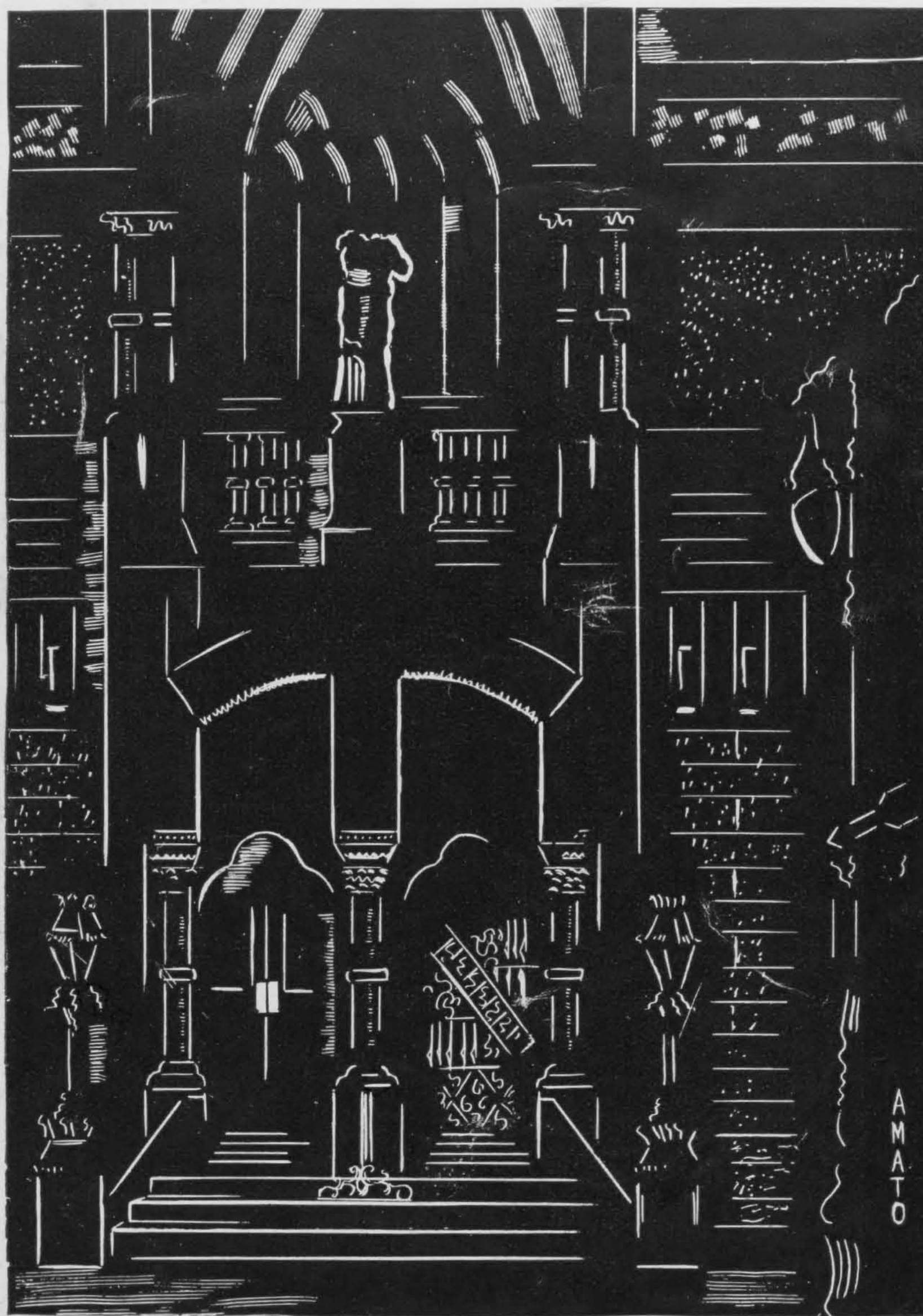


THE PENNSYLVANIA
ACADEMY *of* THE FINE ARTS
THE SCHOOLS



PHILADELPHIA
1933-34

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

FOUNDED IN 1805

President

ALFRED G. B. STEEL

Vice-President

HENRY S. DRINKER, JR.

Directors

EDWARD T. STOTESBURY	HENRY C. GIBSON
ARTHUR H. LEA	MARSHALL S. MORGAN
JOSEPH E. WIDENER	WHARTON SINKLER
HENRY S. DRINKER, JR.	EDWARD B. ROBINETTE
THOMAS S. GATES	JOHN F. LEWIS, JR.
GEOFFRY S. SMITH	

Treasurer

HENRY C. GIBSON

Secretary

JOHN ANDREW MYERS

Curator of Paintings

ERNEST L. PARKER

Curator of the Schools

ELEANOR FRASER

Solicitor

MAURICE B. SAUL

Resident Manager, Chester Springs School

D. ROY MILLER

Committee on Instruction

ARTHUR H. LEA, Chairman

THOMAS S. GATES	JOHN F. LEWIS, JR.
HENRY C. GIBSON	WHARTON SINKLER
GEOFFRY S. SMITH	

THE FACULTY

ARTHUR H. LEA.....Chairman *ex officio*, as Chairman
of the Committee on Instruction
of the Board of Directors

HUGH H. BRECKENRIDGE..Instructor in Drawing and Painting

HENRY McCARTER.....Instructor in the Comprehension
of Art

DANIEL GARBER.....Instructor in Drawing and Painting

JOSEPH T. PEARSON, JR....Instructor in Drawing and Painting

GEORGE HARDING.....Instructor in Illustration and Mural
Decoration

HENRY R. POORE.....Instructor in Composition

JOHN F. HARBESON.....Instructor in Perspective, and Ar-
chitectural Adviser in the Sculpture
Class in Composition

ALBERT LAESSLE.....Instructor in Construction

ROY C. NUSE.....Instructor in Drawing and Painting
Head of Coordinated Courses

FRANCIS SPEIGHT.....Instructor in Drawing

WALKER HANCOCK.....Instructor in Sculpture

JUSTIN A. PARDI.....Instructor in Anatomy

All classes and faculty subject to change without notice

UNIVERSITY OF PENNSYLVANIA

GEORGE SIMPSON KOYL

Acting Chairman, School of Fine Arts

Representing the University in the Coordinated Course

INSTRUCTION



THE ACADEMY conducts in Philadelphia the oldest Fine Arts Schools in America, and at Chester Springs, Pennsylvania, the best equipped open-air Country and Summer School in America.

¶ During the one hundred and twenty-eight years of its existence, the Academy has trained many of the most illustrious of American artists, and is fully equipped to teach the technique of drawing and painting, sculpture, illustration and mural decoration. The purpose of this training is to develop the students' natural abilities, to enable them to acquire technique, and to stimulate their sense of beauty.

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

¶ The general method of instruction is by individual criticism of class work, without the repressing effect of fixed methods.

¶ 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 art, and to study the technical methods by which artistic results are achieved.

¶ The Annual Water Color Exhibition, the Annual Exhibition of Modern Miniatures, and the Annual Exhibition of Oil Paintings and Sculpture have been recognized for many years as being the foremost in America.

¶ 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 Libraries and Print Collection.

Admission

¶ Application blank, sent upon request, must be filled in and returned to the Curator with letters of character reference, a doctor's certificate of health, and a full-length snapshot, before the student may register.

¶ No student is eligible unless at least sixteen years of age and possessed of a completed high school education or its equivalent.

¶ The Academy maintains in Philadelphia day and evening schools only, and assumes no responsibility for students beyond the limits of the school buildings.

Fees

¶ The payment of the \$100 tuition fee per term, \$1 locker rent for each term, and a matriculation fee of \$10 (charged to all new students) covers all fees for both day and night classes, but does not include the cost of materials.

¶ No reduction or refund of tuition fees is made for any reason whatsoever.

Calendar

¶ The Philadelphia School year begins on the first Monday in October and closes on the last Saturday in May. It is divided into two terms of seventeen weeks each. A short vacation is given during the Christmas season.

¶ Application may be filed at any time. Students may register for the first term after September 15th.

¶ Day classes are held from 9:00 to 12:00 and from 1:00 to 4:00 o'clock, six days per week. Evening classes are held from 7:00 to 10:00 o'clock from Monday to Friday inclusive.

Location

¶ The Academy building is situated in the heart of Philadelphia, within one square of City Hall and within two or three blocks of the central city railroad stations.

COORDINATED COURSE

☞ Students in this Course have the advantage of combining professional fine arts training in the oldest art school in America with a liberal education in one of the leading universities in the country.

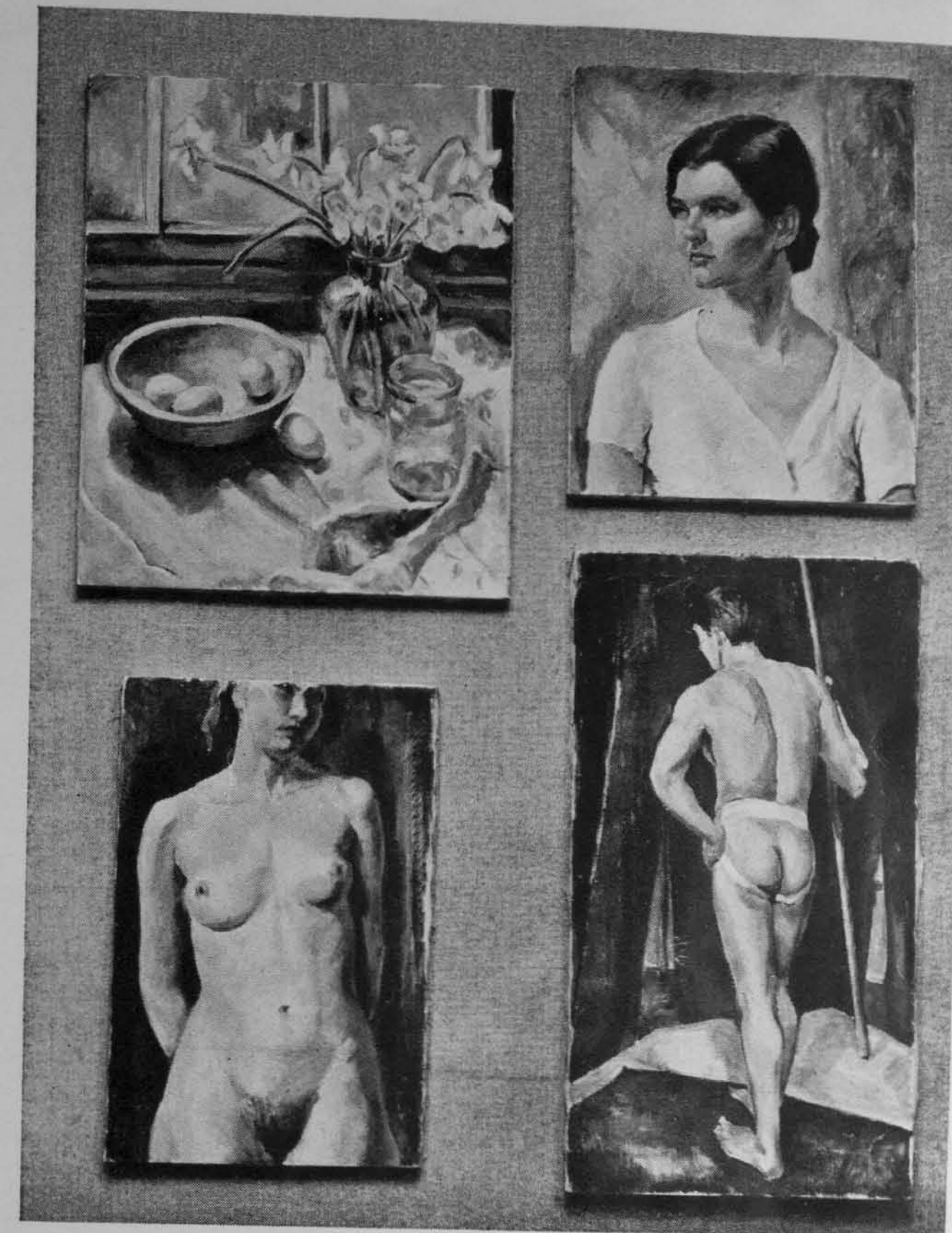
☞ Work taken at the Academy may comprise Painting, Sculpture, Illustration, and Mural Decoration, while the courses at the University include English, Modern Languages, General History, History of Painting, Sculpture, and Architecture, Psychology, Aesthetics, and other elective courses.

☞ Students taking this Course are eligible to compete for The Cresson Foreign Travelling Scholarships and other prizes of the Academy's Schools under the terms governing these awards.

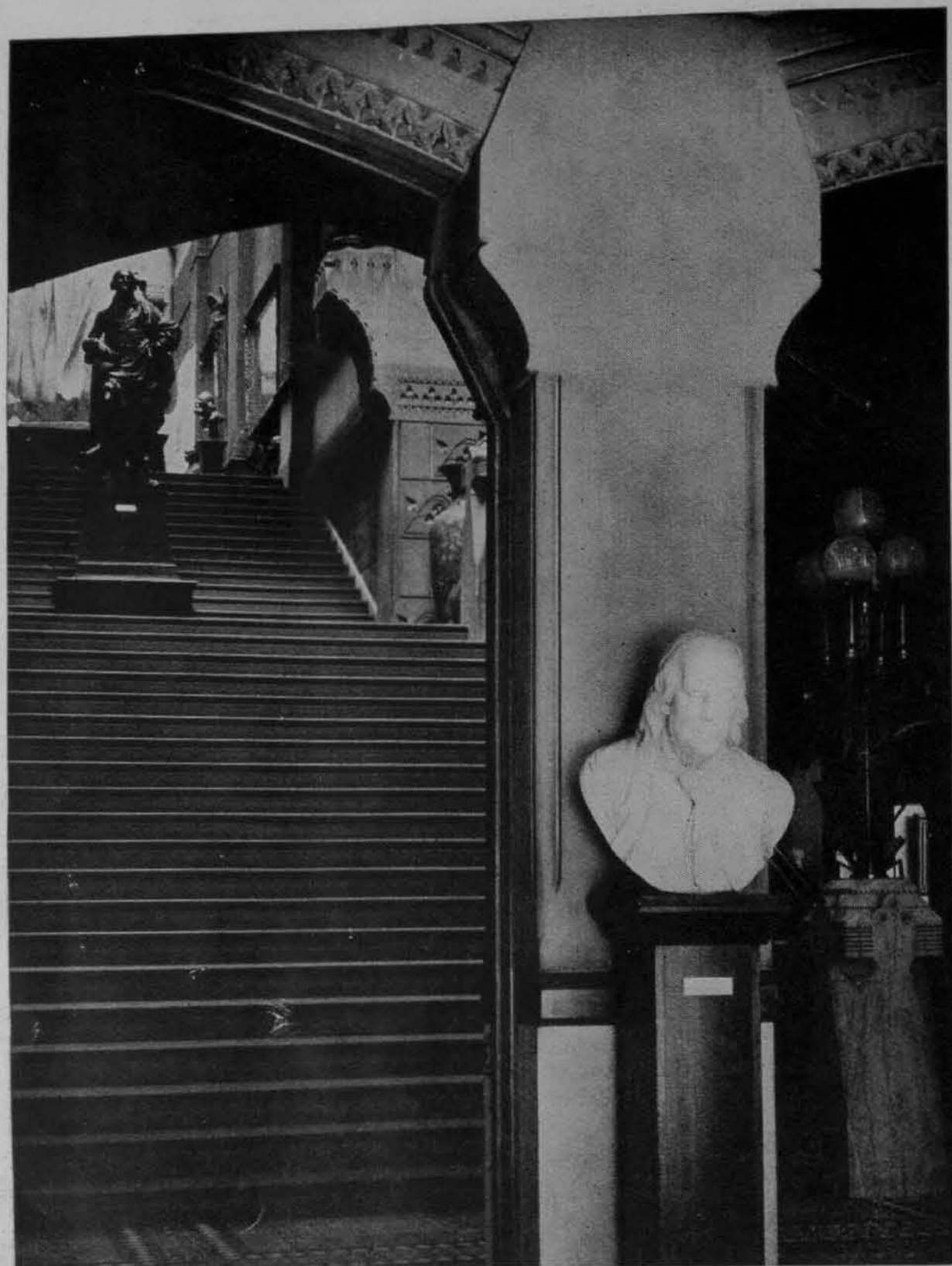
☞ During the first and second years the student, except in special cases, will reside in the Dormitories of the Pennsylvania Academy of the Fine Arts at Chester Springs and work in the studios there. The schedule will be so arranged as to stress the work of the Academy during the first two years, after which the student may transfer to the Philadelphia Schools of the Academy. During these later years additional courses at the University will be taken simultaneously with the required work at the Academy.

☞ Mr. Roy C. Nuse, for many years an instructor at The Pennsylvania Academy of the Fine Arts, has been appointed as head of the Coordinated Courses representing the Academy.

☞ Students at the Pennsylvania Academy of the Fine Arts not desiring to qualify for the degree, may be admitted to any courses at the University, for which they may be prepared subject to the regulations imposed by the University.



EXAMPLES OF WORK — By MATHILDE D. SEEDS
Awarded Degree of Bachelor of Fine Arts in Painting:
The Coordinated Course



VIEW THROUGH THE ENTRANCE HALL ARCHES

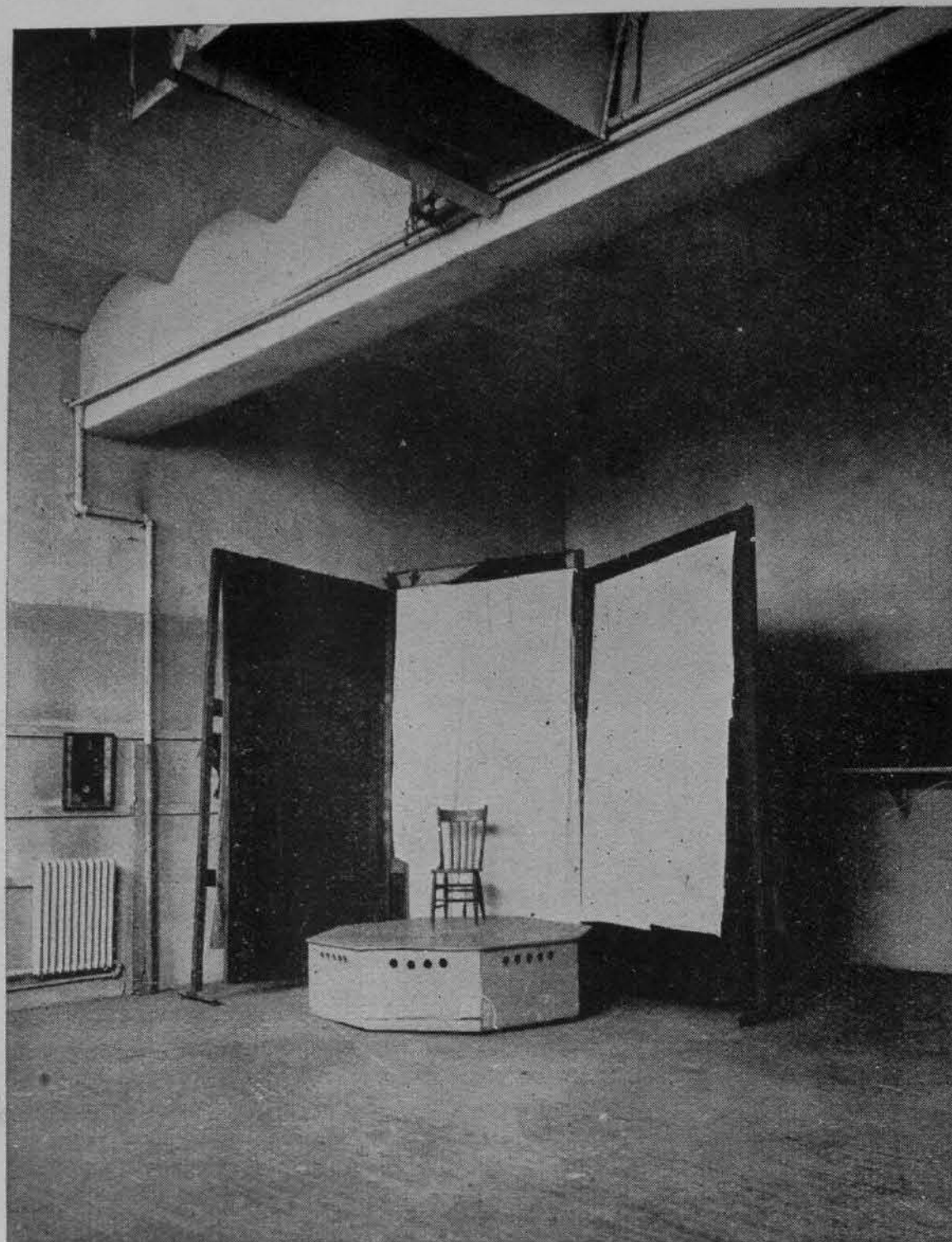
Preliminary Classes

¶ All new students in drawing and painting are required to work on trial for at least one month in the antique cast drawing, composition, construction, costume sketch, and still-life classes, regardless of previous training. With the consent of the individual instructors in the preliminary classes, application for promotion may be made at any monthly meeting of the Faculty.



Drawings from Antique Casts

BOY WITH GOOSE	— By	GEORGE A. NICOL
BACHANTE	— By	CHARLES WACHTER
THE BATHER	— By	ELIZABETH T. TAUSSIG
SLAVE	— By	WILLIAM J. SOUTHWELL

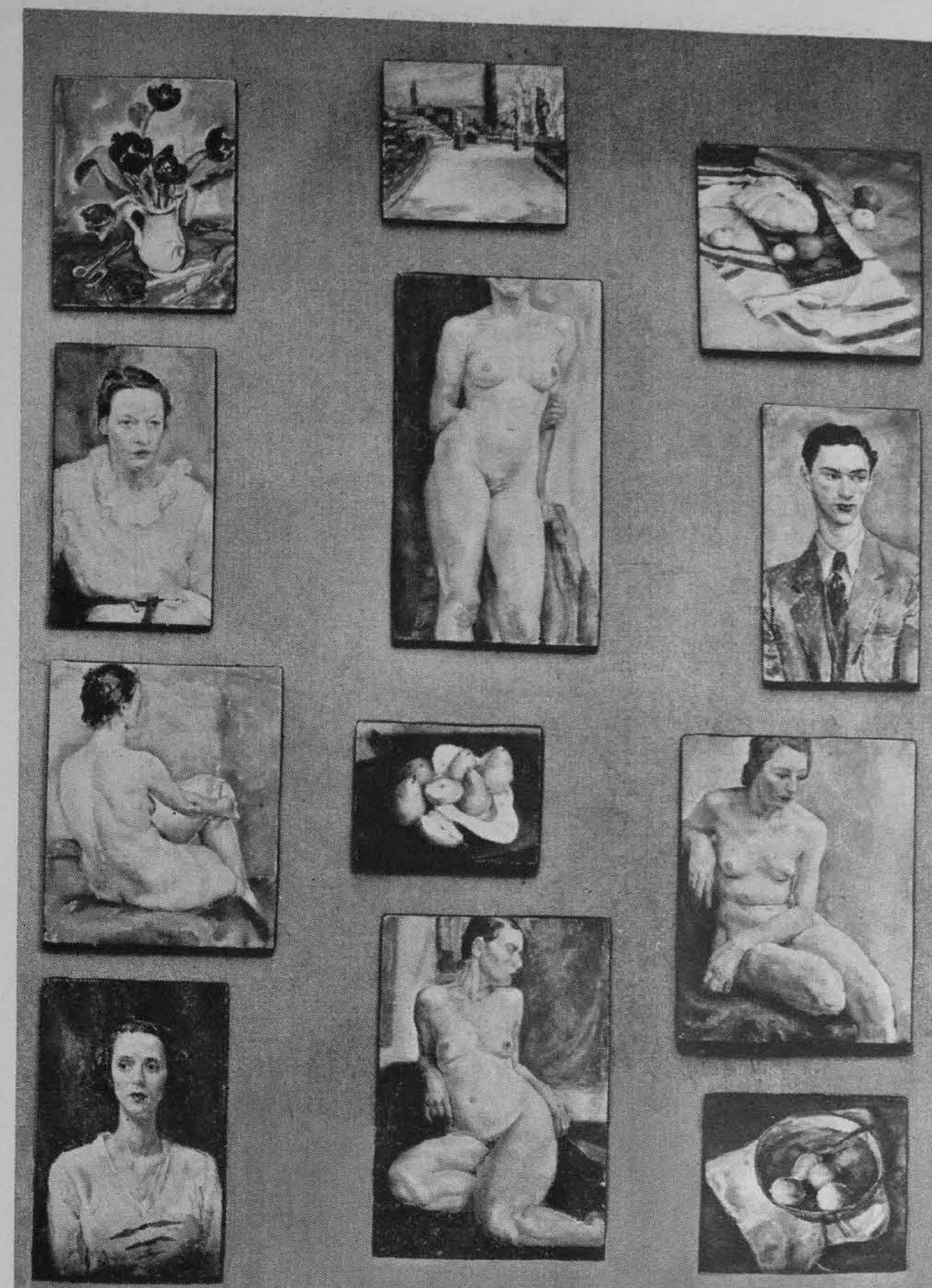


ONE OF THE LIFE PAINTING CLASSROOMS

Painting

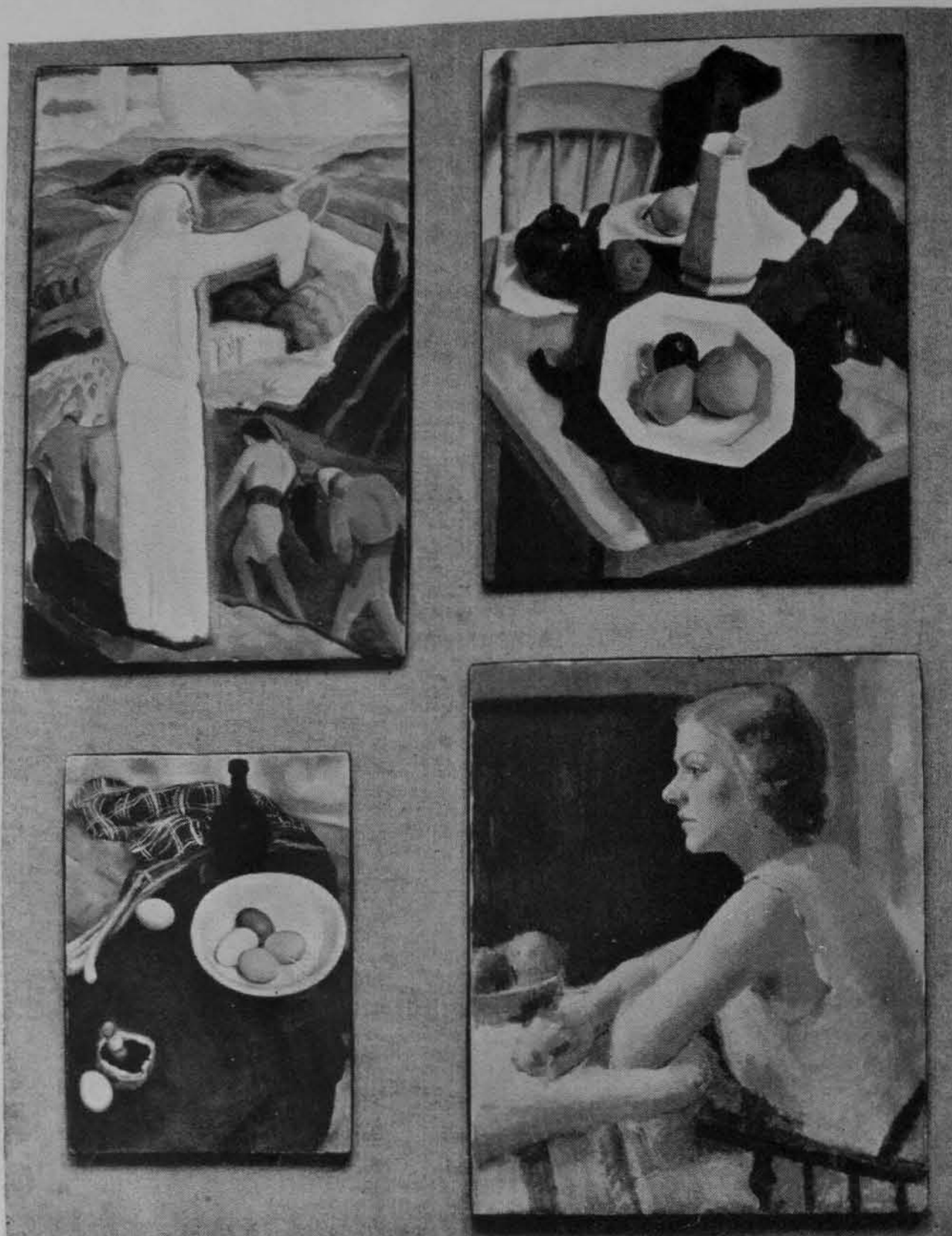
¶ The purpose of the painting classes is to train the student thoroughly in the technique of drawing and painting by means of study from still-life, head and figure models, and in the development of self-expression through composition and decorative painting.

¶ All students in drawing and painting are recommended to acquire some skill in modelling.

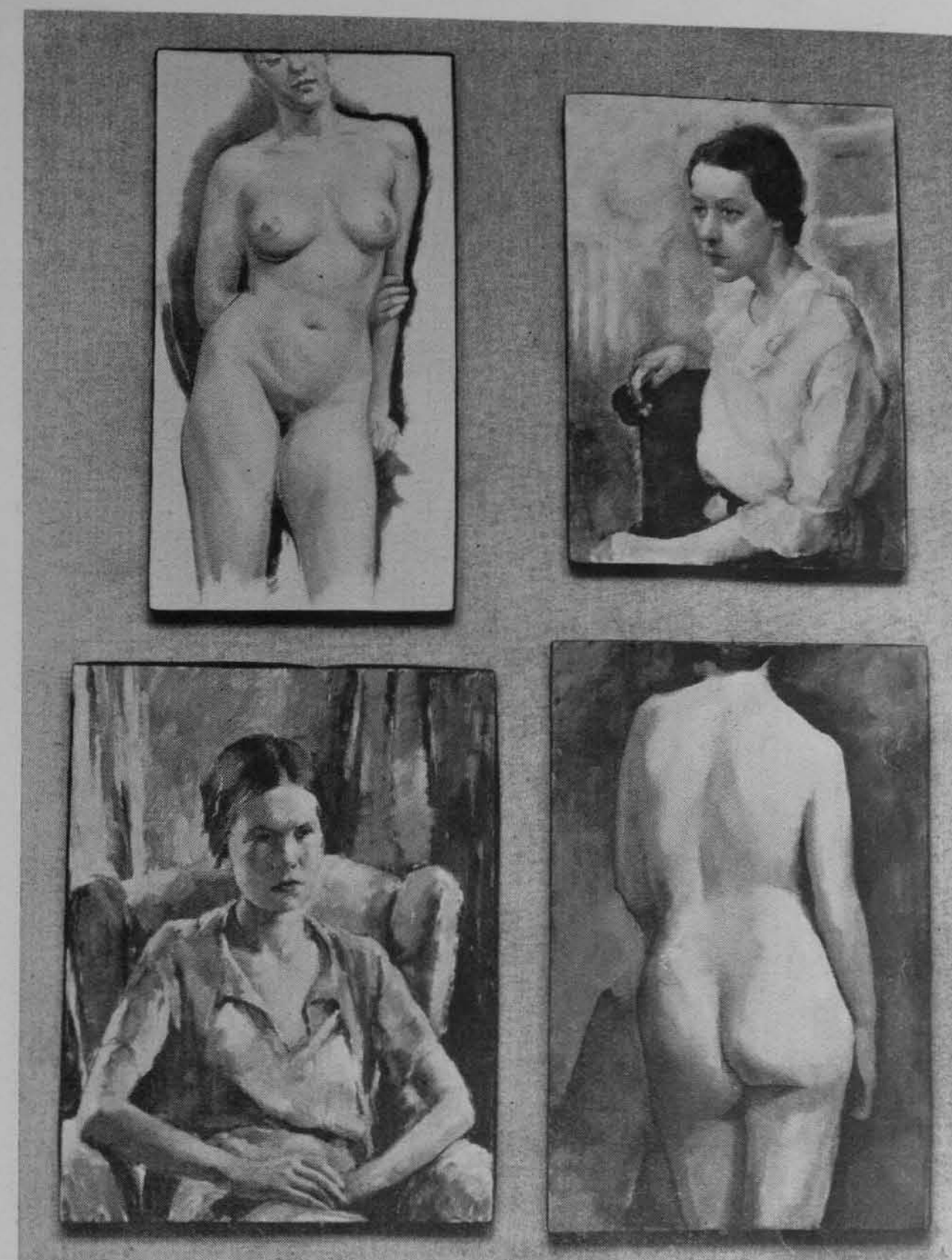


GROUP — By FLORA PETRIE

Awarded a Second Cresson Foreign Travelling Scholarship



COMPOSITION — By JOHN F. RICHARDSON
 STILL LIFE — By WILLIAM TEMPLE
 STILL LIFE — By LEORA HEYMAN
 PORTRAIT — By EDITH B. GREEN



LIFE STUDY — By HERMAN RINGER
 PORTRAIT — By LEORA HEYMAN
 PORTRAIT — By SARAH JANE BLAKESLEE
 LIFE STUDY — By LEROY LEHNEN



ILLUSTRATION—COSTUMED-MODEL CLASS

Illustration

¶ This class is organized so as to provide students with such practical instruction in drawing, composition and interpretation as will enable them to enter the professional field of magazine and book illustrating. They are encouraged to search out their own material by actual observation and to make use of this knowledge in their own manner and medium of expression.

¶ Stress is laid upon the use of lithography, both in drawing upon paper and in actually working upon the stone. Other media used are pen and ink, charcoal, water color, and oil.



GROUP — By L. CHARLOTTE TUKE

Awarded a Second Cresson Foreign Travelling Scholarship



CLASS STUDY — By JANE T. SPAETER
 ILLUSTRATION — By JANE T. SPAETER
 ILLUSTRATION — By FRANCIS HARTNETT
 ILLUSTRATION — By ALISON FARMER

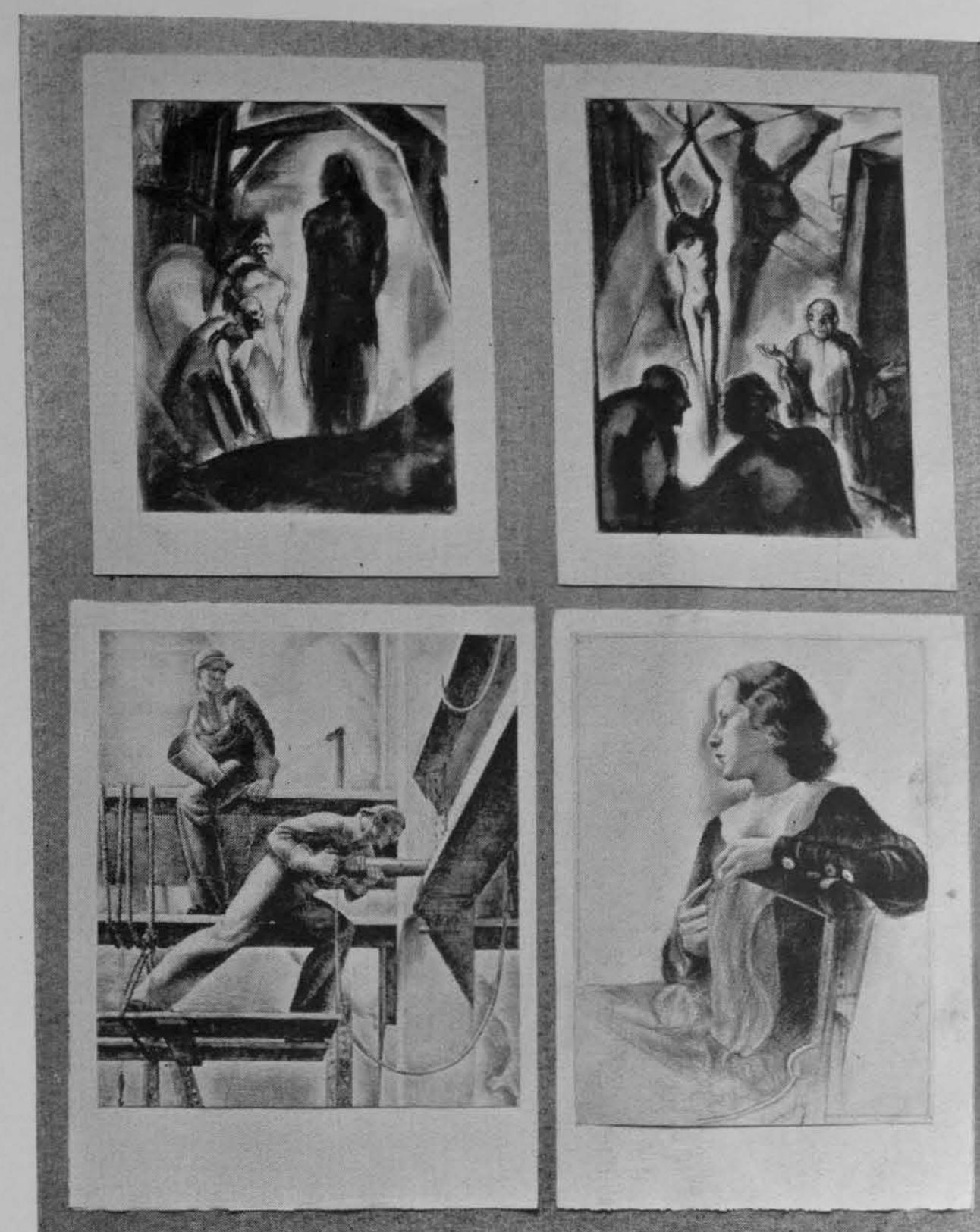
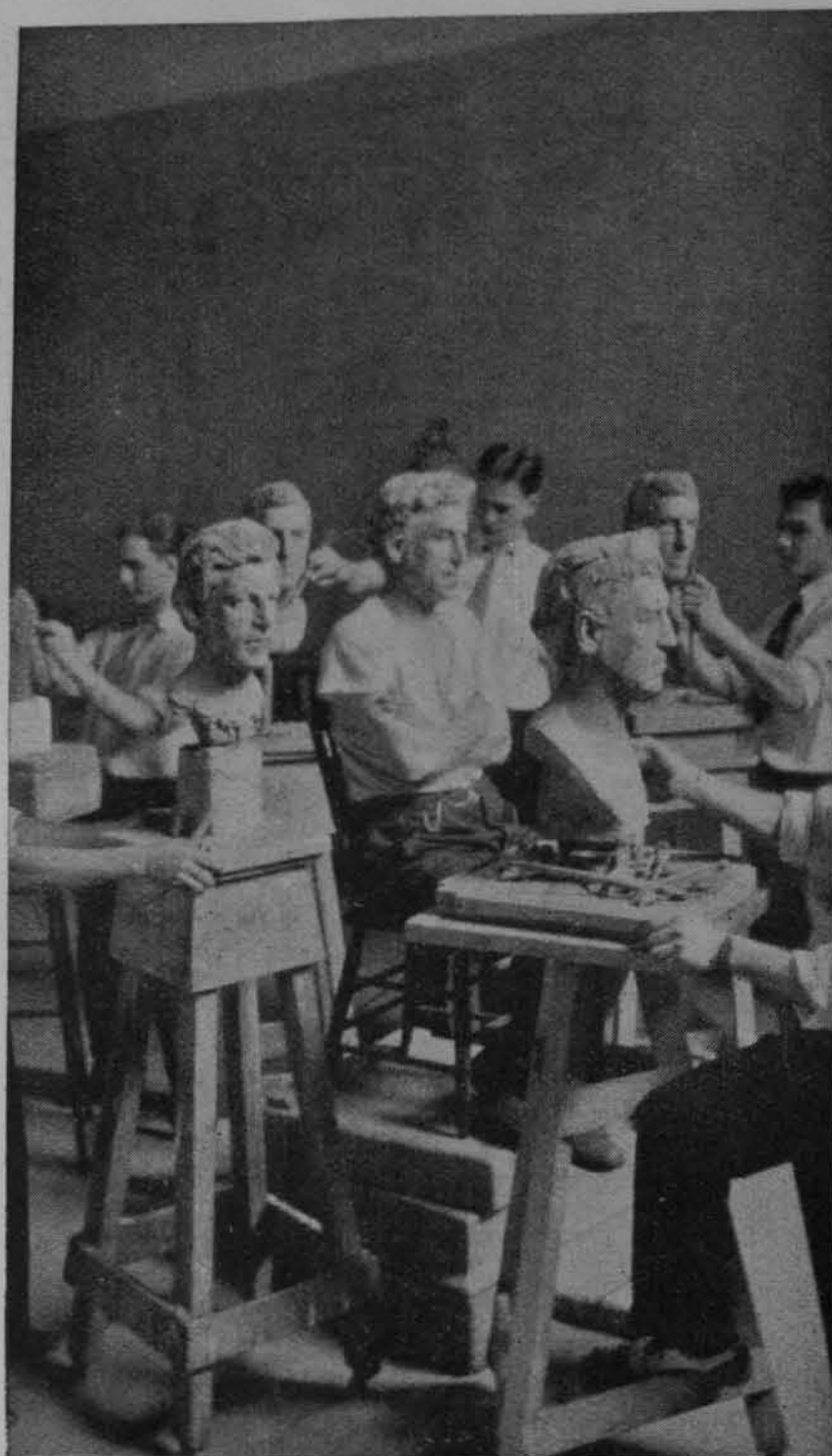


ILLUSTRATION — By HARRY LEVIT
 ILLUSTRATION — By HARRY LEVIT
 ILLUSTRATION — By W. KING INGERSOLL
 CLASS STUDY — By PEGGY PELOW



MEN'S HEAD MODELLING CLASS

Sculpture

Through individual criticism of work modelled from the head and figure, the student is given an understanding of construction and form for the purpose of applying this knowledge in the composition class. In addition to purely sculptural and interpretative subjects, practical problems are given in the application of sculpture to architectural needs.



FIRST SCULPTURE GROUP — By ELSBETH WALTHER
Awarded Honorable Mention

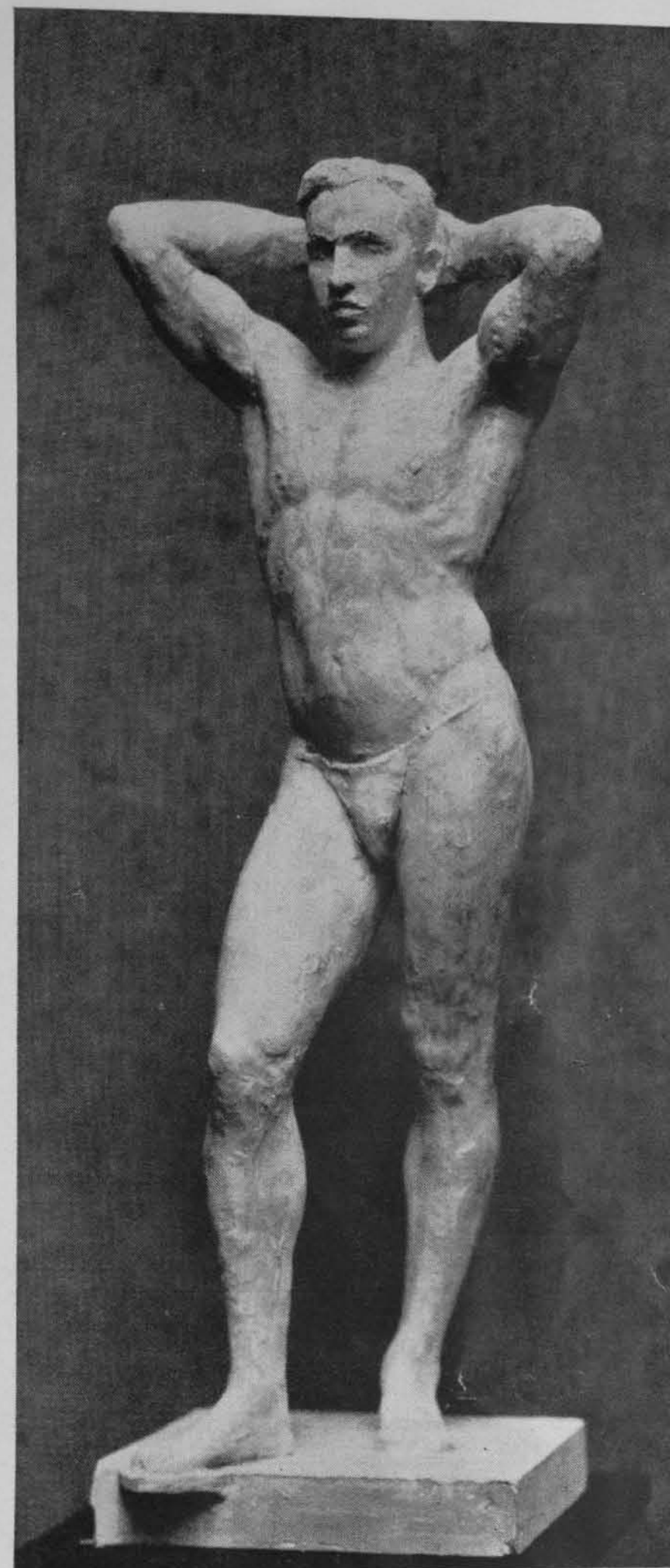
SECOND SCULPTURE GROUP — By T. HARRISON GIBBS
Awarded a First Cresson Foreign Travelling Scholarship



PORTRAIT — By GEORGE FREDERICK HOLSCHUH



COMPOSITION — By I. EDWARD MANSKY



LIFE STUDY — By ELSBETH WALTHER
Awarded Stewardson Prize



GROUP — By G. CARTER MORNINGSTAR
Awarded a First Cresson Foreign Travelling Scholarship

Mural Decoration

¶ The purpose of this class is to train advanced students in solving the architectural problems of decoration as well as the problems of composition and the technique of wall painting.



THE WEAVER — By FORTUNATO AMATO



COLLABORATIVE PROBLEM COMPETITION
of the Alumni Association of the American Academy in Rome
PANEL FOR MEMORIAL CHAMBER IN A MIDDLE WESTERN MUNICIPAL
BUILDING — By LAURA F. DELANO

SPECIAL CLASSES

Anatomy—JUSTIN A. PARDI

¶ A series of lectures and demonstrations are given to familiarize the students with the principles underlying the bone and muscle structure of the human figure.

Composition—HENRY RANKIN POORE

¶ The aim of this class is the development of expression. If work is good, there is a reason for it; if bad, there is likewise a reason. Education is largely the search for a reason.

Construction—ALBERT LAESSLE

¶ Fundamentals of action and proportion in the living model are stressed to give knowledge of figure and head construction.

Costume Sketch—ROY C. NUSE

¶ The chief object of these classes is to teach students to grasp and record quickly the spirit and character of the subject presented.

Decorative Painting—HENRY MCCARTER

¶ In this class are taught the comprehension, vision and invention of the art of today as well as appreciation and understanding of ancient art.

Perspective—JOHN F. HARBESON

¶ The course consists of instruction in the elements of linear perspective, shadows projected by artificial and natural lights, and reflections.

Evening Classes

¶ In addition to the day classes, evening classes are held in drawing from the antique cast, sketching from the costumed model, drawing and painting from life, and modelling from the head and figure.



COLLABORATIVE PROBLEM COMPETITION
of the Alumni Association of the American Academy in Rome—
Foyer in a Middle Western Municipal Building

ARCHITECTURE — By A. VINCENT FURNO
The University of Pennsylvania

SCULPTURE — By PETER P. WAYLAND
Pennsylvania Academy of Fine Arts
(Commended by the Jury)

HONOR ROLL OF THE ACADEMY'S SCHOOLS

1932-33

AWARDS MADE MAY, 1933

CRESSON TRAVELLING SCHOLARSHIPS

PAINTERS

SARAH JANE BLAKESLEE, Wash., D. C.
FRED B. GEASLAND, Knoxville, Tenn.
PHILIP JENNEY, Stony Brook, Mass.
LEROY LEHNEN, Phila., Pa.

JANE A. NEILL, Trenton, N. J.
*FLORA PETRIE, LaSera, Texas
MINNIE D. STEELE, Phila., Pa.
WILLIAM TEMPLE, Dunn, N. C.

SCULPTORS

T. HARRISON GIBBS, Rosemont, Pa.
*I. EDWARD MANSKY, Phila., Pa.
WALTER ROTAN, New York City

ILLUSTRATORS

HARRY LEVIT, Phila., Pa.
PEGGY PELOW, Trenton, N. J.
*L. CHARLOTTE TUKE, Lansdowne, Pa.
GARDNER TYRELL, Scranton, Pa.

MURAL DECORATOR

G. CARTER MORNINGSTAR, Lansdowne, Pa.

THE CHARLES TOPPAN PRIZES

1st Prize

FLORA PETRIE, LaSera, Texas

2nd Prize

ROBERT ATWOOD, W. Orange, N. J.

Honorable Mention

RANDOLPH ARNOLD, Lynchburg, Va.

BELL WORSHAM, Richmond, Va.

THE THOURON PRIZES

JOHN F. RICHARDSON, Nashville, Tenn.
ANN ESHNER, Phila., Pa.

LILLIAN SOLLOTT, Phila., Pa.
ESTHER KEE, Flourtown, Pa.

THE STEWARDSON PRIZE

ELSBETH WALTHER, Dayton, Ohio

THE STIMSON PRIZE

T. HARRISON GIBBS, Rosemont, Pa.

THE PACKARD PRIZES

1st Prize

A. BOYD CRUISE, Lafayette, La.

2nd Prize

JACK OVCHAROV, Phila., Pa.

THE RAMBORGER PRIZE

JAMES B. TURNBULL, Webster Grove, Mo.

* Second Award.

SCHOLARSHIPS AND PRIZES

Free Tuition Scholarships

¶ Twenty-three free tuition scholarships are open to returning students who have paid their tuition fees for at least one year. These scholarships are solely for the purpose of financially assisting those who would otherwise be unable to pursue the study of art. Twenty are given each year by Mrs. Alexander Hamilton Rice. In addition to these, one is available under the will of Mary R. Burton, one through the generosity of Mrs. George K. Johnson, and one in memory of Elizabeth H. Thomas.

Cresson Travelling Scholarships

¶ Under the wills of the late Emlen and Priscilla Cresson, the William Emlen Cresson Memorial Foreign Travelling Scholarships have been established in memory of their son, to send pupils of merit to Europe for the summer vacation, after having studied in the Academy for at least three years within a certain period of time.

The Charles Toppan Memorial Prizes

¶ These prizes of \$300, \$200, and two of \$100 each, are awarded for the best work submitted in competition by students who have previously received and used a Cresson Scholarship.

The Thouron Prizes

¶ Two prizes of \$50 each and two prizes of \$25 each, founded by the late Henry J. Thouron, a former instructor in composition, are awarded to groups of not less than three compositions upon subjects given to the class during the current season.

The Stewardson Prize

¶ The Edmund Stewardson Memorial Prize of \$100 is awarded in the life modelling class on a three-day competition, open to Academy sculpture students and such pupils of other art schools as may be approved by the Committee on Instruction.

The Stimson Prize

¶ In memory of Emma Burnham Stimson, a prize of \$100 is awarded for the best figure study made by a student of the sculpture class during the regular course of the class work, in one month.

The Ramborger Prize

¶ The Ramborger Prize of \$25 was established by the late William K. Ramborger, as a memorial to his sister, Aspasia Eckert Ramborger, a former student of the Academy. This prize is to be awarded annually for the best line drawing of a head from life by an Academy student.

The John H. Packard Prizes

¶ The John H. Packard Prizes of \$30 and 20, established by the children of the late Doctor Packard, for many years Chairman of the Academy's Committee on Instruction, are awarded annually for the best groups of original studies made from living animals in the Zoological Gardens.

Free-hand Drawing Prizes

¶ 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. 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.

RULES OF THE SCHOOL

¶ The standard of conduct expected of the students is based upon the highest good of the greatest number, and is in no way intended to curtail their legitimate freedom or to retard their artistic development. Any conduct unbecoming a student is a violation of the rules and as such will result in suspension or dismissal.

¶ Students will not be called from the classroom unless in the judgment of the Curator the matter is of urgent importance.

¶ Telephone calls are not reported to students. Messages are placed in the students' mail boxes.

¶ Visitors are admitted to the Schools between the hours of 4:00 and 5:00.

¶ Students are required to register their work each month.

¶ The Academy reserves the right to hold students' work for exhibition.

¶ Art supplies must be provided by the students. These supplies can be purchased at the school store at lowest prices.

¶ Students are cautioned to take care of their personal property, since the Academy will assume no responsibility for loss or damage. A large steel locker, fitted with a combination lock, is provided for each student.

¶ Application forms and any further information desired concerning the Schools may be obtained by addressing

ELEANOR FRASER, Curator.

Broad and Cherry Streets
Philadelphia

ACADEMY COUNTRY SCHOOL

CHESTER SPRINGS, PENNSYLVANIA

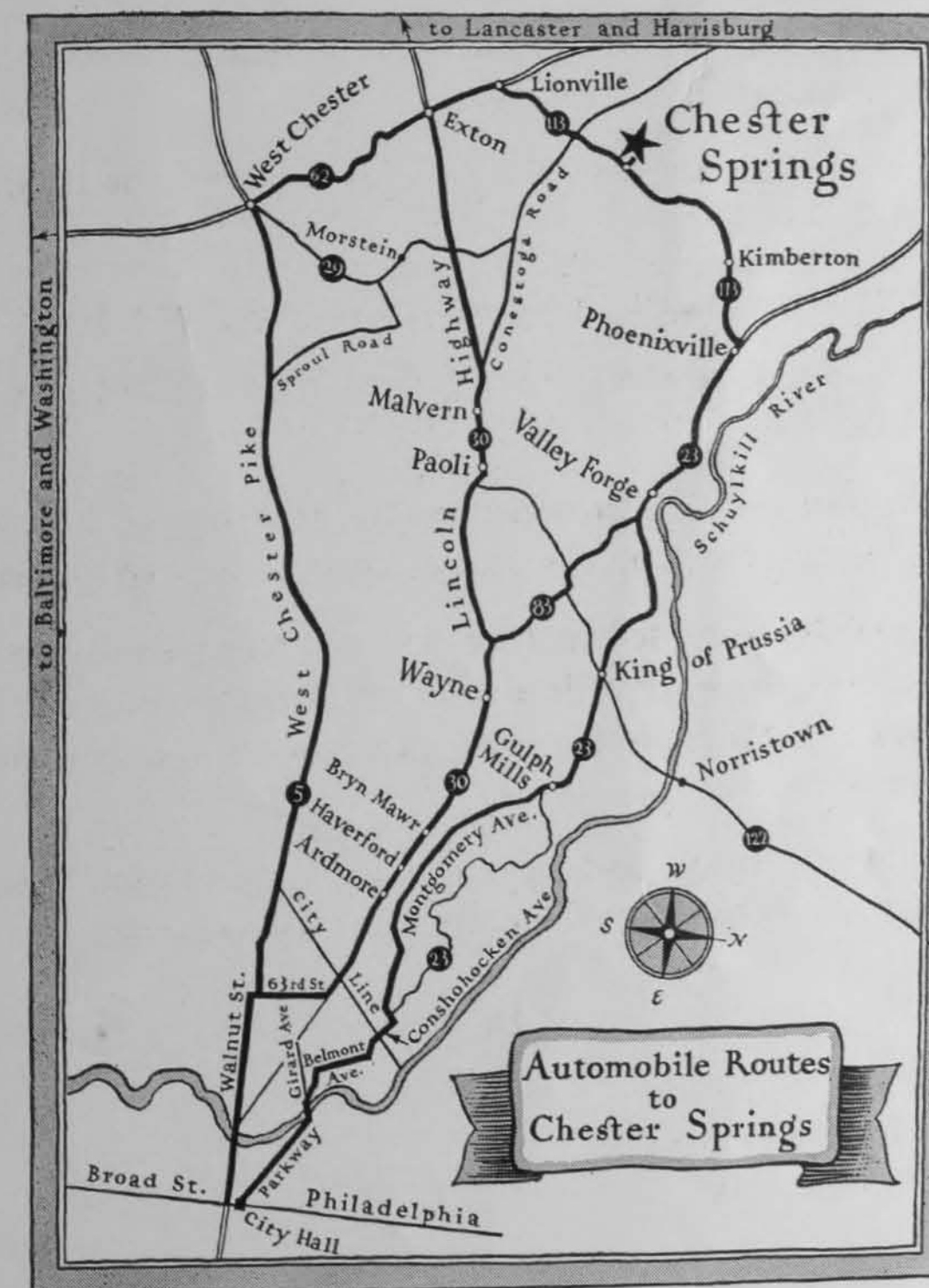
OPEN THROUGHOUT THE YEAR

SUMMER TERM — June to September, inclusive

WINTER TERM — October to May, inclusive

¶ The Pennsylvania Academy of the Fine Arts owns a tract of 158 acres at Chester Springs, Chester County, Pennsylvania, twenty-six miles northwest of Philadelphia, and conducts there what is believed to be the best equipped country school in America for the study of the Fine Arts, with adequate dormitory accommodations.

¶ This School is a unit of the Philadelphia Schools and is under the same Management. All the students in the Academy enjoy the same privileges and compete on equal terms for prizes and scholarships.



Resident Manager, D. ROY MILLER

ANNUAL MEMBERSHIP IN THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

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

LIFE MEMBERSHIP

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

FORM OF BEQUEST

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