



THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



1957

1958

calendar school year 1957 - 1958

Registration	September 16th to 20th
First Term Begins	Sept. 23rd
First Day of Pose for Stimson Competition	October 21st
Stimson Judgment and Award	November 15th
Thanksgiving Day Holiday	10 P.M. Nov. 27th to 9 A.M. Dec. 2nd
Christmas Holiday	10 P.M. Dec. 20th to 9 A.M. Jan. 6th, 1958
Registration for Second Term	January 20th to 24th
Second Term Begins	January 27th
Washington's Birthday Holiday	February 22nd
Stewardson Competition	March 12th, 13th, 14th
Stewardson Judgment and Award	March 14th
Easter Holiday	10 P.M. April 3rd to 9 A.M. April 7th
Placement of Cresson Competitions	May 5th
Judgment of Toppan Prizes	May 12th
Last Evening Class	May 9th
Judgment for Cresson, Ware and Schiedt Scholarships, Hill Prizes	May 13th
Exercises in the Gallery for Awarding of Prizes	May 14th
Exhibition of Competitors' Work	May 15th thru June 8th
Last Day of Winter School	May 16th
No models are engaged to pose nor criticism given during the last week of the Second Term except by special arrangement.	

the school of
THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS

history

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

officers

JOHN F. LEWIS, JR.	President
HENRY S. DRINKER	Vice-President
C. NEWBOLD TAYLOR	Treasurer
JOSEPH T. FRASER, JR.	Secretary and Director

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	ALFRED ZANTZINGER	

MAURICE B. SAUL, Solicitor

Representing City Council
MRS. RICHARDSON DILWORTH

FREDRIC MANN

management

The schools are under the immediate care of the Curator and Committee on Instruction appointed by the President and Board of Directors.

RAYMOND TAYLOR ENTENMANN, B.S.; A.M.; MCP.
Curator of Schools and Head of Coordinated Program with University of Pennsylvania.

Born in Philadelphia, December 7, 1920. B.S. in Landscape Architecture, Pennsylvania State University, 1942. A.M. in Fine Arts, Harvard University, 1947. M.C.P., Graduate School of Design, Harvard University, 1953. Taught Syracuse Univ., 1948-51.

faculty

GEORGE HARDING

Instructor in Mural Decoration.

Born in Philadelphia; studied in The Pennsylvania Academy of the Fine Arts, and independently abroad. Illustrator and author of articles in Harpers and other magazines. Travelled extensively in Northern Canada, Australia, New Guinea, Asia and Africa. Served in First World War in France, Second World War in South Pacific, Combat Artist U. S. Marines. Mural Decoration in U. S. Customs House Port of Philadelphia, Municipal Court, Common Pleas Court Philadelphia, North Philadelphia Post Office, U. S. Post Office Building, Washington, D. C., Federal Building—World's Fair, Five Court Rooms, Montgomery County Court House; Chrysler Offices, Detroit; Audubon Museum, Mill Grove, Pa.; Awards: Art Club Philadelphia, 1935, Edward T. Stotesbury Prize, 1938, Pennsylvania Academy of the Fine Arts. 1953 Academy Gold Medal of Honor. 1953 Gold Medal Mural Decoration from Architectural League of New York, 1953 Fine Arts Award, A.I.A. Member: National Academy of Design; Society of Mural Painters; Fine Arts Commission of Pennsylvania.

FRANCIS SPEIGHT

Instructor in Drawing and Painting.

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

WALKER HANCOCK

Instructor in Sculpture Composition.

Born in St. Louis, 1901. Studied in the St. Louis School of Fine Arts and The Pennsylvania Academy of the Fine Arts. Awards: Edmund Stewardson Prize, Pennsylvania Academy of the Fine Arts, 1921; Cresson Traveling Scholarship, 1922 and 1923; Widener Memorial Gold Medal, Pennsylvania Academy of the Fine Arts, 1925; Awarded Fellowship in the American Academy in Rome, 1925; P.A.F.A. Fellowship Prize, 1932; Helen Foster Barnett Prize, National Academy of Design, 1935; National Sculpture Society Prize for Bas-relief, 1941; Anonymous Prize, National Academy of Design, 1949; J. Sanford Saltus Medal Award, 1953; Art Alliance Medal of Achievement, 1953; Herbert Adams Memorial Award, 1954; Academy Gold Medal of Honor. Member: Architectural League of New York; The Fellowship of The P.A.F.A.; National Sculpture Society; National Academy of Design; National Institute of Arts and Letters. Sculptor-in-Residence, American Academy in Rome, 1956-57.

ROSWELL WEIDNER

Instructor in Drawing and Painting.

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

HARRY ROSIN

Instructor in Construction and Sculpture.

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

EDWARD SHENTON

Instructor in Illustration.

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

FRANKLIN CHENAULT WATKINS

Instructor in Painting and General Coaching.

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

JOHN W. McCOY, B.F.A.

Instructor in Water Color.

Born in Pinole, California, 1910. Studied Cornell University, N. Y., Penna. Academy of Fine Arts, American School at Fontainebleau, France and private studios of N. C. Wyeth in Chadds Fords, Pa. Student of Landislas Medgys and Despujols, Paris. Awarded First Honorable Mention and Obrig Prize, American Water Color Society 1946-47. Honorable Mention, Audubon Artists 1948. First Prize Philadelphia Water Color Club, Pennsylvania Week Exhibition 1949. Second Prize Baltimore Water Color Club 1948. Obrig Prize National Academy of Design 1951. Member: National Academy of Design, Audubon Artists. Vice-President Philadelphia Water Color Club. Director Wilmington Society of Fine Arts. Murals in Nemours Building, Wilmington, Del., and Metropolitan Life Insurance Building, New York City. Represented in Public and Private Collections.

JULIUS BLOCH

Instructor in Painting and Drawing.

Born in Baden, Germany, 1888. Studied at The Philadelphia Museum School of Art, Pennsylvania Academy of the Fine Arts and the Barnes Foundation. Awarded Cresson Traveling Scholarship 1911-12. Second Toppan, 1912. Philadelphia Print Club Prize, 933. Honorable Mention, American Painting of Today, Worcester Art Museum 1933. First Purchase Prize, Wanamaker Regional Art Exhibit 1934, Yarnall Abbott Memorial Prize, Philadelphia Art Alliance 1939. Represented in collection Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Metropolitan Museum, Whitney Museum of American Art, Corcoran Art Gallery.

WALTER STUEMPFIG

Instructor in Composition and General Criticism.

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

HOBSON PITTMAN

Instructor in Composition and Painting.

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

MORRIS BLACKBURN

Instructor in Graphics and Painting.

Born Philadelphia October 13, 1902. Studied at The Pennsylvania Academy of the Fine Arts; privately with Arthur B. Carles, Jr. Taught: Philadelphia Museum School of Art 1933-41; Stella Elkins Tyler School of Art 1948-52; The Pennsylvania Academy of the Fine Arts 1952 to present. Awarded the William Emlen Cresson European Traveling Scholarship in 1928 and 1929; John Gribbel Prize 1942, Print Club; John Gribbel Honorable Mention, 1944, Print Club; Honorable Mention American Color Print Society 1943; Third Prize American Color Print Society 1944; Honorable Mention Northwest Print Makers, 1943; Gold Medal Award Fellowship P.A.F.A. 1949; Mary S. Collins Prize 1950, Print Club; Lessing J. Rosenwald Prize 1950, Print Club; Harrison S. Morris Prize 1951, Equity Regional P.A.F.A.; John Simon Guggenheim Memorial Fellowship in Painting and Graphic Arts 1952; Honorable Mention Philadelphia Art Alliance 1952; Honorable Mention National Serigraph Society 1953. Represented: Philadelphia Museum of Art, oils and prints; The Pennsylvania Academy of the Fine Arts and The Capehart Collection, oils. Prints in U. S. State Department, Brooks Memorial Art Gallery, American University Women's Collection, Clearwater Museum, Rosenwald Collection, Butler Institute of American Art, Rochester Institute of Technology, Woodmere Art Gallery, Library of Congress, Penn State University.

DANIEL GARBER

Professional Adviser.

Born in North Manchester, Indiana, in 1880. Studied in the Art Academy of Cincinnati, and in The Pennsylvania Academy of the Fine Arts. Awarded: First Hallgarten Prize, National Academy of Design, 1909; Bronze Medal, International Exposition, Buenos Aires, 1910; Walter Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1911; Potter Palmer Gold Medal, Art Institute of Chicago, 1911; Silver Medal, Corcoran Gallery of Art, Washington, D. C., 1912; Gold Medal, Panama-Pacific International Exposition, San Francisco, 1915; Shaw Prize, Salmgundi Club, New York City, 1916; Harrison S. Morris Prize, Newport, Rhode Island, 1916; 1st Altman Prize for Figure Painting, National Academy of Design, New York City, 1917; Edward T. Stotesbury Prize, The Pennsylvania Academy of the Fine Arts, 1918; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1919; First W. A. Clarke Prize and Gold Medal, Corcoran Gallery of Art, Washington, D. C., 1921; First Altman Prize for Landscape, National Academy of Design, New York City, 1922; Gold Medal, Art Club of Philadelphia, 1923; Carnegie Prize, National Academy of Design, New York City, 1923; The Academy Gold Medal of Honor, The Pennsylvania Academy of the Fine Arts, 1929; The Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1937. Member: National Academy of Design, New York City; National Arts Club, New York City; Salmagundi Club, New York City.

JOHN HANLEN

Assistant in Mural Decoration.

Born January 1, 1922, Winfield, Kansas. Studied: The Pennsylvania Academy of the Fine Arts and the Barnes Foundation. Awards: Two Cresson Traveling Scholarships, Ware Memorial Scholarship; Louis Comfort Tiffany first award; Edwin Austin Abbey Award for Mural. Represented: Library of Congress, Washington, D. C., prints, The Pennsylvania Academy of the Fine Arts and Private Collections. Murals for the Budd Company's Twin City Zephyrs. Associate Professor and Acting Head of Painting Department, Moore Institute, 1954.

ROY C. NUSE

Professional Adviser.

Born in Springfield, Ohio, February 23, 1885. Pupil of Duveneck, Cincinnati Art Academy, Pennsylvania Academy of the Fine Arts. Awards: Cresson Scholarship, Pennsylvania Academy of the Fine Arts, 1917; Second Cresson, First Toppan and First Thouron Prizes, Pennsylvania Academy of the Fine Arts, 1918; Medal, Philadelphia Sketch Club, 1921. Fellowship of P.A.F.A. Gold Medal Award, 1940.

augmenting the faculty

MARTHA K. SCHICK

Librarian.

WILLIAM M. CAMPBELL

Assistant Instructor in Perspective and Instructor in Lettering.

PHILIP ALIANO

Instructor in Stone Cutting.

EDMOND J. FARRIS

Lecturer in Anatomy.

JACK BOOKBINDER

Lecturer in Art History.

THEODOR SIEGL

Technical Advisor and Lecturer in Chemistry and Grounds.

WALLACE PETERS

Representative from University for Coordinated Program.

JIM C. LUEDERS

Assistant in Drawing.

BEN KAMIHIRA

Assistant in Drawing.

ELIZABETH MONGAN

Lecturer in Graphics.

J. STEPHEN LEWIS

Assistant in Sculpture.

ALLEN HARRIS

Instructor in Bronze Casting.

GEORGE J. KREIER, JR.

Instructor in Plaster Casting.

general and specific advantages

The Faculty presents the greatest single asset of the Academy's Schools. Other factors, however, contribute to the strength of the present institution. Its location, Galleries, Library and Print Collection, the Coordinated Courses with the University of Pennsylvania, the American Academy in Rome Collaborative program and the many scholarship advantages will be briefly outlined later.

LOCATION. The Academy building is located in the heart of Philadelphia within one block of City Hall and within two or three blocks of the central city railroad stations. It is within walking distance of practically every gallery, museum, library, theatre and music hall of importance in the city. Considering Philadelphia's wealth in these cultural attributes, the student in the Academy has immeasurable opportunities to augment his or her school work in every possible field of inspiration for art and living.

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

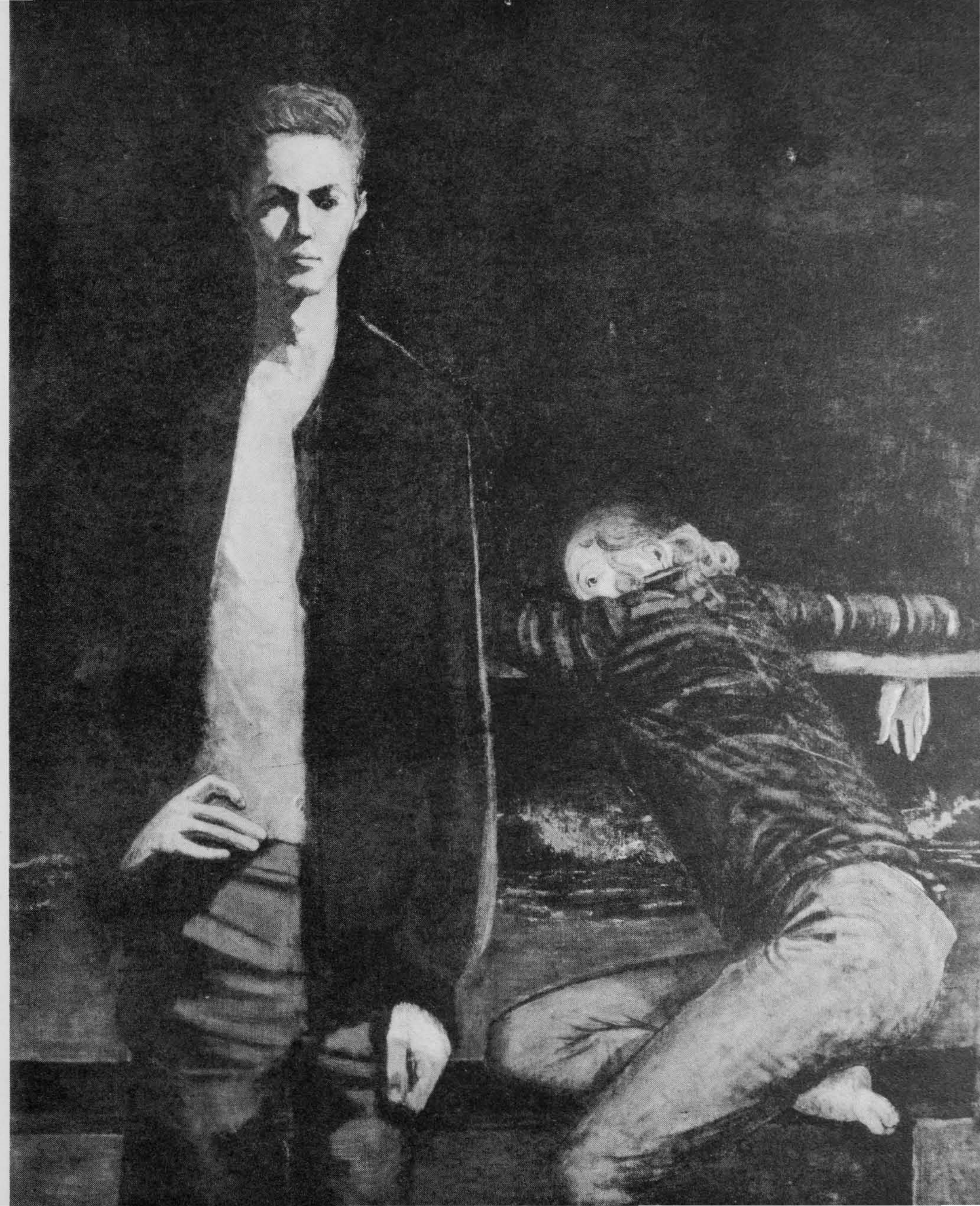
The Annual Exhibitions held by the Academy bring together the best examples of current American painting and sculpture, and enable students to follow intelligently the various movements of contemporary art, and to study the technical methods by which the art of today is achieving its results. These exhibitions have been recognized for many years as being the foremost in America. The Water Color and Print Exhibition is held in the Fall of each year. The exhibition of work of students submitted in competition for Cresson European Traveling Scholarships and other prizes is held at the end of May. Other special exhibitions are held in the Galleries throughout the Winter season.

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

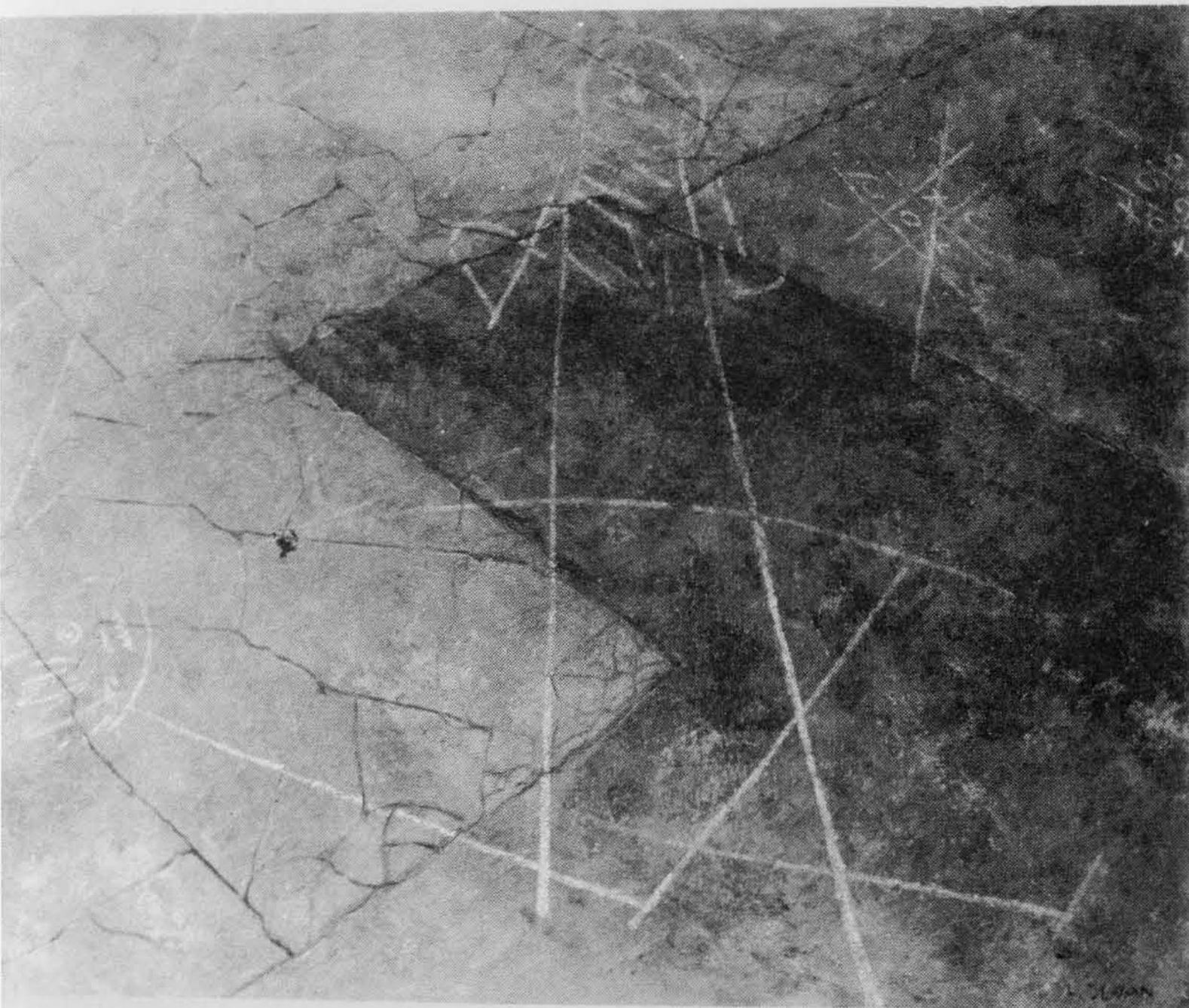
SCHOOL'S FACILITIES. 34,975 square feet of floor space — 20-foot ceilings, Model stands, Draperies, Props for still life, 36 Tables, 300 Folding Chairs, 29 High stools, Slide projector, Sound movie camera, Movie screen, 1 Skeleton, 4 Blackboards, 114 Plaster casts, Racks for storing student canvases, 315 Lockers, Etching press, Lithograph press, Lithograph stones.

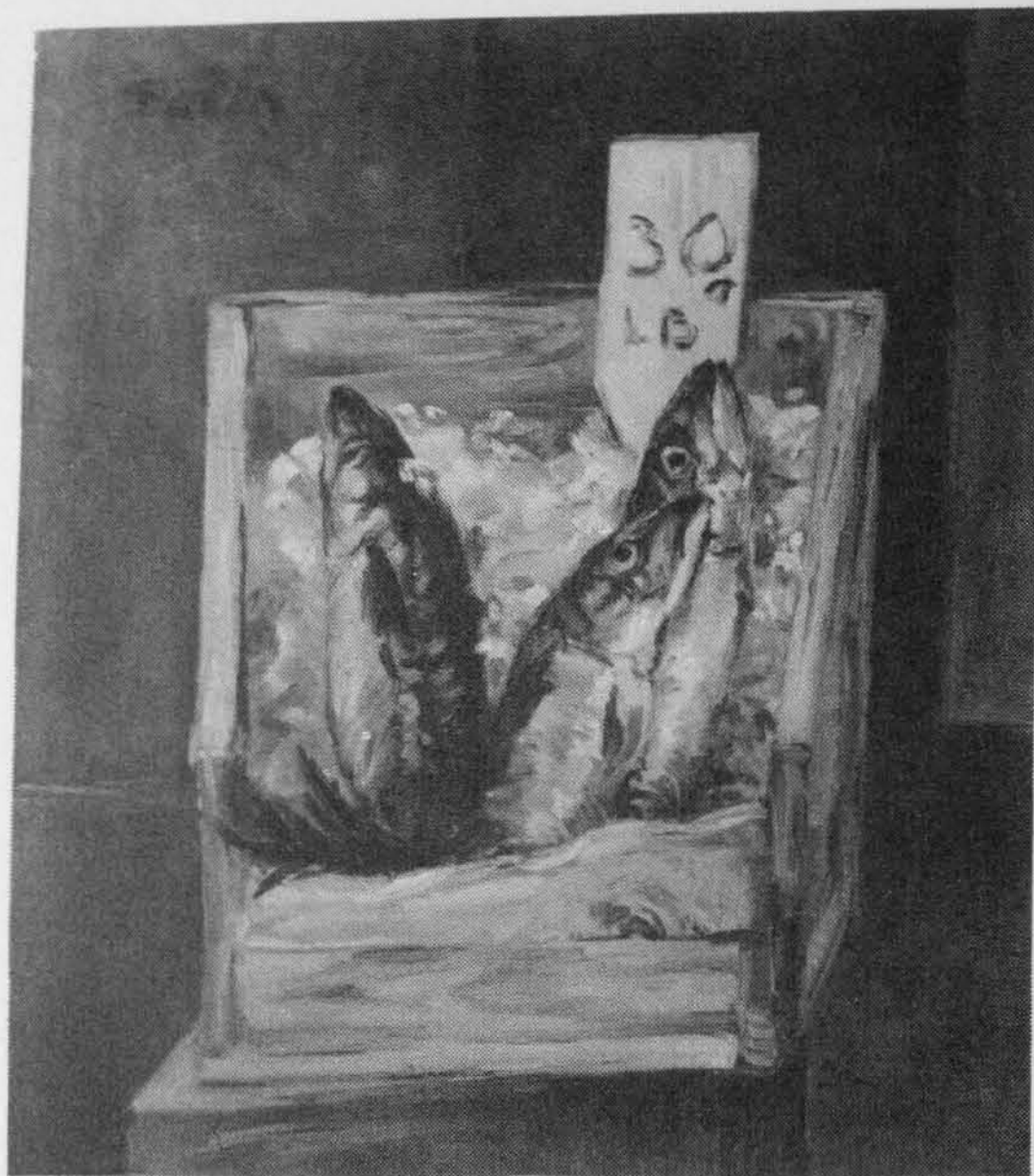
ACADEMY STORE is available to all students with a great selection of materials for use in studios.

William Utermohlen
Schiedt 1956



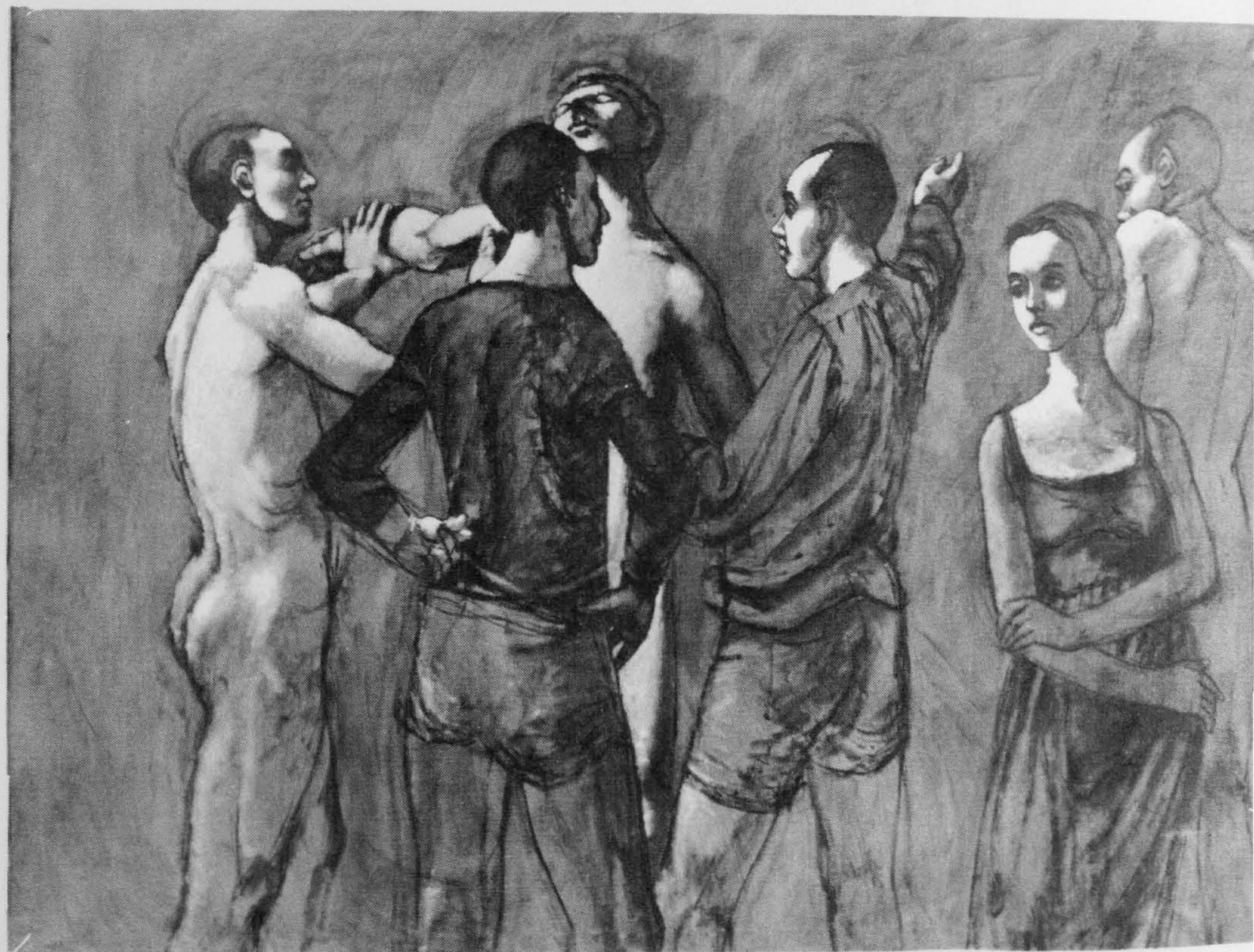
Louis Sloan
Grant Prize 1955
Schiedt 1956





Hilbert Sabin
Cresson 1956

David De Long
Cresson 1953
Schiedt 1956



instruction

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

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

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

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

1. PAINTING

	Hours
Life Drawing	96
Cast Drawing	96
Water Color	96
Three Dimensional Design	96
Introduction to Design	96
Graphics	96
Construction	384
Croquis and Head Sketch (Alternate Each Week)	384
Perspective and Lettering	32
History of Art	32
Anatomy	32
Chemistry and Grounds	25
Courses up to this point are taken during the first year in each of four departments.	
Portrait	288
Life	288
Composition	288
Still Life and Landscape (Alternate Each Week)	288
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	2617

2. SCULPTURE

	Hours
Life Drawing	96
Cast Drawing	96
Stone Cutting	96
Three Dimensional Design	96
Introduction to Design	96
Graphics	96
Construction	384
Croquis and Head Sketch (Alternate Each Week)	384
Perspective and Lettering	32
History of Art	32
Anatomy	32
Chemistry and Grounds	25
Courses up to this point are taken during the first year in each of four departments.	
Portrait	288
Life	288
Composition	288
Stone Cutting	288
Skill to be learned in the techniques and craftsmanship of fine art painting and sculpturing	
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	2617

3. ILLUSTRATION

Hours

Life Drawing	96
Cast Drawing	96
Water Color	96
Three Dimensional Design	96
Introduction to Design	96
Graphics	96
Construction	384
Croquis and Head Sketch (Alternate Each Week)	384
Perspective and Lettering	32
History of Art	32
Anatomy	32
Chemistry and Grounds	25
Courses up to this point are taken during the first year in each of four departments.	
Portrait	288
Life	288
Composition	288
Application of skill learned to assigned problems in illustration	288

2617

4. MURAL

Hours

Life Drawing	96
Cast Drawing	96
Water Color	96
Three Dimensional Design	96
Introduction to Design	96
Graphics	96
Construction	384
Croquis and Head Sketch (Alternate Each Week)	384
Perspective and Lettering	32
History of Art	32
Anatomy	32
Chemistry and Grounds	25
Courses up to this point are taken during the first year in each of four departments.	
Portrait	96
Life	96
Construction	96
Still Life and Landscape	96
Application of learned skills to mural Decoration	768

2617

PROMOTION. All students whose registration record is complete may, at the end of the First Year Course, select the department in which he or she wishes to major—i.e. Painting, Sculpture or Illustration. Entrance into Mural Decoration may only be made after at least two preparatory years and then after consultation with the Curator and the Head of the Mural Decoration Department. The Life and Portrait Studios are classified as Painting and Advanced Painting. Opportunity for promotion is made at stated Faculty meetings. One painting and one drawing from the Painting studio (not work done outside studio) must be submitted with the application for the Advanced Painting studio.

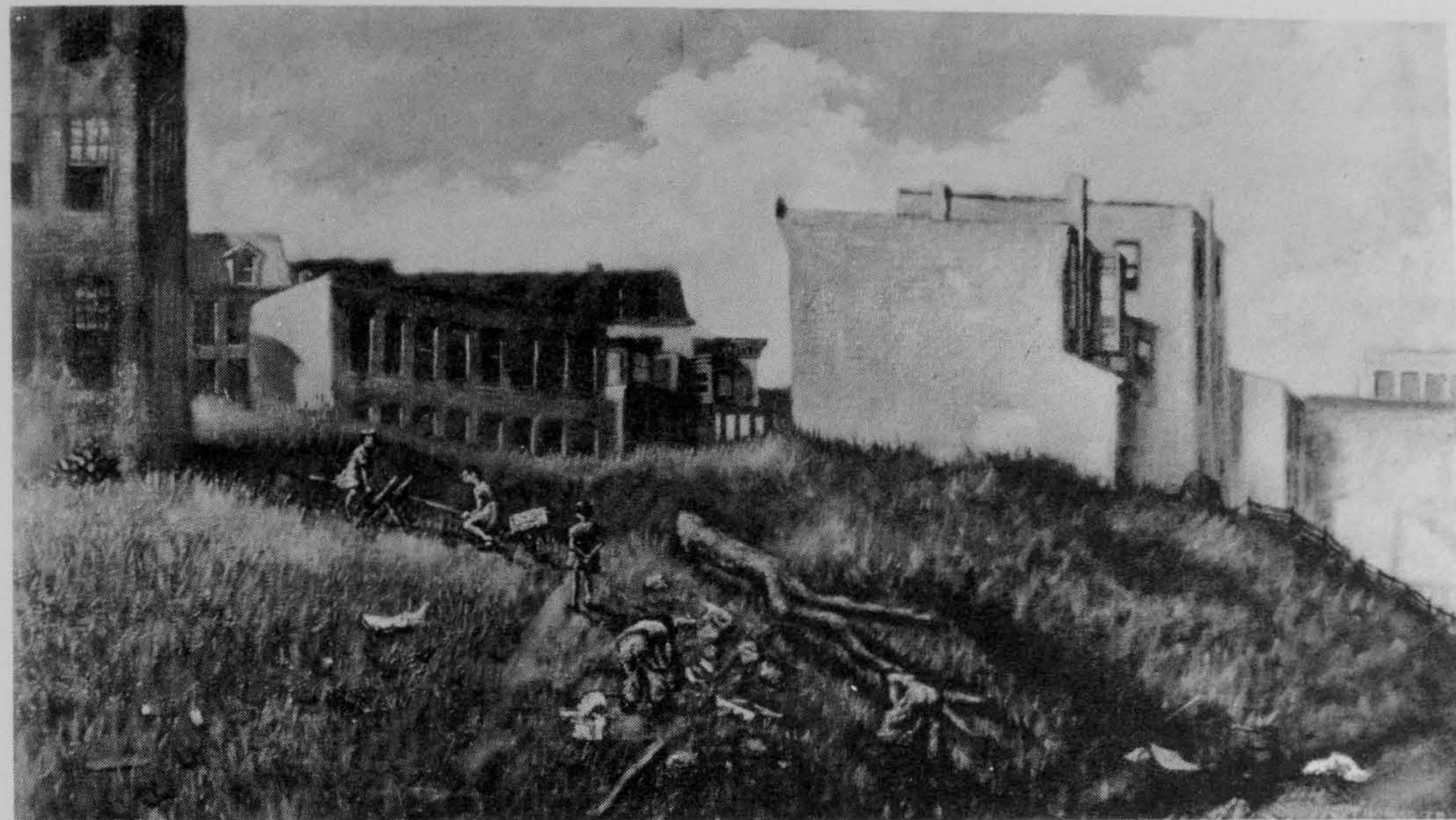
GENERAL INFORMATION

In the first-year studios, attendance records will be kept and excessive absences will be checked. Board of Education, or outside scholarship holders, students coordinating with the University of Pennsylvania, and all Veterans are required to have their work graded at the end of each term. The grade range is from 95 plus down to 70 based on the quality of work and progress shown. Any grade below 70 places the student on probation for the ensuing term and if the work does not improve the student is requested to leave. Students are supposed to know how to conduct themselves upon principles of honor without specific rules, but the Management of the school reserves the right, at any time and without advance notice, to reject or dismiss any student without recourse, for any reason which may seem sufficient in the opinion of the Management, and without assigning any reason.

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



William Hoffman
Cresson 1956



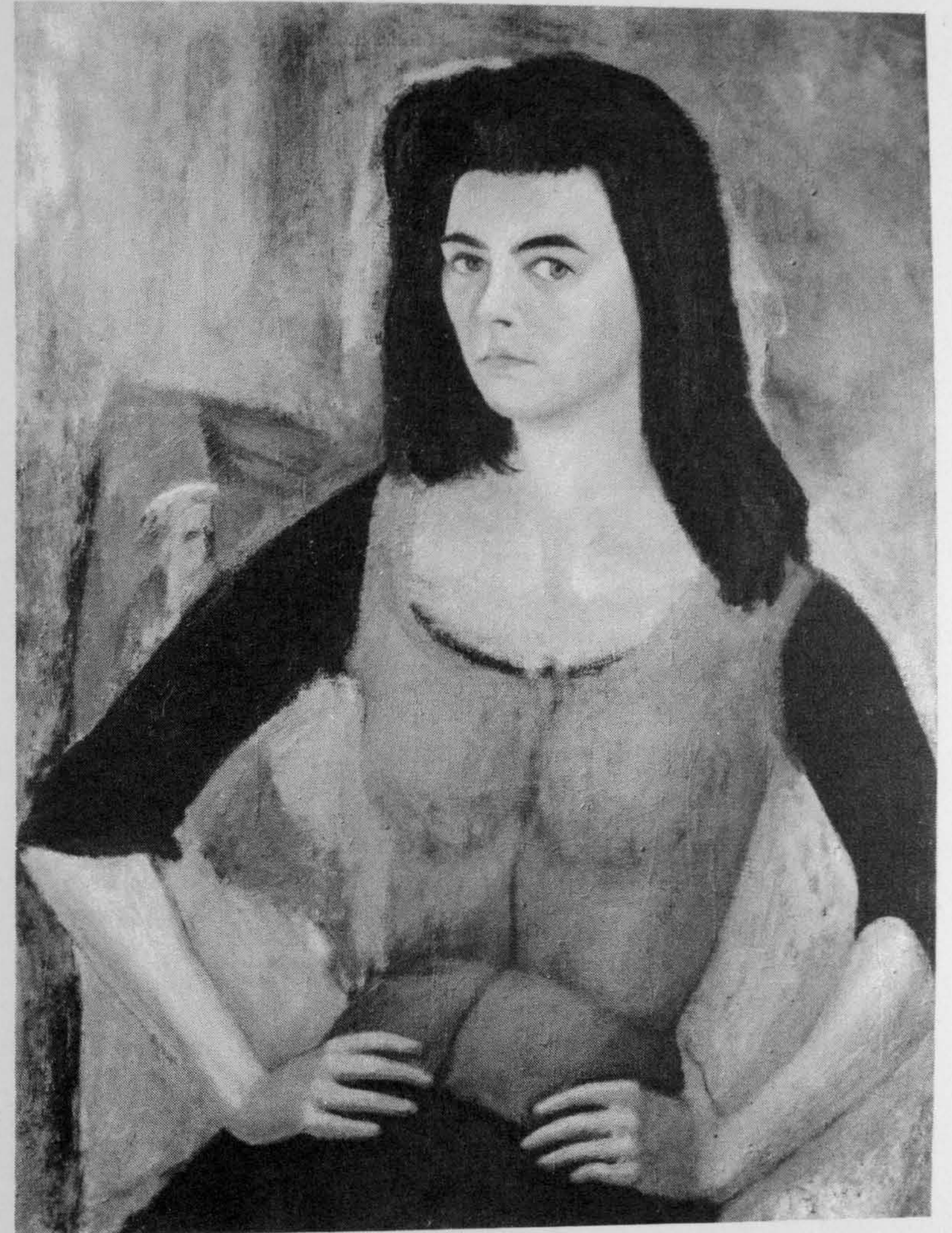
W. Collins Thomas
Cresson 1956

Raymond Saunders
Cresson 1956



John Reilly
Beaux 1955
Schiedt 1956

Gwendolyn Gimple
Cresson 1956



Thomas Parrish
Cresson 1956



coordinated programs

COORDINATED PROGRAMS. The University of Pennsylvania offers its degrees of Bachelor of Fine Arts and Master of Fine Arts and the degree of Bachelor of Science in Education to students of Painting, Sculpture, Mural Decoration and Illustration who have completed the prescribed course of academic study at the University of Pennsylvania and the prescribed technical work in the schools of the Academy.

THE FINE ARTS PROGRAM. The program for the Bachelor of Fine Arts is normally four years, during which time 58 semester credits must be completed in the required academic courses in the University and 96 semester credits in the technical work of the Academy. The student must also be in the Advanced Studio at the Academy to receive a degree.

Advanced standing for academic work up to 22 semester credits may be allowed by the University. For previous technical study of the Fine Arts the Academy may allow credit up to 48 semester credits of the 96 required. At the University 12 credits must be taken in history of art of which at least 2 credits must be in 500 courses, (Graduate work) at University. Students may also receive a Master of Fine Arts degree by working at University and Academy.

BACHELOR OF FINE ARTS DEGREE

University	Semester Credits
(a) History of Art	12
(b) English	12
(c) Modern Language	6
(d) General History	6
(e) A Science	6
(f) Psychology	6
(g) Philosophy	2
(h) Electives	8
	58
Academy (Technical)	96
Total Semester Credits	154

MASTER OF FINE ARTS DEGREE

Academy	Semester Credits
Technical	24
University	
History of Painting	4
Electives	8
Total Semester Credits	36

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

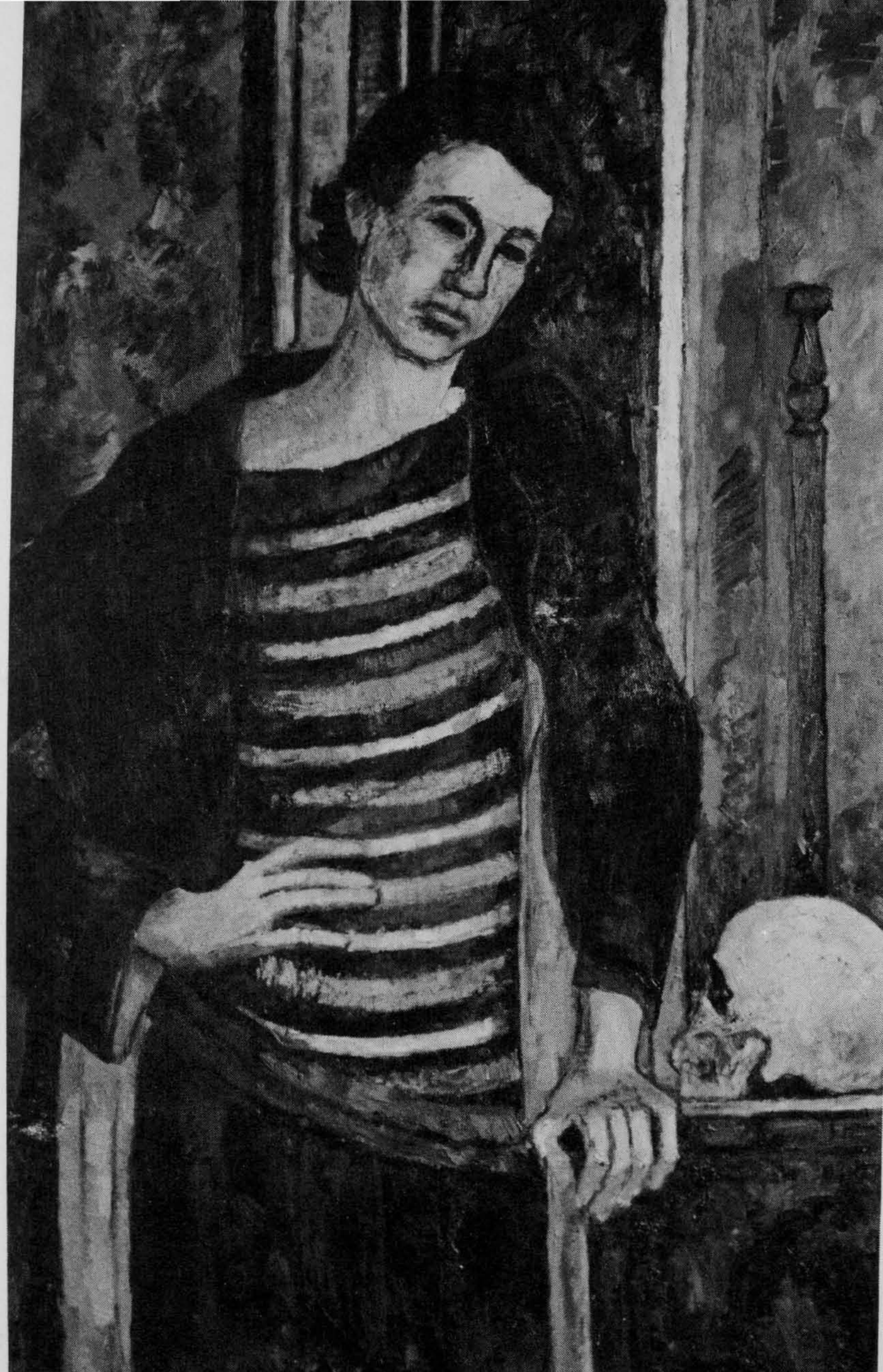
The students in these courses share all privileges extended to the student-body of each institution and are also subject to the regulations imposed.

Applications should be made as early as possible. Candidates for admission to the Coordinated Courses must meet the requirements of each institution but must be accepted and approved by the Academy before they can be admitted to the University. Note: Tuition at Academy does not include fees for courses taken at University.

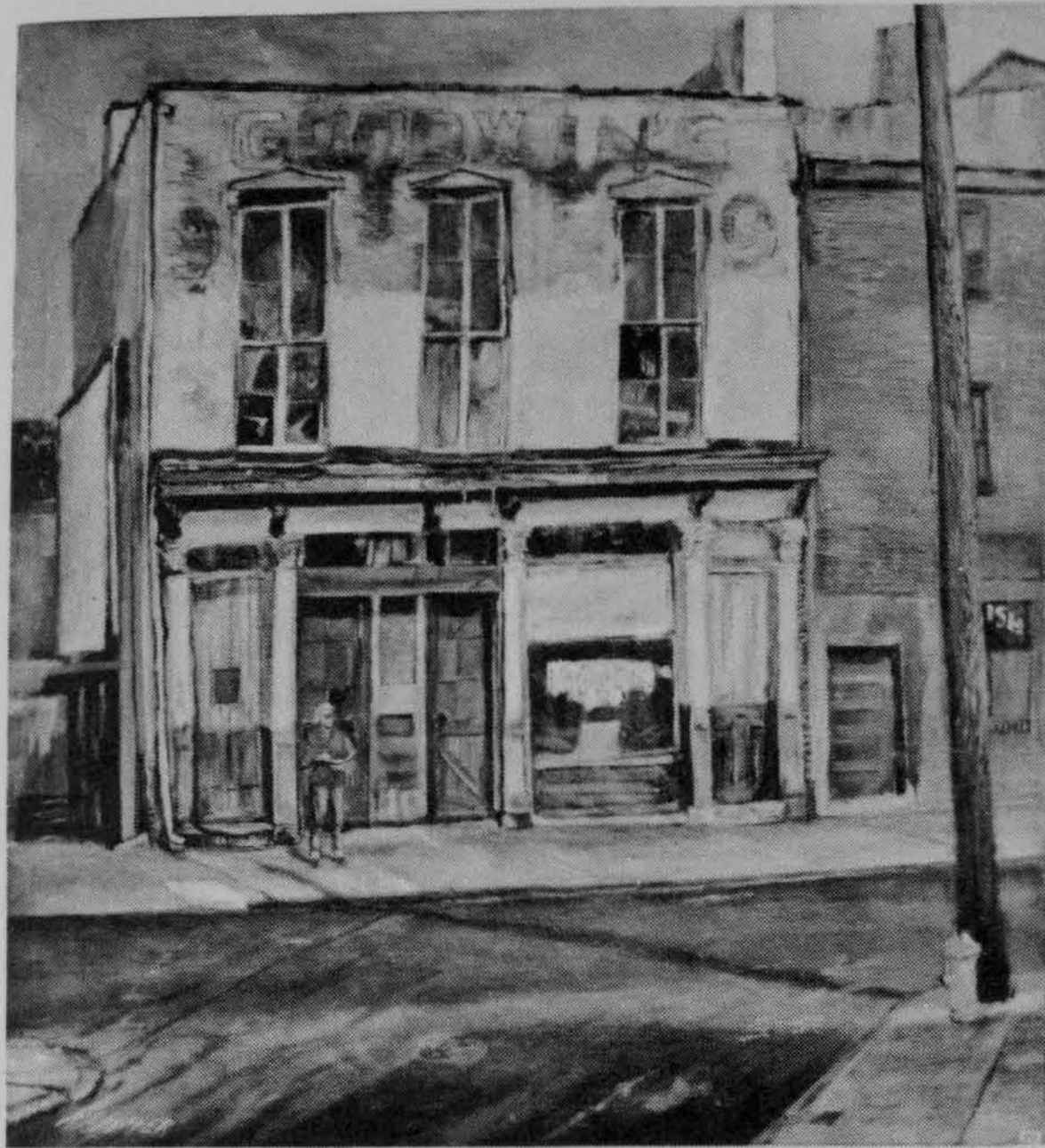
ART EDUCATION PROGRAM. The program for the Bachelor of Science in Education degree (for teaching and supervising art education in the public schools) is also a five year course; the first two years of which are divided between the University and the Academy. At the end of the second year the student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

COLLABORATIVE PROBLEM. It is the aim of the Academy's Schools to approach the fine arts in the broadest sense. Toward that end and because of the ideal coordination with the University of Pennsylvania, through its School of Fine Arts, one of the most valuable features is the participation through and with the Association of the Alumni of the American Academy in Rome in their Collaborative Problem. This project engages students in architecture, landscape architecture, mural decoration and sculpture. Teams of four are formed, the latter two members from the Academy, in the study of these, the four great art departments, toward a perfect whole. The Academy deems the opportunities thus afforded so valuable that it offers tuition scholarship prizes to those students whose teams place in the prize winning groups in the Rome Academy's judgment.

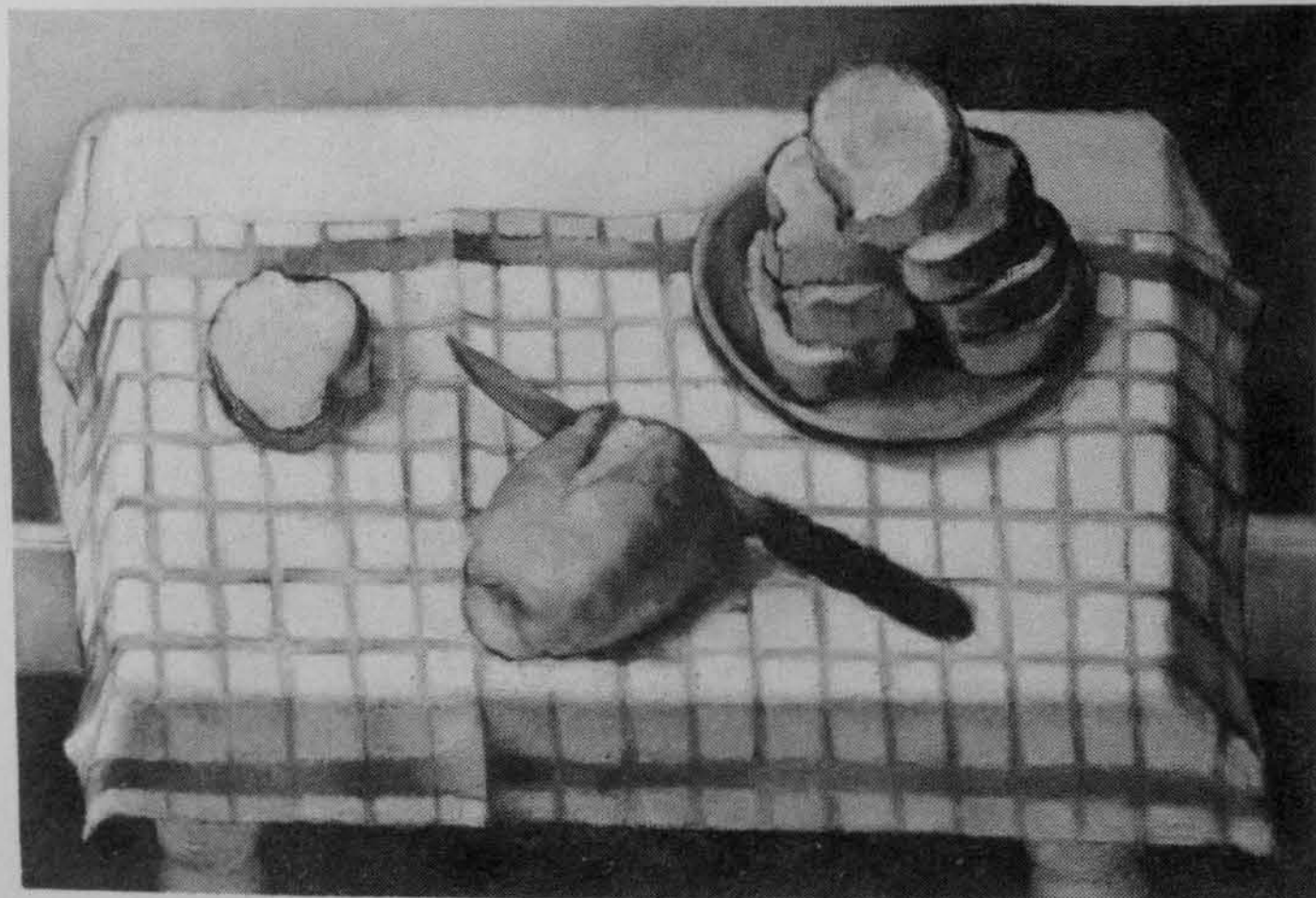
Two terms of free tuition in the Winter School are, therefore, to be awarded to each painter or painters and sculptor or sculptors whose team or teams place first, second or third in the Association of the Alumni of the American Academy in Rome judgment; provided, that in the acceptance of such scholarship, the students will major in their respective departments (Mural Decoration or Sculpture), and shall use this tuition credit in the school year directly following that of the award.



Lorraine Malach
Schiedt 1956

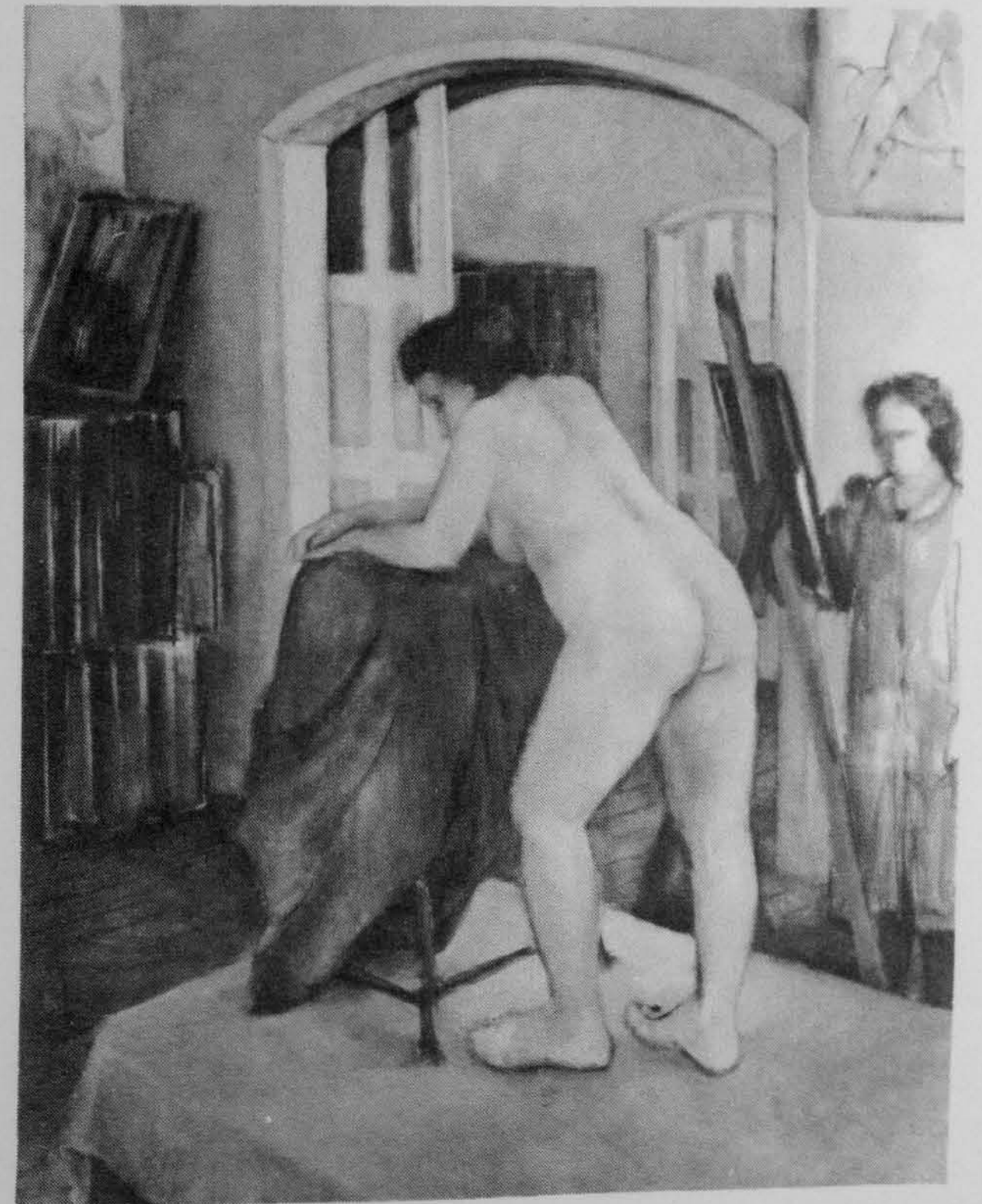


A. John Kammer
Cresson 1956



June Niblock
Cresson 1956

June Niblock
Cresson 1956



EVENING STUDIOS. The Evening Studios are planned for those students whose activities or livelihood do not permit them to attend the day sessions. Students admitted under this head are not eligible to compete for prizes or scholarships. The fees are set at a reasonable figure so that many may enjoy the privilege of Drawing, Painting or Modeling in the life and portrait classes. See "fees" for details. All day students are entitled to work in the evening classes without extra fee. The evening classes are conducted five nights of the week. Schedule of classes will be posted. Instructors in the Evening classes are Francis Speight, Roswell Weidner, J. C. Leuders and Ben Kamihira. A sculpture class in stone and wood carving meets under direction of J. Steven Lewis.



Francis Acquaye
Stimson 1954
Stewardson 1955
Cresson 1956

scholarships and prizes

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

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

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

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

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

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

scholarships and awards

school year 1956-57

CRESSON MEMORIAL SCHOLARSHIPS

Painting

VAHAN AMADOUNI
HARRY K. ENG
GWENDOLYN GIMPLE
WILLIAM K. HOFFMAN, JR.
A. JOHN KAMMER, JR.

JUNE NIBLOCK
THOMAS C. PARISH
HILBERT S. SABIN, JR.
RAYMOND SAUNDERS
WALTER COLLINS THOMAS, JR.

Sculpture FRANCIS ACQUAYE

WARE MEMORIAL SCHOLARSHIPS

Sculpture CARLO TRAVAGLIA

SCHIEDT MEMORIAL SCHOLARSHIPS

Painting

DONALD H. ABRAMS
DAVID K. De LONG
JOHN W. REILLY

ERIC J. RYAN, JR.
LOUIS B. SLOAN
WILLIAM C. UTERMOHLEN, JR.

Mural LORRAINE MALACH

JOHN R. MANNING

PACKARD PRIZE

1st Prize

SALLY LAIRD

2nd Prize

DANIEL D. MILLER

THE STEWARDSON

March 1956

FRANCIS ACQUAYE

RAMBORGER PRIZE

MILLICENT KROUSE

THOURON PRIZES

1st Instructor's Prize \$50.

JOHN R. MANNING

2nd Instructor's Prize \$25.

GUNNAR W. ZORN, JR.

Faculty Prize \$50.

A. JOHN KAMMER, JR.

1st Student Prize \$25.

MIMI BOYNTON

2nd Student Prize \$25.

LOUIS FARACCHIO

STIMSON PRIZE

November 1955 CARLO TRAVAGLIA

THE THOMAS EAKINS PRIZE

RAYMOND SAUNDERS

THE LILA AGNES KENNEDY HILL MEMORIAL PRIZE

CARLO TRAVAGLIA

THE PRINT CLUB PRIZE IN GRAPHICS

MILLICENT KROUSE

THE WATER COLOR PRIZE

HERBERT LAUTMAN

THE LUX PRIZE IN GRAPHICS

MILLICENT KROUSE

THE CATHARINE GRANT MEMORIAL PRIZE

1st Prize \$100. RAYMOND SAUNDERS

2nd Prize \$50. EVA ODLIVAK

3rd Prize \$50. LOUIS SLOAN

CHARLES TOPPAN PRIZE

1st Prize DONALD ABRAMS

2nd Prize HOWARD KERWICK

CONSTRUCTION PRIZE

DOROTHY GRANT

ANTIQUE CAST DRAWING

LAWRENCE GLASSON

PERSPECTIVE PRIZE

EDWARD RUESTOW

THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

By the liberal provision of the wills of Emlen Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emlen Cresson, Academician, the income from which is to be applied by The Pennsylvania Academy of the Fine Arts in sending pupils of merit to Europe. These scholarships shall be awarded under such rules and regulations as shall be adopted from time to time by the Board of Directors of The Pennsylvania Academy of the Fine Arts. The award of Cresson Scholarships has had significant influence on hundreds of recipients over many years and has been a great boon to this Academy. To emphasize the importance of these awards and to broaden the advantages to our students and because the Fund realizes very generous income in each year the Management has established the practice of approving the recommendation of the Faculty for either first or second awards.

The award of a Cresson Traveling Scholarship the first time credits each student with \$1,500.00 of which \$1,150.00 is to be used for a summer of travel and traveling expenses in Europe and the remaining \$350.00 is to be used for tuition for the ensuing two terms immediately following at the Academy. An award is not to be regarded as a certificate of proficiency. The winners should consider, rather, that their industry and promise have won for them the opportunity to introduce into their period of schooling this inspirational and broadening incident. Each recipient is required to return to the Academy for the continuance of regular studio work and the registration requirements for those enjoying study under Cresson Scholarships will be the same as for all other students.



Francis Acquaye
Stewardson 1956

In the case of exceptional merit and when a very decided improvement is evident a student may, through the same authority, receive the award a second time. Competition for a second scholarship may be entered only during the year succeeding the first award, unless otherwise ruled or a satisfactory excuse be accepted by the Committee on Instruction. The award of a Cresson Traveling Scholarship the second time credits each student with \$1,200.00 to be used for travel and traveling expenses and may be used any time within two years and four months after the receipt of the award. These scholarships will be awarded on the recommendation of the Faculty by the Board of Directors to students of outstanding merit.

Eleven students were awarded Cresson Traveling Scholarships in 1956. The awards are made by the Board of Directors through its Committee on Instruction, upon the recommendation of the Faculty. In the case of exceptional merit and when a very decided improvement is evident a student may, through the same authority, receive the award a second time. Competition for a second scholarship may be entered only during the year succeeding the first award, unless otherwise ruled or a satisfactory excuse be accepted by the Committee on Instruction.

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



Carlo Travaglia
Stimson 1955
Schiedt 1955
Ware 1956

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

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

All competitors are unrestricted as to amount and variety of work they submit in the competition groups, provided they do not exceed the space allotted to them but each painters group must include one landscape, one portrait and one life painting, and each sculptor's group must include a composition. Paintings, drawings and illustrations exhibited may be any size but must not exceed the allotted space, and must be exhibited unframed and unglazed. If tape is used to trim unsightly edges of canvas it may be used to give order rather than enhance and must not encroach upon the face of the canvas.

The recipient of a first traveling scholarship must account for a period of at least 90 days in Europe and an itinerary and financial report is required for filing in the office of the Curator before the first day of November following the award.

The recipient of a second traveling scholarship is granted the sum in its entirety for travel and traveling expenses and a general accounting must be made and filed in the School Office within three months of the end of its use. The student is not required to return for another period of study but may apply for free tuition should he or she and their instructors deem this additional study advisable. Use of free tuition under such circumstances may be regulated and arranged with the Curator of the Schools. These scholarships were first awarded in 1902 and eleven students were awarded Cresson Traveling Scholarships in 1956 representing \$1400.00 each.

NOTE: The Faculty is not obliged to recommend awards of traveling scholarships if, in its opinion, the work submitted is not of sufficient merit to justify such recommendation. A student may be awarded but one traveling scholarship in any given year and is ineligible for competition after having received two such awards. Awards are made primarily on quality of work submitted. The Faculty endeavors to apportion the awards so that all departments are recognized.

THE LEWIS S. WARE MEMORIAL TRAVELING SCHOLARSHIPS.

The Lewis S. Ware Memorial Traveling Scholarships in accordance with the will of the testator, provide European Traveling Scholarships in amount and regulations similar to those of Cresson Scholarships of that year. These scholarships will be awarded according to the income available on the recommendation of the Faculty by the Board of Directors to students of outstanding merit. These scholarships were first awarded in 1938 and one Ware Traveling Scholarship was awarded in 1956 representing an amount of \$1400.00.

THE J. HENRY SCHIEDT MEMORIAL TRAVELING SCHOLARSHIPS.

The J. Henry Schiedt Memorial Traveling Scholarships in accordance with the will of Cornelia Schiedt, provides for the award of Traveling Scholarships according to the income available. The award of these scholarships will be made on the recommendation of the Faculty by the Board of Directors to students of outstanding merit. Eligibility for his competition will be based on the same requirements as set up for Cresson Awards of that year. These scholarships are not specifically designated for European Travel. It is therefore possible, under certain circumstances, for a competing student to make application to the Curator of the Schools at least three months before the date of competition for a particular program. These scholarships were first awarded in 1949 and eight Schiedt Traveling Scholarships of \$1200.00 each were awarded in 1956.

THE CHARLES TOPPAN PRIZES. The Charles Toppan Prizes for 1957 are: First Prize \$300.00; Second Prize, \$200.00; and one

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

Any student having received one Toppan prize is debarred from receiving another Toppan prize of the same or lower value. The work submitted in competition must be an original painting, in oil, tempera or water color, the unaided work of the student without criticism. The subject for the paintings to be submitted will be announced in November 1957. All work in competition must be submitted without signature by Saturday, May 3, 1958. No student may submit more than one example.

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

THE PACKARD PRIZES. From the income of the John H. Packard Fund, established by the children of the late John H. Packard, M.D., for many years chairman of the Academy's Committee on

Instruction, annual prizes of \$30.00 and \$20.00 are awarded for the best and second best groups of original studies made from living animals in the Zoological Garden. First awarded 1899.

These prizes are open to all students of the Academy who have registered for both terms of the school year. A student may not submit more than one set of drawings mounted on a sheet not to exceed 30 x 40 inches. A student having once received a prize becomes ineligible to receive the same prize the second time.

THE EDMUND STEWARDSON PRIZE. The Edmund Stewardson Prize of One Hundred Dollars in the Department of Sculpture will be awarded at the close of the school year. This is an annual prize, competed for by present students of the Academy with such pupils of other art schools as may be approved by the Committee on Instruction.

The subject for the competition is a full-length figure from life in the round. Studies must not be less than two feet six inches in height, and not more than three feet in height, and must be made within eighteen hours, during three consecutive days, in six sessions of three hours each.

A student receiving one Stewardson Award is ineligible to compete a second time.

No one except the competitors is admitted to the competition room at any time during the days of the competition.

The Jury of Award consists of professional sculptors, having no official connection with the Academy, or any other schools whose pupils may have taken part in the competition. If no study be satisfactory to the Jury, the prize may, at their discretion, be withheld. When no award is made, the amount of the prize may, at the discretion of the Board of Directors, be added to the principal of the prize fund or distributed with future prizes.

The clay models offered in competition must be kept standing in good condition until otherwise ordered and figures cast by the Academy become its property. First awarded 1901.

The Jury of Award judging the Competition in the Spring of 1957 consisted of Bruce Moore and Charles Rudy.

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

A prize of \$50.00 and a prize of \$25.00 for compositions completed during the current season are offered, the first to be decided by the Faculty, the second by a vote of the students; and a prize of \$50.00 and a prize of \$25.00 both to be awarded by the Instructor of the class. First awarded 1903.

A competitor is not eligible a second time for the same prize, and cannot receive more than one award the same season.

THE RAMBORGER PRIZE. From the income of a fund established by the late William K. Ramborger, Esq., as a memorial to his sister, Aspasia Eckert Ramborger, who for some years was a student of the Academy, an annual prize of \$25.00 is awarded for the best line drawing in black and white of a head from life by a pupil of the Academy who has not been under instruction over two years, but who has been registered in the Academy for both terms of the current school year. Each competitor may submit one unmounted drawing on white paper 19 by 25 inches in size. Having once received an award, a student becomes thereafter ineligible to compete again. First awarded 1911.

THE STIMSON PRIZE. This prize was established in memory of Emma Burnham Stimson and was created for the award each year of a prize in sculpture of \$100.00 for the best work done by the students in the regular course of the class. The contest is open to students who have been registered for three terms and who are members of the Life Modeling Classes, but is not open to former students who work in the class by special permission.

The subject for competition is a full-length figure from life, in the round, not less than two feet six inches in height, and must be made during class hours as a part of the regular work in the class. The work must be submitted anonymously to a jury appointed by the Committee on Instruction of the Board of Directors. The Jury is not obliged to award prizes or honorable mentions if, in its opinion, the work submitted is not of sufficient merit to justify making the awards. The Jury of Award judging the Competition in the Fall of 1956 consisted of—Jean De Marco. 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 portrait class. The award is to be for the outstanding portrait accomplished within such two terms then current and not more than three examples of work may be submitted. Any student can receive the award but once and it is particularly stipulated that the award does not need to be made if in the opinion of the Faculty no work is submitted of sufficient distinction. First awarded 1946.

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

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

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

WANAMAKER PRIZE: Through the generosity of the John Wanamaker Store a prize of \$50.00 in art supplies is awarded each spring for the best water color submitted to the Faculty for judgment. First awarded 1954.

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

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

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

DIRECTORS PRIZE: A special prize of \$25.00 was given in 1957 for each of the 19 studios through the generosity of one of the directors.



Sally Laird
Stimson 1956

admission

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

FEES. Day School,

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

Tuition Fee per term	\$175.00
Matriculation Fee (paid only on entrance)	10.00
Locker and Library Fees per term	2.00
Total, First Term	\$187.00
Tuition Fee, all Subsequent Terms	175.00
Locker and Library Fees per term	2.00
Total Fees, First Two Winter Terms	\$364.00

Evening School,

Matriculation Fee (paid only on entrance)	5.00
Locker Fee per term	1.00

These fees do not include the cost of any materials or any courses taken at the University.

One evening per week (15 weeks)	\$30.00
Two evenings	40.00
Three	50.00
Four	60.00
Five	65.00

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

PAYMENT REGULATIONS. All fees are payable in advance and no deduction is made for late registration or for absence and no refund is made for any reason whatsoever, except in the case of a student under Public Law 550 who if he fails to enter the course, or withdraw or is discontinued therefrom at any time prior to completion, will have refunded to him any unused balance paid for tuition, fees and other charges on a pro-rated basis, other than the fee for registration. Official credit or recommendation or the issuing of registration cards will not be granted by the Academy either to a student or a former student who has not completely satisfied, in the opinion of the Management, his financial obligations to the Academy.

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

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

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

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

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

ANNUAL MEMBERS

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

LIFE MEMBERS

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

PRIVILEGES

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

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

FORM OF BEQUEST

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

the fellowship of

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

The Object of the Fellowship is to foster a spirit of fraternity among the former and present students of THE PENNSYLVANIA ACADEMY OF THE FINE ARTS in the interests of art. It functions somewhat as an Alumni, establishing a continuing link with the Academy after student days. The FELLOWSHIP activities include exhibitions of the work of its members in the various medii, and it conducts a series of evening talks in the Academy on subjects of interest to all art workers, and also fosters social activities. Admission is free and advance notices are sent by mail to all members.

Dues for Resident Members are Five Dollars a year, and for Non-Resident Members (living more than fifty miles from Philadelphia) Three Dollars a year. Life Membership, Fifty Dollars. Bills for dues will be rendered by mail. Current Students Three Dollars a year.

If you have been, or are, a student at The Pennsylvania Academy of the Fine Arts you are cordially invited to become a member of the Fellowship and to join with it in building up and preserving a united spirit of true fellowship in the interest of Art and in association with your Academy.

application for admission

PENNSYLVANIA ACADEMY
OF THE FINE ARTS

BROAD & CHERRY STREETS, PHILA. 2

Date _____

Name _____

Birth Date _____

Place _____

Home Address _____

Nearest Relative

Name _____

Address _____

day school

(check one)

Painting ☐

Sculpture ☐

Illustration ☐

Mural ☐

evening school

Painting ☐

Sculpture ☐

Application must include two passport photos and four examples of work of applicant—plus two letters of recommendation.

(This does not apply to evening school.)

(over)

education

Academic

High School _____ Years _____

College _____ Years _____

previous art training

School _____ Course _____ Years _____

Private
Instruction _____ Years _____

I Heard of Academy Through Advertisement ☐

Recommendation ☐

