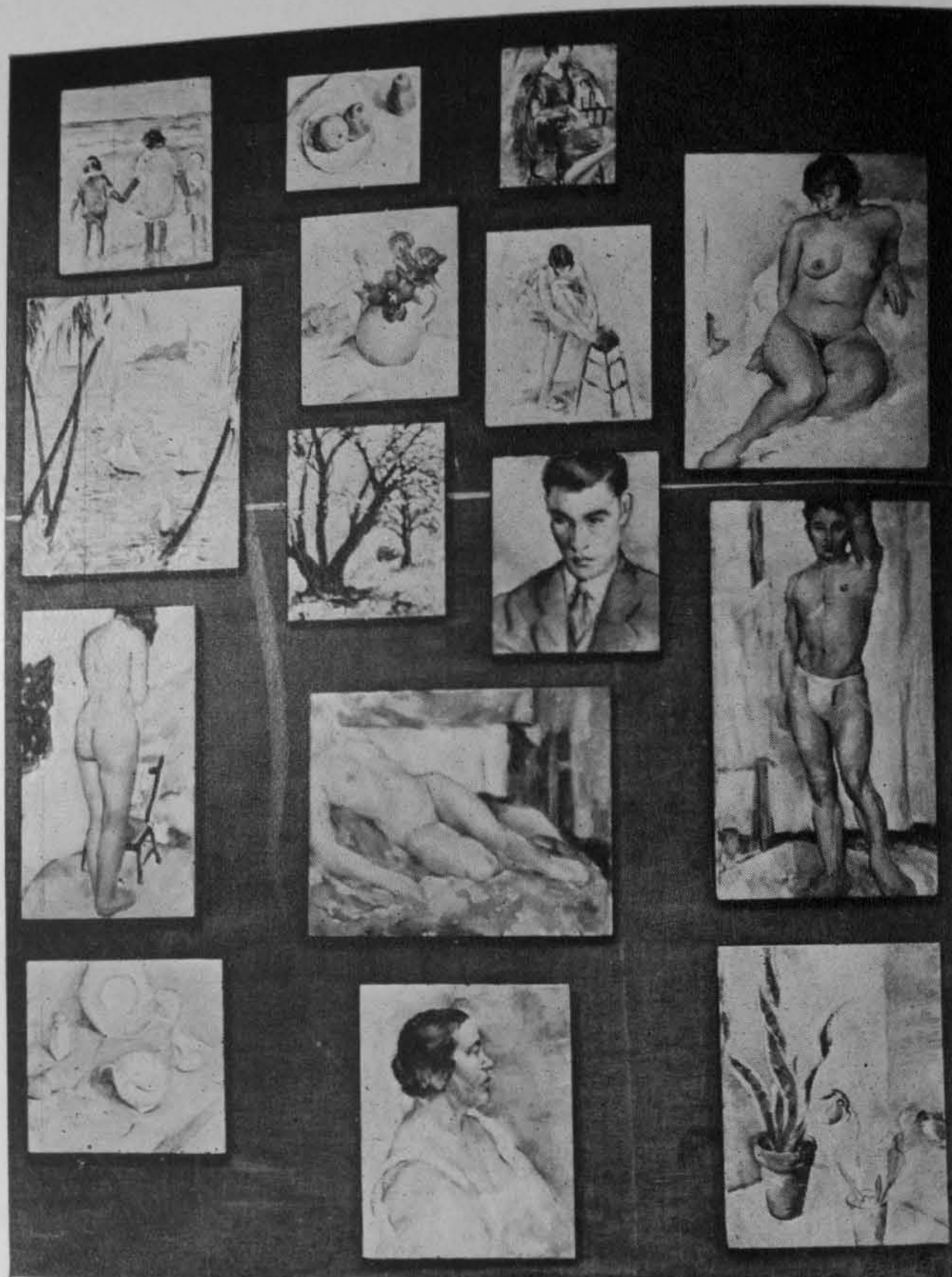
Through the generosity of Mrs. Alexander Hamilton Rice, twenty Scholarships in the Academy have been provided, entitling the holders thereof to free tuition. Ten of them are in memory of William L. Elkins, and ten in memory of George D. Widener. Under the will of Mary R. Burton, deceased, a free scholarship is provided, and through the generosity of Mrs. George K. Johnson, the Sarah Kaighn Cooper Free Scholarship has been established. A scholarship has also been established in memory of Elizabeth H. Thomas.

Returning students are those who have been registered in the Academy's Philadelphia Schools for both terms of the school year immediately preceding the application for a Free Scholarship and who have fulfilled all class requirements during that year, or those students who have been registered at the Academy's Chester Springs School for the two consecutive terms of four months each immediately preceding the application, or those who have been registered for a total of eight months in either or both schools between October 1, 1928, and October 1, 1929, and have fulfilled the scheduled requirements.

Applicants must fill in a prepared form and submit it together with not more than four examples of their work to the Curator of the Schools before September 22nd. This application must be accompanied by a letter addressed to the Committee on Instruction, stating in detail the necessity for requesting Free Tuition. A full-length snapshot and a doctor's certificate of physical condition must accompany the application.

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Lillian I. Smith

GROUP IN COMPETITION FOR A FIRST CRESSON AWARD  
(PAINTING CLASS, 1929)

## THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELLING SCHOLARSHIPS

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

**D**URING the past year the Academy awarded twenty-nine Cresson Traveling Scholarships of eleven hundred and seventy-five dollars each. Fifteen were given to painters, six to sculptors, one to a mural decorator, and seven to illustrators. These awards were made by the Board of Directors upon the recommendation of the Faculty.

The awards are divided among the Painting, Illustration, Sculpture, and Mural Decoration Classes and are based upon the standard of the work, as one factor, and the number of contestants from each Class as another factor.

The award of a scholarship provides each student with one thousand dollars to expend in actual travel and travelling expenses. The remaining two hundred dollars of the award will cover tuition for the ensuing school season.

It is the intention of the Cresson Scholarships to give to the students of the Academy the advantage of seeing some of the important Galleries and Art Schools abroad. The trip abroad is limited to the summer vacation, a period of four months, from June to October, inclusive, so that students may return to the Academy for study during the ensuing school year. The Board of Directors, upon the recommendation of the Committee on Instruction, may, in case of exceptional merit, permit a student to receive a second Cresson Scholarship. Unless some satisfactory excuse be accepted by the Committee on Instruction, a second scholarship must be competed for during the year succeeding the first award.

*Every student awarded a Cresson Travelling Scholarship must sail for Europe on or before June 15th of the year of Award. Otherwise the scholarship is revoked.*

The award of a Travelling Scholarship is not to be regarded as a certificate of proficiency. Students receiving an award for the first time are required to return to the Academy for further study after having travelled abroad in accordance





Mary Imogene Robinhold

PORTRAIT STUDY (ADVANCED PAINTING CLASS, 1929)

with the terms of the award. Students receiving a second award are expected to return to the Academy for further study during the school year next succeeding the award.

#### ENTRANCE REQUIREMENTS

Students become eligible to enter the year of competition for a Cresson Travelling Scholarship after they have completed sixteen months, or four terms (not necessarily consecutive), of study in the Academy's Schools.

In estimating the twenty-four months necessary to qualify competitors, time registered in the Chester Springs School is counted (provided certain requirements have been fulfilled) equivalent to a similar length of time in the Philadelphia Schools.

All students in competition for Cresson Travelling Scholarships must be registered in the Schools for the eight months—October to May, both inclusive—of their Competition Year.

#### RULES GOVERNING THE CRESSON COMPETITION

All students entering the Competition are required to sign at the Curator's office as Competitors before the October review, of the year of competition.

Students who intend to compete are recommended to study at the Chester Springs School, in order to receive instruction in painting sunlight in the open. Work must be submitted each month by Competitors in the Painting, Sculpture, Illustration, and Mural Decoration Classes for review. Competitors failing to submit work as required will place themselves out of competition and can be reinstated only by action of the Faculty.

All Paintings, Drawings, and Sculptures from the Figure and Head must be from models posing in the Academy's Schools, as officially engaged. Paintings, drawings, and sculptures not so made are ineligible for use in the Cresson competition.

The same work cannot be registered more than once.

All competitors are unrestricted as to the amount and variety of work they exhibit in their Competition Groups, provided they do not exceed the space allotted to them, *but each painter's group must include a landscape.*

Reviews take place the third week of each month beginning with October (Second week of December and May). To receive credit for their work, students must register it during review week before 5 o'clock on the day specified for each department.

Drawings and paintings must not exceed thirty-six inches in either dimension.

No work will be considered eligible which has not been made during the current school season and registered in the Curator's office for one of the specified reviews.

Competitors in the Life and Head Painting classes must attend the Class in Composition, and all competitors must do the work required in the Perspective Class as well as work scheduled in their respective departments.





Carl Cozington

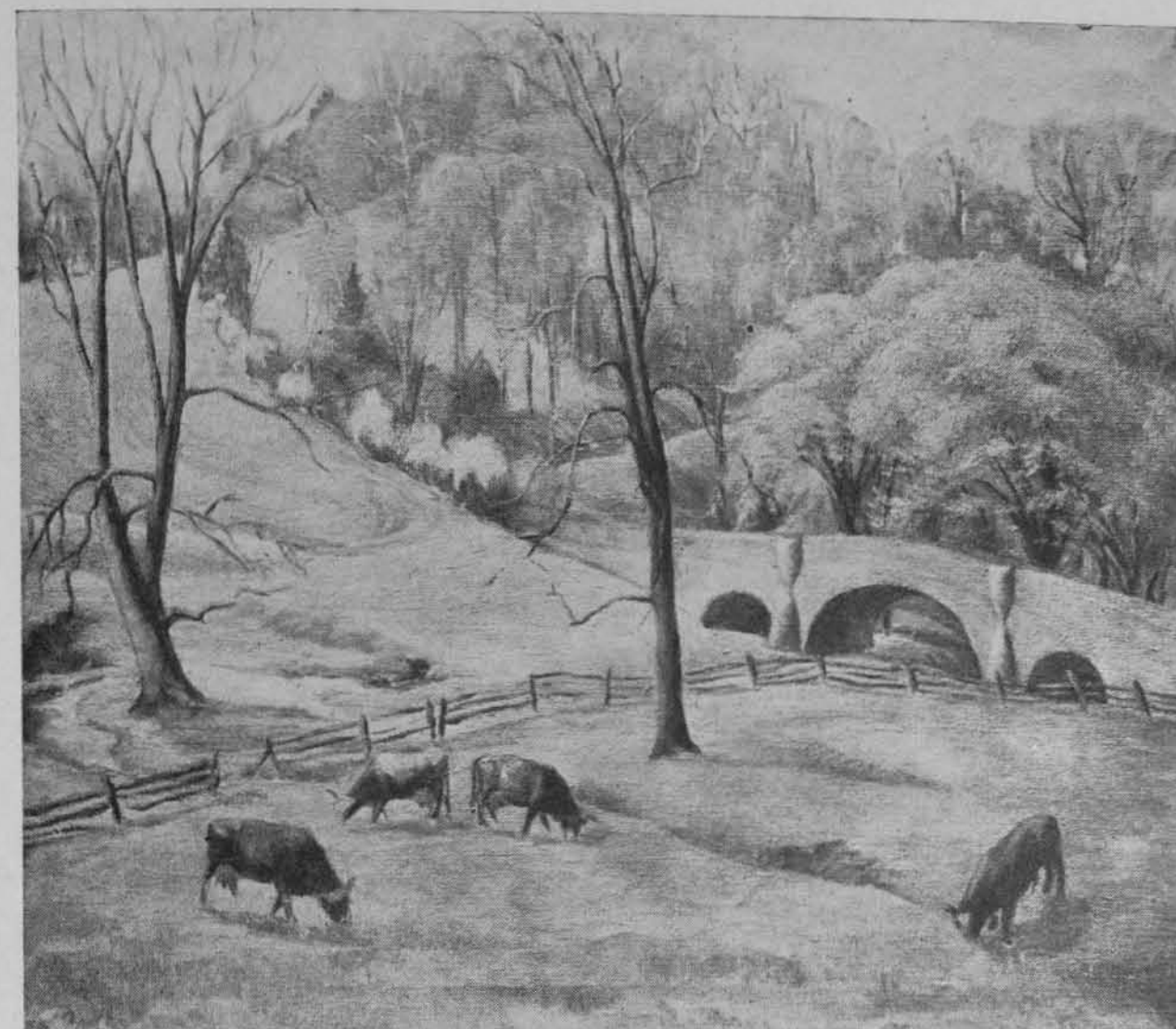
FIRST TOPPAN PRIZE (1929)

### THE CHARLES TOPPAN PRIZES

*The Charles Toppan prizes for 1930 are: first prize, \$300, second prize, \$200, and two honorable mentions of \$100 each.*

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

The prizes 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 Travelling 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 Travelling Scholarship are required to submit each month during the year of competition two life draw-



Dorothy L. Van Loan

SECOND TOPPAN PRIZE (1929)

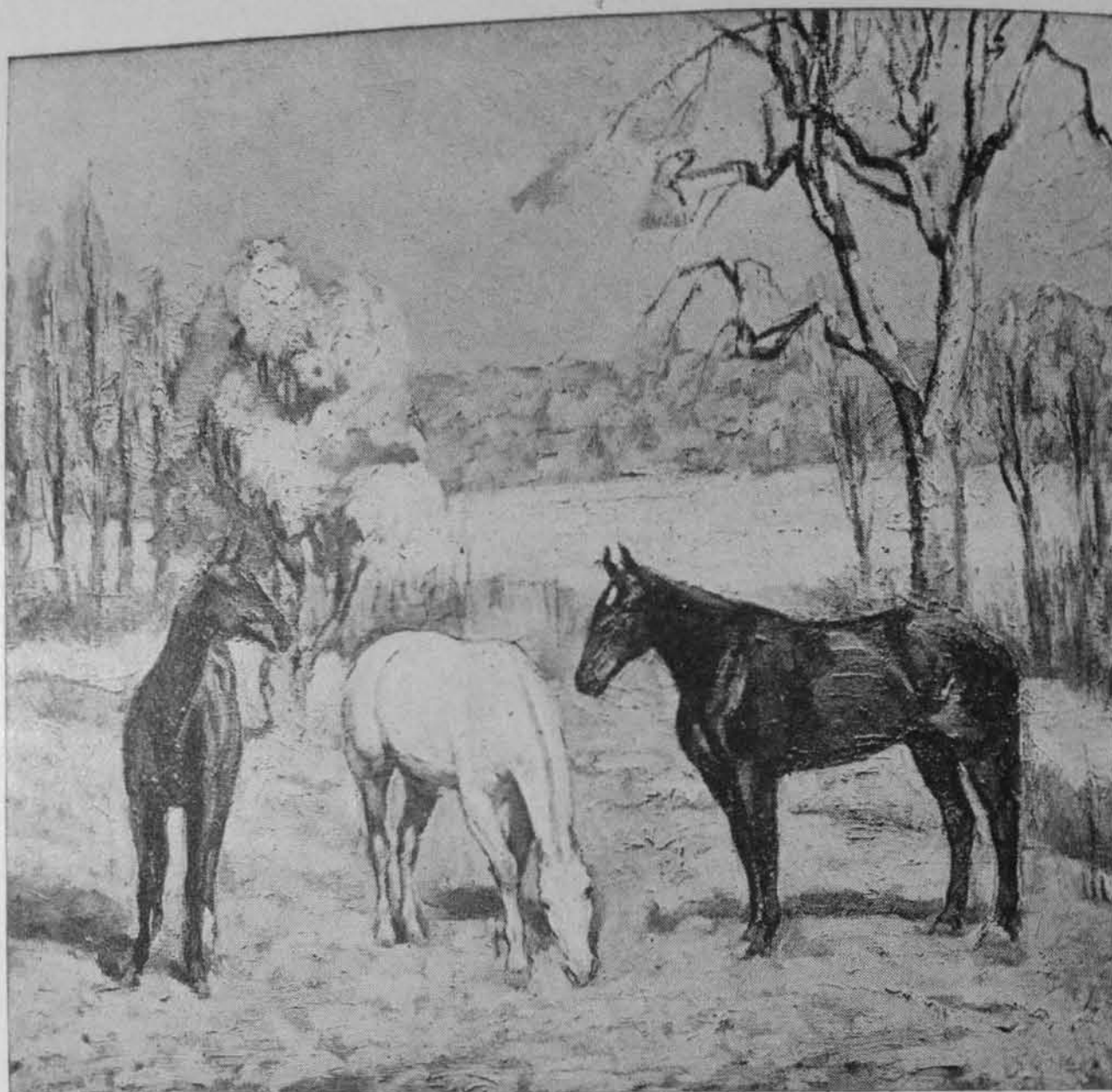
ings from models posing in the Academy, or two full-figure antique drawings made in the Academy.

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

The work submitted in competition must be an original painting, in oil or water color, the unaided work of the student without criticism. All work in competition must be submitted without signature or mark of identification and must be presented on or before Saturday, May 17, 1930.

The subject assigned for May, 1930, is: "A Landscape with one or more figures (human or animal) which are subordinate." No student may submit more than one canvas. Canvases submitted must not measure less than twelve inches nor more than





Omer T. Lassonde

HONORABLE MENTION, TOPPAN PRIZE (1929)

thirty-six inches in either dimension, and must not be framed or presented under glass.

Canvases are numbered by the Curator, and a memorandum of the numbers and competitors' names is kept in a sealed envelope which is opened after the prize-winning canvases have been selected by the Committee on Instruction.

According to the positively expressed terms of the gift, the drawing of the work submitted will receive first consideration.

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

## THE THOURON PRIZES

*The following awards, founded by the late Henry J. Thouron, a former Instructor in Composition, are made as follows:*

A PRIZE of \$50 for a group of not less than three compositions upon subjects given to the class during the current season, and a prize of \$25 for a second similar group, the first to be decided by the Faculty, the second by a vote of the students then working in the Schools; and one of \$50 and one of \$25, the first for general progress in study, the second for the work showing, in its treatment of said subjects, the most poetic, or abstract, or idealistic, point of view, both to be decided by the Instructor of the class.

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

In the event of not making the annual awards, or any portion of them, the money is to accumulate until it shall amount to the sum of \$500. This sum will be awarded by the Faculty to the student submitting the best work in Composition upon a given subject.

The intention of the award is to give the successful student a three-months' summer trip abroad, for the purpose of special study of Composition in specified places and galleries.



John S. Howell

COMPOSITION (PAINTING CLASS, 1929)





Sylvia Borst

COMPOSITION (SCULPTURE CLASS, 1929)

## THE STEWARDSON PRIZE

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

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

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.

None except the competitors are admitted to the competition room at any time during the days of the competition, and none except the members of the Jury are present during the judging of the studies.

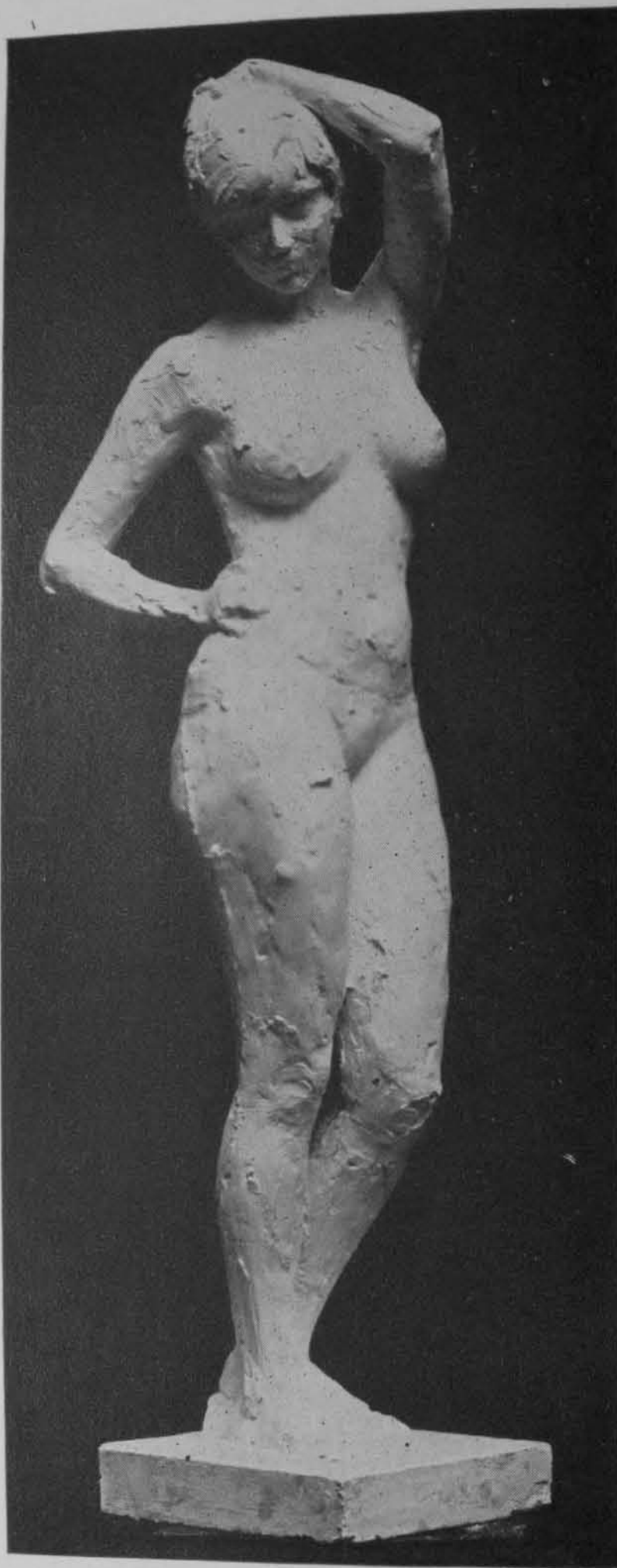
Each competitor draws a number by lot. This number determines the competitor's position in the competition room and a corresponding number is placed upon an envelope which contains the competitor's name and is deposited sealed, with the Secretary of the Academy. Upon completion of the work the competitor 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, in their discretion, be withheld. When no award is made, the amount of the prize may, in 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 competition for the year 1930 takes place on March 3, 4, 5.





John Tuthill

STIMSON PRIZE (SCULPTURE CLASS, 1929)

## THE STIMSON PRIZE

*In memory of Emma Burnham Stimson, a fund has been created for the award each year of a prize in sculpture of \$100.00 for the best work done by the students in regular course of the class.*

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

Members of the Sculpture Classes at the Chester Springs School, who have been registered for three terms, may compete for this Prize by working in the Sculpture Classes at the Philadelphia School during the time of competition.

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.

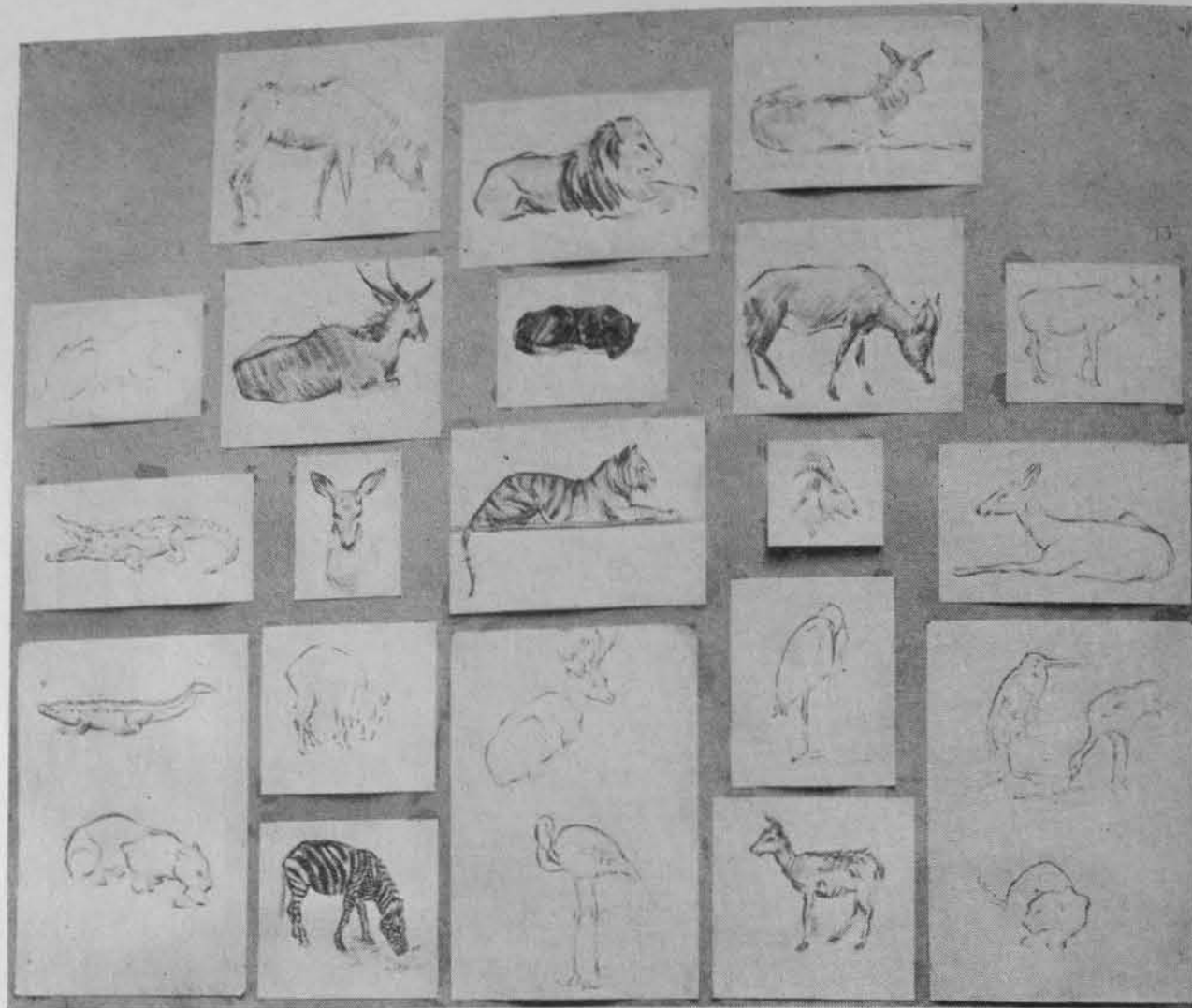
The contest for the year 1930 takes place during the month of January from the 2nd to 24th, inclusive.



Sylvia Borst

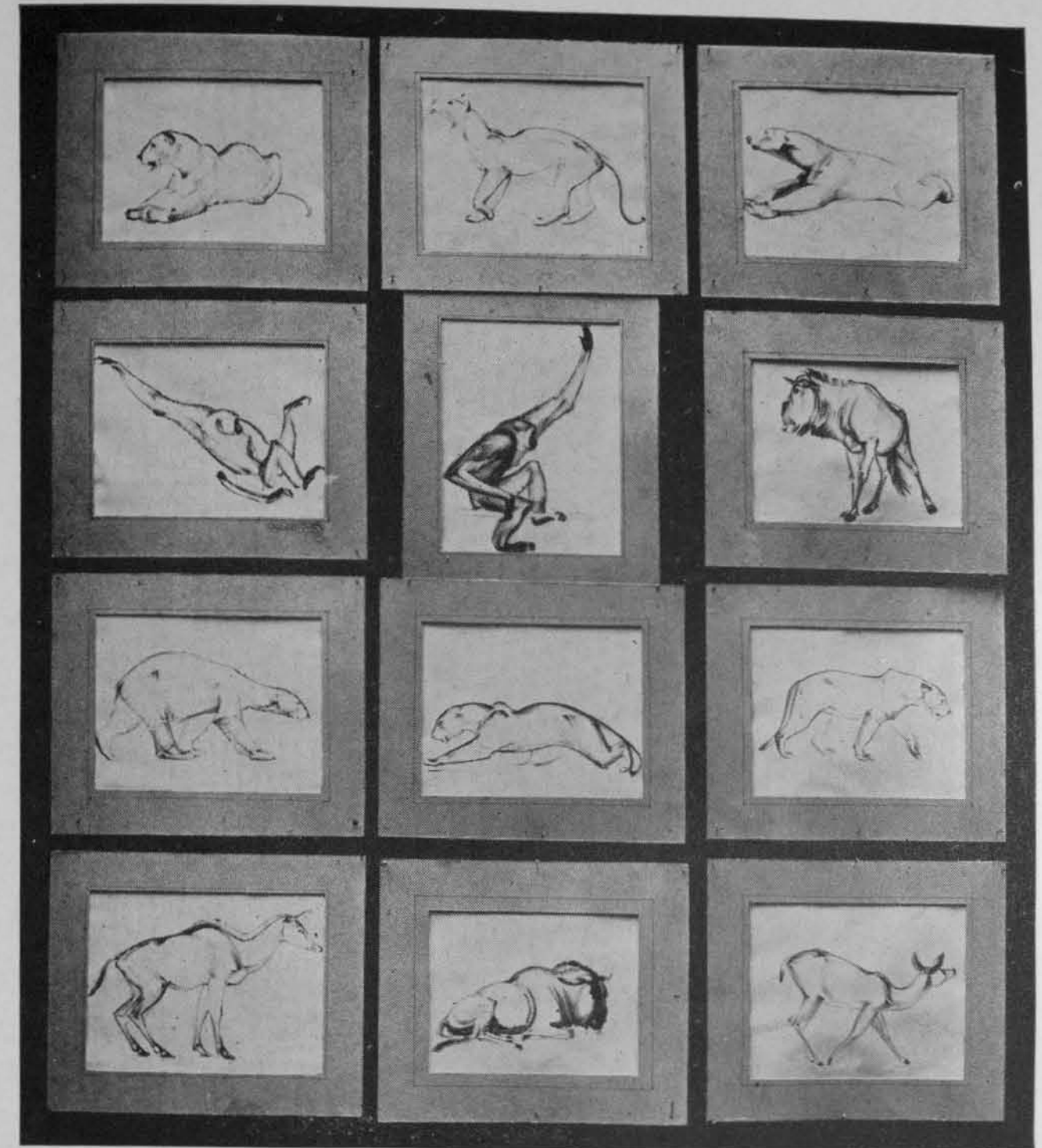
COMPOSITION (SCULPTURE CLASS, 1929)





John Condax

THE PRESIDENT'S SPECIAL PRIZE, PACKARD COMPETITION  
(1929)



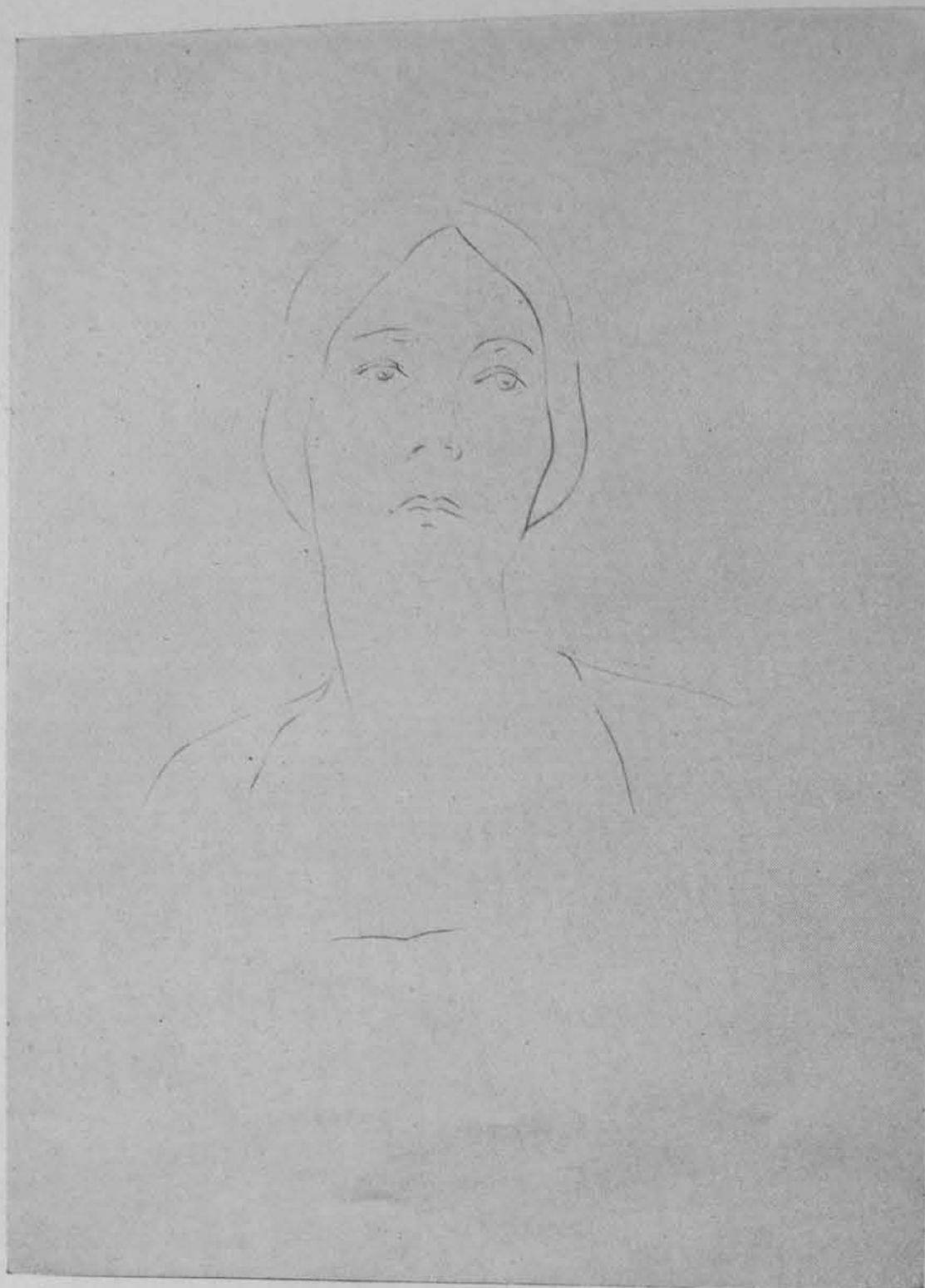
Emma Louise Davis

FIRST PRIZE, PACKARD COMPETITION (1929)

### 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 and \$20 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.





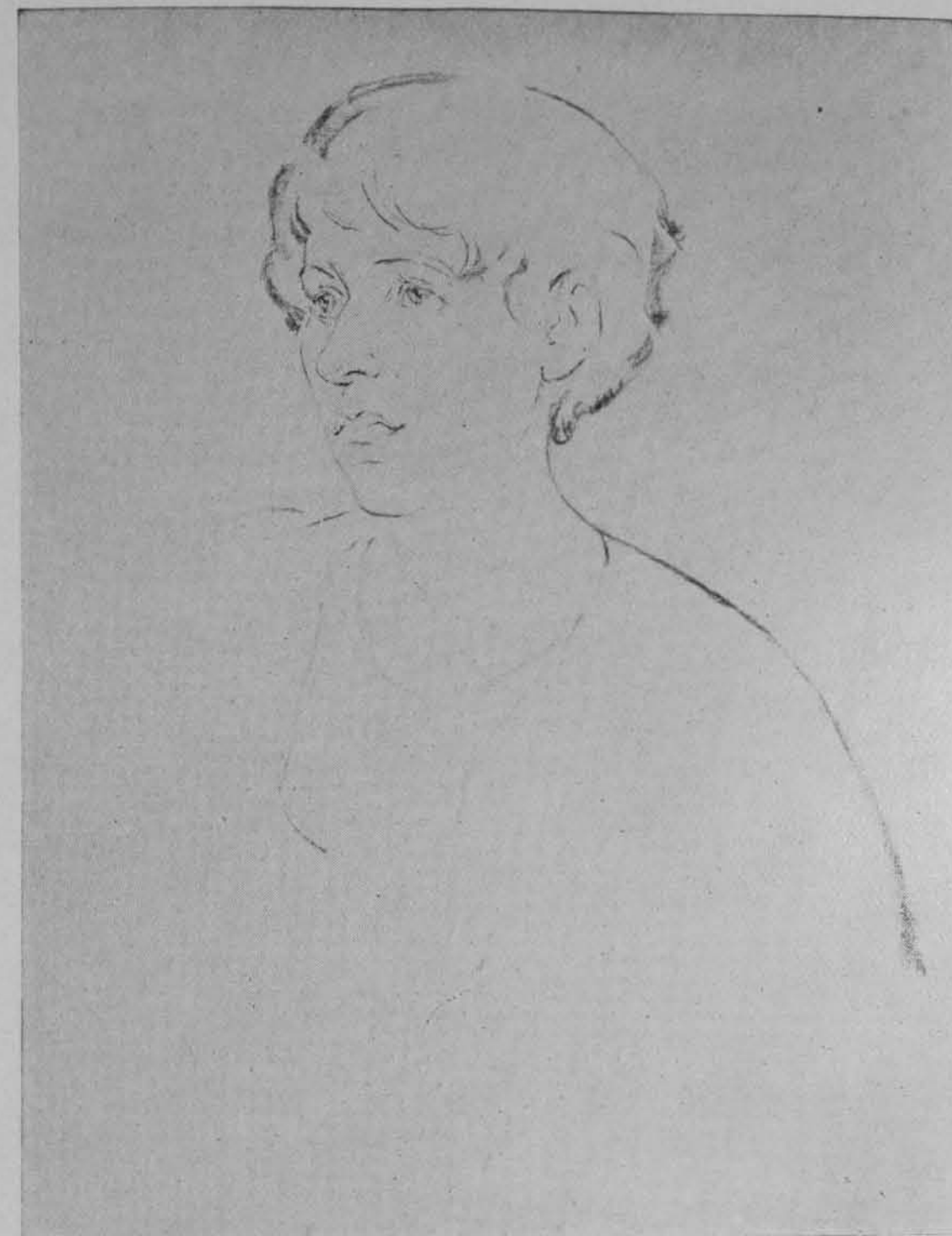
Moira Flannery

RAMBORGER PRIZE (1929)

### 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 is awarded for the best line drawing in black and white of a head from life by a pupil of

[ 76 ]



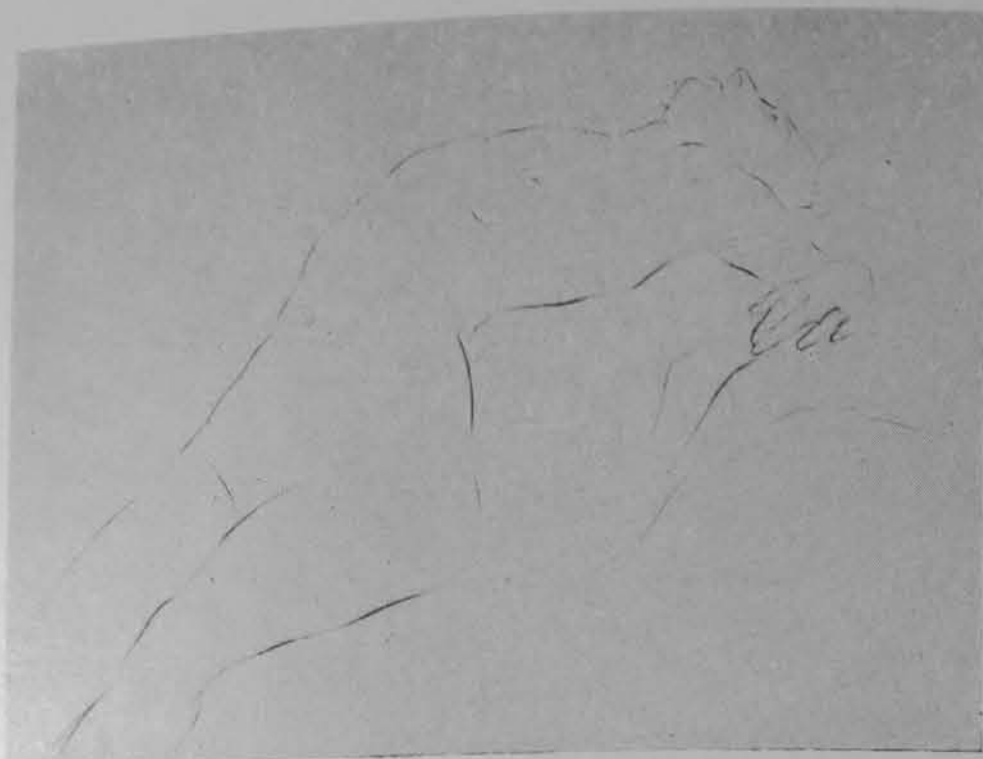
B. Tanya Chilofsky

THE PRESIDENT'S SPECIAL PRIZE, RAMBORGER COMPETITION  
(1929)

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

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Robert Volz

FIRST LEA PRIZE (1929)  
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



Nicholas J. Marsicano  
SECOND LEA PRIZE  
THE PENNSYLVANIA  
ACADEMY OF THE  
FINE ARTS



Marian Barclay  
THIRD LEA PRIZE  
PENNSYLVANIA MUSEUM AND  
SCHOOL OF INDUSTRIAL  
ART

## THE CHARLES M. LEA PRIZES

*The Pennsylvania Academy of the Fine Arts holds a Special Exhibition of Drawings by Students of all American Art Schools, in November, 1929.*

A FIRST prize of two hundred dollars, a second prize of one hundred and fifty dollars and a third prize of one hundred dollars are awarded respectively to the best, the second best and the third best drawings.

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

Drawings eligible for competition must be executed by students regularly enrolled before November 1st, in any American School of Art which has a faculty of at least two instructors.

A competitor may not submit more than two drawings.

The drawings must be upon *white* paper eighteen by twenty-four inches in size *unmounted* and *unframed*.

The *subject* must deal with the *human figure* (not the head only), either singly or in composition, and be executed in black and white by pen, pencil, or hard crayon, *but not in chalk or charcoal*. The awards are based upon the precision, accuracy of delineation, proportions, detail, simplicity, and picture quality of the drawings submitted.

Members of the Jury of the Academy's Water Color Exhibition make the awards. They may withhold any or all prizes if in their judgment the drawings are not of sufficient merit.

All entries must have the following information legibly written on the *back*: name of competitor; address to which the work is to be returned; name of the school in which the student is working and the signature of the Principal of that school.

Drawings must *reach the Academy* not later than Saturday, November 16, 1929.





Gerson Kayser

FIRST PRIZE, CENTRAL HIGH SCHOOL



Ernest Albert

SECOND PRIZE, LA FRANCE  
ART INSTITUTE



Thomas F. Beal

THIRD PRIZE, NORTHEAST  
HIGH SCHOOL

## FREE-HAND DRAWING PRIZES FOR THE HIGHER SCHOOLS OF PHILADELPHIA AND VICINITY

Given by the Academy

*The Directors of The Pennsylvania Academy of the Fine Arts have established a system of prize awards for original Free-hand Drawing by students of the higher schools of the city of Philadelphia and immediate vicinity.*

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

A first prize of \$10 and a second prize of \$5 are awarded by the Academy upon the recommendation of *the instructor of the school where made*, for the best and second best drawings by regularly enrolled students of *each* school.

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

The drawings may be made at any time during the months of March and April, but must be submitted to the instructor of the school where made, and the prizes announced before April 30, 1930.

The two prize drawings from each school must be sent to the Secretary of The Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, not later than May 15, 1930. The Faculty of the Academy will then judge the drawings submitted, and award the final prizes as follows:

\$50 for the best drawings; \$25 for the second; and \$15 for the third.

All entries must have the following information legibly written on the back; name of the competitor; name of the school in which the student is working, and the signature of the Principal of the school. Drawings will be returned to the schools from which received.

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





Julia Lee Higgins

"PEACE," COMPOSITION (PAINTING CLASS, 1929)

## RULES OF THE SCHOOL

### DEPARTMENT

*Students are expected to be self-governing, and to know and obey the rules of the Academy from principles of honor.*

**V**IOLATION of the rules will result in suspension or dismissal from the Academy. Any conduct unbecoming a student is a violation of the rules.

The property of other students must not be used without the owner's knowledge and consent.

It shall be the duty of the monitors to maintain order and, if necessary, to report to the Curator any interference with the work of the class. The monitor of each class shall have charge of the model and of the class-room during working hours.

Monitors shall see that the class-rooms are kept properly lighted and ventilated.

Only members of the Life Classes are permitted in the Life Class-rooms during working hours and then only when working from the model posing.

*Members of the Life Classes must under no circumstances speak to models who are posing.*

### POSITIONS IN THE CLASS-ROOMS

Students who are not present at the hour when classes begin must take their positions in order of arrival. No student will be permitted to select and reserve a position for one who is absent.

Students absent from three meetings of the Life Class, from one meeting of the Costumed Model Class in Illustration, or from two meetings of the Head Class, will forfeit their positions unless arrangements were made previously with the monitor of the class.

### MOVING OF CASTS

*Students must not move the casts. Any change desired in the position of casts or other objects must be authorized by an instructor or the curator, and carried out under his direction.*

### PLASTER CASTING

Casting in plaster will not be permitted in any of the school-rooms. A special room is provided for this work.



### MONTHLY REVIEW OF WORK

A general review of the work of each class is held once a month. A record of the work submitted is kept for use in determining the standing of students at the end of the season and their eligibility for entering the Cresson Competition.

The date for each review will be posted on the school Bulletin Board at the beginning of every month. Drawings are not accepted when rolled or when not carefully "fixed." Paintings must be thoroughly dry. *All work must be signed with the student's full name and the name of the class in which the work was done. Studies marked by the Curator are reserved by the Academy for an indefinite period.* In order to prevent loss, unmarked studies should be reclaimed at the close of each review.

### MATERIALS

Materials for study must be provided by the student. Articles required in the classes are for sale in the school store at lowest prices. All sales are for cash only.

### LUNCH-ROOMS

Luncheon must not be eaten in the school-rooms. Lunch-rooms are provided in the basement.

### CARE OF PERSONAL PROPERTY

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

Students are cautioned not to leave personal property of any kind about the school-rooms because the Academy will in no case be responsible for the loss of articles from the rooms or lockers.

Large steel lockers, fitted with combination locks are provided for each student, and are expected to be kept locked.

Any damage done to a locker will be charged to the student occupying it.

Students are not permitted to leave canvases and drawing-boards about the school-rooms, but must place them, when not in use, in the racks especially provided for the purpose.

Canvases and materials left at the Academy and not called for by the beginning of the fall term will be disposed of.

### SKETCHING IN GALLERIES

Students may sketch from the works in the Permanent Collection of the Academy, but copies must not be made without special permission from the management.

### LIBRARY

Students may have free use of the Library, upon application to the Librarian, between the hours of 3 and 5 p. m. Books must not be taken from the room.

### ZOOLOGICAL GARDEN TICKETS

Annual tickets for the Zoological Gardens may be obtained at a small charge, from the Superintendent of the Gardens on presentation of a letter from the Curator. Single admission tickets may be obtained from the Curator.

### PRIVILEGES FOR STUDENTS

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

### VISITORS

The school-rooms are open for the inspection of visitors on week-day afternoons from 4 until 5 o'clock.

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

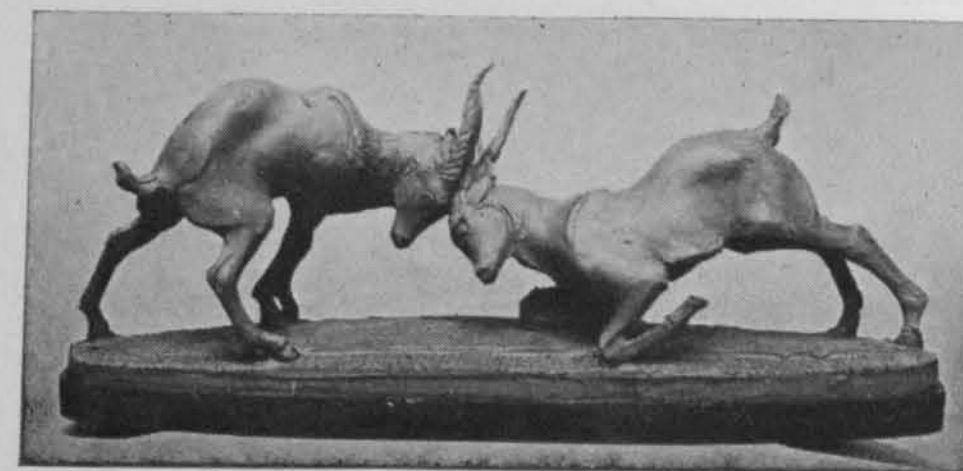
No one is permitted to remain in any of the class-rooms during working hours except the regular members of the class who are doing the special work of that class.

Telephone calls are not reported to students. Messages are placed in student's mail boxes.

Application forms and any other information regarding the Schools may be obtained by addressing

BROAD STREET, ABOVE ARCH,  
PHILADELPHIA

ELEANOR A. FRASER,  
Curator



Robert M. Cronbach

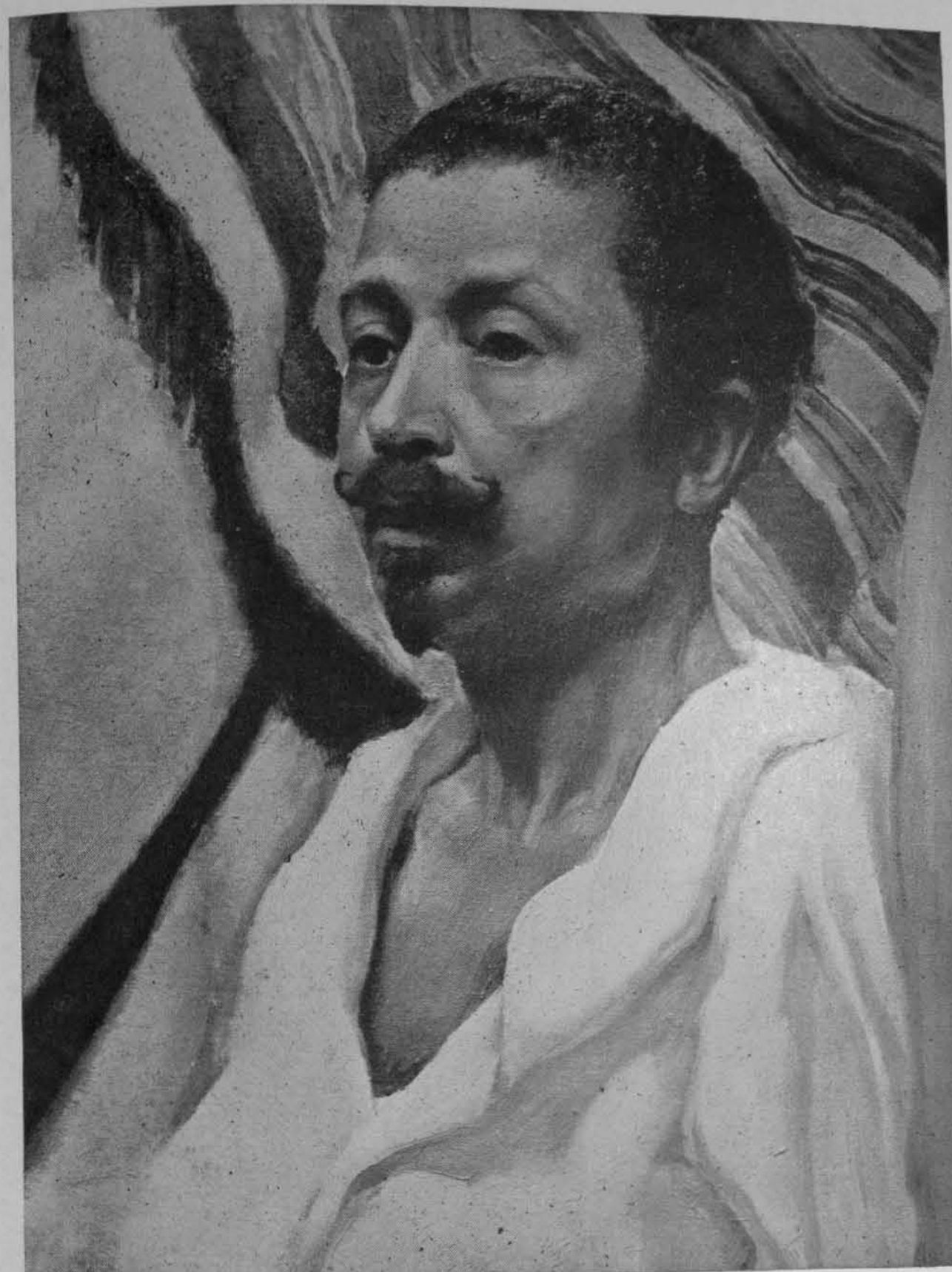
STUDY (SCULPTURE, 1929)





Cyril Gardner

STILL LIFE (PAINTING CLASS, 1929)



Cyril Gardner

PORTRAIT STUDY (PRELIMINARY PAINTING CLASS, 1929)





Carl E. Andrews

PORTRAIT STUDY (PRELIMINARY PAINTING CLASS, 1929)

## COUNTRY SCHOOL

*Chester Springs*  
*Pennsylvania*

### SUMMER

June 1, 1929—October 5, 1929

### WINTER

October 7, 1929—May 31, 1930





Ralph H. Humes

GROUP IN COMPETITION FOR FIRST CRESSON AWARD (1929)

## THE FACULTY

### *Henry McCarter.*

For Biography, see page 9.

### *Joseph T. Pearson, Jr.*

For Biography, see page 11.

### *George Harding.*

For Biography, see page 13.

### *Albert Laessle.*

For Biography, see page 13.

### *Mildred B. Miller.*

Born in Philadelphia, June 21, 1892. Studied in the Art Students' League, and The Pennsylvania Academy of the Fine Arts. Awarded Cresson Travelling Scholarships from The Pennsylvania Academy of the Fine Arts 1914 and 1915, and Honorable Mention Charles Toppan Contest, 1917, Mary Smith Prize, The Pennsylvania Academy of the Fine Arts, 1920. Represented in the collections of The Pennsylvania Academy of the Fine Arts, The Fellowship P. A. F. A., and the Mississippi Art Association. Member, The Fellowship P. A. F. A., The Philadelphia Art Alliance, the Plastic Club, and the American Federation of Arts. Instructor in Water Color Painting.

### *Paul Bolton Wescott.*

Born in Milwaukee, Wisconsin, 1904. Studied in Chicago Art Institute, Chicago, Ill., and The Pennsylvania Academy of the Fine Arts. Assistant Instructor in Drawing and Painting.



Evaline Sellors

STUDY (SCULPTURE CLASS, 1929)





Lucy deG. Woolley

GROUP IN COMPETITION FOR A FIRST CRESSON AWARD (1929)

## THE ACADEMY'S SCHOOL AT CHESTER SPRINGS

*The Academy's School in the country at Chester Springs is open throughout the entire year.*

CHESTER SPRINGS is seven and one-half miles northwest of Phoenixville on the Pickering Valley Railroad and about thirty-six miles northwest of Philadelphia. It is a beautiful little village, with post-office, doctors, schools, stores, and churches. The population is purely native American.

The Academy's property is one-quarter of a mile from the station. It is about 300 feet above mean ocean tide level, supplied with electric light from Phoenixville and reached in about one hour and thirty minutes by train service from the Reading Terminal at Philadelphia. It is north of the village, surrounded by typical Pennsylvania farm land, the scenery of which is enriched by gently rolling hills and by Pickering Creek with its meadows and valleys. It is at the foot of a hill rising to the north over 500 feet, and includes a number of buildings upon the hillside, affording ample studio room, and separate dormitories for men and women.

### HISTORICAL ASSOCIATION OF THE PROPERTY

Chester County is probably richer in historical association than any other county in Pennsylvania, or even in the United States. It awakens memories of Brandywine, Paoli and Valley Forge. At the "Yellow Springs," the former name of the Academy property, the Revolutionary Army under Washington encamped on its way to Warwick Furnace, September 17, 1777, after the battle of Brandywine, which was fought September 11th. On September 12th to 13th, the army was at Queen Lane on the Falls of the Schuylkill. On September 14th the army left the Falls. On September 15th it reached Buck Tavern, and on the 16th was near White Horse Tavern. Washington is said to have passed the night at the Red Lion Inn (Lionville), about three miles from Yellow Springs.

On September 17, 1777, Washington wrote to the President of Congress: "Yesterday the enemy moved from Concord by the Edgemont Road towards the Lancaster Road, with evident design to gain our right flank. This obliged us to alter our position and march to this place (Yellow Springs) from which we intend immediately to proceed to Warwick."



Upon the hillside back of the Kimberton Road, upon the site of the present studio building, a Hospital was erected by Congress in 1777 for the sick and wounded soldiers. Many of those who died in their Country's cause are buried between the Hospital and the public road, and also upon the other side of Pickering Creek, in the triangle of ground between the Creek and the south line of the Academy's property. At the time the Hospital was established the property was owned by Dr. Samuel Kennedy, who turned it over without charge to the Government. Six months prior to the Declaration of Independence, January 3, 1776, Dr. Kennedy petitioned Congress as follows:

*"To The Honorable, the Continental Congress:*

*"The Petition of Samuel Kennedy most respectfully sheweth: That your petitioner has been in the practice of Physics and Surgery upwards of twenty years, with reputation, and would cheerfully serve his Country in the most acceptable manner his capacity and ability will admit of. Therefore he prays that your Honors be pleased to appoint him to one of the Battalions now about to be raised."*

SAMUEL KENNEDY.

Two weeks later his petition was granted and he was commissioned Surgeon of the Fourth Pennsylvania Battalion, commanded by Anthony Wayne.

The Historical Society of Chester County, shortly after the Academy acquired the property, placed a memorial boulder at the junction of the Kimberton and White Horse Roads, bearing an inscription upon a bronze plate as follows:

"A Revolutionary Hospital, built by authority of Congress in 1777, stood about 100 yards north of this point. Many Revolutionary soldiers who died in it are buried in this vicinity. Dr. Samuel Kennedy, its Director and Surgeon, died here June 7, 1778."

The site was doubtless accepted by Congress for a hospital because of the healing character of the Springs, the seclusion of the locality, and the salubrious nature of the climate.

"As early as 1722," as Mr. Jesse E. Phillips stated when the memorial boulder was unveiled, "these wonderful springs were known, and are spoken of in Watson's Annals as 'the Bristol Springs, 30 miles from Philadelphia in Chester Valley.' Thirty

years later the place was known as 'Yellow Springs,' and became a place of some note, many people coming here to take the waters. A hotel was built and plans prepared for a town. Lots were measured off and placed on sale. These were the days of firm belief in curative property of natural mineral waters, and according to reports there were from 100 to 500 people here at a time."

Part of the present Washington Building, the eastern end, was built by John Bailey in 1750. In it Washington spent the night, and one or two of his existing letters are dated from "Yellow Springs." The original Inn was burned down with the exception of this eastern end, but that part fortunately remains almost intact. It has been carefully restored, and furnished with simple Colonial furniture which looks as if it had always been there. The room in which Washington is said to have passed the night has been furnished through the generosity of Charles L. Hamilton, with pieces of the Revolutionary period. The part of the building burned was at right angles to this eastern end, and extended out to the public road.

The old Inn entertained many famous guests, but its Register has long since disappeared and tradition only has preserved their names. It seems to have been especially visited by prominent statesmen. Webster, Clay, and DeWitt Clinton used its waters. An old sulphur spring in the meadow, which has been disused for many years, is called "The Jenny Lind Spring," because that famous singer took its cure. It is now enclosed in a quaint old building of Colonial architecture, which is occasionally used by the students as a studio.

Owing to the loss of records prior to the Revolutionary period, the history of the old Inn cannot be written, but "The Yellow Springs," as it was sometimes called, continued a famous resort. After Dr. Kennedy acquired it he advertised the property "to be lett." His advertisement, dated February 4, 1774, described it as:

"That noted Inn at the Yallow Springs\*\*\*the advantage of these baths is well known to the public, the incontestible proof of which is the great concourse of people, from four to six hundred persons have convened there on one day in the Summer Season."

In 1814 the locality was laid out into building lots under the name of "The town of Bath." One hundred lots were marked off.

The old Yellow Springs lot was reserved for the use of all the proprietors in the town. The advertisement states:





William P. Osborn

GROUP IN COMPETITION FOR FIRST CRESSON AWARD  
(PAINTING CLASS, 1929)

"The celebrity of the Yellow Springs, the medicinal qualities of their waters and the salubrity of the air, have been so long known and so generally resorted to and approved, as to render it unnecessary to describe them particularly."

It is especially appropriate that The Pennsylvania Academy of the Fine Arts, which is the oldest art institution in America, should establish its Country School in so historic a spot.

### THE AIM OF THE SCHOOL

The chief object of the Academy in establishing a Fine Arts school in the country is to afford instruction in the open air, and under a most healthy environment, with all the beautiful surroundings of nature herself, in order to supplement instruction within the walls of classrooms, and afford an opportunity for the study of art in the Summer, to school teachers, and others who cannot spare the time to study in the Winter. The buildings are kept open throughout the year, so that nature may be seen and studied in all her varying moods.

The methods of instruction at the Chester Springs School are substantially the same as those at the Academy in Philadelphia during its regular Winter courses, that is, by individual criticism of class work, special attention, however, being paid to landscape drawing and painting, and to the study of sunlight and shade. The aim of the instruction is academic, and this aim is far-reaching. While the range of the fine art instruction is as broad as possible, all fashions and mannerisms are avoided, and upon an academic basis students are taught to make studies of nature rather than sketches, and are also taught to carry on their work as far as their abilities permit.

### THE SCHOOL IN WINTER

The school at Chester Springs will remain open for the benefit of those who wish to work during the Winter.

Winter affords a splendid opportunity to paint the bare trees with or without snow. When snow covers the landscape, the country is converted into a veritable fairyland; and the colors of early Spring are an added charm.

In addition to a class in landscape painting, there will be classes in portraiture, life, still-life, and from the costumed model. The mediums used will be oil, water color, etching, etc.





Ralph H. Humes

PORTRAIT STUDY (SCULPTURE, 1929)

The modelling classes will include life, head, and composition.

Separate buildings are provided for men and for women. All the buildings are electric lighted and steam heated, and supplied with running hot and cold water. The studios have a north light.

Students enrolled at Chester Springs are eligible to compete for Cresson travelling scholarships on an equal footing with students enrolled in the Academy in Philadelphia. Last year 29 of these scholarships of \$1175.00 each were awarded to the students of The Pennsylvania Academy of the Fine Arts for travel and study in Europe. The students at Chester Springs are also permitted to compete for Toppan prizes, if eligible according to the rules, a full description of which, as well as of the Cresson prizes, may be found in the circular of the Academy's Philadelphia school.

The school is under the care of D. Roy Miller, resident manager, who, with Mrs. Miller, lives at the school.

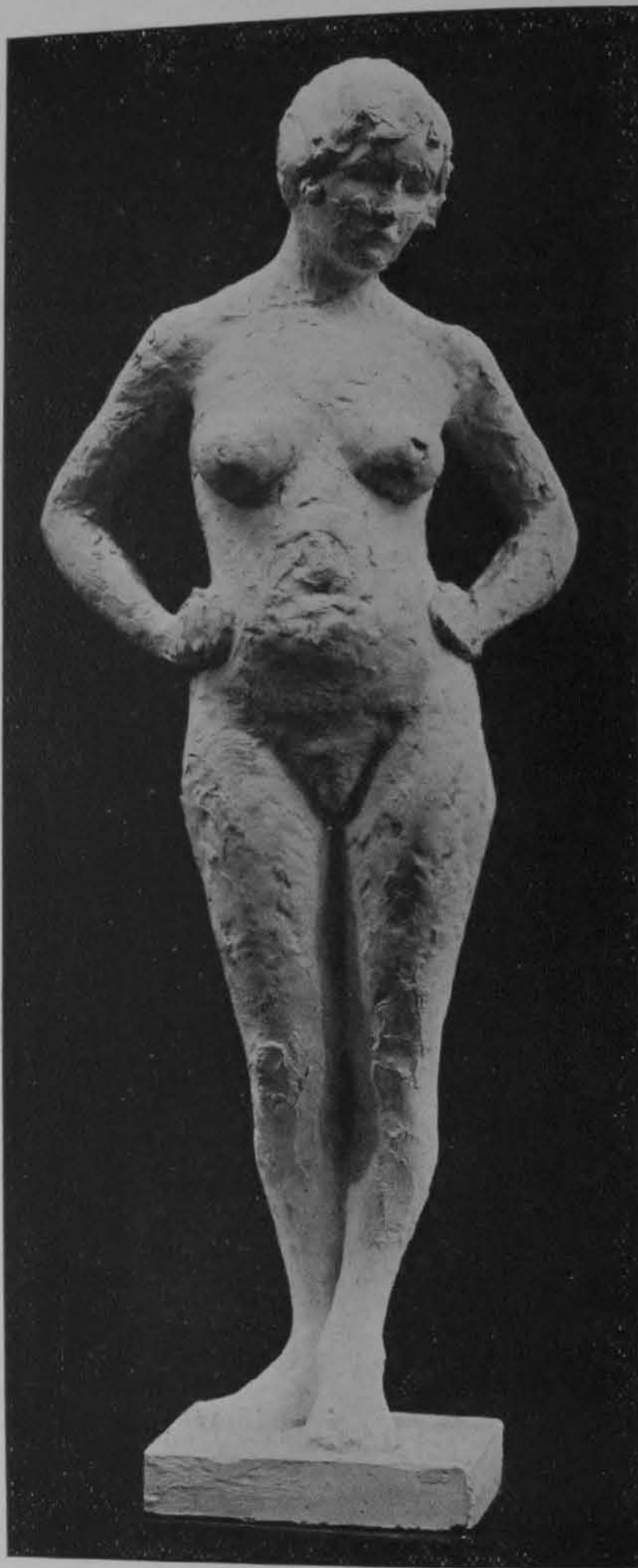
Besides receiving criticism from resident instructors at Chester Springs, students will have the privilege of taking their work to the Academy in Philadelphia in order to receive criticism there.

The work of the students will be so arranged that time may be given to out-door sports such as hiking, football, skating, snow-shoeing, coasting, skiing, and so forth. Every afternoon, tea will be served, in addition to the regular meals at other hours.

In the evenings large fireplaces make cosy gathering places. A radio keeps the School in touch with the outside world, and over it are heard concerts and lectures. Lectures illustrated with lantern slides may be given in the school itself, and a moving picture outfit makes moving picture entertainments possible.

Finally, the wholesome life of the country will be found greatly to benefit the art student, while his proximity to a large city like Philadelphia cannot fail to stimulate him. It is very easy for him to go to town for the day and study the works of art in the Philadelphia galleries such as those of The Pennsylvania Academy of the Fine Arts, at Broad and Cherry Streets, the Wilstach Collection at Fairmount Park, the John G. Johnson Collection, and the important paintings at the Historical Society and at Independence Hall.





Evaline Sellors

LIFE STUDY (SCULPTURE CLASS, 1929)

## ADMISSION AND RATES

*The intention of the Academy is to accept serious students only and not those who simply desire an advantageous place to board in the Country.*

THE rates are as low as possible. They include both board and tuition. These rates do not include the expense of clothing, laundry and materials for drawing, painting, and sculpture. The latter may be purchased at the school store.

The rates for board and lodging, including tuition, vary from \$20.00 a week, for students living in the dormitories, to \$23.00 or \$27.00 per week, where private rooms are required. Students wishing to register in the Normal Art course will pay \$2.00 extra per week. Board and tuition will be payable two weeks in advance, and there will be no refund for any cause. Certified checks, government money orders, or travelers' checks will be accepted in payment. Draw all checks to the order of The Pennsylvania Academy of the Fine Arts.

Rooms may be reserved at any time, providing there are vacancies.

The table is simple and wholesome. Milks and eggs are obtained from a neighboring dairy, and fresh vegetables are supplied by farmers, or shipped out, when necessary, from the Philadelphia market.

Students are not permitted to smoke inside the buildings. This is an absolute rule and is necessary to guard against fire and insure cleanliness.

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

No student will be received at the School unless all arrangements for accommodations have been previously made with the management. Students must not come to the School until their applications have been accepted and their accommodations provided, and a deposit of five dollars has been made to secure their room or place in the dormitory. This fee will be deducted from the regular rate of board and tuition upon the student's arrival at the school.

No student under sixteen years of age is eligible for admission; and on the other hand, while there is no upper age limit, the object of the school is to instruct young people in the study of art rather than those of advanced age, or arrived artists. Applicants who are not enrolled in The Pennsylvania Academy of the Fine



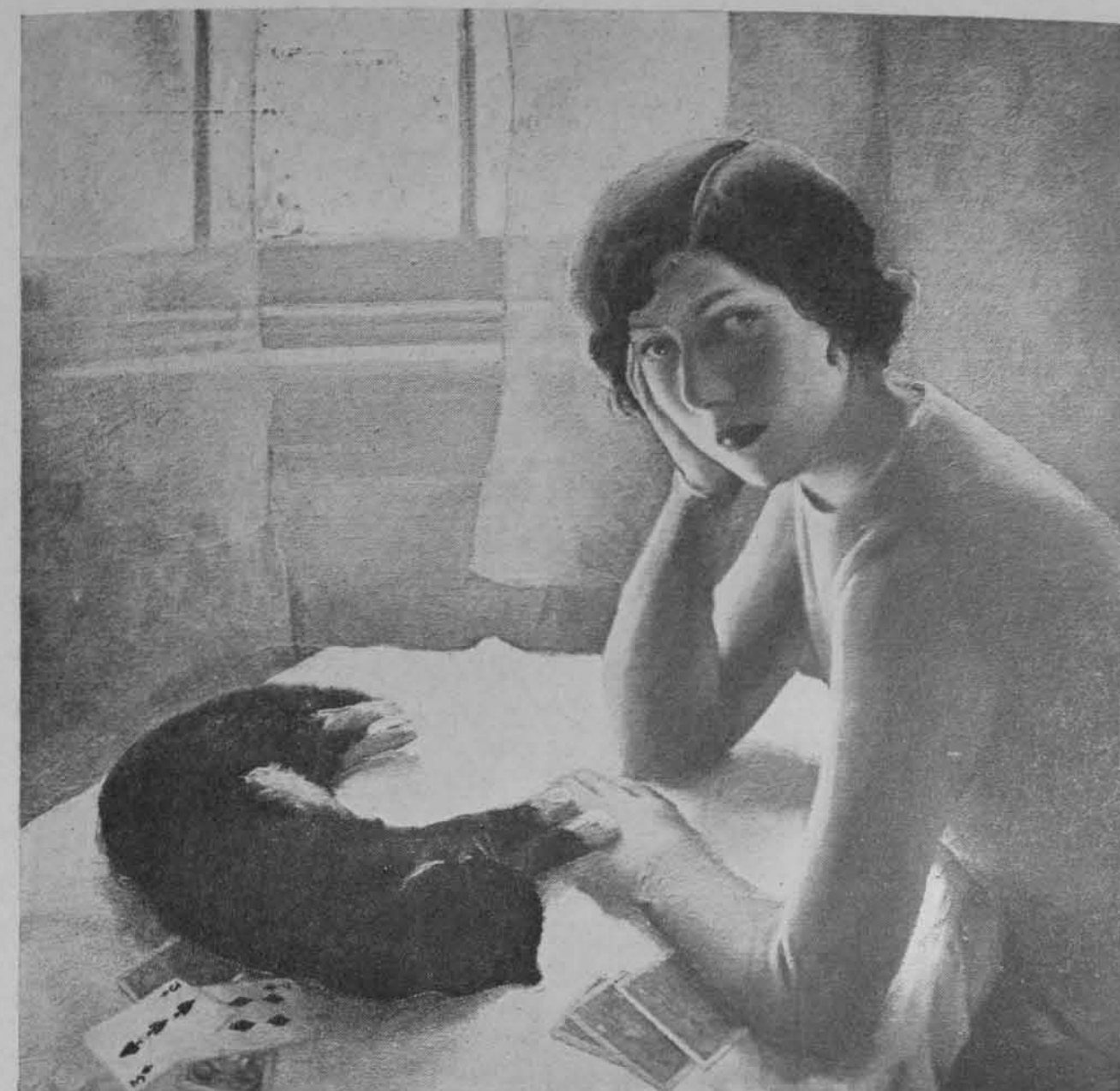


William P. Osborn

PORTRAIT STUDY (PAINTING CLASS, 1929)

Arts, or other accredited art school, will be required to furnish a letter of recommendation from an art instructor and submit samples of work.

Application blanks will be furnished upon request. These should be carefully filled in and returned, together with letters of reference as above and samples of work, and references as to personal character. In addition, each student is desired to furnish a doctor's certificate of health. This measure safeguards every student who is accepted by the School. Students who wish to



Scaisbrooke L. Abbot

PAINTING (COMPOSITION CLASS, 1929)

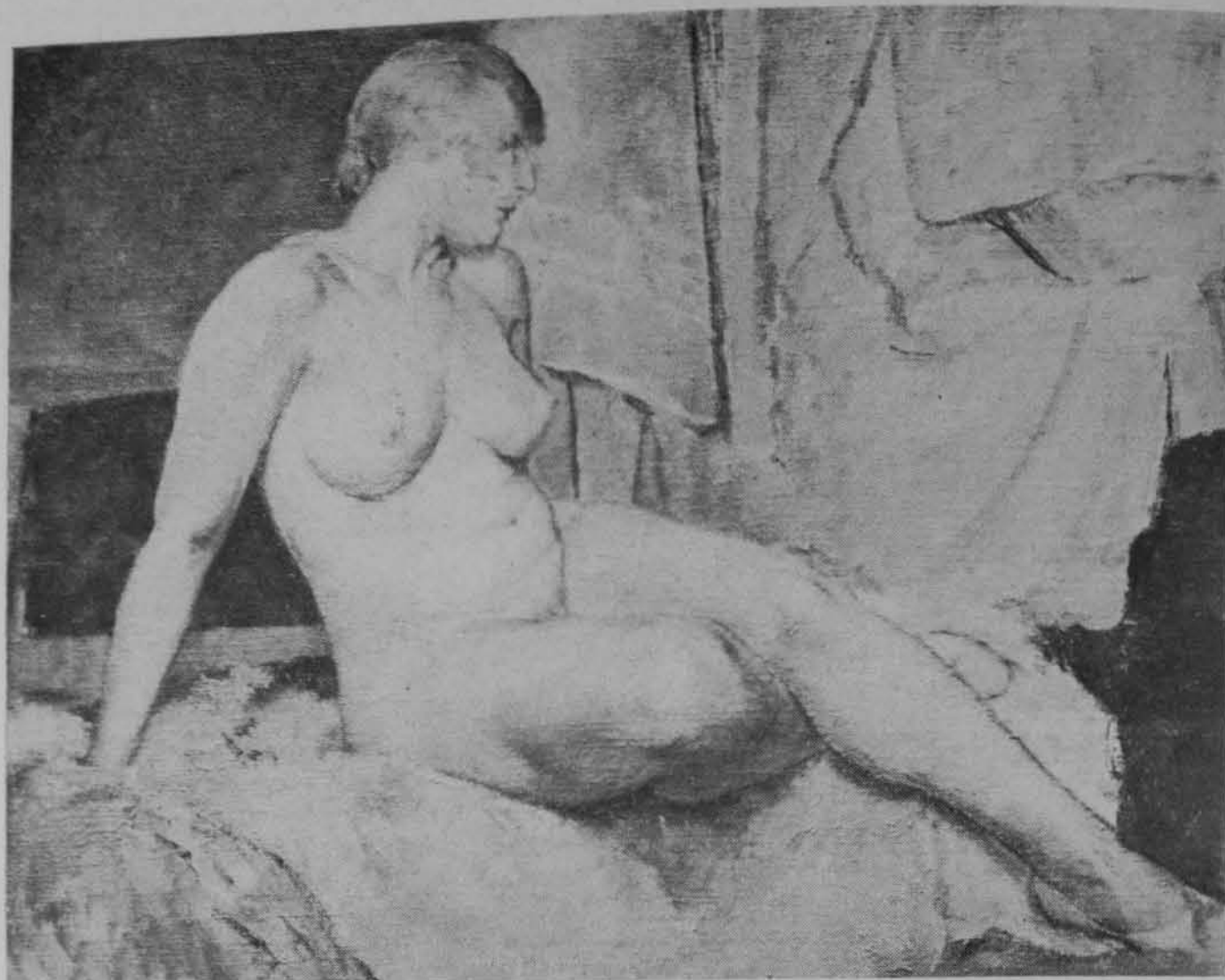
study at the School are advised to make their applications early, because the student list is limited.

Students must not bring dogs to the School.

As all students live in the Academy buildings, conformity with reasonable regulations is necessary, in order to secure proper chaperonage and the exercise of supervision. Students are expected to know how to conduct themselves from principles of honor without specific rules.

The management of the School reserves the right at all times to reject and dismiss any student, without recourse, for any reason which may seem sufficient in the opinion of the management, and without assigning any reason.





Lucy de G. Woolley

LIFE STUDY (PAINTING CLASS, 1929)

## SCHEDULE OF CLASSES

*These classes will be open to all students without extra charge.*

### PORTRAIT CLASS

An out-of-door portrait class will be held when the weather permits. The model will be posed in various beautiful spots on the grounds. A variety of light and shade effects will be obtained in this way, and interesting backgrounds, sometimes including lakes and streams, will be found. During inclement weather the model will pose in a large and well-lighted studio.

### STILL-LIFE CLASS

For those who wish to paint still-life, a large, light studio is provided. A number of objects are available, and during the summer there will be an abundance of flowers from the Academy gardens.

## EVENING DRAWING CLASS

Three evenings every week there will be a class in drawing from the costumed model. A variety of costumes, and effects of light will make the poses in this class interesting.

### ETCHING CLASS

There will be a class in etching for those who are interested in this subject. An excellent press is provided in order that the students may pull their own proofs.

#### *Drawing and Painting—Mr. Pearson's Class*

Mr. Joseph T. Pearson, Jr., will criticize the work which has been done by the students in the field as well as in the studio. His criticism will be general, embracing various aspects of art which will be helpful to the student.

#### *Composition—Mr. McCarter's Lectures*

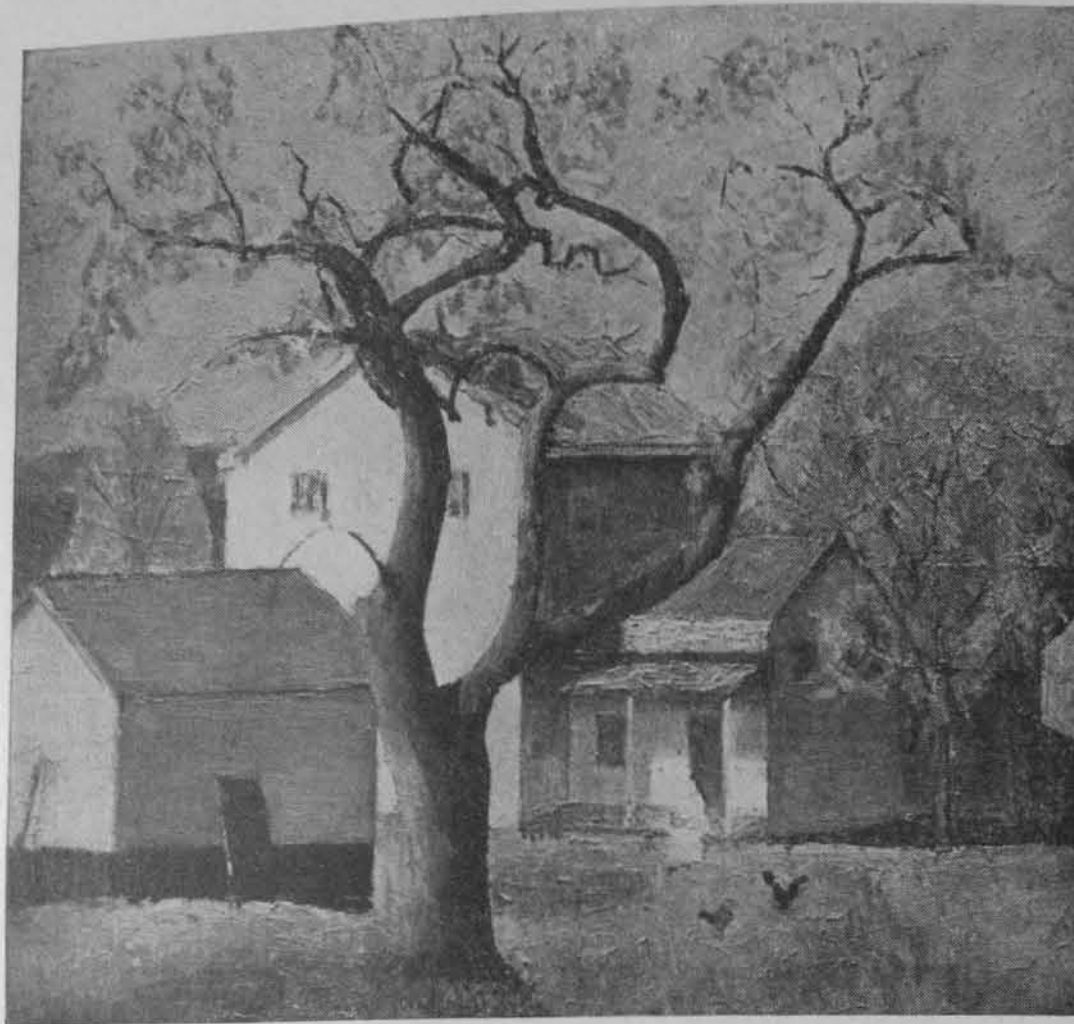
The object of this class is to study Decorative Design and Color, and to encourage the student to express forcefully his own impressions and conceptions.



Evaline Sellors

COMPOSITION (SCULPTURE CLASS, 1929)





Robert C. Eddinger  
LANDSCAPE (PAINTING CLASS, 1929)

**Illustration—Mr. Harding's Class**

Mr. George Harding will give criticisms to the class in illustration, announcing subjects to be rendered as illustrations in black and white with regard to direct or half-tone reproduction; or in color as decorative compositions, as the student may elect.

**Water Color Painting—Mrs. Miller's Class**

Mrs. Mildred B. Miller will give instruction in painting, giving especial attention to water color.

**Sculpture—Mr. Laessle's Class**

Mr. Albert Laessle will have charge of the sculpture classes. These will include modeling from horses, calves, and other farm animals; portrait classes, and a class in composition.

**Normal Art—Mr. Dillaway's Class**

Mr. Theodore M. Dillaway will give a course in Normal Art, a circular for which may be obtained on application.

Classes will be subject to change without notice.



Joseph M. Plavcan  
PAINTING (COMPOSITION CLASS, 1929)

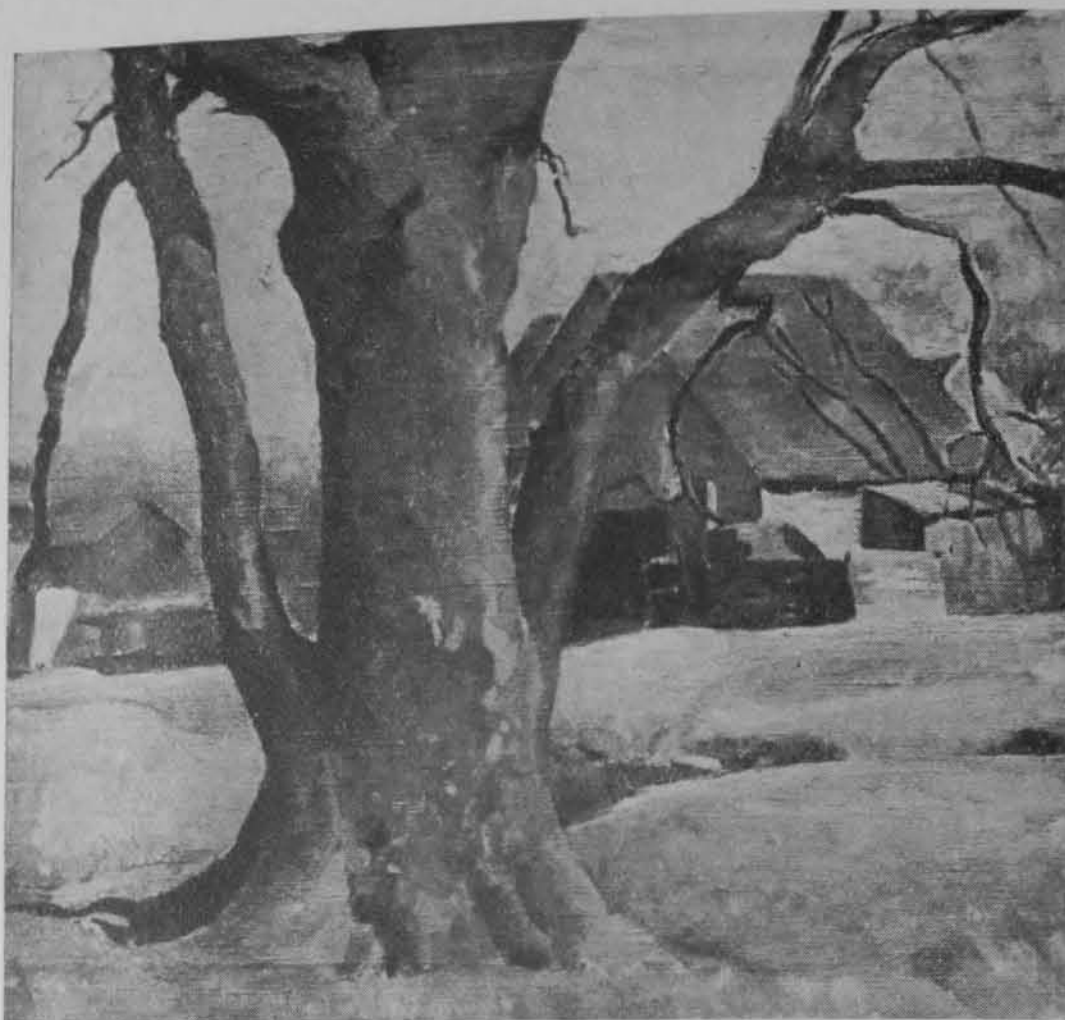
**SPECIAL LECTURES**

During the year of 1928, interesting talks on art subjects were given by Mr. John Frederick Lewis, the president of the Academy, Mr. Charles Grafly, Mr. Jonas Lie, Mr. George Harding, and Mr. Daniel Garber.

**PHILADELPHIA AND READING RAILWAY TIME TABLE**

TRAINS FROM THE READING TERMINAL, PHILADELPHIA			
WEEK DAYS:		Leave	Arrive Chester Springs
		8.36 a. m. ....	10.00 a. m.
		4.05 p. m. ....	5.28 p. m.
SUNDAY:		Leave	Arrive Chester Springs
		3.45 a. m. ....	6.10 a. m.
		8.36 a. m. ....	9.47 a. m.
		4.05 p. m. ....	5.28 p. m.





Bennett Durand

LANDSCAPE (PAINTING CLASS, 1929)

#### TRAINS FROM CHESTER SPRINGS

WEEK DAYS:	Leave	Arrive Philadelphia
	6.11 a. m. ....	7.25 a. m.
	12.14 p. m. ....	1.49 p. m.
	6.08 p. m. ....	7.35 p. m.
SUNDAY:	Leave	Arrive Philadelphia
	6.57 a. m. ....	9.36 a. m.
	10.41 a. m. ....	12.08 p. m.
	6.08 p. m. ....	7.35 p. m.

All passengers for Chester Springs must change trains at Phoenixville. Trains leave Phoenixville for Chester Springs, 5.20, 9.23 a. m. and 5.36 p. m. Sunday only, leave Phoenixville for Chester Springs at 5.50, 9.23 a. m. and 4.55 p. m.

This Schedule is Eastern Standard Time.  
Subject to Change.

#### AUTOMOBILE ROUTES

Chester Springs can be reached by AUTOMOBILE in several different ways from Philadelphia:

ROUTE 1: Out the Lancaster Pike to Malvern; then under the main line of the Pennsylvania Railroad down into the Chester Valley, and still along the Lancaster Pike to a school-house on the right-hand side, where the old Conestoga Road unites with the Lancaster Pike; then along the Conestoga Road to Anselma, and then along the banks of the Pickering Creek to Chester Springs.

ROUTE 2: From Philadelphia to Devon Garage by way of Lancaster Pike; thence to Valley Forge; thence to Phoenixville and from Phoenixville along the Kimberton Road to Kimberton, and from Kimberton to Chester Springs.

ROUTE 3: From Philadelphia to Norristown; thence to Valley Forge; thence to Phoenixville, and from Phoenixville along the Kimberton Road to Kimberton, and from Kimberton to Chester Springs.

Time required: About an hour and a half.

Day visitors will be welcomed at any time, and upon notice to the resident manager, lunch or tea may be obtained.

Bell Telephone—Chester Springs 10.

For further particulars, address

D. ROY MILLER, *Resident Manager*  
Chester Springs, Chester County, Pennsylvania  
Bell Telephone: Chester Springs 10, or

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
Broad and Cherry Streets, Philadelphia  
Bell Telephone: Rittenhouse 1877



# HONOR ROLL OF THE ACADEMY

*Medals and Prizes Awarded in the Academy's Annual Exhibitions*

## ACADEMY GOLD MEDAL OF HONOR

1893 D. Ridgway Knight	1907 Edward W. Redfield
1894 Alexander Harrison	1908 Edmund C. Tarbell
1895 William M. Chase	1909 Thomas P. Anshutz
1896 Winslow Homer	1911 Willard L. Metcalf
1898 Edwin A. Abbey	1914 Mary Casatt
1898 Cecilia Beaux	1915 Edward H. Coates
1899 Charles Grafty	(Awarded for eminent services to the Academy)
1901 Henry J. Thouron	1916 J. Alden Weir
1902 James A. McNeil Whistler	1918 John McLure Hamilton
1903 John S. Sargent	1919 Hugh H. Breckenridge
1904 John W. Alexander	1920 Childe Hassam
1905 William T. Richards	1926 Frank W. Benson
1905 Violet Oakley	1929 Daniel Garber
1906 Horatio Walker	

## TEMPLE GOLD MEDAL

1884 George W. Maynard	1905 J. Alden Weir
1885 Charles Sprague Pearce	1906 Eugene Paul Ullman
1887 Clifford Prevost Grayson	1907 Willard L. Metcalf
1888 Charles Stanley Reinhart	1908 Frank W. Benson
1889 Anna Elizabeth Klumpke	1909 Frederick P. Vinton
1890 William Henry Howe	1910 Howard Gardiner Cushing
1891 Abbott H. Thayer	1911 Richard E. Miller
1892 Henry S. Bisbing	1912 Emil Carlsen
1894 Jas. A. MacNeil Whistler	1913 Frederick Frieseke
1894 John S. Sargent	1914 W. Elmer Schofield
1895 Edmund C. Tarbell	1915 Charles W. Hawthorne
1895 John H. Twatchman	1916 Joseph T. Pearson, Jr.
1896 Gari Melchers	1917 George Bellows
1896 J. Humphreys Johnston	1918 George Luks
1897 George DeForest Brush	1919 Daniel Garber
1897 John W. Alexander	1920 Earnest Lawson
1898 Wilton Lockwood	1921 Leopold Seyffert
1898 Edward F. Rook	1922 William L. Lathrop
1899 Joseph DeCamp	1923 Walter Ufer
1899 Childe Hassam	1924 William Glackens
1900 Cecilia Beaux	1925 Clifford Addams
1901 William M. Chase	1926 Haley Lever
1902 Winslow Homer	1927 Leon Kroll
1903 Edward W. Redfield	1928 James Chapin
1904 Thomas Eakins	1929 Robert Henri

## TEMPLE SILVER MEDAL

1883 William Thomas Trego	1888 Howard Russell Butler
1884 Thomas Hill	1889 Arthur Parton
1885 William T. Richards	1890 Edward L. Simmons
1887 Alexander Harrison	1891 Kenyon Cox
1892 George Inness	

## WALTER LIPPINCOTT PRIZE

1894 William Sergeant Kendall	1911 Daniel Garber
1895 Edmund C. Tarbell	1912 Edward W. Redfield
1896 William L. Picknell	1913 Emil Carlsen
1897 Albert Herter	1914 M. Jean McLane
1898 James Jebusa Shannon	1915 William M. Paxton
1899 John W. Alexander	1916 Karl Anderson
1900 Henry O. Tanner	1917 Arthur B. Carles
1901 Charles H. Davis	1918 DeWitt M. Lockman
1902 Walter MacEwen	1919 Colin Campbell Cooper
1903 Frank W. Benson	1920 Joseph DeCamp
1904 Mary Cassatt	1921 Irving Couse
1905 Alexander Stirling Calder	1922 Irving R. Wiles
1905 T. W. Dewing	1923 Charles W. Hawthorne
1906 Childe Hassam	1924 Edward Dufner
1907 Marion Powers	1925 E. Martin Hennings
1908 James R. Hopkins	1926 Robert Vonnoh
1909 Thomas P. Anshutz	1927 Guy Brown Wiser
1910 J. Alden Weir	1928 Feodor Zakharov
	1929 Leopold Seyffert

## MARY SMITH PRIZE

1879 Susan H. McDowell	1905 Elizabeth Shippen Green
1880 Catherine A. Janvier	1906 Alice Mumford
1881 Emily Sartain	1907 Mary Smythe Perkins
1882 Mary K. Trotter	1908 Elizabeth Sparhawk Jones
1883 Emily Sartain	1909 Martha Walter
1884 Lucy D. Holme	1910 Alice Mumford Roberts
1885 Cecilia Beaux	1911 Alice Kent Stoddard
1887 Cecilia Beaux	1912 Elizabeth Sparhawk Jones
1888 Elizabeth F. Bonsall	1913 Alice Kent Stoddard
1889 Elizabeth W. Roberts	1914 Nina B. Ward
1890 Alice Barber Stephens	1915 Gertrude A. Lambert
1891 Cecilia Beaux	1916 Nancy M. Ferguson
1892 Cecilia Beaux	1917 Elizabeth F. Washington
1894 Maria L. Kirk	1918 Helen K. McCarthy
1895 Gabrielle D. Clements	1919 Juliet White Gross
1896 Elizabeth H. Watson	1920 Mildred B. Miller
1897 Elizabeth F. Bonsall	1921 Katherine Patton
1898 Caroline Peart	1922 Mary Townsend Mason
1899 Carol H. Beck	1923 Isabel Branson Cartright
1900 Mary F. R. Clay	1924 Lillian B. Meeser
1901 Janet Wheeler	1925 Mary Butler
1902 Elinor Earle	1926 Wenonah Bell
1903 Jessie Willcox Smith	1927 Pearl Aiman Van Sciver
1904 Lillian M. Genth	1928 Laura D. S. Ladd
	1929 Edith McMurtrie



### JENNIE SESNAN GOLD MEDAL

1903 W. Elmer Schofield	1916 Emil Carlsen
1904 Colin Campbell Cooper	1917 Haley Lever
1905 Edward W. Redfield	1918 J. Alden Weir
1906 Albert L. Groll	1919 Charles H. Davis
1907 Ernest Lawson	1920 Hugh H. Breckenridge
1908 Everett L. Warner	1921 Charles Morris Young
1909 Theodore Wendel	1922 George Oberteuffer
1910 Childe Hassam	1923 Aldro T. Hibbard
1911 Joseph T. Pearson, Jr.	1924 Walter Griffin
1912 William L. Metcalf	1925 Walter Emerson Baum
1913 George Bellows	1926 Charles Rosen
1914 Robert Spencer	1927 John R. Grabach
1915 Carol S. Tyson, Jr.	1928 Kenneth Bates
	1929 Charles Buchfield

### CAROL H. BECK GOLD MEDAL

1909 John S. Sargent	1919 Leslie P. Thompson
1910 Adolphe Borie	1920 Eugene Speicher
1911 Edmund C. Tarbell	1921 George Bellows
1912 Joseph DeCamp	1922 Ellen Emmet Rand
1913 J. Alden Weir	1923 Lilian Westcott Hale
1914 Robert Henri	1924 Sidney E. Dickenson
1915 Charles Hopkinson	1925 William James
1916 Douglas Volk	1926 Alice Kent Stoddard
1917 Joseph T. Pearson, Jr.	1927 John C. Johansen
1918 Leopold Seyffert	1928 William M. Paxton
	1929 Richard Lahey

### THE EDWARD T. STOTESBURY PRIZE

1916 Joseph T. Pearson, Jr.	1924 Joseph Capolino
1917 Hugh H. Breckenridge	1925 Charles Morris Young
1918 Daniel Garber	1926 Leopold Seyffert
1919 Arthur B. Carles	1927 Leslie P. Thompson
1920 Edward W. Redfield	1928 Aldro T. Hibbard
1921 William M. Paxton	

### GEORGE D. WIDENER MEMORIAL GOLD MEDAL

1913 Charles Grafly	1921 Evelyn Beatrice Longman
1914 Paul Manship	1922 Beatrice Fenton
1915 Albin Polasek	1923 Brenda Putnam
1916 Edward McCartan	1924 Arthur Lee
1917 Atilio Piccirilli	1925 Walker Hancock
1918 Albert Laessle	1926 Adolph A. Weinman
1919 Jess M. Lawson	1927 Katherine W. Lane
1920 Malvina Hoffman	1928 Albert Stewart
	1929 Bruce Moore

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### THE JAMES E. McCLEES PRIZE

1927 Jess Lawson Peacey	1928 Albert Laessle
	1929 Hallie Davis

### CHARLES W. BECK, Jr., PRIZE (Water Color Exhibition)

1905 Joseph Lindon Smith	1916 Blanche Greer
1906 Henry McCarter	1917 H. Giles
1907 Elizabeth Shippen Green	1918 C. B. Falls
1908 Maxfield Parrish	1919 Henry Reuter Dahl
1909 Ernest L. Blumenschein	1920 F. Walter Taylor
1910 N. C. Wyeth	1921 George Wright
1911 Jessie Willcox Smith	1922 Ethel Betts Bains
1912 W. J. Aylward	1923 Nat. Little
1913 Jules Guerin	1925 Edward H. Suydam
1914 Thornton Oakley	1926 Frederic A. Anderson
	1927 James Preston

### THE DANA GOLD MEDAL (Water Color Exhibition)

1918 Francis McComas	1923 Charles H. Woodbury
1919 Alfred Hayward	1924 Frank W. Benson
1920 M. W. Zimmerman	1925 William Starkweather
1921 John R. Frazier	1926 Charles H. B. Demuth
1922 Wilmot E. Heitland	1927 M. Lois Murphy
	1928 J. Frank Copeland

### THE PHILADELPHIA WATER COLOR PRIZE (Water Color Exhibition)

1915 Alice Schille	1922 Birger Sandzen
1916 Dodge McKnight	1923 Frank W. Benson
1917 Gifford Beal	1924 W. Emerton Heitland
1918 Hayley Lever	1925 Florence Esté
1919 Childe Hassam	1926 Emil J. Bistran
1920 John R. Frazier	1927 Paul Gill
1921 Francis McComas	1928 Howard Giles

### THE ALICE McFADDEN EYRE GOLD MEDAL (Water Color Exhibition)

1924 George Bellows	1926 Edward Howard Suydam
1925 Herbert Pullinger	1927 Frederick G. Hall
	1928 Asa Cheffets

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## THE JOSEPH PENNELL MEMORIAL MEDAL

1928 Frank W. Benson

### MINIATURE PAINTERS' MEDAL OF HONOR (Miniature Exhibition)

1916 Laura Coombs Hills	1922 A. Margaretta Archmbault
1917 Lucy May Stanton	1923 Rosina C. Boardman
1918 Margaret Foote Hawley	1924 Harry L. Johnson
1919 Emily Drayton Taylor	1925 Anna Hurlburt Jackson
1920 Mabel R. Welch	1926 Clara Shepard Shisler
1921 Maria J. Streat	1927 Rebecca B. P. Patterson
	1928 Evelyn Purdie

### THE CHARLES M. LEA STUDENT PRIZES

1st Prize	2nd Prize	
1917 Edith Sturtevant	Rowley W. Murphy	
1919 John H. Crosman	Susan A. Jones	
1st Prize	2nd Prize	3rd Prize
1920 Ruth H. Deal	Semour Bigelow	Ralph Smith
1921 Edward Shenton	Sarah Langly	Beatrice M. Dwan
1922 Sarah Langly	Glenna Latimer	Luigi Spizzirri
1923 Luigi Spizzirri	Edwin B. Roskam	Eleanor Beckman
1924 Glenna Latimer	Paul D. Webb	Betty Welsh Paul
1925 Mildred Smith	Edward Biberman	Robert Crowther
1926 Allen A. F. Thomas	Haral Arensbach	Ruth H. Reeves
1927 Henry Cooper	Edw. R. Strawbridge	Robert Volz
1928 Robert Volz	Nicholas J. Marsicano	Marian Barclay

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## ANNUAL MEMBERSHIP IN THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

ANNUAL members are such persons as contribute \$10 annually for the maintenance of the Academy.

## LIFE MEMBERSHIP

Life members are those who contribute the sum of \$100. Annual and life members are admitted to all the public exhibitions and lectures at the Academy, have a right to use its library, subject to the regulations of the institution, and receive an admission ticket. They have all the privileges of stockholders except the right to vote. Checks may be sent to Henry G. Gibson, Treasurer, at the Academy.

## FORM OF BEQUEST

*I give, devise and bequeath to "The Pennsylvania Academy of the Fine Arts" ..... Dollars, in trust to invest and keep invested and apply the income only to the maintenance of the said Academy.*



