

**THE PENNSYLVANIA ACADEMY**  
**OF THE FINE ARTS**

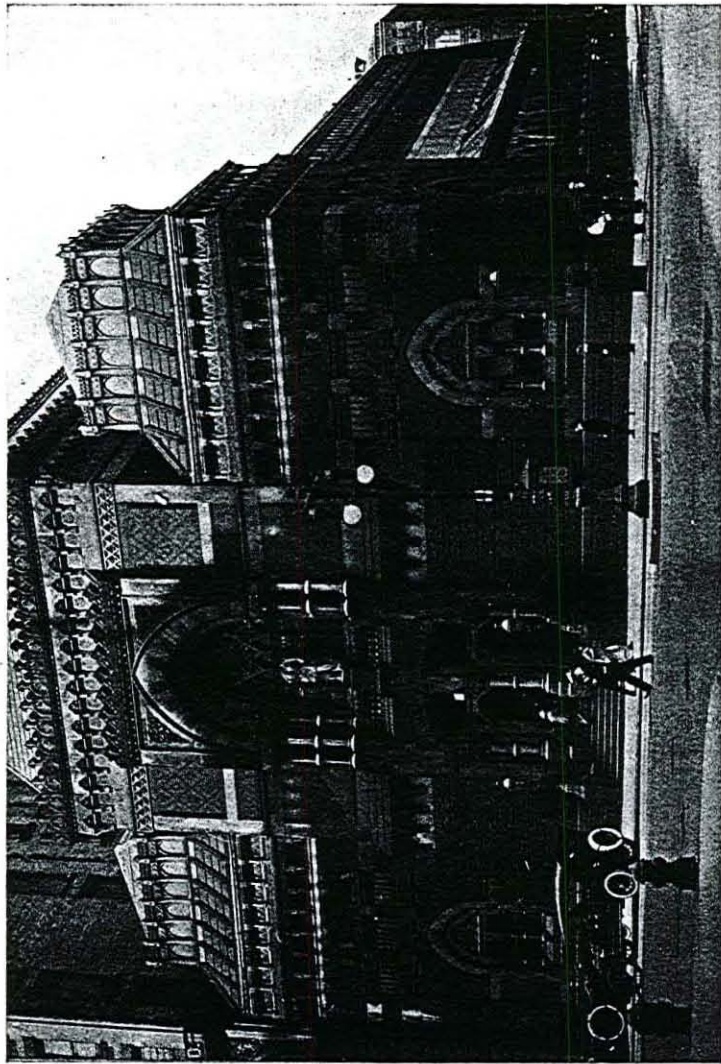
1805



1916

**BROAD AND CHERRY STREETS**  
**PHILADELPHIA · PENNA.**

THE Pennsylvania Academy of the Fine Arts has purchased a tract of forty acres at Chester Springs, Chester County, Pa., for a Summer School. It is situated on the Pickering Creek, seven miles above Phoenixville, with typical Chester County scenery. There are a number of buildings on the property, one of which will be used to lodge the women, another the men, and some of the other buildings will be used as studios. Announcement will be made later as to rates for board and tuition and the time at which the School will open. While the buildings are large and commodious, a limited number only of students will be taken—preference being given to registered students of the Academy. Satisfactory references will be required from all applicants for admission.



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 ELEVENTH YEAR

SESSION OF  
1916-1917

MANAGEMENT OF  
THE PENNSYLVANIA ACADEMY OF THE  
FINE ARTS

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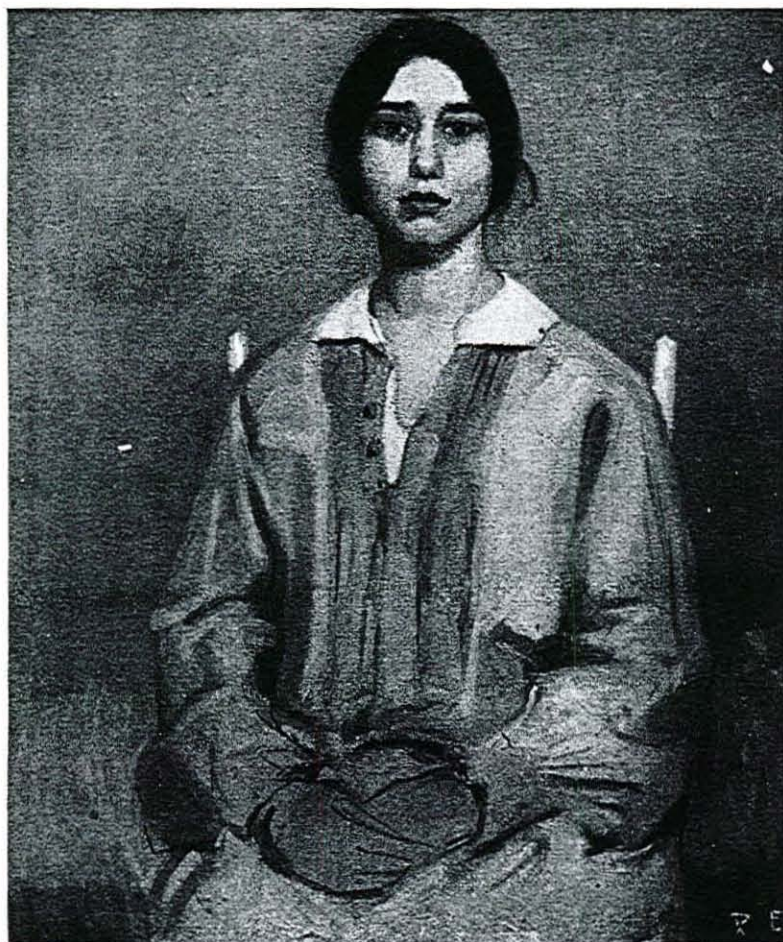
SOLICITOR

JOHN G. JOHNSON

*"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.*



Charles S. Garner, Jr.

PAINTING (PORTRAIT), 1916

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## 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, 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, 1914. 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. 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. Instructor in Illustration.

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## 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; Associate of the National Academy of Design; 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; 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, 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. Member of the National Academy of Design. Member of the National Arts and Salmagundi Clubs, New York. Instructor in Drawing and Painting.

### 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 Architecture in Danish Royal Academy. Member of the National Academy of Design and of the National Institute of Arts and Letters; St. Botolph Club, Boston, Lotus, National Arts and Salmagundi Clubs, New York, and of the Art Club of Philadelphia. Awarded Inness Prize, Salmagundi Club, 1904; Shaw Purchase Prize, Society of American Artists, 1904; Gold Medal, St. Louis Ex-

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## THE FACULTY (Continued)

position, 1904; Webb Prize, Society of American Artists, 1905; Inness Gold Medal, National Academy of Design, 1907; Medal of the Third Class, 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; The Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1916. 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.

### HERBERT EDWARD EVERETT.

Born in Worcester, Mass., February 16, 1863. Educated at the Worcester High School; at Harvard University; also Boston Museum of Fine Arts; Julien Academy, Paris; and The Pennsylvania Academy of the Fine Arts. Professor of the History of Art, University of Pennsylvania, since 1892. Lecturer on History of Ornament, Cornell University, 1900-1901; History of Art, Smith College, 1901-1905. Fellow in Medieval Archaeology, American School of Archaeology at Rome.

### EDWIN HOWLAND BLASHFIELD.

Born in New York, December 15, 1848. Educated at Boston Latin School. Studied in Paris, 1867, under Leon Bonnat. Exhibited at Paris Salon, yearly, 1874-1879, 1881, 1891, 1892; also several years at Royal Academy, London; awarded Gold Medal of Honor in painting of the Architectural League of New York, 1911; the Carnegie Prize of the National Academy of Design, Gold Medal, St. Louis Universal Exposition for Mural Painting; Member of the Society of Mural Painters, Architectural League, President of the American Institute of Arts and Letters, President of the Fine Arts Federation of New York, Ex-President Society of American Artists, honorary member of the American Institute of Architects, member National Commission of Fine Arts, Instructor in Life.

### 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.

### CHARLES DE GEER.

(Professor of French, West Hampton College, Richmond, Va., 1913-1915; Head of French Department of Virginia Randolph Ellett School, 1905-1915. Membre de l'Association des Professeurs Français en Amérique; Université de Bruxelles Cours Barincourt, 1906, 1907, 1908); Sorbonne, Paris (Cours Ruelle, 1909, 1910); Author of "Lectures et Conversations"; "Le Verbe Français et ses dérivés." Summer School, University of Virginia, 1915, 1916. Special Lecturer at the Ogontz School, 1915, 1916; Special Lecturer, Academy of the Convent of Sisters of Mercy, Broad St. and Columbia Ave., Philadelphia.

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## THE PENNSYLVANIA ACADEMY OF THE FINE ARTS 1916-1917

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.

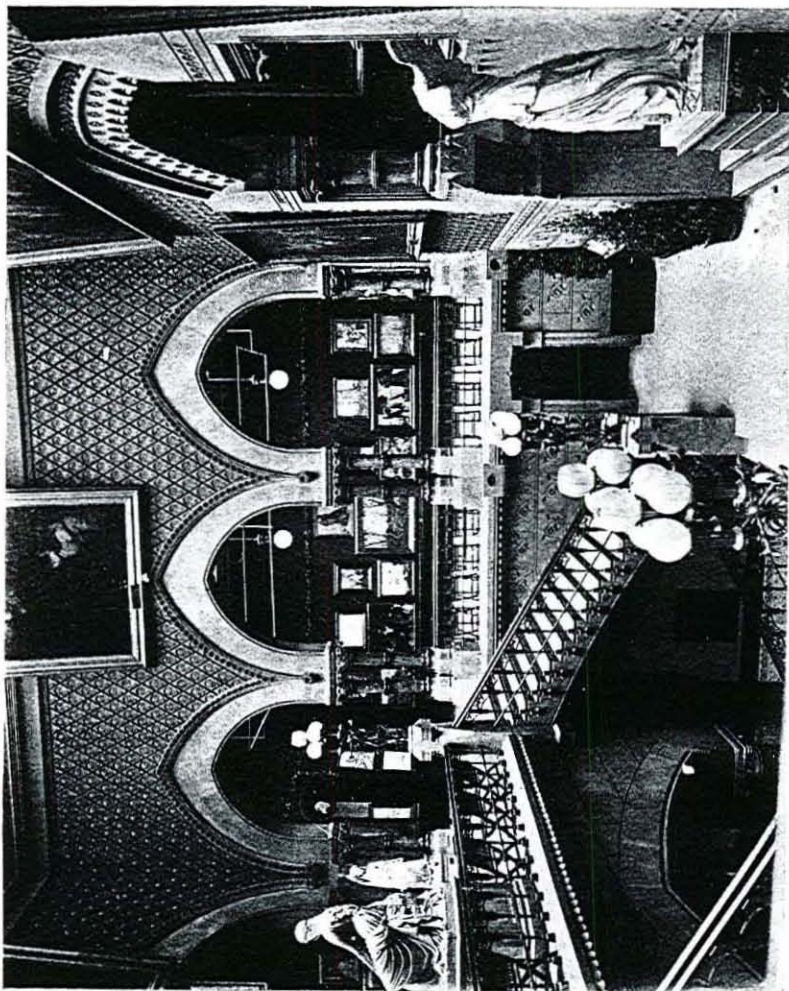
It wastes no time in preparing its students for admission to its courses of study, but engages them at once and exclusively in the study of the Fine Arts and bends all its energies in this direction alone.

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.

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STAIRWAY AND SOUTH CORRIDOR DURING THE 111TH 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 977 examples, representing 238 different artists;

An Exhibition of Miniatures composed of 171 examples, representing 78 different artists;

The Academy's 111th Annual Exhibition of Oil Paintings and Sculpture, composed of 439 paintings and 217 sculptures, and representing a total of 371 artists. This Exhibition was opened to public view for seven weeks and visited by 51,530 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. Alexander Hamilton Rice 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 William L. Elkins, and ten in memory of 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.

#### PHILADELPHIA PRIZE SCHOLARSHIP

Through the generosity of Edward Bok, a scholarship will be available from the balance of the "Philadelphia Prize," which he has established for the Academy Annual Exhibition of Painting and Sculpture.





Anna Warren Ingersoll

PAINTING (LIFE), 1916

Under the will of Mary R. Burton, deceased, another free scholarship has been established.

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

### 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 twenty-two students were awarded Cresson Scholarships, the enjoyment of which is deferred until travel and study in Europe is considered advisable by the Board of Directors of the Academy.

### 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 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 private collections of John G. Johnson, of Joseph E. Widener, and of the late William L. Elkins. Admission to Private Collections, by appointment only.

## THE ACADEMY'S MEDAL ROLL

### ACADEMY GOLD MEDAL OF HONOR

1893 D. Ridgway Knight	1904 John W. Alexander
1894 Alexander Harrison	1905 William T. Richards
1895 William M. Chase	1905 Violet Oakley
1896 Winslow Homer	1906 Horatio Walker
1898 Edwin A. Abbey	1907 Edward W. Redfield
1898 Cecilia Beaux	1908 Edmund C. Tarbell
1899 Charles Grafly	1909 Thomas P. Anshutz
1901 Henry J. Thouron	1911 Willard L. Metcalf
1902 James A. MacNeill Whistler	1914 Mary Cassatt
1903 John S. Sargent	1915 Edward Hornor Coates

*Awarded for eminent services to the Academy*

1916 J. Alden Weir

### TEMPLE GOLD MEDAL

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

### TEMPLE SILVER MEDAL

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

### WALTER LIPPINCOTT PRIZE

1894 William Sergeant Kendall	1902 Walter MacEwen
1895 Edmund C. Tarbell	1903 Frank W. Benson
1896 William L. Picknell	1904 Mary Cassatt
1897 Albert Herter	1905 Alexander Stirling Calder
1898 James Jebusa Shannon	1905 T. W. Dewing
1899 John W. Alexander	1906 Childe Hassam
1900 Henry O. Tanner	1907 Marion Powers
1901 Charles H. Davis	1908 James R. Hopkins

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### WALTER LIPPINCOTT PRIZE—Continued

1909 Thomas P. Anshutz	1913 Emil Carlsen
1910 J. Alden Weir	1914 M. Jean McLane
1911 Daniel Garber	1915 William M. Paxton
1912 Edward W. Redfield	1916 Karl Anderson

### MARY SMITH PRIZE

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

### JENNIE SESNAN GOLD MEDAL

1903 W. Elmer Schofield	1910 Childe Hassam
1904 Colin C. Cooper	1911 Joseph T. Pearson, Jr.
1905 Edward W. Redfield	1912 Willard L. Metcalf
1906 Albert L. Groll	1913 George Bellows
1907 Ernest Lawson	1914 Robert Spencer
1908 Everett L. Warner	1915 Carol S. Tyson, Jr.
1909 Theodore Wendel	1916 Emil Carlsen

### CAROL H. BECK GOLD MEDAL

1909 John S. Sargent	1913 J. Alden Weir
1910 Adolphe Borie	1914 Robert Henri
1911 Edmund C. Tarbell	1915 Charles Hopkinson
1912 Joseph DeCamp	1916 Douglas Volk

### THE PHILADELPHIA PRIZE

1915 Lydia Field Emmet	1916 Marie Danforth Page
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### THE EDWARD T. STONESBURY PRIZE

1916 Joseph T. Pearson, Jr.

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

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

### THE PHILADELPHIA WATER COLOR PRIZE

1915 Alice Schille

### GEORGE D. WIDENER MEMORIAL MEDAL

1913 Charles Grafly	1915 Albin Polasek
1914 Paul Manship	1916 Edward McCartan

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SOME WORK IN COMPETITION FOR CRESSON TRAVELLING SCHOLARSHIPS, 1916

## CALENDAR

### One Hundred and Eleventh Year Begins October 2, 1916

The school year is divided into two terms of 17 weeks each. The first term will begin Monday, October 2, 1916, and close January 27, 1917; the second term will begin Monday, January 29, 1917, and close Saturday, May 26, 1917.

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.



Stanley Zbyszewski

PAINTING (LIFE), 1916

## 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.

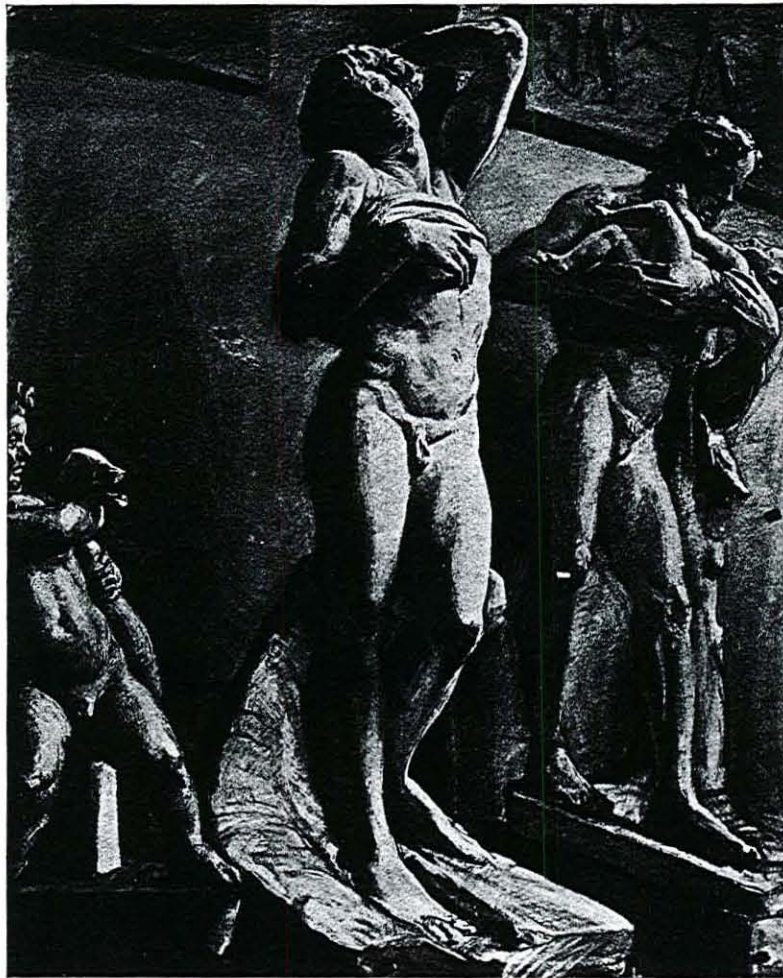


The general method of instruction is by criticism of the work done, but the individuality of the student is not repressed by fixed methods.

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 comparatively little 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-



Emma D. Miller

DRAWING (ANTIQUE), 1916

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.



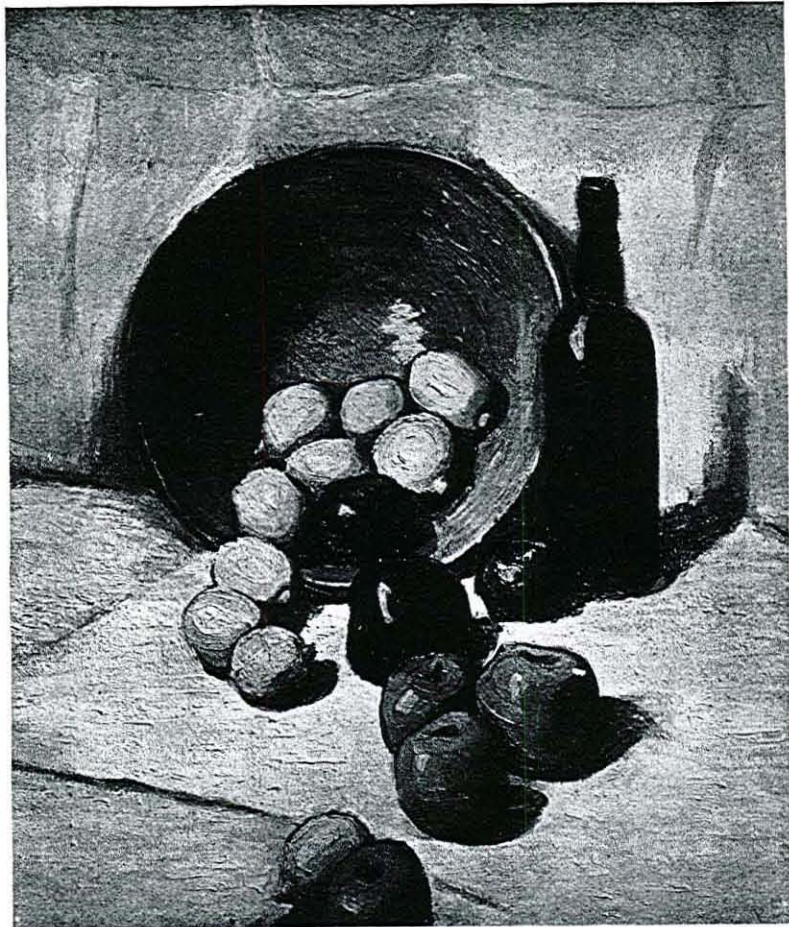
Still-life Drawing and Painting Monday, Wednesday and Friday afternoons	Hugh H. Breckenridge
Perspective Lectures	Joseph T. Pearson, Jr.
Anatomy Lectures	John F. Harbeson
	Henry Erdmann Radasch, M. D.

#### 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.



Helena Taylor

PAINTING (STILL LIFE), 1916

## 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. Blashfield; during January and February by Mr. Hale, and during March, April and May by Mr. Pearson.

The Course comprises the following classes :

CLASSES	INSTRUCTORS
Drawing and painting from the Figure.	Joseph T. Pearson, Jr.
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.	Edwin H. Blashfield
	Philip L. Hale
	Daniel Garber



Walter W. Josephs

PAINTING (PORTRAIT), 1916

#### 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

Composition

Decoration

Perspective Lectures

Anatomy Lectures

#### INSTRUCTORS

Hugh H. Breckenridge

Hugh H. Breckenridge

Joseph T. Pearson, Jr.

Joseph T. Pearson, Jr.

Violet Oakley

John F. Harbeson

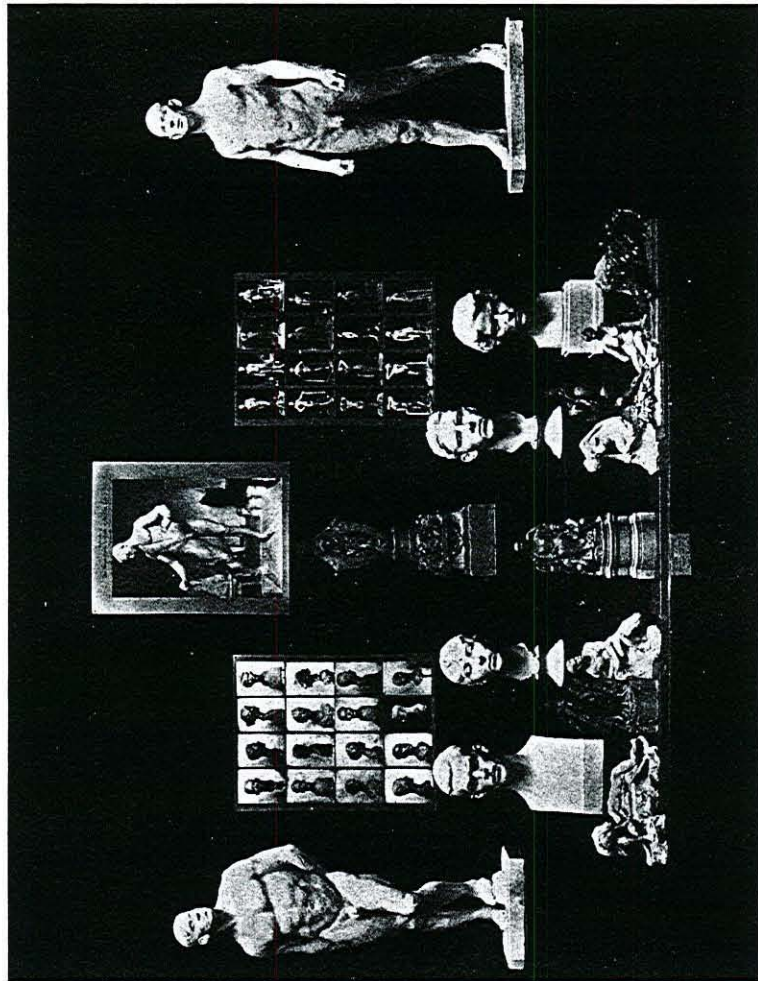
Henry Erdmann Radasch, M.D.

#### 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.



Frank L. Hrouch

SCULPTURE, 1916

## 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.



### 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.





George Demetrios

SCULPTURE, 1916

#### Miss Oakley's Class in Decoration

Some time during the school year Miss Oakley will conduct a Class in Decoration, the membership of which will be selected from the advanced classes. 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.

#### Mr. Carlsen's Criticisms

Mr. Carlsen will give open criticisms, once a month for five or six months, upon all paintings submitted to him, and will talk on subjects of vital interest to art students, and especially upon the technique of oil painting.

#### 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. Harbeson'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.

#### Professor Everett's Class

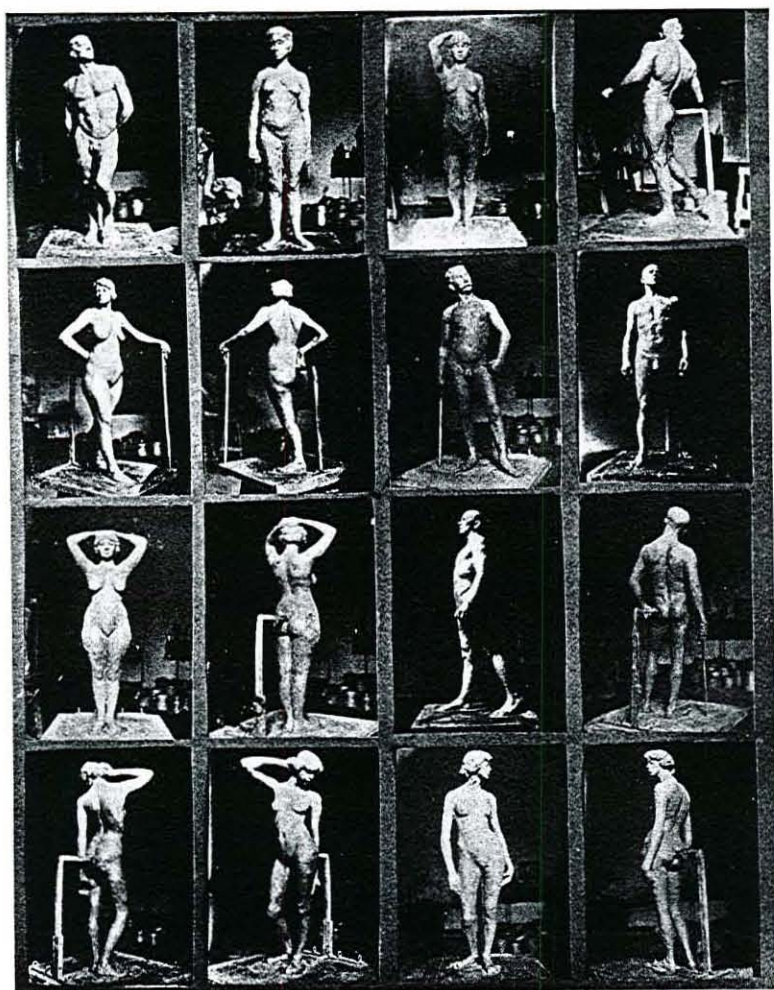
A course of about twenty-five lectures on the History of Art will be delivered, one lecture a week, in the afternoons throughout both terms. The schedule will be posted later.

The lectures are open to students in any course without extra charge and all students are recommended to attend them. Students who compete for the Cresson Travelling Scholarships will be *required* to attend these lectures, take notes thereat, and pass such examinations as the Committee on Instruction may prescribe.

The object of the course is to equip those who attend with some knowledge of the History of Art in general and especially with the history of painting, sculpture and architecture, and afford sufficient basis for subsequent study by the students themselves.

#### Mr. De Geer's Class

A course of about forty lessons in French will be given throughout both terms. The schedule will be posted later. The course is open to students in any course without extra charge. Students in competition for the Cresson Travelling Scholarships are recommended to take these lessons.



Frank L. Jirouch

SCULPTURE, 1916

## DEPARTMENT OF SCULPTURE

The Classes in Sculpture will be under the direction of Mr. Charles Grafly, 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.



J. Wallace Kelly

SCULPTURE, 1916



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



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SOME WORK IN COMPETITION FOR CRESSON TRAVELLING SCHOLARSHIPS, 1916

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 for men meets from 7 to 10 p.m. The work in this class is identical with that done in the Day Class 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.



Florence Whiting

ILLUSTRATION, 1916

## 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.

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.

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.



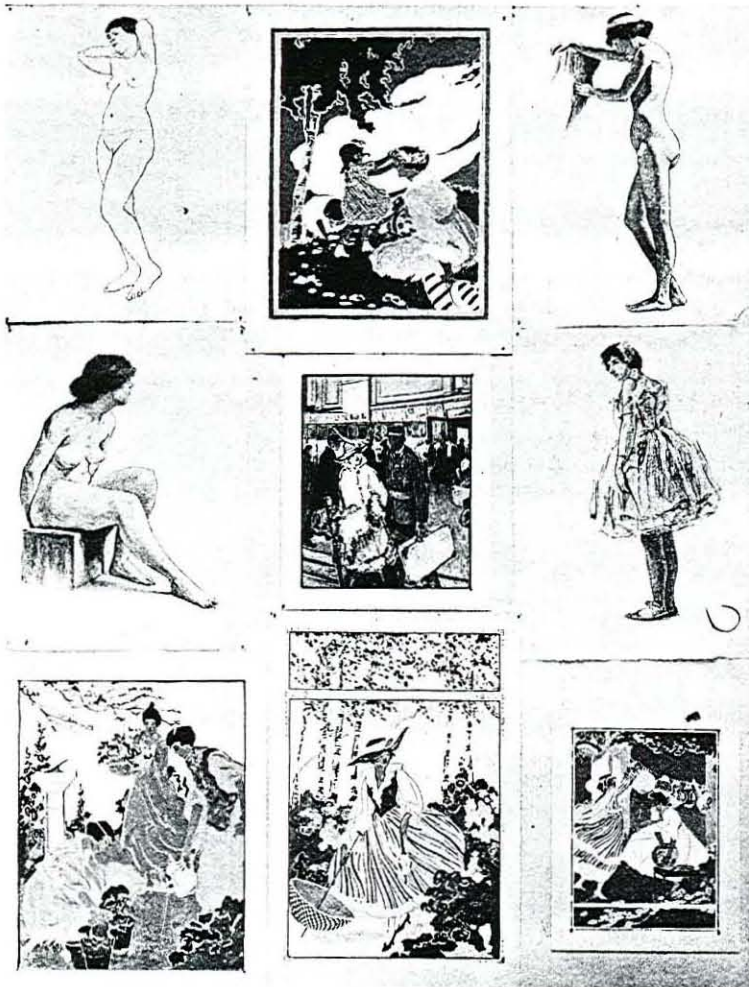
Earl Talley

DRAWING (ILLUSTRATION), 1916

### 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.



Mamie E. Bond

ILLUSTRATION, 1916

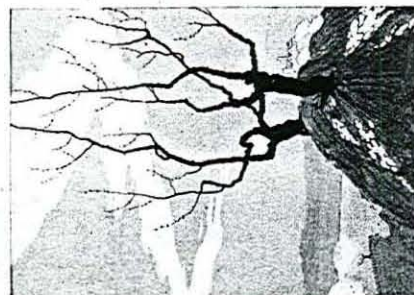
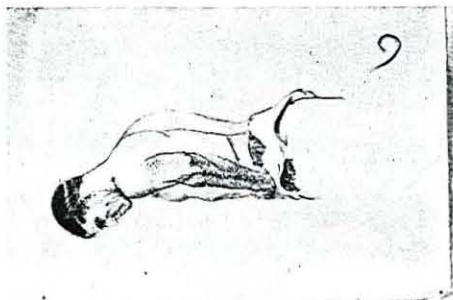
## SUMMARY OF FEES

	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 reduction from these fees will be made to students who desire to work under one instructor only, or to take special criticisms.  
 (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.



ILLUSTRATION, 1916

Stephanie Balderston

## 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.

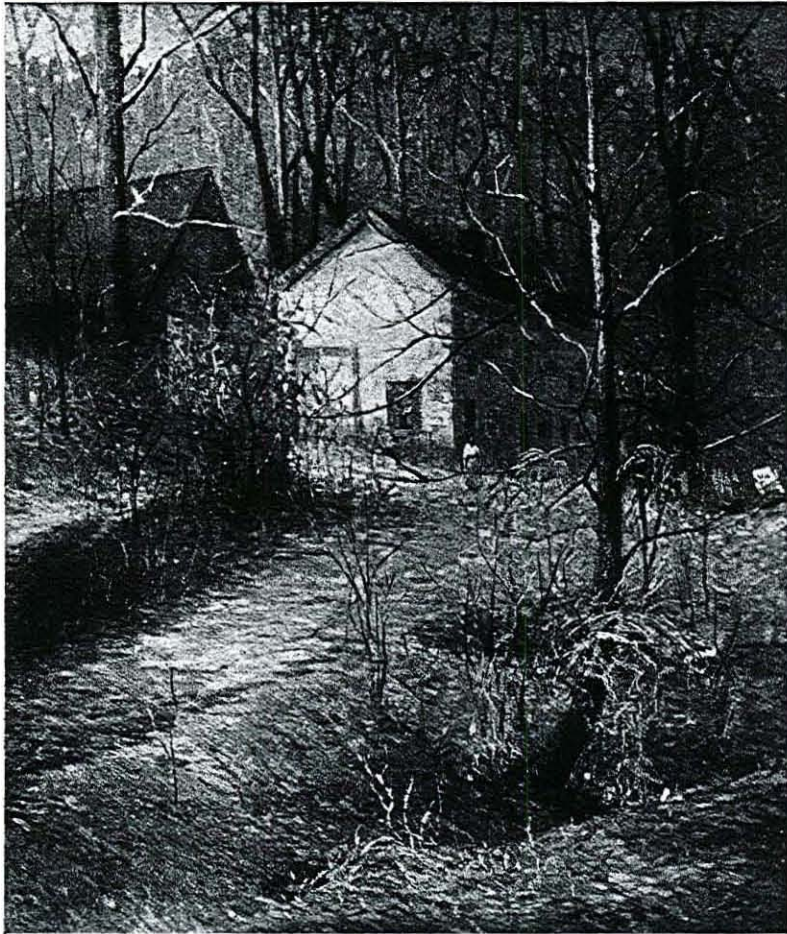
During the past year the Academy awarded twenty-two Cresson Scholarships to pupils. Included in this number were fourteen painters, three sculptors and five illustrators. These awards have been made by the Board of Directors upon the recommendation of the Faculty, with the distinct understanding that the students are not to go abroad at the present time, but that the date of their trip will depend upon the return of European peace and upon the future determination of the Board of Directors.

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





Stanley Zbytowski

FIRST TOPPAN PRIZE, 1916

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 eight students were awarded Cresson Scholarships 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 and been registered for the full terms during the year of competition

#### Plan of the Competition

The work required each month in the Academy Schools from students in Painting, Sculpture, and Illustration will be the principal factor in determining the award of these Scholarships. Candidates failing to submit such work will be ineligible.

Painters will be required to present work each month in Composition, in drawing or painting from the Figure, in drawing or painting from the Head, and to participate in such *Concours* and examinations as may be announced during the season.

Sculptors will be required to present each month work done in the Composition Class and in the Life Modelling Class. They are required to participate in such *Concours* and examinations as may be announced during the season.

Illustrators will be required to present each month work done in the Illustration Class and to work *at least* one week out of *each* month in the Life Class so that at least three drawings or paintings from the Life may be presented during the season for registration. They are required to participate in such *Concours* and examinations as may be announced during the season.

#### THE CHARLES TOPPAN PRIZES

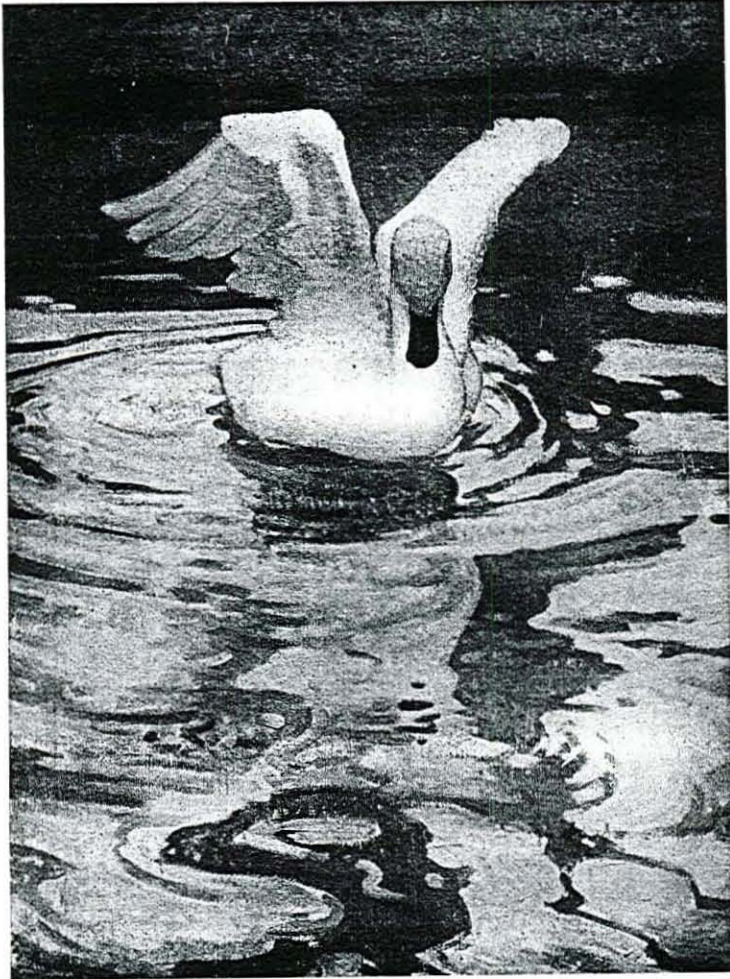
The Charles Toppan prizes for the next year will be, respectively, \$300 and \$200, and two honorable mentions of \$100 each.

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 worked in the schools at least five full days each month during the year of competition.

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

The work submitted must be an original painting, in oil or water



Benjamin Kelman

COMPOSITION, 1916

color, the unaided work of the student without criticism, and all work in competition must be presented on or before Saturday, May 5, 1917.

The subject selected for this year is "*any subject, excluding a portrait.*" No student may submit more than one picture and the size of the canvas submitted must not be less than twelve inches nor more than thirty-six inches in either dimension. Pictures offered in competition shall be neither framed nor glazed. After the award of the prizes, pictures may be framed and glazed if desired.

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.

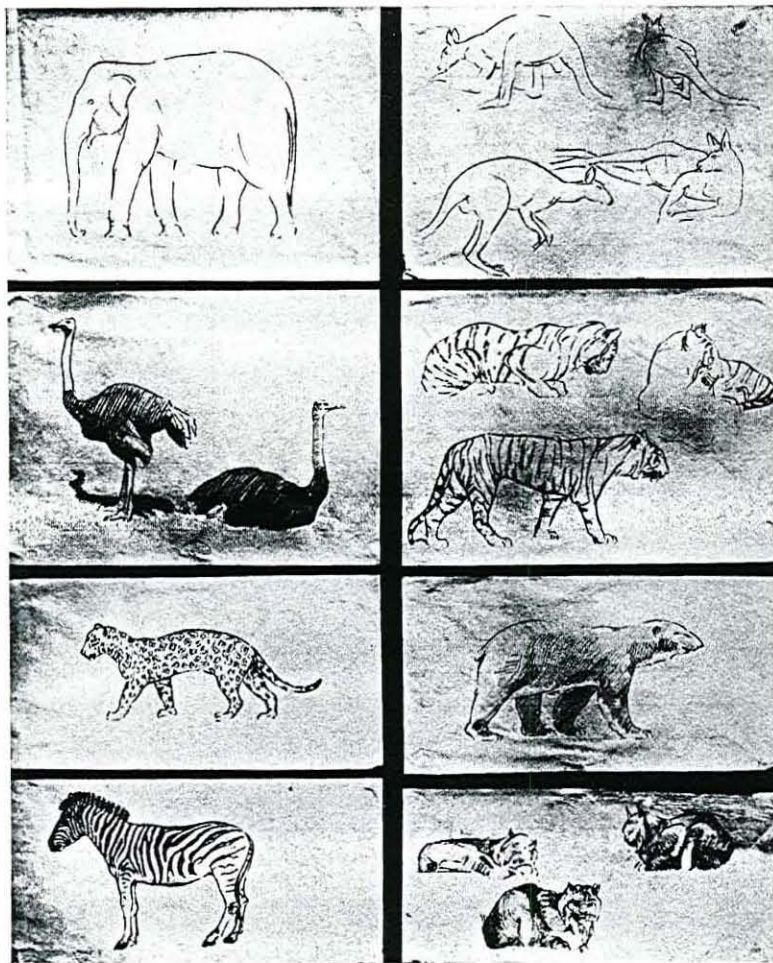
#### THE THOURON PRIZES

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



Frank L. Jirouch

JOHN H. PACKARD PRIZE, 1916

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 fifteenth 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.

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



Otto Gatter

RAMBORGER PRIZE, 1916

good condition until otherwise ordered, and figures cast by the Academy become its property.

The competition for the year 1917 will take place on March 12, 13, and 14.

### 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 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, and having once received an award, the student becomes thereafter ineligible.



Emma D. Miller

PAINTING (STILL LIFE), 1916

## 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.

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

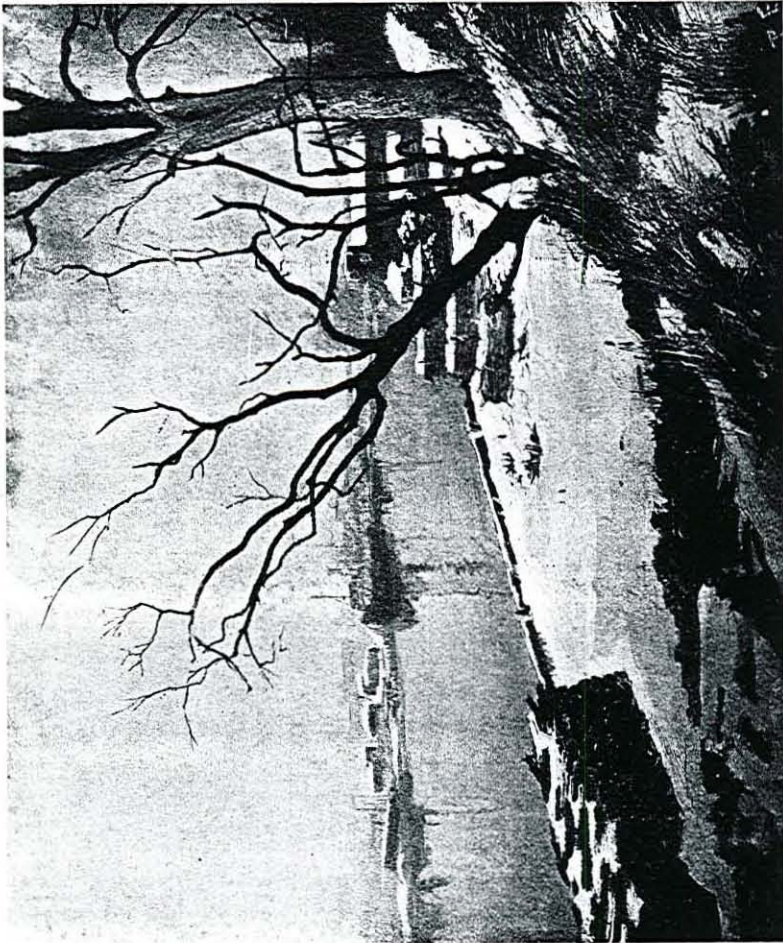
*Violation of the rules will result in suspension or dismissal from the School.*

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.



COMPOSITION, 1916

C. J. Warlow

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.*

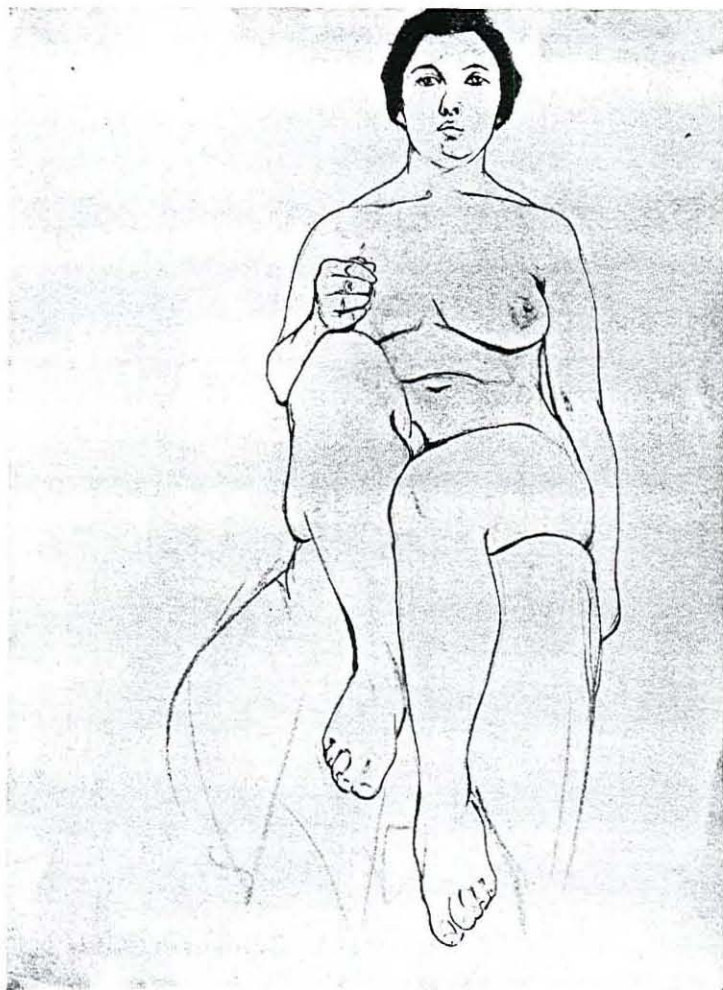
*For an afternoon review, 9.30 a. m. of the same day.*

*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.



Otey Williams

DRAWING (LIFE), 1916

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

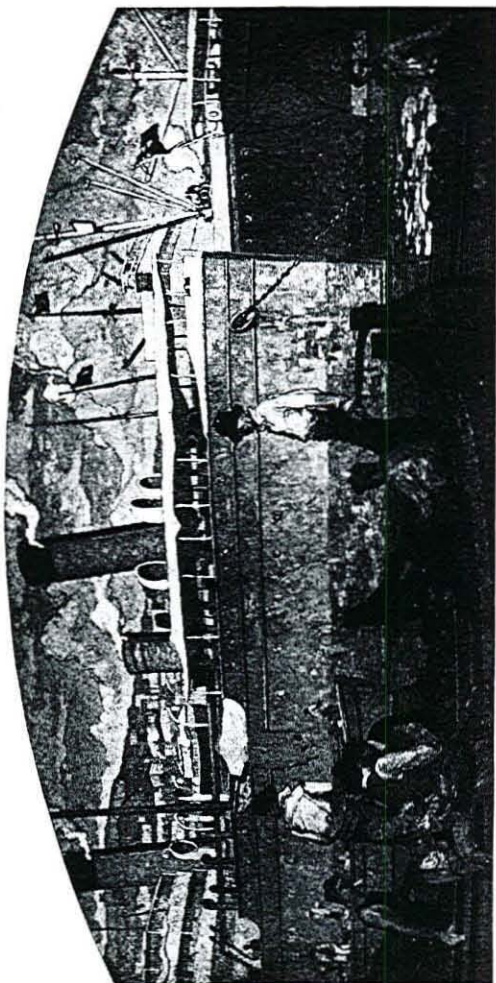
Students may sketch from the works in the Permanent Collection of the Academy, but copies must not be made without special permission from the management.

#### 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.



PANEL DECORATION

Rowley W. Murphy

## 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

ELEANOR B. BARKER,

BROAD STREET, ABOVE ARCH,  
PHILADELPHIA.

Curator.

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Franklin Watkins

DRAWING (CHARCOAL), 1916

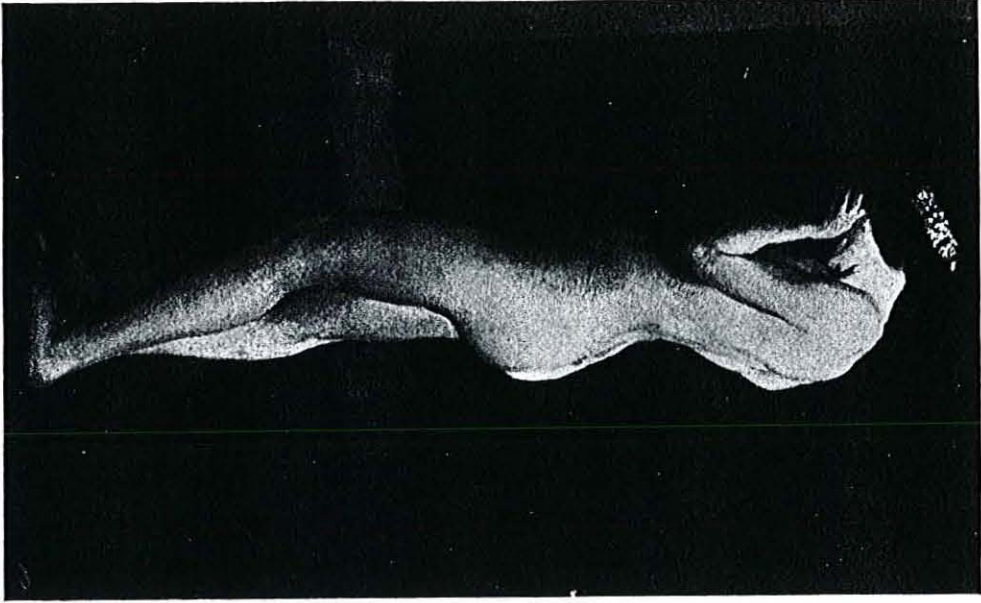
To the students in the Schools the Academy's Reference Library and Galleries are free.

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.

Frank Cohen  
PAINTING (LIFE), 1916



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. 1st. " " 2d. Illustration Class. Women's Modelling Class.	Antique Class. 2d. Men's Life Class. Head Class. Illustration Class. Women's Modelling Class.	Antique Class. 2d. Men's Life Class. Still Life Class. 1st. " " 2d. 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. " " 2d. Illustration Class. 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.	Perspective Lecture 4-5 P.M.		Anatomy Lecture, 4-5 P.M.				
		Women's Life Class.		Women's Life Class.		Women's Life Class.	6.30-9.30 P.M.
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.	7-10 P.M.

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<sup>1</sup> Alternates every two weeks with Men's Life Class.  
<sup>2</sup> 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.

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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.



Stanley Zbyszewski

PAINTING (PORTRAIT), 1916

# HONOR ROLL

1915-1916

AWARDS MADE MAY, 1916

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\$500 awarded to each of the following

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HORACE HARDY  
ANNA WARRIEN INGERSOLL  
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STEPHANIE BALDERSTON  
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\*FLORENCE WHITING

\* Awarded for the *second* time.

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EDITH EMERSON, (2nd Prize)  
CAROLINE S. GIBBONS, (Honorable Mention)  
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FRANK L. JIROUCH, (1st Prize)  
FRANKLIN WATKINS, (2nd Prize)

## RAMBORGER PRIZE

OTTO GATTER

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MHRAN H. KEVORKIAN  
FRANK LEBRUN KIRKPATRICK

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 CHARLES MORRIS YOUNG

"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.*