

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

FOUNDED 1805

BROAD AND CHERRY STREETS PHILADELPHIA, PENNSYLVANIA 19102

1977-1978

CONTENTS

HISTORY AND INTRODUCTION	2
THE FACULTY	8
ADMISSION AND FEES	40
GENERAL INFORMATION	46
DEGREE PROGRAMS	48
COURSE DESCRIPTIONS	50
SCHOLARSHIPS AND PRIZES	43 and 53

CREDITS

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HISTORY AND INTRODUCTION



THE HISTORY

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

In 1791 he founded the first "draw-

ing school", and in 1803 he wrote to his friend Thomas Jefferson of his hopes to establish "an Academy for the encouragement of the fine arts." His dream materialized, and his drawing school matured into the Pennsylvania Academy of the Fine Arts. The application for its Charter in 1805 states in part, "The OBJECT of this association is to promote the cultivation of the FINE ARTS in the United States of America.... And otherwise assisting the studies and exciting the efforts of the artist gradually to unfold, enlighten and invigorate the talents of our countrymen." The Academy received its Charter in 1806, and by 1810 regular classes were scheduled.

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

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

In 1876 the Academy's Board noted with pride that in their opinion the school had no superior in any country. The Academy has been the initial training ground of many important American artists: Mary Cassatt, Thomas Eakins, Edwin Austin Abbey, and William Michael Harnett. Aspiring students came first to study with Christian Schussele then with Thomas Eakins and later with



Thomas Hovenden and Thomas Anshutz. In the early 1900's, there were William Merritt Chase, Cecilia Beaux, Henry O. Tanner, Emil Carlsen, Robert Vonnoh, Charles Grafly, Joseph DeCamp and Henry Thouron.

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

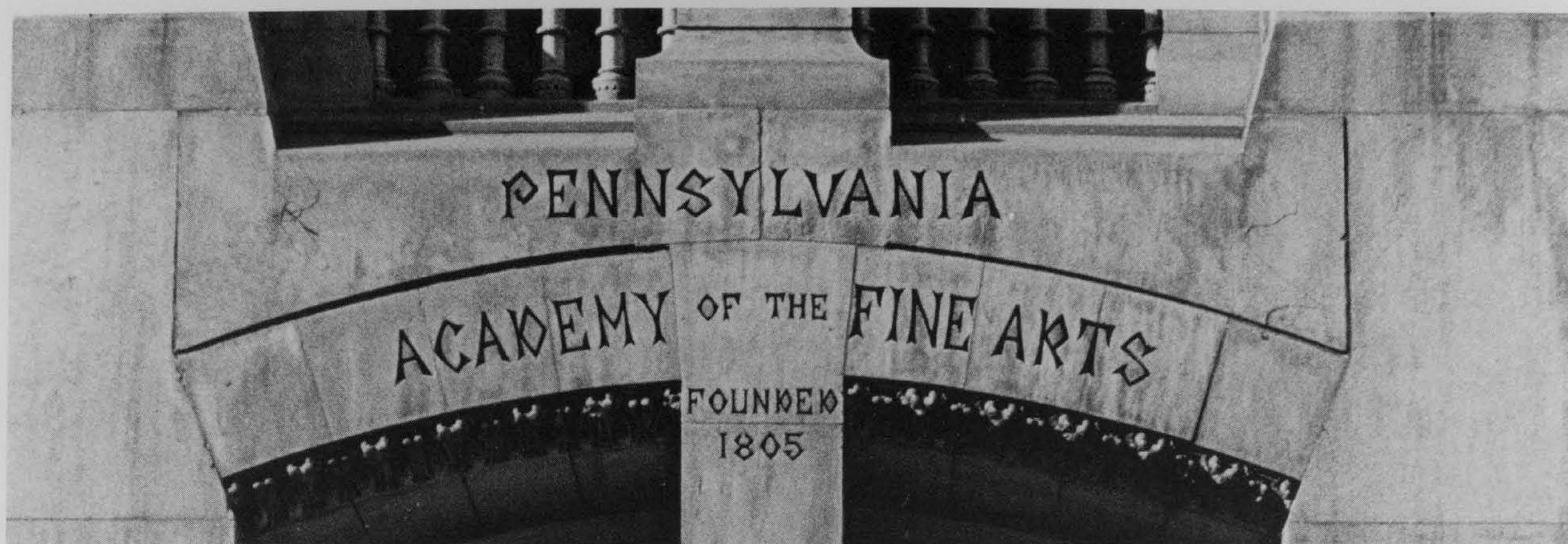
ward Redfield, George Harding, Walter Steumpfig, Harry Rosin, Hobson Pittman, and Franklin Watkins precede the outstanding group of artists who comprise the present faculty of the Academy School.

The Pennsylvania Academy is unique in its tradition of regenerative process wherein each generation of artists teaching and exhibiting at the Academy shares its experience and expertise with the next succeeding generation, creating an unbroken line of excellence that stretches from Charles Willson Peale to the present. The school is housed in a marvelous, eclectic Victorian building designed by the great Philadelphia architect Frank Furness and dedicated in the centennial year of 1876. Refurbished and restored, the building reopened in the bicentennial year on April 22, 1976, after a two-year multi-million

dollar restoration. The Academy building itself is a work of art. Its light and airy space and incomparable studios are imbued to the very foundation with the creative spirit.

In 1962 the Academy purchased the Belgravia Hotel, 1811 Chestnut Street, named it after our founder "The Peale House" and transformed this charming example of late 19th century Victorian Baroque architecture into studios and offices to serve an expanding student enrollment. The Peale galleries were created to show work by young artists of promise and to augment the exhibitions held at the Academy's galleries in the Furness building.

The Academy's collection, started with a boatload of casts of antique sculpture chosen from Napoleon's collection by Philadelphia's Nicholas Biddle and Napoleon's sculptor



Jean-Antoine Houdon, was meant in the beginning to be a teaching tool, but has grown to prominence as one of the nation's great collections of American Art, the keystone of a major museum.

This then is the Academy; school, collection and the buildings that house them, creating, collecting and exhibiting contemporary art for 170 years, and adhering still to the purpose of the original charter.

LOCATION

The school is located in the very heart of Philadelphia and has ready access to all public transportation serving the city. Every important museum, gallery, library, church, theater, music hall and college or university is convenient to the Academy, and the Academy studios are easily reached by the student who might live some

distance. The main building, first occupied in 1876, was designed for the Academy by Frank Furness, and is a nationally known architectural landmark.

THE ACADEMY GALLERIES

The Academy has a unique permanent collection of American paintings, sculpture and prints that affords the student an opportunity for direct study of important works of art.

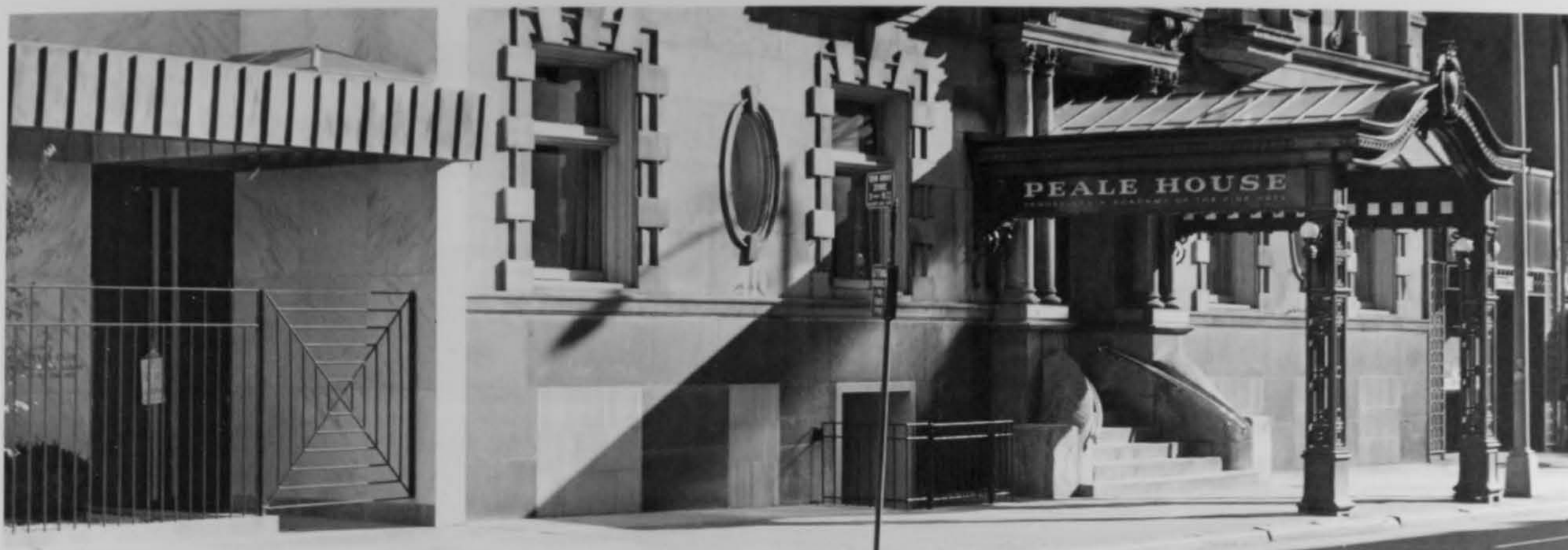
The exhibitions held by the Academy bring to the student various movements and currents of contemporary American art.

Special shows are held in the Galleries throughout the winter season, and in the spring the works submitted by students in competition for the many traveling scholarships and prizes are on exhibition. Additional special exhibitions are staged in the Peale

House Galleries and continue the tradition of showing predominately American art, with an emphasis on contemporary work.

FACILITIES OF THE SCHOOL

The main building was designed to make the best use of natural lighting. The major studios are ample, with high ceilings and north light. These are augmented by smaller studios and areas designated for general criticism. The majority of classes for first year students are held at Peale House, 1811 Chestnut St. These studios are equipped to fit the Preliminary courses of study, as well as to provide facilities for Graphics majors and private studio space. The Graphics Department has facilities for working in lithography, silk screen and etching processes. The School has an excellent etching and lithographic press;



and all basic silk screen techniques, including photographic processes are taught. There is a darkroom provided for printing photographic stencils and plates. All interested students may use the darkroom equipment.

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.

Art materials are available in stores run by the Academy on the premises.

The Academy also sponsors field trips to various artistic points of interest. In the past these have included visits to museums and galleries in New York and Washington, and painting expeditions to seashore

and wooded areas near Philadelphia for students interested in landscape.

AUGMENTING THE
CURRICULUM

ROBERT BEVERLY HALE
Lecturer in Anatomy

DAN MILLER
Lecturer in Art History

BILL OMWAKE
Instructor in Painting

J. FRANKLIN SHORES
Instructor in Lettering and
Perspective

JOSEPH AMAROTICO
Technical Advisor and Instructor
in Painting Materials and
Techniques

THE FACULTY is composed of professional artists distinguished in their field. The general method of instruction is by individual criticism of studio work. The purpose is to develop the innate ability of the student and to give him the technical skill to use it.

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



THE FACULTY

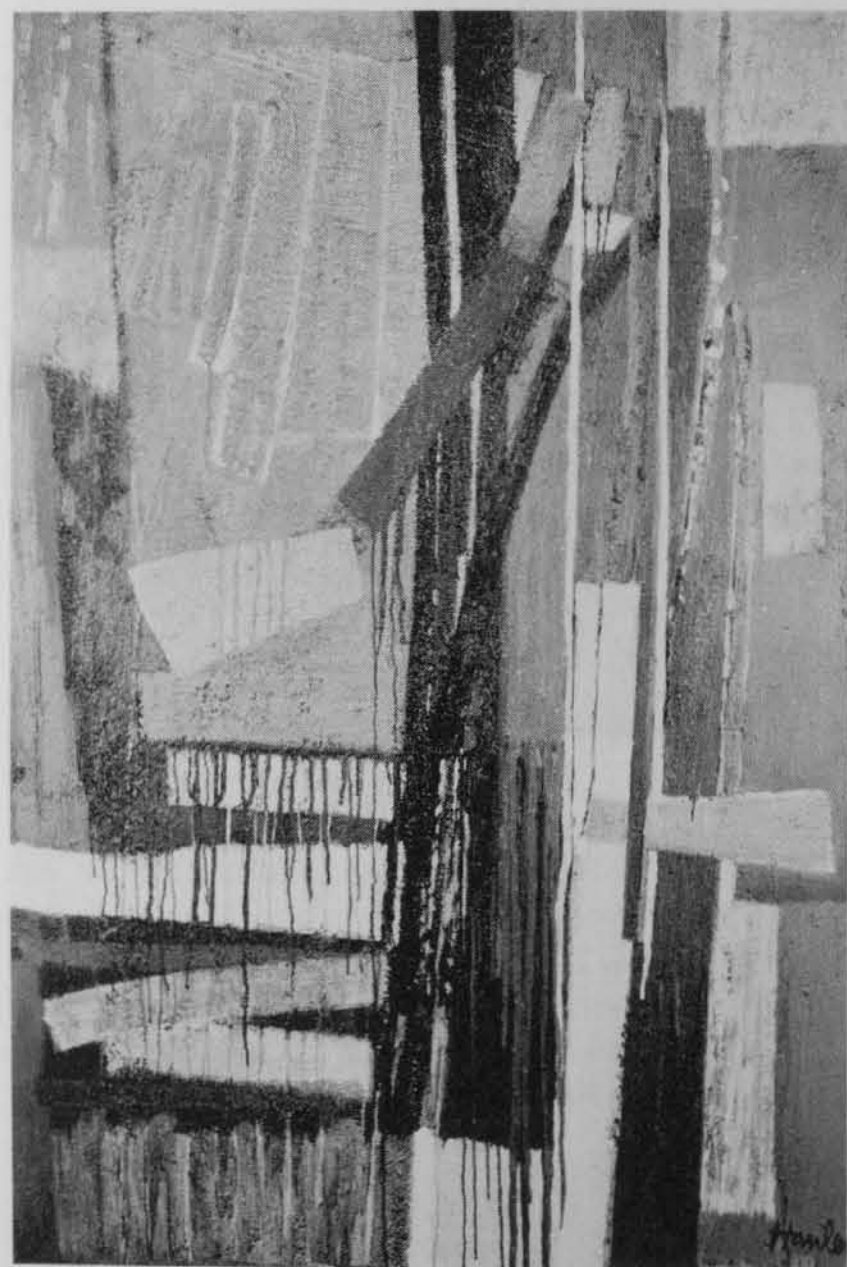
ROSWELL WEIDNER



General Critic, Instructor in Painting and Drawing

Born in Reading, Pa., 1911. Studied at the Pennsylvania Academy of the Fine Arts and the Barnes Foundation. Awarded Cresson Traveling Scholarship, 1935; First Toppan Prize, 1936; Honorable Mention Philadelphia Sketch Club, 1936; Terry Art Institute of Florida, 1952. Fellowship Prize, Pennsylvania Academy of Fine Arts, 1942; Dawson Memorial Medal, 1965; Pennsylvania Academy of the Fine Arts Annual Exhibition, 1965 and 1972; Percy Owens Award, 1975; Dawson Memorial Award, 1975. Represented: Reading Museum, Philadelphia Museum, Pennsylvania Academy of the Fine Arts, Penn State University, University of Pennsylvania, Connecticut State Library, N.A.B. Collection, Washington, D.C. Prints: Library of Congress, Metropolitan Museum, University of Pennsylvania, Connecticut State Library, Smith Kline and French Collection, and private collections. One-Man Exhibitions: Reading Museum, 1957; Philadelphia Art Alliance, 1962; Peale House, Pennsylvania Academy of the Fine Arts, 1965; William Penn Memorial Museum, Harrisburg, 1966. President of Fellowship of the Pennsylvania Academy of the Fine Arts 1956-1967. Kennedy Gallery, N.Y.

JOHN HANLEN

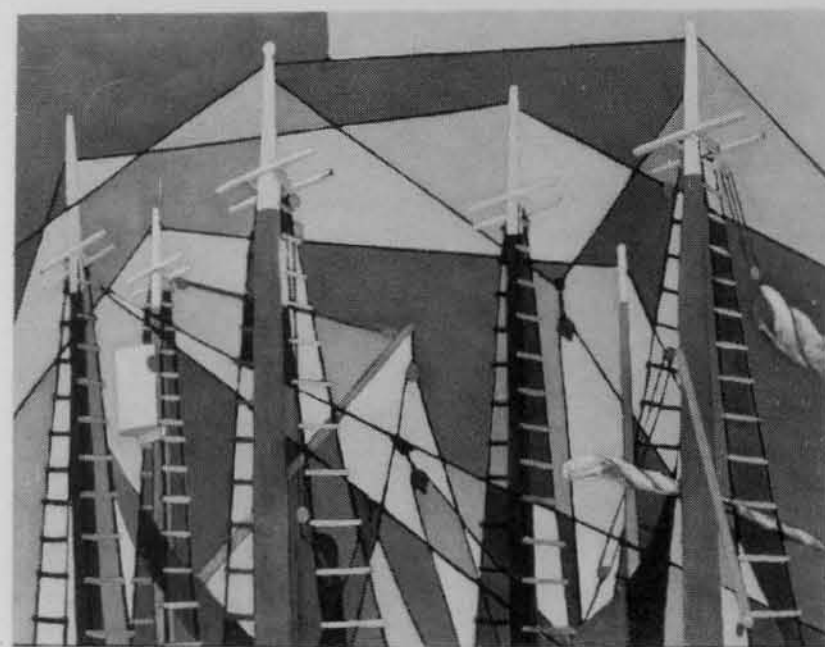


Instructor in Painting

Born January 1, 1922, Winfield, Kansas. Studied at the Pennsylvania Academy of the Fine Arts, and the Barnes Foundation. Awards: Cresson Traveling Scholarship, 1942; Thouron Faculty Prize, 1942; Cresson Traveling Scholarship, 1943; Honorable Mention Toppan, 1943; Second Toppan Prize, 1947; Ware Traveling Scholarship, 1950; Rome Collaborative, 1950; Louis Comfort Tiffany First Award, 1950; Edwin Austin Abbey Fellowship for Mural, 1951; Honorable Mention Da Vinci Art Alliance, 1960; Harrison S. Morris Memorial, Fellowship Pennsylvania Academy of the Fine Arts, 1962 and 1964; Popular Prize,

Swarthmore-Rutledge Union School District, 1964; Honorable Mention, Pennsylvania Academy of the Fine Arts Annual, 1965; Bertha M. Goldberg Award, 1967, second Charles K. Smith Prize 1973, and the Woodmere Prize, 1975, Woodmere Art Gallery. Represented: Library of Congress, Washington, D.C.; the Pennsylvania Academy of the Fine Arts; Winfield High School, Winfield, Kansas; Swarthmore-Rutledge Union School District, Pa.; Woodmere Art Gallery; War Department Collection of Combat Painting and private collections. Murals for the Budd Company's Twin City Zephyrs. Collaborated with George Harding on the Audubon Shrine, Mill Grove, Pa.

MORRIS BLACKBURN

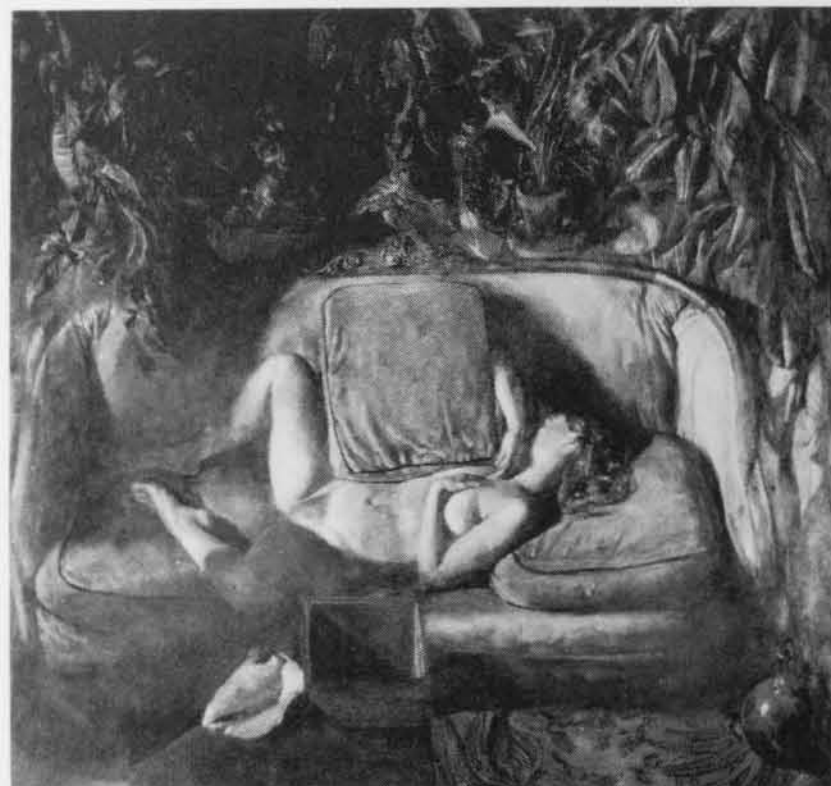
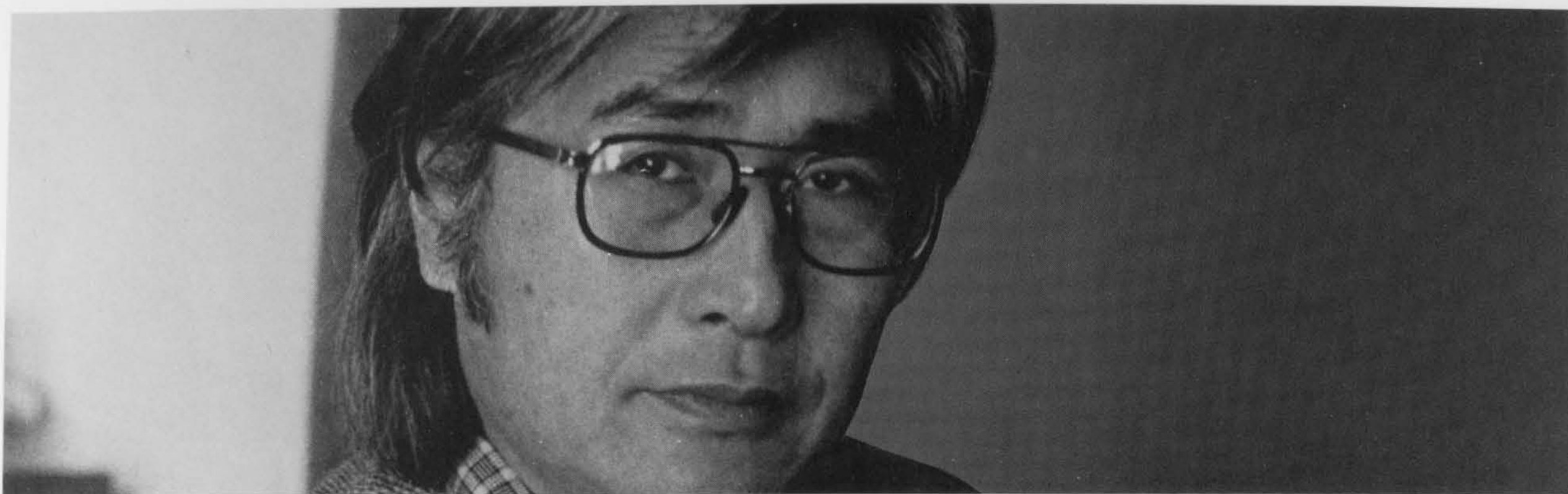


General Critic,
Instructor in Graphics,
Painting and Drawing

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

1953; Thornton Oakley Prize, P.A.F.A., 1955; Pyramid Club Award, 1960; Zimmerman Prize, P.A.F.A., 1960; Merit Award Ocean City, N.J., 1968; Philadelphia Water Color Club Medal, P.A.F.A. Annual Exhibition, 1969; The Percy Owens Memorial Prize, 1972; Dawson Memorial Prize, 1974. Forty one man shows. Represented: Philadelphia Museum of Art, oil and prints; the Pennsylvania Academy of the Fine Arts and The Capehart Collection, oils. Prints in U. S. State Department, Brooks Memorial Art Gallery, American University Women's Collection, Clearwater Museum, Rosenwald Collection, Butler Institute of American Art, Rochester Institute of Technology, Woodmere Art Gallery, Library of Congress, Penn State University, University of Montana, Fleisher Art Memorial, Friends Central School, Phila., New Jersey State Museum, The New Mexico Museum of Art and in private collections in the United States and abroad. Listed in Who's Who in America, Who's Who in the East, Who's Who in Art and the International Dictionary of Biography, Who's Who in the World.

BEN KAMIHIRA



Instructor in Painting and Composition
Born in Yakima, Washington, March 16, 1925. Studied at Art Institute of Pittsburgh, Pa.; the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Awarded Cresson Traveling Scholarship, 1951; J. Henry Schiedt Traveling Scholarship, 1952. First Julius Hallgarten Prize, National Academy of Design, 1952; Louis C. Tiffany Memorial Scholarship, 1952 and 1958; Lippincott Prize, the Pennsylvania Academy of the Fine Arts, 1958; John Simon Guggenheim Fellowship in 1955 and 1956; First Benjamin Altman Prize, National Academy of Design, 1958 and 1962; Second Benjamin Altman Prize, Nat. Academy of Design, 1970; First Prize, Wilkie-Buick Regional Exhibition, 1960; Second A. W. Clarke Prize and Silver Medal, Corcoran Gallery of Art, Washington, D.C., 1961; Johnson Prize, Silvermine Annual, Silvermine, Connecticut, 1961; First Chautauqua Prize, New York, 1962; Summer Foundation Purchase Prize, Whitney Museum, 1960; Laura Slobe Memorial Prize, Art Institute of Chicago, American Annual, 1964; Purchase, Childe Hassam Fund, National Institute of Arts and Letters, 1965. Percy M. Owens Award by the Fellowship of the Pennsylvania Academy of the Fine Arts, 1966; National Institute of Arts and Letters, N.Y.C. 1969; National Academy of Design Ranger Fund Purchase Awards 1953 and

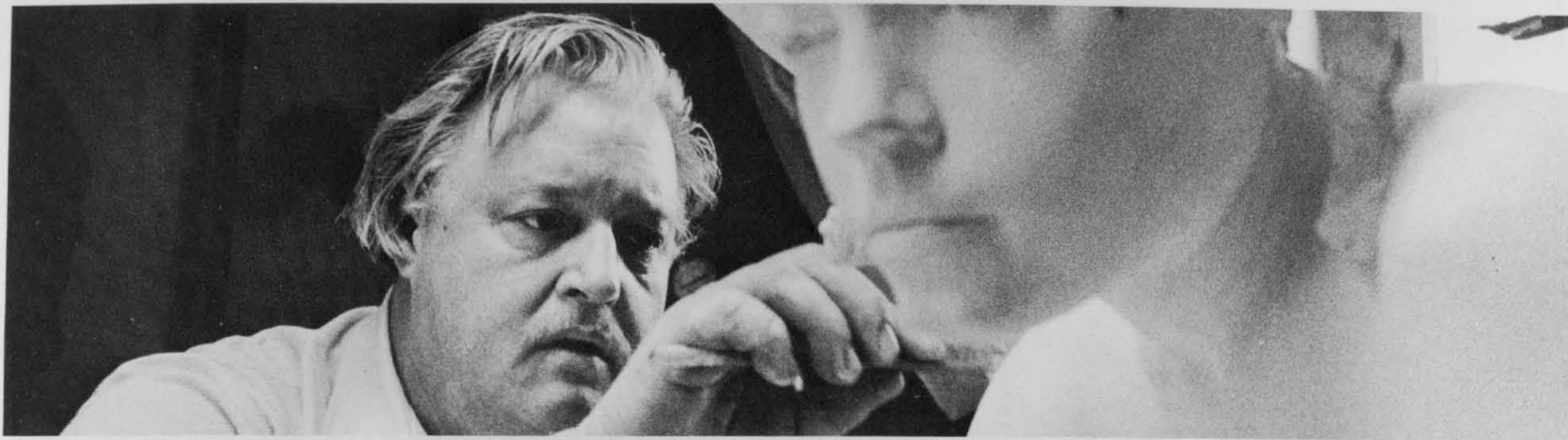
1966; Caroline Gilborn Granger Memorial Prize, Pennsylvania Academy of the Fine Arts Fellowship, 1974; National Endowment Foundation Grant, 1971. Prizes: The Butler Art Institute Award of Merit Medal 2nd prize, Youngstown, Ohio 1975; Saltus Gold Medal, National Academy of Design, New York, 1975; Silver Medal, Audubon Arts, 1975. Represented in the collection of the Pennsylvania Academy of the Fine Arts; Whitney Museum of American Art; Ringling Museum, Sarasota, Florida; Dallas Museum of Fine Arts, Dallas, Texas; Colorado Springs Arts Center; Brooklyn Museum; Art Institute of Minneapolis; Hirshhorn Foundation Collection; Butler Institute of American Art, Youngstown, Ohio; Sarah Roby Foundation, Nantucket, Mass.; Pennsylvania State University, Cornell University. Collections: Rutgers University, N.J.; Hasting College, Hasting, Neb.; Sheldon Memorial Art Museum, Lincoln, Neb.; South Dakota Memorial Art Center; Syracuse University. One-Man Shows: New York City, San Francisco, Toronto, Philadelphia, Dallas. Exhibited: Modern Museum, Carnegie International, Art Institute of Chicago, American Annual, Tokyo International, Whitney Annuals, National Academy of Design, University of Illinois Annual, Pennsylvania State University, National Institute of Arts and Letters.

JIMMY C. LUEDERS



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

PAUL ANTHONY GREENWOOD



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

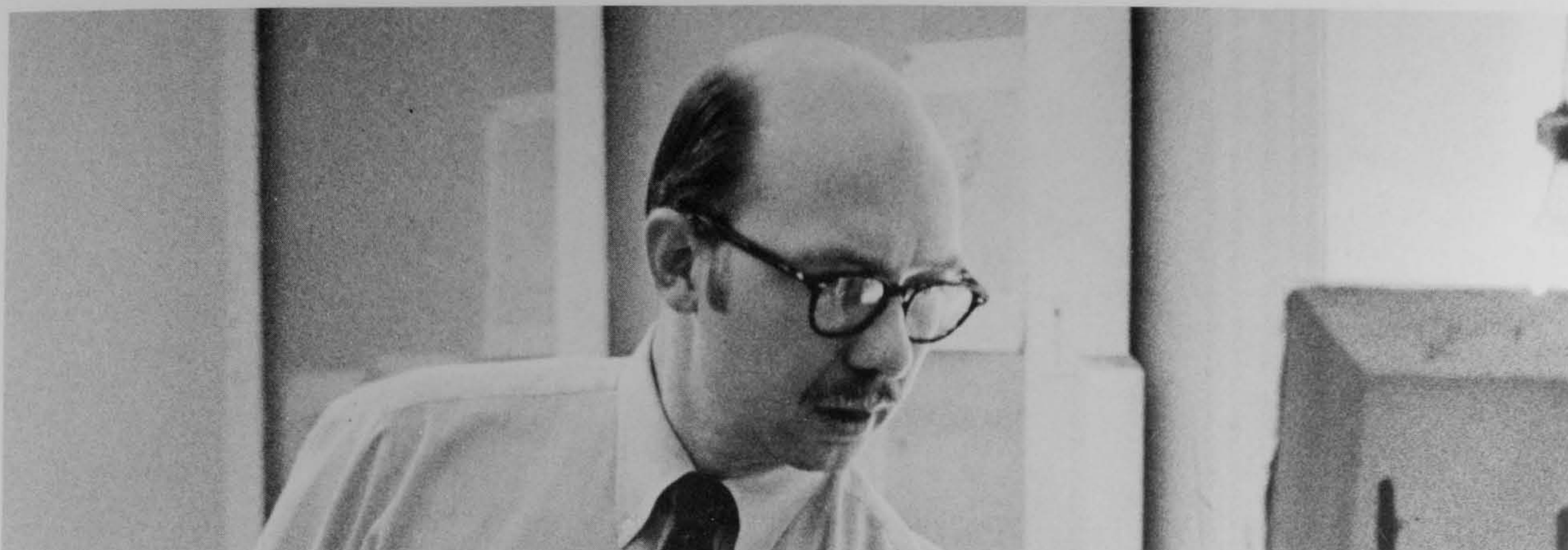
ELIZABETH OSBORNE



Instructor in Painting and Drawing
Born in Philadelphia, June 5, 1936. Studied at the Pennsylvania Academy of the Fine Arts, University of Pennsylvania, B.F.A., 1959 with honors. Awarded Catherwood Traveling Fellowship, 1955; Cresson Traveling Scholarship, 1957; J. Henry Schiedt Traveling Scholarship, 1958; Wilmington Annual Oil Painting Prize, 1959, 1960; Mary Smith Prize P.A.F.A., 1961; Fulbright Grant to Paris, 1963-64; Fellowship Prize P.A.F.A. Annual, 1968; Richard and Hilda Rosenthal Foundation Award, National Institute of Arts and Letters, 1968; Print Club Annual Honorable Mention. One-Man exhibitions: Philadelphia Art Alliance, 1961; Socrates Perakis Gallery, 1963, 1966; Peale House Gallery, 1967; Sao Paulo, Brazil, 1969; Makler Gallery, 1970; Wilmington, Delaware, 1971; Marian Locks Gallery, 1972, 1976; Gimpel and Weitzenhoffer Gallery, N.Y., 1974, 1977. Exhibited: Pennsylvania Academy of the Fine Arts' Annuals; Philadelphia Art Alliance;

Wilmington Annuals; Philadelphia Museum, Silvermine (Conn.) Annual, 1966; Washington Gallery of Modern Art, 1968; National Institute of Arts and Letters, 1968; Woman's Work-American Art, 1974. "The Year of the Woman," Bronx Museum of the Arts, 1975; "Landscape," Glassboro State College, 1975; "Watercolor USA," Springfield Art Museum, Missouri, 1975; "Five Pennsylvania Artists," Penna. State Museum, 1975; PMA at MCA, Moore College, 1975; Philadelphia: Three Centuries of American Art, Philadelphia Museum of Art, 1976; "In This Academy," Pennsylvania Academy of the Fine Arts, 1976; Works on Paper, Los Angeles, 1977. Represented in the Permanent Collection of the Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Wilmington Society of the Fine Arts; Westinghouse Corporation; Chase Manhattan Bank; Provident National Bank; Girard Bank; and in private collections.

HOMER JOHNSON



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

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

LOUIS B. SLOAN



Instructor in Painting

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

JULIAN LEVI



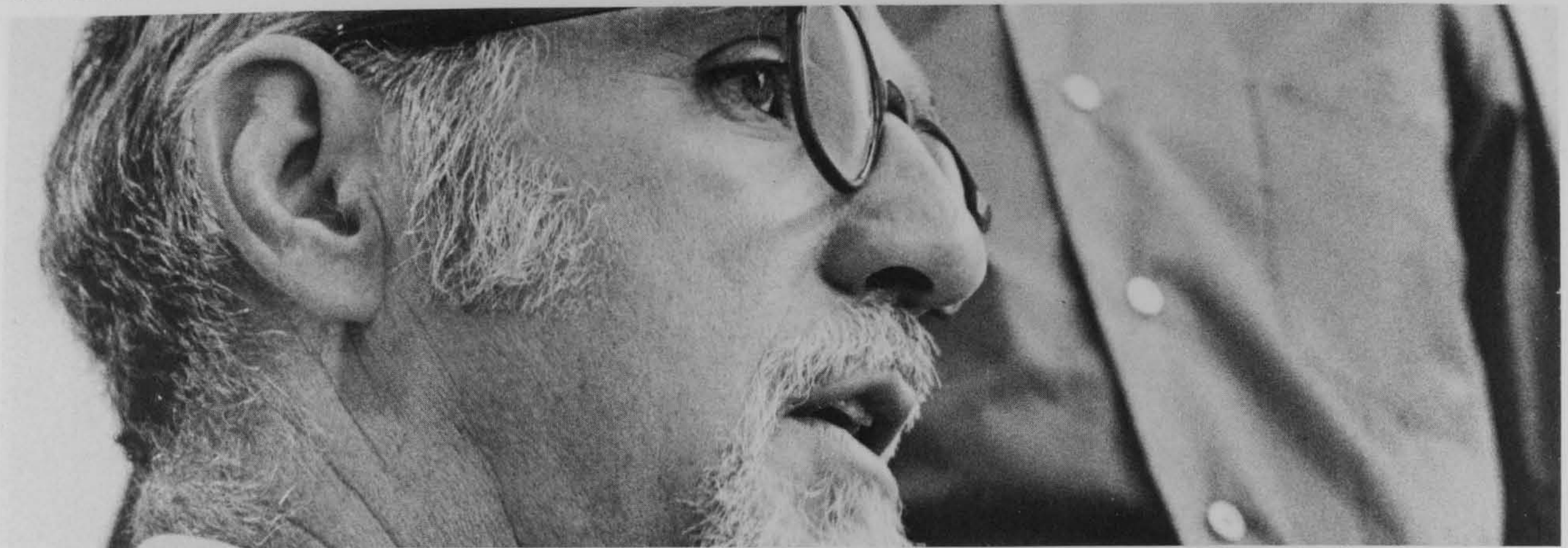
General Critic

Instructor in Painting

Born in New York, 1900. Studied at the Pennsylvania Academy of the Fine Arts and for five years in France and Italy. Resides in New York City. Currently teaches also at the Art Students League in New York and is Director of the Art Workshop of the New School for Social Research. Member National Academy of Design. Artist-in-residence American Academy in Rome, 1967-1968. Awards: Cresson Traveling Scholarship, P.A.F.A., 1920; Kohnstamm Prize, Art Institute of Chicago, 1942; Norman Wait Harris Medal, Art Institute of Chicago, 1943; Carnegie Institute, Honorable Mention, 1945; Pepsi-Cola Prize Portrait of America, 1945; Obrigg Prize, National Academy of Design, 1945; University of Illinois, 1948; East Hampton Regional Prize, 1952; Pennsylvania Academy of the Fine Arts, Fellowship Prize, 1954; National Institute of Arts and Letters grant, 1955; Temple Gold Medal, P.A.F.A. Annual, 1962. Elected to National Institute of Arts and Letters, 1960; elected a vice-president

of National Institute of Arts and Letters, 1969. Retrospective exhibitions at Boston University and New Britain Museum, 1962; Mini-retrospective Wake Forest U. Winston-Salem, N.C., 1971; Ranger fund purchase, Dec. 1, 1975. Museum Representations: Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, Detroit Art Institute, Chicago Art Institute, Toledo Museum, Springfield Museum of Art, Albright Museum, New Britain Museum, Newark Museum, Pennsylvania Academy of the Fine Arts, Walker Art Gallery, Cranbrook Academy, Encyclopaedia Britannica, Des Moines Art Center, Butler Institute of American Art, Norton Museum, Wilmington Museum, University of Arizona, University of Georgia, University of Illinois, Michigan State University, Santa Barbara Museum, University of Nebraska, Scripps College, Claremont, California; The Smithsonian, Hirshhorn Collection, Wash., D.C.; Reed College. Author: *Modern Art: An Introduction*, published, 1961 by Pitman Publishing Corp.

OLIVER GRIMLEY

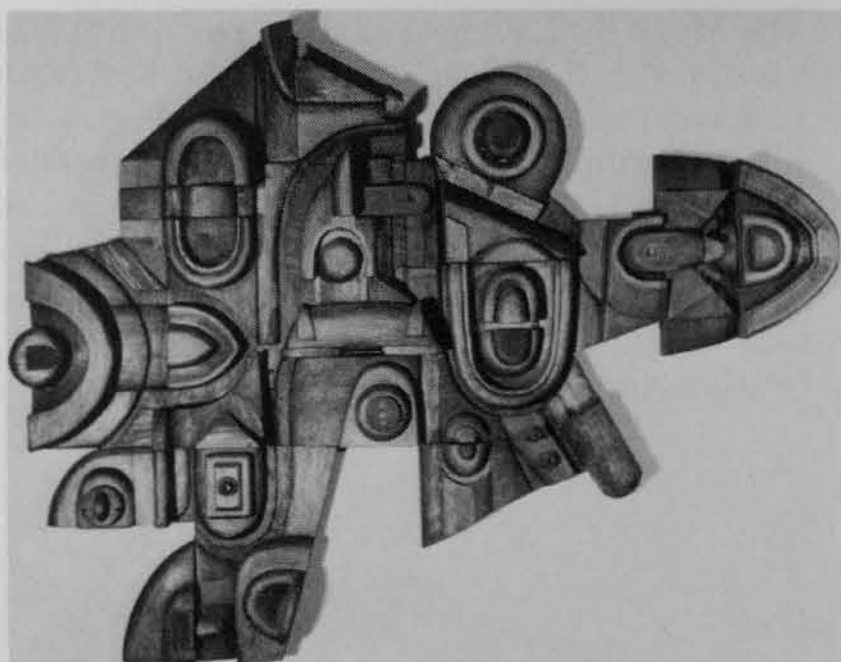


Instructor in Drawing

Born, Norristown, Pa., June 30, 1920. Studied at the Pennsylvania Academy of the Fine Arts, coordinated with the University of Pennsylvania, received a B.F.A. and an M.F.A. degree. Awarded 1st prize in Perspective, 1st Thouron Prize in Composition, Cresson Traveling Scholarship, and Schiedt Traveling Scholarship from P.A.F.A.; Freedoms Foundation Award, 1953; Pennell Memorial Medal Award, 1966, 1968, 1970; the Bruce S. Marks Prize for drawing, 1971; First Prize, Watercolor, Jenkintown Festival of Art, 1973; Ralph Pallen Coleman Prize for Illustration, 1973; Jenkintown Festival of Art 1st Prize for Watercolor, 1973; 1st Prize for Sculpture, Regional Council of

Community Arts Centers, 1974; Harrisons Morris Prize, 1975; Woodmere Prize, 1975; a 9' Eagle for the private office of Leonard Tose, Phila. Eagles Football Club; murals in Commonwealth Federal Savings and Loan, the Continental Bank, West End branch, both of Norristown, and the Lafayette Hills Br. office of the American Bank and Trust Co. of Pa. Exhibited at the New York Metropolitan Museum and the Whitney Museum; the Library of Congress, Washington, D.C.; the Philadelphia Museum of Art; the Pennsylvania Academy of the Fine Arts; the Art Alliance and the Woodmere Art Galleries. Instructor at Hussian School of Art.

DANIEL D. MILLER



Instructor in Painting and Art History
Born in Pittsburgh, 1928. B.F.A. Lafayette College, 1951; Pennsylvania State University summer painting classes under Hobson Pittman; the Pennsylvania Academy of the Fine Arts, 1955-1959; M.F.A. in Painting, The University of Pennsylvania, 1958. Cresson Traveling Scholarship, 1958; Katzman Prize, Print Club, 1958; Young Watercolorist's Prize, Art Alliance, 1959; Honorable Mention oil, Delaware Annual, 1959; Chamber of Commerce Award for Arts, Brookville, Pa., 1959; Prize oil, Delaware Annual, 1960; May Audubon Post Prize, 1961; included in Prize Winning Paintings, 1962; Prize watercolor, Delaware Annual, 1963; Honorable Mention, Philadelphia Art Alliance Regional, 1966; Bertha M. Goldberg Memorial Award, 1970; Hon. Mention, Watercolor Annual, Friends Central School, 1972; Hon. Mention Graphics Annual, Wayne Art Center, 1973; Hon. Mention Graphics & Drawing Annual, Wayne Art

Center, 1973; Purchase Prize, 41st Annual Ex. Cumberland Valley Artists, 1973; Bertha M. Goldberg Award, 1975. Paintings and constructions: the Pennsylvania Academy of the Fine Arts, University of Pennsylvania Library, Wilmington Society of the Fine Arts, Manitowoc Museum, The Pennsylvania State University, Dickinson College, Rutgers Museum, Mercersburg Academy. Prints: Philadelphia Museum of Art, Princeton University Library, Dickinson College, Philadelphia Public Library, Friends Select School, University of Maine, Library Eastern Baptist College, La Salle College, Cardinal Dougherty High School. Teaching: P.A.F.A. since 1964, Philadelphia Museum of Art since 1962, Eastern Baptist College since 1964 (head of Fine Arts Dept. since 1965), Wayne Art Center since 1964. Member of the Board of the Fellowship of the Pennsylvania Academy of the Fine Arts. Member Philadelphia Watercolor Society.

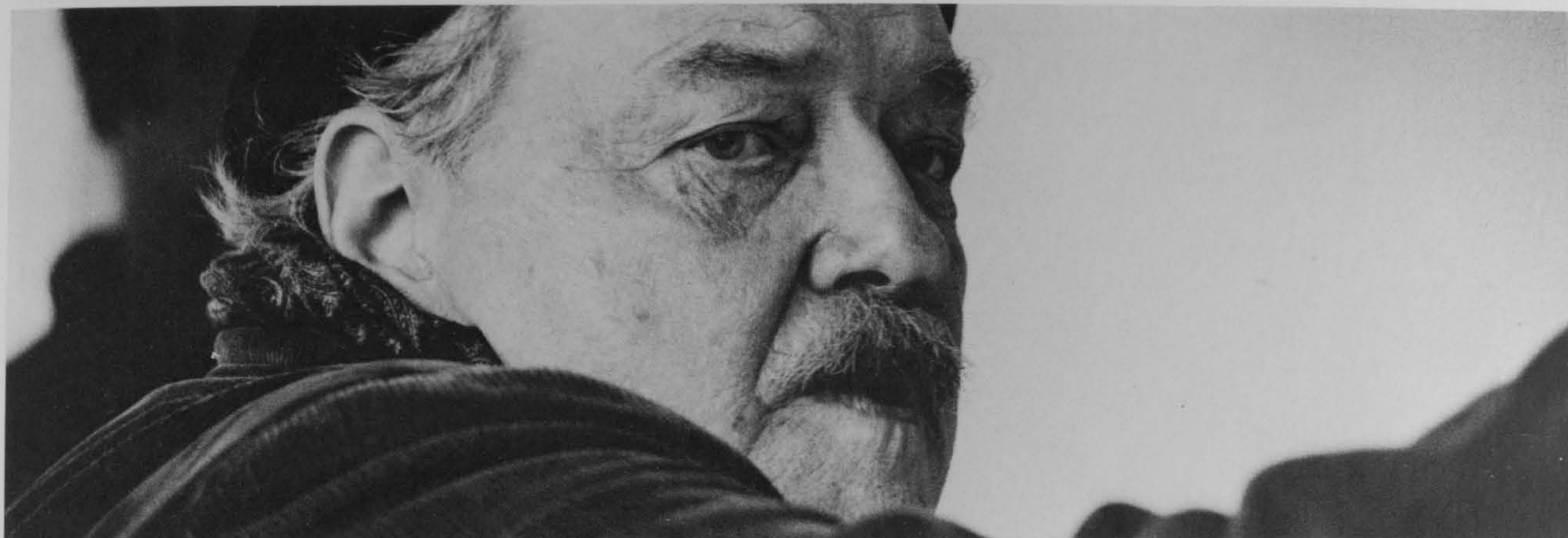
JOSEPH AMAROTICO



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

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

MARSHALL GLASIER



Instructor in Drawing

Born in Wauwatosa, Wisconsin, in 1902. Teaches master classes in life drawing at the Art Students League. Studied for five years with George Grosz, with Nicolaides, and McNulty. Grant-in-aid from the Bjorksten Research Laboratories, 1951-52. Artist-in Residence at Reed College, 1952-1953. Has had five one-man shows in New York City, including one at the Julian Levy Gallery and one at

the Graham Gallery in May, 1962. Other one-man shows include those at the Kalamazoo Art Institute, the Milwaukee Art Institute, the University of Wisconsin and Reed College. Semi-Retrospective, P.A.F.A. Peale House, 1973; State University, Binghamton, N.Y. Catalogue, 1974. Has also been consistently represented in the leading national museum exhibitions.



ARTHUR DE COSTA



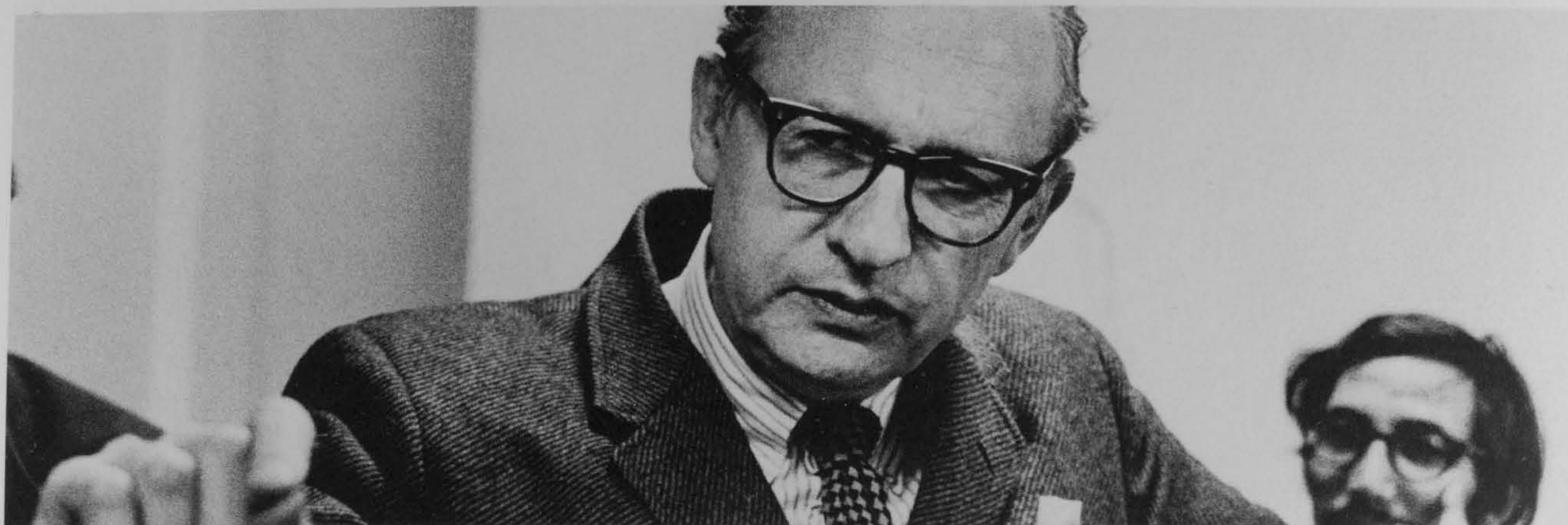
Instructor in Drawing and Painting
Born in New York City, August 19, 1921.
Studied painting and mural decoration at the
Pennsylvania Academy of the Fine Arts. Inde-
pendent study of procedures and materials
used in classical painting techniques. Executed
corporate and private mural commissions.
Represented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

KARL O. KARHUMAA



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

WILL BARNET

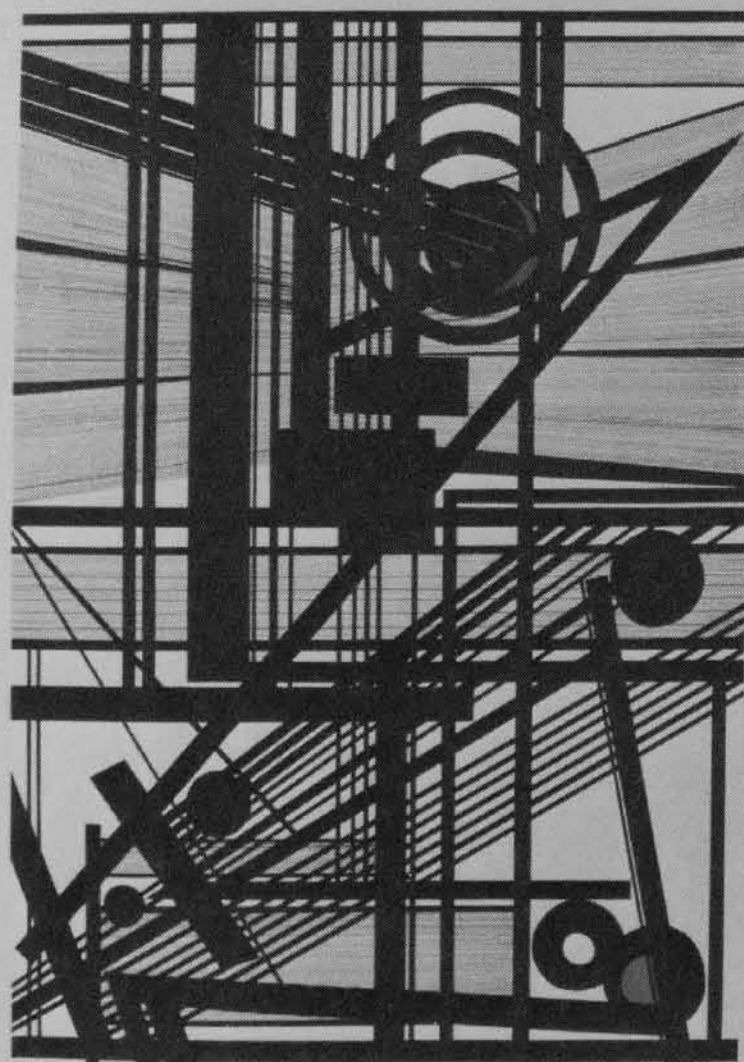


Instructor in Painting and
General Critic

Born in Beverly, Mass., 1911. Studied Boston Museum of Fine Arts School; Art Students League, N.Y. Instructor at Art Students League since 1936; Professor at Cooper Union, N.Y. since 1945; visiting critic, Yale University, 1952; Artist-in-Residence, Virginia Museum of Fine Arts, Richmond; has taught summer sessions at Montana State College; University of Wisconsin; Regina College, Saskatchewan; Museum of Fine Arts, Boston; University of Washington, Spokane; University of Minnesota; Penn State University; Ohio University; Cornell University. Member of the Philadelphia Print Club; American Abstract Artists; Federation of Modern Painters and Sculptors. Many one-man exhibitions in New York and throughout the U.S.; one in Rome, Italy. Also four retrospective exhibitions: University of Minnesota, 1958; Institute of Con-

temporary Arts, Boston, 1961; Albany Institute of Art, Albany, N.Y., 1962; Virginia Museum of Fine Arts, 1964. Writings: "Aspects of American Abstract Painting" in *The World of Abstract Art*, London, 1956; "A Letter to an English critic", *Castalia I*, 1961; "Lithography as an Art", *The League*, April, 1944. Work represented in: Metropolitan Museum of Art, N.Y.; Museum of Modern Art, N.Y.; Boston Museum of Fine Arts; Brooklyn Museum; Carnegie Institute; Cincinnati Art Museum; Corcoran Gallery of Art; The Duncan Phillips Museum; The Fogg Museum; Munson-Williams-Proctor Institute; New York University Art Collection; Pennsylvania Academy of the Fine Arts; Philadelphia Museum; Phillips Gallery; Seattle Art Museum; Whitney Museum; University Art Museum, Berkeley, California. Also represented in numerous private art collections.

MAVIS PUSEY

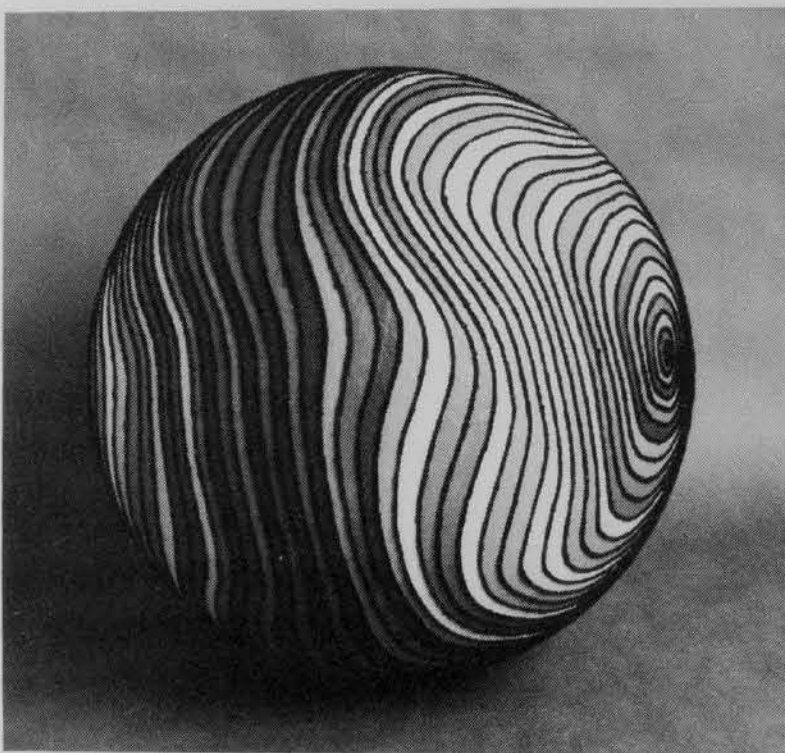


Instructor in Screenprinting

Born in Jamaica, West Indies. Studied Art Students League, N.Y., New School for Social Research, N.Y., Birgit Schold Workshop, London. Scholarships: Ford Foundation tuition, Byron Brown Memorial, Art Students League, N.Y., Louis Comfort Tiffany Foundation Grant 1972; Louis Comfort Tiffany Foundation Purchase Award, 1974; Assistant Prof. State University of N.Y. At Stony Brook; Instructor in painting New School For Social Research N.Y. Group Exhibitions: E. Weyhe Inc. N.Y., 1965; Brand Library of Arts and Music, Calif., 1965; Far Gallery, N.Y., 1966; Curwen Gallery, London 1968; Whitney Museum, N.Y., 1971; Jamaica Art Center, N.Y., 1975; Staten Island Museum, N.Y., 1975; Queensborough College, N.Y., 1975; Lehman College, Bronx, N.Y., 1975; International Woman's Art Festival in Celebration of the United Nations, Designated International Woman's Year, Woman's Interart Center, N.Y., 1975; Bankers Trust Club, N.Y., 1976; Traveling Group Exhibition: UCLA Art Gallery Presentations, Dickinson Art Center, Los Angeles, 1966; University of Calif., 1966; Fine Arts Gal-

lery, San Diego, 1967; Oakland Art Museum, 1967. Exhibition: Galerie Louis Soulangue, Paris, 1968; Marist College, Poughkeepsie, N.Y., New School for Social Research, N.Y., 1974; Union Gallery, N.Y., Recent Acquisition: Slides of paintings and prints, Cleveland State University, Upper Iowa College, Kentucky State University, Ft. Steilacoon Community College, New York Public Library, University of Calif., Berkeley; Harper and Row Audio Visual Dept. Collections: Museum of Modern Art, N.Y., Chemical Bank, N.Y., Aldrich Museum of Contemporary Art, Conn.; First National Bank of Chicago; University of South Alabama, Mobile Alabama; Tougaloo State College, Miss.; Articles, Reviews and Prints: Prints by American Negro Artists, 1966; Carefour Newspaper, Paris, 1967; Studio International Journal of Modern Art, London, 1967; The Queen Magazine, London, 1968; New York Times, N.Y., 1974; Women Artists: Recognition and Reappraisal by Harper and Row, 1976; International Who's Who in American Art, 1976. Gallery, Associated American Artists, N.Y.

HENRY C. PEARSON

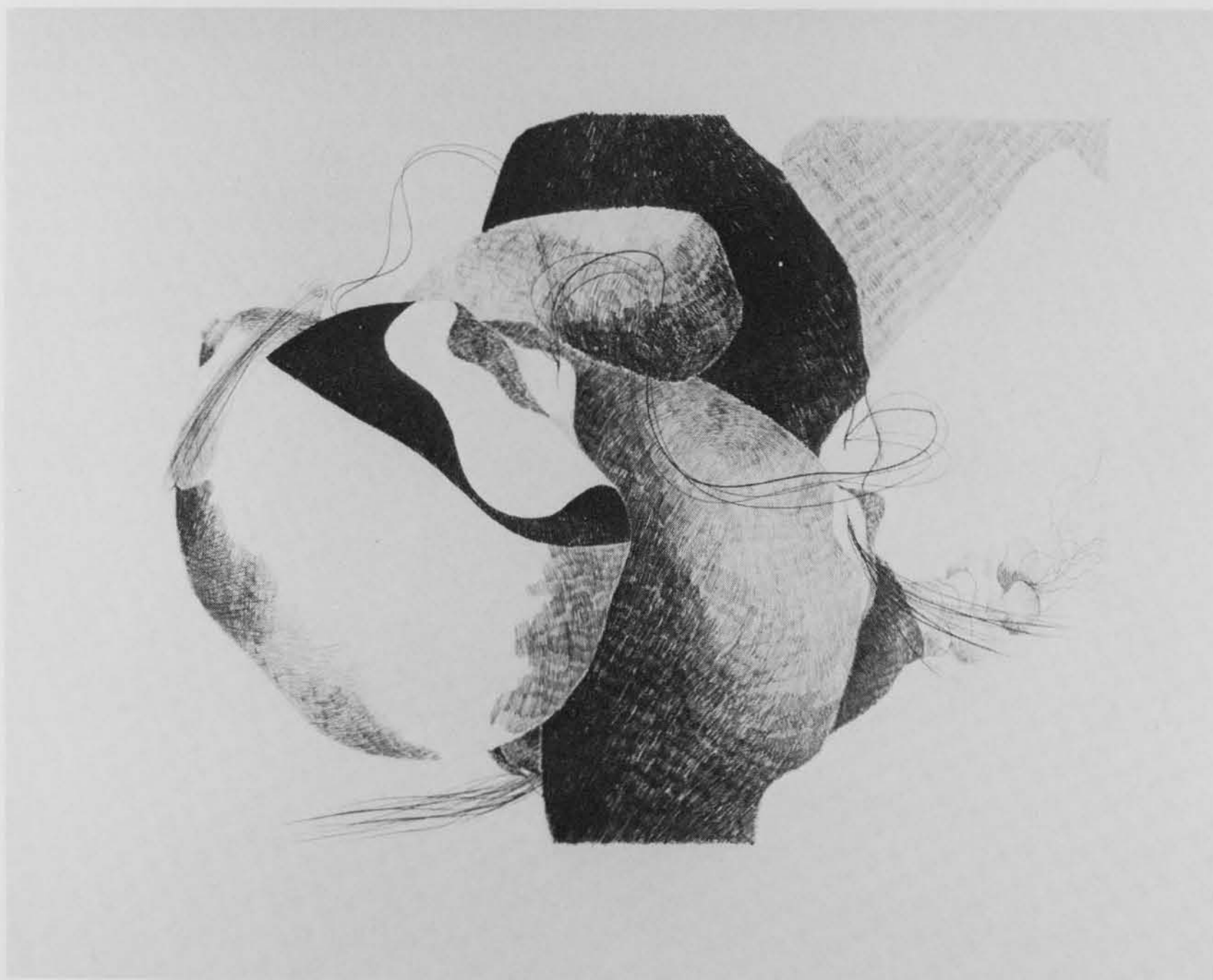


General Critic

Born in Kinston, N.C., 1914. M.F.A., Yale University; B.A., University of North Carolina. Art study in Japan under Shoji Yamamoto and Yuki Somei; Art Students League. One-man shows: Workshop Gallery 1958; Stephen Radich Gallery 1961, 1962, 1964, 1965, 1966, 1969; Ball State University, Indiana 1965; Tweed Museum, Duluth, Minn., 1965; Fairweather-Hardin Gallery, Chicago, 1966; North Carolina Museum of Art, 1969; Van Straaten Gallery, Chicago, 1970; Betty Parsons Gallery, 1971, 1974, 1976; Ford Foundation, Tamarind Workshop Fellowship, Los Angeles;

State of North Carolina Gold Medal in the Fine Arts, 1970; PAFA: J. Henry Schiedt Memorial Prize, PAFA Annual, 1968. Represented in collections of Metropolitan Museum, Museum of Modern Art, Whitney Museum, Chicago Art Institute; Albright-Knox Gallery, Buffalo; Nelson Gallery of Art, Kansas City, Mo.; Corcoran Art Gallery, Washington, D.C.; National Gallery, Oslo, Norway; Mrs. Albert List, N.Y.C.; Chase Manhattan Bank, N.Y.C.; Union Carbide, N.Y.C.; Vogel Collection, N.Y.C.; Brutton Collection, Phila.; New York Public Library. Represented by Truman Gallery.

JOHN M. BOLLES



Instructor in Lithography

Born in Plattsburgh, New York, 1939. Studied at the State University of New York, B.S. in Art Education; Winchester School of Art, Winchester, England; Tyler School of Art, Temple University, M.F.A. Printmaker and Painter. Exhibited: Gallery 252, Philadelphia; The Print Club of Philadelphia; University of Pennsylvania; The Art Alliance, Philadelphia; City College, New York; American Color Print Society; Art in the Embassies program of the State Department; Silvermine Guild, New Canaan, Connecticut. Represented: Winchester School of Art, Winchester, England; Prints in Progress permanent collection; Free Library of Philadelphia; State University of New York, Buffalo; Drexel Institute, Philadelphia; Alexander Ewing Associates, Architects; RCA Philadelphia; United States Consulate, Brussels, Belgium; Korman Corporation, Philadelphia; private collections.

ALEXANDER HROMYCH

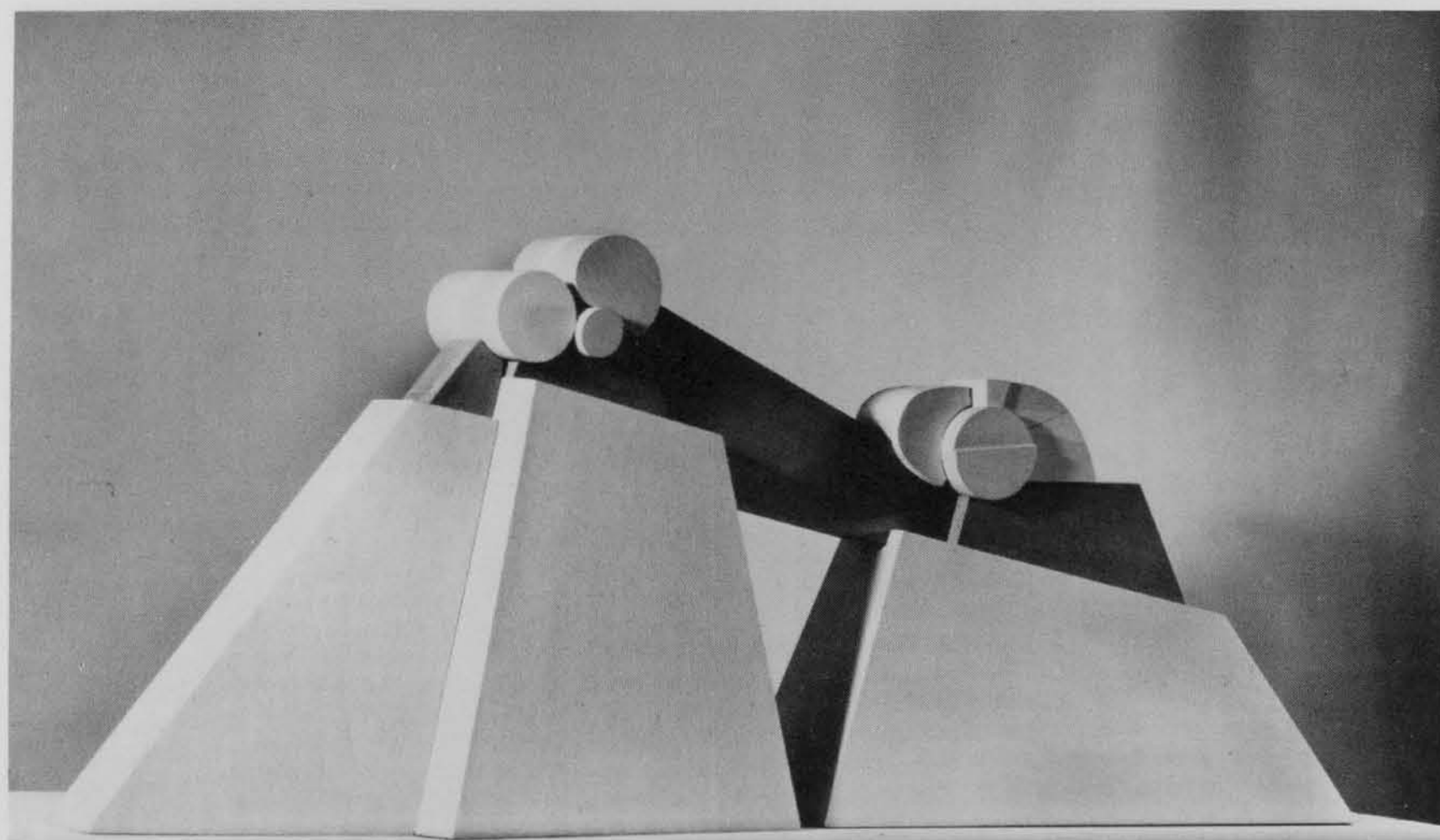
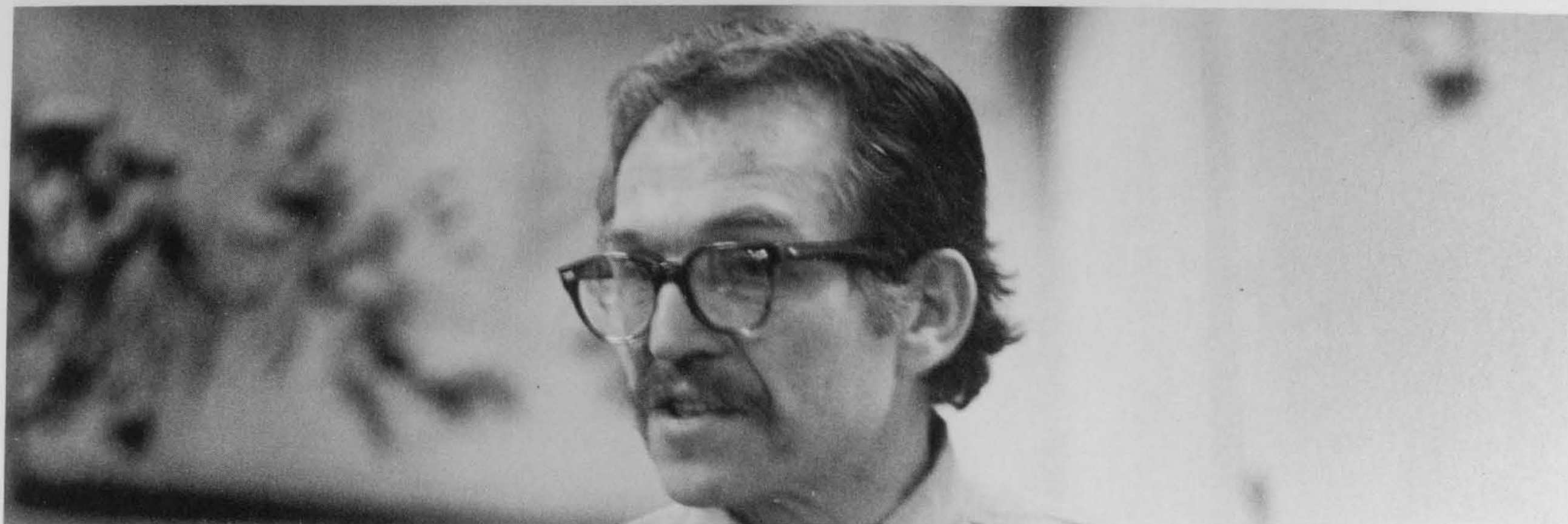


Instructor in Sculpture

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

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

DAVID SLIVKA



Instructor in Sculpture

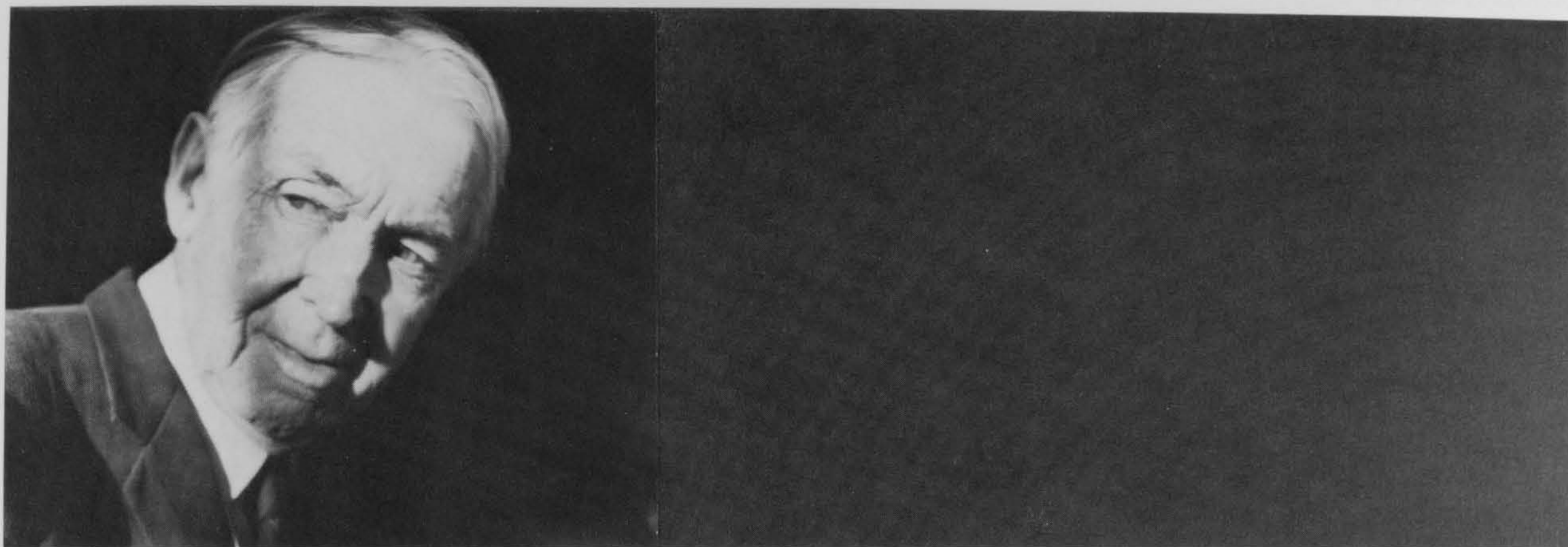
David Slivka was born in Chicago in 1914. He attended the California School of Fine Arts and the Art Institute of Chicago. He has had several commissions assigned by both government projects and private sources in and around San Francisco. Mr. Slivka has taught sculpture at the University of California, the University of Mississippi and the University of Southern Illinois. He has participated in many group shows in New York and in California. His first one-man show was in New York in 1962. His work is included in many important private collections, as well as the collections of The Walker Art Center, The University of California, The Massachusetts Institute of Technology and The University of Texas.

LISABETH MARDER



Instructor in Graphics and Drawing
Born in Philadelphia, May 15, 1941. Studied at the Pennsylvania Academy of The Fine Arts, The University of Pennsylvania, The Philadelphia College of Art, and the Barnes Foundation. Awarded the Schmidt and Woodrow prizes for graphics. Exhibited at the Pennsylvania Academy of The Fine Arts, Philadelphia Art Alliance, Woodmere and Alverthorpe Galleries. Represented in many private collections. Member of the Phila. Water Color Club.

FRANCIS SPEIGHT

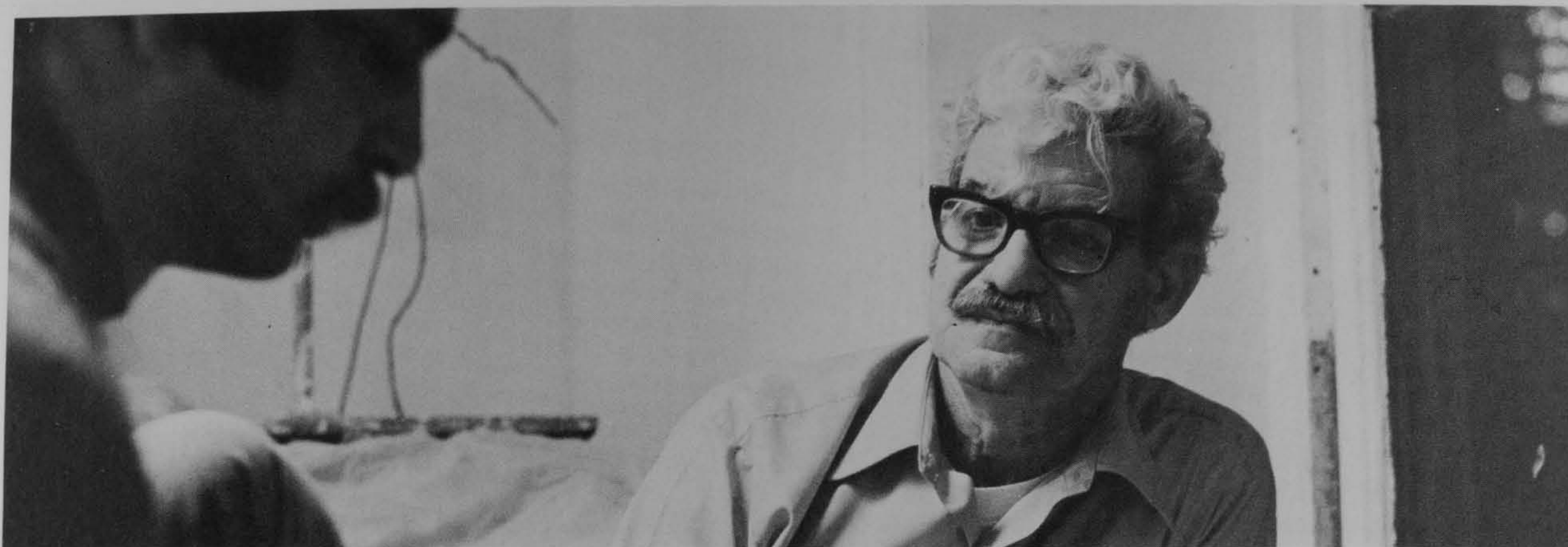


Instructor in Painting Summer School

Born near Windsor, North Carolina, 1896. Studied at the Corcoran School of Art, 1920 and the Pennsylvania Academy of the Fine Arts, 1920-25. Awards: Cresson European Traveling Scholarships, The Pennsylvania Academy of the Fine Arts, 1923 and 1925. First prize for Landscape, Society of Washington Artists, Washington, D.C., 1929; First Hallgarten prize National Academy of Design, New York, 1930; Kohnstamm Prize, The Art Institute of Chicago, 1930; Landscape Prize, Connecticut Academy of the Fine Arts, 1932; Third Clark Prize and Bronze Medal, The Corcoran Gallery of Art, Washington, D.C., 1937; The Jennie Sesnan medal for Landscape, The Pennsylvania Academy of the Fine Arts, 1940; First Altman Prize, The National Academy of Design, New York, 1951 and 1958; Gold Medal of Honor, The Pennsylvania

Academy of the Fine Arts, 1961; Doctor of Humanities from Wake Forest College, 1962; Gold Medal for Achievement in the Fine Arts—awarded by the State of North Carolina, 1964. Doctor of Fine Arts from the College of the Holy Cross, Worcester, Mass., 1964; The O. Max Gardner Award, The University of North Carolina, Chapel Hill, N.C., 1975. Member of the National Academy of Design and the National Institute of Arts and Letters. Represented in Museums of Fine Art and in private collections. Assistant Instructor in drawing, The Pennsylvania Academy of the Fine Arts, 1925 to 1930; Instruction in drawing and painting, The Pennsylvania Academy of the Fine Arts, 1930 to 1961. Since 1961, Instructor in the Pennsylvania Academy of the Fine Arts Summer School. Artist in Residence and Professor of Art, East Carolina University, Greenville, N.C., 1961 to present.

ADOLPH DIODA

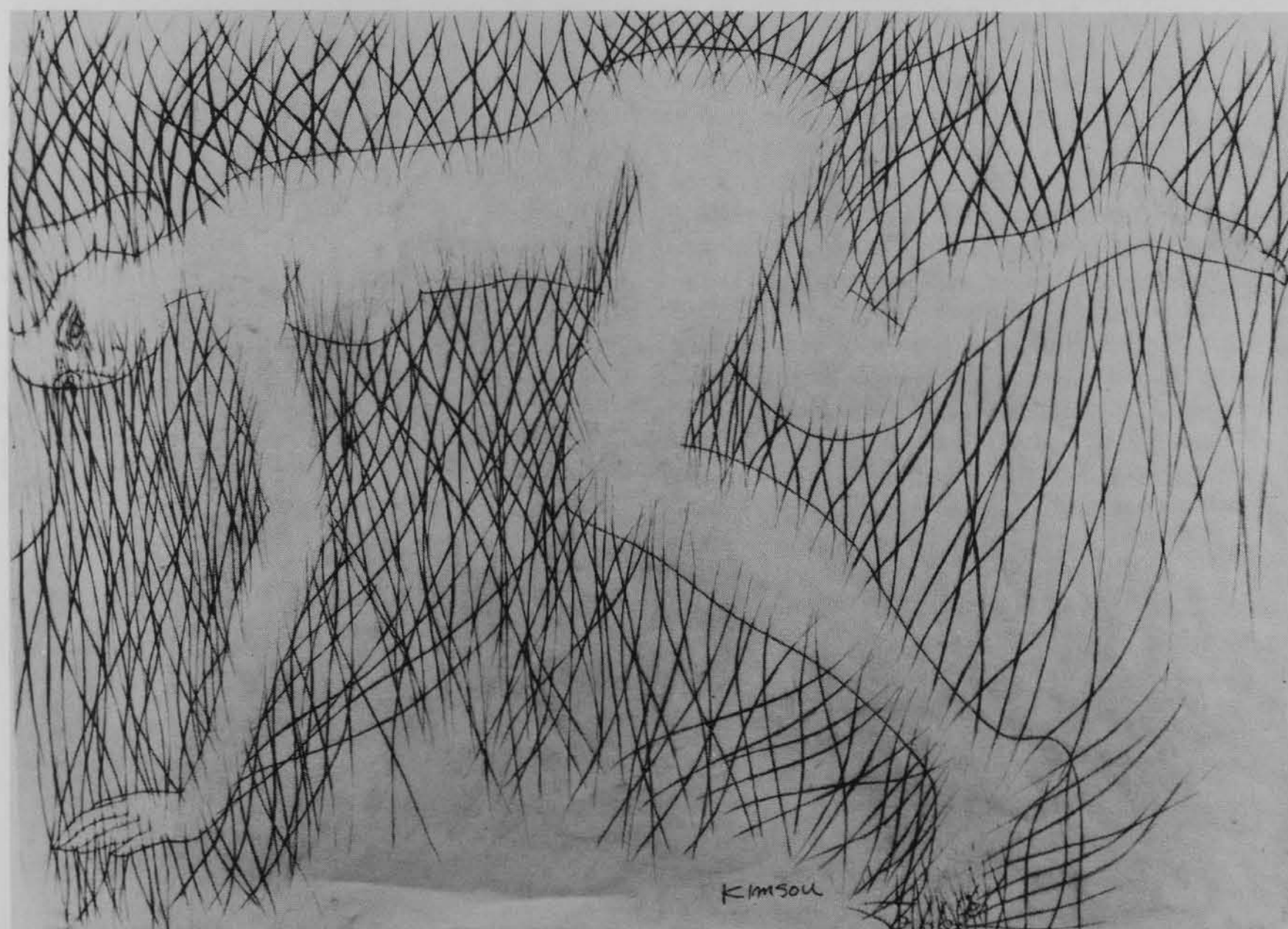


Instructor in Sculpture
Evening School

Born Aliquippa, Penna., 1915. Attended Carnegie Institute of Technology, Cleveland School of Art, Art Students League, Barnes Foundation, and Hobart School of Welding. Awarded John Simon Guggenheim Memorial Fellowship for creative work in sculpture 1945, George D. Widener Gold Medal 1947, Ebon Demerest

Grant 1948. Has had sixteen one-man sculpture shows and widely represented in private and public collections. Awarded prizes for sculpture at Abington Cultural Center, Allen's Lane Art Center, Bryn Mawr Center of the Arts, Cheltenham Art Center, Regional Council of Art Centers, Philadelphia Art Alliance, Philadelphia Art Teachers' Annual and Woodmere Art Gallery. Listed in *Who's Who in American Art* 1976.

KIMSOU (KIM, HEUNG-SOU)



Instructor in Painting in Evening School
Born in Korea, 1919. Studied at the Kawabata Art School & Tokyo Arts University (B.F.A.), Japan for seven years; and at Academie de la Grande Chaumière, Paris for seven years. Resides in Phila., Pa. Exhibited many times in Korea, Japan, Philippines, Thailand, France, Swiss, England and U.S.A. in a group; and several times in Seoul, Korea, at Galerie Lara Vincy, Paris, at Galerie La Bell Gabriell, Paris, at Woodmere Art Gallery & Art Alliance, Phila. Member of Salone d'Automne, Paris. Represented in private and public collections. Awards and prizes including Grand Prizes on Fine Art, National Cultural Award from the Korean Government, 1962.

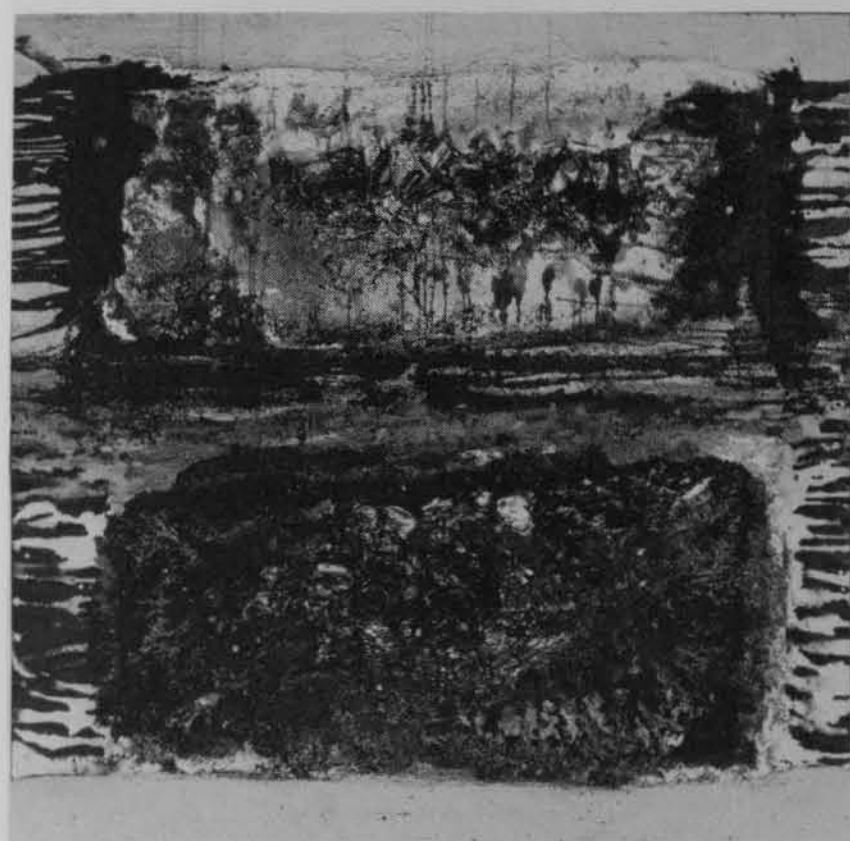
MURRAY DESSNER



Instructor in Painting and Evening School
Born in Philadelphia, Pa., 1934. Studied at the Fleisher Art Memorial, 1960-61; Pennsylvania Academy of the Fine Arts, 1962-65. One Man Exhibitions: Friends' Neighborhood Guild, Phila., Pa., 1967; Vanderlip Gallery, Phila., Pa., 1968; East Hampton Gallery, New York, N.Y., 1969; Pennsylvania Academy of the Fine Arts, Phila., Pa., 1970; Marian Locks Gallery, Phila., Pa., 1972; Marian Locks Gallery, Phila., Pa., 1975. Group Exhibitions: Rhode Island School of Design, 1964; Pennsylvania Academy of the Fine Arts Fellowship Exhibition, 1964-69; Cheltenham Art Center Annual Painting Exhibition, Cheltenham, Pa., 1966; Art Alliance, Phila., Pa., 1967; Kenmore Gallery, "Pitman Selects," Phila., Pa., 1968; Fleisher Art Memorial, Phila. Pa., 1968; International Art Festival, Puerto Rico, 1969; Cheltenham Art Center Annual Painting Exhibi-

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

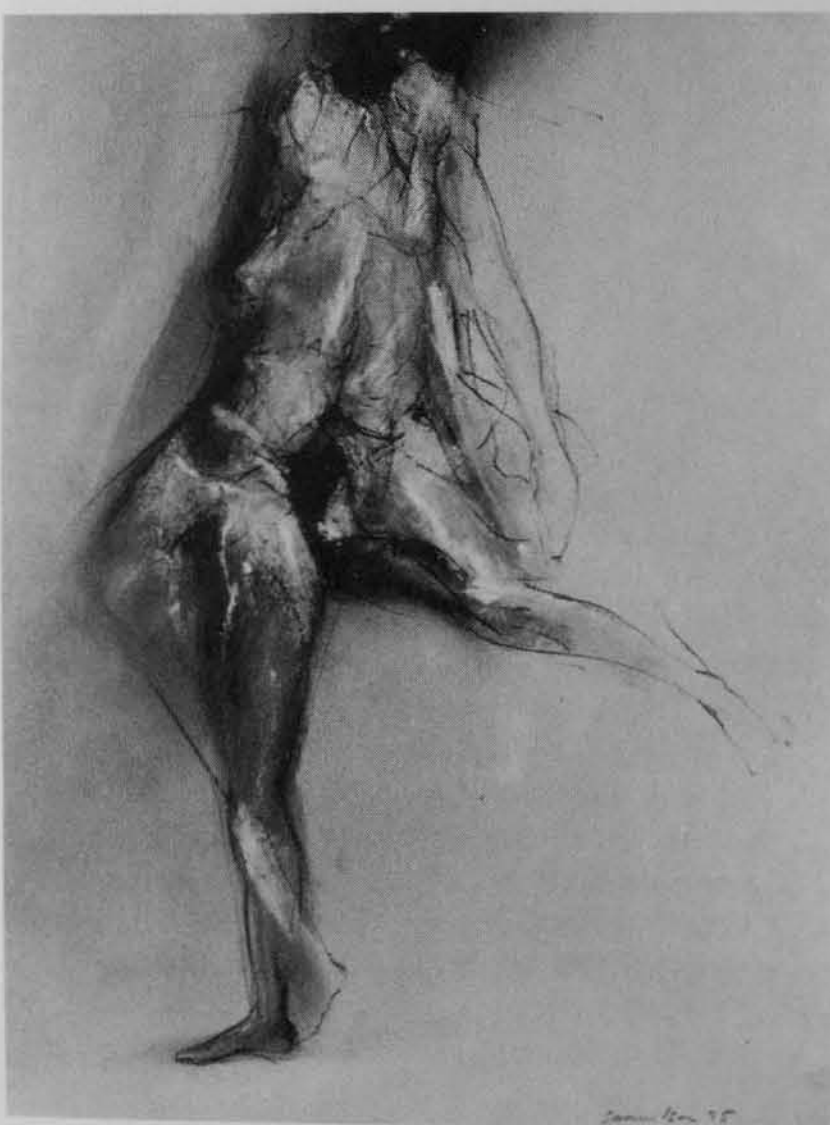
TOM EWING



Instructor in Drawing
 Instructor in Painting-Evening School
 Born in Pittsburgh, Pa., November 5, 1935.
 Studied at the Corcoran School of Art, Washington, D.C. 1958 and the Pennsylvania Academy of the Fine Arts, Phila., Pa. 1960-1963. Exhibitions: One Man Show-Makler Gallery, Phila., Pa., 1964; Regional Show, Art Alliance, Phila., Pa., 1964; Regional Show, Penna. Academy of Fine Arts, Phila., Pa., 1964; 159th Annual Show of American Painting & Sculpture, Phila., Pa., 1964; Emily Lowe 17th Annual Competition Show, Ward Eggleston Gal. NYC, 1965; Fellowship Show, Penna. Academy of Fine Arts, Phila., Pa., 1965; One Man Show Atelier Chapman Kelly, Dallas, Texas, 1965; 161st Annual Show of American Painting & Sculpture, Phila., Pa., 1966; Regional Show Oklahoma & Texas, Oklahoma City, Okla., 1966; Fellowship Show, Penna. Academy of Fine Arts, Phila., Pa., 1966; Art on Paper, Witherspoon, North Carolina, 1966. Associated Artists of Pittsburgh Annual Show, Pitts., Pa., 1967; Woodmere Show, Phila., Pa., 1967; Fellowship Show, Penna. Academy of Fine Arts, Phila., Pa., 1968; 163rd Annual

Show of American Painting & Sculpture, Phila., Pa., 1968; Cheltenham Show, Phila., Pa., 1969; One Man Show Makler Gallery, Phila., Pa., 1969; Group Show Marion Locks Gallery, Phila., Pa., 1970; Cheltenham Show, Phila., Pa., 1971; Group Show, Doshi Gallery, Harrisburg, Pa., 1972; One Man Show Penn State Univ., Middletown, Pa., 1973; One Man Show, (Watercolors), Wayne, Pa., 1974; Trash & Glass, One Man Show, Robert Lewis Gallery, Chestnut Hill, Pa., 1975; Nude Drawings, Maison Des Activitiés Culturells, University of Bordeaux, Bordeaux, France, 1975. Prizes: 1st Prize, Cheltenham Show, Phila., Pa., 1975; Louis Comfort Tiffany Grant, 1972; 1st Prize, Cheltenham Show, Phila., Pa., 1971; 1st Prize, Cheltenham Show, Phila., Pa., 1969; Bertha Goldberg Prize, Phila., Pa., 1966; Purchase Prize, Penna. Acad. Fine Arts 161st Annual Show, 1966; Emily Lowe 17th Annual Competition (Winner), New York, N.Y., 1965; Bertha Goldberg Prize, Phila., Pa., 1965. Collections: Phoenix Museum, Phoenix, Arizona; Penna. Academy of Fine Arts Permanent Collection; Private Collections in Texas, Palm Beach, Pittsburgh, Phila., New York and France.

BRUCE SAMUELSON

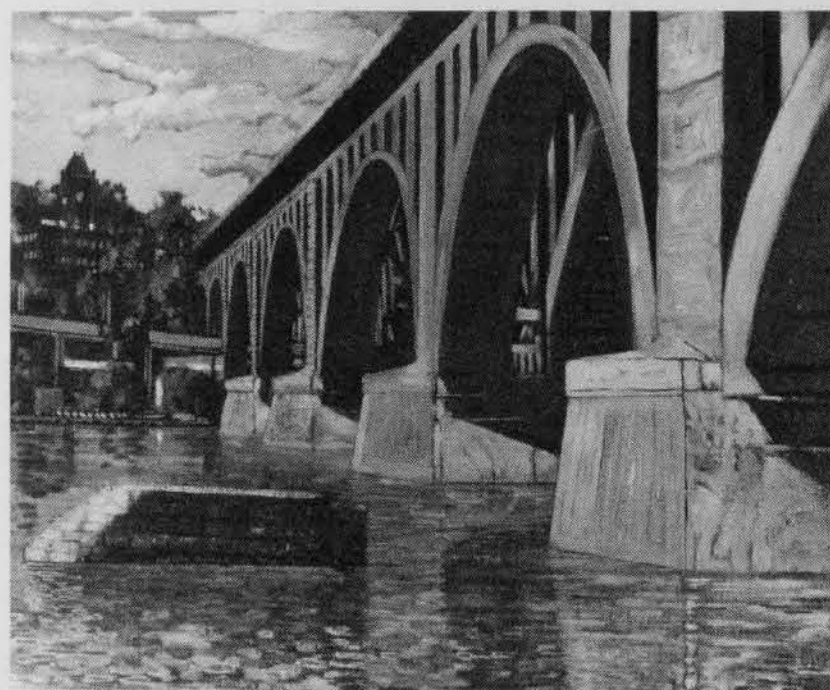


Instructor in Painting and Drawing Evening School

Education: Pennsylvania Academy of the Fine Arts (1964 through 1968). Exhibitions: Student exhibition, Pennsylvania Academy of the Fine Arts (1966, 1967, 1968); Annual Fellowship exhibition at the Pennsylvania Academy of the Fine Arts (1967 through 1975); "The Nude Is," Philadelphia Art Alliance (1968); Young Philadelphia Artists at Kenmore Gallery (1969); Cheltenham Art Center (1969 and 1972); "Students of Hobson Pittman," Pennsylvania Academy of the Fine Arts (1973);

"New Talent," Langman Gallery (1974). Awards: Schiedt Memorial Traveling Scholarship, 1968; William E. Cresson Memorial Scholarship, 1967; Charles Toppan Prize for drawing, 1967; May Audubon Post Prize for drawing, 1972; First Prize for Drawing at Cheltenham Art Center, 1974. Collections: Rutgers University Permanent Collection; many private collections. One Man Shows: West Chester State Teachers College, 1970; Walnuts Gallery, 1971; Gallery Doshi, Harrisburg, 1973; Robert Louis Gallery, 1973; Woodmere Art Gallery, 1974; McCleaf Gallery, 1975.

WILLIAM ROBERT MARTONE



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

aware Regional Art Exhibition, Newark, Del.;
Annual Fellowship of the Pennsylvania Acad-
emy of the Fine Arts, Philadelphia, Pa.;
Philadelphia Art Alliance, Philadelphia, Pa.;
Annual National Academy of Design, New
York, N.Y.; Jenkintown Annual Exhibition,
Jenkintown, Pa.; Philadelphia Sketch Club,
Philadelphia, Pa.; Wayne Annual Art Exhi-
bition, Wayne, Pa. One Man Shows: Silverside
Club, Wilmington, Del., 1965; The Devon,
Wilmington, Del., 1968; Vendo Nubes,
Philadelphia, Pa., 1973; Ashcroft Gallery,
Philadelphia, Pa., 1975. Awards: William
Emlen Cresson Memorial Traveling Scholar-
ship for Study in Europe, 1967, The Pennsyl-
vania Academy of the Fine Arts, Philadelphia,
Pennsylvania; First Prize, Portrait and Life Di-
vision at the Ocean City, N.J. Annual Exhi-
bition, 1968, Ocean City, N.J.; First Prize,
Philadelphia Watercolor Club, 1972.

WILLIAM OMWAKE



Instructor in Painting

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



ADMISSION AND FEES



ADMISSION—DAY SCHOOL

The Pennsylvania Academy of the Fine Arts admits, and has admitted since 1805, students of any race, color, creed and national or ethnic origin.

The official application form (the last page of this catalogue is a removable application form) must be filled in and returned to the Registrar of the Schools together with two small photographs, the application fee of \$10.00, and a portfolio of four to seven examples of work. The name and address of the applicant should be clearly printed on the back of each piece. The Academy cannot accept responsibility for loss or damage to student works. Drawings or paintings must *not* be glass covered.

Two written references, to be sent directly to the School are also required. No student is eligible for admission unless he or she is at least sixteen

years of age and has completed high school or its equivalent. The Committee on Instruction reserves the right to limit the number of students under any or all classifications. An application blank accompanies this booklet. Before final admission a personal interview with the Dean is recommended.

A Medical Certification of Good Health is also required to complete the admission requirements.

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

FEES, DAY SCHOOL

Application fee	\$ 10.00
Tuition fee per term	650.00
Total—First Term	660.00
Tuition fee, each	
subsequent term	650.00
Late registration fee	5.00

Room—per term (16 wks.)

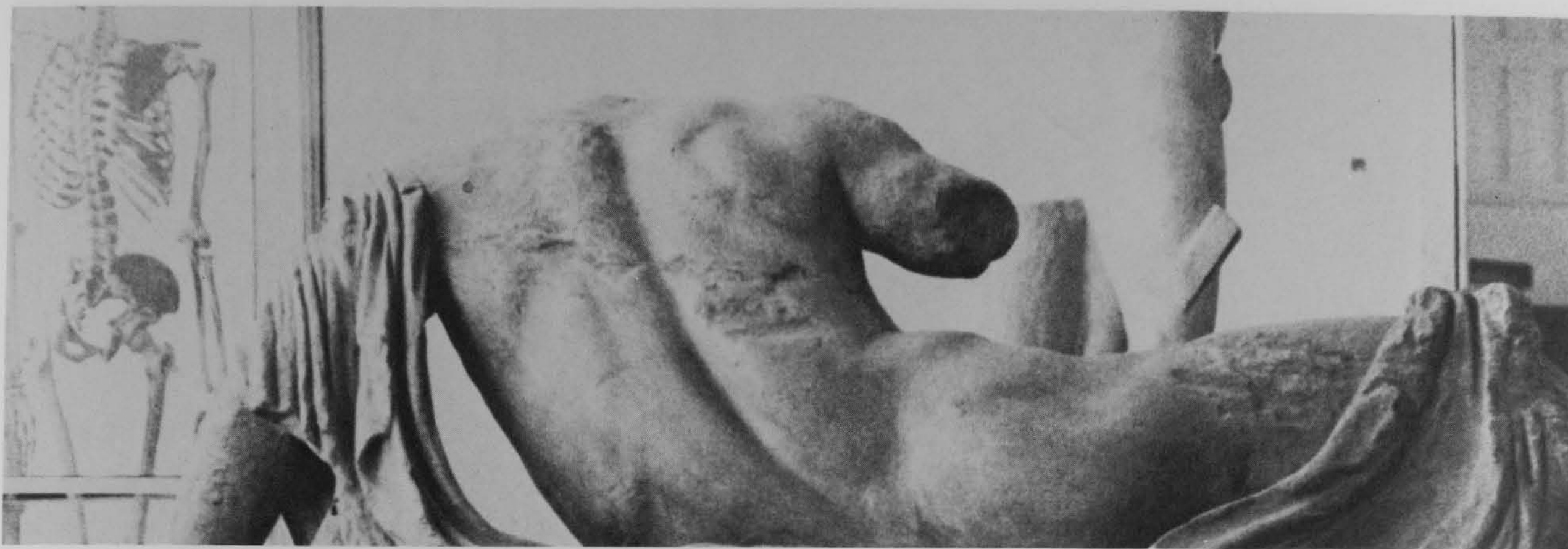
(Women only) 450.00

Locker fee per year 2.00

PAYMENT REGULATIONS

All fees are payable in advance and no deduction is made for late registration or for absence. No refund will be made after the second week of any Term for either tuition or in the case of Residence Students for lodging, whether the cause be voluntary or involuntary withdrawal, dismissal by the School Administration for any reason in its own discretion, or for any reason, except as noted below.

The two exceptions to the above regulations may be (a) in the case of any student who is called into military service before or during a School Term under the provisions of the Selective Service Act; or (b) students under Public Law No. 550 (G.I. Bill).



In either case, if a student fails to enter the course, or withdraws or is discontinued therefrom at any time prior to completion the rules listed under Veterans (p. 46) will apply.

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

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

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

on registration day, a late registration fee of \$5.00 becomes payable.

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

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

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

A fee of \$2.00 is charged for each

locker. Lockers must be vacated, by students not returning, by the last day of the current term. After that date contents will be disposed of to make room for new students.

THE EVENING SCHOOL

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

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



EVENING SCHOOL FACULTY:

Morris Blackburn
 Arthur DeCosta
 Murray Dessner
 Adolph Dioda
 Thomas Ewing
 Paul Anthony Greenwood
 Oliver Grimley
 John Hanlen
 Homer Johnson
 William R. Martone
 Dan Miller
 Bruce Samuelson
 Louis B. Sloan
 Kim Sou

SUMMER SCHOOL

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

Office. The 1977 Summer School starts June 13 and closes July 22, 1977.

SUMMER SCHOOL FACULTY:

Marshall Glasier
 Oliver Grimley
 John Hanlen
 Jim C. Lueders
 Louis B. Sloan
 Francis Speight
 Roswell Weidner

**FEES FOR EVENING
 AND SUMMER SCHOOL**
 PHONE OR WRITE FOR BRO-
 CHURE ON THE EVENING OR
 SUMMER SCHOOLS. BROCHURE
 CONTAINS MORE DETAILED
 INFORMATION AND APPLICA-
 TION FORMS FOR ADMISSION.

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 and in fact are found to aid in that effort. Therefore these regulations are to be met for the student to be eligible for promotion, individual studio privileges, scholarships, prizes and travel awards. Furthermore those students who desire to apply the credit for studio work done at the Academy toward an Academic degree must have a complete record of registration as well as a Faculty evaluation of the quality of the work. This record will constitute a proper transcript for the Academic University or College. Registration requirements are



satisfied when each student has registered one piece of work each month with each of the artists assigned to him. Sculpture students are required to register one figure, one head, one sculpture done without a model and five drawings each month.

FINANCIAL AID

Financial aid is not generally available to incoming students. Students applying to the Academy do not have the privilege of most state and federal loans and grants; i.e. PHEAA or BEOG. The school is, however, approved for those receiving Veterans, Social Security, and Rehabilitation benefits.

The Academy offers its own scholarship program, endowed through private funds. Scholarships are awarded in the form of tuition, either full or half. Scholarships do not gen-

erally entail money for expenses other than tuition. Competitions are held each spring with the submission of work to a faculty jury. Scholarships are awarded on the basis of talent and need.

TUITION SCHOLARSHIPS

A number of partial scholarships are available annually to graduates of the city high schools and vocational-technical schools through the Board of Public Education of the City of Philadelphia.

Students already enrolled at the Academy for two semesters, in good standing and enrolled at the time of application, may apply to the Academy for free full or half tuition scholarships. Applicants must complete the official forms and submit them with three works to the Faculty at the March meeting. College Schol-

arship Service Reports are also required. Approximately twenty-five scholarships are available and will be awarded on the recommendation of the Committee on Instruction and the Academy Faculty. Preference is given to students of merit who otherwise would be unable to pursue their study of art.

These free tuition scholarships have been made possible by gifts from Academy friends:

THE JOHN LAMBERT SCHOLARSHIPS.

THE LEWIS S. WARE MEMORIAL SCHOLARSHIPS.

THE LOUISE HARRISON MEMORIAL SCHOLARSHIPS.

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

THE MARY R. BURTON SCHOLARSHIPS.

THE SARAH KAIGHN COOPER MEMORIAL SCHOLARSHIPS.

Given by Mrs. George K. Johnson.

THE ELIZABETH H. THOMAS MEMORIAL SCHOLARSHIPS.



THE LEORGE M. WILTBANK SCHOLARSHIPS.

Given by Annie C. Wiltbank.

THE BARBARA SPECKER GORSON MEMORIAL SCHOLARSHIP.

Given by her father, Mr. Joseph Specker.

THE ROND CRISTINE JOHNSON MEMORIAL SCHOLARSHIP.

ALLEN HARRIS MEMORIAL SCHOLARSHIP.

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Given by Mae Diffenbaugh

THE ELEANOR S. GRAY MEMORIAL FUND.



In memory of his wife, Eleanor S. Gray, J. Maurice Gray established the ELEANOR S. GRAY MEMORIAL FUND in 1967. One full tuition scholarship was awarded in the school year 1976-1977.

In an effort to spread the free tuition scholarships to cover the needs to the fullest possible extent, it is within the province of the Faculty to recommend a number of half scholarships. Full free tuition scholarship recipients are required to work for the school an assigned thirty hour period, during the holding of that year's scholarship, and half scholarship students a fifteen hour period. These obligations may be fulfilled by posing in the portrait studio or by com-

pleting other work designated by the school.

A student must maintain an average of B- or better in order to hold a scholarship.

FOREIGN STUDENT SCHOLARSHIPS

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



GENERAL INFORMATION



FACULTY ENRICHMENT

The Ford Foundation has approved a grant of \$50,000.00 to the Pennsylvania Academy of the Fine Arts to establish a permanent endowment for faculty enrichment in the studio arts. The grant was made on the condition that the Academy provide \$150,000.00 in matching funds. The Academy envisions the initial endowment of \$200,000.00 as the first step in establishing an effective ongoing sabbatical and visiting artist program that will benefit both students and faculty.

The Academy gratefully acknowledges the support of the following who have generously contributed to the endowment.

The Mary Adolph Fund for Faculty Enrichment

The William H. S. Wells Fund for Faculty Enrichment

The Daniel Dietrich Foundation Grant for Faculty Enrichment

The Women's Committee of the Pennsylvania Academy of the Fine Arts

Mrs. James M. R. Sinkler

Mrs. Alan McIlvain

Mr. & Mrs. H. Lea Hudson

Mr. & Mrs. C. Earle Miller

Mr. & Mrs. Benjamin Alexander

Mrs. William Coxe Wright

ACADEMY RESIDENCE

The School provides residence accommodations for a limited number of its women students. New applicants for entrance into the School should indicate in their earliest correspondence any interest in such housing. A deposit of \$50.00 is required for room reservations. Additional information on types of accommoda-

tions may be obtained from the Dean's Office. No single accommodations are available.

VETERANS

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

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

The regular school program is available to a veteran only on a Full-Time* basis. Even in those situ-



ations where a student is doubly enrolled in the BFA program between the Academy and either Philadelphia College of Art or the University of Pennsylvania his status must remain "Full-Time"*. A Veteran wishing to enroll on a part time basis will be restricted to the Evening or Summer school programs. In order to comply with grade and credit regulations as outlined by the VA, a student is required to take a minimum of three evening or summer school courses resulting in at least three grades and 3.6 semester credits.

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

*Full-Time = 12.0 semester credits (30 clock hours)

Unsatisfactory Progress Students receiving failing grades are placed on

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

Refund Policy In the event a war orphan or eligible person fails to enter the course, or withdraws or is discontinued therefrom at any time prior to completion, the amount charged to the veteran for tuition, fees, and other charges for a portion of the course shall not exceed the approximate pro rata portion of the total charges for tuition, fees, and other charges that the length of the completed portion of the course bears to its total length.

Credit for Previous Education and Training Appropriate credit is given for comparable previous education and training, and the training period will be shortened accordingly.

MEDICAL CERTIFICATION

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

STUDENT AID FUND

In August 1971 a group of friends and fellow students established a fund for student aid. "The James E. Brewton Student Aid Fund" originally created by the proceeds from



the sale of this artist's paintings is the expression of their love and respect for him and his expressed concern for the Academy students. The Student Aid Funds provide short term loans. Students may apply in the Dean's Office.

FOUR YEAR CERTIFICATE

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

TRANSFER CREDIT

A maximum of two years of studio credits (48) may be accepted toward the Academy's four year Certificate. No transfer credits are acceptable toward the requirements for the Cresson, Schiedt or Ware Scholarships.

BACHELOR OF FINE ARTS DEGREE

Because the Academy is devoted exclusively to the study of Fine Arts it is not a degree granting institution. A Bachelor of Fine Arts degree is available, however, in conjunction with the Philadelphia College of Art or the University of Pennsylvania. Both institutions recognize the attainment of the Academy's certificate as satisfying the studio credit requirements for their respective BFA programs.

PHILADELPHIA COLLEGE OF ART

With Academy endorsement based upon high school graduation and a secondary school transcript judged creditable by the Academy, a student may register in liberal arts at PCA any time after beginning Academy enrollment. The BFA degree-credit candidate will be considered to have fulfilled PCA's studio requirements upon receipt of the Academy's certificate.

The candidate may begin to earn the required 45 liberal arts credits in any semester during his four-year studio program or after being awarded the Academy's certificate. Subject to Academy requirements, he may register for any number of liberal arts credits per semester. Upon submission of an official transcript of prior

liberal arts study, he may be awarded a maximum 12 transfer credits toward PCA's requirements for the BFA degree."

UNIVERSITY OF PENNSYLVANIA

The program normally is a 5 year course of study. Academic courses are offered through the College of General Studies with the BFA degree awarded by the Graduate School of Fine Arts.

The first year would be devoted exclusively to PAFA, the last to comple-

tion of liberal arts courses at CGS. Admission to the program begins with the written recommendation of the Dean of PAFA. Applicants must forward copies of their High School (and any college) transcripts to CGS. Students with less than an overall academic average of 2.5 will not be admitted to CGS.

Students must earn the Academy's certificate and be promoted to Advanced Standing to complete their studio requirements for the BFA. All of the required 16 credit units of academic courses must be taken at

CGS. No transfer of academic credits will be allowed. Students wishing to begin the program after having completed their studio requirements may do so only with a special approval from the Dean of PAFA and the permission of GSFA.

Students wishing more specific information may inquire through the PAFA school office or write directly to: College of General Studies, 210 Logan Hall, U. of P., Phila., Pa. 19174, for a CGS Bulletin.

COURSE DESCRIPTIONS





PRELIMINARY DIVISION

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

The Preliminary studio schedule is as follows:

Life Painting—6 hours per week, painting from the life model.

Painting Studio—6 hours per week with emphasis on design, color, texture and composition.

Drawing—9 hours per week divided between cast drawing and drawing from the life model.

Graphics—6 hours per week—the study of the major techniques of print

making and their use in creative work.

Clay Modeling—3 hours per week—instruction in modeling from life and portrait models. Three dimensional design.

Perspective and Lettering—1 hour per week—this instruction is a prerequisite for students who will enter the advanced division in Painting or Graphics.

Materials and Techniques—1 hour per week—this instruction is a prerequisite for students who will enter the advanced division in Painting or Graphics.

History of Art—1 hour per week—this illustrated lecture course is a prerequisite for promotions from the preliminary studios and is presented from the standpoint of the practicing artist rather than the art historian.

Anatomy—This series of lectures is an elective and is presented as an aid to

the student artist and as a supplement to his studio work.

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 studios in Drawing, Life and Portrait painting. They are encouraged to pursue special projects and to emphasize individual explorations in style, medium and content under the critical guidance of the Faculty. It is expected that students in the Painting Division will complete at least two semesters in the open studios before they apply for advanced status and assignment



to an individual studio. Upon recommendation of the Faculty Advanced Painting students may be privileged to work in individual studios. They will be required to receive criticism of work done in their studios from at least three artists of the Faculty, a minimum of once each month. These artists may also recommend the return to the painting studios if in their opinion the student is not benefited by the assignment to an individual studio.

All studio facilities and lectures are open to the use of Advanced Painting students assigned to individual studios.

GRAPHICS DIVISION

Students electing to enter the Graphics Division will select a studio in Drawing, Painting or Sculpture. The major studio assignment will be in Graphics. It is expected that stu-

dents in the Graphics Division will complete at least two semesters and have earned a semester grade in etching, lithography and silk screen before they apply for advanced status. Upon recommendation of the Faculty the Graphics student may be advanced and assigned to an individual studio.

Advanced students are required to receive criticism from at least three artists of the Faculty a minimum of once each month. These artists may also withdraw the use of the studio if in their opinion the student is not benefiting from the privilege.

All studios, facilities and lectures are open to the use of Advanced Graphics students.

SCULPTURE DIVISION

Students may enter the Sculpture Division directly upon admission to the

Academy or they may elect to enter the division upon promotion from the Preliminary Division. The Sculpture studios are devoted to clay modeling from the human figure and head. Individual projects involving wood carving, welding, stone carving, kiln firing or molding of plastic may be pursued under the supervision of an instructor. Upon recommendation of the artists of the Sculpture Faculty individual students may be given advanced status and assigned private studios where projects outside the scope of the regular studios may be pursued. The privilege of a private studio may be withdrawn if in the opinion of the Faculty the student has not benefited therefrom.



SCHOLARSHIPS AND PRIZES



THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

By the liberal provisions of the wills of Emlen Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emlen Cresson, Academician, the income from which is to be applied by the Pennsylvania Academy of the Fine Arts in sending pupils of merit to Europe. These scholarships shall be awarded under such rules and regulations as shall be adopted from time to time by the Board of Directors of the Pennsylvania Academy of the Fine Arts. The award of Cresson Scholarships has had significant influence on hundreds of recipients over many years and has been a great boon to this Academy. In the Spring of 1969 the one thousandth award was made. To

emphasize the importance of these awards and to broaden the advantages to our students, and because the Fund realizes very generous income each year, the Management, through its Committee on Instruction, has established the practice of approving the recommendation of the Faculty for either first or second awards. These scholarships were first awarded in 1902.

In 1975, the award of a Cresson Traveling Scholarship credited each student with \$3,100 of which \$2,000 was used for a summer of travel and traveling expenses in Europe, and the remaining \$1,100 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 con-

tinuance of regular studio work in an additional year as an advanced student. He is expected to help set high professional standards among our students after his return from Europe. In cases of exceptional merit, and when a very decided 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 months after receipt of the award.

Eight Cresson Traveling Scholar-



ships were awarded in 1975. Every student in good health and without knowledge of any physical condition or any other reason to prevent accepting and properly using such scholarships is eligible for competition for Cresson Traveling Scholarships. Competitors must have an aggregate of 90 Academy Winter School weeks to their credit which must have been accumulated within five (5) years of the date of competition. The final 30 weeks (two terms) must be spent in the Winter School of the Academy and must be within the year of competition. One summer and one semester of evening school or two semesters of evening school may be allowed as equivalent of one semester by special approval of the faculty and administration.

Every student must have a complete and unbroken registration record.

Painters and Graphics Majors must also have satisfactorily completed the work in Materials and Techniques in Perspective and Art History. Sculptors must meet the requirements of the Sculpture faculty and attend the Art History lectures. All financial obligations must be fully paid.

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

All competitors are unrestricted as to amount, size and variety of work they submit in the competition groups, provided they do not exceed the

space allotted. Each sculptor's group must include a composition. Work must be exhibited unframed and unglazed. If tape or stripping is used to trim unsightly edges of canvas, it may be used to give order rather than enhance and must not encroach upon the face of the canvas.

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

The recipient of a second traveling scholarship is granted the sum for travel and travel expenses and a general accounting must be made and filed in the school office within three months of the end of its use. The student is not required to return for another period of study but may apply for free tuition should addi-



tional study be advisable. Use of free tuition under such circumstances may be regulated and arranged with the Dean of the schools.

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

THE LEWIS S. WARE MEMORIAL TRAVELING SCHOLARSHIPS

The Lewis S. Ware Memorial Traveling Scholarships, in accordance with the will of the testator, provide 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, one Ware Traveling Scholarship was awarded in 1975 representing an amount of \$2000.

THE J. HENRY SCHIEDT MEMORIAL TRAVELING SCHOLARSHIPS

The J. Henry Schiedt Memorial Scholarships in accordance with the will of Cornelia Schiedt, provide for the award of Traveling Scholarships according to the income available. The award of these scholarships will be made on the recommendation of the Faculty by the Board of Trustees to students of outstanding merit. Eligibility for this competition will be based on the same requirements as

set up for Cresson Awards of that year. These scholarships are not specifically designed for European travel. It is therefore possible, under certain circumstances, for a competing student to make application to the Dean of the Schools at least three months before the date of competition for a particular program. These Scholarships were first awarded in 1949 and five Schiedt Traveling Scholarships of \$2000 each were awarded in 1975. The credit may be used any time within twenty-eight months after receipt of the award.

THE CHARLES TOPPAN PRIZES— These prizes were established in 1881 by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan and Mr. Robert N. Toppan. Due to the considerable appreciation in value of this trust, the following



regulations were put into effect in 1962, enlarging the benefits but adhering to the positively expressed terms of the original gift that "The drawing of the work submitted will receive first attention of the examiners." First awarded in 1882.

Up to six prizes will be available each year at the discretion of the Committee on Instruction, depending on the amount of income available. A maximum of three drawings matted or prepared for exhibit but not glass covered with no limit on size, subject matter or media, may be submitted in the spring of each year by regularly enrolled students, whose records show attendance for at least two years previous to the current competition. They will be judged by the Faculty, or a committee of the Faculty, and the

winners' work is to be exhibited with the major competition of the season. Any student may receive a Toppan award but once, and there shall be no obligation to award prizes to any work which, in the opinion of the judges, is not of sufficient merit.

THE PACKARD PRIZES—From the income of the John H. Packard Fund, established by the children of the late John H. Packard, M.D., for many years chairman of the Academy's Committee on Instruction, annual prizes of \$50.00 and \$25.00 are awarded for the best and second best groups of original studies made from living animals in the Zoological Garden. These prizes are open to all students of the Academy who have registered for both terms of the school year. A student may not submit more than one set of drawings mounted on

a sheet not to exceed 30 x 40 inches. A student having once received a prize becomes ineligible to receive the same prize for the second time. First awarded 1899.

THE EDMUND STEWARDSON PRIZE—The Edmund Stewardson Prize of \$100.00 in Sculpture is awarded during the school year. This is an annual prize, competed for by students of the Academy, with such pupils of other art schools as may be approved by the Committee on Instruction. The subject for the competition is a full-length figure from life in the round. Studies must not be less than two feet six inches in height, and not more than three feet in height, and must be made within eighteen hours, during three consecutive days, in six sessions of three hours each. A student receiving one Stewardson



Award is ineligible to compete a second time. No one except the competitors is admitted to the competition room at any time during the days of the competition. The Jury of Award consists of professional sculptors, having no official connection with the Academy, nor any other schools whose pupils may have taken part in the competition. If no study be satisfactory to the Jury, the prize may be withheld. When no award is made, the amount of the prize may, at the discretion of the Board of Directors, be added to the principal of the prize fund or distributed with future prizes. The clay models offered in competition must be kept standing in good condition until otherwise ordered and figures cast by the Academy become its property. The competition in the spring of the 1974-1975 year was judged by Robert

Engman. First awarded in 1901.

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

THE RAMBORGER PRIZE—From the income of a fund established by the late William K. Ramborger, Esq., as a memorial to his sister, Aspasia Eckert Ramborger, who was a stu-

dent of the Academy, an annual prize of \$35.00 is awarded for the best line drawing in black and white of a head from life by a pupil of the Academy who has not been under instruction over two years, but who has been registered in the Academy for both terms of the current school year. Each competitor may submit one unmounted drawing on white paper 19 x 25 inches in size. Having once received an award, a student becomes thereafter ineligible to compete again. First awarded 1911.

THE STIMSON PRIZE—This prize was established in memory of Emma Burnham Stimson and was created for the award each year of a prize in sculpture of \$100.00 for the best work done by the students in the regular course of the class. The contest is open to students who have been



registered for three terms and who are members of the Life Modeling Classes, but is not open to former students who work in the class by special permission. The subject for competition is a full-length figure from life, in the round, not less than two feet six inches in height, and must be made during class hours as a part of the regular work in the class. The work must be submitted anonymously to a jury appointed by the Committee on Instruction. The Jury is not obligated to award prizes or honorable mentions if, in its opinion, the work submitted is not of sufficient merit to justify making the awards. The competition in the School year 1975-76 was judged by Sidney Simon. First awarded in 1917.

THE CECILIA BEAUX MEMORIAL PRIZE—The gold medals

which Cecilia Beaux received during her life in recognition of her work as a portrait painter have been donated to the Academy by Miss Beaux's residuary legatees and converted into a fund, the income of which will provide a prize to be given for the best portrait painted during a school year by a student of the Academy. This prize of \$100 will be awarded, when available, by the President with the advice of the Faculty. Students eligible for the prize must have been enrolled in the day classes for two consecutive terms and at the time of competition be members of the Advanced Studio. The award is to be for the outstanding portrait accomplished within two terms then current and not more than three examples of work may be submitted. Any student can receive the award but once, and it is particularly stipulated that the

award does not need to be made if, in the opinion of the Faculty, no work is submitted of sufficient distinction. First awarded 1946.

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

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



special contributions from her friends to this fund. First awarded 1955.

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

THE EDNA PENNYPACKER STAUFFER MEMORIAL PRIZE—A prize of \$100.00 will be available yearly to be awarded by the Faculty, or a committee of the Faculty, to a student in the School of the Pennsylvania Academy of the Fine Arts in recognition of excellence in any medium of the Faculty's choice, and preferably at a time of year other than the late spring so that the finan-

cial advantages may be enjoyed by the student during the course of his studies. It was further agreed that the prize could be increased in amount should the investment make that possible but no award shall be given in any year when a lesser amount than \$100.00 is available. This prize was established by Ellen Evans to honor the memory of her beloved friend Edna Pennypacker Stauffer, 1883-1956, painter and lithographer of broad reputation who was a student at the Academy in 1902, 1903 and 1904. First awarded in 1961.

THE ELEANOR S. GRAY PRIZE FOR STILL LIFE—A prize of \$100.00 will be awarded by the Faculty, or a faculty committee, to a student in the School of the Pennsylvania Academy of the Fine Arts who has demonstrated superior ability

through the painting of Still Life. The painting considered must have been done on the Academy's premises during the normal course of the School's activities, and the award may be made during the school year, rather than at the spring judgments. One or two paintings may be submitted by each contestant. This prize is made available through a fund established by Mr. and Mrs. J. Maurice Gray. First awarded in 1961.

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



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

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

THE MARK CULLINANE MEMORIAL PRIZE IN SCULPTURE—This \$50.00 prize given by Mr. Joseph Tanda, is awarded by the Sculpture faculty for a work of sculptural rather than representational quality. First awarded

in 1974.

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

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 tradi-

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

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

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



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

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

THE WARD PRIZE IN SCULPTURE—An award of \$600.00 is made each year by the sculpture faculty to a student who has demonstrated exceptional ability. This prize was established by Eliab Tilson Ward in memory of his daughter Winifred Duncan Ward, a student of sculpture

at the Academy. First awarded in 1975.

THE CHARLES E. DUTROW AWARD—Established by Elizabeth D. Haynes is given annually to 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 PERSPECTIVE PRIZE—A cash prize has been given each year to that student who does the most exemplary work in the Perspective Course. This award was instituted by Mr. John Harbeson, instructor in Perspective from 1916 to 1955, and was generously carried on by Mr. William Campbell, an associate instructor 1936-1955 and Instructor 1955-1965. The Prize was awarded

jointly in 1967-1969 by Mr. Campbell and Mr. Shores, Instructor since 1965 to the present. The award is being carried on now by Mr. Franklin Shores. The award is \$50.

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

THE PHILADELPHIA PRINT CLUB PRIZE—The Philadelphia Print Club Prize is awarded to an outstanding student in the graphics studio and entitles the winner to a one year membership in the Club. First



awarded in 1953.

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

THE WANAMAKER PRIZE—

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

MABEL WILSON WOODROW PRIZE—Given by Mabel Woodrow Gill. A prize of \$100.00 is made available annually for an award, or awards in the Graphics Department, at the discretion of the Faculty. First awarded in 1955.

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

First awarded in 1958.

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

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

THE LOUIS S. FINE PURCHASE PRIZE—A prize of \$150.00 for an outstanding painting memorializing the work of men on the Philadelphia waterfront is awarded each year by the Faculty. First awarded in 1968



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

THE GEORGE SKLAR MEMORIAL LIFE DRAWING PRIZE—This prize of \$100 was established in 1968, after the passing of Mr. Sklar, by his wife. It is given each year to the student who rates highest in Life Drawing throughout the Academy.

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 \$100.00 prize awarded during the school year by the Faculty and Administration to a student who shows promise. First awarded in 1973.

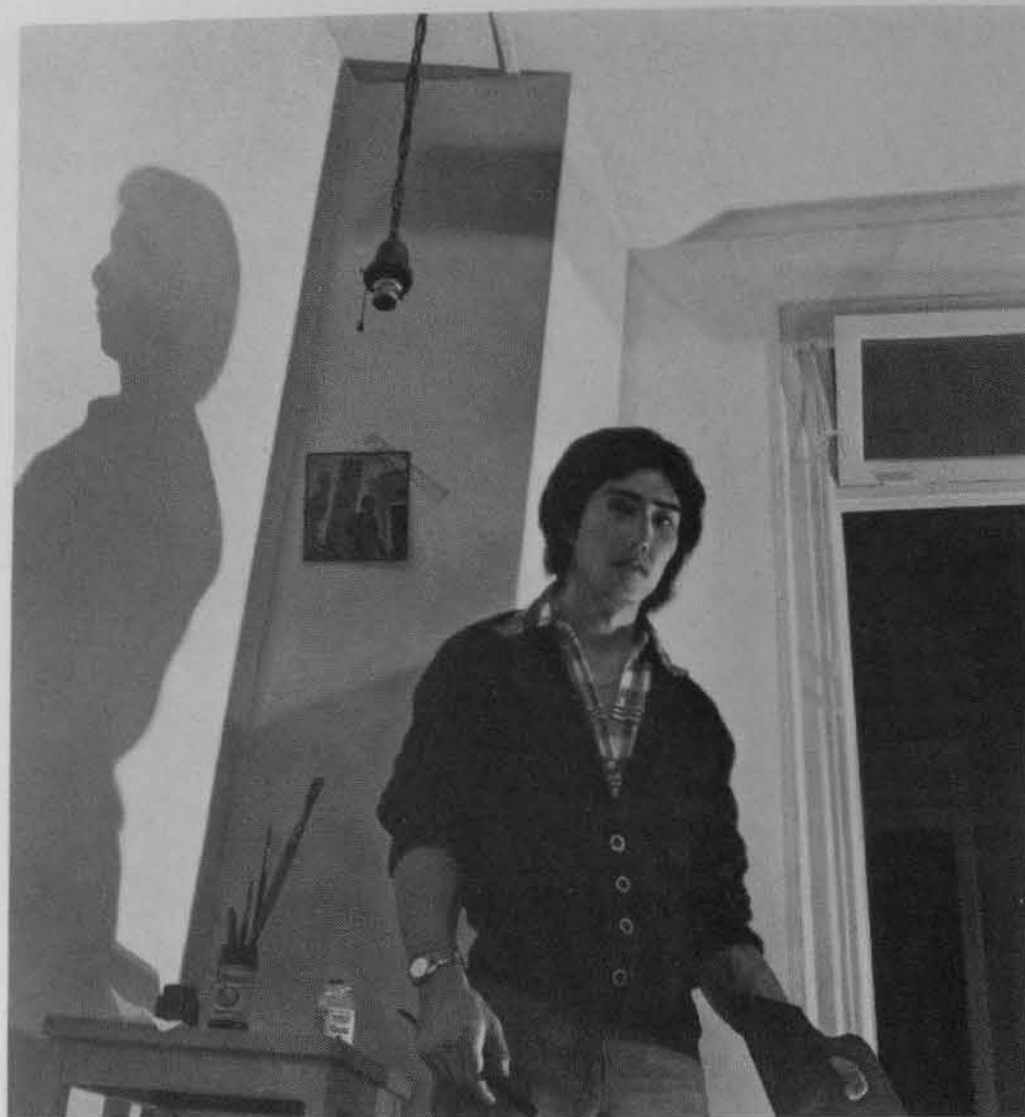
THE ALEXANDER PRIZE—\$300.00 for the student work in any medium which shows unusual promise. First awarded in 1973.

THE NICHOLAS BUCCIARELLI DRAWING PRIZE—These annual prizes established in memory of Nicholas Bucciarelli are awarded for excellence in the art of drawing. First prize \$100.00, second prize \$75.00, third prize \$50.00. The awards are to be made as early in the school year as practical. First awarded in 1973.

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

THE SOUTH STREET ART SUPPLY PRIZE—A \$100.00 credit for the purchase of art supplies at the South Street Art Supply Store for the best drawing from the nude figure.

SCHOLARSHIP AND PRIZE WINNERS 1975-76



Masanobu Nihei



Miyo Brenman

CRESSON MEMORIAL SCHOLARSHIPS

Samuel Clayton
James March
Dolores Milmo

Masanobu Nihei
Jill Rupinski
Andrea Workman

Honorable Mention

Joseph Brenman
James Conboy
Jack Daley
Barry Goldberg

Terry Kreuzer
Charles T. Smith
Russell Veeder

LEWIS S. WARE MEMORIAL SCHOLARSHIP

Thomas Booth

SCHIEDT MEMORIAL SCHOLARSHIPS

Miyo Brenman
Robert Moskowitz

Taiko Suzuki
Carolyn Webb

CHARLES TOPPAN PRIZES

Deborah Easter
Ava Harel
Terry Kreuzer

Chris Lonagan
Robert Moskowitz
William Stokes

PACKARD PRIZES

Diane Chanako

Frederick Costa

STEWARDSON PRIZE

Antonios Frudakis

Honorable Mention

Reindorf Dennis

Marguerita Mandas

THOURON PRIZES

James March
Dolores Milmo

James Conboy
Glenn Rudderow

RAMBORG PRIZE

Bonnie Taylor

THE STIMSON PRIZE

Jessie Pollock



Samuel Clayton

Honorable Mention

Florence McCarron

Annette Seidenglanz

CECILIA BEAUX MEMORIAL PRIZE

Masanobu Nihei

Honorable Mention

Samuel Clayton

Andrea Workman

PRINT CLUB PRIZE

Micheline VanCompernelle

WANAMAKER PRIZE

Loretta Mossman

Honorable Mention

Roy Kinzer

EDNA P. STAUFFER PRIZE

William Gannotta

FRANCES D. BERGMAN MEMORIAL PRIZE

Samuel Clayton

THOMAS EAKINS MEMORIAL PRIZE

Stacey Farley

Penelope Harris

JOHN CONNER MEMORIAL PRIZE IN GRAPHICS

Philip Courtney

Honorable Mention

Gwen Millington

WOODROW PRIZE IN GRAPHICS

Martha Macks

Honorable Mention

Koji Kawai

CATHARINE GRANT MEMORIAL PRIZE

Mary Gamble Hall

Honorable Mention

Jerry Ardemento



Thomas Booth



Andrea Workman



Carolyn Webb

MINDEL CAPLAN KLEINBARD AWARD

Joseph Hartle

GIMBEL PRIZE

Andrea Workman

MARY TOWNSEND & WILLIAM CLARKE MASON PRIZE

Jessie Pollock

PERSPECTIVE PRIZE

Jerzy Tufman

SYLVIA G. WEXLER MEMORIAL AWARD

Robert Moskowitz

THE QUAKER STORAGE COMPANY AWARD

Karen Hopkins

Koji Kawai

Honorable Mention

Fernando Olivera

Linda Massey

**LAMBERT & EMMA WALLACE CADWALADER
LANDSCAPE PRIZE**

Thomas Booth

Dianne Chanako

Honorable Mention

Richard Chalfont

Jack Finnerty

**LAMBERT & EMMA WALLACE CADWALADER
PORTRAIT PRIZE**

Ava Harel

CONSOLIDATED/DRAKE PRESS AWARD

Keith Ragone

Honorable Mention

William Gannotta

Dolores Milmo

GEORGE SKLAR MEMORIAL PRIZE

Ava Harel

Honorable Mention

Diane Chanako

LOUIS FINE PURCHASE PRIZE

Gail Delfiner



Dolores Milmo



James March

HENRY C. PRATT MEMORIAL PRIZE

Sandra Schuette

Honorable Mention

Taiko Suzuki

BENJAMIN LANARD MEMORIAL PRIZE

Noreko Asakura

ELEANOR S. GRAY PRIZE FOR STILL LIFE

Samuel Clayton

Honorable Mention

Peter Merscher

THE ALEXANDER PRIZE

Linda Massey

Honorable Mention

William Gannotta

Carla Pagliaro

CHARLES R. WEINER PRIZE

Janet Restino

HOBSON PITTMAN MEMORIAL PRIZE

Masanobu Nihei

FRANKLIN C. WATKINS MEMORIAL GRANT

Noriko Asakuro

Jack Daley

THE MARK CULLINANE MEMORIAL PRIZE IN SCULPTURE

Joseph Brenman

Carolyn Webb

THE NICHOLAS BUCCIARELLI PRIZE

Richard Chalfant

Fred Yocum

Marguerite Healey

Honorable Mention

Michael Cockrill

Loretta Mossman

THE ROBERT A. RICKER MEMORIAL LANDSCAPE PRIZE

Richard Chalfant

Honorable Mention
Roger Wetherholt

THE WARD PRIZE IN SCULPTURE
Russell Veeder

THE CHARLES E. DUTROW AWARD
Terry Kreuzer

Honorable Mention
Miyo Brenman

THE MR. AND MRS. LEON C. BUNKIN PRIZE
Georgette Veeder

Honorable Mention
Calvin Davies

CRESSON, WARE AND SCHIEDT MEMORIAL TRAVELING SCHOLARSHIP CANDIDATES

May, 1976

PAINTING and GRAPHICS:

Jerry Ardemendo
Noriko Asakura
Carole E. Barnett
Dennis Benoit
Stephanie O. Bernadyn
Elyse Randee Blank
Mary Borst
Susan Brand
Barbara Brodo
Terrance Bruszewski
Donald Bussard
Thomas Campbell
Joanne M. Cleveland
Diane Chanako
Richard F. Ciocco
Samuel Clayton
Robert Michael Cockrill
Rene Collier
James Conboy
Phillip Courtney
Lynne Cummins
Danny Curry
John R. Daley

Mary H. Davis
Christine Garnon Donoghue
Marlene D'Orazio
Yukio Fukunaga
Thomas Gabbay
Mary A. Galgon
Barry I. Goldberg
Mary Gamble Hall
Joseph S. Hartle
Donna Korkes
Joan McCann
Robert Mahoney
James March
Peter Merscher
Dolores C. Milmoe
Bessie Woodward Mims
Sally Mogelberg
Robert Moskowitz
Lynn Mowrer
Janet Murray
Masanobu Nihei
Kevin O'Neill
Dihanna Parsky

Lynda Petrov
Johanna Catherine (Fryce)
Pillischer
James Rose
Jill A. Rupinski
Philip Sanders, Jr.
Charles Smith
William Stokes
Taiko Suzuki
Margaret V. Toner
Robert Bruce Wallace
Thomas Watson
Nava Grunfeld Waxman
Roger Wetherholt
Sanae (Hagimo) Willoughby
Andrea Workman
Linda Jean Yates
Gary Zavodnick
Ruth M. (Sargis) Ziccardi
Joseph McLaughlin
(In Memoriam)

SCULPTORS:

Joseph C. Brenman
Miyo Brenman
Matina Chigounis
Reindorf Benjamin Dennis
Jessie Pollock
Gregory Rocco
Gerald Sherretta
Russell Veeder
Carolyn Webb

CANDIDATES FOR A SECOND AWARD:

Thomas Edward Booth
Albert F. Gury
Terrance M. Harvey
Terry Kreuzer
Linda Massey
Keith Ragone
Glenn Rudderow
Donald Shore

FOUR YEAR CERTIFICATE RECIPIENTS

December, 1975

Jacqueline S. Barnett
Robert A. Blank
Judith Susan Isaacs
Donna Korkes

Carman L. Maurer
Dolores C. Milmoe
Robert Moskowitz
Dihanna Parsky
Ruth Ziccardi

May, 1976

Jerry Ardemendo
Carole E. Barnett
Elyse Randee Blank
Stephanie O. Bernadyn

Thomas Edward Booth
Beth Andrea Burgess
Donald Bussard
Thomas Campbell
Matina Chigounis

Robert Michael Cockrill
Frederick J. Costa
Phillip Courtney
Lynne Cummins
Cary Stewart Galbraith
Mary A. Galgon
Barry I. Goldberg
Dorance Perry Gorton
Bette L. Greenwood
Albert F. Gury

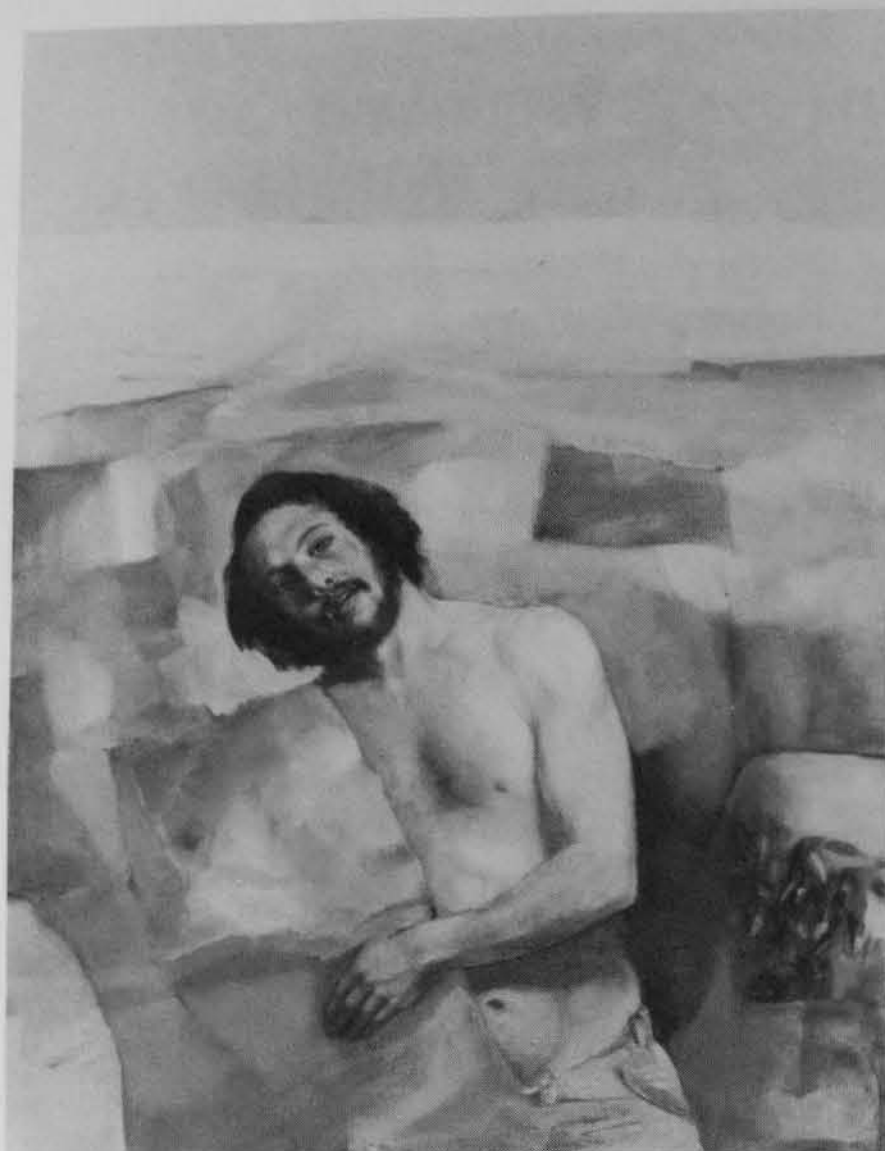
Mary Gamble Hall
William Hawkins
Adeline Kline
Terry Kreuzer
Florence McCarron
Robert Mahoney
James Mannella
Peter Merscher
Gwen Ruth Millington
Bessie Woodward Mims

Janet Murray
Masanobu Nihei
Linda Petrov
Ronald L. Polka
Keith Ragone
Gregory Rocco
Glenn Rudderow
Annette Seidenglanz
Pamela J. Shaner
Larry Shapiro

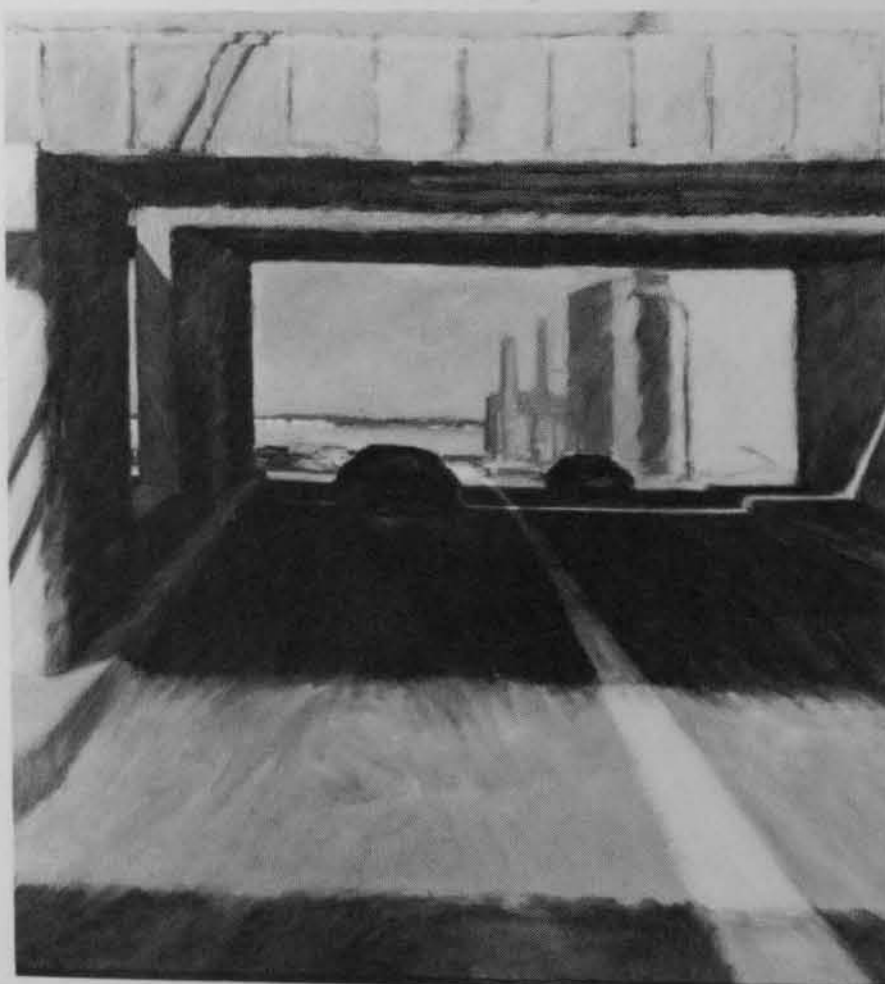
Linda Jean Stewart
William Stokes
Taiko Suzuki
Carolyn Webb
Steve A. Weigel
Robert Wetherholt



Taiko Suzuki



Robert Moskowitz



Jill A Rupinski

Director —
Richard J. Boyle
Dean —
Henry Hotz, Jr.

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President
Charles E. Mather III
Vice President
Clement B. Newbold, Jr.
Treasurer
Robert Stubbs
Secretary
Rita P. Damiano
Comptroller

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Samuel M. V. Hamilton
Henry F. Harris
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Charles E. Mather III
Clement B. Newbold, Jr.
Theodore T. Newbold
Bertram L. O'Neill
Mrs. Meyer P. Potamkin
Edgar P. Richardson
David W. Scully
Frank R. Veale
Charles J. Webb II
Mrs. John Wintersteen
Grahame Wood

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City Representative

Mrs. James W. Cooke
Chairman, Women's Committee
The Hon. Robert W. Crawford
City Representative
Daniel Miller
Faculty Representative
The Hon. George X. Schwartz
City Representative

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Charles L. Andes
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H. Lea Hudson
Charles E. Mather III
John W. McCoubrey
Richard J. Boyle
Director (ex officio)
Daniel Miller
Faculty Representative (ex officio)
Henry Hotz, Jr.
Dean of the School (ex officio)

SCHOOL STAFF

Richard S. Ranck
Registrar
Patricia E. Byrne
Assistant to the Dean
Marietta P. Bushnell
Librarian
Linda F. Bloom
Administrative Assistant
Barbara K. Tate
Store Manager
Stephen Hammond
Attendant
William Charles Bahmermann
Attendant

PEALE HOUSE SUPERINTENDENT

James Lulias

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

Live with relatives or friends _____ Other _____

77/78

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

Name _____ Address _____

Name _____ Address _____

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

Do Not Fill In This Section

Transcript _____ References _____

Interview _____ by _____

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

Arthur DeCosta
Acting Dean of the Schools

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

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

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

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

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

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

215-972-7625
215-972-7640

1977/1978

Registration	Tuesday and Wednesday, September 6 & 7, 1977
Studios open for all students	Thursday, September 8, 1977
Deadline for reports from traveling scholars	Friday, October 14, 1977
Stimson Competition opens	Tuesday, October 25, 1977
Holiday—Veterans Day	Friday, November 11, 1977
Stimson judging and award	Wednesday, November 23, 1977
Thanksgiving holiday	Thursday and Friday, November 24 & 25, 1977
Pre-registration, Spring Term	November 28–December 16, 1977
End of Fall Term	Friday, December 16, 1977
Christmas Recess	Monday, December 19, 1977–Tuesday, January 3, 1978
Registration	Tuesday and Wednesday, January 3 & 4, 1978
Studios open for all students	Thursday, January 5, 1978
Holiday—Washington's Birthday	Monday, February 20, 1978
Stewardson Competition and award	Wednesday–Friday, February 22–February 24, 1978
Spring Recess	Monday–Friday, February 27–March 3, 1978
Deadline for applications for traveling scholarships	Wednesday, March 8, 1978
Submit application for scholarship with work for scholarship competition before noon	Monday, March 13, 1978
Faculty Meeting for scholarship awards	Monday, March 13, 1978
Pre-registration Fall Term	March 20–April 3, 1978
Holiday—Good Friday	Friday, March 24, 1978
Submit work for Spring Prizes	Tuesday, April 11, 1978
Faculty Meeting Spring Prize Competition	Thursday, April 13, 1978
Deadline for submission of Toppan Prize work	Monday, April 24, 1978
Cresson Competition Placement	Monday, April 24 to Thursday, May 4, 1978
Last day for studio work	Friday, April 28, 1978
Toppan Prize Judging	Tuesday, May 9, 1978
Cresson Award Judging	Tuesday, May 9, 1978
Exercises for Awards	Wednesday, May 10, 1978
End of Term	Wednesday, May 10, 1978

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