

PENNSYLVANIA ACADEMY OF THE FINE ARTS

1964 - 1965

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Broad and Cherry Streets, Philadelphia, Pennsylvania, 19102



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Credits:

Photos Charles P. Mills and Son,
Joseph Nettis

Printing—Falcon Press

CALENDAR

Registration—new students Tuesday, September 8
 Registration—old students Wednesday, September 9
 Classes begin for all students . . . Thursday, September 10
 Deadline for report from returned
 traveling scholars Monday, October 19
 Stimson competition opens Monday, November 2
 Stimson judging & award Wednesday, November 25
 Thanksgiving holiday . . . Thurs. & Fri., November 26, 27
 Pre-registration, Spring Term Mon.-Fri., December 7-11
 End of Fall term Wed., December 23
 School closed Dec. 24-Jan. 1
 Registration—new students Monday, January 4
 Registration—old students Tuesday, January 5
 Classes begin for all students Wednesday, January 6
 Holiday—Washington's Birthday . . Monday, February 22
 Stewardson competition & awards
 Wed., Thurs., & Fri., February 24, 25, 26
 Deadline for application for traveling scholarships
 Friday, March 12
 Spring Recess March 15-19
 Submit applications for scholarships, with work for
 scholarship competition . . before noon Wed., March 24
 Faculty Meeting for scholarship awards
 Thursday, March 25
 Submit work for Spring prizes Monday, April 12
 Faculty Meeting for spring prizes competition
 Thursday, April 15
 Holiday—Good Friday April 16
 Deadline for submission of Toppan prize materials
 Monday, April 26
 Pre-registration for fall term Mon.-Fri., April 26-30
 Cresson Competition placement . . Tues.-Fri., April 27-30
 Last day for studio work Friday, April 30
 Toppan prize judging Tuesday, May 4
 Judging Cresson Awards Tuesday, May 4
 Exercises for awards Wednesday, May 5
 End of term Friday, May 7
 Women's residence closes Saturday, May 8

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, seventy-one public spirited citizens met for formal 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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JAMES G. McELROY
Attendant

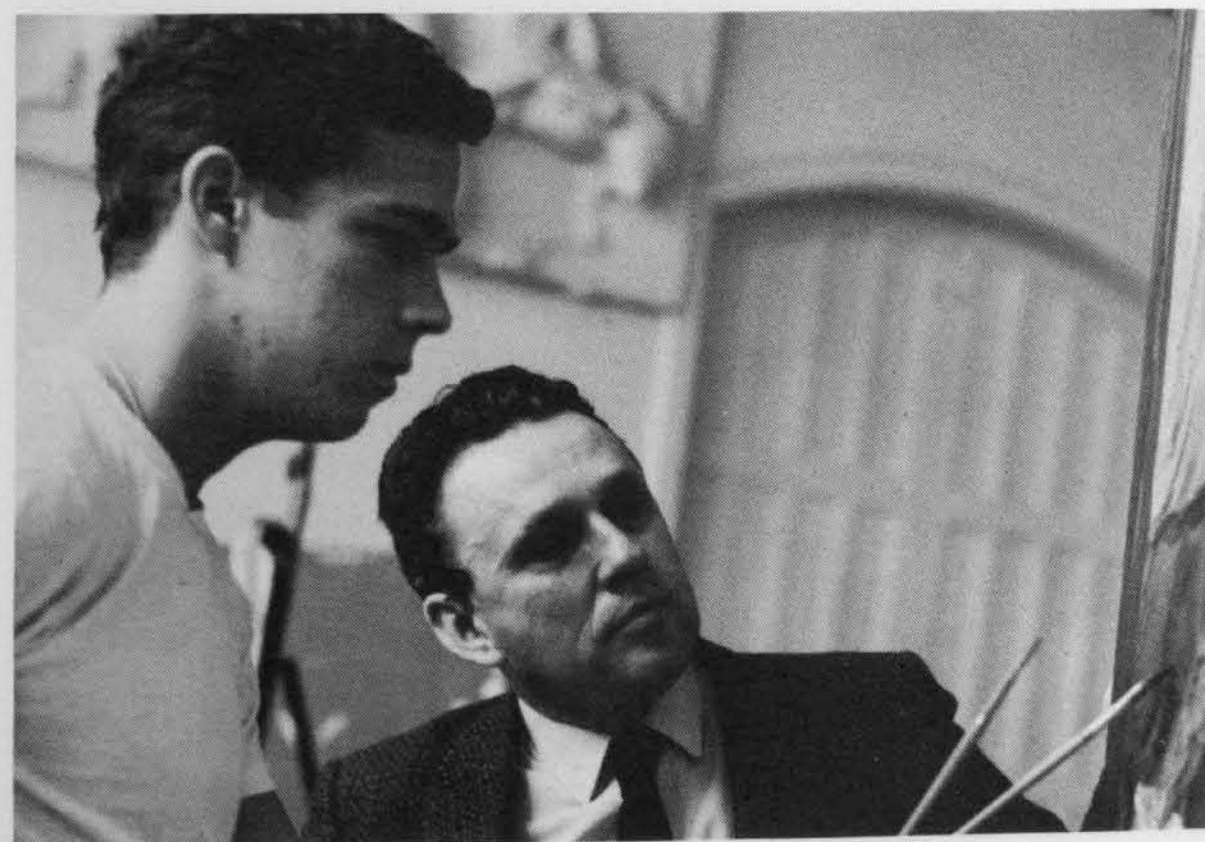
RAYMOND L. MAY
Attendant

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.

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

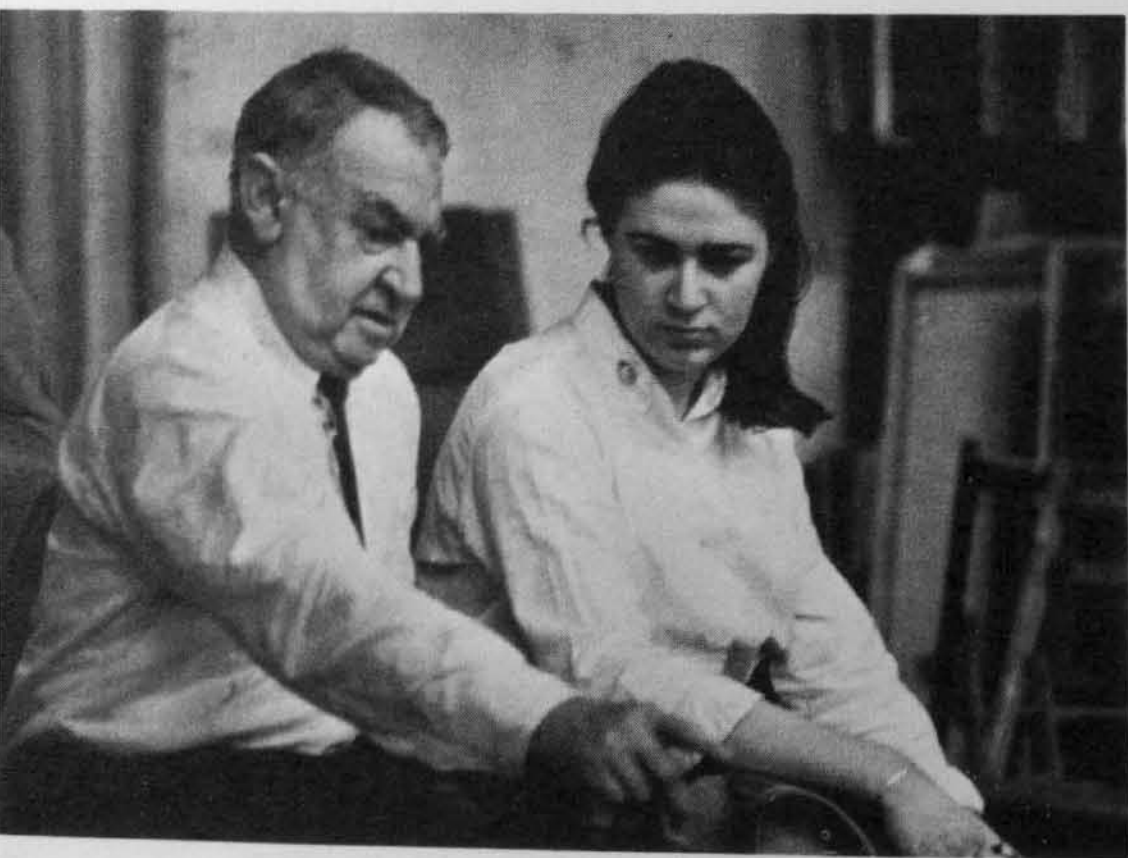
ROSWELL WEIDNER, Instructor in Drawing and Painting—Born in Reading, Pa., 1911. Studied at The Pennsylvania Academy of the Fine Arts, and the Barnes Foundation. Awarded Cresson Traveling Scholarship, 1935; First Toppan Prize, 1936; Honorable Mention Philadelphia Sketch Club, 1936; Terry Art Institute 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.

FACULTY





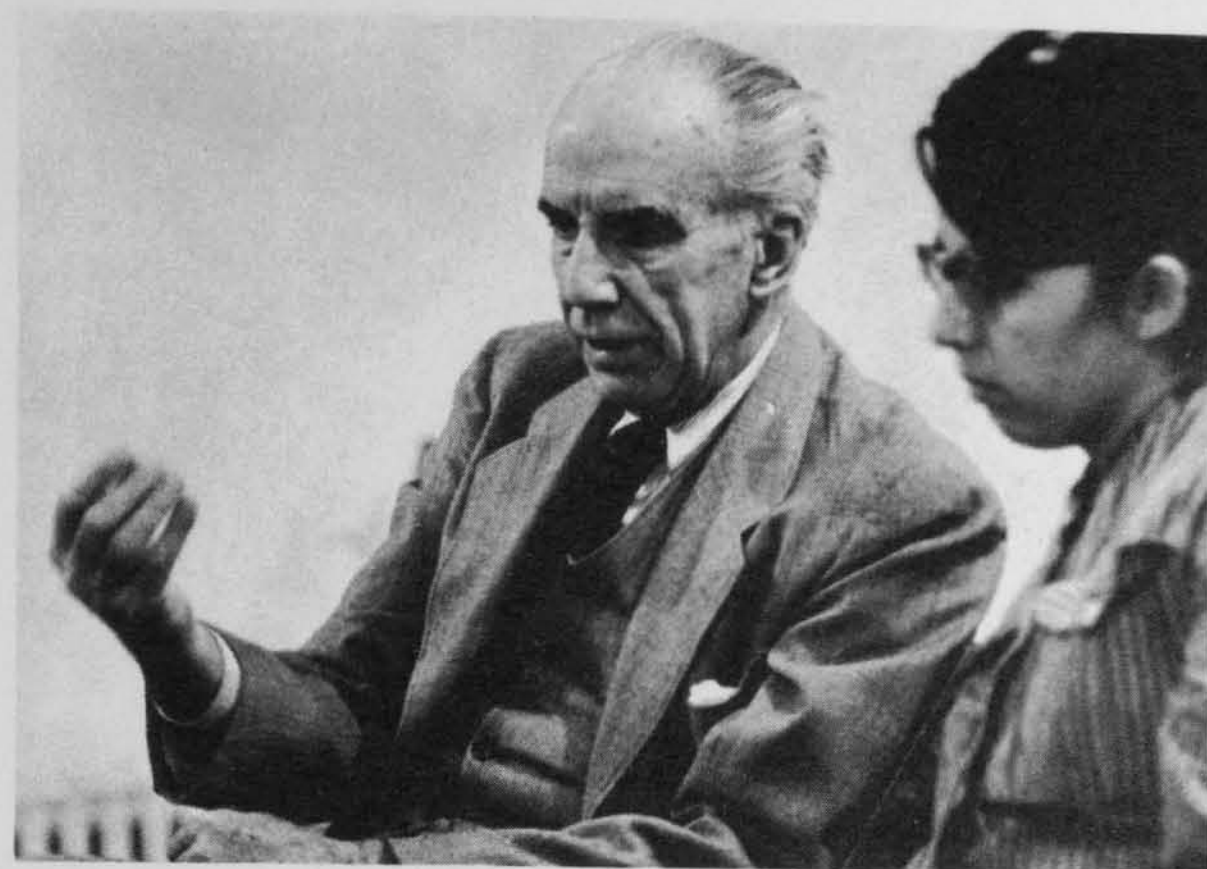
HARRY ROSIN, Instructor in Sculpture and Figure Construction—Born in Philadelphia, December 21, 1897. Studied in The Pennsylvania Academy of the Fine Arts and in Paris. Awarded: Stewardson Prize for Sculpture; Cresson Traveling Scholarship, 1926; Widener Gold Medal, 1939; P.A.F.A. Fellowship Prize, 1941.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



EDWARD SHENTON, Instructor in Experimental Drawing; Literature in Relation to Art—Born in Pottstown, Pennsylvania, November 29, 1895. Studied in the Philadelphia Museum School of Arts; Pupil of Thornton Oakley; Henry McCarter; George Harding. Awarded: Lea Prize 1922; Cresson Traveling Scholarship, P.A.F.A., 1922, 1923. Represented: Illustrations "Scribners'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 Mural in France "Big Woods," 1955; Mural in Court House, West Chester, Pa. 1958, "Uniforms of the Sea Services," U.S.; "Naval Institute," 1962.

FRANKLIN CHENAULT WATKINS, Instructor in Painting and General Critic—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.



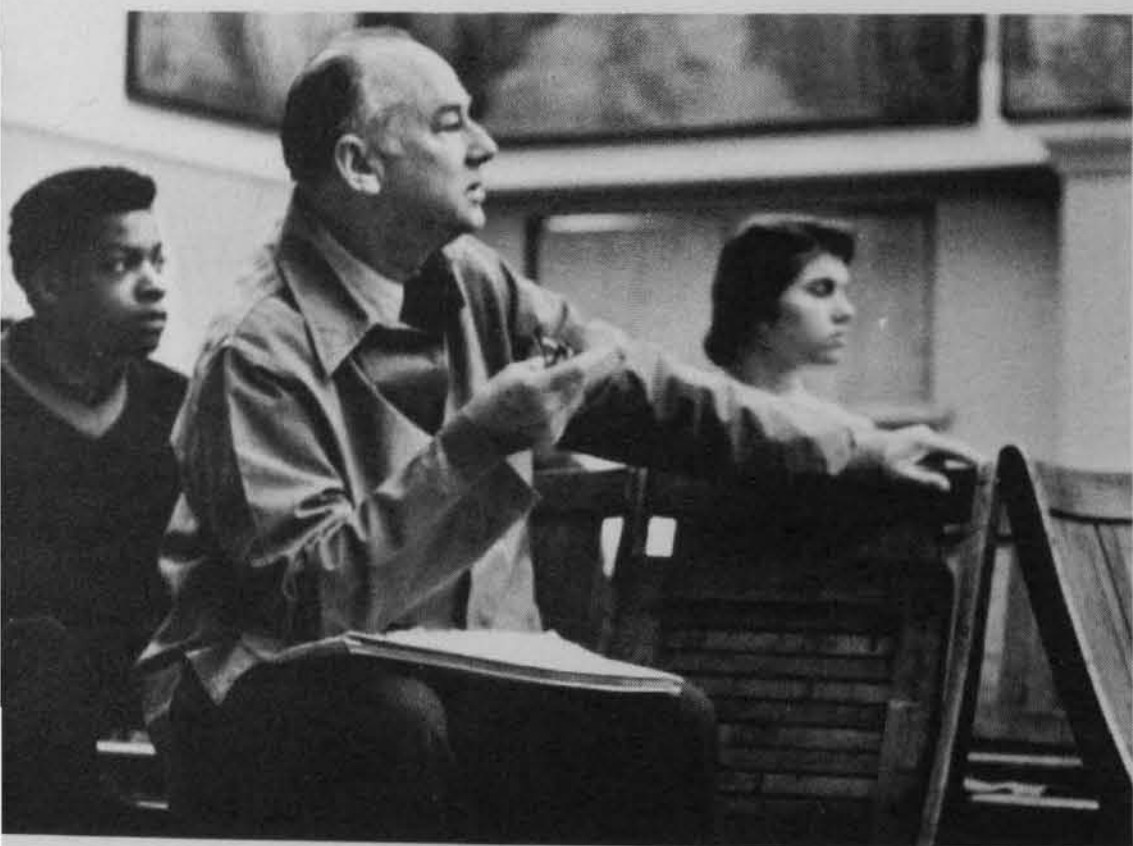
JOHN W. McCOY, Instructor in Painting—Born in Pinole, California, 1910. Studied Cornell University, B.F.A., Pennsylvania Academy of the Fine Arts, American School of Fontainebleau, France and private studios of N. C. Wyeth in Chadds Ford, Pa. Student of Landislas Medgys and Despujols, Paris. Awarded: 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, General Critic—Born in Philadelphia, 1914. Studied at The Pennsylvania Academy of the Fine Arts. Awarded: Cresson Traveling Scholarship, 1935. Represented in public and private collections. Member: National Academy of Design; National Institute of Arts and Letters.

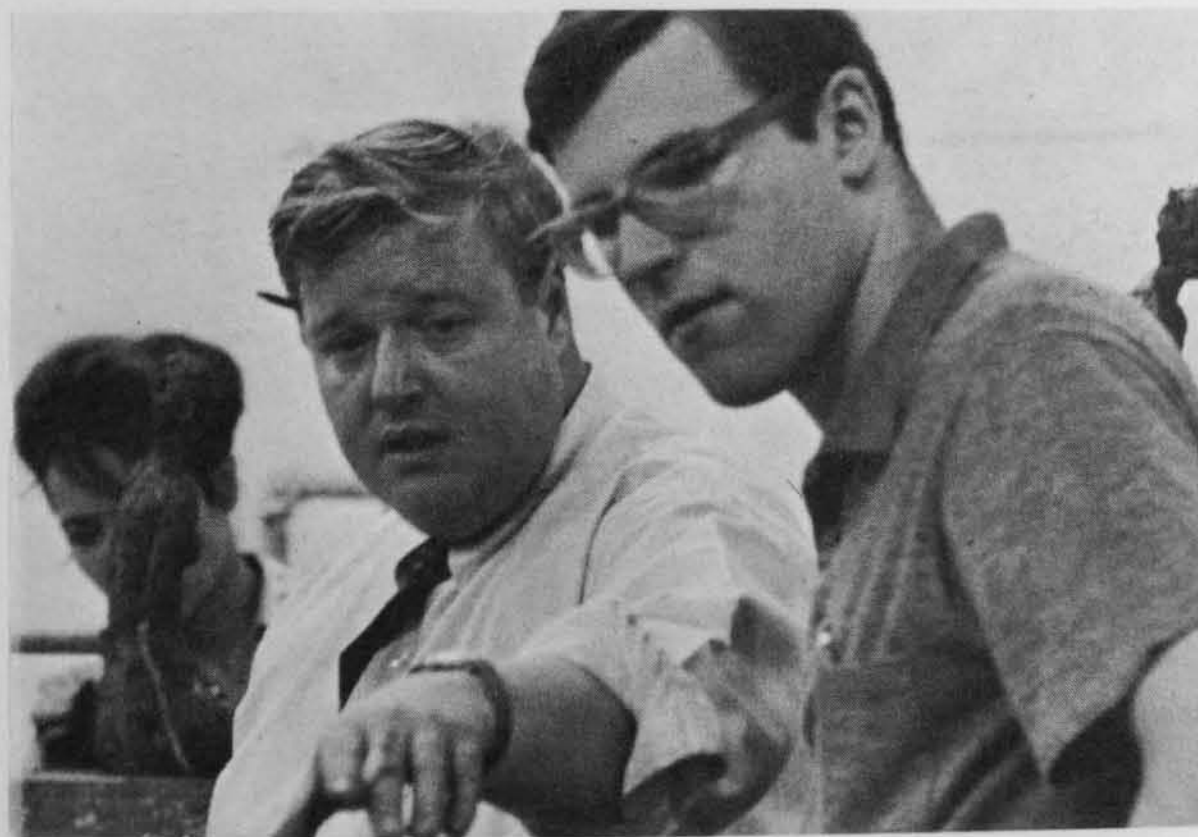
HOBSON PITTMAN, Instructor in Painting and General Critic—Born in Tarboro, North Carolina, January 14, 1900. Studied Pennsylvania State University; Carnegie Institute of Technology (Art School), Pittsburgh, Pa.; Columbia University. Traveled extensively abroad in 1928, 1930, 1935, 1948 and 1955-56. Awards: Honorable Mention San Francisco World's Fair, 1939; Schiedt Memorial Prize, The Pennsylvania Academy of the Fine Arts, 1943; Dawson Memorial Medal, 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, 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; 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, Ohio; Cleveland Museum of Art; Carnegie Institute; Brooks Memorial Gallery, Memphis, Tennessee; Addison Gallery of American Art, Andover, Massachusetts; Philadelphia Museum of Art; John Heron Art Museum, Indianapolis, Indiana; Santa Barbara Art Museum, Santa Barbara, California; Wilmington Society of Artists, Wilmington, Delaware; International Business Machines Collection of American Painting; Pennsylvania State University, University Park, Pennsylvania; Montclair Museum of Art, Montclair, New Jersey; Toledo Museum of Art, Toledo, Ohio; Abbott Collection; National Institute of Arts and Letters; Cranbrook Academy; North Carolina State Museum, Raleigh, North Carolina; Florence Museum of Art, Florence, South Carolina; Encyclopedia Britannica Collection; Phoenix Museum of Art, Phoenix, Arizona; Marion Koogler McNay Art Institute, San Antonio, Texas. First Retrospective Exhibition: The North Carolina Museum of Art, 1963.



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 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.



PAUL ANTHONY GREENWOOD, Instructor in Sculpture—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.





BEN KAMIHIRA, Instructor in Painting—Born in Yakima, Washington, March 16, 1925. Studied at Art Institute of Pittsburgh, Pennsylvania; The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania. Awarded Cresson Traveling Scholarship, 1951; J. Henry Schiedt Traveling Scholarship, 1952. First Julius Hallgarten Prize, National Academy of Design, 1952; Louis C. Tiffany Memorial Scholarship, 1952 and 1958; Lippincott Prize, The Pennsylvania Academy of the Fine Arts, 1958; John Simon Guggenheim Fellowship in 1955 and 1956; First Benjamin Altman Prize, National Academy of Design, 1958 and 1962; First Prize, Wilkie-Buick Regional Exhibition, 1960; Second A. W. Clarke Prize and Silver Medal, Corcoran Gallery of Art, Washington, D. C., 1961; Johnson Prize, Silvermine Annual, Silvermine, Connecticut, 1961; First Chautauqua Prize, New York, 1962. Represented in collections of The Pennsylvania Academy of the Fine Arts; Whitney Museum of American Art; Ringling Museum, Sarasota, Florida, Dallas Museum of Fine Arts, Dallas, Texas.



HOMER JOHNSON, Instructor in Drawing—Born in Buffalo, New York, December 24, 1925. Studied at The Pennsylvania Academy of The Fine Arts and The Barnes Foundation. Awarded Cresson Traveling Scholarship in 1951. Louis Comfort Tiffany award in 1959. Represented in the Permanent Collection of P.A.F.A. and in private collections. Member: American Water Color Society.



JIMMY C. LUEDERS, Instructor in Painting—Born July 4, 1927 in Jacksonville, Florida. After serving in the United States Navy he 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. Honorable Mention at the Terry Art Institute, 1952, 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 and 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. 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. Author: *Modern Art: An Introduction* published 1961 by Pitman Publishing Corp.

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: 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.

AUGMENTING THE FACULTY

WILLIAM M. CAMPBELL

Instructor in Perspective and Lettering

ROBERT B. ENNIS

Lecturer in Art History

HENRY I. PERLMUTTER, M.D.

Lecturer in Anatomy

THEODORE SIEGL

Technical Advisor and Instructor in Painting
Materials and Techniques



The Faculty of the Evening School is available to day students (see: Evening School).

For additional Faculty available to students enrolled in the Coordinated Degree programs see the bulletins of the University of Pennsylvania.

The Academy reserves the right to make whatever changes may be necessary.

Visiting artists and lecturers add to the scope of the regular program. During the academic year, students have opportunity to consult with prominent guest specialists.



COURSES

PAINTING — SCULPTURE — GRAPHICS

The normal progression of study is in three general divisions: Preliminary, Intermediate and Advanced.

PRELIMINARY COURSE—All students with limited experience enter the Preliminary studios. Drawing is emphasized as well as the fundamentals of painting, sculpture and graphics. Still Life, Cast Drawing, Clay Modeling, Graphics, Figure Construction, Experimental Drawing and Life Painting are subjects of instruction. In addition to these studio courses, two lecture courses are also required. If the Preliminary student anticipates carrying on his study for competitions for prizes, scholarships, etc., he must, in his Preliminary period, attend with regularity and achieve passing grades in the one hour per week courses in Painting Materials and Techniques and in Lettering and Perspective. Lecture courses in Art History, Anatomy and the discussion of Literature in Relation to Art are optional. The normal duration of the Preliminary course is one year. Faculty action will determine advancement to the Intermediate Course.

INTERMEDIATE COURSE—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, Sculpture or Graphics. 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.

PAINTING—The emphasis in the painting studio 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 may obtain instruction and criticism in Still Life, Landscape, Croquis, and Composition. Each student registers one portrait and one life painting each month with his instructor or in the school office.

SCULPTURE—Sculpture students also concentrate on the study from life of the head and figure and on the classic media of the sculptor. Instruction includes Casting in Plaster, Techniques in Ceramic Sculpture, Stone Cutting and Wood Carving. General criticisms with regard to Composition and Construction are also available.



There is no division in the Sculpture Department between those recorded as Intermediate or Advanced.

GRAPHICS—Graphics studios are available for Intermediate students wishing to continue in this field.

Note: There is no pre-determined duration for the Intermediate Course.

ADVANCED COURSE Students in good standing may be promoted by the faculty to Advanced standing when they shall have demonstrated a high degree of proficiency in the prescribed categories of study under the heading of Preliminary and 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 studios and in any of the other studios in the School not set aside for other departments. 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.

Flagrant abuses of the privileges granted to Advanced students will result in the forfeit of these privileges.

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 catalog and as posted in the School are measures to achieve order and maintain pertinent information for record.

Students may advise the School office that they wish no detailed records kept. To be eligible, however, for the many School tuition scholarships and prizes, for credits if degrees are involved and, particularly, for competition for European Traveling Scholarships, certain rules and regulations are fixed.

REGISTRATION OF WORK—During the normal course of instruction members of the faculty will criticise student work. Each month every student should submit at least one piece of finished work to each of his instructors for registration. The instructor will initial these finished

pieces for registration in the School office or keep his own record book for such work. All registrations become a part of the student's permanent file.

GRADING—Grading is required for students in the coordinated degree programs, all holders of scholarships and those receiving Veterans assistance. For all others grading is optional. Students may be graded by the faculty on the basis of work submitted at stated times, due notice being given by the School office.

Note: Advanced students are freed from regular registration or 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.

PROMOTIONS—All preliminary students in good standing will be promoted automatically to their major departments after one year, unless expressly detained on the recommendation of the faculty. Promotion to this Intermediate Course is in good measure based on potential. Intermediate students will be promoted by the faculty to the Advanced Studio in recognition of their achievement, proficiency and maturity of purpose as demonstrated in the major studios.

Promotion to Advanced Standing is on the basis of work done in the studios and submitted to the faculty at stated faculty meetings. A week prior to the meeting, the applicant must declare his intention to apply. One painting and one sketch for each of the categories of Life and Portrait must be submitted.

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

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.

(By special arrangement certain evening and summer school courses may be accredited.)

Studio sessions are from 9:00 A.M. to 12:00 N. and 1:00 P.M. to 4:00 P.M. and 7:00 P.M. to 10:00 P.M. Monday through Friday.



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 to advanced standing.

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.

For the University requirements write: Graduate School of Fine Arts, University of Pennsylvania, Philadelphia, Pennsylvania 19104, or consult their Bulletin.





Cynthia Bayer

SCHOLARSHIPS AND PRIZES 1962-1963

CRESSON MEMORIAL SCHOLARSHIPS

PAINTING

Alan F. Berger
Margaret Ann Goodall
Arthur W. Jones
Betty Jane Lee
Bruno Melone
Peter D. Schnore
Robert Shepard
Harriett Sosson
Thomas N. Toner

SCULPTURE

Joanne Fertik

SCHIEDT MEMORIAL SCHOLARSHIPS

Douglass Branch
John Formicola
Nina Klymowska
Nura Petrov

LEWIS S. WARE MEMORIAL SCHOLARSHIP

Cynthia Bayer

CHARLES TOPPAN PRIZES

Jerry Fleishman
Gail Goodman
James Havard
Peter Schnore
Marlene Sellers

PACKARD PRIZES

Siegfried Halus
Marjorie Gibbon

STEWARDSON PRIZE

Richard Blake

Note: Richard Blake is a student at the
Stella Elkins Tyler School of Fine Arts.

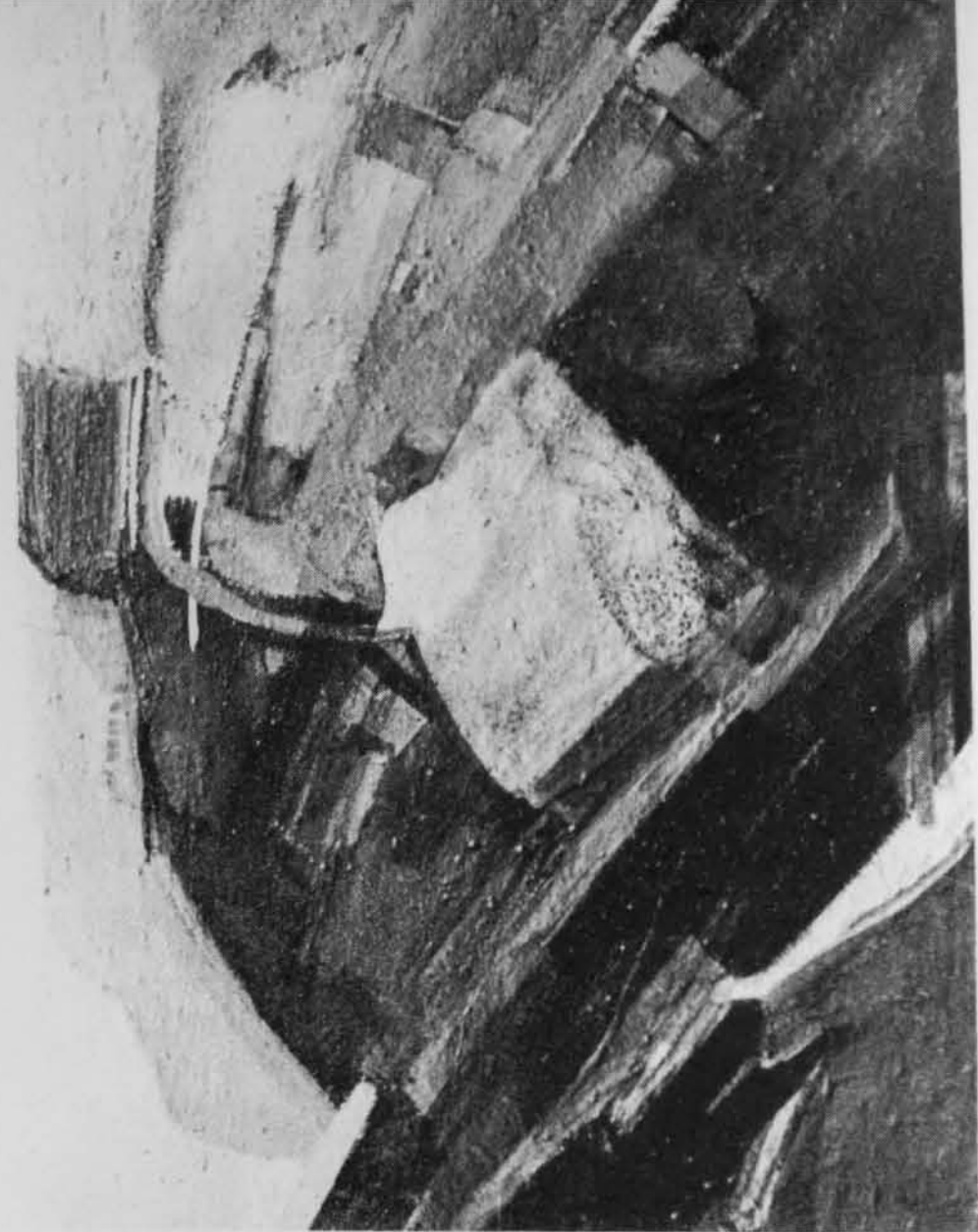
THOURON PRIZES

Auseklis Ozols
William Adler
Franklin Shores
Barbara Heisman

RAMBORGER PRIZE

Franklin Shores

Nina Klymowska



STIMSON PRIZE
Joan S. Martin

CECILIA BEAUX MEMORIAL PRIZE
James Gadson

EAKINS MEMORIAL PRIZE
Alan Berger

PHILADELPHIA PRINT CLUB PRIZE
Judy Hyman

WANAMAKER AWARD
James Stegall

JOHN R. CONNOR MEMORIAL PRIZE
IN GRAPHICS
James Ferrell

GRANT MEMORIAL PRIZE
James Stegall

WOODROW PRIZE IN GRAPHICS
Marlene Sellers

MINDEL CAPLAN KLEINBARD
AWARD
Joan Casanova

GIMBEL PRIZE
Murray Dessner

M. HERBERT SYME PRIZE
David Meade

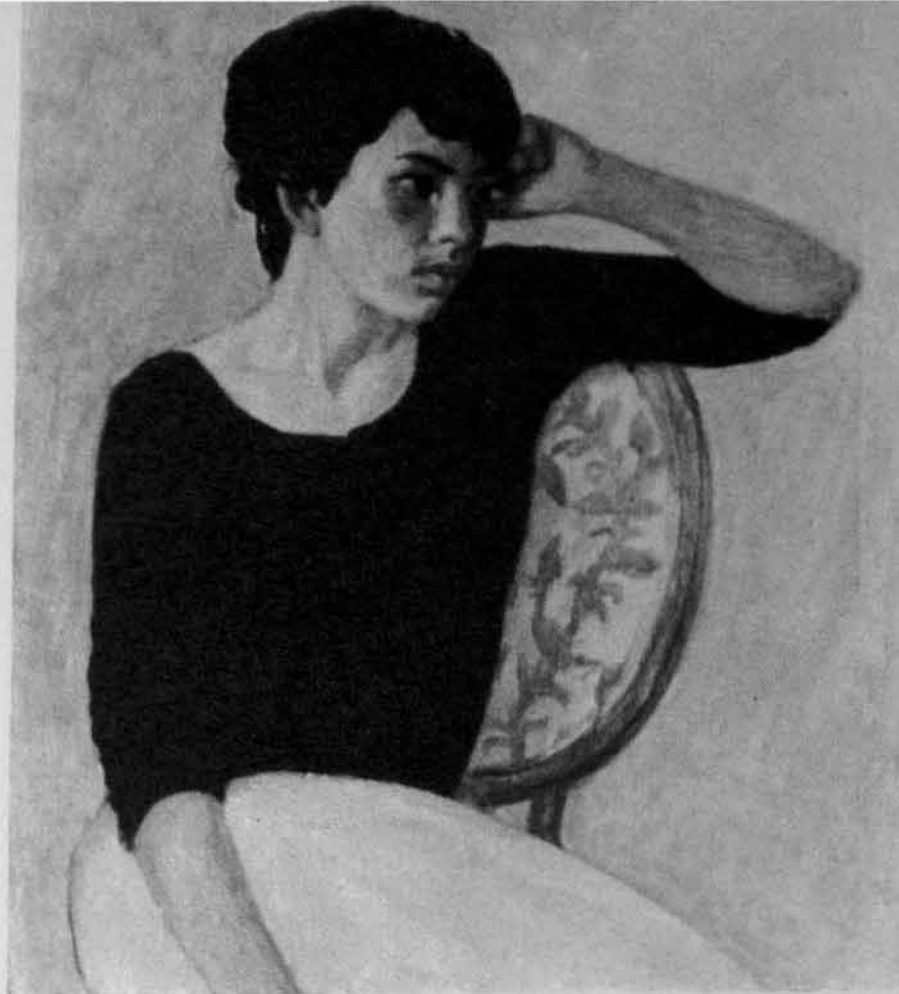
MARION HIGGINS PRIZE
John Formicola

PERSPECTIVE PRIZE
Peter Schnore

J. MAURICE GRAY FOUNDATION
PRIZE FOR STILL LIFE
Auseklis Ozols

EMMA W. and LAMBERT
CADWALADER PRIZE
James Stegall

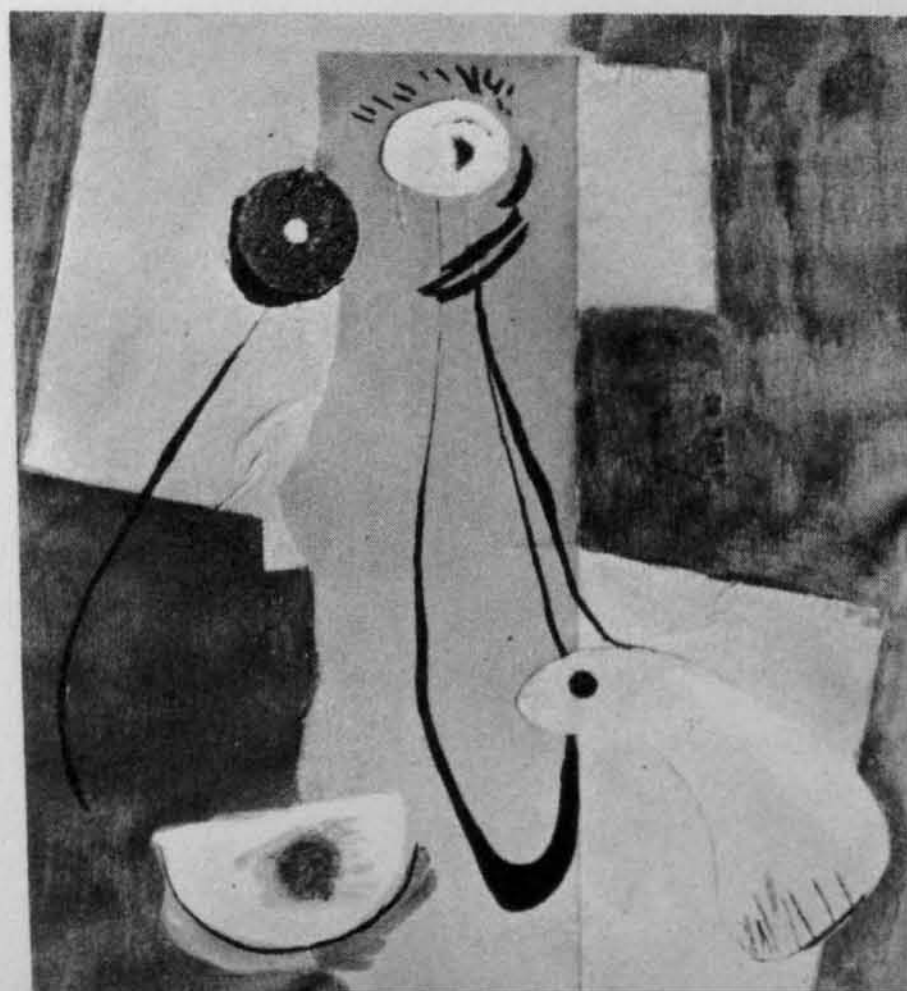
EDNA P. STAUFFER PRIZE
Auseklis Ozols



Peter D. Schnore



Bruno Melone



Arthur W. Jones

THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

By the liberal provisions of the Wills of Emlen Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emlen Cresson, Academician, the income from which is to be applied by The Pennsylvania Academy of the Fine Arts in sending pupils of merit to Europe. These scholarships shall be awarded under such rules and regulations as shall be adopted from time to time by the Board of Directors of The Pennsylvania Academy of the Fine Arts. The award of Cresson Scholarships has had significant influence on hundreds of recipients over many years and has been a great boon to this Academy. To emphasize the importance of these awards and to broaden the advantages to our students, and because the Fund realizes very generous income in each year, the Management, through its Committee on Instruction, has established the practice of approving the recommendation of the Faculty for either first or second awards. These scholarships were first awarded in 1902.

The award of a Cresson Traveling Scholarship the first time credits each student with \$1,800.00, of which \$1,300.00 is used for a summer of travel and traveling expenses in Europe and the remaining \$500.00 is used for Academy tuition for the two terms immediately following. 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 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 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 each student with \$1,300.00 to be used for travel and traveling expenses, and may be used any time within twenty-eight months after receipt of the award.

TEN CRESSON TRAVELING SCHOLARSHIPS WERE AWARDED IN 1963—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.

All students must have a complete and unbroken registration record over the time included in computing eligibility (see "Registration of Work"). They must also have satisfactorily completed the work in Materials and Techniques and in Lettering and Perspective. Delinquencies must be satisfactorily explained in writing to the Administrator of the schools for excuse by the Committee on Instruction and all financial obligations must be fully paid.

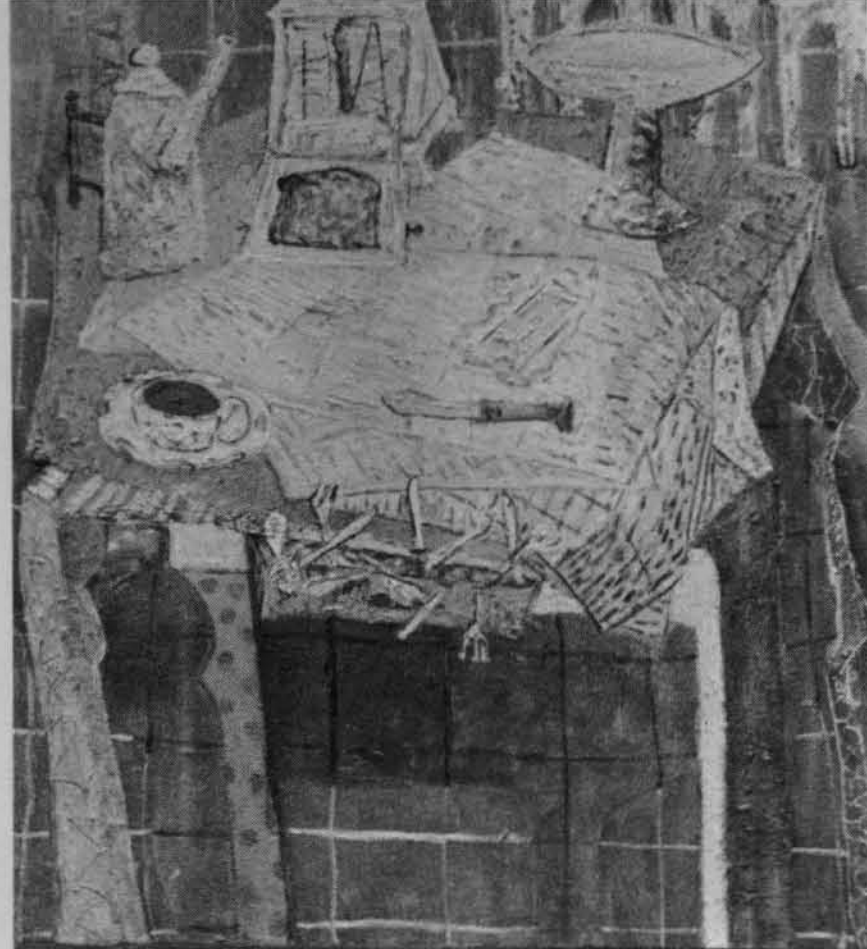
All students entering the competition are required to complete the official application. All work submitted in competition must be that which has been done in the Academy classes or for Academy registration. It must be work completed within the last 32 weeks of the Winter School.

All 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 painter's group must include one landscape, one portrait and one life painting, and 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 19.

The recipient of a second traveling scholarship is granted the sum in its entirety 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.



John Formicola



Thomas N. Toner



Harriett Sosson

THE LEWIS S. WARE MEMORIAL TRAVELING SCHOLARSHIPS—The Lewis S. Ware Memorial Traveling Scholarships in accordance with the will of the testor, 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 1963 representing an amount of \$1,800.00.

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 \$1,300.00 each were awarded in 1963. The credit may be used any time within twenty-eight months after receipt of the award.



ENDOWED PRIZES

THE PACKARD PRIZES—From the income of the John H. Packard Fund, established by the children of the late John H. Packard, M.D., for many years chairman of the Academy's Committee on Instruction, annual prizes of \$50.00 and \$25.00 are awarded for the best and second best groups of original studies made from living animals in the Zoological Garden. These prizes are open to all students of the Academy who have registered for both terms of the school year. A student may not submit more than one set of drawings mounted on a sheet not to exceed 30 x 40 inches. A student having once received a prize becomes ineligible to receive the same prize for the second time. First awarded 1899.

THE EDMUND STEWARDSON PRIZE—The Edmund Stewardson Prize of \$100.00 in Sculpture is awarded during the school year. This is an annual prize, competed for by students of the Academy with such pupils of other art schools as may be approved by the Committee on Instruction. The subject for the competition is a full-length figure from life in the round. Studies must not be less than two feet six inches in height, and not more than three feet in height, and must be made within eighteen hours, during three consecutive days, in six sessions of three hours each. A student receiving one Stewardson Award is ineligible to compete a second time. No one except the competitors is admitted to the competition room at any time during the days of the competition. The Jury of Award consists of professional sculptors, having no official connection with the Academy, nor any other schools whose pupils may have taken part in the competition. If no study be satisfactory to the Jury, the prize may be withheld. When no award is made, the amount of the prize may, at the discretion of the Board of Directors, be added to the principal of the prize fund or distributed with future prizes. The clay models offered in competition must be kept standing in good condition until otherwise ordered and figures cast by the Academy become its property. The Competition in the Spring of 1964 was judged by Bruno Luccesi. First awarded 1901.

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 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 Schools 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 in 1961 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.



Marlene Sellers



Joanne Fertik

THE J. MAURICE GRAY FOUNDATION 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. and Mrs. J. Maurice Gray. First awarded 1961.

THE EMMA W. AND LAMBERT CADWALADER PRIZE FOR LANDSCAPE—A prize of \$100.00 is awarded annually through the generosity of Mr. and Mrs. Cadwalader for the best representational landscape by a student of The Pennsylvania Academy of the Fine Arts; first awarded in 1961.

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 Fall of 1963 was judged by Philip Fowler. 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.

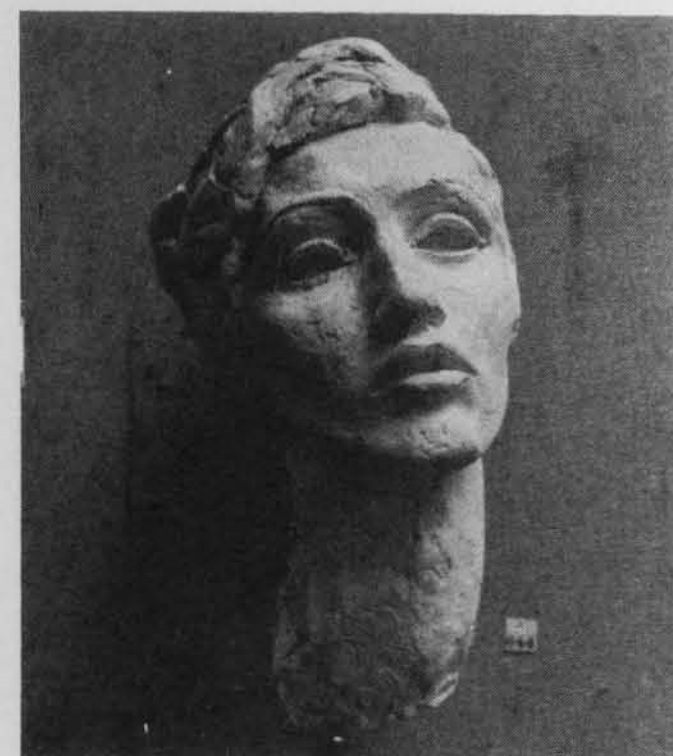
DONATED PRIZES

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

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.



Margaret Ann Goodall



Nura Petrova

James Gadson





Joan S. Martin

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.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE TUITION SCHOLARSHIP—One free tuition scholarship is granted by the Skowhegan School to a student of The Pennsylvania Academy of the Fine Arts on the recommendation of the faculty. The first Summer School scholarship was awarded in 1954. (Not available in 1963.)

ASPEN SCHOOL OF CONTEMPORARY ART—Three tuition-aid (\$100) 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. Two full-tuition (\$200) scholarships are granted to students who will be "Teaching Assistants" in painting or sculpture. The Aspen School of Contemporary Art conducts summer workshops at Aspen, Colorado.

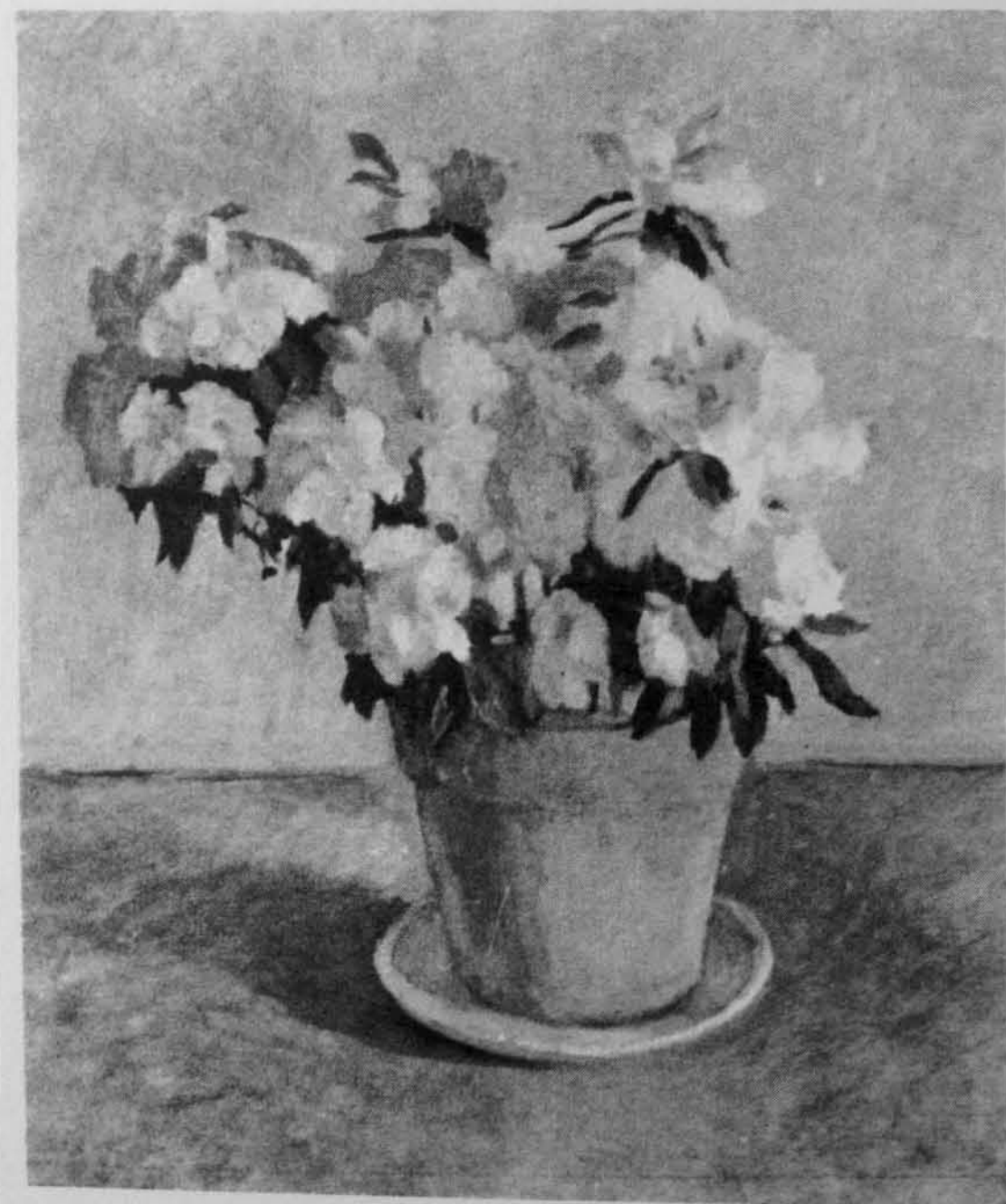
WOODROW PRIZE in Graphics was awarded for the first time in 1955 to a student in the school proficient in this medium. The prize is made possible through the generosity of Mrs. Bruce Gill in memory of her mother, Mabel Wilson Woodrow.

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

GIMBEL PRIZE—Through 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.

HIGGINS PURCHASE PRIZE—Through the generosity of Mrs. Marion Higgins a prize of \$200.00 was awarded by a committee of the faculty for the first time in the Spring of 1960. It is given for an outstanding painting in still life completed within the current School year.



Robert Shepard

GENERAL INFORMATION

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.

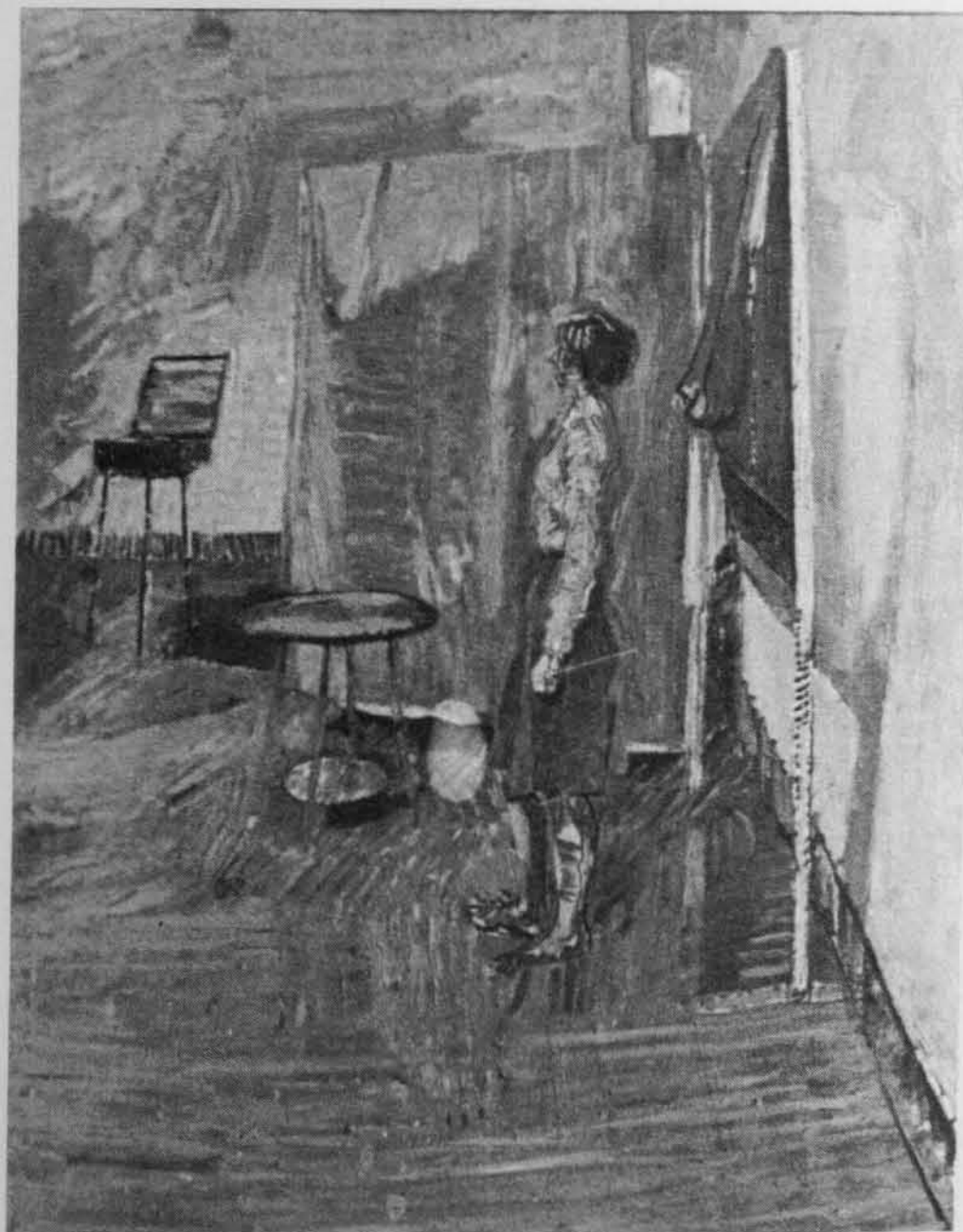
Until 1963 the Academy did not take any responsibility for student's board or lodging. The University of Pennsylvania will assist degree candidates in the coordinated programs in obtaining dormitory and approved off-campus housing, while the Academy management will gladly serve in an advisory capacity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

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.

In October of 1962 the Academy became the owner of a large seven story building at 18th and Chestnut Streets, previously known as the Belgravia Hotel, now known as Peale House. Certain class activities are now housed in these new quarters. For the first time in its history, also the school is in a position to offer housing accommoda-



Alan F. Berger



Douglass Branch



Betty Jane Lee

tions for its women students. This program will 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. Types of accommodations will be explained by the Administrator's office. Rates range from \$736 to \$800 per year (32 weeks) for room and board.

This Academy, throughout its long history, has realized that maximum freedom is an asset in the fostering of creative talent. The limited regulations outlined in this catalogue and as posted in the school are necessary to secure order and maintain pertinent records and information.

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 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.

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 tuition scholarships. Approximately 25 tuition scholarships 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 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 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. In an effort to spread the free tuition scholarships to cover the maximum of 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 scholarship, 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 March meeting.

FORD FOUNDATION GRANT — The Academy has recently received a grant of \$55,000 from the Ford Foundation, to be used over a seven year period for scholarships and grants in aid to deserving students, with emphasis on first year students. The detailed policies to be used in the distribution of these funds will be effective at the beginning of the 1964-65 school year. Emphasis will also be placed on awards to students from major distances from Philadelphia. Applications should be made in writing to the Administrator before June 15.

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.

Write to the School office for an application and brochure on the Evening School.

FACULTY

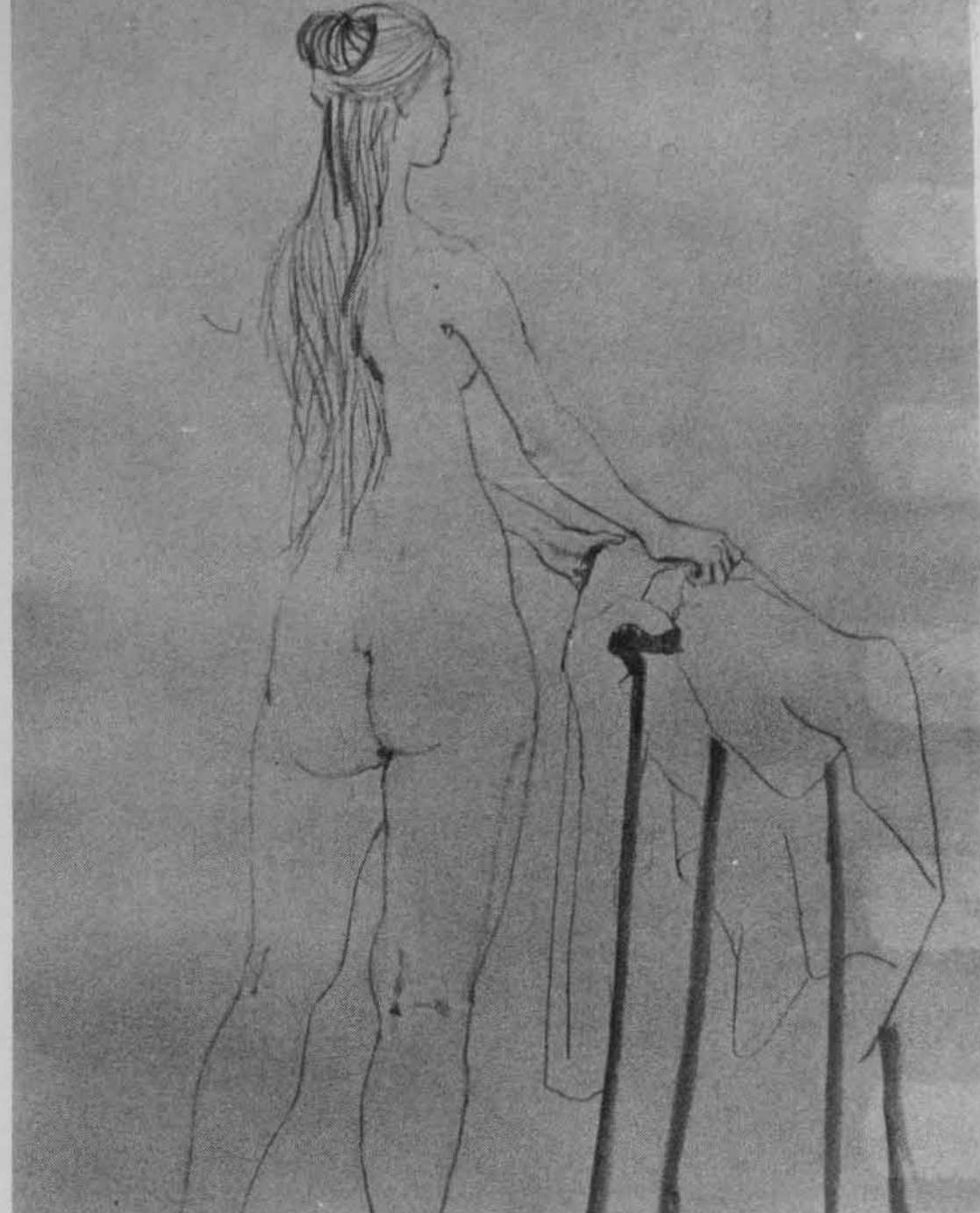
Morris Blackburn	Ben Kamahira
Thomas Gaughan	Russell Keeter
Paul Anthony Greenwood	Jim C. Lueders
Homer Johnson	Gerd Utescher
Roswell Weidner	

FEES:

One evening per week (16 weeks)	\$45.00
Two evenings	60.00
Three evenings	75.00
Four evenings	90.00
Five evenings	100.00

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 1964 Summer School starts June 15 and closes July 24.



Gail Goodman

ADMISSION

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 examples of work. 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	250.00
Locker and Library fees per term	2.00
Total — First Term	\$262.00
Tuition fee, all subsequent terms	250.00
Locker and Library fees per term	2.00

NOTE: There is a \$5.00 fee for late registration. 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 \$1.75 is made for the regulation padlock for each locker.

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

HOLIDAYS

Thanksgiving, November 26 and 27
Washington's Birthday, February 22
Spring Recess, March 15-19
Good Friday Vacation, April 16

PAYMENT REGULATIONS

All fees are payable in advance and no deduction is made for late registration or for absence and no refund is made after the first week of any term, except in the case of a student under Public Law No. 550 who, if he fails to enter the course or withdraws or is discontinued therefrom at any time prior to completion, will have refunded to him any unused balance paid for tuition, fees and other charges on a pro-rated basis other than the fee for registration. Official credit or 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 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 is by registration card only.

Day classes are held from nine to twelve and from one to four o'clock five day per week. Lectures for first year students are scheduled five days each week from 4:30 to 5:30 p.m. 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
Broad and Cherry Streets, Philadelphia, Penna. 19102

Application for
Admission in the
☐ Fall or ☐ Spring

YEAR.....

Please type or print all
information neatly and
legibly.

Date of Application.....

Photograph
Here

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

Home address:

Street or rural route.....

City or town..... State..... Zip Code.....

Telephone.....

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

Education.....

High School.....

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

Schools attended beyond high school, with dates.....

.....

.....

Location..... 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.

Self.....Parent or guardian.....Other.....

Do you plan to hold an outside job while attending

P.A.F.A.? Yes.....No.....

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

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 Academy.

Name.....

Address.....

Name.....

Address.....

Before final admission you must 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.

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

.....

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

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

