

## PENNSYLVANIA ACADEMY OF THE FINE ARTS

Broad and Cherry Streets, Philadelphia, Pennsylvania, 19102

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## CALENDAR-1968-1969

Registration—new students Tuesday, September 3
Registration—old students Wednesday, September 4
Classes begin for all studentsThursday, September 5
Deadline for report from returned
traveling scholars
Faculty Meeting for Promotions Monday, October 28
Stimson Competition opens Monday, November 4
Stimson judging & award Tuesday, November 26
Thanksgiving holiday. Thursday & Friday, Nov. 28 & 29
Pre-registration, spring term MonFri., December 2-6
End of fall term Friday, December 20
School closed Dec. 23, 1968 thru Jan. 5, 1969
Registration new students/. Monday, January 6, 1969
Registration old students Tuesday, January 7
Classes begin for all students Wednesday, January 8
Faculty Meeting for Promotions Monday, January 20
Faculty Meeting for Promotions Monday, March 3
Stewardson competition & awards
Wed., Thurs. & Fri., March 5, 6, 7
Deadline for applications for traveling scholarships
Friday, March 7
Spring Recess March 10 thru March 14
Submit applications for scholarships, with work for
scholarship competition before noon. Mon., March 24
Faculty Meeting for scholarship awards
Monday, March 24
Holiday—Good FridayApril 4
Submit work for spring prizes Tuesday, April 15
Faculty Meeting for spring prizes competition
Thursday, April 17
Pre-registration for fall term MonFri., April 21-25
Deadline for submission of Toppan prize materials
Monday, April 28
Cresson Competition placement
TuesFri., April 29-May 2
Last Day for studio work Friday, May 2
Toppan prize judgingTuesday, May 6
Judging Cresson AwardsTuesday, May 6
Exercises for awards
End of term Friday, May 9
Women's residence closes Saturday, May 10
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### HISTORY

The Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States. Its origin dates from 1791, when Charles Willson Peale initiated efforts to organize a school for the fine arts in Philadelphia. This resulted in the formation of the Columbianum in 1794. In 1795, under the auspices of that association, the first exhibition of painting in Philadelphia was held in Pennsylvania's old State House, better known today as Independence Hall. The Columbianum was ultimately succeeded by the present Academy. In 1805, in Independence Hall,

organization. The gathering was a distinguished one and included the artists Charles Willson Peale, William Rush, and Rembrandt Peale. At that meeting the petition for the incorporation of The Pennsylvania Academy of the Fine Arts was prepared. The charter was obtained in March of 1806, creating the new organization "To promote the cultivation of the Fine Arts, in the United States of America (and to) enlighten and invigorate the talents of our countrymen."

#### **OFFICERS**

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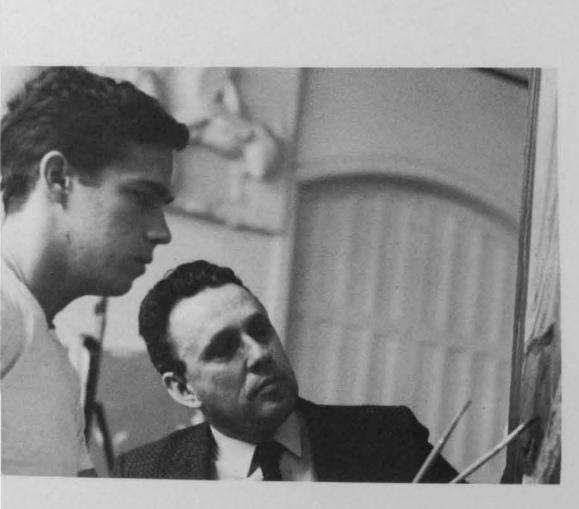


## FACULTY

THE FACULTY is composed of professional artists, distinguished in their fields of activity. 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 assistants skilled in technical specialties and by instructors and lecturers outstanding in fields allied to the arts.





FRANKLIN CHENAULT WATKINS-Born in New York City, in 1894. Studied in The Pennsylvania Academy of the Fine Arts. Awarded: Two Cresson Traveling Scholarships, P.A.F.A.; First Prize, Carnegie International Exhibition, 1931; Bronze Medal, Paris International Exposition, 1937; Bronze Medal, Musee du Jeu du Paume, Paris, 1938 Corcoran Gold Medal, 1939; Second Prize, Unrestricted Division, International Art Exhibit, Golden Gate International Exposition, 1931; Temple Gold Medal, P.A.F.A., 1944; P.A.F.A. Gold Medal of Honor, 1949; Retrospective exhibition Museum of Modern Art, N.Y., 1950, Artist-in-Residence American Academy in Rome 1953-54. Doctor of Fine Arts Degree from Franklin and Marshall 1954. Citation 1st Philadelphia Festival, Philadelphia Art Alliance Medal of Achievement. Member: National Institute of Arts and Letters; Advisory Board. John Simson Guggenheim Memorial Foundation; Associate, National Academy of Design; Life Fellow, American Academy in Rome. Represented: Museum of Modern Art; Whitney Museum of American Art; Metropolitan Museum, N.Y.; Corcoran Gallery of Art, Phillips Gallery, Washington, D. C.; Smith College Collection; Randolph Macon College; Albright Art Gallery, Buffalo, N.Y., Rodin Museum; P.A.F.A., Philadelphia Museum of Art, Philadelphia, Pa.; Newark Museum; Santa Barbara Museum: Detroit Institute of Art; Murdock Collection, Wichita, Kan.; Friends of Art, William Rockhill Nelson Gallery, Kansas City, Kan.; International Business Machines. Retrospective Exhibition, Phila. Museum of Art, 1964. See catalogue for biographical data to date.

ROSWELL WEIDNER-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 the Fine Arts, 1942; Dawson Memorial Medal, Pennsylvania Academy of the Fine Arts Annual Exhibition, 1965. Represented: Reading Museum, Philadelphia Museum, Pennsylvania Academy of the Fine Arts, Penn State University Prints: Library of Congress, Metropolitan Museum 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 since 1956.

HARRY ROSIN-Born in Philadelphia, December 21, 1897. Studied at the Pennsylvania Academy of the Fine Arts and in Paris. Exhibits: Paris, Pennsylvania Academy, Chicago Art Institute, Whitney Museum, Metropolitan Museum, Sculpture Show, World's Fair Chicago-1934, Texas Centennial-1936, San Francisco World's Fair, New York World's Fair-1939. Awards: Stewardson Prize & Cresson European Scholarship from Pennsylvania Academy, 1926; Widener Gold Medal, 1939; Pennsylvania Academy Fellowship Prize, 1941; Fellowship Gold Medal, 1942. \$1,000. Award from American Academy of Arts & Letters, 1946; Gold Medal Award, Philadelphia, Regional Show 1950; Bouregy Prize, Audubon Artists, 1956; Distinguished Pennsylvania Artist, 1964. Represented by work for French Government on Island of Guadeloupe, work on Tahiti, the Quaker and the Puritan for Samuels Memorial, and the Jack Kelly Memorial, all on the Schuylkill River in Philadelphia, Connie Mack Figure, The Deerfield Boy, Deerfield Massachusetts, and the facade of new Court House Building in West Chester, Pennsylvania; private and public collections.

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







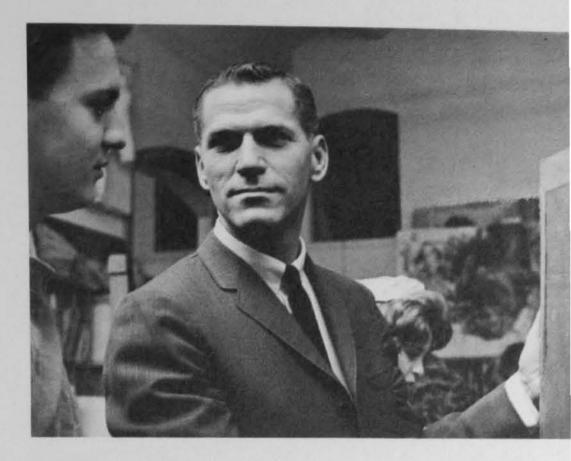


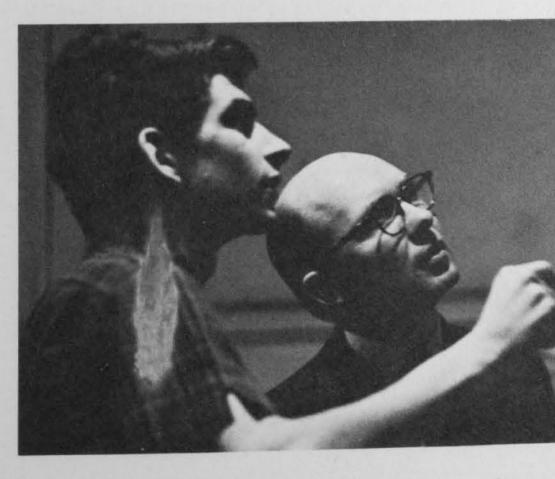
WALTER STUEMPFIG—Born in Philadelphia, 1914. Studied at The Pennsylvania Academy of the Fine Arts. Awarded: Cresson Traveling Scholarship, 1935. Represented in public and private collections. Member: National Academy of Design; National Institute of Arts and Letters.

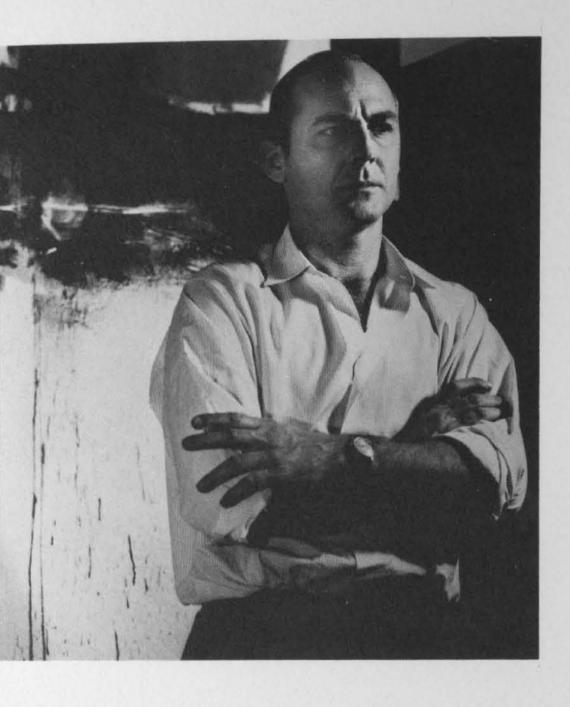
HOBSON PITTMAN-Born in Tarboro, N.C., 1900. Studied Pennsylvania State University; Carnegie Institute of Technology (Art School), Pittsburgh, Pa.; Columbia University. European study and travel. Awards: Honorable Mention San Francisco World's Fair, 1939; Schiedt Memorial Prize, P.A.F.A., 1943; Dawson Memorial Medal, P.A.F.A., 1944; Second Prize San Francisco Palace of Legion of Honor, American Exhibition, 1947; Fourth Clark Prize, Corcoran Gallery of Art, 1948; Third Prize, Carnegie Institute, American Exhibition, 1949; First Prize, Flower Painting, Butler Institute of American Art, Youngstown, O., 1950; Saltus Gold Medal, National Academy of Design; Second W. A. Clarke Prize, Corcoran, 1953; First Prize, Butler Institute of American Art, 1955; Guggenheim Award for Travel and Study Abroad, 1955-56; Brevoort-Eickemeyer Prize, Columbia University, 1960; The Pennsylvania State University Medal of Honor, 1963. Memberships: Philadelphia Water Color Club; National Academy of Design. Honorary Member: International Institute of Arts and Letters; Philadelphia Museum of Art; The Fellowship of the Pennsylvania Academy of the Fine Arts. Represented in: Metropolitan Museum of Art; The Pennsylvania Academy of the Fine Arts; Whitney Museum of Art; Brooklyn Museum; Phillips Memorial Gallery, Washington; Virginia Museum of Fine Arts; Nebraska Art Association; Butler Institute of American Art, Youngstown, O., Cleveland Museum of Art; Carnegie Institute; Brooks Memorial Gallery, Memphis, Tenn., Addison Gallery of American Art, Andover, Mass.; Philadelphia Museum of Art: John Heron Art Museum, Indianapolis, Ind., Santa Barbara Art Museum, Santa Barbara, Calif.; Wilmington Society of Artists, Wilmington, Del.; International Business Machines Collection of American Painting; Pennsylvania State University, University Park, Pa.; Montclair Museum of Art, Montclair, N.J.; Toledo Museum of Art, Toledo, O., Abbott Collection; National Institute of Arts and Letters; Cranbrook Academy; N.C. State Museum, Raleigh, N.C.; Florence Museum of Art, Florence, S.C.; Encyclopaedia Britannica Collection; Phoenix Museum of Art, Phoenix, Ariz.; Marion Koogler McNay Art Institute, San Antonio, Tex. First Retrospective Exhibition: The North Carolina Museum of Art, 1963.

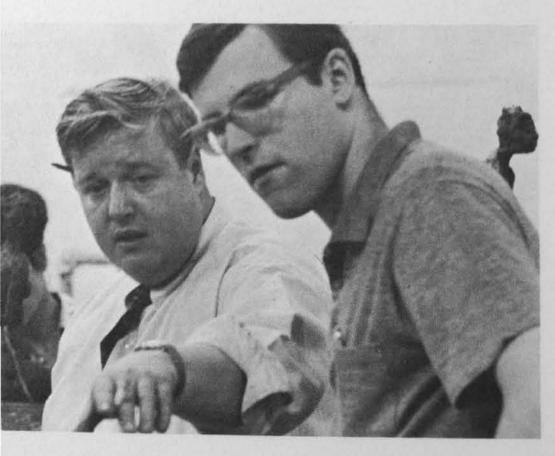
JOHN HANLEN-Born January 1, 1922 in Winfield, Kansas. Studied at the Pennsylvania Academy of the Fine Arts, and the Barnes Foundation. Awards: Cresson Traveling Scholarship 1942; Thouron Faculty Prize 1942; Cresson Traveling Scholarship 1943; Rome Collaborative 1943; Honorable Mention Toppan 1943; Second Toppan 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 Prize; Fellowship P.A.F.A. 1962 and 1964; Popular Prize, Swarthmore-Rutledge Union School District, 1964; Honorable Mention, P.A.F.A. Annual, 1965; Bertha M. Goldberg Award, 1967. Represented: Library of Congress, Washington, D.C., the Pennsylvania Academy of the Fine Arts, Winfield High School, Winfield, Kansas, and private collections. Murals for the Budd Company's Twin City Zephyrs, collaborated with George Harding on the Audubon Shrine, Mill Grove, Pa. Associate Professor drawing and painting, Moore College of Art since 1954.

HOMER JOHNSON-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; Membership in American Watercolor Society; Arts Center, Wallingford, Pennsylvania, 1965; Purchase Upper Moreland School District 1966. Represented in private collections. Exhibitions-One-Man show Philadelphia Art Alliance, 1962, Pennsylvania Academy of the Fine Arts, Regional Show, 1964. One-Man show Woodmere 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.









JIMMY C. LUEDERS—Born Jacksonville, Florida, July 4, 1927. Studied at the Pennsylvania Academy of the Fine Arts; Granger Prize, 1949; The William Emlen Cresson Memorial Traveling Scholarship, 1950, The Henry Schiedt Memorial Scholarship, 1951, and The First Toppan Prize, 1951. Third Hallgarten Prize at the 127 Exhibition of National Academy of Design, 1952, the May Audubon Post Prize. Represented in the American Federation of Arts Exhibition "Art Schools U.S.A." Represented in Tyler Art School of Temple University, Philadelphia Museum, Pennsylvania Academy of the Fine Arts, Fidelity-Philadelphia Trust Company, State Street Bank and Trust Company, Boston, Massachusetts and in private collections.

PAUL ANTHONY GREENWOOD—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 private collections in Philadelphia, Trenton and New York. Executed bronze lion for Sons of Italy Building, Philadelphia, 1955.

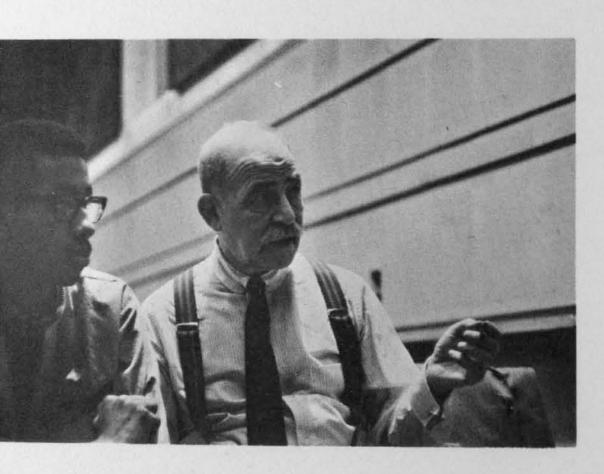
MORRIS BLACKBURN-Born Philadelphia, October 13, 1902. Studied at The Pennsylvania Academy of Fine Arts; privately with Arthur B. Carles, Jr. Taught: Philadelphia Museum School of Art 1933-41; Stella Elkins Tyler School of Art 1948-52; The P.A.F.A. 1952 to present. Awarded the William Emlen Cresson European Traveling Scholarship in 1928 and 1929; John Simon Guggenheim Memorial Fellowship in Painting and Graphic Arts 1952; John Gribbel Prize 1942, Print Club; John Gribbel Honorable Mention, 1944, Print Club; Honorable Mention American Color Print Society 1943; Third Prize American Color Print Society 1944; Honorable Mention Northwest Print Makers, 1943; Gold Medal Award Fellowship P.A.F.A. 1949; Mary S. Collins Prize 1950, Print Club; Lessing J. Rosenwald Prize 1950. Print Club; Harrison S. Morris Prize 1951, Equity Regional P.A.F.A.; Honorable Mention Philadelphia Art Alliance 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. Represented: Philadelphia Museum of Art, oils and prints; The Pennsylvania Academy of the Fine Arts and The Capehart Collection, oils. Prints in U.S. State Department, Brooks Memorial Art Gallery, American University Women's Collection, Clearwater Museum, Rosenwald Collection, Butler Institute of American Art, Rochester Institute of Technology, Woodmere Art Gallery, Library of Congress, Penn State University, University of Montana, Fleisher Art Memorial, Friends Central School, Phila.

DANIEL D. MILLER-Born in Pittsburgh, 1928. B.F.A. Lafayette College 1951, Pennsylvania State University summer painting classes under Mr. 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. 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. Paintings owned by The Pennsylvania Academy of the Fine Arts, University of Pennsylvania Library, Wilmington Society of the Fine Arts, Manitowoc Museum, The Pennsylvania State University. Prints, Philadelphia Museum of Art, Princeton University Library, Dickinson College, Philadelphia Public Library, Friends Select School, University of Maine. 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.









LOUIS B. SLOAN—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. Represented in the permanent collection of the Pennsylvania Academy of the Fine Arts, and in private collections.

JULIAN LEVI-Born in New York, 1900. Studied at the Pennsylvania Academy of the Fine Arts and for five years in France and Italy. Resides in East Hampton and New York City. Currently teaches also at the Art Students League of New York and is Director of the Art Workshop of the New School for Social Research. 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; Obrig 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. Elected to National Institute of Arts and Letters, 1960, Temple Gold Medal, P.A.F.A. Annual, 1962. Retrospective exhibitions at Boston University and New Britain Museum, 1962. 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; Johnson Collection, Reed College. Author: Modern Art: An Introduction, published 1961 by Pitman Publishing Corp.

ELIZABETH OSBORNE-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. One-Man exhibitions: Philadelphia Art Alliance, 1961; Socrates Perakis Gallery, 1964, 1966. Exhibited Penna. Academy of Fine Arts Annuals; Phila. Art Alliance; Wilmington Annuals; Phila. Museum; Silvermine (Conn.) Annual, 1966. Represented in the Permanent Collection of the Pennsylvania Academy of the Fine Arts, Phila. Museum of Art, Wilmington Society of the Fine Arts, and in private collections.



ALLEN HARRIS—Born in St. Louis, 1924. Studied at the Pennsylvania Academy of the Fine Arts, Barnes Foundation, Washington and Jefferson College, and the University of Pennsylvania. Awarded Cresson Traveling Scholarship, 1950; Louis Comfort Tiffany Foundation Grant, 1951; Fellowship Gold Medal from P.A.F.A., 1952; Helen Foster Barnett Prize from The National Academy of Design, 1957; Da Vinci Gold Medal from the Da Vinci Art Alliance, Philadelphia, 1958 and 1962; Rome Prize Fellowship from the American Academy in Rome, 1958, 1959, 1960; Samuel Finley Breese Morse Medal, from the National Academy of Design, 1963. Represented by portraits at Penn State University and in the Swedish Academy in Rome, in the Cortile d'Onore at Pompeii, and in private collections in Italy, Sweden, and throughout the United States. Member of the National Sculpture Society.







JACK LEVINE—Born in Boston, January 3, 1915. Studied with Denman W. Ross; Harold Zimmerman. Awarded Guggenheim Fellowship, 1945, 1946; Academy of Arts and Sciences Grant, 1946; Honorary degree, D.F.A. Colby College, Waterville, Me., 1957. Represented in the Metropolitan Museum of Art; Museum of Modern Art; Addison Gallery of American Art, Andover, Mass.; Univ. of Nebraska; Portland, Ore. Museum of Art; Walker Art Center; Univ. of Arizona; Whitney Museum of American Art; Art Institute of Chicago.

JOSEPH AMAROTICO—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.

MARSHALL GLASIER—Born in Wauwatosa, Wisconsin, in 1902. Teaches master classes in life drawing at the Art Student's League and at the New School for Social Research, New York City. Studied for five years with George Grosz: Also with Nicolaides and McNulty. Grantin-aid from the Bjorksten Research Laboratories, 1951-52. Artist-in-resident at Reed College, 1952-53. 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. Has also been consistently represented in the leading national museum exhibitions.

LEON KELLY-Born: Philadelphia, Pa., in 1901 of Spanish-Irish descent. Studied under Jean Auguste Adolphe, Alexandre Portinoff, Arthur Carles and Earl Horter. Horter's interest in Cubism, his private collection of paintings and books and his friendship for Kelly strongly influenced the abstract paintings of the early years (1919-1925). Lived in Paris 1924-30. Thereafter several periods of work in France, Spain, Portugal, North Africa. Awards: Cresson Traveling Scholarship from the Pennsylvania Academy of the Fine Arts, Philadelphia in 1924; William and Nora Copley award, 1958. One man exhibitions: Galerie du Printemps, Paris, 1926; Contemporary Arts, N. Y., 1933: Julian Levy, New York (5 oneman shows), 1942, 1944, 1945; Hugo Gallery, New York, 1950 (3 one-man shows); Galeria Amici de Francia, Milano, Italy, 1954; Edwin Hewitt Gallery, New York, 1956; Alexandre Iolas Gallery, New York, 1959, 1961 (oneman shows); Long Beach Island Foundation of Arts and Sciences, New Jersey, 1962; Zabriskie Gallery, New York, 1963; (also one-man shows in Philadelphia). Group Exhibitions: Galerie Fabre, Paris, 1927 with Fautrier and others: European International, 1927 (French Section); Galeris van Leer, Paris, 1928; Century of Progress, World's Fair, Chicago, 1933; College Art Ass'n., 1933; Traveling Show Italian Ballet: Julian Levy Gallery, 1944, 'Imagery of Chess'; California Palace of the Legion of Honor, 1945; Hugo Gallery, New York, 1950 with Cecil Beaton; Hugo Gallery, 1950 with Matta and Bellmer: also included in Annuals, Whitney Museum, Carnegie, Nebraska, Carnegie International, Philadelphia Museum of Art, Worcester and others. Public collections: Museum of Modern Art, New York; Whitney Museum, Wadsworth Atheneum, Connecticut: Munson-Williams Proctor Institute, Utica, New York: Addison Gallery, Phillips Academy, Andover, Massachusetts: Philadelphia Museum of Art, Philadelphia; Metropolitan Museum of Art, New York: University of Nebraska, Lincoln, Nebraska: Tel Aviv Museum, Israel: La France Institute, Philadelphia, Pennsylvania Academy of the Fine Arts, Philadelphia. Retrospective 1920-65, February 1965 at International Gallery, Baltimore, Maryland.







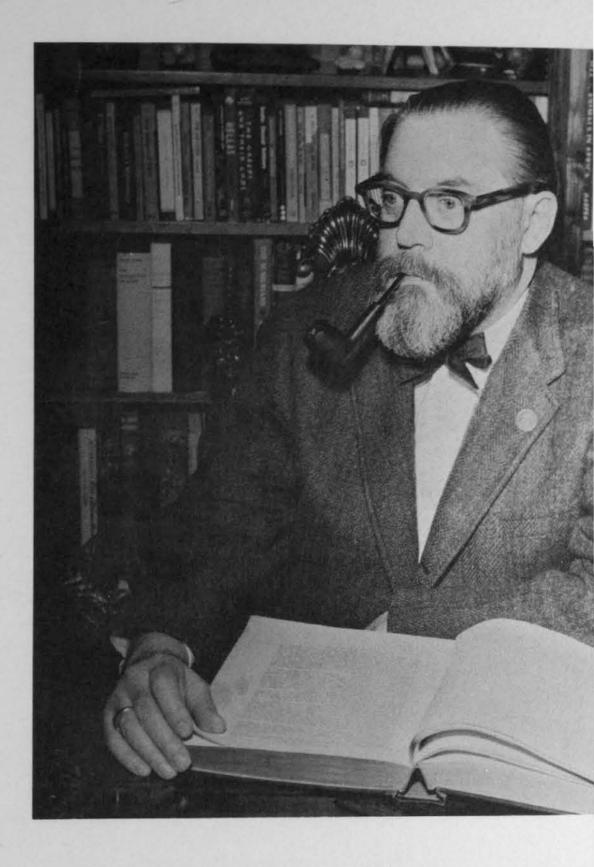
KARL O. KARHUMAA—Born in Detroit, Mich., 1924. Studied Wayne University, B.F.A., Syracuse University, M.F.A., and The Pennsylvania Academy of the Fine Arts. Awards: Tiffany Foundation Award, 1954; Eastern Michigan University Invitational Exhibition Purchase Award, 1963. Exhibitions: Detroit Institute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

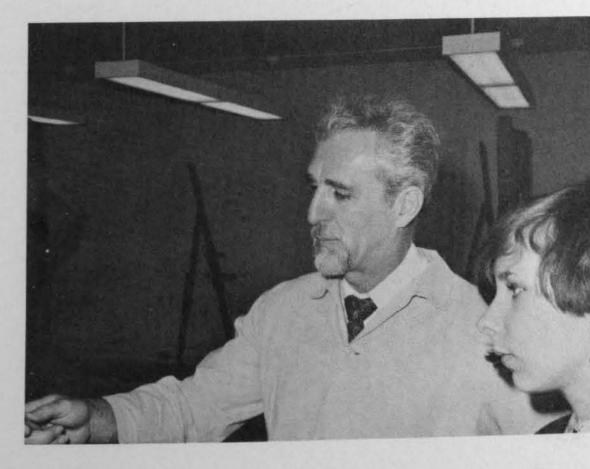


ARTHUR DE COSTA—Born in New York City, August 19,1921. Studied painting and mural decoration at The Pennsylvania Academy of the Fine Arts. Independent study of procedures and materials used in classical painting techniques. Executed corporate and private mural commissions. Represented in the Permanent Collection of The Pennsylvania Academy of the Fine Arts and in other public and private collections.

BEN WOLF—Born in Philadelphia, Pa., 1914. Artist, critic, author, lecturer. Pupil of Carl H. Nordstrom, Arthur B. Carles, Justin Pardi, Hans Hofmann. Combat artist, U.S.C.G., 1941-1943. Exhibited nationally; paintings and graphics owned by numerous private collectors and public institutions. Former Assoc. Ed. Art Digest; Pictures on Exhibit; Art critic and Ed. Santa Fé New Mexican; Art columnist Jewish Exponent. Frequent contributor to periodicals and newspapers throughout country. Author of "Morton L. Shamberg," Univ. Penna. Press, 1963; "Franklin C. Watkins; Portrait of a Painter," Univ. Penna. Press, 1966.

OLIVER GRIMLEY—Born, Norristown, Pa., June 30, 1920. Studied at the Pennsylvania Academy of the Fine Arts, coordinated with the University of Pa., received a B.F.A. and an M.F.A. degree. From the P.A.F.A., awarded 1st prize in Perspective, 1st Thouron prize in Composition, Cresson Traveling Scholarship, and Scheidt Traveling Scholarship. Exhibited at the New York Metropolitan Museum and the Whitney Museum; the Library of Congress, Washington, D.C.; the Philadelphia Museum of Art; the P.A.F.A.; the Art Alliance and the Woodmere Art Galleries. In addition to the Academy, Instructor at Hussian School of Art.







WILL BARNET-Born 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; Univ. of Wisconsin: Regina College, Saskatchewan; Museum of Fine Arts. Boston; University of Washington, Spokane; University of Minnesota; Penn State Univ.; Ohio University. Member Phila. Print Club; American Abstract Artists; Federation of Modern Painters and Sculptors. Many One-Man exhibitions in New York and through the U.S., and one in Rome, Italy; the last One-Man show having been at the Waddell Gallery N. Y. Also four retrospective exhibitions: Univ. of Minnesota, 1958; Institute of Contemporary Arts, Boston, 1961; Albany Instit. 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; N. Y. University Art Collection; Penna. Academy of the Fine Arts; Philadelphia Museum; Phillips Gallery; Seattle Art Museum; Whitney Museum, etc. Also represented in numerous art collections.

## AUGMENTING THE FACULTY

J. FRANKLIN SHORES
Instructor in Lettering and Perspective

ROBERT B. ENNIS Lecturer in Art History

THEODOR SIEGL
Technical Advisor and Instructor in
Painting Materials and Techniques

WINTHROP NEILSON Instructor in Anatomy Drawing

## STUDY PROGRAM

PRELIMINARY DIVISION—All students with limited experience enter the Preliminary studios. Drawing is required, as well as the fundamentals of Painting, Sculpture and Graphics. Still Life, Cast Drawing, Clay Modeling, Graphics, Life Drawing and Painting, and Experimental Drawing and Painting are subjects of instruction. Preliminary students must register work each month with each of their assigned instructors as prescribed by the Administration.

Also required of each student in his first year, with regular attendance and grades, are two of the following three special weekly courses: 1. Lecture Course in Lettering and Perspective; 2. Lecture Course in Painting Materials and Techniques; 3. the one-semester Course in Anatomy Drawing (either semester). The alternative course not taken in the first year is required in the student's second year, regardless of promotion from Preliminary Division. (Note: satisfactory completion of the three courses, on Lettering and Perspective, on Painting Materials and Techniques and Anatomy, is a requirement for eligibility to compete for the travel Scholarships, except that Painting Materials and Techniques may be omitted by those students who will have elected Sculpture as a major course of study. These must be completed not later than January 1st of the competition year.) Lecture courses in Art History, and in other subjects are optional.

The normal duration of the Preliminary Program is two terms. Faculty action, following Administration authorization, will determine advancement to the Intermediate Division. (See section under "Promotions.")

INTERMEDIATE DIVISION—Either by promotion from the Preliminary program or by initial placement on the basis of evident prior experience and performance, the student enters the major studio of his choice: Painting, Graphics, or Sculpture. The Intermediate student has the opportunity through concentrated effort and faculty help to develop technical skills with an individual approach. It should be noted, however, that in order to maintain a record in good standing, the student must meet regular monthly registrations of work as prescribed by the Administration, and must receive grades from his assigned instructors at the end of each term. Also, in his second year, the third of the three special courses described above is required.

ADVANCED DIVISION—Students in good standing may be promoted by the Faculty, following Administration authorization, to Advanced standing when they shall have demonstrated a high degree of proficiency in the prescribed categories of study under

the heading Intermediate. Winners of Cresson, Ware or Schiedt Traveling Scholarships will achieve Advanced standing on receipt of such awards, should they not already have been so promoted.

Advanced students may work in the Advanced Division and in any other studios in the School. Advanced students are freed from regular registration of work in set categories in order to pursue special projects or emphasize individual inclinations in style, medium, form or content, but will be expected to continue to do their major work on the Academy premises. Their work, however, intended for use in all competitions must be approved and recorded by at least two members of the faculty. Important Note: Advanced students normally must continue to be graded according to procedures set by the Administration, at the end of each term.

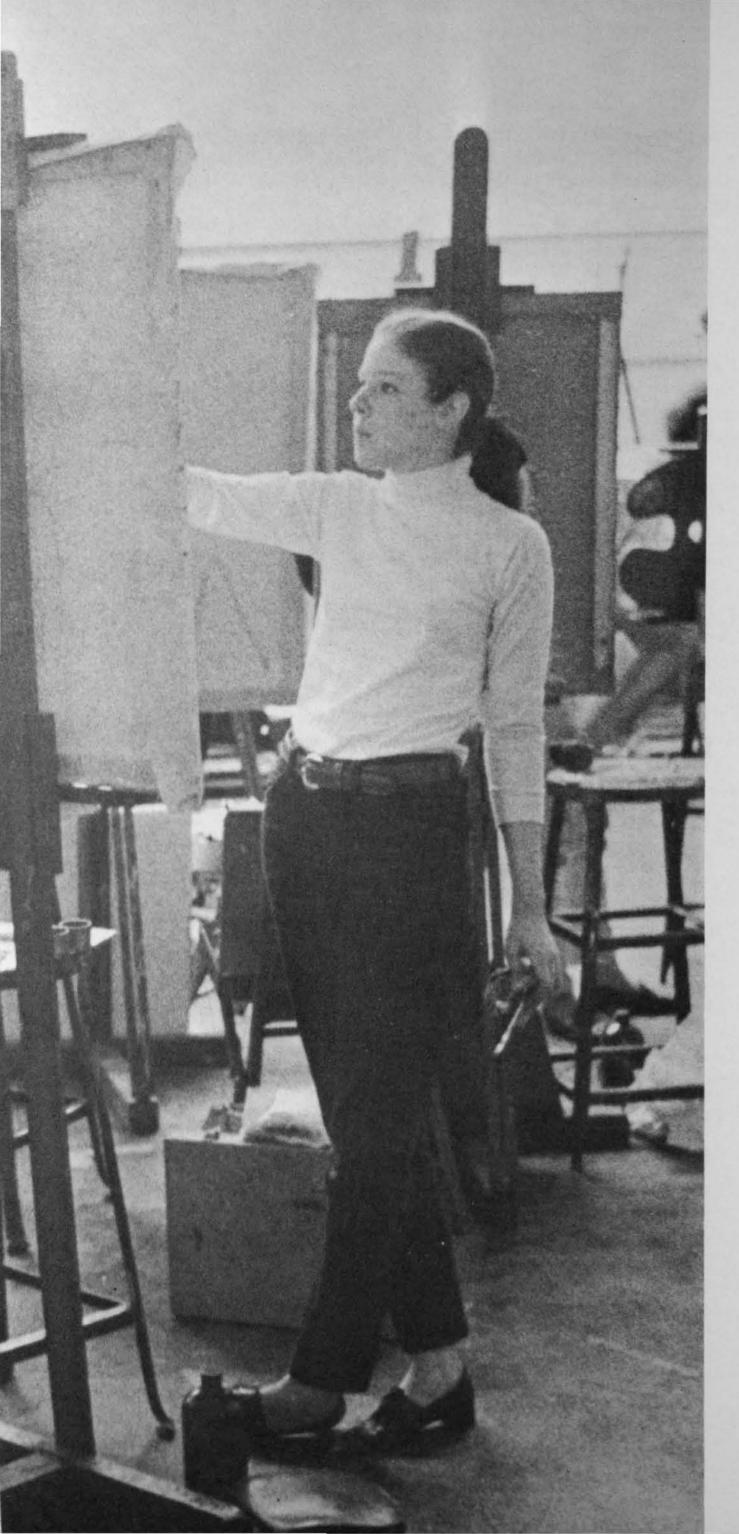
## COURSES

### PAINTING-GRAPHICS-SCULPTURE

PAINTING—The emphasis in the Intermediate Painting and Drawing studios is on the study of the human figure. There are two- and three-week Life and Portrait poses in both morning and afternoon sessions throughout the school year. In addition, the student obtains instruction and criticism in Still Life, Landscape, Croquis, Composition and Experimental Painting. Every student must register one example each month of work done in each of his assigned classes, with his respective assigned instructor. (Advanced students are exempt from registration.)

GRAPHICS—Students may elect Graphics as a major field of study after promotion from Preliminary. Such students will also be assigned to a painting or sculpture group in the Intermediate Division, and will be expected to maintain regular monthly registrations in assigned classes. Time available after these requirements have been met may be spent in the Graphics studios. Graphics majors must also submit work required by instructors in graphics for registration.

SCULPTURE—Sculpture students concentrate on study from the model. Upon promotion from the Preliminary Division (see catalogue section under "Promotions" for procedure), or by initial placement on the basis of evident prior experience and performance, the student enters the regular sculpture class, which is divided into Intermediate and Advanced students. Each Intermediate student is required to register one figure, one head, one sculpture done without a model, and five drawings each month in order to be eligible for promotion, grades, scholarships,



prizes and the travel awards. Instruction in each of these subjects is provided along with plaster and lead casting, stone and wood carving, terra cotta, welding and relief. In addition, each sculpture student is required to pass the special weekly courses on Lettering and Perspective, and Anatomy Drawing before the end of his fifth term if not done before. Note: the special course on Painting Materials and Techniques may be omitted by students electing sculpture as a major.

Promotions to Advanced Division are made by the sculpture faculty, following Administration authorization. Advanced standing carries the privilege of working as the student chooses, free of registration requirements.

Lead casting, kiln firing and welding can be done only under the supervision of an instructor.

REGULATIONS—This Academy, through its long history, has realized that maximum freedom is an asset in the fostering of creative effort. The limited regulations outlined in this catalogue and as posted in the School are measures to achieve order and maintain pertinent information for record, and compliance will constitute "Good Standing."

GOOD STANDING—In order to maintain good standing students must register work as noted above each month with their assigned instructors, and must request grades at the end of each term from at least four instructors including those to whom they are assigned. All registrations and grades become a part of the student's permanent file.

Under special conditions, certain students may request, in writing, that no detailed records of registration or grading be kept. Consent for such procedure can only be granted by the Administration, in writing. To be normally eligible, however, for promotions, for the many School tuition scholarships, for prizes and travel awards and for the Four Year Certificate granted by the Academy, "Good Standing" must be maintained. Students not in "Good Standing" cannot secure transcripts of record in future years, nor may draft deferment forms be granted, or the other benefits described above.

REGISTRATION OF WORK—During the normal course of instruction members of the Faculty will criticize student work. Each month every student in the Preliminary and Intermediate Divisions will submit work to each of his assigned instructors for registration, as prescribed by the Administration and set forth above under descriptions of the School courses. Advanced Division students are freed from registration requirements.

GRADING—Grading is essential for students in the coordinated degree programs, all holders of scholar-ships, and those receiving Veterans assistance. Other students are also graded, except any special cases approved by the Administration as noted under 'Good Standing.' A minimum of four grades from instructors is required in order to determine significant averages.

PROMOTIONS-All Preliminary students in good standing will be eligible for promotion to their major departments of choice when they have completed two terms. Promotions will be made by faculty action following Administration authorization, and normally only those in the higher brackets of grades will be chosen. However, faculty meetings are scheduled throughout the school year, and students in the Preliminary Division who have shown evidence of prior experience and performance may apply for promotion to the Intermediate Division at such meetings. Should favorable action be taken, registration requirements will have to be adjusted with the School Administration. Such promotion within a school season will not cancel out the necessity for satisfactory completion of the courses in Lettering and Perspective; in Painting Materials and Techniques (see note under "Sculpture" course for exception to this requirement); and in Anatomy Drawing.

Intermediate Painting and Graphics students in good standing may apply at these same meetings, following Administration authorization, and with similar requirements, for promotion to the Advanced Division in recognition of their achievement, proficiency, and maturity of purpose as demonstrated in the major studios. A week prior to the meeting, the applicant must declare his intention to apply. One painting and one drawing for each of the categories of Life and Portrait must be submitted, and also one creative Composition which may be executed in any medium, including Graphics.

Any student winning an Academy traveling scholarship will simultaneously achieve Advanced Standing subject to fulfillment of the conditions of the scholarship.

STUDIOS—The use of individual studios and booths, allowed in certain cases, is a special privilege granted by the Administration with advice of the faculty, and can be rescinded at the discretion of the Administration when it is felt that this privilege is not being properly used.

WORK MATERIALS AND LOCKERS—Except for work then being exhibited in the School Competition Exhibition, all other work, materials, equipment, and contents of lockers must be removed from Academy premises at the end of the School year. Non-compliance will be considered as abandonment of such work or possessions. There are to be no exceptions to this regulation except by specific permission of the Administration. Nor will this permission, in the cases of students deciding not to return, be extended beyond the first Friday of the following Fall term. In any case whatever, the Academy accepts no responsibility for students' work or possessions at any time.

COURSE CREDITS—The University of Pennsylvania recognizes a full term of work satisfactorily completed at the Academy as bearing a credit rating of 12 undergraduate semester credits. All students enrolled in the day school are enrolled as full time students. Day students may attend the evening classes at no extra cost but receive no additional credit.

Credit is not granted for subjects taken in which the student has not been graded.

(By special arrangement beforehand with the Administration, in writing, certain evening and summer school courses may be accredited.)

Studio sessions are from 9:00 A.M. to 12:00 Noon and 1:00 P.M. to 4:00 P.M. and 7:00 P.M. to 10:00 P.M. Monday through Friday. Lecture courses are scheduled from 4:30 to 5:30 Monday through Friday. Anatomy Drawing classes are from 4:30 to 6:00 P.M. on assigned days.

## FOUR-YEAR CERTIFICATE:

Beginning with the completion of the 1967-1968 School Year, the Pennsylvania Academy of the Fine Arts is granting to students who have satisfactorily completed four years of study in the Academy Schools, or the equivalent according to the Academy requirements, a Certificate giving evidence of this accomplishment. Only students whose records show 'Good Standing,' according to the final decision of the School Administration, are eligible for these Certificates.



Michael L. Williams

## COORDINATED DEGREE PROGRAM

The Graduate School of Fine Arts of the University of Pennsylvania offers the degree of Bachelor of Fine Arts to Students who have completed the prescribed professional study at the Academy and the prescribed academic courses at the University. The privileges and facilities of both institutions are available to students enrolled in the coordinated B.F.A. program who shall also be subject to the regulations of both institutions.

Candidates for admission to the coordinated courses must meet the requirements of each institution but must be accepted and approved by the Academy before they will be admitted to the University. PLEASE NOTE that the Graduate School of Fine Arts of the University of Pennsylvania also offers its own B.F.A. and M.F.A. through a program distinct from the one coordinated with the Academy.

The coordinated program leading to the degree of B.F.A. is normally five years. To qualify for the degree a student must have completed in good standing four years (96 s. c.) of professional study, two years of which must have been in the Academy school. Up to two years (48 s. c.) may be accepted in transfer from recognized studios or institutions at the discretion of the Academy Administration. A further condition is election by the Academy faculty, following Administration approval, to Advanced Standing.

Students in this program must maintain an unbroken record of monthly registration of work, and at the end of each term attain a grade of B— or better.

Students with incomplete records, after promotion to advanced studio, may request special consideration for waivers, in writing. The Administration may grant such waivers, on faculty recommendation, in cases of special merit.

While the student is doing his professional work at the Academy he will also be taking courses at the University that are concentrated in the humanities, with an emphasis on the history of art. Complete information about this part of the program is to be found in the Bulletin of the Graduate School of Fine Arts of the University of Pennsylvania.

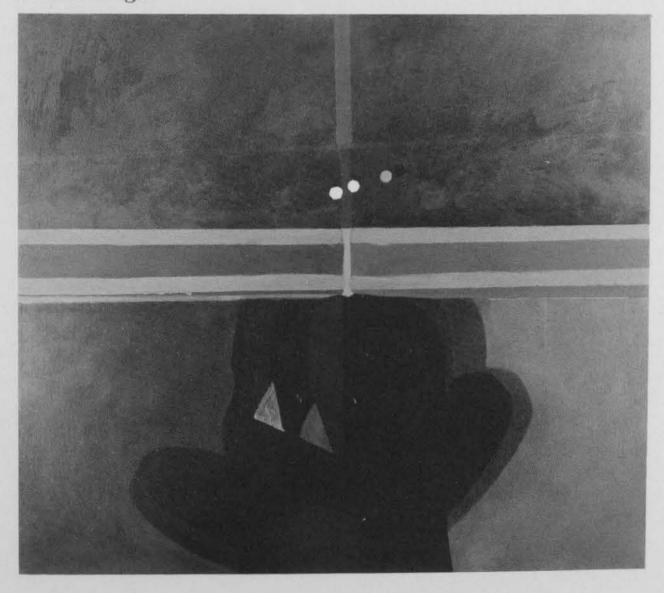
During his fifth year, the student will take related professional courses as a student in the Graduate School of Fine Arts.

All initial correspondence in regard to the coordinated program should be addressed to the Academy at Broad and Cherry Streets, Phila., Pa. 19102



Martha Loomis

Robert Magee





Bruce Samuelson

#### CRESSON MEMORIAL SCHOLARSHIPS

Painting
Clayton W. Anderson
Gilbert Lewis
Robert Magee
William Martone
Jody Pinto
Estelle Rosen
Bruce Samuelson

Sculpture James Victor

LEWIS S. WARE MEMORIAL SCHOLARSHIP Paul Nagano

SCHIEDT MEMORIAL SCHOLARSHIPS
Barkley Hendricks
Mary Ellen Ward Hubbard
Paul Kane
Martha Loomis

DOROTHY DENNISON BUTLER AWARD
Painting
Henry Widmaier
Sculpture
Michael L. Williams

CHARLES TOPPAN PRIZES

Charles Barker John H. Cresson Mary Ellen Ward Hubbard Robert Moreck Sara Jane Roszak Bruce Samuelson

PACKARD PRIZES
Robert Moreck
Mary Ellen Ward Hubbard

STEWARDSON PRIZE Hae Won Kim

THOURON PRIZES
Robert M. Barfield
John H. Cresson
Robert Moreck
Barbara Sosson

RAMBORGER PRIZE
Thomas Dickerson

STIMSON PRIZE Mabel Jones

CECILIA BEAUX MEMORIAL PRIZE Paul Kane WILLIAMS BIDDLE CADWALADER
MEMORIAL PRIZE
David Lynch
Nicholai Sibiriakoff

EDNA P. STAUFFER PRIZE Orville D. Pierson

FRANCES D. BERGMAN MEMORIAL PRIZE Gilbert Lewis

THOMAS EAKINS MEMORIAL PRIZE Dennis Aufiery

PHILADELPHIA PRINT CLUB PRIZE Elizabeth Arrasmith

WANAMAKER AWARD Estelle Rosen

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE SCHOLARSHIP William Schmidt

ASPEN SCHOOL OF CONTEMPORARY ART, SUMMER SCHOLARSHIP Janet McLaughlin

JOHN R. CONNER MEMORIAL PRIZE IN GRAPHICS Carol Staub

CATHERINE GRANT MEMORIAL PRIZE Virginia Maitland

WOODROW PRIZE IN GRAPHICS David Umholtz

William Martone



MINDEL CAPLAN KLEINBARD AWARD Janice Boehm

GIMBEL PRIZE Barbara Sosson

M. HERBERT SYME PRIZE Gilbert Lewis

MARION HIGGINS
Robert Magee
Mary Ellen Ward Hubbard
Dawn Hoffrichter

MARY TOWNSEND AND WILLIAM CLARKE
MASON AWARD
Nancy Schade

PERSPECTIVE PRIZE Allen H. Reid

J. MAURICE GRAY FOUNDATION PRIZE FOR STILL LIFE Estelle Rosen

ELEANOR GRAY PRIZE Nicholas Feher

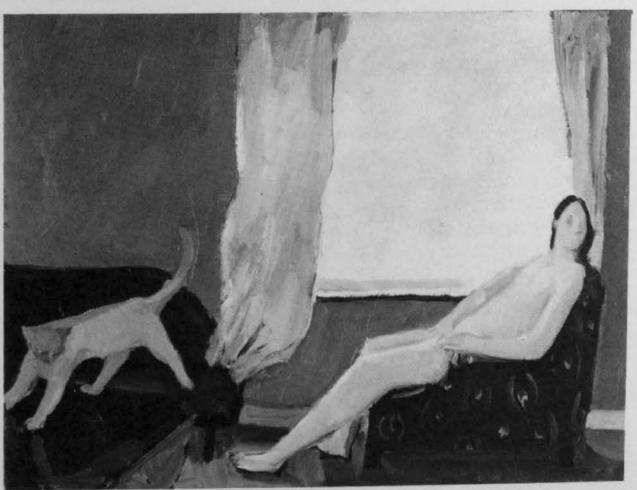
QUAKER TRANSIT CO. AWARD Charles Barker

LAMBERT AND EMMA WALLACE CADWALADER PRIZE Alton Bowman

MAMIE E. BUX MEMORIAL PRIZE Fred F. Danziger

DRAKE PRESS AWARD Harvey Silverman

Gilbert Lewis



## THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

By the liberal provisions of the Wills of Emlen Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emlen Cresson, Academician, the income from which is to be applied by The Pennsylvania Academy of the Fine Arts in sending pupils of merit to Europe. These scholarships shall be awarded under such rules and regulations as shall be adopted from time to time by the Board of Directors of The Pennsylvania Academy of the Fine Arts. The award of Cresson Scholarships has had significant influence on hundreds of recipients over many years and has been a great boon to this Academy. To emphasize the importance of these awards and to broaden the advantages to our students, and because the Fund realizes very generous income 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 1967, the award of a Cresson Traveling Scholarship for the first time credited each student with \$2,250. of which \$1,600. was used for a summer of travel and traveling expenses in Europe, and the remaining \$650. was used for Academy tuition for the two terms immediately following. Each year the sums may vary, as adjustments in tuition charges and traveling expenses dictate. Each recipient is required to return to the Academy for the continuance of regular studio work in an additional year as an advanced student. He is expected to help set high professional standards among our students after his return from Europe. In cases of exceptional merit, and when a very decided 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 SCHOLARSHIPS WERE AWARDED IN 1967—Every student thirty-five years of age or younger at the time of competition, 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 96 Academy Winter School weeks to their credit,

which must have been accumulated within five (5) years of the date of competition. The final 32 weeks (two terms) must be spent in the Winter School of the Academy and must be within the year of competition.

Every student must have a complete and unbroken registration record over the time included in computing eligibility except for the time he is an advanced student (see 'Registration of Work'). Painters and Graphics Majors must also have satisfactorily completed the work in Materials and Techniques and in Lettering and Perspective. Sculptors must meet the requirements of the Sculpture faculty. All financial obligations must be fully paid.

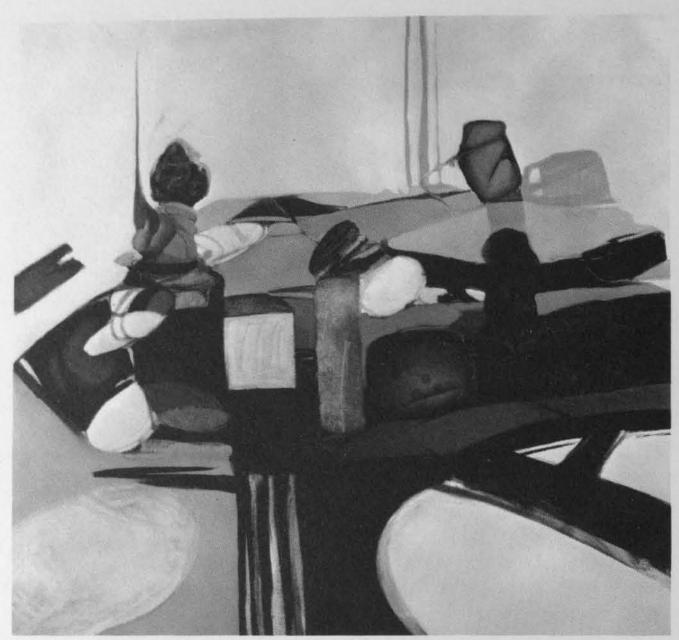
All students entering the competition are required to complete the official application. All work submitted in competition must be that which has been done in the Academy classes or for Academy registration. It must be work completed within the last 32 weeks of the Winter School. All work in competitions must be approved and recorded before entry by two faculty instructors.

All competitors are unrestricted as to amount, size and variety of work they submit in the competition groups, provided they do not exceed the space allotted. Each sculptor's group must include a composition. Work must be exhibited unframed and unglazed. If tape or stripping is used to trim unsightly edges of canvas, it may be used to give order rather than enhance and must not encroach upon the face of the canvas.

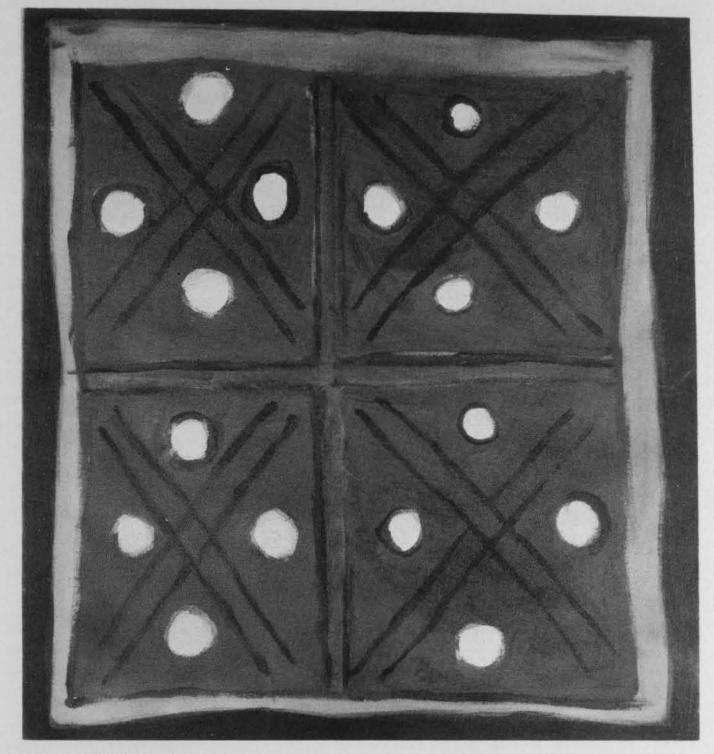
The recipient of a first traveling scholarship must account for a period of at least 90 days in Europe and an itinerary and financial report is required for filing in the school office before October 15.

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



Barbara Sosson



Henry Widmaier

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 Directors to students of outstanding merit. These scholarships were first awarded in 1938 and one Ware Traveling Scholarship was awarded in 1967 representing an amount of \$1600.

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 Directors 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 Administrator of the Schools at least three months before the date of competition for a particular program. These scholarships were first awarded in 1949 and four Schiedt Traveling Scholarships of \$1600. each were awarded in 1967. The credit may be used any time within twenty-eight months after receipt of the award.

## ENDOWED PRIZES

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 five prizes will be available each year at the discretion of the Committee on Instruction, depending on the amount of income available, for the best five portfolios or otherwise protected sets of drawings, matted or otherwise exhibit-prepared and containing not less than five or more than ten examples, with no limit on size, subject matter or media, 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 consecu-

tive 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 1966-1967 year was judged by Bruno Lucchesi. First awarded 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; and a prize of \$100.00 and a prize of \$50.00 both awarded by the Instructor of the class. A competitor is not eligible a second time for the same prize, and cannot receive more than one award the same season. First awarded 1903.

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

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

during class hours as a part of the regular work in the class. The work must be submitted anonymously to a jury appointed by the Committee on Instruction. The Jury is not obligated to award prizes or honorable mentions if, in its opinion, the work submitted is not of sufficient merit to justify making the awards. The Competition in the School year 1966-1967 was judged by J. Wallace Kelly and Raphael Sabatini. First awarded 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 available at intervals of possibly three or four years and is to be awarded, when available, by the President with the advice of the Faculty. Students eligible for the prize must have been enrolled in the day classes for two consecutive terms and at the time of competition be members of the advanced studio. The award is to be for the outstanding portrait accomplished within such two terms then current and not more than three examples of work may be submitted. Any student can receive the award but once and it is particularly stipulated that the award does not need to be made if in the opinion of the Faculty no work is submitted of sufficient distinction. First awarded 1946.

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 EDNA PENNYPACKER STAUFFER MEMORIAL PRIZE-A prize of \$100.00 will be available yearly to be awarded by the Faculty, or a committee of the Faculty, to a student in the School of The Pennsylvania Academy of the Fine Arts in recognition of excellence in any medium of the Faculty's choice, and preferably at a time of year other than the late spring so that the financial advantages may be enjoyed by the student during the course of his studies. It was further agreed that the prize could be increased in amount should the investment make that possible, but no award shall be given in any year when a lesser amount than \$100.00 is available. This prize was established by Helen 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 J. MAURICE GRAY PRIZE FOR STILL LIFE—The prize of \$50.00 will be awarded annually 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 premises during the normal course of the school's activities, and the award will be made during the year, rather than at the spring exercises. One or two paintings may be submitted by each contestant. This prize is made available through the generosity of Mr. J. Maurice Gray. First awarded 1961.



Paul Kane

THE ELEANOR S. GRAY MEMORIAL FUND—The monies available from this fund established in 1967 by J. Maurice Gray as a memorial to his wife may, at the discretion of the faculty and management be used for special prizes and awards in addition to their major dedication for tuition helps. (See note on this fund under FREE TUITIONS.)

THE LAMBERT AND EMMA WALLACE CADWALADER PRIZE FOR LANDSCAPE—A prize of \$175.00 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 awarded in 1961.

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

THE 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.

Mary Ellen Ward Hubbard



#### DONATED PRIZES

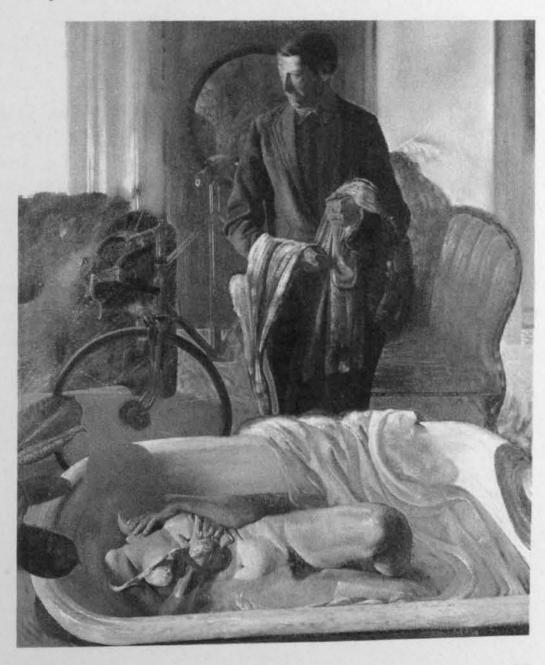
PERSPECTIVE PRIZE—A cash prize of \$20.00 has been given each year to that student who does the most exemplary work in the Perspective course. This award was instituted by Mr. John Harbeson, instructor from 1916 to 1955, and is generously carried on by Mr. William Campbell.

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

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

WANAMAKER PRIZE—Through the generosity of the John Wanamaker Store, Art Supply Department, a prize of \$50.00 in art supplies is awarded each Spring for the best water color submitted to the Faculty for judgment. First awarded 1954.

Clayton W. Anderson



THE STEWART DAVIS MEMORIAL SCHOLARSHIP AWARDED BY THE SKOWHEGAN SCHOOL—One full scholarship, valued at \$1150.00 is granted to a student of Painting or Sculpture whose financial situation is such that he could not otherwise attend Skowhegan. He must show himself to be a serious artist, and the selection of the winner is left to the discretion of the Administration, with the advice of the faculty. First awarded in 1954.

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, but particularly those studying sculpture. In 1954 and 1956 he made substantial gifts, not as an endowment but the monies to be used at the time of the Spring competitions at the discretion of the sculpture faculty to a worthy student, or students. The continuance of these awards as memorials to her parents is made possible through the generosity of their daughter, Mrs. Henry Lea Hudson. Funds may vary, but in the year 1966-1967, \$200.00 was awarded.

WOODROW PRIZE IN GRAPHICS—Through the generosity of Mrs. Bruce Gill in memory of her mother, Mabel Wilson Woodrow, \$100.00 is made available for an award or awards in the Graphics Department at the discretion of the faculty. First awarded 1955.

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 1958.

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

ASPEN SCHOOL OF CONTEMPORARY ART—Four tuition-aid (to \$200.00) scholarships are granted by the Aspen School to students in painting and sculpture of The Pennsylvania Academy of the Fine Arts on the recommendation of the faculty. One fulltuition (\$300.00) scholarship is granted to a student who will be a "Teaching Assistant" in painting or sculpture. The Aspen School of Contemporary Art conducts summer workshops, at Aspen, Colorado. First offered in 1960.

DR. WILLIAMS BIDDLE CADWALADER MEMORIAL PRIZE—Through the generosity of Mr. and Mrs. Barclay Scull a prize of \$250.00 is awarded for the most experimental piece of sculpture or painting produced during the school year. First awarded in 1966.

FRANCES D. BERGMAN MEMORIAL PRIZE—In 1965, after the death of Mrs. Bergman, a memorial fund was established by relatives and friends. The fund makes possible a money award of at least \$100.00 to a student each spring for the best traditional painting submitted for this prize. An artist of distinction, not necessarily a member of the faculty but with the management's approval, may be invited to act as judge. First awarded in 1966.

QUAKER STORAGE COMPANY AWARD—Through the generosity of Mr. Benjamin Bernstein, the faculty may grant this prize of \$250.00 to an outstanding student in recognition of meritorious achievements. First awarded in 1965. In the Spring of 1967 this prize was given in memory of Julius Bloch.

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

Estelle Rosen



## GENERAL INFORMATION

moin building

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 at 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 of the past and present.

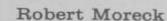
The annual exhibitions held by the Academy are of national scope. They bring to the student the various movements and currents of contemporary American art and enable him to be in constant touch with the newest ideas and techniques. These exhibitions, held almost continuously since 1811, are among the foremost in the country.

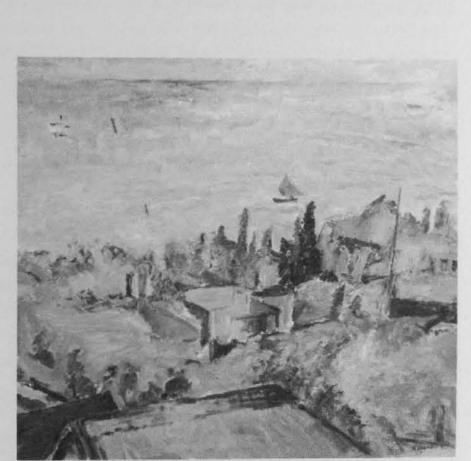
Special exhibitions are held in the Galleries throughout the winter season, and in the spring the works submitted by students in competition for the many traveling scholarships and prizes are on public exhibition.

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 or equipped for special technical instruction. An art library is at the disposal of students seeking stimulation or information. Art materials are available in a well stocked store run by the Academy on the premises.

Until 1963 the Academy did not take any responsibility for student's board or lodging. The University of Pennsylvania will assist degree candidates in the coordinated programs in obtaining dormitory and approved off-campus housing, while the Academy management will gladly serve in an advisory capacity to all of its students requesting assistance.



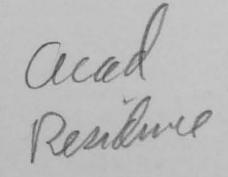




Paul Nagano



Jody Pinto



In October of 1962 the Academy became the owner of a large eight story building at 1811 Chestnut Street previously known as the Belgravia Hotel, now known as Peale House. The school can here offer residence accommodations for a number of its younger women students. This program may be developed even more broadly as the need develops. New applicants for entrance into the school should indicate in their earliest correspondence any interest in such housing. A deposit of \$25.00 is required for room reservations. Types of accommodations will be explained by the Administrator's office. The Academy rates are \$1152.00 (32 weeks) for room and board.

A detailed statement of the school's facilities, as required by the Veterans Administration in connection with Public Law No. 550 is available on request.

Distinguished artists of national and international repute are frequently invited to criticize and lecture. Among guest lecturers during 1967-1968 were Dr. Evan Turner, Director of the Philadelphia Museum of Art, who spoke of "The Artist and the Museum"; Professor Ian L. McHarg, Chairman, Department of Landscape Architecture and Regional Planning, Graduate School of the Fine Arts, University of Pennsylvania, whose subject was "Ecology and Form"; Mr. Haku Shah, Curator of the traveling exhibition of Ritual Art in Indian Villages, who talked on "Unknown India"; and Mr. Robert Beverly Hale, Instructor at the Art Students League and Curator Emeritus of American Painting and Sculpture at the Metropolitan Museum, who lectured on Anatomy Drawing and gave one of his well known demonstrations.

FREE TUITION—Each year students graduating from Philadelphia public and parochial high schools and vocational-technical schools may compete for full tuition scholarships made available by the Academy through an agreement with the Philadelphia City Council. Applicants will submit six examples of work at the Academy the second week of April for consideration for the following terms.

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.

A number of free tuition scholarships are available annually to foreign students applying from abroad. (See Ford Foundation Grant.)

Students already enrolled at the Academy for two terms, and in good standing and enrolled at the time of application, may apply to the Academy for free full or half tuition scholarships. Approximately 25 scholar-

ships are available and will be awarded by the Board of Directors 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 in art. The major number of these have been made available through many years by generous gifts from George D. Widener, in memory of his father and mother, George D. Widener, and Mrs. Alexander Hamilton Rice, and through the John Lambert and Lewis S. Ware Memorial Funds. Others are made available through bequests of various friends of the Academy, to be used for scholarship aid: the Louise Harrison Memorial Scholarships given by Thomas S. Harrison in memory of his wife; the Mary R. Burton Scholarships; The Sarah Kaighn Cooper Memorial Scholarships through the generosity of Mrs. George K. Johnson; The Elizabeth H. Thomas Memorial Scholarships; and the George M. Wiltbank Scholarships through the bequest of Annie C. Wiltbank. A generous memorial fund has been established by Mr. J. Maurice Gray for his wife, Eleanor S. Gray, which in 1967-1968 made possible six full tuition scholarships.

In an effort to spread the free tuition scholarships to cover the maximum needs, it is within the province of the faculty to recommend a number of half scholarships. Full free tuition scholarship recipients are required to pose in the portrait studios for an assigned 30 hour period, during the holding of that year's scholarships, and half scholarship students a 15 hour period. Note: If a 15 hour period does not constitute a full posing period, the student will be paid for the additional posing time.

Applicants for the Academy scholarships must complete the official forms and submit them with four works to the faculty at the preceding March meeting.

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

FORD FOUNDATION GRANT—In April, 1964, the Academy received a grant of \$55,000.00 from the Ford Foundation, to be used over a seven year period for scholarships and grants in aid to deserving students.

Emphasis is placed on awards to students from major distances from Philadelphia. Applications should be made in writing to the Administrator before June 15.

#### ADMISSION—DAY SCHOOL:

The official application blank must be filled in and returned to the Administrator of the Schools together with two passport photographs, the application fee of \$10.00, and four to seven examples of work.

Room and Board 576 (Women oarly) - per terun.

Two written references, to be sent directly to the school, are also required. No student is eligible 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.)

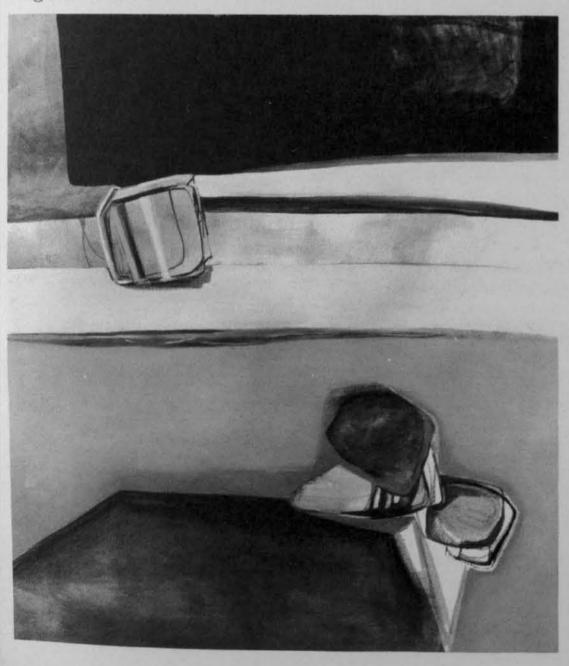
FEES. DAY SCHOOL:

Application fee	\$ 10.00
Tuition fee per term	
Total—First Term	385.00
Tuition fee, each subsequent term	
Late registration fee	5.00

#### 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 first week of any Term for either tuition or in the case of Residence Students for board and 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.

Virginia Maitland



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, he will have refunded to him any unused balance paid for tuition, fees and other charges on a pro-rated basis other than the application fee of \$10.00, and the late registration fee of \$5.00.

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.

Non-payment of fees according to the announced dates, as stated above, 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 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.

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 are entitled to all the privileges of the Evening School classes. THESE FEES DO NOT INCLUDE THE COST OF ANY MATERIALS, OR COURSES TAKEN AT THE UNIVERSITY OF PENNSYLVANIA.

Registrations may be accomplished by mail with accompanying checks or money orders, or in person, at the Day School office and should be completed two weeks before the opening of each semester. A deposit of \$2.50 is made for the regulation padlock 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 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.

## MEDICAL CERTIFICATION:

Beginning with the Fall Term of 1968-1969, all new and returning students must file with the School, prior to the opening day of the School Term in September, a Certificate of Good Health and freedom from communicable diseases attested to by the student's family doctor or other recognized physician or Board of Health official. Failure to file this certificate, on the special form presented and supplied by the School will result in non-registration of the student until the attested certificate is filed.

Students entering the School for the Spring Term, either for the first time or after an absence for the previous term, are subject to the same medical certificate requirements, as above stated, and must file the certificate before the opening day of the School Term in January. Thereafter, such students returning are to file renewed certificates before the September opening day, as noted above.



James Victor

#### THE EVENING SCHOOL:

The Evening School is an extension of the regular program of the Academy school. Courses in 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 classes are conducted five nights of the 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.

#### FACULTY:

Joseph Amarotico Morris Blackburn Arthur deCosta Adolph T. Dioda Paul Anthony Greenwood Roswell Weidner, instructor and supervisor

Oliver Grimley John Hanlen Homer Johnson Jimmy C. Lueders Louis B. Sloan Elizabeth Osborne

#### FEES FOR EVENING SCHOOL:

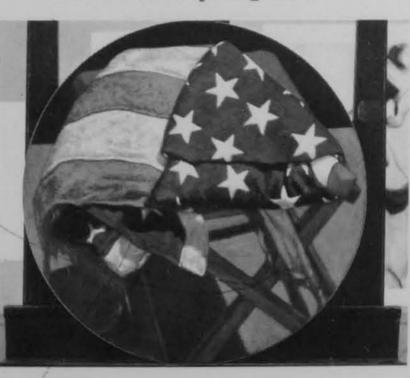
One evening per week, per semester\$	50.00
Two evenings	65.00
Three evenings	80.00
Four evenings	95.00
Five evenings	105.00

#### 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 1968 Summer School starts June 10 and closes July 19, 1968.

#### HOLIDAYS

Thanksgiving, November 28 and 29 Spring Recess, March 10 through March 14 inclusive Good Friday, April 4.



Barkley Hendricks

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
Broad and Cherry Streets, Philadelphia, Penna. 19102

Application for Admission in the  Fall or Spring
YEAR
Date of Application
Name
Street or rural route
City or town State Zip Code
Telephone
Date of birth
High School
Degrees
Father's or guardian's name and address
Do you intend to enroll in the Degree Program offered in
coordination with the University of Pennsylvania?

Source of funds while attending P.A.F.A.
SelfOther
Do you plan to hold an outside job while attending
P.A.F.A.? YesNo
If so, have you a definite job in prospect? YesNo
What are your plans for housing? Live at home
Live at Peale House (women only.)
Live with relative or friends Other
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
Print your name clearly on each piece of work in your portfolio.
Before final admission you should arrange for a personal interview with the Administrator. The time of the interview may be arranged by telephone or through correspondence. If you live far away and cannot come for an interview without considerable hardship please write the Administrator explaining the circumstances, and requesting the waiver of the personal interview. A \$10 application fee should accompany this application.
A Medical Certification of good health and freedom from communicable diseases is required prior to regis- tration from each student (see catalogue section for details).
How did you learn of P.A.F.A.?
**************************************
Do not fill in this section. TranscriptReferences
Interviewbywaived







