

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 TWELFTH YEAR

OPEN-AIR SCHOOL
CHESTER SPRINGS, CHESTER COUNTY
PENNSYLVANIA

FIRST YEAR

1917

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.



Horace W. Hardy

PAINTING (PORTRAIT), 1917

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THE FACULTY OF THE ACADEMY

CHARLEMAGNE TOWER.

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

CHARLES GRAFLY.

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

HUGH H. BRECKENRIDGE.

Born in Leesburg, Virginia, October 6, 1870. Studied in the Schools of The Pennsylvania Academy of the Fine Arts, and under Bouguereau, Ferrier, and Doucet in Paris. Awarded First Toppan Prize Pennsylvania Academy, and European Scholarship. Medal Atlanta Exposition, 1895; Honorable Mention, Exposition Universelle, Paris, 1900; Medals, Pan-American Exposition, Buffalo, 1901; Corcoran Prize, Society of Washington Artists, 1903, Gold Medal, Art Club of Philadelphia, 1907; First Prize, Washington Water Color Club, 1908; Silver Medal, International Exposition, Buenos Aires, 1910. Awarded Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915, The William A. Clark Prize, Corcoran Gallery of Art, 1916, The Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1917. 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; The Carol H. Beck Gold Medal, The Pennsylvania Academy of the Fine Arts, 1917. 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.

PHILIP L. HALE.

Born in Boston, May 21, 1865. Pupil of J. Alden Weir, the Julian Academy and L'École des Beaux Arts, Paris. Member of Art Students' League, New York; St. Botolph Club, Boston; The National Arts Club, New York; The Art Club, Philadelphia; The Art Club, San Francisco; Honorable Mention Pan-American Exposition, Buffalo, 1901; Bronze Medal, St. Louis Exposition, 1904; Gold Medal, International Exposition, Buenos Aires, 1910; Norman Wait Harris Silver Medal, Chicago Art Institute, 1916; Proctor Portrait Prize, National Academy of Design, New York, 1916; The Charles M. Lea Second Prize, The Pennsylvania Academy of the Fine Arts, 1916; Associate Member of the National Academy of Design; Member of the International Jury of Awards, Panama-Pacific Exhibition, 1915. 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 Exposition, 1904; Webb Prize, Society of American Artists, 1905; Inness Gold Medal, National Academy of Design, 1907; Medal of the Third Class.

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THE FACULTY (Continued)

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 Embryology 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.

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.

ARTHUR B. CARLES.

Born in Philadelphia, March 9, 1882. Studied in the Schools of The Pennsylvania Academy of the Fine Arts, and in Paris. Awarded two European travelling scholarships, Pennsylvania Academy, 1905-1907; Norman Wait Harris Bronze Medal, Chicago Art Institute, 1912; Silver Medal, Panama-Pacific International Exposition, 1915; Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1917. Instructor in Drawing and Painting.

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

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

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 Francais en Amérique; Université de Bruxelles Cours Barincourt, 1906, 1907, 1908); Sorbonne, Paris (Cours Ruelle, 1909, 1910); Author of "Lectures et Conversations"; "Le Verbe Francais 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, 1917-1918

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

It also conducts at Chester Springs, Chester Co., Pennsylvania, what is believed to be the best equipped Open-air and Summer School in this country.

During the hundred and more years of the Academy's 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.

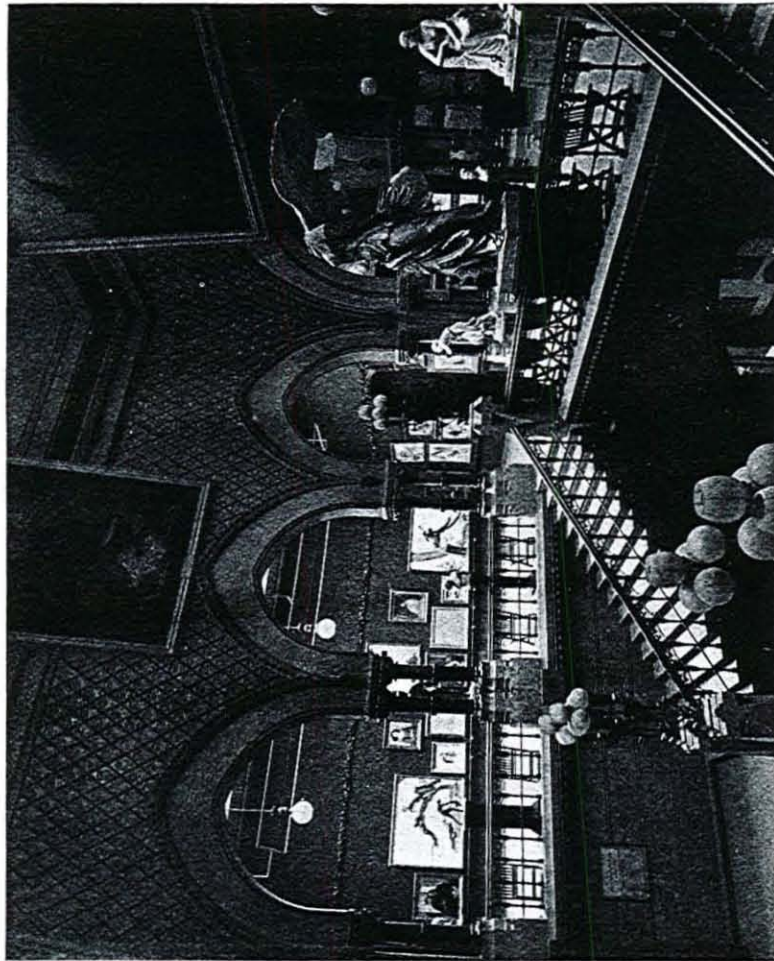
Its schools are under the immediate care of a Curator and Committee on Instruction appointed by the President and Board of Directors, together with a Faculty composed of representative artists of the day, men of wide experience as teachers and eminently qualified to discover and develop every latent 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 Academy 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

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STAIRWAY AND NORTH CORRIDOR DURING THE 112TH ANNUAL EXHIBITION

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.

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 632 examples, representing 236 different artists;

An Exhibition of Miniatures composed of 163 examples, representing 76 different artists;

The Academy's 112th Annual Exhibition of Oil Paintings and Sculpture, composed of 445 paintings and 205 sculptures, and representing a total of 382 artists. This Exhibition was opened to public view for seven weeks and visited by 56,894 people.

During 1917 the following Loan Exhibitions were held:

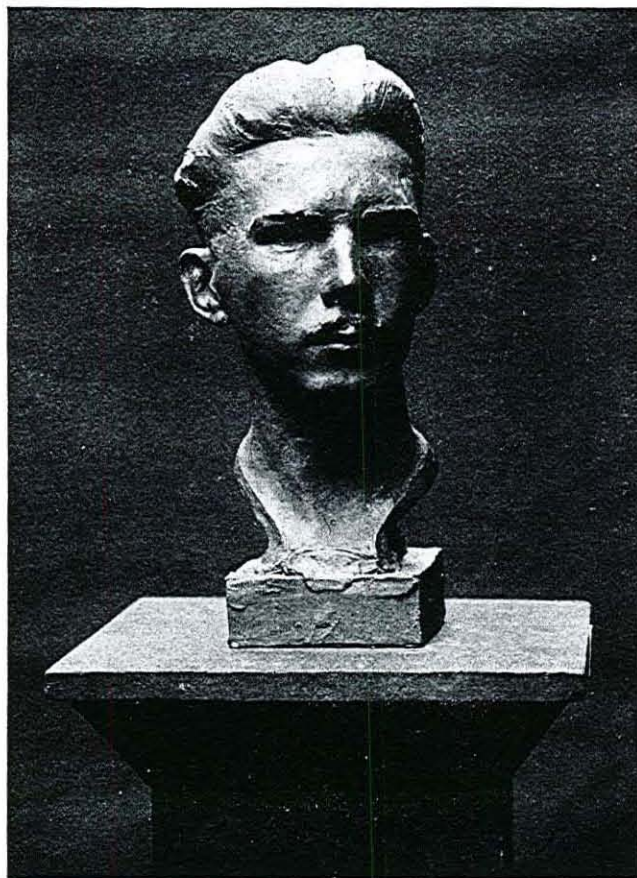
The John Howard McFadden Collection of English paintings of the 19th Century.

The John D. McIlhenny Collection of examples from the American, English, Dutch, Flemish, French, Italian, Spanish and German Schools.

The Collection of Modern paintings and etchings from the Netherlands Section of the Panama-Pacific Exhibition at San Francisco.

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



Frank L. Jirouch

SCULPTURE, 1917

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

Through the generosity of Mrs. Alexander Hamilton Rice, Twenty Scholarships in the Academy have been provided, entitling the holders thereof to free tuition.

Ten of them are in memory of William L. Elkins, and ten in memory of George D. Widener. 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's Annual Exhibition of Painting and Sculpture.

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

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

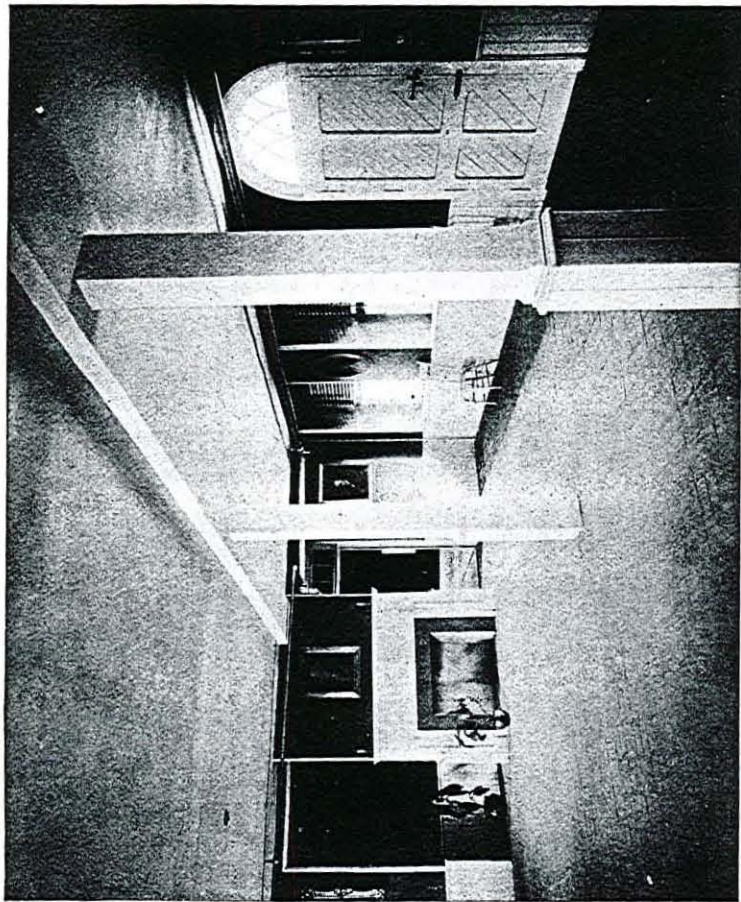
TRAVELLING SCHOLARSHIPS

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-one students were awarded Cresson Scholarships, the enjoyment of which is deferred until travel and study in Europe are 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.



HALL IN THE MEN'S BUILDING, WASHINGTON'S HEADQUARTERS, SEPTEMBER 16, 1777

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

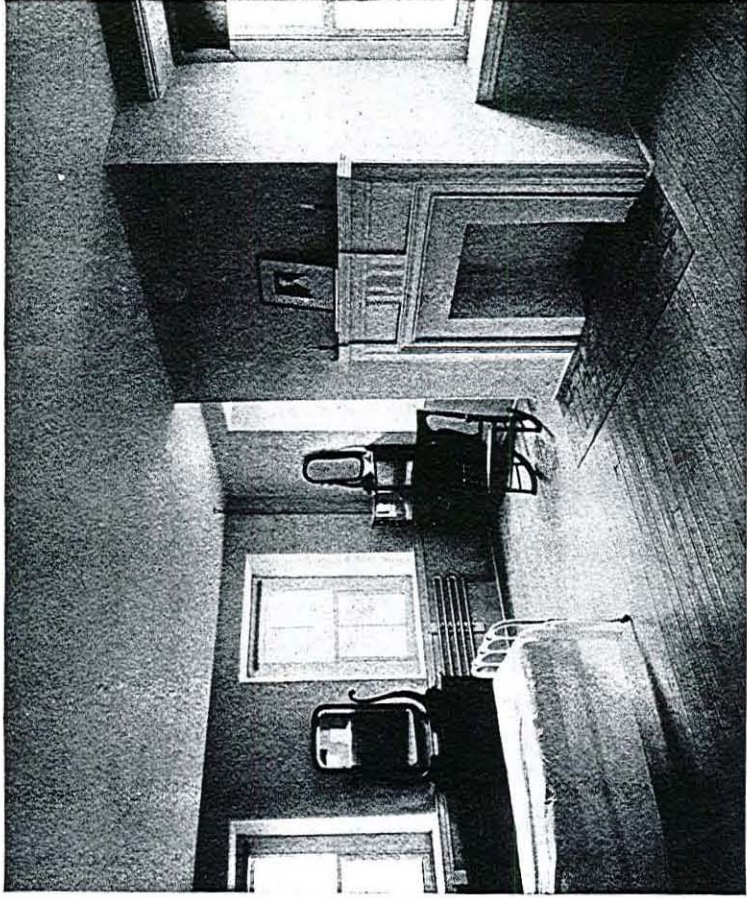
To students attending the Academy, the Reference Library and the Galleries are free during the year of their attendance.

THE OPEN-AIR SCHOOL AT CHESTER SPRINGS

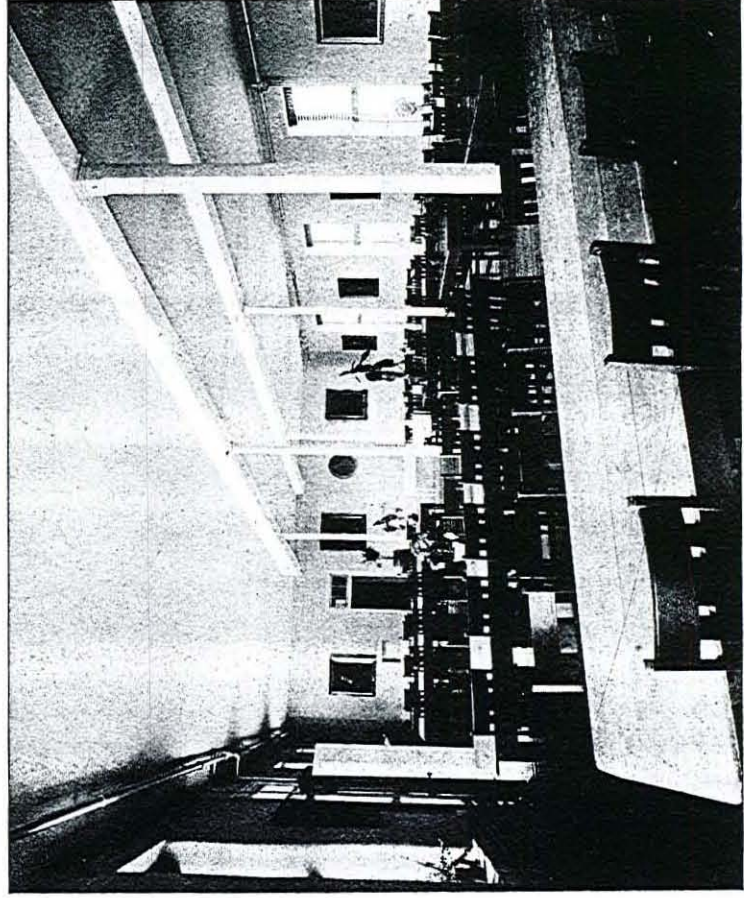
The Pennsylvania Academy of the Fine Arts has purchased a tract of 40 acres at Chester Springs, Chester County, Pennsylvania, where it conducts an open-air school for fine-art instruction. The property is $7\frac{1}{2}$ miles northwest of Phoenixville and one-quarter of a mile from the village of Chester Springs on the Pickering Valley Railroad.

The property was formerly known as the "Yellow Springs," and later as "Bath," and is rich in historical association. The Pickering Creek runs through it; it has a fine meadow, which is at the foot of a hill rising to the north over 500 feet, and there are a number of buildings on the hillside affording ample studio room, with separate dormitory buildings for men and women, tennis courts, croquet grounds, etc.

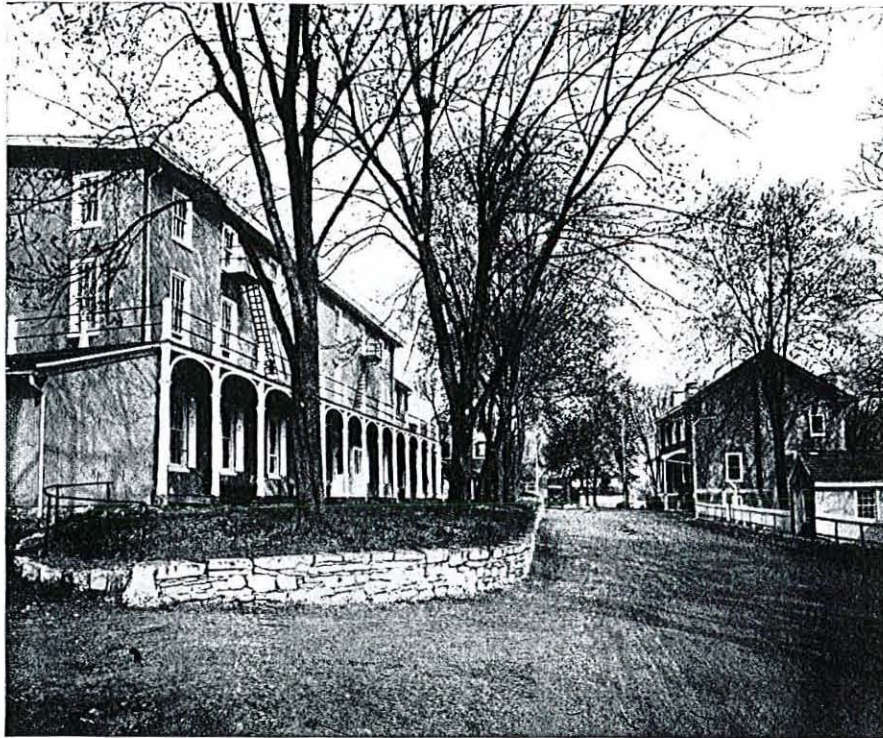
Chester Springs is about 300 feet above mean ocean tide level and the scenery is typical Pennsylvania farm land, enriched by the beauties of Pickering Creek with its meadows and valleys. It was



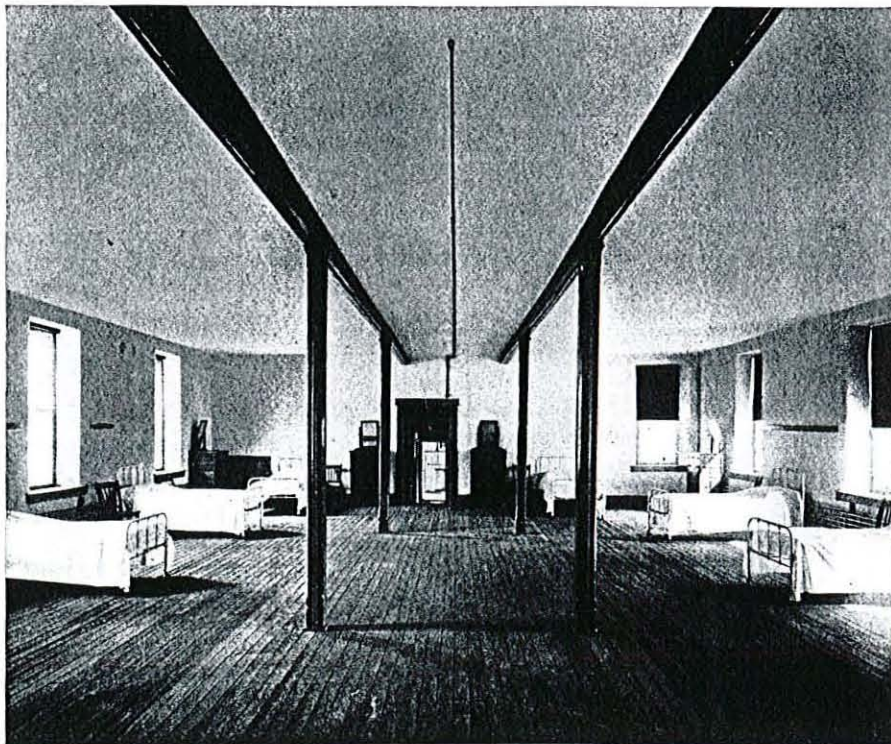
ROOM IN MEN'S BUILDING, PROBABLY USED BY WASHINGTON HIMSELF



MAIN DINING ROOM IN THE WASHINGTON BUILDING



MEN'S BUILDING (WASHINGTON HALL) ON THE KIMBERTON ROAD AND THE FACULTY BUILDING OPPOSITE



MEN'S DORMITORY (WASHINGTON BUILDING), SECOND STORY

a favorite watering place in Colonial days and in the early part of the 19th century. It possesses a famous iron spring, the waters of which gave the place its old name of "Yellow Springs." It has another spring, impregnated with sulphur, and a third spring which has exceedingly pure water and which is known as the "Diamond Spring."

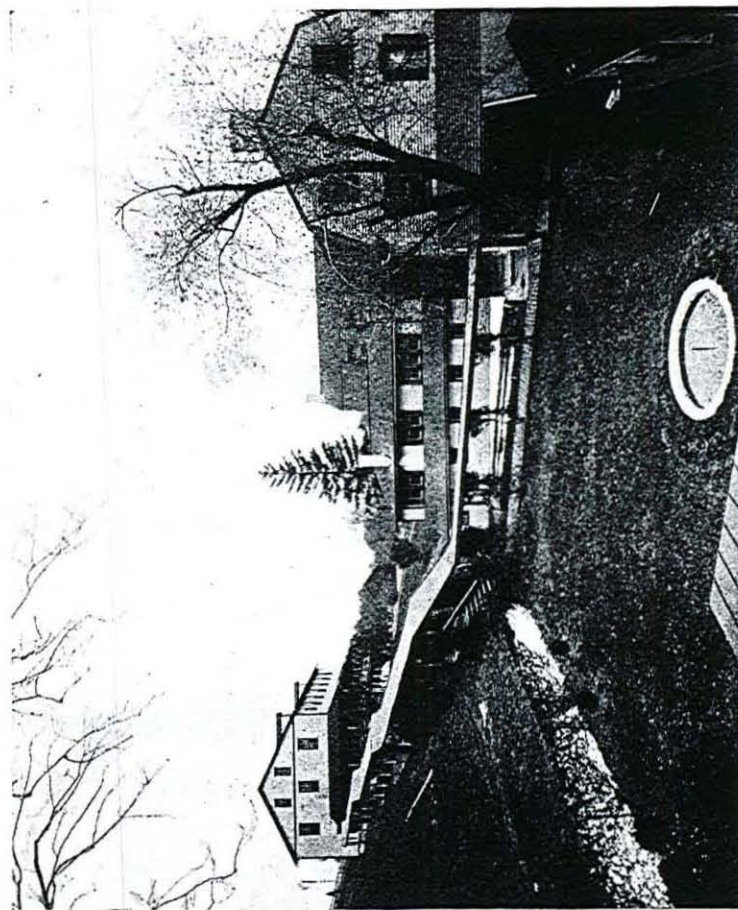
The Historical Society of Chester County recently unveiled a bronze tablet to mark the location of the Hospital which stood on the site of the present studio building and which Washington erected to care for the sick and wounded soldiers of the Revolutionary Army.

The chief object of the Academy in establishing a school in the country is to afford fine-art instruction in the open air, with all the beautiful surroundings of nature herself, in order to supplement instruction within the walls of class-rooms, and to afford an opportunity, for the study of art in the summer, to school teachers and to others who cannot spare the time to study in the winter. The buildings will be kept open throughout the year, so that nature may be seen in all her varying moods.

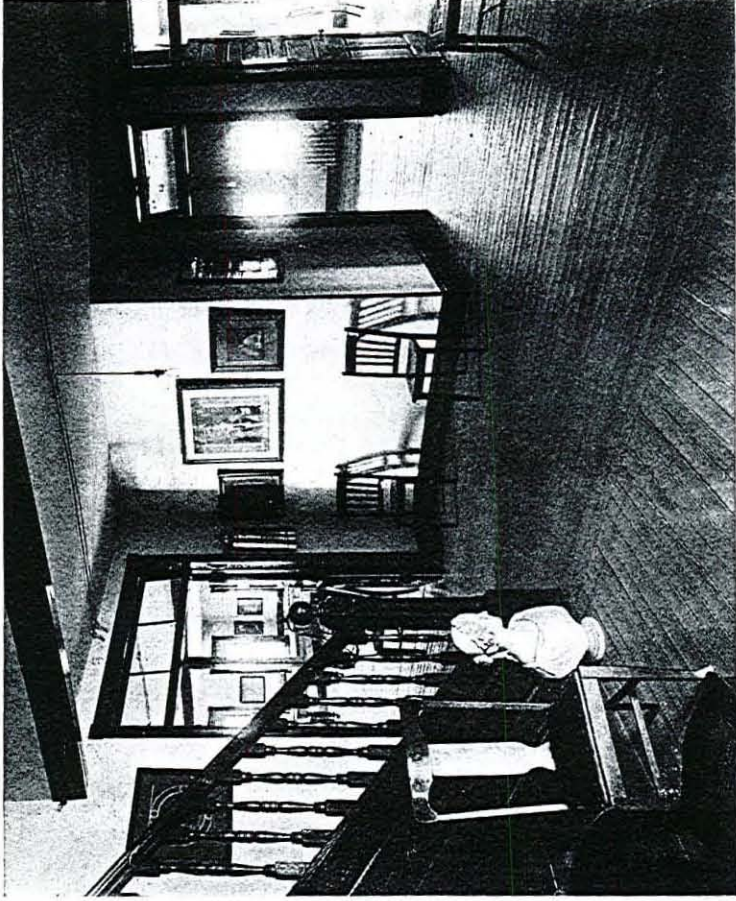
The methods of instruction adopted will be substantially the same as those given at the Academy in Philadelphia during its regular winter courses, special attention, however, being paid to landscape drawing and painting, and to the study of sunlight and shade. The aim of the instruction will be academic, and this aim will be far-reaching. While the range of the fine-art instruction will be as broad as possible, all fashions and mannerisms will be avoided, and upon an academic basis students will be taught to make "studies" of nature rather than "sketches," and will also be taught to carry on their work as far as their abilities permit.

The general method of instruction at Chester Springs will be by criticism of the work done. Instructors will, from time to time, work with the students, without repressing individuality by any fixed method, the aim being to help the student to observe accurately and fully, and paint truthfully and artistically what he sees. Notice will be given from time to time of the names of the instructors at Chester Springs and their respective days of criticism.

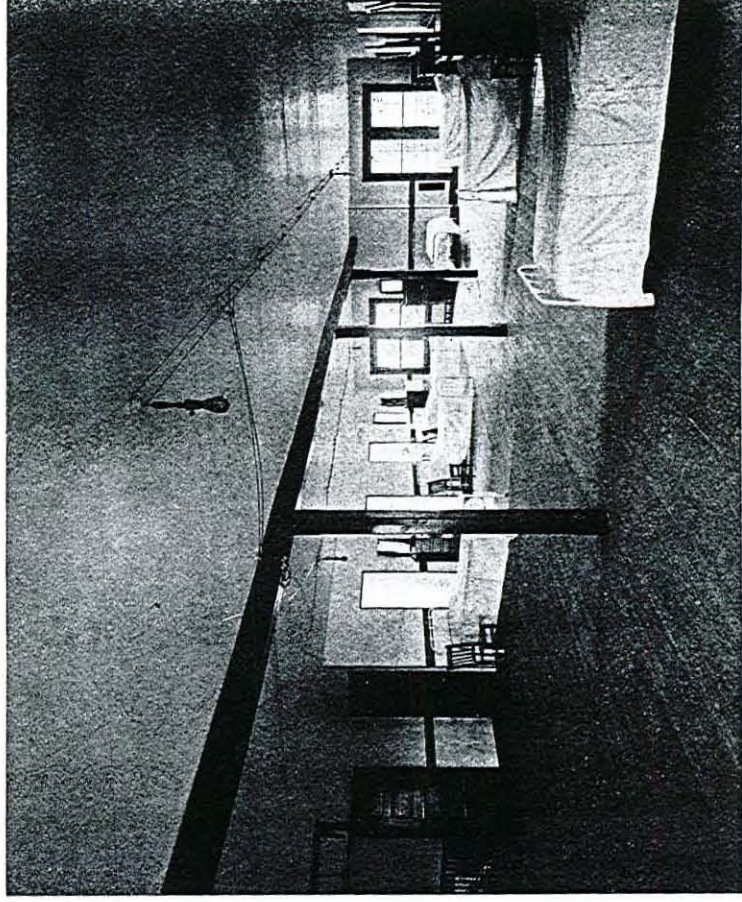
The intention of the Academy is to accept serious students only and not those who simply desire an advantageous place to board in the country. To such students a rate of board will be fixed as low as possible in view of present conditions, the rate to include all charges for instruction (but not materials for drawing or painting). The rates for board and lodging, including tuition, vary from \$7.50 per week for students living in the dormitories, to \$10, \$12.50 and



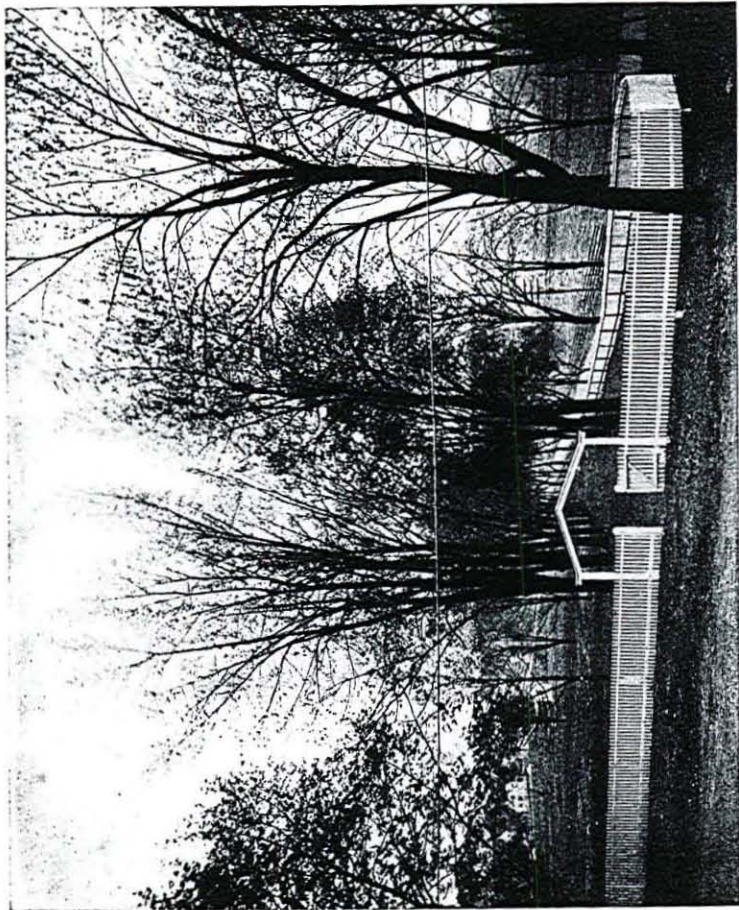
STUDIO BUILDING (ON THE SITE OF WASHINGTON'S HOSPITAL); WITH THE WOMEN'S DORMITORY (LINCOLN BUILDING) TO THE RIGHT



HALLWAY OF THE WOMEN'S DORMITORY (LINCOLN BUILDING)



WOMEN'S DORMITORY IN THE LINCOLN BUILDING



ENTRANCE TO MEADOW AND PATH TO THE DIAMOND SPRING

\$15 per week where private rooms are required, but students who feel unable to pay the minimum rate of \$7.50 per week for board and tuition may apply for reduced rates. The table will be simple and wholesome.

The buildings are supplied with hot and cold running water and with electric light and are now ready for occupancy.

Satisfactory references will be required from all applicants for admission to Chester Springs, and as the students will live in the buildings, conformity with reasonable regulations will be necessary to secure proper chaperonage and the exercise of supervision. Students will be expected to know how to conduct themselves from principles of honor without specific rules.

Students who desire to visit the Chester Springs School may do so at any time and will be provided lunch at a nominal charge. Further particulars may be had from Mr. D. Roy Miller, Resident Manager, Chester Springs, Chester County, Pennsylvania (Bell Telephone: Chester Springs 7R2), or from Miss Eleanor B. Barker, Curator of the Schools at The Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia.

TRAINS FROM THE READING TERMINAL AS FOLLOWS:

WEEKDAYS		
Leave 8.36 a. m.	Arrive Chester Springs	10.00 a. m.
4.49 p. m.	" "	6.05 p. m.
SUNDAY		
Leave 8.36 a. m.	Arrive Chester Springs	9.52 a. m.
4.06 p. m.	" "	5.51 p. m.

RETURNING FROM CHESTER SPRINGS AS FOLLOWS:

WEEKDAYS		
Leave 6.36 a. m.	Arrive Philadelphia	8.07 a. m.
11.09 a. m.	" "	1.53 p. m.
6.44 p. m.	" "	8.25 p. m.
SUNDAY		
Leave 6.36 a. m.	Arrive Philadelphia	9.30 a. m.
10.41 a. m.	" "	12.57 p. m.
6.25 p. m.	" "	8.03 p. m.

NOTE

The property can be reached by **AUTOMOBILE** in several different ways from Philadelphia:

ROUTE 1: Out the Lancaster Pike to Malvern; then under the main line of the Pennsylvania Railroad down into the Chester Valley, and still along the Lancaster Pike to a school-house on the right-hand side, north of Malvern, where the old Conestoga Road unites with the Lancaster Pike. Pass the school-house on the left then along the old Conestoga Road for a distance of about nine miles from Malvern, when you reach a cross road at Anselma, turn short to the right to Chester Springs, and over the Pickering Creek to the school building on the Kimberton Road.

ROUTE 2: Through Norristown. Take Stenton Avenue to City Line, turn left to Germantown Road, turn right on Germantown Road to Barren Hill, turn left at Barren Hill to Ridge Road, turn right on Ridge Road to Norristown, take State Road out of Norristown via King of Prussia to Paoli, turn right on Lancaster Road to Malvern in accordance with Route 1 out the Conestoga Road to Anselma, and from thence to Chester Springs.

ROUTE 3: From Philadelphia through Norristown to Phoenixville, and from Phoenixville via the Kimberton Road to Kimberton and Chester Springs, or alternately from Norristown to Valley Forge, and from thence to Chester Springs.

The required time is about an hour and a half.

PHILADELPHIA CALENDAR

One Hundred and Eleventh Year Begins October 1, 1917

The school year is divided into two terms of 17 weeks each. The first term will begin Monday, October 1, 1917, and close January 26, 1918; the second term will begin Monday, January 28, 1918, and close Saturday, May 25, 1918.

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

Evening classes are open from 6.30 o'clock p.m. until 10 o'clock p.m.

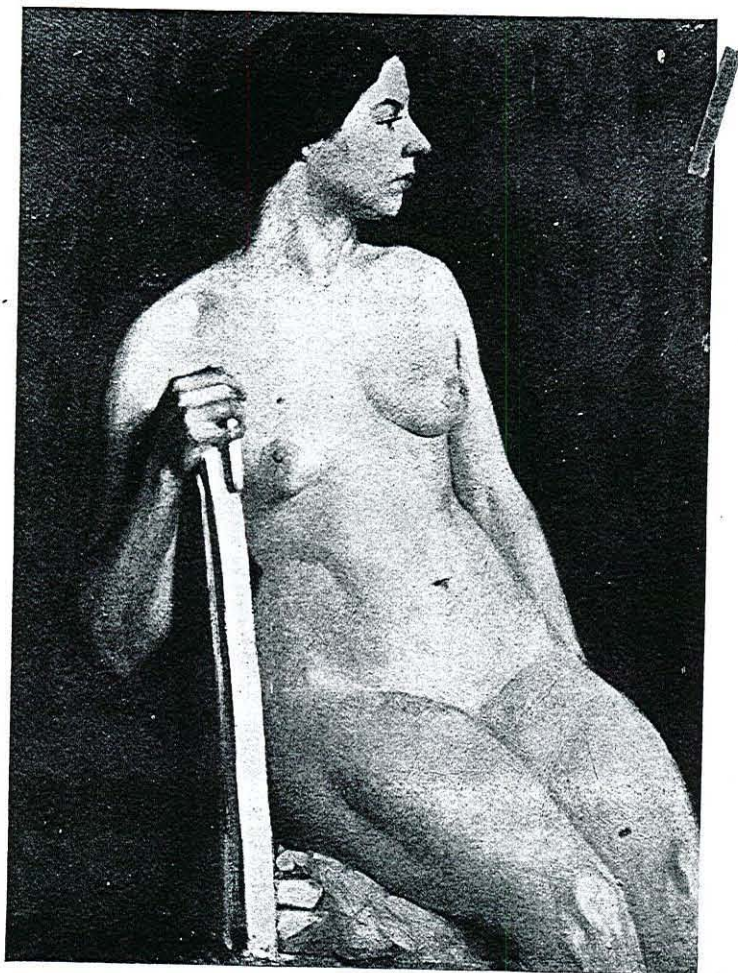
Visitors are admitted to the school on week-days from 4 to 5 p.m.

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.

CHESTER SPRINGS CALENDAR

The School will be open throughout the year, but **regular** criticisms will be given at Chester Springs, only between May and October. Between October and May, students of the Chester Springs School will have to rely for the present upon occasional criticisms there, or may bring their work to the Academy in Philadelphia.

Visitors will be welcomed at Chester Springs at any time and upon notice to the Resident Manager lunch or tea may be obtained.



Roy Cleveland Nuse

PAINTING (LIFE), 1917

THE COURSES OF INSTRUCTION IN THE ACADEMY DRAWING AND PAINTING

The Courses of Instruction in the Academy at Philadelphia 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, drawing and painting from still life, and lectures upon composition, per-



Freda Wittler

DRAWING (ANTIQUÉ), 1917

spective, and anatomy. It comprises the following classes, and gives the student a comprehensive range of study.

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



Still-life Drawing and Painting
Monday, Tuesday, Wednesday
and Thursday afternoons
and Saturday mornings.
Perspective Lectures
Anatomy Lectures
Saturday Morning Costume
Sketch Class

Hugh H. Breckenridge
Joseph T. Pearson, Jr.

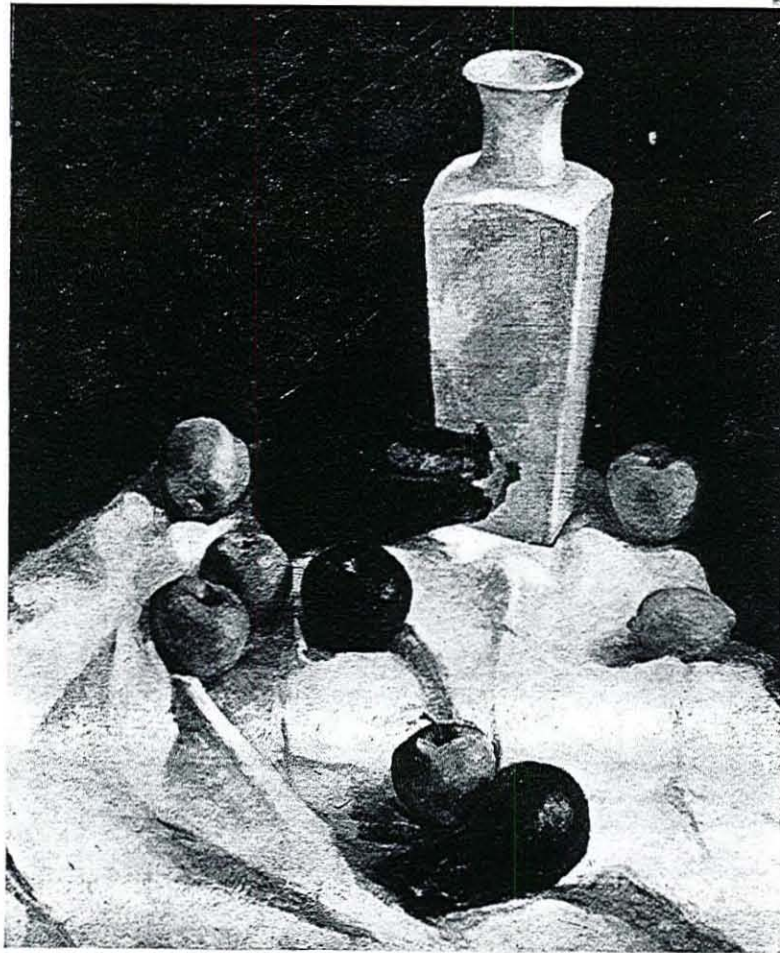
John F. Harbeson
Henry Erdmann Radasch, M.D.
Arthur B. Carles

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.



Grace Paterson

STILL LIFE, 1917

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



Franklin Watkins

PAINTING (PORTRAIT), 1917

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

Perspective Lectures

Anatomy Lectures

Saturday Morning Costume

Sketch Class

INSTRUCTORS

Hugh H. Breckenridge

Hugh H. Breckenridge

Joseph T. Pearson, Jr.

Joseph T. Pearson, Jr.

John F. Harbeson

Henry Erdmann Radasch, M.D.

Arthur B. Carles

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.



Carleton Furlush

SATURDAY MORNING SKETCH, 1917

SPECIAL CLASSES

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 cooperation 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.

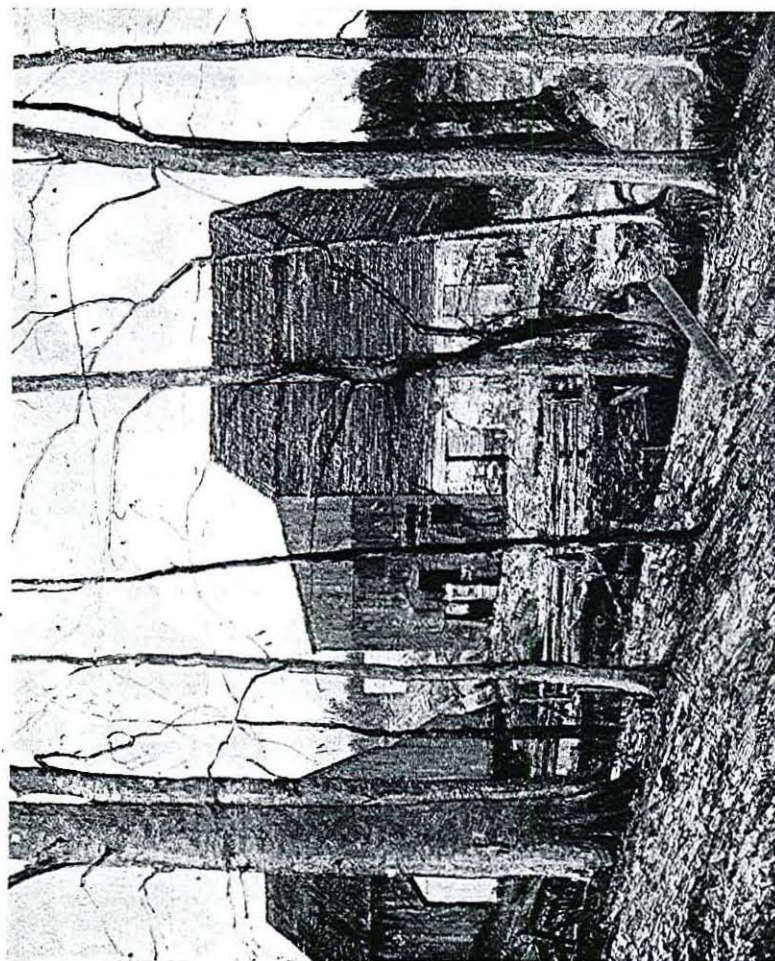
The Class is in fact a company of young artists, each doing that which is native to himself, and meeting from week to week to exhibit work for comparison and open discussion.



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.

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.



COMPOSITION, 1917

Fred Mitchell

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.

Mr. Carles' Costume Sketch Class

A Costume Sketch Class will be conducted throughout both terms. It will meet Saturday morning between nine o'clock and noon. 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.

There will also be a Tuesday evening sketch class, from seven until nine o'clock, with a living model.

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

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.

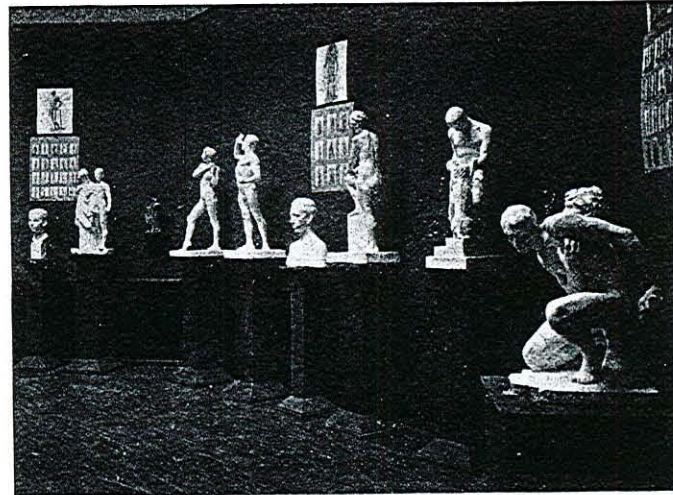


Ivan Cleide

STEWARDSON PRIZE, 1917 (18-HOUR STUDY)

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.



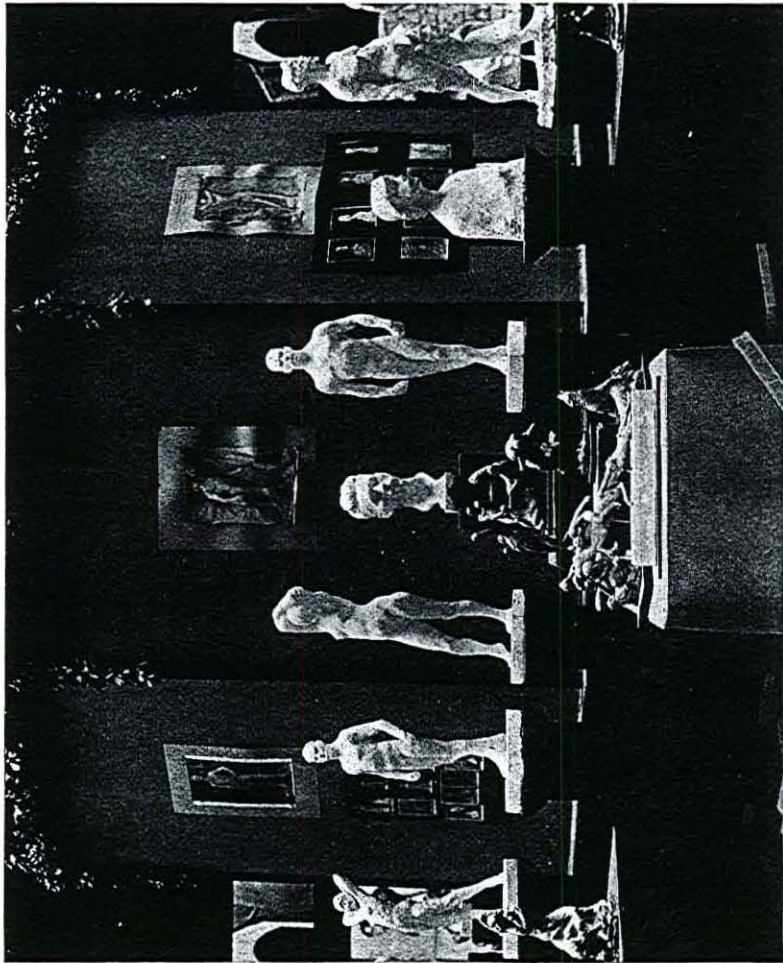
SCULPTURE STUDENTS' EXHIBITION

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.

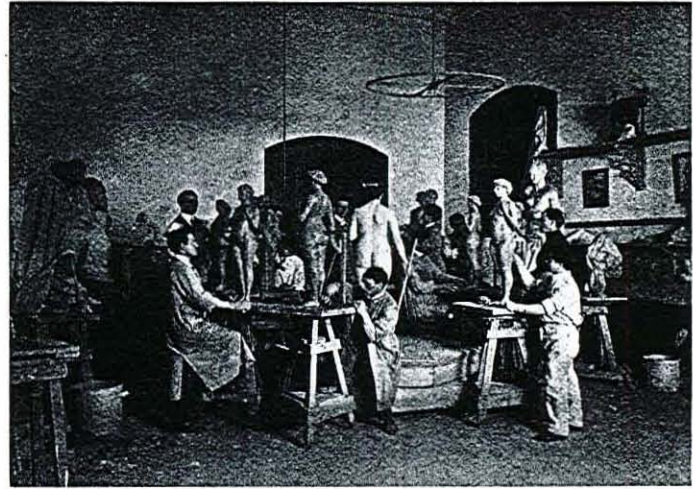
In addition to the work from life, each student is required to present two sketch-models of sculptural themes, when directed by the Instructor. On these the student will receive individual monthly criticism throughout the balance of the school year, in order to develop the original themes to their fullest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

Requirements for Admission

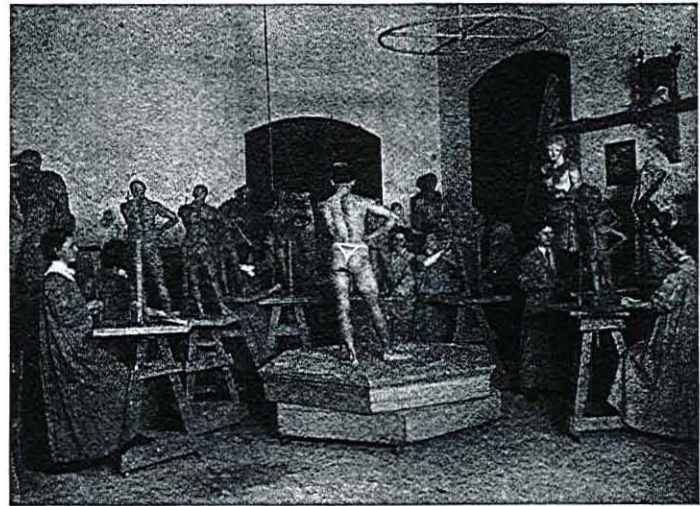
Photographs of work or specimens of modelling of sufficient merit are required for admission to these classes.

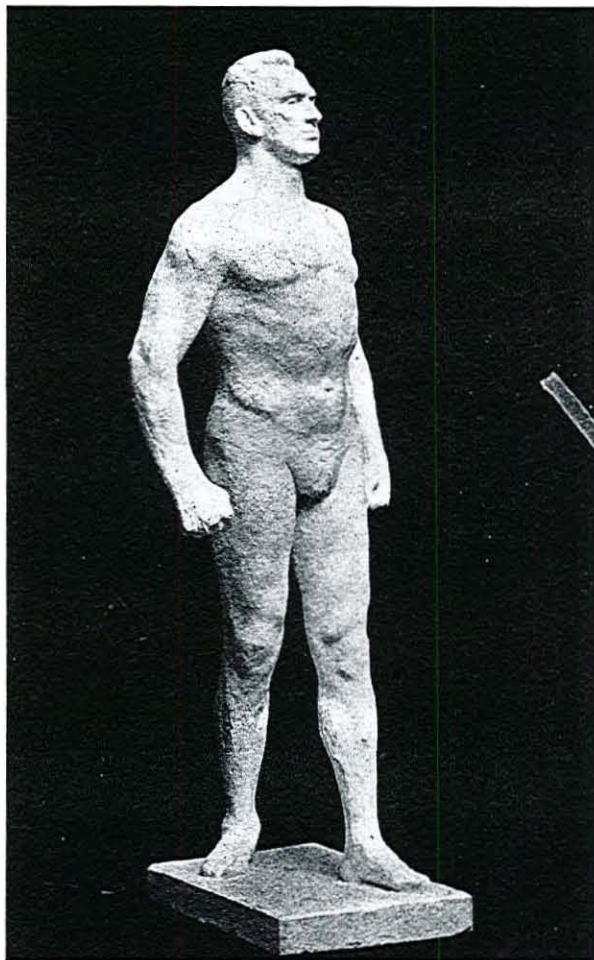


WORK FROM THE SCULPTURE CLASS IN COMPETITION FOR CRESSON TRAVELLING SCHOLARSHIPS, 1917



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





Frank L. Jirouch

STIMSON PRIZE, 1917

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.

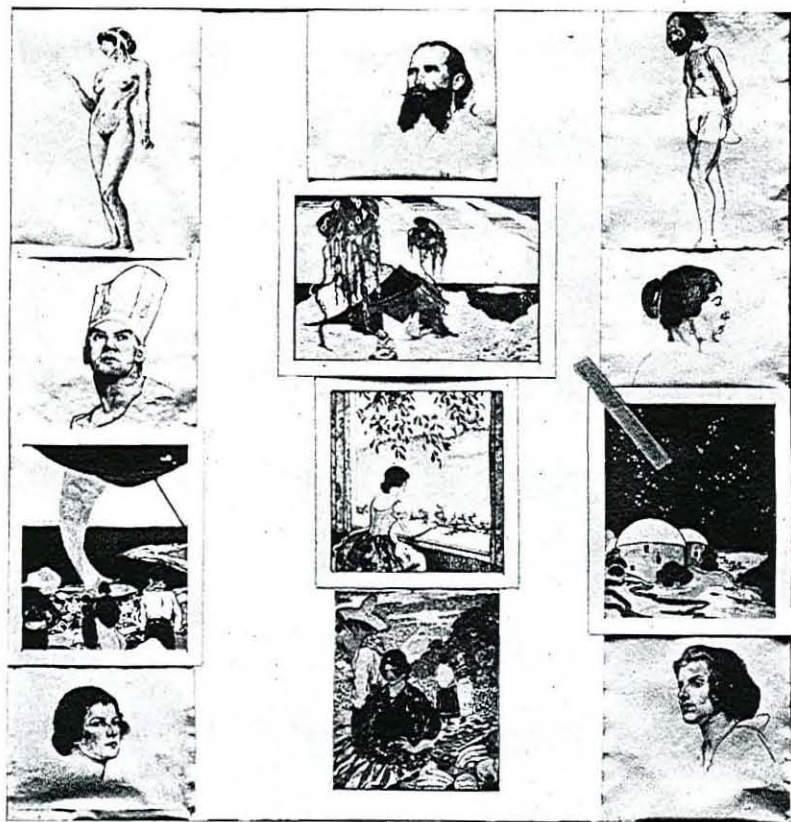
Students in sculpture are permitted to work in the drawing and painting classes and recommended to work therein, but admission to the life drawing classes is, for sculptors, subject to the same requirements as for painters.

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.

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

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.



Stephanie Balderston

ILLUSTRATION, 1917

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.

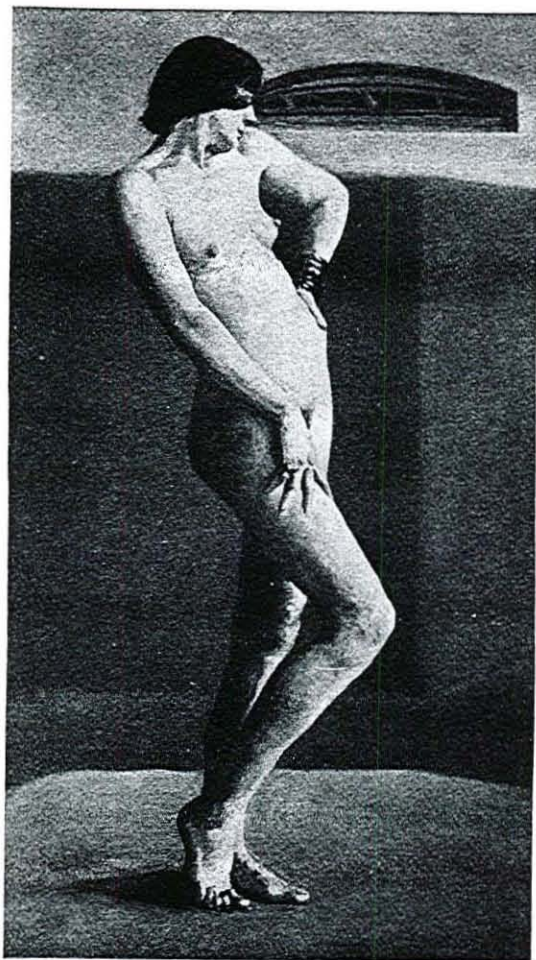
Students are admitted upon the exhibition of satisfactory work to the Faculty.

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.



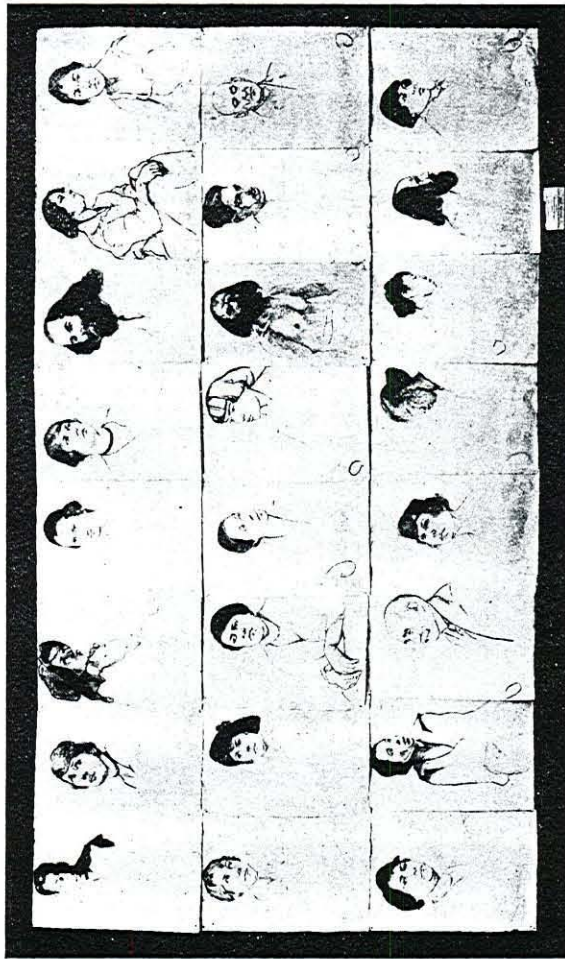
Walter W. Josephs

PAINTING (LIFE), 1917

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.



DRAWINGS (BLACK AND WHITE), 1917

SUMMARY OF FEES AT THE ACADEMY

	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 fees.

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

(No extra charge is made 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.

CHESTER SPRINGS

The rates for board and lodging, including tuition, vary from \$7.50 per week for students living in the dormitories, to \$10.00, \$12.50 and \$15.00 per week where private rooms are required.

GENERAL RULES OF THE ACADEMY

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 at the Academy will be found on page 65.



Otey Williams

DRAWING (ILLUSTRATION), 1917

SCHOLARSHIPS AND PRIZES

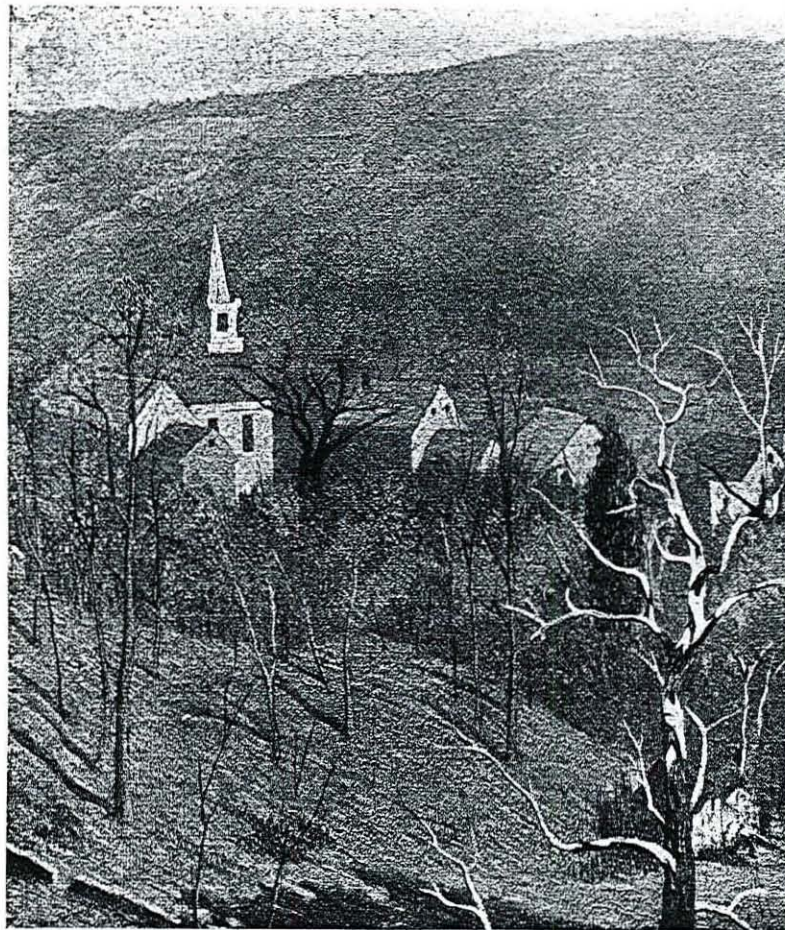
Travelling Scholarships

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-one Cresson Scholarships to pupils. Included in this number were fourteen painters, two 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. 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, but all students who have been awarded one Cresson Travelling Scholarship and been unable to use it on account of conditions in Europe will be considered eligible for the duration of the war to compete (beginning October, 1917) for a second scholarship.



Richard Wetterspoon, Jr.

FIRST TOPPAN PRIZE, 1917

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 five students were awarded Cresson Scholarships for the **Second** time.

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

Work done at the Chester Springs School will be received in competition for the Cresson Travelling Scholarships and if presented there each month will be credited as if done at the Academy in Philadelphia. In estimating the total sixteen months of study necessary to qualify competitors, time spent at work at Chester Springs School will be counted.

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.

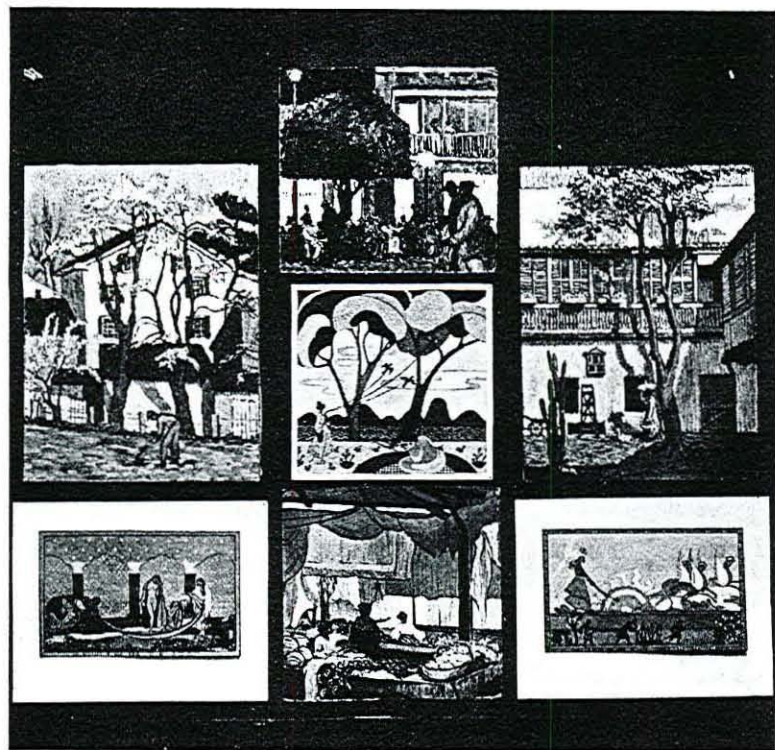
Illustrators will be required to present each month one head made from the model in the Illustration class and at least three drawings or paintings from Life during each term. They are required to participate in such Concours and examinations as may be announced during the season.

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



Georgiana B. Harbeson

COMPOSITION, 1917

received a Cresson Scholarship and who have worked in the Academy in Philadelphia at least five full days each month during the year of competition, or who have worked in the Chester Springs School, two weeks for each month's work omitted at the Academy.

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 color, the unaided work of the student without criticism, and all work in competition must be presented on or before Saturday, May 4, 1918.

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.

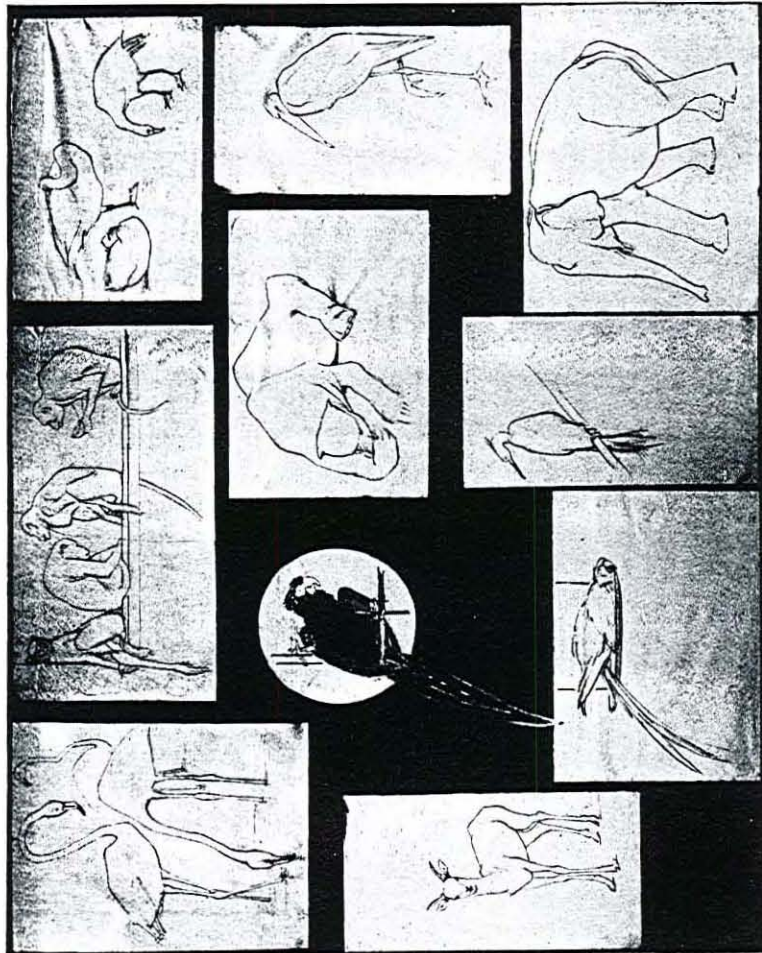
Pictures shall be numbered by the Curator, and a memorandum of the number and artist's name kept in a sealed envelope (no list of numbers being kept), which shall be opened after the prize-winning pictures have been selected by the Committee on Instruction. No signatures nor ciphers shall be placed on 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 work submitted is of sufficient merit.

THE THOURON PRIZES

The following awards, founded by Henry J. Thouron, a former Instructor in Composition in the Academy, 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.



FIRST PACKARD PRIZE, 1917

Ruth Wilber

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 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



Edna W. Haley

RAMBORGER PRIZE, 1917

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 1918 will take place on March 11, 12, and 13.

THE STIMSON PRIZE

Through the generosity of Miss Emma Burnham Stimson a Fund has been created for the award each year of a prize in sculpture of \$100.00 for the best work done by the students in the regular course of the class.

The contest is open to students who have been registered for three terms and who are members of the Life Modelling Classes, but it is not open to former students who work in the class by special permission.

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

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

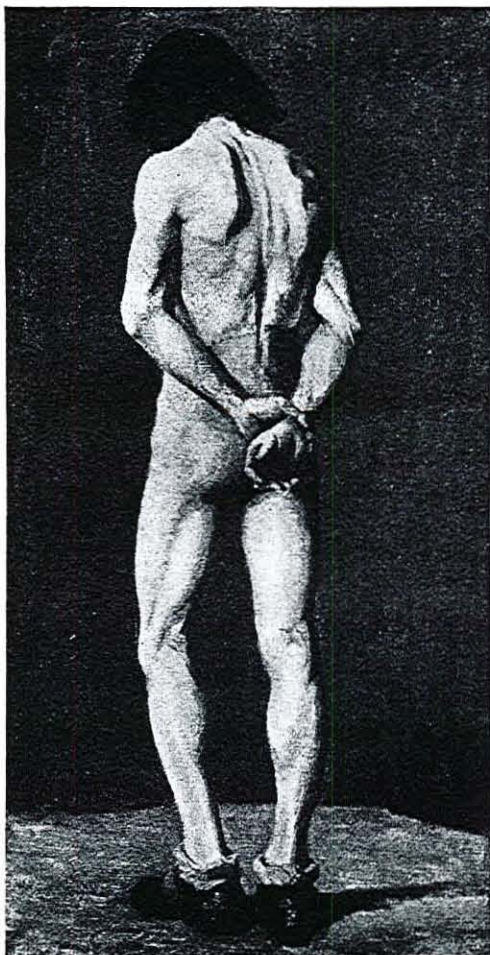
The contest this year will take place during the month of January.

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 F. Ramborger, Esq., as a memorial to his sister, Aspasia Eckert Ramborger, who for some years was a student of the Academy, an Annual



Kathryn L. Luke

PAINTING (LIFE), 1917

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.

LANDSCAPE PRIZES

A prize of \$100 will be awarded for the best landscape drawing or painting done at the Chester Springs School by a regularly enrolled student of the Academy, or by a student of the Chester Springs School who shall have studied there for not less than one month; and a second prize of \$50 for the second best. These prizes will be awarded about October 15th.



C. Joseph Warlow

SECOND TOPPAN PRIZE, 1917

CLASS-ROOM RULES

Hours

The Academy 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 Academy Schools are closed on Sundays, Thanksgiving Day, Christmas Day, New Year's Day, Washington's Birthday, and Good Friday. During Christmas week the Academy is open, but models are not hired, nor 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 Academy from principles of honor.

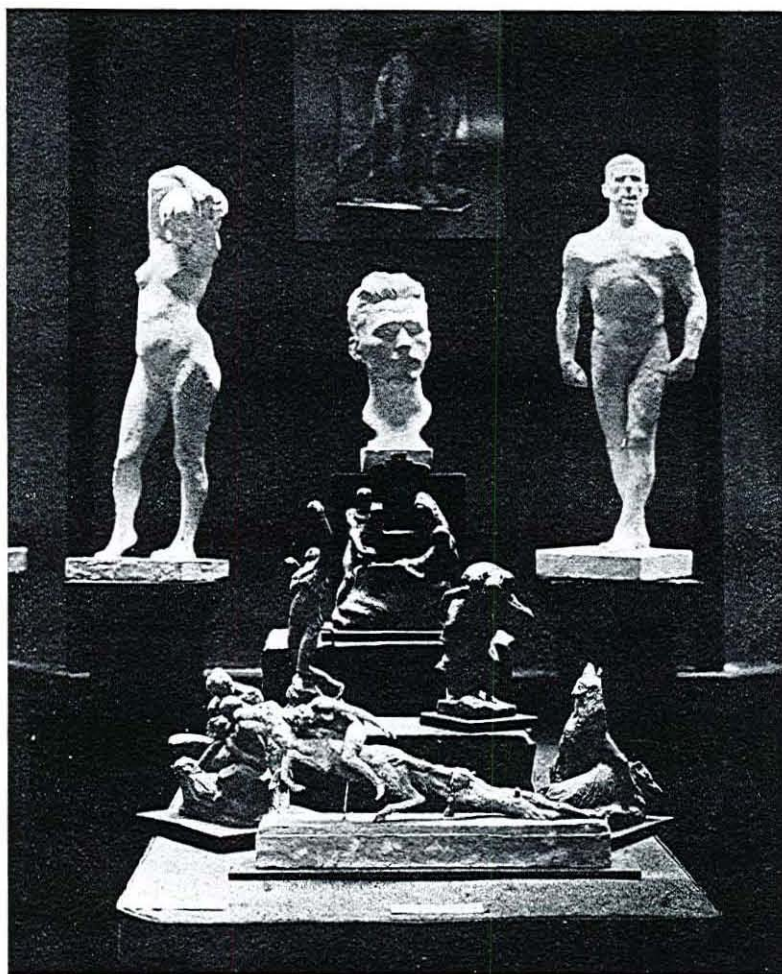
Violation of the rules will result in suspension or dismissal from the Academy.

Any conduct unbecoming a student is a violation of the rules, 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.



Charles O. Jenny

SCULPTURE, 1917

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.



WORK FROM THE PAINTING CLASS IN COMPETITION FOR CRESSON TRAVELLING SCHOLARSHIPS, 1917

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 locked.

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

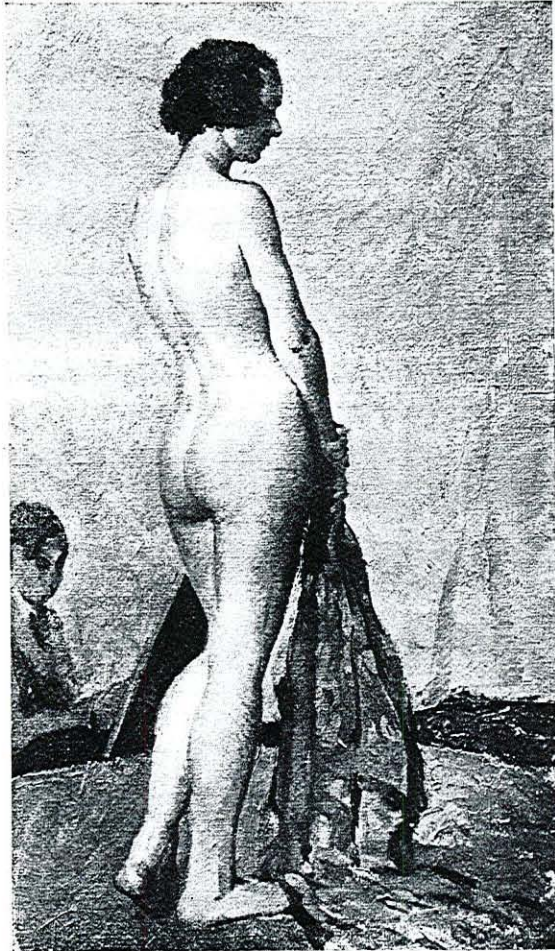
Students may sketch from the works in the Permanent Collection of the Academy, but copies must not be made without special permission from the management.

Library

Students may have free use of the Library, upon application to the Curator, between the hours of 2 and 4 a.m. Books must not be taken from the room.

Zoological Garden Tickets

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



Franklin Watkins

PAINTING (LIFE), 1917

APPLICATION FOR ADMISSION TO THE ACADEMY

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 Academy* to the use of the Galleries, Special Exhibitions, the Library, the Print Collection, and Lectures.

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

NO ALLOWANCE 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

BROAD STREET, ABOVE ARCH,
PHILADELPHIA.

ELEANOR B. BARKER,
Curator.

Honore W. Hardy

PAINTING (PORTRAIT), 1917



SCHEDULE OF CLASSES

	MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.
9 A.M.-12 M.	Antique Class. ¹ 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. 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.
12-12.30 P.M. DAILY. STUDENT'S PEN AND PENCIL SKETCH CLASS.						
1-4 P.M.	Antique Class. ² 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.
6.30-9.30 P.M. 7-10 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.
[75]	Antique Class. Men's Life Class.	Antique Class. Costume Sketch Class. Modelling Class.	Antique Class. Men's Life Class.	Antique Class. Modelling Class.	Antique Class. Men's Life Class.	Antique Class. Modelling Class.

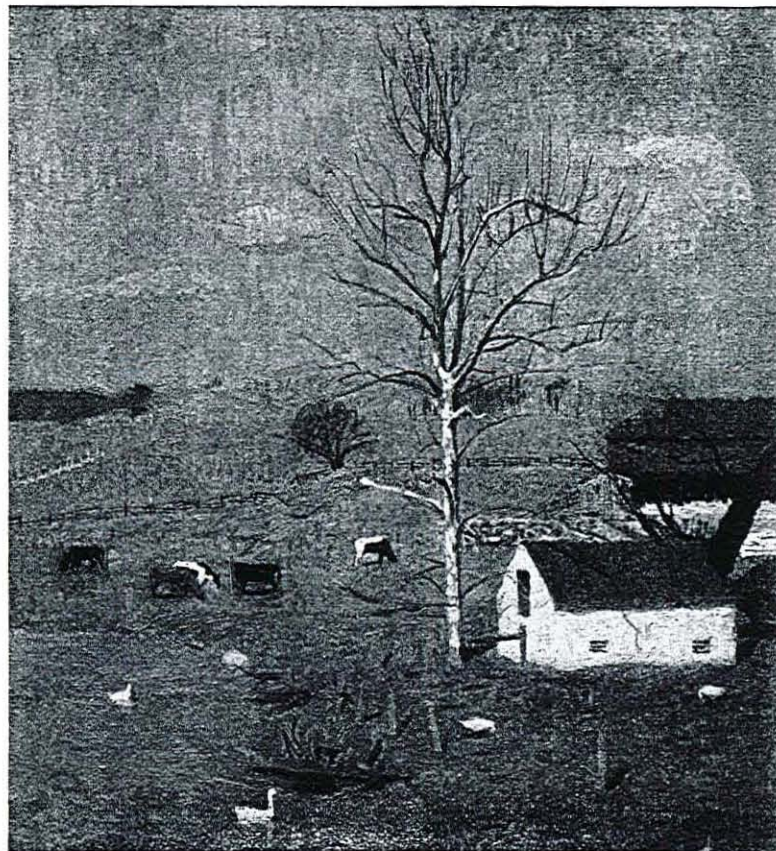
¹ Alternates every two weeks with Men's Life Class.
² Alternates every two weeks with Women's Life Class.

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 change 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.



Mildred Stern Miller

HONORABLE MENTION, TOPPAN PRIZE CONTEST, 1917

THE ACADEMY'S MEDAL ROLL

ACADEMY GOLD MEDAL OF HONOR

1893	D. Ridgway Knight	1905	William T. Richards
1894	Alexander Harrison	1905	Violet Oakley
1895	William M. Chase	1906	Horatio Walker
1896	Winslow Homer	1907	Edward W. Redfield
1898	Edwin A. Abbey	1908	Edmund C. Tarbell
1898	Cecilia Beaux	1909	Thomas P. Anshutz
1899	Charles Grafly	1911	Willard L. Metcalf
1901	Henry J. Thouron	1914	Mary Cassatt
1902	James A. MacNeill Whistler	1915	Edward Horner Coates
1903	John S. Sargent	<small>Awarded for eminent services to the Academy</small>	
1904	John W. Alexander	1916	J. Alden Weir

TEMPLE GOLD MEDAL

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

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		

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WALTER LIPPINCOTT PRIZE

1894	William Sergeant Kendall	1906	Childe Hassam
1895	Edmund C. Tarbell	1907	Marion Powers
1896	William L. Picknell	1908	James R. Hopkins
1897	Albert Herter	1909	Thomas P. Anshutz
1898	James Jebusa Shannon	1910	J. Alden Weir
1899	John W. Alexander	1911	Daniel Garber
1900	Henry O. Tanner	1912	Edward W. Redfield
1901	Charles H. Davis	1913	Emil Carlsen
1902	Walter MacEwen	1914	M. Jean McLane
1903	Frank W. Benson	1915	William M. Paxton
1904	Mary Cassatt	1916	Karl Anderson
1905	Alexander Stirling Calder	1917	Arthur B. Carles
1905	T. W. Dewing		

MARY SMITH PRIZE

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

JENNIE SESNAN GOLD MEDAL

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

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CAROL H. BECK GOLD MEDAL

1909	John S. Sargent	1914	Robert Henri
1910	Adolphe Borie	1915	Charles Hopkinson
1911	Edmund C. Tarbell	1916	Douglas Volk
1912	Joseph DeCamp	1917	Joseph T. Pearson, Jr.
1913	J. Alden Weir		

THE PHILADELPHIA PRIZE

1915	Lydia Field Emmet	1917	Ernest Major
1916	Marie Danforth Page		

THE EDWARD T. STOTESBURY PRIZE

1916	Joseph T. Pearson, Jr.	1917	Hugh H. Breckenridge
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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

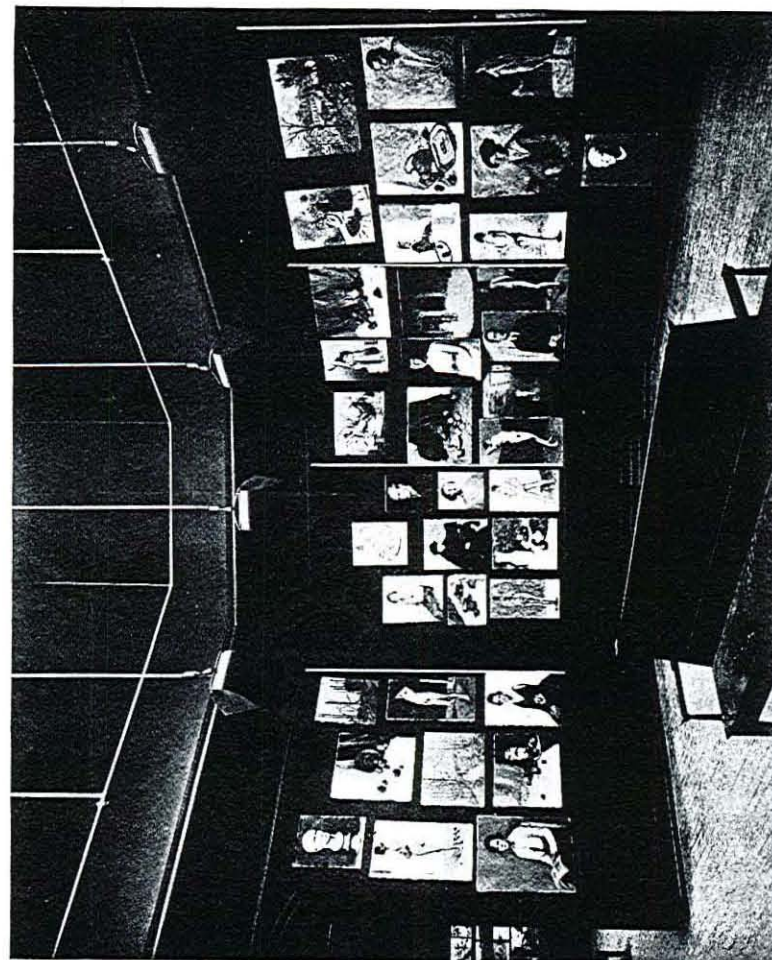
1915	Alice Schille	1916	Dodge McKnight
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THE CHARLES M. LEA PRIZE

1916	1st Prize, Charles Grafly	1916	2nd Prize, Philip L. Hale
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GEORGE D. WIDENER MEMORIAL MEDAL

1913	Charles Grafly	1916	Edward McCartan
1914	Paul Manship	1917	Atillio Piccirilli
1915	Albin Polasek		



WORK FROM THE PAINTING CLASS IN COMPETITION FOR SECOND CRESEON TRAVELLING SCHOLARSHIPS, 1917

HONOR ROLL

1916-1917

AWARDS MADE MAY, 1917

CRESSON TRAVELLING SCHOLARSHIPS

\$500 awarded to each of the following

PAINTERS

DELPHINE BRADT
MARGUERITE HUBBARD
CLARENCE R. JOHNSON
WALTER W. JOSEPHS
KATHRYN L. LUKE
ROY C. NUSE
JOSEPHINE PAGE
GRACE PATERSON
ELEANOR TINGLEY
FRANKLIN WATKINS
*WILLIAM WEEKS HALL
*HORACE W. HARDY
*ANNA W. INGERSOLL
*ELISE V. MONCURE

*Awarded for the *second* time.

SCULPTORS

CHARLES O. JENNY
*GEORGE DEMETRIOS

ILLUSTRATORS

JOSEPH CAPOLINO
IRENE DENNEY
OTTO GATTER
LLOYD R. NEY
EDITH STURTEVANT

THE TOPPAN PRIZES

RICHARD W. WEDDERSPOON (1st Prize)
C. JOSEPH WARLOW (2nd Prize)
MILDRED STERN MILLER (Honorable Mention)
FRANK L. JIROUCH (Honorable Mention)

THE THOURON PRIZES

ALFRED SMALLEY
J. HAVARD MACPHERSON
CHARLES HARGENS, JR.
GEORGIANA B. HARBESON

THE STEWARDSON PRIZE

IVAN CLEDE

THE STIMSON PRIZE

FRANK L. JIROUCH

THE PACKARD PRIZE

RUTH WILBUR (1st Prize)
STANLEY W. WOODWARD (2nd Prize)

RAMBORGER PRIZE

EDNA HALEY

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SOME OF OUR FORMER STUDENTS

EDWIN A. ABBEY
ELENORE PLAISTED ABBOTT
CLIFFORD ADDAMS
THOMAS P. ANSHUTZ
A. MARGARETTA ARCHAMBAULT
VERNON HOWE BAILEY
ETHEL B. BAINS
MILTON BANCROFT
ALBERT W. BARKER
CLYDE C. BATHURST
JOHN M. BATEMAN
CECILIA BEAUX
CAROL H. BECK
ANNA W. BETTS
LOUIS BETTS
SALVATORE F. BILOTTI
EMILY CLAYTON BISHOP
HENRY S. BISBING
ROBERT BLUM
JOHANNA M. BOERICKE
ELIZABETH F. BONSALE
ADOLPHE BORIE
ALEXANDER BOWER
JOHN J. BOYLE
SUSAN IL. 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
NANNETTE 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
EMILE ZECKWER DOONER
PARKE C. DOUGHERTY
JOHN J. DULL
THOMAS EAKINS
ELINOR EARLE
WILLIAM J. EDMONDSON
ELIZABETH SHIPPEN GREEN ELLIOTT
FRANK F. ENGLISH
FLORENCE ESTE
WILSON EYRE
RICHARD BLOSSOM FARLEY
BEATRICE FENTON
STEPHEN J. FERRIS
CHARLES H. FROMUTH
A. B. FROST
CHARLES L. FUSSELL
DANIEL GARDER
WALTER GAY
ALBERT D. GIHON
CLARENCE M. GIHON
W. W. GILCHRIST, JR.
WILLIAM J. GLACKENS
CHARLES GRAPLY
CLIFFORD P. GRAYSON
MARY HEARN GRIMES
ESTHER M. GROOME
JOHN MCLURE HAMILTON
ALEXANDER HARRISON
BIRGE HARRISON
CATHERINE N. HARRISON
ROBERT HENRI
ELLA S. HERGENSHEIMER
PAULA B. HIMMELSBACH
LUCY D. HOLME
HELEN C. HOVENDEN
MARTHA HOVENDEN
ALBERT HUMPHREYS
FREDERICK JAMES
ELIZABETH SPARHAWK JONES
DAVID WILSON JORDAN
JAMES P. KELLY
W. SERGEANT KENDALL
MIHRAN H. KEVORKIAN
FRANK LEBRUN KIRKPATRICK
D. RIDGEWAY KNIGHT
AUGUSTUS KOOPMAN
JAMES R. LAMBDIN
ALBERT LAESSELE
GERTRUDE A. LAMBERT
JOHN LAMBERT, JR.
ANNIE TRAQUAIR LANG
CHARLES ROBERT LESLIE
WILLIAM H. LIPPINCOTT
HENRY McCARTER
SARAH YOCUM McFADDEN
ELLEN MACULEY
PAUL W. MANSHIP
HELEN S. MEARS
LESLIE W. MILLER
MORRIS MOLARSKY
PETER MORAN
THOMAS MORAN
D. C. MULLER
SAMUEL MURRAY
FREDERICK NUNN
VIOLET OAKLEY
GEORGE OBERTEUFFER

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SOME OF OUR FORMER STUDENTS (Continued)

AMY OTIS
 MAXFIELD PARRISH
 ALICE CORSON PATTON
 JOSEPH T. PEARSON, JR.
 CAROLINE PEART
 JOSEPH PENNELL
 EMILY R. PERKINS
 MARY S. PERKINS
 FRED L. PITTS
 ALBIN POLASEK
 HENRY R. POORE
 ALEXANDER PORTNOFF
 MAY A. POST
 JAMES PRESTON
 EDMOND T. QUINN
 LAZAR RADITZ
 CHARLES FREDERICK RAMSEY
 GRACE RAVLIN
 EDWARD W. REDFIELD
 HELOISE G. REDFIELD
 MARGARET REDMOND
 FREDERICK K. M. REHN
 WILLIAM T. RICHARDS
 LOUIS RITMAN
 HENRY R. RITTENBERG
 ALICE MUMFORD ROBERTS
 ALBERT ROSENTHAL
 PETER F. ROTHERMEL
 MRS. HOMER ST. GAUDENS
 EMILY SARTAIN
 SAMUEL SARTAIN
 W. ELMER SCHOFIELD
 CHRISTIAN SCHUSSLE
 LEOPOLD G. SEYFFERT
 EVERETT SHINN
 FLORENCE SCOVEL SHINN

WALTER SHIRLAW
 AMORY C. SIMONS
 JOHN SLOAN
 MARIANNA SLOAN
 WILLIAM T. SMEDLEY
 JESSIE WILLCOX SMITH
 ALICE BARBER STEPHENS
 CHARLES H. STEPHENS
 G. FRANK STEPHENS
 EDMUND STEWARDSON
 ALICE KENT STODDARD
 THOMAS SULLY
 HENRY O. TANNER
 EMILY DRAYTON TAYLOR
 FRANK WALTER TAYLOR
 PAUL K. M. THOMAS
 HENRY JOSEPH THOURON
 WILLIAM T. TREGO
 CARROLL S. TYSON
 ALBERT BERNIARD UHLE
 MARY VAN DER VEER
 W. B. VAN INGEN
 FRED WAGNER
 MARTHA WALTER
 WILLIAM C. WATTS
 FREDERICK J. WAUGH
 IDA VAUGHN
 SAMUEL B. WAUGH
 E. K. KENT WETHERILL
 JANET WHEELER
 FRANK R. WHITESIDE
 WILLIAM H. WILLCOX
 LOUISE WOOD WRIGHT
 WILLIAM H. K. YARROW
 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.

LIFE MEMBERS

ACKER, MRS. FINLEY
 ADLER, FRANCIS HEED
 ALTEMUS, MRS. SARAH G.
 ARTMAN, MRS. CAROLINE FOERDERER
 ATKINSON, A. W.
 ATTERBURY, W. W.
 AUSTIN, WILLIAM L.
 AYER, F. W.
 BALCH, THOMAS WILLING
 BALTZ, WILLIAM P.
 BARNES, CHARLES D.
 BAUGH, DANIEL
 BEEDER, DIMNER
 BEIN, AUGUST
 BELL, JR., SAMUEL
 BENSON, JR., E. N.
 BERWIND, HARRY A.
 BIDDLE, MISS ALICE McMURTRIE
 BIDDLE, MISS CONSTANCE E.
 BIDDLE, LOUIS A.
 BIDDLE, LYNFORD
 BIDDLE, MISS MARIAMNE
 BIDDLE, W. LYMAN
 BISLER, GUSTAV A.
 BLAIR, MRS. ANDREW ALEXANDER
 BLANCHARD, MISS HARRIET
 BODINE, SAMUEL T.
 BOERICKE, GIDEON
 BOERICKE, JOHN J.
 BORIE, MRS. HENRY P.
 BRAUN, JOHN F.
 BRAZIER, MISS E. JOSEPHINE
 BROCK, MISS ALICE G.
 BROCK, MRS. ROBERT C. H.
 BROOKE, HUNTER
 BROWN, JR., JOHN A.
 BROWN, JR., MRS. JOHN A.
 BROWN, JOHN DOUGLASS
 BRUEN, MISS CATHERINE A.
 BRYANT, HENRY G.
 BUCKNELL, MRS. WILLIAM
 BURK, ALFRED E.
 BURNHAM, JR., GEORGE
 BURNHAM, MISS MARY A.
 BURNHAM, WILLIAM
 BURT, MRS. ARTHUR A.
 BURT, MISS M. THEODORA
 BUTLER, MISS MARION F.
 CADWALADER, JOHN
 CAMPBELL, JOHN J.

CANER, HARRISON K.
 CAPP, SETH BUNKER S.
 CARSON, HAMPTON L.
 CARSON, MRS. HAMPTON L.
 CARSTAIRS, DANIEL H.
 CARSTAIRS, J. HASELTINE
 CARTER, MRS. WILLIAM T.
 CASSATT, ROBERT K.
 CASTNER, JR., SAMUEL
 CATHERWOOD, WILSON
 CHANDLER, JR., FREDERICK T.
 CHANDLER, THEOPHILUS P.
 CHANDLER, MRS. THEOPHILUS P.
 CHICHESTER, MRS. GEORGE MASON
 CLARK, C. M.
 CLARK, MISS DARTHELA
 CLARK, EDWARD WALTER
 CLARK, HERBERT L.
 CLARK, PERCY H.
 CLARK, WALTON
 CLARK, MRS. WALTON
 CLOTHIER, JR., ISAAC H.
 CLOTHIER, MORRIS L.
 COATES, EDWARD H.
 COATES, MRS. EDWARD H.
 COATES, WILLIAM M.
 COLEMAN, MISS FANNY B.
 COLFELT, MRS. REBECCA
 COLKETT, C. HOWARD
 COLLINS, HENRY H.
 COMFORT, JAMES C.
 CONVERSE, MISS MARY E.
 COOK, RICHARD Y.
 COPE, MISS ANETTE
 COPE, MISS CAROLINE E.
 COUNTESS OF SANTA EULALIA
 COX, JOHN LYMAN
 COXE, MRS. HENRY BRINTON
 CRAMP, THEODORE W.
 CUMMINGS, J. H.
 CURTIS, CYRUS H. K.
 DAVIS, JOSIAH R. T.
 DAVES, JAMES H.
 DE KRAFFT, WILLIAM
 DELANO, EUGENE
 DERBYSHIRE, MRS. W. H.
 DERGUM, DR. FRANCIS X.
 DICK, MRS. EVANS R.
 DISSTON, WILLIAM DUNLOP
 DOAK, JAMES G.
 D'OLIER, MISS ALICE CONRAD