

SCHOOL CIRCULAR

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

FOUNDED 1805



PHILADELPHIA

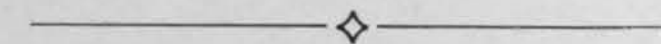
1920-1921

SCHOOL CIRCULAR

ONE HUNDRED AND FIFTEENTH YEAR

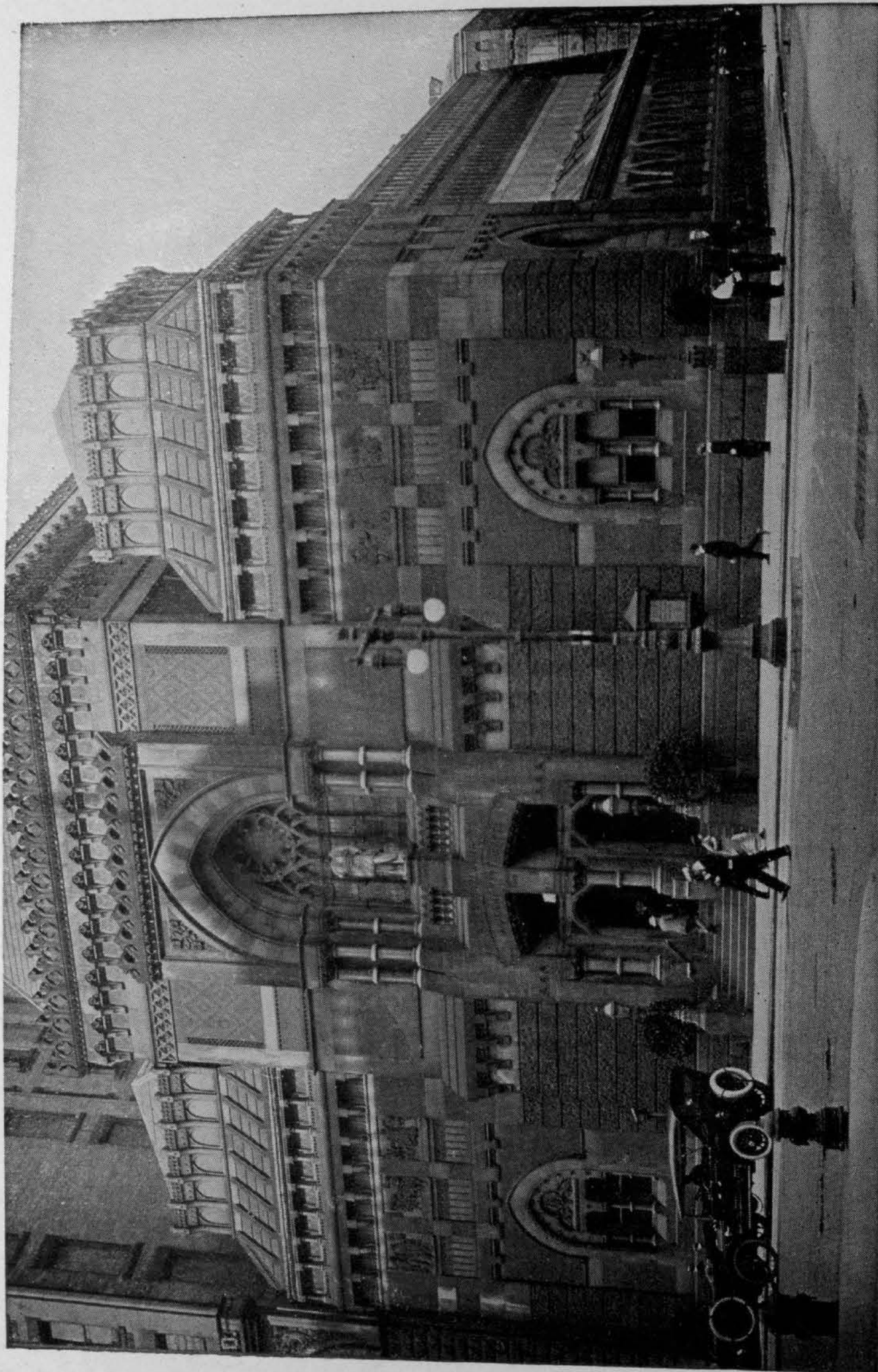
THE
PENNSYLVANIA ACADEMY
OF THE FINE ARTS

BROAD STREET ABOVE ARCH
PHILADELPHIA



SUMMER SCHOOL
CHESTER SPRINGS, CHESTER COUNTY
PENNSYLVANIA

1920-1921

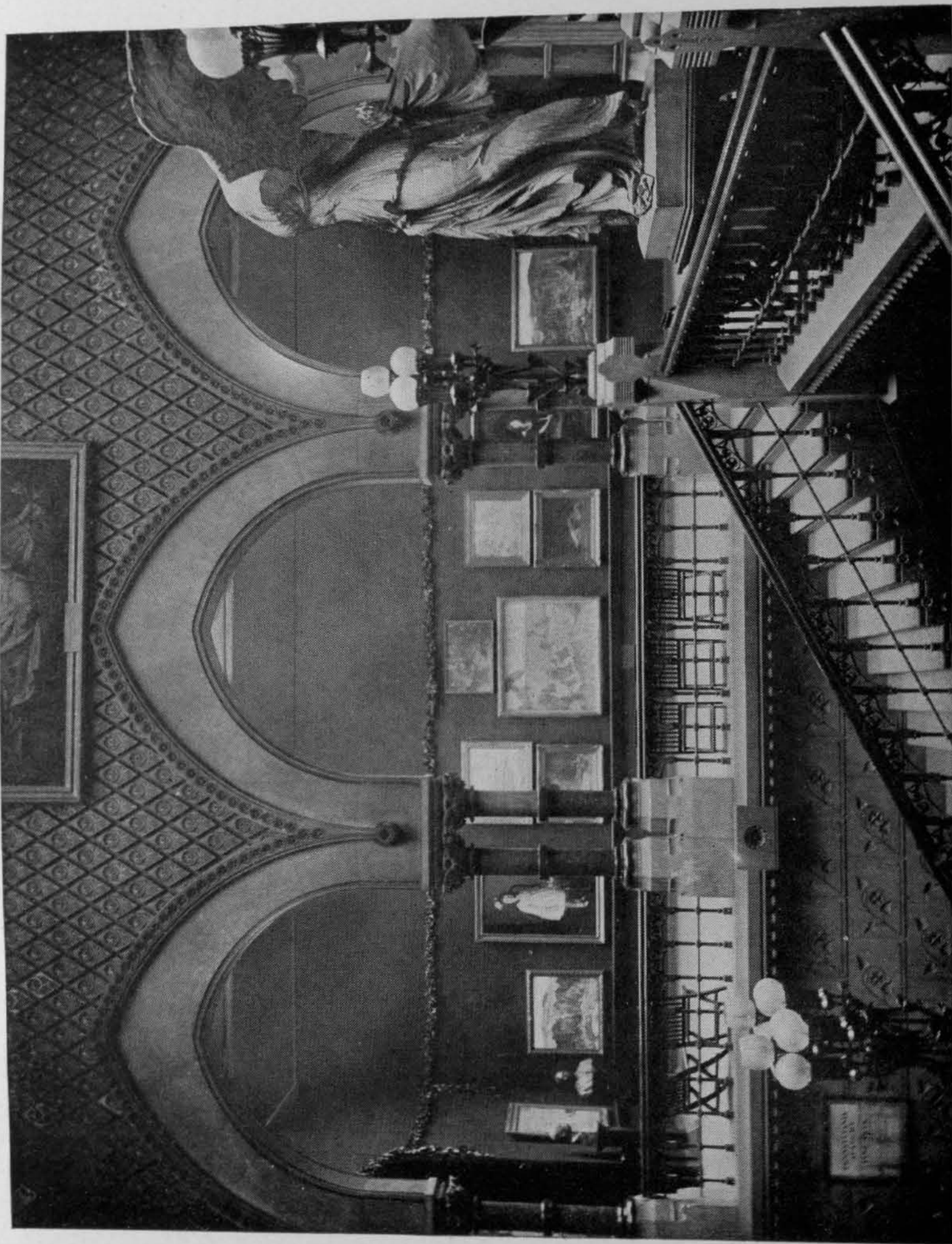


THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

FOREWORD

"When artists attempt to set up among themselves an exclusive cult based on a belief in some form of special dispensation, it means that art is dead. When artists will forget to think of their occupation as a thing apart, and of themselves as distinct from mankind, when they discover that they are craftsmen and belong to the great company of masons and goldsmiths and carpenters, with Donatello and Ghirlandajo and Michelangelo, then they will get back their great traditions and come to their own again."

G. B. G.



STAIRWAY AND NORTH CORRIDOR DURING THE 115TH ANNUAL EXHIBITION

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

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D. ROY MILLER



Wayne K. Crumling

PORTRAIT STUDY, 1920

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THE FACULTY OF THE ACADEMY

CHARLEMAGNE TOWER.

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'École 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 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; 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 of the Fine Arts, and under Bouguereau, Ferrier, and Doucet in Paris. Awarded First Toppan Prize, Pennsylvania Academy, and European Scholarship. Medal, Atlanta Exposition, 1895; Honorable Mention, Exposition-Universelle, Paris, 1900; Medals, 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, 1910. Awarded Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915, The William A. Clark Prize, Corcoran Gallery of Art, 1916, The Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1917. The Pennsylvania Academy of the Fine Arts Gold Medal of Honor, 1919. Gold Medal, the Fellowship of the Pennsylvania Academy of the Fine Arts, 1921. The Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1920. Member of the Jury of Selection for the Pan-American Exposition, Buffalo; Member of the New York Water Color Club, and the Philadelphia Water Color Club. Member of the Jury of Selection of the United States Section, Department of Art, and of International Jury of Awards, Universal Exposition, St. Louis, 1904; Member of the Municipal Art Jury of Philadelphia. Member Advisory Committee for Pennsylvania and the Southern States, and of the Jury of Selection for the Panama-Pacific International Exposition, San Francisco, 1915; Associate of the National Academy of Design. Instructor in Drawing and Painting.

HENRY McCARTER.

Born in Norristown, July 5, 1865. Studied in the Pennsylvania Academy of the Fine Arts and under Puvis de Chavannes, Bonnat, Merson, Courtois, Rixens. Member Art Students' League, New York. Contributor to Scribner's, Century, Collier's, The London Graphic, and other magazines. Gold Medal, Panama-Pacific Exhibition, San Francisco, 1915. Instructor in Illustration.

THE FACULTY (Continued)

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; Inness 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. Member of the National Academy of Design. Instructor in Composition and in Drawing and Painting.

DANIEL GARBER.

Born in North Manchester, Indiana, April 11, 1880. Studied in the Art Academy of Cincinnati, and in The Pennsylvania Academy of the Fine Arts. Awarded First Toppan Prize, Pennsylvania Academy, 1904, and Cresson Travelling Scholarship, 1905-1907; First Hallgarten Prize, National Academy of Design, 1909; Honorable Mention, The Art Club of Philadelphia, 1910; Honorable Mention, Carnegie Institute, Pittsburgh, 1910; Bronze Medal, Buenos Aires Exposition, 1910; Fourth Clark Prize and Honorable Mention, Corcoran Gallery of Art, Washington, 1910; Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1911; Potter Palmer Gold Medal, Art Institute of Chicago, 1911; Second W. A. Clark Prize and Silver Medal, Corcoran Gallery of Art, 1912; Gold Medal, Panama-Pacific International Exposition, 1915; Second Altman Prize, National Academy of Design, 1915; Shaw Purchase Prize, Salmagundi Club, 1916; Edward T. Stotesbury Prize, Pennsylvania Academy of the Fine Arts, 1918; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1919; First Altman Prize for Figure, National Academy of Design, New York, 1919; Member of the National Academy of Design. Member of the National Arts and Salmagundi Clubs, New York. Instructor in Drawing and Painting.

PHILIP L. HALE.

Born in Boston, May 21, 1865. Pupil of J. Alden Weir, the Julian Academy and L'École des Beaux Arts, Paris. Member of Art Students' League, New York; St. Botolph Club, Boston; The National Arts Club, New York; The Art Club, Philadelphia; The Art Club, San Francisco. Honorable Mention, Pan-American Exposition, Buffalo, 1901; Bronze Medal, St. Louis Exposition, 1904; Gold Medal, International Exposition, Buenos Aires, 1910; Norman Wait Harris Silver Medal, Chicago Art Institute, 1916; Proctor Portrait Prize, National Academy of Design, New York, 1916; The Charles M. Lea Second Prize, The Pennsylvania Academy of the Fine Arts, 1916; The Philadelphia Prize, The Pennsylvania Academy of the Fine Arts, 1919. Associate Member of the National Academy of Design; Member of the International Jury of Awards, Panama-Pacific Exhibition, 1915. Instructor in Drawing, Painting and Constructive Anatomy.

ARTHUR B. CARLES.

Born in Philadelphia, March 9, 1882. Studied in the Schools of The Pennsylvania Academy of the Fine Arts, and in Paris. Awarded two European travelling scholarships, Pennsylvania Academy, 1905-1907; 1st

THE FACULTY (Continued)

Toppan Prize, Pennsylvania Academy, 1907; Norman Wait Harris Bronze Medal, Chicago Art Institute, 1912; Silver Medal, Panama-Pacific International Exposition, 1915; Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1917; The Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1919; The Pennsylvania Academy of the Fine Arts Fellowship Prize, 1919. Instructor in Drawing and Painting.

JOHN F. HARBESON, B.S., M.S.A.

Born in Philadelphia, July 30, 1888. Attended the University of Pennsylvania, received B.S., 1910, and M.S.A., 1911. Member American Institute of Architects. Instructor in Perspective.

FRED WAGNER.

Born in Valley Forge, Pennsylvania, 1864. Studied in The Pennsylvania Academy of the Fine Arts. Awarded The Pennsylvania Academy of the Fine Arts Fellowship Prize, 1914. Member of the Philadelphia Sketch Club and Philadelphia Water Color Club. Instructor in Landscape.

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 Summer School in this country. For details see page 61.

During the one hundred and fifteen 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 engages its students **at once and exclusively** in the study of the Fine Arts, and aims to equip them with a thorough knowledge of **Correct Drawing, Color Value, Composition, Modelling, Constructive Anatomy, and Perspective.**

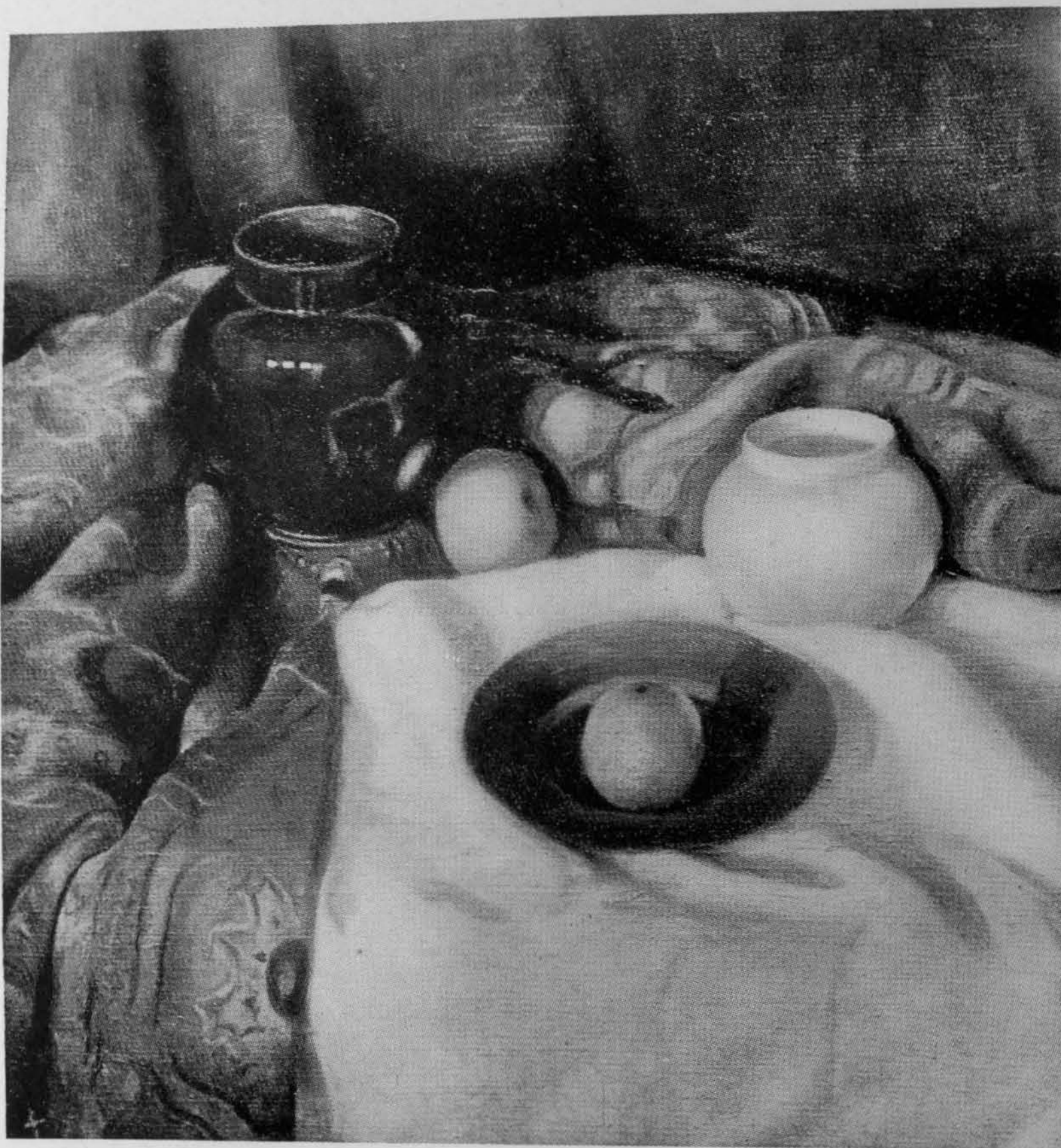
Lectures of general and special interest are given during the year, and students may attend them without extra charge.

The Academy's Permanent Collection of paintings and sculpture is an important adjunct to the students' regular work.

The Permanent Collection includes the Gallery of National Portraiture; 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 Academy is equipped in every way to teach the technique of Painting and Sculpture, and the instruction it affords is fully equal from a technical standpoint to that obtainable in Europe.



Manuel Azadigian

STILL LIFE, 1920

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 622 examples, representing 215 different artists;

An Exhibition of Miniatures composed of 112 examples, representing 58 different artists;

The Academy's 115th Annual Exhibition of Oil Paintings and Sculpture, composed of 360 paintings and 158 sculptures, representing a total of 333 artists. This Exhibition was opened to public view for seven weeks and visited by 45,505 people.

A Special Loan Exhibition of Paintings, Drawings and Sculpture by Representative Modern Masters was held from April 17 to May 9. The Exhibition consisted of 256 examples of Paintings, Drawings and Sculpture by artists whose influence has directed the development of art during the past seventy-five years. An unusual opportunity was offered by the assembling of these masterpieces for studying the modern movement in art beginning with the work of Courbet.

FREE SCHOLARSHIPS

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.

Through the generosity of Edward Bok, a scholarship is available from the "Philadelphia Prize," established for the Academy's Annual Exhibition.

Under the will of Mary R. Burton, deceased, another free scholarship is provided, and through the generosity of Mrs. George K. Johnson, the Sarah Kaighn Cooper Free Scholarship has been established.

The above Free Scholarships will be 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.

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



COMPOSITION, 1920

Earl K. Bates

Applicants must fill in a prepared form and submit it before October 1st.

This application must be accompanied by a letter addressed to the Committee on Instruction, stating in detail the necessity for requesting Free Tuition.

TRAVELLING SCHOLARSHIPS

So far as instruction is concerned there is no necessity whatever for the student to leave America, but, by the liberal provision 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 Academy in sending its most meritorious students to Europe. The income is divided into scholarships of \$500 each, awarded to the students impartially upon the merits of their work.

During the last year ten students were awarded Cresson Scholarships.

OTHER PRIZES

Besides the Cresson Scholarships, other substantial prizes are offered to students as hereafter stated, and every incentive held out to them to develop their talents to the uttermost.

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 depots. The new Parkway brings it within easy reach of Fairmount Park and 3000 acres of beautiful scenery. While it is convenient to the business portion of the city, it is also readily accessible to the residential districts. Philadelphia is often called "The City of Homes," and of all the greater American cities it is probably the most worthy of the name. Apartments and studios can be obtained by the year or by the month for reasonable rates. The cost of living is low.

The city contains, in addition to the Academy's own gallery, a number of notable collections of paintings which are accessible to students. Among the more important may be mentioned: The Wiltach Collection in Fairmount Park; The Lankenau Collection at the Drexel Institute; the important paintings at the Historical Society of Pennsylvania, and at Independence Hall; the collections of the late John G. Johnson, of Joseph E. Widener, and of the late William L. Elkins. Admission to Private Collections is obtained by appointment only.

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



Elmer G. Anderson

PORTRAIT STUDY, 1920

PHILADELPHIA CALENDAR

The One Hundred and Fifteenth Year Begins October 4, 1920.

The school year is divided into two terms of 17 weeks each. The first term will begin Monday, October 4, 1920, and close January 29, 1921; the second term will begin Monday, January 31, 1921, and close Saturday, May 28, 1921.

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

Evening classes are open from 6.30 until 10.

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 will be open, but from December 22 to January 3rd no living models will pose and no criticisms will be given. On the Saturday preceding Easter and on Easter Monday no living models will pose and no criticisms will be given.

CHESTER SPRINGS CALENDAR

The Chester Springs Summer School is open from April 1st to October 1st. Criticisms are given between March and October. During the Autumn and Winter months, special arrangements may be made with the Resident Manager for working at the school.

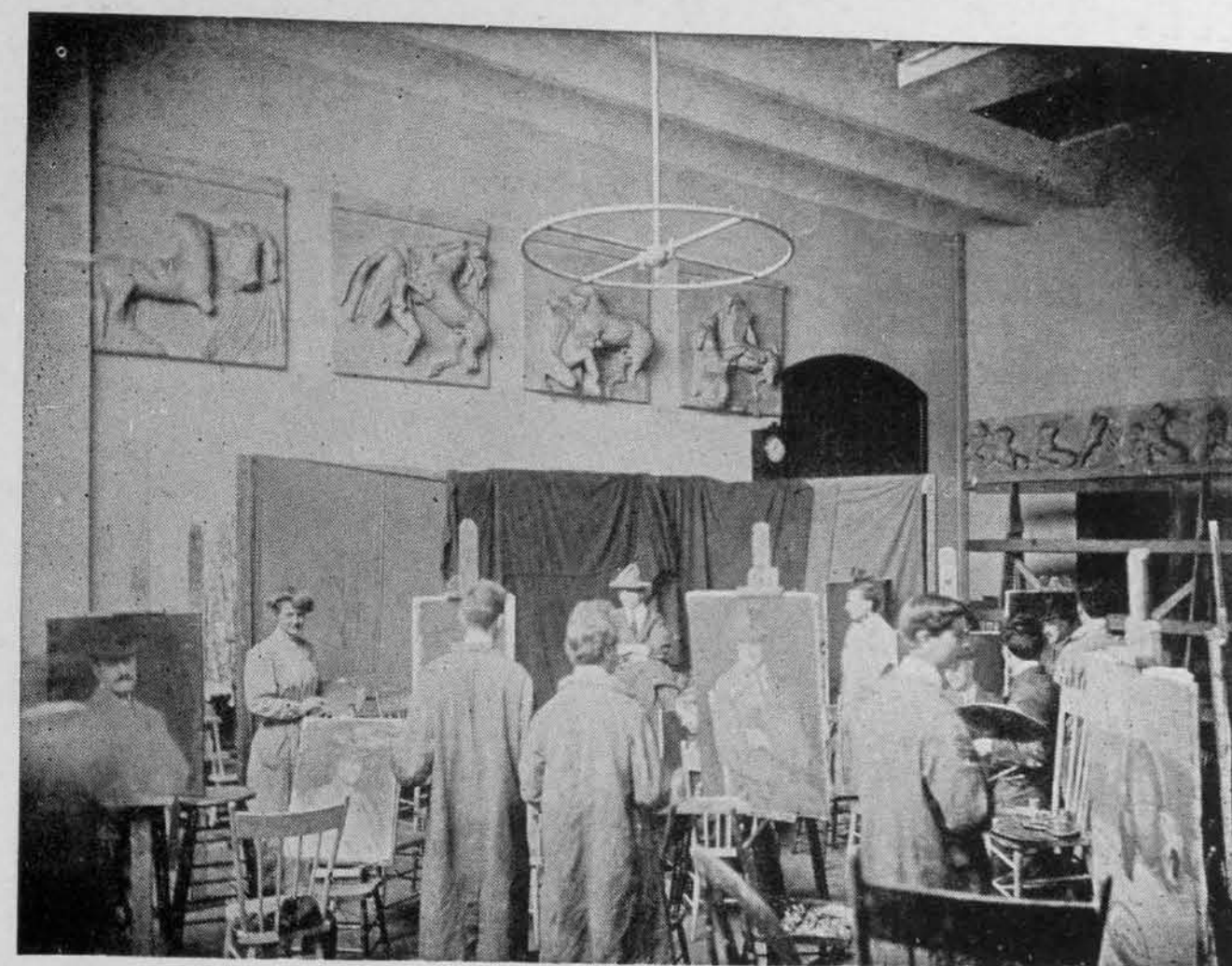


Manuel Azadigian

DRAWING, 1920

INSTRUCTION

Instruction in the Academy at Philadelphia is given in Drawing, Painting, Sculpture, and Illustration. These departments are closely allied and students in the Painting and Illustration classes are recommended 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.

ANTIQUE DRAWING

In order that students who have had comparatively little training in drawing may pursue their studies under the easiest conditions and advance naturally to higher work, a preparatory Antique Class is conducted, which includes drawing from the cast, drawing and painting from still life, and lectures upon composition, perspective, and constructive anatomy. It comprises the following classes, and gives the student a comprehensive range of study:



Earl K. Bates

DRAWING, 1920

CLASSES

Drawing from Cast
Every morning and afternoon,
every night
Composition
Still-life Drawing and Painting
Tuesday, Thursday and Saturday
mornings and afternoons.

INSTRUCTORS

Daniel Garber

Joseph T. Pearson, Jr.
Hugh H. Breckenridge



Perspective Lectures
Constructive Anatomy Lectures
Saturday Morning Costume
Sketch Class

John F. Harbeson
Philip L. Hale

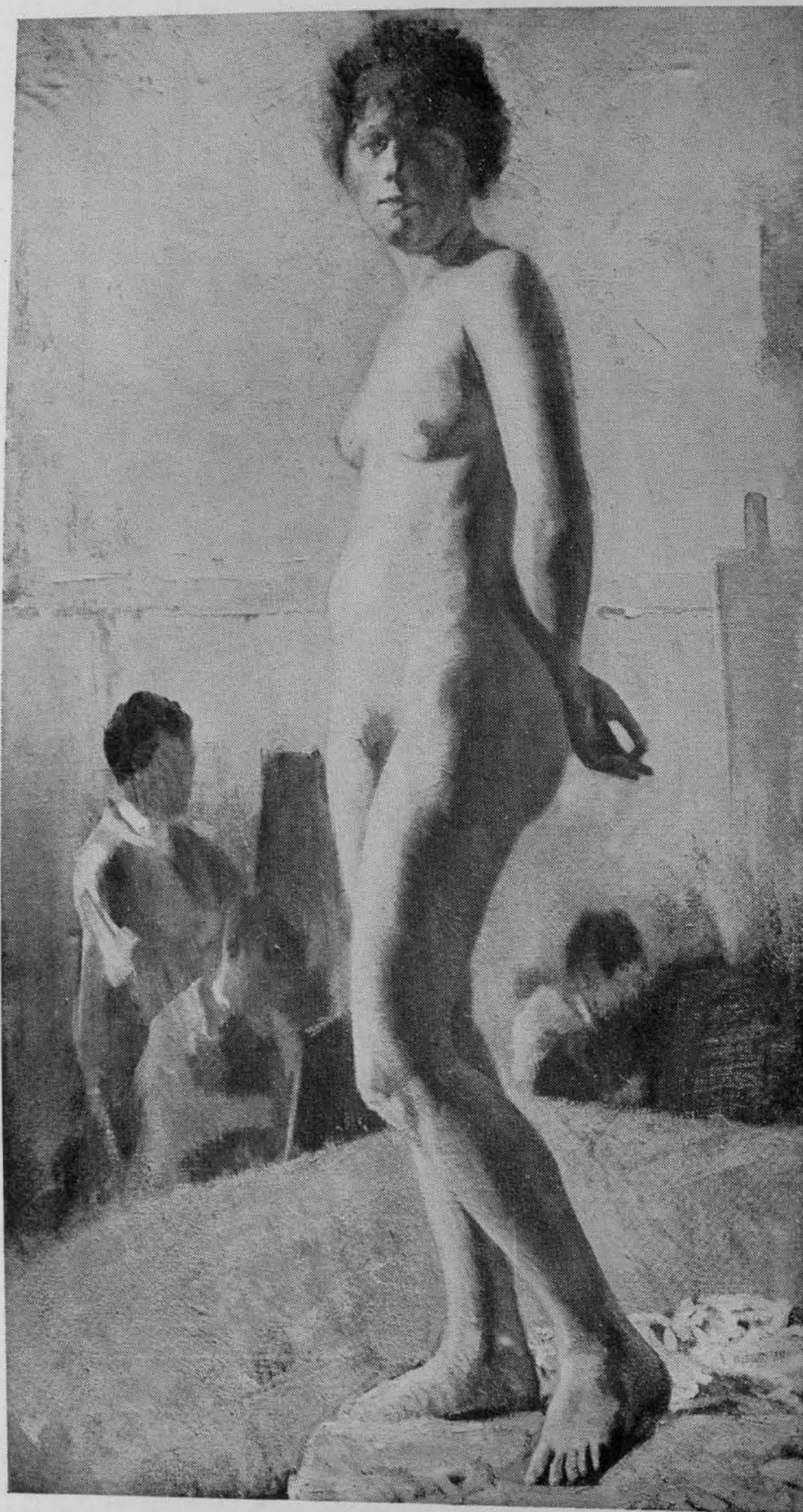
Arthur B. Carles

Requirements for Admission

Upon request, application blanks will be furnished. These blanks, carefully filled in, should be returned to the Academy before October 1st. All **new** students, excepting those applying for admission to the modelling classes, must work in the Antique Drawing Classes for at least one month after registration. After the first month of work they will be classified by the Faculty according to the merit of the Antique drawings they submit.

Fee for the Antique Classes

The fee for the Antique Classes is \$75 a term. For Students registered in the Academy Philadelphia Schools during the season



Alfred R. Mitchell

LIFE STUDY, 1920

of 1919-1920, the tuition fee will remain as heretofore. Payment of the tuition fee entitles the student to work in the morning, afternoon, and evening classes. Students registered in Antique Drawing are permitted to work in the Antique Modelling Class without extra charge.

THE LIFE AND HEAD CLASSES

The Life and Head Classes offer the opportunity to advanced students to draw and paint from the Human Figure, from the Head,



and from Still Life, and to attend lectures on Composition, Perspective, and Constructive Anatomy.

In the Day Life Classes students will not be confined to criticisms from a single instructor but will have the advantage of receiving criticisms from **several** members of the Faculty as scheduled. Weekly criticisms will be given during October and November by Mr Pearson; during December, January and February by Mr. Hale; and during March, April and May by Mr. Pearson.

The night Life Classes will be under the supervision of Mr. Garber.

SCHEDULE OF CLASSES

Drawing and painting from Life. For women: three hours daily, and Tuesday, Thursday and Saturday nights. For men: three hours daily, and Monday, Wednesday, and Friday nights.

INSTRUCTORS

Joseph T. Pearson, Jr.
Philip L. Hale
Daniel Garber



Helène Holdt

PORTRAIT STUDY, 1920

CLASSES

INSTRUCTORS

Drawing and painting from the Head. Monday, Wednesday, and Friday mornings and afternoons.	Hugh H. Breckenridge
Drawing and painting from Still Life. Tuesday, Thursday, and Saturday mornings and afternoons.	Hugh H. Breckenridge
Composition	Joseph T. Pearson, Jr.
Perspective Lectures	John F. Harbeson
Constructive Anatomy Lectures	Philip L. Hale
Saturday Morning Costume Sketch Class	Arthur B. Carles

Requirements for Admission

Students will be admitted to the Life and Head Classes on presentation of drawings, from the Antique, which in the opinion of the Faculty are of sufficient merit to warrant promotion. Application for these classes may be made at the termination of the first month's work or at any stated faculty meeting thereafter.

Fee for the Life and Head Classes

The fee for the Life and Head Classes is \$75 a term. For students registered in the Academy's Philadelphia Schools during the season of 1919-1920, the tuition fee will remain as heretofore. Payment of the tuition fee entitles a student to work in the Antique Classes, the Life Class, and the Classes in Sculpture, without extra charge. **All students in drawing and painting are recommended to do a certain amount of modelling.**



Dora Reece

PORTRAIT STUDY, 1920

SPECIAL CLASSES

Mr. Pearson's Class in Composition

The Class in Composition or Self-Expression is conducted by Mr. Pearson. The object of the class is to encourage the student to express courageously and forcefully his own impressions and conceptions.

The class meets at stated intervals to exhibit work for comparison and open discussion.

Mr. Hale's Lectures on Constructive Anatomy

The Lectures on Anatomy begin about the first week of November, and are open to all students without extra charge. The Instructor will illustrate his Lectures with the stereopticon and with drawings made in the presence of the class, and also by means of the living model. The subject of constructive anatomy is fully covered in this course.

Mr. Harbeson's Lectures on Perspective

The Lectures on Perspective begin about the first week in November, and are open to all students without extra charge.

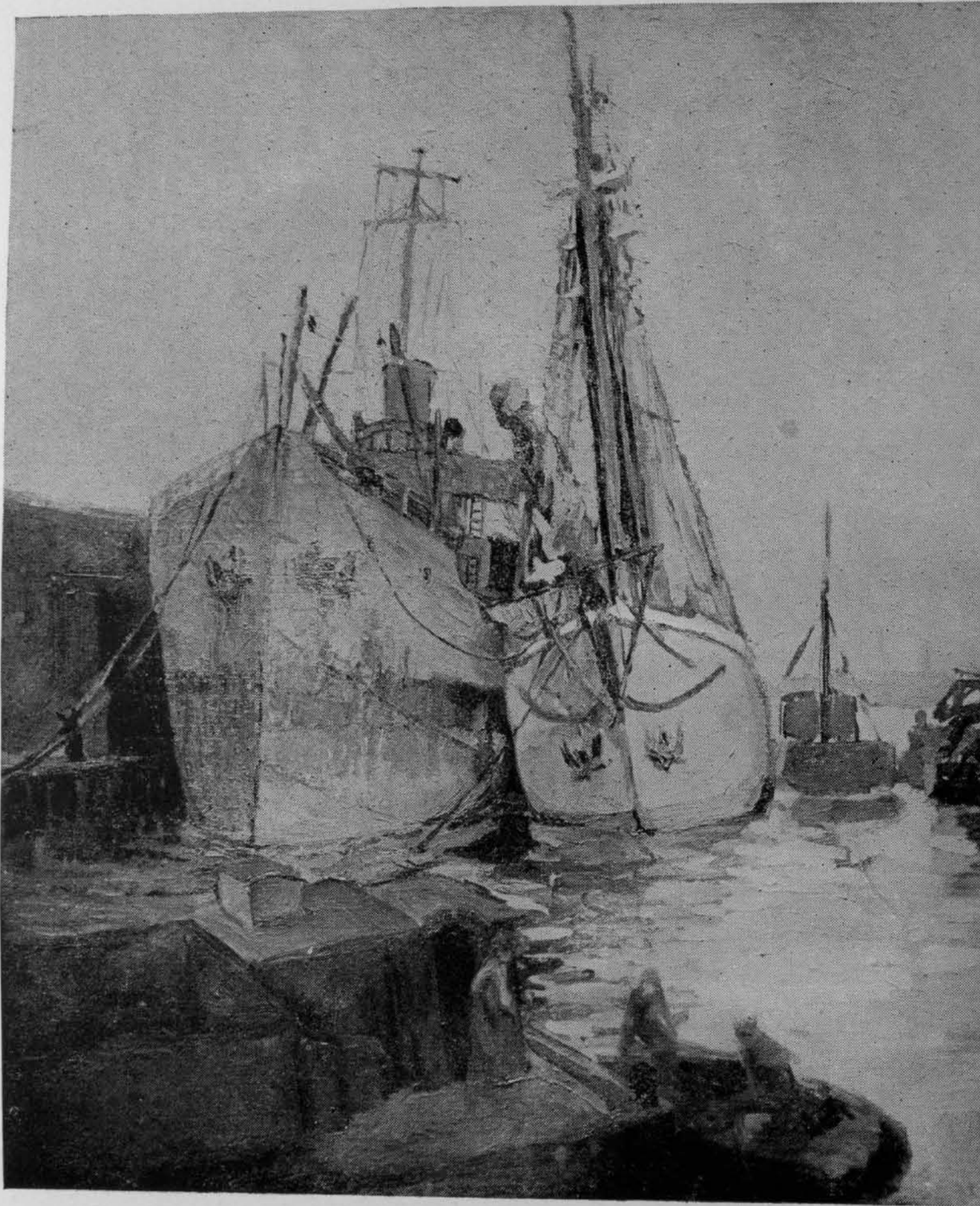
The Course consists of lectures upon the elements of linear perspective illustrated by drawings made before the class. Problems in drawing and painting from the solid object and from nature are given to the class at stated intervals. The principles of perspective as used by artists of various schools are demonstrated by lantern projections of their works.

Mr. Carles' Costume Sketch Class

The Costume Sketch Class is conducted throughout both terms, and meets Saturday mornings from nine o'clock until noon. Sketches from the living model are made in black and white, or in color. Members of any class in the school may attend the Costume Sketch Class without additional charge.

A Sketch Class meets also on Tuesday evenings, from seven until nine o'clock, to work from a living model.

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

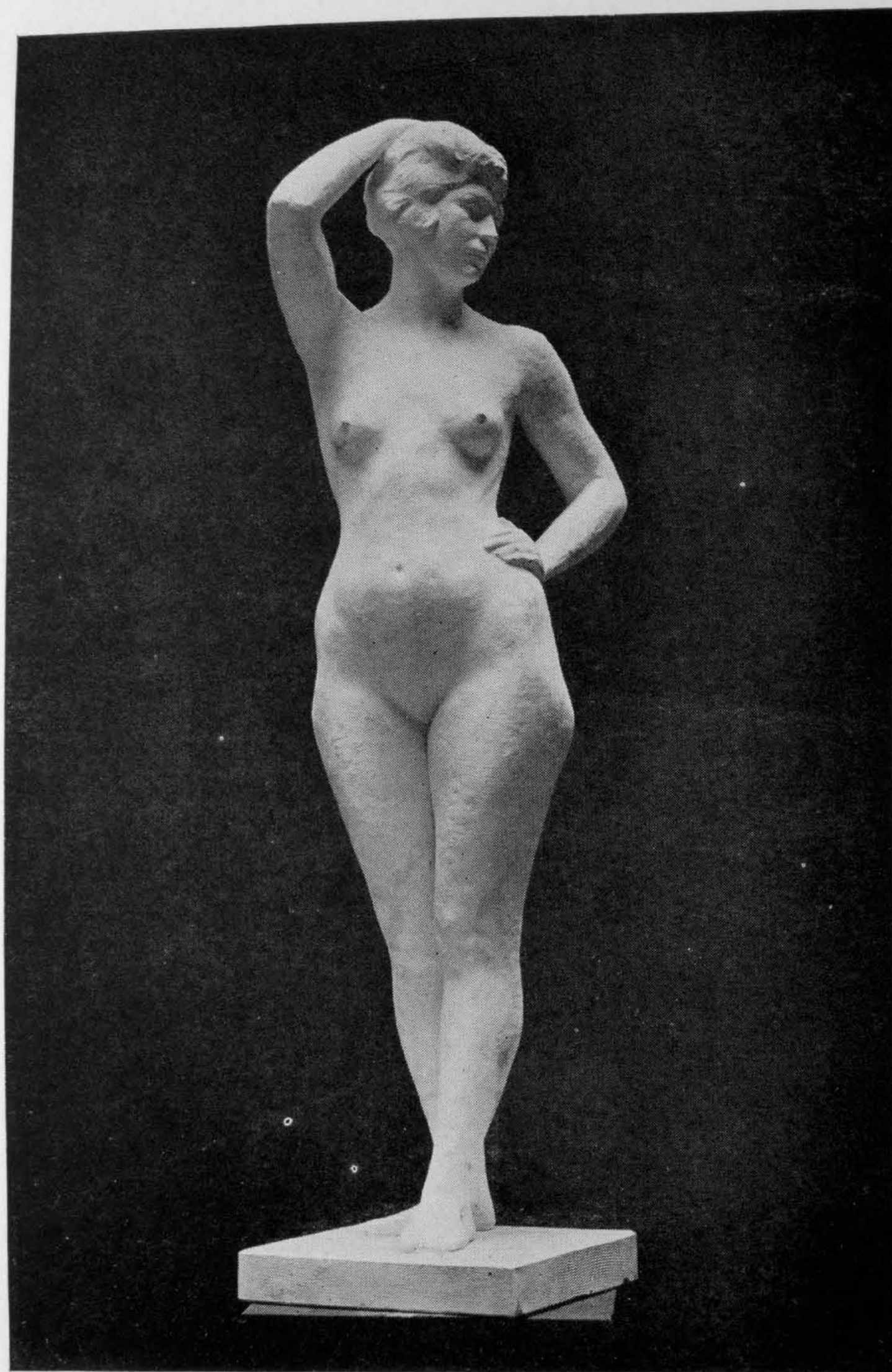


Beatrice C. Edgerly

COMPOSITION, 1920



DRAWING FROM THE CAST BY THE SECOND ANTIQUE CLASS



Aurelius Renzetti

LIFE STUDY (SCULPTURE), 1920

SCULPTURE

The Classes in Sculpture are under the direction of Mr. Grafty, and are scheduled as follows: For men: Life Class every morning, and Tuesday, Thursday, and Saturday nights. Portrait Class, Monday, Wednesday and Friday Afternoons. For women: Life Class every afternoon, and Portrait Class Monday, Wednesday and Friday mornings.



SCULPTURE STUDENTS' EXHIBITION

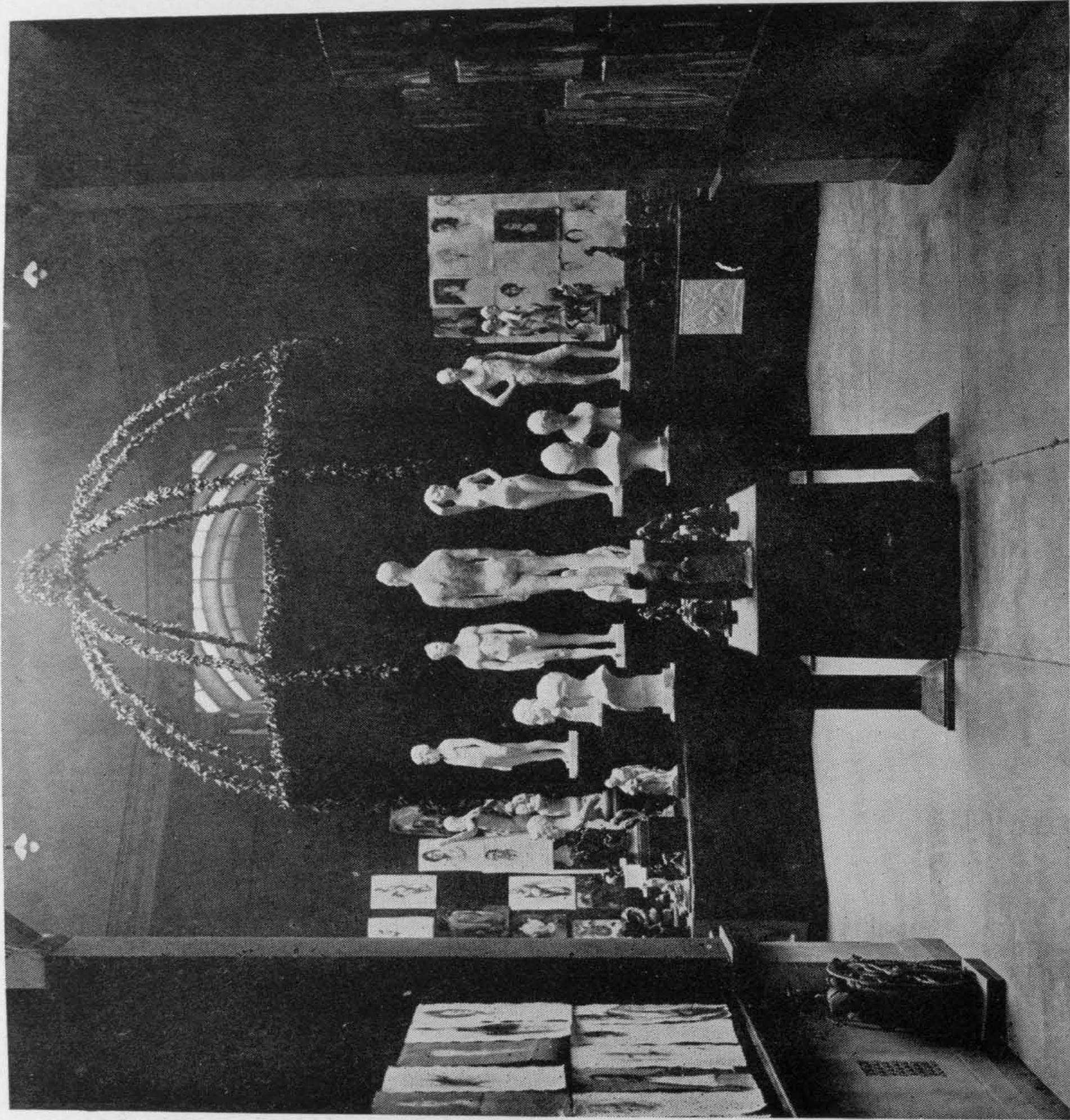
The work of the Classes in Sculpture consists of modelling, generally in the round, from the full-length figure and from the head.

In addition to the work from life, students are required to submit each month a composition sketch interpreting subjects assigned by the Instructor.

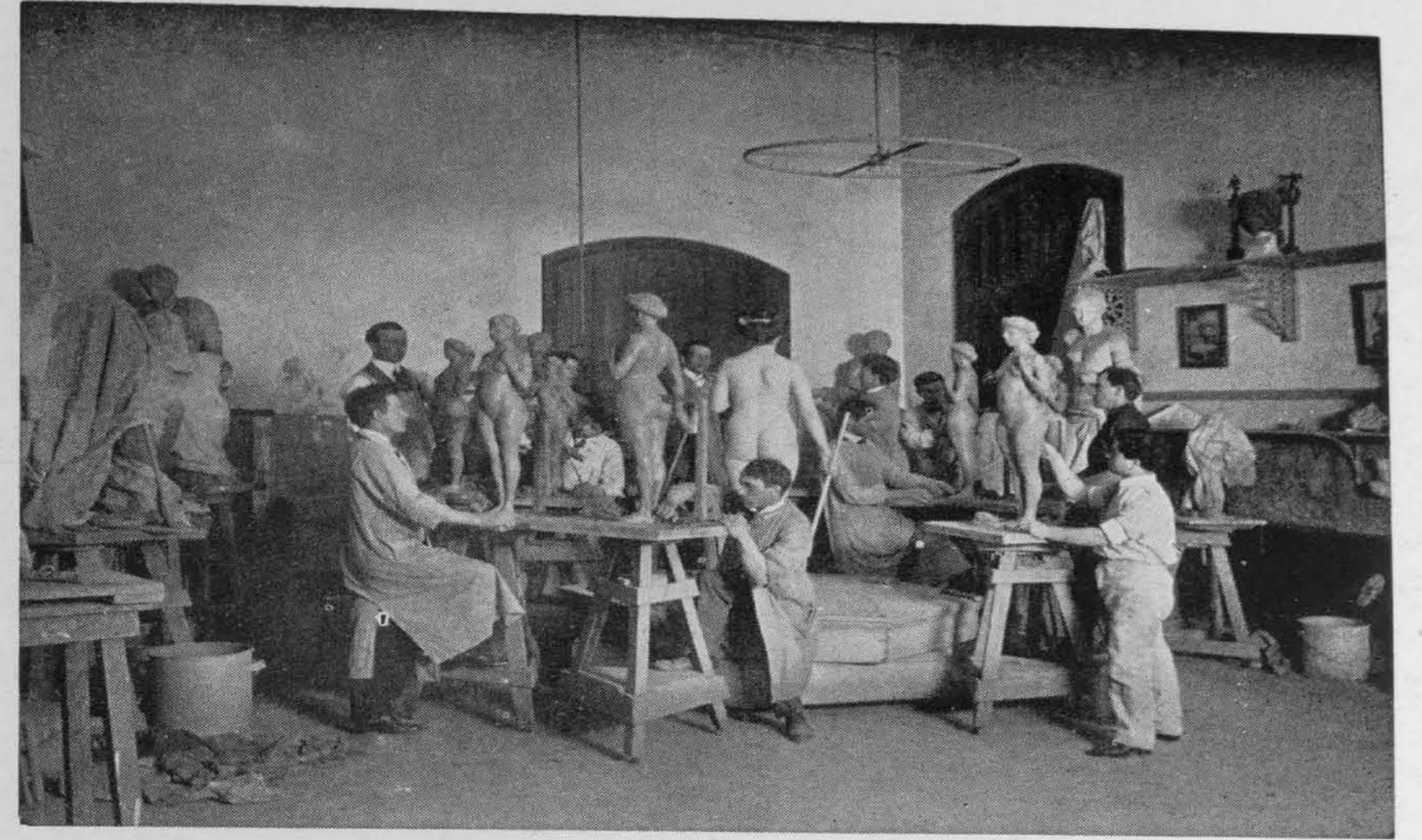
Requirements for Admission

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

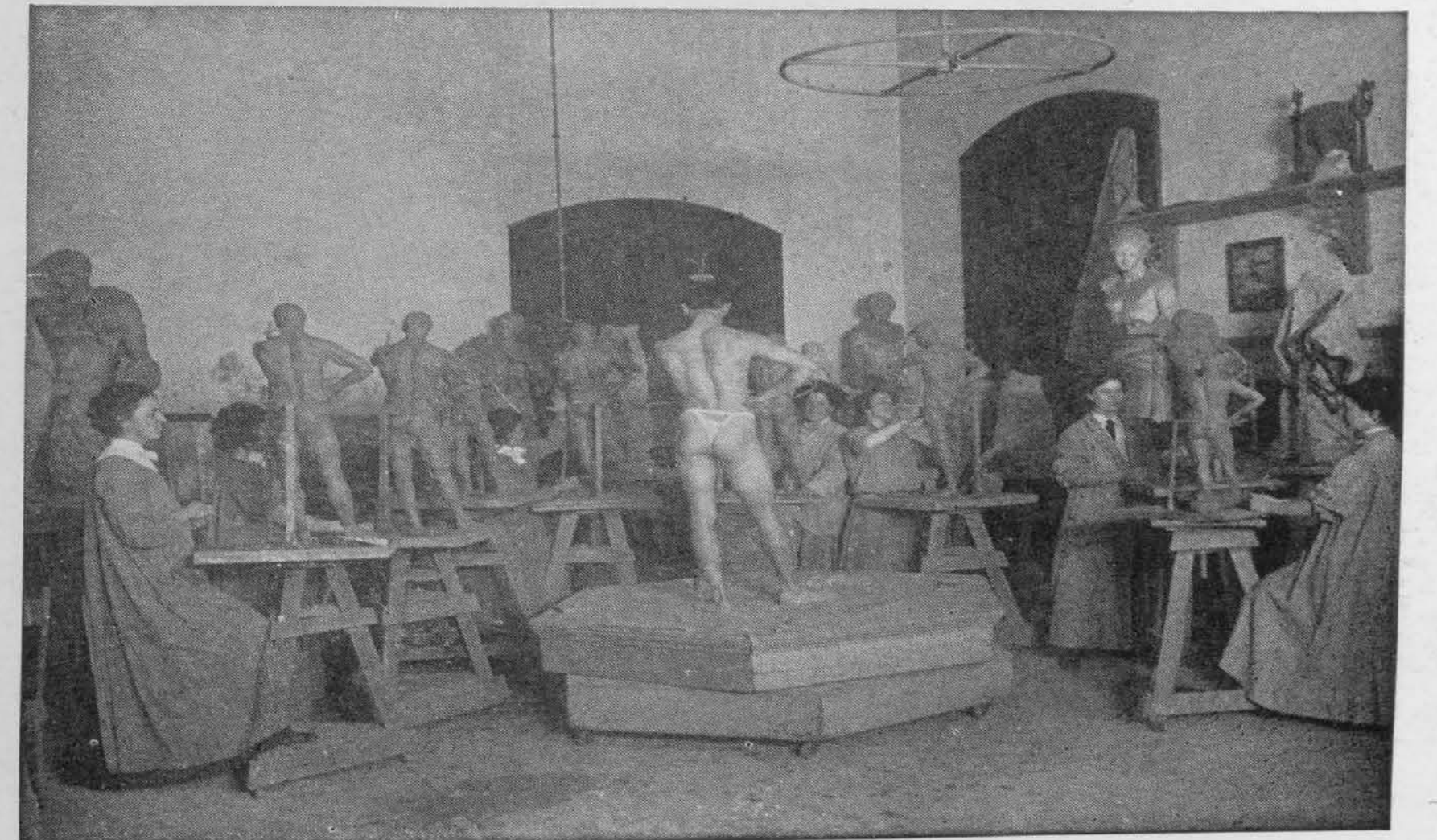
Students not sufficiently advanced for admission to the Life Class



WORK FROM THE SCULPTURE CLASSES IN COMPETITION FOR CRESSON TRAVELLING
SCHOLARSHIPS, 1920



are offered facilities for modelling from casts. When they have acquired sufficient proficiency, they are admitted to the Life Class without the payment of an additional fee.





Gladys Edgerly

PORTRAIT STUDY (SCULPTURE), 1920

Some practical knowledge of the use of clay and a true conception of form in the round are of manifest advantage to both painter and illustrator.

Students in Sculpture are permitted to work in the Drawing and Painting Classes, and are **recommended** to work therein, but admission to the Life Drawing Classes is, for sculptors, subject to the same requirements as for painters.

The Night Life Class for men meets from 7 to 10 p.m. 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 will furnish one head stand for each student.

Fees for Sculpture Classes

The fee for the Classes in Sculpture is \$75 a term. For Students registered in the Academy's Philadelphia Schools during the season of 1919-1920 the tuition fee will remain as heretofore. Payment of the tuition fee entitles a student to work in the Day Classes or Night Classes or in both. Modellers are permitted to work in the Drawing and Painting Classes without extra charge.



Nathaniel S. Little

GROUP IN COMPETITION FOR CRESSON TRAVELLING SCHOLARSHIP
(ILLUSTRATION)

ILLUSTRATION

The Class in Illustration is under the direction of Mr. McCarter. Its purpose is to provide the student with such practical instruction in Drawing, Composition and Interpretation as will enable him to enter the professional field of magazine and book illustrating.

Requirements for Admission

Students will be admitted to the Class in Illustration upon presentation of drawings from the Antique which, in the opinion of the Faculty, are of sufficient merit to warrant promotion.

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

Living models are engaged for the morning and afternoon classes and individual criticism is given twice a week.

Students in Illustration are permitted to compete for the Cresson Travelling Scholarships upon fulfilling the necessary requirements for competition.

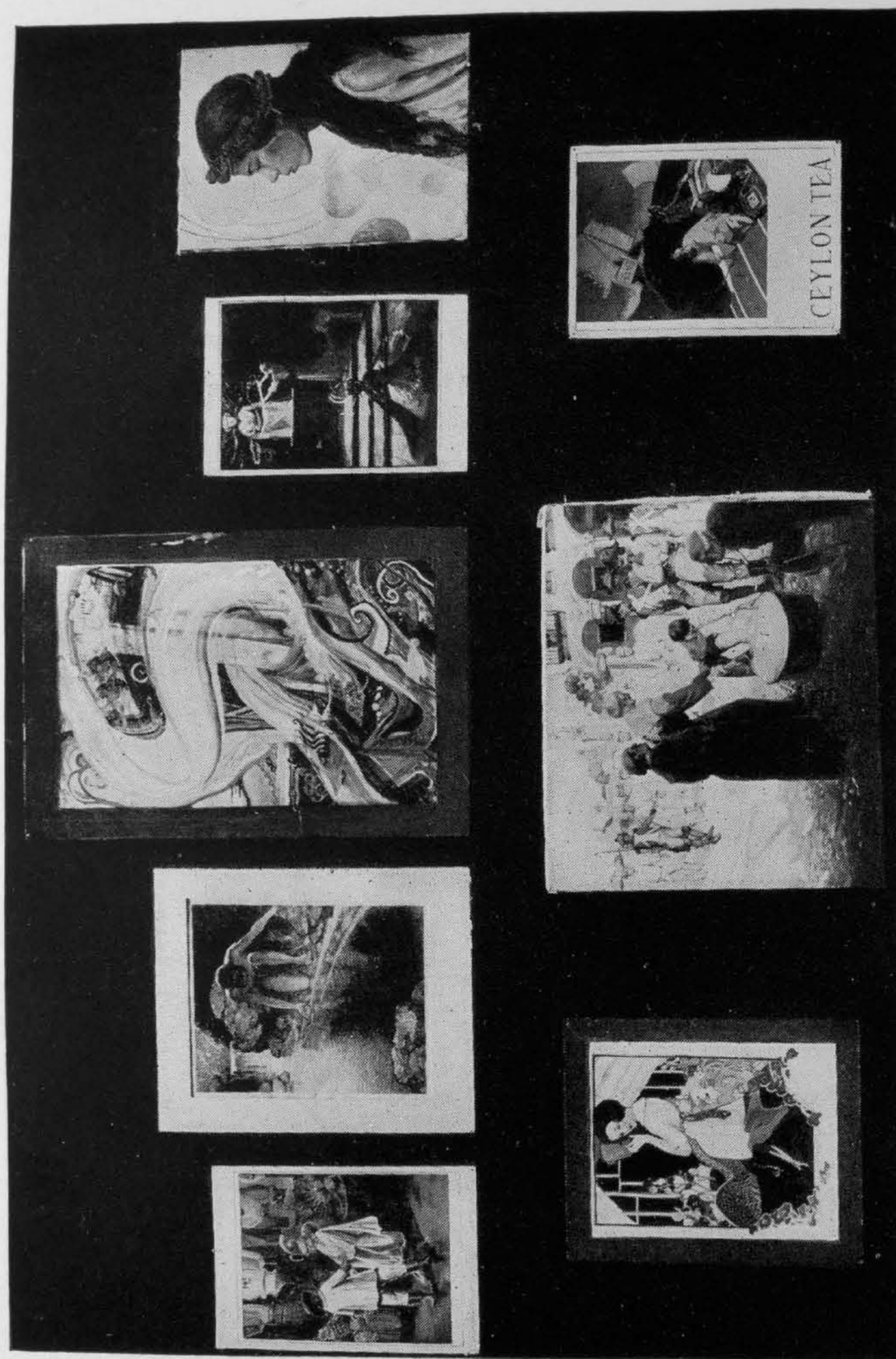
Admission to the Life Classes is subject to the same requirements from illustrators as from painters.

The successful result of training given in illustration is shown by the large number of Academy students who have achieved distinction in this important field.

Fee for the Illustration Class

The fee for the Class in Illustration is \$75 a term. For Students registered in the Academy's Philadelphia Schools during the season of 1919-1920 the tuition fee will remain as heretofore.

Illustrators will be required to present each month work done in the Illustration and Life Class and to participate in such concours and examinations as may be announced during the season. They are entitled to attend the Life and Still-Life Classes and the Lectures on Composition, Perspective and Constructive Anatomy, without extra charge.



GROUP OF DRAWINGS, GENERAL EXHIBITION, 1920

SUMMARY OF FEES

	PER TERM
Antique Classes	\$75
Life and Head Painting Class	75
Illustration Class	75
Modelling Classes	75

For students registered in the Academy's Philadelphia Schools during the season of 1919-1920, the tuition fee will remain as heretofore.

Locker rent, one dollar a TERM.

Payment must be made in advance to the Curator.

No reduction will be made to students who desire to work under one instructor only, or to take special criticisms.

(No extra charge is made for the use of models.)

NOTE.—All *new* students must pay, in addition to the above fees, a matriculation fee of five dollars.

The payment of \$75 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.

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

Tuition fees will not be refunded for any cause whatever.

GENERAL RULES OF THE ACADEMY

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

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

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

Materials for study must be provided by the students.

All articles required in the classes are for sale in the schools at lowest prices.

A detailed schedule of classes will be found on page 59.



GROUPS IN THE CRESSON TRAVELLING SCHOLARSHIP COMPETITION FOR FIRST AWARD,
PAINTING CLASSES, 1920

SCHOLARSHIPS AND PRIZES

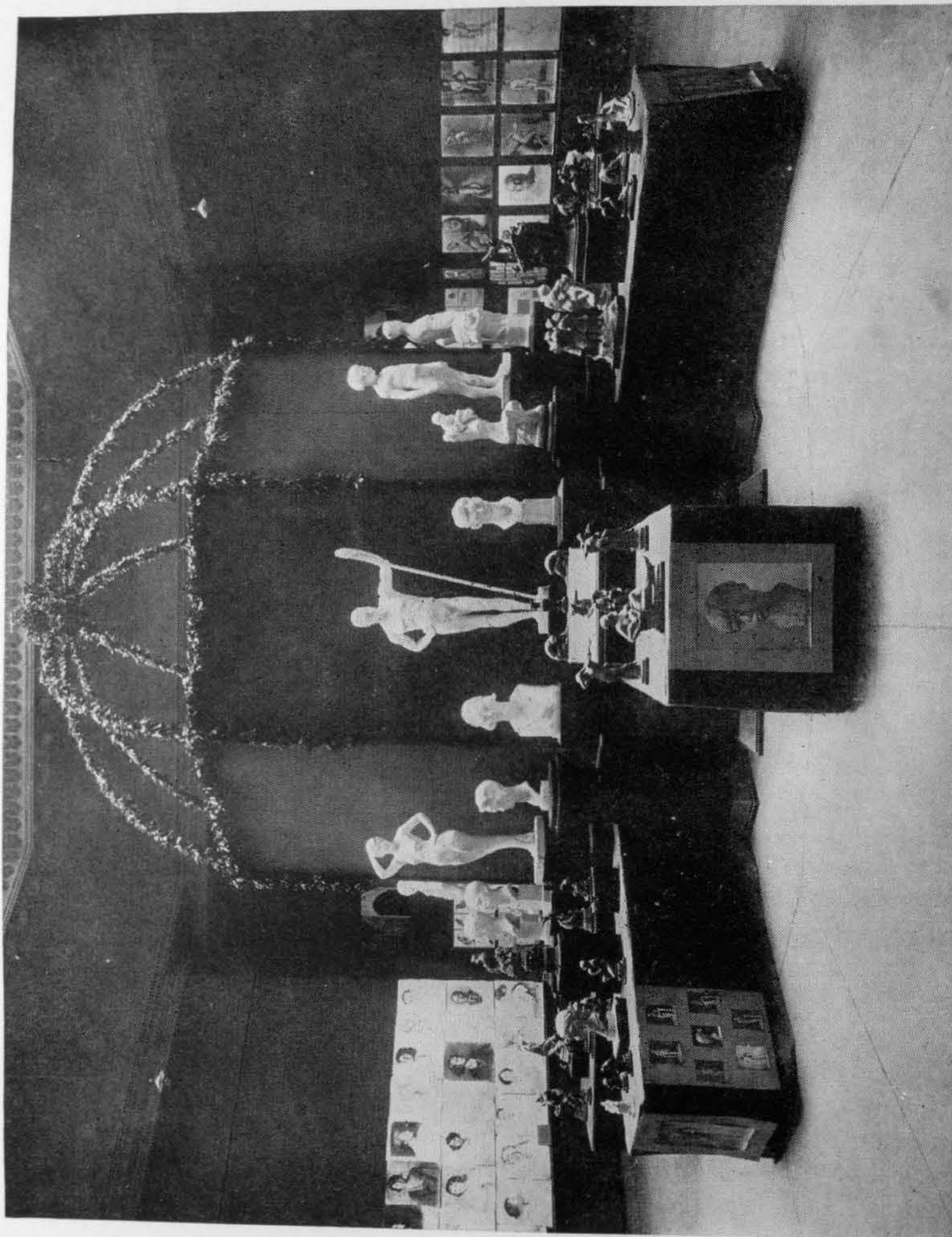
Travelling Scholarships

By the wills of Emlen Cresson and Priscilla P. Cresson, 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.

During the past year the Academy awarded ten Cresson Scholarships. Included in this number were six painters, two sculptors, and two 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 number of pupils in each Class as one factor, and the standard of the work as another factor. The award heretofore has consisted of Five Hundred Dollars to each student to be expended in foreign travel and study, but, on account of the increase in travelling expenses the board of Directors made the following announcement at the close of the school year, 1920: "The awards have been proportioned in the past so as to provide each student with Five Hundred Dollars to expend in actual travel and travelling expenses, but on account of the increase in such expenses the Academy announces that all students going abroad **this year** will be given Two Hundred Dollars additional for each scholarship."

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, and the Academy desires to extend the benefit of the Scholarships to as many students as possible, provided they possess the necessary merit. The trip abroad is limited to the summer vacation, a period of four months, from June to September inclusive, so that students can 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 compete a second time for a Cresson Scholarship, and to receive a second award of \$500. Unless some satisfactory excuse be accepted by the Committee on Instruction, such second competition and award must be during the year succeeding the first award, but all students who have heretofore received one Cresson Travelling Scholarship and who, by reason of the war, have been unable to enjoy the same, are given Scholarships to The Pennsylvania Academy of the Fine



WORK FROM THE SCULPTURE CLASSES IN COMPETITION FOR CRESSON TRAVELLING SCHOLARSHIPS, 1920

Arts, carrying free tuition for the season of 1920-1921 with the privilege of competing again in May, 1921, for a second Cresson Travelling Scholarship.

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 and to inspire and encourage their fellow-students.

No student will be awarded a Cresson Scholarship who has not studied *at least* 16 months in the Academy and been registered for both terms during the year of competition.

In estimating the total sixteen months of study necessary to qualify competitors, time spent *at work* at the Chester Springs Summer School will be counted, but no student will be eligible to compete who is not registered in the Philadelphia schools for both terms of his competition year.

Requirements Governing the Competition

Work must be submitted each month by Competitors in the Painting, Sculpture and Illustration Classes for review, and will be the principal factor in determining the award of the Cresson Travelling Scholarships. Candidates failing to submit work as required will be ineligible for receiving an award.

The date for each review is posted on the School Bulletin Board at the beginning of every month. Students will not be given credit for their work unless it is registered at the Curator's office on the dates specified and within the following time limits:

For a morning review, 2.00 p.m. of the previous day.

For an afternoon review, 9.30 a.m. of the same day.

For an evening review, 12.00 noon of the same day.

Painters will be required to present work each month in Composition, in drawing or painting from the Figure, and in drawing or painting from the Head.

Sculptors will be required to present each month work done in Composition and from the Figure.

Illustrators will be required to present each month one head made from the model in the Illustration class and *at least* three drawings or paintings from Life during each term.

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 work hung in competition for the Cresson Travelling Scholarships must have been made for and approved by the instructors in



Wayne K. Crumling

FIRST TOPPAN PRIZE, 1920

whose classes the student is registered during his competition year, and all competitors must participate in such concours and examinations as may be announced during the season.

THE CHARLES TOPPAN PRIZES

The Charles Toppan prizes for 1921 will be, respectively, \$300 and \$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 will be awarded only to students who have previously received a Cresson Scholarship and who have submitted 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 presented on or before Saturday, May 14, 1921.

The subject assigned for May, 1921 is: "An Interior with one or more figures in which mere Portraiture is not the leading motive." 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 glazed.

Canvases shall be numbered by the Curator, and a memorandum of the number and artist's name kept in a sealed envelope (no list of numbers being kept) which shall be opened after the prize-winning canvases have been selected by the Committee on Instruction. No signatures or ciphers shall be placed on canvases or stretchers, so that the identity of the competitors shall be kept secret while the judging is under way.

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

No work will be accepted without the approval of the Committee on Instruction. The Committee is not obliged to award prizes or honorable mentions if, in its opinion, the work submitted is not of sufficient merit to justify making the awards.

THE THOURON PRIZES

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



Franklin Watkins

SECOND TOPPAN PRIZE, 1920

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

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

In the event of not making the annual awards, or any portion of them, the money is to accumulate until it shall amount to the sum of \$500. This sum will be awarded by the Faculty to the student submitting the best work in Composition upon a given subject. The intention of the award is to give the successful student a three-months' summer trip abroad, for the purpose of special study of Composition in specified places and galleries.

THE STEWARDSON PRIZE

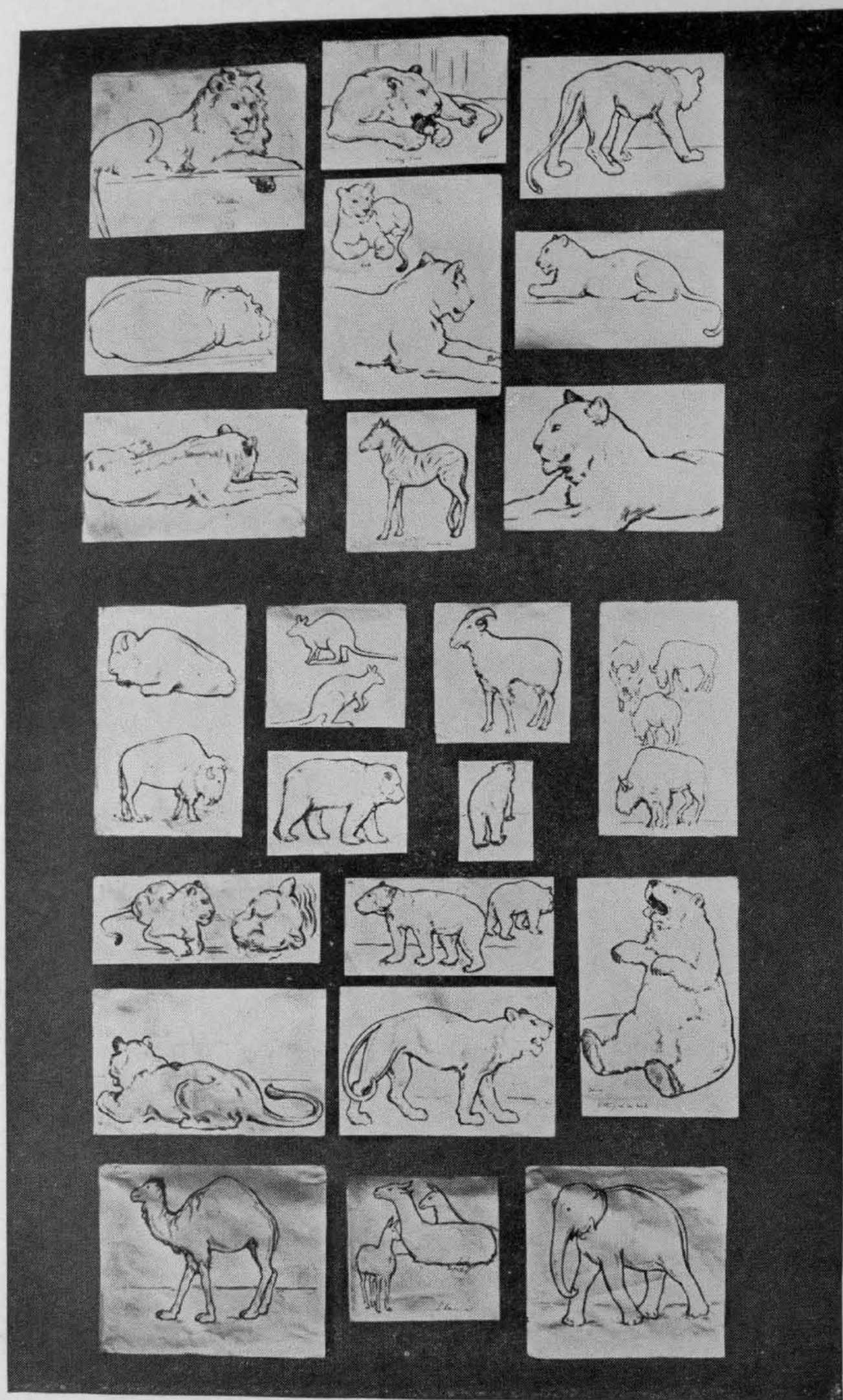
The Edmund Stewardson Prize of One Hundred Dollars, in the Department of Sculpture, will be awarded for the nineteenth time at the close of the school year.

This is an annual prize, to be 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 shall be a full-length figure from the Antique or Life, either in the round or in relief, and will be announced by the Committee on Instruction on the first day of the Competition.

Studies shall not be less than two feet six inches in height, and not more than three feet in height, and shall be made within eighteen hours, during three consecutive days, in six sessions of three hours each.

Each competitor shall privately draw by lot a number, and shall enclose the same with his or her name in a sealed envelope to the Secretary of the Academy. Upon completion of the work the competitor shall place a corresponding number upon the study submitted to the Jury of Award. Positions in the competition room shall be determined by lot. No one except the competitors shall be admitted to the competition room at any time during the days of the competition, and none except the members of the Jury shall be present during the judging of the studies.



Elmer C. Stoner

SECOND PACKARD PRIZE, 1920

The Jury of Award shall consist of three professional sculptors, having no official connection with the Academy, or school or schools whose pupils may have taken part in the competition. When the successful number shall have been announced by the chairman of the Jury, the Secretary shall, in the presence of one or more of the Directors of the Academy, open the envelope bearing that number and announce 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.

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 1921 will take place on March 7, 8, and 9.

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.

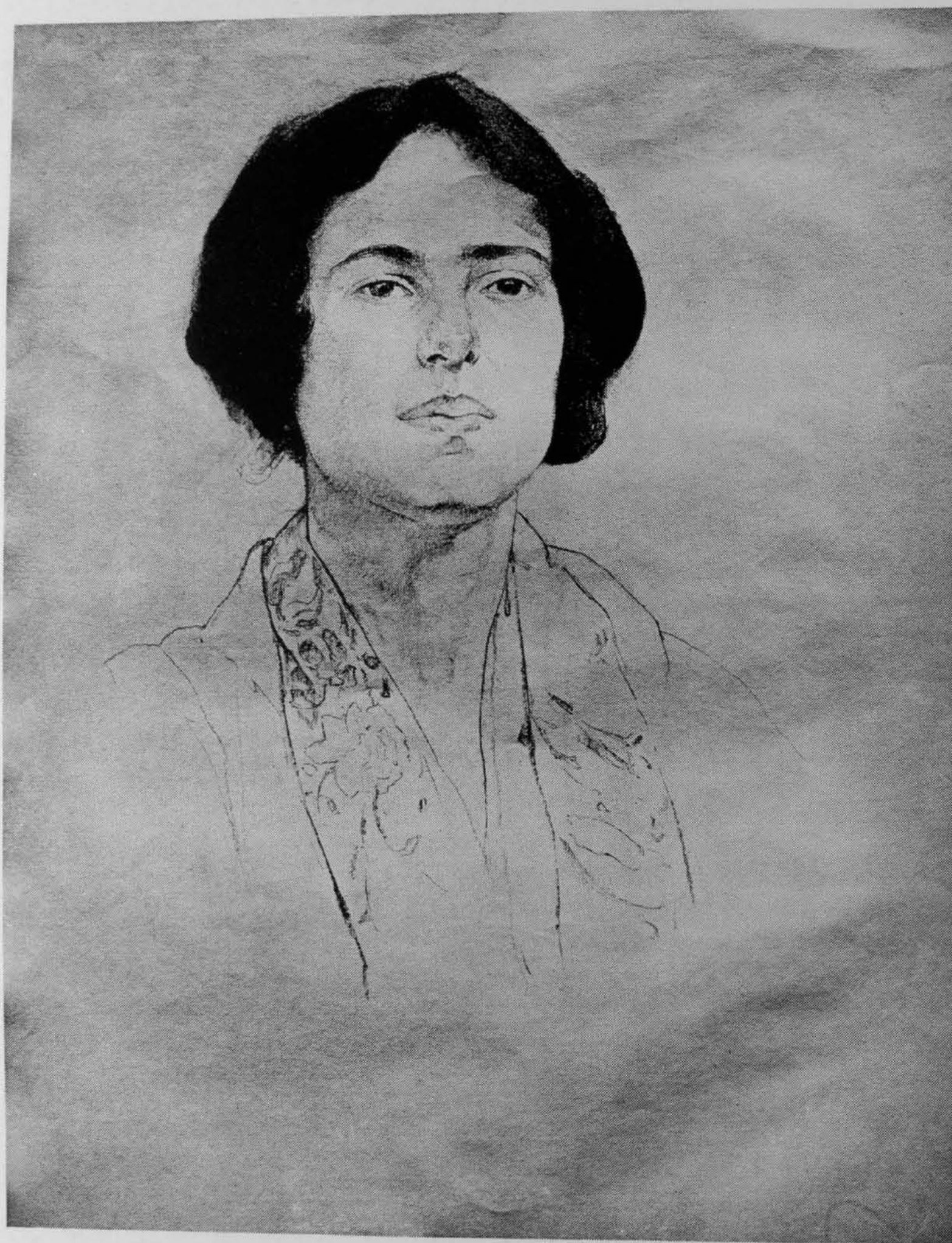
The subject for competition shall be a full-length figure from life, in the round, not less than 2 feet 6 inches in height, and shall be made during class hours as a part of the regular work in the class.

The work shall be submitted anonymously to a jury appointed by the Committee on Instruction of the Board of Directors. The jury shall not include any instructor in the School.

The contest for the year 1921 will take place during the months of January and February.

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 will be 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.



Nathaniel S. Little

THE RAMBORGER PRIZE, 1920

THE RAMBORGER PRIZE

From the income of a fund established by the late William K. Ramborger, Esq., as a memorial to his sister, Aspasia Eckert Ramborger, who for some years was a student of the Academy, an annual Prize of \$25 will be awarded for the best 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 school year. Each competitor may submit one unmounted drawing, and having once received an award, becomes thereafter ineligible to compete again.

THE CHARLES M. LEA PRIZES

The Pennsylvania Academy of the Fine Arts will hold a Special Exhibition of Drawings by Students of American Art Schools in November, 1920.

Through the generosity of Charles M. Lea, a First Prize of three hundred dollars and a Second Prize of one hundred and fifty dollars will be awarded respectively to the best and second best drawings.

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

The number of works entered by any competitor must not exceed two.

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

The *subject* must deal with the *human figure*, 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 will be based upon the precision, accuracy of delineation, proportion, detail, simplicity, and picture quality of the drawings submitted.

The Jury of the Academy's Water Color Exhibition will make the awards. They may withhold either or both prizes if in their judgment the drawings are not of sufficient merit.

All entries must have the following information legibly written on the *back* of the drawing: Name of the Artist; 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 Tuesday, November 17, 1920.



Dora Reece

PORTRAIT STUDY, 1920

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

The Board of 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 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 will be awarded by the Academy upon the recommendation of *the instructor of the school where made*, for the best and second best drawings made 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 must be signed on the back with the name and address of the student making it.

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.

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. 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.

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



HONORABLE MENTION, TOPPAN PRIZES, 1920

Grace Paterson

CLASS-ROOM RULES

Hours

The Schools are open from 9 o'clock a.m. until 10 o'clock p.m. Models pose from 9 a.m. to 12 noon, from 1 to 4 and from 7 to 10 p.m.

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

Visitors

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

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

No one will be 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.

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.

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

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.

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 Curator, 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.

APPLICATION FOR ADMISSION TO THE SCHOOLS

Applicants for admission to the Schools in October should send filled-in application forms to the Curator of the Schools before October 1st, but students may enter the Schools at any time.

All new students will be classified in the first or second Antique Drawing classes. For those who have had Life work before entering the Academy's schools this classification will be only temporary, and their drawings made in the Antique class will be considered by the Faculty for admission to the advanced classes at the first regular Faculty meeting after registration.

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.

Monthly Review of Work

A general review of the work of each class will be held once a month by the respective instructor. Studies submitted will be hung for exhibition in the class-rooms. A record of the work so exhibited will be kept for use in determining the standing of students at the end of the season. *Studies cannot be recorded or accepted for exhibition unless presented at the Curator's desk within the following time limits:*

For a morning review, 2.00 p.m. of the previous day.

For an afternoon review, 9.30 a.m. of the same day.

For an evening review, 12.00 noon of the same day.

The date for each review will be posted on the school Bulletin Board at the beginning of every month. Drawings will not be 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 instructor are reserved by the Academy until the close of the spring term. In order to prevent loss, unmarked studies should be reclaimed at the close of each review.

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 description about the school-rooms, as 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 will not be permitted to leave canvases, drawing-boards or other materials 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.

Application for admission during the School year may be sent in at any time, but no reduction in fees will be made for students registering after a term has begun.

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

No student is eligible for admission unless possessed of a good common-school education, such as is reached by the highest grade of the grammar schools. Students should have no less than high school or normal school attainments.

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.

Assistance in securing board or rooms will be given upon request.

The cost of living in Philadelphia is not high, and suitable accommodations within reasonable distance of the Academy are available for both men and women.

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

BROAD STREET, ABOVE ARCH,
PHILADELPHIA.

ELEANOR B. BARKER,
Curator.

SCHEDULE OF CLASSES

MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.
9 A.M.-12 M. Antique Class. ¹ Women's Life Class. Head Class. Illustration Class. Head Modelling Class. Men's Modelling Class.	Antique Class. Women's Life Class. Illustration Class. Men's Modelling Class.	Antique Class. Women's Life Class. Head Class. Illustration Class. Composition Class. Head Modelling Class. Men's Modelling Class.	Antique Class. Women's Life Class. Illustration Class. Men's Modelling Class.	Antique Class. Women's Life Class. Head Class. Illustration Class. Head Modelling Class. Men's Modelling Class.	Antique Class. Women's Life Class. Illustration Class. Costume Sketch Class. Men's Modelling Class.
1-4 P.M. Antique Class. ² Men's Life Class. Head Class. Illustration Class. Women's Modelling Class.	Antique Class. 2d. Men's Life Class. Still Life. Illustration Class. Women's Modelling Class.	Antique Class. 2d. Men's Life Class. Head Class. Illustration Class. Women's Modelling Class.	Antique Class. Men's Life Class. Still Life. Illustration Class. Women's Modelling Class.	Antique Class. 2d. Men's Life Class. Head Class. Illustration Class. Women's Modelling Class.	Antique Class. Men's Life Class. Still Life. Illustration Class. Women's Modelling Class.
Perspective Lecture 4-5 P.M.			Anatomy Lecture, 4-5 P.M.		
	Women's Life Class.		Women's Life Class.		Women's Life Class.
7-10 P.M. Antique Class. Men's Life Class.	Antique Class. Costume Sketch Class. Modelling Class.	Antique Class. Men's Life Class.	Antique Class. Modelling Class.	Antique Class. Men's Life Class.	Antique Class. Modelling Class.

¹ Alternates every two weeks with Men's Life Class.

² Alternates every two weeks with Women's Life Class.



THE WASHINGTON BUILDING: CHESTER SPRINGS SUMMER SCHOOL

THE ACADEMY'S SUMMER SCHOOL AT CHESTER SPRINGS

The Pennsylvania Academy of the Fine Arts owns a tract of 40 acres at Chester Springs, Chester County, Pennsylvania, where it conducts an open air school for fine art instruction.

Chester Springs is seven and one-half miles northwest of Phoenixville on the Pickering Valley Railroad. It is a beautiful little village, with postoffice, schools, stores and churches. The population is purely native American.

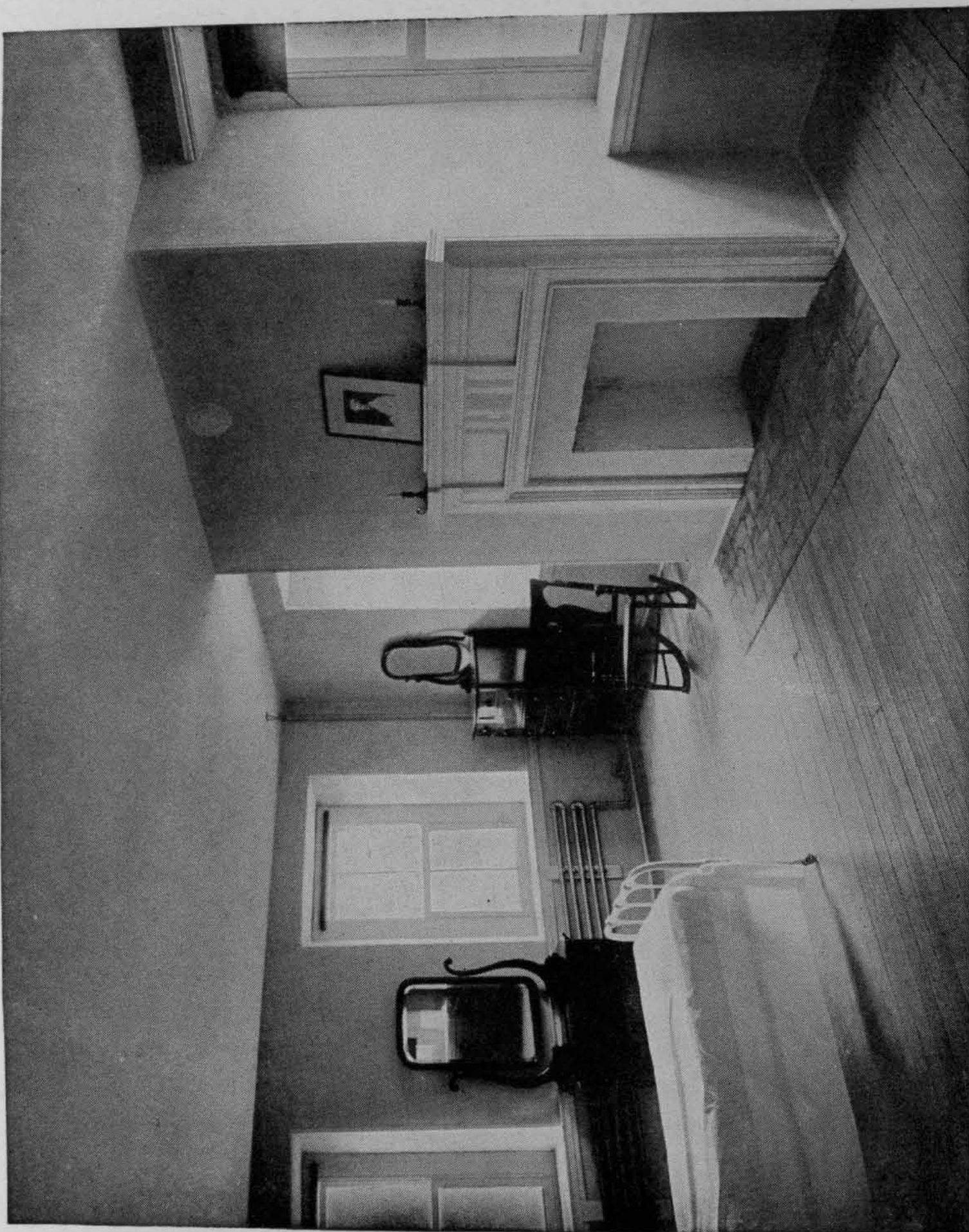
The Academy's property is one-quarter of a mile from the station. It is about 300 feet above mean ocean tide level, supplied with electric light from Phoenixville and reached in about one hour and thirty minutes by train service from the Reading Terminal at Philadelphia. It is north of the village, surrounded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

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, and with private rooms, and 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.

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.



ROOM IN THE WASHINGTON BUILDING, PROBABLY USED BY WASHINGTON HIMSELF

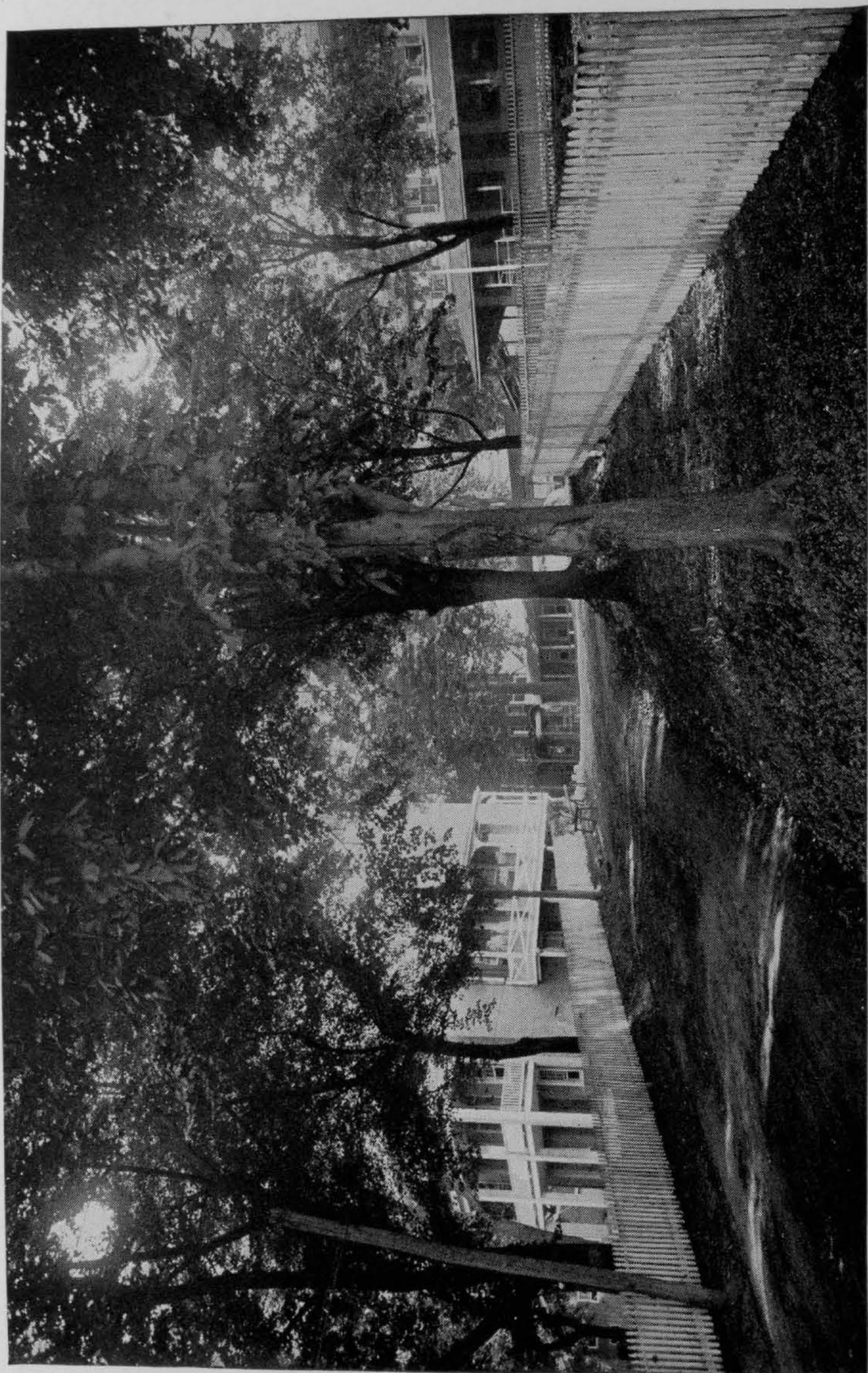
The old Kimberton Road, upon which the dormitories face, joins in front of the property, with the White Horse Road leading down to the village. From the dormitory buildings there is a long covered walk up the hillside to the Studio, so that students are protected during wet weather. Further west on the Kimberton Road, about 160 feet, is the Bungalow, affording additional dormitory accommodations, and which is reserved for men who desire to live together with greater freedom than they can in the Washington Building.

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 washing palettes and brushes and for making frames.

Across the road from the dormitory buildings, in the large meadow, are tennis courts and croquet grounds. 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." Over the hill beyond the meadow is a convenient quarry hole, with clear blue water, where a bathhouse has been erected, so that students who know how to swim may do so.

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 for the bell to call the guests to dinner, when the Washington Building was used as an inn.



SOME OF THE CHESTER SPRINGS BUILDINGS

The chief object of the Academy in establishing a summer school in the country is to supplement the work done during the Winter in its Philadelphia schools by instruction in painting 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.

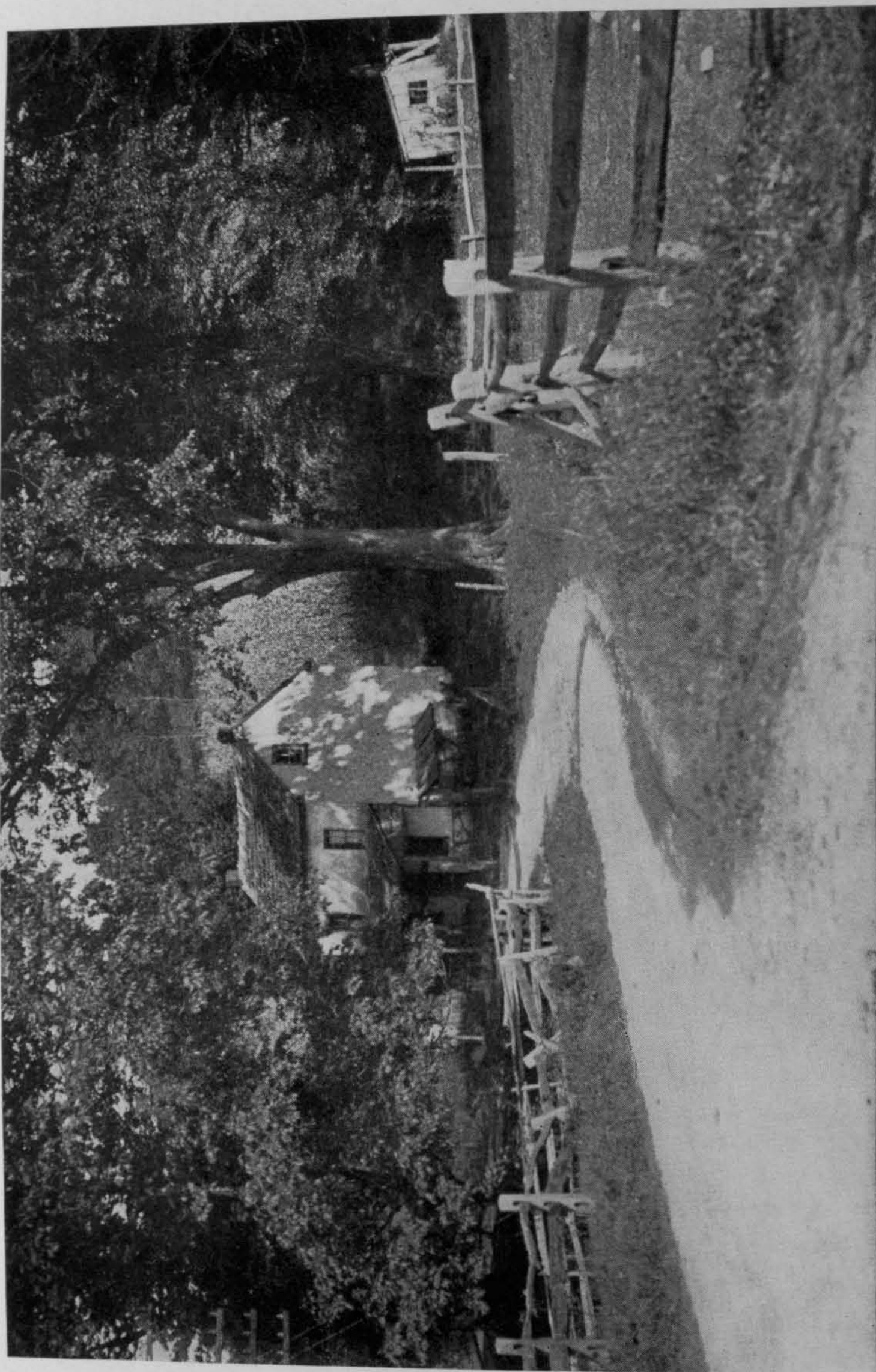
The general method of instruction is by individual criticism of work submitted. The instructors will, from time to time, work with the students for the purpose of assisting them in the selection and interpretation of their subjects.



CLASS-WORK ON THE HILL AT CHESTER SPRINGS



THE MAIN STUDIO AT CHESTER SPRINGS



A TURN IN THE ROAD

Courtesy of Henry P. Baily,
The Philadelphia Photographic Society

CRESSON TRAVELLING SCHOLARSHIPS

To compete for Cresson Travelling Scholarships students must be registered for four terms in the Academy's Schools. In estimating this period, time spent *at work* at the Summer School will be counted, but no student will be eligible to compete who is not registered in the Philadelphia Schools for both terms of the competition year.

PRIZES

A Prize of \$100 will be awarded for the best landscape drawing or painting done at the Chester Springs School by a regularly 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 will be awarded about December 6th. Work done by arrived artists, who may be working at the School, will not be eligible.

CRITICISMS

Criticisms will be given from time to time by different members of the Faculty: by Fred Wagner in April, May, June, July, August, September and October; by Henry McCarter in June and September; by Arthur B. Carles in July; by Hugh H. Breckenridge in September, and by others as may be arranged.

ENROLLMENT

During the Summer of the School's third year, which began in April, 1919, the total enrollment was 169 students. Ninety-five of them had never studied at the Academy in Philadelphia, and 13 of them afterwards became students in the Philadelphia Schools. These 169 students were not all present at any one time. During April there were 4; May, 16; June, 58; July, 77; August, 96, and September, 83.

Sixty students stayed two weeks; twenty, three weeks; thirty, four weeks; eleven, five weeks; and others for longer stays up to as much as twenty-six weeks, the entire season, in fact, during which criticisms were given.

The students came not only from Pennsylvania, but from far distant points; from Ohio, seven; Georgia, five; Texas, four; Louisiana, three; Virginia, two; Illinois, two; California, one; Missouri, one; Tennessee, one; Indiana, one; Mississippi, one; Michigan, one; Canada, two; Japan, two; China, one. These are instances merely,



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

to illustrate the cosmopolitan character of the attendance. Among our students were a number of art instructors who came to take advantage of our landscape work.

RATES

The rates are as low as possible in view of present conditions, and include all charges for board, lodging and instruction, but not for materials. The rates for board and lodging vary from \$12.50 a week for students living in the dormitories, to \$15 and \$22.50 a week for private rooms. On account of the high cost of supplies, the minimum rates cannot be reduced. The table is simple and wholesome.

The Chester Springs School accepts serious students only and not those who simply desire an advantageous place to board in the country.

EQUIPMENT

The equipment of the school affords ample studio room, and includes separate dormitory buildings for men and women.

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. Within a few minutes' walk of the school is a convenient quarry hole of pure spring water, in which students who know how to swim may do so.

REQUIREMENTS AND RULES

Satisfactory references are required from all applicants, and 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 allowed to smoke in the Studios or Dormitories.

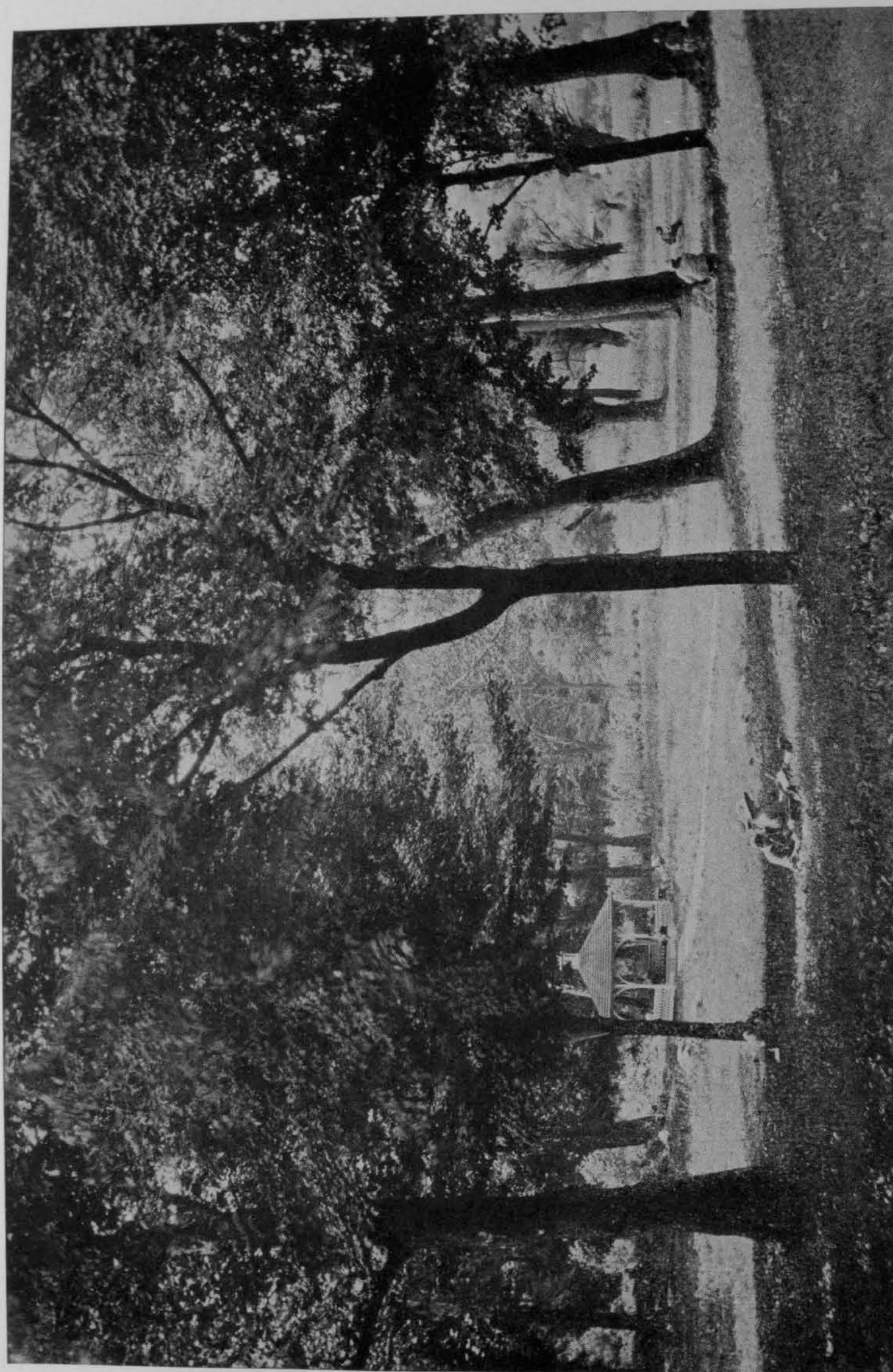
No student is accepted for a shorter stay than two weeks.

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

For further particulars, address

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

ELEANOR B. BARKER, Curator of Schools,
Pennsylvania Academy of the Fine Arts,
Broad and Cherry Streets, Philadelphia.
Bell Telephone: Spruce, 3918.



THE IRON SPRING, CHESTER SPRINGS

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 to Anselma, and then along the banks of Pickering Creek to Chester Springs.

ROUTE 2: From Philadelphia to Paoli by way of Montgomery Avenue or the 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 from 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.

RAILWAY TIME TABLES

TRAINS FROM THE READING TERMINAL, PHILADELPHIA

WEEK DAYS: Leave		Arrive Chester Springs
4.25 a. m.	.....	5.57 a. m.
8.36 a. m.	.....	10.00 a. m.
4.06 p. m.	.....	5.22 p. m.
SUNDAY: Leave		Arrive Chester Springs
4.25 a. m.	.....	5.57 a. m.
8.36 a. m.	.....	9.52 a. m.
4.06 p. m.	.....	5.22 p. m.

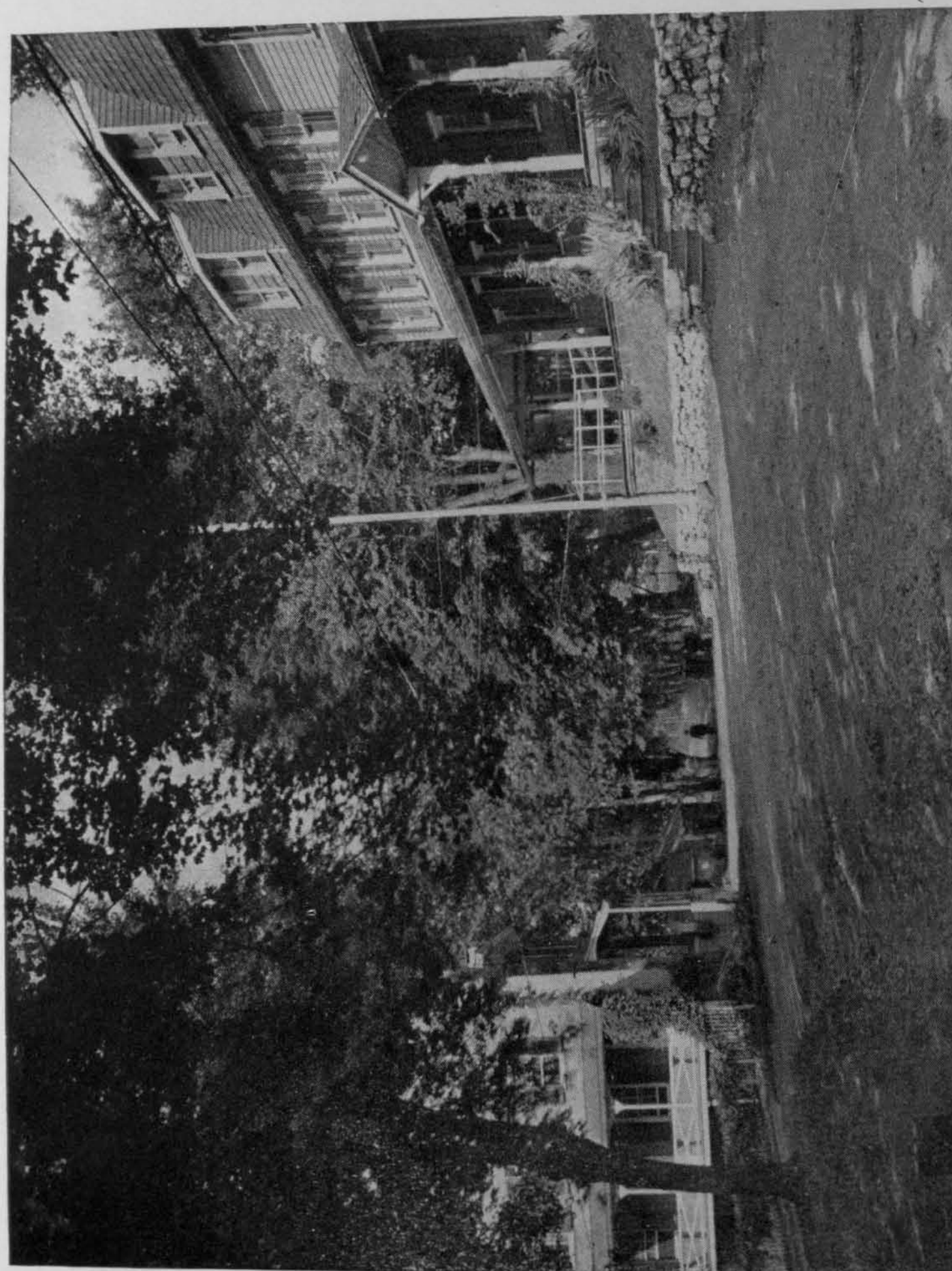
TRAINS FROM CHESTER SPRINGS

WEEK DAYS: Leave		Arrive Philadelphia
6.33 a. m.	.....	8.05 a. m.
11.09 a. m.	.....	1.53 p. m.
5.58 p. m.	.....	7.30 p. m.
SUNDAY: Leave		Arrive Philadelphia
6.33 a. m.	.....	9.30 a. m.
10.41 a. m.	.....	12.27 p. m.
5.58 p. m.	.....	7.30 p. m.

SATURDAY ONLY

Leave Philadelphia 1.25 p. m.	Arrive Chester Springs 2.42 p. m.
Leave Chester Springs 3.20 p. m.	Arrive Philadelphia 4.35 p. m.

All passengers must change trains at Phoenixville.
 Trains leave Phoenixville for Chester Springs, 5.25, 9.20 a. m. and 4.51 p. m.
 Saturday only, leave Phoenixville for Chester Springs at 2.10 p. m.
 Sunday only, leave Phoenixville for Chester Springs at 5.37, 9.23 a. m. and 4.55 p. m.



THE LINCOLN BUILDING

THE ACADEMY'S HONOR ROLL

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 Horner Coates
1901	Henry J. Thouron	(Awarded for eminent services to the Academy)	
1902	James A. MacNeill 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		

TEMPLE GOLD MEDAL

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

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	1907	Marion Powers
1895	Edmund C. Tarbell	1908	James R. Hopkins
1896	William L. Picknell	1909	Thomas P. Anshutz
1897	Albert Herter	1910	J. Alden Weir
1898	James Jebusa Shannon	1911	Daniel Garber
1899	John W. Alexander	1912	Edward W. Redfield
1900	Henry O. Tanner	1913	Emil Carlsen
1901	Charles H. Davis	1914	M. Jean McLane
1902	Walter MacEwen	1915	William M. Paxton
1903	Frank W. Benson	1916	Karl Anderson
1904	Mary Cassatt	1917	Arthur B. Carles
1905	Alexander Stirling Calder	1918	DeWitt M. Lockman
1905	T. W. Dewing	1919	Colin Campbell Cooper
1906	Childe Hassam	1920	Joseph DeCamp

MARY SMITH PRIZE

1879	Susan H. MacDowell	1901	Janet Wheeler
1880	Catharine A. Janvier	1902	Elinor Earle
1881	Emily Sartain	1903	Jessie Willcox Smith
1882	Mary K. Trotter	1904	Lillian M. Genth
1883	Emily Sartain	1905	Elizabeth Shippen Green
1884	Lucy D. Holme	1906	Alice Mumford
1885	Cecilia Beaux	1907	Mary Smythe Perkins
1887	Cecilia Beaux	1908	Elizabeth Sparhawk Jones
1888	Elizabeth F. Bonsall	1909	Martha Walter
1889	Elizabeth W. Roberts	1910	Alice Mumford Roberts
1890	Alice Barber Stephens	1911	Alice Kent Stoddard
1891	Cecilia Beaux	1912	Elizabeth Sparhawk Jones
1892	Cecilia Beaux	1913	Alice Kent Stoddard
1894	Maria L. Kirk	1914	Nina B. Ward
1895	Gabrielle D. Clements	1915	Gertrude A. Lambert
1896	Elizabeth H. Watson	1916	Nancy M. Ferguson
1897	Elizabeth F. Bonsall	1917	Elizabeth F. Washington
1898	Caroline Peart	1918	Helen K. McCarthy
1899	Carol H. Beck	1919	Juliet White Gross
1900	Mary F. R. Clay	1920	Mildred B. Miller

JENNIE SESNAN GOLD MEDAL

1903	W. Elmer Schofield	1912	William L. Metcalf
1904	Colin C. Cooper	1913	George Bellows
1905	Edward W. Redfield	1914	Robert Spencer
1906	Albert L. Groll	1915	Carol S. Tyson, Jr.
1907	Ernest Lawson	1916	Emil Carlsen
1908	Everett L. Warner	1917	Haley Lever
1909	Theodore Wendel	1918	J. Alden Weir
1910	Childe Hassam	1919	Charles H. Davis
1911	Joseph T. Pearson Jr.	1920	Hugh H. Breckenridge



Courtesy of the Philadelphia Photographic Society

THE TENNIS COURT MEADOW



Courtesy of the Philadelphia Photographic Society

PICKERING CREEK

CAROL H. BECK GOLD MEDAL

1909	John S. Sargent	1915	Charles Hopkinson
1910	Adolphe Borie	1916	Douglas Volk
1911	Edmund C. Tarbell	1917	Joseph T. Pearson, Jr
1912	Joseph DeCamp	1918	Leopold Seyffert
1913	J. Alden Weir	1919	Leslie P. Thompson
1914	Robert Henri	1920	Eugene Spricher

THE PHILADELPHIA PRIZE

1915	Lydia Field Emmet	1918	Paul King
1916	Marie Danforth Page	1919	Philip L. Hale
1917	Ernest Major	1920	Alfred R. Mitchell

THE EDWARD T. STOTESBURY PRIZE

1916	Joseph T. Pearson, Jr.	1919	Arthur B. Carles
1917	Hugh H. Breckenridge	1920	Edward W. Redfield
1918	Daniel Garber		

GEORGE D. WIDENER MEMORIAL MEDAL

1913	Charles Grafty	1917	Atilio Piccirilli
1914	Paul Manship	1918	Albert Laessle
1915	Albin Polasek	1919	Jess M. Lawson
1916	Edward McCartan	1920	Malvina Hoffman

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

1905	Joseph Lindon Smith	1912	W. J. Aylward
1906	Henry McCarter	1913	Jules Guerin
1907	Elizabeth Shippen Green	1914	Thornton Oakley
1908	Maxfield Parrish	1916	Blanche Greer
1909	Ernest L. Blumenschein	1917	H. Giles
1910	N. C. Wyeth	1918	C. B. Falls
1911	Jessie Willcox Smith	1919	Henry Reuterdaahl

THE DANA GOLD MEDAL

1918	Francis McComas	1919	Alfred Hayward
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THE PHILADELPHIA WATER COLOR PRIZE

1915	Alice Schille	1918	Hayley Lever
1916	Dodge McKnight	1919	Childe Hassam
1917	Gifford Beal		

MINIATURE PAINTERS' MEDAL OF HONOR

1916 Laura Coombs Hills 1916 Margaret Foote Hawley
1917 Lucy May Stanton 1919 Emily Drayton Taylor

THE CHARLES M. LEA PRIZES

1916 1st Prize, Charles Grafty 1916 2nd Prize, Philip L. Hale

THE CHARLES M. LEA STUDENT PRIZES

1917 1st Prize: Edith Sturtevant 2d Prize: Rowley W. Murphy
1919 1st Prize: John H. Crossman 2d Prize: Susan A. Jones



SOUTH WALL, GALLERY A. THE THIRD ANNUAL EXHIBITION OF WORK DONE AT
CHESTER SPRINGS



SOUTH WALL, SOUTH CORRIDOR. THE THIRD ANNUAL EXHIBITION OF WORK DONE
AT CHESTER SPRINGS

HONOR ROLL OF THE ACADEMY'S SCHOOLS

1919-1920

AWARDS MADE MAY, 1920

CRESSON TRAVELLING SCHOLARSHIPS

\$500 awarded to each of the following

PAINTERS

EARL K. BATES
ALLESSANDRO COLAROSSO
HYMAN F. CRISS
SUSAN A. JONES
ALFRED R. MITCHELL
HERMAN A. YAFFEE

SCULPTORS

GLADYS C. EDGERLY
FRANK STAMATO

ILLUSTRATORS

NATHANIEL LITTLE
MARIE LOUISE THATER

THE TOPPAN PRIZES

WAYNE K. CRUMLING (1st Prize)
FRANKLIN WATKINS (2nd Prize)
WALTER W. JOSEPHS (Honorable Mention)
GRACE PATERSON (Honorable Mention)

THE THOURON PRIZES

HOWARD McALLISTER
RAPHAEL SABATINI
RALPH TAYLOR
HELEN P. WOLHAUPTER

THE STEWARDSON PRIZE

BENJAMIN T. KURTZ

THE STIMSON PRIZE

RAPHAEL SABATINI

THE PACKARD PRIZES

BENJAMIN T. KURTZ (1st Prize) ELMER C. STONER (2nd Prize)

THE RAMBORGER PRIZE

NATHANIEL LITTLE

In Character, in Manners, in Style,
and in all Things, the Supreme Excel-
lence is Simplicity.—Longfellow



PRESS OF
J. B. LIPPINCOTT COMPANY
PHILADELPHIA

