

**THE SCHOOL CATALOGUE OF
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS.**

FOUNDED 1805

BROAD AND CHERRY STREETS PHILADELPHIA, PENNSYLVANIA 19102

1979-1980

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Cover: Admission card for Life Studio Students, circa 1870.

Photography: Chas. P. Mills & Son George Buczko Stephen Hammond George Krause Joseph Nettis

INTRODUCTION

The Schools of the Pennsylvania Academy are a local landmark, a national treasure and an international reference.

Among its resources are a distinctive history which informs the present curriculum, a sizable student population, a good faculty, a fine collection, a beautiful building, and a central location in a large city. These assets corre-

spond to factors described frequently by art educators as critical to a productive art school environment. In combination they provide a comprehensive and accessible base for the development of visual artists.

Among the objectives of the Pennsylvania Academy of Fine Arts listed in the application for Charter on December 26, 1805 are “. . . assisting

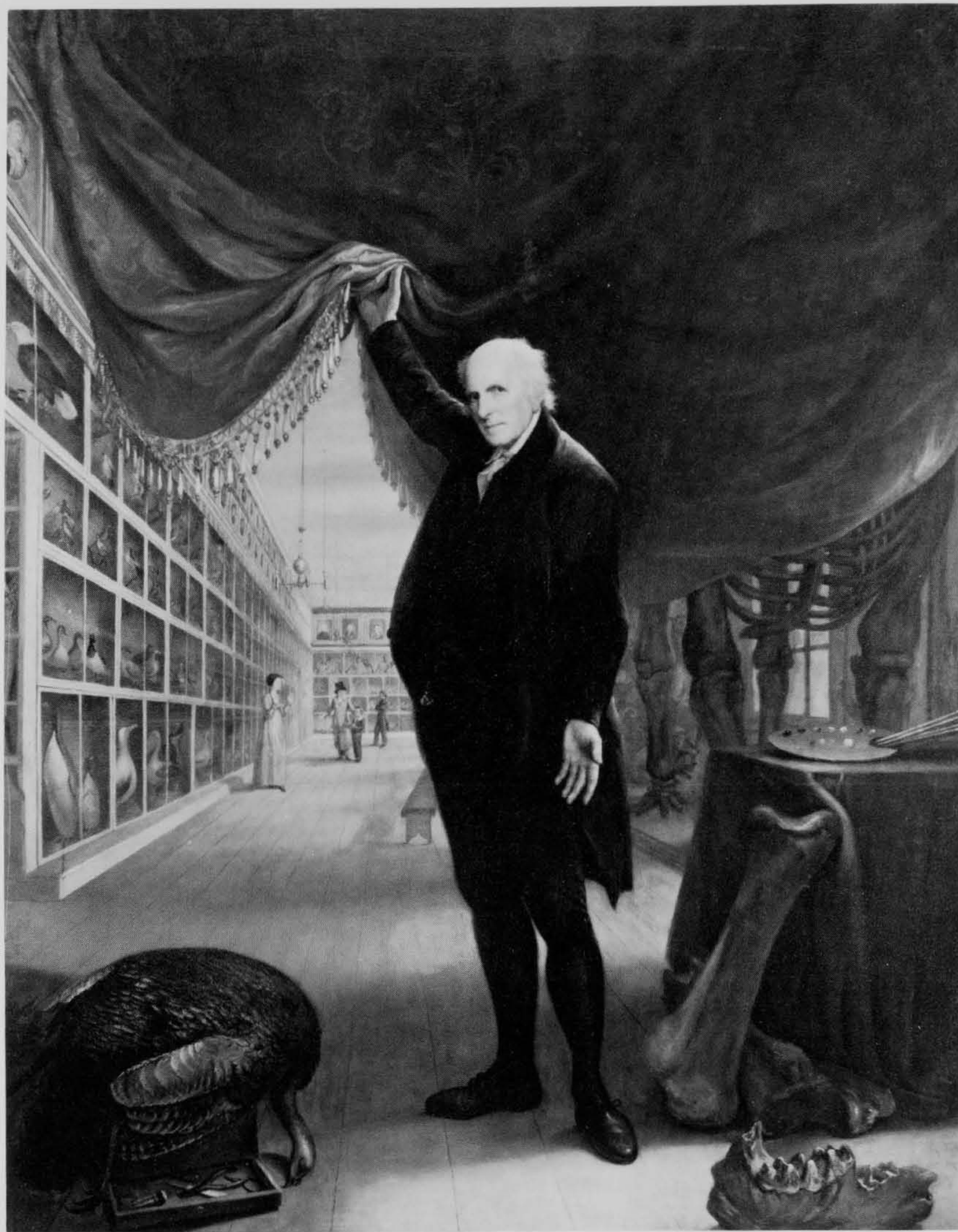
the studies and exciting the efforts of the artist gradually to unfold, enlighten and invigorate the talents of our countrymen.” Almost two centuries later the Academy community continues to aspire toward those goals.

Ephraim Weinberg
Dean of the Schools

"We hope soon to begin a building for the reception of casts of statues, also for a display of paintings, by the exhibition of which a revenue may be had to defray the expense of a keeper who shall be capable to give instruction to the pupils."

Charles Willson Peale, founder of The Academy, to Thomas Jefferson, 1805.

*THE ARTIST
IN HIS MUSEUM
By Charles Willson Peale,
PAFA Collection*



HISTORY

Sandwiched between two skyscrapers on Broad Street just north of City Hall stands one of Philadelphia's most remarkable architectural landmarks. Although it is almost obscured by what is next to it, the instant this building comes into view it reveals a structure of unusual design and vigor. Built in 1876, by the architectural firm of Furness and Hewitt, it is conceived in the eclectic American style of the late nineteenth century. Fully restored in 1976, this extraordinary building is the home of an extraordinary organization — the Pennsylvania Academy of the Fine Arts.

The Pennsylvania Academy of the Fine Arts is unique among American Art Institutions. For one thing it is the oldest. Founded in 1805, just six years after the death of George Washington and during Thomas Jefferson's second administration, it was conceived as a museum and school from the start. The Academy's collection, begun with a boatload of casts of antique sculpture chosen from Napoleon's collection by Philadelphia's Nicholas Biddle and Napoleon's sculptor Jean-Antoine Houdon, was meant in the beginning to be a teaching tool, but has grown to prominence as one of the nation's great collections of

American Art, the keystone of a major museum, and includes representative works of art from the eighteenth through the twentieth century.

Throughout the Academy's history, the best artists in America have been trained in its school and the best of their art has been shown on its walls. However, in the Colonies, and later in the new Republic, there were no schools where an American artist could receive professional training. To start such a school was the dream of the painter Charles Willson Peale, who rode with George Washington during the Revolution, painted the General many times, and who started "Peale's Museum" in 1786. But Peale always wanted a proper Art Academy and made several attempts before the Pennsylvania Academy was founded in 1805.

In 1803 he wrote to his friend Thomas Jefferson of his hopes to establish "an Academy for the encouragement of the fine arts." The Academy received its Charter in 1806, and by 1810 regular classes were scheduled.

Students did not pay tuition, and instructors served voluntarily. George Clymer, the Academy's first President was a signer of the Declaration of

Independence and the fledgling organization included William Rush, Thomas Sully and Rembrandt Peale. Several important artists strengthened the school's middle years. John Sartain, the great mezzotint engraver, a director of the Academy, and Christian Schussele were leading spirits. America's greatest 19th Century artist, Thomas Eakins, began teaching in 1876, and became Director of the School in 1882.

In 1876 the Academy's Board noted with pride that in their opinion the school had no superior in any country, and in 1905, at its hundredth anniversary celebration, William Merritt Chase called it "the most important art institution in America." And indeed it was, for the Pennsylvania Academy has been the initial training ground of many important and now celebrated American artists, including: Mary Cassatt, Thomas Eakins, Edwin Austin Abbey, and William Michael Harnett. Aspiring students came first to study with Christian Schussele then with Thomas Eakins and later with Thomas Hovenden and Thomas Anshutz. In the early 1900's, there were William Merritt Chase, Cecilia Beaux, Henry O. Tanner, Emil Carlsen, Robert Vonnoh, Charles



Graffy, Joseph DeCamp and Henry Thouron.

The students of the early 20th Century years often acknowledged with deep affection and respect their appreciation of the Academy school: Robert Henri, William Glackens, George Luks, John Sloan, A. Sterling Calder, John Marin, Everett Shinn, Charles Sheeler, Morton Shamberg, Charles Demuth, Henry McCarter and Arthur B. Carles who, along with Sheeler and Demuth, is one of America's outstanding Twentieth Century Modernists. Many well-known artists, students and teachers including Hugh H. Breckenridge, Daniel Garber, Albert Laessle, Edward Redfield, George Harding, Walter Steumpfig, Harry Rosin, Hobson Pittman, and Franklin Watkins pre-

cede the outstanding group of artists who comprise the present faculty of the Academy School.

The Pennsylvania Academy is unique in its tradition of regenerative process wherein each generation of artists teaching and exhibiting at the Academy shares its experience and expertise with the next succeeding generation, creating an unbroken line of excellence that stretches from Charles Willson Peale to the present. And the Academy building itself is a work of art. Its restored studio spaces are not only redolent of its history, but filled with that light which still illuminates the same creative activities it was originally designed to serve.

But as the School grew, more space was needed. In 1962 the Academy purchased the Belgravia Hotel, at

1811 Chestnut Street, named it "Peale House" after the Academy's founder and — transformed it into studios, classrooms, offices, and galleries to accommodate an expanding student enrollment, student activity and to have small special exhibitions.

Time and change have had their effect on the Academy as on any institution or activity, but in its long and distinguished history of creating, collecting and exhibiting contemporary art, the Pennsylvania Academy still fulfills its function and serves the purpose as outlined in the original charter.

*Richard J. Boyle
Director of The Academy*

LOCATION

The Academy school is located in one of the great historical, cultural and aesthetic centers of America. An easy walk south from the school on Broad Street, for example, is the monumental City Hall, on which Alexander Calder's grandfather, a stone-cutter, spent thirty years doing various statuary including the thirty-seven foot statue of William Penn which stands atop the main tower. Further south, at Broad and Locust streets, is the Academy of Music, an acoustical masterpiece and home of the world-famous Philadelphia Orchestra. East of the Academy of Music on Locust Street is the Pennsylvania Historical Society which has the finest collection of colonial manuscripts in existence, a great furniture collection, and several hundred portraits by such early masters as Benjamin West, the Peales, Gilbert Stuart and Thomas Sully. On down Locust Street is Washington Square and the beginning of the Society Hill area, which includes Independence Hall, the American Philosophical Society, the first and still the leading scientific and learned society in America, and a host of other historic buildings, now restored and maintained by the National Park Service. In addition, the area includes the largest collection of colonial domestic architecture in the nation. West on Locust Street from the Academy of

Music and near the Peale House is Rittenhouse Square, the center of the Victorian City, on which is located the Curtis Institute of Music and the Art Alliance.

West on Cherry Street from the Academy School is Logan Circle, with its fountains and statuary done by Alexander Calder's father. Out the Parkway from Logan Circle is the Franklin Institute, the Rodin Museum and finally the Philadelphia Museum of Art, which includes a large mobile by Alexander Calder as well as many fine collections of European and Oriental art, especially the Johnson and Arensberg collections of paintings. The Museum stands at the beginning of Fairmount Park, the largest municipal park in the world. It includes the Philadelphia Zoo, the first in the nation, and the finest group of 18th century mansions north of Virginia. Due to the influence of the early Quakers and their love of botany, the Park contains almost three million trees of endless variety and beauty. It stretches out from the Museum on both sides of the Schuylkill River where scullers are even more ubiquitous today than when Thomas Eakins painted his incomparable portraits of them.

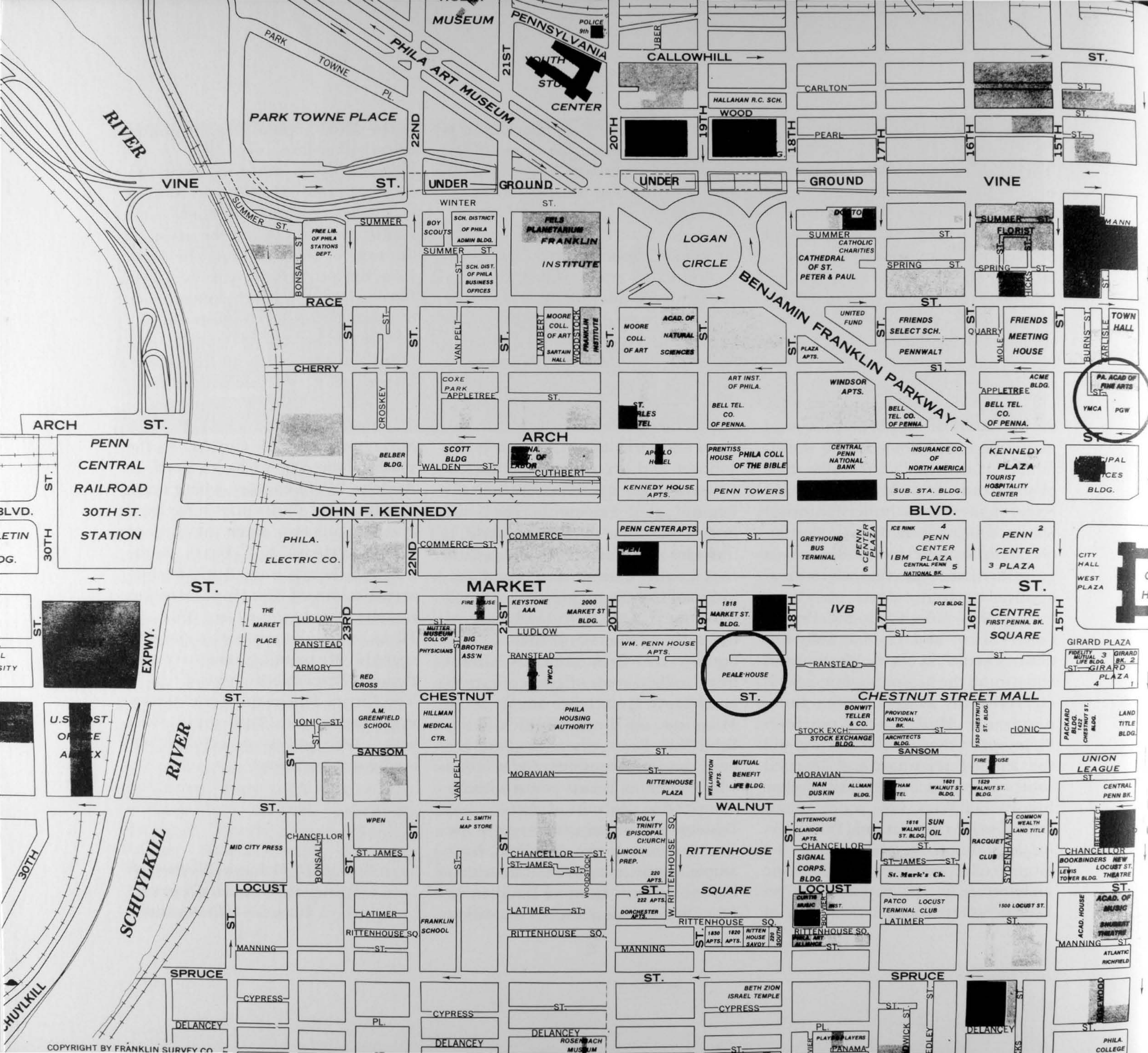
Besides the cultural advantages of the city, students at the Academy have ample opportunity to interact with a host of students from no less than 48 other institutions of higher education

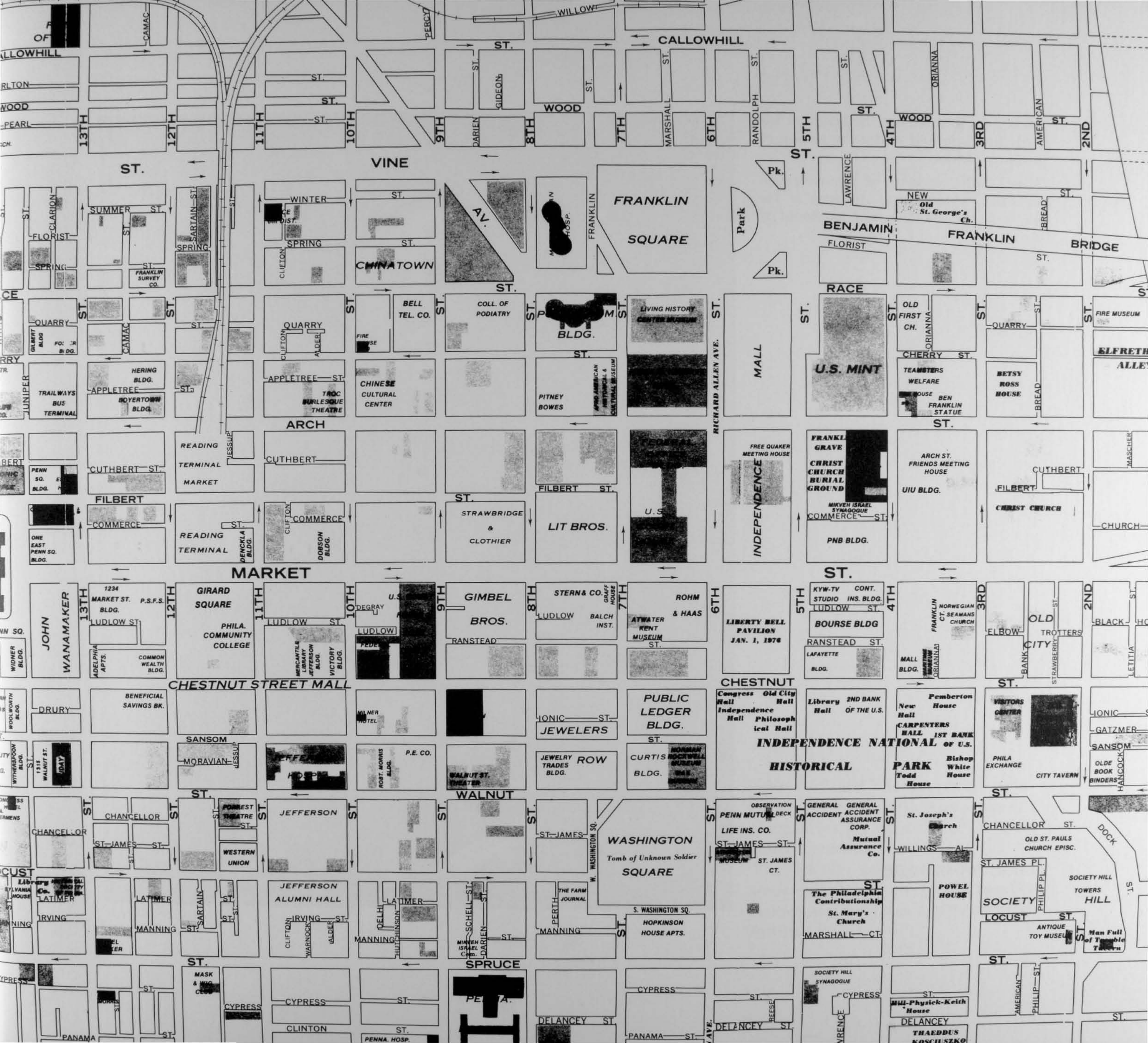
in the Philadelphia area, including several other fine art colleges.

Philadelphia is not only an urban center of historical and contemporary beauty; its near and far suburbs are also of great interest to the artist: to the west of the city along the Main Line, for instance, there is the Albert Barnes Museum which contains one of the truly great collections of 19th and early 20th century French paintings, many by Cezanne, Renoir and Matisse; out at the end of the Main Line is Valley Forge Park, a paradise of natural beauty, especially in the Spring and the Fall months. To the south of the city is Chadds Ford, or Andrew Wyeth country, where many painters and illustrators have lived and worked ever since the days of Howard Pyle and N. C. Wyeth. To the north of the city is the Bucks County artist's colony of New Hope, as well as nearby Newtown where Edward Hicks, a Quaker primitive painter, spent his life painting some sixty, now famous "Peaceable Kingdoms."

The City of Philadelphia and its suburbs, then, provide Academy students with a wide variety of cultural and aesthetic experiences.

*Dr. E. Digby Baltzell, Professor of
Sociology and Graduate Chairman,
University of Pennsylvania*





"I take it for granted that the beginner has partly fitted himself under the tuition of an able professor."

Thomas Sully, Member of Committee on Instruction, Pennsylvania Academy of the Fine Arts 1812-1831, served on Board of Directors.



MAJOR THOMAS BIDDLE
*By Thomas Sully,
PAFA Collection*

AUGMENTING THE
CURRICULUM

ROBERT BEVERLY HALE
Lecturer in Anatomy

DAN MILLER
Lecturer in Art History

J. FRANKLIN SHORES
Instructor in Lettering and
Perspective

JOSEPH AMAROTICO
Technical Advisor and Instructor in Painting
and Materials and Techniques

MAVIS PUSEY
General Critic

THE FACULTY is composed of distinguished artists who present themselves as models of professional behavior.

The Faculty is augmented by instructors skilled in technical specialties and by guest artists and lecturers.

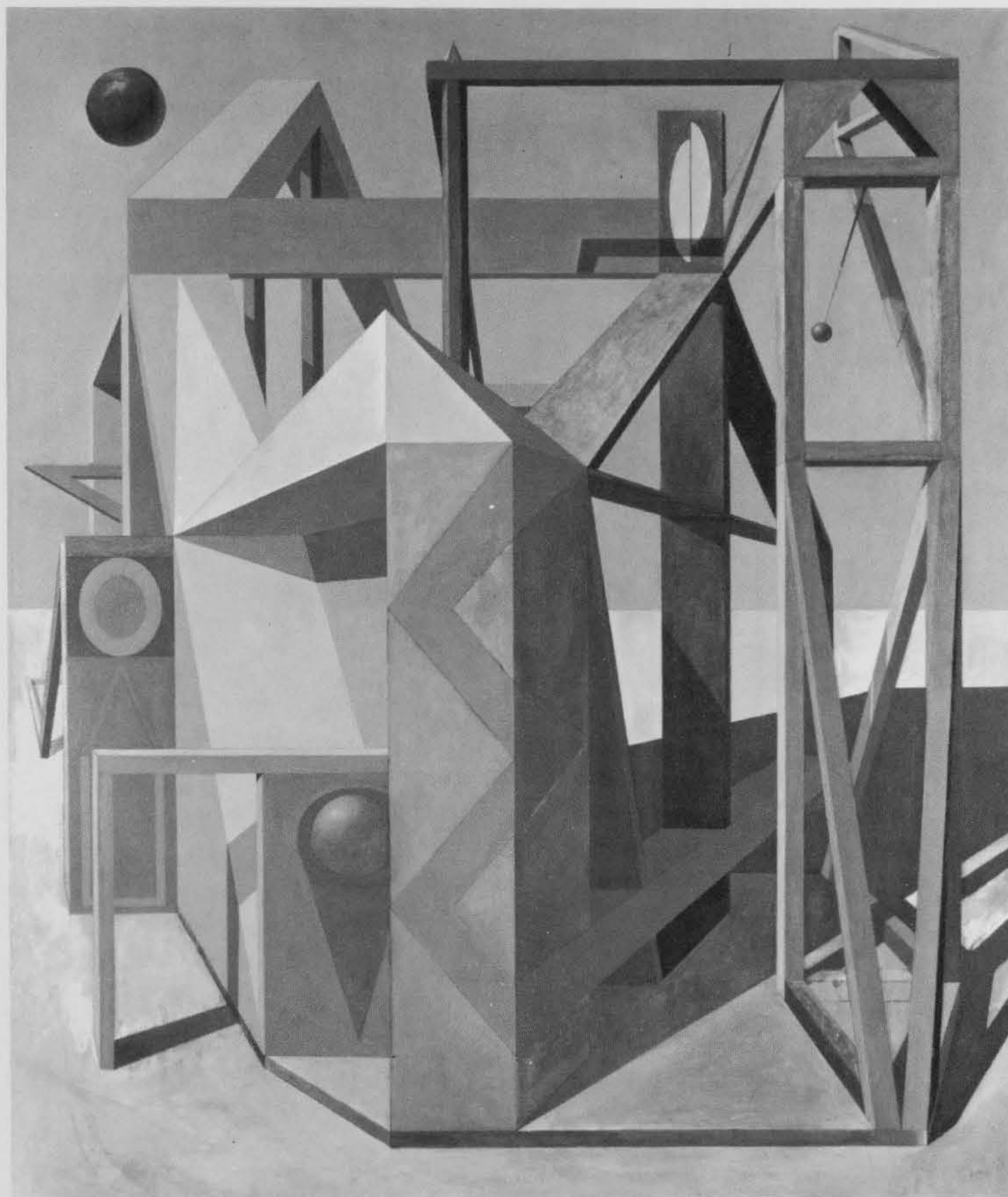
JOSEPH AMAROTICO



Portrait by Karl Karhumaa

Instructor in Painting
Born, Bronx, N.Y., 1931. Studied: American Art School, under Raphael Soyer, 1953; the Pennsylvania Academy of the Fine Arts, 1954-1959. Awarded Cresson Memorial Traveling Scholarship, 1958; Thouron Faculty Prize, 1959; Catherine Grant Memorial Award, 1959; The Caroline Gibbons Granger Memorial Award, 1962, Fellowship, P.A.F.A.;

The Mary Butler Memorial Award, 1965, Fellowship P.A.F.A. Represented in the American Federation of Arts Traveling Exhibition, Corcoran Biennial, 1963; Art in the Embassies Program, U. S. Department of State, and in public and private collections. Conservator for the Pennsylvania Academy of the Fine Arts. One Man Exhibition: Mickelson Gallery, Washington, D.C., 1975.



WILL BARNET



Instructor in Painting and General Critic

Born in Beverly, Mass., 1911. Studied Boston Museum of Fine Arts School; Art Students League, N.Y. Instructor at Art Students League since 1936; Professor at Cooper Union, N.Y. since 1945; visiting critic, Yale University, 1952; Artist-in-Residence, Virginia Museum of Fine Arts, Richmond; has taught summer sessions at Montana State College; University of Wisconsin; Regina College, Saskatchewan; Museum of Fine Arts, Boston; University of Washington, Spokane; University of Minnesota; Penn State University; Ohio University; Cornell University. Member of the Philadelphia Print Club; American Abstract Artists; Federation of Modern Painters and Sculptors. Many one-man exhibitions in New York and throughout the U.S.; one in Rome, Italy. Also six retrospective exhibitions: University of Minnesota, 1958; Institute of Contemporary Arts, Boston, 1961; Albany Institute of Art, Albany, N.Y., 1962; Virginia Museum of Fine Arts, 1964; Hirsch & Adler Galleries, N.Y.C., 1973 & 1976; Jane Haslem Gallery, Wash., D.C., 1977; Writings: "Aspects of American Abstract Painting" in *The World of Abstract Art*, London, 1956; "A Letter to an English critic," *Castalia I*, 1961; "Lithography as an Art," *The League*, April, 1944. Winner of Benjamin Altman (Figure) Prize, Nat. Academy of Design, 1977. Work represented in: Metropolitan Museum of Art, N.Y.; Museum of Modern Art, N.Y.; Boston Museum of Fine Arts; Brooklyn Museum; Carnegie Institute; Cincinnati Art Museum; Corcoran Gallery of Art; The Duncan Phillips Museum; The Fogg Museum; Munson-Williams-Proctor Institute; New York University Art Collection; Pennsylvania Academy of the Fine Arts; Philadelphia Museum; Phillips Gallery; Seattle Art Museum; Whitney Museum; University Art Museum, Berkeley, California. Also represented in numerous private art collections. Member of Century Association, National Academy of Design, Royal Society of Arts, London, "Born in Boston" Exhibits at The De Cordova Museum, Lincoln, Mass. 1979.

MORRIS BLACKBURN



General Critic,
Instructor in Graphics,
Painting and Drawing
Born Philadelphia, October 13, 1902. Studied
at the Pennsylvania Academy of the Fine Arts;
privately with Arthur B. Carles, Jr. Taught:
Philadelphia Museum School of Art 1933-41;
Stella Elkins Tyler School of Art 1948-52; The
Philadelphia Museum of Art; the Pennsylvania
Academy of the Fine Arts 1952 to present.
Awarded the William Emlen Cresson Euro-
pean Traveling Scholarship in 1928 and 1929;
John Gribbel Honorable Mention, 1944, Print
Club; Honorable Mention American Color
Print Society, 1943; Third Prize American
Color Print Society, 1944; Honorable Mention
Northwest Print Makers, 1943; Gold Medal
Award, Fellowship P.A.F.A., 1949; Mary S.
Collins Prize, 1950, Print Club; Lessing J.
Rosenwald Prize, Print Club, 1950; Harrison S.
Morris Prize, Equity Regional P.A.F.A., 1951;
Honorable Mention Philadelphia Art Alliance,
1952; John Simon Guggenheim Memorial Fel-
lowship in Painting and Graphics, 1952; Hon-
orable Mention National Serigraph Society,
1953; Thornton Oakley Prize, P.A.F.A., 1955;

Pyramid Club Award, 1960; Zimmerman
Prize, P.A.F.A., 1960; Merit Award Ocean
City, N.J., 1968; Philadelphia Water Color
Club Medal, P.A.F.A. Annual Exhibition,
1969; The Percy Owens Memorial Prize, 1972;
Dawson Memorial Prize, 1974. Forty one man
shows. Represented: Philadelphia Museum of
Art, oil and prints; the Pennsylvania Academy
of the Fine Arts and The Capehart Collection,
oils. Prints in U. S. State Department, Brooks
Memorial Art Gallery, American University
Women's Collection, Clearwater Museum,
Rosenwald Collection, Butler Institute of
American Art, Rochester Institute of
Technology, Woodmere Art Gallery, Library
of Congress, Penn State University, University
of Montana, Fleisher Art Memorial, Friends
Central School, Phila., New Jersey State
Museum, The New Mexico Museum of Art and
in private collections in the United States and
abroad 41 one-man exhibitions. Listed in Who's
Who in America, Who's Who in the East, Who's
Who in Art and the International Dictionary of
Biography, Who's Who in the World. Honorary
V.P. Philadelphia Watercolor Club. Book-Model
Stand Chats in Progress.



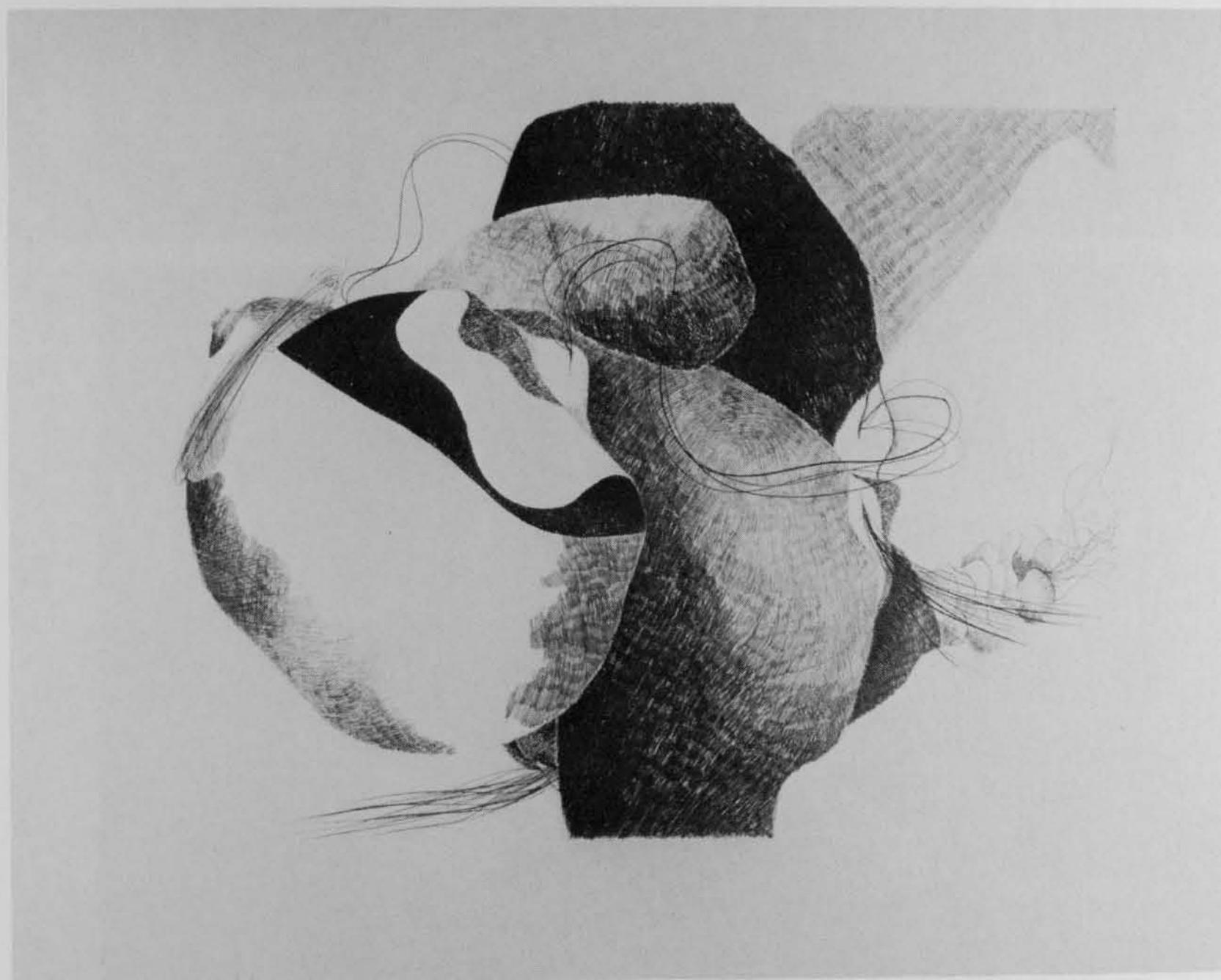
JOHN M. BOLLES



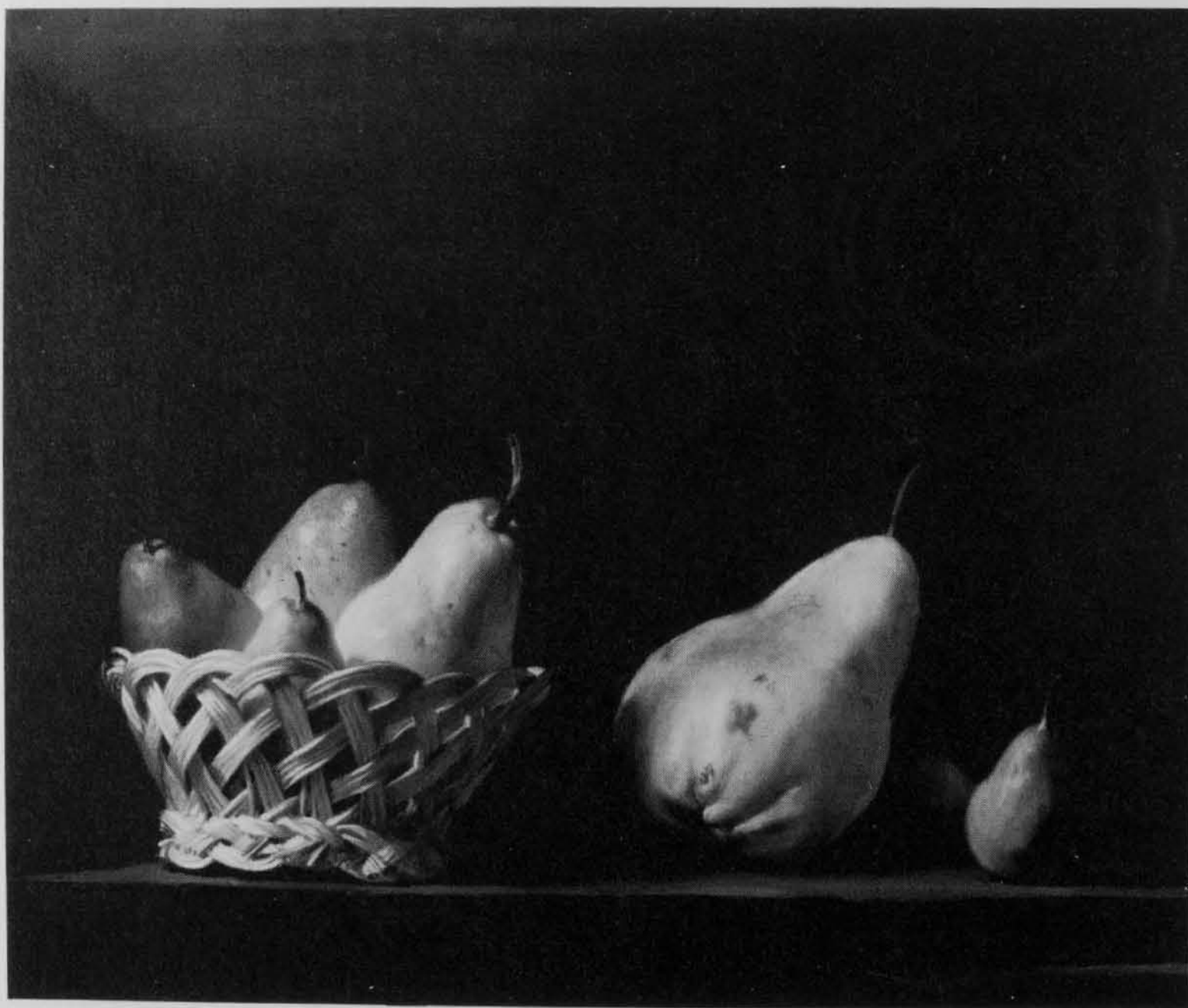
Instructor in Lithography

Born in Plattsburgh, New York, 1939. Studied at the State University of New York, B.S. in Art Education; Winchester School of Art, Winchester, England; Tyler School of Art, Temple University, M.F.A. Printmaker and Painter. Exhibited: Gallery 252, Philadelphia; The Print Club of Philadelphia; University of Pennsylvania; The Art Alliance, Philadelphia; City College, New York; American Color Print Society; Art in the Embassies program of the

State Department; Silvermine Guild, New Canaan, Connecticut. Represented: Winchester School of Art, Winchester, England; Prints in Progress permanent collection; Free Library of Philadelphia; State University of New York, Buffalo; Drexel Institute, Philadelphia; Alexander Ewing Associates, Architects; RCA Philadelphia; United States Consulate, Brussels, Belgium; Korman Corporation, Philadelphia; private collections.



ARTHUR DE COSTA



Instructor in Drawing and Painting
Born in New York City, August 19, 1921.
Studied painting and mural decoration at the
Pennsylvania Academy of the Fine Arts. Inde-
pendent study of procedures and materials
used in classical painting techniques. Executed
corporate and private mural commissions.
Represented in the permanent collection of
the Pennsylvania Academy of the Fine Arts
and in other public and private collections.
President of the Fellowship of the Pennsylva-
nia Academy of the Fine Arts, 1973-1975.

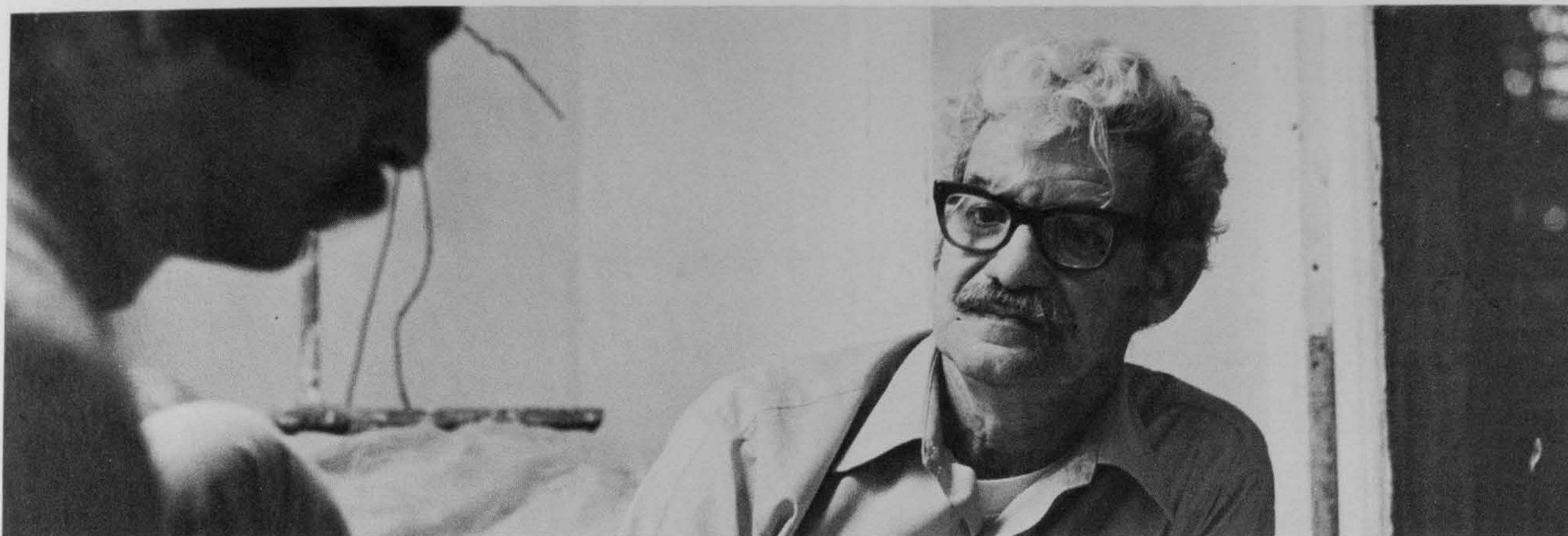
MURRAY DESSNER



Instructor in Painting Evening School
Born in Philadelphia, Pa., 1934. Studied at the Fleisher Art Memorial, 1960-61; Pennsylvania Academy of the Fine Arts, 1962-65. One Man Exhibitions: Friends' Neighborhood Guild, Phila., Pa., 1967; Vanderlip Gallery, Phila., Pa., 1968; East Hampton Gallery, New York, N.Y., 1969; Pennsylvania Academy of the Fine Arts, Phila., Pa., 1970; Marian Locks Gallery, Pa., 1975 and 1977. Group Exhibitions: Rhode Island School of Design, 1964; Pennsylvania School of Design, 1964; Pennsylvania Academy of the Fine Arts Fellowship Exhibition, 1964-69; Cheltenham Art Center Annual Painting Exhibition, Cheltenham, Pa., 1966; Art Alliance, Phila., Pa., 1967; Kenmore Gallery, "Pitman Selects," Phila., Pa., 1968; Fleisher Art Memorial, Phila. Pa., 1968; International Art Festival, Puerto Rico, 1969; Cheltenham Art Center Annual Painting Exhibi-

tion, Cheltenham, Pa., 1969-70; Pennsylvania Academy of the Fine Arts Fellowship Exhibitions, 1971-72; Cheltenham Art Center Annual Painting Exhibition, Cheltenham, Pa., 1972; Marian Locks Gallery, Phila., Pa., 1972-74. Prizes and Awards: William Emlen Cresson Traveling Scholarship—Pennsylvania Academy of the Fine Arts, 1965; J. Henry Schiedt Traveling Scholarship—Pennsylvania Academy of the Fine Arts, 1966; Gibbons Fellowship Painting Prize, Pennsylvania Academy of the Fine Arts, 1968; Tobelah Wechsler Prize, Cheltenham Art Center Philadelphia Museum Purchase Prize, Cheltenham Art Center, 1969. Collections: The Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Fidelity Mutual Life Insurance Company; Bryn Mawr College; Penn Federal Savings and Loan Association; Girard Bank; Private Collections.

ADOLPH DIODA



Instructor in Sculpture
Evening School

Born Aliquippa, Pa., 1915. Studied at Carnegie Institute of Technology, Cleveland School of Art, Art Students League, and with John B. Flannegan. Attended Barnes Foundation and summer sculptural welding seminar with Richard Stankiewicz. Awarded John Simon Guggenheim Memorial Fellowship for creative work in sculpture 1945, George D. Widener

Gold Medal 1947, Ebon Demerest Grant 1948. Exhibits widely. Honored with 16 one-man shows. Work represented in both private and public collections, among the latter; Philadelphia Museum of Art, Penna. Academy of Fine Arts, Temple University, West Moreland County Museum of Art, Widener College, Museum of Ogonquit, Maine, San Francisco Museum of Art, Carnegie Museum. Listed in *Who's Who in American Art* 1976.



TOM EWING



Education: Corcoran School of Art, Washington, D.C.; Pennsylvania Academy of the Fine Arts, Philadelphia, Pa. Exhibitions: Solo and

group shows in New York, N.Y.; Los Angeles, Ca.; San Francisco, Ca.; Washington, D.C.; Philadelphia, Pa.; Pittsburgh, Pa.; Palm Beach,

Fla.; Toronto, Canada; Bordeaux, France and Cape Town, South Africa.

SIDNEY GOODMAN



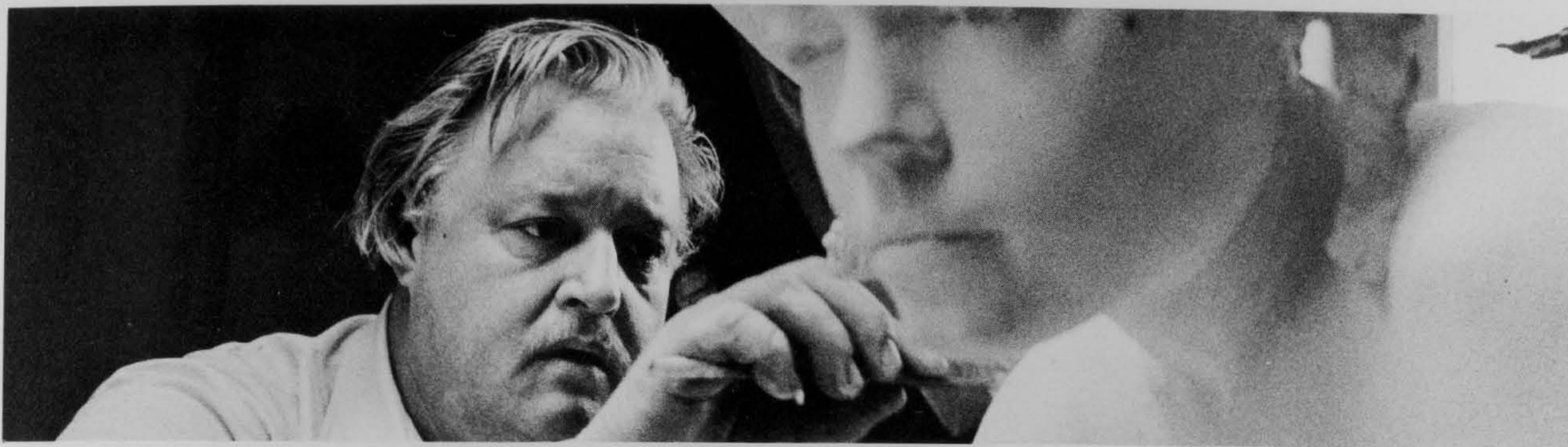
Instructor in Painting

Born in Philadelphia, Pa., January 19, 1936. Education: Philadelphia College of Art, B.F.A., 1958. Teaching: Philadelphia College of Art. One-man exhibitions: Terry Dintenfass, 1961, 63, 64, 65, 66, 68, 70, 73, 75, 77; George Washington University, 1969; Pennsylvania Academy of the Fine Arts, 1969, 75; Philadelphia College of Art, 1970; University of Rhode Island, 1974; Schenectady Museum, New York, 1978. Awards: Butler Institute of American Art, 1st Prize, 39th Annual Midyear Show, 1975; Ford Foundation Purchase, 1962; Guggenheim Fellowship, 1964; National Academy of Design, 1971; National Endowment on the Arts Grant, 1974; Yale-Norfolk Fellowship, 1961. Public Collections: Arkansas Arts Center, Little Rock; Brandeis University, Waltham, Mass.; The Brooklyn Museum, Brooklyn N.Y.; Chicago Art Institute, Chicago, Ill.; Delaware Art Museum, Wilmington, Del.; Hirshhorn Museum and Sculpture Garden, Washington, D.C.;

Kalamazoo Institute of Arts, Kalamazoo, Mich.; Library of Congress, Washington, D.C.; Miami-Dade Junior College, Miami, Fla.; Minnesota Museum of Art, Minneapolis, Minn.; Moravian College, Bethlehem, Pa.; Museum of Modern Art, New York, N.Y.; National Collection, Washington, D.C.; Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.; Pennsylvania State University, University Park, Pa.; Philadelphia Museum of Art, Philadelphia, Pa.; Philbrook Art Center, Tulsa, Oklahoma; Sara Roby Foundation, New York, N.Y.; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Neb.; Syracuse University, Syracuse, N.Y.; University of Maine, Orono, Me.; University of Wisconsin, Madison, Wisc.; Wake Forest University, Wake Forest, N.C.; Weatherspoon Art Gallery, University of North Carolina, Greensboro, N.C.; Whitney Museum of American Art, New York, N.Y. Group shows: *Papiers Sur Nature*, Fondation Nationale Des Arts Graphiques Et Plastiques, Paris, France, 1977; *A century of Sport in Art*, The Queens Museum, 1978; *Work on Paper*, Terry Dintenfass, 1978; "Things Seen", University of Nebraska, 1978; *Contemporary Drawing II*, Philadelphia Museum of Art, 1979.



PAUL ANTHONY GREENWOOD



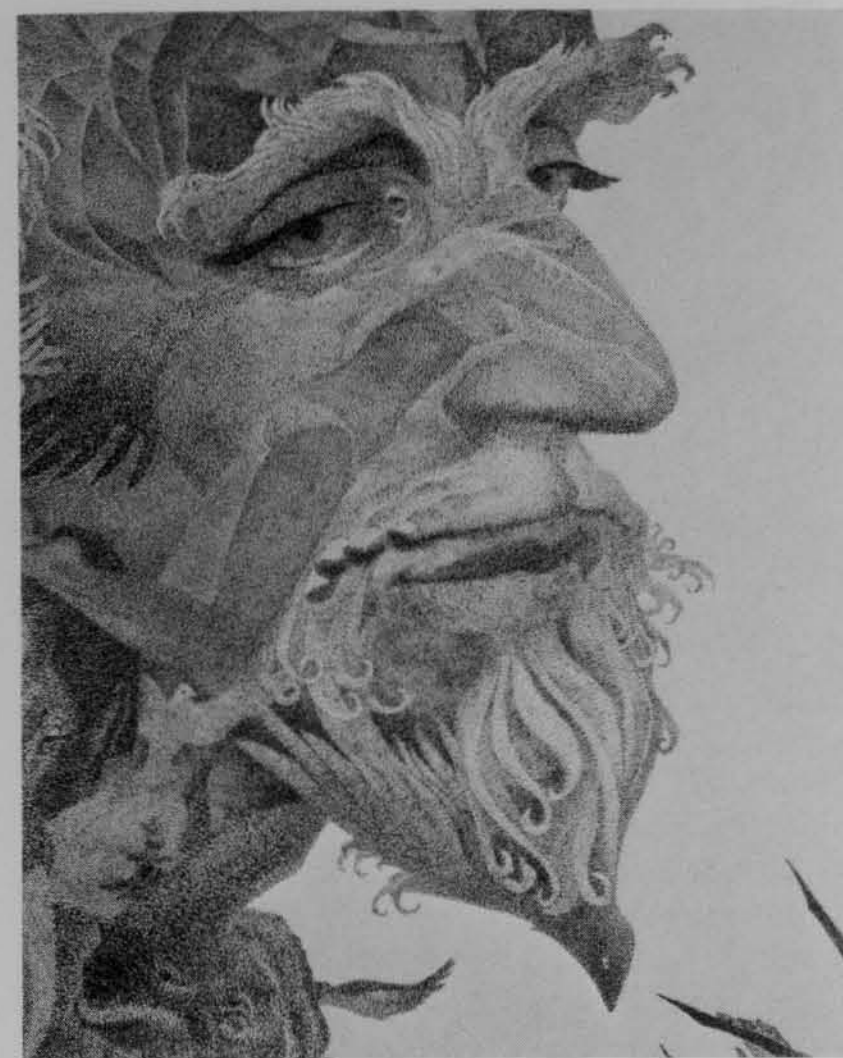
Instructor in Sculpture and Drawing
Born in Philadelphia, 1921. Studied Pennsylvania Academy of the Fine Arts; Barnes Foundation; Academie Julien, Paris; Temple University School of Fine Arts. Assistant to Jo Davidson, 1943. Awarded Board of Education Scholarship, 1939; Rome Collaborative Sculpture Prize, 1942; Stewardson Prize, 1943; Cresson Traveling Scholarship, 1943; Ware Traveling Scholarship, 1944; Louis Comfort Tiffany Award, 1952; May Audubon Post Prize, 1953 and 1954; Pennsylvania Academy Fellowship Gold Medal, 1955. Represented in the permanent collections of the Philadelphia Museum of Art; The New Jersey State Museum, Trenton, N.J.; The Phoenix Museum, Phoenix, Ariz.; American Swedish Historical Museum and in private collections in Philadelphia, Trenton and New York. One Man Show: Peale House, 1975; Opus 127 Gallery, N.Y., 1975. Executed bronze lion for Sons of Italy Building, Philadelphia, 1955; bronze and marble fountain for Mr. and Mrs. William Almy, 1967; bronze and limestone fountain for Mr. and Mrs. Adolph Rosengarten, 1969. Louis Comfort Tiffany Grant, 1971.

OLIVER GRIMLEY



Instructor in Drawing

Born, Norristown, Pa., June 30, 1920. Studied at the Pennsylvania Academy of the Fine Arts, coordinated with the University of Pennsylvania, received a B.F.A. and an M.F.A. degree. Awarded 1st prize in Perspective, 1st Thouron Prize in Composition, Cresson Traveling Scholarship, and Schiedt Traveling Scholarship from P.A.F.A.; Freedoms Foundation Award, 1953; Pennell Memorial Medal Award, 1966, 1968, 1970; the Bruce S. Marks Prize for drawing, 1971; First Prize, Watercolor, Jenkintown Festival of Art, 1973; Ralph Pallen Coleman Prize for Illustration, 1973; 1st Prize for Sculpture, Regional Council of Community Arts Center, 1974; Harrisons Morris Prize, 1975; Woodmere Prize, 1975; J. W. Zimmerman Memorial Prize, 1979. For work of distinction; a 7½' Papier Maché Eagle for the private office of Leonard Tose, Phila. Eagles Football Club; a Bronze Unicorn for the private office of the President of the Sun Oil Co.; murals in Commonwealth Federal Savings and Loan, the Continental Bank, West End branch, both of Norristown, the Lafayette Hills Br. office of the American Bank and Trust Co. of Pa., and the Hamilton-Reliance Savings Association, West Point office. Exhibited at the New York Metropolitan Museum and the Whitney Museum; the Library of Congress, Washington, D.C.; the Philadelphia Museum of Art; the Pennsylvania Academy of the Fine Arts; the Art Alliance and the Woodmere Art Galleries. Instructor at Husian School of Art. Listed in Who's Who in American Art 1973.



JOHN HANLEN



Instructor in Painting and General Critic
 Born January 1, 1922, Winfield Kansas.
 Studied at the Pennsylvania Academy of the
 Fine Arts, and the Barnes Foundation. Awards:
 Cresson Traveling Scholarship, 1942; Thouron
 Faculty Prize, 1942; Cresson Traveling Schol-
 arship, 1943; Rome Collaborative, 1943. Hon-
 orable Mention Toppan, 1943; Second Toppan
 Prize, 1947; Ware Traveling Scholarship, 1950;
 Rome Collaborative, 1950; Louis Comfort Tif-
 fany First Award, 1950; Edwin Austin Abbey
 Fellowship for Mural, 1951; Honorable Men-
 tion Da Vinci Art Alliance, 1960; Harrison S.
 Morris Memorial Fellowship Pennsylvania
 Academy of the Fine Arts, 1962 and 1964;
 Popular Prize, Swarthmore-Rutledge Union
 School District, 1964; Honorable Mention,
 Pennsylvania Academy of the Fine Arts An-

nual, 1965; Bertha M. Goldberg Award, 1967,
 second Charles K. Smith Prize 1973, and the
 Woodmere Prize, 1975, Woodmere Art Gallery.
 Represented: Library of Congress, Washing-
 ton, D.C.; the Pennsylvania Academy of the
 Fine Arts; Winfield High School, Winfield,
 Kansas; Swarthmore-Rutledge Union School
 District, Pa.; Woodmere Art Gallery; War De-
 partment Collection of Combat Painting and
 private collections. Murals for the Budd Com-
 pany's Twin City Zephyrs. Collaborated with
 George Harding on the Audubon Shrine, Mill
 Grove, Pa. One-man exhibitions: Peale House
 Gallery, 1966; Woodmere Art Gallery, 1973.
 Teach: Pennsylvania Academy of The Fine Arts
 since January, 1953; Professor, Drawing and
 Painting, Moore College of Art since 1954.
 Listed in *Who's Who in American Art*.

ALEXANDER HROMYCH



Instructor in Sculpture

Born in Ukrainian U.S.S.R., 1940. Studied at The Pennsylvania Academy of Fine Arts. Awards: Stewardson Prize, P.A.F.A., 1959; The Stimson Prize, P.A.F.A. 1960. The Mary Townsend William Mason Memorial Prize, P.A.F.A., 1960; The Cresson Traveling Scholarship, 1961; May Audubon Post Prize, 1967; Artist Fund Prize, National Academy of Design, 1970; Bronze Medal for Sculpture, National Arts Club, 1971; The Mary Kent Prize,

1971. Works: Represented in Private Collections in the U.S. and Europe. Medals: H.I.M. Haile Selassie I Medal; Bishop Newman Cardinal Kroll Medal; Miccosukee Indian Medal; Father Flanagan Medal, Madonna and Child Christmas Medal; Metal Workers Medal; Philadelphia Maneto Medal; George Washington at Valley Forge Medal; Magendie Medal; J. M. Davis Gun Museum Medal, Robert Morris Medal; John Hancock Medal; Emily Dickinson Medal, Readers Digest Medal.

HOMER JOHNSON

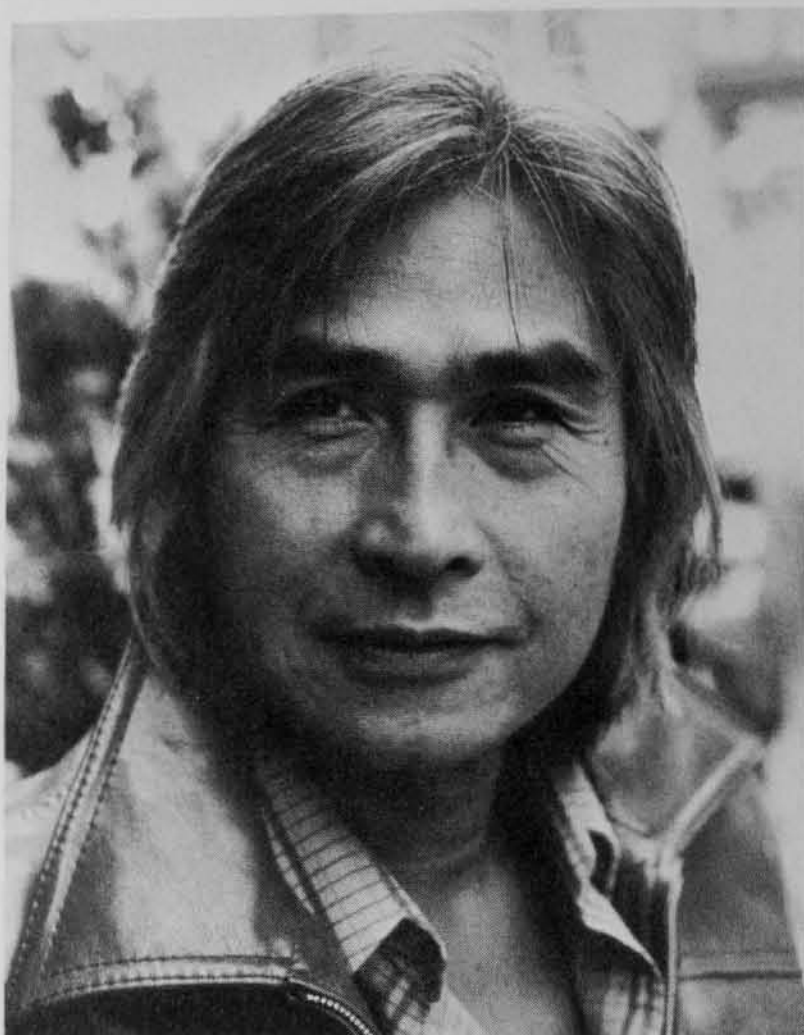


Instructor in Painting and Drawing
Born in Buffalo, New York, 1925. Studied at the Pennsylvania Academy of the Fine Arts from 1946 to 1952 and the Barnes Foundation. Awards: Cresson European Scholarship, Pennsylvania Academy of the Fine Arts, 1951; Tiffany Grant of \$2000, 1959; Purchase Prize Lambert Fund, Pennsylvania Academy of the Fine Arts, 1959; Nancy Gill Memorial Prize, Philadelphia Watercolor Club, 1972; Purchase Prize, National Academy of Design, American Watercolor Society, Ranger Fund, 1972; Permanent Collection, Butler Institute of American Art; Permanent Collection, Smith, Kline and French Laboratories, Phila. In collection United States Embassy, Lima, Peru. Membership in American Watercolor Society. Represented in private collection. Exhibitions—One-Man show Philadelphia Art Alliance, 1962, Pennsylvania Academy of the Fine Arts

Regional Show, 1964. One-Man show Woodmere Art Gallery, Philadelphia, Pa., 1965; Pennsylvania Academy of the Fine Arts, Watercolor Show, 1965. Regional Drawing Exhibition, Philadelphia Museum of Art, 1965; West Chester County Art Association, 1965; Butler Institute of American Art, Youngstown, Ohio, 1965. One-Man show Peale House, Pennsylvania Academy of the Fine Arts, 1966; Museum of Fine Arts, Springfield, Mass., 1966. One-Man show Philadelphia Art Alliance, 1971; American Watercolor Society Annual, 1971 through 1975; Pennsylvania '71, Harrisburg, Pa. 1971; One-Man show Woodmere Art Gallery, Philadelphia, 1972; Earth Show, 1973; Philadelphia Civic Center Delaware Art Museum, Wilmington, Delaware 1973. Annual Traveling Exhibition: American Watercolor Society 1975-76. Regional Art Exhibition, University of Delaware, 1977 & 1978.



BEN KAMIHIRA



Instructor in Painting and Composition
and General Critic

Born in Yakima, Washington, March 16, 1925. Studied at Art Institute of Pittsburgh, Pa.; the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, awarded Cresson Traveling Scholarship, 1951; J. Henry Schiedt Traveling Scholarship, 1952. First Julius Hallgarten Prize, National Academy of Design, 1952; Louis C. Tiffany Memorial Scholarship, 1952 and 1958; John Simon Guggenheim Fellowship in 1955 and 1956; First Prize, Wilkie-Buick Regional Exhibition, 1960; Summer Foundation Purchase Prize, Whitney Museum, 1960; Laura Slobo Memorial Prize, Art Institute of Chicago, American Annual, 1964; Purchase, Childe Hassam Fund, National Institute of Arts and Letters, 1965; National Institute of Arts and Letters, N.Y.C. 1969; National Academy of Design Ranger Fund Purchase Awards 1953 and 1966; National Endowment Foundation Grant, 1974. Prizes: The Butler Art Institute Award of Merit Medal 2nd prize, Youngstown, Ohio 1975; Saltus Gold Medal, National Academy of Design, New York, 1975; Silver Medal, Audubon Arts, 1975. Represented in the collection of the Pennsylvania Academy of the Fine Arts;

Whitney Museum of American Art; Dallas Museum of Fine Arts, Dallas, Texas; Brooklyn Museum; Art Institute of Minneapolis; Hirshhorn Foundation Collection; Butler Institute of American Art, Youngstown, Ohio; Sarah Roby Foundation, Nantucket, Mass.; Pennsylvania State University, Cornell University, Rutgers University, N.J.; Hasting College, Hasting, Neb.; Sheldon Memorial Art Museum, Lincoln, Neb.; South Dakota Memorial Art Center, Syracuse University; Oklahoma City Art Museum; Philadelphia Museum of Art; McAllen International Museum, Texas; Allentown Museum. One-Man Shows: Phila. Art Alliance, 1954; Penna. Academy of the Fine Arts, 1956; Janet Nessler Gallery, New York City, 1962; Atelier Chapman Kelley, Dallas, Texas, 1963 and 1969; Durlacher Bros. Gallery, New York City, 1964; Peale House Gallery, Phila., 1964; Forum Gallery, New York City, 1966, 1969, 1973, 1976; Maxwell Gallery, San Francisco, 1969; Woodmere Art Gallery, Chestnut Hill,

Pa., 1969; Nightingale Gallery, Toronto, Canada, 1969; Marion Locks Gallery, Phila., 1976; Toninelli Arte Moderna, Milano, Italy, 1978; Galleria Medusa, Rome, Italy, 1978; Robinson Gallery, Houston, Texas, 1978. Exhibited: Modern Museum, Carnegie International, Art Institute of Chicago, American Annual, Tokyo International, Whitney Annuals, National Academy of Design, University of Illinois Annual, Pennsylvania State University, National Institute of Arts and Letters, Corcoran Biennials, Penna. Academy of the Fine Arts; Butler Art Institute, Youngstown, Ohio, Midyear Show; "American Painting, 1760-1960", Milwaukee, Wisconsin; San Diego Fine Arts Festival; Cleveland Institute of Art; Audubon Arts; "Phila.: Three Centuries of Amer. Art", Phila. Museum; Institute of Contemporary Art, Phila., Silvermine Annual, Conn. Taught at Pennsylvania State University, Summer School, Phila. Museum of Art and Artist in Residence at Rice University, Houston, Texas.



KARL O. KARHUMAA



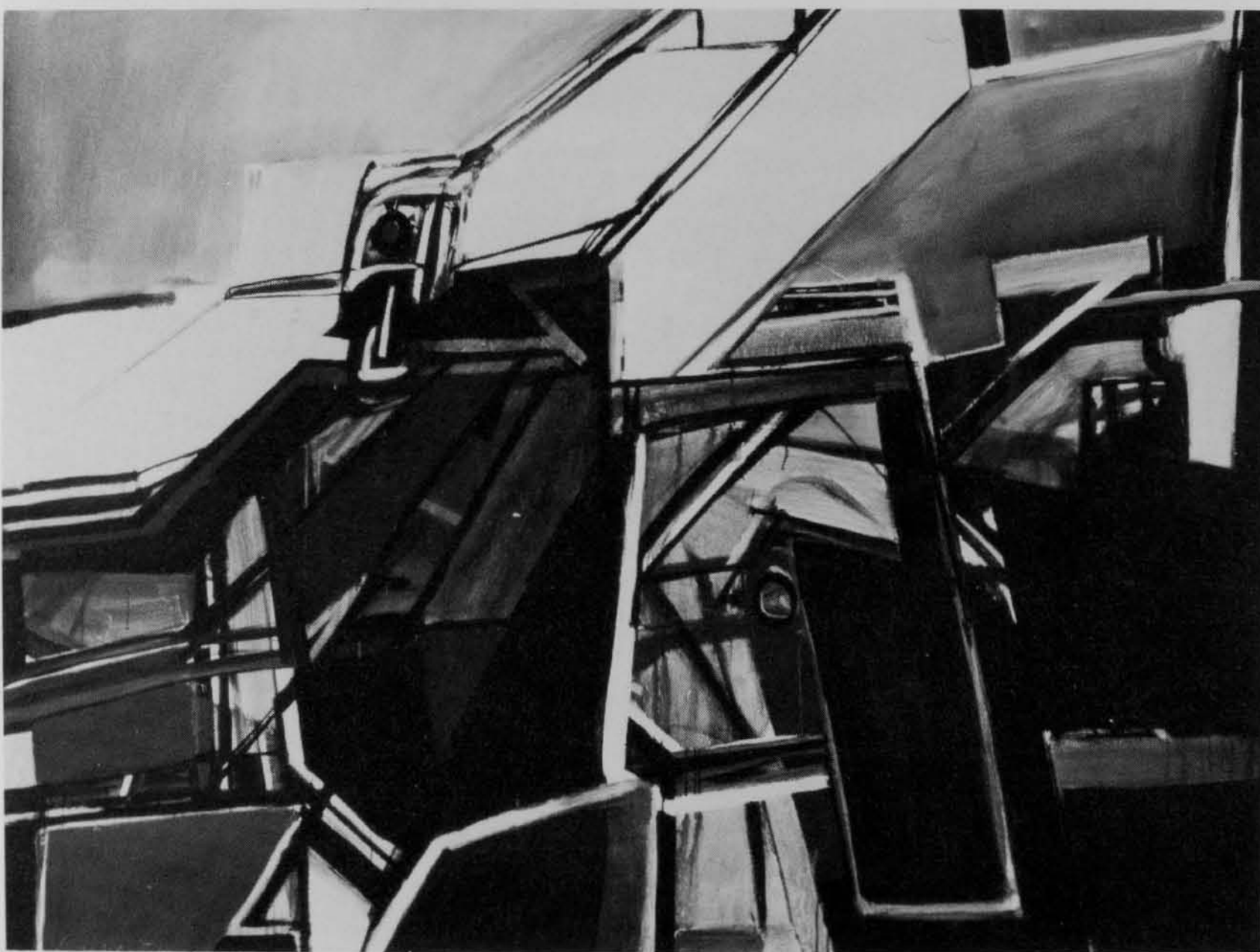
Instructor in Sculpture
Born in Detroit, Mich., 1924. Studied Wayne University, B.F.A.; Syracuse University, M.F.A.; and the Pennsylvania Academy of the Fine Arts. Awards: Tiffany Foundation Award, 1954; Eastern Michigan University Invitational Exhibition Purchase Award, 1963. Exhibitions: Detroit Institute of Art, Syracuse Museum of Fine Art, Columbus Museum of Fine Art, Phillips Mill, New Hope, Pa. Woodmere Art Gallery, Chestnut Hill, Pa. 1979.

KIMSOU (KIM, HEUNG-SOU)



Instructor in Painting Evening School
Born in Korea, 1919. Studied at the Kawabata Art School and Tokyo Arts University (B.F.A.), Japan for seven years; and at Academie de la Grande Chaumiere, Paris for seven years. Resides in Philadelphia, Pa. Exhibited many times in Korea, Japan, Philippines, Thailand, France, Switzerland, England and U.S.A. in a group and several one-man shows in Seoul, Korea, Paris, Woodmere Art Gallery, Art Alliance, Philadelphia, I.M.F. Galleries, Washington, D.C. sponsored by Embassy of Korea in the U.S.A. Awards and prizes including Grand Prizes in Fine Art, National Cultural Award from the Korean Government, 1962 and \$5,000.00 Purchase Prize from Exhibition of the Korean Modern Arts, 1977, Seoul, Korea. Proclaimed Formationism July 7, 1977. Invited for a one-man show at the Korean National Modern Arts Museum, Seoul, Korea, 1979. President of the Korean-American Art Alliance. Proclaimed Formationism July 7, 1977. Member of Salone d'Automne, Paris. Represented in private and public collections.

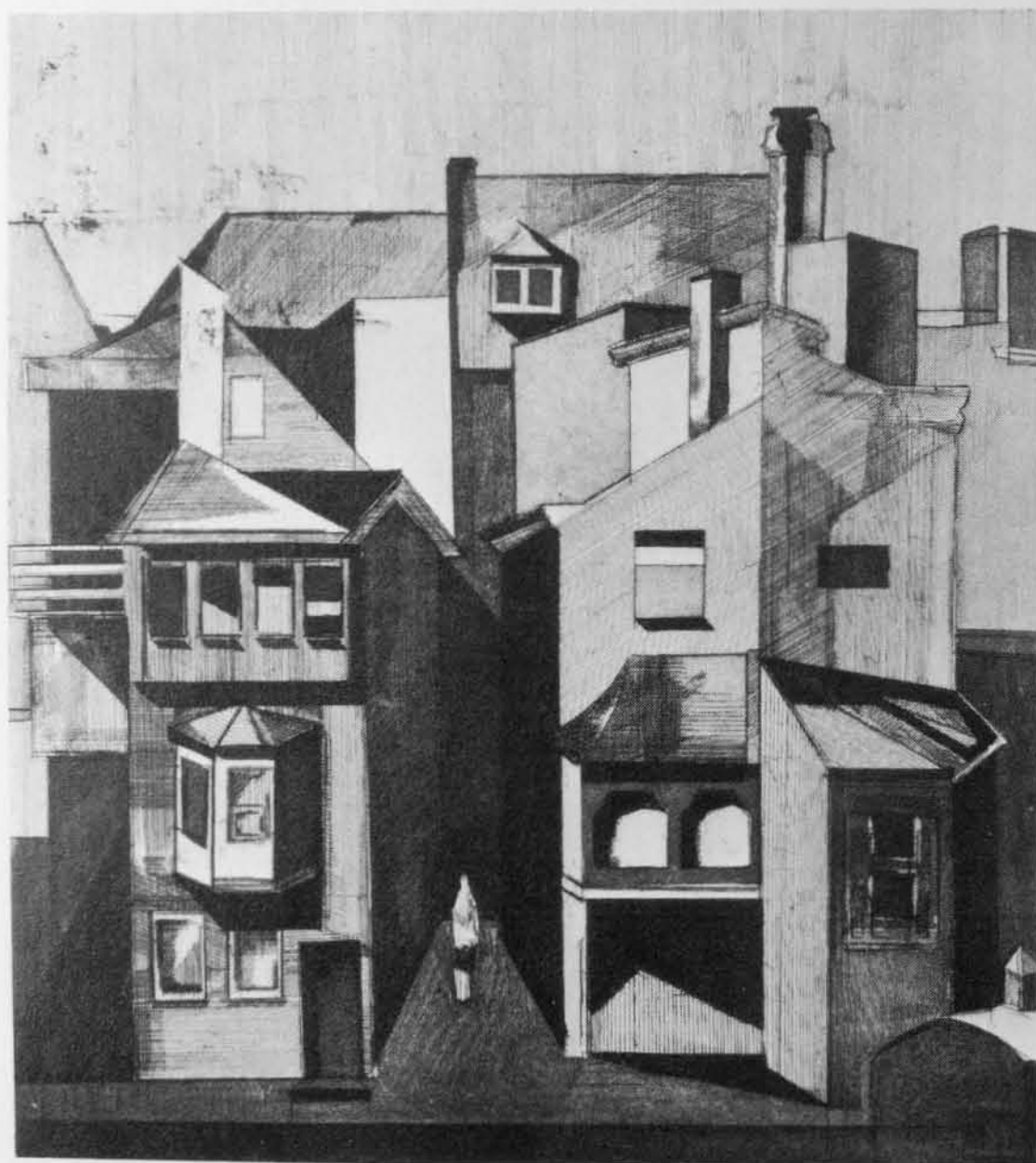
JIMMY C. LUEDERS



Instructor in Painting and Composition
and General Critic

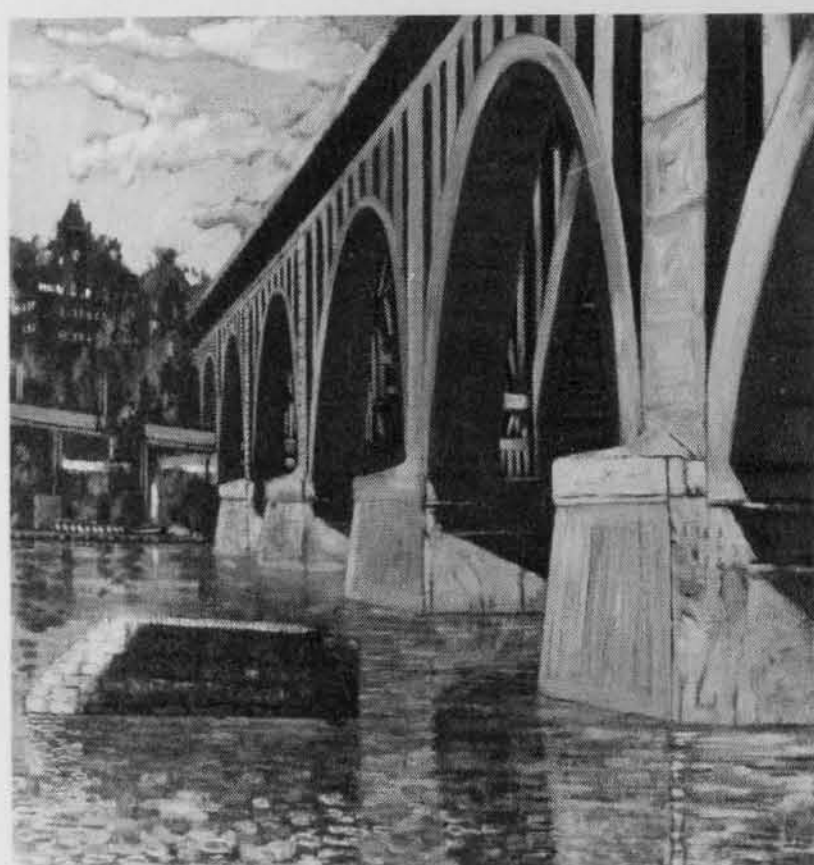
Born Jacksonville, Florida, July 4, 1927. Studied at the Pennsylvania Academy of the Fine Arts; The William Emlen Cresson Memorial Traveling Scholarship, 1950; The Henry Schiedt Memorial Scholarship, 1951; First Toppan Prize, 1951; Third Hallgarten Prize, National Academy of Design, New York, 1952; "Art in America" under "New Talent In The United States" Spring 1958; Mary Butler Memorial Award, 1964; May Audubon Post Prize, 1970; Caroline Gibbons Granger Memorial Prize, 1971; Merit Award Winner, Pennsylvania 71 Exhibition; Harry and Rhea Rockower Award, 1971. Exhibited: The National Institute of Arts and Letters, 1969; Metropolitan Young Artists Show, National Arts Club, 1969; National Academy of Design, New York; The American Federation of Arts, 1956. Collections: State Street Bank, Boston, Mass.; Atlantic Richfield Company, Phila., Penna.; School of Pharmacy of Temple University, Phila., Penna.; Tyler Art School of Temple University, Phila., Penna.; Fidelity Bank, Phila., Penna.; Moore College of Art, Phila., Penna.; Philadelphia Museum of Art, Phila., Penna.; Pennsylvania Academy of the Fine Arts, Phila., Penna.; Girard Bank, Phila., Penna.; Dickinson College, Carlisle, Penna., and private collections. Listed in Who's Who in American Art, 1973, SKF Industries, King of Prussia, Pa.

LISABETH MARDER



Instructor in Graphics and Drawing
Born in Philadelphia. Studied at the Pennsylvania Academy of The Fine Arts, The University of Pennsylvania, The Philadelphia College of Art, and the Barnes Foundation. Awarded the Schmidt and Woodrow prizes for graphics; Awards: Alice McFadden Ayre Medal, 1977 and Joseph Pennell Medal 1976. Exhibited at the Pennsylvania Academy of The Fine Arts, Philadelphia Art Alliance, Woodmere and Alverthorpe Galleries. Represented in many private collections. Member of the Phila. Water Color Club.

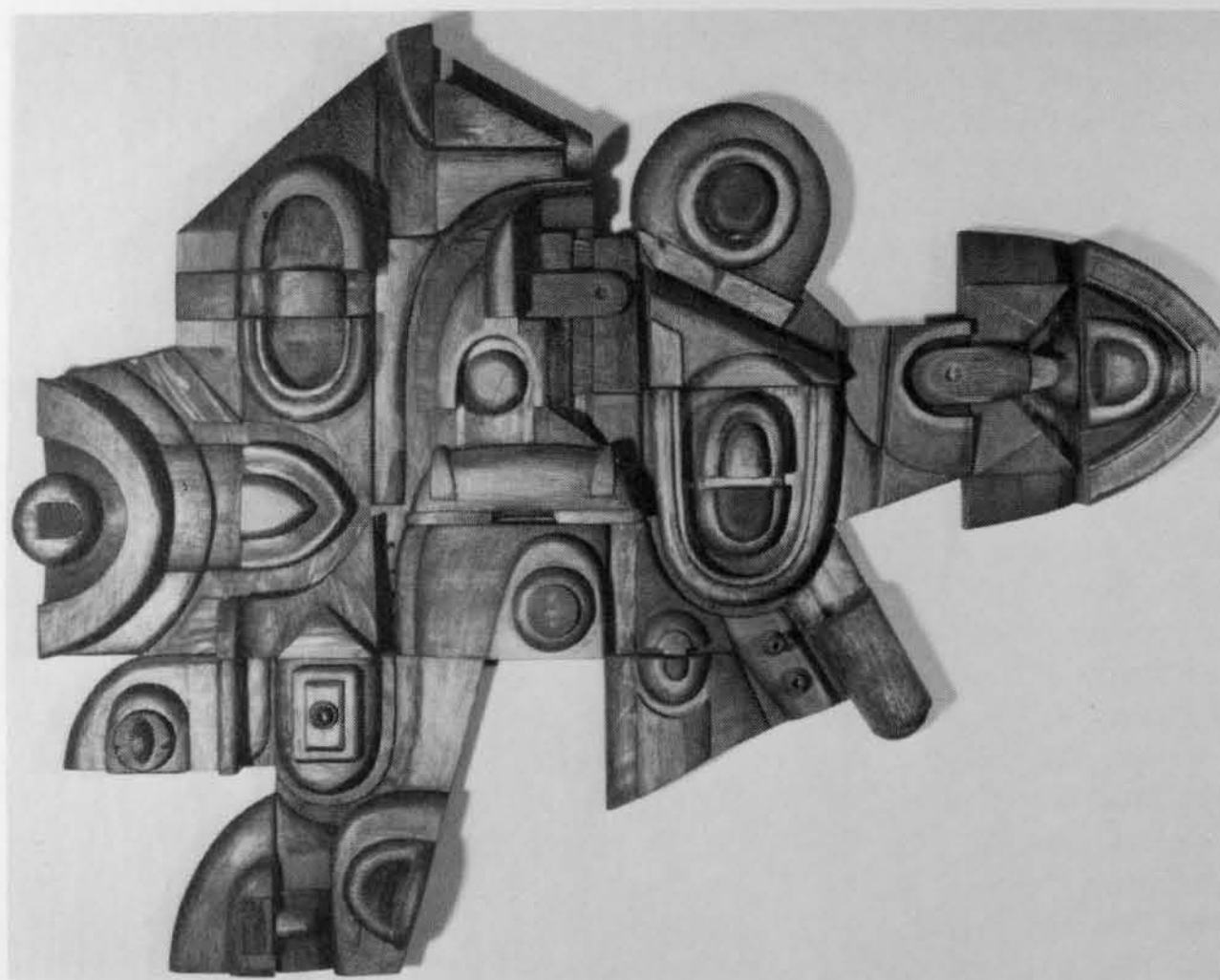
WILLIAM ROBERT MARTONE



Instructor in Painting Evening School
 Born in Wilmington, Del., Nov. 30, 1945.
 Study: Pa. Acad. Fine Arts, 1964-68; Univ. Pa.,
 BFA, 1969. Work: Pvt. collection of Sen. &
 Mrs. William Roth, Jr., Wilmington, Del.
 Comn.: Portrait of Fredrick Joseph Kinsman,
 Third Episcopal Bishop, comn. by Mr. & Mrs.
 Charles Proctor, Warren, Ohio, 1972; Resur-
 rection, St. Mark's Lutheran Church, Wil-
 mington, 1973; Sen. J. Caleb Boggs, comn. by
 Sen. & Mrs. J. Caleb Boggs, Wilmington, 1973;
 Joe Frazier, portrait of, comn. by Joe Frazier,
 Philadelphia, 1974. Exhib.: 142nd & 150th
 Exhib., Nat. Acad. Design, New York, 1967 &
 1975; Philadelphia Watercolor Club Ten by
 Ten Exhibition, Philadelphia Art Alliance,
 1972; Works of Art on Paper, Pa. Acad. Fine
 Arts, 1975; Cottage Tour, Rehoboth Art
 League, Del., 1975; Annual Delaware Art
 Museum, Wilmington, Del.; University of Del-
 aware Regional Art Exhibition, Newark, Del.;
 Annual Fellowship of the Pennsylvania Acad-
 emy of the Fine Arts, Philadelphia, Pa.;
 Philadelphia Art Alliance, Philadelphia, Pa.;

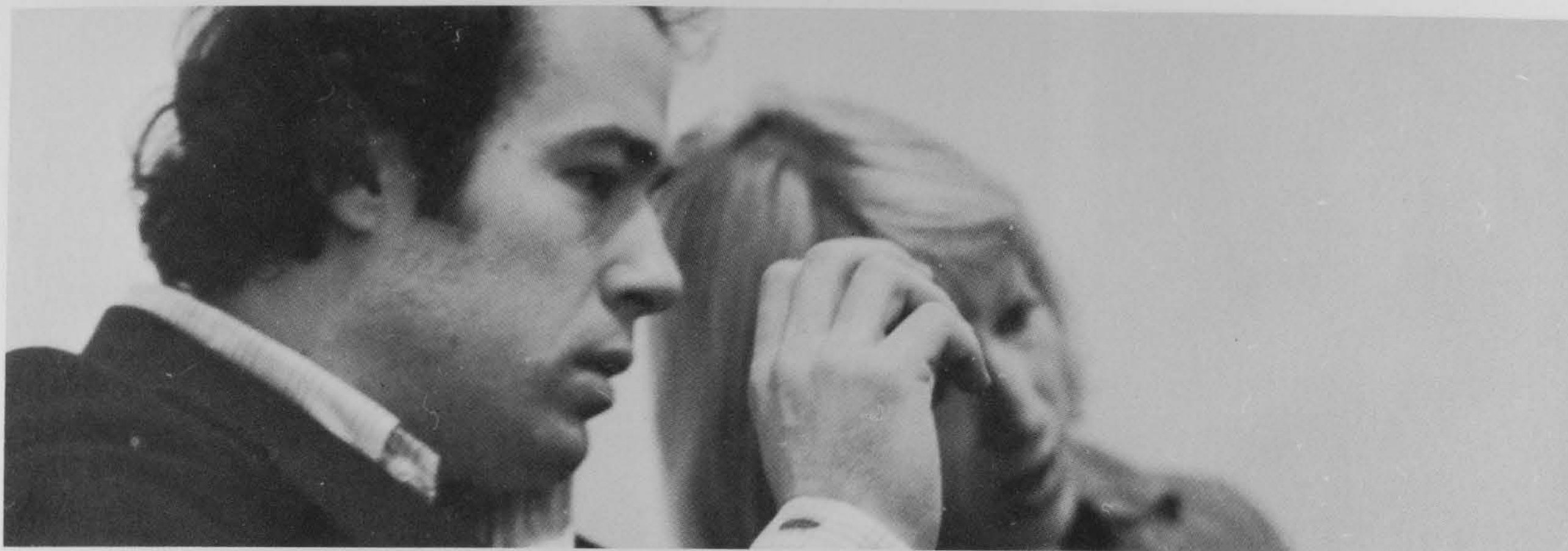
Annual National Academy of Design, New
 York, N.Y.; Jenkintown Annual Exhibition,
 Jenkintown, Pa.; Philadelphia Sketch Club,
 Philadelphia, Pa.; Wayne Annual Art Exhibi-
 tion, Wayne, Pa. One Man Shows: Silverside
 Club, Wilmington, Del., 1965; The Devon,
 Wilmington, Del., 1968; Vendo Nubes,
 Philadelphia, Pa., 1973; Ashcroft Gallery,
 Philadelphia, Pa., 1975. Awards: William
 Emlen Cresson Memorial Traveling Scholar-
 ship for Study in Europe, 1967, The Pennsyl-
 vania Academy of the Fine Arts, Philadelphia,
 Pennsylvania; First Prize, Portrait and Life Di-
 vision at the Ocean City, N.J. Annual Exhi-
 bition, 1968, Ocean City, N.J.; First Prize,
 Philadelphia Watercolor Club, 1972; Who's
 Who in American Art; First Valley Forge
 Member Historical Society Invited Exhibition,
 1979; First prize, Chestertown Arts League,
 Inc. — 31st Annual Art Exhibit; Member of
 Smithsonian Institution 1979; Artist and
 Teacher Exhibit, PAFA, 1979; Conservation of
 Historic Works of Art on canvas.

DANIEL D. MILLER



Instructor in Painting and Art History
 Born in Pittsburgh, 1928. B.A. Lafayette College, 1951; Pennsylvania State University summer painting classes under Hobson Pittman; the Pennsylvania Academy of the Fine Arts, 1955-1959; M.F.A. in Painting, The University of Pennsylvania, 1958. Cresson Traveling Scholarship, 1958; Katzman Prize, Print Club, 1958; Young Watercolorist's Prize, Art Alliance, 1959; Honorable Mention oil, Delaware Annual, 1959; Chamber of Commerce Award for Arts, Brookville, Pa., 1959; Prize oil, Delaware Annual, 1960; May Audubon Post Prize, 1961; included in Prize Winning Paintings, 1962; Prize watercolor, Delaware Annual, 1963; Honorable Mention, Philadelphia Art Alliance Regional, 1966; Bertha M. Goldberg Memorial Award, 1970; Hon. Mention, Watercolor Annual, Friends Central School, 1972; Hon. Mention Graphics Annual, Wayne Art Center, 1973; Hon. Mention Graphics & Drawing Annual, Wayne Art Center, 1973; Purchase Prize, 41st Annual Ex. Cumberland Valley Artists, 1973; Bertha M. Goldberg Award, 1975; Leona Karp Braverman Prize, 1976. Paintings and constructions: the Pennsylvania Academy of the Fine Arts, University of Pennsylvania Library, Wilmington Society of the Fine Arts, Manitowoc Museum. The Pennsylvania State University, Dickinson College, Rutgers Museum, Mercersburg Academy. Prints: Philadelphia Museum of Art, Princeton University Library, Dickinson College, Philadelphia Public Library, Friends Select School, University of Maine, Library Eastern Baptist College, La Salle College, Cardinal Dougherty High School, Studio Group, Wilmington, Del. Teaching: P.A.F.A. since 1964, Philadelphia Museum of Art, 1962-1976, Eastern College since 1964 (head of Fine Arts Dept. since 1965), Wayne Art Center since 1964. Member of the Board of the Fellowship of the Pennsylvania Academy of the Fine Arts. Member Philadelphia Watercolor Society.

WILLIAM OMWAKE



Instructor in Painting

Born in New Rochelle, N.Y., 1946. Exhibitions: Pennsylvania Academy of the Fine Arts, Annuals and Fellowship Exhibitions; Kenmore Galleries, Philadelphia, 1968; Y.M.H.A. Gallery, Philadelphia, 1969; Philadelphia Museum of Art, 1970; Henri Gallery, Washington, D.C., 1971, 1972; Whitney Annual of American Painting, New York, 1972; Cheltenham Annual Painting Exhibition, 1972; Marian Locks Gallery, 1972; Contributing Artist—Marcel Duchamp Retrospective, Philadelphia Museum of Art, 1972; Whitney Annual of American Painting, New York, 1973; "Earth Art Show", Philadelphia Civic Center, 1973, 1975; Delaware University, 1973; Marian Locks Gallery, 1973; Contributory Exhibition to Hobson Pittman, Pennsylvania Academy of the Fine Arts, 1973; 63rd Annual Randolph Macon College Exhibition, New York, 1974; "Abstract Realism & Realistic Abstraction Exhibition", Louis Meisel Gallery, New York, 1974; Faculty Exhibition, Pennsylvania Academy of the Fine Arts, 1975; PMA at MCA, Moore College of Art, 1975; Marian Locks Gallery, 1975; Pyramid Gallery, Washington, D.C., 1976; "Art Today U.S.A." Tehran, Iran, 1976; Portfolio Gallery, Dusseldorf, Germany, 1976. University of Texas in Austin, Texas, 1977; Marion Locks Gallery, 1978. Artist in residence at University of Texas, Austin, Texas, 1978. One-man shows: Race Street Gallery, Philadelphia, 1978 and Robinson Gallery, Houston, Texas, 1978.

ELIZABETH OSBORNE



Instructor in Painting and Drawing and General Critic

Born in Philadelphia, June 5, 1936. Studied at the Pennsylvania Academy of the Fine Arts, University of Pennsylvania, B.F.A., 1959 with honors. Awarded Catherwood Traveling Fellowship, 1955; Cresson Traveling Scholarship, 1957; J. Henry Schiedt Traveling Scholarship, 1958; Wilmington Annual Oil Painting Prize, 1959, 1960; Mary Smith Prize P.A.F.A., 1961; Fulbright Grant to Paris, 1963-64; Fellowship Prize P.A.F.A. Annual, 1968; Richard and Hilda Rosenthal Foundation Award, National Institute of Arts and Letters, 1968; Print Club Annual Honorable Mention. One-Man exhibitions: Philadelphia Art Alliance, 1961; Socrates Perakis Gallery, 1963, 1966; Peale House



Gallery, 1967; Sao Paulo, Brazil, 1969; Makler Gallery, 1970; Wilmington, Delaware, 1971; Marian Locks Gallery, 1972, 1976; Gimpel and Weitzenhoffer Gallery, N.Y., 1974, 1977. Exhibited: Pennsylvania Academy of the Fine Arts' Annuals; Philadelphia Art Alliance; Wilmington Annuals; Philadelphia Museum, Silvermine (Conn.) Annual, 1966; Washington Gallery of Modern Art, 1968; National Institute of Arts and Letters, 1968; Woman's Work-American Art, 1974. "The Year of the Woman," Bronx Museum of the Arts, 1975; "Landscape," Glassboro State College, 1975; "Watercolor USA," Springfield Art Museum, Missouri, 1975; "Five Pennsylvania Artists," Penna. State Museum, 1975; PMA at MCA, Moore College, 1975; Philadelphia: Three

Centuries of American Art, Philadelphia Museum of Art, 1976; "In This Academy," Pennsylvania Academy of the Fine Arts, 1976; Works on Paper, Los Angeles, 1977. Women Printmakers, San Francisco, 1979; Still Life Prints, Boston, 1979; Painting and Sculpture Today, 1978, Indianapolis Museum of Art. Contemporary Drawing: Philadelphia II, Philadelphia Museum of Art and the Pennsylvania Academy of Fine Arts, 1979. Represented in the Permanent Collection of the Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Wilmington Society of the Fine Arts; Westinghouse Corporation; Chase Manhattan Bank; Provident National Bank; Girard Bank; and in private collections.

PETER PAONE



Instructor in Drawing.

Born in Phila., Pa. 1936. Studied at the Barnes Foundation and the Phila. College Of Art. Instructor at Phila. College Of Art, 1958-59. Positano Art School, Positano Italy 1961-62. Pratt Institute N.Y., 1959-60 and 1970-74. Lectured in America and Europe. Received 2 Grants from the Louis Comfort Tiffany Foundation and one from the Simon Guggenheim Foundation. ONE MAN EXHIBITIONS: Robinson Galleries, Houston, Kennedy Galleries, N.Y.; David Gallery Houston; Clytie Jessop Gallery, London; Benson Gallery, Long Island, Forum Gallery, N.Y.; Fort Worth Art Museum, Fort Worth, Texas; Grippi Gallery, N.Y.; Print Club, Phila.; Makler Gallery, Phila. Pa.; Contemporary Arts Museum, Houston, Texas; Roswell Museum, Roswell New Mexico; Mid American Indian Museum, Wichita Kansas; Amarillo Arts Center, Amarillo Texas; The Art Center, Waco, Texas; Hooks Epstein Gallery, Houston, Texas; Assoc. American Artist; McAllen International Museum; Museum Of the Southwest; Witte Memorial Museum, San Antonio; El Paso Museum Of Art; Triton Museum of History, Santa Clara, California;

Mint Museum Of History, Charlotte, N. Carolina; Alford House-Anderson Fine Arts Center, Indiana. Represented in over 24 Group Exhibitions both here and abroad. PUBLIC COLLECTIONS: Museum of Modern Art, N.Y.; Syracuse University; Phila. Museum Of Art; Print Club, Phila.; Free Library; New Jersey State Museum; The Summer Foundation; Princeton Library; University of Massachusetts; Utah Museum; Carl Sandburg Memorial Library, S.C., The General Mills Collection; The Library of Congress; Victoria and Albert Museum, London; British Museum, London;

Tamarind Institute, Albuquerque, New Mexico; Butler Institute, Youngstown Ohio; Museum of Art, Penn State Univ., Pennsylvania Academy of Fine Arts, Phila., Pa.; Atlantic Richfield Co., Los Angeles, California. On the Boards of the "Appraisers Of Fine Arts Society", Phila. Volunteer Lawyer for the Arts and the Print Club. Member of the National Commission for UNESCO and Vice President of the U.S. Commission of the International Association of Art. PUBLICATIONS and REVIEWS: Listed in Who's Who in American Art and Who's Who in the East.

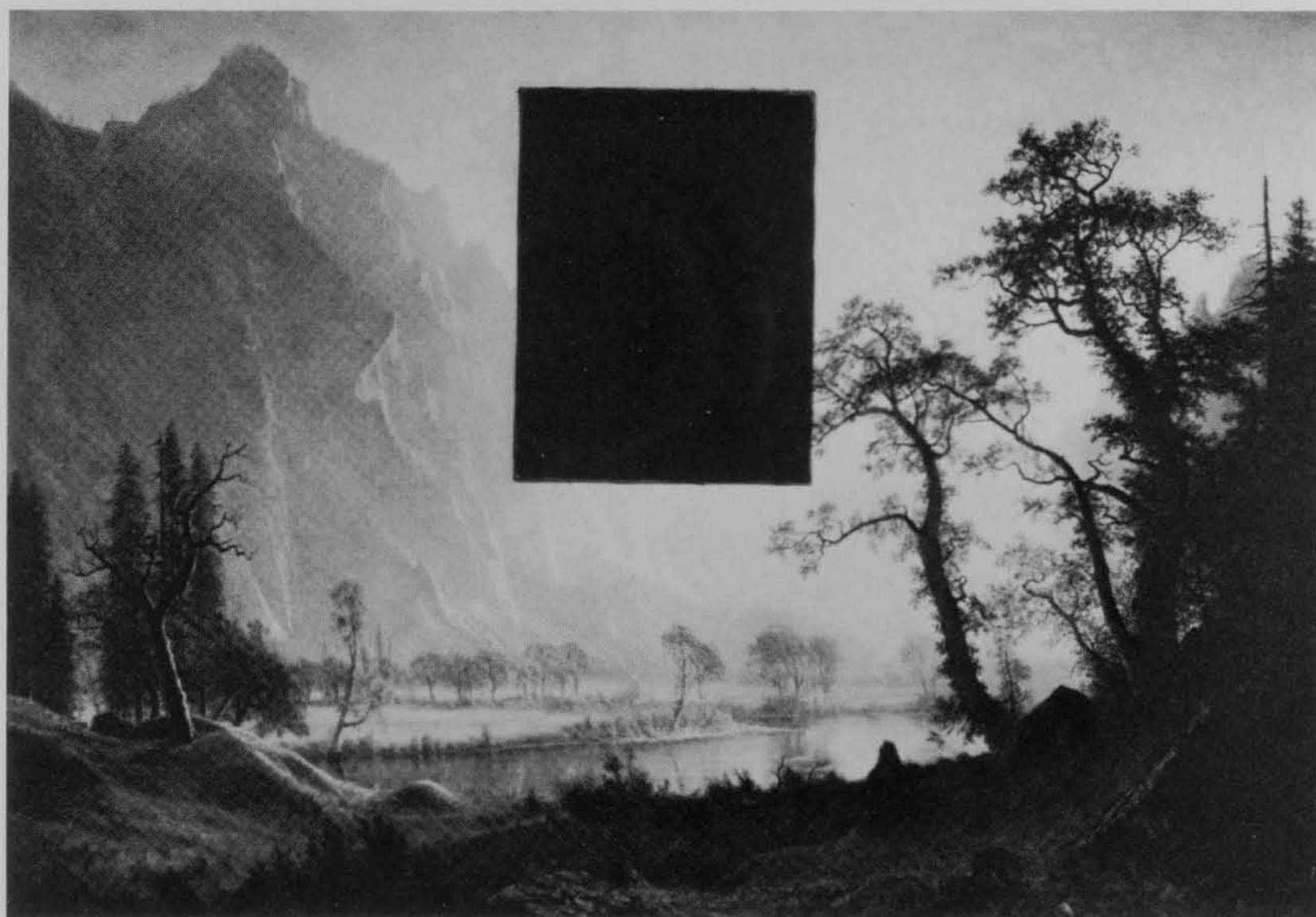


HENRY C. PEARSON



General Critic

Born in Kinston, N.C., 1914. M.F.A., Yale University; B.A., University of North Carolina. Scene designer, 1937-41: Roadside Theatre, Bethesda, Md.; Dock Street Theatre, Charleston, S.C.; Washington Civic Theatre, Washington, D.C.. Policeman, Capitol Police Force, Washington, D.C., 1942. Art study in Japan under Shoji Yamamoto and Yuki Somei; Art Students' League, N.Y.. One-man shows: Workshop Gallery, 1958; Stephen Radich Gallery, 1961, 1962, 1964, 1965, 1966, 1969; Ball State University, Indiana, 1965; Tweed Museum, Duluth, Minn., 1965; Fairweather-Hardin Gallery, Chicago, 1966; North Carolina Museum of Art, 1969; Van Straaten Gallery, Chicago, 1970; Betty Parsons Gallery, 1971, 1974, 1976; Truman Gallery, 1977. Ford Foundation, Tamarind Workshop Fellowship, Los Angeles, 1964. State of North Carolina Gold Medal in the Fine Arts, 1970. PAFA: J. Henry Schiedt Memorial Prize, PAFA Annual, 1968. Represented in collections of: Metropolitan Museum; Museum of Modern Art; Whitney Museum; Chicago Art Institute; Albright-Knox Gallery, Buffalo; Nelson Gallery of Art, Kansas City, Mo.; St. Louis City Museum; Corcoran Art Gallery, Washington, D.C.; National Gallery, Oslo, Norway; Mrs. Albert List, N.Y.C.; Chase Manhattan Bank, N.Y.C.; Union Carbide, N.Y.C.; U.S. Steel,



Pittsburgh; Nelson Rockefeller Collection; Vogel Collection, N.Y.C.; Brutten Collection, Philadelphia; Mr. & Mrs. Bertram O'Neill,

Philadelphia; New York Public Library. Member, Century Association, N.Y.C. Represented by Truman Gallery, N.Y.C.

BRUCE SAMUELSON

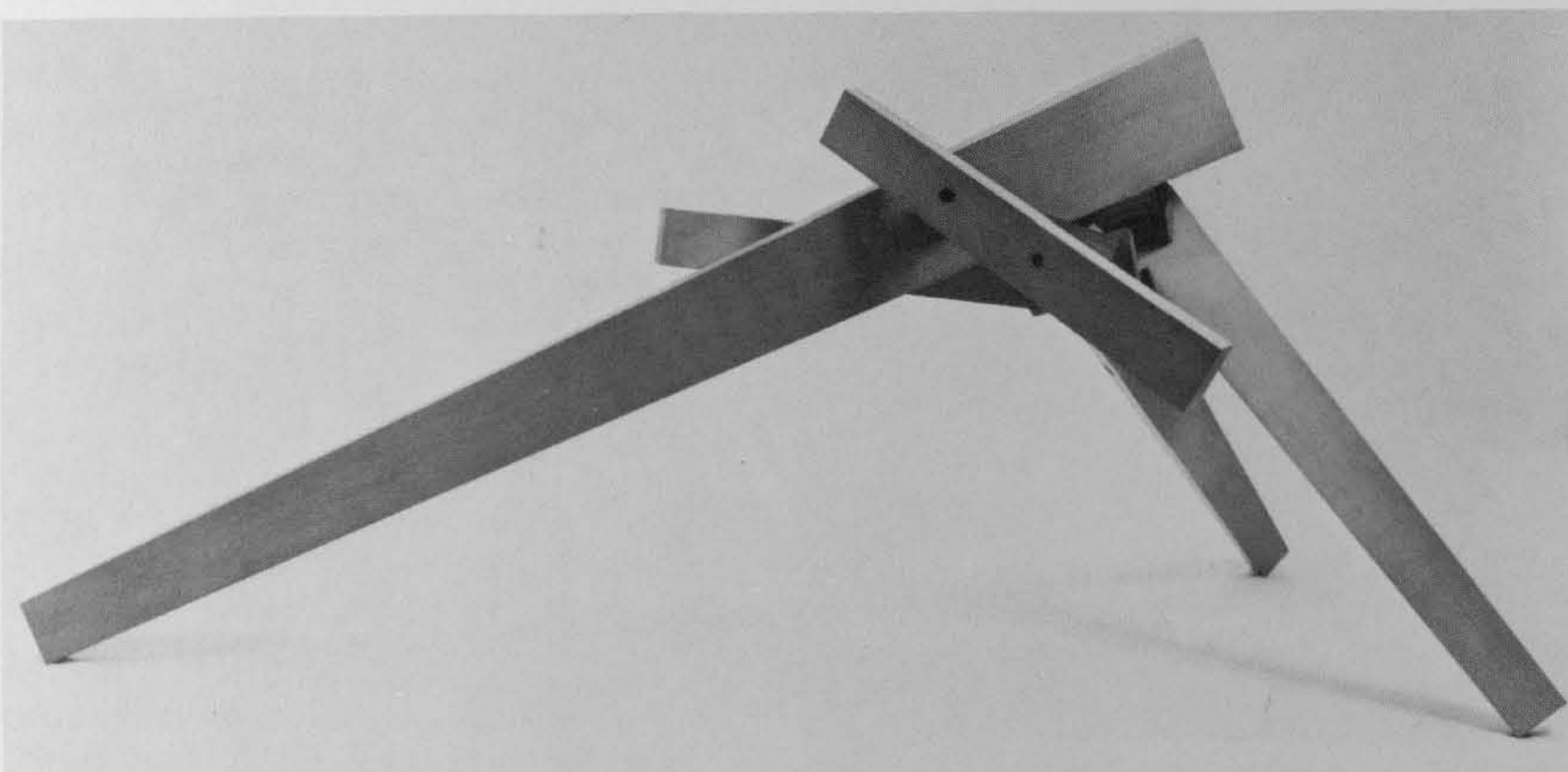
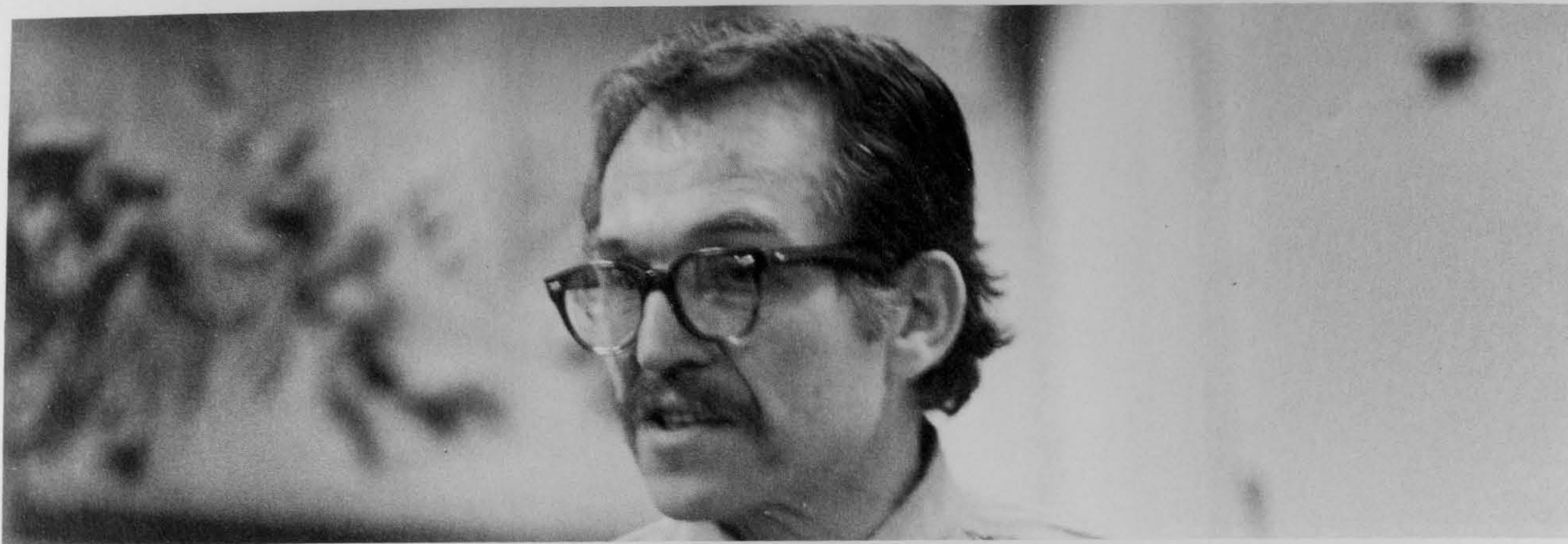


Instructor in Painting and Drawing
Day School

Education: Pennsylvania Academy of the Fine Arts (1964 through 1968). Exhibitions: Students of Hobson Pittman at the Pennsylvania Academy of the Fine Arts (1967-1968); Gamut — 7 Points of View at Langham Gallery (1974); Annual Fellowship Exhibition at the Pennsylvania Academy of the Fine Arts (1967-1976); Philadelphia Invitational, Hunterton Art Center (1976); Awards Exhibition for the American Academy and Institute of Arts and Letters (1976); National Drawing Exhibition, Rutgers University (1977); Recent Acquisitions Exhibition, The Pennsylvania Academy of the Fine Arts (1978). Group: Philadelphia Drawing II 1979. Awards: Schiedt Memorial Traveling Scholarship (1968) William E. Cresson Memorial Scholarship (1967) Charles Toppan prize

for drawing (1967) May Audoban Post Prize for Painting (1972) First Prize for Drawing at Cheltenham Art Center — Drawing Exhibition (1974). Collections: Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Rutgers University permanent collection. One Man Shows: West Chester State Teachers College (1970); Wallnuts Gellers, Phila., Pa. (1971); Gallery Doshi, Harrisburg, Pa. (1973); Robert Louis Gallery, Phila., Pa. (1973); Woodmere Art Gallery, Chestnut Hill, Pa. (1974); Gross-McCleaf Gallery, Phila., Pa. (1975); Rosenfeld Gallery, Phila., Pa. (1977); The Philadelphia Art Alliance (1977); Bloomsburg State College, Bloomsburg, Pa. (1977); Rosenfeld Gallery, Philadelphia, Pa. (1978); Wayne Art Center, Wayne, Pa. (1979); Gallery Poshi, Harrisburg, Pa. (1979).

DAVID SLIVKA



Instructor in Sculpture

David Slivka was born in Chicago. He attended the California School of Fine Arts and the Art Institute of Chicago. Mr. Slivka has taught sculpture at the University of California, the University of Mississippi, Southern Illinois University, and the University of Massachusetts. He has participated in many group shows in New York and in California. His group shows also include the Museum of Modern Art, the Guggenheim Museum and the Brooklyn Museum. His first one-man show was in New York in 1962. Other one-man shows were at the Everson Museum, in Syracuse, New York in 1974, and the Hammarckjold Plaza in New York City, in 1975. His work is included in many important private collections, as well as the collections of The Walker Art Center, The University of Pennsylvania, the Everson Museum, the Baltimore Museum, the Brooklyn Museum and the Staats Galerie, in Stuttgart, Germany, and Rutgers University, New Jersey. Awards: Brandeis Creative Arts Award for American Sculpture, 1962. Louis Comfort Tiffany Foundation Award for Sculpture, 1977-78.

LOUIS B. SLOAN



Instructor in Painting

Born in Philadelphia, June 28, 1932. Studied at the Pennsylvania Academy of the Fine Arts. Awarded Cresson Traveling Scholarship, 1956. Second prize, Wilkie Buick Regional Exhibition, 1960; Awarded Louis Comfort Tiffany grant, 1960, 1961. Received the Jennie Sesnan Gold Medal, the Pennsylvania Academy of the Fine Arts, 1962; The Emily Lowe grant, 1962; John Simon Guggenheim Fellowship, 1964; Earth Art II Purchase Award, 1975. One man exhibition in 1964 at the Peale Galleries of the Pennsylvania Academy of the Fine Arts; Black Perspective on Art Exhibition, New York, 1975; American Painters in Paris Exhibition, 1975; represented in many national and international juried and open exhibitions. Mr. Sloan is represented in the permanent collection of the Pennsylvania Academy of the Fine Arts and in the permanent collection of the Philadelphia Museum of Art, as well as in private collections. Was the President of the Fellowship of The Pennsylvania Academy of the Fine Arts 1968-74, Vice President 1975-76. Since 1960 Mr. Sloan has been an instructor in painting at the Pennsylvania Academy of the Fine Arts, and since 1963 an assistant conservator at the Philadelphia Museum of Art.

FRANCIS SPEIGHT



Instructor in Painting
Summer School

Born near Windsor, N.C. 1896. Studied at the Corcoran School of Art, 1920 and The Pennsylvania Academy of the Fine Arts, 1920-25. Awards: Cresson European Traveling Scholarships, 1923 & 1925. Awards in National Exhibitions in Chicago, New York, Philadelphia, Washington, D.C. and Hartford, Conn. Gold Medal of Honor, The Pennsylvania Academy of the Fine Arts, 1961. Honorary Doctors Degree, Wake Forest College, 1962 and College of the Holy Cross, 1964. Gold Medal for Achievement in the Fine Arts —



awarded by the state of North Carolina, 1964. O. Max Gardner Award, the University of North Carolina at Chapel Hill, 1975. Represented in Museums of Fine Arts and in private collections. Member National Academy of Design and the National Institute of Arts and Letters. Instructor at the Pennsylvania Academy of the Fine Arts, 1925-61. Since 1961, Instructor in the Pennsylvania Academy of the Fine Arts Summer School. Professor of Fine Arts, East Carolina University, 1961-76. Presently, Professor Emeritus. One Man Retrospective PAFA Show at Peale House, 1979.

ROSWELL WEIDNER



General Critic, Senior Instructor in Painting and Drawing

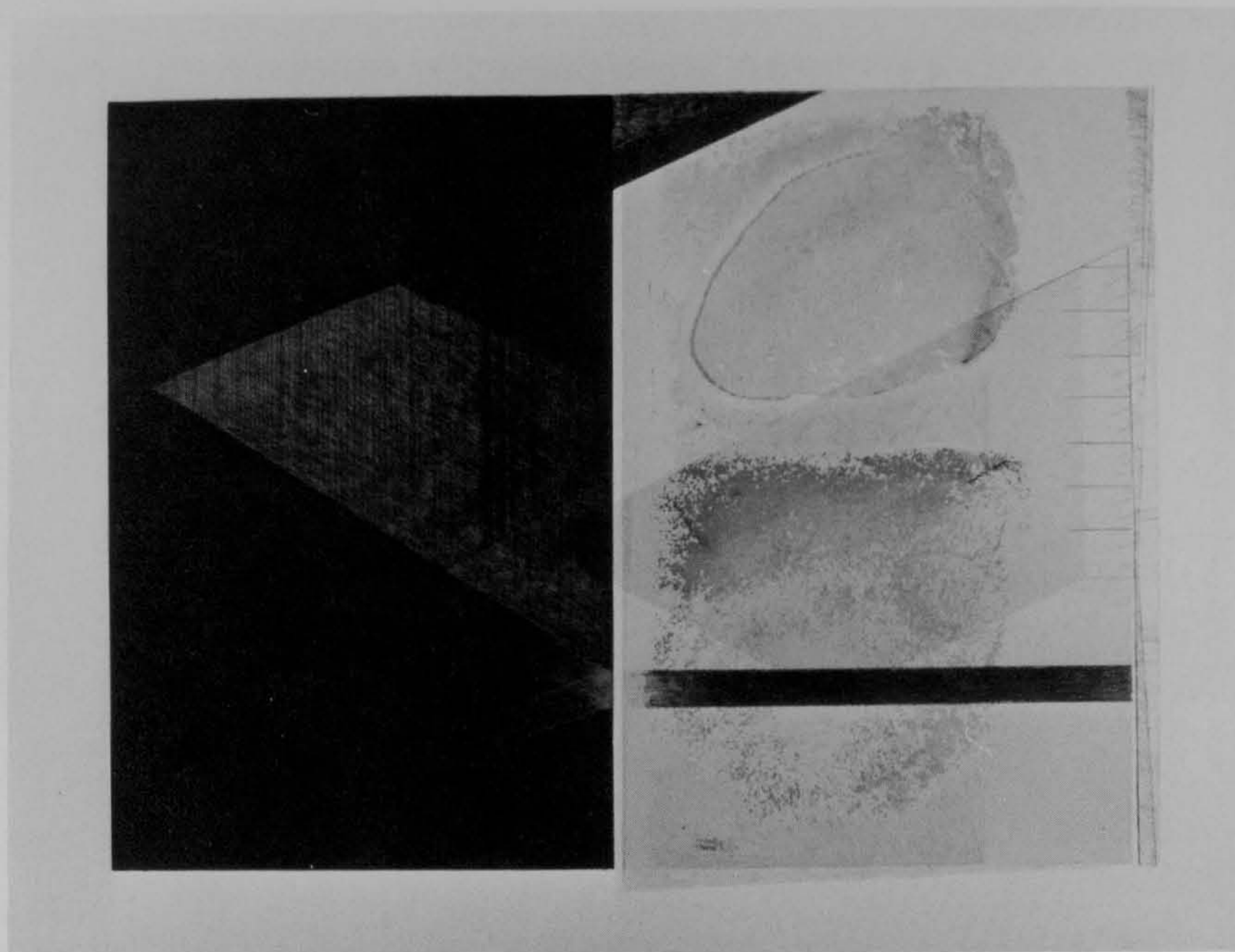
Born in Reading, Pa., 1911. Studied at the Pennsylvania Academy of the Fine Arts and the Barnes Foundation. Awarded Cresson Traveling Scholarship, 1935; First Toppan Prize, 1936. Exhibited in PAFA Annual Exhibitions, 1935 to 197 : Fellowship Prize, 1943; Dawson Memorial Medal, 1965 and 1972. PAFA Annual Fellowship Exh.: Granger Award, 1959. Philadelphia Watercolor Club Exh.: Dawson Memorial Award, 1975; Thornton Oakley Award, 1977. Percy Owens Award, 1975. Represented: Reading Museum; Philadelphia Museum of Art; PAFA; Penn State Univ.; Univ. of Pa., Connecticut State Library; National Assoc. of Broadcasters, Wash., D.C.; Smith, Kline and French. Prints: Library of Congress; Metropolitan Museum of Art, N.Y., First Pennsylvania Nat. Bank Collections, Philadelphia. Major One-Man Exhibitions: PAFA, 1940 and 1960; Reading Museum, 1961; Philadelphia Art Alliance, 1962; Peale House PAFA, 1965; Wm. Penn Memorial Museum, Harrisburg, Pa., 1966; McCleaf Gallery, Phila., 1970; Newman Galleries, 1978; Woodmere Exhibition, 1978. President Fellowship PAFA, 1956-1967. Who's Who in America; Who's Who in American Art.

MARTHA ZELT



Instructor in Silk Screen

Born in Washington, Pa., 1930. Studied Connecticut College, Pennsylvania Academy of the Fine Arts; Temple University; B.A.; University of New Mexico; Carnegie Mellon; Museu de Arte Moderna, Brasil, The New School, N.Y., Haystack Mountain School. Awarded: Cresson Traveling Scholarship, 1954; Schiedt Traveling Scholarship, 1955; Print Fellow, The Philadelphia Print Club, 1965. Group Exhibits: Pennsylvania Academy National Watercolor and Print Annuals since 1961, VIII Salao de Arte Moderna, Brasil, Sao Paulo Bienale, 1961, Print Club since 1961; Brooklyn Museum, 1976 "30 Years of American Printmaking"; National Col-



lection of the Fine Arts, 1977; University of North Carolina, 1977; 17th Bradley National Print and Drawing Exhibit, 1979. One-Woman Shows: Virginia Intermont College, 1976; Pennsylvania Academy of Fine Arts and Philadelphia Drawing Exhibit, 1979; Emory and Henry College, 1976, The Print Club, Philadelphia, 1975; Washington and Jefferson College, 1973; Pennsylvania Academy of the Fine Arts, Peale House Galleries, 1972; Galeria Penguin, Rio de Janeiro, Brasil, 1961. Represented in George Allen Smith Collection, Yale; Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts; Free Library of Philadelphia.



BUILDINGS

When the Pennsylvania Academy of the Fine Arts at Broad and Cherry Streets opened the doors of its third and present home, in time for the great crowds of Centennial visitors in 1876, its vigorous and imaginative polychrome design was highly acclaimed and caused a sensation in the normally subdued Quaker City.

Designed by the young Philadelphia architectural firm of Furness and Hewitt, whose principals were Frank Furness and George W. Hewitt, the building, housing both a museum and art school, was bold, colorful, flooded with natural light, flamboyantly decorated in the latest high Victorian manner, yet efficiently and functionally planned. The building was completely restored in 1976.

The majority of classes for the first year students are held in another Academy building, the Peale House at 1811 Chestnut Street and over 75 faculty and advanced students occupy private studios in that space.

The Peale House facility allows Academy artists to meet on a seven day a week basis and to extend the school curriculum in its professional dimensions.

COLLECTION

"What I admire most about the Pennsylvania Academy is its integrity. If the chief job of the Museum is to preserve, as I believe it is, then the Academy has done its job well. The great Furness building remains intact while most of our other nineteenth-century museums have been "improved" beyond recognition. The collection itself is a fine one, greater by far as a preserved whole than as a gathering of undeniable masterworks. In an age when museums seek to dazzle, the Academy is one of a handful of institutions which seeks to preserve its heritage, keeping faith with the past while planning for the future."

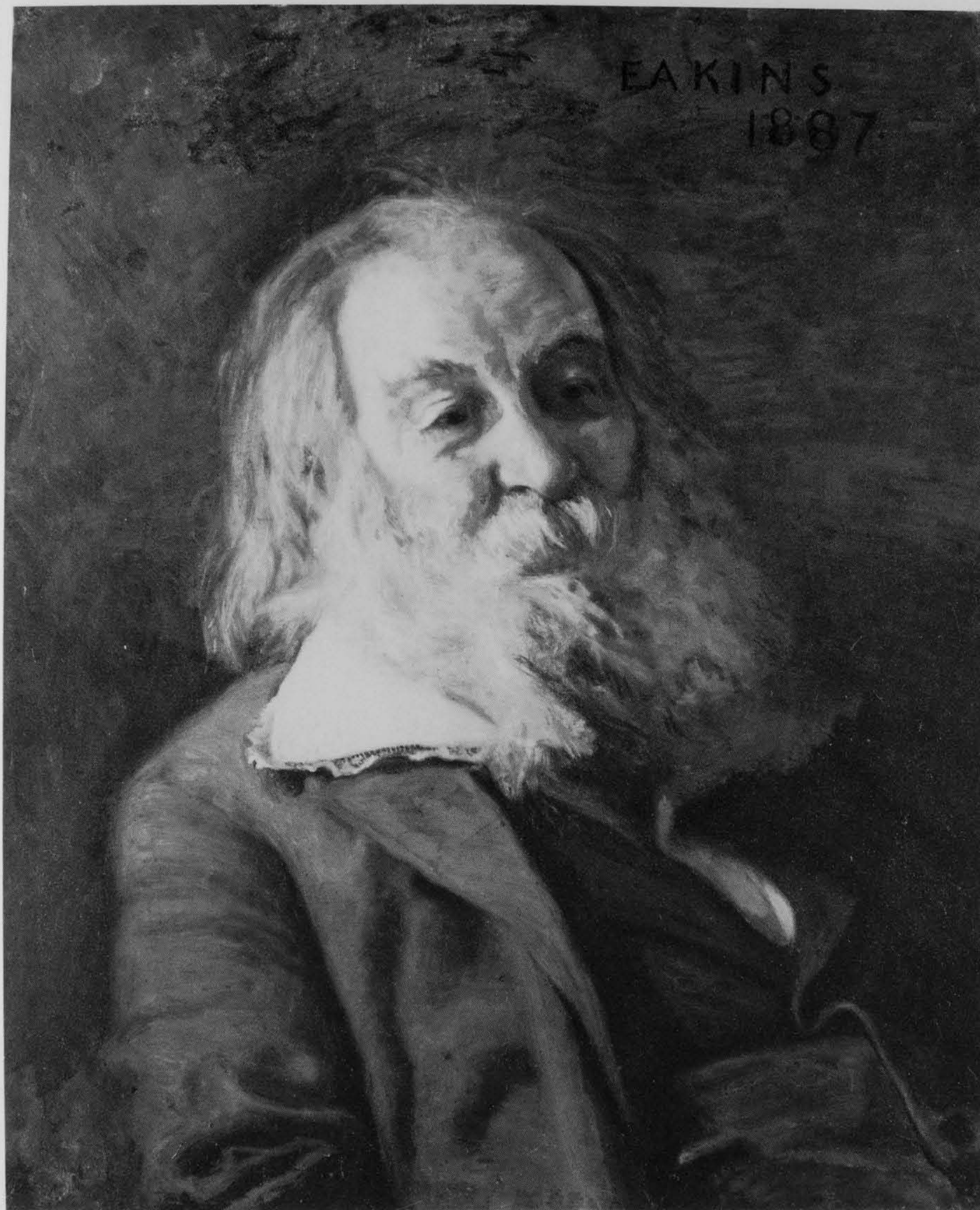
Theodore E. Stebbins, Jr.
Curator of American Painting
Museum of Fine Arts, Boston

LIBRARY

The Academy Library provides students with a thorough survey of the history of art, as well as materials to stimulate individual inspiration. The collection includes a clipping file, a biographical file of artists, books, magazines, exhibition catalogs and color reproductions.

ARCHIVES

The Archive of the Pennsylvania Academy preserves primary source materials relating to the history of the institution. Archives include documents from the Academy schools and from past exhibitions as well as information about many of the artists associated with the Academy. Researchers are welcome by appointment.



"Thomas Eakins was a man of great character. He was a man of iron will and his will was to paint and to carry out his life as he thought it should go. This he did. It cost him heavily but in his works we have the precious result of his independence, his generous heart and his big mind. Eakins was a deep student of life, and with a great love he studied humanity frankly. He was not afraid of what his study revealed to him."

from "Robert Henri & His Circle"
by William Innes Homer, pg. 177

"Look deep into the Heart of American Life."

Thomas Eakins,
Student, PAFA 1861-1865
Instructor, PAFA 1876-1882
Director of Academy Schools, 1882-1886

WALT WHITMAN
By Thomas Eakins,
PAFA Collection

Letter to Mary Cassatt from John Frederick Lewis

"I deeply appreciate your interest in the Academy and what you say as to your possible intentions . . . the Academy would like to have your own work represented in its collection, and that you will give this matter consideration at the present or some time in the future. We have now probably the best collection in the country of the works of American artists, and I look forward to the consummation in a few years of my earnest hope that we will have a new and commodious building where the public may see for all time the Academy's possessions."

John Frederick Lewis, President of the Board of Directors 1908-1932

*Mary Cassatt,
Student, PAFA 1861-1865*

**YOUNG THOMAS
AND HIS MOTHER**

*By Mary Cassatt,
PAFA Collection*





Harrison Morris recalled that “when DeCamp had to leave the Academy School, there was one conspicuous artist and teacher whom it would be a crowning act to engage if he could be persuaded to come, this was William M. Chase.

... Thus I went to see him; ... at his summer house and studio in the Shinnecock Hills, on Long Island; ... Chase consented to come to the Academy Schools on certain days on each week.”

Harrison S. Morris, Managing Director of the Academy — 1892-1905

*William Merritt Chase,
Instructor of Drawing
and Painting, PAFA 1896-1909*

*AUTUMN STILL LIFE
By William Merritt Chase,
PAFA Collection*

*Robert Henri,
Student 1886-1888, 1892-1894*

Let a student enter the school with this advice:

No matter how good the school is, his education is in his own hands. All education must be self-education.

... The school is a thing of the period. It has the faults and virtues of the period.

It is up to the student whether he becomes a school-made man or whether he uses the school as a place of experience where there are both good and bad advices, where there are strengths and weaknesses, where there are facilities, and much information to be had the instructors, and much to be gained by association with the other students.

... A school should be an offering of opportunity, not a direction, and the student should know that the school will be good for him only to the degree that he makes it good.

*Robert Henri, The Art Spirit
(1923; rev. ed. 1960), pp. 120-21.*

"There [PAFA] I received ineffaceable impressions that have colored my life. There I formed habits of thought that have persisted. There I have received a broad generous opportunity that has left me poor, but free."

*Alexander Stirling Calder
Student, PAFA 1885-1888
Teacher, PAFA 1889-1890*

ROBERT HENRI
*By Alexander S. Calder,
PAFA Collection*



GENERAL INFORMATION

ADMISSION — DAY SCHOOL

The Pennsylvania Academy of the Fine Arts admits students of any race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, color, national and ethnic origin in administration of its educational policies, admissions policies, scholarship and loan programs, or other school-administered programs.

The official application form (the last page of this catalogue is a removable application form) must be filled in and returned to the Registrar of the Schools together with two small photographs and the application fee of \$10.00. Information regarding portfolio requirements will be sent upon receipt of the application.

Two written references, to be sent

directly to the School, are also required. No student is eligible for admission unless he or she is at least sixteen years of age and has completed high school or its equivalent. The Committee on Instruction reserves the right to limit the number of students under any or all classifications. Applicants may wish to have a personal interview with the registrar.

TRANSFER CREDIT

A maximum of two years of studio credits (60) may be accepted toward the Academy's four year Certificate. No transfer credits are acceptable toward the requirements for the Cresson, Schiedt or Ware Scholarships.

FEES, DAY SCHOOL

Application fee	\$ 10.00
Tuition fee per term	800.00

Total — First Term	810.00
Tuition fee, each	
subsequent term	800.00
Late registration fee	5.00
Room — per term (16 wks.)	
(Women only)	485.00
Locker fee per year	2.00

THE EVENING SCHOOL

The Evening School is an extension of the regular program of the Academy School. Studios of drawing, painting, and sculpture are conducted on a professional level, but no prior experience is required of students wishing to enroll for one or more nights a week.

The evening studios are conducted five nights each week between 7 and 10 o'clock, and the dates conform to the Day School schedule. Write to the School Office for an application and brochure on the Evening School.



SUMMER SCHOOL

The Summer School is a 4-6 week, Day-time course, conducted by members of the Academy Faculty. For information write to the School Office.

FEES FOR EVENING AND SUMMER SCHOOL

PHONE OR WRITE FOR BROCHURE ON THE EVENING OR SUMMER SCHOOLS. BROCHURE CONTAINS MORE DETAILED INFORMATION AND APPLICATION FORMS FOR ADMISSION.

PAYMENT REGULATIONS

All fees are payable in advance and no deduction is made for late registration or for absence. No refund will be made after the second week of any Term for either tuition or in the case of Residence Students for lodging, whether the cause be voluntary or

involuntary withdrawal, dismissal by the School Administration for any reason in its own discretion, or for any reason, except as noted below.

The two exceptions to the above regulations may be (a) in the case of any student who is called into military service before or during a School Term under the provisions of the Selective Service Act; or (b) 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 listed under Veterans will apply.

Official credit or the issuing of transcripts of record will not be granted by the Academy either to a student or a former student who has not completely satisfied, in the opinion of the Administration, his financial obligations to the Academy. A fee of \$2.00

will be charged for each transcript.

Non-payment of fees shall prohibit such delinquent students from attendance in all classes and lectures.

Tuition may be paid: (a) By mail in advance, (b) in the school office in advance, by cash, check, or money order, (c) on registration day with check, cash or money order for exact amount due. If payment has not been made for full amount due by 5 P.M. on registration day, a late registration fee of \$5.00 becomes payable.

New registration cards shall be issued at the beginning of each term to students at the time of the payment of fees. Admission to classes is by registration card only.

The number of students in any class will be limited and registration cards will be issued in the order of tuition payments, and these cards must be presented for admission to classes.

NOTE: The late registration fee is applicable to all students who have not paid tuition on or before the regular registration date, unless special arrangements have been made with the school office in advance. Students paying the Day School fees may enjoy the privileges of the Evening School studios by special arrangement with the school office.

A fee of \$2.00 is charged for each locker. Lockers must be vacated, by students not returning, by the last day of the current term. After that date contents will be disposed of to make room for new students.

FINANCIAL AID

The Academy offers a financial aid program. Applicants should contact the registrar's office to determine their eligibility for financial aid.

Students already enrolled at the Academy for two semesters, in good standing and enrolled at the time of application, may apply to the Academy for full or half tuition scholarships. Students must complete the official financial aid forms and submit them along with three works completed at the Academy to the Faculty at the March meeting. Scholarships are awarded on the basis of artistic merit and financial need and are awarded for the duration of the ensuing school year. Students must maintain an average of B- or better to hold a scholarship.

FREE TUITION SCHOLARSHIPS

Recipients of Full Free tuition scholarships are required to work for the school an assigned thirty hour period, during the holding of that year's scholarship, and Half scholarship students a fifteen hour period. These obligations may be fulfilled by posing in the portrait studio or by completing other work designated by the school. These Free tuition scholarships have been made possible by gifts from Academy friends:

THE JOHN LAMBERT SCHOLARSHIPS,
THE LEWIS S. WARE MEMORIAL
SCHOLARSHIPS.

THE LOUISE HARRISON MEMORIAL
SCHOLARSHIPS.

Given by Thomas S. Harrison in memory of his wife.

THE MARY R. BURTON SCHOLARSHIPS.
THE SARAH KAIGHN COOPER MEMO-
RIAL SCHOLARSHIPS.

Given by Mrs. George K. Johnson.

THE ELIZABETH H. THOMAS MEMO-
RIAL SCHOLARSHIPS.

THE LEORGE M. WILTBANK SCHOLAR-
SHIPS.

Given by Annie C. Wiltbank.

THE BARBARA SPECKER GORSON
MEMORIAL SCHOLARSHIP.

Given by her father, Mr. Joseph Specker.

THE RONTI CRISTINE JOHNSON
MEMORIAL SCHOLARSHIP.

ALLEN HARRIS MEMORIAL SCHOLAR-
SHIP.

WALTER STUEMPFIG MEMORIAL
SCHOLARSHIP.

THE ROBERT B. ERHMAN SCHOLAR-
SHIPS.

THE JANE DARLEY NAEYE SCHOLAR-
SHIPS.

THE CATHERINE GRANT SCHOLAR-
SHIP FUND.

Given by Mae Diffenbaugh.

THE WOMEN'S COMMITTEE

WORK SCHOLARSHIPS

Tuition scholarships are also awarded which entail specific duties within the school; i.e. class monitors. Full and Half Work scholarships are awarded on the basis of the time and responsibility these scholarship duties entail. Generally there is an obligation of between nine and eighteen hours per week.

These scholarships are awarded on the same basis and with the same requirements as Free tuition scholarships.

STUDENT AID FUND

In August 1971 a group of friends and fellow students established a fund for student aid. "The James E. Brewton Student Aid Fund" originally created by the proceeds from the sale of this artist's paintings is the expression of their love and respect for him and his expressed concern for the Academy students. The Student Aid Funds provide short term loans. Students may apply in the Dean's Office.

FOREIGN STUDENT SCHOLARSHIPS

The Academy encourages students from foreign countries by offering a

tuition scholarship for their first year only. These are awarded by a committee of the Faculty as a result of their evaluation of the students portfolio. Foreign students who are accepted must present solid evidence of sufficient funds to enable them to pay their living and other expenses.

ACADEMY RESIDENCE

The School provides residence accommodations for a limited number of its women students. New applicants for entrance into the School should indicate in their earliest correspondence any interest in such housing. A deposit of \$50.00 is required for room reservations. Additional information on types of accommodations may be obtained from the School Office. No single accommodations are available.

VETERANS

The P.A.F.A. is approved for veterans education under the provisions of Title 38 U.S. Code Section 1776 and the Veterans Administration Regulation 14251E. Students enrolled under provision of Title 38 U.S. Code for Veterans Education are governed by the following:

Veterans must register at least one piece of work with their respective assigned teachers no less than once each month. Veterans will be required to submit monthly written verification

of such registration for each class.

The regular school program is available to a veteran only on a Full-time* basis. Even in those situations where a student is doubly enrolled in the BFA program between the Academy and either Philadelphia College of Art or the University of Pennsylvania his status must remain "Full-Time"*. A Veteran wishing to enroll on a part time basis will be restricted to the Evening or Summer school programs. In order to comply with grade and credit regulations as outlined by the VA, a student is required to take a minimum of three evening or summer school courses resulting in at least three grades and 4.5 semester credits. Veterans are subject to all school academic and disciplinary rules without exception.

*Full-Time = 15 semester credits (30 clock hours)

Unsatisfactory Progress Students receiving failing grades are placed on probation for sixty days. If unsatisfactory progress continues beyond the probationary period, the student's training will be immediately interrupted and all concerned will be notified accordingly. Students dismissed because of unsatisfactory progress may apply for re-entrance; however, each case will be considered on the basis of the facts involved.

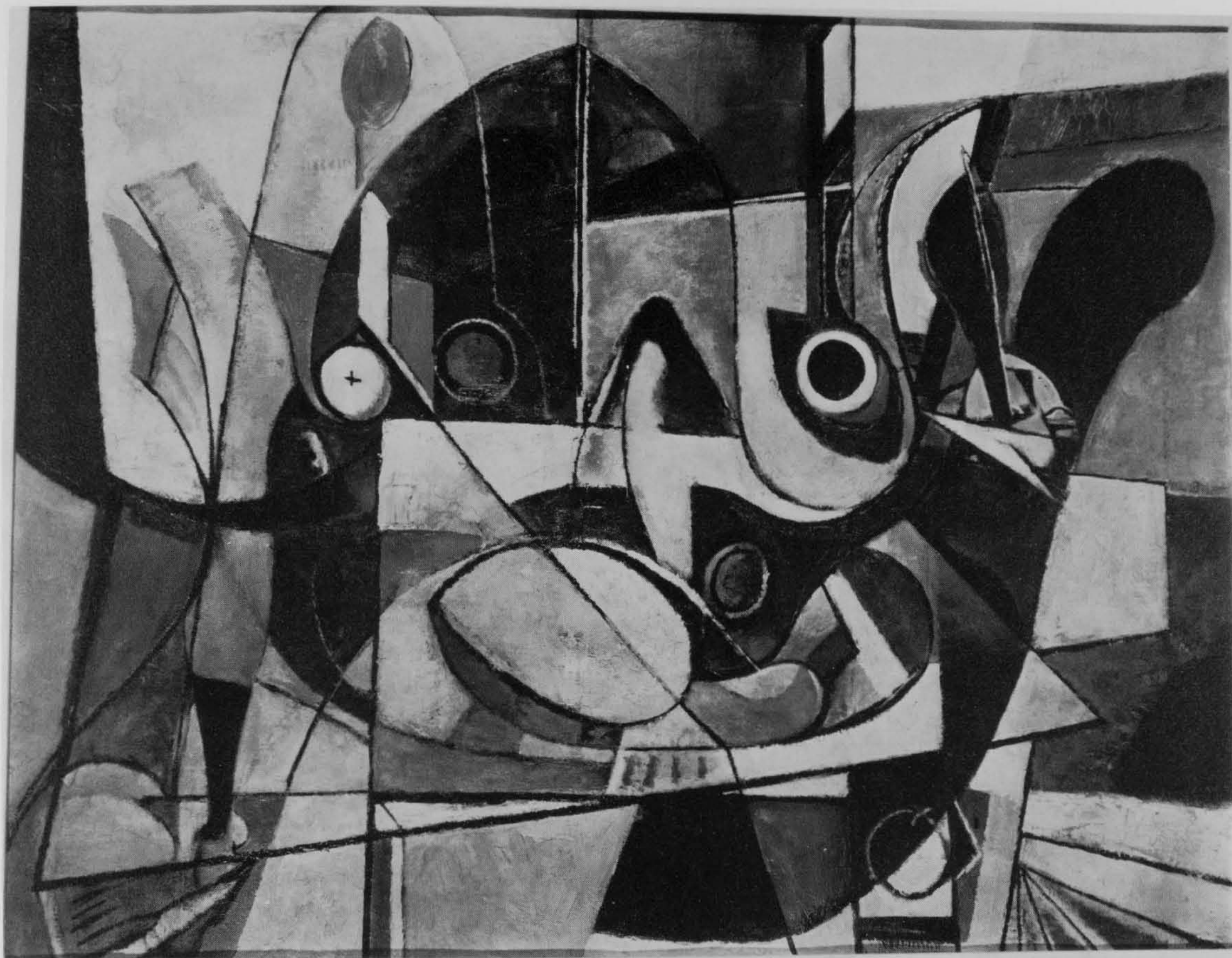
Refund Policy In the event a war orphan or eligible person fails to enter

the course, or withdraws or is discontinued therefrom at any time prior to completion, the amount charged to the veteran for tuition, fees, and other charges for a portion of the course shall not exceed the approximate pro rata portion of the total charges for tuition, fees, and other charges that the length of the completed portion of the course bears to its total length. *Credit for Previous Education and Training* Appropriate credit is given for comparable previous education and training, and the training period will be shortened accordingly.

MEDICAL CERTIFICATION

All students must file with the School prior to the opening day of the School Terms in September and January, a certificate of Good Health, attested to by the student's family doctor or other recognized physician. Failure to file this certificate, will result in non-registration of the student until the attested certificate is filed.

Blue Cross & Blue Shield Medical group insurance is available to Academy students.



"Arthur Carles' turbulent spirit is always vividly present with me in these galleries, and this is right; for he was teacher here when I was a student, and before that he had started his own painter's life in these Academy schools. Furthermore, there is habit in my calling on his memory and I have observed this practice, nurtured perhaps unknowingly, but common among those

who knew him as a teacher. He had the knack of hinting substantial form into our gropings and now, for stimulant, we hitchhike in retrospect, as it were, in the shadow of his fertile and perceptive enthusiasms."

*Franklin Watkins, Student 1912-1923
Teacher 1943-1971*

"White is a color, not a light."

*Arthur B. Carles,
Student, PAFA 1901-1907
Instructor, PAFA 1917-1925*

*COMPOSITION No. 6
By Arthur B. Carles*

COURSE DESCRIPTIONS

FOUR YEAR CERTIFICATE

The Pennsylvania Academy of the Fine Arts grants its Certificate to students who have satisfactorily completed four years of study (120 credits) in the Academy Schools, or the equivalent according to the Academy requirements. Only students whose records are complete according to the final decision of the School Administration, are eligible for these Certificates. By special arrangement work done in the Evening or Summer schools may be credited.

BACHELOR OF FINE ARTS DEGREE

Because the Academy is devoted ex-

clusively to the study of Fine Arts it is not a degree granting institution. A Bachelor of Fine Arts degree is available, however, in conjunction with the Philadelphia College of Art or the University of Pennsylvania. Both institutions recognize the attainment of the Academy's certificate as satisfying the studio credit requirements for their respective BFA programs. Specific information may be obtained from the Registrar's office.

REGULATIONS & REGISTRATION

The Academy realizes that maximum freedom fosters creative effort and permits unusual devotion to the art-

ist's self-discipline. The minimal regulations will not interfere with artistic effort and in fact are found to aid in that effort. Therefore these regulations are to be met for the student to be eligible for promotion, individual studio privileges, scholarships, prizes and travel awards. Furthermore, those students who desire to apply the credit for studio work done at the Academy toward an Academic degree must have a complete record of registration as well as a Faculty evaluation of the quality of the work. This record will constitute a proper transcript for the Academic University or College. Registration requirements are satisfied when each student has registered one piece of work each month



with each of the artists assigned to him.

SEMESTER CREDIT

Effective September 1, 1979, the Academy School will award 1.5 semester credits for each three (3) hours a studio meets.

PRELIMINARY DIVISION

Students entering the Academy for the first time are admitted to the Preliminary studios. Only upon special recommendation of the Admissions Committee may new students be admitted to the intermediate studios. The Preliminary discipline enables the student to survey the fundamentals of Drawing, Painting, Sculpture and Graphics.

The Preliminary studio assignment for each semester of the two semes-

ter schedule is as follows:

Life Painting — 6 hours per week/3.0 credits: painting from the life model.

Still Life Studio — 6 hours per week/3.0 credits: emphasis on design color, texture and composition.

Life Drawing — 3 hours per week/1.5 credits: drawing from the life model.

Cast Drawing — 6 hours per week/3.0 credits: drawing from casts of antiquity. Includes for one semester Basic Color Development, lectures in the use of primary and earth color palettes.

Clay Modeling — 3 hours per week/1.5 credits: Instruction in modeling from life and portrait models and Three dimensional design.

Graphics — 6 hours per week/3.0 credits: the study of the techniques

and uses of Lithography, Etching, and Silk Screen.

LECTURES

The following are assigned in addition to the studio classes and are prerequisite for the Certificate, Advanced/Independent Study, and private studios.

Perspective — 1 hour per week/two semesters: Fundamental elements of perspective and their application.

Materials and Techniques — 1 hour per week/two semesters: Lectures and demonstrations in the use and application of various painting media.

Art History — 1 hour per week/two semesters: A general survey of art history as it applies to the studio curriculum.

INTERMEDIATE STUDIOS

At the conclusion of the second semester each Preliminary student will be admitted to the division of his choice (Painting, Graphics or Sculpture) provided his record shows a complete and satisfactory registration of work.

PAINTING DIVISION

Students electing to enter the Painting Division will be assigned each semester to studios in Life Painting (12 hours per week/6 credits), Portrait painting (12 hours per week/6 credits), Life drawing (3 hours per week/1.5 credits), and Composition (3 hours per week/1.5 credits). They are encouraged to pursue special projects and to emphasize individual explorations in style, medium and content under the critical guidance of the Faculty. It is expected that students will complete at least two semesters in the Intermediate studios before they begin Independent Study or apply for a private studio.

GRAPHICS DIVISION

Students entering the Graphics Division are required each semester, to complete 18 hours per week (9 credits) in Printmaking, 9 hours (4.5 credits) in either Painting, Drawing, or Sculpture, or a combination thereof, and 3 hours (1.5 credits) of Critique from a member of the faculty designated as a general critic. It

is expected that students in the Graphics Division will complete at least two semesters and have earned a semester grade in etching, lithography and silk screen before they apply for a private studio or begin Independent Study.

SCULPTURE DIVISION

Students entering the Sculpture Division are required each semester to complete 9 hours per week (4.5 credits) of Life modeling, 9 hours per week (4.5 credits) of Portrait modeling, 9 hours per week (4.5 credits) of Composition, and 3 hours per week (1.5 credits) of Life drawing. Individual projects involving wood carving, welding, stone carving, kiln firing or molding of plastic may be pursued under the supervision of an instructor. Students who have completed two semesters in the sculpture studios and Art History may apply to the sculpture faculty for a private studio.

INDEPENDENT STUDY

Students who have completed two semesters in the Intermediate studios may enjoy the privilege of independent study without Faculty vote. Those who wish may work outside the studios and receive grades from any member of the Faculty. In such cases, students must register their work at least once a month with at least four members of the Faculty and receive a

minimum of four grades. The Academy will continue to assign students to a particular group in order that a student wishing to work in the studios be assured space.

***STUDIO PRIVILEGE**

Students who have completed two semesters in the Intermediate Studio and have completed registration requirements, may apply for studio privilege.

Application for studio privilege for Painting and Graphics students will consist of submitting three examples of work. Faculty approval in the form of a majority of those voting will be required for studio privilege. No student who has an incomplete record of registration lectures, or grades will be eligible for a Studio or BFA.

***BFA: UNIVERSITY OF PENNSYLVANIA**

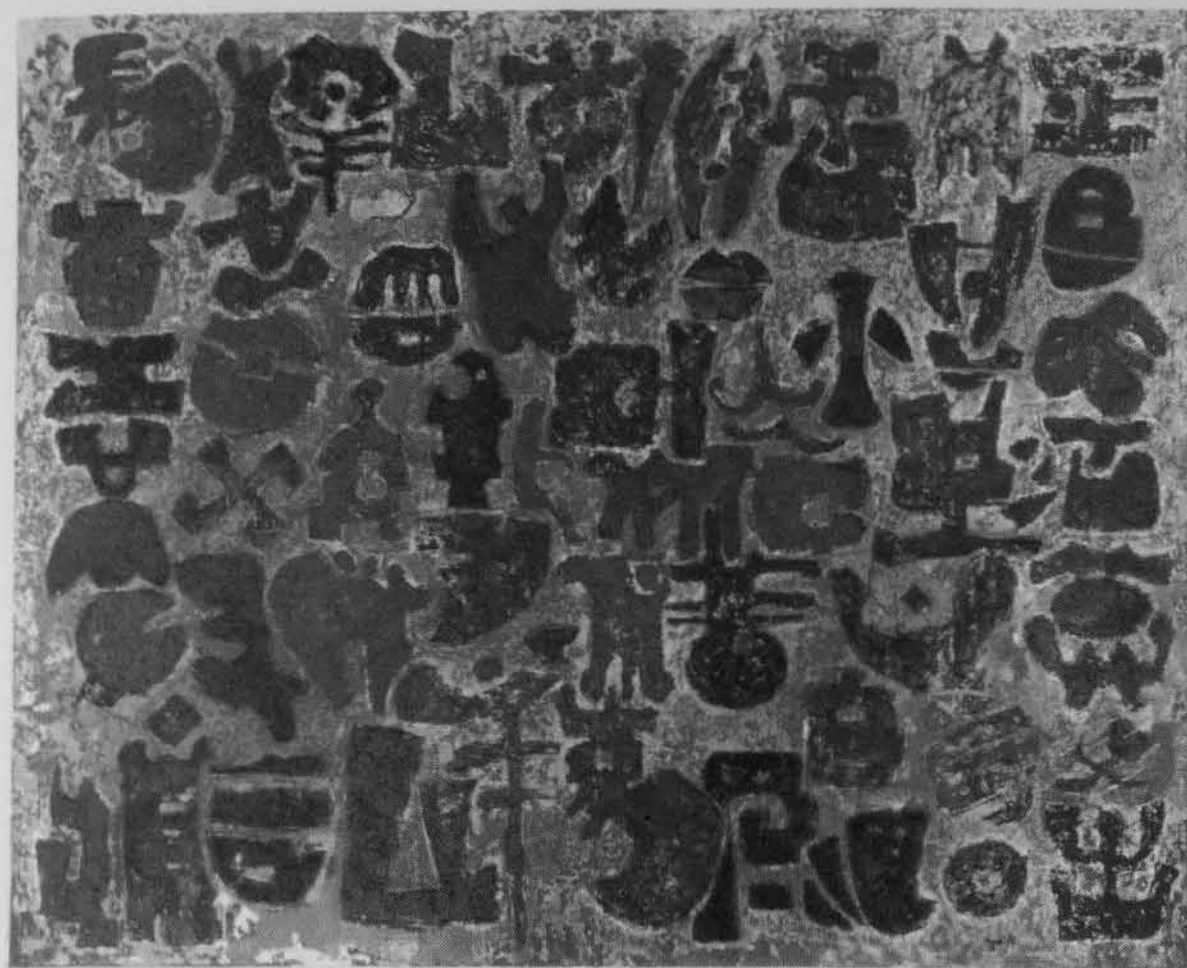
Students who intend to receive a BFA from the University of Pennsylvania must be approved by the faculty. Work is submitted at the same time as the work for Studio privilege, with the same prerequisites.

*Each of the above will carry the designation "Advanced Standing."

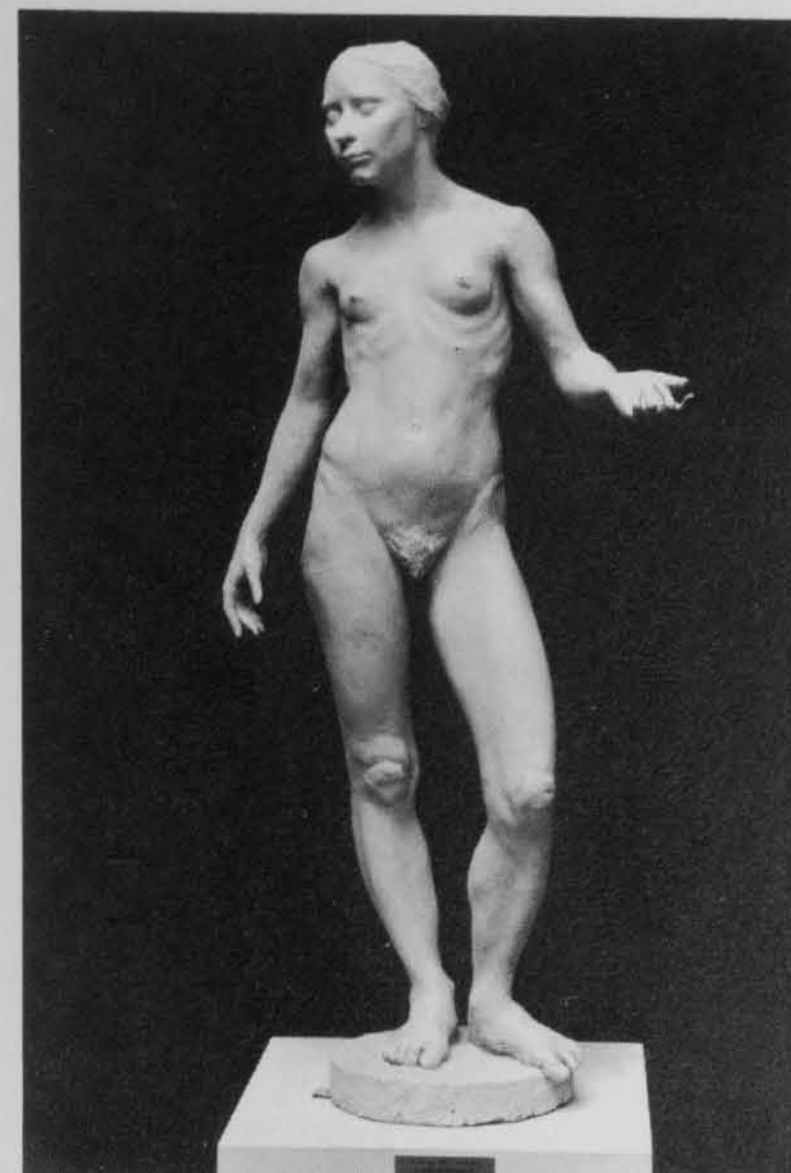
BFA: PHILADELPHIA COLLEGE OF ART

Students must meet requirements of the certificate.

SCHOLARSHIPS AND PRIZES



Ock Jin Hyon
Cresson 78



Daniel R. Reiser
Cresson 78

THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

By the liberal provisions of the wills of Emlen Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emlen Cresson, Academician, the income from which is to be applied by the Pennsylvania Academy of the Fine Arts in sending pupils of merit to Europe. These scholarships shall be awarded under such rules and regulations as shall be adopted from time to time by the Board of Directors of the Pennsylvania Academy of the Fine Arts. The

award of Cresson Scholarships has had significant influence on hundreds of recipients over many years and has been a great boon to this Academy. In the Spring of 1969 the one thousandth award was made. To emphasize the importance of these awards and to broaden the advantages to our students, and because the Fund realizes very generous income each year, the Management, through its Committee on Instruction, has established the practice of approving the recommendation of the Faculty for either first or second awards. These scholarships were first awarded in 1902.

In 1978, the award of a Cresson

Traveling Scholarship credited each student with \$3,700 of which \$2,300 was used for a summer of travel and traveling expenses in Europe, and the remaining \$1,400 was used for Academy tuition for the two terms immediately following. Each year the sums may vary, as adjustments in tuition charges and traveling expenses dictate. Each recipient is required to return to the Academy for the continuance of regular studio work in an additional year as an advanced student. He is expected to help set high professional standards among our students after his return from Europe. In cases of exceptional merit, and when a very decided improve-



Koji Kawai

Cresson 78

ment is evident, a student may, through the same authority, receive the award a second time. Competition for a second scholarship must be entered during the year succeeding the first award, unless otherwise ruled by the Committee on Instruction on written application. The award of a Cresson Traveling Scholarship the second time credits the student with the sum established for that year to be used for travel and traveling expenses, and may be used any time within twenty-eight months after receipt of the award.

Five Cresson Traveling Scholarships were awarded in 1978. Every student in good health and without knowledge of any physical condition or any other reason to prevent accepting and properly using such scholarships is eligible for competition for

Cresson Traveling Scholarships. Competitors must have an aggregate of 90 Academy Winter School weeks to their credit which must have been accumulated within five (5) years of the date of competition. The final 30 weeks (two terms) must be spent in the Winter School of the Academy and must be within the year of competition. One summer and one semester of evening school or two semesters of evening school may be allowed as equivalent of one semester by special approval of the administration.

Every student must have a complete and unbroken registration record. Painters and Graphics Majors must also have satisfactorily completed the work in Materials and Techniques in Perspective and Art History. Sculptors must meet the requirements of



Fernando Oliviera

Cresson 78

the Sculpture faculty and attend the Art History lectures. All financial obligations must be fully paid.

All students entering the competition are required to complete the official application. All work submitted in competition must be that which has been done in the Academy studios or for Academy registration. It must be work completed within the last 30 weeks of the Winter School. All work in competitions must be approved and recorded before entry by two Faculty instructors.

All competitors are unrestricted as to amount, size and variety of work they submit in the competition groups, provided they do not exceed the space allotted. Each sculptor's group must include a composition. Work must be exhibited unframed and unglazed. If tape or stripping is used to

trim unsightly edges of canvas, it may be used to give order rather than enhance and must not encroach upon the face of the canvas.

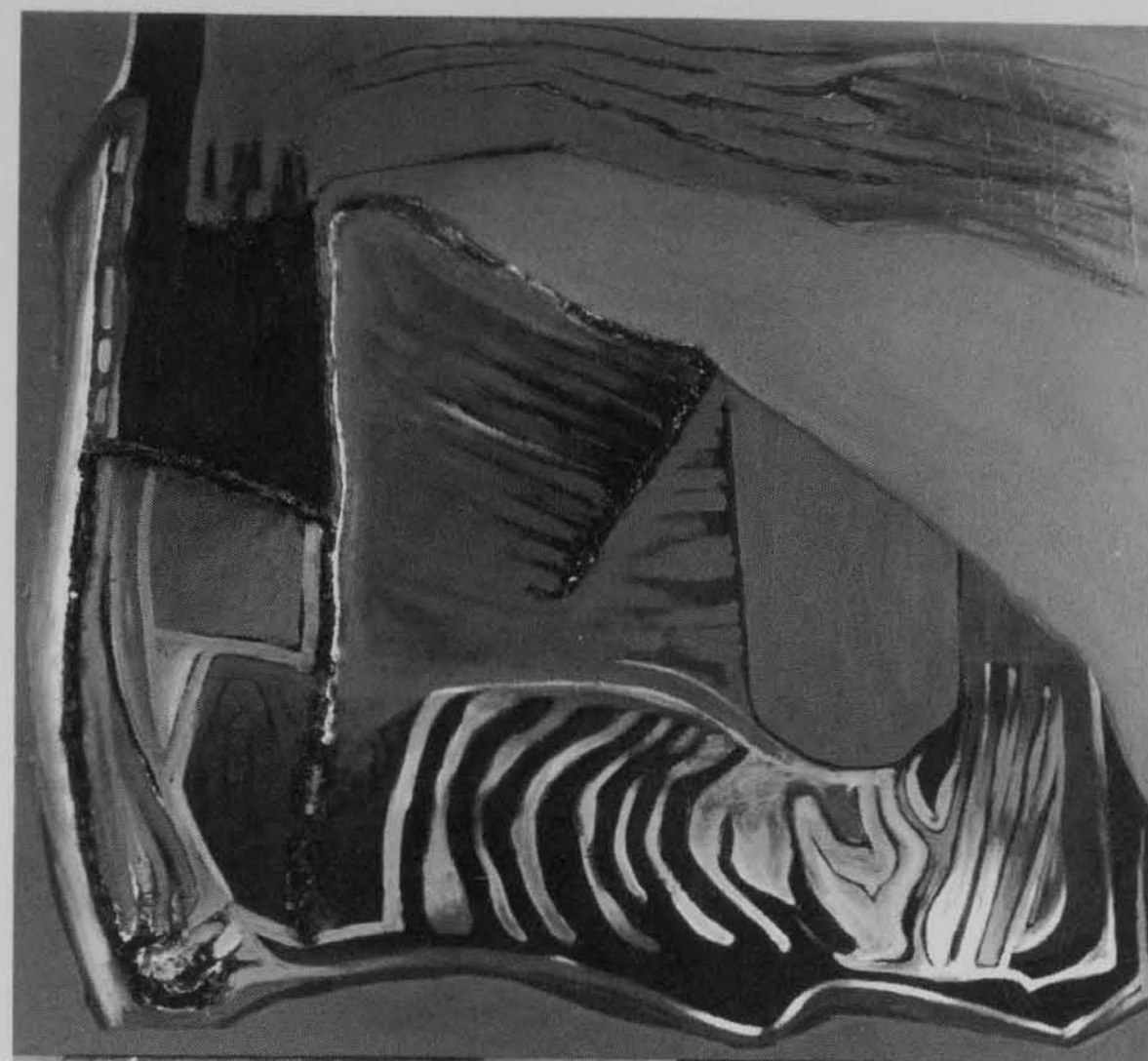
The recipient of a first traveling scholarship must account for a period of at least 90 days in Europe and an itinerary and financial report is required for filing in the school office before October 15.

The recipient of a second traveling scholarship is granted the sum for travel and travel expenses and a general accounting must be made and filed in the school office within three months of the end of its use. The student is not required to return for another period of study but may apply for free tuition should additional study be advisable. Use of free tuition under such circumstances may be regulated and arranged with the Dean of the schools.

The Faculty will not recommend awards of traveling scholarships if, in its opinion, the work submitted is not of sufficient merit to justify such recommendation. A student may not be awarded more than one traveling scholarship in any given year and is ineligible for competition after having received two such awards.

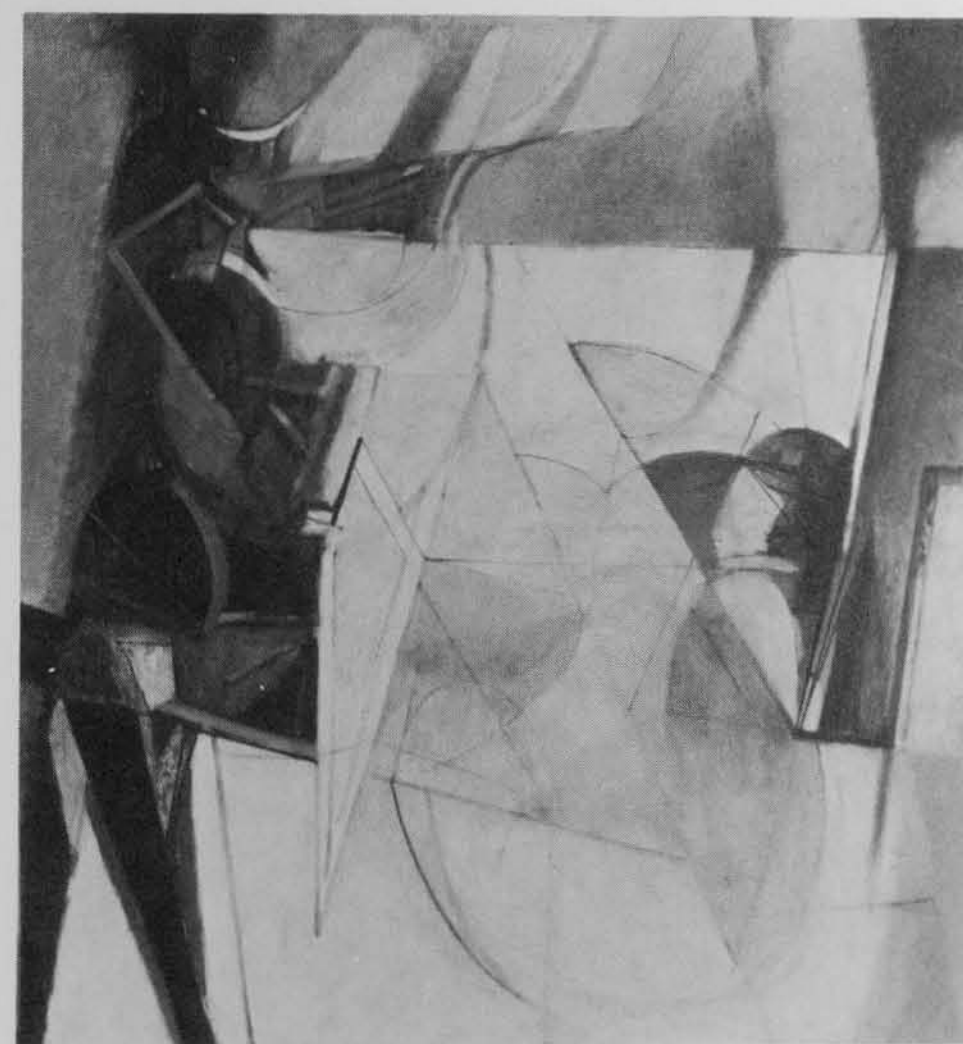
THE LEWIS S. WARE MEMORIAL TRAVELING SCHOLARSHIPS

The Lewis S. Ware Memorial Traveling Scholarships, in accordance with the will of the testator, provide Euro-



Carl R. Jones
Cresson 78

Loretta Mossman
Ware 78



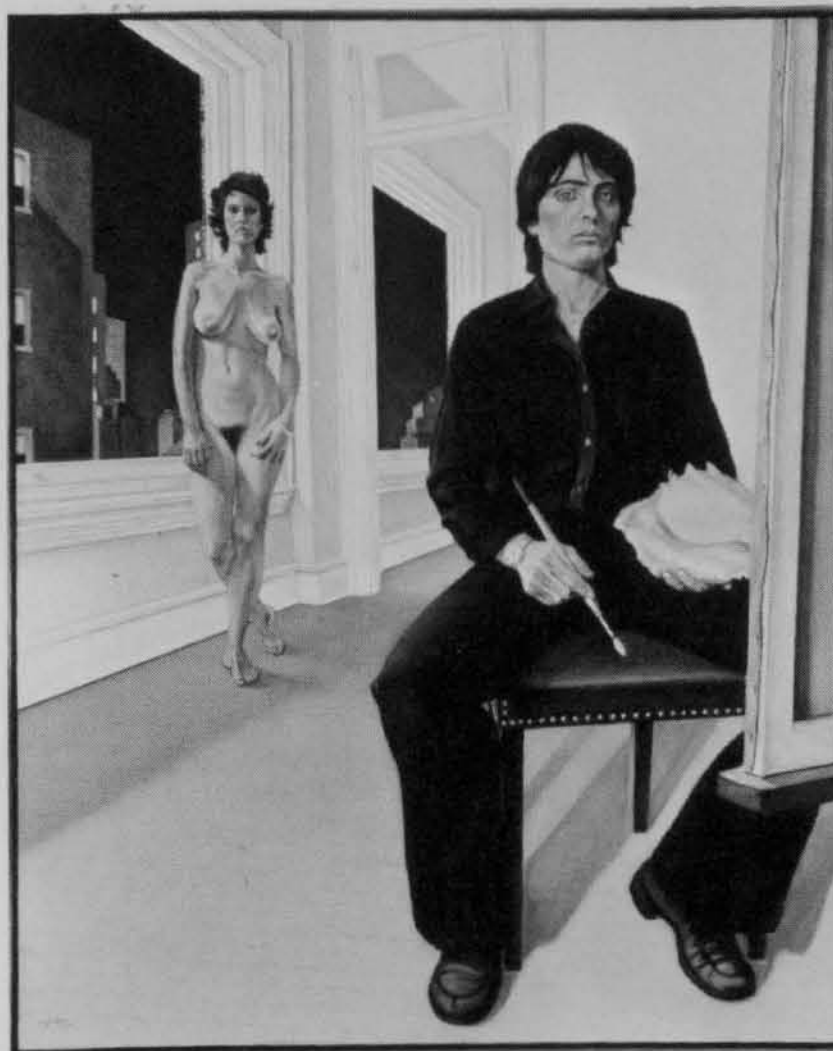
pean Traveling Scholarships in amount and under regulations similar to those of Cresson Scholarships of that year. These Scholarships will be awarded according to the income available on the recommendation of the Faculty by the Board of Trustees to students of outstanding merit. These Scholarships were first awarded

in 1938, one Ware Traveling Scholarship was awarded in 1978 representing an amount of \$2,300.



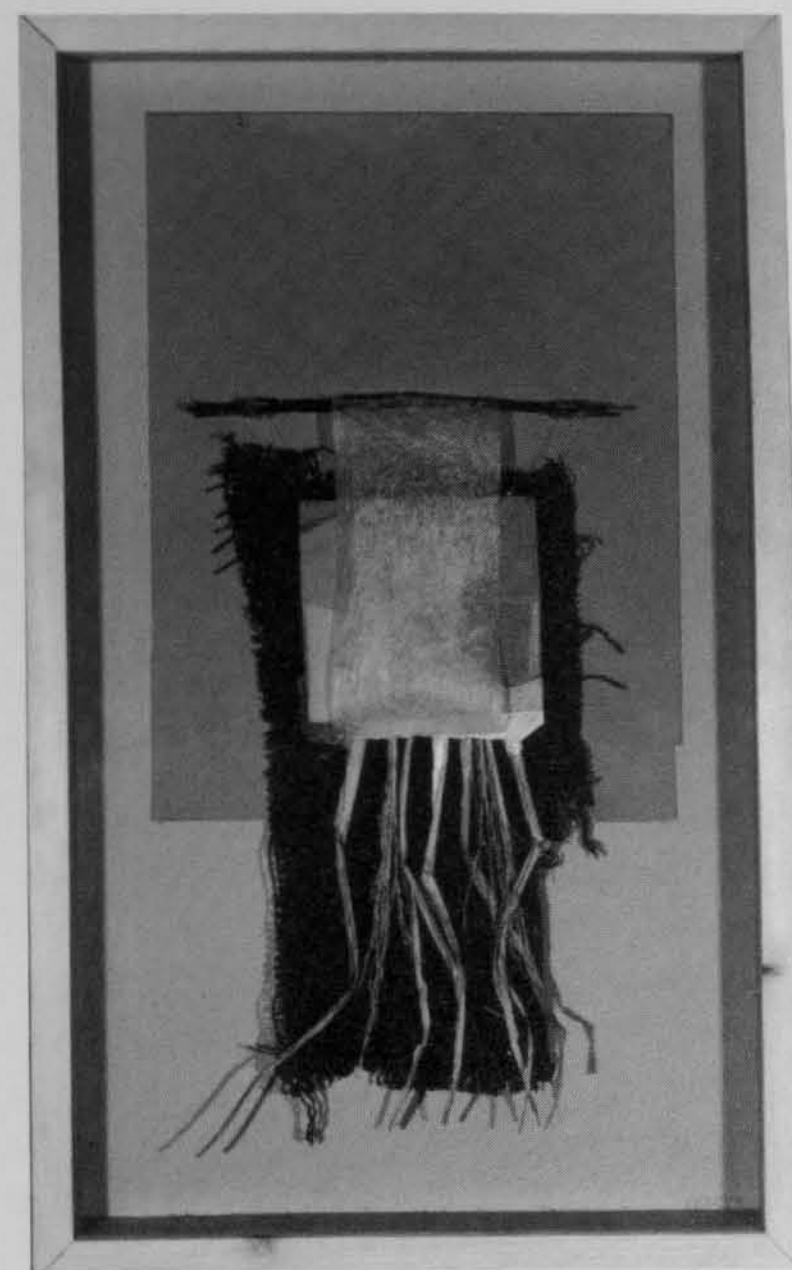
Raquel Montilla-Higgins

Schiedt 78



Douglas Elliot

Schiedt 78



Kathleen A. Bruce

Schiedt 78

THE J. HENRY SCHIEDT MEMORIAL TRAVELING SCHOLARSHIPS

The J. Henry Schiedt Memorial Scholarships in accordance with the will of Cornelia Schiedt, provide for the award of Traveling Scholarships according to the income available. The award of these scholarships will be made on the recommendation of

the Faculty by the Board of Trustees to students of outstanding merit. Eligibility for this competition will be based on the same requirements as set up for Cresson Awards of that year. These scholarships are not specifically designed for European travel. It is therefore possible, under certain circumstances, for a competing student to make application to the

Dean of the Schools at least three months before the date of competition for a particular program. These Scholarships were first awarded in 1949 and seven Schiedt Traveling Scholarships of \$2,300 each were awarded in 1978. The credit may be used any time within twenty-eight months after receipt of the award.



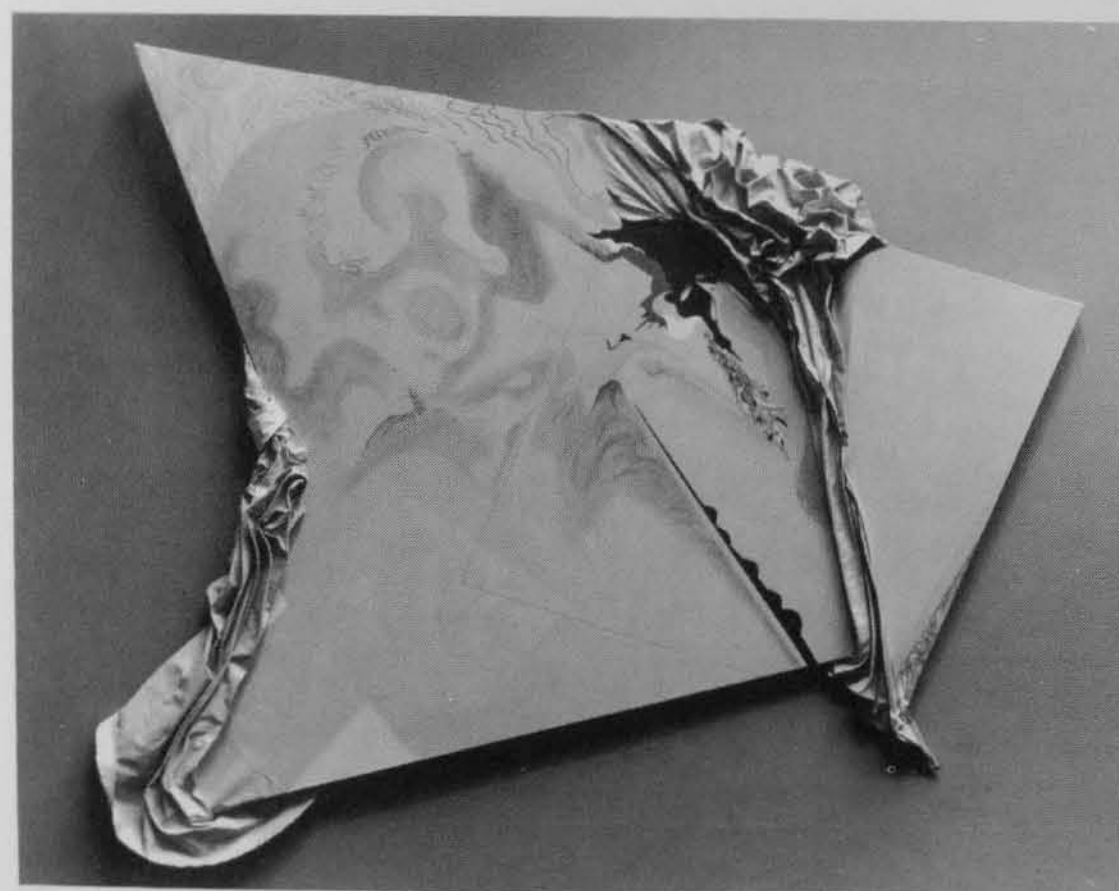
Cathleen Huges

Schiedt 78



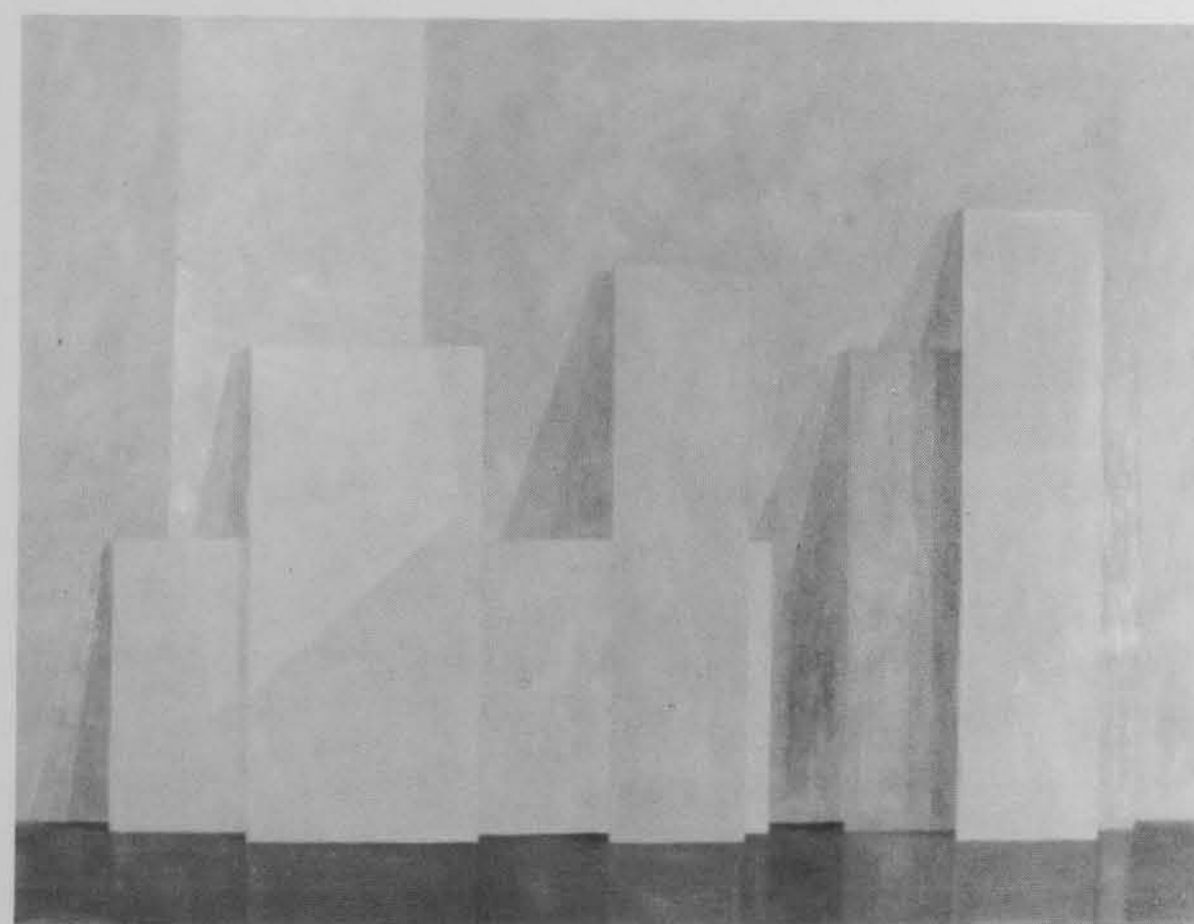
Penelope Harris

Schiedt 78



Carla Pagliaro

Schiedt 78



Dennis Gillespie

Schiedt 78



Georgette L. Veeder
Governor's Award 78

William A. Gannotta
Mayor's Award 78



**THE PENNSYLVANIA
GOVERNOR'S AWARD
THE PHILADELPHIA MAYOR'S
AWARD FOR OUTSTANDING
ACCOMPLISHMENT BY A
STUDENT IN THE FINE ARTS**

As the Pennsylvania Academy of the Fine Arts was established in Philadelphia in 1805 in the Commonwealth of Pennsylvania, it is deemed appropriate that the offices of the Governor of Pennsylvania and of the Mayor of Philadelphia be honored by this Academy with an award recognizing

the contribution of the Commonwealth of Pennsylvania to the arts in America and of the importance of the City of Philadelphia as a cultural center.

Two awards, of \$1,000.00 each, have therefore been established to be given annually to two graduating Pennsylvania Academy students who have shown outstanding accomplishment in the fine arts.

These awards which are unrestricted in their use, will be given upon the recommendation of the faculty and are limited to those students who have

in the preceding year, won a Cresson, Schiedt or a Ware scholarship and are exhibiting in our annual student exhibition as candidates for a second award.

This special consideration is given to these graduating students in anticipation of their future contribution to the community through their art, and in particular, to extend moral and practical support at a moment when such aid can most directly benefit the difficult and unique transition from student to independent artist.

THE CHARLES TOPPAN PRIZES—

These prizes were established in 1881 by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan and Mr. Robert N. Toppan. Due to the considerable appreciation in value of this trust, the following regulations were put into effect in 1962, enlarging the benefits but adhering to the positively expressed terms of the original gift that "The drawing of the work submitted will receive first attention of the examiners." First awarded in 1882.

Up to six prizes will be available each year at the discretion of the Committee on Instruction, depending on the amount of income available. A maximum of three drawings matted or prepared for exhibit but not glass covered with no limit on size, subject matter or media, may be submitted in the spring of each year by regularly enrolled students, whose records show attendance for at least two years previous to the current competition. They will be judged by the Faculty, or a committee of the Faculty, and the winners' work is to be exhibited with the major competition of the season. Any student may receive a Toppan award but once, and there shall be no obligation to award prizes to any work which, in the opinion of the judges, is not of sufficient merit.

THE PACKARD PRIZES—From the income of the John H. Packard

Fund, established by the children of the late John H. Packard, M.D., for many years chairman of the Academy's Committee on Instruction, annual prizes of \$50.00 and \$25.00 are awarded for the best and second best groups of original studies made from living animals in the Zoological Garden. These prizes are open to all students of the Academy who have registered for both terms of the school year. A student may not submit more than one set of drawings mounted on a sheet not to exceed 30 x 40 inches. A student having once received a prize becomes ineligible to receive the same prize for the second time. First awarded 1899.

THE EDMUND STEWARDSON PRIZE—

The Edmund Stewardson Prize of \$100.00 in Sculpture is awarded during the school year. This is an annual prize, competed for by students of the Academy, with such pupils of other art schools as may be approved by the Committee on Instruction. The subject for the competition is a full-length figure from life in the round. Studies must not be less than two feet six inches in height, and not more than three feet in height, and must be made within eighteen hours, during three consecutive days, in six sessions of three hours each. A student receiving one Stewardson Award is ineligible to compete a second time. No one except the com-

petitors is admitted to the competition room at any time during the days of the competition. The Jury of Award consists of professional sculptors, having no official connection with the Academy, nor any other schools whose pupils may have taken part in the competition. If no study be satisfactory to the Jury, the prize may be withheld. When no award is made, the amount of the prize may, at the discretion of the Board of Directors, be added to the principal of the prize fund or distributed with future prizes. The clay models offered in competition must be kept standing in good condition until otherwise ordered and figures cast by the Academy become its property. The competition in the spring of the 1978-79 year was judged by Walter Erlebacher. First awarded in 1901.

THE THOURON PRIZES—These awards were founded by the late Henry J. Thouron, a former instructor in Composition. A prize of \$100.00 and a prize of \$50.00 for compositions completed during the current season are offered, the first to be decided by the Faculty, the second by a vote of the students; a prize of \$100.00 and a prize of \$50.00 both awarded by the instructor of the class. A competitor is not eligible a second time for the same prize, and cannot receive more than one award the same season. First awarded 1903.

THE RAMBORGER PRIZE—From the income of a fund established by the late William K. Ramborger, Esq., as a memorial to his sister, Aspasia Eckert Ramborger, who was a student of the Academy, an annual prize of \$35.00 is awarded for the best line drawing in black and white of a head from life by a pupil of the Academy who has not been under instruction over two years, but who has been registered in the Academy for both terms of the current school year. Each competitor may submit one unmounted drawing on white paper 19 x 25 inches in size. Having once received an award, a student becomes thereafter ineligible to compete again. First awarded 1911.

THE STIMSON PRIZE—This prize was established in memory of Emma Burnham Stimson and was created for the award each year of a prize in sculpture of \$100.00 for the best work done by the students in the regular course of the class. The contest is open to students who have been registered for three terms and who are members of the Life Modeling Classes, but is not open to former students who work in the class by special permission. The subject for competition is a full-length figure from life, in the round, not less than two feet six inches in height, and must be made during class hours as a part of the regular work in the class. The

work must be submitted anonymously to a jury appointed by the Committee on Instruction. The Jury is not obligated to award prizes or honorable mentions if, in its opinion, the work submitted is not of sufficient merit to justify making the awards. The competition in the School year 1978-79 was judged by James Licaretz. First awarded in 1917.

THE CECILIA BEAUX MEMORIAL PRIZE—The gold medals which Cecilia Beaux received during her life in recognition of her work as a portrait painter have been donated to the Academy by Miss Beaux's residuary legatees and converted into a fund, the income of which will provide a prize to be given for the best portrait painted during a school year by a student of the Academy. This prize of \$100 will be awarded, when available, by the President with the advice of the Faculty. Students eligible for the prize must have been enrolled in the day classes for two consecutive terms and at the time of competition be members of the Advanced Studio. The award is to be for the outstanding portrait accomplished within two terms then current and not more than three examples of work may be submitted. Any student can receive the award but once, and it is particularly stipulated that the award does not need to be made if, in the opinion of the Faculty, no work is

submitted of sufficient distinction. First awarded 1946.

THE JOHN R. CONNER MEMORIAL PRIZE IN GRAPHICS—This prize is made possible through the generosity of Mrs. Frances Weeks Lux in memory of John R. Conner, artist. It will be \$50.00 when that amount is available from the invested principal. First awarded 1955.

THE CATHARINE GRANT MEMORIAL PRIZE—This prize of \$200.00 will be given for the best landscape or still life. This prize has been made possible by funds set up through the sale of paintings from a memorial exhibition of the work of Catharine Grant, held in the Academy in the fall of 1954, and from special contributions from her friends to this fund. First awarded 1955.

THE MINDEL CAPLAN KLEINBARD AWARD—Through the generosity of Mrs. Joseph Caplan, an award of \$25.00 in art supplies is presented each spring in memory of her daughter, Mindel Caplan Kleinbard. First awarded 1958.

THE EDNA PENNYPACKER STAUFFER MEMORIAL PRIZE—A prize of \$100.00 will be available yearly to be awarded by the Faculty, or a committee of the Faculty, to a

student in the School of the Pennsylvania Academy of the Fine Arts in recognition of excellence in any medium of the Faculty's choice, and preferably at a time of year other than the late spring so that the financial advantages may be enjoyed by the student during the course of his studies. It was further agreed that the prize could be increased in amount should the investment make that possible but no award shall be given in any year when a lesser amount than \$100.00 is available. This prize was established by Ellen Evans to honor the memory of her beloved friend Edna Pennypacker Stauffer, 1883-1956, painter and lithographer of broad reputation who was a student at the Academy in 1902, 1903 and 1904. First awarded in 1961.

THE ELEANOR S. GRAY PRIZE FOR STILL LIFE—A prize of \$100.00 will be awarded by the Faculty, or a faculty committee, to a student in the School of the Pennsylvania Academy of the Fine Arts who has demonstrated superior ability through the painting of Still Life. The painting considered must have been done on the Academy's premises during the normal course of the School's activities, and the award may be made during the school year, rather than at the spring judgments. One or two paintings may be submitted by each contestant. This prize

is made available through a fund established by Mr. and Mrs. J. Maurice Gray. First awarded in 1961.

THE LAMBERT AND EMMA WALLACE CADWALADER PRIZE FOR LANDSCAPE—This prize is awarded annually through the generosity of Mrs. Cadwalader for the best representational landscape by a student of the Pennsylvania Academy of the Fine Arts. First prize \$500.00. Second prize \$100.00. First awarded in 1961.

THE ELEANOR S. GRAY MEMORIAL FUND—This fund was established in 1967 by J. Maurice Gray as a memorial to his wife who had been a student in the Academy's school from 1960 to 1963. The monies available from this fund will be awarded at the discretion of the Faculty and management for special school prizes and awards in addition to their major dedication for tuition scholarships.

THE FRANCES D. BERGMAN MEMORIAL PRIZE—In 1965, after the death of Mrs. Bergman, a memorial fund was established by relatives and friends. The fund makes possible a money award of at least \$100.00 to a student each spring for the best traditional painting submitted for this prize. An artist of distinction, not

necessarily a member of the Faculty, but with the management's approval, may be invited to act as judge. First awarded in 1966.

THE HENRY C. PRATT MEMORIAL PRIZE IN GRAPHICS—This prize is made possible through the generosity of Mrs. William D. Disston in memory of Henry C. Pratt, one of the founders of the Academy. It will be \$50.00 as that amount is available from the invested principal. First awarded in 1968.

THE FRANKLIN C. WATKINS MEMORIAL GRANTS—Established by Mrs. Watkins to provide money to aid talented students of painting to meet expenses other than tuition. First awarded in 1973.

THE LAMBERT AND EMMA WALLACE CADWALADER PRIZE FOR PORTRAITURE—This prize of \$150.00 is awarded annually for the best portrait painted in the regular portrait class in the Academy studios. First awarded in 1974.

THE ROBERT A. RICKER MEMORIAL LANDSCAPE PRIZE—This prize of \$100.00 is awarded annually for the best landscape by a student of the Academy painted during the course of the school year. First awarded in 1974.

THE MARK CULLINANE MEMORIAL PRIZE IN SCULPTURE—

This \$50.00 prize given by Mr. Joseph Tanda, is awarded by the Sculpture faculty for a work of sculptural rather than representational quality. First awarded in 1974.

THE BENJAMIN LANARD MEMORIAL AWARD—

This prize was made possible by his family. A prize of \$50.00 awarded by the Faculty for an outstanding composition. First awarded in 1970.

THE HOBSON PITTMAN MEMORIAL PRIZE—

This prize was endowed by Mr. Pittman to be awarded annually during the Cresson judging to a talented student for an experimental painting. First awarded in 1973.

THE WARD PRIZE IN SCULPTURE—

An award of \$600.00 is made each year by the sculpture faculty to a student who has demonstrated exceptional ability. This prize was established by Eliab Tilson Ward in memory of his daughter Winifred Duncan Ward, a student of sculpture at the Academy. First awarded in 1975.

THE CHARLES E. DUTROW AWARD—

Established by Elizabeth D. Haynes is given annually to stu-

dents of sculpture. The prize is selected by the sculpture faculty for the best creative work. There are no restrictions on size, material or subject. First awarded in 1975.

THE PERSPECTIVE PRIZE—

A cash prize has been given each year to that student who does the most exemplary work in the Perspective Course. This award was instituted by Mr. John Harbeson, instructor in Perspective from 1916 to 1955, and was generously carried on by Mr. William Campbell, an associate instructor 1936-1955 and Instructor 1955-1965. The Prize was awarded jointly in 1967-1969 by Mr. Campbell and Mr. Shores, Instructor since 1965 to the present. The award is being carried on now by Mr. Franklin Shores. The award is \$50.

THE THOMAS EAKINS MEMORIAL PRIZE—

A prize will be offered for the best figure canvas painted in the regular life class in the winter immediately preceding the competition. This prize of \$100.00 will be awarded by the Faculty and is available through the generosity of Mr. and Mrs. David Gwinn. First awarded in 1951.

THE PHILADELPHIA PRINT CLUB PRIZE—

The Philadelphia Print Club Prize is awarded to an outstanding student in the graphics

studio and entitles the winner to a one year membership in the Club. First awarded in 1953.

THE MARY TOWNSEND AND WILLIAM CLARKE MASON MEMORIAL PRIZE IN SCULPTURE—

Through the many years of Mr. Mason's affiliation with the Academy as one of its Directors he was ever alert to the encouragement of all students, particularly those studying sculpture. In 1954 and 1956 he made substantial gifts, not as an endowment, but to be used as awards by the sculpture faculty to a worthy student, or students, at the time of the spring competitions. The continuance of these awards as memorials to her parents is made possible through the generosity of their daughter, Mrs. Henry Lea Hudson. In 1975 \$200.00 was awarded.

THE WANAMAKER PRIZE—

Through the generosity of the John Wanamaker Store, Art Supply Department, a prize of \$50.00 in art supplies is awarded each spring for the best painting in oil or acrylic submitted to the Faculty for judgment. First awarded in 1954.

MABEL WILSON WOODROW PRIZE—

Given by Mabel Woodrow Gill. A prize of \$100.00 is made available annually for an award, or awards in the Graphics Department, at the

discretion of the Faculty. First awarded in 1955.

THE GIMBEL PRIZE—Through the generosity of the Art Supply Department in Gimbels Department Store, \$50.00 in credit will be given in this store. The student will be chosen by the Faculty for outstanding work entered in competition each spring. First awarded in 1958.

THE QUAKER STORAGE COMPANY AWARD—Through the generosity of Mr. Benjamin D. Bernstein, the Faculty may grant this prize of \$250.00 to an outstanding student, in recognition of meritorious achievements. First awarded in 1965.

CONSOLIDATED/DRAKE PRESS AWARD—This prize of \$200.00 is given by The Consolidated/Drake Press for good work during the school year, in memory of Mr. Howard B. Miller. First awarded in 1967.

THE LOUIS S. FINE PURCHASE PRIZE — A prize of \$200.00 for an outstanding painting memorializing the Philadelphia waterfront is

awarded each year by the Faculty. First awarded in 1968 this purchase prize has been given by Mr. Louis S. Fine to encourage students to discover the excellent material to be found in the work of the stevedors, the piers, the vessels and the colorful surroundings.

THE SYLVIA G. WEXLER MEMORIAL AWARD—This annual award of \$100.00 is given by Mr. Morris M. Wexler to a student of merit selected by the Faculty. First awarded in 1970.

THE CHARLES R. WEINER PRIZE—A \$125.00 prize awarded during the school year by the Faculty and Administration to a student who shows promise. First awarded in 1973.

THE ALEXANDER PRIZE—\$300.00 for the student work in any medium which shows unusual promise. First awarded in 1973.

THE NICHOLAS BUCCIARELLI DRAWING PRIZE—These annual prizes established in memory of

Nicholas Bucciarelli are awarded for excellence in the art of drawing. First prize \$100.00, second prize \$75.00, third prize \$50.00. The awards are to be made as early in the school year as practical. First awarded in 1973.

THE MR. AND MRS. LEON C. BUNKIN PRIZE—A prize of \$100.00 awarded for excellence in Graphics, in memory of Stella Drabkin. Students eligible for this Prize must be Graphics majors. First awarded in 1975.

THE SOUTH STREET ART SUPPLY PRIZE — \$100.00 in supplies for the best drawing in any medium.

CAST DRAWING PRIZES — These prizes are awarded for cast drawings of outstanding merit done in the Academy studios. One prize will be awarded to a first year student and one to a student who has completed the first year. These awards need not be given if the jury feels that no work of sufficient distinction has been submitted.

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BROAD AND CHERRY STREETS PHILADELPHIA, PENNSYLVANIA 19102 215-972-7625

Women only

Give names and addresses of two responsible persons who will furnish references for you (not relatives) and will send them directly to the Academy.

Name _____ Address _____

Name _____ Address _____

How did you learn of P.A.F.A.? _____

In order to protect the health of our students, the Pennsylvania Academy of the Fine Arts requires that all students be examined by a physician. Your doctor will certify that you are free of any communicable disease or other condition which might interfere with your activities as a student. Students will be issued a doctor's examination form upon acceptance to the Academy.

1. Fill out and return application form (tear out perforated last page in catalogue)—include photographs and the \$10.00 fee. Two letters of reference may be forwarded with the application form or sent directly. Transcripts of prior academic record should be included.
2. Do not send portfolio until you receive acknowledgement from the school Registrar. Letter will give dates of portfolio evaluation and instructions.
3. Results of portfolio evaluation will be mailed to you by the Registrar. If you have been accepted the letter will include information about admission, dates of registration, payment of tuition, etc. Portfolios should be picked up, by applicants

who live in the Philadelphia area, on Friday of the week of evaluation. Those from out of town will be shipped *collect*.

The Academy cannot assume responsibility for loss or damage to applicant's work. No insurance is placed on your portfolio when shipped *unless* we receive written instructions from the applicant.

4. Enrollment as a student includes payment of tuition, receipt of student card, information about studio assignments, times, days, etc., arrangements for locker space and general orientation.

An interview with the Registrar may be desirable but it is not a requirement for admission.

Ephraim Weinberg
Dean of the Schools

ADDITIONAL APPLICATION FORMS MAY BE
PROCURED FROM THE SCHOOL OFFICE—WRITE OR
PHONE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 19102

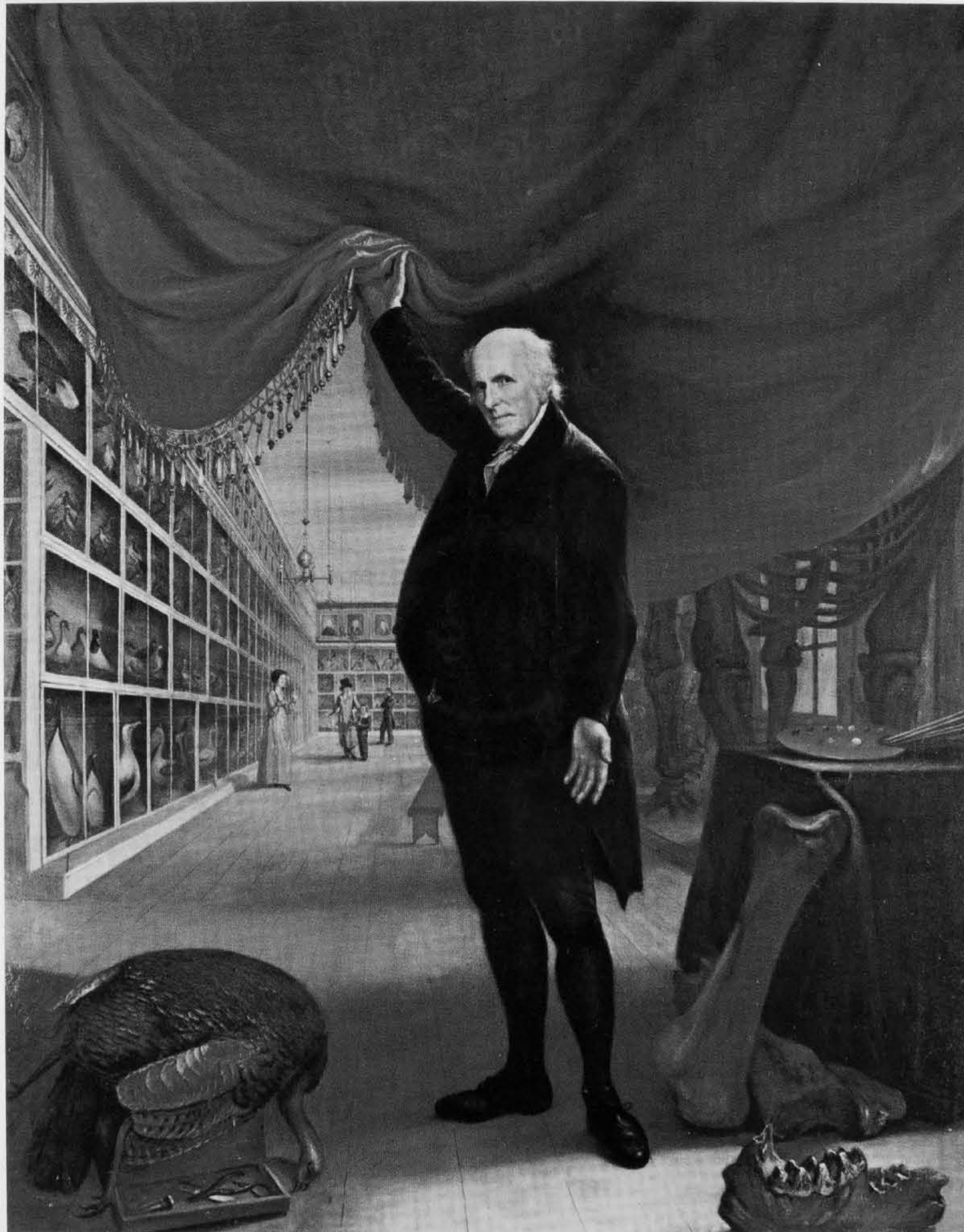
215-972-7625
215-972-7640

1979/1980

Registration	Tuesday and Wednesday, September 4 — 5, 1979
Studios open for all students	Thursday, September 6, 1979
Deadline for reports from traveling scholars	Friday, October 12, 1979
Stimson Competition opens	Tuesday, October 23, 1979
Holiday — Veterans Day	Monday, November 12, 1979
Stimson judging and award	Wednesday, November 21, 1979
Thanksgiving holiday	Thursday and Friday, November 22 & 23, 1979
Pre-registration, Spring Term	November 26-December 14, 1979
End of Fall Term	Friday, December 21, 1979
Christmas Recess	Monday, December 24, 1979-Monday, January 7, 1980
Registration	Tuesday and Wednesday, January 8 & 9, 1980
Studios open for all students	Thursday, January 10, 1980
Holiday — Washington's Birthday	Monday, February 18, 1980
Stewardson Competition and award	Wednesday-Friday, February 20-22, 1980
Spring Recess	Monday-Friday, February 25-29, 1980
Deadline for applications for traveling scholarships	Friday, March 7, 1980
Submit application for scholarship with work for scholarship competition before noon	Monday, March 10, 1980
Faculty Meeting for scholarship awards	Monday, March 10, 1980
Pre-registration Fall Term	March 24-April 4, 1980
Holiday — Good Friday	Friday, April 11, 1980
Submit work for Spring Prizes	Monday, April 28, 1980
Cresson Competition Placement	Thursday, May 1, to Friday, May 9, 1980
Last day for studio work	Friday, May 9, 1980
Cresson Award Judging	Monday, May 12, 1980
Exercises for Awards	Wednesday, May 14, 1980
End of Term	Wednesday, May 14, 1980

PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA, PENNSYLVANIA 19102
215-972-7625

The Schools
of the
Pennsylvania Academy of the Fine Arts
Founded in 1805

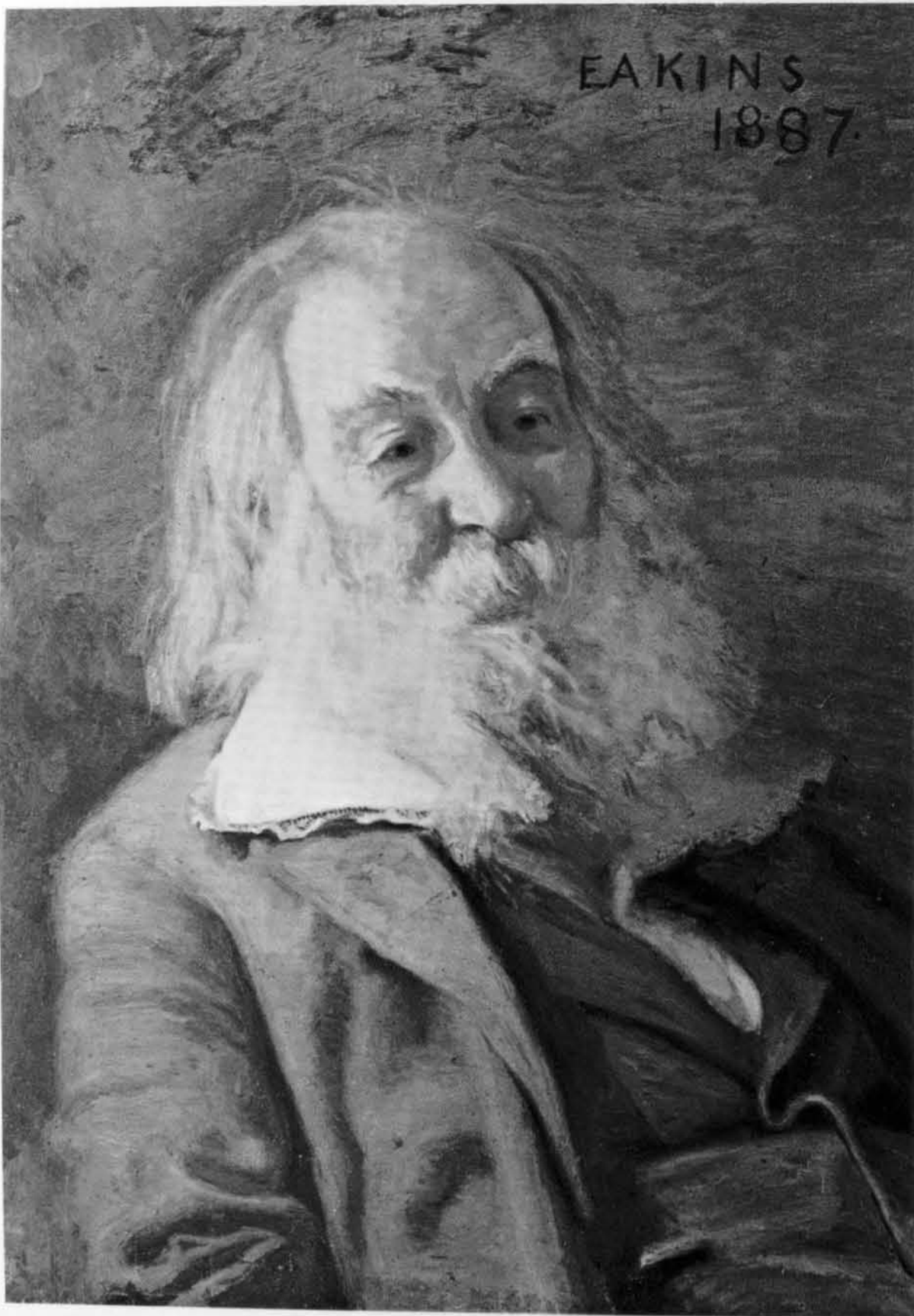


Broad and Cherry Streets, Philadelphia, PA 19102
(215) 972-7624

Since 1805, many important artists such as Mary Cassatt and Thomas Eakins have attended the School of the Pennsylvania Academy of the Fine Arts.

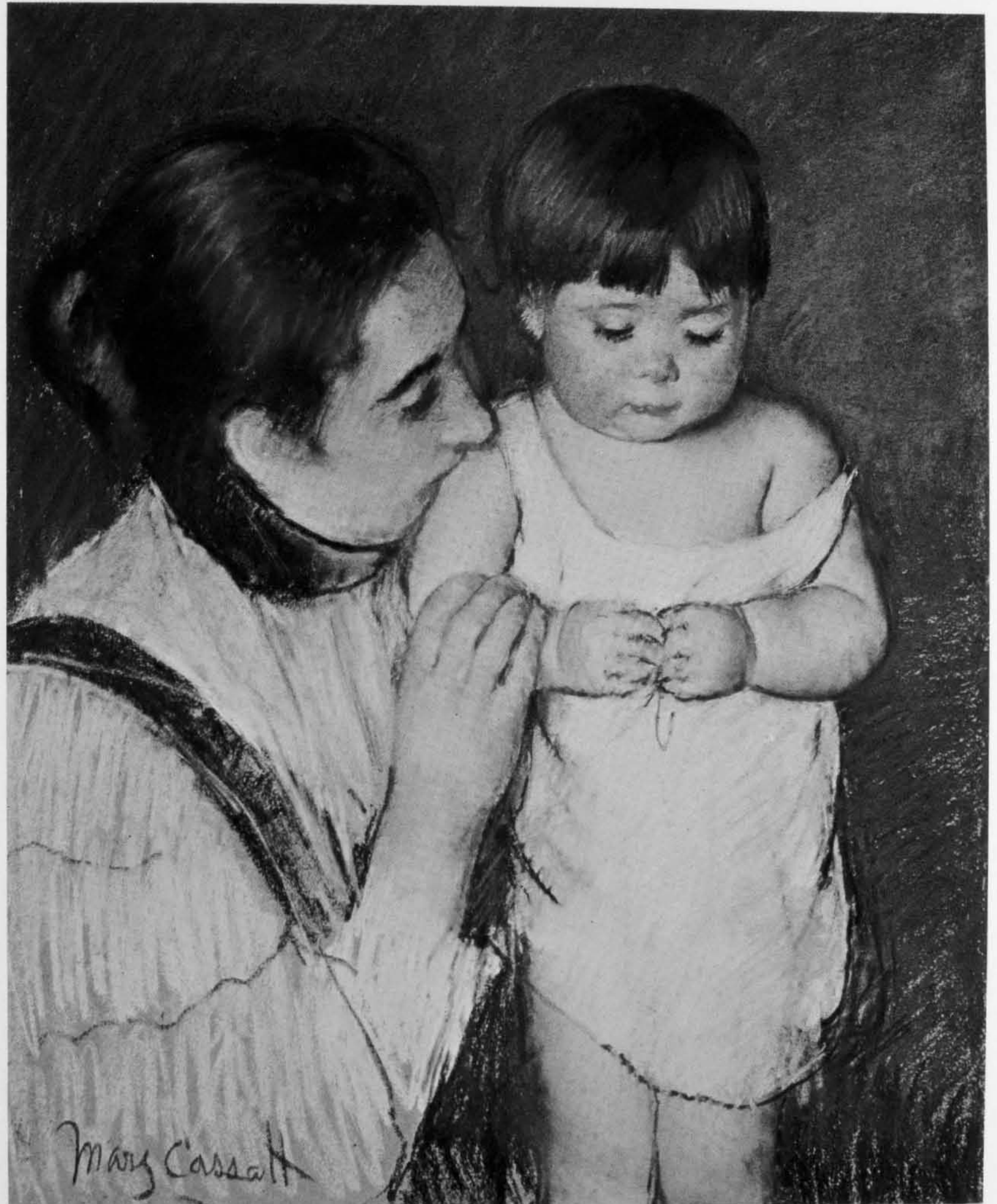
Other Academy students who have had an impact on American art include Robert Henri, William Glackens, George Luks, John Sloan, A. Stirling Calder, John Marin, Everett Shinn, Charles Sheeler, Morton Schamberg, Charles Demuth, and Arthur B. Carles.

Among the great teachers at the Academy have been Thomas Sully, Thomas Eakins, William Merritt Chase, and Daniel Garber.



WALT WHITMAN, 1887

Thomas Eakins



YOUNG THOMAS AND HIS MOTHER, 1893

Mary Cassatt

On the cover:

THE ARTIST IN HIS MUSEUM by Charles Willson Peale
Pennsylvania Academy of the Fine Arts Collection



Classes are held in the restored 1876 studios and in nearby Peale House. Faculty and advanced students occupy private studios. The Academy's well known collection of American art is available for study at all times.



Fernando Oliviera

Cresson 78



Daniel R. Reiser
Cresson 78

Approximately \$60,000 in prizes are awarded to Academy students each year. Cresson, Scheidt, and Ware travelling scholarships are among the most prestigious competitive awards in American arts education. The Cresson was established in 1902, the Ware in 1938, and the Scheidt in 1942. These are examples of recent winners.



Interior, Main Stair Hall,
Pennsylvania Academy
of the Fine Arts

Designed by
Frank Furness in 1876,
designated a
National Landmark
in 1975

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