

SCHOOLS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



LIST OF MEMBERS

PHILADELPHIA

1928 - 1929

SCHOOLS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD STREET ABOVE ARCH
PHILADELPHIA

ONE HUNDRED AND
TWENTY-THIRD YEAR

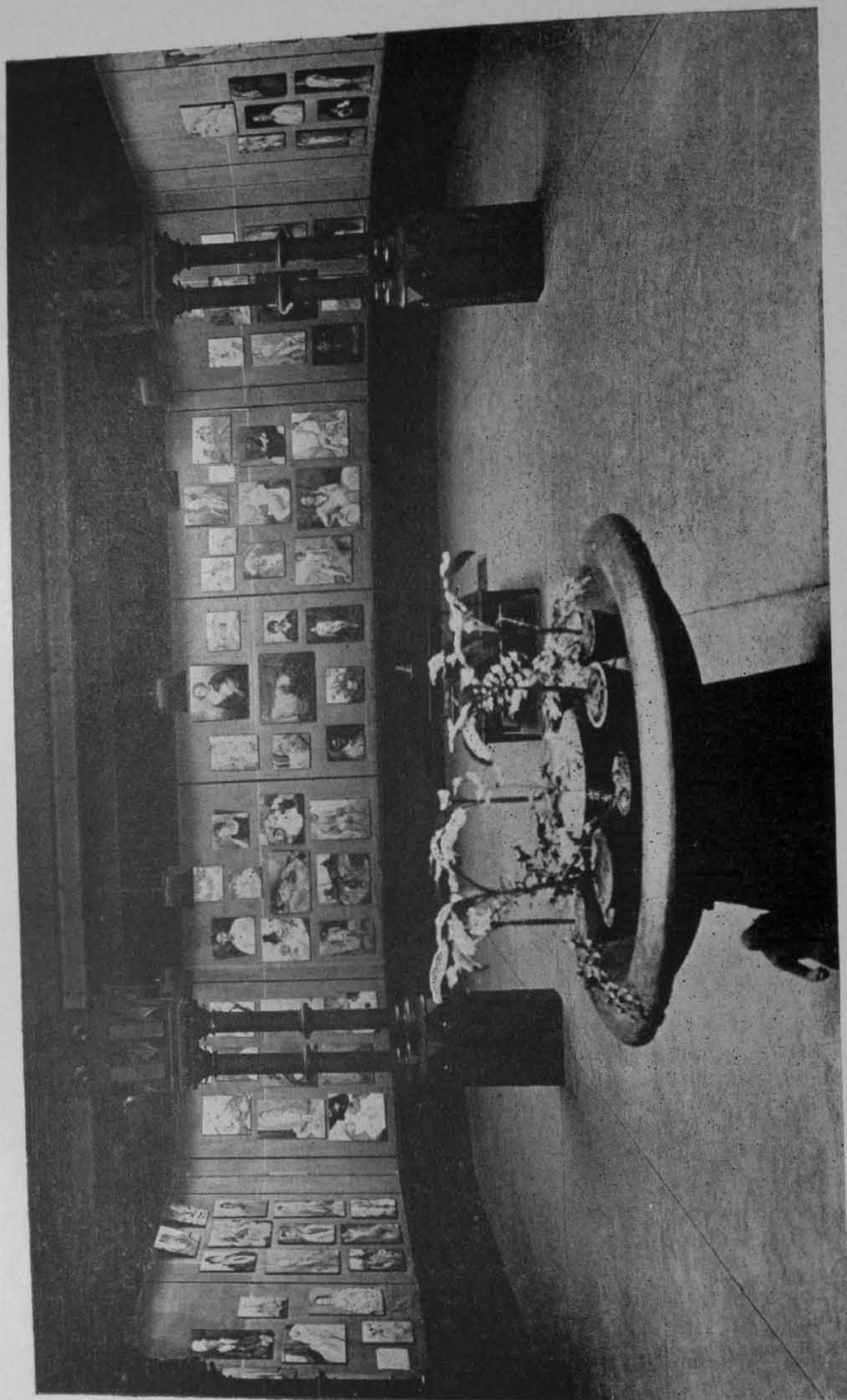
This Circular contains information which
will be appreciated by many an art student.
When you have finished with it, will you
kindly hand it to some one who may be
interested,

and oblige

THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS

OPEN-AIR, COUNTRY, AND SUMMER
SCHOOL
CHESTER SPRINGS, CHESTER COUNTY, PENNA.

1928-1929

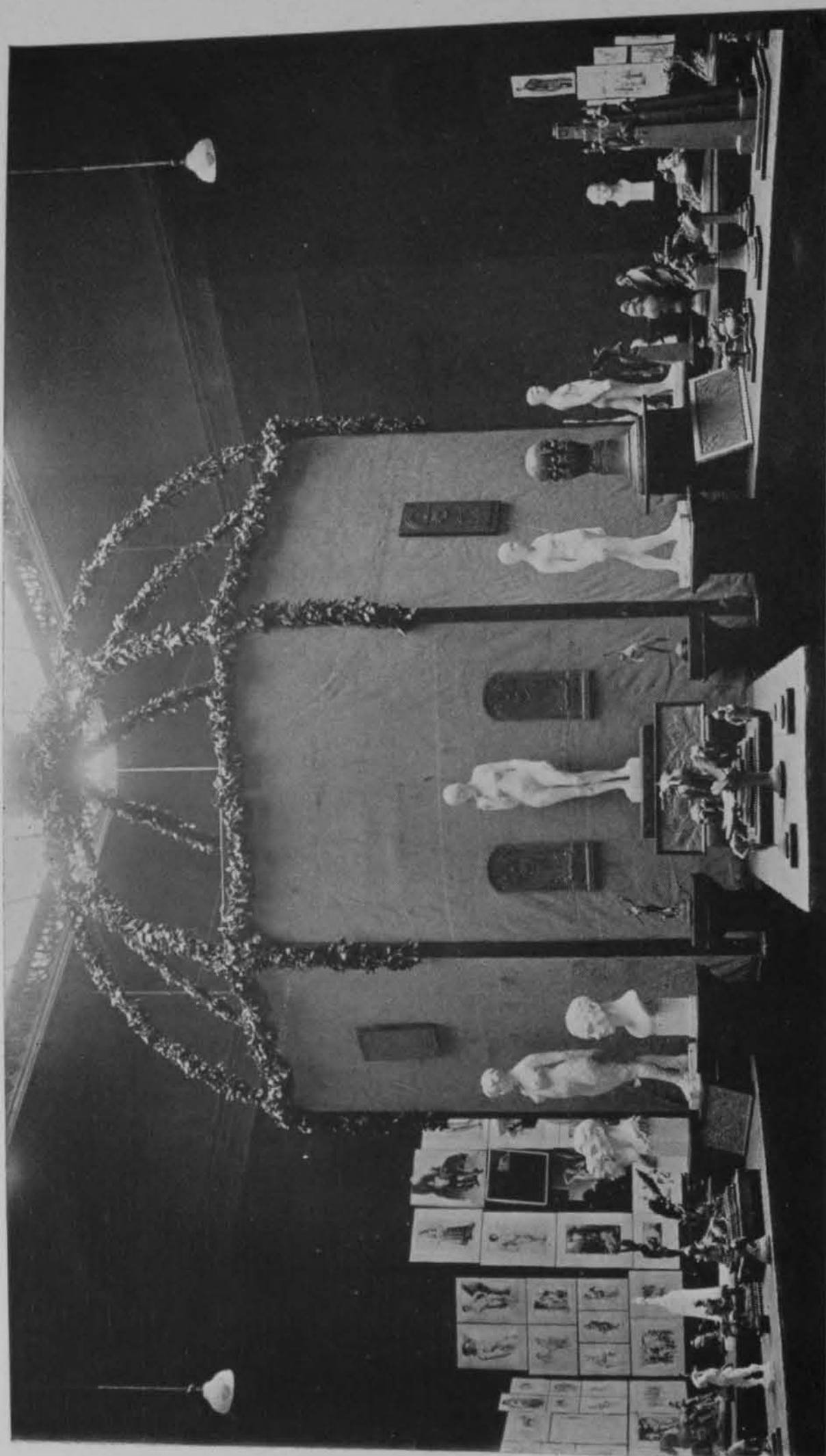


GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS (PAINTING) 1928

*"As when a painter, poring on a
face
Divinely, thro all hindrance, finds the
man
Behind it, and so paints him that his
face,
The shape and color of a mind and
life
Lives for his children, ever at its
best."*

—Tennyson

*"No sudden inspiration can re-
place 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 AND SECOND CRESSON AWARDS (SCULPTURE) 1928

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

PRESIDENT
JOHN FREDERICK LEWIS

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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 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."

HERE FOLLOW EXAMPLES OF THE WORK OF SOME OF THE ACADEMY'S STUDENTS:



Omer T. Lassonde

COMPOSITION (PAINTING) 1928



GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS (PAINTING) 1928



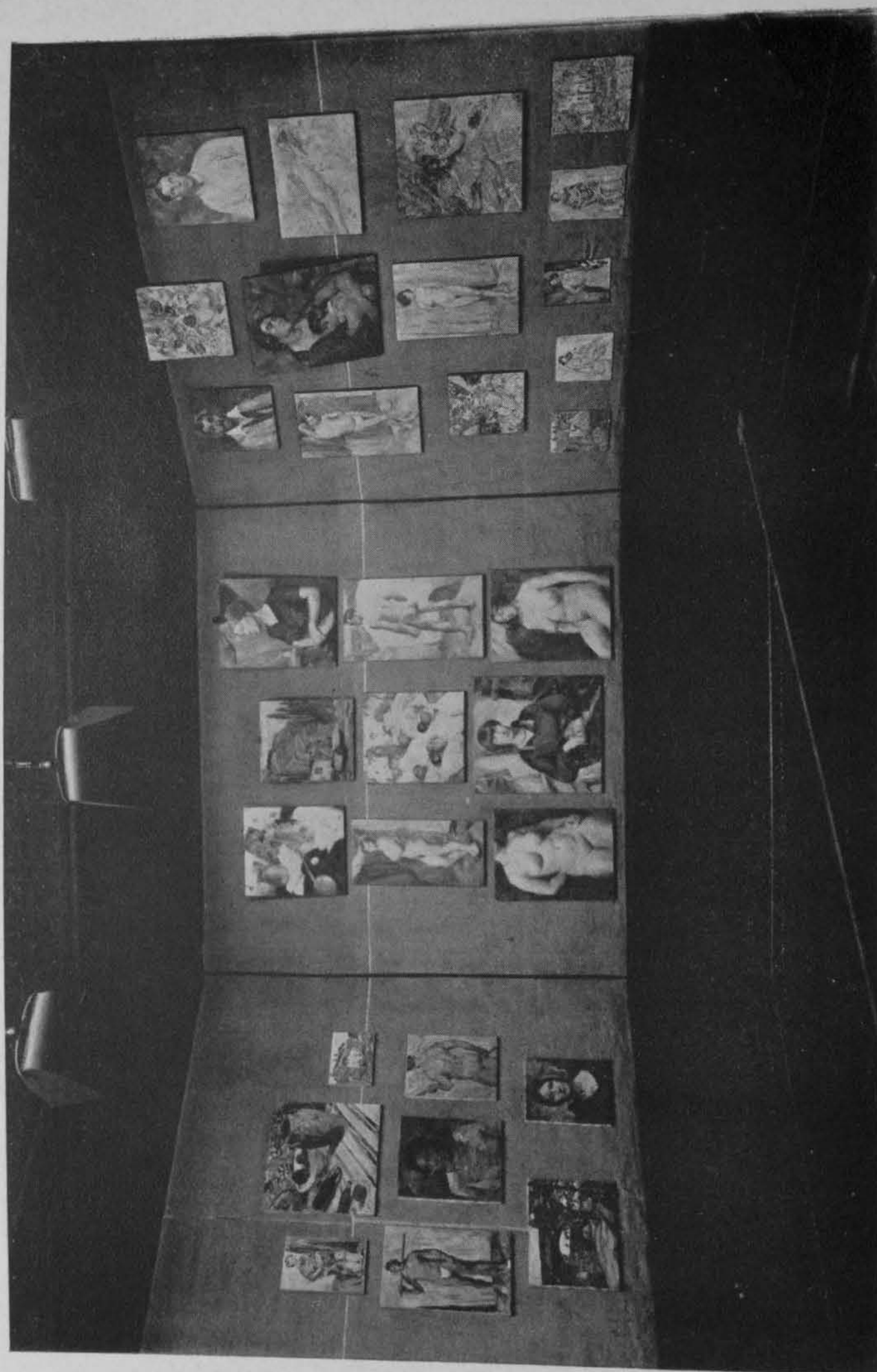
GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS (PAINTING) 1928



GROUPS IN COMPETITION FOR FIRST CRESSON AWARDS (PAINTING) 1928

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GROUPS IN COMPETITION FOR SECOND CRESSON AWARDS (PAINTING) 1928

THE FACULTY OF THE ACADEMY

ARTHUR H. LEA.

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

CHARLES GRAFLY.

Born in Philadelphia, December 3, 1862. Studied in the Spring Garden Institute, Philadelphia, the Pennsylvania Academy of the Fine Arts, and in Paris. Pupil of L'Ecole des Beaux Arts, and of Chapu, Dampé, Bouguereau and Fleury. Member Society of American Artists. Honorable Mention, Paris Salon, 1891; Medal, World's Columbian Exposition, 1893; Medal, Atlanta Exposition, 1895; The Pennsylvania Academy of the Fine Arts Gold Medal of Honor, 1899; Gold Medal, Exposition-Universelle, Paris, 1900; Gold Medal, Pan-American Exposition, Buffalo; Gold Medal, Charleston Exposition, 1902; Member of the International Jury of Awards, World's Fair, St. Louis, 1904; Grand Prize, Buenos Aires Exposition, 1910; George D. Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1913; The Charles M. Lea First Prize, The Pennsylvania Academy of the Fine Arts, 1916; The Watrous Gold Medal, National Academy of Design, 1919; The Potter Palmer Prize and Gold Medal, Chicago Art Institute, 1921; Prize, Concord Art Association, 1922; Gold Medal of Honor, Concord Art Association, 1923; The Spaulding Prize, the Chicago Art Institute, 1924; Member of the National Academy of Design, the Architectural League of New York, the National Institute of Arts and Letters; Member the National Sculpture Society; Member Municipal Art Jury of Philadelphia; Member of International Jury of Award, Panama-Pacific Exhibition, 1915. Instructor in Sculpture.

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

THE FACULTY (Continued)

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 the collections of the Delgado Museum of Art, New Orleans; San Francisco Art Association, San Francisco; Dayton Museum Dayton, Ohio; Pennsylvania Academy of the Fine Arts; Los Angeles Museum, Los Angeles, Cal.; St. Louis Club, St. Louis; University of Virginia; Art Club of Philadelphia; University of Pennsylvania; Memorial Hall, Hartford, Conn.; University Club of Indianapolis; Jefferson Medical College, College of Physicians, College of Pharmacy, Historical Society, Pennsylvania Hospital, Philosophical Society and in the City Hall, Philadelphia; Court House Reading, Pa.; State Capitol, Harrisburg, Pa.; State Normal School West Chester, Pa., and in collections in New York, Chicago, Pittsburgh, Cleveland, etc. Instructor in Drawing and Painting.

HENRY McCARTER.

Born in Norristown, Pa., July 5, 1866. Studied in the Pennsylvania Academy of the Fine Arts, Philadelphia; Pupil of Puvis de Chavannes, Bonnat and Alexander Harrison, Toulouse Lautrec, M. Roll, M. Rixens, in Paris. Member Fellowship Pennsylvania Academy of the Fine Arts, 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.

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, 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;

THE FACULTY (Continued)

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. Represented: Metropolitan Museum of Art, New York; Cincinnati Art Museum; City Art Museum, St. Louis; Corcoran Gallery of Art, Washington, D. C.; University of Missouri, Columbia, Mo.; Mary Ann Brown Memorial, Providence, R. I.; Art Institute, Chicago; Carnegie Institute, Pittsburgh; National Arts Club, New York City; Museum of Arts and Science, Los Angeles; The Pennsylvania Academy of the Fine Arts; National Gallery of Art, Washington, D. C.; Duncan Philips Memorial Collection, Washington; Wilstach Collection, Memorial Hall, Philadelphia; Locust Club, Philadelphia; Metropolitan Museum, New York City; Mulvane Museum, Topeka, Kans. Instructor in Drawing and Painting.

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.

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.

THE FACULTY (Continued)

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 "100 American Masterpieces." Work: "Night of the Nativity," Fine Arts Academy, Buffalo; "Backlog Reveries," Portland, Oregon; "The Hill," National Arts Club, New York City; "Royal Stag Hounds," The Art Club, Philadelphia; "The Shore," City Museum, St. Louis; "In the Meadow," "Hounds in Sunlight," Art Association, Indianapolis; "Study in Black and Red," Madison Art Association; "Old English Stag Hound," Worcester Museum; "Marshland Harvest," Tacoma Art Club; "New England Wastes," National Museum, New Zealand; "The Far Hills," Government Purchase, Brazil; Author: "Pictorial Composition," "The Pictorial Figure," "The Conception of Art," "Art Principles in Preparation." Instructor in Composition.

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 Point 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 Grafly. 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 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 Penn-

THE FACULTY (Continued)

sylvania Academy of the Fine Arts, 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 collection of the Pennsylvania Academy of the Fine Arts, Philadelphia, Philadelphia Art Club, Carnegie Institute, Pittsburgh, Peabody Institute, Baltimore, Metropolitan Museum, New York, Concord Art Association, Concord, Massachusetts. Instructor in Sculpture (Summer School) and Construction.

ROY C. NUSE.

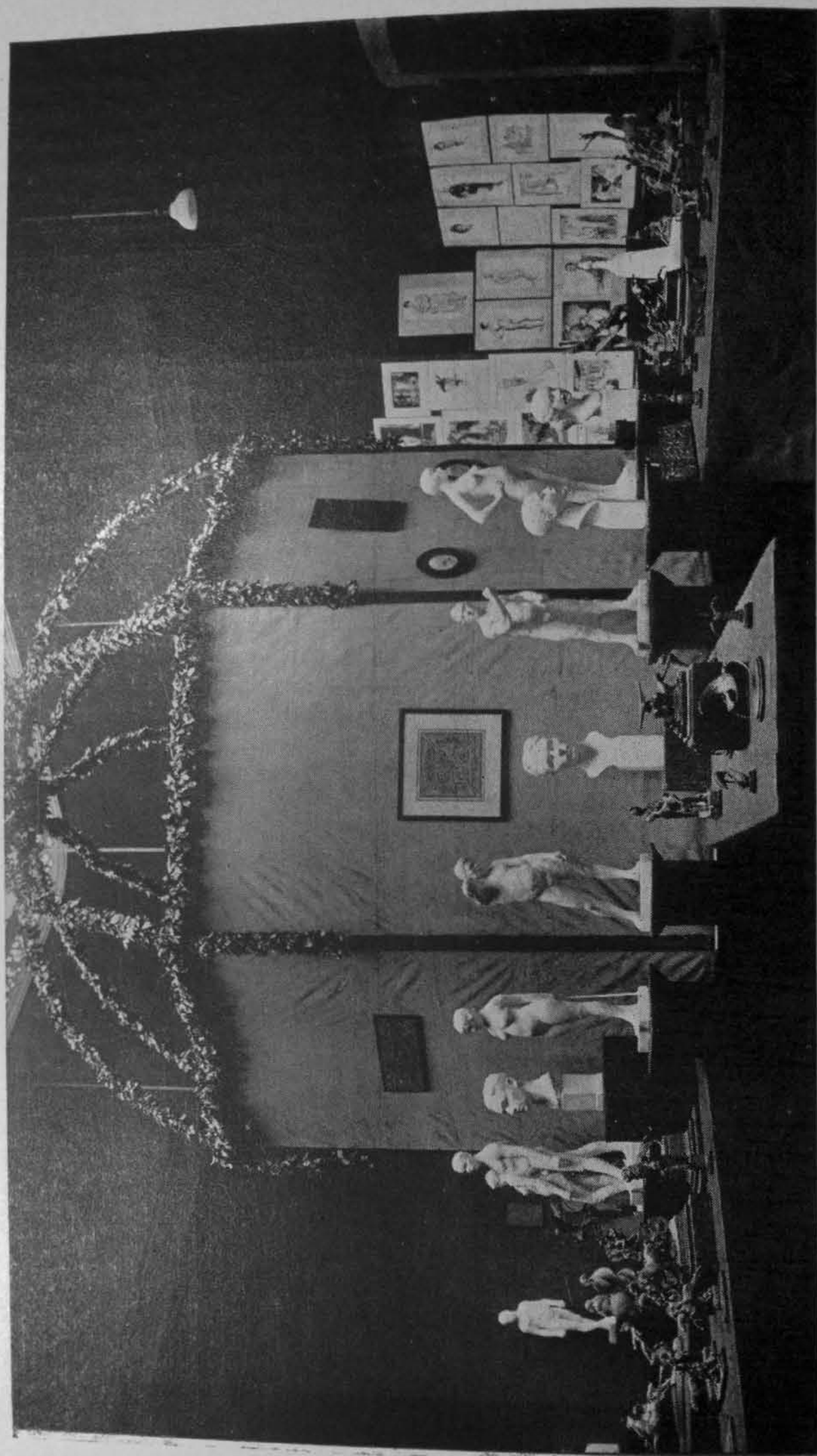
Born in Springfield, Ohio, February 23, 1885. Pupil of Duveneck, Cincinnati Art Academy, Pennsylvania Academy of the Fine Arts, Awards: Cresson European Scholarship, Pennsylvania Academy of the Fine Arts, 1917; Second Cresson, First Toppan and First Thouron Prizes, Pennsylvania Academy of the Fine Arts,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



Joseph Plavcan
ETCHING 1928



GROUPS IN COMPETITION FOR FIRST AND SECOND CRESSON AWARDS (SCULPTURE) 1928

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.

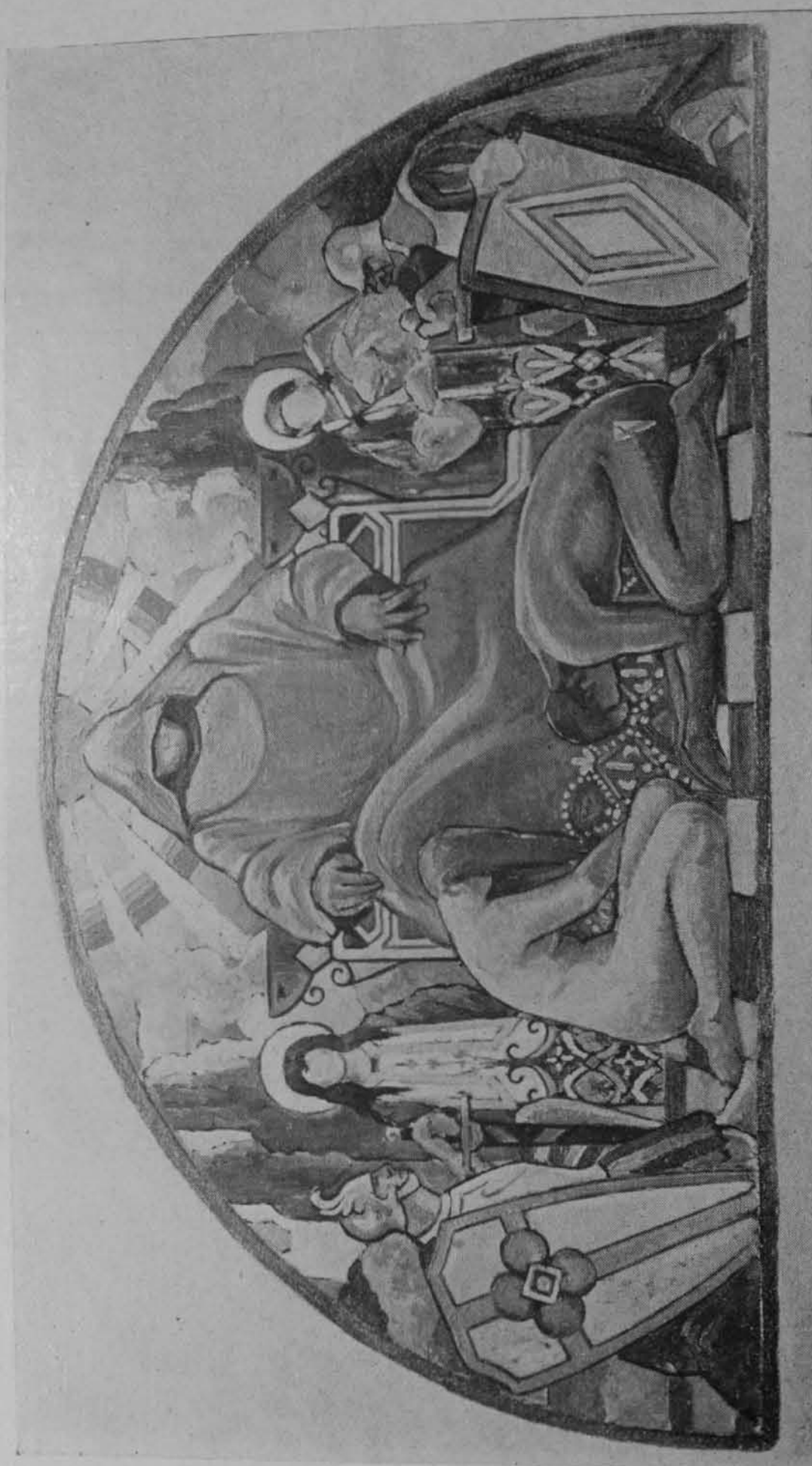
The Academy also conducts at Chester Springs, Chester Co., Pennsylvania, what is believed to be the best equipped Open-air, Country, and Summer School in this country. For details see page 89.

During the one hundred and twenty-three 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 Philip L. Hale delivered a series of Lectures on Dutch Art, 18th Century French Art, Pre-Raphaelites and Japanese Art. Under the auspices of the Fellowship of the Academy, the following lectures were given: By Ellis Ames Ballard, Joseph Pennell, Etcher (illustrated); Walter Pach, Modern Art in America and France (illustrated); Vaughn Flannery, Art in Advertising (illustrated) and by Albert Sterner, So-called Modern Art.



MURAL DECORATION (PAINTING) 1928

Edward O. Kraske

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 1,174 examples, representing 328 different artists;

An Exhibition of Modern Miniatures composed of 115 examples, representing 62 different artists;

An Exhibition of Work done by students at the Chester Springs School, consisting of 80 paintings, 6 etchings and 61 sculptures, representing 48 different artists;

The Academy's 123rd Annual Exhibition of Oil Paintings and Sculpture, composed of 346 paintings and 136 sculptures, representing a total of 347 artists. This Exhibition was opened to public view for seven weeks and was visited by 26,449 people.

SOME 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



Cora P. Gibson

COMPOSITION (PAINTING) 1928



Bennett Durand

COMPOSITION (PAINTING) 1928



Frank W. Long
COMPOSITION (PAINTING) 1928

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.

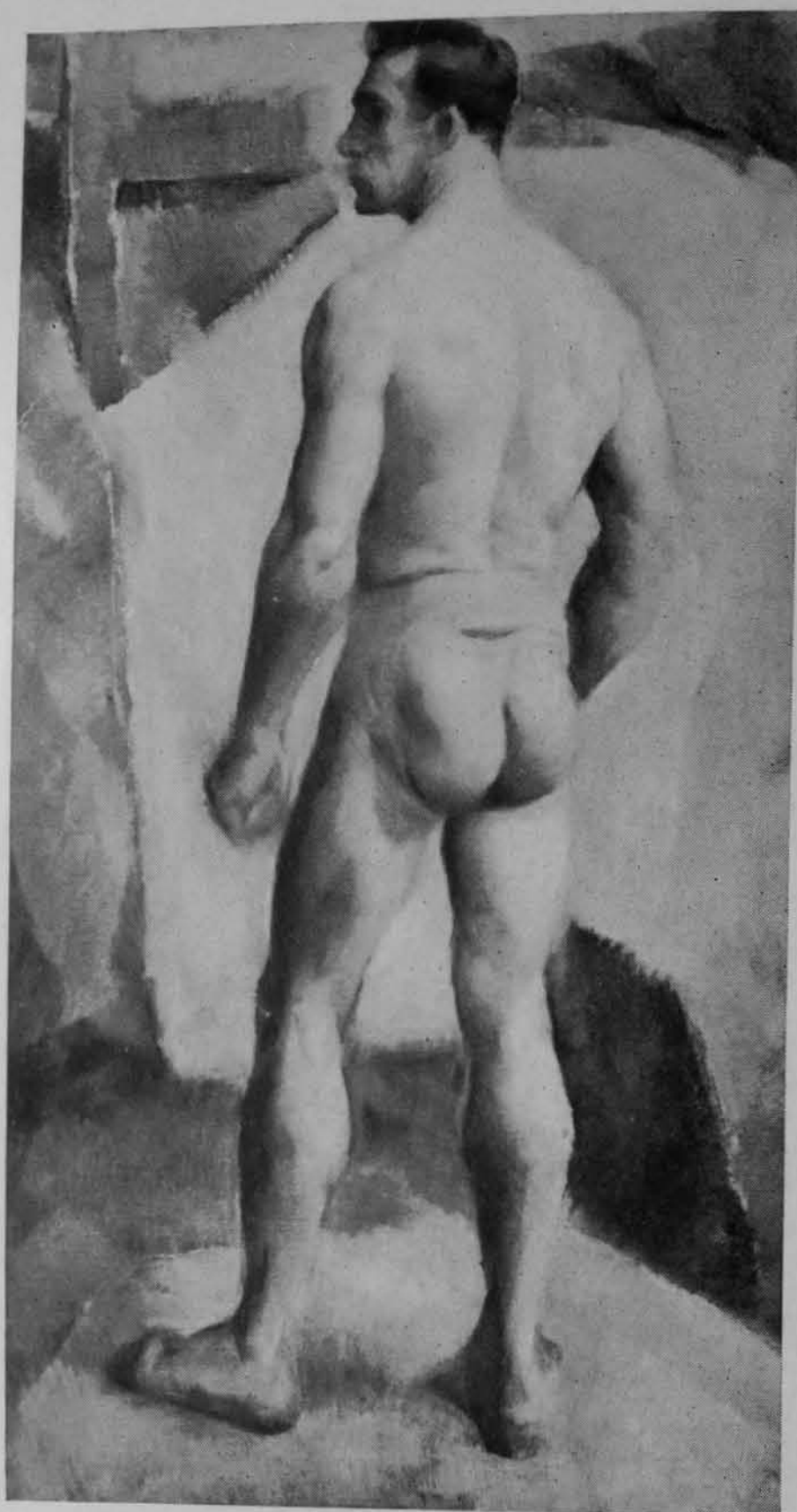
The beautiful Central Library on the Parkway is within walking distance of the Academy and affords the students excellent opportunities for general reading and for research in art.

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 Wilstach 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.



Forrest F. Stark
COMPOSITION (SCULPTURE) 1928



Dorothy L. VanLoan

LIFE STUDY (PAINTING) 1928

PHILADELPHIA CALENDAR

The One Hundred and Twenty-third Year Begins
October 1, 1928

The school year is divided into two terms of 17 weeks each. The first term begins Monday, October 1, 1928, and closes January 26, 1929; the second term begins Monday, January 28, 1929 and closes Saturday, May 25, 1929.

The schools are open from 9 o'clock a.m. until 10 o'clock p.m. daily except Sunday. Saturdays, 9 o'clock a.m. until 6 o'clock p.m.

Evening classes are open from 7 o'clock until 10 o'clock.

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

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

During the Christmas holidays the schools are open, but from six o'clock p.m. December 23rd 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.

CHESTER SPRINGS CALENDAR

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



Alice G. Harris

PORTRAIT STUDY (PAINTING) 1928

APPLICATION FOR ADMISSION TO THE PHILADELPHIA SCHOOL

Application blanks are sent on request and must be filled in and returned to the Curator before the student may register.

Students may register for the first term of the season of 1928-1929 after September 15th, 1928. Classes meet Monday, October 1st, 1928.

Students may register for the second term after January 13th, 1929. Classes meet Monday, January 28th, 1929.

No reduction in tuition is made for those registering after a term has begun.

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 is desired to furnish a doctor's certificate of health. This measure safeguards every student accepted by the school. A full length snapshot is required for identification.

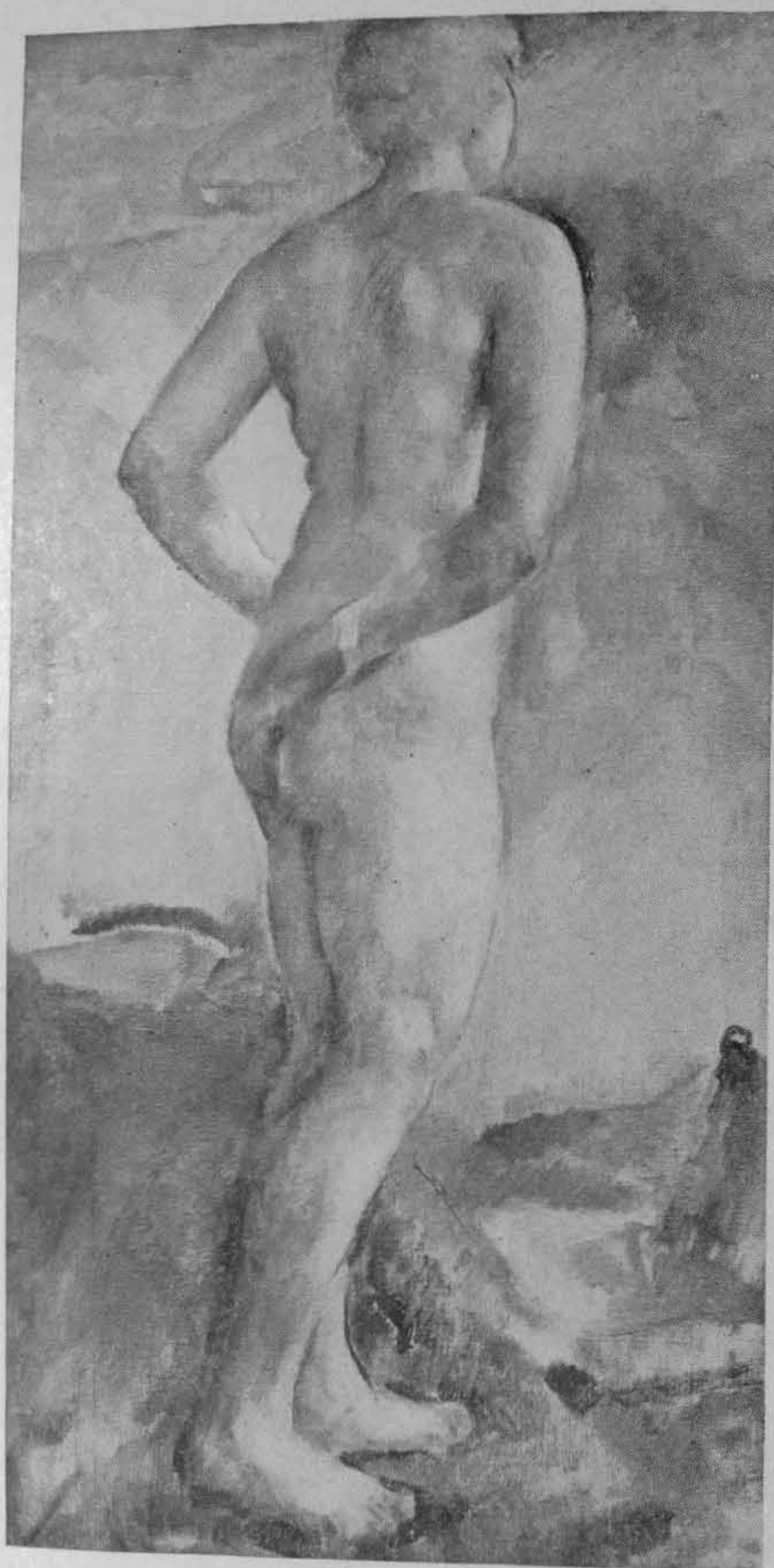
CLASSIFICATION OF NEW STUDENTS

All **new** students except those applying for admission to the modelling classes, must work on trial in the classes in Antique Drawing, Composition, Construction, Costume Sketch, and Still Life. With the approval of the instructor in each of these classes, application for promotion may be made to the Faculty at any one of the Stated Monthly Meetings. Work submitted with the application must include at least one example from each class.

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

ROOMS AND BOARD IN PHILADELPHIA

The Academy's Philadelphia Schools are Day 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.



Mary Imogene Robinhold
LIFE STUDY (PAINTING) 1928

SCHEDULE OF FEES

PAYMENT MUST BE MADE IN ADVANCE TO THE CURATOR

The school season consists of two terms of seventeen weeks each.

Tuition, per term	\$87.50
Locker Rent, per term	1.00

All new students must pay a matriculation fee of five dollars.

The payment of \$87.50 a term for tuition, \$1 a term for locker rent, and the matriculation fee of \$5 covers all fees, but does not cover the cost of materials.

For students registered in the Academy's Philadelphia School during the season, 1925-1926, and continuously since then, the tuition fee will remain as heretofore. For students registered in the Academy's Chester Springs School for four months during the summer of 1926 and registered in the Academy's Philadelphia School for both terms of the season of 1926-1927 and continuously since then in the Philadelphia school, the tuition fee will remain as heretofore.

No extra charge is made for the use of models.

Promotion entails no additional fee.

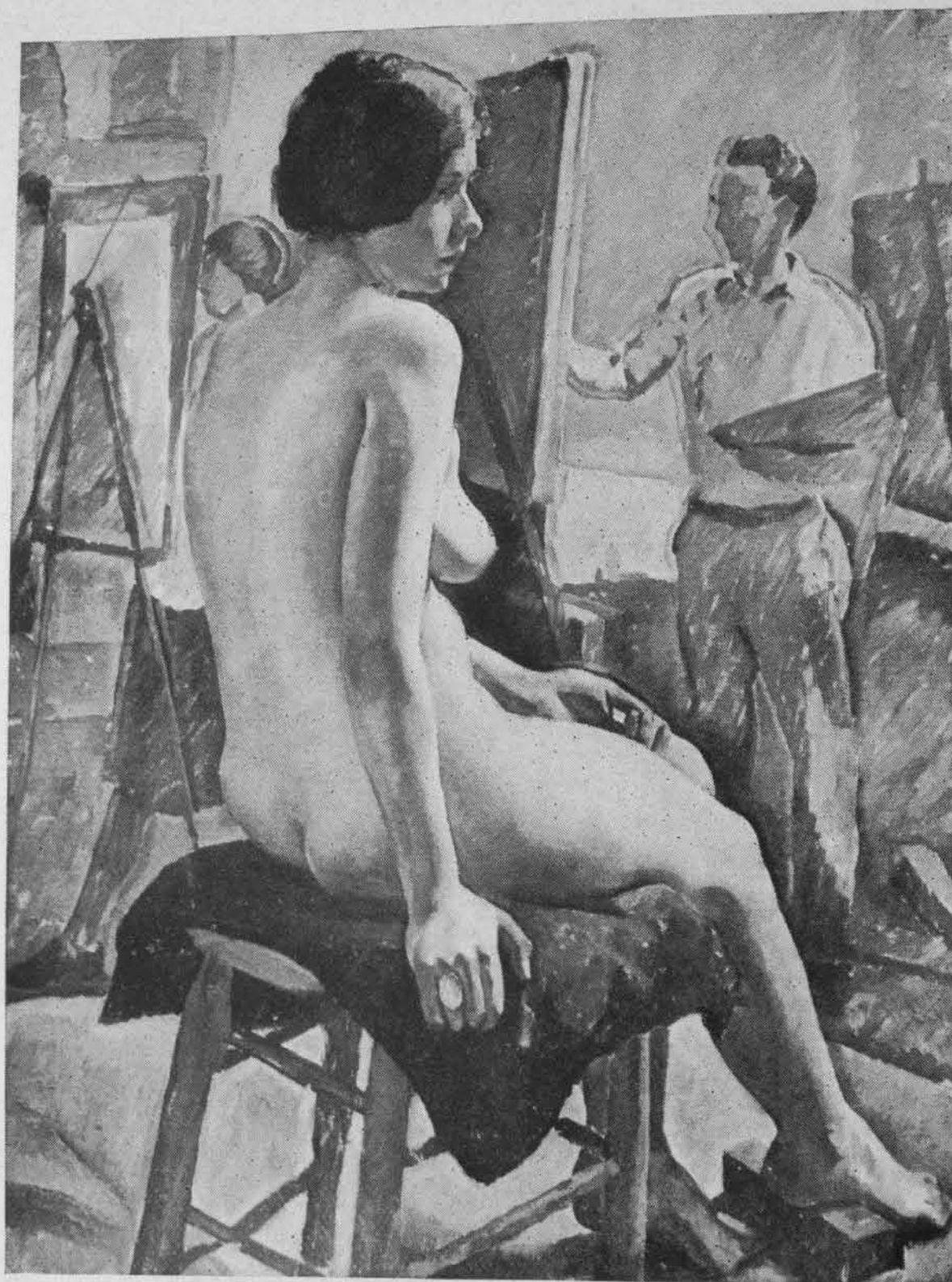
No reduction is made to students registering after a term has begun.

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.

The payment of the tuition fees entitles the student to work in the Day Classes, the Night Classes, or in both, and to attend lectures on Perspective.

TUITION FEES ARE NOT REFUNDED FOR ANY CAUSE WHATEVER

The Academy accepts checks in payment of fees but 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**.



Robert Joy

LIFE STUDY (PAINTING) 1928

INSTRUCTION

Instruction in the Academy at Philadelphia is given in Drawing, Painting, Sculpture, Illustration, and Mural Decoration. These departments are closely allied and students in the Painting and Illustration classes are privileged to work in clay, and sculptors are privileged to work in the Painting classes.

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

DRAWING AND PAINTING

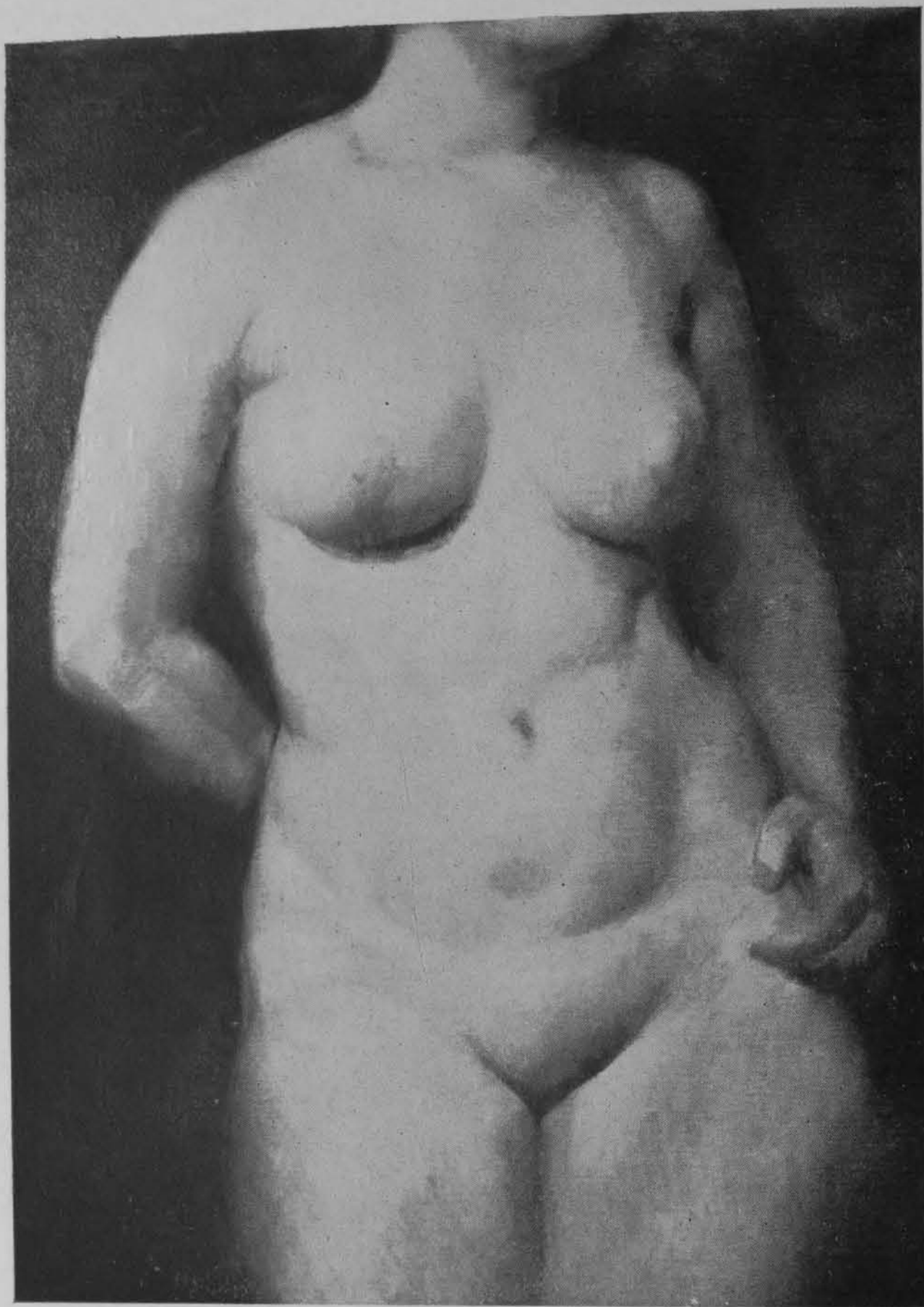
Instruction is given in Drawing from Casts (head and full figure), Construction (from model). Composition (black and white or in color), Still Life (painting), Costume Sketch (painting or drawing), Decorative painting, and Perspective.

For fees, see Schedule, page 31.

SCHEDULE OF CLASSES

INSTRUCTORS

Drawing from Cast; Every morning and afternoon, every night, excepting Saturday.	Daniel Garber Francis Speight
Decorative Painting; Friday mornings and afternoons.	Henry McCarter
Composition; Wednesday afternoons.	Henry R. Poore
Still-Life Drawing and Painting; Tuesday, Thursday and Saturday mornings and afternoons.	Hugh H. Breckenridge
Perspective; Monday afternoons.	John F. Harbeson
Construction; Tuesday afternoons.	Albert Laessle
Costume Sketch Class; Saturday mornings.	Roy C. Nuse



Dorothy L. Van Loan

LIFE STUDY (PAINTING) 1928

THE LIFE AND HEAD CLASSES

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

The day Life Classes are under the supervision of Mr. Pearson and Mr. Garber.

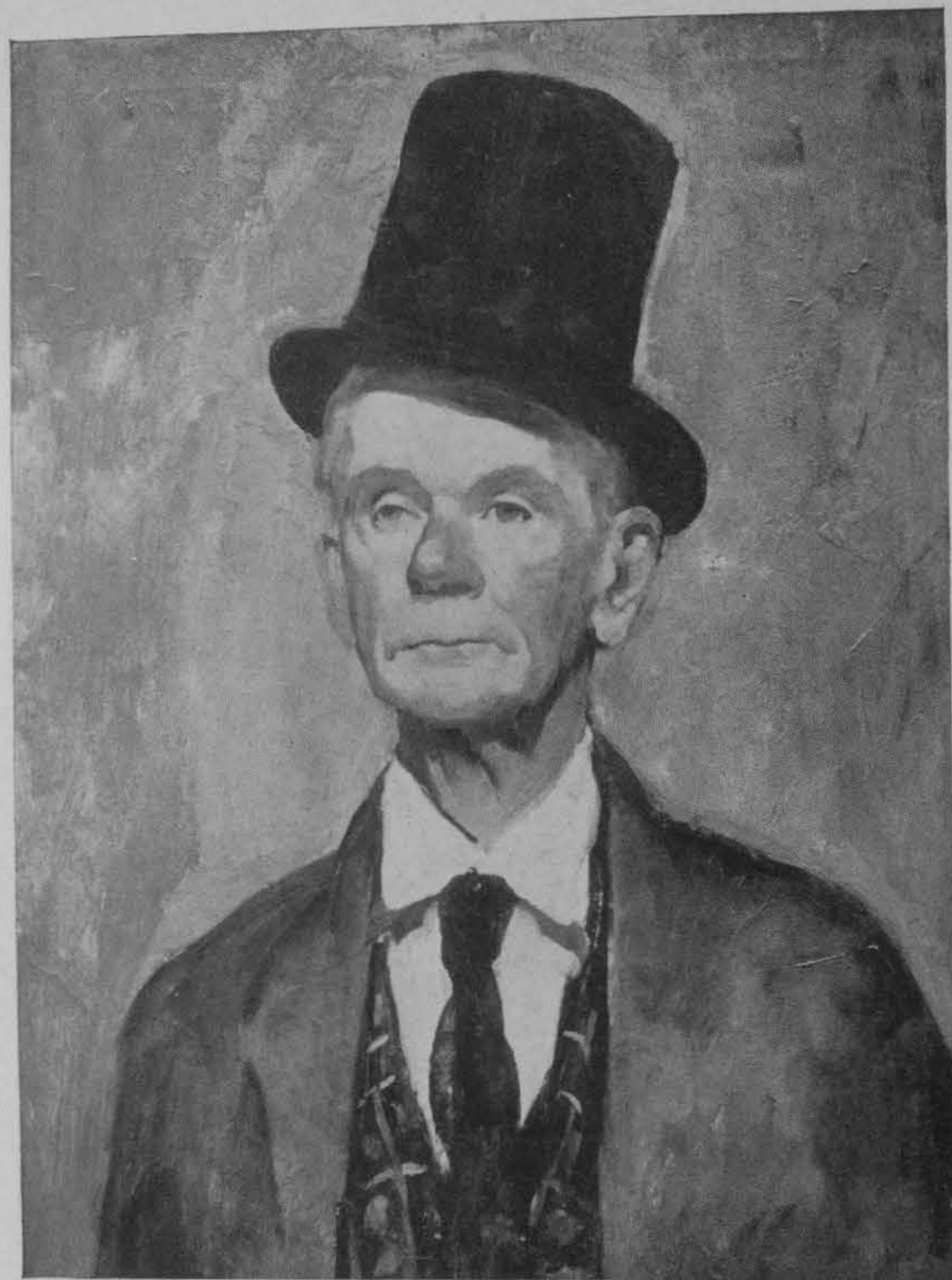
The night Life Classes are under the supervision of Mr. Garber.

SCHEDULE OF CLASSES

INSTRUCTORS

Advanced classes in drawing and painting from Life; For women: three hours daily excepting Saturdays.	Joseph T. Pearson, Jr.
For men: three hours daily excepting Saturdays.	Joseph T. Pearson, Jr.
First classes and Advanced classes. For women: weekday evenings excepting Saturdays.	Daniel Garber
For men: weekday evenings excepting Saturdays.	Daniel Garber
First classes in drawing and painting from Life; For women: three hours daily excepting Saturdays.	Daniel Garber
For men: three hours daily excepting Saturdays.	Daniel Garber
Advanced classes in drawing and painting from the Head; Monday and Wednesday mornings and afternoons and Saturday mornings.	Hugh H. Breckenridge
First classes in drawing and painting from the Head; Monday, Wednesday, and Friday mornings and afternoons.	Roy C. Nuse
Drawing and painting from Still Life; Tuesday, Thursday, and Saturday mornings and afternoons.	Hugh H. Breckenridge

Decorative Painting; Friday morn- Henry McCarter
ings and afternoons.
Composition; Wednesday after- Henry R. Poore
noons.



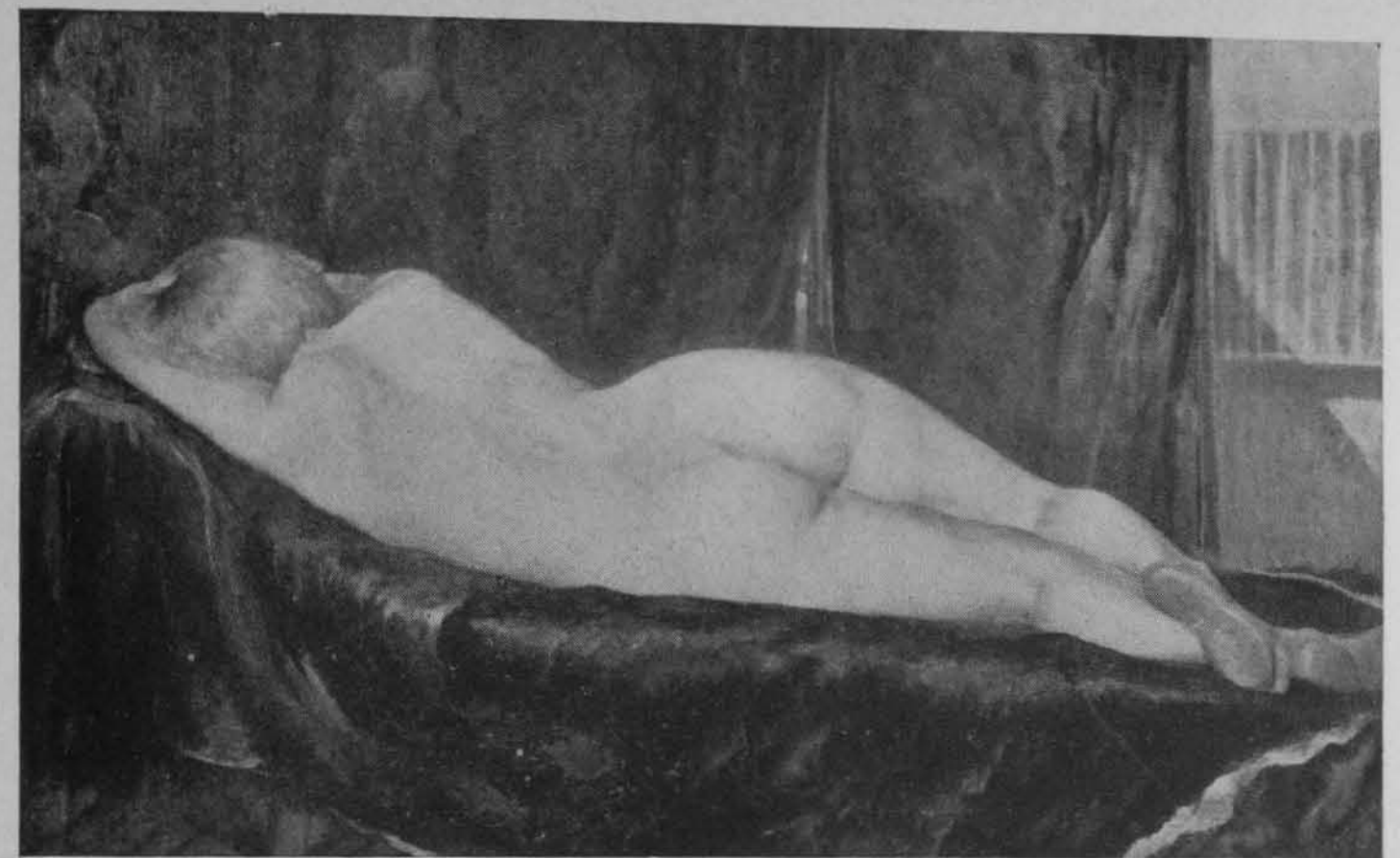
Walter I. Anderson

PORTRAIT STUDY (PAINTING) 1928

Perspective; Monday afternoons. John F. Harbeson
Construction; Tuesday afternoons. Albert Laessle
Costume Sketch Class; Friday Roy C. Nuse
mornings and afternoons and
Saturday mornings.

REQUIREMENTS FOR ADMISSION TO FIRST LIFE AND HEAD CLASSES

A student may apply for promotion to the First Life and First Head 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.



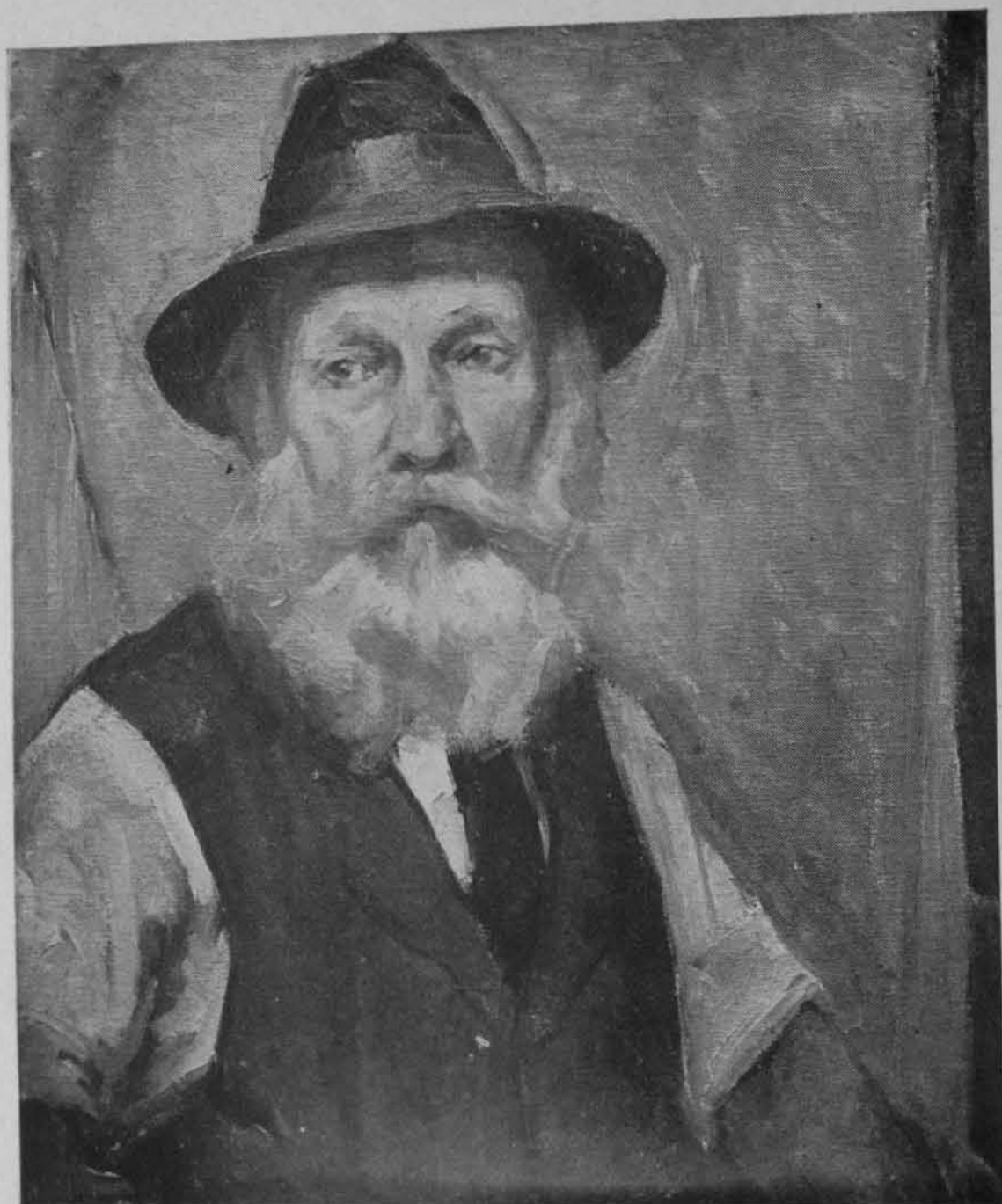
Tully Filmus

LIFE STUDY (PAINTING) 1928

The group must consist of at least; one drawing from the full figure Antique, one painting from the Still Life Class, one painting from the Saturday Morning Sketch Class, one drawing from the Construction Class and one Composition in black and white or in color. 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.

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.



Omer T. Lassonde

PORTRAIT STUDY (PAINTING) 1928



Robert C. Eddinger

PORTRAIT STUDY (PAINTING) 1928

ADVANCED HEAD CLASS

Application 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.

Separate application must be made for promotion to either one or both of these advanced classes.



Henry Cooper

PORTRAIT STUDY (PAINTING) 1928

PRIVILEGES

Students in the First and Advanced classes are entitled to work in the Antique Drawing, Still Life, Night Life, Decorative Painting, Composition, Construction, Saturday Sketch, Perspective, and Sculpture Classes. *All students in drawing and painting are recommended to do a certain amount of modelling. This entails no additional fee.*

For admission to the Life Modelling Class, see page 53.
For Schedule of fees, see page 31.

SPECIAL CLASSES

OPEN TO ALL STUDENTS WITHOUT EXTRA CHARGE

Mr. McCarter's Class in Decorative Painting

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.

Mr. Poore's Class in Composition

The Class in Composition meets twice every month for criticism of Individual work and consideration of the principles of Composition. Work in composition is compulsory.

Mr. Harding's Class in Mural Decoration

Mr. Harding will conduct a class in Mural Decoration from November to April, both inclusive. Students competing for Cresson Travelling Scholarships are eligible to submit work for entrance to this class.

Mr. Laessle's Class in Construction

This class receives instruction through lectures given by Mr. Laessle 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.

Mr. Harbeson's Class in Perspective

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.



Frank Conchee
SATURDAY SKETCH (PAINTING) 1928



Frank Conchee
SATURDAY SKETCH (PAINTING) 1928

Mr. Nuse's Costume Sketch Class

The Costume Sketch Classes are conducted throughout both terms and meet Friday mornings and afternoons and Saturday mornings. Sketches from the living model are made in black and white, or in color.

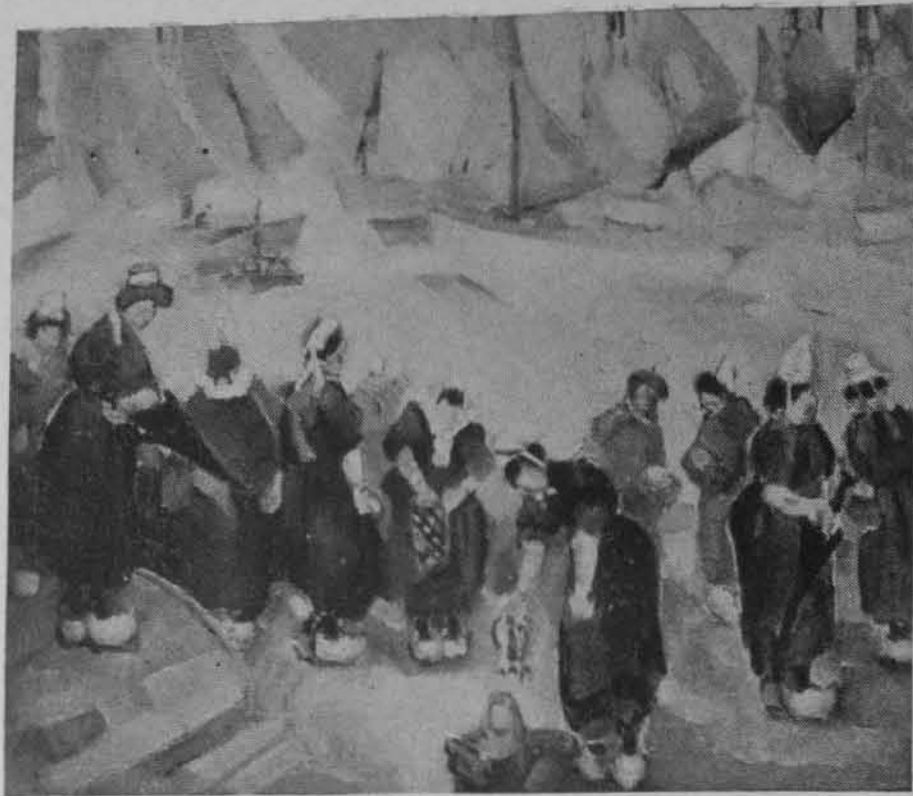


Dorothy L. Eisenbach
COMPOSITION (PEN AND INK) 1928

Tuesday Evening Sketch Class

A Sketch Class meets on Tuesday evenings, from seven until nine o'clock, to work, from a living model, without criticism.

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



Margaret R. Gest
COMPOSITION (PAINTING) 1928



Leon F. Derbyshire
COMPOSITION (PAINTING) 1928



Ellen M. McCullen
COSTUMED MODEL (ILLUSTRATION) 1928



Charles H. Rudy

PORTRAIT STUDY (SCULPTURE) 1928

SCULPTURE

The Classes in Sculpture are under the direction of Mr. Grafly, and are scheduled as follows: For men: Life Class, three hours daily, except Saturdays, and Monday, Wednesday and Friday nights. Portrait Class, three hours Tuesday, Thursday and Saturday. For women: Life Class, three hours daily, except Saturdays, and Monday, Wednesday, and Friday nights. Portrait Class, three hours Tuesday, Thursday, and Saturday.



Sylvia Borst

COMPOSITION (SCULPTURE) 1928

The work of the Classes in Sculpture consists of modelling, generally in the round, from the head and from the full-length figure. Criticisms are given once a week in each class.

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



Henry Ewertz
COMPOSITION (SCULPTURE) 1928



Sidney R. Mudge
COMPOSITION (SCULPTURE) 1928



Sylvia Borst
COMPOSITION (SCULPTURE) 1928



Sylvia Borst
COMPOSITION (SCULPTURE) 1928



Charles H. Rudy
COMPOSITION (SCULPTURE) 1928



GROUPS OF LIFE MASKS (SCULPTURE) 1928

REQUIREMENTS FOR ADMISSION

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.

Both Painters and Illustrators would manifestly profit by the added appreciation of form and proportion gained by working in the Sculpture Classes.

Students in Sculpture are permitted to work in the Drawing and Painting Classes which include Composition, Construction, Decorative Painting, Perspective, Saturday Sketch, and Still Life, and are **recommended** to work therein (without extra charge); but admission to the Life and Head and Illustration Classes is, for sculptors, subject to the same requirements as for painters and illustrators.

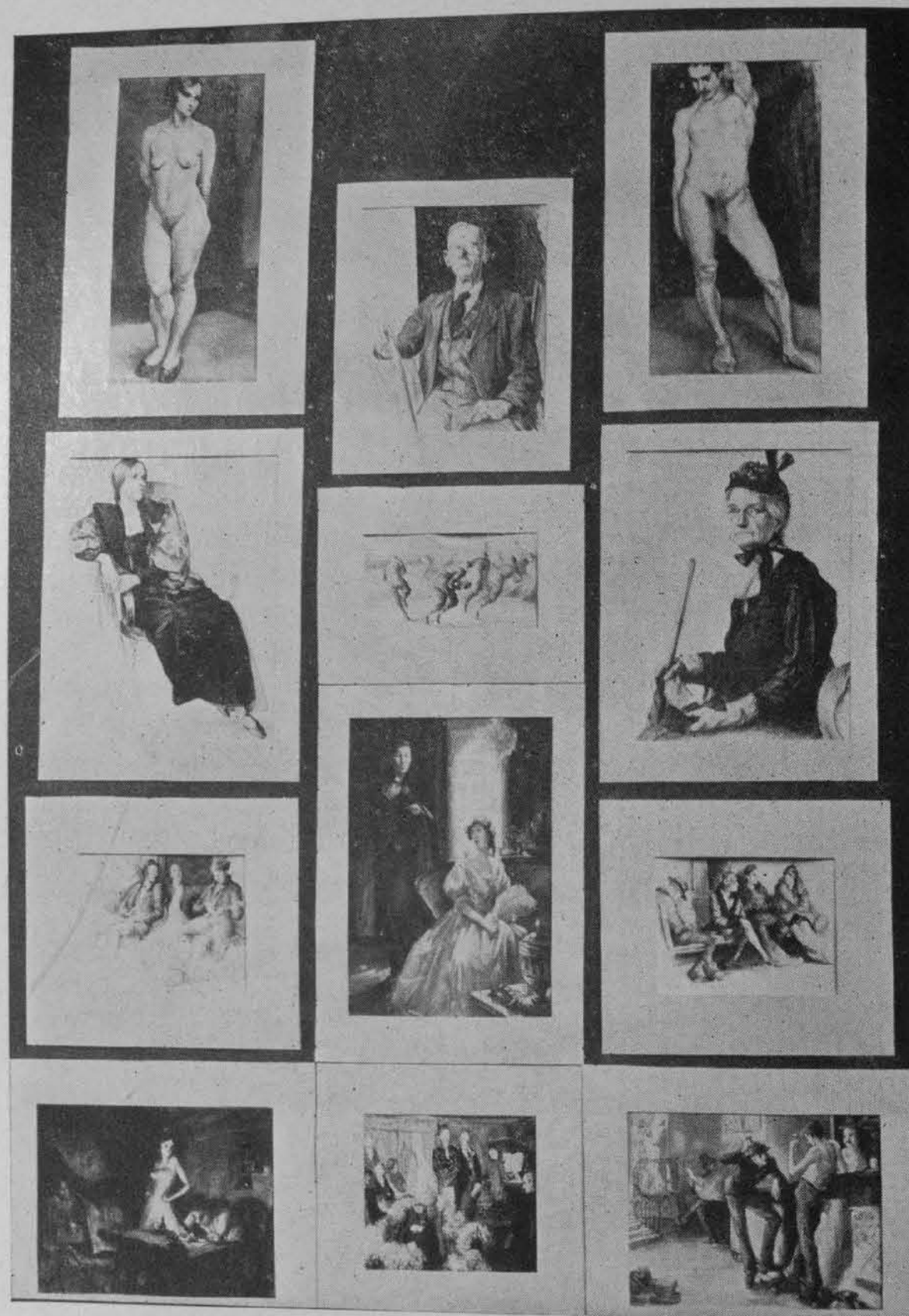
The Night Life Class meets from 7 to 10 three evenings per week. Criticisms are given once a week as in the Day Life Class.

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

For fees see Schedule on page 31.

ILLUSTRATION

The Class in Illustration is under the direction of Mr. Harding. Its purpose is to provide the student with such practical



Benton M. Spruance

GROUP IN COMPETITION FOR FIRST CRESSON AWARD
(ILLUSTRATION) 1928

instruction in Drawing, Composition and Interpretation as will enable him to enter the professional field of magazine and book illustrating.

The Class in Illustration will meet daily throughout the school year.

Life models are engaged for the morning and afternoon classes under Mr. Pearson and Mr. Garber. Costume models are engaged for the morning and afternoon classes under Mr. Harding. Individual criticism is given once a week.

REQUIREMENTS FOR ADMISSION

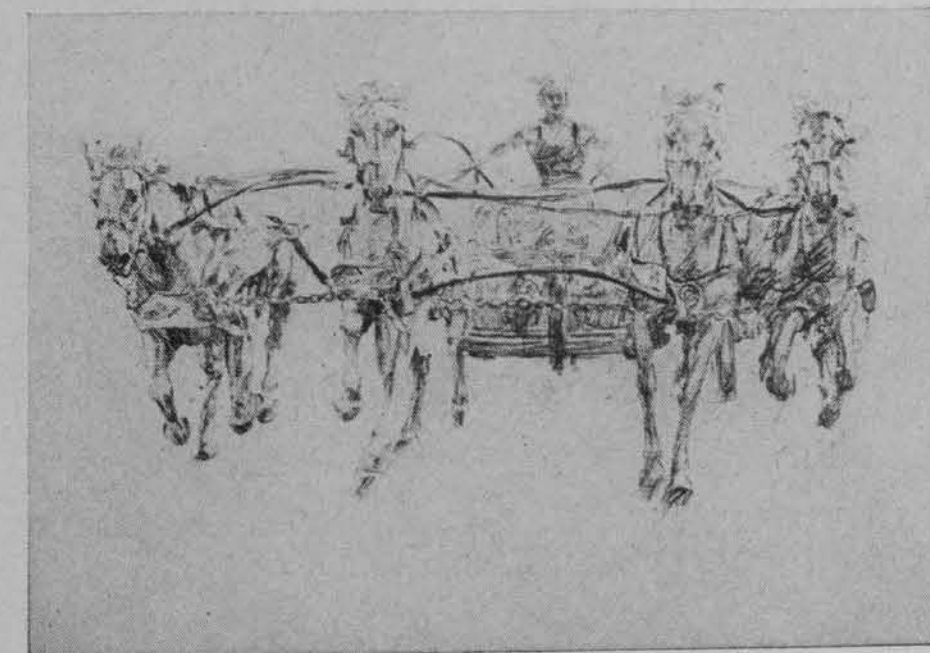
A student may apply for promotion to the Illustration Class and the First Life Classes by submitting to the Faculty at a stated monthly meeting, a group of drawings and paintings, each one of which has received the approval of the Instructor of the class in which the work was made.

The group must consist of at least; one drawing from the full figure Antique, one painting from the Still Life Class, one painting from the Saturday Morning Sketch Class, one drawing from the Construction Class, and one Composition in black and white or in color. 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.

Application for admission to the Advanced Life Classes must be accompanied by a drawing from Life and a painting in full color from Life.

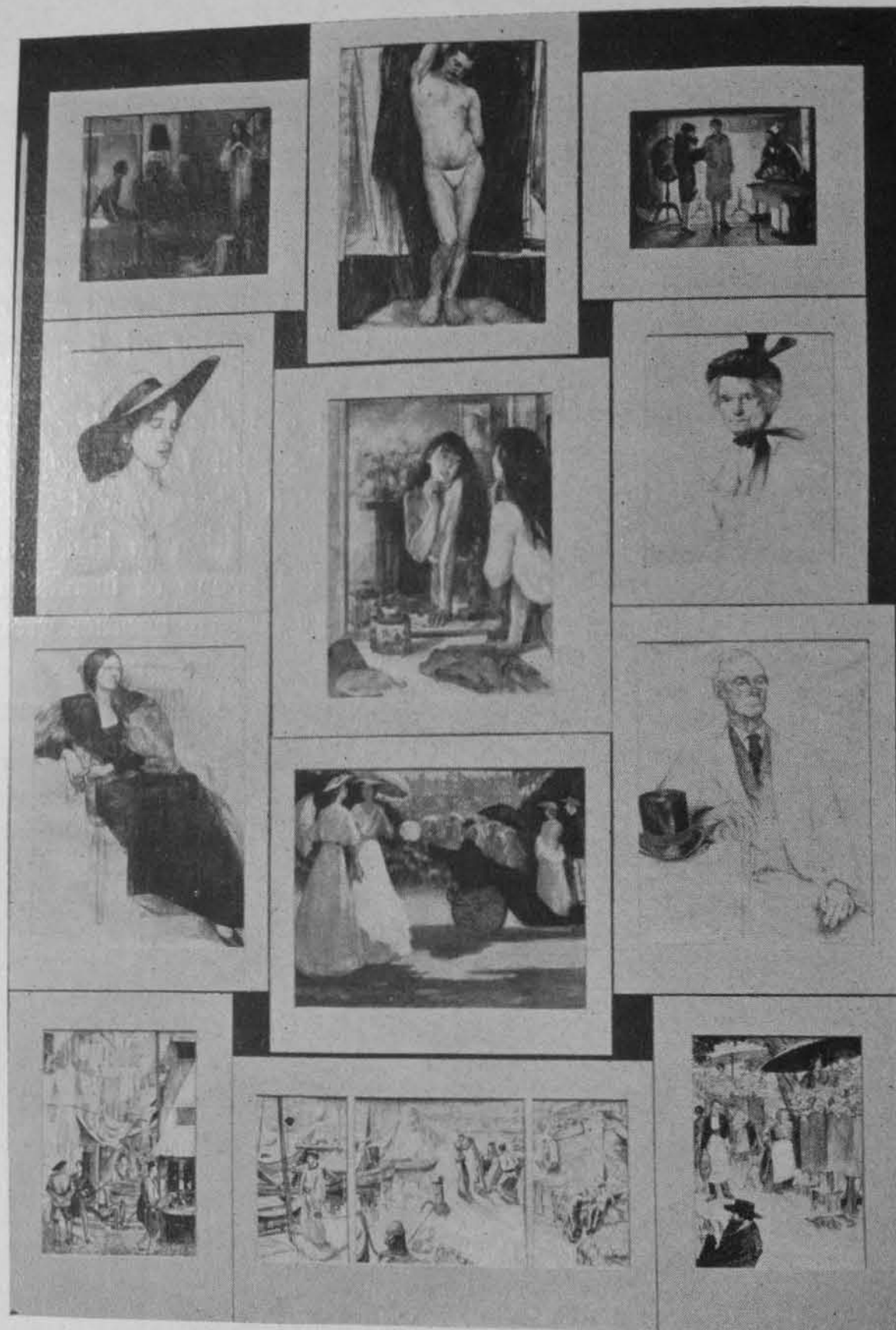
Illustrators are entitled to work in the Night Life, Still-Life, Decorative Painting, Composition, Sketch, Perspective, and Construction Classes, without extra charge.

For Schedule of fees, see page 31.



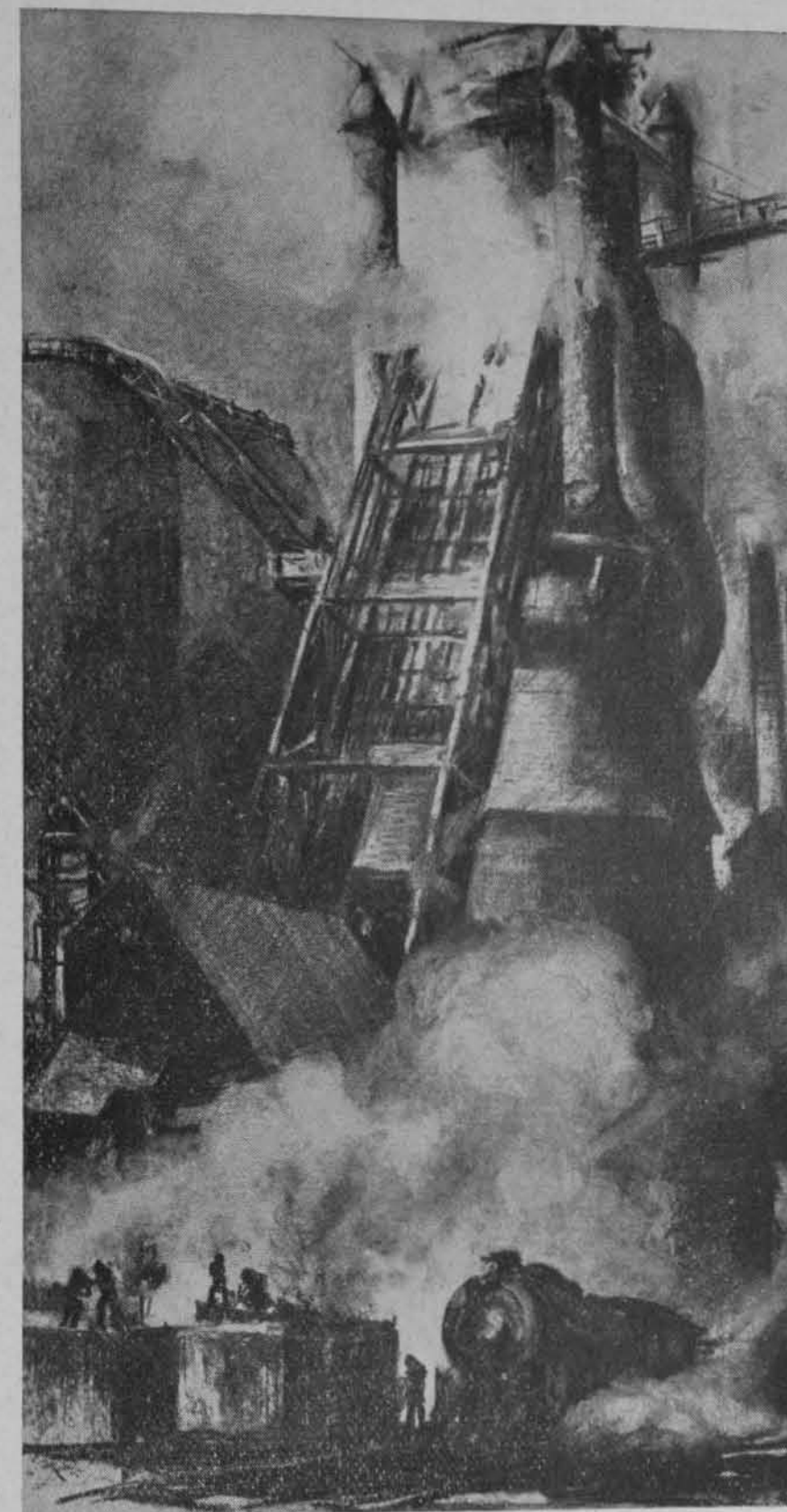
Emidio Angelo

DRAWING (ILLUSTRATION) 1928



Thelma Mae Zohe

GROUP IN COMPETITION FOR SECOND CRESSON AWARD
(ILLUSTRATION) 1928



Lawrence B. Kritcher, Jr.

DRAWING (ILLUSTRATION) 1928

SCHOLARSHIPS AND PRIZES

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.

The above Free Scholarships are available this year for returning students only, and are awarded solely for the purpose of financially assisting those who would otherwise be unable to pursue the study of art.

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 seasons 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 Oct. 1, 1927, and Oct. 1, 1928, and have fulfilled the scheduled requirements.

These Scholarships are awarded by the Board of Directors upon the recommendation of the Committee on Instruction and the Faculty of the Schools.

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.

THE WILLIAM EMLÉN 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.



Florence M. Foote

COMPOSITION (PAINTING) 1928

During the past year the Academy awarded twenty-three Cresson Scholarships. Included in this number were thirteen painters, four sculptors, and six illustrators. These awards were made by the Board of Directors upon the recommendation of the Faculty.

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



Eleanor C. Finnesey

GROUP IN COMPETITION FOR FIRST CRESSON AWARD
(PAINTING) 1928

The award of a scholarship provides each student with one thousand dollars to expend in actual travel and travelling expenses. The remaining one hundred and seventy-five dollars of the award covers 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, 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.

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 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.

New students registering during the season of 1921-1922 and thereafter will not become eligible to compete for a Cresson Travelling Scholarship until they have completed twenty-four months, or six terms, (not necessarily consecutive) of study in the Academy's Schools.

Students who have been registered previous to the school year of 1921-1922 will be eligible to compete for a Cresson Travelling Scholarship after sixteen months of study in the Academy's Schools.

In estimating the total number of 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.

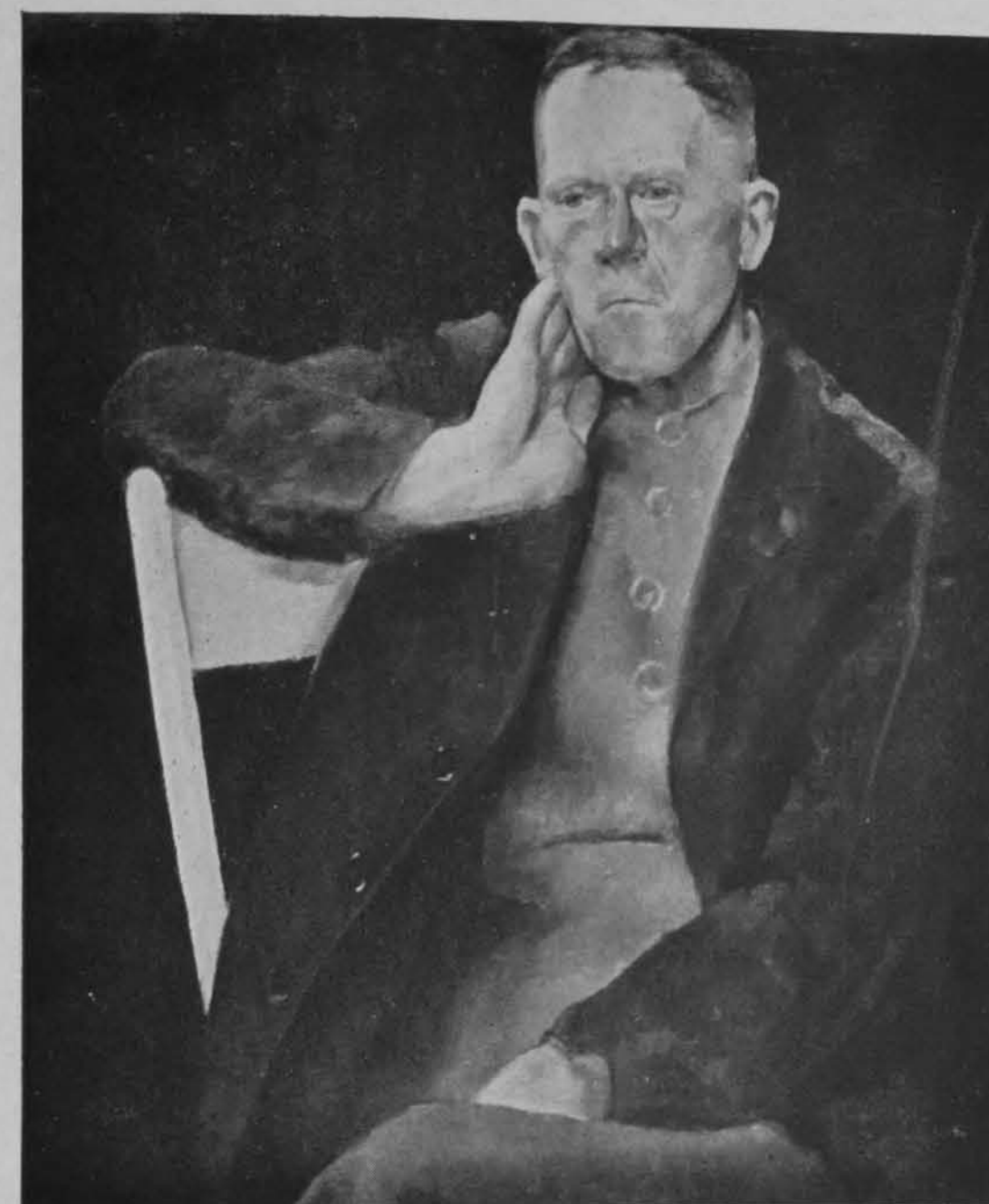
All students in competition for Cresson Travelling Scholarships must be registered in the Schools for the eight months—October to May, both inclusive—of their Competition Year. During Competition year no change in registration from one class to another is permitted.

Every student awarded a Cresson Travelling Scholarship must sail for Europe on or before June 16th of the year of Award. Otherwise the scholarship is revoked.



Leon F. Derbyshire

LIFE STUDY (PAINTING) 1928



James A. McLean

PORTRAIT STUDY (PAINTING) 1928



Henry Cooper

GROUP IN COMPETITION FOR SECOND CRESSON AWARD
(PAINTING) 1928

REQUIREMENTS GOVERNING THE CRESSON COMPETITION

All students entering the Competition are required to sign at the Curator's office as Competitors before the October review, 1928.

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, and Illustration Classes for review. Competitors failing to submit work as required will be ineligible for receiving an award.

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

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 of the following days:

Tuesday:—Construction. Life.

Wednesday:—Illustration and Illustration Head. (Review the following day).

Wednesday:—Composition before 10 A. M. on any date scheduled that month for Mr. Poore's criticism.

Friday:—Costume Sketch, Portrait, Still Life. (Review the following day.)

Painters are required to register each month beginning with the October Reviews, work from the Figure in drawing or painting, from the Head in drawing or painting, one Composition, one Costume sketch from Mr. Nuse's sketch class, one example of work from the Construction class and, each term, one painting from Still Life.

Illustrators are required to register each month beginning with the October Reviews, one head made from the model in the Illustration class, one drawing or painting from the model in the Life Class, one example of work from the Construction Class, and, each term, one Illustration.

Sculptors are required to register each month a Composition (subject assigned) a study from the Figure, one example from the Construction Class, and, each term, one study from the model in the Head Class.

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.



Tulie Speight

FIRST TOPPAN PRIZE (1928)

Students failing to submit the required work for review place themselves out of competition and can be reinstated only by action of the Faculty.

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 made at the Chester

Springs School. 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 must do the work required in the Construction and the Perspective Classes. Competitors in Illustration and Sculpture must do the work required in the Construction and Perspective Classes.

THE CHARLES TOPPAN PRIZES

The Charles Toppan prizes for 1929 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 drawings 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 12, 1929.

The subject assigned for May, 1929, 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 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 are 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.



Fred E. Flanigan

SECOND TOPPAN PRIZE (1928)

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.



Walter I. Anderson

HONORABLE MENTION TOPPAN PRIZE COMPETITION

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.



Harry Rosin
STEWARDSON PRIZE (SCULPTURE) 1928

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.

THE STEWARDSON PRIZE

The Edmund Stewardson Prize of One Hundred Dollars, in the Department of Sculpture, will be awarded for the twenty-ninth 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 of the Academy, be added to the principal of the prize fund, or distributed with future prizes.



Henry Ewertz
STIMSON PRIZE (SCULPTURE) 1928

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 1929 takes place on March 4, 5 and 6.

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 the regular course of the class*.

The contest is open to students who have been registered for three terms and who are members of the Life 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 Summer School, not exceeding four months, will be counted.

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 1929 takes place during the month of January from the 2nd to 25th, inclusive.

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. 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 a second time.

THE RAMBORGER PRIZE

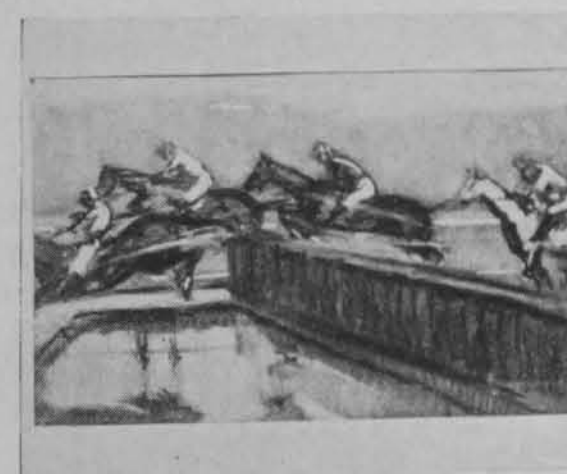
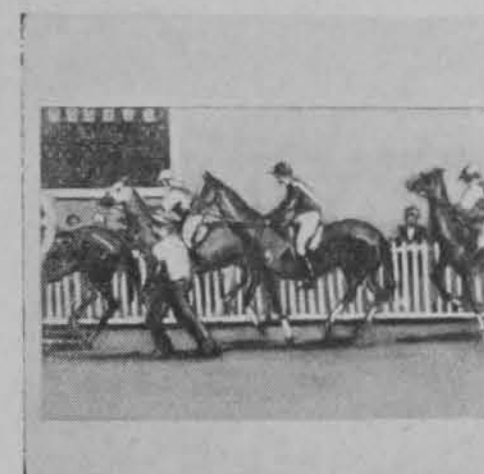
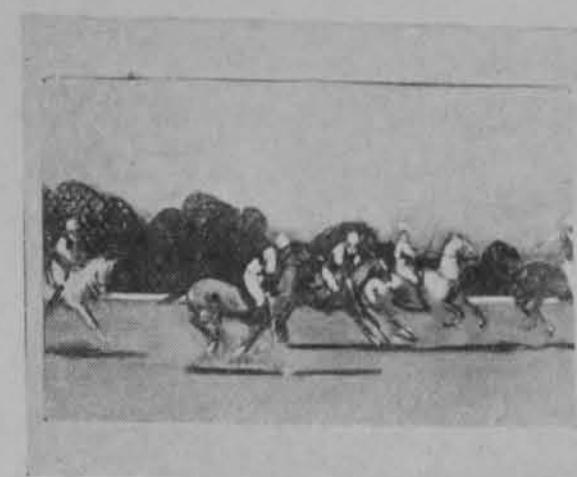
From the income of a fund established by the late William K. Ramborger, Esq., as a memorial to his sister, Aspasia



Robert M. Cronbach

FIRST PACKARD PRIZE (SCULPTURE) 1928

EXAMPLES SELECTED FROM THE CRONBACH GROUP
AWARDED FIRST PACKARD PRIZE



Paul D. Webb

DRAWING (ILLUSTRATION) 1928

EXAMPLES SELECTED FROM THE WEBB GROUP
AWARDED A SECOND CRESSON SCHOLARSHIP

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 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.

THE CHARLES M. LEA PRIZES

The Pennsylvania Academy of the Fine Arts holds a Special Exhibition of Drawings by Students of American Art Schools in November, 1928.

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, 1928, in any American School of Art which has a faculty of at least two instructors.

A competitor may not submit more than two drawings.

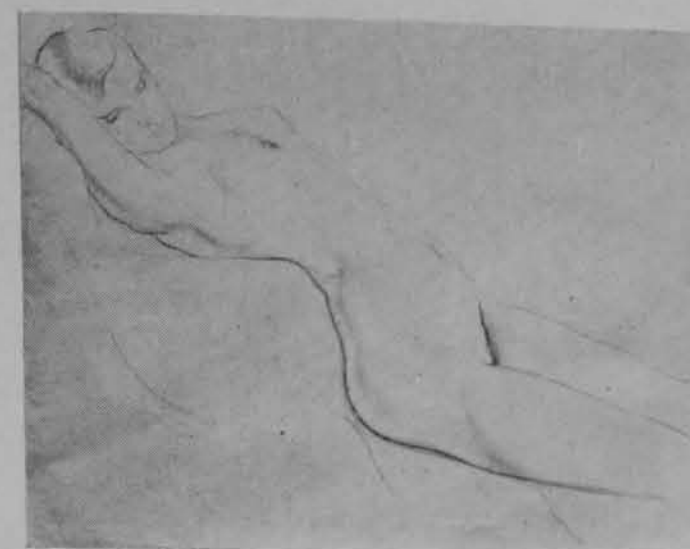
The drawings must be upon *white* paper eighteen by twenty-four inches in size *unmounted* and *unframed*.

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 17, 1928.



Henry Cooper

FIRST LEA PRIZE, 1927

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



Edward R. Strawbridge

SECOND LEA PRIZE, 1927

THE PENNSYLVANIA MUSEUM
AND SCHOOL OF
INDUSTRIAL ART



Robert Volz

THIRD LEA PRIZE, 1927

THE PENNSYLVANIA
ACADEMY OF THE
FINE ARTS

THE ACADEMY'S FREE-HAND DRAWING PRIZES FOR THE HIGHER SCHOOLS OF PHILADELPHIA AND VICINITY

The Directors of The Pennsylvania Academy of the Fine Arts have established a system of prize awards for original Free-hand Drawing by students of the higher schools of the city of Philadelphia and immediate vicinity. The purpose of making these awards is to stimulate interest in Free-hand Drawing, to discover those who possess marked talent, and to offer them the advantages of study at the Academy.

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 *free-hand* from a cast or other object assigned by the instructor and must be the *unaided* work of the student, without criticism.

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 the thirtieth of April, 1929.

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 15th, 1929. The Faculty of the Academy will then judge the drawings submitted, and award the final prizes as follows:

\$25 for the best drawing; \$15 for the second; and \$10 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.

The Academy's Free-hand Drawing Prizes for the Higher Schools of Philadelphia and Vicinity.



Aerman Renger

FIRST PRIZE, LA FRANCE ART INSTITUTE



Thomas F. Beal

SECOND PRIZE, NORTH
EAST HIGH SCHOOL



Helen Kosinec

THIRD PRIZE, SIMON
GRATZ HIGH SCHOOL

RULES OF THE SCHOOL

HOURS

The Schools are open from 9 a. m. until 10 p. m. except on Saturdays when the closing hour is 6 o'clock. 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.*

At 5.30 p. m. the Cherry Street entrance will be opened for members of the night classes.

MATERIALS

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

DEPORTMENT

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

Violation 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.

MONITORS

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.

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

The monitor of each class shall have charge of the model and of the class-room during working hours.

LIFE CLASSES

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.

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.

Students in the class drawing from head casts will register each month, one drawing from the Cast, one drawing from the Construction Class, and one Saturday Sketch (drawing or painting).

Students in the class drawing from the full-figure cast will register each month, one drawing from the Cast, one Saturday Sketch (drawing or painting), one drawing from the Construction Class, one Composition and each term one Still Life.

Students in the Life and Head, Illustration, and Sculpture classes will register the same as work required of the Cresson Competitors (see page 65).

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 of the following days.

Tuesday:—Construction and Life.

Wednesday:—Illustration and Illustration Head. (Review the following day.)

Wednesday:—Composition before 10 o'clock on any date scheduled for Mr. Poore's criticisms.

Friday:—Costume Sketch, Portrait, Still Life. (Review the following day.)

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, and 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.

APPLICATION FOR PROMOTION

Students may apply for promotion at the regular Faculty meetings, but before doing so they must obtain the approval of the instructors under whom they are working.

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.

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 students' mail boxes.

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

BROAD STREET, ABOVE ARCH,
PHILADELPHIA

ELEANOR A. FRASER,
Curator

SCHEDULE OF CLASSES
for
NEW STUDENTS

	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. Construction. 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.	

SCHEDULE OF CLASSES FOR FIRST PAINTERS
Morning and Afternoon Classes Exchange on January 21st, 1929

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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.	Construction. Life. Still Life.	Life.	Life. Still Life.	Decorative Painting. Life.	Still Life.
	Women. Head.	Construction. Still Life.	Head.	Still Life.	Head. Decorative Painting.	Still Life.
4:00 5:00	Men and Women. Perspective.		Composition.			
7:00-10:00	Men. Life.	Costume Sketch. Life.	Life.	Life.	Life.	
	Women. Life.	Costume Sketch. Life.	Life.	Life.	Life.	

SCHEDULE OF CLASSES FOR ADVANCED PAINTERS
Morning and Afternoon Classes Exchange on January 21st, 1929

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:00-12:00	Men. Life.	Life. Still Life.	Life.	Life. Still Life.	Life. 11:00 Decorative Painting.	Head. Still Life.
	Women. Head.	Still Life.	Head.	Still Life.	Costume Sketch. 11:00 Decorative Painting.	Head. Still Life.
1:00-4:00	Men. Head.	Construction. Still Life.	Head.	Still Life.	Costume Sketch. Decorative Painting.	Still Life.
	Women. Life.	Construction. Life.	Life.	Life.	Decorative Painting. Life.	Still Life.
4:00-5:00	Men and Women. Perspective.		Composition.			
7:00-10:00	Men. Life.	Costume Sketch. Life.	Life.	Life.	Life.	
	Women. Life.	Costume Sketch. Life.	Life.	Life.	Life.	

SCHEDULE OF CLASSES FOR ILLUSTRATORS
Morning and Afternoon Classes Exchange on January 21st, 1929

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:00-12:00	Men. Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Life. 11:00 Decorative Painting.	Costume Sketch.
	Women. Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Life. 11:00 Decorative Painting.	Costume Sketch.
1:00-4:00	Men. Costumed Model. Life.	Construction. Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Decorative Painting. Life.	
	Women. Costumed Model. Life.	Costumed Model. Construction. Life.	Costumed Model. Life.	Costumed Model. Life.	Costumed Model. Decorative Painting. Life.	
4:00-5:00	Men and Women. Perspective.					
7:00-10:00	Men. Life.	Costume Sketch. Life.	Life.	Life.	Life.	
	Women. Life.	Costume Sketch. Life.	Life.	Life.	Life.	

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SCHEDULE OF CLASSES FOR SCULPTORS
Morning and Afternoon Classes Alternate Every Four Weeks

[88]

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:00-12:00	Men. Life.	Life.	Life.	Life.	Life.	
	Women.	Head		Head.		Head.
1:00-4:00	Men.	Construction. Head.		Head.		Head.
	Women. Life.	Construction. Life.	Life.	Life.	Life.	
4:00-5:00	Men and Women.	Perspective.	Composition.			
7:00-10:00	Men. Life.		Life.		Life.	
	Women. Life.		Life.		Life.	

**THE ACADEMY'S OPEN-AIR,
COUNTRY, AND SUMMER
SCHOOL AT CHESTER
SPRINGS**



THE WASHINGTON BUILDING: CHESTER SPRINGS SUMMER SCHOOL

THE ACADEMY'S SCHOOL AT CHESTER SPRINGS

The Pennsylvania Academy of the Fine Arts owns a tract of 158 acres at Chester Springs, Chester County, Pennsylvania, where it conducts an open-air school for instruction in the Fine Arts.

Chester Springs is seven and one-half miles northwest of Phoenixville on the Pickering Valley Railroad, and about forty miles northwest of Philadelphia and is reached in about one hour and thirty minutes by train service from the Reading Terminal in Philadelphia. It is a beautiful little village, with postoffice, schools, stores and churches. The population is purely native American.

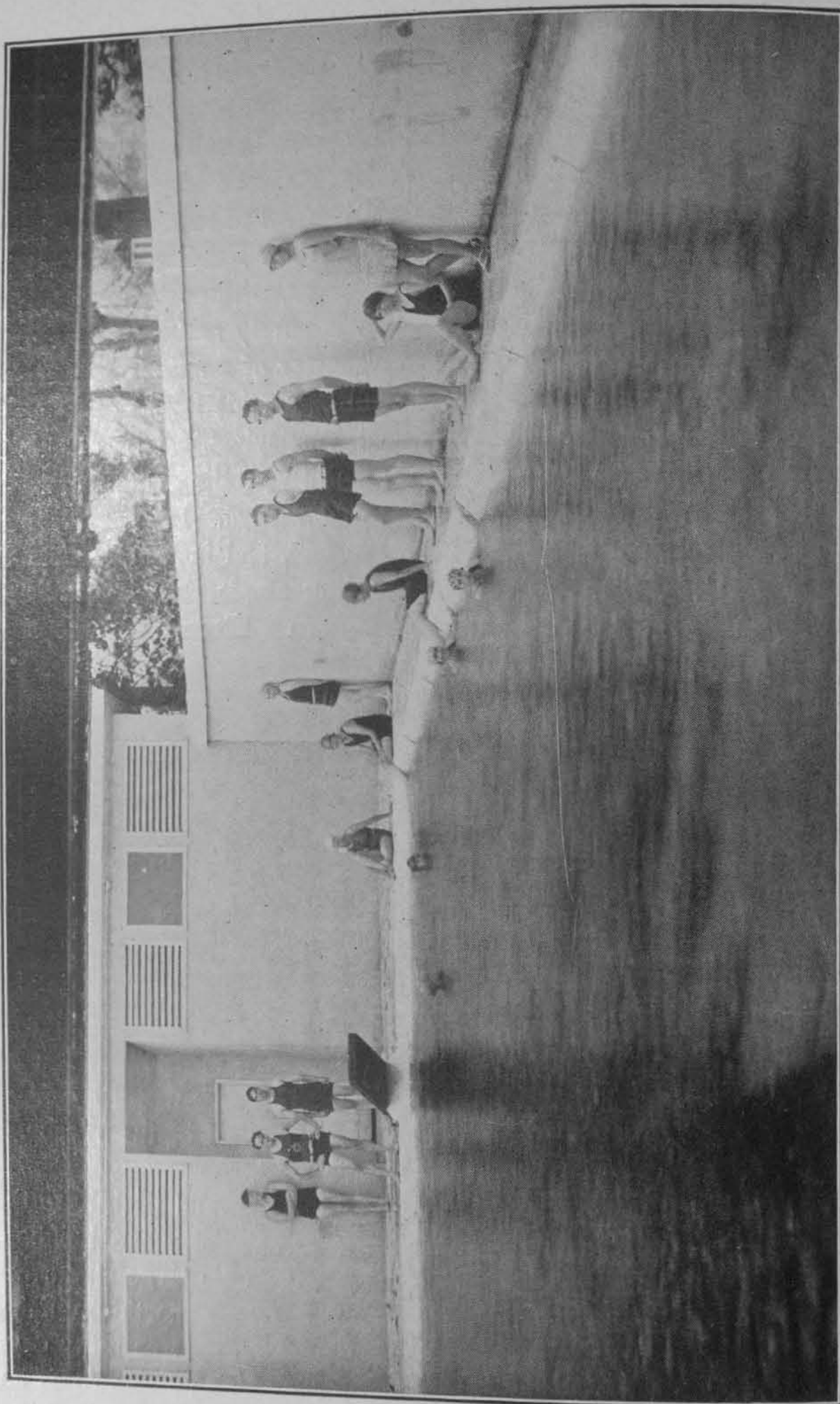
The Academy's property is one-quarter of a mile from the station. It is about 300 feet above mean ocean tide level and is north of the village, surrounded by typical Pennsylvania farm land, the scenery of which is enriched by gently rolling hills and by Pickering Creek with its meadows and valleys. It 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. Electric light is supplied from Phoenixville.

THE BUILDINGS AND GROUNDS

The men's building, known as the Washington Building, is a large three-story stone structure, 146 feet long, with airy dormitories on the second and third floors, private rooms for those who want them, and contains on the first floor, the main kitchen and general dining-room.

The women's building, known as the Lincoln Building, is also three stories in height, is 88 feet long, with similar airy dormitories on the second and third floors, also with private rooms. It contains on the first floor a library and reading room used by all of the students. It is about 60 feet to the eastward of the Washington Building. Both are near the public road.

Across the road from the Lincoln Building, and slightly to the east of it, stands the New Studio, a substantial stone building, the dimensions of which are 42 by 37 feet. One large studio occupies the whole upper floor. It is lighted by a north sky-light, and contains a large stone fire-place for use on cool or rainy days in spring or fall. A balcony opening on the south side affords an extended view of the meadow through which runs the Pickering Creek.



THE SWIMMING POOL

In the basement of this building is another room, which also contains a large stone fire-place.

In the meadow below the New Studio Building are tennis courts and near these are the croquet grounds.

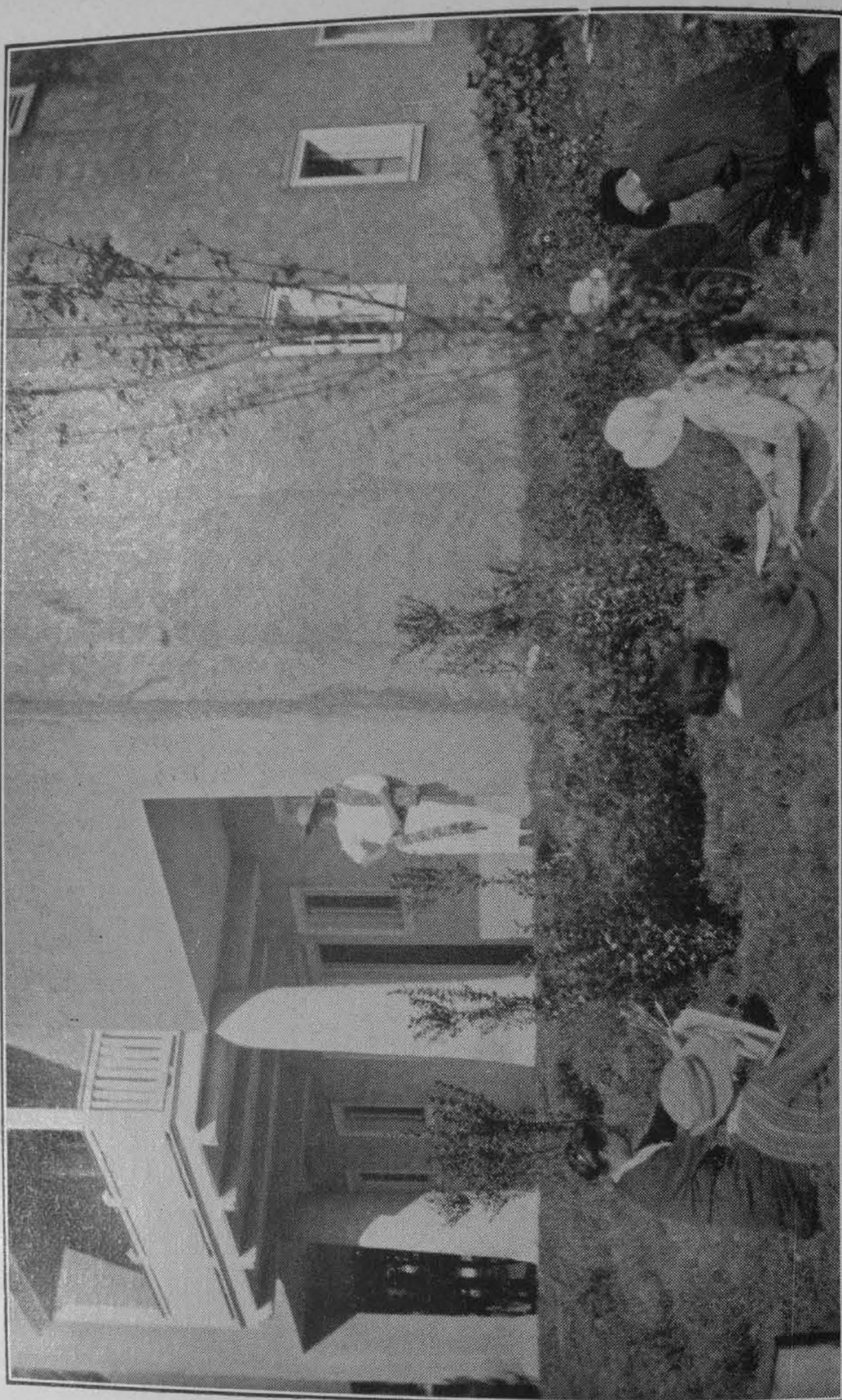
About 130 feet back of these two dormitory buildings, and up the side of the hill, is the main Studio Building, 78 by 49 feet, which has upon the first floor a theatre or lecture room with dressing rooms for men and women, and upon the second floor one large studio used by the students in common, and several smaller ones, affording together ample space for all the students to work indoors in wet weather.

The old Kimberton Road, upon which the dormitories face joins in front of the property, with the White Horse Road leading down to the village. From the dormitory buildings there is a long covered walk up the hillside to the Studio, so that students are protected during wet weather. Further west on the Kimberton Road, about 160 feet, is the Bungalow, affording additional dormitory accommodations.

On the opposite side of the Kimberton Road, at its junction with the White Horse Road, is the Faculty Building, a double stone residence, used to accommodate resident teachers, and conveniently near the main dormitories. Directly across the Kimberton Road, is a large and quaint one-story frame building called the Art Gallery, used by the students to exhibit their work and in which are accommodations for the washing of palettes and brushes, for the making of frames, and like purposes.

In the meadow below the Faculty Building is the New Bath House and Swimming Pool. It is of concrete construction and enclosed by a wall eight feet high. The dimensions of the building are 125 feet by 30½ feet. At the west end there are dressing rooms for the men; while at the east end there are dressing rooms for the women. All the dressing rooms are provided with clothes hooks, benches, mirrors, and shelves to hold the toilet articles.

The Pool itself is 87 feet long by 21 feet wide. At its deepest end under the diving board, it is 7 feet deep; while at the shallow end it is 4 feet 3 inches deep for the use of those who do not swim. The Pool is fed by the waters of the Pickering Creek, the level of which has been raised above the pool by a dam. The sheet of water formed by the dam is a picturesque addition to the landscape. The out-of-door portrait class sometimes poses a model in a boat on the dam. The dam is 125 feet wide and about 400 feet long, and over the breast the water of the creek falls upon a series of steps.



PORTRAIT CLASS

In the centre of the meadow below the Washington Building, is the famous Yellow Spring. Its waters are so heavily charged with iron that they color the stones of the run leading from the spring. It gave the locality the ancient name of the "Yellow Springs."

The drinking water for all of the buildings descends by gravity from a spring rising near the top of the hill, the water being conducted by a piping system into concrete reservoirs, which can be augmented by an auxiliary system, permitting water to be pumped to the reservoirs from another spring, known as the Diamond Spring, situated in the meadow far from the buildings, and the water of which is of singular clearness and purity.

The countryside is remarkably paintable, with many attractive old dwellings, quaint barns and spring houses, with old trees, abundant woodland, creeks and ponds, and with beautiful views near at hand. Directly in front of the Washington Building is a grove of sycamores of great age, and back of it is one of the largest sycamores in Pennsylvania, possessing a mighty spread of limb and containing in one of its large arms the iron prongs, now almost covered with bark, which were used in the olden days to support the bell which called the guests to dinner, when the Washington Building was an inn.

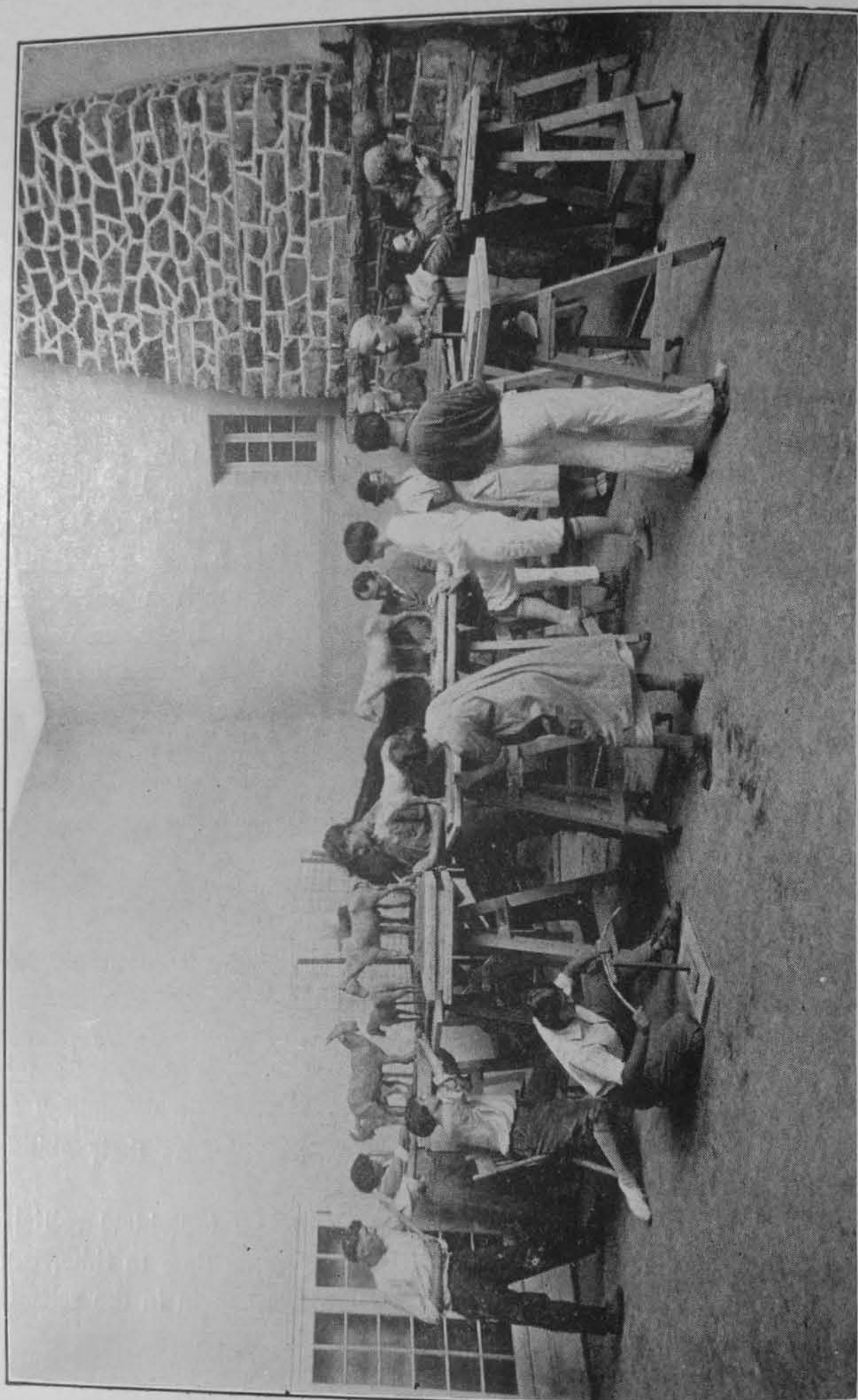
The chief object of the Academy in establishing a school in the country is to supplement the work done during the Winter in its Philadelphia schools by instruction in painting and sculpture in the open air, and to afford an opportunity for the study of art to school teachers and to others who cannot spare time for study except during the vacation months.

The methods of instruction are substantially the same as those used at the Academy in Philadelphia, special attention, however, being paid to landscape drawing and painting, to figure painting in the open air, and to the study of sunlight and shade. 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 general method of instruction is by individual criticism of work submitted. The instructors will, from time to time, work with the students for the purpose of assisting them in the selection and interpretation of their subjects.

CRESSON TRAVELLING SCHOLARSHIPS

To compete for Cresson Travelling Scholarships students must be registered for six terms in the Academy's Schools. In esti-



SCULPTURE CLASS

mating this period, time registered in the Chester Springs School is counted equivalent to a similar length of time in the Philadelphia Schools, but no student will be eligible to compete who is not registered in the Schools for the eight months—October to May, both inclusive—of the competition year.

All students entering the Competition are required to sign at the school office as competitors before the October review, 1928.

PRIZES

A Prize of \$100 is awarded for the best drawing or painting done at the Chester Springs School by a regular enrolled student of the Academy, or by a student of the Chester Springs School who shall have studied there for not less than one month; a second prize of \$50 for the second best, and a third prize of \$25 for the third best. These prizes are awarded about December 6th. Work done by arrived artists, who may be working at the School, is not eligible.

CRITICISMS

Criticisms in the Drawing and Painting classes are given from time to time by different members of the Faculty: by Joseph T. Pearson, Jr., in June, July, August and September; by Daniel Garber in June, July August and September; and in Illustration, by George Harding in June, July, August and September.

Criticisms in the Sculpture classes are given by Albert Laessle in June, July, August and September.

Mr. Garber conducts a class in etching.

Throughout this season Mr. Garner will give field criticisms in landscape.

Mrs. Miller will give instruction in water color.

Mr. Dilloway will give a course in normal art.

SPECIAL LECTURES

During the Summer of 1928 Special Lectures will be given by persons eminent in art.

ENROLLMENT

During the Summer of the School's eleventh year, which began in April, 1927, there was a total enrollment of 159 students. 115 had never studied at the Academy in Philadelphia, and 10 of them afterward became students there.

The students came not only from Pennsylvania, but also from distant points: Arizona, 1; California, 2; Colorado, 2; Connecticut, 1; Delaware, 2; District of Columbia, 5; Florida, 2; Illinois, 2;



Courtesy of Albert Warrington, Philadelphia Photographic Society
AN OLD BUILDING, CHESTER SPRINGS

Indiana, 1; Kentucky, 2; Louisiana, 1; Maryland, 4; Massachusetts, 4; Michigan, 2; Minnesota, 1; Missouri, 2; New Jersey, 10; New York, 27; North Carolina, 1; Ohio, 10; Oklahoma, 1; Pennsylvania, 56; Rhode Island, 2; South Carolina, 2; South Dakota, 1; Texas, 2; Virginia, 8; West Virginia, 2; Wisconsin, 2; Russia, 1.

The intention of the Academy is to accept serious students only.

The rates are as low as possible, since they include both board and tuition. But 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, payable one week in advance, for board and lodging including tuition vary from \$20.00 a week, for students living in the dormitories, to \$23.00 or \$27.00 a week for private rooms.

During the Winter months, special rates will be given to those students who are registered at the Academy in Philadelphia.

Rooms may be reserved at any time, but such reservations must be confirmed by letter which will reach the school two weeks before the date arranged for occupancy. Otherwise the management will be at liberty to dispose of the room.

THE SCHOOL IN WINTER

The school at Chester Springs will remain open for the benefit of those who wish to work during the Winter. Students and arrived artists will be eligible for admission.

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.

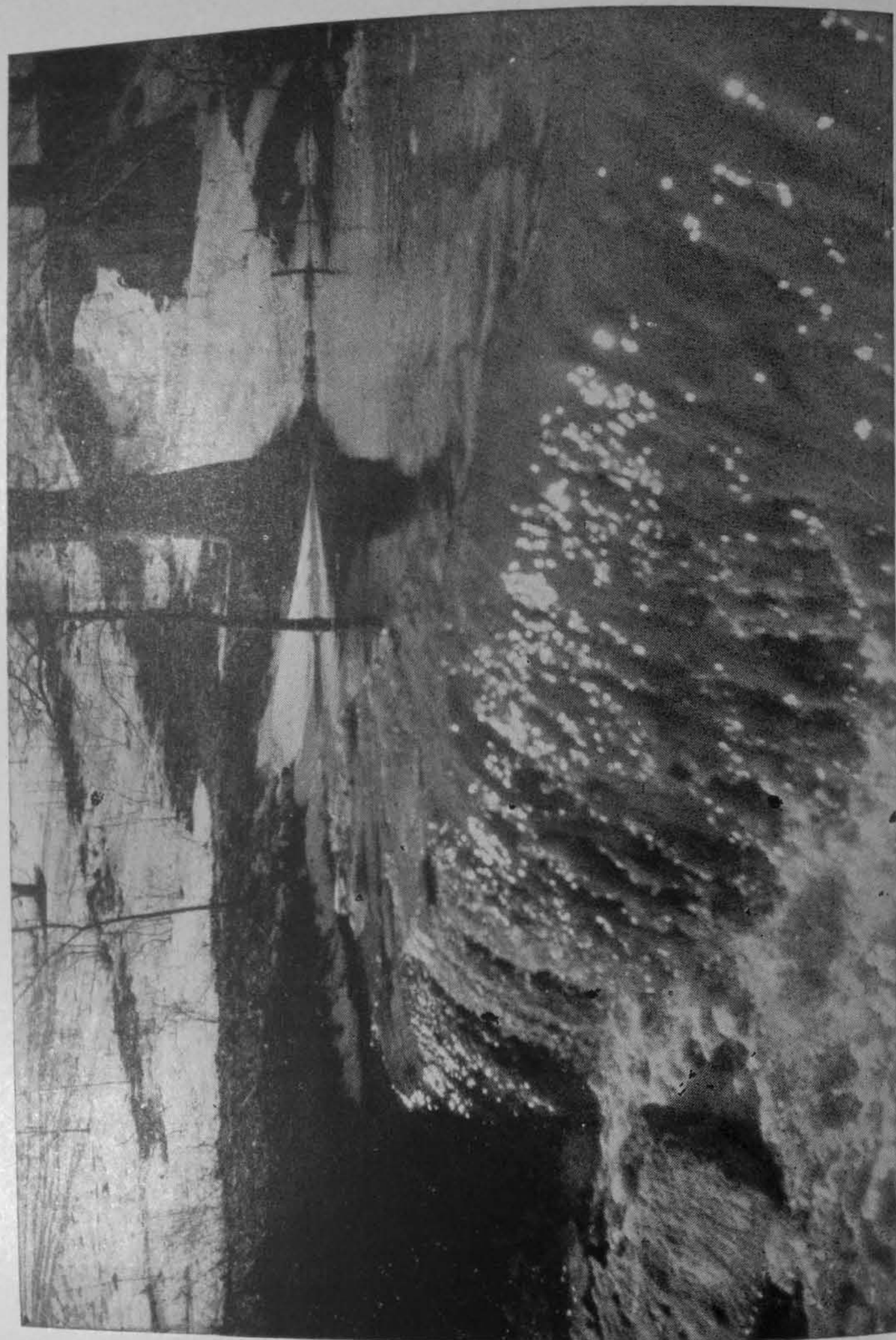
In addition to a class in landscape painting, there will be classes in Portraiture, Life, Still Life and from the costumed model. The mediums used will be oil, water color and etching. A class in sculpture will be opened.

EQUIPMENT

The equipment of the school affords ample studio room, and includes separate dormitory buildings for men and women, an Exhibition Hall and a Swimming Pool.

The buildings are supplied with hot and cold running water and with electric light.

The Reading Rooms are supplied with current magazines and a library of several hundred volumes. The Recreation Hall is provided with a stage, footlights and dressing rooms.



PHOTOGRAPH OF OUR DAM ACROSS THE PICKERING CREEK: THE SPRING FRESHET

REQUIREMENTS AND RULES

Satisfactory references are required from all applicants, and, in addition, a doctor's certificate of health is desired. This measure safeguards every student accepted by the School. As the students live in the buildings, conformity with reasonable regulations is necessary to secure proper chaperonage. Students are expected to know how to conduct themselves from principles of honor without specific rules.

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 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.

No student is admitted for a shorter stay than two weeks except by the special consent of the Manager.

No student under 16 years of age is eligible for admission.

For further information regarding the Chester Springs School address

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

PHILADELPHIA AND READING TIME TABLE

Trains from the Reading Terminal, Philadelphia

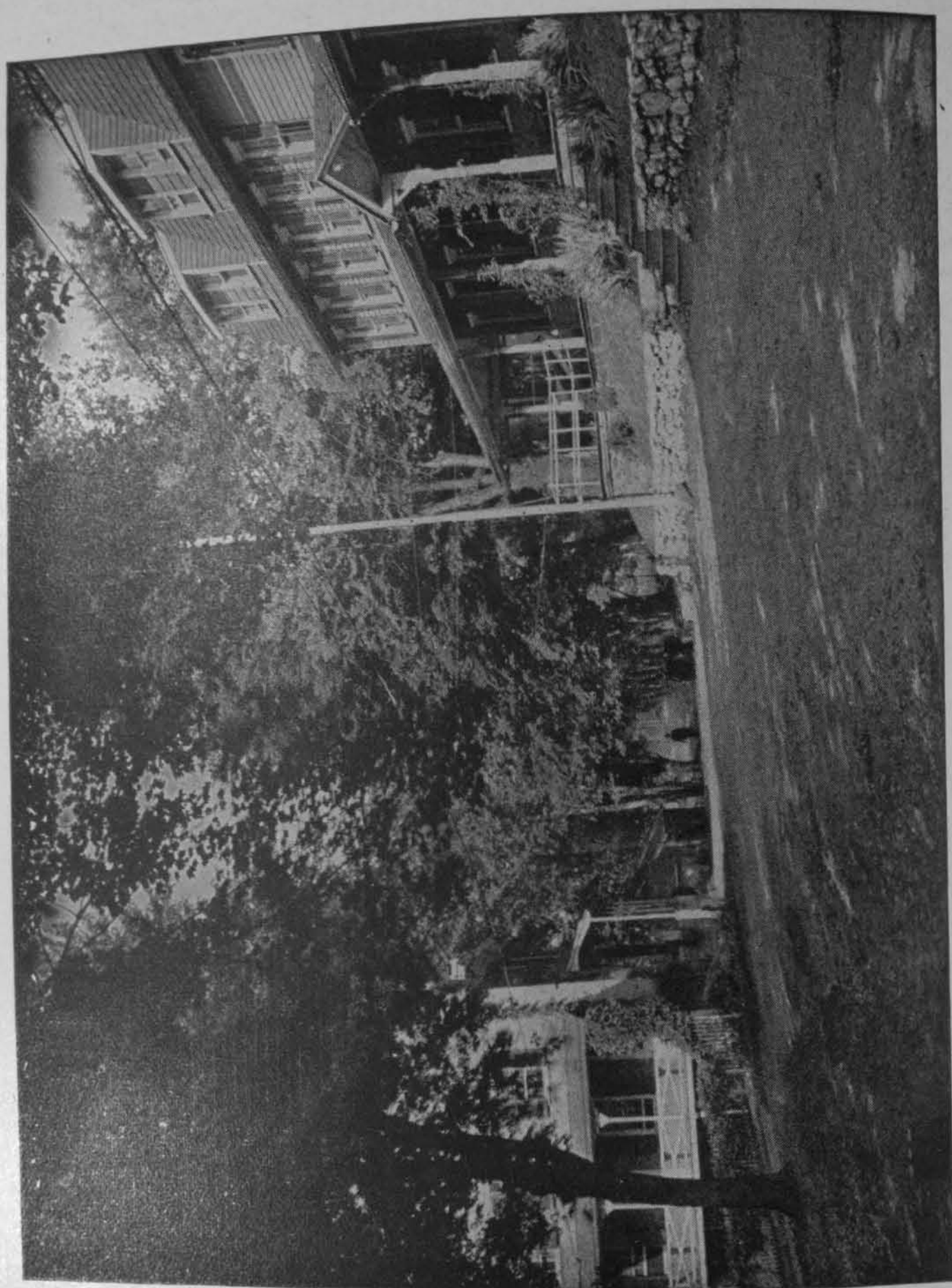
WEEK DAYS:	Leave	Arrive Chester Springs
	8.36 a. m.....	10.00 a. m.
	4.05 p. m.....	5.15 p. m.
SUNDAY:	Leave	Arrive Chester Springs
	3.45 a. m.....	6.10 a. m.
	8.36 a. m.....	9.47 a. m.
	4.05 p. m.....	5.15 p. m.

Trains from Chester Springs

WEEK DAYS:	Leave	Arrive Philadelphia
	6.11 a. m.....	7.25 a. m.
	12.14 p. m.....	1.52 p. m.
	6.11 p. m.....	7.32 p. m.
SUNDAY:	Leave	Arrive Philadelphia
	6.57 a. m.....	9.30 a. m.
	10.41 a. m.....	12.08 p. m.
	6.11 p. m.....	7.32 p. m.

Saturday Only

Leave Philadelphia 1.25 p. m. Arrive Chester Springs 2.35 p. m.
Leave Chester Springs 3.21 p. m. Arrive Philadelphia 4.40 p. m.



THE LINCOLN BUILDING

All passengers for Chester Springs must change trains at Phoenixville.

Trains leave Phoenixville for Chester Springs at 5.20, 9.23 a. m. and 4.55 p. m.

Saturday only, leave Phoenixville for Chester Springs at 2.15 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.

NOTE

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, from Norristown to Phoenixville or Valley Forge and thence 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.



TENNIS COURTS



LANDSCAPE CLASS

HONOR ROLL OF THE ACADEMY

MEDALS AND PRIZES AWARDED IN THE ACADEMY'S ANNUAL EXHIBITIONS

ACADEMY GOLD MEDAL OF HONOR

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

TEMPLE GOLD MEDAL

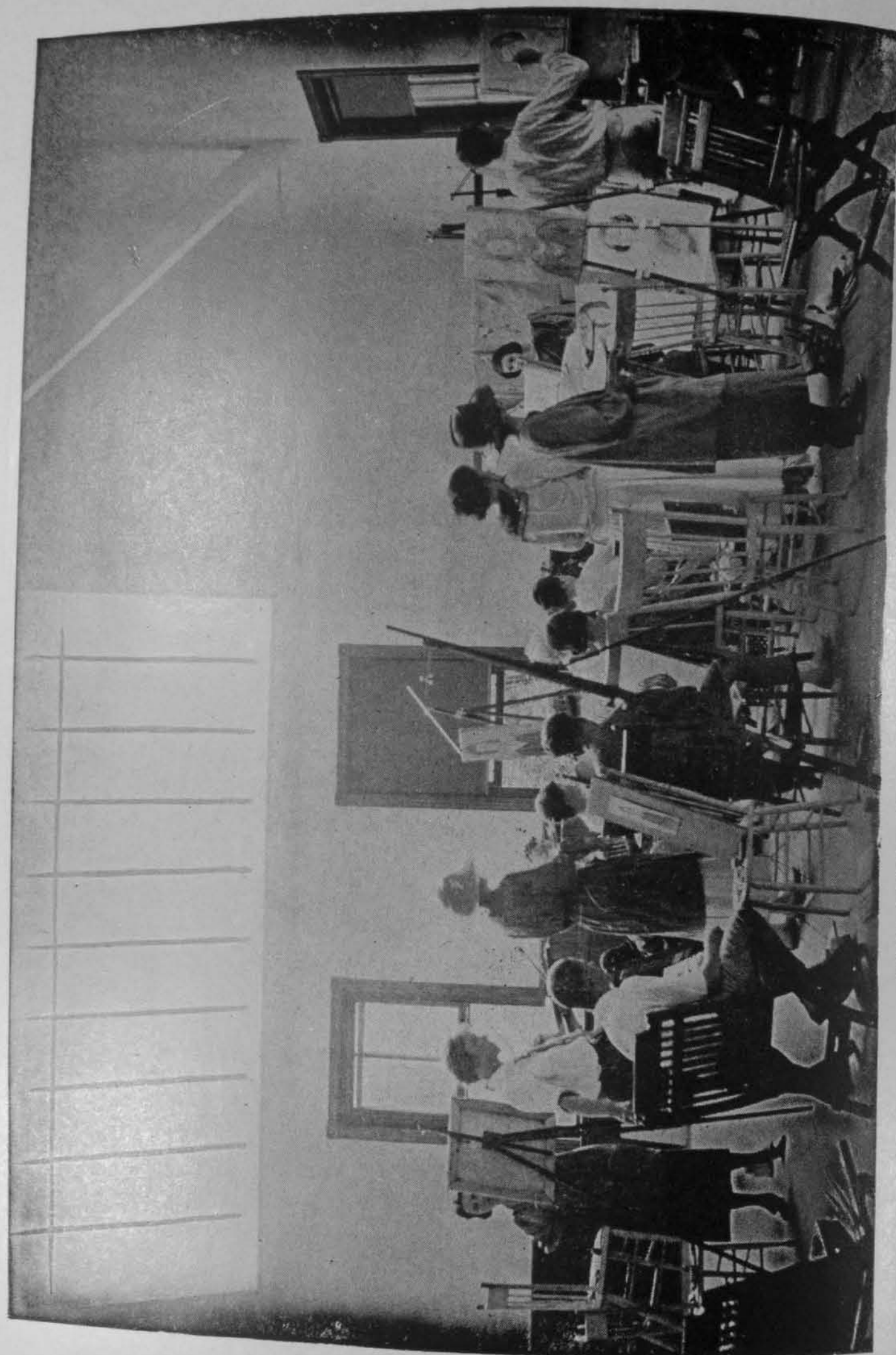
1884 George W. Maynard	1905 J. Alden Weir
1885 Charles Sprague Pearce	1906 Eugene Paul Ullman
1887 Clifford Prevost Grayson	1907 Willard L. Metcalf
1888 Charles Stanley Reinhart	1908 Frank W. Benson
1889 Anna Elizabeth Klumpke	1909 Frederick P. Vinton
1890 William Henry Howe	1910 Howard Gardiner Cushing
1891 Abbott H. Thayer	1911 Richard E. Miller
1892 Henry S. Bisbing	1912 Emil Carlsen
1894 Jas. A. MacNeil Whistler	1913 Frederick Frieske
1894 John S. Sargent	1914 W. Elmer Schofield
1895 Edmund C. Tarbell	1915 Charles W. Hawthorne
1895 John H. Twachtman	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	



DUCKS ON A POND IN THE GARDEN



(Courtesy of the *Philadelphia Evening Bulletin*)
POOL BY THE DIAMOND SPRING



THE MAIN STUDIO AT CHESTER SPRINGS

TEMPLE SILVER MEDAL

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

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 |

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 |



SUMMER MORNING

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

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

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 Atillio 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



SNOW ON THE AUTUMN LEAVES



EARLY SNOW

THE FAIRMOUNT PARK ART ASSOCIATION PRIZE

1925 Albin Polasek
1926 C. P. Jennewein

1928 Mary E. Moore

THE JAMES E. McCLEES PRIZE

1927 Jess Lawson Peacey

1928 Albert Laessle

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

1905 Joseph Lindon Smith
1906 Henry McCarter
1907 Elizabeth Shippen Green
1908 Maxfield Parrish
1909 Ernest L. Blumenschein
1910 N. C. Wyeth
1911 Jessie Willcox Smith
1912 W. J. Aylward
1913 Jules Guerin
1914 Thornton Oakley
1916 Blanche Greer

1917 H. Giles
1918 C. B. Falls
1919 Henry Reuter Dahl
1920 F. Walter Taylor
1921 George Wright
1922 Ethel Betts Bains
1923 Nat. Little
1925 Edward H. Suydam
1926 Frederic A. Anderson
1927 James Preston

THE DANA GOLD MEDAL (Water Color Exhibition)

1918 Francis McComas
1919 Alfred Hayward
1920 M. W. Zimmerman
1921 John R. Frazier
1922 Wilmot E. Heitland

1923 Charles H. Woodbury
1924 Frank W. Benson
1925 William Starkweather
1926 Charles H. B. Demuth
1927 Paul Gill

THE PHILADELPHIA WATER COLOR PRIZE (Water Color Exhibition)

1915 Alice Schille
1916 Dodge McKnight
1917 Gifford Beal
1918 Hayley Lever
1919 Childe Hassam
1920 John R. Frazier
1921 Francis McComas

1922 Birger Sandzen
1923 Frank W. Benson
1924 W. Emerton Heitland
1925 Florence Esté
1926 Emil J. Bistran
1927 M. Lois Murphy

THE JOHN FREDERICK LEWIS PRIZES (Water Color Exhibition)

1st Prize

1924 D. R. Fitzpatrick
1925 James House, Jr.
1926 William Cotton
1927 William Auerbach-Levy

2nd Prize

Titus (William Auerbach-Levy)
Ruth Gruenberg
Wyncie King
Ben Messick

THE ALICE McFADDEN EYRE GOLD MEDAL (Water Color Exhibition)

1924 George Bellows
1925 Herbert Pullinger

1926 Edward Howard Suydam
1927 Frederick G. Hall

MINIATURE PAINTERS' MEDAL OF HONOR (Miniature Exhibition)

1916 Laura Coombs Hills	1922 A. Magaretta 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

THE CHARLES M. LEA PRIZES

1916 1st Prize, Charles Grafly	1916 2nd Prize, Philip L. Hale
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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. Rosskam	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 Voltz



Joseph Playcan

ETCHING 1928

HONOR ROLL OF THE ACADEMY'S SCHOOLS

1927-1928

AWARDS MADE MAY, 1928

CRESSON TRAVELLING SCHOLARSHIPS

PAINTERS

MORRIS A. BLACKBURN
*HENRY COOPER
CARL COZINGTON
ROBERT C. EDDINGER
TULLY FILMUS
ELEANOR FINNESEY
*FRED E. FLANIGAN
*MARGARET GEST
ALICE G. HARRIS
OMER T. LASSONDE
JAMES A. MCLEAN
MARY IMOGENE ROBINOLD
*DOROTHY L. VAN LOAN

SCULPTORS

FLORENCE CANNON
*HENRY EWERTZ
*CHARLES H. RUDY
FORREST F. STARK

ILLUSTRATORS

*EMIDIO ANGELO
LAURENCE B. KRITCHER, JR.
HELEN M. OWEN
BENTON M. SPRUANCE
*PAUL DAVID WEBB
*THELMA MAE ZOHE

THE THOURON PRIZES

LEON F. DERBYSHIRE
DOROTHY EISENBACH
ROBERT VOLZ

THE STEWARDSON PRIZE

HARRY ROSIN

THE STIMSON PRIZE

HENRY EWERTZ

THE PACKARD PRIZES

(1st PRIZE)	(2nd PRIZE)
ROBERT M. CRONBACH	DOROTHY L. VAN LOAN

THE RAMBORGER PRIZE

HERBERT W. JOHNSON

*SECOND AWARD

“‘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

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