



# **Pennsylvania Academy of the Fine Arts**

## **1982-83 Financial Aid**

Inquiries and requests for application forms  
should be directed to:

**Richard S. Ranck**  
*Director of Financial Aid  
and Student Affairs*  
Pennsylvania Academy of the Fine Arts  
1811 Chestnut Street  
Philadelphia, Pa. 19102  
215-972-7618

*The Pennsylvania Academy of the Fine Arts does not  
discriminate on the basis of race, sex, creed or national  
origin.*

## BEFORE YOU READ FURTHER

Below is a glossary of terms commonly used in financial aid. Understanding them will help you know what is expected of you.

**School Code Numbers:** These are identifying numbers used in the application process. For the PHEAA Application the Academy School Code Number is 018449, the Academy School Program code is 60.

**PHEAA:** The word is an acronym for Pennsylvania Higher Education Assistance Authority. The PHEAA Application is the needs analysis document used by the Academy and is the application to be used for all programs which comprise the Academy's financial aid program. There is no cost to the student in using this form.

**Dependent Student:** A student who, during the past two years: has lived with his parent(s) or guardian(s) for more than six weeks; or has received \$750 or more from his parent(s) or guardian(s) in cash or kind; or has been claimed as a dependent by his parent(s) or guardian(s) for income tax purposes. Meeting any one of these criteria is sufficient to classify a student as dependent.

**Commuting:** A budget category for a dependent student living with his parents during the school year.

**Off-Campus:** A budget category for a dependent student living separately from his family during the school year.

**Independent Student:** An entirely self-supporting student who meets none of the criteria for dependence. Generally these students are over 25 and are able to demonstrate financial self sufficiency. "Independent" is also a category used in determining a budget.

**Budget:** Generally, the nine month estimated cost of education at the Academy.

**Direct Costs:** Fixed Costs, i.e. tuition

**Non-direct Costs:** Costs other than tuition

**Grant Funds:** Financial aid which does not have to be repaid.

**Self-Help Funds:** Financial aid which is either earned or borrowed.

## HOW MUCH DOES IT COST TO GO TO THE ACADEMY?

Although actual costs vary from student to student, the following projections are offered to assist you in planning for the year 1982-83.

	Commuting	Off Campus	Independent
Tuition	2200	2200	2200
Room and Board	945	2520	2922
Supplies	500	500	500
Transportation	500	320	320
Personal	200	200	200

The Financial Aid Office will assign you one of the above budgets based on the information you provide during the application. If you find the budgets shown here differ from the expenses you expect to incur, be sure to inform the Financial Aid Office.

## WHO IS ELIGIBLE FOR FINANCIAL AID?

To be eligible for financial aid you must: (1) be enrolled as a full-time day student in good academic standing and (2) demonstrate need. Need is determined by a review of income and assets to calculate how much you and your family can reasonably be expected to contribute—where the cost of your education exceeds the expected contribution, need exists. Regardless of your resources, if you think you cannot meet Academy expenses you should apply for financial aid. Approximately 50% of Academy students receive some form of aid.

## WHAT TYPES OF AID ARE AVAILABLE?

Financial aid is usually awarded in a combination of grant and self-help funds. Students are required to apply for all programs for which they meet basic eligibility requirements. The aid can come from any of several sources: the federal



government, state government, or the Academy. Here is a description of each type:

## GRANTS

**Basic Educational Opportunity Grant (BEOG):** Grants up to \$1670 are awarded to students who have not earned a bachelor's degree, on the basis of need, student attendance, and duration of program. Students are notified by Basic Grants about their eligibility for aid by the Student Eligibility Report (SER). (Use PHEAA application for consideration.)

**PHEAA Grants:** Awards of up to 80% of prescribed costs (not to exceed \$1500) are available to Pennsylvania H.S. Graduates. Students are notified by PHEAA of their eligibility. (Use PHEAA Application for consideration.)

**Supplementary Education Opportunity Grant (SEOG):** Grants up to \$1500 are available to students who do not hold a bachelor's degree on the basis of need and available funds. This program is administered by the F. A. Office. Students are notified by the Academy Award Letter. All students applying for campus aid are considered for this program. (Use PHEAA application and F. A. Questionnaire for consideration.)

**Academy Tuition Scholarships:** These are open to students who have completed one year at the Academy, including students who hold bachelor's or master's degrees. Scholarships are awarded annually on the basis of merit and need. Application for this aid includes submitting a portfolio to the Faculty each Spring. Students awarded these scholarships receive either full or half tuition credit for the ensuing school year. (Use PHEAA Application and F. A. Questionnaire for consideration.)

## SELF HELP

**College Work-Study (CWS):** This employment program is offered to students on the basis of need

and available funds. Jobs are available on and off campus, pay at least minimum wage, with hours of employment that vary but are designed not to interfere with class work. The program is administered by the F. A. Office, all students applying for campus aid are considered, and students are notified by the Academy Award Letter. (Use PHEAA Application and F. A. Questionnaire for consideration.)

**Guaranteed Student Loan Program:** Students may borrow up to \$2500 per year where need exists. These loans are available at 9% interest, with repayment deferred until the conclusion of studies. Contact the F. A. Office to find out what borrowing limits may apply to you. (Application is obtained from your bank, credit union, or savings and loan in the state in which you are a resident.)

## HOW MUCH AID CAN I EXPECT TO RECEIVE?

The Academy helps students to the extent that funds are available and need is demonstrated. As shown in the "Cost" section, expenses are not limited to tuition only; where funds are available and need is demonstrated, the Academy will also help with those other expenses. The financial aid awarded a student is first credited to tuition. Where aid exceeds tuition, the balance will be distributed to the student to be used for non-direct costs.

## HOW DO I APPLY?

Federal regulations governing financial aid require the Academy to use an authorized needs analysis system to determine who is eligible for financial aid. The Academy is using the PHEAA System, provided at no cost to students.

To apply for financial aid for 1982-83, ALL students must file both (1) the "Application for Pennsylvania State Grant and Federal Student Aid", generally referred to as the PHEAA Application form; and (2) the Academy Financial Aid Questionnaire.



**The PHEAA Form** is used to determine eligibility for the PHEAA Grant, BEOG, and the Academy Campus Aid (Academy Scholarship, College-Work Study, and SEOG). The PHEAA Form collects financial resource information which is used to calculate the expected family contribution and to establish a student's financial need.

The PHEAA Form takes about six weeks to process from the time of submission. The Academy has a preference deadline of April 15, 1982, for receipt of the processed application. Students whose forms are processed after that date will be considered only after on-time applicants and only on a funds available basis. It is strongly recommended therefore, that **students should file the PHEAA Form no later than March 1, 1982.** The form is sent to PHEAA, Towne House, Harrisburg, PA 17102.

**The Academy Financial Aid Questionnaire** collects additional information about students ranging from academic standing to housing status. This form is completed and returned to the Financial Aid Office, 1811 Chestnut St., Phila., PA 19103, and **MUST BE FILED BY APRIL 15, 1982**, for a student to be considered an on-time applicant.

All Applications are available through the Financial Aid or Admissions Office.

**Transfer Students:** Students who have attended other post-secondary educational institutions, including academic, professional, trade or vocational schools, must file a financial aid transcript with the Financial Aid Office for each institution they have attended, even if they received no aid at those schools. The Law prohibits the Academy from awarding any aid, including loans, to students not complying with this requirement.

**Foreign Students:** Tuition Scholarships are available to foreign students applying from outside the U. S. Application is made through the Admissions Office. There are no funds available for costs beyond tuition (transportation, room, board, etc.)

and applicants will be required to give evidence of that financial support. Scholarships are awarded on the basis of talent and promise.

### **WHEN WILL I KNOW WHAT AID I HAVE BEEN AWARDED?**

The Financial Aid Office will notify new students in early June and returning students in early July. If you are awarded aid you will receive an award package describing the aid and the attendant requirements, and you will be required to sign an award letter accepting the aid and its conditions. The Financial Aid Office will be happy to counsel you at any point during the application process about the possibilities of your receiving aid. Students should understand that some aid is conditional on availability of funds to the Academy, and that if those funds are reduced, the school will reduce aid accordingly.

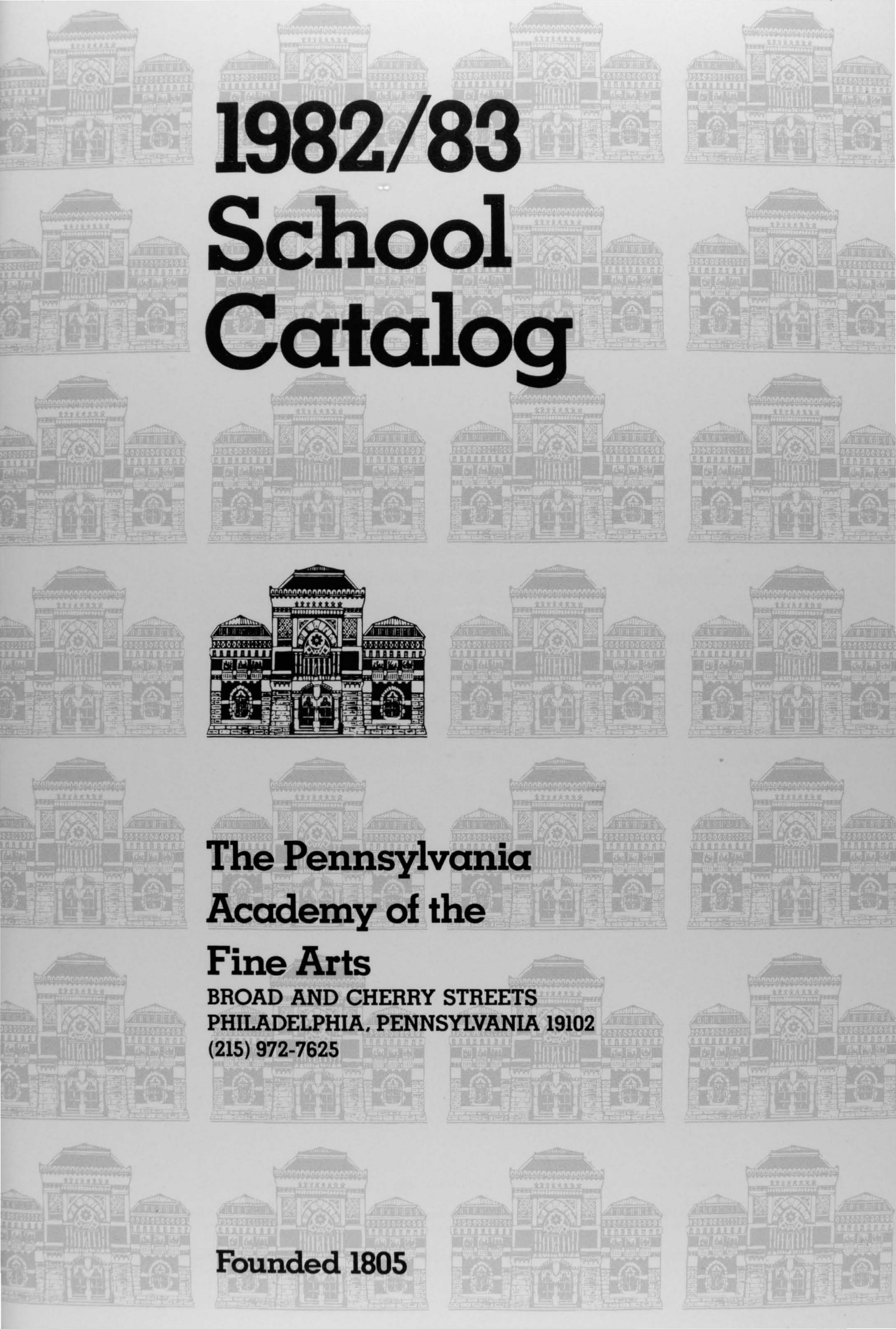
### **STUDENTS' RIGHTS AND RESPONSIBILITIES**

All students have the right to know the method used to determine their need; the right to have access to information and records used in determining need; and the right to be awarded aid equitably as funds permit.

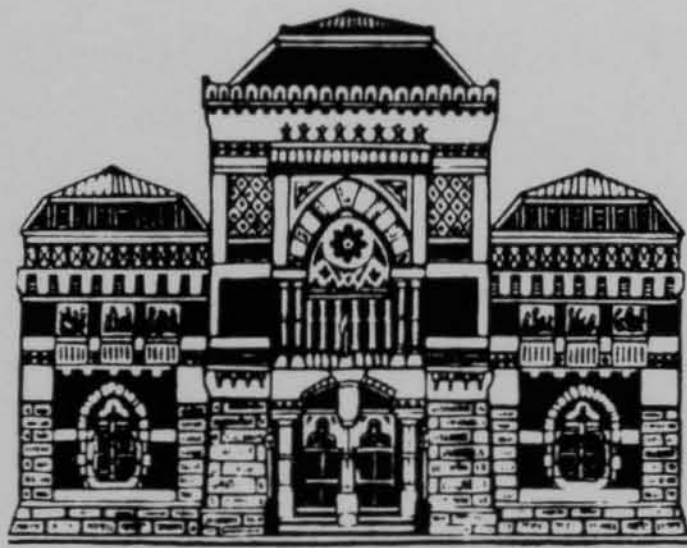
Students applying for financial aid are responsible for accurately portraying their financial resources and circumstances and notifying the Financial Aid Office of any changes in status; for applying in a timely manner; and maintaining satisfactory progress and good standing (see School Catalogue for standards of progress and standing).

Students who fail to maintain adequate progress will be put on probation for one semester. Failure to correct academic deficiency will result in the loss of financial aid until those credits have been earned. Students who knowingly provide false information will lose financial aid and will be refused aid thereafter.





# **1982/83 School Catalog**



**The Pennsylvania  
Academy of the  
Fine Arts**

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

**Founded 1805**



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

*The School's admissions policies and practices guarantee fair educational opportunity in concert with existing Federal and Commonwealth laws against discrimination for reasons of race, color, sex, age, religion, national origin, or handicap.*

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



## APPLICATION FORM

Founded in 1805, the Pennsylvania Academy of the Fine Arts is the oldest art school in America. It 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, the founder, to the present.

Ephraim Weinberg  
Dean and Head of the Schools







**T**he Pennsylvania Academy of the Fine Arts is unique among American art institutions. It is the oldest art school in America, and from its founding in 1805, has been a museum and school dedicated to teaching, collecting, and exhibiting American artists and art.

Both the School and the Museum have been in the forefront of trends in the fine arts in America for almost 200 years. Students in the Academy Schools range from Thomas Sully and the Peale family in the early years to Thomas Eakins, Thomas Anshutz, Mary Cassatt, and Cecelia Beaux in the middle years, to "The Eight" more recently to the students of the 1960's and 1970's who both broke the traditional molds and also continued the Academy tradition of realism through to the realist "renaissance" being experienced now. While the School has taught and produced some of the most prominent names in American Fine Arts, the Museum has also lead with exhibitions of both traditional and controversial American art. Over the years, the galleries of the Academy Museum have held works of the Photo-Secession, the juried Academy Annuals, works from the Barnes Foundation, and works of Contemporary American Realism.

The Academy itself is located in an historical city that has long been a center for the creative and performing arts. The Academy student has access to a wide range of cultural activities and has the opportunity to interact with the students of no less than 48 other institutions of higher education, including several other art schools and colleges. Not only is the city of Philadelphia itself laden with historical, architectural, and cultural opportunities but so are the outlying suburban and rural areas. To the south of Philadelphia is Chadds Ford, home of the Wyeths and Howard Pyle, home of the "Brandywine School." To the north is the artists colony of New Hope; and to the west one finds the Barnes Foundation, one of the greatest collections of 19th and early 20th century French paintings.

The Academy then is an institution of tradition in a city of tradition. As it moves toward the end of its second century, the School continues its dedication to the training of fine artists.





ROBERT HENRI  
by Alexander S. Calder, student,  
PAFA 1886-1888, 1892-1894



# Center City

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↑  
INDEPENDENCE  
HALL  
SOCIETY HILL  
PENNS LANDING  
OLDE CITY  
NEWMARKET

WASHINGTON  
SQUARE

ITALIAN  
MARKET

CHINATOWN

READING  
STATION

CITY  
HALL

★ PENNSYLVANIA  
ACADEMY OF THE  
FINE ARTS

PHILADELPHIA  
COLLEGE  
OF ART

SUBURBAN  
STATION

★ PEALE  
HOUSE

RITTENHOUSE  
SQUARE

PHILADELPHIA  
MUSEUM OF ART

UNIVERSITY OF  
PENNSYLVANIA  
DREXEL UNIVERSITY

30TH ST  
STATION  
(AMTRAK)

B. FRANKLIN PKWY.

RACE

CHERRY

ARCH

JFK

MARKET

CHESTNUT STREET MALL

SANSOM

WALNUT

LOCUST

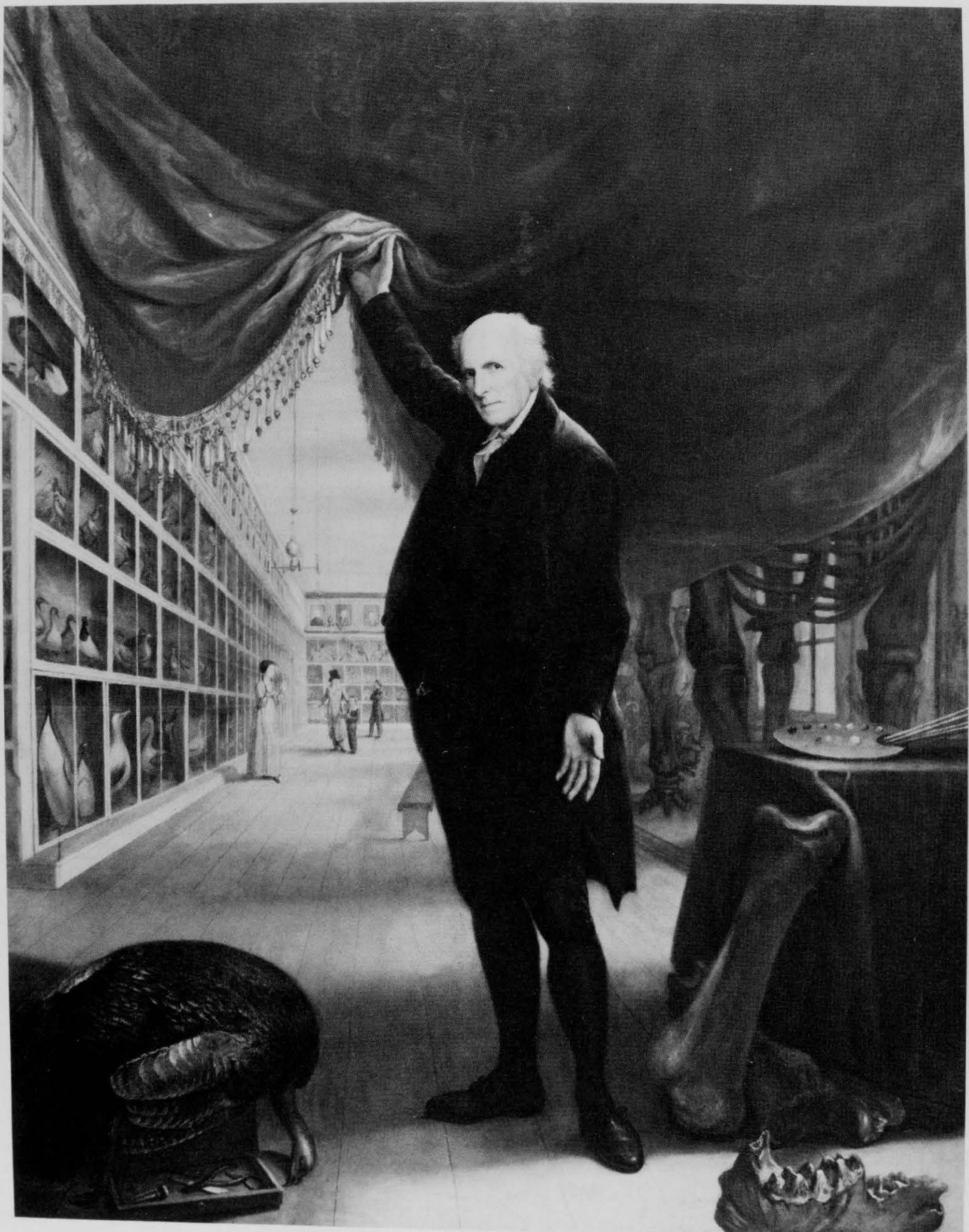
SPRUCE

PINE

LOMBARD

SOUTH





*THE ARTIST IN HIS MUSEUM*  
*by Charles Willson Peale, founder of the Academy*



## BUILDINGS

The Pennsylvania Academy of the Fine Arts occupies two buildings in Center City Philadelphia of architectural importance. The main building, at Broad & Cherry Streets, is a masterpiece of Victorian Gothic architecture opened in 1876 and fully restored in 1976. This National Historic Landmark was designed by Frank Furness and George Hewitt, and houses both the Museum and the School. Bold, colorful, flooded with natural light and flamboyantly decorated in the latest high Victorian manner, it was efficiently and functionally planned.

The majority of classes for the first year students are held in the Peale House, at 18th & Chestnut Streets, another distinguished building, designed by the architect Windrim. Over 75 faculty and independent students occupy private studios in that space, as well as galleries and offices.

## 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 master works. 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 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.





*THE CELLO PLAYER*

*by Thomas Eakins, student, PAFA 1861-1865/Instructor, PAFA 1876-1882  
Director of Academy Schools, 1882-1886*



## THE FACULTY

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### AUGMENTING THE CURRICULUM

Richard Barnet  
Lecturer in Anatomy  
Charles Fahlen  
Lecturer in Sculpture  
Mavis Pusey  
General Critic  
J. Franklin Shores  
Lecturer in Perspective

**THE FACULTY** is comprised of distinguished artists who present themselves as models of behavior. The Faculty is augmented by instructors skilled in technical specialties and by guest artists and lecturers. Listings are from the 1981-82 school year.



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## JOSEPH AMAROTICO

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### *Instructor in Painting*

Born: Bronx, N.Y., 1931

Education: American Art School, 1953;  
Pennsylvania Academy of the Fine  
Arts, 1954-1959.

Awards: Cresson Memorial Traveling  
Scholarships, 1958.

Thouron Faculty Prize, 1959; Catharine  
Grant Memorial Award, 1959, Fellow-  
ship of P.A.F.A.; The Mary Butler  
Memorial Award, 1965, Fellowship of  
P.A.F.A..

Represented in the American Federation  
of Arts Traveling Exhibition, Corcoran  
Biennial, 1963; Art in the Embassies Pro-  
gram, US Department of State, and in  
public and private collections.

Conservator for the Pennsylvania Acad-  
emy of the Fine Arts.

One-Man Exhibition : Mickleson Gallery,  
Washington, D.C., 1975.





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# JACK BARNETT

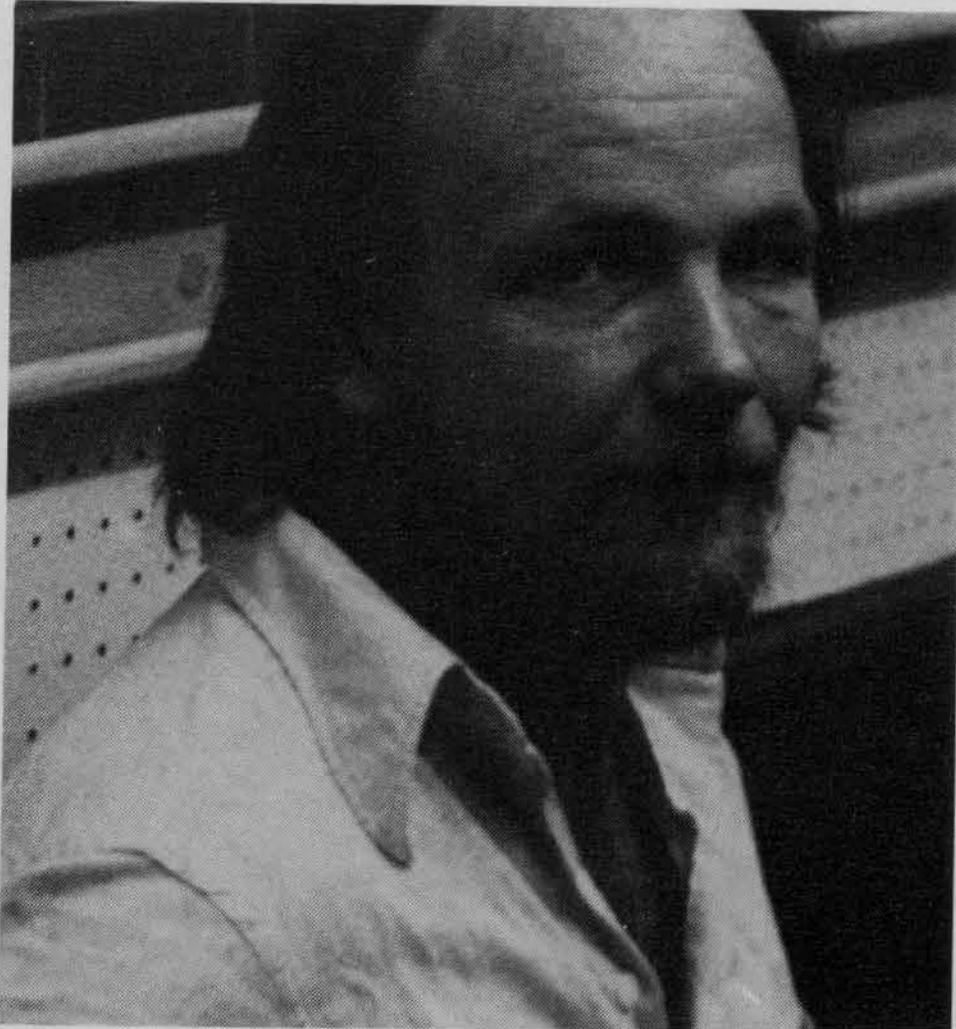
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*Instructor in Painting and Drawing,  
Evening School*

Born: Fort Worth, Texas, 1944  
Education: Fort Worth Art Center,  
1968-1970; Pennsylvania Academy of  
the Fine Arts, 1971-1975.

Awards: The Cresson Memorial Traveling  
Scholarship, 1974; National Academy  
of Design, SJ Wallace Truman Prize,  
1974 and 1976; Butler Institute of Amer-  
ican Art Purchase Prize, 1976.

Represented in the permanent collection  
of the Butler Institute of American  
Art, and other public and private  
collections.





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## WILL BARNET

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*Instructor in Painting and General Critic*

Born: Beverly, Mass., 1911

Education: Boston Museum of Fine Arts  
School; Art Students League

Pedagogical: N.Y. Instructor at Art Students League since 1936; Professor at Cooper Union, N.Y.C. since 1945; visiting critic, Yale University.

Exhibitions (partial listing): One-man show of paintings at the Neuberger Museum at Purchase, N.Y., 1979: "Will Barnett: 20 years of Painting and Drawing," traveled to Ringling Museum in Sarasota, Florida in 1980. One-man exhibit of graphics at the Association American Artists Gallery in New York City 1980, concurrent with a graphics exhibit at the Jane Haslem Gallery in Washington, D.C., 1980.

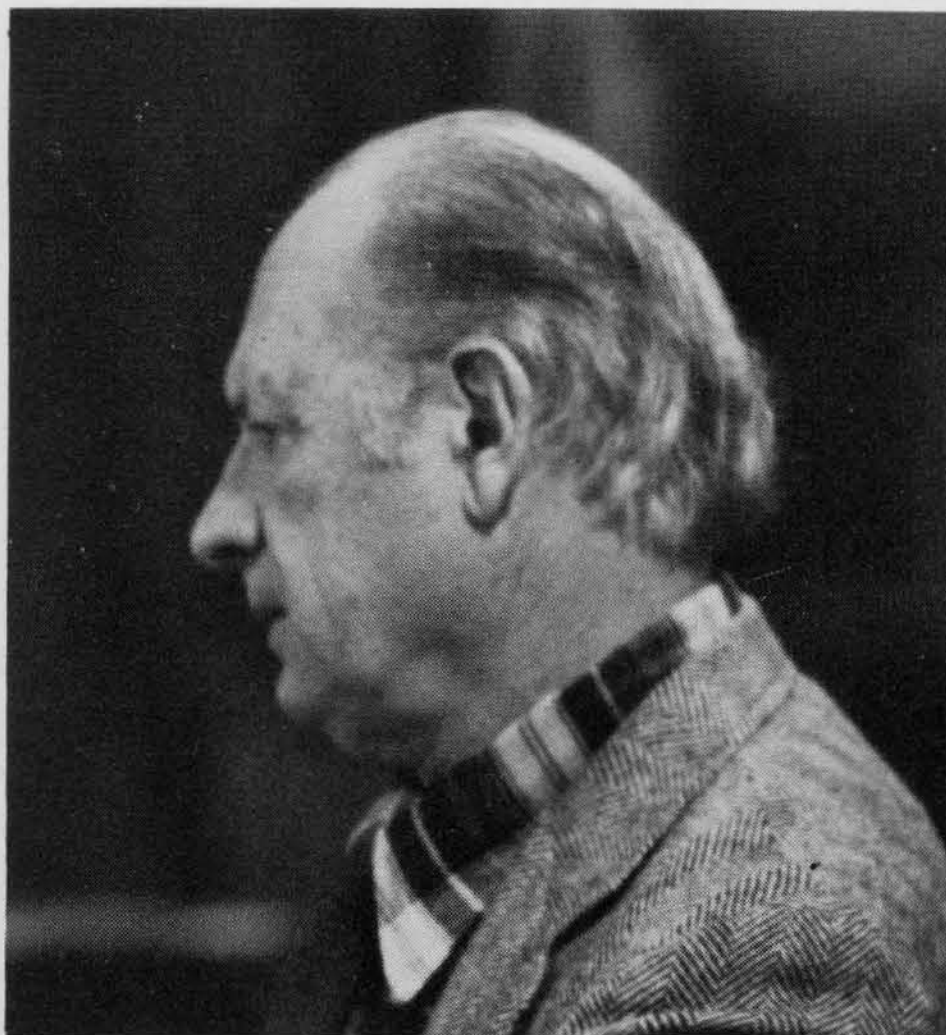
Work represented in: Metropolitan Museum of Art, N.Y.; Boston Museum of Fine Arts; Brooklyn Museum; Carnegie Institute; Cincinnati Art Museum; Corcoran Gallery of Art; The Duncan Phillips Museum; The Fogg Museum; Pennsylvania Academy of the Fine Arts; Philadelphia Museum; Phillips Gallery; Seattle Art Museum; Whitney Museum; University Art Museum, Berkeley, Cal.; Modern Museum, N.Y.C.

Publications: Published supplement to 1972 Print *Catalogue Raisonné* covering all his graphics. Published a book of graphics titled WILL BARNET: 27 MASTER PRINTS (Abrams: 63 pages) lithographs, serigraphs and etchings.

Awards: Winner of Benjamin Altman (Figure) Prize, National Academy of Design, 1977. Third Prize and Purchase Prize-60, Prize-61, Corcoran Gallery of Art. Childe Hassam Award, Arts and Letters, 1981.

Memberships: Century Association; National Academy of Design; Royal Society of Arts, London; American Abstract Artists; American Academy and Institute of Arts and Letters.

Represented by the Terry Dintenfass Gallery, N.Y.C.





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## JOHN BOLLES

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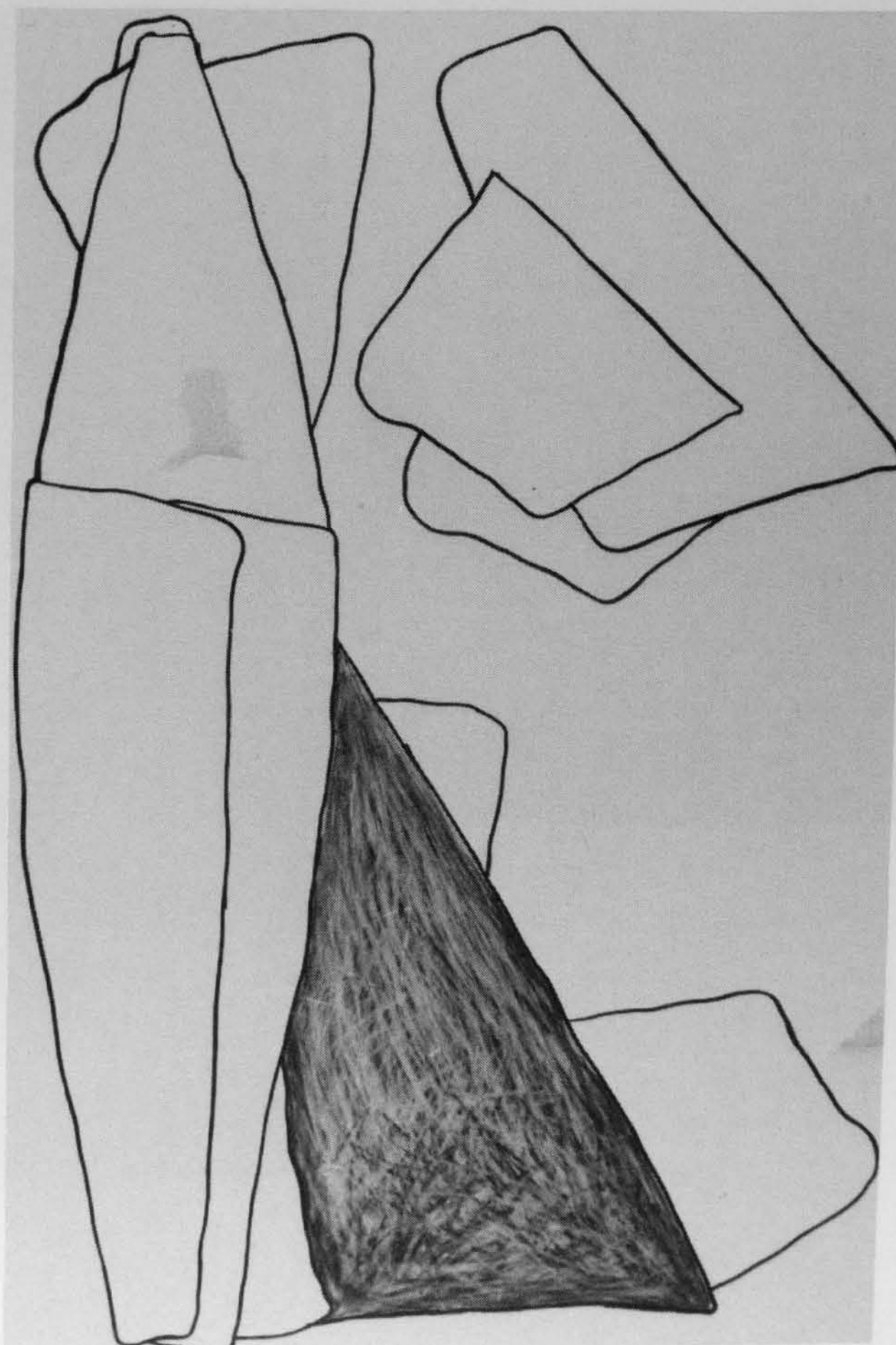
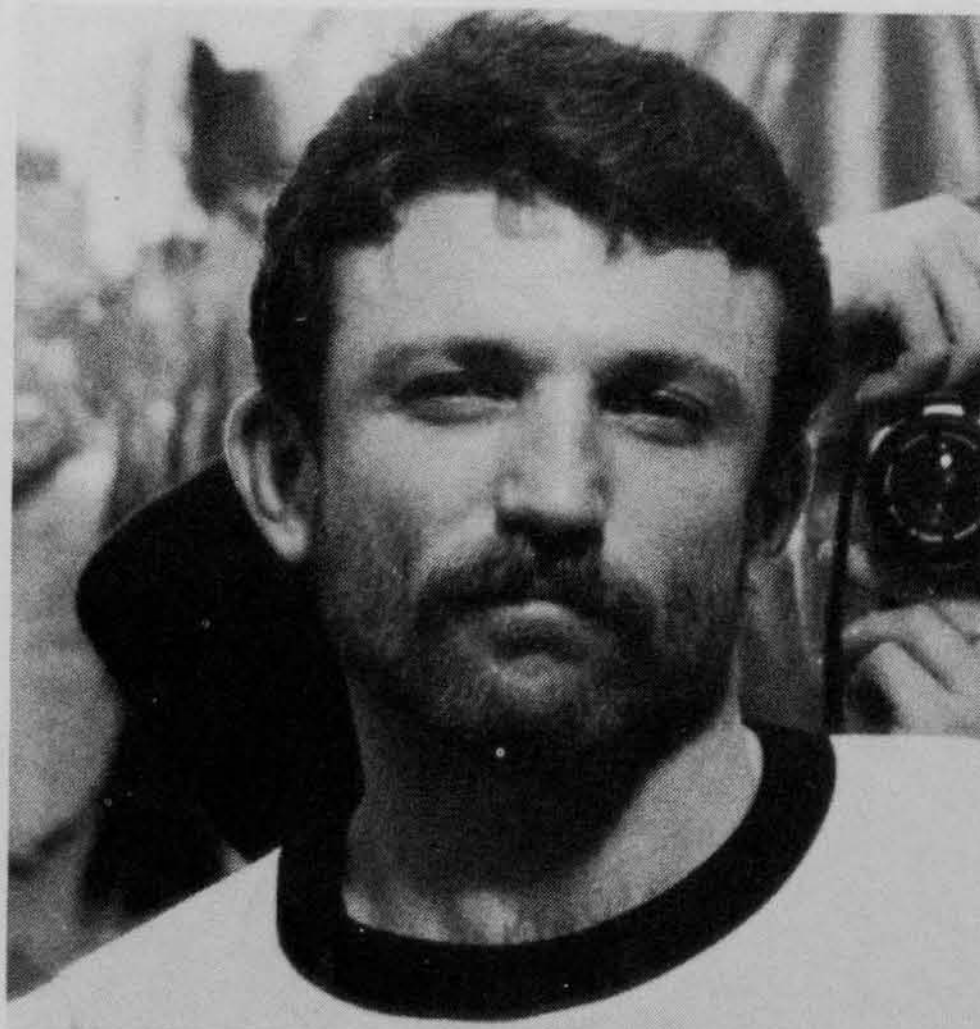
*Instructor in Lithography*

Born: Plattsburgh, N.Y., 1939

Education: 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.

Exhibitions: Gallery 252, Philadelphia;  
The Print Club of Philadelphia; Univer-  
sity of Pennsylvania; The Art Alliance,  
Philadelphia; City College, New York;  
American Color Print Society; Art in  
the Embassies Program of the Depart-  
ment of State; Silvermine Guild, New  
Canaan, Conn.

Represented in Winchester School of Art,  
Winchester, England; Prints in Progress  
permanent collection; Free Library of  
Philadelphia; State University of New  
York, Buffalo; Drexel Institute, Phila-  
delphia; Alexander Ewing Associates,  
Architects; RCA Philadelphia; United  
States Consulate, Brussels, Belgium;  
Korman Corporation, Philadelphia;  
and private collections.





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## ARTHUR DE COSTA

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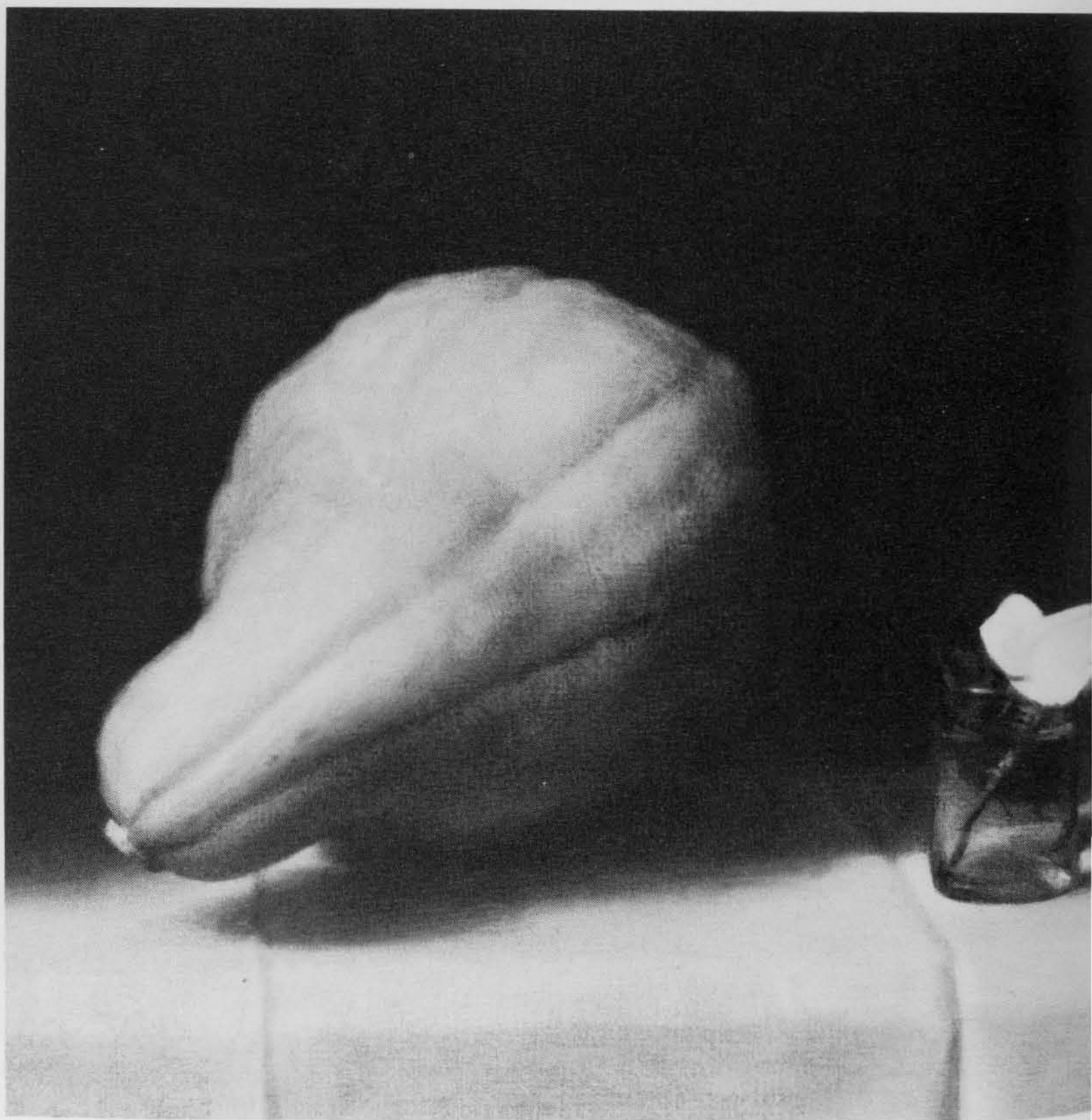
*Instructor in Drawing and Painting*

Born: New York, New York, 1921

Studied painting and mural design at the Pennsylvania Academy of the Fine Arts, and Cast Drawing at the University of Pennsylvania. Independent study on synthetic resins and other modern materials with emphasis on their potential for use in the traditional, classic painting techniques as well as contemporary practice. Developed the first commercially available alkyd resin painting medium. Demonstration lectures on the principles of technique at P.A.F.A., National Gallery, Washington, D.C.; Winterthur Conservation Study Program, Philadelphia Board of Education Special Programs, and others. Exhibited in local and national exhibitions; solo exhibit at the Peale House Gallery and others.

Represented in public and private collections.

President of the Fellowship of the Pennsylvania Academy of the Fine Arts, 1973-1975.





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## MURRAY DESSNER

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*Instructor in Painting, Evening School*

Born: Philadelphia, Pa., 1934

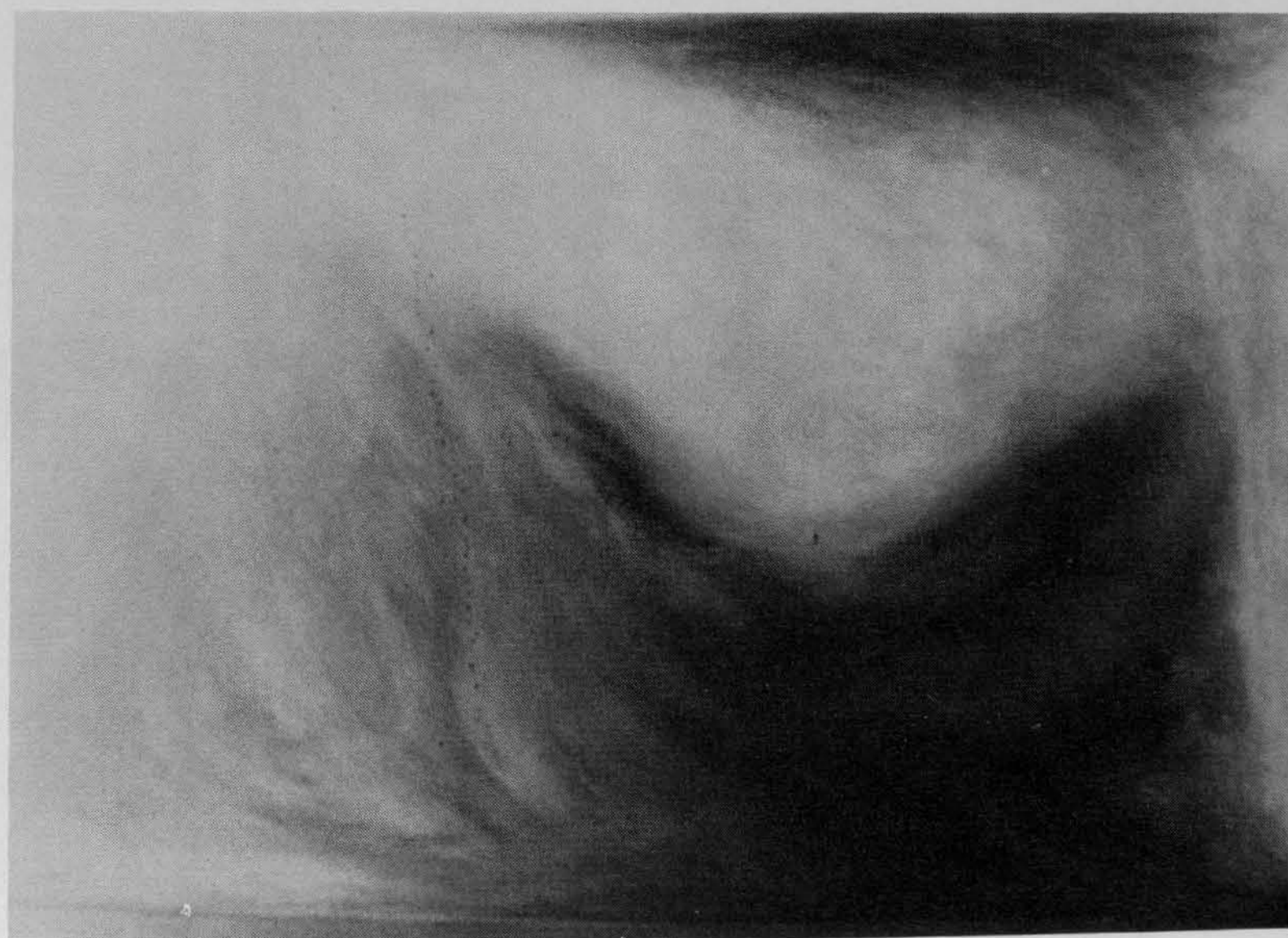
Education: Fleisher Art Memorial, 1960-1961; Pennsylvania Academy of the Fine Arts, 1962-1966.

Awards: Cresson Memorial Traveling Scholarship, 1965; Schiedt Traveling Scholarship, 1966; Gibbons Fellowship Painting Prize, 1968; Tobelah Wechsler Prize; Cheltenham Art Center Philadelphia Museum Purchase Prize, 1969.

One-man exhibitions: Friends' Neighborhood Guild, Phila., Pa., 1967; Vanderlip Gallery, Phila., Pa., 1968; East Hampton Gallery, New York, 1969; Pennsylvania Academy of the Fine Arts, 1970; Marian Locks Gallery, Phila., Pa., 1972, 1974-1978, 1980. Cornell Fine Arts Center Museum, Rollin College, 1982.

Group exhibitions: Rhode Island School of Design, 1964; Pennsylvania School of Design, 1964; Pennsylvania Academy of the Fine Arts Fellowship Exhibitions, 1964-1969, 1971-1972; Cheltenham Art Center Annual Painting Exhibitions Cheltenham, Pa., 1966, 1969, 1970, 1972; Art Alliance, Phila., Pa., 1967; Kenmore Gallery, "Pitman Selects," Phila., Pa., 1968; Fleisher Art Memorial, Phila., Pa., 1968; International Art Festival, Puerto Rico, 1969.

Represented in the collections of 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, and private collections.





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## ADOLPH DIODA

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*Instructor in Sculpture, Evening School*

Born: Aliquippa, Pa., 1915

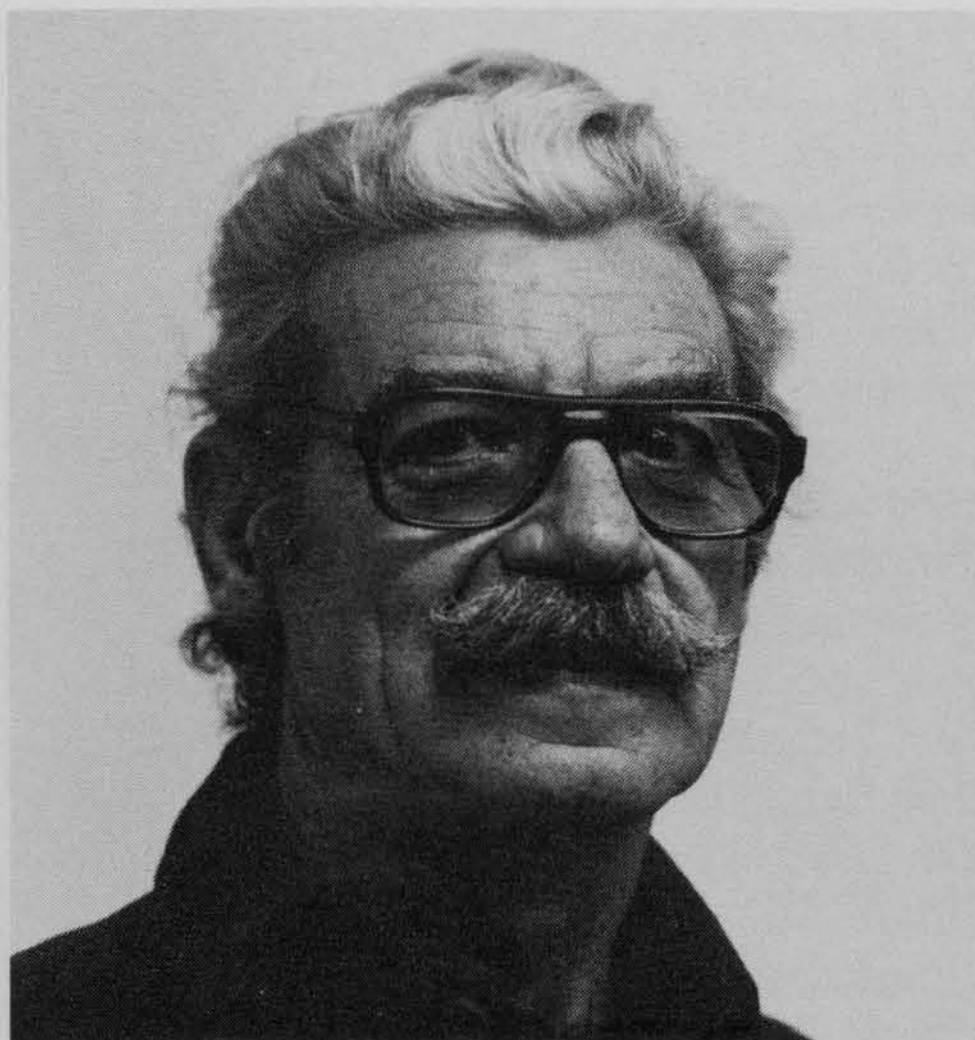
Education: Carnegie Institute of Technology, Pittsburgh, Pa. Cleveland School of Art, Cleveland Ohio; Art Students League, N.Y.C., and with John B. Flanagan. Attended Barnes Foundation and summer seminar with Richard Stankiewicz.

Honors and Awards: Seventeen one-man shows; Guggenheim Fellowship; George D. Widener Gold Medal; Ebon Demerest Grant.

Exhibitions: Artist's Equity Triennial (Philadelphia Chapter), Philadelphia Civic Center, 1971, 1974, 1977, 1981; One-man show: Rosemont College, 1972; Philadelphia Art Teachers Annual, First Prize in 1971, 1972, 1973, 1974; Cheltenham Art Centre Membership Show, First Sculpture Prize, 1974; Invitational exhibit, Artist's Equity, 1973, 1975; Paintings and Sculpture Annual Exhibit, Allen's Lane Art Center, First Sculpture Prize, 1974; Outdoor Sculpture Show, Temple Music Festival, Ambler, Pa., 1974-1976, 1978-1979; Seventh Annual Art Exhibit, Main Line Unitarian Church, Devon, Pa., 1976; Italian-American Bicentennial Exhibit, Memorial Hall, Phila., 1976; Contemporary Abstract Artists, Woodmere Gallery, Phila., 1978; Hand Center Group Show, Jefferson Gallery, Phila., 1978; P.A.F.A. Faculty Show, Peale House, 1979; Invitational group show, Daylesford Abbey, Paoli, Pa., 1979; Group show, Graphic Sketch Club, Phila., 1979; Group show, "Contemporary Religious Art," Bryn Mawr Presbyterian Church, Bryn Mawr, Pa., 1980; Group exhibition, Fleisher Art Memorial, Phila., 1980; P.A.F.A. Faculty Show, Walnut Street Theater, Phila., 1980; Four-man show: "4 Concepts," Woodmere Gallery, Phila., 1981; One-man show, Costanza Gallery, Bryn Mawr, Pa., 1981.

Commissions: Philadelphia Redevelopment Authority, bas-relief, Tinicum Park, Phila., 1978; St. John's Episcopal Church, Norristown, Pa., holy water fonts, 1981.

Listings: International Dictionary of Biography; Who's Who in the East; Who's Who in American Art.





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## TOM EWING

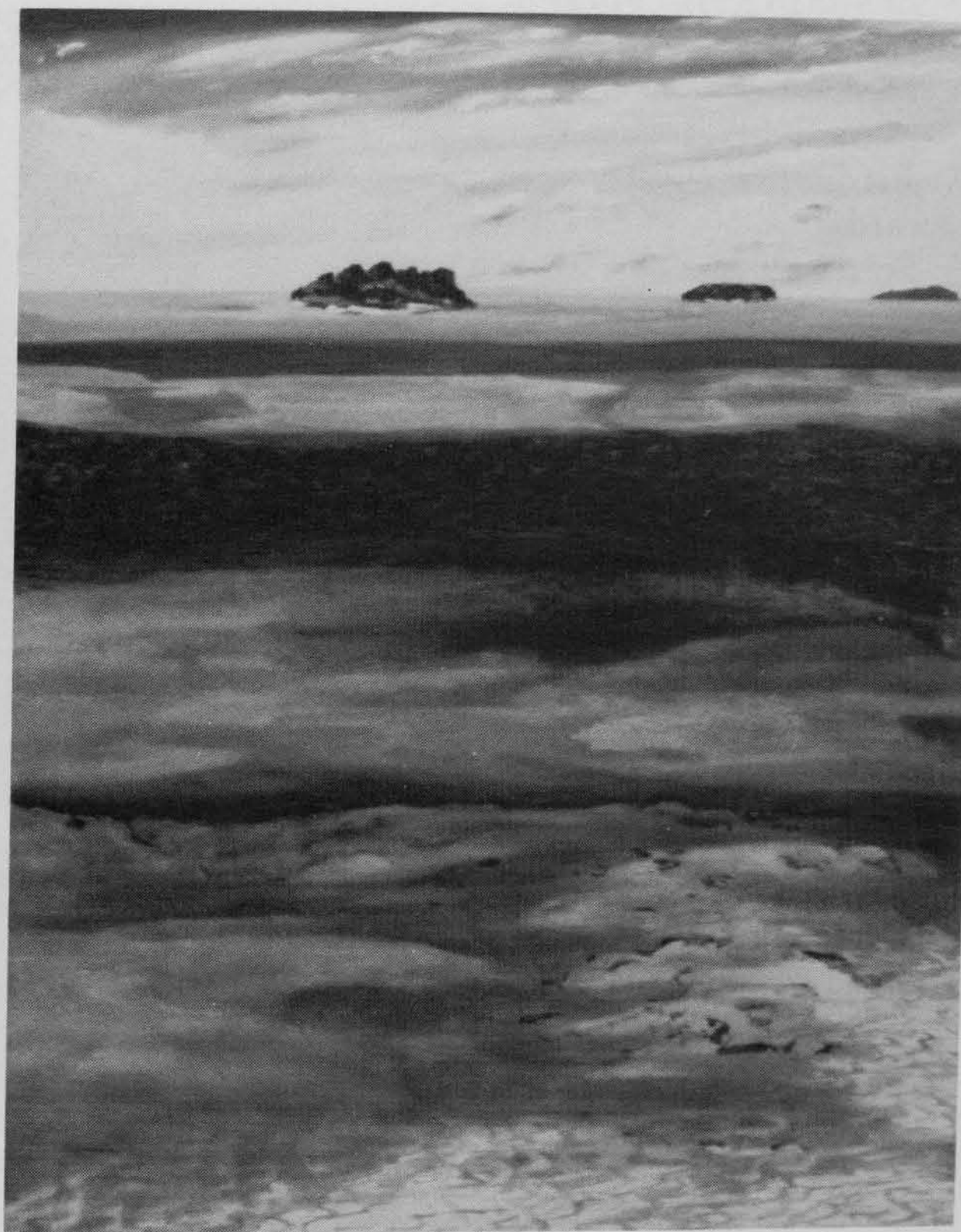
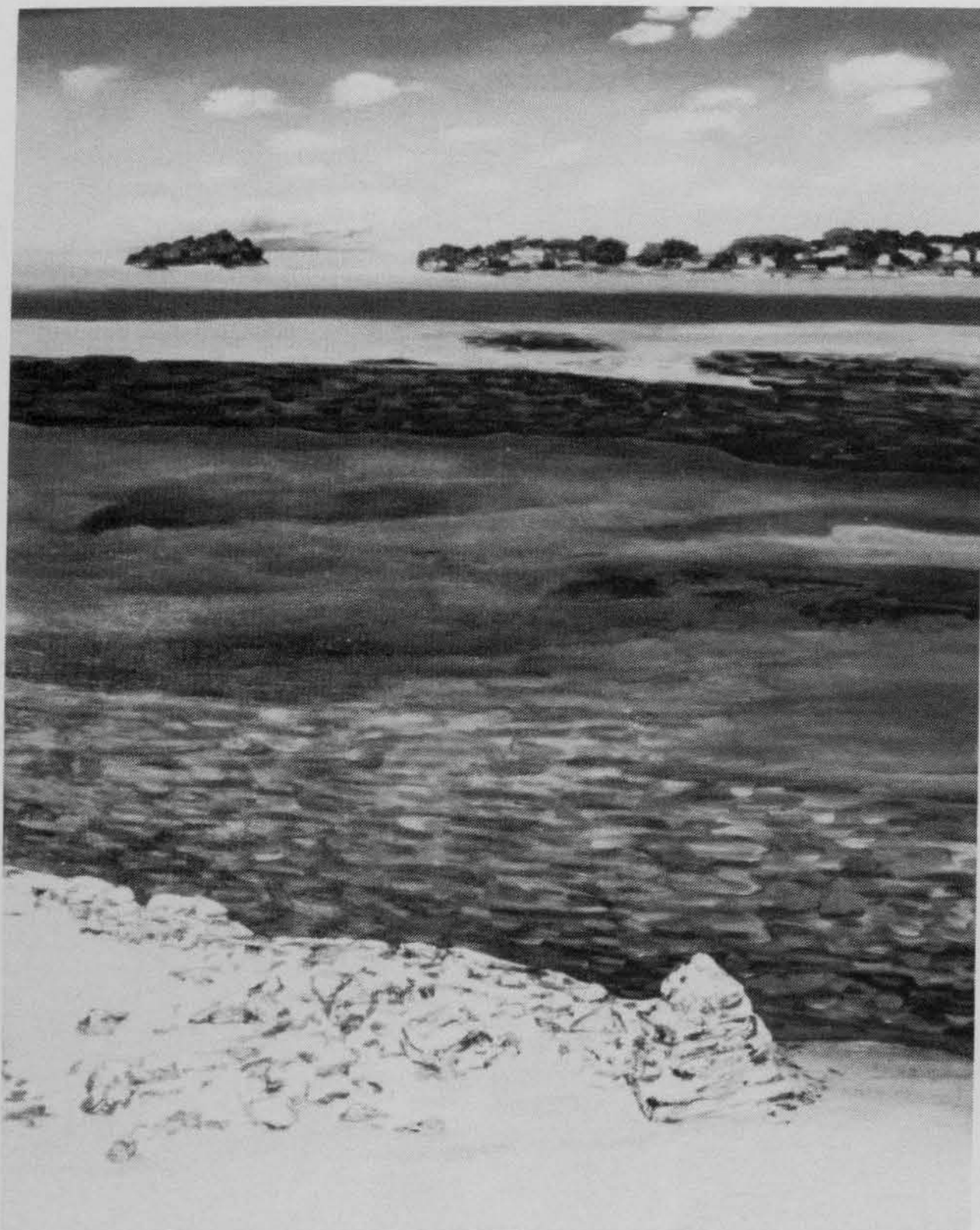
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*Instructor in Drawing*

Born: Pittsburgh, Pa., 1935

Education: Corcoran School of Art,  
Washington, D.C.; Pennsylvania Acad-  
emy of the Fine Arts, Phila., Pa.

Exhibitions: Solo and group shows in New  
York, Los Angeles, San Francisco,  
Washington, D.C., Philadelphia, Pitts-  
burgh, Palm Beach, Fla., Toronto, Can-  
ada, Bordeaux, France, and Cape  
Town, South Africa.





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## SIDNEY GOODMAN

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### *Instructor in Painting*

Born: Philadelphia, Pa., 1936

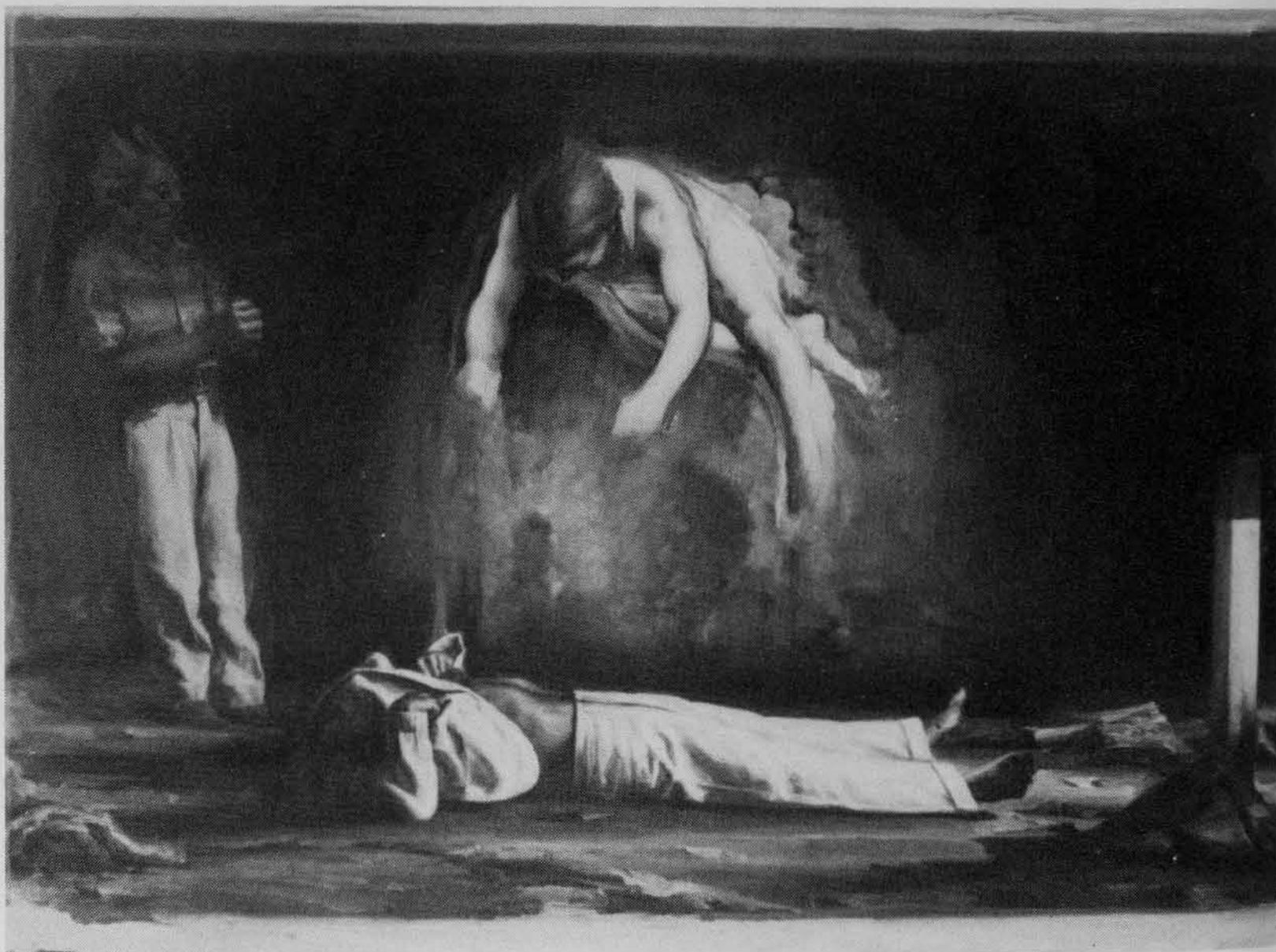
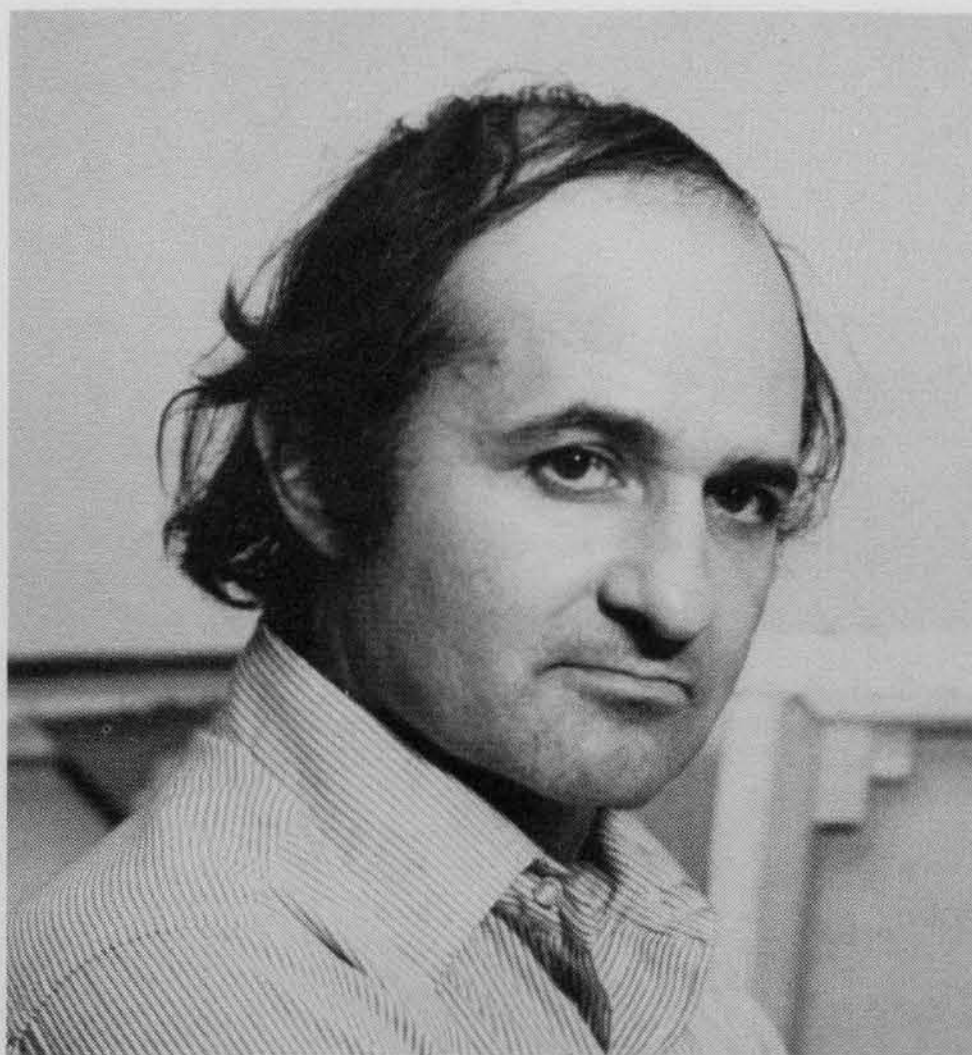
Education: Philadelphia College of Art;  
B.F.A., 1958

One-man exhibitions: Terry Dintenfass, 1961-1980; Pennsylvania Academy of the Fine Arts, 1975; University of Rhode Island, 1974; Schenectady Museum, 1978; Institute of Contemporary Art, Virginia Art Museum, 1981-2; Boston University Art Gallery, 1982. Traveling one-man show: Museum of Art, Penn State University 1980-The Queens Museum 1981-The Columbus Museum of Art 1981-The Delaware Museum of Art 1981.

Awards: Yale-Norfolk Fellowship, 1957; Ford Foundation Purchase, 1962; Guggenheim Fellowship, 1964; National Academy of Design, 1971; National Endowment on the Arts Grant, 1974; Butler Institute of American Art, 1st Prize, 1975.

Represented in: The Brooklyn Museum; Hirshorn Museum; Library of Congress; Museum of Modern Art; National Collection; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Whitney Museum of American Art; Metropolitan Museum.

Selected group shows: Museum of Modern Art: "Recent Painting USA: The Figure," "Fifty Drawings USA," "A Decade of American Paintings," "Drawings: Recent Acquisitions." Whitney Museum: "Annual Exhibition" (7 years), "Forty Artists Under Forty," "Young America," "Human Concern-Personal Torment," "20th Century Drawings," "The Figurative Tradition." Cleveland Institute of Art: "22 Contemporary Realists." Fondation Nationale des Arts Graphiques et Plastiques: "Papiers sur Nature." Philadelphia Museum of Art: "Contemporary Drawing II." The Chrysler Museum: "American Figure Painting: 1950-1980." National Portrait Gallery: "American Portrait Drawings." Pennsylvania Academy of the Fine Arts: "Eight Contemporary Realists," "Contemporary American Realism." Marquette University: "Changes: Art in America 1881-1981." Goteborg, Sweden: "Warm Wind: American Realists."





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## PAUL ANTHONY GREENWOOD

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*Instructor in Sculpture and Drawing*

Born: Philadelphia, Pa., 1921

Education: Pennsylvania Academy of the Fine Arts; Barnes Foundation; Académie Julien, Paris; Temple University School of Fine Arts.

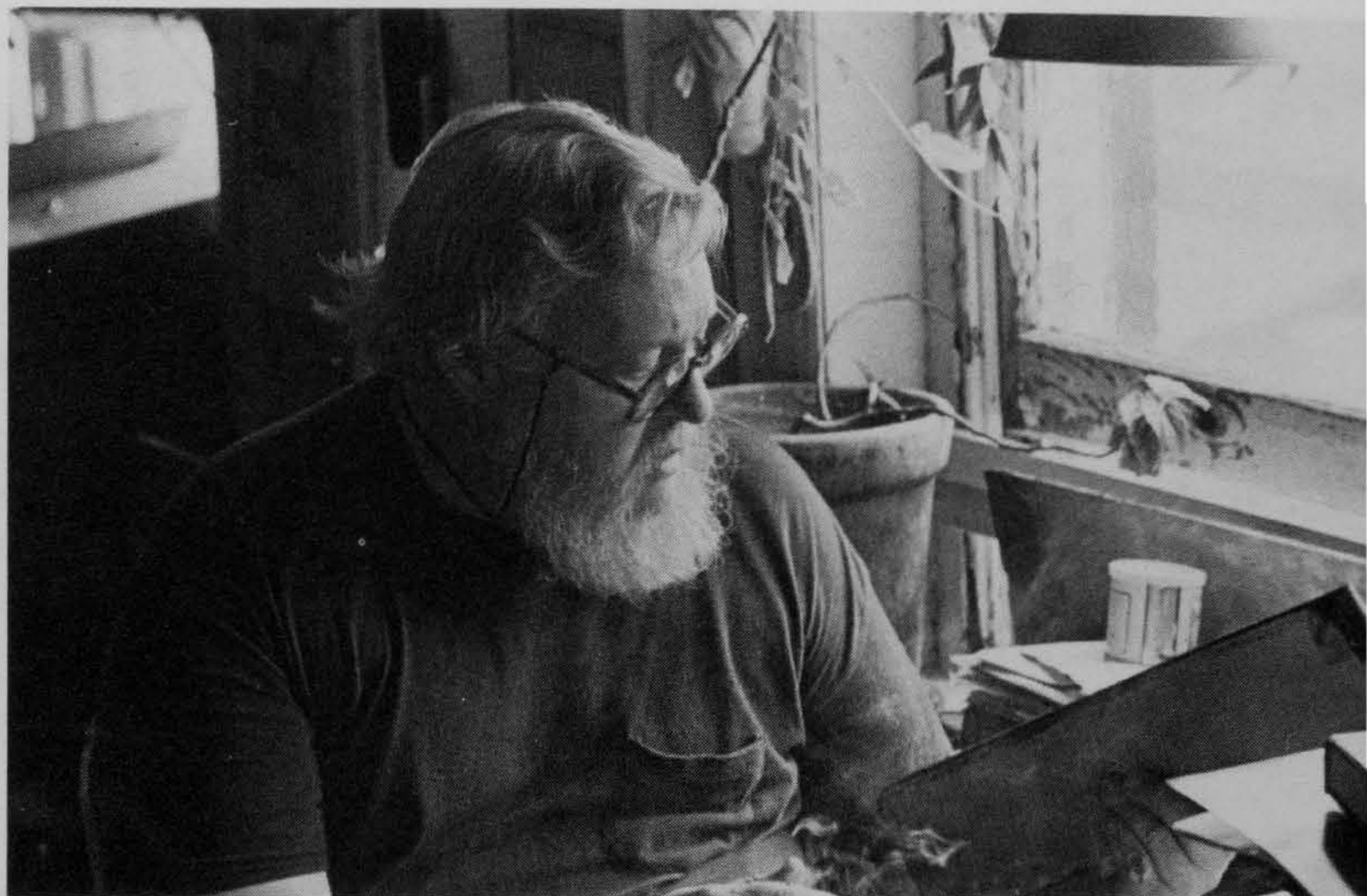
Assistant to Jo Davidson, 1943.

Awards: 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, 1953-1954; Pennsylvania Academy Fellowship Gold Medal, 1955; Louis Comfort Tiffany Grant, 1971.

Represented in the permanent collections of the Philadelphia Museum of Art; The New Jersey State Museum, Trenton, N.J.; Phoenix Museum, Phoenix, Ariz.; American Swedish Historical Museum, and in private collections in Philadelphia, Trenton, and New York.

One-Man Shows: 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. Executed figure of Elvis Presley, 1978.





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## OLIVER GRIMLEY

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*Instructor in Drawing*

Born: Norristown, Pa., 1920.

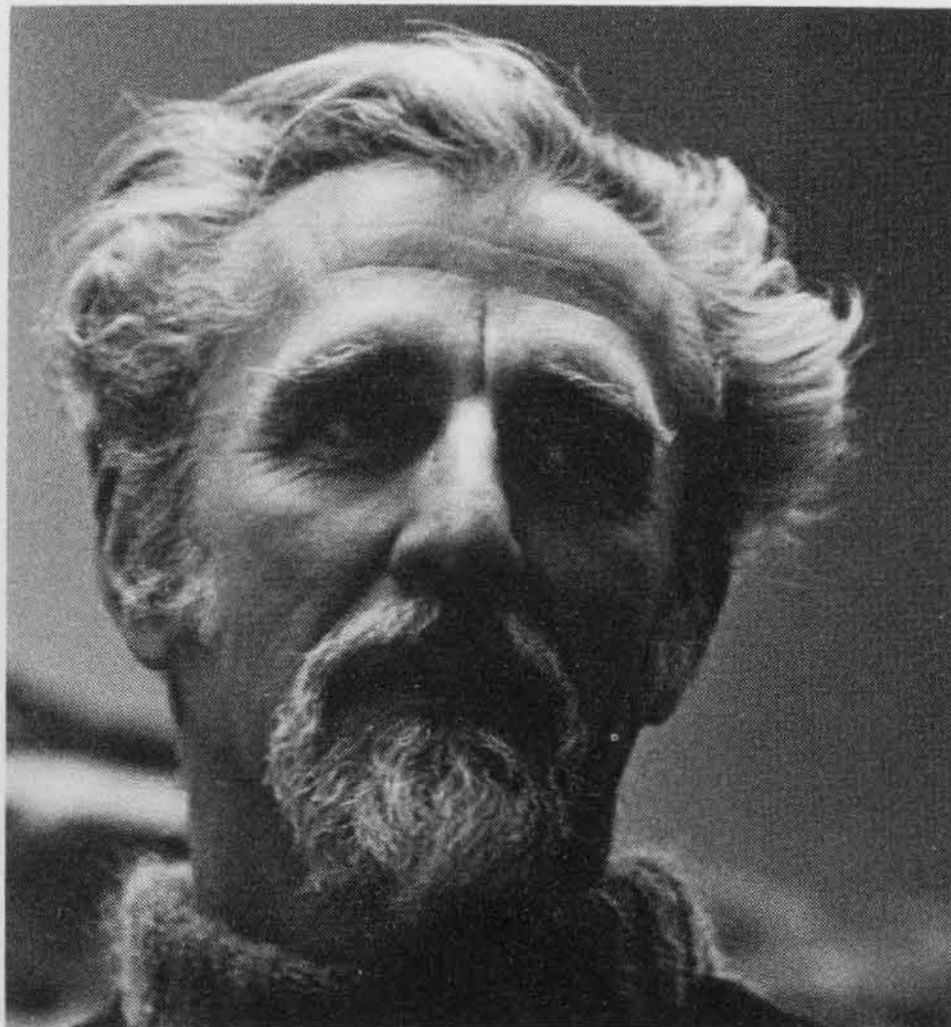
Education: Pennsylvania Academy of the Fine Arts, coordinated with the University of Pennsylvania; received a B.F.A. and M.F.A.

Awards: 1st prize in Perspective; 1st Thouron Prize in Composition; Cresson Traveling Scholarship, and Schiedt Traveling Scholarship from Pennsylvania Academy of the Fine Arts; Freedom 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, 1980; 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.

Commissioned works: 7½' papier mache eagle for private office of Leonard Tose, Phila. Eagles Football Club; bronze unicorn for private office of the President of Sun Oil Co.; murals in Commonwealth Federal Savings and Loan, Continental Bank, American Bank and Trust Co. of Pa., and the Hamilton-Reliance Savings Association.

Exhibitions: New York Metropolitan Museum, the Whitney Museum, the Library of Congress, Washington, D.C., the Pennsylvania Academy of the Fine Arts, the Art Alliance, the Woodmere Art Galleries.

Listed in *Who's Who in American Art*, 1973.





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## JOHN HANLEN

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*Instructor in Painting and General Critic*

Born: Winfield, Kansas, 1922

Education: Pennsylvania Academy of the Fine Arts; Barnes Foundation.

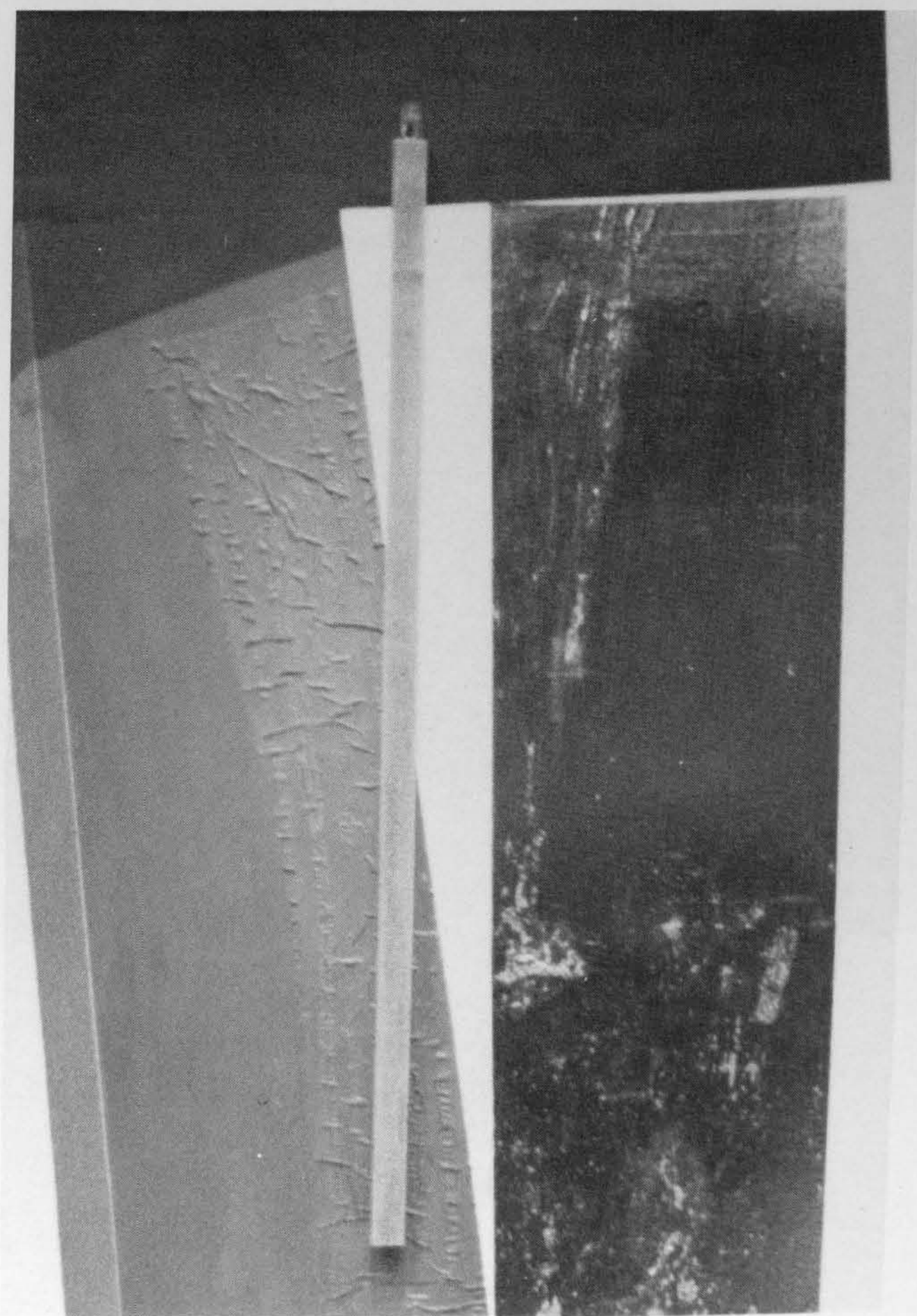
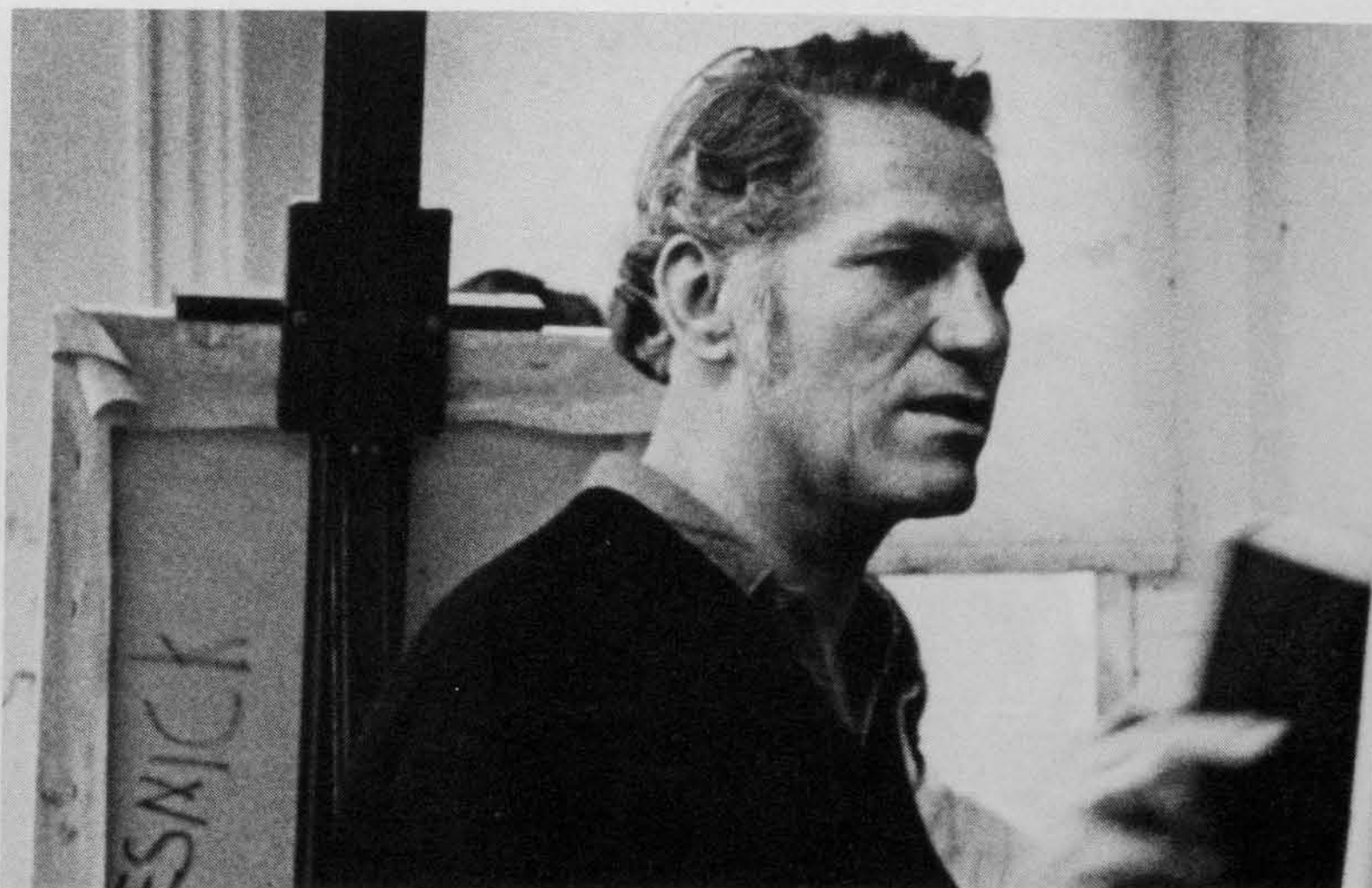
Awards: Cresson Traveling Scholarship, 1942; Cresson Traveling Scholarship, 1943; Ware Traveling Scholarship, 1950; Thouron Faculty Prize, 1942; Rome Collaborative, 1943, 1950; Louis Comfort Tiffany First Award, 1950; Edwin Austin Abbey Fellowship for Mural, 1951; Harrison S. Morris Memorial Fellowship Prize, Pennsylvania Academy of the Fine Arts, 1962 and 1964; Honorable Mention, Pennsylvania Academy of the Fine Arts Annual, 1965; Bertha M. Goldberg Award, 1967; second Charles K. Smith Prize, 1973; Woodmere Prize, Woodmere Art Gallery, 1975; Honorable Mention Fidelity Regional, 1979.

Represented in: Library of Congress, Washington, D.C.; Pennsylvania Academy of the Fine Arts; Woodmere Art Gallery; War Department Collection of Combat Painting, and in private collections.

Collaborated with George Harding on the Audubon Shrine, Mill Grove, Pa.

One-Man Exhibitions: Peale House, 1966; Woodmere Art Gallery, 1973.

Has taught at the Pennsylvania Academy of the Fine Arts since 1953; Professor of Drawing and Painting at Moore College of Art since 1954. Listed in *Who's Who in American Art*; *Who's Who in the East*; *Dictionary of International Biography*; *Who's Who in America*.





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## ALEXANDER HROMYCH

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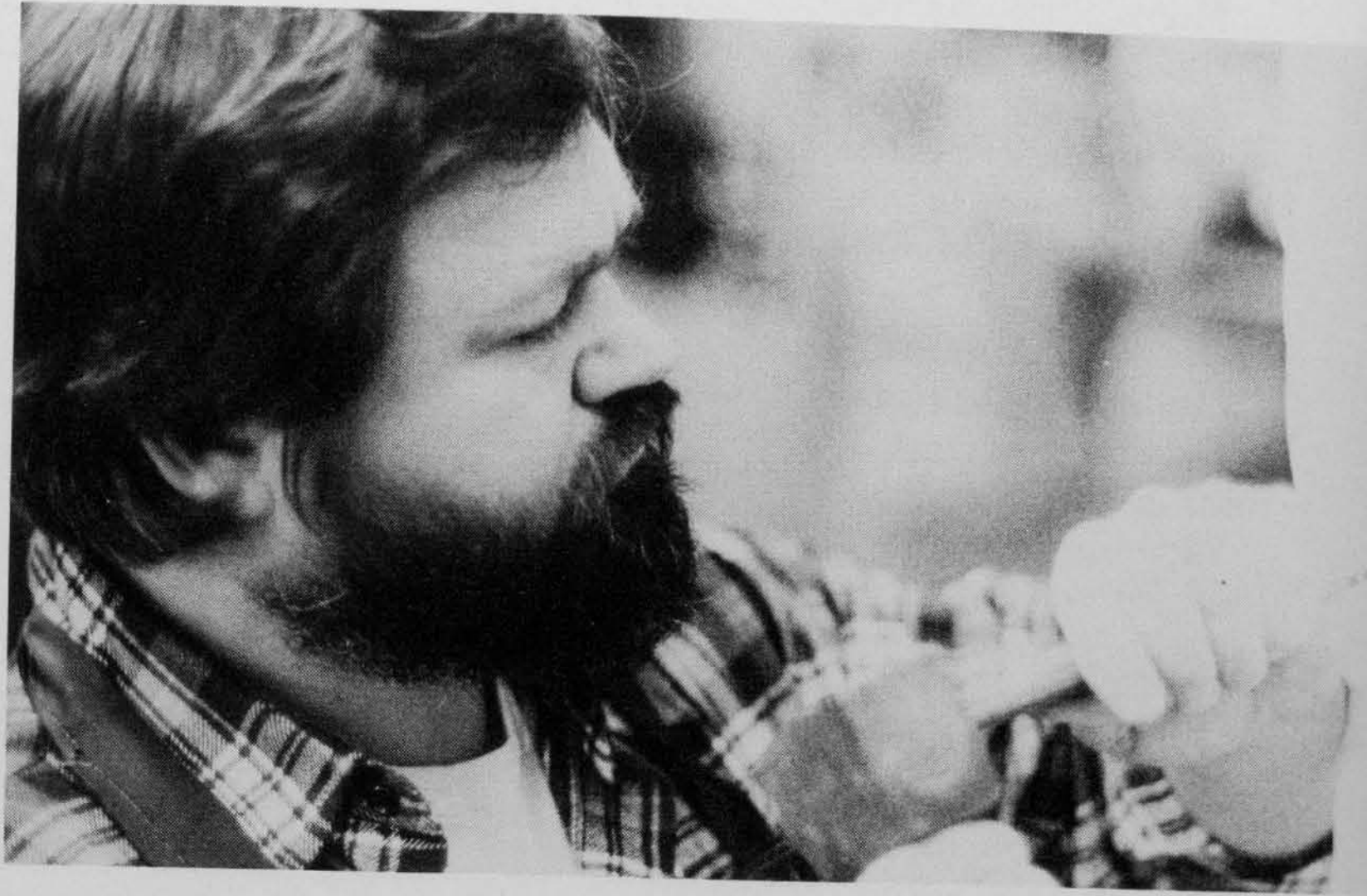
*Instructor in Sculpture*

Born: Ukraine, 1940

Education: Pennsylvania Academy of the Fine Arts.

Awards: Stewardson Prize, P.A.F.A., 1959; 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.

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





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## HOMER JOHNSON

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*Instructor in Painting and Drawing*

Born: Buffalo, N.Y., 1925

Education: Pennsylvania Academy of the Fine Arts, 1946–1952; Barnes Foundation.

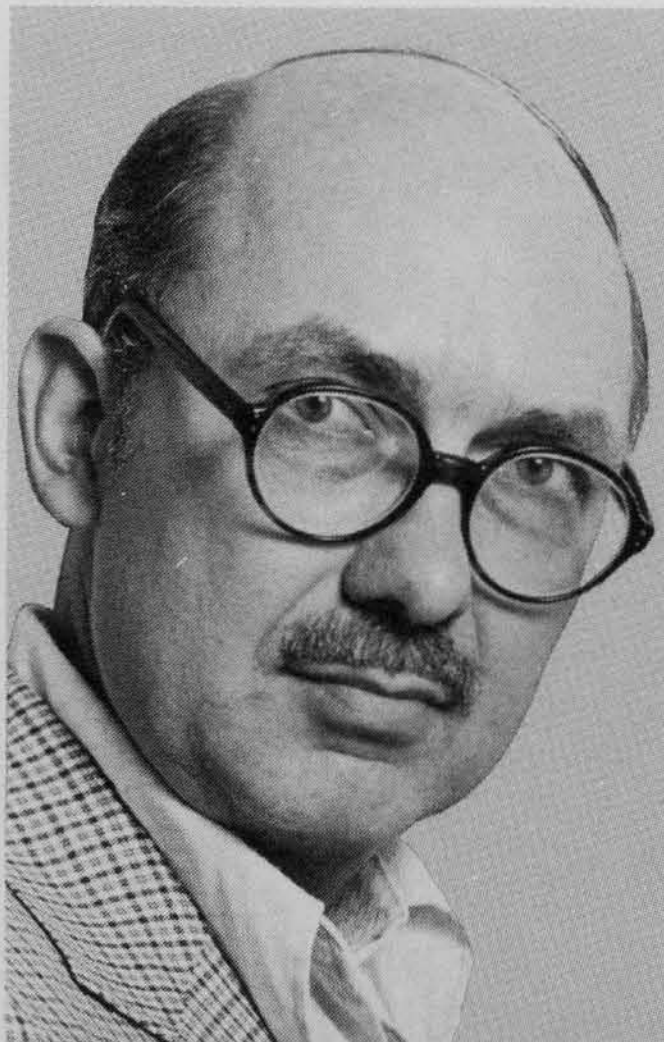
Awards: Cresson Traveling Scholarship, 1951; Tiffany Grant, 1959; Purchase Prize, Lambert Fund, Pennsylvania Academy of the Fine Arts, 1959; Nancy Gill Memorial Prize, Philadelphia Watercolor Club, 1972; Purchase Prize, National Academy of Design, American Watercolor Society, Ranger Fund, 1972.

Represented in: Permanent Collection, Butler Institute of American Art; Permanent collection of Smith Kline and French Laboratories; United States Embassy, Lima Peru, and in private collections.

Member of American Watercolor Society.

Exhibitions: One-man show, Philadelphia Art Alliance, 1962; Pennsylvania Academy of the Fine Arts Regional Show, 1964. One-man show, Woodmere Art Gallery, 1965; Pennsylvania Academy of the Fine Arts Watercolor Show, 1965; Regional Drawing Exhibition, Philadelphia Museum of Art, 1965; Butler Institute of American Art, Youngstown, Ohio, 1965. One-man show, Peale House, 1966; Museum of Fine Arts, Springfield, Mass., 1966. One-man show, Philadelphia Art Alliance, 1971; Harrisburg, Pa., 1971. One-man show, Woodmere Art Gallery, Philadelphia, 1972; Earth Show, 1973; Philadelphia Civic Center-Delaware Art Museum, 1973.

Annual Traveling Exhibition: American Watercolor Society 1975–76; Regional Art Exhibition, University of Delaware, 1977–78; First Prize in Aqueous Media, Philadelphia Watercolor Club, 1979.





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## KARL KARHUMAA

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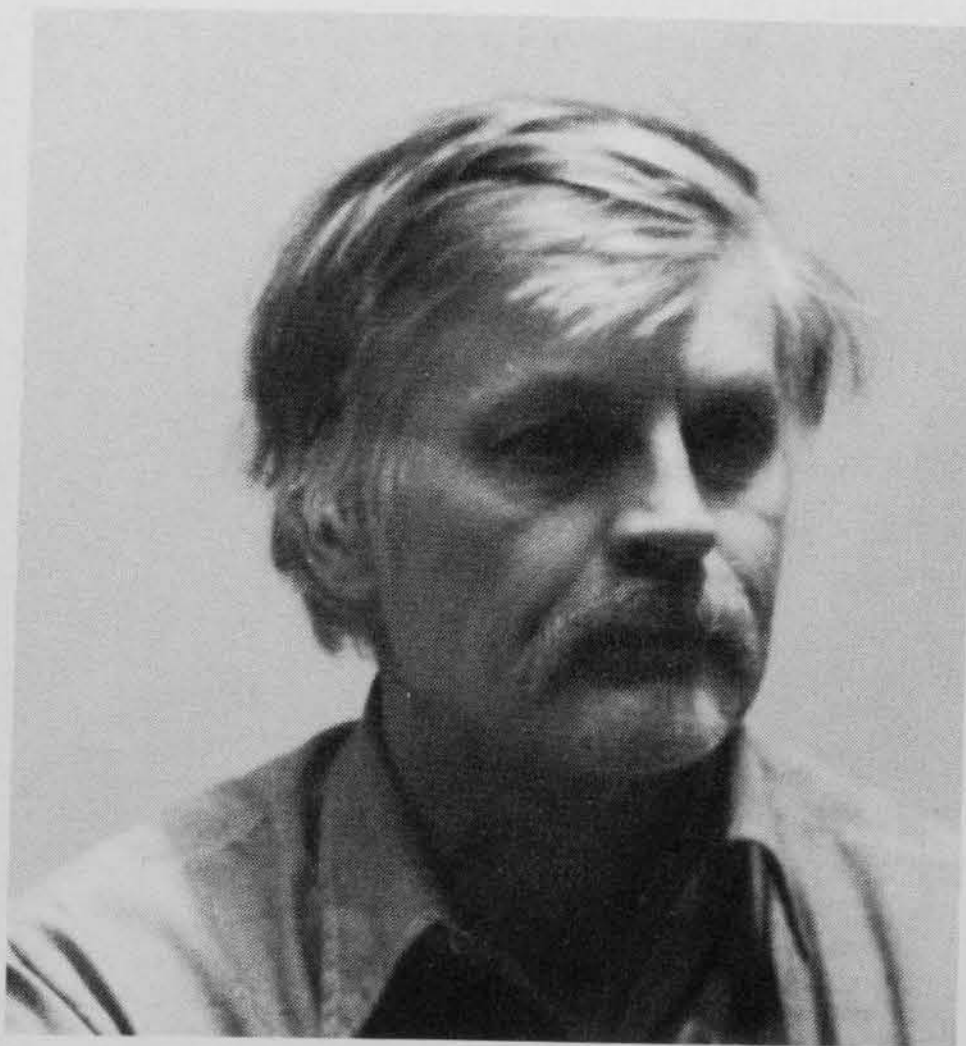
### *Instructor in Sculpture*

Born: Detroit, Michigan, 1924

Education: Wayne University, B.F.A.; Syracuse University, M.F.A.; and 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.





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## ROBERT KOFFLER

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*Instructor in Painting, Evening School*

Born: Philadelphia, Pa., 1938

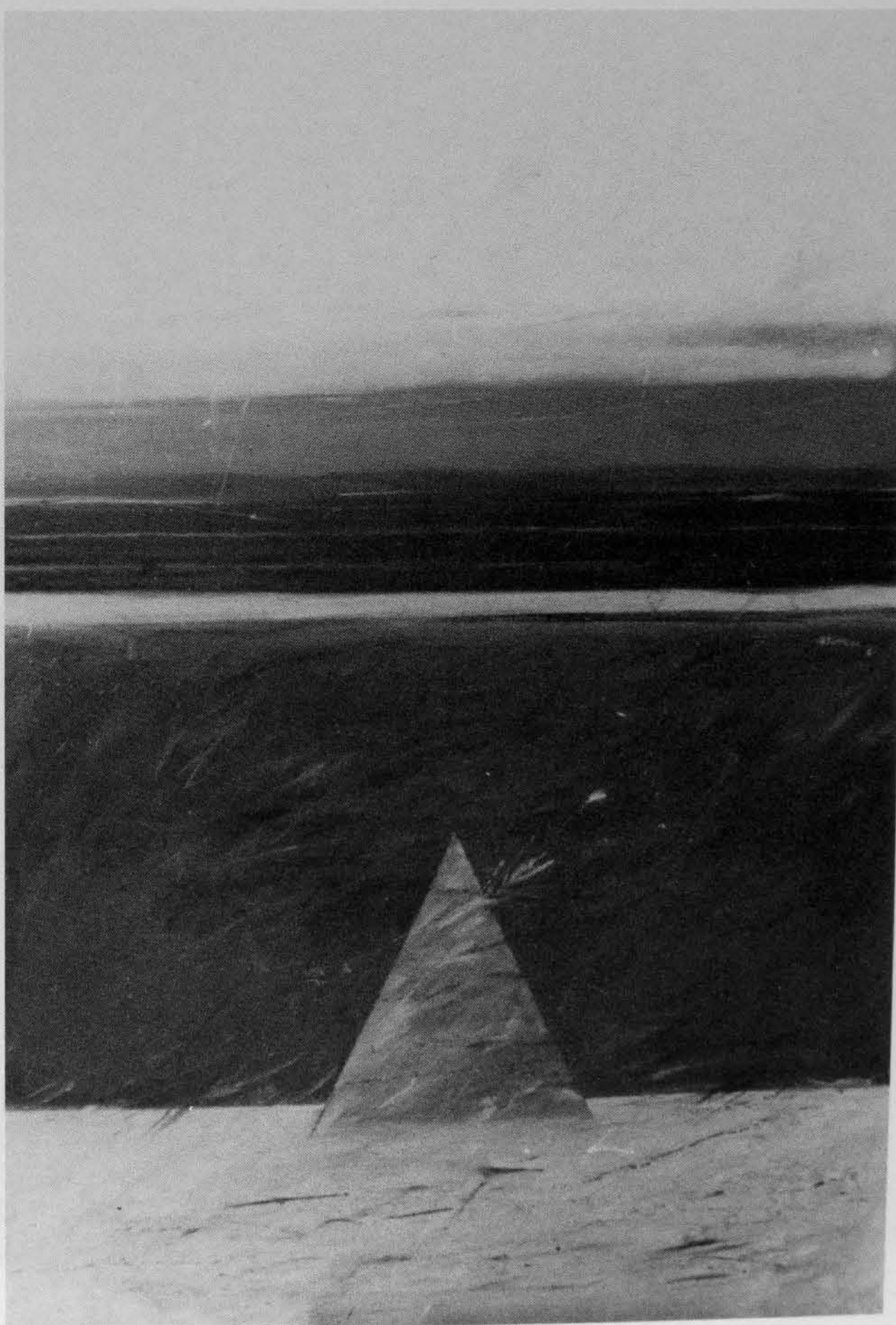
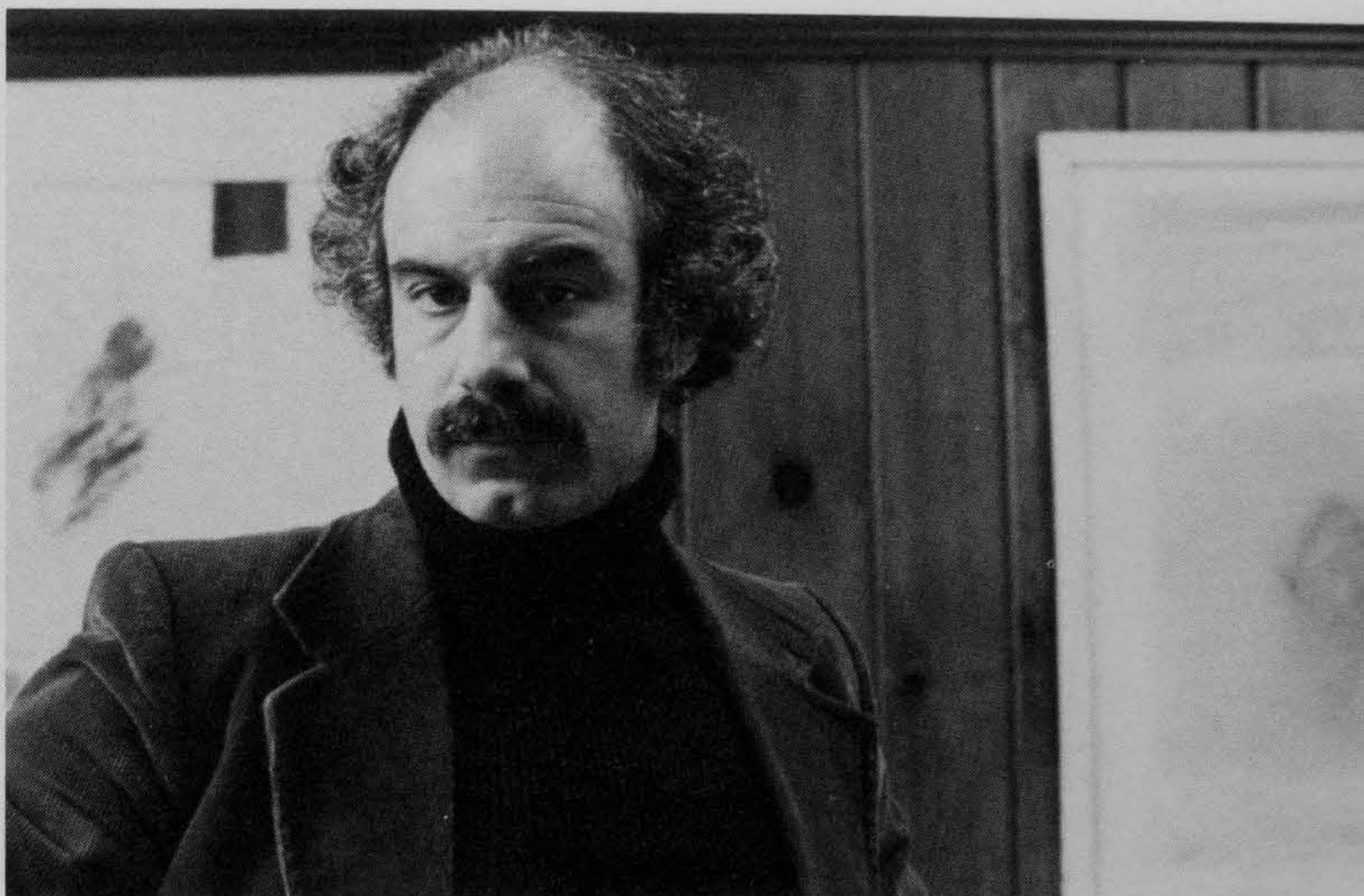
Education: Syracuse University, B.F.A.;  
University of Pennsylvania, M.F.A., and  
studied at Boston University, Skowhe-  
gan School of Painting and Sculpture,  
University of Perugia, Italy.

Artist in residence, Cini Foundation, Ven-  
ice, Italy; Professor, Moore College of  
Art, 1965-78; Dean of Academic  
Affairs, Kendall School of Design,  
Grand Rapids, Michigan.

One-man Exhibits: Temple University,  
1970; Saint Joseph's College, Phila.,  
1976; Allentown Art Museum, 1977;  
American Institute of Architects, Phila.,  
1978; Siena Heights College, Adrian,  
Michigan, 1979.

Group Exhibits: Vanderlip Gallery,  
1972-1974; Philadelphia Museum of  
Art, 1974; Brooks Jackson Dolas Gal-  
lery, N.Y.C., 1978; Cheltenham Art  
Center "40th Annual," 1980.

Represented in: Smithsonian Institution,  
Washington, D.C.; Siena Heights Col-  
lection; LaSalle College.





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## JIMMY C. LUEDERS

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*Instructor in Painting & Composition,  
and General Critic*

Born: Jacksonville, Fla., 1927

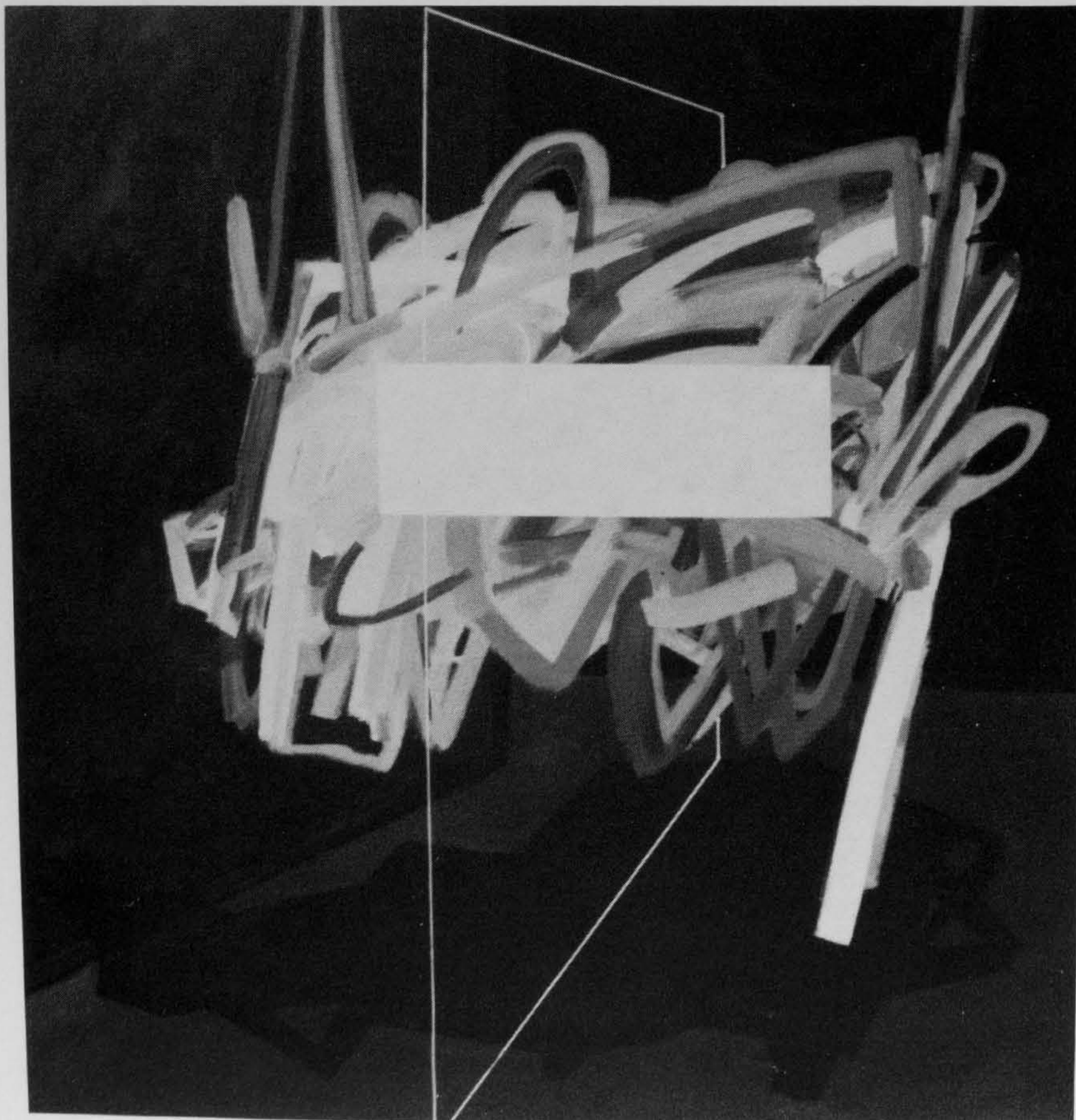
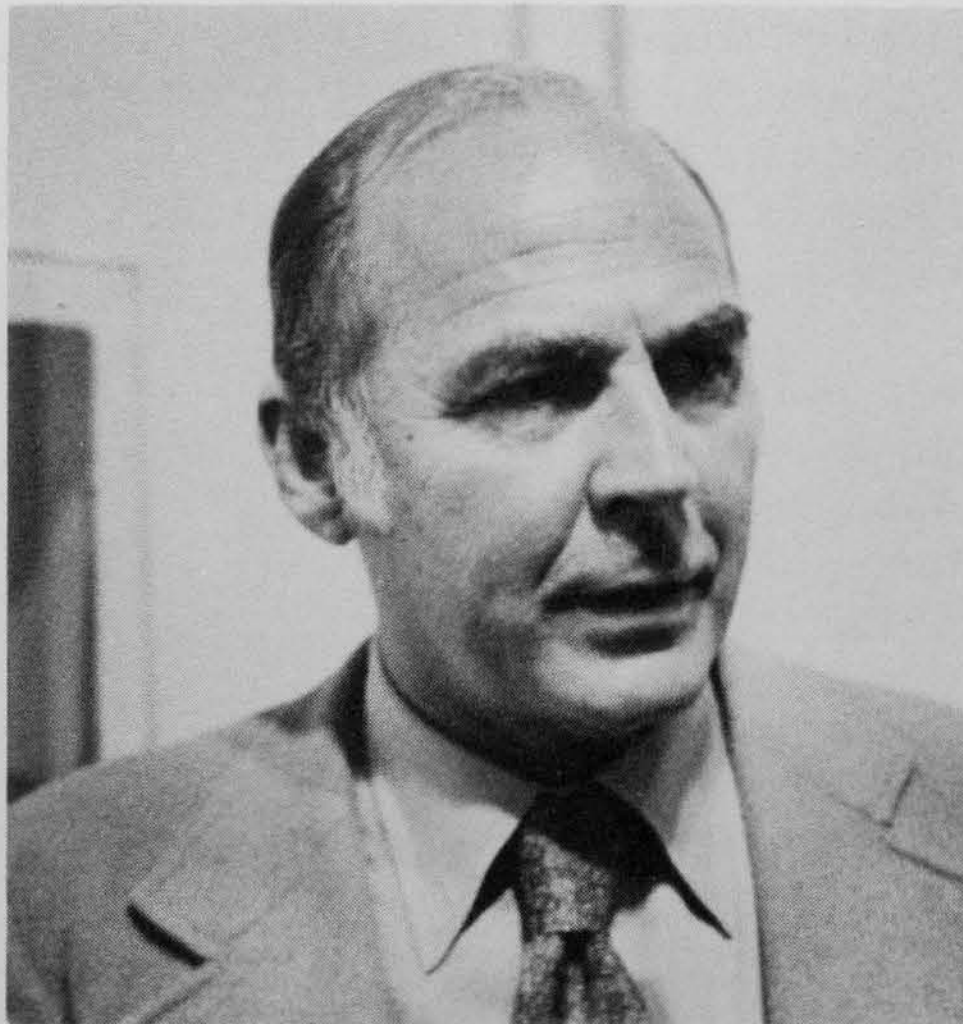
Education: Pennsylvania Academy of the  
Fine Arts.

Awards: Cresson Traveling Scholarship,  
1950; Schiedt Traveling Scholarship,  
1951; Percy M. Owens Memorial Award  
for a Distinguished Pennsylvania Artist.

One-man Shows: McCleaf Gallery,  
Phila., Pa., 1974; Marian Locks Gal-  
lery, Phila., Pa., 1978.

Group shows: Philadelphia: Three Centu-  
ries of American Art, Bicentennial  
Exhibition, Philadelphia Museum,  
1976.

Listed in *Who's Who in American Art*.





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## LISABETH MARDER

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*Instructor in Graphics and Drawing*

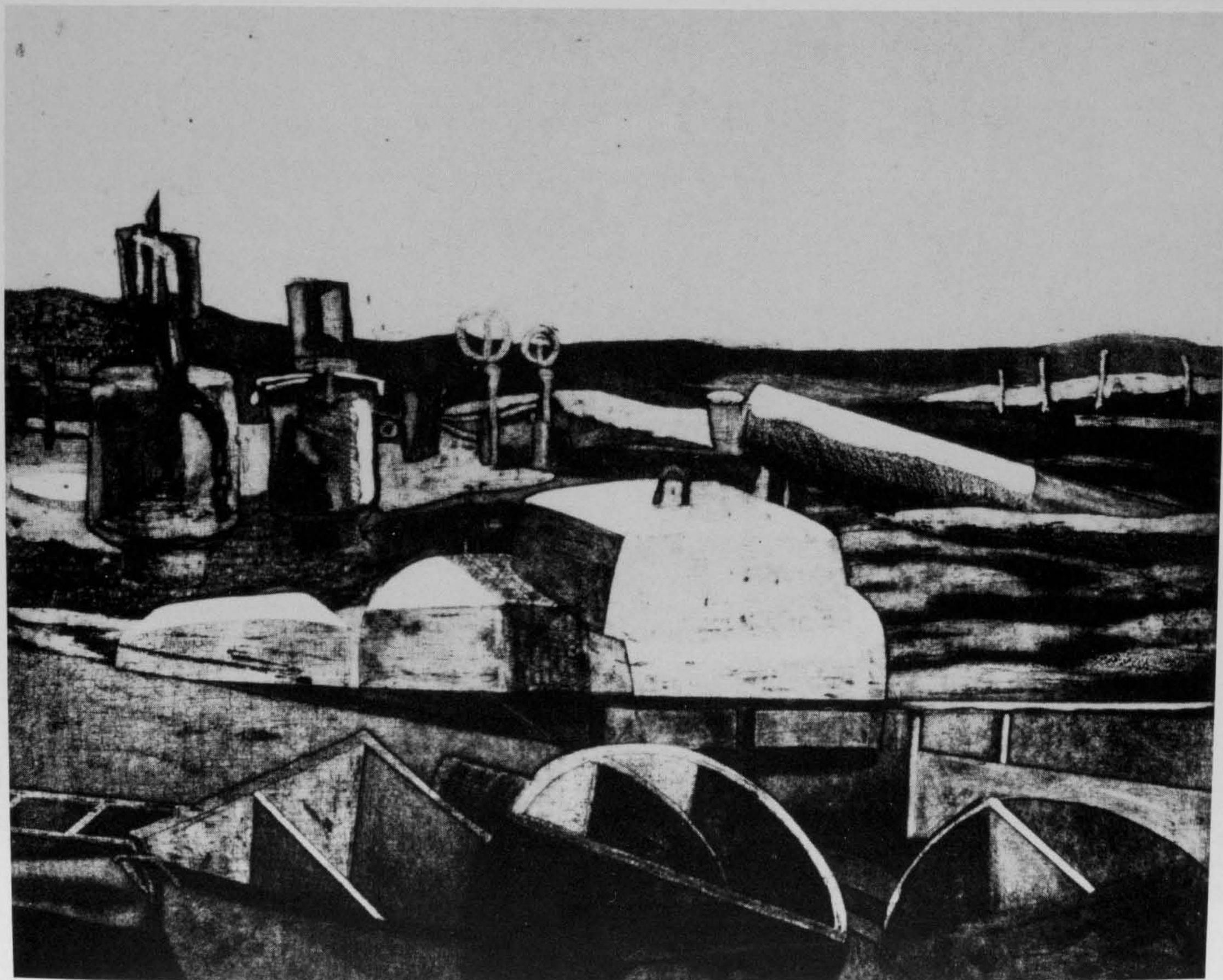
Born: Philadelphia, Pa., 1941

Education: Pennsylvania Academy of the Fine Arts; University of Pennsylvania; Philadelphia College of Art; Barnes Foundation.

Awards: Schmidt and Woodrow prizes for graphics; Alice McFadden Ayre Medal, 1977; Joseph Pennell Medal, 1976, and First Prize, Philadelphia Watercolor Club.

Exhibited at the Pennsylvania Academy of the Fine Arts; Philadelphia Art Alliance; Woodmere and Alverthorpe Galleries.

Represented in many private collections. Member of the Philadelphia Watercolor Club Board of Directors.





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## STANLEY R. MERZ, JR.

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*Instructor in Painting, Evening School*

Born: Philadelphia, Pa., 1941

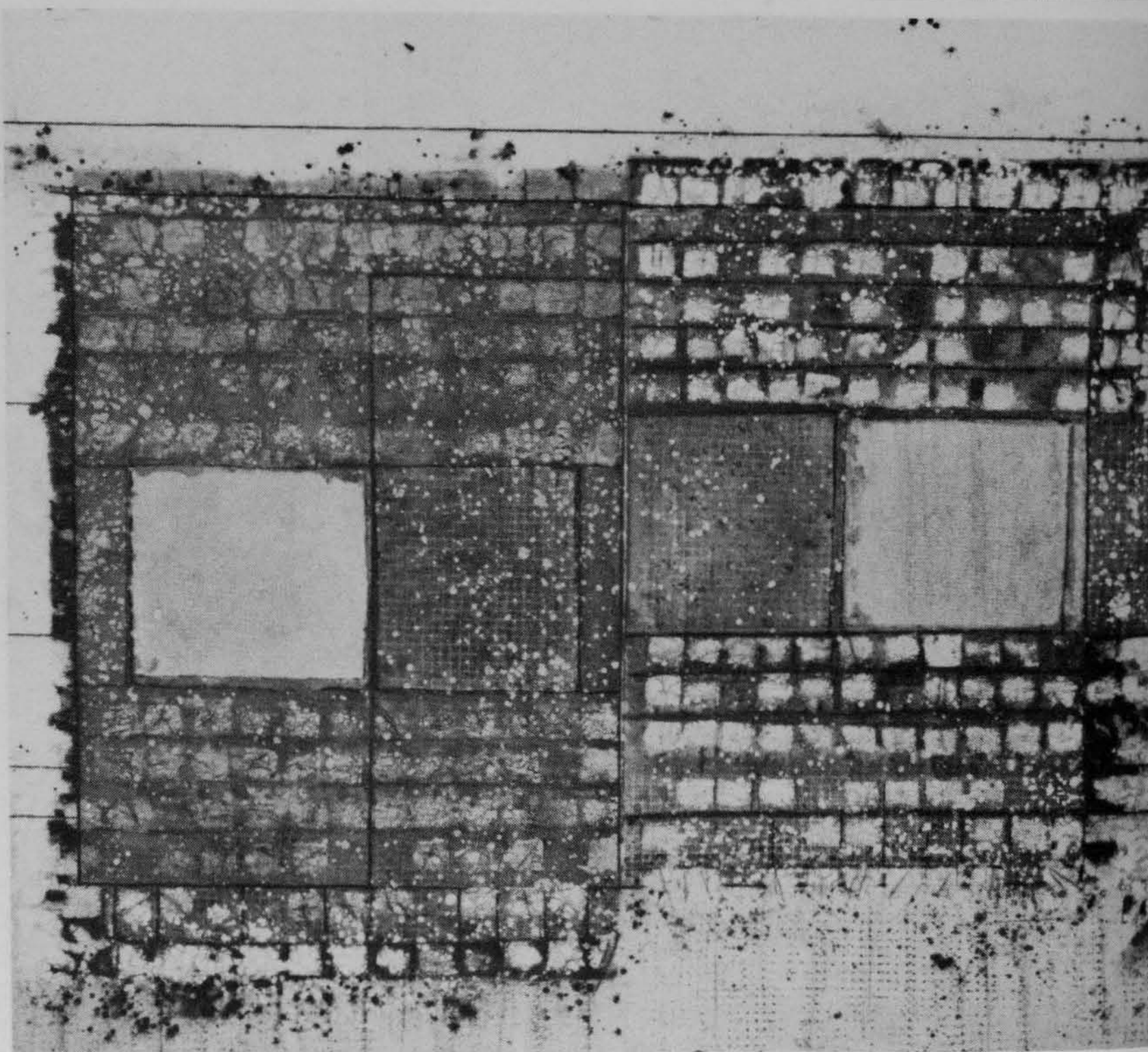
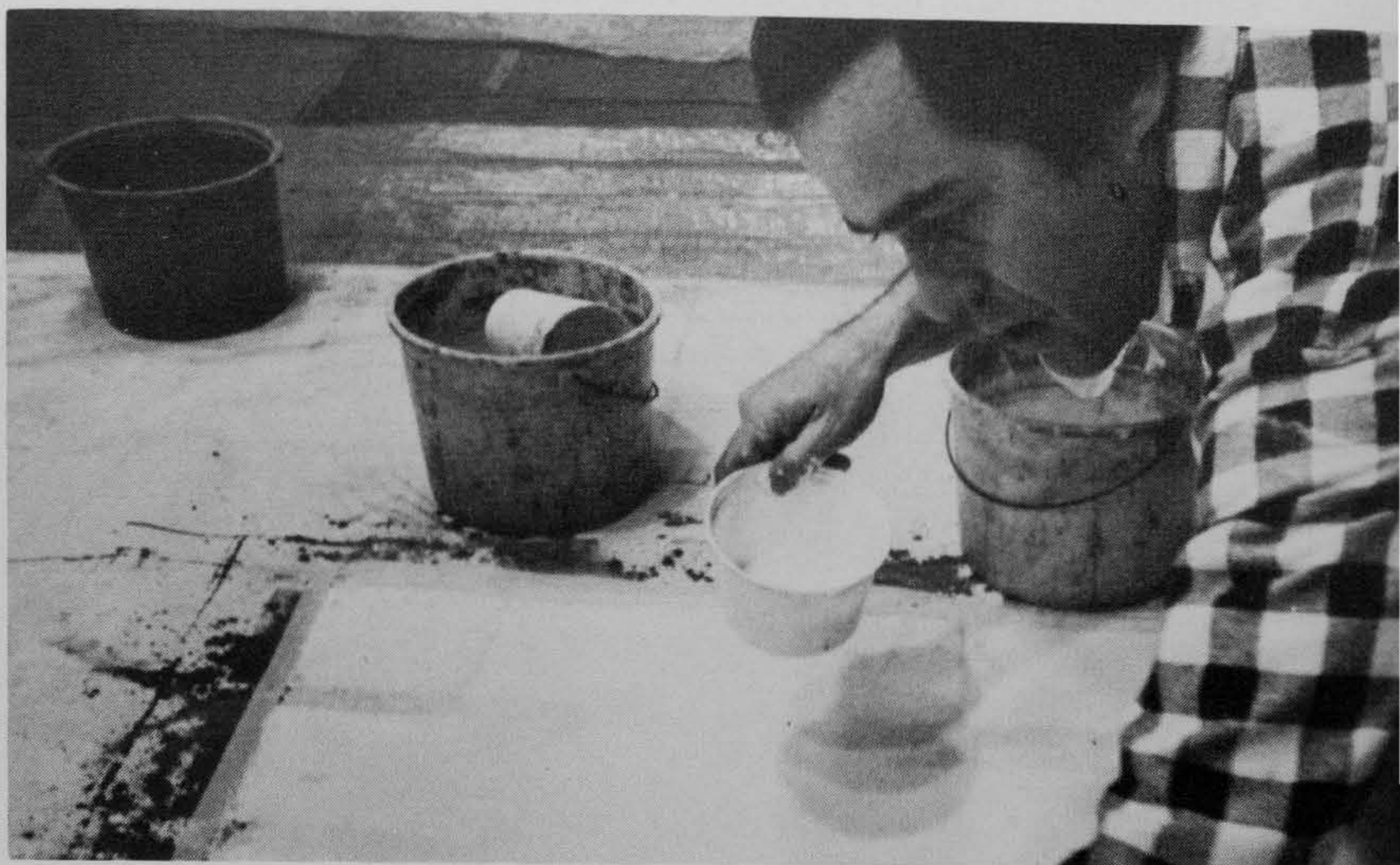
Education: Philadelphia College of Art;  
Pennsylvania Academy of the Fine  
Arts.

Awards: First Thouron Prize for Composi-  
tion, P.A.F.A.; Charles Toppan Prize for  
Drawing, P.A.F.A.; Cresson Traveling  
Scholarship, P.A.F.A.; Pennsylvania  
Academy of the Fine Arts, Purchase  
Prize; Special Merit Citation, P.A.F.A.

One-man exhibits: TWA Galerie des Deux  
Mondes, New York; Robert Louis Gal-  
lery, Chestnut Hill, Pa.; Marian Locks  
Gallery, Phila., Pa.

Group exhibits: William Penn Museum,  
Harrisburg, Pa.; Pennsylvania State  
University Museum of Art; American  
and National Academy and Institute of  
Arts and Letters, New York; Squibb  
Gallery, Princeton, N.J.; Albright Col-  
lege, Freedman Art Gallery; Delaware  
Museum of Art; Philadelphia Art  
Alliance.

Represented in collections of: Pennsylva-  
nia Academy of the Fine Arts; Dr.  
Arthur M. Sackler, New York; Summa  
Corporation, Washington, D.C.; Wm.  
Douglas McAdams, Inc., New York.





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## DANIEL D. MILLER

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*Instructor in Painting and Art History*

Born: Pittsburgh, Pa., 1928

Education: Lafayette College, B.A.;

Pennsylvania State University summer painting classes under Hobson Pittman; Pennsylvania Academy of the Fine Arts, 1955-1959; University of Pennsylvania, M.F.A., 1958.

Awards: Cresson Traveling Scholarship, 1958; Watercolor Annual, Friends Central School, 1972; Honorable Mention Graphics Annual, Wayne Art Center, 1973; Honorable Mention Graphics & Drawing Annual, Wayne Art Center, 1973; Purchase Prize, 41st Annual Exhibition, Cumberland Valley Artists, 1973; Bertha M. Goldberg Award, 1975; Leona Karp Braverman Prize, 1976.

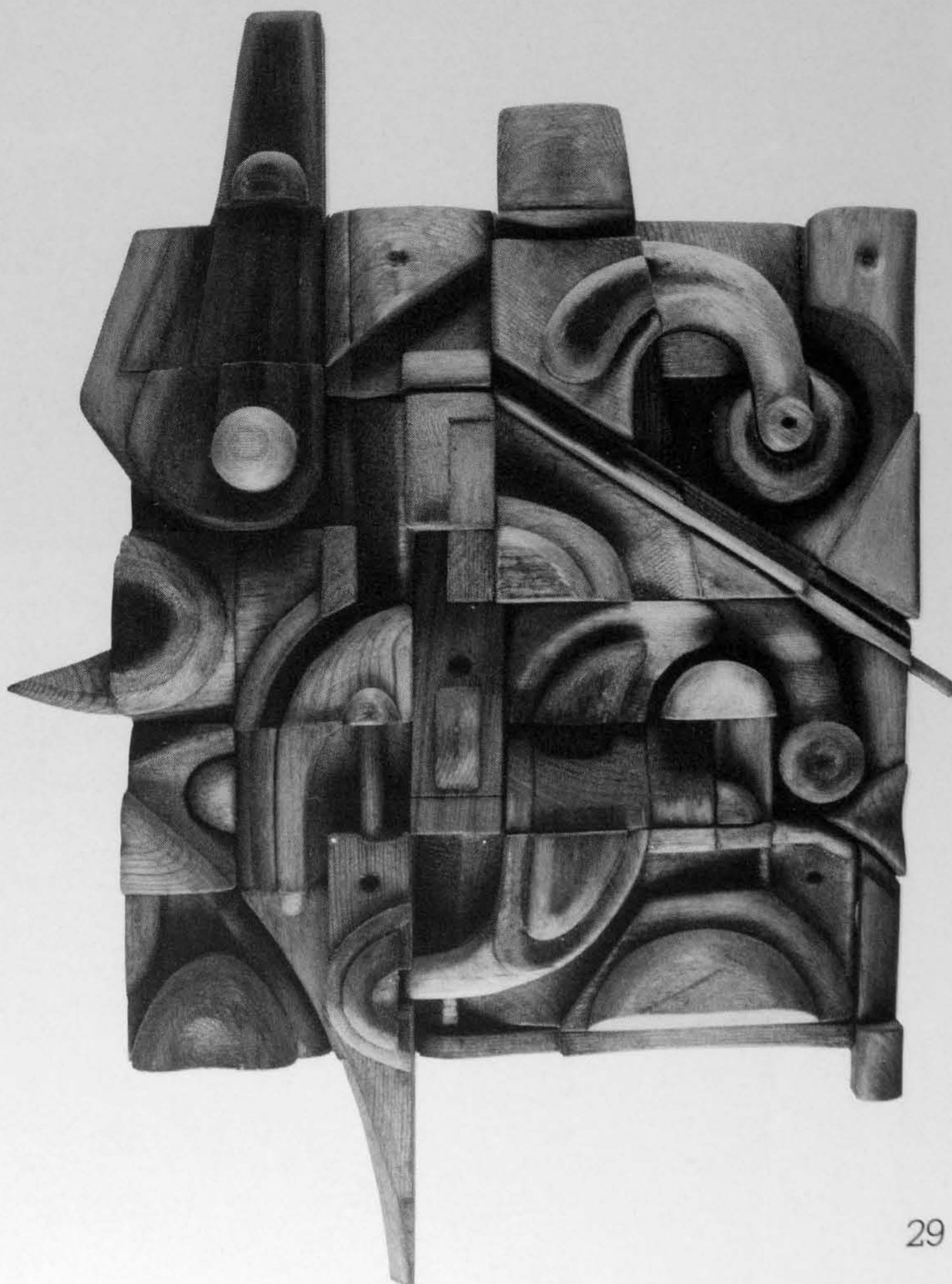
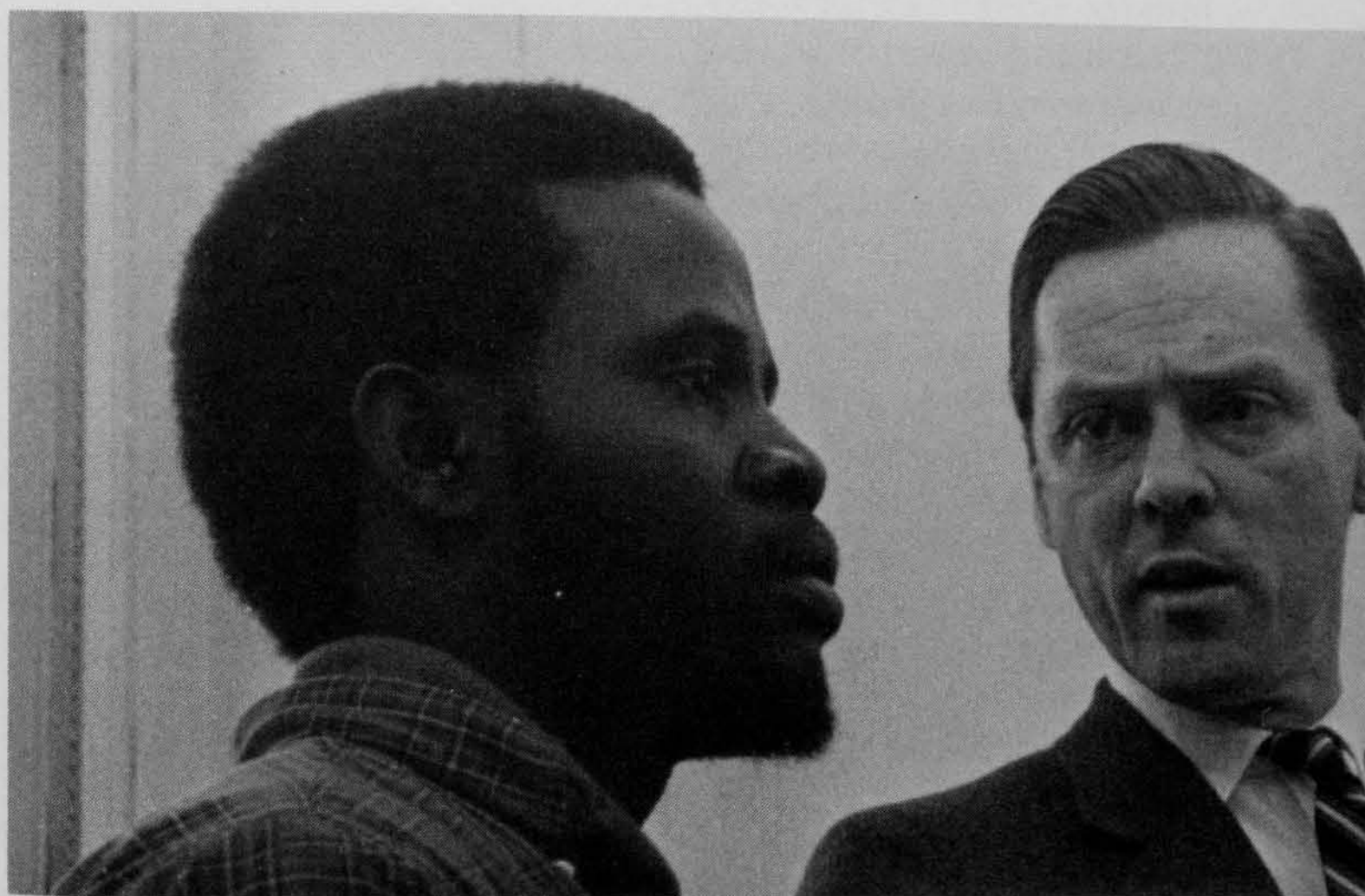
One-man shows: 46.

Paintings and constructions: Pennsylvania Academy of the Fine Arts; University of Pennsylvania Library; Wilmington Society of the Fine Arts; Pennsylvania State University; Dickinson College; Rutgers Museum.

Prints: Philadelphia Museum of Art; Princeton University Library; Dickinson College; Philadelphia Public Library; Friends Select School; University of Maine; LaSalle College.

Has taught at Pennsylvania Academy of the Fine Arts since 1964; at Eastern College since 1964 (head of Fine Arts Department since 1965).

Member of the Philadelphia Watercolor Society.





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## EO OMWAKE

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### *Instructor in Painting*

Education: Pennsylvania Academy of the Fine Arts.

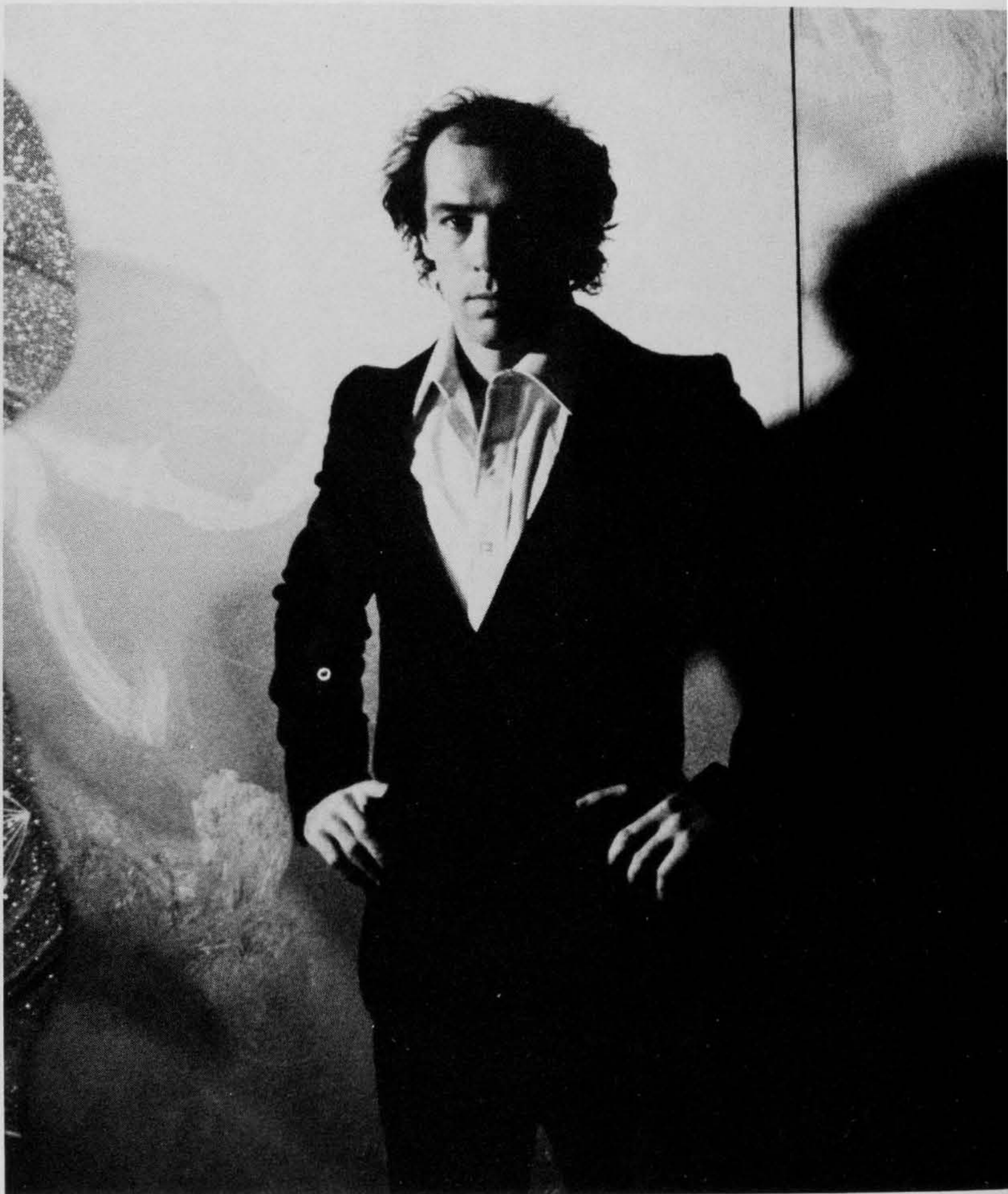
Exhibitions: Kenmore Galleries, 1968; Pennsylvania Academy of the Fine Arts, 1968; Philadelphia Museum of Art, 1970; Henri Gallery, 1971; Whitney Annual of American Painting, 1972; Race Gallery, 1982.

Painting Purchased: Cheltenham Annual Painting Exhibition, 1972, 1st prize; Marian Locks Gallery, 1972.

Contributing artist: Marcel Duchamp Retrospective Exhibition, Fischbach Gallery, 1972; Philadelphia Museum of Art, 1972; Whitney Annual of American Painting, 1973; Earth Art Exhibition, 1973; Hobson Pittman Memorial Exhibition, 1973; 63rd Annual Randolph Macon College Exhibition, 1974; Louis K. Meisel Gallery, 1974; PMA at MCA, 1975; Marian Locks Gallery, 1975; Pyramid Gallery, 1975; Alverthorpe Annual exhibition, 1976; "Art Today, U.S.A.," Tehran, Iran, 1976; Delaware Annual exhibition, 1976; Portfolio Gallery, Dusseldorf, Germany, 1976; American Art Exhibition, University of Texas at Austin, 1977; Institute of Contemporary Art, 1978; Robinson Gallery, 1978; Race Gallery, 1979; Zaks Gallery, 1980; Sebastian Moore Gallery, 1980.

Assistant Curator of NEWS National Drawing Exhibition, 1976; Guest artist at University of Pennsylvania, 1981; reproduced in *Artforum*, *Art in America*, *ArtsMagazine*.

Represented in private and public collections.





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## ELIZABETH OSBORNE

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*Instructor in Painting & Drawing  
and General Critic*

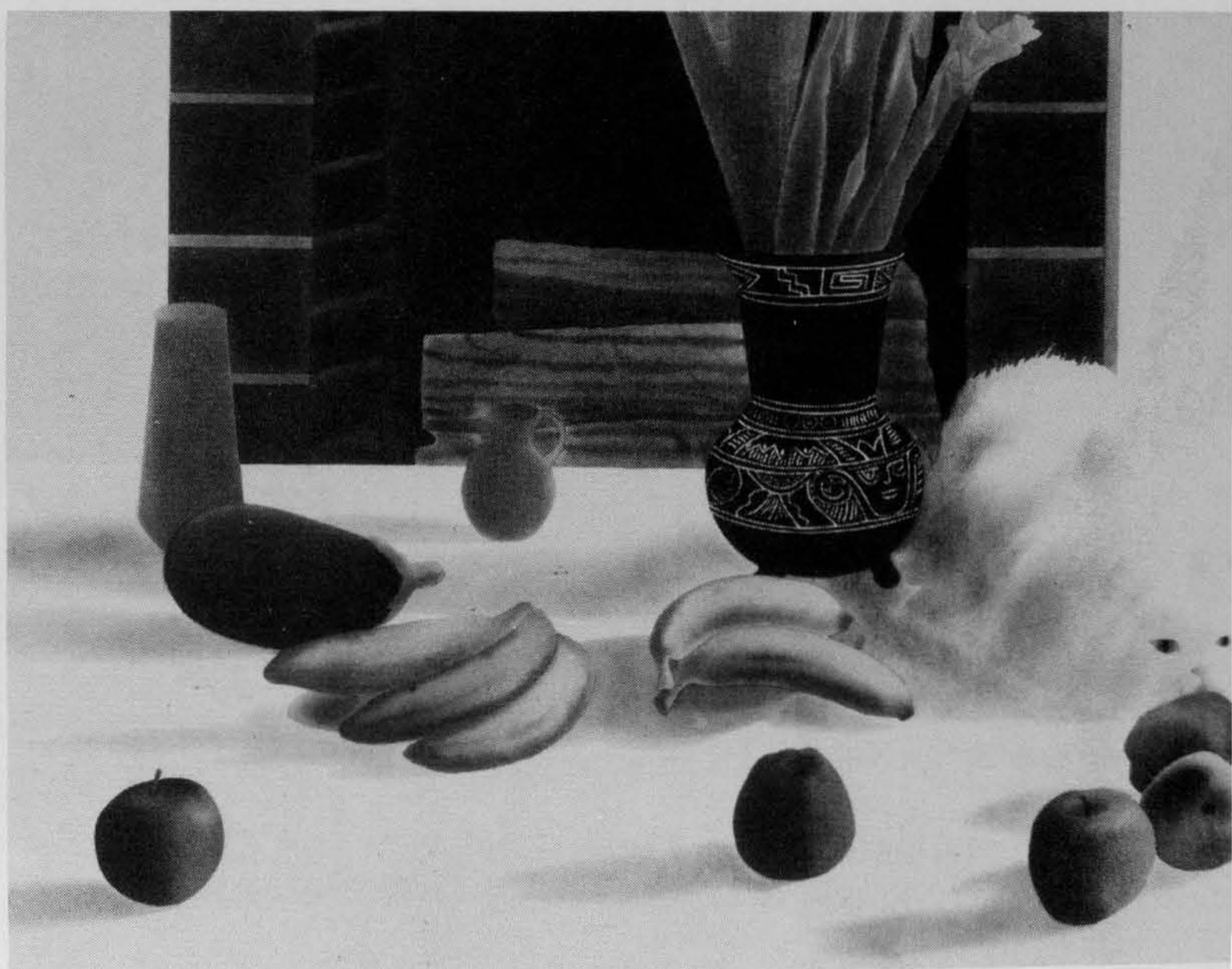
Born: Philadelphia, Pa., 1936

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

Awards: Catherwood Traveling Fellow-  
ship, 1955; Cresson Traveling Scholar-  
ship, 1957; J. Henry Schiedt Traveling  
Scholarship, 1958; Fulbright Grant to  
Paris, 1963-64; Richard and Hilda  
Rosenthal Foundation Award, National  
Institute of Arts & Letters, 1968.

One-woman exhibitions: Sao Paulo, Bra-  
sil, 1969; Makler Gallery, 1970; Marian  
Locks Gallery, 1972, 1976, 1978; Gim-  
pel and Weitenhoffer Gallery, N.Y.,  
1974, 1977; Fischbach Gallery, 1980,  
1982.

Exhibited: Pennsylvania Academy of the  
Fine Arts Annuals; Washington Gallery  
of Modern Art, 1968; National Institute  
of Arts & Letters, 1968; Woman's  
Work-American Art, 1974; "The Year of  
the Woman," Bronx Museum of the  
Arts, 1975; "Watercolor USA,"  
Springfield Art Museum, Missouri,  
1975; "Five Pennsylvania Artists," Penn  
State Museum, 1975; Three Centuries of  
American Art, Philadelphia Museum of  
Art, 1976; "In This Academy," P.A.F.A.,  
1976; Works on Paper, Los Angeles,  
1977; Women Printmakers, San Fran-  
cisco, 1979; Still Life Prints, Boston,  
1979; Painting & Sculpture Today, 1978,  
Indianapolis Museum of Art; Contem-  
porary Drawing: Philadelphia II, Phila-  
delphia Museum of Art, 1979; Twenty-  
five Pennsylvania Women Artists, South  
Alleghenies Museum of Art, Pa, 1979;  
The New American Still Life, West-  
moreland County Museum, Pa; "Water-  
works," University of N. Dakota Art  
Galleries, 1980; "Still Life Today,"  
Godard Riverside Community Center,  
N.Y.C., 1980; "Contemporary Ameri-  
can Realism Since 1960," P.A.F.A.,  
1981; "Still Life & Beyond," Silvermine,  
CT, 1982; Hecksher Museum, Hun-  
tingdon, N.Y., 1982.





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## PETER PAONE

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### *Instructor in Drawing*

Born: Philadelphia, Pa., 1936

Education: Barnes Foundation; Philadelphia College of Art.

Instructor at Philadelphia College of Art, 1958-59; Positano Art School, Positano, Italy, 1961-62; Pratt Institute, N.Y., 1959-1960 and 1970-74. Lectured in America and Europe. Received two grants from the Louis Comfort Tiffany Foundation, and one from the Simon Guggenheim Foundation.

One-man exhibitions: Hooks Epstein, Houston, Texas; David Mancini, Philadelphia; Robinson Galleries, Houston; Kennedy Galleries, N.Y.; David Gallery, Houston; Clytie Jesson Gallery, London; Forum Gallery, N.Y.; Fort Worth Art Museum, Fort Worth, Texas; Grippi Gallery, N.Y.; Print Club, Phila.; Contemporary Arts Museum, Houston, Texas; Amarillo Arts Center, Amarillo, Texas; Association of American Artists; McAllen International Museum.

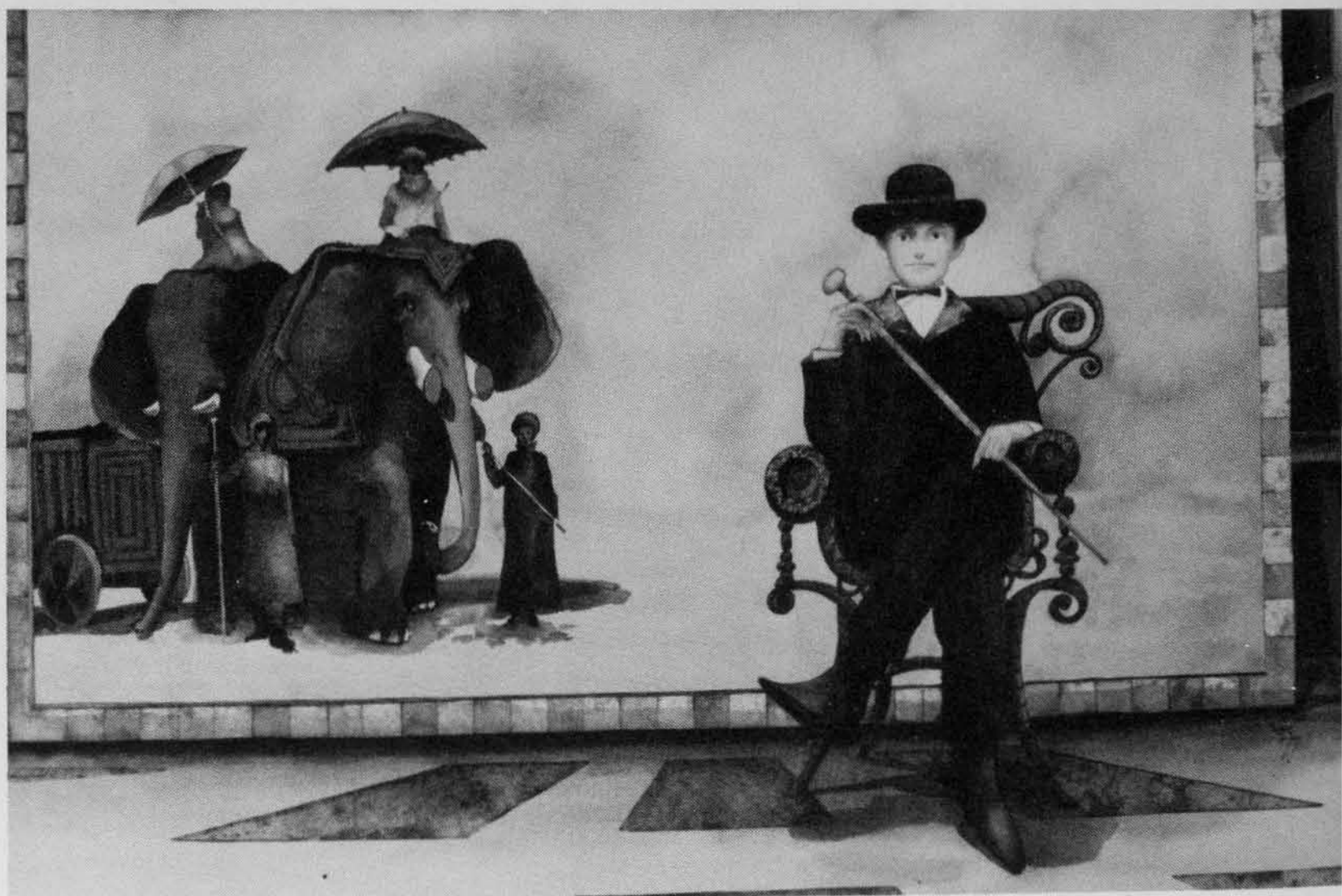
Represented in over 24 group exhibitions both here and abroad.

Public collections: Museum of Modern Art, N.Y.; Syracuse University; Philadelphia 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; Tamarind Institute, Albuquerque, N.M.; Butler Institute, Youngstown, Ohio; Museum of Art, Penn. State University; Pennsylvania Academy of the Fine Arts; Atlantic Richfield Co., Los Angeles.

On the boards of the Philadelphia Volunteer Lawyers for the Arts; the Print Club.

Member of the National Commission of UNESCO.

Publications and Reviews: Listed in *Who's Who in American Art* and *Who's Who in the East*.





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## HENRY C. PEARSON

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### *General Critic*

Born: Kinston, N.C., 1911

Education: M.F.A., Yale University; B.A., University of North Carolina.

Scene designer, 1937-1941: Roadside Theatre, Bethesda, Md.; Dock Street Theatre, Charleston, S.C.; Washington Civic Theatre, Washington, D.C.

Policeman, Capitol Police Force, Washington, D.C., 1942.

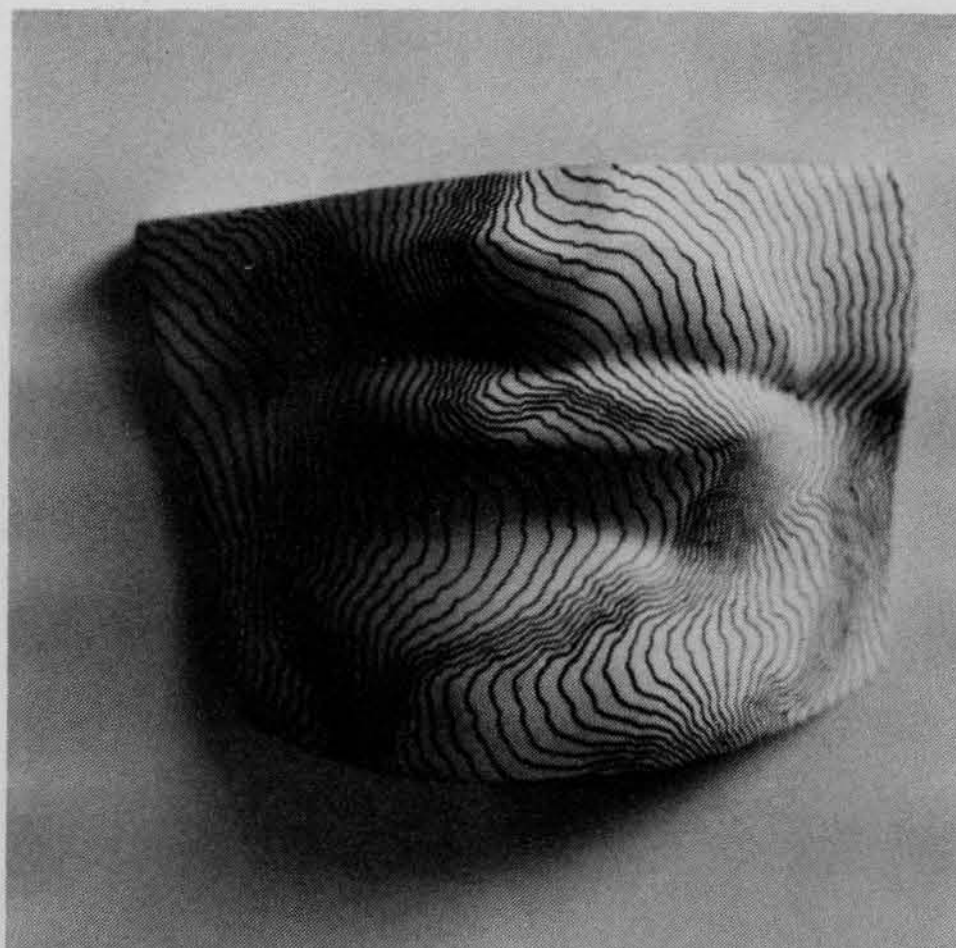
Art Study in Japan under Shojo Yamamoto and Yuki Somei; Art Students League, N.Y.

One-man exhibitions: Workshop Gallery, 1958; Stephen Radich Gallery, 1961, 1962, 1964-66, 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; Marilyn Pearl, 1980; Century Club, 1982.

Awards: Ford Foundation; Tamarind Workshop Fellowship; State of North Carolina Gold Medal in the Fine Arts, 1970; J. Henry Schiedt Memorial Prize, P.A.F.A. Annual, 1968.

Represented in collections of: Metropolitan Museum; Museum of Modern Art; Whitney Museum; Chicago Art Institute; Albright-Know Gallery, Buffalo; Nelson-Atkins Museum, Kansas City, Mo.; St. Louis City Museum; Corcoran Art Gallery and National Gallery, Washington, D.C.; Allentown Museum, Pa.; Guggenheim Museum; 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.; Brutton Collection, Phila.; New York Public Library.

Represented by Marilyn Pearl Gallery, N.Y.C., and Marian Locks Gallery, Phila., Pa.





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## JUDY PINTO

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### *General Critic*

Born: New York City, New York, 1942.

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

Visiting critic at Rhode Island School of Design, Graduate Sculpture Department since 1980.

One-person exhibitions: Nexus Gallery, Phila., 1977; Hal Bromm Gallery, N.Y., 1978, 79, 80, 81; 112 Green Street Gallery, N.Y., 1979; Demarco Gallery, Scotland, 1979; Marian Locks Gallery, Phila., 1980; California State University, 1980; Morris Gallery, P.A.F.A., 1980.

Selected outdoor projects: Artpark, Lewiston, N.Y.; Wright State University; PS 1; School of the Art Institute, Chicago; I.C.A., Phila., Pa.; Demarco Gallery, Scotland; University of Oklahoma; Wooster College, Ohio; Upper Galilee, Israel; Swarthmore College, Pa.; California State University; Three Rivers Arts Festival, Pittsburgh, Pa.; Sacramento, Calif.; Boulder, Colo.

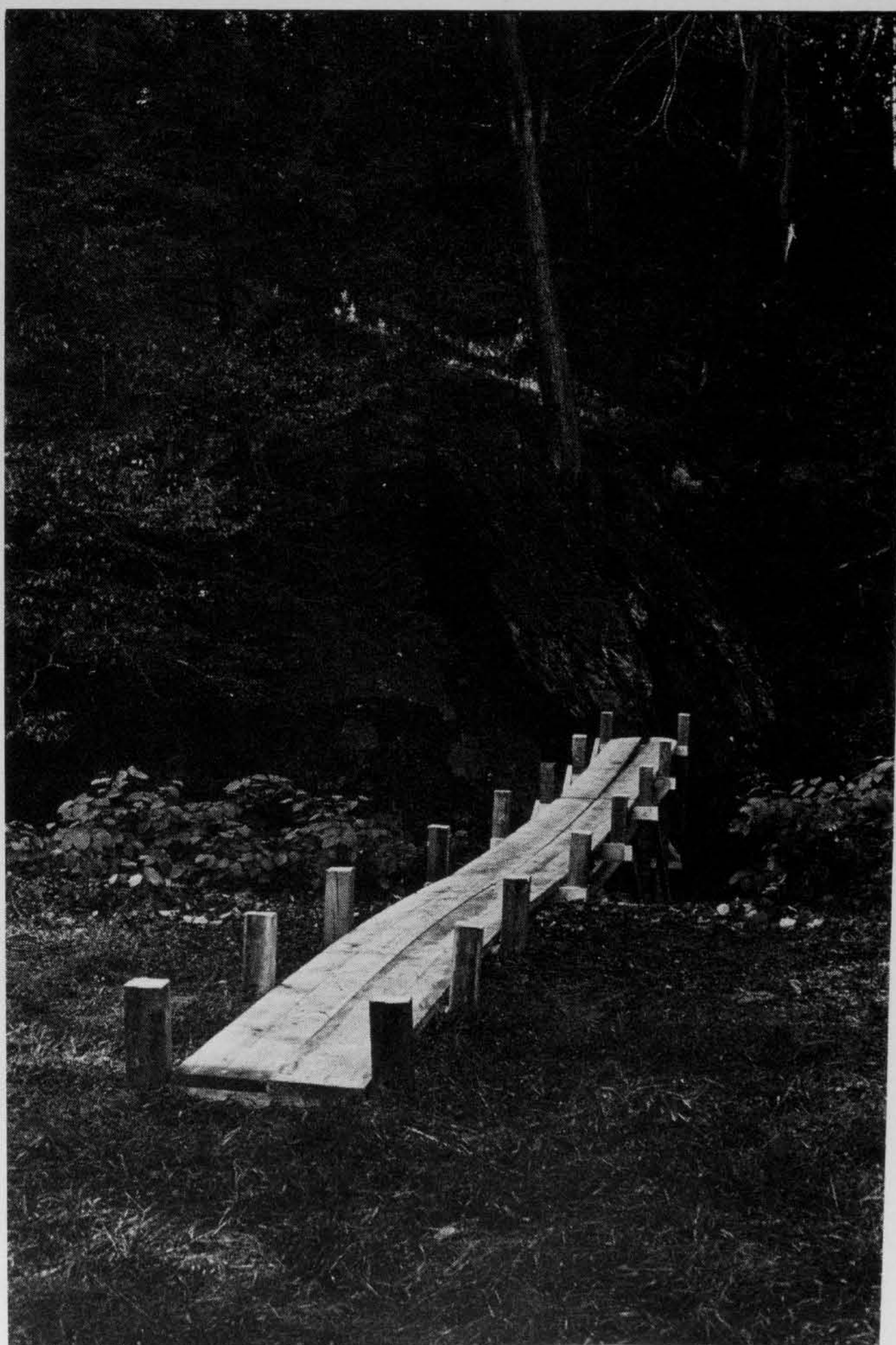
Selected group exhibitions: PS 1, N.Y.C., 1977; "Contact: Women and Nature," organized by Lucy Lippard, 1977; "Dwellings," I.C.A., Phila., Pa., 1978; Whitney Biennial, N.Y., 1979; "Custom & Culture, Part II," Old Customs House, N.Y., 1979; Venice Biennale, Italy, 1980; "Architectural References, Los Angeles Institute of Contemporary Art, 1980; "Drawing Acquisitions: 1978-1981," Whitney Museum, N.Y.C., 1981.

Work represented in private and public collections including: Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Neuberger Museum, Purchase, N.Y.; Whitney Museum of American Art.

Founder & Director: Women Organized Against Rape 1971-74, Philadelphia.

Writings: "Quintessence" Catalogue, 1978, Wright State Univ. "Excavations and Constructions: Notes for the Body/Land," 1979, pub. Marian Locks Gallery, Phila.

Awards: Cresson European Traveling Fellowship, 1967; N.E.A. Grant, 1979-80; Pennsylvania Council on the Arts Grant, 1980-81.





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## SEYMOUR REMENICK

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### *Instructor in Painting*

Born: Detroit, Mich.

Education: Tyler School of Fine Arts;  
Academie des Beaux-Arts, Paris; Hans  
Hofmann School, New York; Pennsylvan-  
ia Academy of the Fine Arts.

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

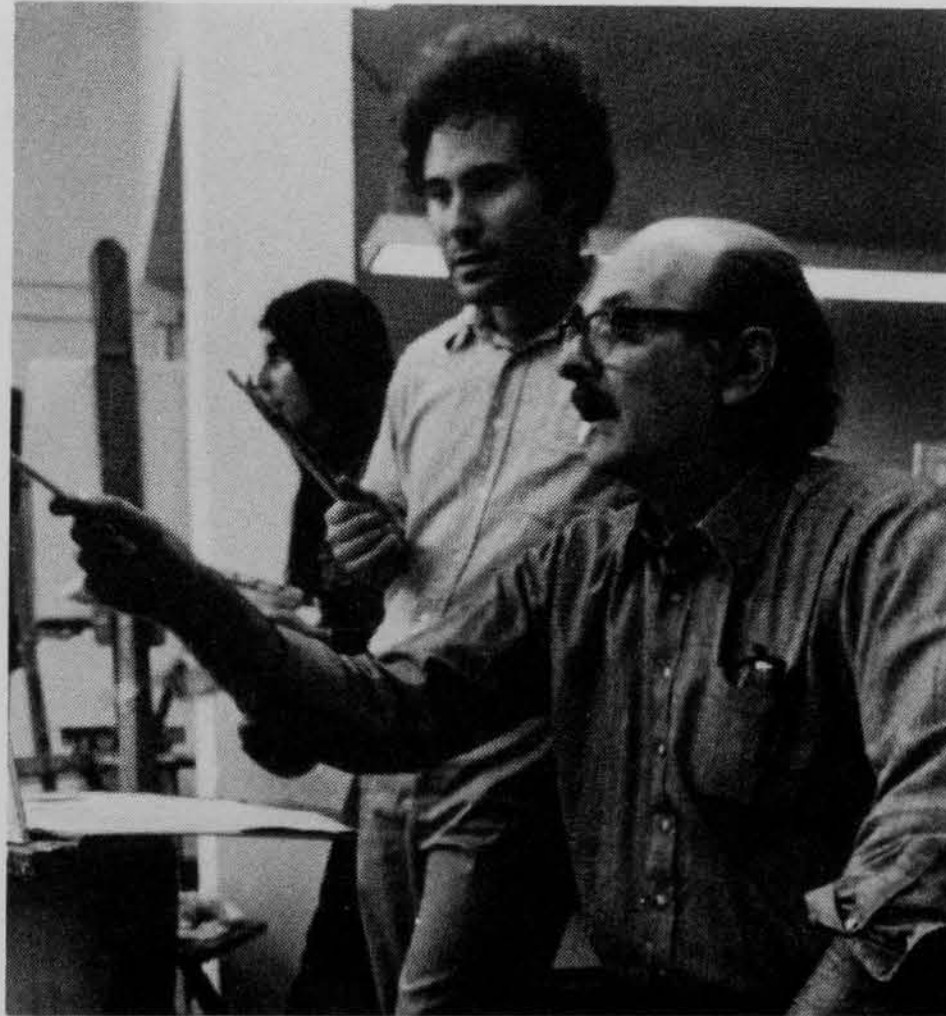
Featured in: LIFE Magazine; Newsweek  
Magazine; ArtNews Annual.

One-man exhibitions: Davis Gallery, New  
York; Philadelphia Art Alliance, Peri-  
dot Gallery, N.Y.; Pearl Fox Gallery,  
Melrose Park, Pa.

National shows: American Federation of  
Arts Tours; American Landscape: A  
Living Tradition, Smithsonian Institute;  
20 Representative Artists Since 1969;  
"American Painting," Rome, Italy;  
Third Biennale Exhibit, Bordighera,  
Italy; Rhode Island School of Design  
"Four Young Americans"; La Napoule  
Foundation, Paris, France; "Eleven  
Contemporary American Painters,"  
Syracuse Museum of Fine Arts; "Three  
American Painters"; Festival of the  
Arts, Spoleto, Italy; National Academy  
of Design; Butler Institute; Philadelphia  
Museum; National Academy of Design;  
"Philadelphia: Three Centuries of  
American Art," 1976, Philadelphia Art  
Museum.

Represented in: Dallas Museum of Art;  
Delaware Art Center; Pennsylvania  
Academy of the Fine Arts; Philadelphia  
Museum of Art; Phoenix Art Museum;  
Rhode Island School of Design  
Museum; St. Joseph's College, Pa.;  
Bowdoin College; Wilmington Art  
Museum; Hirshorn Museum, Washing-  
ton, D.C.

Elected Associate National Academician  
1981. Elected Full National Academi-  
cian 1982.





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## BRUCE SAMUELSON

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*Instructor in Painting and Drawing*

Born: Philadelphia, Pa., 1946

Education: Pennsylvania Academy of the Fine Arts, 1964–1968.

Awards: Cresson Memorial Traveling Scholarship, 1967; Schiedt Memorial Traveling Scholarship, 1968; Charles Toppan Prize for Drawing, 1967; May Audubon Post Prize for Painting, 1972; 1st prize for Drawing at Cheltenham Art Center, Drawing Exhibition, 1974.

One-man exhibitions: West Chester State Teachers College, 1970; Robert Louis Gallery, Phila., 1973; Woodmere Art Gallery, Chestnut Hill, Pa., 1974; Gross-McCleaf Gallery, Phila., 1975; Philadelphia Art Alliance, 1977; Bloomsburg State College, 1977; Rosenfeld Gallery, 1977, 1978, 1980; Wayne Art Center, 1979; Gallery Doshi, Harrisburg, Pa., 1973, 1979.

Exhibitions: Students of Hobson Pittman at the Pennsylvania Academy of the Fine Arts, 1967–68; Philadelphia Invitational, Hanterton 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, P.A.F.A., 1978; Philadelphia Drawing II, Philadelphia Museum of Art, 1979.

Represented in collections of: Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Rutgers University permanent collection; LaSalle College permanent collection; Philadelphia Library permanent collection.





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## DAVID SLIVKA

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### *Instructor in Sculpture*

Born: Chicago, Ill.

Education: California School of Fine Arts;  
Art Institute of Chicago.

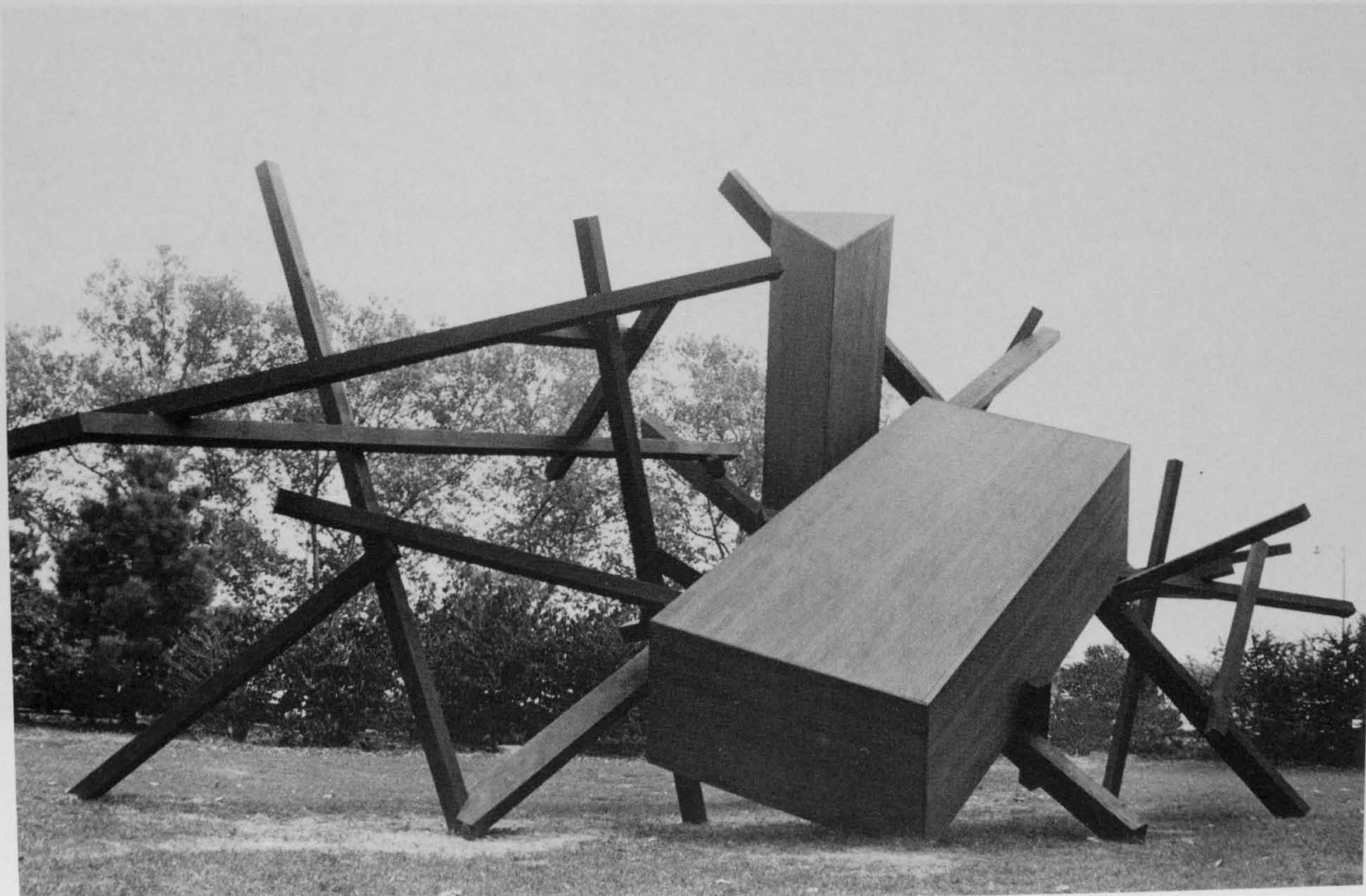
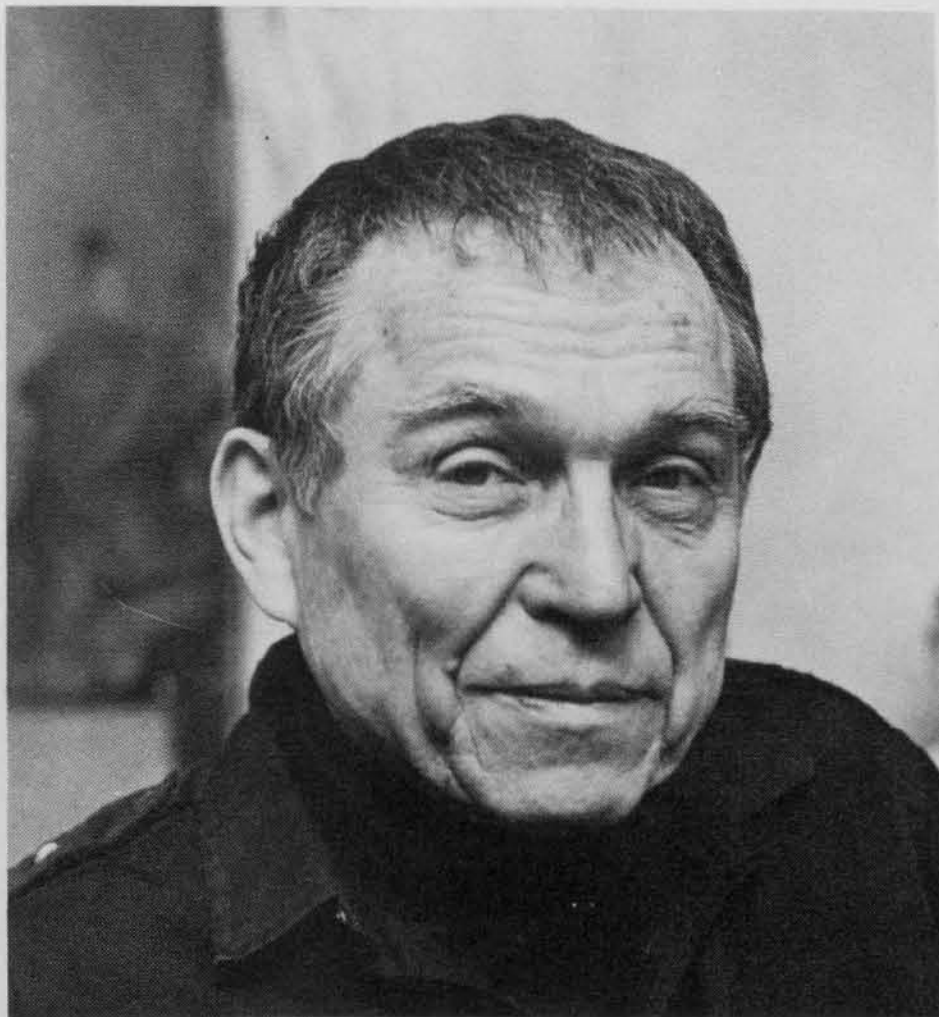
Pedagogical: University of California;  
University of Mississippi; South Illinois  
University; University of Massachusetts.

Selected group shows at: Museum of Modern Art; Guggenheim Museum; Brooklyn Museum.

Selected One-man shows at: Everson Museum, Syracuse, N.Y., 1974; Hammar skjold Plaza, N.Y., 1975.

Represented in the collections of: The Walker Art Center; the University of Pennsylvania; Everson Museum; Baltimore Museum; Brooklyn Museum; Staats Galerie, Stuttgart, Germany; Rutgers University, N.J., and many private collections.

Awards: Brandeis Creative Arts Award for American Sculpture, 1962. Louis Comfort Tiffany Foundation Award for Sculpture, 1977-78.





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## LOUIS B. SLOAN

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### *Instructor in Painting*

Born: Philadelphia, Pa., 1932

Education: Pennsylvania Academy of the Fine Arts.

Awards: Cresson Traveling Scholarship, 1956. Second prize, Wilkie Buick Regional Exhibition, 1960; Louis Comfort Tiffany Grant, 1960, 1961; Jennie Sesnan Gold Medal, P.A.F.A., 1962; 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 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 from 1963 to 1981, an assistant conservator at the Philadelphia Museum of Art.





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## ROSWELL WEIDNER

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*Senior Instructor in Painting & Drawing,  
and General Critic*

Born: Reading, Pa., 1911

Education: Pennsylvania Academy of the  
Fine Arts and Barnes Foundation.

Awards: Cresson Traveling Scholarship,  
1935; First Toppan Prize, 1936.

Exhibited in P.A.F.A. Annual Exhibitions  
1935-1979: Fellowship Prize, 1943;  
Dawson Memorial Medal, 1965 and  
1972. P.A.F.A. Annual Fellowship Exhi-  
bition: Granger Award, 1959; Philadel-  
phia Watercolor Club Exhibition: Daw-  
son Memorial Award, 1975; Thornton  
Oakley Award, 1977; Percy Owens  
Award, 1975; Represented in the Read-  
ing Museum; Philadelphia Museum of  
Art; Pennsylvania Academy of the Fine  
Arts; Penn. State University; University  
of Pennsylvania; Connecticut State  
Library; National Association of Broad-  
casters, Wash., D.C.; Smith Kline and  
French; Library of Congress; Metropol-  
itan Museum of Art; First Pennsylvania  
National Bank Collections.

Major One-man exhibitions: P.A.F.A.,  
1940, 1960; Reading Museum, 1961;  
Philadelphia Art Alliance, 1962; Peale  
House, P.A.F.A., 1965; Wm. Penn  
Memorial Museum, Harrisburg, Pa.,  
1966; McCleaf Gallery, 1970; Newman  
Galleries, 1978; Woodmere Exhibition,  
1978; Marian Locks Gallery, 1981. Pres-  
ident of P.A.F.A. Fellowship 1956-1967;  
managed P.A.F.A. Evening School  
1962-1973.

Listed in *Who's Who in America* and  
*Who's Who in American Art*.





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## MARTHA ZELT

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*Instructor in Screenprinting and  
Advanced Printmaking*

Born: Washington, Pa., 1930

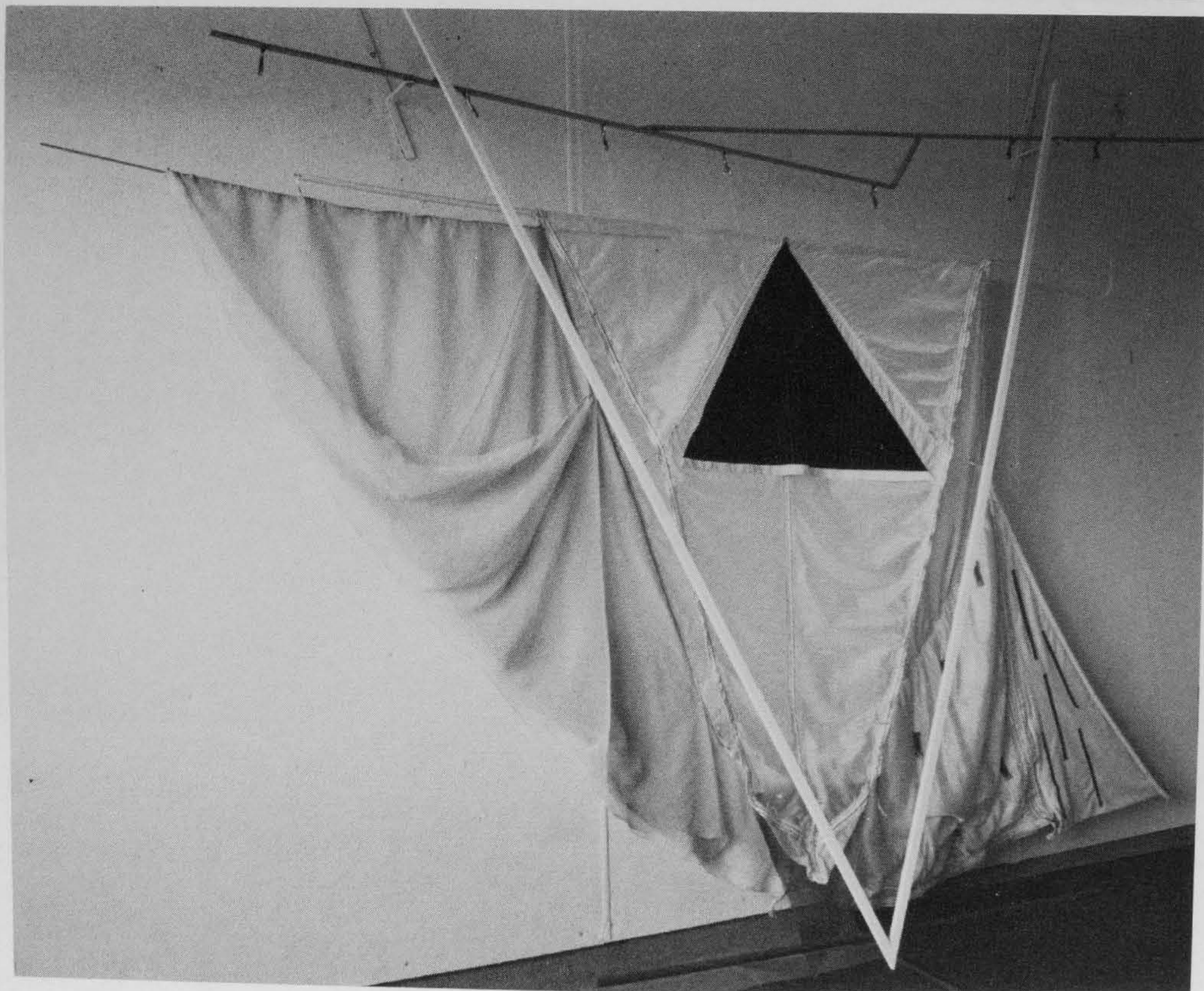
Education: Conneticut College; Pennsylvania Academy of the Fine Arts; Temple University (B.A.); University of New Mexico.

Awards: Cresson Traveling Scholarship, 1954; Schiedt Traveling Scholarship, 1955; Print Fellow, the Print Club, 1965.

Solo Exhibitions: Carnegie Institute, Museum of Art, 1982; Marian Locks Gallery, 1981; Brooklyn Museum, 1980; the Print Club, 1975; Peale Galleries, 1972.

Recent Group Shows: World Print III, 1980; "Contemporary Drawings II," 1979; National Collections of Fine Arts; "New Ways with Paper," 1978; Brooklyn Museum: "Thirty Years of American Printmaking," 1977.

Public Collections: Carnegie Institute, Museum of Art; Pennsylvania Academy of the Fine Arts; the Philadelphia Museum of Art; Yale University; Princeton University; Brooklyn Museum; Rhode Island School of Design; Trenton State College, and others.







*NEW ENGLAND WOMAN*  
by Cecilia Beaux, student, PAFA 1876-1878/Instructor, PAFA 1895-1916



## ACADEMIC POLICY AND 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. Two years of study at the Academy must be full-time. Only students whose records are complete and meeting satisfactory progress 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 toward the Certificate.

### Bachelor of Fine Arts Degree

A Bachelor of Fine Arts Degree is available 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 B.F.A. programs. Specific information may be obtained from the Registrar's Office. Students who intend to receive a B.F.A. 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.

### Regulations & Registration

The Academy realizes that maximum freedom fosters creative effort and permits unusual devotion to the artist's self-discipline. The minimal regulations will not interfere with artistic effort. Therefore, these regulations are to be met for the student to be eligible for progression through the program, individual studio privilege, scholarships, prizes, and travel awards. Furthermore, those students who desire to apply the credit for studio work done at the Academy toward the Certificate or B.F.A. must have a complete record of registration as well as a Faculty evaluation of the quality of the work.

*Registration requirements* are satisfied when each student has registered one piece of work each month with each of the artists assigned to him.

### Grading System

A +		97-100
A	Excellent	94-96
A -		90-93
B +		87-89
B	Good	84-86
B -	Satisfactory	80-83
C +		77-79
C	Fair	74-76
C -		70-73
D	Poor but Passing	60-69
I	Incomplete	
NG	No Grade	

*Incomplete:* An Incomplete is given only when a student is unable to complete the course work for sufficient reason. A student requests an Incomplete through the faculty member concerned. Students have *one year* from notification of an Incomplete to satisfy the course requirements. No credit will be awarded until a letter grade replaces an Incomplete. Beyond one year, any repeat of the course will be at the expense of the student and in no case will credit be applied retroactively. The student transcript will show no record of Incompletes after one year.

*No Grade:* When there is no contact between a student and an assigned instructor, the faculty member may designate No Grade (NG), or enter no grade at all. No credit will be awarded until a letter grade replaces NG.

### Grade Report

Students receive a grade report at the close of each semester which includes a cumulative grade average and credits earned.

### Satisfactory Progress

To be eligible for the four-year Certificate and Financial Aid, students must maintain a B - cumulative grade average. Students whose average falls below a B - will be placed on probation for the



ensuing semester. Failure to raise the average to the prescribed level will result in loss of eligibility for Financial Aid and the Academy Certificate. However, students whose probation is academic and not disciplinary may continue to enroll and attend class as space permits. Students whose records are incomplete or who have not received a sufficient number of grades to allow them to receive the Certificate in a timely manner may be placed on probation.

## **Appeal**

Appeals related to administrative action may be taken to the Faculty.

## **Assignment of Credit**

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

# **COURSE DESCRIPTIONS**

## **PRELIMINARY STUDIOS**

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-semester schedule is as follows:

### **Life Painting:**

3.0 credits, 6 hours per week

The emphasis is on providing the student with a firm foundation in figure painting. Materials, procedures, and methods are treated on an individual basis with each student. Life Painting: Aqueous Media covers pastel, wash drawing, watercolor, and acrylic, including monoprint techniques, and geometric forms are used for home study.

### **Still-Life Studio:**

3.0 credits, 6 hours per week

This class is concerned with the painting of inanimate objects with emphasis on drawing, space, composition, design, color, and painting techniques. In addition, an appreciation of how artists of the past and present have brought different disciplines and experimentation to still-life painting is included.

### **Life Drawing:**

1.5 credits, 3 hours per week

Drawing from the life model and exploring mass, movement, line, and space as well as developing an understanding of the whole figure and its relation to the paper.

### **Clay Modeling:**

1.5 credits, 3 hours per week

Instruction in modeling from life and portrait models.

### **Graphics:**

3.0 credits, 6 hours per week

The study of the basic techniques, properties and materials of Lithography, Etching, and Silkscreen. Design, color, and craftsmanship are developed, and besides the technical aspects, drawing and composition of prints are discussed and critiqued.

### **Cast Drawing:**

3.0 credits, 6 hours per week for one semester and  
1.5 credits, 3 hours per week for one semester

Cast Drawing is a classic discipline for the practice of drawing. It consists of drawing studies made from casts of antique sculpture and provides one of the most effective means for isolating problems of drawing for special study and to augment the life class experience.

### **Basic Color Development:**

1.5 credits, 3 hours per week for one semester. This course is carried in the semester when Cast Drawing is taken for 1.5 credits.



This studio is designed to provide a basic working knowledge of color as it applies to painting directly from the model and to acquaint the student with the concept of setting a palette. The course consists of four separate lectures, each of which is followed by a series of three to four experimental painting sessions.

### **Lectures**

The following lectures are assigned in addition to the studio classes and are prerequisites for the Certificate, Independent Status, and Traveling Scholarships. They are required for all Painting and Graphics majors. Sculpture majors are not required to complete Perspective and Materials & Techniques; they are, however, required to complete Art History.

#### **Perspective:**

One hour per week/two semesters.

Fundamental elements of perspective and their application.

Requirements: Quizzes and/or homework problems.

This is a year-long course and is to be started in September.

#### **Materials & Techniques:**

One hour per week/two semesters.

Lectures and demonstrations on a variety of sound painting materials and their application to insure the most permanent results. The course will include sessions of pigment characteristics, varnishes, various painting media such as oils, watercolor, guache, pastel and acrylic, and the photographing of works of art for artists. Workshops with student participation will be conducted on supports and grounds for painting, egg tempera, and the hand grinding of oil colors.

Requirements: Final examination.

This is a year-long course and is to be started in September.

#### **Art History:**

One hour per week/two semesters.

A general survey of art history as it applies to the studio curriculum. The class alternates between survey of West-

ern Art (emphasis given to painting, sculpture, and architecture) and Modern Art (consideration of 19th and 20th century movements).

Requirements: Registered attendance at 20 sessions.

While this is a year-long course, it can be started at mid-year.

## **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 (6.0 credits, 12 hours per week), Portrait Painting (6.0 credits, 12 hours per week), Life Drawing (1.5 credits, 3 hours per week) and Composition (1.5 credits, 3 hours per week). They are encouraged to pursue special projects and to emphasize individual exploration in style, medium, and content under the critical guidance of the Faculty. Students are to complete two semesters in the Intermediate Studios before being classified Independent Students.

Students in the Intermediate Studios use the foundation in materials, techniques, and perception gained in the Preliminary Studios to work toward the development of their style, experimentation, and a more advanced understanding of their work.

### **Graphics Division**

Students entering the Graphics Division are assigned each semester to classes in Printmaking (9.0 credits, 18 hours per week), in Painting, Drawing, and/or Sculpture (4.5 credits, 9 hours per week) and Critique (1.5 credits, 3 hours per week) from a member of the Faculty designated as a General Critic. Students in the Graphics Division are to complete two semesters in the Graphic Studios and earn a semester grade in Etching, Lithography, and Silkscreen before being classi-



fied Independent Students. It is recommended that Graphics students have experience in all offered printmaking by the end of their Intermediate year.

Emphasis is placed on image through understanding and control of those print media relevant to each individual's visual statement. Visual images are developed through one printmaking media or in combination with other graphic, painting, or sculpture media. Both technical and critical assistance is given in the studio and regular trips to museums, galleries, and workshops are held so that students may study prints from both the past and present. Facilities are available for individual pursuit of Photo-Printmaking and Papermaking.

### **Sculpture Division**

Students in the Sculpture Division are assigned to studios in Life Modeling (4.5 credits, 9 hours per week), Portrait Modeling (4.5 credits, 9 hours per week), Composition (4.5 credits, 9 hours per week), and Life Drawing (1.5 credits, 3 hours per week). Students are to complete two semesters in the Sculpture Studios and Art History before being classified Independent Students.

The Sculpture Department offers facilities for working from the model, and for free work in stone and wood carving, welding, ceramics, fabrication and casting of plastics, paper mache, wax and plaster. Students are free to use these facilities at their own discretion, aided by a faculty of sculptors of varied sympathies and approaches. Work in the round, bas-relief (including medallion art which involves intaglio), basic metal working and forging, principles of lost wax bronze casting on a small scale, and duplication of sculpture are also available. The power tool shop, managed by a technical assistant, may be used to realize individual ideas and experiments.

### **INDEPENDENT**

Students who have completed two semesters in the Intermediate Studios and registration requirements are classified as

Independent Students.

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 Intermediate Studios be assured the space.

### **Studio Privilege**

Students completing two semesters in the Intermediate Studios and all registration requirements may, in anticipation of being an Independent Student, apply for Studio Privilege.

Applications for Studio Privilege for Painting and Graphics students will consist of submitting three (3) examples of work. Work must not be glass-covered or framed; prints or paper drawings must be mounted and may be matted. 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, grades, or lectures will be eligible for Studio Privilege. Sculpture students are to complete the Art History requirement and apply to the Sculpture Faculty for a studio.

Students who hold the status of Studio Privilege are to satisfy their registration requirements by receiving a minimum of three (3) Faculty signatures per month and three (3) critique grades per semester (5 credits per grade).

All private studio assignments are handled by the School Registrar. No student will be permitted to occupy a studio for more than two years, with the exception of students who receive a scholarship that requires them to return for another school year.

Students who intend to receive a B.F.A. 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.



**EXPENSES**

Tuition, Day School . . . . .	\$2,200.00
Application fee . . . . .	\$ 10.00
Tuition fee per semester . . . . .	\$1,100.00
Total: first semester . . . . .	\$1,110.00
Tuition each subsequent term . .	\$1,100.00
Late registration fee . . . . .	\$ 5.00
Locker fee per year . . . . .	\$ 2.00

**Payment Regulations**

All fees are payable in advance by mail or in the Registrar’s Office with cash, check, or money order. Payment in full is required at registration. If payment has not been received by 5 P.M. on the last day of registration, a late registration fee of \$5.00 becomes due. 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 Registrar’s Office in advance. Students who fail to satisfy any outstanding obligation such as tuition, library books, student loan fund, etc., will be ineligible to register.

**Deferred Payment**

A deferred payment plan is offered, and students must request approval for the plan through the Registrar’s Office.

**Refund Policy**

Withdrawal prior to classes beginning:	100%
Withdrawal during 1st week of term:	80%
Withdrawal during 2nd week of term:	60%
Withdrawal during 3rd week of term:	40%
Withdrawal during 4th week of term:	20%
After 4th week of term:	0

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

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 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 dis-

continued therefrom at any time prior to completion, the rules listed under Veterans will apply.

**FINANCIAL AID**

The Academy Financial Aid Program is comprised of grant aid, workstudy, loans, and tuition scholarships. The application for Pennsylvania State Grant and Federal Student Aid (PHEAA application) serves as the application for all aid at the Academy. Aid for new and transfer students is need-based and is initiated by the PHEAA application.

Continuing students are also eligible for merit aid (see “Academy Tuition Scholarships”). To be eligible for Financial Aid, a student must be full-time (15.0 credits a semester). Students must also maintain Satisfactory Progress, as defined by Academy academic policy, in order to continue to receive Financial Aid. Students who are unable to do so will be placed on probation. Failure to resume Satisfactory Progress in the prescribed time, generally one semester, will result in the loss of Financial Aid.

Students who withdraw without official approval or who are dismissed will not be eligible for Financial Aid on their return for the repeat of that semester.

Any student who completes the PHEAA application will be considered for assistance but preference will be given to students whose processed PHEAA applications have been received by the preceding April 1. Applicants to the School need not be admitted to apply for aid but must be admitted to the School before aid will be awarded. Students should allow four to six weeks for the completion of the PHEAA application.

*Transfer students* are required to submit a Financial Aid transcript for each post-secondary school they have attended, indicating whether or not they received aid. Federal law prohibits distribution of grant or loan funds before receipt of the transcript, and it should therefore be filed early. Transcript forms are available from the Financial Aid Office.



Additional information, brochures, and the Financial Aid Forms are available through the Financial Aid Office, Pennsylvania Academy of the Fine Arts, 1811 Chestnut Street, Phila., Pa. 19103.

### **Academy Tuition Scholarships**

Each March, the Academy conducts an annual tuition scholarship competition for full-time, enrolled students. The scholarships are awarded on the basis of merit and need for the ensuing academic year.

Students are required to complete the PHEAA application and to submit three (3) pieces of work for review by the entire Faculty. These scholarships are awarded in conjunction with those federal and state Financial Aid programs administered by the Academy, but are governed by Academy policy.

All Tuition Scholarships require a minimum of fifteen (15) hours work for the School each year, and those designated as Work Scholarships involve a weekly commitment of nine to eighteen hours. The jobs to which students are assigned are generally integrated with their studio work. Students are notified at the time of the award of the expected commitment.

These Tuition Scholarships have been made possible by 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 Memorial  
Scholarships

Given by Mrs. George K. Johnson

The Elizabeth H. Thomas Memorial  
Scholarships

The George M. Wiltbank  
Scholarships

Given by Annie C. Wiltbank

The Barbara Specker Gorson  
Memorial Scholarship

Given by her father, Mr. Joseph  
Specker

The Rondi Cristine Johnson Memorial  
Scholarship

The Allen Harris Memorial  
Scholarship

The Walter Stuempfig Memorial  
Scholarship

The Robert B. Ehrman Scholarships

The Jane Darley Naeye Scholarships

The Catherine Grant Scholarship Fund  
Given by Mae Diffenbaugh

The Eleanor S. Gray Memorial Fund

The Women's Committee

The Morris Blackburn Scholarship  
Fund

The Albin Polasek Fund

### **Foreign Student Scholarships**

The Academy encourages students from foreign countries by offering full-tuition scholarships. These are awarded by a committee of the Faculty as a result of their evaluation of the student's portfolio. Foreign students who are accepted must present solid evidence of sufficient funds to enable them to pay their living and other expenses. Application for a Foreign Student Scholarship is made through the Admissions Office at the time of application to the School.

### **Veterans**

The Pennsylvania Academy of the Fine Arts is approved for veterans education under the provisions of Title 38 U.S. Code Section 1776 and the Veterans Administration Regulation 14251E. 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 (15 credits per semester) basis. Even in those situations where a student is doubly enrolled in the B.F.A. program between the Academy and either the



Philadelphia College of Art or the University of Pennsylvania his status must remain full-time (15 credits per semester). 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 V.A., a student is required to take a minimum of three (3) evening or summer school courses resulting in at least three (3) grades and 4.5 semester credits.

Veterans are subject to all school, academic, and disciplinary rules without exception.

**Unsatisfactory Progress:** Students receiving punitive grades are placed on probation for sixty (60) days. If unsatisfactory progress continues beyond the probationary period, the student's training

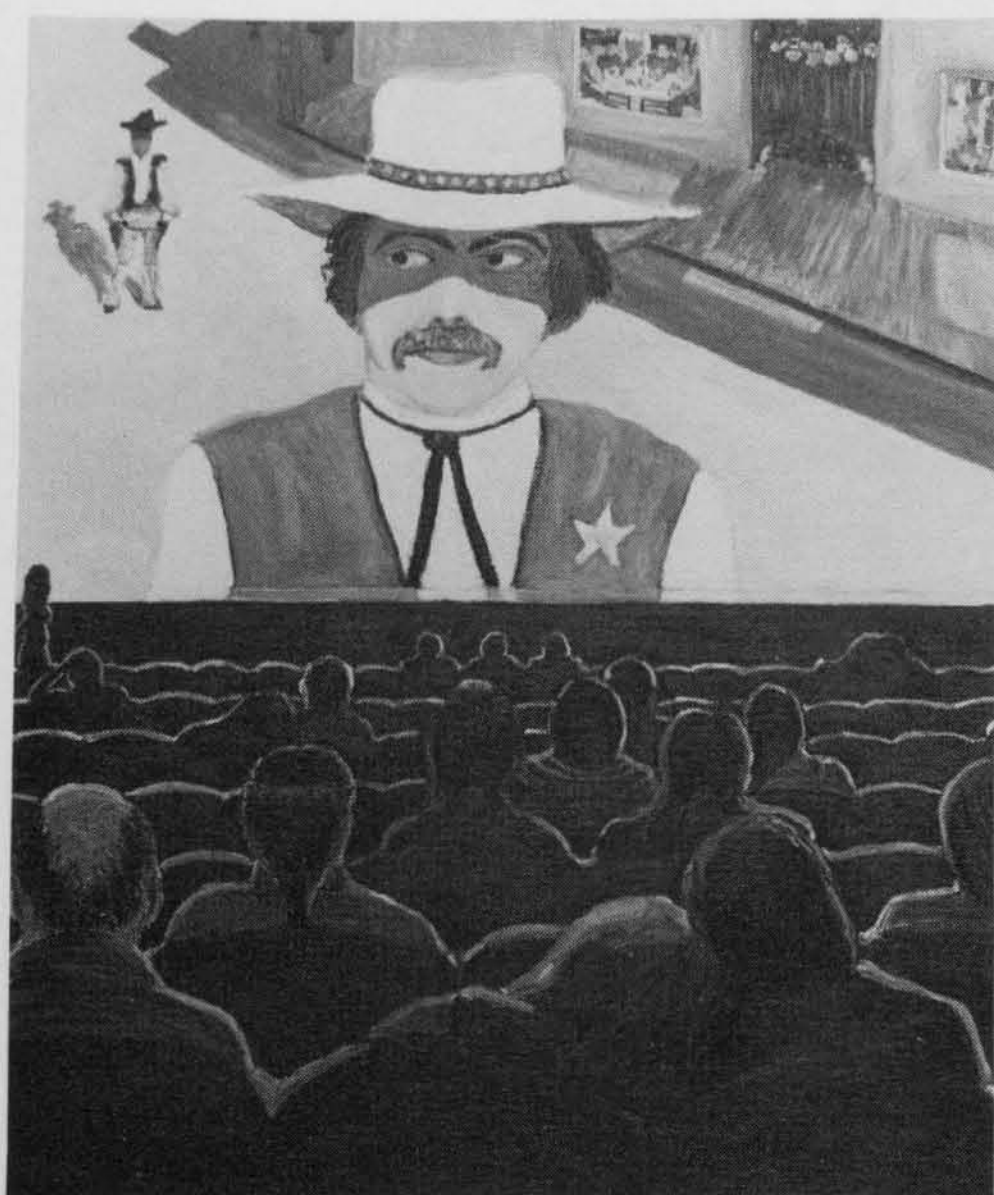
will be immediately interrupted and all concerned will be notified accordingly. Students dismissed because of unsatisfactory progress may apply for re-entrance; however, each case will be considered on the basis of the facts involved.

**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.







Albert C. Cavallaro  
*Cresson 1981*

### **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 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.



Sophia Chitjian  
*Cresson 1981*

In 1981, six Cresson Traveling Scholarships of \$4,500 each were awarded, of which \$2,500 was used for a summer of travel and traveling expenses in Europe, and the remaining \$2,000 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 Independent 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 improvement 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 (28) months after receipt of the award.





Douglas S. Martenson  
*Cresson 1981*



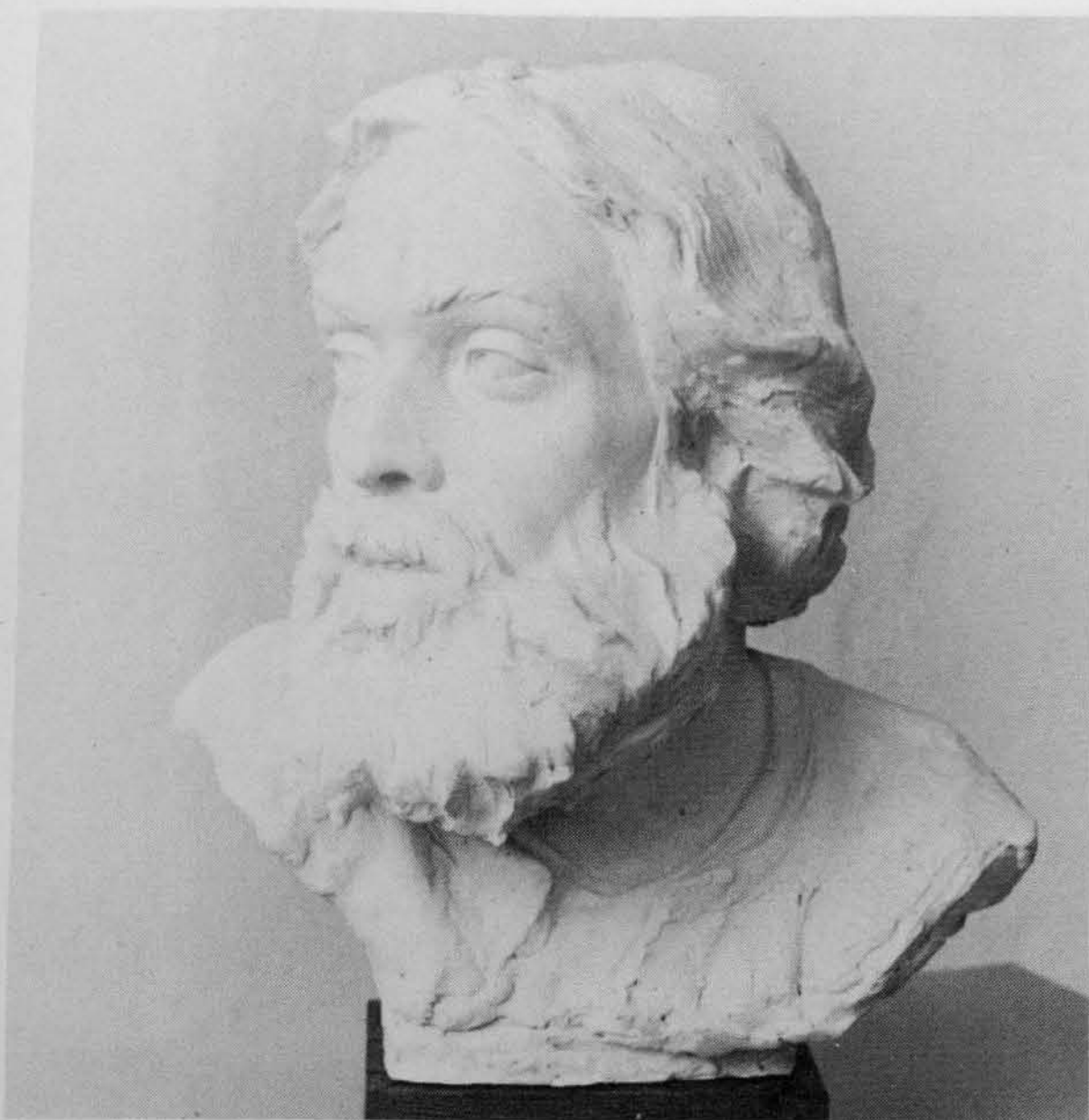
Stuart Mark Shils  
*Cresson 1981*

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 Cresson Traveling Scholarships. Competitors must have an aggregate of ninety-six (96) Academy Winter School weeks to their credit which must have been accumulated within five (5) years of the date of competition. The final thirty-two (32) weeks (two terms) must be spent in the Winter School of the Academy and must be within the year of competition. One full-time Summer and one full-time semester of Evening School, or two full-time semesters of Evening School may be allowed as the equivalent of one semester in the Winter School by special approval of the Administration.

Every student must have a complete and unbroken registration record. Painting and Graphics Majors must also have satisfactorily completed the work in Materials & Techniques, Perspective, and Art History. Sculpture Majors must have met the requirements of the Sculpture Faculty and complete the Art History requirement. 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 thirty-two (32) weeks of the Winter School. All work in competitions must be approved and recorded before entry by two Faculty instructors.





Robert Simon  
Cresson 1981



Robert Rasely  
Cresson 1981

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 striping 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 seventy (70) days in Europe, and an itinerary and financial report is required for filing in the Registrar's Office before October 15.

The recipient of a second traveling scholarship is granted the summer for

travel and travel expenses, and a general accounting must be made and filed in the Registrar's Office within three (3) 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.





Mary Beth Clark  
*Ware 1981*



Taryn Nichola Day  
*Ware 1981*

### **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 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. In 1981, two Ware Traveling Scholarships of \$2,500 each were awarded.





Frank J. Gollatz, Jr.  
*Schiedt 1981*

### **The J. Henry Schiedt Memorial Traveling Scholarships**

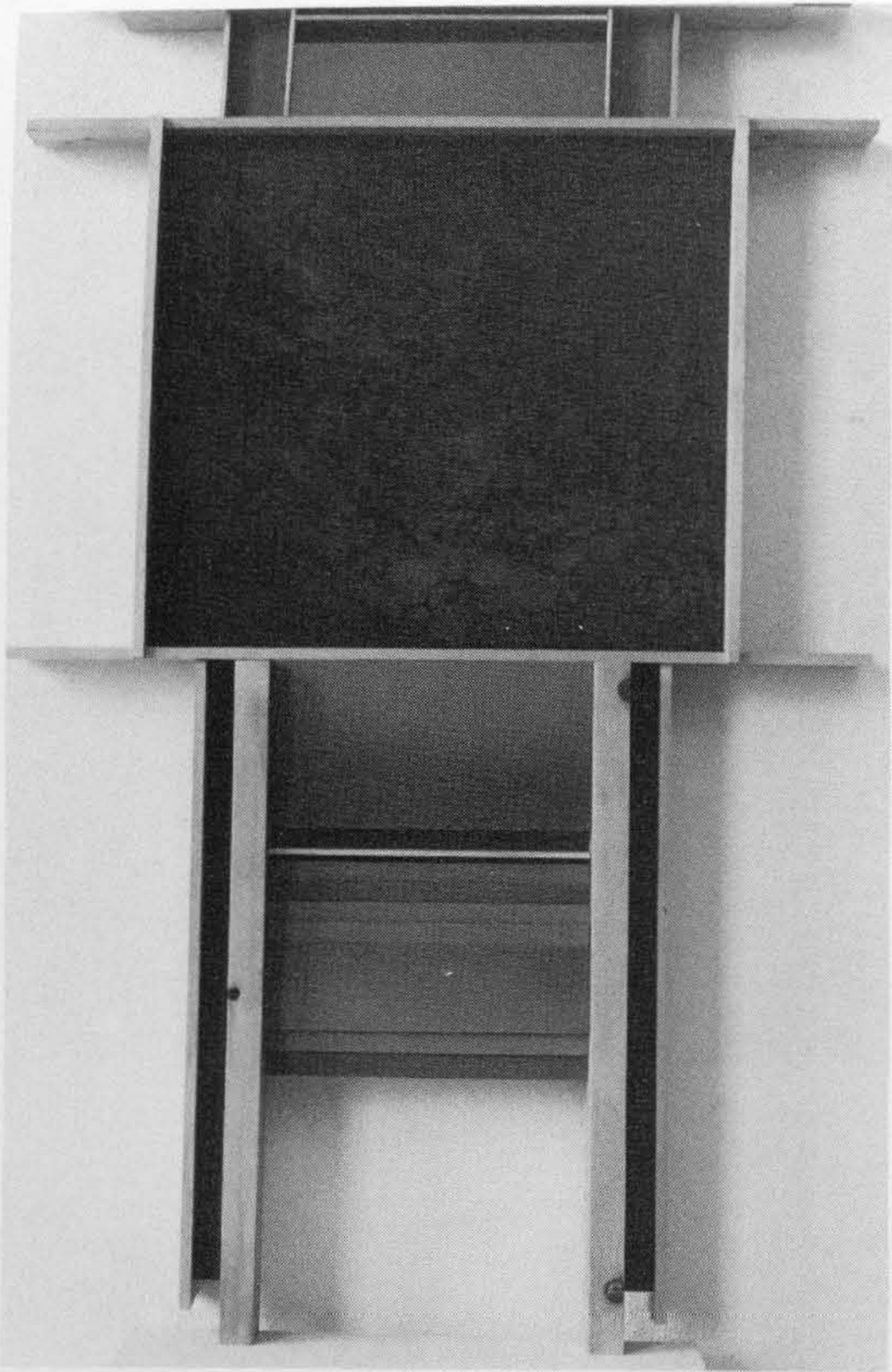
The J. Henry Schiedt Memorial Traveling Scholarships, in accordance with the will of Cornelia Schiedt, provide for the award of Traveling Scholarships according to the income available. The award of these scholarships will be made on the recommendation of the Faculty by the Board of Trustees to students of outstanding merit. Eligibility for this competition will be based on the same requirements as set up for Cresson Scholarships 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 Dean of the Schools at least three (3) months before the date of competition for a particular program.

These Scholarships were first awarded in 1949. In 1981, six Schiedt Traveling Scholarships of \$2,500 each were awarded.

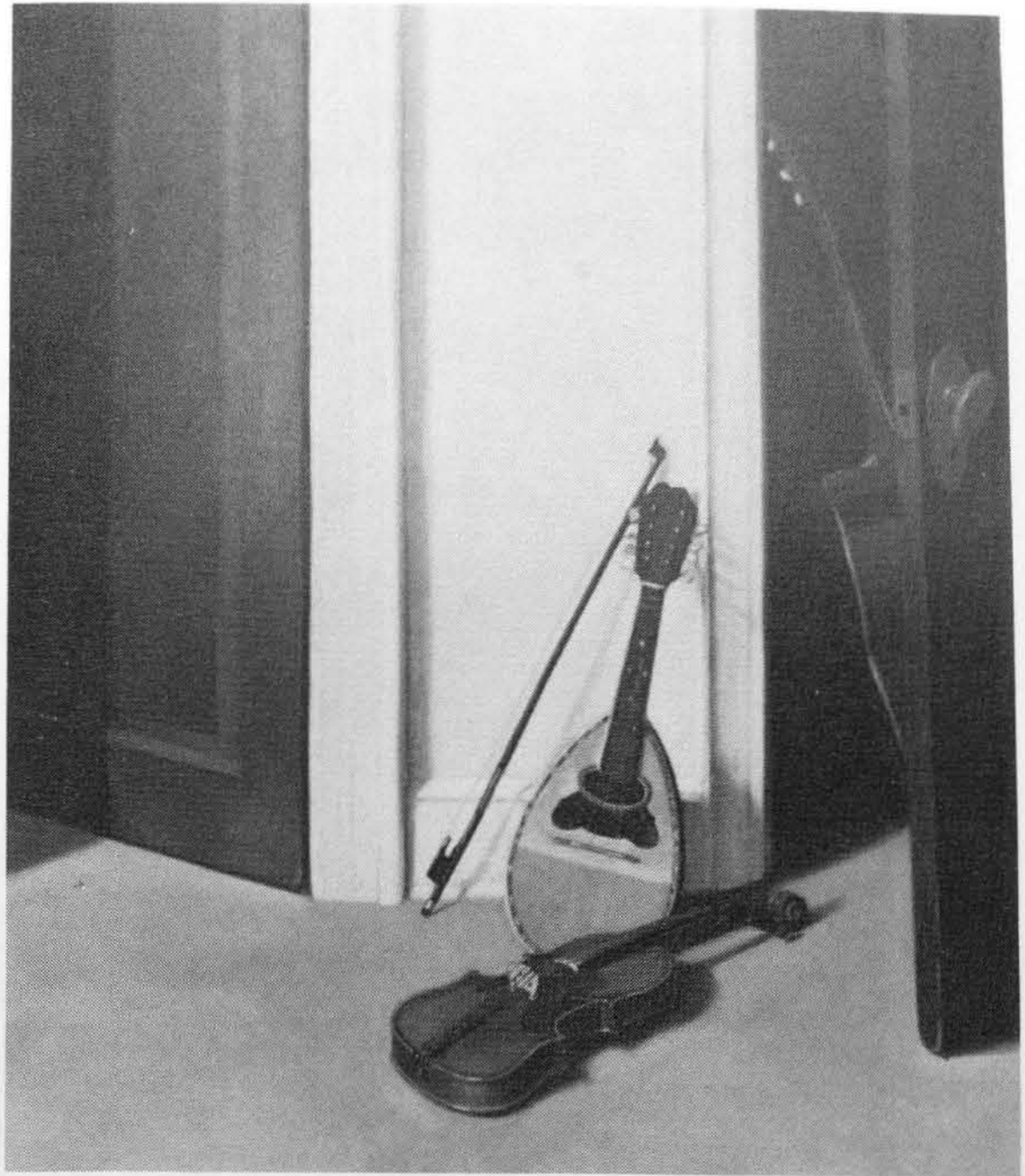


Elizabeth Churchill Huston  
*Schiedt 1981*

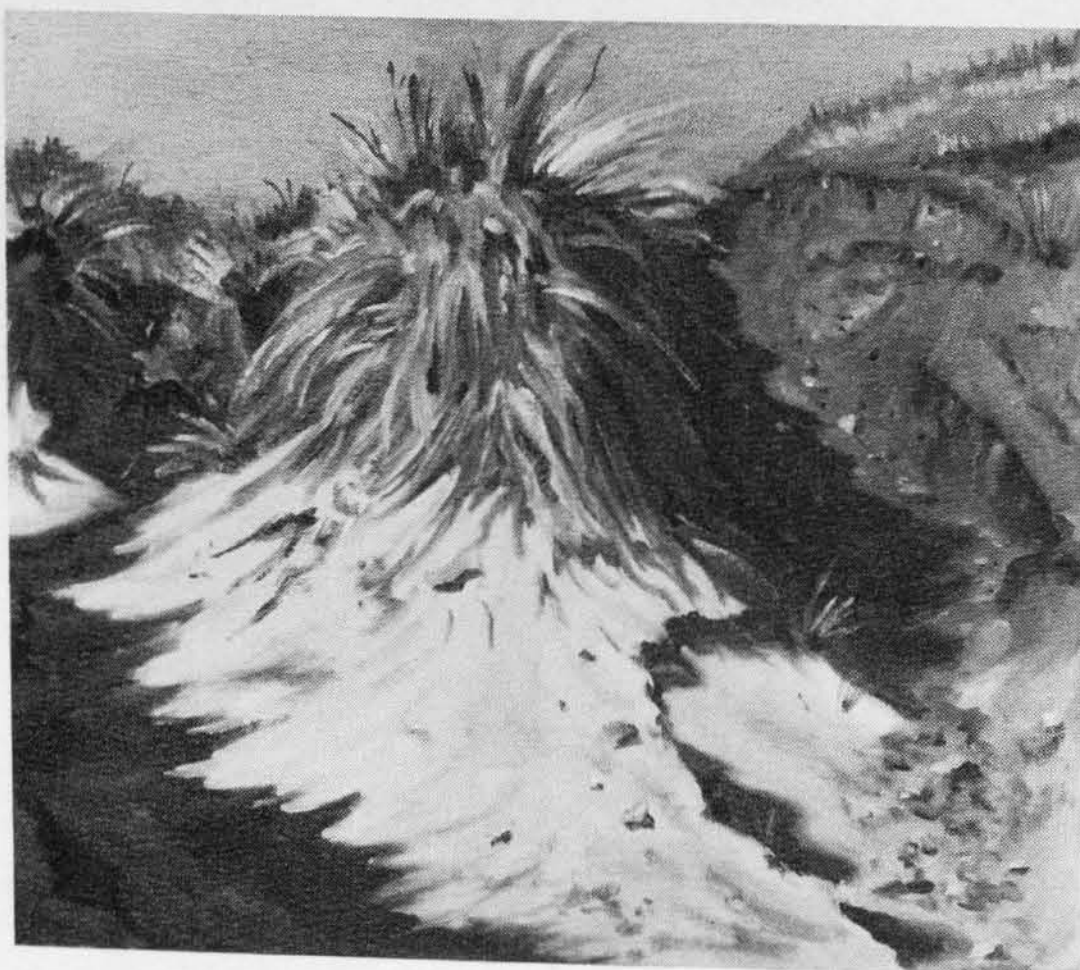




Tanis Elaine Jerome  
*Schiedt 1981*



Jeffrey Filbert  
*Schiedt 1981*



Thomas J. Sarrantonio  
*Schiedt 1981*



Mayumi Tomii  
*Schiedt 1981*



**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 each, have therefore been established to be given annually to two graduating Pennsylvania Academy students who have shown outstanding accomplishment in the Fine Arts.

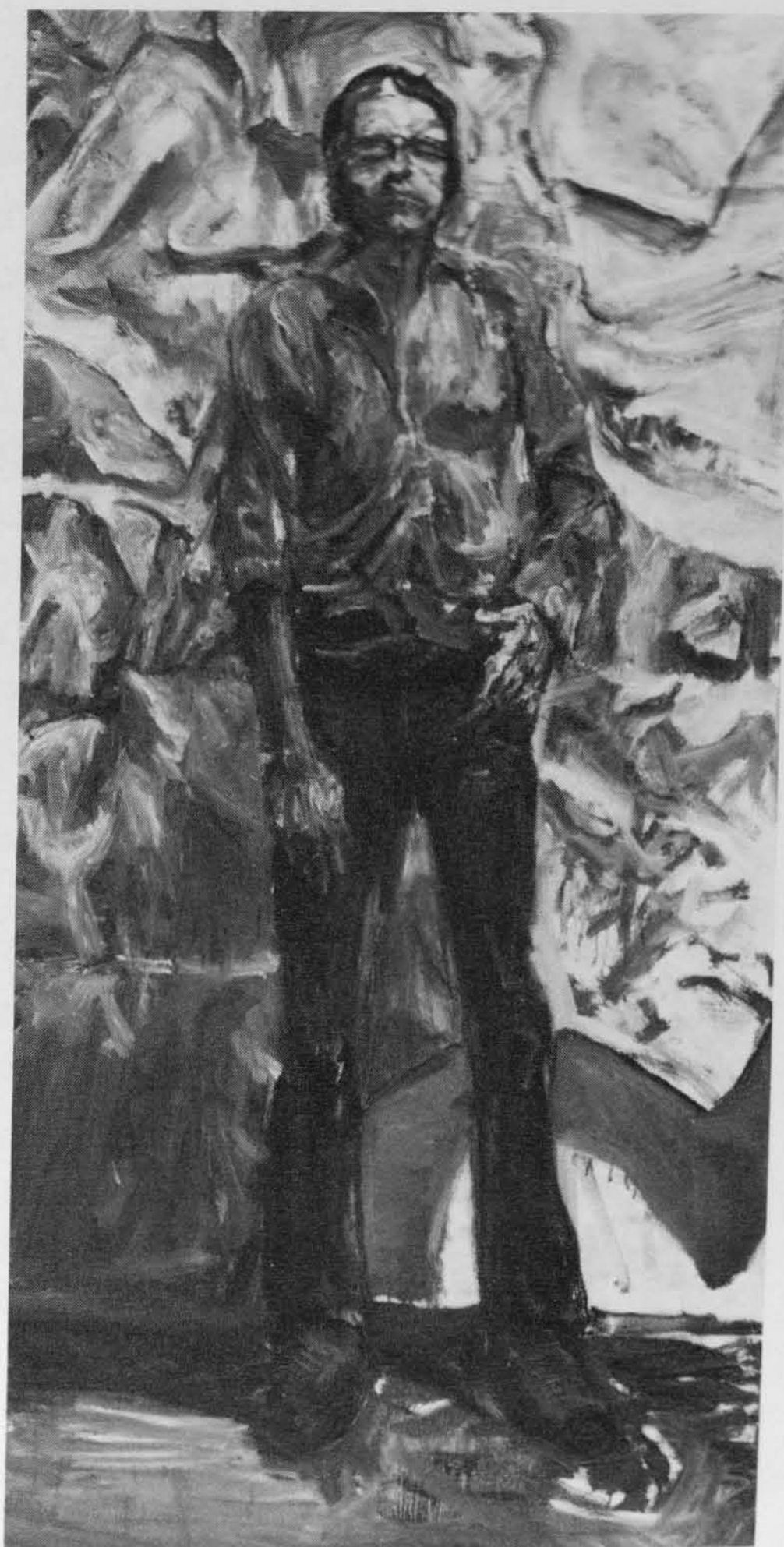
These awards, which are unrestricted in their use, will be given upon the recommendation of the Faculty and are limited to those students who have, in the preceding year, won a Cresson, Schiedt, or Ware Scholarship and are exhibiting in our annual student exhibition as candidates for a second award.

This special consideration is given to these graduating students in anticipation of their future contributions 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.

Of the following awards, those marked by an asterisk (\*) are those which originate with the requirements of the curriculum. They are given in recognition of academic excellence in the classic study categories of figure, portrait, still-life, cast drawing and landscape which are expressed through the disciplines of drawing, painting, sculpture, and printmaking.



David Boskovich  
*Governor's Award 1981*



Charles J. Tisa  
*Mayor's Award 1981*



### **\*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 (3) drawings that adhere to the concept of drawing as separate from painting, 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. Up to three prizes will be given as curriculum prizes (see statement above) and up to three prizes will be given as prizes for work not falling into that definition; students submit work in either category but not in both categories. 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 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 × 40 inches. A student having once received a prize becomes ineligible to receive the same prize for the second time. First awarded in 1899.

### **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 year 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 are 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 in 1903.

### **\*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 \$100.00 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 have Independent Status. The award is to be for the outstanding portrait accomplished within two terms then current and not more than three (3) 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 submitted is of sufficient distinction. First awarded in 1946.

### **\*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 Fall of 1954, and from special contributions from her friends to this fund. First awarded in 1955.

### **\*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 no less than 16 × 20 inches in size. Having once received an award, a student becomes thereafter ineligible to compete again. First awarded in 1911.

### **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, 1883–1936, 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 is \$500.00. Second prize is \$100.00. First awarded in 1961.

### **\*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 representational painting submitted for this prize. An artist of distinction, not necessarily a member of the Faculty, but with the Administration's approval, may be invited to act as judge. First awarded in 1966.

### **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. Awarded by Special Committee. 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 Benjamin Lanard Memorial Prize**

This prize was made possible by his family. A prize of \$50.00 is 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 during the Annual Spring Student Exhibition to a talented student for high achievement in experimental painting. First awarded in 1973.

**\*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 1967-69 by Mr. Campbell and Mr. Shores, Instructor since 1965 to the present. The award is being carried on now by Mr. Franklin Shores and is \$50.00.

**\*The Thomas Eakins Memorial Prize**

A prize will be offered for a superior painting of the nude figure done in the year 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 Quaker Storage Company Prize**

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.

**The Consolidated/Drake Press Award**

This prize of \$200.00 is given by the Consolidated/Drake Press for high achievement during the school year, in memory of Mr. Howard B. Miller. First awarded in 1967.

**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**

A \$300.00 prize for the student work in any medium which shows unusual promise. First awarded in 1973.

**The Philadelphia Water Color Club  
Prize**

Through the generosity of the Philadelphia Water Color Club, a \$100.00 prize is awarded to a fourth year student who displays the best transparent watercolor, as judged by the Faculty jury. First awarded in 1982.

**\*The Samuel David Memorial Prize  
for Cast Drawing**

This prize, established in 1980, is awarded annually by the David David Gallery for a cast drawing of particular merit done from an antique cast in the school studios. Two prizes of \$50.00 each are given: one to a first year student for a classroom drawing, and one to a student beyond first year working independently.



### **\*The Morris Blackburn Landscape Prizes**

Two \$100.00 prizes for work in landscape awarded by Betty and Joan Blackburn in memory of Morris Blackburn. Awarded by Committee.

### **The Louis S. Fine Purchase Prize**

A prize of \$300.00 for an outstanding painting of the Philadelphia waterfront is awarded by the Faculty. First awarded in 1965, this purchase prize has been given by Louis S. Fine to encourage students to discover the excellent material to be found in the work of the stevedores, the piers, vessels and colorful surroundings of the waterfront.

### **The Rohm and Haas Fine Arts Achievement Award**

The Rohm and Haas Company has established a purchase prize to recognize and encourage the developing generation of Philadelphia's fine artists. This \$500.00 award is provided annually to a student in recognition of outstanding work displayed at the Spring exhibition. The award is determined by jury, and the purchased piece will become part of the Rohm and Haas Company's collection displayed in the Corporate Headquarters building on Independence Mall. First given in 1980.

### **\*The Saunders Foundation Purchase Prize**

A \$200.00 prize for the best painting of the summer at Saunders Woods. Awarded by that year's Landscape Faculty.

### **\*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 Class, 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 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 on honorable mentions if, in its opinion, the work submitted is not of sufficient merit to justify making the awards.

### **\*The Edmund Stewardson Prize**

The Edmund Stewardson Prize in Sculpture of \$100.00 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 (18) hours, during three (3) 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 is 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 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 instead of representational quality. First awarded in 1974.



### **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 Eliah 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 this award is given annually to students 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 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.

### **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 in 1958.

### **The Gimbel Prize**

Through the generosity of the Art Supply Department in Gimbels Department Store, \$50.00 in merchandise 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 South Street Art Supply Prize**

An award of \$100.00 in supplies for the best drawing in any medium.

Of the following Graphics Awards and Prizes, those marked with an asterisk (\*) will be given as curriculum prizes for works using traditional technical procedures of Graphics.

### **\*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 in 1955.

### **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 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 three-year membership in the Club. First awarded in 1953.

### **\*The 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 Mr. and Mrs. Leon C. Bunkin Prize**

A prize of \$100.00 is awarded for excellence in Graphics in memory of David and Stella Drabkin. Students eligible for this prize must be Graphics majors. First awarded in 1975.

### **\*The Morris Blackburn Print Prize**

Through the generosity of Mr. and Mrs. Ben Wolf, a prize of \$100.00 is made for excellence in either black and white, or color, in the Intaglio or Woodcut media, *not* using any of the photo processes and exclusive of any handcoloring done on the finished print. First awarded in 1982.



## GENERAL INFORMATION

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### **Blue Cross & Blue Shield**

Blue Cross & Blue Shield Medical group insurance is available to all full-time Academy students. Information is available at Registration and all questions can be directed to the Registrar.

### **Housing**

The Academy does not provide housing; students are to find their housing, supervised or rental, on their own. A list of area realtors and information on supervised housing are available from the Admissions Office. The Academy makes these as suggestions and does not take responsibility for the quality of landlord or apartment. Academy students living in supervised housing are to meet the rules and regulations of that housing institution. Additional housing information is posted on the bulletin board at Broad & Cherry for the students' convenience.

### **Identification Cards**

A photo-identification card will be issued at registration and validated when tuition is paid. This serves as school identification during the time a student is enrolled and must be re-validated each school year when tuition is paid. Students are asked to carry their validated I.D. cards with them when entering School buildings. The replacement of a lost photo-I.D. card will cost the student \$2.00.

### **Medical Certification**

Upon acceptance to the School, all students are sent a Medical Form that is to be filled out and returned to the Registrar prior to initial registration at the School. This form is a certificate of good health and is to be signed by the student's family doctor or other recognized physician. Students will not be permitted to register unless this form is on file.

### **Transcript Requests**

Requests for transcripts are handled by the Registrar and must be received in writing with at least two weeks notice for issue. A fee of \$2.00 for the first official transcript is charged (\$1.00 for each additional copy). Official credit or the issuing of a transcript of record will not be granted by the Academy to a student who has not completely satisfied any financial obligation to the institution.

### **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. These courses are open to anyone sixteen years of age or older and can be taken for credit or non-credit. The Evening classes are held from 7-10 P.M. five nights a week, and the dates conform to the Day School calendar. For applications and brochures, write to the Evening School Office.

### **Summer School**

The Academy offers a six-week summer session each year which corresponds with the programs normally offered at the Academy. These courses are open to anyone sixteen years of age or older and can be taken for credit or non-credit. For applications and brochures, write to the Summer School Office.



**DIRECTOR OF THE ACADEMY**

Richard J. Boyle

**HEAD AND DEAN OF THE SCHOOLS**

Ephraim Weinberg

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Samuel M. V. Hamilton

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Vice President

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Isabel D. Reath

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City Representative

Daniel D. Miller

Faculty Representative

The Honorable Joan Spector

City Representative

The Honorable Nathaniel Washington

City Representative

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Mrs. Meyer P. Potamkin

Vice Chairman

J.R. Drumwright

Mrs. Robert English

Mrs. Kenneth W. Gemmill

Mrs. Lathrop B. Nelson, Jr.

Robert G. Williams

Richard J. Boyle

Director (ex officio)

Ephraim Weinberg

Dean (ex officio)

Daniel D. Miller

Faculty Representative (ex officio)

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Librarian

Patricia E. Byrne

Coordinator of Alumni Affairs

Erika Flory

Director of Admissions

Laura Freedman

School Secretary

William Jones

School Assistant

Richard S. Ranck

Financial Aid & Student Affairs Director

Jill A. Rupinski

Registrar

Rosalyn B. Smith

School Office

Heidi Williams

Supervisor of Models & Properties

**PEALE HOUSE SUPERINTENDENT**

James Lulias

Thomas Lulias

Assistant to Superintendent



## ADMISSIONS

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The Pennsylvania Academy of the Fine Arts seeks students who are highly motivated to work in the fine arts and who give strong evidence of talent and potential. The Academy does not discriminate on the basis of race, color, national or ethnic origin, sex, age, religion, handicap, financial situation, or geographic location in admitting students to the School or in the administration of its education policies, admissions policies, scholarship and loan program and any athletic or other school-administered programs.

### School Tours

Students, parents, and art teachers are encouraged and invited to tour the School and talk with the Admissions Director. Interested parties should call the Admissions Office (215-972-7625) to arrange a day and time for a tour. Groups of five or more are to contact the Museum Education Department (215-972-7608) for tours of the Museum and School.

### Application Deadlines

The Faculty Committee reviews portfolios once a month throughout the year. Applicants seeking Financial Aid should file both Financial Aid applications and School applications by March 1 in order to have guaranteed consideration for admission to the School and for Financial Aid. Otherwise, the deadline for the Fall term is generally July 1, and for the Spring term December 1. Applicants should always contact the Admissions Office to confirm deadlines.

### Application Procedure

The application in the back of this catalog must be filled out completely and sent to the Admissions Office along with two small photographs (of applicant) and the non-refundable \$10.00 application fee.

All applicants must be at least 16 years of age and have received a high

school diploma or its equivalent. Official copies of high school and/or college transcripts are to be forwarded directly to the Admissions Office from the school attended.

All applicants must have two letters of recommendation which can be sent along with the application or forwarded by the reference to the School. Where possible, at least one recommendation should be from a current or recent art teacher.

All of the material listed above must be on file prior to submitting a portfolio.

When your application is received, you will be notified as to the dates of portfolio reviews and when your portfolio should be in the Admissions Office.

### Portfolio Requirements

Portfolios not adhering to the following specifications will not be accepted for review. Read the specifications carefully.

- Your portfolio is to contain between four and seven samples of your work: drawings and/or paintings, in any media.
- Any three-dimensional work that you wish to submit must be presented in slides or photographs.
- All work is to be done from life. Do not submit work that has been copied from a photograph or another picture. We want to see your own observations of the world around you.
- All work is to have a fine arts orientation. No commercial work such as illustration, advertising, mechanical drawing or comic strips is to be submitted.
- All drawings must be matted or mounted.
- Paintings should be unframed; if you must submit a framed painting, please make sure that the frame is secure.
- No sketchbooks will be accepted.
- No work is to exceed the dimensions



of 24" × 36". If you have work that is larger, submit a slide or photograph of it.

- Your name is to be on the back of each piece of work and also on the portfolio.
- All work is to be in a portfolio case.
- If you live at a distance, please send slides or photographs of your work. Do not mail original work to us. We will return the slides or photographs as soon as the reviews are completed.

### **Transfer Students**

Transfer students are to follow the Admissions procedures as outlined. College transcripts must be on file at the time of portfolio submission. A maximum of two years of studio credits (60) may be accepted toward the Academy Certificate; no transfer credits are accepted toward the requirements of the Cresson, Schiedt, or Ware Traveling Scholarships. Transfer students should consult with the Director of Admissions regarding possible transfer of credit; final decisions regarding transfer credits are made by the Registrar.

Placement in the Academy program is based on the recommendation of the Faculty Committee that reviews portfolios.

### **Part-Time Students**

The Academy does not have a formal part-time program. However, where space is available, part-time students may be accepted by permission of the Faculty and the Dean. The Admissions procedure for part-time students is the same as for all applicants. All part-time applicants are to indicate on their applications that they wish to be considered for part-time status, how many days a week they wish to study and in what area. Registration of part-time students is done after that of full-time students; consultation with the Registrar is necessary and the School cannot guarantee placement in classes.

Part-time students are not eligible for financial aid or scholarship competitions;

a minimum of two years of full-time study is required for the Academy Certificate.

### **Foreign Students**

Applicants not holding U.S. citizenship follow the same Admissions procedures as all other students. Upon receipt of a foreign student application, the Admissions Office sends out a Declaration of Finances form which must be completed and on file at the time of portfolio submission. In the event of acceptance, with this form on file, the School can issue an I-20 form for the student visa. Foreign applicants must also furnish proof of competence in the English language (for example, TOEFL scores, interview with Admissions Director, letter from English instructor). All credentials must be translated into English (if applicable) and foreign students must be full-time in order to be eligible to receive an I-20 form and any type of Academy aid.

### **Readmission**

Within two years of either withdrawing or graduating from the School, former students contact the Registrar for readmittance. If two or more years have elapsed since withdrawing or graduating, former students must re-apply through the Admissions Office, following the same Admissions procedure as all other applicants. Former students who were Advanced/received Studio Privilege before withdrawing must re-apply for Studio Privilege as all other applicants for Studio Privilege. Former students must have all financial obligations settled with the School before registering.

### **Re-application**

Applicants for admission who did not complete their applications, did not receive favorable decisions, or who were accepted and did not enroll, may reapply. If the time lapse has been brief, reapplication is simple. If, however, the time lapsed is two years from the date of application, the Admissions Office requires a new application, new credentials, new portfolio, and application fee.



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

Application for Admission in the

Fall Semester	19____.	<input type="checkbox"/>
Spring Semester	19____.	<input type="checkbox"/>

Check One

Please type or print all information neatly and legibly.

Date of application \_\_\_\_\_ \$10.00 application fee enclosed. ☐ Check.

2 Small  
Photographs  
Here

Ms.  
Name Mr. \_\_\_\_\_  
(First) (Middle) (Last)

Mailing address \_\_\_\_\_  
Street and Number

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_ Telephone \_\_\_\_\_

Home address \_\_\_\_\_  
Street and Number

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_ Telephone \_\_\_\_\_

Date of birth \_\_\_\_\_ Place of birth \_\_\_\_\_

Citizenship \_\_\_\_\_

High School \_\_\_\_\_ Social Security No. \_\_\_\_\_

Location \_\_\_\_\_ Year of graduation \_\_\_\_\_

Schools attended beyond high school, with dates \_\_\_\_\_

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Degrees \_\_\_\_\_

Name and address of parent or guardian \_\_\_\_\_

Relationship \_\_\_\_\_

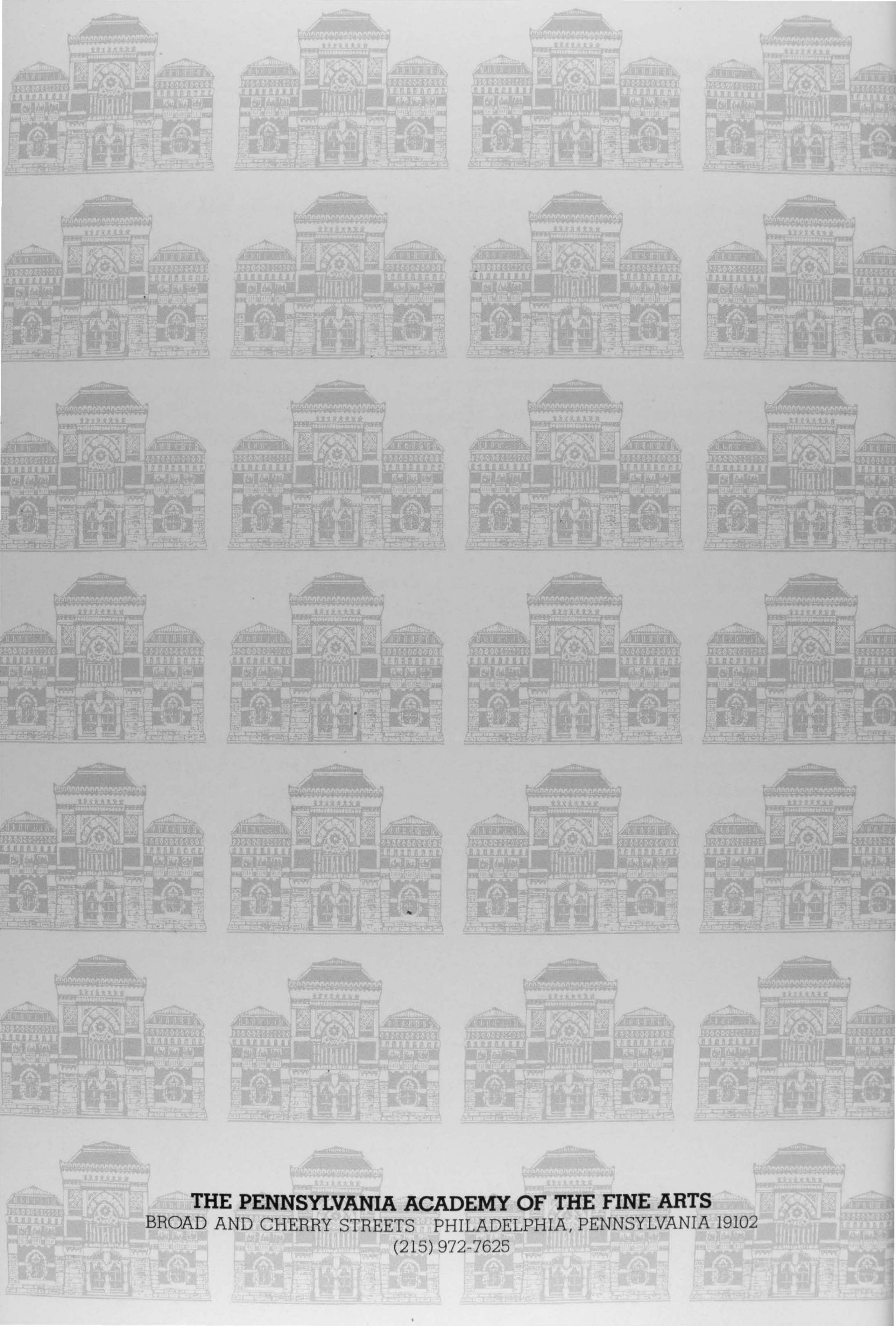
If you are married, give name of husband or wife \_\_\_\_\_

Are you interested in an academic degree? \_\_\_\_\_

Source of funds while attending P.A.F.A.

Self \_\_\_\_\_ Parent or Guardian \_\_\_\_\_ Other \_\_\_\_\_





**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS**  
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