

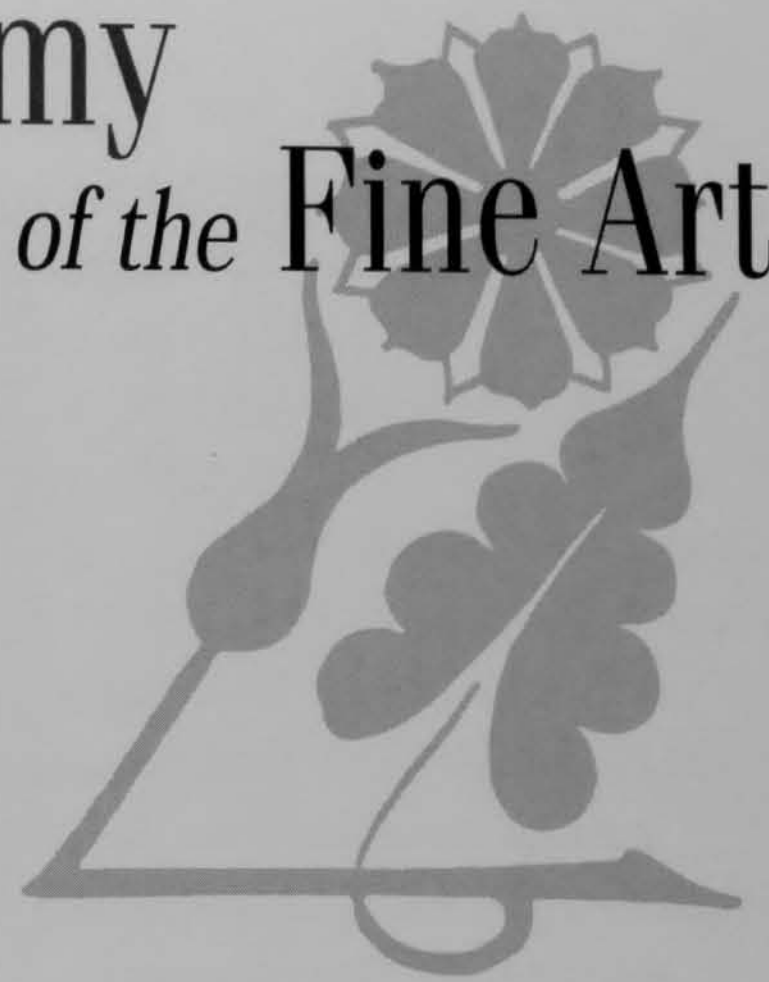


Pennsylvania Academy

of the Fine Arts



Pennsylvania Academy
of the Fine Arts

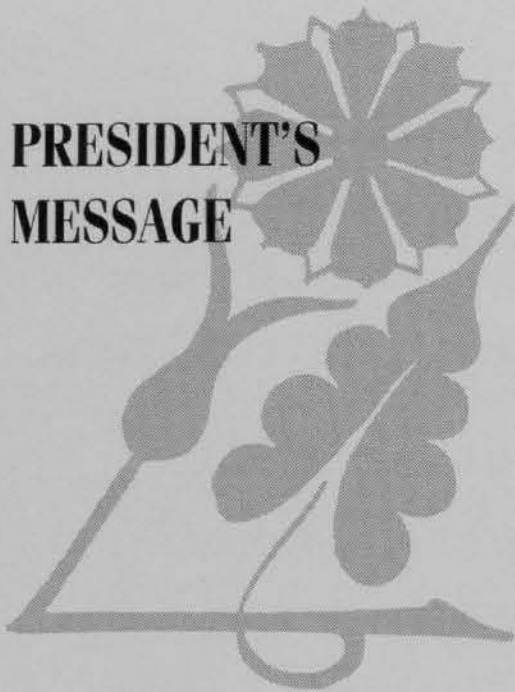


Philadelphia, Pennsylvania

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**PRESIDENT'S
MESSAGE**



The Pennsylvania Academy of the Fine Arts was founded in 1805, only eighteen years after the signing of the U.S. Constitution. As the nation's first art school and museum, it was established to inspire and contribute to the cultural life and well-being of a fledgling country. This mission is as true today as it was then. Being an art school and museum, the Academy is devoted to combining studio instruction and direct contact with historic and contemporary art objects.

"Fine Art is that in which the hand, the head, and the heart go together." This precise epithet, written by John Ruskin two centuries ago in Great Britain, could well be the Academy's credo. An education here addresses each of these three centers, and, most importantly, their integration.



There is an exceptional commitment and seriousness among students and faculty that bring a singular focus and intensity to their daily lives here.

All the above characteristics nurture and maintain an atmosphere in which the creative act flourishes. At the Academy School, aspiring individuals have the optimum opportunity to develop into accomplished fine artists.

We have tried to portray a complete picture of the Academy in this catalogue, and I hope you will read through it carefully. Nothing replaces experiencing both the School and the Museum

in person, so I urge you to move about, meet faculty and students, observe classes, walk through the studios, and ask questions.

Most of all, I hope that those of you who have requested this catalogue, because of your interest in the fine arts, find yourselves here, contributing to and benefiting from the 'Academy experience.'

Fresham Riley



These sandstone plaques by Alexander Kemp are set high on the Academy's facade (see photograph at right). Based on a major work by French painter Paul Delaroche, they depict artists' gatherings from the Middle Ages and the Renaissance, thus predating the activity within the building.

"... we are a way of living and being."

Dan Miller, who graduated from the Pennsylvania Academy and the University of Pennsylvania, has been a faculty member for thirty-one years and has held numerous positions here. He speaks and writes frequently on the Academy experience. Following are several of his observations:

"We are not a school in the traditional sense, rather, we are a way of living and being. We are more than curriculum, more than paint and models. We are about the finding of the self, that truth within, and giving that truth expression,—so we are about the development of intangibles."

"We foster the truth of doing with no promises. At times, such truth is harsh; yet a beginning based in honesty is the best guarantee of healthy development. We attempt to lift the student from where he is, to where he demonstrates he ought to be."

"Any upper-level education must bring you, the student, into confrontation with yourself and involve all aspects of your mind and spirit. Our students are given the tools and the encouragement for survival, and a great many become artists for life, and are making significant contributions."

"A sense of art as a 'high calling' is offered to the student—art for its own sake, without reward, for which the price is an unrelenting dedication. The student must make his own decisions."

"A sound school is continually in the act of becoming. Only in this way can it be alive in the present, and only in this way can it develop an instinct for change. Our challenge lies in preserving our past, but even more in what lies ahead."

HISTORY OF THE ACADEMY



Furness Hewitt Building, 1876

The Pennsylvania Academy of the Fine Arts is the first and oldest art school and museum in the United States. Its origin dates from 1791, when Charles Willson Peale initiated efforts to organize a school for the fine arts in Philadelphia. This resulted in the formation of the Columbianum in 1794. In 1795, under the auspices of that association, the first exhibition of painting in Philadelphia was held in Pennsylvania's old State House, better known today as Independence Hall. The Columbianum was ultimately succeeded by the present Academy. In 1805, in Independence Hall, seventy-one public-spirited citizens met for formal organization. At that meeting the petition for incorporation was prepared, and the Charter was obtained in March of 1806, creating this new organization "To promote the cultivation of the Fine Arts in the United States of America [and to] enlighten and invigorate the talents of our countrymen." Artists associated with the Academy in its early years included William Rush, Thomas Sully, and Rembrandt Peale, son of the founder.

Study of antique casts was initiated when the school opened and was the core of the curriculum in the early years. In 1805, Peale and Joseph Hopkinson wrote to the American minister general, John Armstrong, in Paris, asking him to enlist the help of Napoleon in securing plaster casts of classical statues in the Louvre. The order was promptly filled, and more than fifty casts made by *Getti*, *Moleur du Louvre* were shipped from Bordeaux in February 1806.

Drawing from the live model was introduced in 1812 or 1813, followed in succeeding decades by figure modeling and portrait classes. The anatomy program at the Academy during the late nineteenth century was probably more comprehensive than that of any art school in the world. Lectures in artistic anatomy were given by distinguished physicians and professors. The renowned

American artist, Thomas Eakins, introduced classes in which advanced students actually dissected human cadavers and animal carcasses, placing even greater emphasis on that part of the curriculum.

In the mid-1800s, the Academy was guided by the famous mezzotint engraver John Sartain. The faculty included painters Christian Schussele and Thomas Anshutz, and at the end of the century, Robert Vonnoh, Thomas Hovendon, William Merritt Chase, and Cecilia Beaux. Thomas Eakins, who was a student at the Academy, and then a faculty member, was appointed director of the School in 1882. Mary Cassatt, Maxfield Parrish, Charles Sheeler, John Sloan, Charles Demuth, Arthur B. Carles, architect Louis I. Kahn, and movie director David Lynch are among those who have studied at the Pennsylvania Academy of the Fine Arts.

Since 1891, annual awards have been made to Academy students for travel in Europe. Well over a thousand such scholarships have been awarded, many of them from the endowment left to the Academy in 1902 by Emlen and Priscilla P. Cresson, in memory of their son William.

The Academy has maintained its tradition of educating the artist in a classical manner. Today, this tradition is merged with the most contemporary philosophical and conceptual principles of modern art to form an educational program that is unparalleled in the country. Many influential artists who studied at the Academy have become members of the faculty. Each generation of artists teaching and exhibiting at the Academy continues to share its experience and expertise with the succeeding generation, creating an unbroken line of artistic innovation that stretches from 1805 to the present.



Cast collection in the historic studios, Furness Hewitt Building.

CERTIFICATE PROGRAM



THE CERTIFICATE PROGRAM

The people who come to study at the Pennsylvania Academy are people who know that they want to be fine artists. They are looking for a place where they can work with serious artists, hone their skills, and refine their techniques, so they can build a solid intellectual and practical foundation for their creative expression. The Academy stresses that its students' success rests solely with their own honest efforts to grow; that there is no one to fool but themselves. Their rewards are not grades or credits, degrees or awards, but rather the satisfaction of seeing their work improve and mature. If this is what you are looking for, you will find a home here.

Although the students drawn to the Pennsylvania Academy are of many ages and backgrounds, they share a commitment to developing their fine art sensi-



bilities. The student body reflects a diversity of educational experience, ranging from high school diplomas to graduate degrees. While some students have been working at their art for most of their lives, others have spent their lives in widely different

ways, ranging from construction to medicine. Such a broad spectrum of life experience provides an extraordinarily rich environment.

The Certificate program is the heart of the education offered here. It is a four-year program of intense training that offers three majors: Painting, Printmaking, and Sculpture. The Academy believes that artists should be knowledgeable in all fine arts disciplines, and the program of study is designed around that concept. Students are encouraged to explore more than one discipline, and the program requirements allow time to be spent studying in an area other than one's major.

As a student, you will have a first-year curriculum that is based on classical traditions in which students work together in group studios. There is a strong emphasis on representation and working from the human figure. This traditional approach gives the developing artists the entire heritage of art history to measure against. Within this initial orientation, there is also an emphasis on drawing, because the Academy believes it to be a fundamental method of visual thinking.

Students leave the Academy after four years, expressing themselves in abstract work, non-objective work, field paintings, multi-media pieces, as well as more traditional modes. The orientation of the first two years provides a strong foundation for whatever direction you decide to take.

Each student puts in a full day, five days a week. Classes start at 8:30 in the morning and last until 11:30, when the entire school takes an hour break for lunch. There are regularly scheduled noontime slide lectures, which complement each major area of study, presented by faculty and visiting artists. At 12:30, studio classes resume until 3:30. First- and second-year students are required to take several lecture courses, which meet in the later afternoon. As you move through the program, you will be scheduled with increasing amounts of independent time. Even in the first year, students are rostered with courses that have non-instructed as well as instructed classes. This reinforces self-motivation and encourages students to think and work independently from the very beginning.

A minimum of thirty hours a week will be spent in studio. Students find the intense schedule very demanding, but appreciate being in an environment of

serious study. For many, it is the first time in their lives that they have been in a situation where everyone in their workplace is dedicated to the creative process. There is no unnecessary conversation, music, or distraction in the studios. People work hard, and they respect and are inspired by the artistic learning atmosphere.

During the second year, students find their schedules demanding, but undertake more of their own work in their out-of-class time. This



begins the transition to independent status in the third year.

In the third and fourth years, students are assigned private or semi-private studios, and spend the majority of their time in independent study.

At this stage in their studies, students meet once a month with each of the three faculty members that they will have chosen to be their critics. This Critics Program is based on the master/apprentice system. It provides a framework in which students can discuss their ideas and progress on an individual basis with faculty members who are professional artists. The purpose of this independent study arrangement is to create a facsimile, as nearly as possible, of a working artist's life, where students are setting their own problems and solving them, and, in the process, learning to direct their own development as artists in an intelligent and productive manner. During this time, students will not only have weekly meetings with their critics but may also participate in group critiques.

To supplement the curriculum, the Academy offers a Visiting Artists program, in which painters, sculptors, performance artists, and critics come for a full day each of critiques, lectures, and occasional workshops. This is a means by which you, as part of the Academy community, will have access to the experiences and talents of nationally acclaimed artists. Recent visitors have included Gregory Amenoff, Robert Bermelin, Vincent Desiderio, Lauren Ewing, Randall Exon, Susan Moore, James Rosen, Bill Scott, and Joseph Wesner.

While you are studying here, you will be able to experience and absorb the contemporary art world. There are many outstanding museums and galleries within walking distance of the Academy. Philadelphia is located mid-way between New York and Washington, D.C.; and the Academy regularly schedules inexpensive chartered bus trips to both cities so that students can see major exhibitions and visit galleries.

You will also have numerous opportunities to enter student competitions. The School Gallery regularly holds juried student shows. In addition, there are fall and spring prize competitions in which all students may participate. In May, the institution proudly hosts its Annual Student Exhibition for third-and fourth-year students. For this, the main galleries in the Museum are emptied, and each eligible student is assigned an exhibition space. After the walls are hung and the sculpture assembled, the faculty awards the coveted Travel Scholarships. The Scholarships provide for travel and study in Europe and other countries during the summer, and some also provide for tuition at the Academy the following fall (See Awards and Prizes).

Students invariably say that the most significant aspect of their years at the Academy is being able to study with, and work under, the outstanding faculty. All faculty members are working artists. Many of them studied at the Academy, and are an essential element in preserving and continuing the tradition of the Academy. This tradition is enriched by the diverse points of view of other faculty members who studied at different schools around the country and the world. The faculty give students a rigorous education, with the goal of growth and self-development through a command of the technical, philosophical, historical, and contemporary aspects of the fine arts.



Visitors at the Annual Student Exhibition.



CERTIFICATE REQUIREMENTS

FIRST YEAR

All students in their first year are exposed to the fundamentals of drawing, painting, printmaking, and sculpture. These two semesters provide the necessary familiarization with media and process; the recognition of the creative connection among disciplines; and the realization of an area of personal creative strength. All of these assist each student in declaring a major at the end of the year.

<i>Studios I & II</i>	<i>Credits</i>
Cast Drawing	3.0
Life Drawing	3.0
Still Life	6.0
Life Painting	4.5
Basic Color	1.5
Printmaking	
Etching	1.5
Woodcut	1.5
Lithography	1.5
Figure Modeling	3.0
Form & Structure	1.5
Introduction to Anatomy	1.5
Perspective	1.5
Total	30.0 (15 credits each semester)

Art History

(2 semesters, 20 sessions) These lectures must be completed by the end of the second year.

Materials and Techniques

(2 semesters) These lectures must be completed by the end of the second year, except Sculpture majors.



In one word, 'diversity' describes the Painting Department. Throughout the four years, students are able to draw on the collective experience of our faculty, who come from varied backgrounds and who work in all possible styles with a broad range of materials. There are those who work with precision in pen and ink, silverpoint, or graphite; those who build their paintings from a highly developed underpainting; and others who work directly with paint, pastel, or charcoal, employing representational, abstract, or non-objective imagery. Painting students are the direct beneficiaries of the collective experience, being exposed to instructors who will instill a sense of detail through exact measurement and observation, and others who will inspire students to express poetic and emotive qualities.

The Department's expectation is that its graduates will be independent artists, grounded in the principles of the traditions, and launched on a lifetime quest to make meaningful statements through their work.

PAINTING

SECOND YEAR

Studios III & IV

Credits

▼ Painting Major

Drawing	4.5
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Life Drawing, or
Studio Anatomy, or
Drawing, or

Animal Drawing, or
Advanced Cast Studies

Life Painting	7.5
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Portrait	7.5
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Media on Paper	3.0
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Electives	7.5
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Total	30.0 (15 credits each semester)
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THIRD YEAR

Studios V & VI

▼ Painting Major

Third-Year Minimum Requirements:

Independent Study	24.0
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(divided between 3 Critics)

Drawing Seminar	3.0
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Electives	3.0
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Total	30.0 (15 credits each semester)
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FOURTH YEAR

Studios VII & VIII

▼ Painting Major

Fourth-Year Minimum Requirements:

Independent Study	30.0 (15 credits each semester)
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(divided between 3 Critics)





Printmaker Raymond Steth discusses a drawing being developed on a lithographic stone.

The tradition of printmaking at the Academy is explicitly a form of fine art expression. An extensive technical foundation is provided to ensure that the student has the knowledge to be able to fully explore the potentials inherent in printmaking. The emphasis is on merging the conceptual with the technical, in order to produce works that have relevance and significance in the context of contemporary art. The printmaking courses focus on the disciplines of intaglio, lithography, and woodcut, and include both traditional and experimental approaches to image making. In addition to being printmakers, the faculty work in painting, drawing, and sculpture. The Department contains a Student Archives Study Collection. Selected prints from each class, each semester, have been acquired for the collection. The work is used as teaching aids and for exhibition purposes. It is a rich source of examples of specific techniques as well as a resource which serves to inspire students.

SECOND YEAR

Studios III & IV

Credits

▼ Printmaking Major

Requirements:

Printmaking	18.0
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Life Drawing	3.0
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(includes Studio Anatomy)

Painting	9.0
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Total	30.0	(15 credits each semester)
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THIRD YEAR

Studios V & VI

▼ Printmaking Major

Third-Year Requirements:

Printmaking	15.0
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Printmaking Critique	3.0
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Other Critique	3.0
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Drawing Seminar	3.0
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Elective	6.0
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Total	30.0	(15 credits each semester)
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FOURTH YEAR

Studios VII & VIII

▼ Printmaking Major

Fourth-Year Requirements:

Printmaking	12.0
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Printmaking Seminar	3.0
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Printmaking Critique	3.0
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Drawing/Painting/Critique	12.0
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Total	30.0	(15 credits each semester)
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PRINTMAKING



SCULPTURE

The Sculpture Department believes in simplicity, but addresses the fact that sculpture has become a field complicated by encompassing most modes of three-dimensional artistic expression. In the second year, majors focus on developing their skills in advanced studios, including fabrication in wood, metal and mixed media, carving, figure modeling and anatomy, and technical workshops such as casting methods. All classes combine technical information about the sculpture process and issues related to composition and content. The newest additions to the sculpture curriculum are studios in site-specific work, and the issues attendant to public art. When students advance to their independent status in their third year, their studio experience is enhanced by the cooperative atmosphere of the various departmental workshops, in which, as a basic premise of the education program, they are encouraged to learn from one another. Third-and fourth-year students may also continue to enroll in formal classes, working with instructors they wish to continue to benefit from.

SECOND YEAR

Studios III & IV

Credits

▼ Sculpture Major

Minimum Requirements:

Sculpture*	18.0
Drawing (200 level)	3.0
Studio Anatomy, or Life Drawing, or Animal Drawing, or Advanced Cast Studies	
Electives	9.0

Total 30.0 (15 credits each semester)

*Department Courses Required During the Second Year: (may be taken either first or second semester)

Figure Modeling or

Head and Torso 4.5

Composition & Fabrication 1.5

Casting and Plaster Techniques

(Non-Credit—12 sessions)

Department Courses Recommended For the Second Year:

Carving
Figure Modeling
Head & Torso Studies
Composition and Fabrication

THIRD YEAR

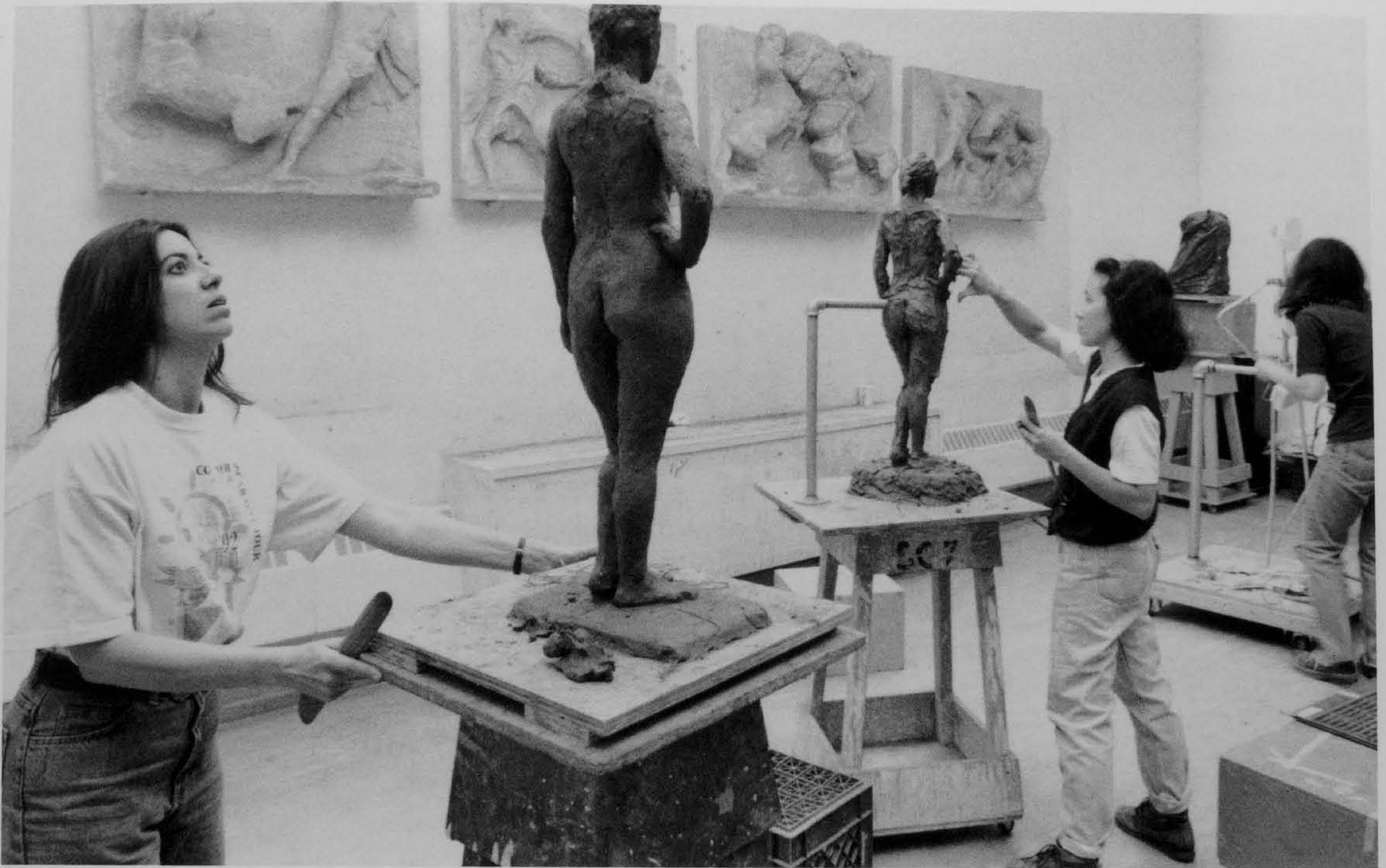
Studios V & VI

▼ Sculpture Major

Third-Year Minimum Requirements:

Seminar	3.0
(Drawing Seminar or Studio Anatomy)	
Independent Study	9.0 to 24.0
(divided between 3 Critics)	
Sculpture classes	3.0 to 18.0

Total 30.0 (15 credits each semester)



FOURTH YEAR
Studios VII & VIII

Credits

▼ **Sculpture Major**

Fourth-Year Minimum Requirements:

Seminar 3.0

(Drawing or Sculpture class)

Independent Study 9.0 to 27.0

(divided among 3 Critics)

Total 30.0 (15 credits per semester)



Pouring molten bronze in the foundry.

BACHELOR OF FINE ARTS

BACHELOR OF FINE ARTS

A Bachelor of Fine Arts degree may be earned by Academy students participating in an affiliated program with either the University of Pennsylvania or the University of the Arts. Both institutions accept the Academy's Certificate as fulfillment of the studio credit requirements for their respective B.F.A. programs. Information for application to either of these coordinated degree programs may be obtained through the Director of Student/Faculty Affairs after the student matriculates at the Academy.

University of Pennsylvania

There are two options with the University of Pennsylvania's program. In the first, the student will complete four years at the Academy in addition to the academic work at Penn, either concurrently or sequentially, and earn both the Academy's Certificate and the Bachelor of Fine Arts degree from the University of Pennsylvania. In the second option, the student may complete three years at the Academy and the academic coursework at Penn. In this case, the student will earn only the B.F.A. from the University of Pennsylvania.

Courses are taken in the College of General Studies of the University. Under certain circumstances, courses may be taken in the day division. No transfer credits will be accepted.

▼ Requirements (one unit equals one course of three semester credits each)

16 units to include:

4 units of Art History

12 units of electives

University of the Arts

The program with the University of the Arts requires the student to earn the Academy's Certificate and successfully complete all the required courses at the University to receive its B.F.A. Up to nine semester credits from another college may be transferred if the courses meet the distribution requirements of the University of the Arts.

▼ Requirements: 14 classes at 3 credits each = 42 credits

15 credits:

Two semesters (6 credits) of First-Year Writing

Two semesters (6 credits) of Introduction to Modernism

One semester (3 credits) of Language of Art History

27 credits, 12 of which must be upper level courses:

Two courses in each of the following departments:


Language and Literature

History, Social Studies, Anthropology

Art History Electives

Philosophy, Science, Psychology, Religion

One elective



OTHER ACADEMIC PROGRAMS

POST-BACCALAUREATE PROGRAM

The Post-Baccalaureate Program provides those dedicated to becoming fine artists with the opportunity to spend a year specifically developing their artistic and intellectual skills. The objective is to provide individually designed programs of study for those who wish to further their formal education, or who wish to be competitive for admission to graduate-degree programs. The Post-Baccalaureate program is designed for students with an undergraduate degree or extensive studio work below the graduate level.

The curriculum combines independent search and development in an apprenticeship studio setting characteristic of graduate study, with more formal course-work typical of advanced undergraduate programs. Graduate-level seminars complete the program. Normally, a student spends two full-time semesters in the program, which can be started either in September or in January.

The program encompasses the disciplines available at the Academy—Drawing, Painting, Printmaking, Sculpture, and Multi-Media. Information is available from the Admissions Office, 215/972-7625.

MASTER OF FINE ARTS PROGRAM

The Master of Fine Arts Degree Program is designed to assist developing fine artists realize their creative promise, including a solid intellectual and practical foundation for their artistic expression. Students are encouraged and guided toward development of an aesthetic of their own, whether it is expressed through a realistic/representational, abstract/nonrepresentational, or conceptual approach, or other unique hybrid. The basis of the program is the give-and-take of intellectual exploration, creative dialogue, inspiration, and artistic expression.

As a program in the Academy's tradition, the Graduate School is predominantly built on the master/apprentice system that affords students individual criticism with senior artists on a regular basis. As a community of teachers and students, the program strives to advance individual artistic accomplishment, and to benefit from the diversity of the participants.

The Critic Program is supplemented by assigning each student to a faculty advisor, and by a required year-long seminar in Drawing, and two year-long humanities seminars titled Readings and Research and Aesthetics and Criticism.

Artists holding a baccalaureate degree are eligible to apply. This program is two years, full time, and a portfolio is required to apply. The program encompasses the disciplines available at the Academy—Drawing, Painting, Printmaking, Sculpture, and Multi-Media. Information is available from the Admissions Office, 215/972-7625.

EVENING & SATURDAY CLASSES, SUMMER SCHOOL

The Academy offers a large selection of studio courses and intensive workshops in the fine arts on a part-time basis. The classes are taught by regular Academy faculty. They are attended by students who are unable to study full time, by artists who want studio time and/or instruction, or by those who are preparing a portfolio for admission to art school. Students in these classes have diverse backgrounds and training, but all share a genuine desire to study the fine arts. The courses are designed to accommodate different levels of competency, from beginning to advanced, and individual instruction is given.

The classes are open to anyone sixteen years or older. No entrance portfolio review is required. Classes may be taken for college credit if desired. Classes are scheduled in the evenings, daytime and weekends, during the school year and the summer. The Academy also offers International Programs during the summer. These programs allow students to work independently on location in the midst of foreign cultures. The Academy has held programs in Africa, France, Italy, and Mexico.

For a catalogue or specific information, please contact:

Evening & Summer Programs Office
Pennsylvania Academy of the Fine Arts
118 N. Broad Street
Philadelphia, PA 19102
215/972-7632



Students are responsible for knowing and abiding by the Academy's regulations. The complete listing is in the Student Handbook.

MAJOR

Students are required to declare a major (Painting, Printmaking, or Sculpture) at pre-registration, after completing Studios I and II. The schedule for each successive academic year is then planned in consultation with the Director of Faculty/Student Affairs, and faculty advisors.

MINORS

You may formally pursue a minor by enrolling for nine credits of a major subject and six credits of a minor subject each semester for your second, third, and fourth years.

GRADING SYSTEM

Letter Grade		Quality Points	Numerical Interpretation Equivalence
A+	4.33	97-100	Outstanding
A	4.00	94-96	Excellent
A-	3.67	90-93	
B+	3.33	87-89	Very Good
B	3.00	84-86	Good
B-	2.67	80-83	
C+	2.33	77-79	Satisfactory
C	2.00	74-76	
C-	1.67	70-73	
D	1.00	60-69	Poor but Passing
F	0	0-59	Failing (no credit)
S	0		Satisfactory (passing)
U	0		Unsatisfactory

Official withdrawals from the Academy must be made in writing through the Data Services Office. A student who withdraws forfeits scholarship assistance. There are no refunds of application fees or other fees.

No refund will be payable to a student who is dismissed by the School Administration for disciplinary reasons.

Exceptions to the above regulations are:

1. In the case of any student who is called into military service before or during a school term under provisions of the Selective Service Act; or
2. Students under Public Law No. 550 (G.I. Bill).

In either case, if a student fails to enter the course, or withdraws, or is discontinued therefrom at any time prior to completion, the rules concerning Veterans will apply.

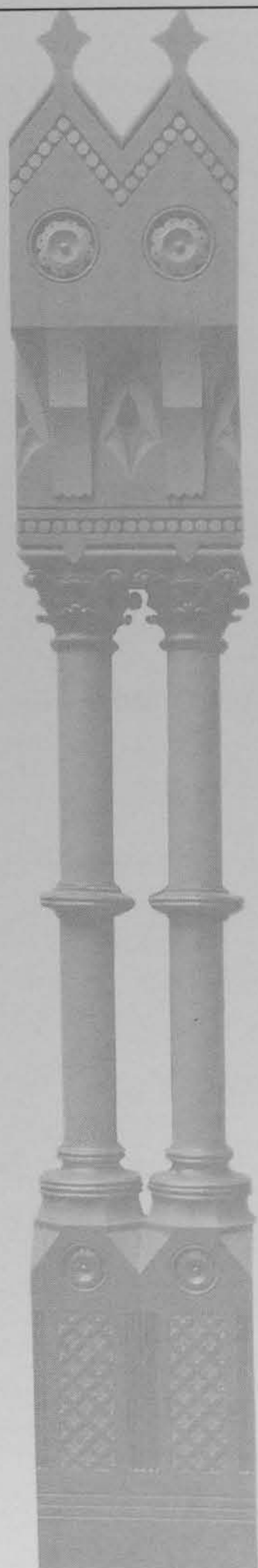
HOUSING

The Academy does not provide housing; students secure their own housing. However, local housing information is posted on bulletin boards for the students' convenience, and the Admissions Office keeps listings of available housing, local dormitory openings, and residences for women. It also tries to assist in finding roommates.

ACADEMIC POLICIES



MUSEUM OF AMERICAN ART



Among the many resources and study opportunities that set the Pennsylvania Academy apart from other educational institutions is the Museum of American Art. Founded as an integral part of the Academy in 1805, the nation's oldest art museum possesses one of the finest collections of American art in the country. Housed in the Furness/Hewitt building, the collection contains over 1,700 paintings, 400 sculptures and 14,000 works of art on paper, plus hundreds of manuscripts, photographs, sketches, and other primary source material.

The works acquired by the Pennsylvania Academy over the years span the period from the mid-1700s to the present day. In its early days, the Museum collection was the equivalent of a Museum of Modern Art, establishing a tradition of contemporary acquisition that has created a history of American artistic expression spanning this country's lifetime. The works provide an overview of techniques, styles, and imagery that reflect all of the major developments in American art. Many of the great works of the collection were done by Academy students and teachers, and acquired during student shows and local expositions before the artists became prominent. (*The asterisk after names indicates Academy alumni, faculty, or academicians.*)

Major 18th-century works include portraits by Academy founder Charles Willson Peale* and his brother James*. It also includes works by Charles Willson Peale's renowned children, Rembrandt*, Raphaele*, Rubens*, and Titian, and his daughters Margaretta* and Sarah*. Other artists of the period represented by major works include John Singleton Copley, Gilbert Stuart*, and Benjamin West*.

The 19th-century collection is extensive. Among its strengths are genre paintings including several by William Sidney Mount and Henry Inman, figurative paintings by Peter Rothermel, Cecilia Beaux*, Mary Cassatt*, and Daniel Ridgway Knight*, and landscapes by Jasper Cropsey, Martin Heade, and William Trost Richards. The collection of impressionist works is distinguished by major works of Childe Hassam and Edward Redfield*. These are augmented by the trompe l'oeil realism of works by William M. Harnett*, and John Frederick Peto*. The Academy's extensive collection of works and personal documents of Thomas Eakins* (student and one-time Director of the Academy School) has made it a world center for the study of Eakins, his works, and techniques.

The 20th century is represented by the paintings of John Sloan*, Robert Henri*, Charles Sheeler*, Arthur B. Carles*, Charles Demuth*, Arthur Dove, and Thomas Hart Benton. Contemporary art is represented by Milton Avery, Andrew Wyeth*, Philip Pearlstein, Neil Welliver, Richard Diebenkorn, Robert Gwathmey*, Sidney Goodman*, Will Barnet*, Gregory Amenoff*, Georgia O'Keeffe, Stuart Davis, and Conrad Marca-Relli. The recent acquisition of thirty-four works from the estate of Robert Motherwell has made the Museum a center for the study of this twentieth-century master.

Long before diversity was even a concept, the Academy collected minority artists. Horace Pippin and Henry O. Tanner* are joined by contemporaries Raymond Saunders*, Louis B. Sloan*, Jacob Lawrence, and Barkley Hendricks*.



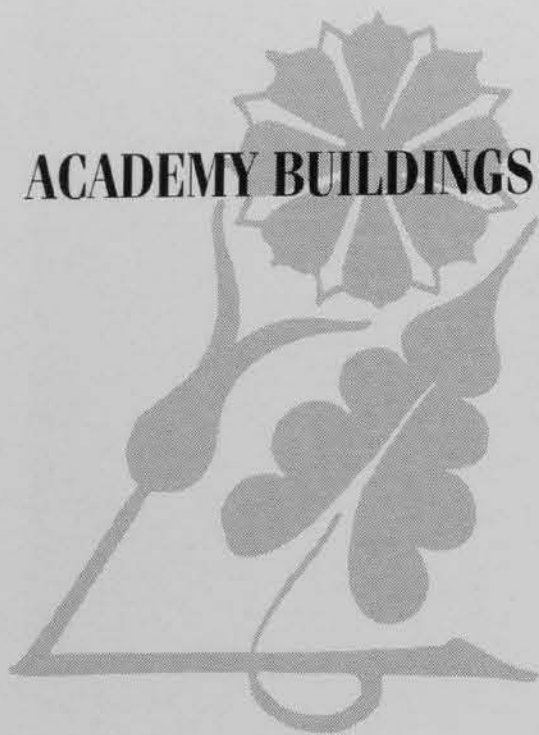
The works-on-paper collection consists of the full range of American prints, drawings, and watercolors over the last 250 years. It particularly documents Philadelphia's role as a publishing center in the nineteenth century, and the Academy's role in shaping American art and art education.

The sculpture collection is made up of over 400 objects and is noted for its 19th-century portrait busts, including several by William Rush*, a founder of the Academy with Charles Willson Peale; its neoclassical marble statues; and its French-inspired figurative pieces by such artists as Charles Grafly*, Alexander Stirling Calder*, and Albert Laessle*. Post-World War II is represented with works by sculptors such as Walker Hancock*, Nancy Graves, Louise Nevelson, Harry Bertoia, George Segal, David Smith, Red Grooms, and Wharton Esherick*.

In 1994, the Museum completed a renovation of its galleries and rehung a selection of its masterworks to rave reviews. It has added an orientation video theater and state-of-the-art self-guided audio tours—one for children and one for adults.

The School's instructional programs make use of the Museum and its collection throughout the year. For example, classes are held in the vaults to study works not currently on display; works hanging in the galleries are copied on site; or a work in a temporary exhibition is used by a faculty member to illustrate a particular concept he/she has presented in the studio. The collection is an invaluable resource to the instructional program, and sets it apart from other schools.

ACADEMY BUILDINGS



FURNESS/HEWITT BUILDING

The Academy's High Victorian Gothic building at Broad and Cherry Streets was built in 1876 and designed by Frank Furness and George W. Hewitt, hence its designation. Identified as a National Historic Landmark in 1975, this building is one of the internationally known examples of historic, American architecture, and together with the Museum's collection is one of the nation's cultural treasures. It houses the Museum and the historic studios where generations of students studied.

Its design, which incorporates gallery space for display and studio space for creation, symbolizes the institution's mission. Today, most first-and second-year students have their classes in these studios, studying cast drawing, figure drawing, and painting. One of the studios is used for sculpture students doing large-scale figurative work. The six studios are designed in the tradition of the beaux-arts schools of Europe, with twenty-foot vaulted ceilings and skylights with northern exposure. These majestic spaces contain the Academy's famous cast collections of antique and Renaissance sculpture, which have been part of the curriculum throughout the School's existence. No student who works in these spaces ever forgets the experience.

Anatomical Studies Center

The Academy recently established a nature laboratory—a collection of natural objects for study and demonstration. It primarily serves the Animal Drawing and Anatomy programs, and is located at the west end of the Furness/Hewitt building.

1301 CHERRY STREET BUILDING

This building (a block away from the Furness/Hewitt building) is almost entirely dedicated to school facilities, and was recently retrofitted to be state of the art. This 65,000-square-foot, nine-story loft structure houses life painting and drawing studios; still-life studios; complete printmaking facilities; the entire sculpture department, which includes a foundry and a stone-carving room; private and group studios; faculty studios; an exhibition gallery; the library; and storage areas for student artwork.

The group painting studios have skylights or northern exposures. There is a room dedicated to still lifes, and a separate room with natural and flexible artificial lighting reserved for criticism. Numerous private studios, for students and faculty, are located throughout the building.

Lithography, etching (intaglio), and woodcut classes are taught in a spacious, open-plan studio with an abundance of natural light, a state-of-the-art ventilation system, a separate lecture and student archives room, and broad areas of working and storage space. There are three presses in the etching studio, two with motorized press beds. Separately ventilated acid and solvent washout rooms, each equipped with large vent hoods, provide students with safe and efficient working laboratories. There are four presses in the lithography area. The presses in both areas are capable of pulling large format work. In the woodcut area, there is abundant space for cutting, inking, and printing.



DIRECTORY

1301 CHERRY STREET

9TH FLOOR

GROUP PAINTING AND
DRAWING STUDIOS

8TH FLOOR

PRIVATE STUDIOS:
FACULTY AND STUDENTS

7TH FLOOR

SCULPTURE STUDIOS:
PLASTER CASTING,
FIGURE MODELING

6TH FLOOR

SCULPTURE STUDIOS, WOOD
SHOP, METAL SHOP,
FOUNDRY, CARVING

5TH FLOOR

PRIVATE STUDIOS:
FACULTY AND STUDENTS

4TH FLOOR

STILL LIFE STUDIO, PRIVATE
STUDIOS

3RD FLOOR

PRINTMAKING STUDIOS,
PRINT ARCHIVAL ROOM

2ND FLOOR SCHOOL

OFFICES, ADMISSIONS
OFFICE, ADMINISTRATIVE
OFFICES

1ST FLOOR LIBRARY,

STUDENT EXHIBITION
GALLERY, ART SUPPLY
STORE, CAFE, AND
STUDENT LOUNGE

BASEMENT

ART STORAGE AREA



The sculpture department occupies two floors. One is devoted to figure modeling, casting, and plaster work, and the other is a fabricating floor with a wood shop, metal shop, foundry (ceramic shell casting), and a separate shop dedicated to wood and stone carving. The metal fabrication area has nine welding stations and is equipped for gas, electric and tig welding. The ceramic shell foundry is capable of pouring 120 pounds at a time. There is a kiln for firing small clay sculpture, a portable hoist, and a freight elevator. The wood fabrication area is completely equipped with table saw, radial arm saw, stationary sander, miter saw, band saw for metal and wood, drill press, and pneumatic air tools. The mold-making room is used for ceramic shell molds, rubber molds, wax working, patina work, and sand blasting.

The second floor contains the School Admissions Office, the other academic offices, and the administrative offices.



The first floor of 1301 Cherry Street houses a dynamic collection of spaces for student and public use, as follows.

Library

The library serves both the School and the Museum. Its patrons are students, museum staff, faculty, and the general public. As an art school library, it provides materials that stimulate and inspire the visual artist. As a museum library, it collects materials that are needed for the interpretation and research of American art. The

collections are devoted exclusively to the visual arts. They provide an historical perspective with an emphasis on the work of individual artists, focusing on the thoughts and techniques of these artists. The library has more than 14,000 books, a growing selection of video tapes, and a collection of 20,000 slides. It subscribes to more than 75 periodicals. Of special interest is an extensive artist file. Started as a WPA project, it is a collection of newspaper clippings, gallery announcements, resumé's, and pictures of more than 5,000 artists whose works are difficult to document in books.

School Gallery

The School Gallery showcases student works with juried exhibitions throughout the year. This gallery space, open daily to the public, facilitates the showing and selling of student works from the Certificate, M.F.A., and Evening Programs.

Art Supply Store

The Academy's art supply store serves the Academy community as well as the general public. Merchandise is specifically tailored for the fine artist. The store carries a wide range of domestic and imported art supplies and papers, fine art

books and texts, and an ever-changing assortment of "Academy" gift items. Store hours vary during the year, depending on the Academy schedule, but always include evenings and weekends. Academy students and alumni receive a twenty-percent discount on purchases, and students in good standing may also maintain credit accounts.

Café

Located adjacent to the art supply store is the café, which is in a casual, open setting, and is the perfect spot to gather with friends and faculty. The café is open before, during, and after school hours.

Safety

The manner of operating all technical facilities is always seen as part of the instructional program, and safety is a constant priority in all departments. Material hazards is an integral part of the Materials and Techniques course in Painting, and is woven into safety presentations in the other departments.

In Printmaking, all students receive special instructions on press safety, and safe handling procedures for all solvents and acids. Ventilation systems are carefully maintained and monitored. Surface cleanup of inks is now accomplished with a nontoxic, nonvapor system of vegetable oil and detergent.

No one is permitted to use power equipment in the Sculpture Department until he/she has passed an extensive, hands-on shop-orientation course.

All departments maintain up-to-date manuals on the hazardous properties of materials used in their respective areas.

12TH AND VINE STREETS BUILDING

This building, which houses many of the private studios for the Certificate Program and all of the Graduate studios, has been colloquially designated "12th & Vine" because it is near the intersection of those two streets. In fact, the Goldtex Building is a typical ten-story, big-city factory building with oversized factory windows which are excellent for artists' studios. The Academy occupies the 6th and 7th floors, each of which consist of approximately 12,000 square feet of loft space. These two large floors have been thoughtfully partitioned into studios with natural light, ample wall surfaces, and locked doors. There are some interior studios which provide for more personally controlled lighting.

There is a large Drawing Studio for both instructed and other classes and group critiques. There are also seminar/lecture rooms, a lounge with kitchen facilities, three faculty studios, and a faculty office.

These studios are located three blocks from 1301 Cherry Street, and four blocks from the Furness/Hewitt building.

LOCATION/MAP

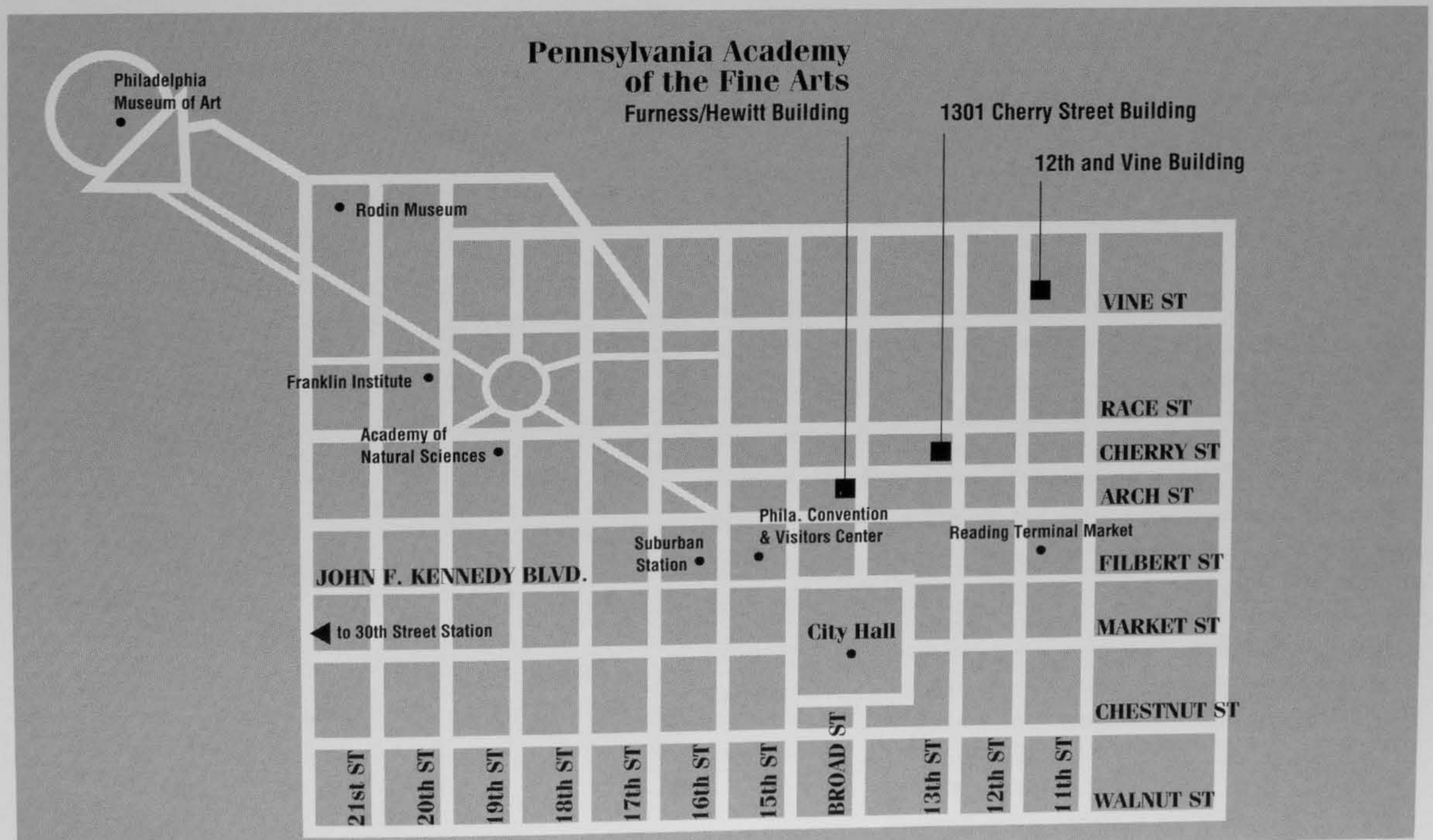
The Pennsylvania Academy of the Fine Arts is located in Philadelphia's downtown district, 'Center City.' Students have easy access to the cultural, recreational, educational, commercial, and historic resources of the city.

Among the cultural institutions within walking distance of the Academy are the Philadelphia Museum of Art, the Rodin Museum, the Philadelphia Free Library, and the Academy of Music, home of the world-renowned Philadelphia Orchestra. Only seven blocks away is Independence National Historical Park, which encompasses 26 historical sites, including Independence Hall.

Other areas of interest include Fairmount Park—the world's largest urban park,—Penn's Landing along the Delaware River, Reading Terminal Market, Chinatown, the Philadelphia Zoo, the stadium complex for sports, concerts, and special events, and the colorful outdoor Italian Market.

Public transportation provides bus and subway lines throughout the city, and AMTRAK connects to Boston, New York, Washington, D.C., and points west. The Greyhound Bus Terminal is four blocks away.

There are many colleges in the greater metropolitan area, including the University of Pennsylvania, Drexel, Swarthmore, Haverford, Bryn Mawr, Villanova, Immaculata, Rosemont, LaSalle, St. Joseph's, Chestnut Hill, Beaver, and Temple.



The Academy was originally structured as a stock-holding corporation, and the company's assets provided tuition-free instruction until the late 19th century. Today, the institution's endowment and fundraising efforts still provide nearly half of every student's tuition. In addition, there is more than \$350,000 awarded in institutional tuition scholarships each year. Following is a list of the designated funds.

SCHOLARSHIPS

The Scholarship of the Alumni Association of the
Pennsylvania Academy of the Fine Arts
The Joseph Amarotico Scholarship
The Arcadia Foundation Scholarship
The Morris Blackburn Scholarship
The Rhea K. and Robert T. Brooks Scholarship
The Mary R. Burton Scholarship
The Gilbert M. Cantor Memorial Scholarship
Mary Cassatt Associates Scholarship
The August and Irma Howard Cook Memorial
Scholarship
The Sarah Kaighn Cooper Memorial Scholarship
The Earl T. Donelson Memorial Scholarship
Thomas Eakins Associates Scholarship
The Robert B. Ehrman Scholarship
The Geraldine Dietz Fox and Richard J. Fox Scholarship
The Franklin Mint Foundation for the Arts Scholarship
The Barbara Specker Gorson Memorial Scholarship
The Catherine Grant Scholarship
The Eleanor S. Gray Memorial Scholarship
The Sophie Victor Greene Scholarship
The Albert M. Greenfield Scholarship
The Allen Harris Memorial Scholarship
The Louise Harrison Memorial Scholarship
The Fred and Naomi Hazell Art Award
Robert Henri Associates Scholarship
The Henry Hotz, Jr. Memorial Scholarship
The Hunt Foundation Scholarship
The Rondi Cristine Johnson Memorial Scholarship
The Huldah Bender Kerner Scholarship
The Suzanne H. King Memorial Scholarship
The John Lambert Scholarships
The Bobette R. and Nelson C. Leidner Scholarship
The Jimmy C. Lueders Memorial Scholarship
The Jane Darley Naeye Scholarship
The Goldie Paley Foundation Scholarship
The Angelo R. Pinto Memorial Scholarship
The Salvatore Pinto Memorial Scholarship
The Albin Polasek Foundation Scholarship
The William Tylee Ranney Scholarship
The Raymond S. Reinhart Memorial Scholarship
The Gilroy and Lillian P. Roberts Scholarship
The Gilroy and Lillian P. Roberts Graduate Scholarship
The Sara Mary Barnes Roby Scholarship
The Joseph Sachs Memorial Scholarship
The Saul Schary Memorial Scholarship

The Marc Clarkson Schoettle Memorial Scholarship
The M. Murray Schwartz Scholarship
The Silver, Harting and Greenfield Scholarships
The John Sloan Associates Memorial Scholarship
The G. Ralph Smith Scholarship
The Lucille Sorgenti Scholarship
The Helen V. Stone Memorial Scholarship
The Walter Stuempfig Memorial Scholarship
The Elizabeth H. Thomas Memorial Scholarship
The Renee (Mrs. Jerome B.) Weinstein Scholarship
The Polly Mudge Welliver Memorial Foundation
Scholarship
The Margaret M. Welsh Memorial Scholarship for
Part-Time Evening Students
The George M. Wiltbank Scholarship
The Bonnie Wintersteen Scholarship
The Ben and Ruth Wolf Printmaking Department
Scholarship in Honor of Peter Paone
The Scholarships of the Women's Committee of
the Pennsylvania Academy of the Fine Arts
The Charles Morris Young Scholarship



Another of the Academy's privileged attributes is its prize endowments. Each year, nearly \$90,000 in prizes are awarded for the best work executed in specific categories. Students in all four years are eligible to enter, and the judging is done by the faculty.

Because of the scale of these awards, they constitute a form of merit scholarships, since the cash almost invariably is used by recipients for educational expenses.

In addition, each year the Annual Student Exhibition is, in part, a competition for the prestigious Cresson, Schiedt, and Ware travel scholarships (see below).

All these prizes provide incentives that increase students' ambition and aspirations, often beyond anything they would ordinarily have expected of themselves.

SCHOLARSHIPS AWARDS & PRIZES

TRAVEL AWARDS

The William Emlen Cresson Memorial Travel Scholarships were created by a generous fund established by the wills of Emlen and Priscilla P. Cresson as a memorial to their deceased son, William Emlen Cresson, academician. The income from the fund provides the opportunity for outstanding students to travel and study in Europe. First awarded in 1902, the Cresson Scholarships have had significant influence on hundreds of recipients. In the spring of 1969, the one-thousandth award was made. In recent years, an average of three students per year have received Cresson Scholarships. The funds cover the expenses of travel for a period of 60 to 70 days in Europe during the summer, and tuition costs for the following school year at the Academy. Recipients are required to return to the Academy for the continuance of regular studio work in an additional year as independent students. They are expected to help set high professional standards among students after returning from Europe.

The Lewis S. Ware Memorial Travel Scholarships, in accordance with the will of the testator, provide European Travel Scholarships in amounts and under regulations similar to those of the Cresson Scholarships. The Ware Scholarships were first awarded in 1938. In recent years, an average of two students per year have been awarded Ware Scholarships.

The J. Henry Schiedt Memorial Travel Scholarships, in accordance with the will of Cornelia Schiedt, provide the award of Travel Scholarships according to the annual income available from the fund. Eligibility is based on requirements similar to the Cresson Scholarships; however, these scholarships are not specifically designated for European travel. The first one was awarded in 1949. In recent years, an average of four students each year have been awarded Schiedt Scholarships.



AWARDS AND PRIZES

Awards

The Alumni Award
ARCO Chemical Company Purchase Prize
The Robert Carlen Memorial Endowment
The Pearl M. and Melvin P. Carpel Award
The Fellowship Prize
The Pennsylvania Governor's Award
The Philadelphia Mayor's Award
The Rohm and Haas Fine Arts Achievement Purchase Award
The Franklin C. Watkins Memorial Grants

Prizes for Painting

Elena and Will Barnet Prize for Abstract Art
The Cecilia Beaux Memorial Prize
The Frances D. Bergman Memorial Prize
The Morris Blackburn Landscape Prizes
The Lambert and Emma Wallace Cadwalader Prize for Landscape
The Lambert and Emma Wallace Cadwalader Prize for Portraiture
The Charles Crawley Landscape Painting Purchase Prize
Cuff-Sammak Prize for Abstract Painting
Jeanne Culver Prize
The Earl T. Donelson Figure Painting Awards
The James O. Dumont Prize
The Thomas Eakins Memorial Prize
The Louis S. Fine Purchase Prize
The Charles J. Frith, Jr. Landscape Purchase Award
The Catharine Grant Memorial Prize
The Eleanor S. Gray Prize for Still Life
Historic Yellow Springs Prize
The Lance Roy Lauffer Memorial Prize
The Jimmy C. Lueders Painting Prize
The Louis and Estelle Pearson Memorial Prize for Landscape with Figures
The Hobson Pittman Memorial Prize
The Robert A. Ricker Memorial Landscape Prize
32 The Benjamin West Prize

Prizes for Drawings and Works on Paper

The Robert Carlen Memorial Prize for Aqueous Media on Paper
The Irma H. Cook Prize, The August Cook Prize, and the Daniel Garber Prize for Excellence in Drawing
The Samuel David Memorial Prize for Cast Drawing
The Marie Donaldson Watercolor Prize
The Deena Gu Prize
The Packard Prizes
The Philadelphia Water Color Club Prize
The Ramborger Prize
Simone C. Titone Prize
Charles Toppan Prizes

Prizes for Printmaking

Elena and Will Barnet Prize for Abstract Art (see Painting)
The Morris Blackburn Print Prize
The Mr. and Mrs. Leon C. Bunkin Prize
The John R. Conner Memorial Prize
The Color Print Purchase Prize
The Color Woodcut Purchase Prize
The Charles Crawley Black-and-White Woodcut Purchase Prize
The Wharton Esherick Museum Award
Monotype Purchase Prize
The Peter Paone Print Book Purchase Prize
The Louis and Estelle Pearson Memorial Prize for Landscape with Figures (see Painting)
The Philadelphia Print Club Prize
The Henry C. Pratt Memorial Prize in Printmaking
Traditional Media Print Prize
The Robert T. Wickersham Memorial Purchase Prize in Lithography
The Ruth and Ben Wolf Printmaking Department Prize

Prizes for Sculpture

Lillian Chandler Memorial Sculpture Prize
The Mark Cullinane Memorial Prize in Sculpture
The Charles E. Dutrow Award
Perez and Mary Epstein Prize for Sculpture
The Flame Welding Supply Prize
The Marcia Lampert Prize for a Construction (see Open Media)
The Benjamin Lanard Memorial Award (see Open Media)
The Mary Townsend and William Clarke Mason Memorial Prize
The Pennsylvania Steel Company Prize
The Edmund Stewardson Prize
The Stimson Prize
The Ward Prize in Sculpture

Prizes for Open Media

The Alexander Prize
The Mindel Caplan Kleinbard Award
Michael G. Capuzzi, Jr. Memorial Endowment
The Marcia Lampert Prize for a Construction (see Sculpture)
The Benjamin Lanard Memorial Award (see Sculpture)
The Michael Pearson Memorial Prize
The Philadelphia Artists' Award
The Angelo Pinto Memorial Prize for Experimental Work
The Plastic Club Award
The Don Sabath Award
The Edna Pennypacker Stauffer Memorial Prize
The Thouron Prizes
The Charles R. Weiner Prize
The Sylvia G. Wexler Memorial Award



The Visiting Artists Lecture Series brings to the Academy each year a select group of highly accomplished artists whose visits are multifaceted. Each Visiting Artist presents a noontime lecture in the Hamilton Auditorium, which is open to everyone at the Academy and the public. In addition, they provide private studio critiques for students who have requested them. Both the Graduate and Certificate students have access to these artists during the year.

Following are some of the artists who have visited the Academy in recent years.

Alice Adams	Janet Fish	Susan Moore
Gregory Amenoff	Joel Fisher	Elizabeth Murray
Dore Ashton	Louise Fishman	Philip Pearlstein
Alice Aycock	Antonio Frasconi	Marsha Pels
William Bailey	Jane Freilicher	Gabor Peterdi
Will Barnet	Susie Gablik	Irving Petlin
Jack Beal	James Gahagan	Judy Pfaff
Rosemarie Beck	Gregory Gillespie	Robert Pincus-Witten
William Beckman	Sam Gilliam	Peter Plagens
Robert Birmelin	Leon Golub	Marjorie Portnow
Paul Brach	Nancy Graves	Deborah Remington
Judy Brodsky	Clement Greenberg	Paul Resika
Lowry Burgess	John Hanlen	James Rosen
Tom Butter	Brian Hunt	Betye Saar
Charles Cajori	Yvonne Jacquette	Raymond Saunders
Cynthia Carlson	Joan Jonas	Italo Scanga
Natalie Charkow	Wolf Kahn	Bill Scott
Louisa Chase	Joyce Kozloff	Susan Shatter
Bob Cronbach	Robert Kulicke	Judith Shea
Larry Day	Donald Kuspit	Sidney Simon
Arthur DeCosta	Gabriel Laderman	Nora Speyer
Vincent Desiderio	Jacob Landau	Leo Steinberg
Lois Dodd	Barbara Lekberg	Frank Stella
Marisol Escobar	Alfred Leslie	Donald Sultan
Richard Estes	Emily Mason	Joan Thorne
Lauren Ewing	Michael Mazur	Selina Treiff
Randall Exon	Ruth Miller	Ursula Von Rydingsvard
Jackie Ferrara	Mary Miss	Mia Westerlund
Eric Fischl	John Moore	Theodore Wolff

"We have a tremendous diversity of opinion available to the students. They have to choose from all of the criticisms received and make their decisions. Consequently, our students graduate as independent artists."

—Faculty Member, Painting Department

ALUMNI
THE FELLOWSHIP
OF THE PENNSYLVANIA
ACADEMY OF THE FINE ARTS

On April 17, 1897, five hundred former and then-current students gathered into the Academy's lecture room (today's auditorium). They were responding to a notice sent by the well-known painter Robert Vonnoh announcing the formation of the Fellowship of the Pennsylvania Academy of the Fine Arts. That evening, an alumni body was founded to foster "a spirit of fraternity and continuing mutual support among former and present students of the Academy." The renowned painter Charles Dana was elected the first president.

The Fellowship sponsors numerous activities throughout the year, many of which benefit the Academy School. Its major annual event, since its founding, is a members juried exhibition.

The Fellowship has exemplified its motto of "Artists helping Artists" for nearly a century. It will celebrate its 100th anniversary in 1997. All past and present students of the Pennsylvania Academy of the Fine Arts are eligible to become members of the Fellowship.



Portrait painting class, 1901, three years after the founding of the Fellowship.

ADMISSIONS

The Pennsylvania Academy of the Fine Arts seeks students who are highly motivated to develop their artistic abilities and to demonstrate a strong commitment to the fine arts.

SCHOOL TOURS AND INTERVIEWS

Although a program can be described fully in words, there is nothing like seeing a school firsthand to determine whether it will meet the applicant's needs. Applicants are encouraged to tour the school and talk with the admissions staff. Those who live within a reasonable distance of the school are expected to have an interview. The best time to visit is during the school year, so that the applicant can see students working in their classes. If a visit is not possible during that time, applicants are encouraged to schedule during the middle of May, when the Annual Student Exhibition is on display.

APPLICATION

The Academy acknowledges that it can be difficult to identify true artistic ability before it develops. However, students acquire much of their education from each other, so it is critical to maintain the highest possible level of creativity and learning in the studios. For that reason, admission is a competitive process, based on portfolio review.

The Pennsylvania Academy of the Fine Arts has a rolling admissions policy. Therefore, early application is recommended. Applications are reviewed each month until the entering class is full. Applicants accepted after the school has reached capacity will be wait-listed.

Requirements:

- Application
- Application fee \$35 (U.S. funds)
- Official transcripts (high school and/or college)
- Two letters of recommendation
- Portfolio (12 to 15 works)

The Academy typically has a diverse group of entering students representing many age brackets and walks of life. Although there is no upper-age limit, younger students must be at least sixteen years of age and have received a high school diploma or its equivalent (GED). High school equivalency scores will be considered for admission. Official transcripts must be sent from the issuing institution's Guidance or Registrar's Office directly to the Admissions Office of the Academy. At least one of the letters of recommendation should come from a current or recent art instructor. An applicant who cannot secure these letters can submit a one-page personal statement in place of a letter of recommendation. Applicants who cannot submit any letters of recommendation should discuss this with the Director of Admissions.

PORTFOLIO SPECIFICATIONS

Read the following specifications carefully.

- ▼ The application portfolio should contain 12 to 15 samples of work. All work is to be done from life and direct observation. Do not submit work that has been copied from a photograph.
- ▼ All work should have a fine-arts orientation. No commercial work (such as advertising, mechanical drawings, comic strips, or animation) should be submitted.



- ▼ Work should not exceed the dimensions of 40 by 60 inches. If the work is larger, submit a slide or photograph of the piece.
- ▼ Only unframed work may be submitted.

Two-Dimensional Art

Examples of figure drawing, self portraits, still lifes, animals, or landscapes are recommended. If the applicant has had experience in printmaking, *examples of prints should be included.*

All drawings must be mounted or matted (on mat board or foam core). They should be covered with acetate or other transparent material to prevent smearing, dust transfer, or color pick-up. Do not use opaque paper to cover drawings. *The back of each piece must be identified with the artist's name.*

Three-Dimensional Art

Any three-dimensional work that is submitted must be presented by means of slides or photographs. No original three-dimensional work will be accepted.

Slides

The applicant's portfolio may be presented in 35mm slide form. Number each slide and attach a corresponding sheet of paper identifying each (size, title, media, and date). Indicate TOP on each slide. Make sure the slides are well-lighted and that the image of the art work fills the slide frame. *Each slide must be identified with the artist's name.*

Portfolio Cases

All original work should be presented in a portfolio case. This is not only for the proper presentation of work, but also for its protection. *The case itself must be*

marked with the artist's name. Although great care is taken in handling each portfolio, the Academy cannot assume responsibility for damage.

Portfolios of original work must be picked up the week following the review. Please call the Admissions Office at 215/972-7625 to confirm a time to do this. Slides or photographs will be returned by mail. Please include a self-addressed, stamped envelope to ensure the timely return of slides.

Portfolios should be brought or mailed to:

Admissions Office
Pennsylvania Academy of the Fine Arts
1301 Cherry Street, 2nd floor
Philadelphia, PA 19102

TRANSFER STUDENTS

Transfer students follow the same admissions procedures as entering first-year students. College transcripts must be sent before the portfolio is reviewed. A maximum of two years of studio credits (60) may be accepted toward the Academy's Certificate; credits earned more than ten years prior to the date of application will not be considered. No transfer credits are accepted toward the requirements of the Cresson, Schiedt, or Ware Travel Scholarships, the Annual Student Exhibition, or Studio Evaluation.

Transfer students should consult the Director of Admissions and the Director of Academic Affairs regarding transfer credit. Credit for courses taken at other institutions generally will be transferrable only if the courses are the same as ones taught at the Academy. Most students, regardless of their prior education in the arts, must complete the first semester of the first year before petitioning for Advance Standing. Transfer credit is applied to third- and fourth-year studies. Final decisions on transfer credit are made by the chairpersons of the major departments.

INTERNATIONAL STUDENTS

Applicants who are not U.S. citizens should apply for admissions at least six months in advance of their anticipated starting date, due to the time required to receive and evaluate credentials. Proof of competence in the English language is required and is established by presenting a TOEFL (Test of English as a Foreign Language) score. The other requirements are the same as those for U.S. students, and are listed under the Application section. Official transcripts of high school and college-level work completed outside the United States must be translated.

Under regulations stipulated by the U.S. Immigration and Naturalization Service, all international students must file proof of their financial ability to support themselves while pursuing their education outside their home country. The Affidavit of Support form will be sent after the applicant has passed the portfolio review and has been officially accepted to the program. The I-20 (to apply for the F-1 student visa) will be sent when all required documents have been received and approved, and the Confirmation of Acceptance and tuition deposit is paid. The Academy has financial aid available to international students. Students wishing to apply for financial aid should complete and return the international student aid form. Any scholarship money that is awarded may be applied to tuition costs only, and must be used for the year in which it is awarded; it cannot be deferred to a later term.

VETERANS

The Pennsylvania Academy of the Fine Arts is approved for veterans' education under the provisions of Title 38 U.S. Code Section 1776 and the Veterans Administration Regulation 14251E. The regular school program is available to veterans on a full-time basis (15 credits per semester). Credit for previous education and training is given when appropriate, and the length of study will be shortened accordingly. See the Student Handbook for regulations on students enrolled under provisions of Title 38 U.S. Code for Veterans Education.

PART-TIME STUDENTS

The Academy does not have a formal part-time program. However, consideration will be given to applicants wishing to study at less than a full-time schedule. Placement in desired classes for part-time students is contingent upon the availability of space in those classes. Registration for part-time students takes place on a scheduled date after full-time registration is completed.

The minimum commitment for part-time study is five class sessions per week (7.5 credit hours). Students who cannot undertake that commitment should consider the Academy's Evening, Saturday, and Summer Classes.

Part-time students are eligible for certain types of financial aid and may participate in the tuition management program (see Financial Aid). Part-time students are not eligible for most prizes, studio space, or travel scholarship competitions. A minimum of two years of full-time study is required for the Academy's Certificate, in addition to other requirements.

The admissions procedure is the same as that for full-time students.

DEPOSIT POLICY

A \$200 deposit must accompany each applicant's Confirmation of Acceptance form. Return of the Confirmation of Acceptance form and deposit secures a place for the student in the entering class. The deposit is credited to the tuition for the first semester of attendance.

MEDICAL CERTIFICATION

Upon acceptance to the School, all students are sent a Health Certificate form. The medical examination should be completed, and the form signed by the student's doctor or other recognized physician, and returned to the Admissions Office before the start of classes. Students will not be permitted to register unless this form is on file.

READMISSIONS

Students who have withdrawn officially from the school may contact the Director of Academic Affairs for readmittance within a two-year period. After two years, a new application must be made through the Admissions Office. All previous financial obligations with the School must be settled before registering.

Academy graduates wishing to enroll for further study should contact the Director of Academic Affairs.

REAPPLICATION

Applicants who did not complete the application process, did not receive a favorable decision, or who were accepted and did not enroll, may reactivate their files within a two-year period. After that time, a new application is required.



FINANCIAL AID INFORMATION

The Academy's goal is to financially enable anyone who is qualified to enter the Academy to enroll. Financial aid is awarded on the basis of need and merit of the portfolio. Approximately two-thirds of students at the Academy receive some form of financial aid.

The amount of assistance allocated to each student varies according to the individual's needs and the availability of funds. Because these factors vary from year to year, financial aid is awarded for one year at a time. Therefore, students who want financial assistance must reapply for aid each year. Students are advised to observe and meet deadlines established by the Financial Aid Office. Information is available from the Financial Aid Office, 215/972-7600, ext. 3228.

The Academy can charge a relatively lower tuition than many other schools because its endowment and fund-raising efforts underwrite a significant percentage of the total cost of tuition. There is included with this booklet a separate sheet listing current tuition charges and other fees or expenses. Applicants who indicate on their application forms that they expect to apply for financial aid will automatically be sent detailed information from the Financial Aid Office. The Academy participates in an interest-free tuition payment plan (see Tuition Management Systems).

FINANCIAL AID PROGRAM

The Academy's Financial Aid Program is comprised of grants, work/study, loans, and tuition scholarships. The Free Application for Federal Student Aid (FAFSA), along with an Academy institutional application, serve as application for aid programs. Student loans require an additional application.

Any applicant or student who completes the FAFSA application and has a complete file will be considered for assistance, but preference will be given to those whose processed FAFSA applications have been received by May 1. Applicants to the School need not be accepted to apply for aid, but must be accepted to the School before aid will be awarded.

Transfer students should note that federal regulations require Financial Aid Transcripts to be sent from each post-secondary institution previously attended, whether or not aid was received.

The principal types of assistance are:

Federal Pell Grant: This is a federally administered program in which grants may be awarded to students who have not earned a bachelor's degree. Eligibility is determined by the federal government.

PHEAA Grant: Awards are available to established Pennsylvania residents who have not earned a college degree, are enrolled at least half-time, earn a minimum of 24 credits per year, and demonstrate financial need. *Application must be made by May 1.* (Note: Other states have scholarship programs for their residents. Information and applications should be available from the respective State Boards of Education.)

Federal Supplemental Educational Opportunity Grant (SEOG): This is a federally funded, school-administered program. Grants are awarded to needy students who do not hold a Bachelor's degree. SEOG grants are awarded to Pell Grant recipients on a funds-available basis.

Academy Scholarships: Through its endowment, the Academy offers a number of tuition scholarships, awarded on the basis of need and merit. Foreign students, students holding college degrees, and all other eligible students are considered for these scholarships (see Scholarships).

Monitorships: These are work exchange scholarships awarded by the Academy. The Tax Reform Act of 1986 mandates that the portion of the monitorship which represents compensation for services is taxable and is awarded as Work Scholarship. The remaining portion is not taxable, and is awarded as Tuition Remission.

Federal and Institutional Work/Study: The Financial Aid Office will make a determination of eligibility to work on campus. A Work/Study award indicates the amount a student is eligible to earn if he/she secures a job at the Academy; it is not a guarantee of a job. Payment is made through the business office directly to the employed student.

Eligible students are permitted to work up to twenty hours weekly when classes are in session. Students are paid at least minimum wage, and hours are arranged to accommodate class schedules. Jobs are usually available in many areas of the Academy. The Museum, school offices, and library all utilize work/study students heavily. Positions require various levels of skill and experience. Work/Study is funded through federal and institutional sources.

Employment: The Financial Aid Office is contacted by outside employers with various job opportunities. Notices of openings are posted on bulletin boards in both buildings.

LOANS

Student loans are available at low interest rates and with extended repayment terms to assist students in meeting both tuition and living expenses. Although these loans are transactions between a student and a bank of his/her choice, the student must first complete both a PAFA and a FAFSA application in order to apply for a student loan. It is suggested that students await notification of other possible grants or scholarships before undertaking indebtedness of this kind. The student alone is responsible for repayment of this financial obligation. Student loan programs include Stafford and PLUS loans. Details are in the information sent by the Financial Aid Office.

N.B.: The loan application process usually takes two to eight weeks.

TUITION MANAGEMENT SYSTEMS

The Academy wants to help students to afford the expense of higher education by conserving their savings and limiting their borrowing. For this reason, an Interest-Free Monthly Payment Option is offered, allowing the student to spread expenses over the academic year.

Expenses may be spread over the academic year, in ten equal monthly payments, without interest. This will enable the student to more easily budget expenses. The cost of this monthly payment option is an annual \$45 enrollment fee. This includes automatic life insurance which covers the unpaid balance of the student's annual budget. The Interest-Free Monthly Payment Option may prove helpful, whether or not the student qualifies for financial aid. Information is available from the Financial Aid Office, 215/972-7600, ext. 3228.

FACULTY

The Pennsylvania Academy of the Fine Arts has traditionally been known for excelling in the teaching of technique and technical skills; scrupulous attention is still given to the craft of each discipline. However, the most encompassing question being asked today is: What constitutes art? The questions that follow are: What can its content be? How is it judged or evaluated? Are there any rights and wrongs? Is the artist now more a problem-shaper than a problem-solver? Addressing these issues has become a major part of the Academy curriculum.

The faculty's challenge is to maintain a balance between the necessary rigor and discipline that must be acquired for an artist to be successful, and the space and freedom necessary to nurture the individual's development of imagination and sense of exploration. The desire for personal search, experimentation, inquiry into

unknown realms, risk, chance, and above all, the development of confidence in one's own intuition are critical ingredients in the Academy's educational process.

The Academy deliberately fosters and protects the relationships struck between students and a faculty mentor, because that mutual sympathy is the critical factor in the students' artistic development, and the instructor's continued growth. It is my privilege to introduce to you, on the following pages, the appointed members of the Certificate faculty.

Frederick S. Osborne



Frederick S. Osborne
Dean and Director of the School

Frederick S. Osborne received his Bachelor of Fine Arts degree with honors from Temple University in 1963, and a Master of Fine Arts degree in sculpture from Yale University in 1965. He served as critic in the M.F.A. program, and as head of the undergraduate sculpture department at the University of Pennsylvania Graduate School of Fine Arts for eleven years. From 1977 to 1985 he was a special lecturer and thesis advisor for the Master of Education program, and Director of the Office of Continuing Studies at the Philadelphia College of Art (now, The University of the Arts).

Dean Osborne is a founder of the Vermont Studio Center, served as its co-director from 1984 through 1989, and is presently a member of its Board of Trustees. He has been Dean and Director of the School of the Pennsylvania Academy of the Fine Arts since 1985.

Jan C. Baltzell

Instructor of Drawing and Painting, Critic

Solo Exhibitions: Mangel Gallery, Philadelphia, 1994. Prince Street Gallery, NYC, 1994. Rosemont College, Rosemont, PA, 1994. Mangel Gallery, Philadelphia, 1992. Carspecken-Scott Gallery, Wilmington, DE, 1991. Giannetta Gallery, Philadelphia, 1989. Peale Club Gallery, Philadelphia, 1987. Gross McCleaf Gallery, Philadelphia, 1981, 1983, 1985. Hahnemann University Gallery, Philadelphia, 1985. Holzman Gallery, Towson State University, 1984. Eastern College, St. David's, PA, 1983. Cosmopolitan Club, Philadelphia, 1980. University of Pennsylvania, 1978. Les Amis, Philadelphia, 1978.

Selected Group Exhibitions: Carspecken-Scott Gallery, Wilmington, DE, 1994. D.C.C.A., Wilmington, DE, 1992. F.A.N. Gallery, Philadelphia, 1991. Rising Tide Gallery, Provincetown, MA, 1989. Giannetta Gallery, Philadelphia, 1989. 21st Juried Exhibition, Allentown Art Museum, 1988. Philadelphia Drawing Competition, Art Alliance, 1988. Invitational, Bowery Gallery, NYC, 1984, 1988. Invitational, Drawing/Works on Paper, University of Indiana, School of Fine Arts, Bloomington, 1987. New Attitudes: Recent Pennsylvania Abstraction, Southern Alleghenies Museum of Art, 1987. Art in City Hall, Abstract Art, Philadelphia, 1987. Honorable Mention, 18th Juried Exhibition, Allentown Art Museum, 1982. Eastern Pennsylvania Regional Drawing Exhibition, Beaver College, 1981. Three Visiting Artists, University of Wisconsin, Madison, 1980. Woodmere Annual Juried Exhibition, Philadelphia, 1980.

Represented in collections of: Philadelphia Museum of Art. The National Museum of Women in the Arts, Washington, D.C.. The State Museum of Pennsylvania, Harrisburg. New Jersey State Museum, Trenton. Bryn Mawr College, Bryn Mawr, PA. IBM. Fidelity Bank. CIGNA Companies, World Headquarters. Wills Eye Hospital. University of Pennsylvania. Science Center, Philadelphia. CIGNA Companies, Chicago.

Publications: "Rabbit Run" colorplate 6B in *Introduction to Visual Literacy*, Deborah Curtiss, Prentice-Hall Inc. "Sound of Light" reproduction as cover for Alice Walker's *In Search of Our Mothers' Gardens*, Keizersgracht 321, Amsterdam. "Still Life Extended," Contemporary Women Artists 1985 Calendar, Bortree Production, Palo Alto, CA.

Education: Miami University, M.F.A., 1976
Philadelphia College of Art, B.F.A., 1971



Linda Brenner

*Chairperson of the Sculpture Department, 1992-95
Instructor of Sculpture and Drawing, Critic*

Selected Solo Exhibitions: ETS Conference Center, Princeton, NJ, 1990. Rodger LaPelle Gallery, Philadelphia, 1984. Vivian Brant Gallery, NYC, 1980. Philadelphia Art Alliance, 1979. American Institute of Architects, Philadelphia, 1972. Temple University, 1970.

Selected Group Exhibitions: James A. Michener Art Museum, Doylestown, PA, 1991. Woods Gerry Gallery, Providence, RI, 1990. Aart Vark Gallery, Philadelphia, 1989. Long Beach Island Foundation of the Arts, NJ, 1985. Rutgers University, 1981. Museum of the Philadelphia Civic Center, 1980. Woodmere Art Museum, Philadelphia, 1978. Southern Alleghenies Museum of Art, 1977.



Commissions: University of Pennsylvania, Graduate School of Fine Arts; designed and executed an edition of bronze commemorative awards including presentation packaging, 1994. Eastern State Penitentiary: Crucible of Good Intentions, Philadelphia Museum of Art; commissioned to fabricate two models based on John Haviland's master plan to express what had been constructed on the site by the mid-1830s. Both models involved research of archival documents and site to illustrate what had existed. A collaborative project with two other artists. 1. Site model: $\frac{1}{16}$ " = 1'0", cast plaster. 2. Section model of cell block #7: $\frac{1}{4}$ " = 1'0"; 1994. Architectural models of Louis Kahn projects for the Museum of Contemporary Art, Los Angeles; exhibit to travel to Philadelphia Museum of Art; Centre Georges Pompidou, Paris; Museum of Modern Art, NYC; Museum of Modern Art, Gunma, Japan; Kimbell Art Museum, Fort Worth; Wexner Center for the Visual Arts, Ohio State University, 1991-1994. Medallion for the Law School of the University of Pennsylvania. Space study model of the rotunda and north lobby of the National Gallery of Art for Hyman Myers of Vitetta Group, Architects, 1982.

Education: Tyler School of Fine Arts, 1962-63
Rhode Island School of Design, B.F.A., 1962



Murray Dessner

Instructor of Drawing and Painting, Critic

Awards: Purchase Prize, Fellowship of the Pennsylvania Academy of the Fine Arts, 1990. Philadelphia Museum Purchase Prize, Cheltenham Art Center, 1969. Gibbons Fellowship Painting Prize, 1968. Schiedt Travel Scholarship, 1966. Cresson Travel Scholarship, 1965.

Solo Exhibitions: Moore College of Art, Philadelphia, 1991. Vorpall Gallery, New York, 1984, 1986. Marian Locks Gallery, Philadelphia, 1972, 1974-78, 1980, 1984. Pacific University, Forest Grove, OR, 1983. Cornell Fine Arts Center Museum, Rollins College, 1982. Pennsylvania Academy of the Fine Arts, 1970. East Hampton Gallery, New York, 1969. Vanderlip Gallery, Philadelphia, 1968. Friends Neighborhood Guild, Philadelphia, 1967.

Group Exhibitions: Academy Faculty Exhibition, Artists' House Gallery, Philadelphia, 1994. Pennsylvania Academy of the Fine Arts Fellowship Exhibition, 1964-69, 1971-72, 1993. Cheltenham Art Center Annual Painting Exhibition, Cheltenham, PA, 1966, 1969-70, 1972. International Art Festival, Puerto Rico, 1969. "Pittman Selects," Kenmore Gallery, Philadelphia, 1968. Philadelphia Art Alliance, 1967. Rhode Island School of Design, 1964. Pennsylvania School of Design, 1964.

Represented in collections of: Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Fidelity Mutual Life Insurance Company. Penn Federal Savings and Loan Associations. Girard Bank. Bryn Mawr College. Cornell Fine Arts Center Museum. Private collections.

Education: Pennsylvania Academy of the Fine Arts, 1962-66. Fleisher Art Memorial, 1960-61

Sidney Goodman

Instructor of Painting, Critic

Awards: Governor's Award for Excellence in the Arts, Pennsylvania Council on the Arts, 1986. Awards in the Visual Arts, 1984. First prize, 39th Annual Midyear Show, Butler Institute of American Art, 1975. National Endowment for the Arts Grant, 1974. First prize in painting, National Academy of Design, 1971. Guggenheim Fellowship, 1964. Ford Foundation Purchase, 1962. Yale-Norfolk Fellowship, 1957.

Solo Exhibitions: Flore East, London, England, 1993. Terry Dintenfass, 21 shows from 1961 through 1992. University of Georgia Museum, 1991. Rosenthal Fine Arts, Chicago, 1989. Greenville County Museum of Art, SC, 1987. Philadelphia Museum of Art, 1985. Wichita Art Museum, 1984. Institute of Contemporary Art, Virginia Art Museum, 1981-82. Boston University, 1982. Queens Museum, 1981. Columbus Museum of Art, 1981. Arkansas Art Center, 1981. Delaware Art Museum, 1981. Museum of Art, Pennsylvania State University, 1980. Schenectady Museum, 1978. Pennsylvania Academy of the Fine Arts, 1975. University of Rhode Island, 1974. George Washington University, 1969.

Selected Group Exhibitions: Museum of Modern Art, Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. American Academy and Institute of Arts and Letters. National Academy of Design. Museum of Fine Arts, Boston. Corcoran Gallery of Art. National Portrait Gallery. Queens Museum. Butler Institute of American Art. Cleveland Museum of Art. Columbus Museum of Art. The Chrysler Museum. Delaware Art Museum. DeCordova Museum. Joslyn Art Museum. Sheldon Memorial Art Gallery. Minnesota Museum. Sogo Museum of Art, Yokohama, Japan. Goteborg, Sweden. Foundation Nationale des Arts Graphiques et Plastiques. Victoria College of Arts, Melbourne, Australia.

Represented in the collections of: Metropolitan Museum of Art. Museum of Modern Art. Whitney Museum of American Art. Brooklyn Museum. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Hirshhorn Museum. Library of Congress. National Museum of American Art.

Education: Philadelphia College of Art, 1958



Oliver Grimley

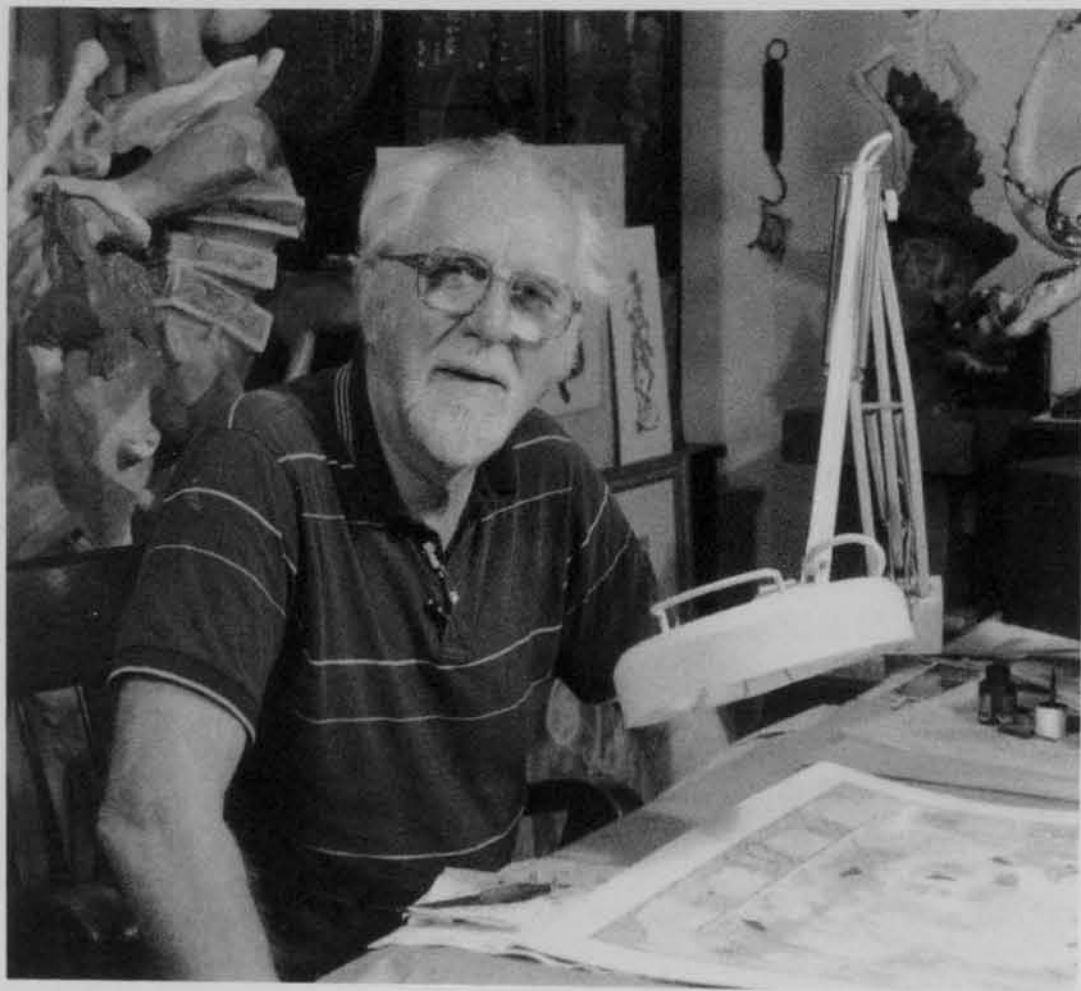
Instructor of Drawing, Critic

Awards: Ralph Pallen Coleman Prize for Illustration, 1973, 1980, 1984. J.W. Zimmerman Memorial Prize, 1979. Harrison S. Morris Prize, 1975. Woodmere Prize, 1975. First prize for sculpture, Regional Council of Community Arts Center, 1974. First prize for watercolor, Jenkintown Festival of Art, 1973. The Bruce C. Marks Prize for drawing, 1971. Pennell Memorial Medal Award, 1966, 1968, 1970. Freedom Foundation Award, 1953. Listed in Who's Who in American Art. First prize for Perspective, First Thouron Prize for Composition, Cresson Travel Scholarship, and Schiedt Travel Scholarship, Pennsylvania Academy of the Fine Arts.

Exhibited: Metropolitan Museum of Art. Whitney Museum of American Art. Pennsylvania Academy of the Fine Arts. Library of Congress. Philadelphia Art Alliance. Woodmere Art Museum.

Commissions: Philadelphia Eagles Football Club. Sun Oil Company. Murals for Commonwealth Federal Savings and Loan, American Bank and Trust Company of Pennsylvania, and The Hamilton Reliance Savings Association.

Education: Pennsylvania Academy of the Fine Arts
University of Pennsylvania, B.F.A., M.F.A.

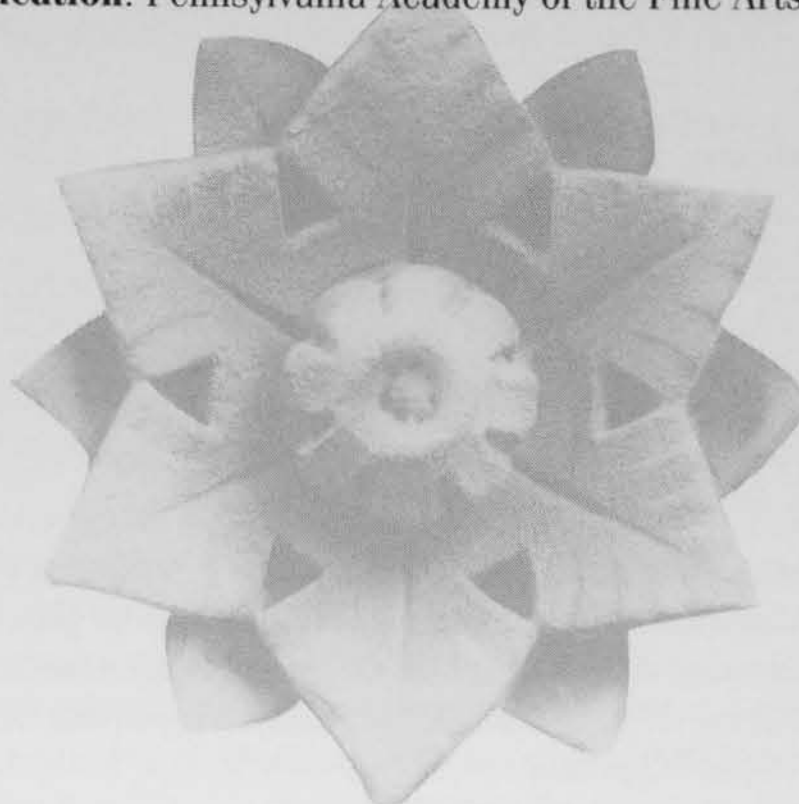
**Alexander Hromych**

Instructor of Sculpture, Critic

Awards: Bronze Medal for Sculpture, National Arts Club, 1971. Mary Kent Prize, 1971. Artist Fund Prize, National Academy of Design, 1970. May Audubon Post Prize, Fellowship of the Pennsylvania Academy of the Fine Arts, 1967. Cresson Travel Scholarship, 1961. Stimson Prize, 1960. Mary Townsend and William Clarke Mason Memorial Prize, 1960. Stewardson Prize, 1960.

Represented in: private collections in the U.S. and Europe.

Education: Pennsylvania Academy of the Fine Arts



Homer W. Johnson

Instructor of Painting and Drawing, Critic

Awards: Dene M. Louchheim Faculty Fellowship of the Samuel S. Fleisher Art Memorial, 1995. Percy Owens Award, Distinguished Pennsylvania Artist, 1992. Second Prize in "Celebration of the Figure," Wallingford Art Center, 1990. Strathmore Award, Philadelphia Watercolor Club, Woodmere Art Gallery, Philadelphia, 1989. First Prize in aqueous media, Philadelphia Watercolor Club, 1979. Nancy Gill Memorial Prize, Philadelphia Watercolor Club, 1972. Ranger Fund Purchase Prize, American Watercolor Society, National Academy of Design, 1972. Lambert Fund Purchase Prize, Pennsylvania Academy of the Fine Arts, 1959. Tiffany Grant, 1959. Cresson Traveling Scholarship, 1951.

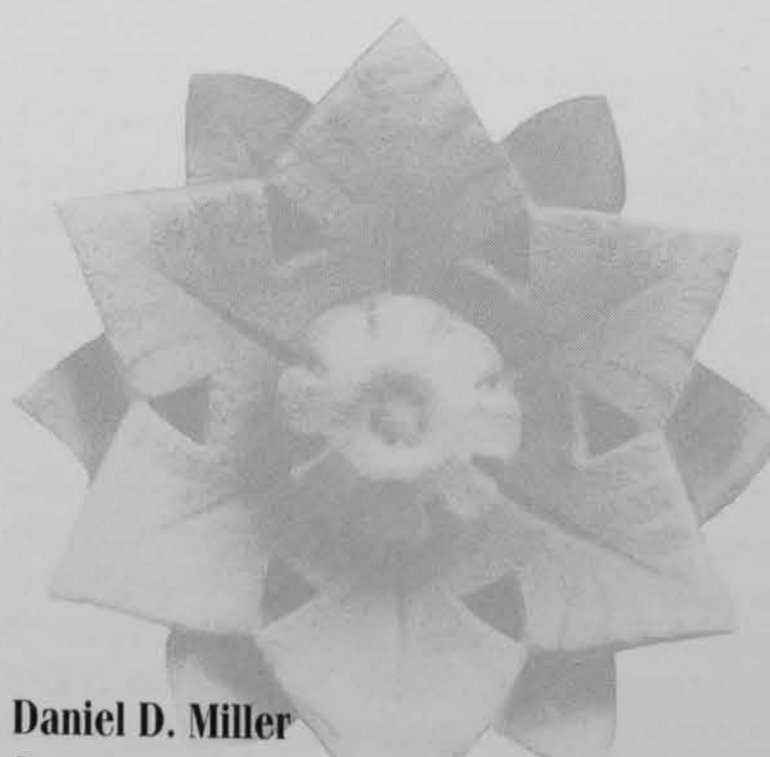


Solo Exhibitions: Artists' House, Philadelphia, 1993. Crozer-Chester Medical Center, 1991. West Village Meeting House, Brattleboro, VT, 1988. Southern Vermont Art Center, 1985. Cabrini College, 1984. Woodmere Art Gallery, Philadelphia, 1972. Philadelphia Art Alliance, 1971. Peale House Galleries, Pennsylvania Academy of the Fine Arts, 1966. Woodmere Art Gallery, Philadelphia, 1965. Philadelphia Art Alliance, 1962.

Selected Group Exhibitions: Windham Art Gallery, Brattleboro, VT, 1994, 1995. Southern Vermont Artists, Manchester, VT, 1990-94. Brattleboro Museum of Art, 1983. Brooks Memorial Library, Brattleboro, VT, 1980. Regional Art Exhibition, University of Delaware, 1977-78. Annual Traveling Exhibition of the American Watercolor Society, 1975-76. Earth Show, Philadelphia Civic Center, 1973. Pennsylvania '71, Harrisburg, PA, 1971. Museum of Fine Arts, Springfield, MA, 1966. Pennsylvania Academy of the Fine Arts Watercolor Show, 1965. Regional Drawing Exhibition, Philadelphia Museum of Art, 1965. Butler Institute of American Art, Youngstown, OH, 1965. Pennsylvania Academy of the Fine Arts Regional Show, 1964.

Represented in the collections of: Butler Institute of American Art. Smith Kline and French Laboratories. United States Embassy, Lima, Peru. Private Collections.

Education: Pennsylvania Academy of the Fine Arts, 1946-52
Barnes Foundation
Member of American Watercolor Society and Philadelphia Watercolor Club



Daniel D. Miller

*Instructor of Painting, Printmaking and Art History; Critic,
Chairperson of the Painting Department, 1987-93;
Acting Director, 1984-85;
Assistant Dean of Faculty, 1983-84*

Awards: Pennsylvania Academy of the Fine Arts Dean's Award, 1989. Percy Owens Award, 1986. Leona Karp Braverman Prize, 1976. Bertha M. Goldberg Award, 1975. Honorable Mention, Graphics and Drawing Annual, Wayne Art Center, 1973. Purchase Prize, 41st Annual Exhibition, Cumberland Valley Artists, 1973. Watercolor Annual, Friends Central School, 1972. Cresson Travel Scholarship, 1958.

Solo Exhibitions: 57

Represented in the collections of: Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. University of Pennsylvania Library. Wilmington Society of the Fine Arts. Pennsylvania State University. Dickinson College. Rutgers Museum. Princeton University Library. Philadelphia Public Library. Friends Select School. University of Maine. LaSalle University. Member of the Philadelphia Watercolor Society and the American Color Print Society.

Education: Pennsylvania Academy of the Fine Arts, 1955-59
University of Pennsylvania, M.F.A., 1958
Pennsylvania State University summer painting classes under
Hobson Pittman
Lafayette College, B.A.



Edith Neff

Instructor in Painting, Critic

Awards: American Artist Magazine "Artist Achievement in Pastel Award," 1994. Bus Shelter Competition, Philadelphia Art Now, 1988. Venture Fund Grant, Carnegie-Mellon Foundation/The Philadelphia College of Art, 1983 and 1986. Pennsylvania Council of the Arts Fellowship Grant, 1982. Philadelphia Museum Purchase Prize, Cheltenham Art Center, 1974. Purchase Prize, "Drawings, USA," Minnesota Museum of Art, 1972.

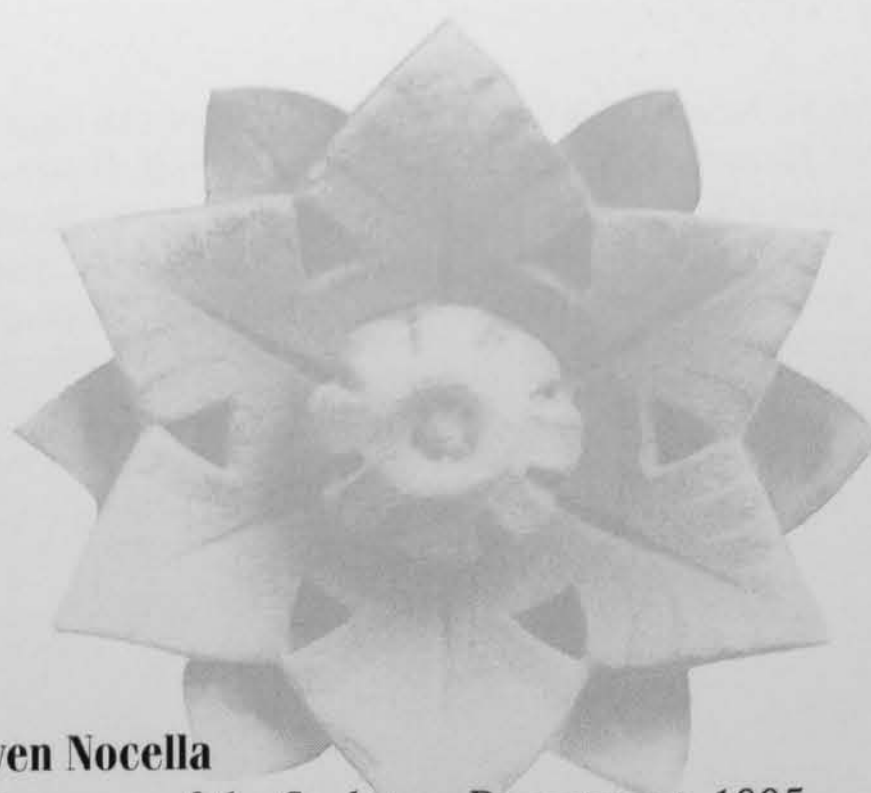
Selected Solo Exhibitions: Rider College, Lawrenceville, NJ, 1992. Western Carolina University, Cullowhee, NC, 1990. The School Gallery, Pennsylvania Academy of the Fine Arts, 1989. Southern Alleghenies Museum of Art, 1989. The More Gallery, Philadelphia, 1988. Marian Locks Gallery, Philadelphia, 1982, 1984. Adam L. Gimbel Gallery, NY, 1982. Gross-McClellan Gallery, Philadelphia, 1971, 1979. Memorial Gallery, Philadelphia, 1977. Jefferson Commons, Jefferson University, Philadelphia, 1969. Philadelphia Art Alliance, 1967.

Selected Group Exhibitions: Philadelphia Art Alliance, 1995. Butler Institute of American Art, Youngstown, OH, 1994. Institute of Contemporary Art, Philadelphia, 1991. Delaware Center for the Contemporary Arts, 1989. National Academy of Design, New York, 1987-88. Robischon Gallery, Denver, 1987. Allentown Museum of Art, PA, 19979, 1983. Oakland Museum, 1982. Richmond Museum of Art, 1982. Pennsylvania Academy of the Fine Arts, 1981. Allan Stone Gallery, NYC, 1981. Philadelphia Museum of Art, 1976, 1979. Genesis Gallery, NYC, 1978. Aldrich Museum of Art, Ridgefield, CT, 1976. "The Figure in Recent American Painting", a traveling exhibition, 1974-75. Philadelphia Civic Center Museum, 1974. Minnesota Museum of Art, 1973.

Commissions: Cooper Hospital/University Medical Center, Camden, NJ. School of Nursing, University of Pennsylvania. One Logan Square Associates, Philadelphia. University Science Center, Philadelphia.

Represented in the collections of: Butler Institute of American Art, Youngstown, OH. Pennsylvania Convention Center, Philadelphia. Allentown Art Museum. Rhone, Polenc-Rohrer, Collegeville, PA. Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Washington and Jefferson University, Washington, PA. Minnesota Museum of Art, St. Paul. Chemical Bank of New York. Villanova University. Free Library of Philadelphia. Equitable Life Assurance Company, Worthington, OH. Rita Rich Collection.

Education: Philadelphia College of Art, B.F.A., 1965



Steven Nocella

*Chairperson of the Sculpture Department, 1995
Instructor of Sculpture, Critic*

Exhibitions: Sande Webster Gallery, 1993, 1994, 1995. Centennial Hall, Haverford School, PA, 1995. Institute of Contemporary Art, Philadelphia, 1995. Pennsylvania Academy of the Fine Arts Faculty Sculpture, 1992. Philadelphia Art Alliance, 1990, 1992. Suzanne Gross Gallery, Philadelphia, 1985, 1986. Alumni Sculpture Show, Philadelphia College of Art, 1983. International Invitational Sculpture Show, Chester County Arts Center, PA 1982.



Education: University of Pennsylvania, M.F.A., 1984
Philadelphia College of Art, B.F.A., 1981



Elizabeth Osborne

Instructor of Painting, Critic

Awards: MacDowell Colony Fellow, 1983. Richard and Hinda Rosenthal Foundation Award, National Institute of Arts & Letters, 1968. Fulbright Grant to Paris, 1963-64. Schiedt Travel Scholarship, 1958. Cresson Travel Scholarship, 1957. Catherwood Travel Fellowship, 1955.

Solo Exhibitions: Marian Locks Gallery, Philadelphia, 1972, 1976, 1978, 1988, 1992, 1994. Fischbach Gallery, NYC, 1980, 1982, 1984, 1987. Gimpel and Weitzenhofer Gallery, NYC, 1974, 1977. Makier Gallery, 1970. Sao Paulo, Brazil, 1969.

Group Exhibitions: North Dakota Museum of Art, 1994. Jane Haslem Gallery, Washington, D.C., 1992, 1994. National Museum of Women in the Arts, Washington, D.C., 1991. Marian Locks Gallery, Philadelphia, 1991. Museum of Modern Art, 1990. Butler Institute of American Art, 1987. San Francisco Museum of Modern Art, 1986. Florida International University, 1983. Silverman, CT, 1982. Hecksher Museum, Huntington, NY, 1982. McNay Art Institute, San Antonio, TX, 1982. Pennsylvania Academy of the Fine Arts, 1976, 1981. University of North Dakota Art Galleries, 1980. Philadelphia Museum of Art, 1979. Westmoreland County Museum. Women Printmakers, San Francisco, 1979. Still Life Prints, Boston, 1979. Indianapolis Museum of Art, 1978. Los Angeles, 1977. Philadelphia Museum of Art, 1976. Bronx Museum of the Arts, 1975. Springfield Art Museum, MO, 1975. Woman's Work - American Art, 1974. National Institute of Arts & Letters, 1968.

Education: University of Pennsylvania, B.F.A., with honors, 1959. Pennsylvania Academy of the Fine Arts, 1958.

Peter Paone

*Instructor of Printmaking and Drawing, Critic
Chairperson of the Printmaking Department, 1983-93*

Awards: Pennsylvania Council for the Arts Grant, 1986. Print Club of Philadelphia, Award of Merit, 1983. Louis Comfort Tiffany Foundation Grant, 1964, 1965. Simon Guggenheim Foundation Grant, 1965. Listed in Who's Who in America and Who's Who in American Art.

Selected Solo Exhibitions: Hooks Epstein, Houston. David Mancini, Philadelphia. Robinson Galleries. Kennedy Galleries, NYC. David Gallery, Houston. Clytie Jessop Gallery, London. Forum Gallery, NYC. Print Club, Philadelphia. Contemporary Arts Museum, Houston. Amarillo Arts Center. Association of American Artists. McAllen International Museum. Makler Gallery, Philadelphia. Benson Gallery, Long Island, NY. Roswell Museum, NM. Galerie E. Hilger, Vienna. Represented in 28 group exhibitions.

Represented in the collections of: Museum of Modern Art. Victoria and Albert Museum, London. Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Art Institute of Chicago. National Gallery of Art. Library of Congress. Delaware Art Museum. New Jersey State Museum. Butler Institute of American Art. Yale University Art Gallery. Syracuse University. University of Massachusetts. Museum of Art, Pennsylvania State University. Tamarind Institute, Albuquerque. Print Club, Philadelphia. Free Library of Philadelphia. The Summer Foundation. Princeton Library. Utah Museum. Carl Sandburg Memorial Library. The General Mills Collection. Atlantic Richfield Co., Los Angeles.

Education: Philadelphia College of Art, B.A., 1958. Barnes Foundation, 1953-54. London, England.



Jody Pinto

Instructor of Drawing, Painting, and Sculpture, Critic

Awards/Grants: Joan Mitchell Foundation Grant, 1994-95. New York Foundation for the Arts Grant, 1993. Design Honor Award, American Society of Landscape Architects, 1992. Fleisher Memorial Award for Excellence in the Arts, 1992. American Institute of Architects, 1988. New Jersey Council on the Arts, 1982. Pennsylvania Council on the Arts, 1981. N.E.A. Grant, 1979. Cresson Fellowship, 1967.

Selected Public Works: "Remembrance Park," Syracuse, NY, 1993-94. "Southern Ave. Streetscape/Patrick Park Plaza", Phoenix, AZ, 1988-93. "Metro-Link" design team, St. Louis, MO, 1988-93. "Papago Park/City Boundary" Desert Restoration Project, Phoenix, AZ, 1990-92. "Grand Center Master Plan Extension," St. Louis, 1990-92. "East/West Arbor and Gift Gardens," Ag-Trade Center, Spokane, WA, 1989-91. "Fingerspan Bridge," Fairmount Park, Philadelphia, 1981-87.

Works in Progress: "Riverside South" design team, Hudson River Waterfront, 59th to 72nd Sts., NYC, 1995. San Antonio Convention Center design team, San Antonio, TX, 1995. "Beach Improvement Group Project" design team, Santa Monica, CA, 1995. Master Plan, Ft. Lauderdale/Hollywood International Airport and Port Everglades design team, Broward County, FL, 1995. "Central Artery/Tunnel Project," three pedestrian bridges, Boston, 1994. Millbrae Water Facilities Project, Millbrae, CA, 1993. "Sea Wall," restoring Roosevelt Island sea wall and amenities, Roosevelt Is., NY, 1993. "Park One Park," open park/plaza in Miami International Airport, 1993.

Public collections: Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Neuberger Museum, Purchase, NY. Whitney Museum of American Art. Guggenheim Museum. Denver Art Museum.

Publications: "Quintessence" Catalogue, 1978, Wright State University. "Excavations and Constructions: Notes for the Body/Land," Marian Locks Gallery, Philadelphia.

Education: Pennsylvania Academy of the Fine Arts, 1968. Philadelphia College of Art, B.F.A., 1973.



Seymour Remenick

Instructor of Painting, Critic

Awards: Louis Comfort Tiffany Grant. Benjamin Altman Landscape Prize. National Academy of Design, Hallmark Purchase Prize.



Solo Exhibitions: Davis Gallery, New York. Philadelphia Art Alliance. Peridot Gallery, New York. Pearl Fox Gallery, Melrose Park, PA. Gallery K, Washington, D.C.. Rosemont College, PA.

Selected Group Exhibitions: American Federation of Arts Tours. "American Landscape: A Living Tradition," Smithsonian Institute. "American Painting," Rome, Italy. Third Biennial Exhibit, Bordighera, Italy. "Four Young Americans," Rhode Island School of Design. La Napoule Foundation, Paris, France. "Eleven Contemporary American Painters," Syracuse Museum of Fine Arts. "Three American Painters," Festival of the Arts, Spoleto, Italy. National Academy of Design. Butler Institute of American Art. "Philadelphia: Three Centuries of American Art," 1976. Philadelphia Museum of Art, 1976.

Represented in the collections of: Hirshhorn Museum. Library of Congress. National Museum of American Art. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Metropolitan Museum of Art.

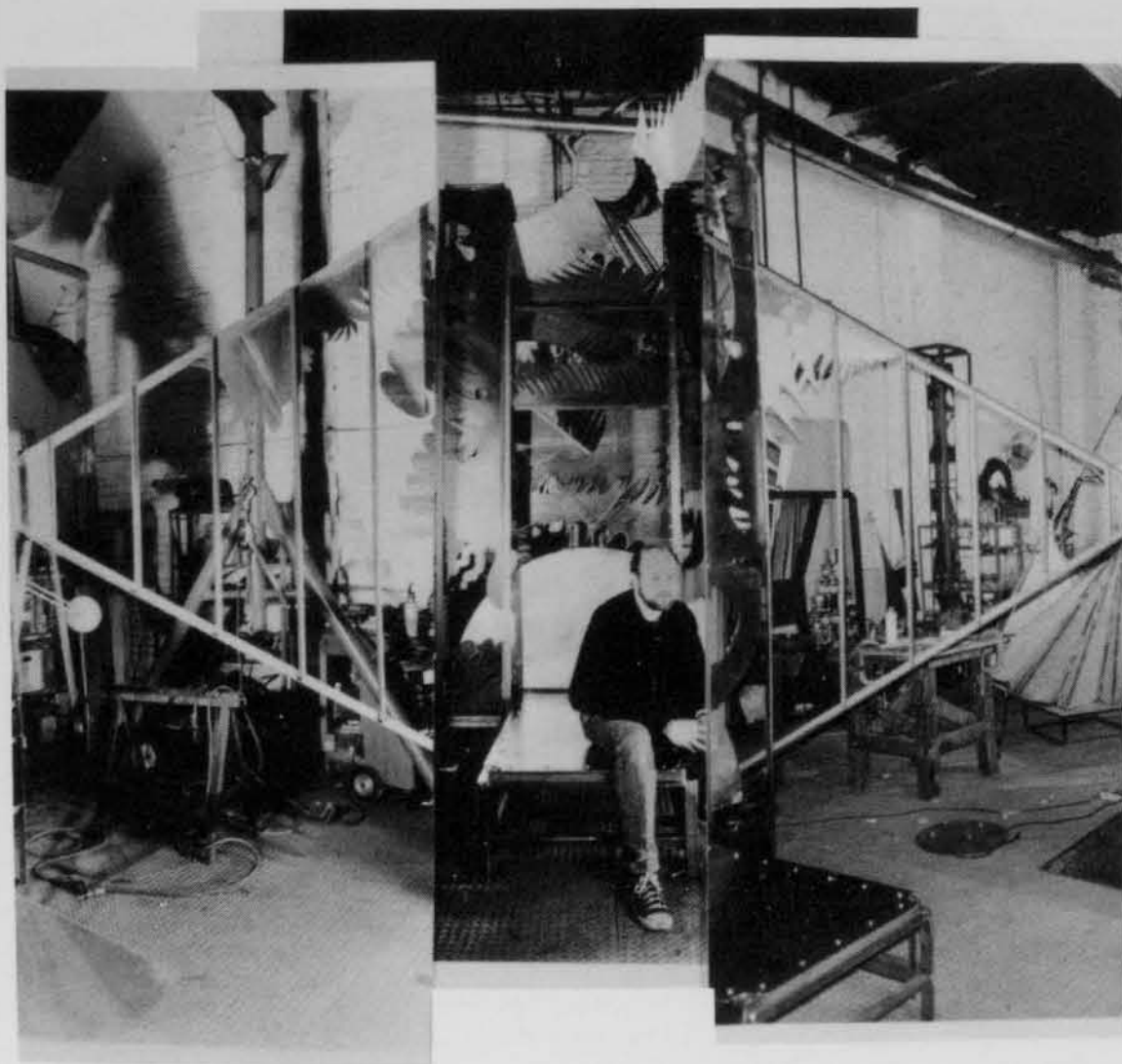
Education: Tyler School of Fine Arts. Academie des Beaux-Arts, Paris. Hans Hofmann School. Pennsylvania Academy of the Fine Arts. Barnes Foundation.

Robert Roesch

Instructor of Sculpture, Critic

Grants/Awards: Cultural Attache to the American Embassy in Burma, 1994. Pennsylvania Council on the Arts/Grant for Collaboration, 1993. Cultural Specialist Grant from U.S. Information Agency, funded by N.E.A., 1992. Mid-Atlantic States Visual Arts Award/ one-month residency to create a book at Visual Studies Workshop, Rochester, NY, 1992. Pennsylvania Council on the Arts Fellowship Grant, 1989. Sound and video documentation of works of art and projects shown at Nexus Gallery, Philadelphia, funded by The Foundation For Today's Art, 1985-88. National Endowment for the Arts grant for the exploration of two-dimensional work, 1985. Wistariahurst Museum Sculpture Award, 1977.

Selected Solo Exhibitions: Kunstzaal Marktzeventien, Enschede, The Netherlands, 1994. The Gallery at Continental Bank/Center Square, Philadelphia, 1992. Nerlino Gallery, NYC, 1989, 1990, 1991. Schmidt/Dean Gallery, Philadelphia, 1990. Ernst Alexandra Gallery, Washington, D.C., 1988. Ben Mangel Gallery, Philadelphia, 1983, 1986. Segal Gallery, New York, 1984, 1985. Gallery Camino Real, Boca Raton, FL, 1984. Art at Aaron Berman Gallery, New York, 1983. Kornbluth Gallery, Fairlawn, NJ, 1983. Louise Himelfarb Gallery, Southampton, NY, 1978, 1982, 1983. Fontana Gallery, Philadelphia, 1981. Philadelphia Art Alliance, 1980. Fine Arts Gallery, Southampton, NY, 1978. Thomas Greenly Gallery, Sculpture in Transition, Long Island, NY, 1976. Channel Gallery, Long Island, NY, 1975. Chuck Levitan: Works of Art, NYC, 1974.



Represented in the collections of: Gateway to the City of Wichita, Kansas. Waterwall for Beth Israel Hospital, NYC. U.S.I.A., Washington, D.C., Marine Midland Bank, RCA Victor, NYC. ARA Tower, Fidelity Bank, Philadelphia. South Walnut Plaza, Wilmington, DE. Sanborn Square Park, Boca Raton, FL. Lynmark Group, Suffern, NY. Metropolitan Museum of Art, Coral Gables, FL. State University of New York, Farmingdale.

Education: Studio Assistant, David Lee Brown, New York Pratt Institute, B.F.A.
State University of New York, Farmingdale, B.A.A.



Anthony Rosati

*Chairperson of the Printmaking Department
Instructor of Printmaking, Critic*

Grants/Residences: Venture Fund Grant, The University of the Arts, Philadelphia, 1993, 1989. Artist in Residence Grant, Longstreth Elementary School, Warminster, PA, 1992. Shoemaker Visiting Lecturer Program, Westtown School, Westtown, PA, 1991. Artist in Residence Grant, Abington Art Center, Jenkintown, PA 1986-87. Pennsylvania Council on the Arts Program, Artist in Residence Grant, 1985-86, 1984-85.

Solo Exhibitions: The Print Club, Philadelphia, 1995. Artists' House Gallery, Philadelphia, 1994. Westtown School, Westtown, PA, 1991. Rider College Gallery, Lawrenceville, NJ, 1989-90. The Philadelphia Art Alliance, 1980, 1990. Gallery Avenue Kobe, Japan, 1987. Woodmere Art Museum, Philadelphia, 1985. The George School, Newtown, PA, 1983. Newtown Savings Association, PA, 1983. Philadelphia College of Art, 1981. Tyler School of Art, Temple University, Philadelphia, 1980.

Selected Group Exhibitions: DeCordova Museum, Lincoln, MA, 1991. Pennsylvania Academy of the Fine Arts, 1991. James A. Michener Museum, Doylestown, PA, 1991. Philadelphia Museum of Art, 1990. The Hicks Art Center, Bucks County Community College, 1990. Abington Art Center, Jenkintown, PA, 1989. Pennsylvania School of Art and Design, Lancaster, PA, 1989. Jessica Berwind Gallery, Philadelphia, 1988. 64th Annual Competition of Prints and Photographs, The Print Club, Philadelphia, 1988. Beaver College, 1988. Woodmere Art Museum, Philadelphia, 1988.

Represented in the collections of: Library of Congress. Pew Charitable Trusts, Philadelphia. W. Thomas Taylor, Inc., Austin, TX. Roger & Wells Corp., NYC. National Gallery of Art. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. DeCordova Museum, Lincoln, MA. Dulin Gallery of Art, Knoxville, TN. Jane Voorhees Zimmerli Art Museum, Rutgers University. Philadelphia Art Alliance. Woodmere Art Museum, Philadelphia.

Education: Tyler School of Art, M.F.A., 1980
Rider College, B.A., 1969

Jill A. Rupinski

*Chairperson of the Painting Department
Instructor of Painting and Drawing, Critic*

Awards: Spanish Exchange Program, Creative Artists Network, 1989. Affiliation Program, Creative Artists Network, 1987. Blumenthal Memorial Award, Cheltenham Art Center, PA, 1986. Purchase Prize, Eastern Pennsylvania Regional Drawing Exhibition, 1981. Charles Knox Smith Founder's Prize, 1979; Paul Gill Prize, 1978, Woodmere Art Gallery, Philadelphia. Cresson Travel Scholarship, 1976.

Selected Exhibitions: "Six plus Six," Philadelphia Sketch Club, 1995. Solo show, "Bucks County Landscapes," Windy Bush Gallery, New Hope, PA, 1994. "Continuing Connections," Wayne Art Center, PA, 1994. "Six Points of View," Vera Redmond Gallery, Philadelphia, 1992. "Realism Painting: The Ultimate Illusion," Abington Art Center, PA, and Glassboro State College, NJ, 1991. CAN Spanish Exchange Exhibition, Port of History Museum, Philadelphia, 1989. "Contemporary Women Artists of Philadelphia," Wallingford Community Arts Center, PA, 1986.

Commissions: Portrait copy of Dr. Steele, Shriners Hospital, Philadelphia, 1990. Stage Set Design, "Under Milk Wood," Temple University, 1989-90. Portrait copy of Dr. Jacob Ehrenzeller, Pennsylvania Hospital, Philadelphia, 1987. Landscape painting for doctors' dining room, Hahnemann University, Philadelphia, 1987. Portrait copy of Dr. Robert Groff, College of Physicians, Philadelphia, 1986.

Represented in the collections of: Duane, Morris and Hecksher, Philadelphia. Haworth, Inc., Philadelphia. Pennsylvania Hospital, Philadelphia. College of Physicians, Philadelphia. CIGNA. Beaver College. Hahnemann University. Federal Reserve Bank of Philadelphia.

Education: Vermont Studio School, 1985, graduate studies Philadelphia College of Art, B.F.A., 1981; graduate studies 1984-85

Pennsylvania Academy of the Fine Arts, 1977

**Bruce W. Samuelson**

Instructor of Painting and Drawing, Critic

Awards: First prize for Drawing, Drawing Exhibition, Cheltenham Art Center, 1994. May Audubon Post Prize for painting, 1972. Schiedt Travel Scholarship, 1968. Cresson Travel Scholarship, 1967. Charles Toppan Prize for Drawing, 1967.

Solo Exhibitions: "White to Black," Library of the Pennsylvania Academy of the Fine Arts, Philadelphia, 1993. Rosenfeld Gallery, Philadelphia, 1977, 1978, 1980, 1984, 1986, 1990, 1992, 1993.

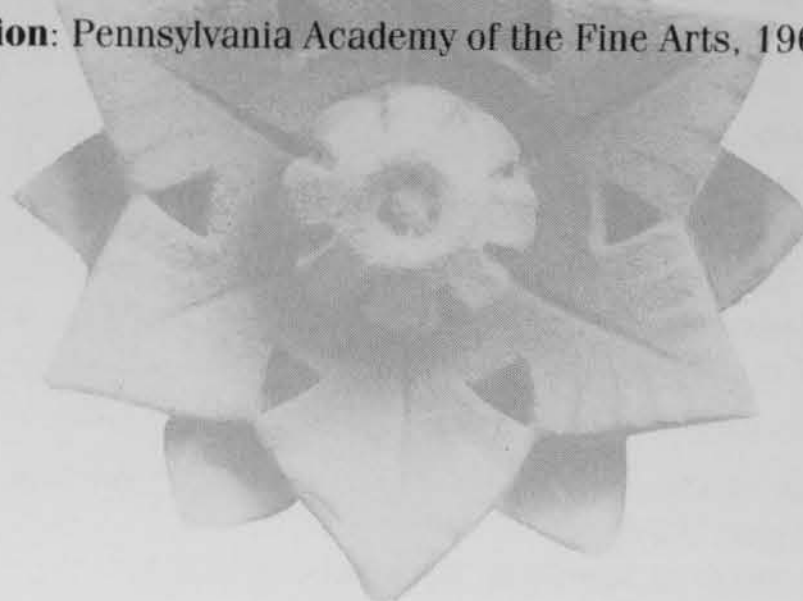


Gallery Doshi, Harrisburg, PA, 1973, 1979. Wayne Art Center, PA, 1979. Philadelphia Art Alliance, 1977. Bloomsburg State College, 1977. Gross McCleaf Gallery, Philadelphia, 1975. Woodmere Art Museum, Philadelphia, 1974. Robert Louis Gallery, Philadelphia, 1973. West Chester State Teachers College, 1970.

Selected Group Exhibitions: "Figuring," invitational group exhibition, Woodmere Art Museum, Philadelphia, 1993. "The Figure, an Interpretive Study," Tower Gallery, NYC, 1985. "The Figure," Woodmere Art Museum, Philadelphia, 1980. Philadelphia Drawing II, Philadelphia Museum of Art, 1979. Pennsylvania Academy of the Fine Arts, 1978. National Drawing Exhibition, Rutgers University, 1977. Philadelphia Invitational, Hunterton Art Center, 1976. Awards Exhibition for the American Academy and Institute of Arts and Letters, 1976. Students of Hobson Pittman at the Pennsylvania Academy of the Fine Arts, 1973.

Represented in the collections of: Woodmere Art Museum, Philadelphia. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Rutgers University. LaSalle College. Free Library of Philadelphia. Villanova University. Berman Museum.

Education: Pennsylvania Academy of the Fine Arts, 1964-68



Louis B. Sloan*Instructor of Painting, Critic**President of the Fellowship of the Pennsylvania Academy of the Fine Arts, 1968-74;**Vice-President, 1975-76*

Awards: James Van Der Zee Award, Brandywine Workshop, 1991. Earth Art II Purchase Award, 1975. John Simon Guggenheim Fellowship, 1964. Jennie Sesan Golf Medal, 1962. Emily Lowe Grant, 1962. Louis Comfort Tiffany Grant, 1960, 1961. Second Prize, Wilkie Buick Regional Exhibition, 1960. Cresson Travel Scholarship, 1956.

Solo Exhibitions: Artists' House Gallery, Philadelphia, 1995. Windy Bush Gallery, 1995. The Hahn Gallery, Philadelphia, 1991. Woodmere Museum, Philadelphia, 1978. "Black Perspective on Art" Exhibition, New York, 1975. "American Painters in Paris" Exhibition, 1975. Peale Galleries of the Pennsylvania Academy of the Fine Arts, 1964.

Selected Group Exhibitions: Creative Artists Network Advisors Exhibition, 1991. The 25th Annual Indoor Juried Museum Exhibition of Greater Harrisburg Art Festival, 1989. Networking the Arts: A Spanish-American Exchange, Philadelphia, 1989. Seven Afro-American Artists of the Delaware Valley, Widener University, 1981. National and international juried and open exhibitions.

Represented in the collections of: Philadelphia Museum of Art. Woodmere Art Museum, Philadelphia. Afro-American Historical and Cultural Museum, Philadelphia. Private collections. Serves on the Board of Advisors of the Creative Artists Network, Philadelphia. Assistant Conservator, Philadelphia Museum of Art, 1963-81.

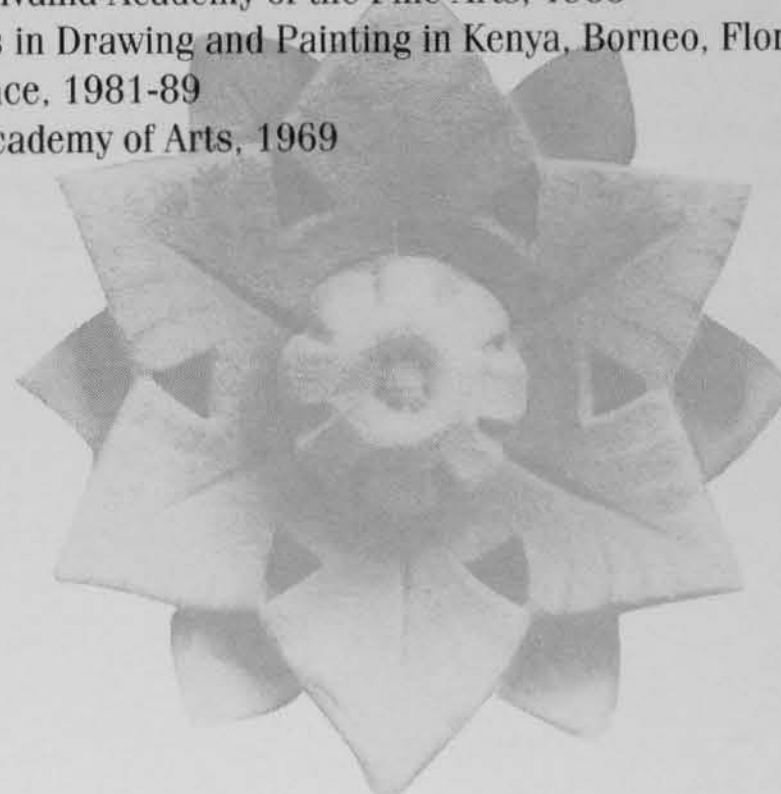
Education: Pennsylvania Academy of the Fine Arts, 1957

**Patricia Traub***Instructor of Drawing, Critic*

Solo Exhibitions: Windy Bush Gallery of Art, New Hope, PA, 1994. F.A.N. Gallery, Philadelphia, 1993.

Selected Group Exhibitions: "Message From the Planet: Artists Work to Save the Earth," Noyes Museum, Oceanville, NJ, 1995. Pleiades Gallery, New York, 1995. Woodmere Art Museum Annual, Philadelphia, 1994. Amos Eno Gallery, Small Works International Competition, New York, 1993. F.A.N. Gallery, Philadelphia, 1992, 1991. Port of History Museum, Philadelphia, 1991-92. Woodmere Art Museum, Philadelphia, 1990. Birchrun Gallery, Birchrunville, PA, 1990, 1989, 1988. Paley Gallery, Moore College of Art and Design, Philadelphia, 1990, 1987.

Education: Atelier La Grande Chaumiere, Paris, 1990. Pennsylvania Academy of the Fine Arts, 1988. Studies in Drawing and Painting in Kenya, Borneo, Florida and France, 1981-89. York Academy of Arts, 1969.



Anthony Visco

Instructor of Sculpture and Anatomy, Critic

Chairperson of the Sculpture Department, 1986-1992

Awards: Greater Harrisburg Arts Festival Drawing Award, The State Museum of Pennsylvania, 1989. Faculty Venture Grant, Philadelphia College of Art, travel and study in Italy, 1984. Arthur Ross Award for Sculpture, Classical America, 1984. The Elizabeth T. Greenshields Award, Private Studio Work, 1975-76. Fulbright-Hayes Grant, Sculptural Studies, Florence, Italy, 1970-71. Summer Scholarship, Skowhegan School of Painting and Sculpture, 1969. Purchase Prize for Drawing. Board of Education Award for Printmaking, 1966.

Solo Exhibitions: "Drawings and Architectural Models," 1989, and "The Stations of the Cross," 1984, Bryn Mawr Presbyterian Church, PA. "Via Dolorosa," Morris Gallery, Pennsylvania Academy of the Fine Arts, 1983. The Bourse Building, Philadelphia, 1981. Cabrini College, 1981. Lace Gallery, Philadelphia, 1981. First Street Gallery, New York, 1980. The Italian Trade Commission, Barclay Hotel, Philadelphia, 1976.

Commissions: Holy Family College Chapel, Philadelphia, Two Bronze Reliefs, 1995. St. Maria Goretti R.C. Church, Hatfield, PA, Statuary for Goretti Shrine, 1995. Our Lady of Mt. Carmel, Berlin, NJ, Sanctuary Wall, Relief Sculpture with Mosaic, 1994. St. Joseph's University Chapel, Philadelphia, Stations of the Cross, Plaster Polychrome Relief, 1993. Bryn Mawr Presbyterian, Catherine Pew Memorial Chapel, PA, Raredone Relief Panels, Bronze, 1987-89. Church of the Assumption, Atco, NJ, Resurrection Altarpiece, Bronze Assumption Relief, 1986. Old Saint Joseph's National Shrine, Philadelphia, "Religious Freedom", 1986; Stations of the Cross Reliefs, 1981. Saint Genevieve's R.C. Church, Flourtown, PA, Saint Steven Bellesini Statue, 1981. Cabrini College, Radnor, PA, Tondo Relief of Saint Frances Cabrini, Terra Cotta, 1980. Saint Anastasia's R.C. Church, Kennett Square, PA, Processional Cross and Baptismal Font Cover, Bronze, 1977.

Education: University of Pennsylvania, 1983
Accademia della Belle Arti, Florence, Italy, 1970-71
Philadelphia College of Art, B.F.A., 1966-70
Skowhegan School of Painting and Sculpture, 1969
Fleisher Art Memorial, Philadelphia, 1964-66



Roswell Weidner

Instructor of Painting and Drawing, Critic

Director of Extension Programs 1962-73.

President of the Fellowship of the Pennsylvania Academy of the Fine Arts, 1956-67

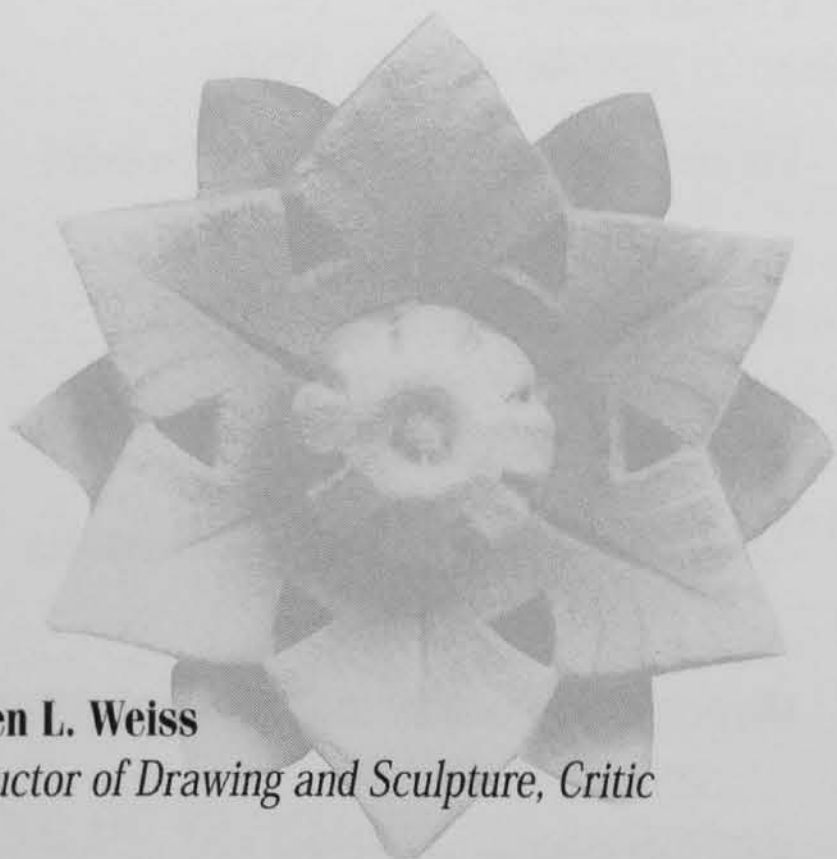
Awards: Thornton Oakley Award, 1977. Dawson Memorial Award, Philadelphia Watercolor Club Exhibition, 1975. Percy Owens Award, 1975. Dawson Memorial Medal, 1965, 1972. Granger Award, Pennsylvania Academy of the Fine Arts Fellowship, 1959. Fellowship Prize, 1943. First Toppan Prize, 1936. Cresson Travel Scholarship, 1935.



Selected Solo Exhibitions: F.A.N. Gallery, Philadelphia, 1995. Newman Galleries, Philadelphia, 1978, 1987. Gross-McCleaf Gallery, Philadelphia, 1970, 1985, 1986. Marian Locks Gallery, Philadelphia, 1981. Woodmere Art Museum, Philadelphia, 1978. William Penn Memorial Museum, Harrisburg, PA, 1966. Peale House Galleries, Philadelphia, 1965. Philadelphia Art Alliance, 1962. Reading Museum, 1961. Pennsylvania Academy of the Fine Arts, 1940, 1960.

Represented in the collections of: Metropolitan Museum of Art. Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Pennsylvania State University. University of Pennsylvania. Reading Museum, PA. Connecticut State Library. National Association of Broadcasters, Washington, D.C.. Smith Kline and French. Library of Congress. First Pennsylvania National Bank Collections. Fairmount Institute. Hahnemann Hospital. Private collections.

Education: Pennsylvania Academy of the Fine Arts
Barnes Foundation



Steven L. Weiss

Instructor of Drawing and Sculpture, Critic

Selected Exhibitions: Artists' House Gallery, Philadelphia, 1994. Pennsylvania Academy of the Fine Arts Sculpture Faculty Show, 1990-1995. First Annual M.F.A. Alumni Exhibition, University of Pennsylvania, 1992. Artworks Show, Nassau Club, Princeton, NJ, 1990. Audubon Artists Annual Show, National Arts Club, New York, 1988. Ellarslie Open VII, 1988; "PAA at Ellarslie," 1986, 1987, Trenton City Museum. Princeton Art Association Show, 1986, 1987. "A Celebration of New Jersey Artists from the Capital to the Cape," Noyes Museum, Oceanville, NJ, 1983. "Affects/ Effects," Philadelphia College of Art, 1983. Philadelphia 200th Anniversary Show, Philadelphia Art Alliance, 1982. Allied Artists of America Annual, Academy of Arts and Sciences, New York, 1980. 19th Annual Regional Art Exhibition, University of Delaware, 1980. New Jersey Artists Biennial, New Jersey State Museum, Trenton, 1979.

Represented in: Private collections.

Education: University of Pennsylvania, M.F.A., 1977
Skowhegan School of Painting and Sculpture
Art Students League



Ronald E. Wyffels

Instructor of Printmaking, Critic

Grants: NJSCA Visual Arts Grant, 1985. NEA Visual Artists Fellowship Grant, 1983. Stieren Travel and Enrichment Grant, 1983.

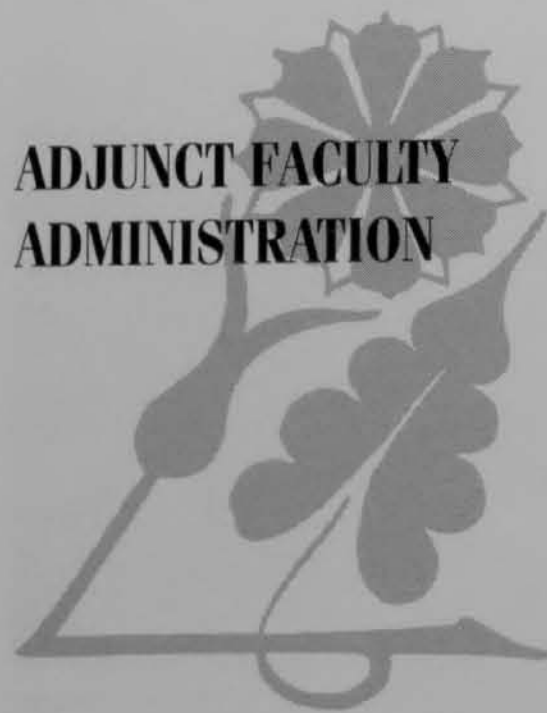
Exhibitions: Fellowship Award Exhibition, Leona Karp Braverman Memorial Award in Sculpture, Museum of American Art of the Pennsylvania Academy of the Fine Arts, Philadelphia, 1995. Rodger LaPelle Galleries, Philadelphia, 1986-1995. 97th Annual Juried Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts, The American College, Bryn Mawr, PA, 1994. Paley Design Center, Philadelphia, 1994. The Gallery at the State Theatre for the Arts, Easton, PA, 1993. Samuel S. Fleisher Art Memorial Challenge Exhibition, Philadelphia, 1993.



The Print Club, Philadelphia, 1991. Woodmere Art Museum, Philadelphia, 1987, 1988, 1991. Pennsylvania State Museum, Harrisburg, 1990. Bernice Steinbaum Gallery, New York, 1989. Cheltenham Center for the Arts, 1989. Perkins Center for the Arts, Moorestown, NJ, 1988, 1989. Touchstone Gallery, Washington, D.C., 1988. Phoenix Gallery, New York, 1988. The Morris Museum, Morristown, NJ, 1987. Peale House Gallery, Philadelphia, 1987. San Antonio Museum of Art, 1984, 1986. Art Museum of South Texas, Corpus Christi, 1982, 1984. DW Gallery, Dallas, 1984. San Antonio Art Institute, 1982, 1983. McNay Art Museum, San Antonio, 1983. Patrick Gallery, Austin, TX, 1983. The Lawndale Alternative Space, Houston, 1983. The Bank of San Antonio, 1983. Struve Gallery, Chicago, 1982. Danforth Gallery, Livingston, MT, 1981. Landfall Gallery, Chicago, 1981. Klein Gallery, Chicago, 1981. Ketterer Gallery, MT, 1980. Silver Bow Arts Foundation, Butte, MT, 1980. Hockaday Center for the Arts, Kalispell, MT, 1980.

Represented in the collections of: University of Kyoto, Japan. Georgia Institute of Technology. Manufacturers Hanover Trust Company. First Bank System, Inc. McNay Art Museum. The Bank of San Antonio. The Free Library of Philadelphia. Rhone-Poulenc Rorer, Inc. Private collections.

Education: Montana State University, M.F.A., 1981
State University at Buffalo, B.F.A., 1973



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INSTITUTIONAL POLICIES

INSTITUTIONAL POLICIES

Discrimination

The Academy does not discriminate on the basis of race, color, national or ethnic origin, sex, age, religion, handicap, financial situation, or geographic location in admitting students to the School, or in the administration of its educational policies, or scholarship and loan programs.

Privacy Policy

The Academy is in compliance with the Family Education Rights and Privacy Act of 1974. A copy of the Act may be obtained from the Data Services Office.

Student Artwork

The Academy reserves the right to retain, photograph, reproduce, or display works of art produced by students enrolled in its academic programs. The Academy is not responsible for loss or damage to student work or property.

Drugs and Alcohol

The Academy's policy concerning drugs and alcohol is published annually in the Student Handbook.

Harassment

The Academy's policy concerning harassment is published in the Employee Handbook.

Smoke Free

All Academy buildings are designated Smoke Free.

Revisions

This catalogue is not a contractual document. The Academy reserves the right to change any curricular offering, policy governing students, or financial regulations stated herein, whenever and as the requirements of the School demand.

Accreditation

The Pennsylvania Academy of the Fine Arts is accredited by the National Association of Schools of Art and Design.

Membership

The Academy is a member of the Association of Independent Colleges of Art and Design (AICAD). The Association provides benefits to its member colleges, including a student mobility program, access to international study, opportunities to study and have internships in New York City, faculty and staff development programs, and advocacy for the strengthening of visual arts education.

CREDITS

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Will Brown, cover photographs

John J. Carlano, p. 43(right)

Wayne Cozzolino, courtesy Fairmount Park
Art Association, p. 48(left)

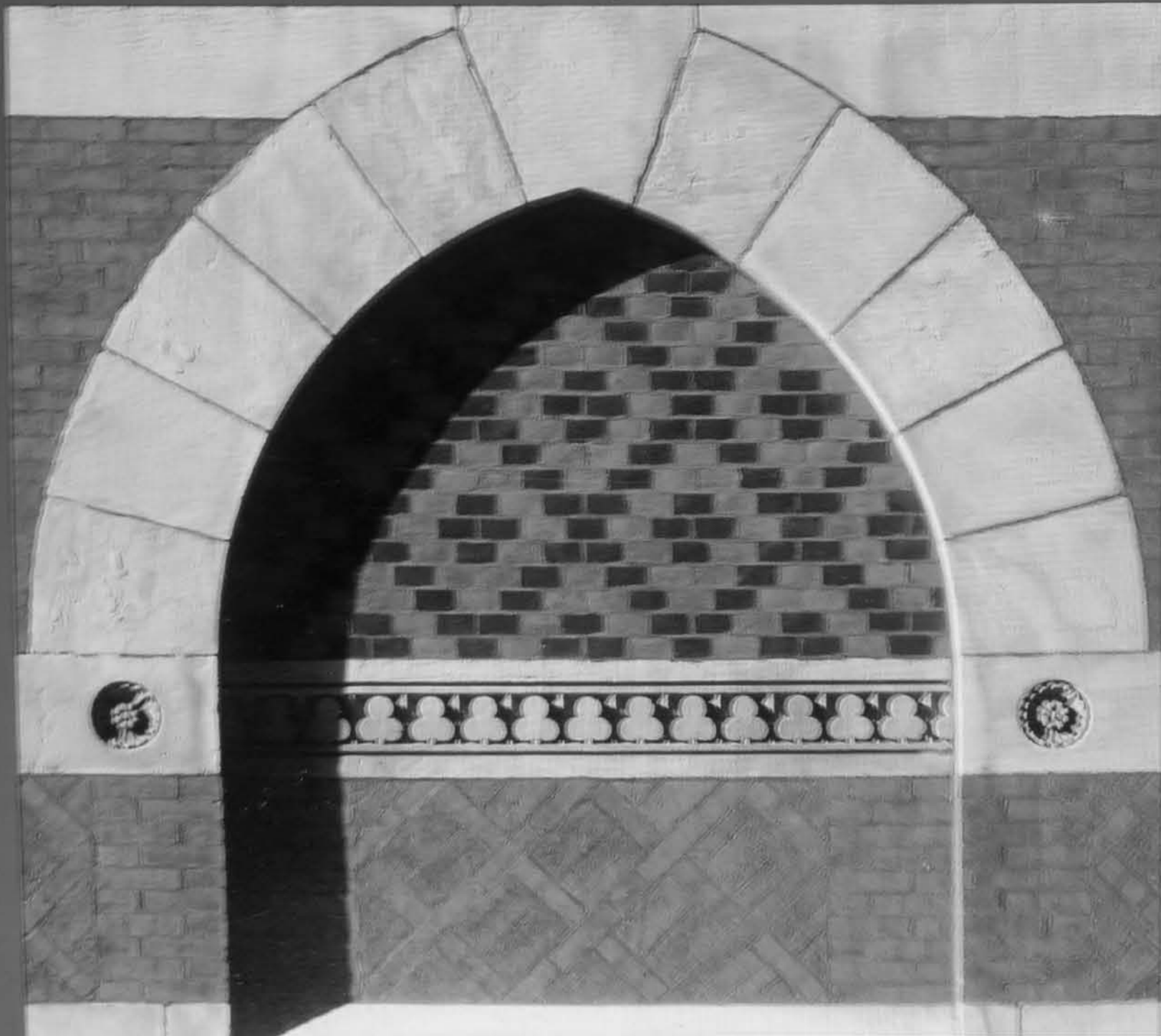
Susan R. Geller, p. 53(left)

Kelly & Massa p. 13(top)

Michael Pilla, pp. 7-20, 25, 27-36, 42,
44-47(left), 48(right), 49(right)-52(left),
53(right)

Jonathan Wilson, pp. 3, 41

Broad and Cherry Streets, Philadelphia PA 19102 (215) 972-7625



PENNSYLVANIA ACADEMY OF THE FINE ARTS - ACADEMIC CALENDAR 1996-97

FALL 1996

Orientation for new students		Wednesday, Aug. 28
Registration for Day School	full-time:	Thursday, Aug. 29
	part-time:	Tuesday, Sept. 3
First day of class		Thursday, Sept. 5
Last day for late registration		Thursday, Sept. 19
Last day for drop/add		Thursday, Sept. 19
Last day for withdrawal from class		Thursday, Oct. 17
Last day for removal of incompletes		Thursday, Oct. 17
Stimson Prize Competition		<u>During October *</u>
Studio applications available		Friday, Nov. 8
Pre-registration for	STUDIOS VII-VIII	Monday, Nov. 11
Spring '97	STUDIOS V-VI	Tuesday, Nov. 12
	STUDIOS III-IV	Wednesday, Nov. 13
	" "	Thursday, Nov. 14
	STUDIOS I-II	Monday, Nov. 18
	" "	Tuesday, Nov. 19
Thanksgiving Holiday		Thursday, Nov. 28
" "		Friday, Nov. 29
Last day of classes		Friday, Dec. 20
Winter Break	*** December 23 - January 10 ***	

SPRING 1997

Orientation for new students		Tuesday, Jan. 7
Registration for Day School	full-time:	Wednesday, Jan. 8
	part-time:	Friday, Jan. 10
First day of class		Monday, Jan. 13
Last day for late registration		Monday, Jan. 27
Last day for drop/add		Monday, Jan. 27
Travel Scholarship and Annual Student Exhibition applications available		Tuesday, Feb. 11
Last day for withdrawal from class		Monday, Feb. 24
Last day for removal of incompletes		Monday, Feb. 24
Stewardson Prize Competition		<u>DURING FEBRUARY*</u>
Studio applications available		Tuesday, Feb. 25
Spring Break	*** March 3 - March 7 ***	
Deadline for Travel Scholarship & Annual Student Exhibition applications		Wednesday, Mar. 12
Pre-registration for	STUDIOS VII-VIII	Monday, Mar. 17
Fall 1997	STUDIOS V-VI	Tuesday, Mar. 18
	STUDIOS III-IV	Wednesday, Mar. 19
	" "	Thursday, Mar. 20
	STUDIOS I-II	Monday, Mar. 24
	" "	Tuesday, Mar. 25
Spring prize submission		Wednesday, Apr. 23
Last day of classes		Friday, May 2
Judging for Travel Awards		Monday, May 5
Awards Ceremony, Commencement and Opening of Annual Student Exhibition		Friday, May 9
Last day of Annual Student Exhibition		Sunday, June 1

PENNSYLVANIA ACADEMY OF THE FINE ARTS

The actual cost per year to educate each student at the Academy is approximately \$16,000. Every student enrolled at the Academy is subsidized for almost half the tuition cost. This portion is covered by the Academy using revenues from its endowment and from fund-raising efforts. Therefore, tuition charged for the 1995-96 academic year is \$7,950, which is half of the actual cost. In addition, for those students unable to pay the tuition, the Academy and federal and state government agencies provide significant financial assistance. Foreign students are not eligible for government assistance, but may apply to the Academy for institution aid.

Student's tuition for 1995/96 academic year	\$7,950
Registration fee	\$25

Lab Fees

There are lab fees for studio courses in which supplies are provided by the school. These will be included in the semester bill.

Tuition Management Plan

The Tuition Management Plan provides the opportunity to divide your tuition into ten (10) equal payments between August and May. There is a \$45 charge per year for this plan.