



1960-61

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



Cover detail from a self-portrait of Charles Willson Peale in the collection of The Pennsylvania Academy of the Fine Arts

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

history

The Pennsylvania Academy of the Fine Arts, the oldest art institution in the United States, dates its existence from 1791, when Charles Willson Peale commenced efforts to organize in Philadelphia a school for the fine arts. It was formally founded in 1805, and chartered in 1806. Mr. Peale's first efforts resulted in the formation in 1794 of the Columbianum, and in 1795 under the auspices of that Association there was held in Pennsylvania's old State House, now known as Independence Hall, the first exhibition of painting in Philadelphia. The Columbianum was ultimately succeeded by the present Academy. In 1805, in Independence Hall, where twenty-nine years earlier the forefathers had signed the Declaration of Independence, seventy-one public spirited citizens, of whom forty-one were lawyers, met for formal organization. They prepared a petition for the incorporation of The Pennsylvania Academy of the Fine Arts. The gathering was a distinguished one, and included the artists Charles Willson Peale, William Rush and Rembrandt Peale.

calendar school year 1960 - 1961

Registration.....	September 19th to 23rd
First Term Begins.....	September 26th
First Day of Pose for Stimson Competition.....	October 24th
Stimson Judging and Award.....	November 18th
Thanksgiving Holiday.....	10 p.m., Nov. 23rd to 9 a.m., Nov. 28th
Christmas Holiday....	10 p.m., Dec. 16th to 9 a.m. Jan. 3rd, 1961
Registration for Second Term.....	January 23rd to 27th
Second Term Begins.....	January 30th
Holiday.....	February 22nd
Stewardson Competition.....	March 22nd, 23rd, 24th
Stewardson Judgment and Award.....	March 24th
Easter Holiday.....	10 p.m., Mar. 30th to 9 a.m., Apr. 3rd
Placement of Cresson Competitions.....	May 8th
Judgment for Toppan Prize Awards.....	May 8th
Last Evening Class.....	May 12th
Judgment for Cresson, Ware and Schiedt Awards.....	May 16th
Exercises in Gallery for Awards.....	May 17th
Exhibition of Competitors' Work.....	May 17th thru June 4th
Last Day of Winter School.....	May 19th

management

"The general supervision of the Schools shall be confined to the Committee on Instruction" . . . "the Curator shall have the care of the Schools . . . and shall be immediately under the control of said Committee." (Excerpts from The Pennsylvania Academy of the Fine Arts By-Laws.)

Note: The title of Curator is presently changed to Administrator of Schools.

committee on instruction

JAMES P. MAGILL, Chairman

DAVID GWINN

JOHN W. MERRIAM

GEORGE B. ROBERTS

FRANCIS SPEIGHT

One member of the Women's Committee

administrator of the schools

DAVID SELLIN, B.A., M.A.

Born in Philadelphia, April 13, 1930. Painting at Otte Skold's Atelier, Stockholm, Sweden, 1946-47; Germantown Friends School, 1948; B.A. in Art History, Honors, Distinction, PBK, Univ. of Pennsylvania 1952; Painting at Royal Academy, Stockholm, Sweden, King Gustav V Fellowship, American Scandinavian Foundation, 1952-53; study in Italy, 1953; Graduate study, Asst. Instructor in Art History, Univ. of Pennsylvania, 1953-56; teaching in Rome, Italy, 1955-56; M.A. in Art History, Univ. of Pennsylvania, 1956; Fulbright Scholarship, Univ. of Rome, Italy, 1956-57; Asst. Curator of Paintings, Phila. Museum of Art, 1958-60.

officers

FRANK T. HOWARD	President
ALFRED ZANTZINGER	Vice-President
C. NEWBOLD TAYLOR	Treasurer
JOSEPH T. FRASER, JR.	Secretary and Director

directors

MRS. LEONARD T. BEALE
HENRY S. DRINKER
DAVID GWINN
J. WELLES HENDERSON, JR.
R. STURGIS INGERSOLL
ARTHUR C. KAUFMANN
HENRY B. KEEP
JOHN F. LEWIS, JR.
JAMES P. MAGILL
SYDNEY E. MARTIN
JOHN W. MERRIAM
MRS. HERBERT C. MORRIS
GEORGE B. ROBERTS
HENRY W. SAWYER
JOHN STEWART
C. NEWBOLD TAYLOR
FRANKLIN C. WATKINS
WILLIAM COXE WRIGHT

Ex-officio
Representing City Council
MRS. RICHARDSON DILWORTH
FREDRIC R. MANN

MAURICE B. SAUL, Solicitor

Representing Faculty
FRANCIS SPEIGHT
MEMBER OF WOMEN'S COMMITTEE

faculty

FRANCIS SPEIGHT

Instructor in Drawing and Painting.

Born in Windsor, North Carolina, 1896. Studied in the Corcoran School of Art, Washington, D. C., and The Pennsylvania Academy of the Fine Arts. Awards: Cresson Foreign Traveling Scholarships, 1923 and 1925, The Pennsylvania Academy of the Fine Arts; The Fellowship of The Pennsylvania Academy of the Fine Arts' Gold Medal, 1926; First Prize in Landscape Society of Washington Artists, 1929; The Fellowship of The Pennsylvania Academy of the Fine Arts Prize, 1930; First Hallgarten Prize, National Academy of Design, 1930; M. V. Kohnstamm Prize, The Art Institute of Chicago, 1930; Landscape Prize, Connecticut Academy of Fine Arts, 1932; Third W. A. Clarke Prize and Bronze Medal, Corcoran Gallery of Art, Washington, D. C., 1937; Gold Medal Philadelphia Sketch Club, 1938; The Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1940; The Academy Fellowship Prize, 1940; First Altman Prize Landscape, National Academy, 1951; Second Altman Prize Landscape, National Academy, 1953; Orbrig and Altman Prizes 1955; First Altman Prize 1958, National Academy; \$1,000 Grant National Institute of Arts & Letters, 1953. Member: National Academy of Design; National Institute of Arts & Letters. Represented in public and private collections.

WALKER HANCOCK

Instructor in Sculpture Composition.

Born in St. Louis, 1901. Studied in the St. Louis School of Fine Arts and The Pennsylvania Academy of the Fine Arts. Doctor of Fine Arts, Washington University 1942. Awards: Edmund Stewardson Prize, Pennsylvania Academy of the Fine Arts, 1921; Cresson Traveling Scholarship, 1922 and 1923; Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1925; Awarded Fellowship in the American Academy in Rome, 1925; P.A.F.A. Fellowship Prize, 1932; Helen Foster Barnett Prize, National Academy of Design, 1935; National Sculpture Society Prize for Bas-relief, 1941; Anonymous Prize, National Academy of Design, 1949; J. Sanford Saltus Medal Award, 1953; Art Alliance Medal of Achievement, 1953; Herbert Adams Memorial Award, 1954; Academy Gold Medal of Honor; Proctor Prize, National Academy of Design, 1959. Member: Architectural League of New York; The Fellowship of The P.A.F.A.; National Sculpture Society; National Academy of Design; National Institute of Arts and Letters. Sculpture-in-Residence, American Academy in Rome, 1956-57. Works: John Paul Jones, Philadelphia; Monumental Rhythms, Girard College Chapel; 4 Groups, Soldiers Memorial, St. Louis, Mo.; Penna. R.R. War Memorial, Philadelphia. Busts: Hall of Fame, N.Y.U.; Library of Congress; Mellon Institute, Pittsburgh; American Academy of Arts & Letters. Medals: Air Medal, Air Mail Flyers Medal, Society of Medalists, 1940; Frank P. Brown Medal, Inaugural Medals, 1953, 1957.

ROSWELL WEIDNER

Instructor in Drawing and Painting.

Born in Reading, Pa., 1911. Studied at The Pennsylvania Academy of the Fine Arts, and the Barnes Foundation. Awarded Cresson Traveling Scholarship, 1935; First Charles Toppan Memorial Prize, 1936; Honorable Mention Philadelphia Sketch Club, 1936; Terry Art Institute of Florida, 1952. Fellowship Prize, Pennsylvania Academy of the Fine Arts, 1942. Represented: Reading Museum, Philadelphia Museum, Pennsylvania Academy of the Fine Arts, Penn State University. Prints: Library of Congress, Metropolitan Museum, and Private Collections.

HARRY ROSIN

Instructor in Construction and Sculpture.

Born in Philadelphia, December 21, 1897. Studied in The Pennsylvania Academy of the Fine Arts and in Paris. Awarded: Stewardson Prize for Sculpture; Cresson Traveling Scholarship, 1926; Widener Gold Medal, 1939; P.A.F.A. Fellowship Prize, 1941. Fellowship of P.A.F.A. Gold Medal, 1942. Award of \$1,000 from American Academy of Arts and Letters, 1946; Gold Medal Award, Philadelphia Regional Show, 1950; Bouregy Prize, Audubon Artists, 1956; Deerfield Academy figure of student, 1953. Represented by work for the French Government on the Island of Guadaloupe, French West Indies; a building in Tahiti; The Samuel Memorial, Philadelphia; Private and Public Collections in London, Paris, Tahiti, New York and Philadelphia; Connie Mack figure, 1956.

EDWARD SHENTON

Lecturer in Creative Writing as related to the Art Student.

Born in Pottstown, Pennsylvania, November 29, 1895. Studied in the Philadelphia Museum School of Art; Pennsylvania Academy of the Fine Arts; Pupil of Thornton Oakley; Henry McCarter; George Harding. Awarded: Lea Prize 1922; Cresson Traveling Scholarship, Pennsylvania Academy of the Fine Arts, 1922, 1923. Represented: Illustrations "Scribner's," "Saturday Evening Post," "The Yearling," 1937; "Cross Creek," 1942; "Face of a Nation," 1939; "Dune Boy," 1943; Brady's Bend, 1946; "Still Meadow" and "Sugar Bridge," 1954; 1953 U. S. War Memorial Murals in Belgium and France; "Big Woods," 1955.

FRANKLIN CHENAULT WATKINS

Instructor in Painting and General Coaching.

Born in New York City, in 1894. Studied in The Pennsylvania Academy of the Fine Arts. Awarded: Two Cresson Traveling Scholarships, Pennsylvania Academy of the Fine Arts; First Prize, Carnegie International Exhibition, 1931; Bronze Medal, Paris International Exposition, 1937; Bronze Medal, Musee de Jeu de Paume, Paris, 1938, Corcoran Gold Medal, 1939; Second Prize, Unrestricted Division, International Art Exhibit, Golden Gate International Exposition 1939; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1944; Pennsylvania Academy of the Fine Arts Gold Medal of Honor, 1949; Retrospective exhibition Museum of Modern Art, N. Y., 1950. Member: National Institute of Arts and Letters; Advisory Board, John Simon Guggenheim Memorial Foundation. Life Fellow Member-Elect National Academy of Design, American Academy in Rome. Artist-in-Residence American Academy in Rome 1953-54. Doctor of Fine Arts Degree from Franklin and Marshall 1954. Citation 1st Philadelphia Festival, Philadelphia Art Alliance Medal of Achievement. Represented: Museum of Modern Art; Whitney Museum of American Art; Metropolitan Museum, N. Y.; Corcoran Gallery of Art, Phillips Gallery, Washington, D. C.; Smith College Collection; Randolph Macon College; Albright Art Gallery, Buffalo, N. Y.; Rodin Museum; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art, Philadelphia, Pa.; Newark Museum, Santa Barbara Museum; Detroit Institute of Art; Murdock Collection, Wichita, Kan.; Friends of Art, William Rockhill Nelson Gallery, Kansas City, Kan.; International Business Machines.

faculty continued

JOHN W. McCOY, B.F.A.

Instructor in Water Color.

Born in Pinole, California, 1910. Studied Cornell University, N. Y., Penna. Academy of the Fine Arts, American School of Fontainebleau, France and private studios of N. C. Wyeth in Chadds Ford, Pa. Student of Landislas Medgyes and Despujols, Paris. Awarded—American Water Color Society: 1st Hon. Mention 1946, Oberg Prize 1947, Whitmer Award 1955, Grumbacher Prize 1958; Audubon Artists: Hon. Mention 1948, Grumbacher Prize 1956; Nat. Academy of Design: Oberg Prize 1951; Philadelphia Water Color Club: Pa. Week Exhibition 1st Prize 1951, Phila. Water Color Club Prize 1956; Del. Art Center Prizes 1954, 1955; Chester County Art Assn. 1st Prize 1940, 1943; Baltimore Water Color Club 2nd Prize 1948. Member National Academy of Design, American Water Color Society, Philadelphia Water Color Club, Audubon Artists, Fellowship of Penna. Academy of the Fine Arts, Director Wilmington Society of Fine Arts. Murals in Nemours Building, Wilmington, Del., and Metropolitan Life Insurance Building, New York City. Represented: Delaware Art Center; Penna. Academy of the Fine Arts; Pa. State Collection; Harrisburg, Pa.; State Teachers College, West Chester, Pa.; Newark Museum, Montclair Museum, N. J.; Tel Aviv Museum, Israel; Farnsworth Museum, Rockland, Me.

WALTER STUEMPFIG

Instructor in Composition and General Criticism.

Born in Philadelphia, 1914. Studied at The Pennsylvania Academy of the Fine Arts. Awarded: Cresson Traveling Scholarship, 1935. Represented in Public and Private Collections. Member: National Academy of Design; National Institute of Arts and Letters.

HOBSON PITTMAN

Instructor in General Criticism and Painting.

Born in Tarboro, North Carolina, January 14, 1900. Studied Pennsylvania State University, University Park, Pa.; Carnegie Institute of Technology (Art School), Pittsburgh, Pa.; Columbia University, New York City, N. Y. Traveled extensively abroad in 1928, 1930, 1935, 1948 and 1955-56. Awards: Honorable Mention San Francisco World's Fair, 1939; Schiedt Memorial Prize, The Pennsylvania Academy of the Fine Arts, 1943; Dawson Memorial Medal, The Pennsylvania Academy of the Fine Arts, 1944; Second Prize, San Francisco Palace of Legion of Honor, American Exhibition, 1947; Fourth Clark Prize, Corcoran Gallery of Art, 1948; Third Prize, Carnegie Institute, American Exhibition, 1949; First Prize, Flower Painting, Butler Art Institute, Youngstown, Ohio, 1950; Saltus Gold Medal, National Academy of Design; Second W. A. Clarke Prize, Corcoran, 1953; First Prize, Butler Institute of American Art, 1955; Guggenheim Award for Travel and Study Abroad, 1955-56. Memberships: Philadelphia Water Color Club; Philadelphia Art Alliance; Artists Equity Association; National Academy of Design. Represented in Metropolitan Museum of Art; The Pennsylvania Academy of the Fine Arts; Whitney Museum of Art; Brooklyn Museum; Phillips Memorial Gallery, Washington; Virginia Museum of Fine Arts; Nebraska Art Association; Butler Art Institute, Youngstown, Ohio; Cleveland Museum of Art; Carnegie Institute; Brooks Memorial Gallery, Memphis, Tenn.; Addison Gallery of American Art, Andover, Mass.; Philadelphia Museum of Art; John Heron Art

Museum, Indianapolis, Ind.; Santa Barbara Art Museum, Santa Barbara, Cal.; Wilmington Society of Artists, Wilmington, Del.; International Business Machines Collection of American Painting; Pennsylvania State University, University Park, Pa.; Montclair Museum of Art, Montclair, N. J.; Toledo Museum of Art, Toledo, Ohio. Abbott Collection; National Institute of Arts and Letters. Cranbrook Academy; North Carolina State Museum, Raleigh, N. C.; Encyclopedia Britannica Collection.

JULIUS BLOCH

Instructor in Painting and Drawing.

Born in Baden, Germany, 1888. Studied at The Philadelphia Museum School of Art, Pennsylvania Academy of the Fine Arts and the Barnes Foundation. Awarded Cresson Traveling Scholarship 1911-12. Second Toppan, 1912. Philadelphia Print Club Prize, 1933. Honorable Mention, American Painting of Today, Worcester Art Museum 1933. Honorable Mention, American Painting of Today, Worcester Art Museum 1933. First Purchase Prize, Wanamaker Regional Art Exhibit 1934, Yarnall Abbott Memorial Prize, Philadelphia Art Alliance 1939. Represented in collection Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Metropolitan Museum, Whitney Museum of American Art, Corcoran Art Gallery.

MORRIS BLACKBURN

Instructor in Graphics and Painting.

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 Pennsylvania Academy of the Fine Arts 1952 to present. Awarded the William Emlen Cresson European Traveling Scholarship in 1928 and 1929; John Gribbel Prize 1942, Print Club; 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 1950, Print Club; Harrison S. Morris Prize 1951, Equity Regional P.A.F.A.; John Simon Guggenheim Memorial Fellowship in Painting and Graphic Arts 1952; Honorable Mention Philadelphia Art Alliance 1952; Honorable Mention National Serigraph Society 1953. Represented: Philadelphia Museum of Art, oils 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.

augmenting the faculty

ETHEL ASHTON

Librarian.

WILLIAM M. CAMPBELL

Instructor in Perspective and Lettering.

JOHN GUARANTE

Instructor in Stone Cutting.

EDMOND J. FARRIS

Lecturer in Anatomy.

JACK BOOKBINDER

Lecturer in Art History.

THEODOR SIEGL

Technical Advisor and Lecturer in Chemistry and Grounds.

JIM C. LUEDERS

Assistant in Drawing.

BEN KAMIHIRA

Assistant in Painting.

J. STEPHEN LEWIS

Assistant in Sculpture.

ALLEN HARRIS

Instructor in Bronze Casting.

P. A. GREENWOOD

Instructor in Plaster Casting and Drawing.

FRANCES SERBER

Assistant in Ceramic Sculpture.

Sculpture Studio 1958-59



general

and

specific advantages

The Faculty, composed of professional artists who have been selected for outstanding achievements as well as for their teaching ability, is the greatest single asset of the Academy's Schools. Other factors, however, contribute to the strength of the present institution—its location, Galleries, Library and Print Collection, the Coordinated Courses with the University of Pennsylvania, and the many scholarship advantages described in this catalogue.



Johanne Hession
William Emlen
Cresson Award
1959

LOCATION. The Academy building is located in the heart of Philadelphia within one block of City Hall and within two or three blocks of the central railroad stations. It is within walking distance of practically every gallery, museum, library, theatre and music hall of importance in the city. Considering Philadelphia's wealth in these cultural attributes, the student has immeasurable opportunities to augment his, or her, school work in every possible field of inspiration for art and living. No living accommodations are provided by the Academy.

ACADEMY GALLERIES. The Academy's Permanent Collection of paintings and sculpture affords an opportunity for the study of examples of famous Masters, and includes the Temple Collection of Modern American Paintings; The Gibson Collection, largely composed of works of the Continental schools; and the Lambert Collection of Contemporary Art.

The Annual Exhibitions held by the Academy bring together the best examples of current American paintings, sculpture, prints and drawings; and enable students to follow intelligently the various movements of contemporary art, and to study the technical methods by which the art of today is achieving its results. These exhibitions have been recognized for many years as being the foremost in America. The exhibition of work of students submitted in competition for Cresson, Ware and Schiedt European Traveling Scholarships, and other prizes, is held in May. Many special exhibitions are held in the Galleries throughout the Winter season.

LIBRARY. An excellent reference library is available to all registered students in the Day School. Books are easily accessible to students for individual research and for limited withdrawals.

SCHOOL'S FACILITIES. The following detailed statement is required by the Veterans Administration: 34,975 square feet of floor space—20-foot high ceilings; model stands, draperies, props for still life, 36 tables, 300 folding chairs, 29 high stools, slide projector, sound movie camera, movie screen, 1 skeleton, 4 blackboards, 114 plaster casts, 315 lockers, racks for storing canvases, etching press, lithograph press, lithograph stones.

ACADEMY STORE. A large selection of materials for use in studios is available to all students.

instruction

The general method of instruction is by individual criticism of studio work. The purpose of this training is to develop the students' natural abilities and to enable them to acquire and develop technique. The various classifications of study are closely allied, and students in one department are privileged to work in the other departments by arrangement with the Administrator of the Schools. This entails no additional fee.

Bernard Kozuhowski
William Emlen Cresson Award 1959



COURSES. All students are required to take a First Year Course as outlined herein. Students entering the Academy with advanced credit from other recognized institutions, or private instruction, may apply for exemption from the First Year Course by submitting four (4) examples of work for action of the Academy Faculty.

FIRST YEAR PLAN		Hours
Croquis and Head Sketch	3	
Construction	3	
Water Color	3	
Design	3	
Graphics	3	
Life Drawing	3	
Cast Drawing	6	
Modeling	6	
History of Art	1	
Chemistry and Grounds	1	
Anatomy	1	
Perspective and Lettering	1	
		—
		34 hours x 32 weeks = 1088 hours

SUBSEQUENT YEARS' PLAN		
Painting		Hours
Croquis and Head Sketch	3	
Construction	3	
Composition	3	
Still Life or Landscape	3	
Life	9	
Portrait	12	
Criticism	1	
		—
		34 hours x 32 weeks = 1088 hours
Advanced Painting		Hours
Life	12	
Portrait	15	
Composition	3	
Still Life or Landscape	3	
Criticism	1	
		—
		34 hours x 32 weeks = 1088 hours
Sculpture		Hours
Construction	3	
Life	15	
Head	9	
Composition	6	
Criticism	1	
		—
		34 hours x 32 weeks = 1088 hours



Sally Laird
William Emlen Cresson Award 1958
J. Henry Schiedt Award 1959

REGISTRATION OF WORK. Each student is required to register one example of work, once each month, representing effort in each of the studios to which the student has been assigned and bearing the stamp of the instructor from each of those studios. An unbroken record of registration is necessary for eligibility for all competitions and is required of all students in the Coordinated Courses and all Veterans. Written requests for excuse upon legitimate grounds, (illness, unavoidable absence, etc.), must be addressed to the Administrator of the Schools for approval.

PROMOTION. All students whose registration record is complete may, at the end of the First Year Course, select the department in which he or she wishes to major — i.e. Painting or Sculpture. The Life and Portrait studios are classified as Painting and Advanced Painting. Opportunity for promotion is made at stated Faculty meetings. One painting and one drawing from the Painting studio (not work done outside studio) must be submitted with the application for the Advanced Painting studio.

GENERAL INFORMATION

Scholarship holders, Board of Education or other students coordinating with the University of Pennsylvania, and all Veterans are required to have their work graded at the end of each term. The grade range is from 95 plus down to 70, based on the quality of work and progress shown. Any grade below 70 places the student on probation for the ensuing term, and if the work does not improve the student is requested to leave.

Students are supposed to know how to conduct themselves upon principles of honor without specific rules, but the management of the School reserves the right at any time, and without advance notice, to reject or dismiss any student without recourse for any reason which may seem sufficient in the opinion of the management, and without giving any reason.

OPPORTUNITIES FOR VETERANS. The Pennsylvania Academy of the Fine Arts offers opportunities for study to veterans who satisfy entrance requirements and who are eligible for educational benefits under Public Law #550. This does not apply to Evening School.

STUDENTS ENROLLED UNDER PUBLIC LAW #550. No leave will be granted, nor absence, nor studio cuts, allowed. (Work not registered at the appointed time must be registered at least by next registration.) Tardiness amounting to more than 1½ hours per week will not be tolerated, and unexplained absenteeism in any form will result in dismissal.

SPECIAL INSTRUCTION

Mr. Edward Shenton will conduct a special series of weekly lectures dealing with authors and books, past and present, their philosophies and ideas as an extended horizon of the painter and sculptor. The topics include Camus and the Existentialists, the poetry of Eliot as Christian revelation, and Hemingway and Death as man's creative motivation.

Mr. Allen Harris will have periodic meetings on casting in bronze. At the present time he operates the only bronze foundry for sculpture in the city. It is to our great advantage to have this ancient medium so close at hand for our students under the capable guidance of Mr. Harris.

coordinated programs

The University of Pennsylvania offers its degrees of Bachelor of Fine Arts and Master of Fine Arts and the degree of Bachelor of Science in Education to students of painting and sculpture who have completed the prescribed courses of academic study at the University of Pennsylvania and the prescribed technical work in the schools of the Academy.

BACHELOR OF FINE ARTS

The program for the Bachelor of Fine Arts is normally five years. The final year of technical work may be taken either at the Academy or in the Graduate School of Fine Arts at the University of Pennsylvania. A student upon being accepted at the Academy may then enroll in the College of General Studies at the University for necessary academic work. After a student has amassed thirty (30) semester credits of academic work and forty-eight (48) semester credits of technical work he, or she, may apply for admission into the Graduate School of Fine Arts with certain undergraduate deficiencies, where it will be necessary to matriculate for three additional years in order to obtain a Bachelor of Fine Arts degree. The student must be in the Advanced Studios at the Academy, or transferred in the final year for technical work at the University of Pennsylvania, to receive technical credits for a degree. In order to become eligible for graduate school work the student must submit his technical work to a committee composed of members from both the University and the Academy.

Students making application to enroll in the coordinated program with the University of Pennsylvania must submit a portfolio of work (slides or photographs are acceptable in the case of large painting or sculpture) to the jury of The Pennsylvania Academy of the Fine Arts which meets three times a year to review coordinated program candidates, in time to meet the appropriate one of the following deadlines: April 1st for students desiring admission in September; August 1st for those students desiring admission in September who, for some special or justifiable reason, are unable to meet the April 1st date; November 1st for those desiring admission in January.

Advanced standing for academic work may be allowed by the University. For previous technical study of the fine arts the Academy may allow credit up to forty-eight (48) credits of the ninety-six (96) required. At the University nine (9) semester credits must be taken in history of art before admission to the final year of study, and the remainder of the required fifty-eight (58) credits completed must include two years of English composition or literature, two years of a modern language, history, and a natural science. The twelve (12) semester credits of the final, graduate year, which must be taken at the University, include four credits of the history of art, four credits of theory, and four credits of electives in the fine arts.

BACHELOR OF FINE ARTS DEGREES

	Semester Credits
University: undergraduate	58
graduate	12
Academy: (technical)	96
Total semester credits	166

MASTER OF FINE ARTS

The student may matriculate either at the University solely, or at both the University and the Academy for an additional, or sixth, year to obtain a Master of Fine Arts degree.

MASTER OF FINE ARTS DEGREE

	Semester Credits
University: graduate	12
Academy: (technical)	24
Total semester credits	36

The technical work of the student is judged each month by the Administrator of the Schools of the Academy and the University Representative, and each term by the Committee on the Coordinated Program, and the student is graded on one example from each studio in which he, or she, is registered. Reports are rendered each term, and in the academic courses standing is reported each term by the University.

The students in both the B.F.A. and M.F.A. programs share all privileges including dormitory facilities extended to the student body of each institution, or departments thereof, and are also subject to the regulations imposed.

Applications should be made as early as possible. Candidates for admission to the Coordinated Courses must meet the requirements of each institution, but must be accepted and approved by the Academy for technical work before they can be admitted to the University.

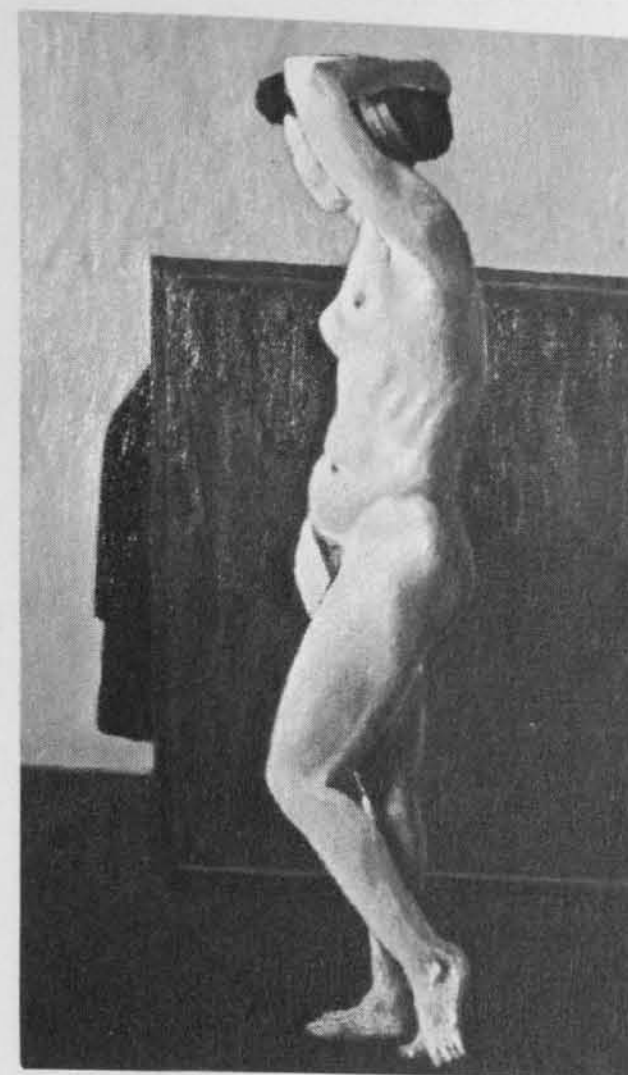
Note: Tuition at the Academy does not include fees for courses taken at the University. For further information regarding academic subjects write: Graduate School of Fine Arts, University of Pennsylvania, Philadelphia 4, Pa.

BACHELOR OF SCIENCE IN EDUCATION

The program for the Bachelor of Science in Education degree (for teaching and supervising art education in public schools) is also a five year course; the first two years of which are divided between the University in its School of Education and the Academy. At the end of the second year the student must transfer from the undergraduate Coordinated Program to the School of Education for a full-time program to complete the remaining three years of the course.

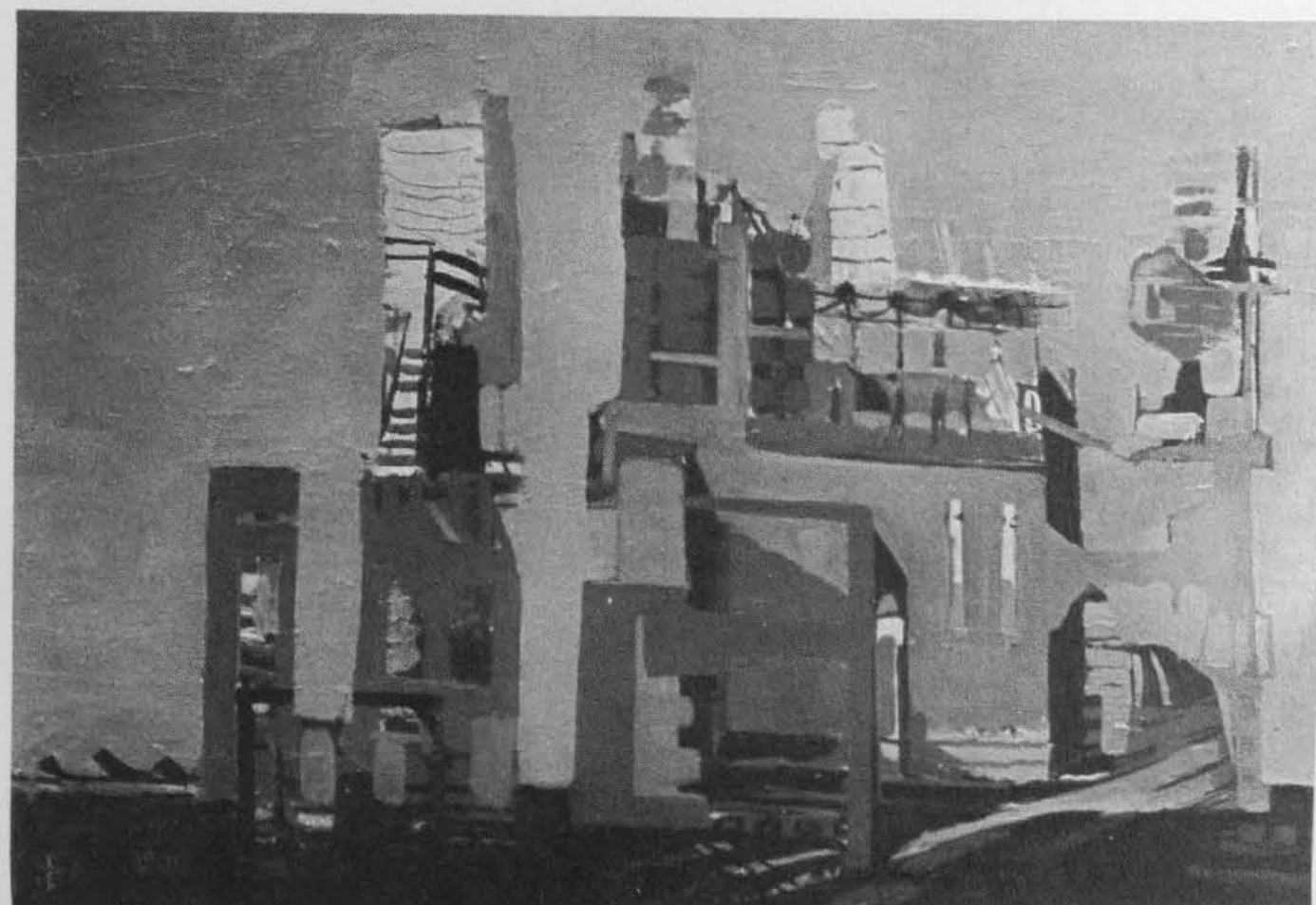


Bernard Fierro
William Emlen Cresson Award 1959



Nicholas Bucciarelli
William Emlen Cresson Award 1959

Ellen Powell
William Emlen Cresson Award 1959



prizes and awards
school year 1958-1959

1957-60
1959-60 1960-61

CRESSON MEMORIAL SCHOLARSHIPS

Painting

PIERRE BROWNELL
NICHOLAS BUCCIARELLI
BERNARD FIERRO
JACK FISHBEIN
JOHANNE HESSION
MARIANNE KEATING
ELLEN POWELL
EDWARD RUESTOW

Mural

BERNARD KOZUHOWSKI

SCHIEDT MEMORIAL SCHOLARSHIPS

Painting

CECELIA FINBERG
HERBERT LAUTMAN

Sculpture

SALLY LAIRD

TOPPAN PRIZES

WILLIAM McK. HOFFMAN, JR. (1st Prize)
HERBERT LAUTMAN (2nd Prize)
CHRISTINE McGINNIS (3rd Prize)

PACKARD PRIZES

RUTA LIDKUS
EDWARD RUESTOW

STEWARDSON PRIZE

S. JOSEPH WINTER

THOURON PRIZES

JOSEPH AMAROTICO
LOUIS GREEN
SEYMOUR ROTMAN
PETER BOTTOS

RAMBORGER PRIZE

VERNON ROESSLER

STIMSON PRIZE

COLEMAN HOMSEY

EAKINS MEMORIAL PRIZE

MARIANNE KEATING

HILL MEMORIAL PRIZE

MICHAEL PIPER

PHILADELPHIA PRINT CLUB PRIZE

NINA KLYMOWSKA

WANAMAKER AWARD

PIERRE BROWNELL

LUX PRIZE IN GRAPHICS

GORDON JANSSON

GRANT MEMORIAL PRIZE

JOSEPH AMAROTICO

WOODROW PRIZE IN GRAPHICS

JIM FERRELL

MASON PORTRAIT PRIZE

VICTOR LASUCHIN

MASON SCULPTURE PRIZE

ANATOLE BILOKUR

CAPLAN KLEINBARD AWARD

WILLIAM MICHEEL

SYME PRIZE

DANIEL MILLER

PESIN PRIZE

HERBERT LAUTMAN

KREIER MEMORIAL PRIZE

CHARLES KAUFMANN, JR.

GIMBEL AWARD

NINA KLYMOWSKA

PERSPECTIVE PRIZE

DANIEL VOITEK

INSTRUCTOR'S PRIZE IN GRAPHICS

DANIEL VOITEK

INSTRUCTOR'S PRIZE IN PAINTING

JOSEPH AMAROTICO



Cecelia Finberg
William Emlen Cresson Award 1958
J. Henry Schiedt Award 1959

Ellen Powell
William Emlen Cresson Award 1959



scholarships and prizes

FREE TUITION SCHOLARSHIPS. Free tuition scholarships are available to registered students whose financial obligations and registrations have been met in full, for at least two terms. These scholarships are solely for the purpose of financially assisting those who would otherwise be unable to pursue their study of art. The major number of these are made available each year by George D. Widener in memory of his father and mother, George D. Widener and Mrs. Alexander Hamilton Rice, and through the John Lambert and Lewis S. Ware Memorial Funds. Others are made available through bequests of various friends of the Academy to be used for scholarship aid. The Louise Harrison Memorial Scholarships given by Thomas S. Harrison in memory of his wife; The Mary R. Burton Scholarships; The Sarah Kaighn Cooper Memorial Scholarship through the generosity of Mrs. George K. Johnson; The Elizabeth H. Thomas Memorial Scholarship; and The George M. Wiltbank Scholarships through the request of Annie C. Wiltbank.

Application may be made in the Winter and Spring of each year. These scholarships are awarded by the Board of Directors upon the recommendation of the Committee on Instruction and the Faculty. Applicants must fill in a prepared form and submit it together with no more than four unframed examples of their work to the Curator before the stated meeting of the Faculty in January and April.

At the discretion of the management, and at times when there is a particular demand for such help, certain of these scholarships may be granted as half scholarships.

The Board of Public Education of the City of Philadelphia awards a number of scholarships to students who receive appointments. Graduates of all the City High and Vocational-Technical Schools are eligible for these appointments, nominations for which are made by the Board of Education on the recommendation of the Principals of the several schools, to whom all applications should be addressed.

Ten full free tuition scholarships are made available by the Academy to graduates in the Public and Parochial and Vocational-Technical Schools in Philadelphia through a recent agreement with City Council. Judgment for those students applying will be made by a committee of the Faculty of the P.A.F.A., at Broad and Cherry Streets, and all applicants must submit at least six (6) examples of work to the Academy. The date for judging the competition will be 3rd week in May and 3rd week in January each year.

Scholarship students are required to work off their awards by posing in the portrait studios in the schools.

One free tuition scholarship for two semesters is offered this year through the Scholastic Magazine in its competition entitled Scholastic Awards.

Marianne Keating
William Emlen Cresson Award 1959



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. To emphasize the importance of these awards and to broaden the advantages to our students, and because the Fund realizes very generous income in 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.

The award of a Cresson Traveling Scholarship the first time credits each student with \$1,700.00, of which \$1,300.00 is to be used for a summer of travel and traveling expenses in Europe and the remaining \$400.00 is to be used for tuition for the ensuing two terms immediately following at the Academy. An award is not to be regarded as a certificate of proficiency. The winners should consider, rather, that their industry and promise have won for them the opportunity to introduce into their period of schooling this inspirational and broadening incident. Each recipient is required to return to the Academy for the continuance of regular studio work, and the registration requirements for those enjoying study under Cresson Scholarship will be the same as for all other students.

In the case of exceptional merit, and when a very decided improvement is evident, a student may, through the same authority, receive the award a second time. Competition for a second scholarship may be entered only during the year succeeding the first award, unless otherwise ruled or a satisfactory excuse be accepted by the Committee on Instruction. The award of a Cresson Traveling Scholarship the second time credits each student with \$1,300.00 to be used for travel and traveling expenses, and may be used any time within two years and four months after the receipt of the award.

Jack Fishbein
William Emlen
Cresson Award
1959



Nine Cresson Traveling Scholarships were awarded in 1959.

RULES GOVERNING THE CRESSON COMPETITIONS. Every student thirty-five years of age or younger, in good health and without knowledge of any physical condition or any other reason to prevent his accepting and properly using such scholarship, is eligible for competition for a Cresson Traveling Scholarship when they each have an aggregate of 96 Academy School weeks to their credit, which must have been accumulated within five (5) years of the date of competition. The final 32 weeks (two terms) must be spent in the Winter School of the Academy and must be within the school year of competition.

All students must have a complete and unbroken registration record over the time included in computing eligibility (see "Registration of Work"). They must also have satisfactorily completed their work in Perspective (two terms). Delinquencies due to absence for illness or other causes must be satisfactorily explained in writing to the Administrator of the Schools for excuse, and all financial obligations must be fully paid.



S. Joseph Winter
Edmund Stewardson Prize 1959

All students entering the competition are required to procure an application for permission to compete at the Curator's office before the 15th day of March. All work submitted in competition must be that which has been done in the Academy classes or for Academy registration and has received criticism from a member or members of the Faculty. It must also be work completed within the last 32 weeks of the Winter School or in the Summer School immediately preceding. Either the stamp from monthly registration or one by special arrangement at the Curator's office must be upon each work exhibited.

All competitors are unrestricted as to amount and variety of work they submit in the competition groups, provided they do not exceed the space allotted to them but each painters group must include one landscape, one portrait and one life painting, and each sculptor's group must include a composition. Paintings, drawings and illustrations exhibited may be any size but must not exceed the allotted space, and must be exhibited unframed and unglazed. If tape 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 office of the Curator before the first day of November following the award.

The recipient of a second traveling scholarship is granted the sum in its entirety for travel and traveling 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 he or she and their instructors deem this additional study advisable. Use of free tuition under such circumstances may be regulated and arranged with the Curator of the Schools.

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

Awards are made primarily on quality of work submitted. The Faculty endeavors to apportion the awards so that all departments are recognized.

THE LEWIS S. WARE MEMORIAL TRAVELING SCHOLARSHIPS.

The Lewis S. Ware Memorial Traveling Scholarships in accordance with the will of the testator, provide European Traveling Scholarships in amount and 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 Directors to students of outstanding merit. These scholarships were first awarded in 1938 and one Ware Traveling Scholarship was awarded in 1957 representing an amount of \$1200.00.

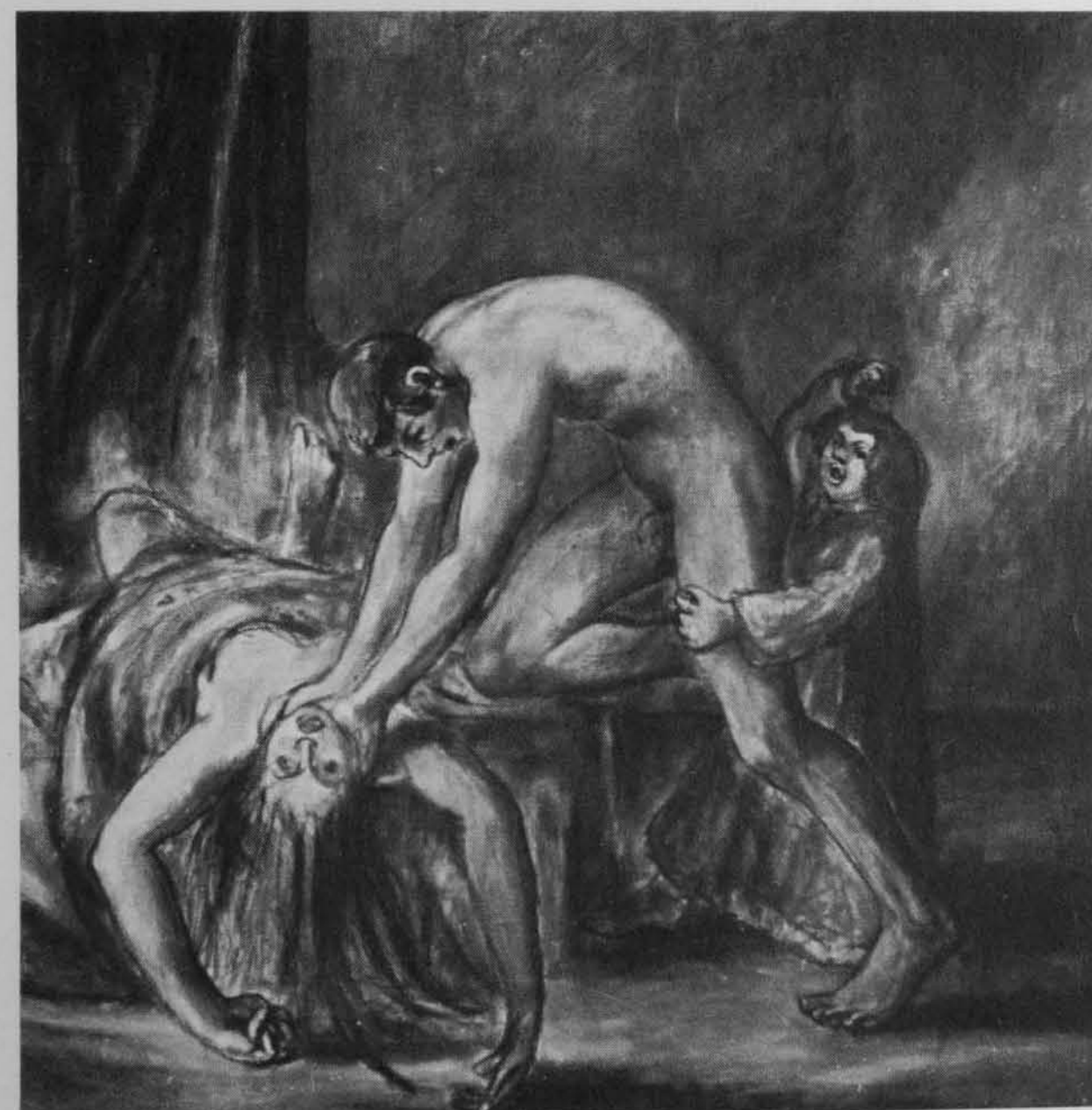
THE J. HENRY SCHIEDT MEMORIAL TRAVELING SCHOLARSHIPS.

The J. Henry Schiedt Memorial Traveling Scholarships in accordance with the will of Cornelia Schiedt, provides 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 Directors to students of outstanding merit. Eligibility for his competition will be based on the same requirements as set up for Cresson Awards of that year. These scholarships are not specifically designated for European Travel. It is therefore possible, under certain circumstances, for a competing student to make application to the Curator of the Schools at least three months before the date of competition for a particular program. These scholarships were first awarded in 1949 and three Schiedt Traveling Scholarships of \$1,400.00 each were awarded in 1959.

THE CHARLES TOPPAN PRIZES. The Charles Toppan Prizes for 1959 are: First Prize, \$300.00; Second Prize, \$200.00; and one honorable mention of \$100.00. These prizes were established in 1881 by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan. The prizes are awarded only to students who have previously received and used a Cresson Scholarship. Competitors who fulfill all of the requirements for a Second Cresson Traveling Scholarship will, at the same time, be considered eligible to compete for a Toppan Prize, also those winning a Ware or Schiedt.

Any student having received one Toppan prize is debarred from receiving another Toppan prize of the same or lower value. The work submitted in competition must be an original painting, in oil, tempera or water color, the unaided work of the student without criticism.

Herbert Lautman
William Emlen Cresson Award 1958
J. Henry Schiedt Award 1959



Canvases are numbered by the Curator, and a memorandum of the numbers and competitors' names is kept in a sealed envelope which is opened after the prize-winning canvases have been selected by the Committee on Instruction. According to the positively expressed terms of the gift, the drawing of the work submitted will receive first consideration. First awarded 1882.



Coleman Homsey
Stimson Prize 1959

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 \$30.00 and \$20.00 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 the second time. First awarded 1899.

THE EDMUND STEWARDSON PRIZE. The Edmund Stewardson Prize of One Hundred Dollars in the Department of Sculpture will be awarded at the close of the school year. This is an annual prize, competed for by present 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 competitors 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, at their discretion, 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 1959 was judged by Henry Kreis. First awarded 1901.

THE THOURON PRIZES. These awards were founded by the late Henry J. Thouron, a former instructor in Composition.

A prize of \$50.00 and a prize of \$25.00 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; and a prize of \$50.00 and a prize of \$25.00 both to be awarded by the Instructor of the class. First awarded 1903.

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 for some years was a student of the Academy, an annual prize of \$25.00 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 by 25 inches in size. Having once received an award, a student becomes thereafter ineligible to compete again. First awarded 1911.

PERSPECTIVE PRIZE. Through the generosity of the Instructor of the class in Perspective, instituted by Mr. John Harbeson, who was Instructor from 1916 to 1955, and carried on by Mr. William Campbell, the present Instructor, a cash prize has been given each year to that student who does the most exemplary work in that department.

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 of the Board of Directors. The Jury is not obliged 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 Fall of 1959 was judged by Oronzio Maldarelli. First awarded 1917.

THE CECILA 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 available at intervals of possibly three or four years and is to 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 portrait class. The award is to be for the outstanding portrait accomplished within such 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.

Edward Ruestow
William Emlen Cresson Award 1959



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 1951.

THE LILA AGNES KENNEDY HILL MEMORIAL PRIZE: Through the generosity of Mr. Walter Stuempfig a prize of \$50.00 will be awarded to the best single piece of sculpture entered in the Cresson Competition. First awarded 1952.

PHILADELPHIA PRINT CLUB PRIZE is awarded to the best student in the graphics studio and entitles the winner to a year membership and free use of the workshop and library of the club. First awarded 1953.

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 water color submitted to the Faculty for judgment. First awarded 1954.

LUX PRIZE IN GRAPHICS DEPARTMENT will be \$50.00 when funds are available. This prize is in memory of John R. Conner. Was first awarded in 1955.

CATHARINE GRANT MEMORIAL PRIZE: This prize of \$100.00 was available for the first time in the spring of 1955. It 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.

WOODROW PRIZE in Graphics was awarded for first time in 1955 to a student in the school proficient in this medium. The prize is made possible through the generosity of Mrs. Bruce Gill in memory of her mother, Mabel Wilson Woodrow.

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.

GIMBEL PRIZE: Through generosity of 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 1958.

M. HERBERT SYME PRIZE. This prize of \$25.00 is made possible through the generosity of Mrs. Syme and is for a painting or drawing by an advanced student who is considered worthy by the faculty for such an award. First awarded 1959.

PESIN PRIZE. This prize of \$150.00 is given each year to the student who has done the most outstanding figure study in oil. The prize is given through the generosity of Mr. and Mrs. Samuel Pesin. First awarded in 1959.

THE GEORGE J. KREIER MEMORIAL PRIZE: An award of \$50.00 will be made to the student in the Sculpture Department whose work shows the greatest understanding of the relationship of sculpture of Architecture. First awarded in May, 1959.

THE MANAYUNK ART ALLIANCE PRIZE: To stimulate a continuity of interest in the artistic and historical background of a district that has inspired our great landscape painters, this prize of \$50.00 will be awarded to a student for the best landscape of Manayunk. The selection will be made by the Faculty at a date to coincide with the annual Manayunk Art Alliance Show, so the prize winning canvas may be exhibited at that time. First awarded in 1960.

admission

The application blank (last page of this catalogue) must be filled in and returned to the Administrator of the Schools together with two passport photographs and FOUR examples of work. No student is eligible unless he or she is at least sixteen years of age and has a complete high school education or its equivalent. The Committee on Instruction reserves the right to limit the number of students under any or all classifications.

FEES. Day School:

Students paying the Day School fees are entitled to all the privileges of the Evening School classes.

Tuition fee per term	\$200.00
Matriculation fee (paid only on entrance)	10.00
Locker and Library fees per term	2.00
Total — First Term	\$212.00
Tuition fee, all subsequent terms	200.00
Locker and Library fees per term	2.00
Total — First two Winter Terms	\$414.00

Note: There is a \$5.00 fee for late registration.
These fees do not include the cost of any materials, or courses taken at the University.

PAYMENT REGULATIONS. All fees are payable in advance and no deduction is made for late registration or for absence and no refund is made for any reason whatsoever, except in the case of a student under Public Law #550 who, if he fails to enter the course or withdraws or is discontinued therefrom at any time prior to completion, will have refunded to him any unused balance paid for tuition, fees and other charges on a pro-rated basis, other than the fee for registration. Official credit or recommendation or the issuing of registration cards 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 Management, his financial obligations to the Academy.

Non-payment of fees according to the announced dates, as stated above, shall prohibit such delinquent students from attendance in all classes and lectures.

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 by registration card only.

Day classes are held from nine to twelve and from one to five o'clock five days per week. Evening classes are held from seven to ten o'clock from Monday to Friday, inclusive. All exceptions are noted in the Calendar.

EVENING SCHOOL. The Evening School is planned for those students whose activities or livelihood do not permit them to attend the day sessions. Students admitted under this head are not eligible to compete for prizes or scholarships. The fees are set at a reasonable figure so that many may enjoy the privilege of drawing, painting or modeling in the Life and Portrait classes. See "Fees" for details. All day students are entitled to work in the evening classes without extra fee. The evening classes are conducted five nights of the week. Schedule of classes will be posted. Instructors in the Evening School are Francis Speight, Roswell Weidner, Jim C. Lueders and Ben Kamihira. A sculpture class in stone and wood carving meets under the direction of J. Stephen Lewis, and in ceramic sculpture under the guidance of Frances Serber. A course in graphics is given under Morris Blackburn.

Write to the Administrator of the Schools for a brochure on Evening School.

Evening School:

Matriculation fee (paid only on entrance)	\$ 5.00
Locker fee per term	1.00
One evening per week (15 weeks)	\$35.00
Two evenings	45.00
Three evenings	55.00
Four evenings	65.00
Five evenings	75.00

**THE
PENNSYLVANIA ACADEMY
OF THE FINE ARTS**

**cordially invites
those interested
in its support
to become members**

ANNUAL MEMBERS

Annual Members are such persons as contribute \$10 annually for the maintenance of the Academy, \$25 sustaining; \$100 contributing.

LIFE MEMBERS

Life Members are such persons as make an outright contribution of \$300.

PRIVILEGES

Life and Annual Members receive notices of all activities, invitations to all Private Views, access to the Print Collection (67,000 items, plates and original drawings), use of the Art Reference Library, and participation in the Academy's educational program through lectures, demonstrations, etc.

Checks may be made payable to The Pennsylvania Academy of the Fine Arts. Membership cards will be mailed. Membership dates from one year, beginning from the date of subscription. Under a ruling by the Commissioner of Internal Revenue, any contributions to The Pennsylvania Academy of the Fine Arts are deductible from income, in accordance with the rules applying thereto.

FORM OF BEQUEST

I give, devise and bequeath to "The Pennsylvania Academy of the Fine Arts" Dollars, in trust to invest and keep invested and apply the income only to the maintenance of the said Academy.

**THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS**

Broad and Cherry Sts., Philadelphia 2, Pa.

**APPLICATION
FOR
ADMISSION**

Please type or print all
information neatly and
legibly.

**CLIP
PHOTOGRAPH
HERE**

Date.....

Name.....
(Last) (First) (Initial)

Home address:
Street or rural route.....

City or town.....Zone no.....State.....

Date of birth.....Place of birth.....

Father's or guardian's names and address

High school attended.....

Location.....Year of graduation.....

School attended beyond high school.....

Location.....Years attended.....

Source of funds while attending PAFA.

Self.....Parents or guardian.....Other.....

Do you plan to hold an outside job while attending PAFA? Yes.....No.....

If so, have you a definite job in prospect? Yes.....No.....

What are your plans for housing? Live at home.....Live with relatives or

friends.....Other.....

Do you desire school help to locate housing? Yes.....No.....

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

Name.....

Address.....

Name.....

Address.....

Before final admission you must arrange for a personal interview with the Curator at which you will present a portfolio of your art work. The time of the interview may be arranged by telephone or through correspondence. If you live far away and cannot come for an interview without considerable hardship please write the Curator explaining the circumstances, and requesting the waiver of the personal interview.

How did you learn of PAFA?.....

.....

Do not fill in this section. Transcript.....References.....

Interview.....by.....waived.....

PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS, PHILADELPHIA 2, PENNA., U.S.A.