

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

*Master Copy*

SCHOOL CIRCULAR



THE  
PENNSYLVANIA ACADEMY  
OF THE FINE ARTS

BROAD STREET ABOVE ARCH

PHILADELPHIA

ONE HUNDRED AND NINTH YEAR

SESSION OF  
1914-1915

MANAGEMENT OF  
THE PENNSYLVANIA ACADEMY OF THE  
FINE ARTS

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*"Art is unquestionably one of the purest  
and highest elements in human happiness.  
It trains the mind through the eye, and  
the eye through the mind. As the sun  
colors flowers, so does art color life."*

—LUBBOCK.

*"In true Art, the hand, the head, and  
the heart of man go together. But Art is  
no recreation: it cannot be learned at  
spare moments, nor pursued when we  
have nothing better to do."—RUSKIN.*



Winfred S. Hyatt

PAINTING (PORTRAIT), 1914

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1915

## THE FACULTY OF THE SCHOOLS

### HERBERT M. HOWE, M.D.

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, Dampt, 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, 1901; 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. 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. 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. Member of the Jury of Selection, for the Pan-American Exposition, Buffalo; Member of the New York Water Color Club; the Philadelphia Water Color Club, and The Art Club of Philadelphia. 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; Associate of the National Academy of Design. Instructor in Drawing and Painting.

### CECILIA BEAUX, LL.D.

Born in Philadelphia. Studied at the Pennsylvania Academy of the Fine Arts. Pupil of William Sartain, Philadelphia, and the Julian and Lazar Schools, Paris. Awarded Mary Smith Prize, Pennsylvania Academy of the Fine Arts, 1885, 1887, 1891, and 1892; Gold Medal, Art Club of Philadelphia, 1893; Dodge Prize, National Academy of Design, New York, 1893; Bronze

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## THE FACULTY (Continued)

Medal, Carnegie Institute, Pittsburgh, 1896; First Class Gold Medal, Carnegie Institute, 1909; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1900; Gold Medal, Exposition-Universelle, Paris, 1900; Gold Medal, Pan-American Exposition, Buffalo, 1901; First Corcoran Prize, Society of Washington Artists, 1902; Gold Medal, Universal Exposition, St. Louis, 1904. Member of the National Academy, New York, and the Société Nationale des Beaux Arts, Paris; Honorary Member of the Philadelphia Water Color Club, etc. Honorary Degree, Doctor of Laws, University of Pennsylvania, 1908; Honorary Degree, Master of Arts, Yale University, 1912. 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. Instructor in Illustration.

### 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; Associate of the National Academy of Design. Instructor in Composition and in Drawing and Painting.

### FRANK MILES DAY.

Born in Philadelphia, April 5, 1861. B. S., University of Pennsylvania, 1883, studying architecture there as well as for three years in Europe. Fellow and Past President of the American Institute of Architects; Hon. Member Royal Institute of British Architects; Trustee, American Academy in Rome; Member American Philosophical Society and National Institute of Arts and Letters; Associate of the National Academy of Design. Instructor in Perspective.

### 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, 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; Member of the National Academy of Design. Instructor in Drawing and Painting.

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## THE FACULTY (Continued)

### VIOLET OAKLEY.

Born in New York City. Studied in Art Students' League, New York; The Pennsylvania Academy of the Fine Arts; under Howard Pyle, Cecilia Beaux, Aman-Jean, Collin and Lazar, Paris. Member of Philadelphia Water Color Club; Plastic Club; Society of Illustrators; Corresponding Member of the American Institute of Architects; Gold Medal of Honor, The Pennsylvania Academy of the Fine Arts, 1905; Gold and Silver Medals, St. Louis Exposition, 1904. Instructor in Design.

### 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; Honorable Mention Pan-American Exposition, Buffalo, 1901; Bronze Medal St. Louis Exposition, 1904; Gold Medal International Exposition, Buenos Aires, 1910. Instructor in Drawing and Painting.

### EMIL CARLSEN.

Born in Copenhagen, Denmark, October 19, 1853. Studied in Danish Royal Academy. Member of the National Academy of Design and Salmagundi Club, New York. Inness Prize, Salmagundi Club, 1904; Shaw Prize, Society of American Artists, 1904; Gold Medal, St. Louis Exposition, 1904; Inness Gold Medal, 1907; Third Medal, Carnegie Institute, 1908; Bronze Medal, International Exposition, Buenos Aires, 1910; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1912. Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1913. Instructor in Drawing and Painting.

### HENRY ERDMANN RADASCH, M.Sc., M.D.

Born in Keokuk, Iowa, May 7, 1874. Attended the University of Iowa and received B. Sc. 1895; Fellowship Chemistry, 1895-1896; Received M. Sc., 1897; Professor of Inorganic Chemistry at the College of Physicians and Surgeons at Keokuk, Iowa 1897-1898; Graduated M.D. from Jefferson Medical College, 1901. Assistant Professor of Histology and Biology in the Jefferson Medical College; formerly Adjunct Professor of Physiology and Demonstrator of Histology and Anatomy at the Pennsylvania College of Dental Surgery; Member of the Association of American Anatomists. Instructor in Anatomy.

## THE PENNSYLVANIA ACADEMY OF THE FINE ARTS 1914-1915

The Pennsylvania Academy conducts the oldest school in America devoted exclusively to the cultivation of the fine arts.

During the hundred and more years of its existence, it has aided in the training of many of the men and women whose names are the most 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. In fact, its history is in no small measure the history of American Art itself.

Its School is 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, men of wide experience as teachers and eminently qualified to discover and develop every latent talent which students may possess. It does not want students unless they intend to be serious workers and willing to make some sacrifice for the cause of art, nor does it want students who expect it to teach them and support them at the same time.

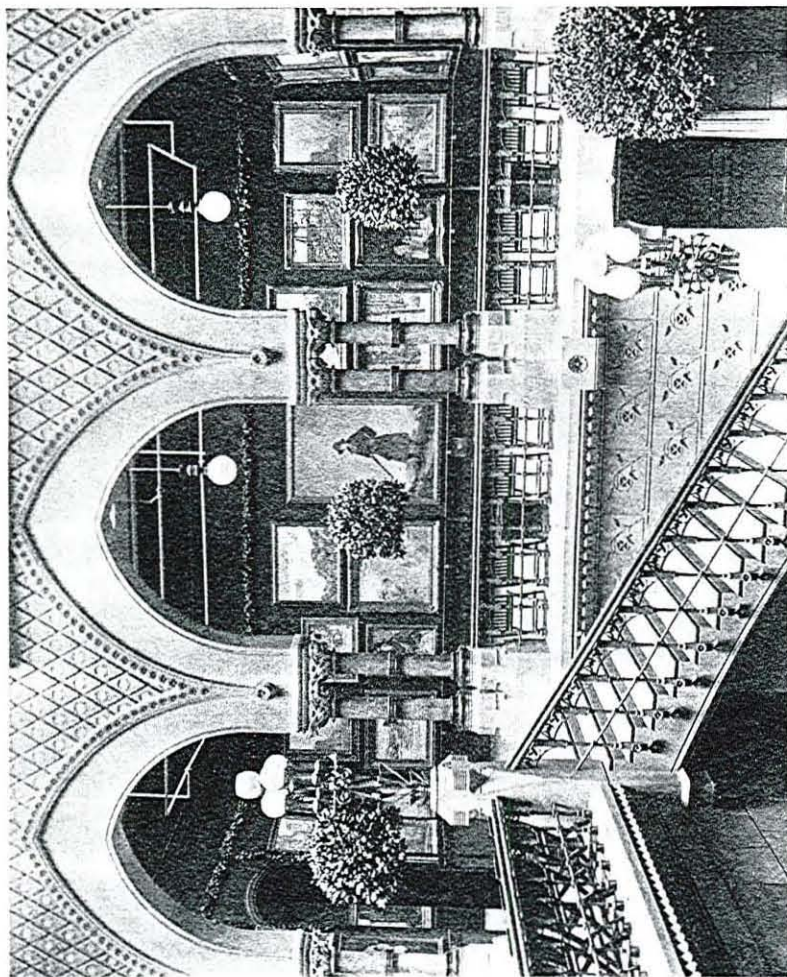
The aim of the School is not only to supply the best facilities for the study of the Fine Arts in general, but also by means of regular courses of study to equip its students for any special line of artistic work which they may desire to follow.

It wastes no time in preparing its students for admission to its courses of study, but engages them at once and exclusively in the study of the Fine Arts and bends all its energies in this direction alone.

It especially aims to instruct its students in correct Drawing, and some of its largest prizes are based upon this fundamental requisite to graphic art. It aims, furthermore, to instruct its pupils in the harmony and contrast of Color, and to create and develop in them a correct color sense, also in composition, in perspective, and in every other essential to a comprehensive study of the fine arts.

Lectures of general and special interest are given during the year, and the 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.



STAIRWAY AND SOUTH CORRIDOR DURING AN ANNUAL EXHIBITION

The Permanent Collection of paintings and sculpture includes the Gallery of National Portraiture, the Temple Collection of Modern American Paintings, and the Gibson Collection, which is largely composed of works of the Continental schools.

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

**The Annual Exhibitions** held by the Academy bring together the best examples of American painting and sculpture, and enable the student to follow intelligently the various movements of modern art, and study the technical methods by which the art of the day 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 720 examples, representing 240 different artists ;

An Exhibition of Miniatures composed of 135 examples, representing 63 different artists ;

An exhibition of paintings by Alexander Harrison and Birge Harrison, composed of 118 examples ;

An exhibition of paintings by contemporary Spanish Artists composed of 63 examples, representing 29 different artists.

The Academy's 109th Annual Exhibition of Oil Paintings and Sculpture, composed of 330 paintings and 190 sculptures, and representing a total of 290 artists. This Exhibition was opened to public view for seven weeks and visited by 61,246 people.

**The Academy is equipped in every way to teach the technique of Painting and Sculpture.**

The instruction it affords is fully equal from a technical standpoint to that obtainable in Europe. Its Faculty, collections, galleries, class-rooms, and equipment of models and casts are admirably fitted for their purpose. In fact, it can teach art to Americans better than they can be taught abroad, and it is an exploded idea that it is necessary to go to Europe in order to study in some particular artistic "atmosphere."

### FREE SCHOLARSHIPS

Mrs. George D. Widener has established for the next five years, Twenty Scholarships in the Academy, entitling the holders thereof to free tuition.

Ten of them are in memory of her father, William L. Elkins, and ten in memory of her husband, George D. Widener. The Scholarships will be awarded by the Board of Directors upon the recommendation of the Committee on Instruction and the Faculty of the Schools.



Edith Emerson

PAINTING (PORTRAIT), 1914

Under the will of Mary R. Burton, deceased, another free scholarship has been established, making a total of twenty-one.

Applicants must submit original drawings or paintings and show that they are otherwise worthy of the award.

### TRAVELLING SCHOLARSHIPS

As 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 sixteen students were awarded \$500 each and sent abroad for a period of four months, from June to September inclusive, and enabled to return to the Academy during the fall and continue their studies without the payment of any tuition fees.

### 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.

The Academy building is located in the heart of Philadelphia, within one square of the City Hall and within two or three blocks of the central city railroad depots. While it is convenient to the business portion of the city, it is also readily accessible to the residential districts, and students can obtain good board at reasonable rates. Philadelphia is often called "The City of Homes," and of all the greater American cities it is probably the most worthy of the name. Houses can be purchased or rented upon easy terms, and apartments and studios obtained by the year or by the month upon fair and reasonable rates. The cost of living is low.

The city contains, in addition to the Academy's gallery, a number of notable collections of paintings which are accessible to students. Among the more important may be mentioned: The Wilstach 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 John G. Johnson, of Peter A. B. Widener, and of the late William L. Elkins.

## THE ACADEMY'S MEDAL ROLL

### ACADEMY GOLD MEDAL OF HONOR

1893 D. Ridgway Knight	1903 John S. Sargent
1894 Alexander Harrison	1904 John W. Alexander
1895 William M. Chase	1905 William T. Richards
1896 Winslow Homer	1905 Violet Oakley
1898 Edwin A. Abbey	1906 Horatio Walker
1898 Cecilia Beaux	1907 Edward W. Redfield
1899 Charles Grafty	1908 Edmund C. Tarbell
1901 Henry J. Thouron	1909 Thomas P. Anshutz
1902 James A. MacNeill Whistler	1911 Willard L. Metcalf

1914 Mary Cassatt

### TEMPLE GOLD MEDAL

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

1914 W. Elmer Schofield

### 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	1899 John W. Alexander
1895 Edmund C. Tarbell	1900 Henry O. Tanner
1896 William L. Picknell	1901 Charles H. Davis
1897 Albert Herter	1902 Walter MacEwen
1898 James Jebusa Shannon	1903 Frank W. Benson

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### WALTER LIPPINCOTT PRIZE - *Continued*

1904 Mary Cassatt	1909 Thomas P. Anshutz
1905 Alexander Stirling Calder	1910 J. Alden Weir
1905 T. W. Dewing	1911 Daniel Garber
1906 Childe Hassam	1912 Edward W. Redfield
1907 Marion Powers	1913 Emil Carlsen
1908 James R. Hopkins	1914 M. Jean McLane

### MARY SMITH PRIZE

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

### JENNIE SESNAN GOLD MEDAL

1903 W. Elmer Schofield	1909 Theodore Wendel
1904 Colin C. Cooper	1910 Childe Hassam
1905 Edward W. Redfield	1911 Joseph T. Pearson, Jr.
1906 Albert L. Groll	1912 Willard L. Metcalf
1907 Ernest Lawson	1913 George Bellows
1908 Everett L. Warner	1914 Robert Spencer

### CAROL H. BECK GOLD MEDAL

1909 John S. Sargent	1912 Joseph DeCamp
1910 Adolphe Borie	1913 J. Alden Weir
1911 Edmund C. Tarbell	1914 Robert Henri

### CHARLES W. BECK, JR., PRIZE (WATER COLOR EXHIBITION)

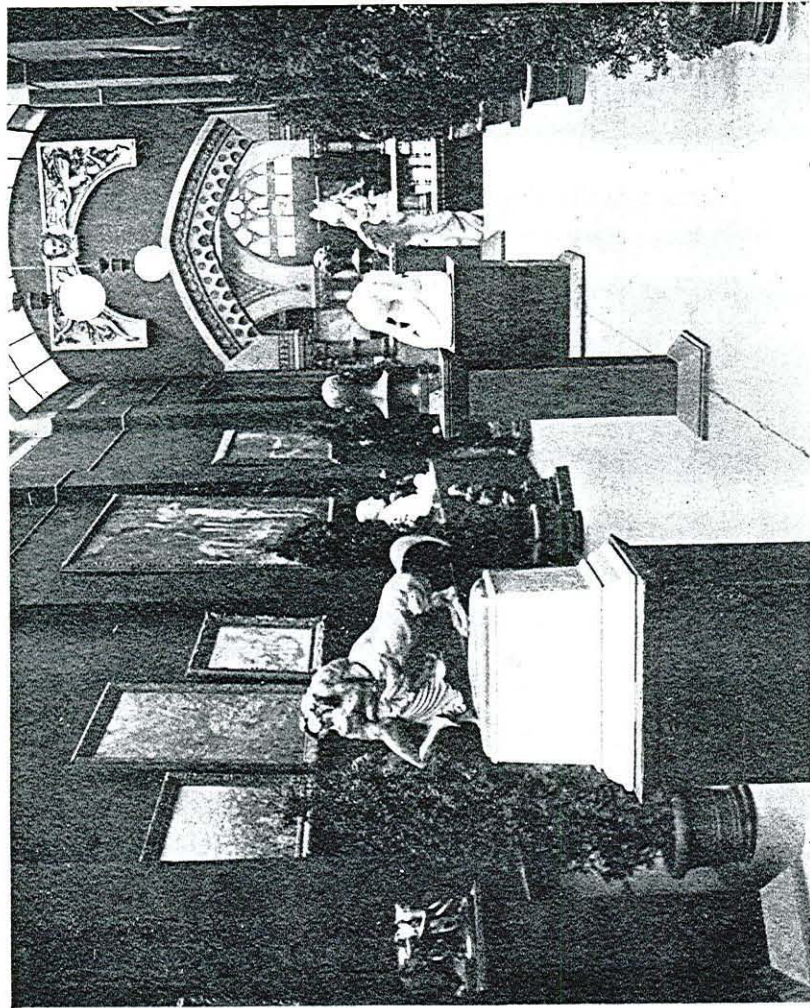
1905 Joseph Lindon Smith	1909 Ernest L. Blumenschein
1906 Henry McCarter	1910 N. C. Wyeth
1907 Elizabeth Shippen Green	1911 Jessie Willcox Smith
1908 Maxfield Parrish	1912 W. J. Aylward
	1913 Jules Guerin

### GEORGE D. WIDENER MEMORIAL MEDAL

1913 Charles Grafty	1914 Paul Manship
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THE EAST CORRIDOR DURING THE 109TH ANNUAL EXHIBITION

## CALENDAR

### One Hundred and Ninth Year Begins October 5, 1914

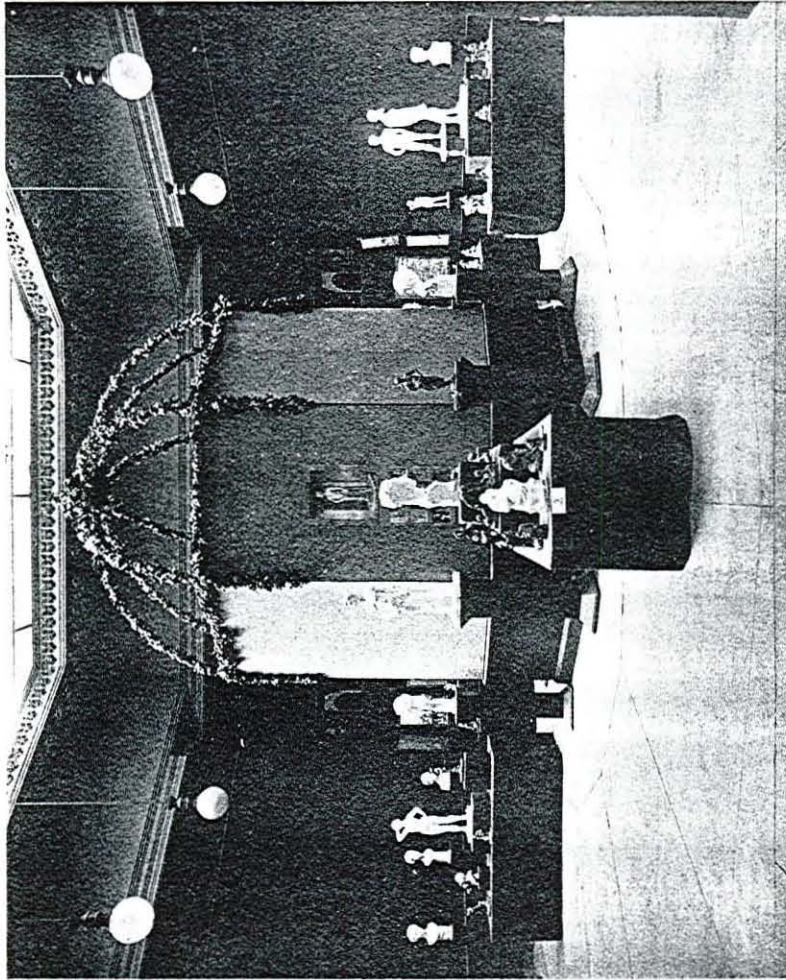
The school year is divided into two terms of 17 weeks each. The first term will begin Monday, October 5, 1914, and close January 30, 1915; the second term will begin Monday, February 1, 1915, and close Saturday, May 29, 1915.

The schools are open from 9 o'clock A.M. until 5 o'clock P.M. daily except Sunday.

Evening classes are open from 6.30 o'clock P.M. until 10 o'clock P.M.

Visitors are admitted to the school on week-days from 4 to 5 P.M.

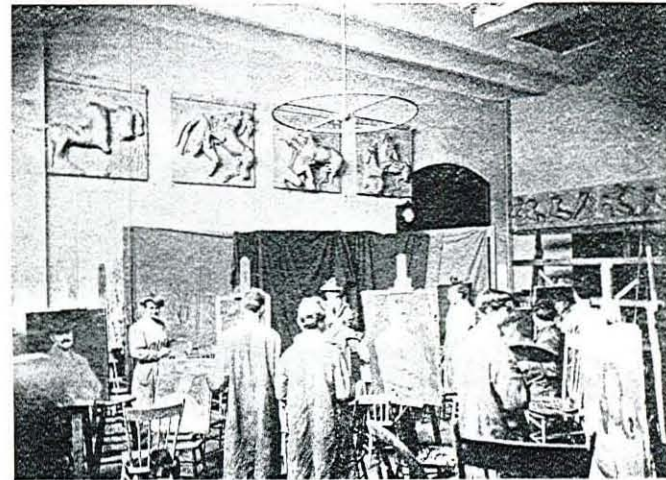
The schools are closed on Sundays, Thanksgiving Day, Christmas Day, New Year's Day, Washington's Birthday, and Good Friday. During Christmas week the schools will be open, but no living models will be hired nor criticisms given.



WORK FROM THE SCULPTURE CLASS IN COMPETITION FOR CRESSON TRAVELLING SCHOLARSHIPS, 1914

## THE COURSES OF INSTRUCTION DEPARTMENT OF DRAWING AND PAINTING

The Courses of Instruction are divided into Departments of Drawing and Painting; of Sculpture; and of Illustration. In each of these departments there is certain prescribed work which must be done, but the departments are closely allied, the advanced students in each being not only allowed but also recommended to work in the others.

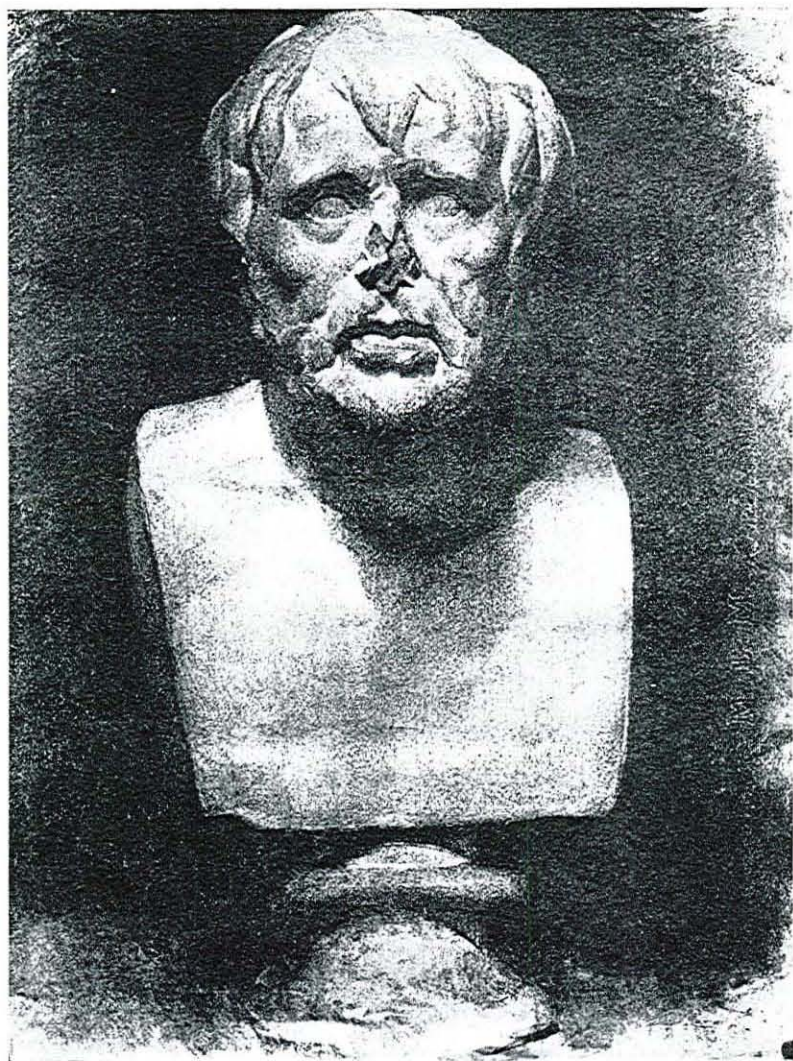


The general method of instruction is by criticism of the work done, but the individuality of the student is not repressed by fixed methods.

The aim is to help the student to observe accurately and record truthfully what he sees, and as he sees it.

### ANTIQUE COURSE

In order that students who have had little or no training in drawing may pursue their studies under the easiest conditions and advance naturally to higher work, a preparatory Antique Course is conducted, which includes drawing from the cast, draw-

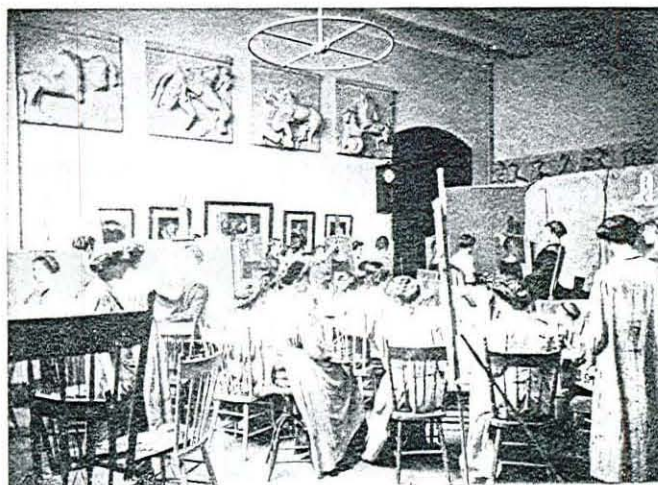


Stanley Zbyszewski

DRAWING (ANTIQUE), 1914

ing and painting from still life, and lectures upon composition, perspective, and anatomy. It comprises the following classes, and gives the student a comprehensive range of study.

CLASSES	INSTRUCTORS
Drawing from Cast Every morning and afternoon, every night	Daniel Garber
Composition	Joseph T. Pearson, Jr.



Still-life Drawing and Painting Monday, Wednesday and Friday afternoons	Hugh H. Breckenridge
Perspective Lectures	Joseph T. Pearson, Jr.
Anatomy Lectures	Frank Miles Day
	Henry Erdmann Radasch, M.D.

#### Requirements for Admission

For admission to the Antique Course drawings or sketches from the solid object in any medium are required, and applicants may prepare these in the school-rooms or forward examples made for the purpose.

#### The Fee for the Antique Course

The fee for the Antique Course is \$50 per term, the payment of which fee entitles the student to work in the morning, afternoon, or night, or all three. Students taking this Course are permitted to work in the Antique Modelling Class without extra charge.



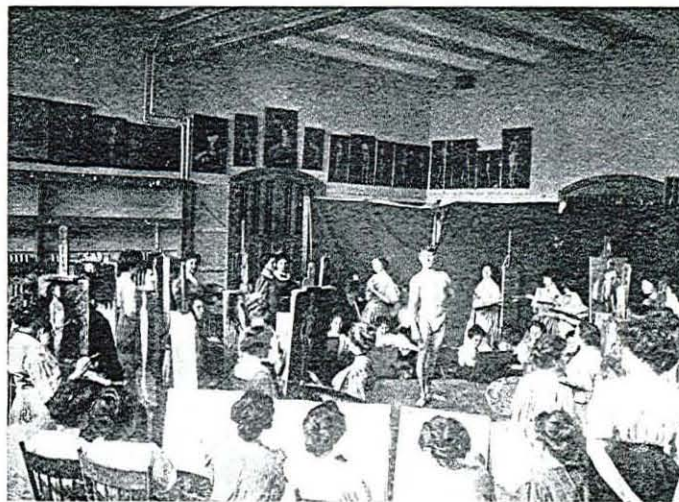
Walter Kummé

PAINTING (LIFE), 1914

## THE LIFE AND HEAD COURSE

The Life and Head Course comprises all the advanced classes in drawing and painting, and includes drawing and painting from the Human Figure, and drawing and painting from the Head, and from Still Life, and lectures upon Composition, Perspective, and Anatomy.

In drawing and painting from the Life, students will not be confined to criticisms from a single instructor but will have the great advantage of profiting by the viewpoints of several members of the Faculty. The day Life classes will be under the general



supervision of Mr. Pearson and the night classes under Mr. Garber, while weekly criticisms will be given during November and December by Mr. Hale; during January and February by Mr. Carlsen, and during March and April by Mr. Pearson.

The Course comprises the following classes :

CLASSES	INSTRUCTORS
Drawing and painting from the Figure. For women, three hours daily, for men, three hours daily, and for women, Tuesday, Thursday, and Saturday evenings, and for men, Monday, Wednesday, and Friday nights.	Joseph T. Pearson, Jr. <hr/> Emil Carlsen Philip L. Hale Daniel Garber



Frank Klages

PAINTING (PORTRAIT), 1914

#### CLASSES

Drawing and painting from the Head.  
Tuesday, Thursday, and Saturday  
mornings and afternoons

Drawing and painting from Still Life.  
Monday, Wednesday, and Friday  
afternoons

Drawing and painting from the Head.  
Criticism dates to be announced dur-  
ing the term

Composition

Decoration

Perspective Lectures

Anatomy Lectures

#### INSTRUCTORS

Hugh H. Breckenridge

Hugh H. Breckenridge  
Joseph T. Pearson, Jr.

Cecilia Beaux

Joseph T. Pearson, Jr.

Violet Oakley

Frank Miles Day

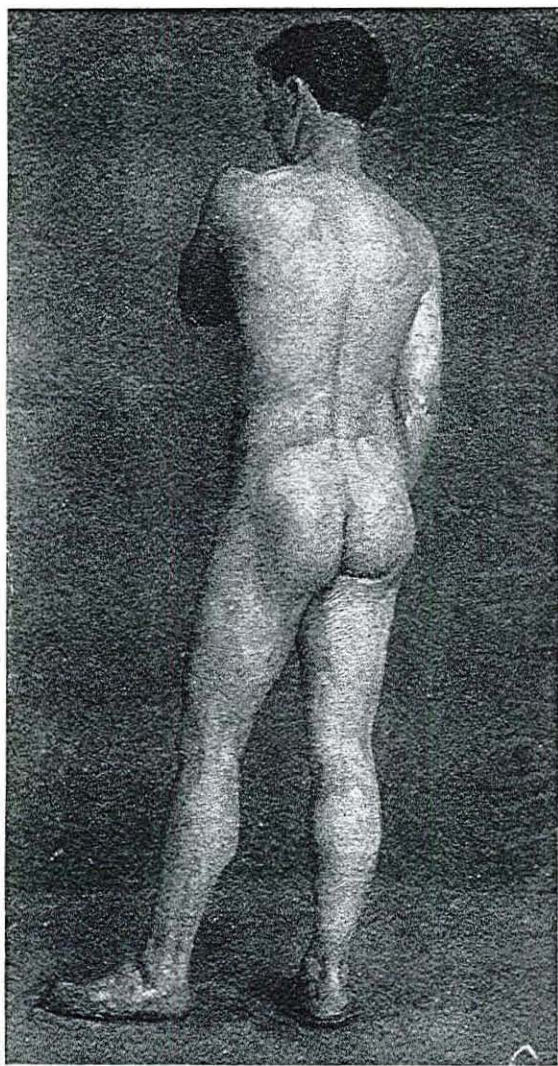
Henry Erdmann Radasch, M.D.

#### Requirements for Admission

Students will be admitted to the Life and Head Classes only by the action of the Faculty after an examination of their work in drawing from the full-length figure, either antique or life.

#### The Fee for the Life and Head Course

The fee for the Life and Head Course is \$50 per term, the payment of which fee entitles the student to work in the Antique Course, the Life Course, and the Classes in Sculpture, without extra charge. Students in drawing and painting are recommended to do a certain amount of modelling.



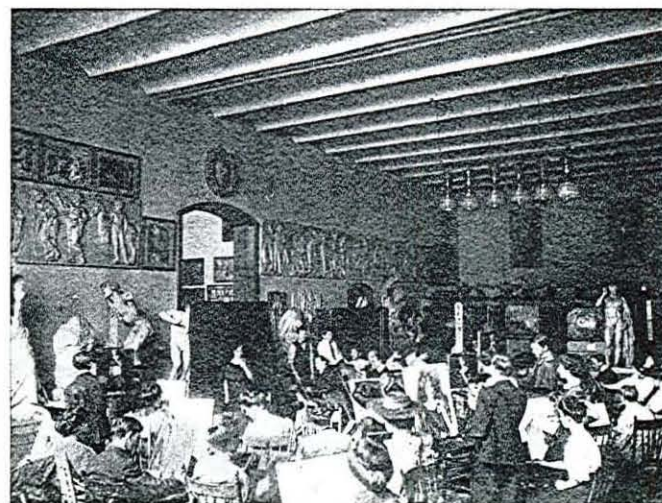
Winfred Hyatt

PAINTING (LIFE), 1914

## SPECIAL CLASSES

### Costume Sketch Class

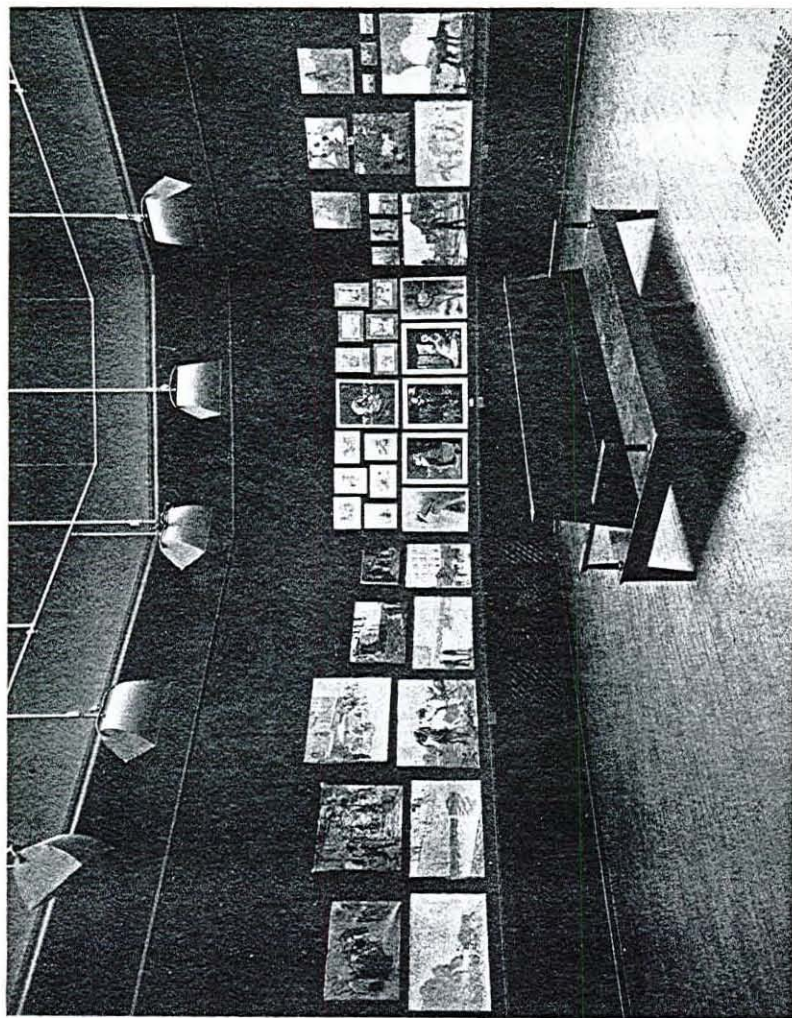
A Costume Sketch Class will be conducted throughout both terms. It will meet on each Saturday morning between nine o'clock and noon, and on each Tuesday night between seven and nine o'clock. Sketches from the living model are made in black and white, or in color. Members of any other class in the school may attend the Costume Sketch Class without further charge.



The chief object of this class is to teach the student to draw readily, and grasp quickly, the whole composition shown him, as an illustration of character.

### Miss Beaux's Class

Some time during the school year, Miss Beaux will conduct a Portrait Class the members of which will be selected from the Life and Head Course. No extra charge is made for this class.



SOME WORK BY THE COMPOSITION CLASS, 1914

### Mr. Pearson's Class in Composition

The Class in Composition or Self Expression is conducted by Mr. Pearson. The aim is to encourage the student by sympathy and co-operation to express courageously and forcefully his impressions and conceptions.

No theories or formulas as to what constitutes or makes a work of art are attempted.

The Class is in fact a company of young artists each doing that which is native to himself, and meeting from week to week to exhibit its work for comparison and open discussion.

**Mural Decoration** is given especial attention in the Composition Class. A subject with definite requirements is offered every other week, and whenever possible, students are given an opportunity to decorate a wall space.

### Miss Oakley's Class in Decoration

Some time during the school year Miss Oakley will conduct a Class in Decoration. No extra charge is made for this class.

### Mr. Garber's Class in Etching

An Etching Press has been placed in the Schools, and during the year Mr. Garber will give instruction in the Art of Etching.

### Dr. Radasch's Lectures on Anatomy

The Lectures on Anatomy begin about the first week of November, and are open to students of any course without extra charge. They are illustrated with the stereopticon, with drawings made in the presence of the class by the instructor, and also by means of the living model. They fully cover the subject of artistic anatomy.

### Mr. Day's Lectures on Perspective

The Lectures on Perspective begin about the first week in November. They are open to students of any course without extra charge.

The Course consists in lectures upon the elements of linear perspective illustrated by drawings made before the class; in exercises upon the same subject and in sketching from the solid object and from nature; and in the application of the knowledge thus gained to illustration and painting. The way in which artists of various schools have used the principles of perspective is demonstrated by lantern projections of their works.



Winifred D. Ward

SCULPTURE (COMPOSITION STUDY), 1914

## DEPARTMENT OF SCULPTURE

The Classes in Sculpture will be under the direction of Mr. Charles Grafty, and are as follows: For men every morning; for women every afternoon; and for men every Tuesday, Thursday, and Saturday nights.



SCULPTURE. STUDENTS' EXHIBITION

The work of the Classes in Sculpture consists of modelling from the living model, generally in the round, but occasionally in relief, and from both the full-length figure and the head only.

In addition to the work from life, each student is required to present two sketch-models of sculptural themes, when directed by the Instructor. On these the student will receive individual monthly criticism throughout the balance of the school-year, in order to develop the original themes to their fullest extent, as if the subjects were to be finally executed in full size.

### Requirements for Admission

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



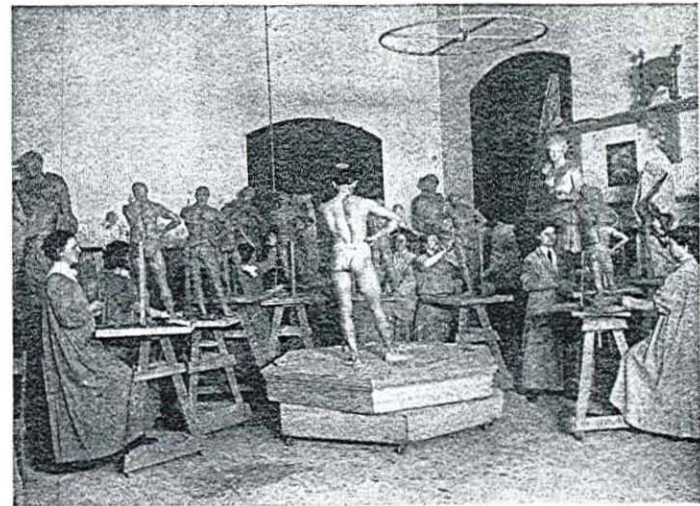


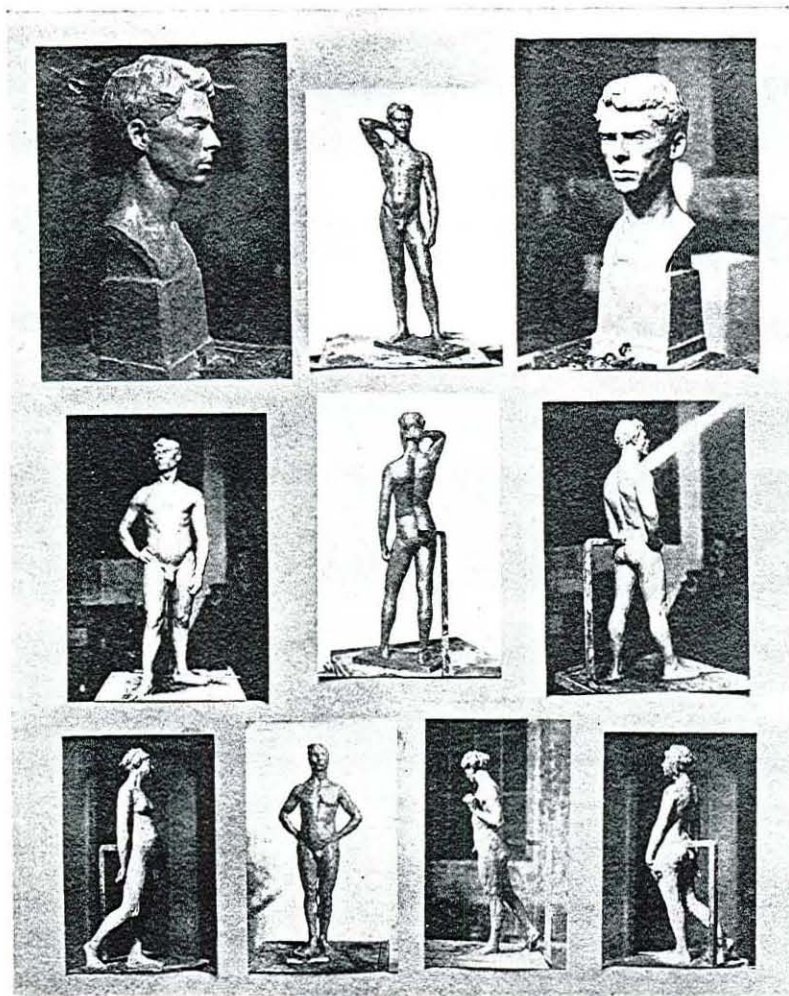
Frank Jirouch

SCULPTURE (PORTRAIT), 1914



Students not sufficiently advanced for admission to life classes are offered facilities for modelling from the antique cast, and as soon as they have acquired sufficient proficiency to admit them to





Alexander Pottnoff

SCULPTURE (CLASS WORK), 1914

life classes, they are immediately promoted without the payment of any further fee.

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 recommended to work therein, but admission to the life drawing classes is, for sculptors, subject to the same requirements as for painters.

The Night Class meets from 7 to 10 p.m. The work in this class is identical with that done in the Day Classes except that the working hours are less.

#### The Fees for Sculpture Classes

The fee for the Classes in Sculpture is \$50 per term. Students are allowed to work in the Day Classes or Night Classes or in both, and students in Modelling are permitted to work in the Drawing and Painting Classes without extra charge.



Grace P. Chute

DRAWING (ILLUSTRATION), 1914

## DEPARTMENT OF ILLUSTRATION

The Class in Illustration will be under the direction of Mr. Henry McCarter. Its purpose is to provide for the student such practical instruction as will enable him upon the completion of the course to immediately enter the professional field of magazine and book illustrating, decorative and newspaper work. Instruction is given in drawing, in composition, and in the technique of all mediums—pen, charcoal, black and white, tempera and oil.

### Requirements for Admission

Students, to be eligible for admission, must have had some preparatory work in Drawing, such as is given in the Academy's Antique Course.

Students are admitted upon the exhibition of satisfactory work to the Faculty.

The Class in Illustration will meet daily throughout the school year. Special rooms are set aside for their use.

The class draws from the living model. Individual criticism is given with special regard to the illustrator's requirements, and completed illustrations are made to subjects assigned to the class. Upon the announcement of each of these subjects a general class talk follows, and upon the completion of the work there is both individual and general criticism.

In addition to the regular class work Lectures are given during the year by practical specialists upon the various processes of reproduction for the purpose of printing, and students are instructed to work with the particular process in view which is to be employed to print their illustration.

Students in Illustration are permitted to compete for the Cresson Travelling Scholarships, and from those who do compete a certain amount of work in the Life Classes is required. Admission to the Life Drawing Classes is subject, however, to the same requirements from illustrators as from painters.



SOME WORK BY THE ILLUSTRATION AND PAINTING CLASSES, 1914

The successful result of the general art training given in the Academy Schools, and the special training they give in illustration, are shown by the large number of Academy students who have achieved distinguished success in the field of illustration.

#### The Fee for the Illustration Class

The fee for the Class in Illustration is \$50 per term.

Illustrators will be required to present each month work done in the Illustration Class and to participate in such *Concours* and examinations as may be announced during the season. Under the direction of their Instructor, they are also required to do Life Class work in drawing and are entitled to attend the Life Classes and the Still-Life Classes without extra charge. They are likewise entitled to attend the Lectures on Composition, Perspective, and Anatomy.



Otey Williams

DRAWING (ILLUSTRATION), 1914

## SUMMARY OF FEES

	PER TERM
Antique Course . . . . .	\$50
Life and Head Painting Course . . . . .	50
Illustration Course . . . . .	50
Modelling Course . . . . .	50

Locker rent, one dollar PER TERM.

The payment of \$50 per term (together with the matriculation fee of \$5) covers *all* the tuition fees.

(No extra charge is made on account of models.)

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

**Tuition fees will not be refunded on account of absence.**

## GENERAL RULES OF THE SCHOOL

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

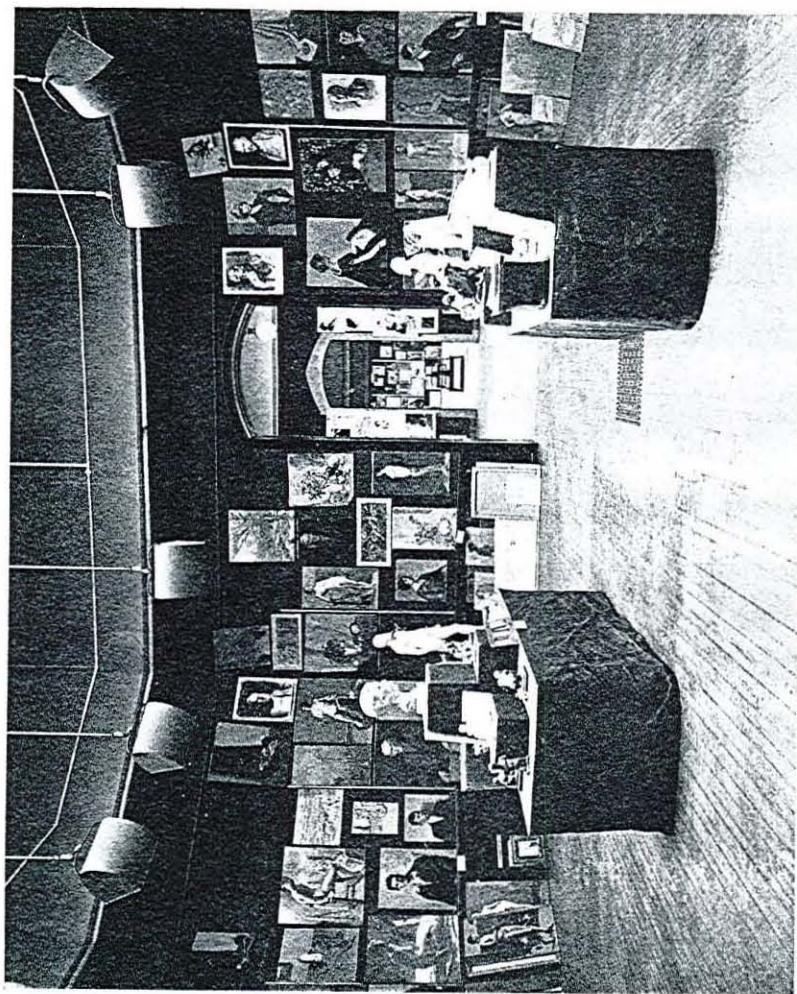
Regular attendance by students of any course is not compulsory, but **no reduction from these rates will be made on account of absence.**

All new students entering the Academy will be required, in addition to the fees stated herein, to pay a matriculation fee of five dollars, and the sum of one dollar PER TERM for the use of a locker.

No other fees whatever are required from students. 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 65.



SOME WORK IN COMPETITION FOR CRESSON TRAVELLING SCHOLARSHIPS, 1914

## 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 sent abroad sixteen pupils. There were ten painters, two sculptors and four illustrators.

The awards are divided among the various branches of instruction taught in the Schools, based upon the *number* of pupils in each Course as one factor, and the *standard* of the work as another factor. The award consists of \$500 to each student, to be expended in foreign travel and work, within the limits of the 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 for the Cresson Scholarships again, and receive a second award of \$500, but unless some satisfactory excuse be accepted by the Committee on Instruction, such second competition and award must be during the next year succeeding the first award.

The award of a Travelling Scholarship is not to be regarded as a certificate of proficiency, and students receiving such award, whether for the first or second time, are required to return to the Academy for further study and to inspire and encourage their fellows.

During the past year six students were sent abroad for the **Second** time.

No student will be awarded a Cresson Scholarship who has not studied at least two years in the Life Classes of the Academy.



Louis Maraffi

SCULPTURE (COMPOSITION STUDY), 1914

According to the positively expressed terms of the gift the *drawing* of the pictures will receive the first attention of the Judges. Pictures receiving the first and second awards will become the property of the Academy.

Pictures 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 pictures have been selected by the Committee on Instruction. No signatures or ciphers shall be placed on canvas or stretcher, so that as far as possible the identity of the competitors shall be kept secret while the competition is under way.

No work will be accepted without the approval of the Committee on Instruction, and there is no obligation to award a prize if, in the opinion of the Committee, none of the works submitted is of sufficient merit.

### THE THOURON PRIZES

The following awards, founded by Henry J. Thouron, a former Instructor in Composition in the Academy Schools, will be made at the close of each school year, the terms of said awards being as follows :

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

But one award is made to a student in the competition.

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, when it shall be awarded, by vote of the Faculty, as the result of a competition in Composition upon a given subject, to the successful student for a three months' summer trip abroad, to include certain specified places and galleries, and for the special study of Composition.

### THE EDMUND STEWARDSON PRIZE

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



John C. Tiddien

SECOND TOPPAN PRIZE, 1914

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.

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. When the subject is in high relief, position 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, nor shall any person except the Judges be present during inspection of the studies.

The Judges or Jury of Award shall be 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 Judges, the Secretary shall, in the presence of one or more of the Directors of the Academy, open the sealed envelopes, and declare the name of the successful competitor. If no study be satisfactory to the Judges, the prize may, in their discretion, be withheld, and 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 1915 will take place on March 15, 16, and 17.

### ZOOLOGICAL 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





Terrell Stapp

RAMBORGER PRIZE, 1914

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, provided that a student having once received an award, becomes thereafter ineligible.

#### THE PRIZE IN DRAWING

From the income of a fund established by 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 has been registered in the Academy for both terms of the school year. No student may submit more than one drawing, but having once received an award, becomes thereafter ineligible.



Ethel MacMinn

PAINTING (STILL LIFE), 1914

## CLASS-ROOM RULES

### Hours

The Schools will be opened for day classes at 9 o'clock a.m., and closed at 5 o'clock p.m., and for the Women's Evening Life Class from 6.30 p.m. to 9.30 p.m.

At 6.15 o'clock p.m. the Cherry Street entrance will be opened for the evening classes, which continue until 10 o'clock p.m.

### Holidays

The Schools are closed on Sundays, Thanksgiving Day, Christmas Day, New Year's Day, Washington's Birthday, and Good Friday. During Christmas week the Schools are open, but living models are not hired, nor are criticisms given.

### 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.

Students at work must not be disturbed.

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

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

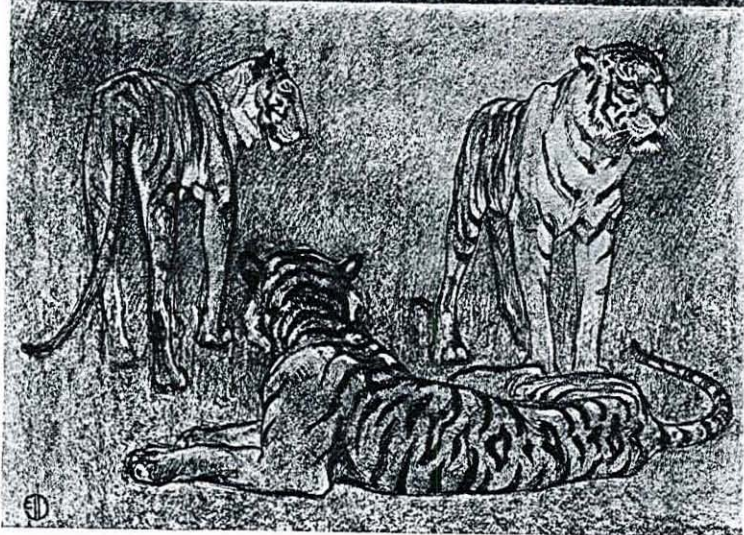
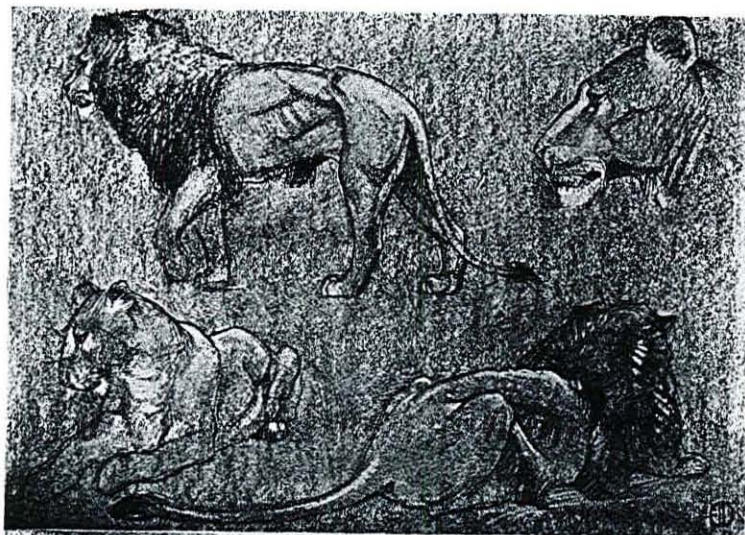
*Violation of the rules will result in suspension or dismissal from the School.*

Any conduct unbecoming a student is a violation of the rules, but subject to this general provision the students are allowed every reasonable liberty.

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.



E. J. Dinsmore

DRAWING (ZOOLOGICAL GARDEN STUDIES), 1914

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 the session.

#### Life Classes

Regular members only of the Life Classes are permitted in the Life Class rooms during the study hours.

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

#### Positions in the Class-rooms

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

#### Monthly Review of Work

*Students are expected to submit at monthly intervals the work done in all classes during that month. The studies thus collected will be classified and put up for exhibition in the class-rooms. There will be at the same time a general review of the work of each class by the respective instructor. A record of the work so exhibited will be kept for use in determining the standing of students at the end of the season, and for awarding prizes or scholarships. 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.*

*Students failing to exhibit their work without presenting a reasonable excuse will be ineligible for the Cresson Scholarship competition. 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. The studies marked by the instructor are reserved by the Academy; to prevent loss, the others should be reclaimed at the close of the criticism.*

#### Care of Drawings and Materials

Work reserved by the various instructors should be reclaimed at the close of the Students' Spring Exhibition. Studies not called for by the beginning of the fall term will be destroyed.



Helen E. Mills

PAINTING (STILL LIFE), 1914

Locker rent, one dollar PER TERM.  
*Occupants of lockers will be held responsible for damage done to same while in their possession.*

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

The lockers are large steel closets fitted with combination locks, and students are expected to keep them closed.

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.

#### Moving of Casts, etc.

*Students must not move the casts, except those in the Antique Modelling Room. 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.*

*The monitor in charge shall superintend and approve all arrangements of still-life objects, but students desirous of having any particular subject arranged may do so by reporting to the monitor, on Monday mornings only.*

#### Plaster Casting

Casting in plaster will not be permitted in any of the school-rooms. A special room will be assigned for this work upon application to the Curator.

#### Lunch-Rooms

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

#### Sketching in Galleries

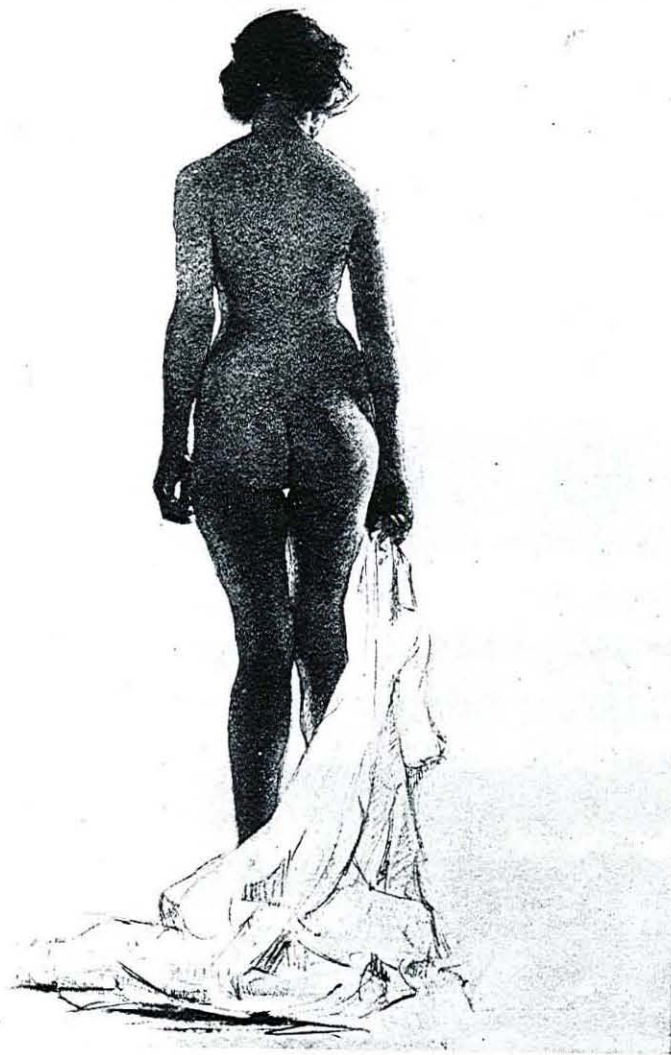
Students may sketch from the works in the Permanent Collection of the Academy, but copies must not be made without special permission from the management.

#### Library

Students may have free use of the Library on application to the Librarian. The books are not intended for outside use, and must not be taken from the room.

#### Zoological Garden Tickets

Annual tickets for the Zoological Gardens may be obtained at a small charge on application to the Curator.



Stanley Zbyszewski

DRAWING (LIFE), 1914

## APPLICATION FOR ADMISSION TO THE SCHOOLS

All applications for admission and for promotion to higher classes will be acted upon by the Faculty, with the concurrence of the Committee on Instruction, at the regular meetings held on the Thursday before the first Monday of each month, excepting the months of June, July, and August. Students may enter the Schools or be promoted to higher classes at any time during the season, but all admissions and promotions are on probation and subject to reconsideration at the discretion of the Faculty. Before making any application for transfer from one class to another, students must have approval of such application from the instructor of the class in which they are working. \*

No student is eligible for admission unless possessed of a good common school education: such for instance as is reached by the highest grade of the grammar schools. We recommend and prefer that our students shall have no less than high school or normal school attainments.

All applications must be on file the day before the meeting of the Faculty.

It is an imperative rule that all work submitted for examination for any purpose must be signed, otherwise it will not be considered.

To avoid loss, studies must be reclaimed promptly after examination.

All students in any course who have not previously been students of the Academy will be required to pay the Academy's matriculation fee of \$5.

A student's ticket entitles the holder during attendance at the Schools to the use of the Galleries, Special Exhibitions, the Library, the Print Collection, and the Lectures given from time to time under the auspices of the Academy.

Payments must be made, strictly in advance, to the Curator.

**NO ALLOWANCE WHATEVER WILL BE MADE ON ACCOUNT OF ABSENCE.**

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 readily obtainable, for both men and women.

Blank forms of application and any further information regarding the Schools may be obtained by addressing

ANNA T. BENNETT,

BROAD STREET, ABOVE ARCH,  
PHILADELPHIA.

Curator.

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Theodore van Soelen

PAINTING (PORTRAIT), 1914

To the students in the Schools the Academy's Reference Library and Galleries are free.

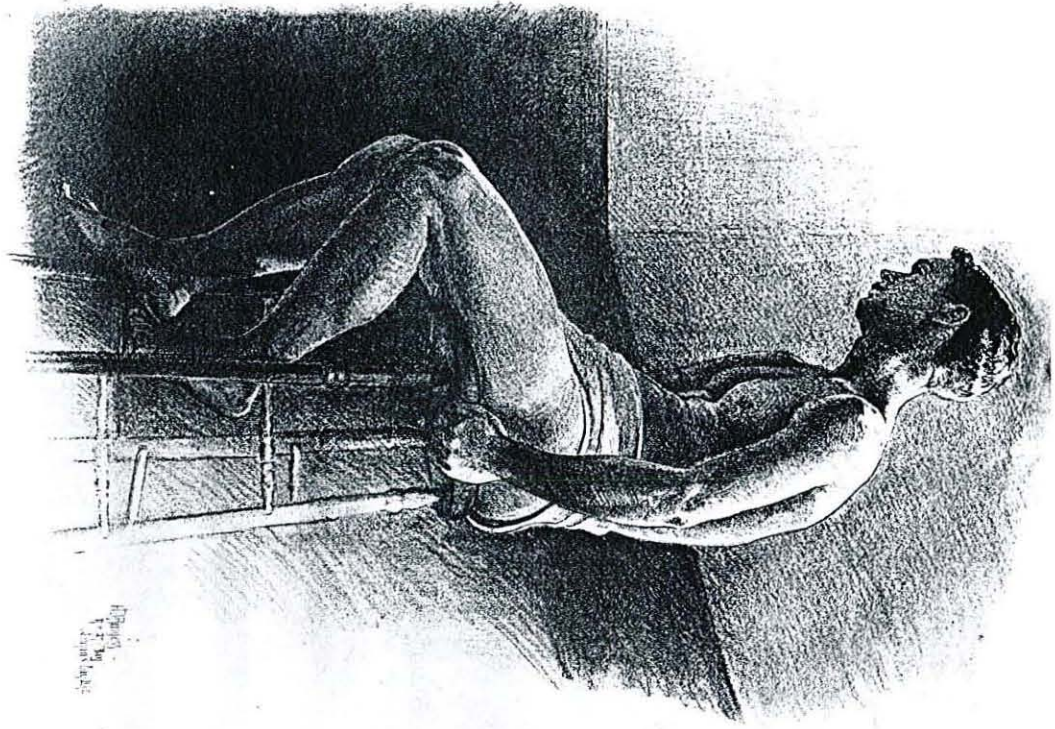
The permanent collection of paintings and sculpture, including the Gallery of National Portraiture, the Temple Collection of Modern American Paintings, and the Gibson Collection, largely made up of works of the Continental Schools, is of great value as an assistance to study.

Copying in the Galleries is permitted under reasonable regulations.

Students are also given free access to the many current exhibitions which the Academy holds each year. These, and especially the Annual Exhibition of Oil Paintings and Sculpture, are a source of inspiration and a valuable index to the trend of artistic thought.

Helen D. Burgess

DRAWING (LIFE), 1914



SCHEDULE OF CLASSES

	MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.	
9 A.M.—12 M.	Antique Class. Women's Life Class Illustration Class Head Modelling Class. Men's Modelling Class.	Antique Class. Women's Life Class. Head Class. Illustration Class. Men's Modelling Class.	Antique Class. Women's Life Class. Illustration Class. Composition Class. Head Modelling Class. Men's Modelling Class.	Antique Class. Women's Life Class. Head Class. Illustration Class. Men's Modelling Class.	Antique Class. Women's Life Class. Illustration Class. Head Modelling Class. Men's Modelling Class.	Antique Class. Women's Life Class. Head Class. Illustration Class. Costume Sketch Class. Men's Modelling Class.	9 A.M.—12 M.
12-12.30 P.M. DAILY. STUDENTS' PEN AND PENCIL SKETCH CLASS.							
1-4 P.M.	Antique Class. Men's Life Class. Still Life Class. 2d. Illustration Class. Women's Modelling Class.	Antique Class. 2d. Men's Life Class. Still Life Class. 1st. Head Class. Illustration Class Women's Modelling Class.	Antique Class. 2d. Men's Life Class. Still Life Class. 1st. Illustration Class. Women's Modelling Class.	Antique Class. Men's Life Class. Head Class. Illustration Class. Women's Modelling Class.	Antique Class. 2d. Men's Life Class. Still Life Class. 1st. Illustration Class. 2d. Women's Modelling Class.	Antique Class. Men's Life Class. Head Class. Illustration Class. Women's Modelling Class.	1-4 P.M.
6.30-9.30 P.M. 7-10 P.M.	Perspective Lecture 4-5 P.M.  Antique Class. Men's Life Class.	Women's Life Class.  Antique Class. Costume Sketch Class. Modelling Class	Anatomy Lecture. 4-5 P.M.  Antique Class. Men's Life Class.	Women's Life Class.  Antique Class. Modelling Class	Antique Class. Men's Life Class.	Women's Life Class.  Antique Class. Modelling Class.	6.30-9.30 P.M. 7-10 P.M.

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

As a temporary home for the Art Student Philadelphia has unique advantages. Known as the "City of Homes," it affords good living at a lower cost than is possible in any other large city in the East.

In historical interest it is rich, and its suburbs, easy of access, offer unusual chance for out-of-door work. Opportunities for general culture are varied and the Academy is fortunately able to secure special rates for its students to many of the lectures and concerts given each season.

The Academy itself is centrally located and within short walking distance from it are good boarding-places. The two principal railroad stations are each within five minutes' walk.

Recognizing that a comfortable living place is an aid to serious study the management invites correspondence with students from a distance and offers freely its information and aid.



Edith.

PAINTING (PORTRAIT), 1911



# HONOR ROLL

1913-1914

AWARDS MADE MAY, 1914

## CRESSON TRAVELLING SCHOLARSHIPS

\$500 awarded to each of the following

### PAINTERS

EDITH EMERSON  
ELSA LAUBACH  
ELSIE BROOKE SNOWDEN  
MILDRED B. STERN  
EMILY KOHLER  
THOMAS B. JONES  
FRANK KLAGES  
\*WINFRED HYATT  
\*ED ULREICH  
\*THEODORIC VAN SOELEN

### SCULPTORS

MARY KLAUDER  
LOUIS MARAFFI

### ILLUSTRATORS

BENJAMIN J. KUTCHER  
LAURA WHEELER  
HELEN JEWELL  
\*ROWLEY W. MURPHY

\* Awarded for the *second* time

## THE CHARLES TOPPAN PRIZES

RAYMOND THEEL, (1st Prize)  
JOHN C. TIDDEN, (2nd Prize)  
ED ULREICH, (Honorable Mention)  
THEODORIC VAN SOELEN, (Honorable Mention)

## THE HENRY J. THOURON PRIZES

PAUL FROELICH      CHARLES LARSEN  
ED ULREICH          CYRIL BRADY

## THE EDMUND STEWARDSON PRIZE

FRANK JIROUCH

## THE JOHN H. PACKARD PRIZE

E. J. DINSMORE, (1st Prize)  
PAUL G. KASE, (2nd Prize)

## RAMBORGER PRIZE

TERRELL STAFF

## SOME OF OUR FORMER STUDENTS

EDWIN A. ABBEY  
ELENORE PLAISTED ABBOTT  
CLIFFORD ADDAMS  
THOMAS P. ANSHUTZ  
A. MARGARETTA ARCHAMBAULT  
VERNON HOWE BAILEY  
MILTON BANCROFT  
ALBERT W. BARKER  
CECILIA BEAUX  
CAROL H. BECK  
LOUIS BETTS  
SALVATORE F. BILOTTI  
EMILY CLAYTON BISHOP  
HENRY S. BISHING  
ROBERT BLUM  
JOHANNA M. BOERICKE  
ELIZABETH F. BONNALL  
ADOLPH BORIE  
ALEXANDER BOWER  
JOHN J. BOYLE  
SUSAN H. BRADLEY  
HUGH H. BRECKENRIDGE  
JOHN W. BREYFOGLE  
HARRY BRICK  
ISAAC BROOME  
CHARLOTTE HARDING BROWN  
CHARLES F. BROWNE  
GEORGE ELMER BROWNE  
EVERETT L. BRYANT  
MARY BUTLER  
ALEXANDER S. CALDER  
NANETTE LEDERER CALDER  
ARTHUR B. CARLES, JR.  
MARY CASSATT  
THOMAS SHIELDS CLARKE  
GABRIELLE DeV. CLEMENTS  
KATHERINE M. COHEN  
JOHN R. CONNER  
COLIN CAMPBELL COOPER  
KENYON COX  
WILLIAM EMLIN CRESSON  
MARGARET CROWELL  
CHARLES E. DANA  
NICOLA D'ASCENZO  
GEORGE WALTER DAWSON  
LOUIS PAUL DESSAR  
BLANCHE DILLAYE  
PARKE C. DOUGHERTY  
JOHN J. DULL  
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 FRANK R. WHITESIDE  
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 LOUISE WOOD WRIGHT  
 CHARLES MORRIS YOUNG  
 EMILIE ZECKWER

“The one thing that makes the true artist is a clear perception and a firm, bold hand, in distinction from that imperfect mental vision and uncertain touch which give us the feeble pictures and the lumpy statues of the mere artisans on canvas or in stone.”—*Holmes*.