



**The Pennsylvania Academy of Fine Arts**

**1961 / 1962**



## **The Pennsylvania Academy of Fine Arts**

### **History**

The Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States. Its origin dates from 1791, when Charles Wilson Peale initiated efforts to organize a school for the fine arts in Philadelphia, which 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 Wilson Peale, William Rush, and Rembrant Peale. At that meeting the petition for the incorporation of The Pennsylvania Academy of the Fine Arts was prepared. The charter was obtained in May 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."

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FRANK T. HOWARD    President  
ALFRED ZANTZINGER   Vice President  
C. NEWBOLD TAYLOR   Treasurer

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Faculty Representative

Women's Committee Representative

## Administrator of the Schools

DAVID SELLIN, B.A., M.A.  
Born in Philadelphia, April 13, 1930. Painting at Otte Skold's Atelier, Stockholm, Sweden, 1946-47; Germantown Friends School, 1948; B.A. in Art History, Honors, Distinction, PBK, Univ. of Pennsylvania 1952; Painting at Royal Academy, Stockholm, Sweden, King Gustav V Fellowship, American Scandinavian Foundation, 1952-53; Graduate study, Asst. Instructor in Art History, Univ. of Pennsylvania, 1953-56; teaching in Rome, Italy, Summers, 1955-56; M.A. in Art History, Univ. of Pennsylvania, 1956; Fulbright, Univ. of Rome, Italy, 1956-57; Asst. Curator of Paintings, Phila. Museum of Art, 1958-60.

## Staff

CATHERINE R. NEWBOLD    Secretary  
ETHEL P. ASHTON            Librarian  
MARY S. MORGANTHAU      Storekeeper





## Calendar

### Fall 1961

Registration and Orientation of New Students . . . . .	September 5-6
Classes Begin for All Students . . . . .	September 7
Deadline for Report from Returned Traveling Scholars . . . . .	October 1
Stimson Competition Opens . . . . .	October 30
Stimson Judging and Award . . . . .	November 22
Thanksgiving Holiday . . . . .	November 23-24
Grading . . . . .	December 18
Scholarship Awarding (Spring 1962) . . . . .	December 21
End of Fall Term . . . . .	December 22
Christmas Recess . . . . .	

### Spring 1962

Registration for New Students . . . . .	January 8-9
Classes Begin . . . . .	January 8
Holiday . . . . .	February 22
Stewardson Competition and Award . . . . .	February 28, March 1, 2
Deadline for Application for Traveling Scholarships . . . . .	March 15
Toppan Prize Judging . . . . .	April 9
Spring Prize Selections . . . . .	April 12
Grading . . . . .	April 16
Holiday . . . . .	April 20
Cresson Competition Placement . . . . .	April 23-27
Pre-Registration, Fall 1962 . . . . .	April 23-27
Awarding of 1962 (PAFA) Tuition Scholarships . . . . .	April 26
Judgment for Cresson, Ware, Schiedt . . . . .	May 1
Exercises for Awards . . . . .	May 2
End of Spring Term . . . . .	May 4



# Faculty

## Francis Speight

### Instructor in Drawing and Painting (on leave 1961-62)

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 P.A.F.A.; The Fellowship of The P.A.F.A. Gold Medal, 1926; First Prize in Landscape Society of Washington Artists, 1929; The Fellowship of The P.A.F.A. 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 P.A.F.A., 1940; The Academy Fellowship Prize, 1940; First Altman Prize Landscape, National Academy, 1951; Second Altman Prize Landscape, National Academy, 1953; Orbrig and Altman Prizes 1955; First Altman Prize 1958, National Academy; \$1,000 Grant National Institute of Arts & Letters, 1953. Member: National Academy of Design; National Institute of Arts & Letters. Represented in public and private collections.

## 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: Edmund 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. Sculpture-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 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 Figure 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.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

### Lecturer in Creative Writing as related to the Art Student

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, P.A.F.A., 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 Coach

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 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, P.A.F.A., 1944; P.A.F.A. 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. Life Fellow Member-Elect National Academy of Design, American Academy in Rome. 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. 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.

## John W. McCoy, B.F.A.

### Instructor in Water Color

Born in Pinole, California, 1910. Studied Cornell University, N.Y., Pennsylvania Academy of the Fine Arts, American School of Fontainebleau, France and private studios of N. C. Wyeth in Chadds Ford, Pa. Student of Landis 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, Phila. 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 of P.A.F.A., Director 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

### Instructor in Composition and 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 collection. 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, University Park, Pa.; Carnegie Institute of Technology (Art School), Pittsburgh, Pa.; Columbia University, New York, 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 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 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; Brevoort-Eickemeyer Prize, Columbia University, 1960. Memberships: Philadelphia Water Color Club; Philadelphia Art Alliance; Artists Equity Association; National Academy of Design. Represented in Metropolitan Museum of Art; The P.A.F.A., 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, University Park, 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.; Florence Museum of Art, Florence, S.C.; Encyclopedia Britannica Collection.

## 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, 1933. 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 P.A.F.A., Philadelphia Museum of Art, Metropolitan Museum, Whitney Museum of Am. Art, Corcoran Art Gallery.

## 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

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; Mary 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

Born in Yakima, Washington, March 16, 1925. Studied at Art Institute of Pittsburgh, Penna.; Pennsylvania Academy of the Fine Arts. 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 PAFA, 1958; John Simon Guggenheim Fellowship in 1955 and 1956; First Benjamin Altman Prize, National Academy of Design, 1958; First Prize, Wilkie-Buick Regional Exhibition, 1960; Second W. A. Clarke Prize and Silver Medal, Corcoran Gallery of Art, Washington, D.C., 1961. Represented in collections of the Pennsylvania Academy of the Fine Arts; Whitney Museum of American Art; Ringling Museum, Sarasota, Florida.

## Augmenting the Faculty

### WILLIAM M. CAMPBELL

Instructor in Perspective and Lettering

### JOHN GUARANTE

Instructor in Stone Cutting

### ALLEN HARRIS

Instructor in Bronze Casting

### THEODOR SIEGL

Technical Advisor and Lecturer in Painting Materials and Techniques

Lecturer in Anatomy to be announced

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





## 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, 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 building, itself, 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, Prints and Sculpture 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 students 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 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.

The Academy does not take any responsibility for the students' 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 #550 is available on request.





## Instruction

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.

Students are privileged to work in departments other than their own, at no extra fee, by arrangement with the Administrator of the Schools.

## Courses

The normal progression of study is in three general divisions: Preliminary, Intermediate and Advanced. All students must, in their first year, take and pass the following required courses: Perspective, Painting Materials and Techniques. (Exemption by examination.)

### Preliminary

All students with limited experience will enter the Preliminary Course. The emphasis is on drawing, media and materials, and includes: Life Drawing, Cast Drawing, Experimental Drawing, Figure Construction, Painting Design, Still Life, Graphics and Clay Modeling. In addition to the studio courses the Preliminary student is required to successfully complete the courses in Painting Materials and Techniques and in Perspective. Anatomy and History of Art are optional. The normal duration is one year, but the student with poor work habits may be held for a longer period. (See below: Registration of Work.)

### Intermediate

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 or Sculpture.

Students will concentrate on perfecting their skills, and will be encouraged to develop their work along self-determined lines. It should be noted, however, that in order to maintain a record in good standing the student must continue to meet regular monthly registration of work, as prescribed by the administration. (See below: Registration of Work.)

**Painting.** The emphasis in the painting studios is on the study of the human figure. There are two and three week Life and Portrait poses in both morning and afternoon sessions throughout the year. In addition there is instruction in Still Life, Landscape, Croquis, Water Color Techniques, Composition, and intensive general criticism.

**Sculpture.** The emphasis in the sculpture studio is on the study from life of the head and figure, and on the classic media of the sculptor. Instruction includes Casting in Plaster and Bronze, Techniques in Ceramics, Sculpture, Stone Cutting and Wood Carving; general criticism with regard to Construction and Composition.

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

### Advanced

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, with an empha-



sis on life and portrait. Winners of Cresson, Ware or Schiedt traveling scholarships will receive advanced standing on receipt of the award, should they not already have achieved it.

Advanced students may work in the Advanced Studio, and in any of the other studios in the school not set aside for other departments.

NOTE: Advanced students may be 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. Permission must be obtained from the faculty by applying in writing before stated faculty meetings.

Flagrant abuse of the privileges granted to Advanced students will result in the forfeit of those privileges.



### **Registration of Work**

During the normal course of instruction, members of the faculty will approve student works of a reasonable standard by stamping them with their initials and the month. Each month a day is designated for the Registration at the office of work approved during that month by the faculty. Registration is a quantitative recording for office purposes and students should make certain of the registration obligations pertaining to their placement in the program in order to maintain good standing. Failure to meet registration requirements will be grounds for disqualification for consideration for promotion or admission to competitions.

Advanced students who have been granted special registration privileges, will be expected to continue to work on the Academy premises.

Copies of the registration requirements are available in the school office.

### **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 state his intention at the office, and must submit one painting and one sketch for each of the categories of Life and Portrait. Promotion in each of the categories may be attempted separately, but until advancement has been gained in both the applicant will not be considered an Advanced student.

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. Studio sessions are from nine to twelve A.M. and one to four P.M. and seven to ten P.M., Monday thru Friday.



## Coordinated Degree Programs

The University of Pennsylvania offers the degrees of Bachelor of Fine Arts and Master 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. and M.F.A. programs, 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 School of Fine Arts of the University of Pennsylvania also offers its own B.F.A., which is distinct from the one granted in coordination with the Academy.

### B.F.A.

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.

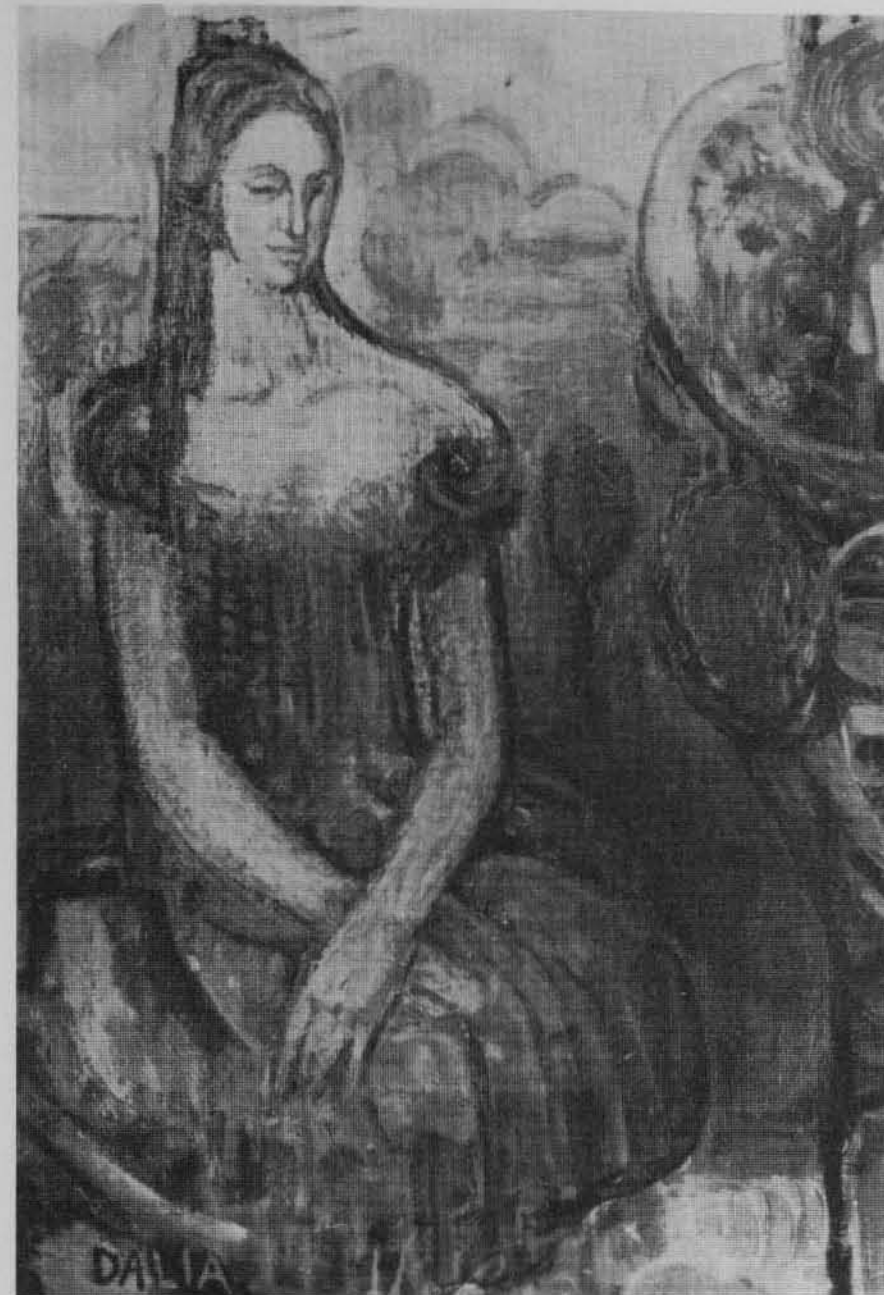
While the student is doing his professional work at the Academy he will also be taking courses at the University that are concentrated in the humanities, with an emphasis on the history of art. Complete information about this part of the program is to be found in the Bulletin of the Graduate School of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

### M.F.A.

Students who qualify unconditionally for candidacy for the Coordinated M.F.A. at the University, and who wish to take their professional work at the Academy, will have completed their Academy requirement for that degree with the completion of one full year (24 s.c.) of advanced standing (exclusive of time applied towards the Coordinated B.F.A.).

Students who have B.F.A. degrees from other Institutions should understand that, in order to get the M.F.A. degree in the minimum of one year, they must be admitted directly into the Academy with advanced standing.

For the University requirements write: Graduate School of Fine Arts, University of Pennsylvania, Philadelphia 4, Penna., or consult their Bulletin.



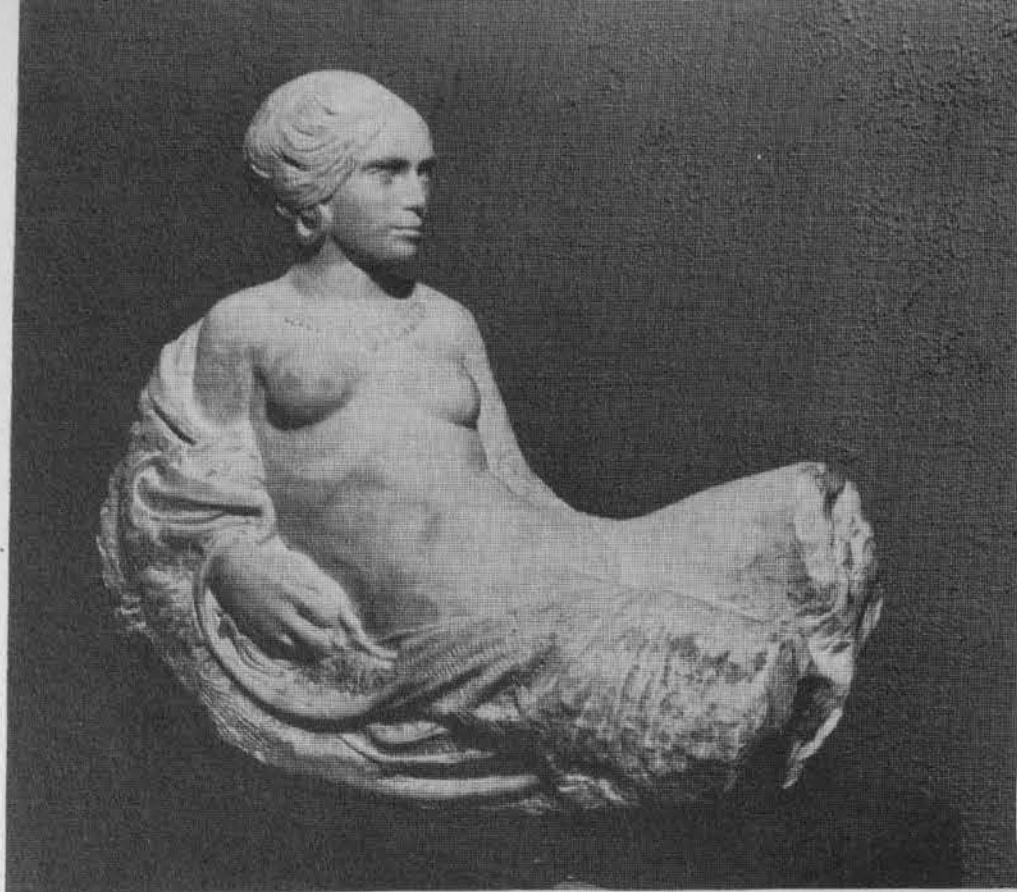
RUTA LIDKUS



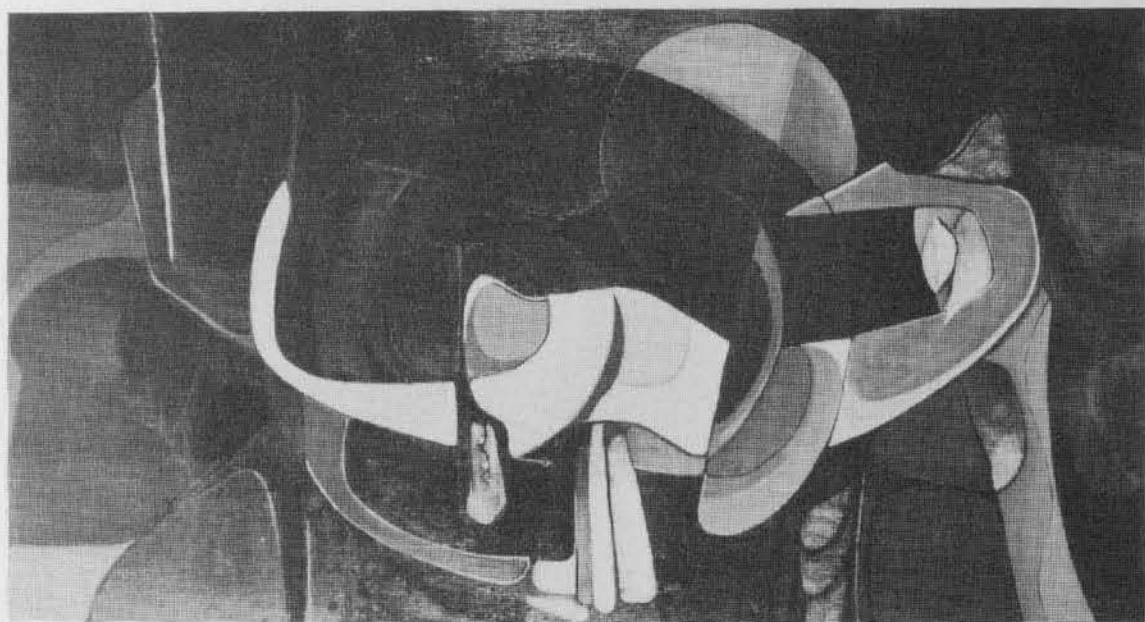
SOCRATES PERAKIS



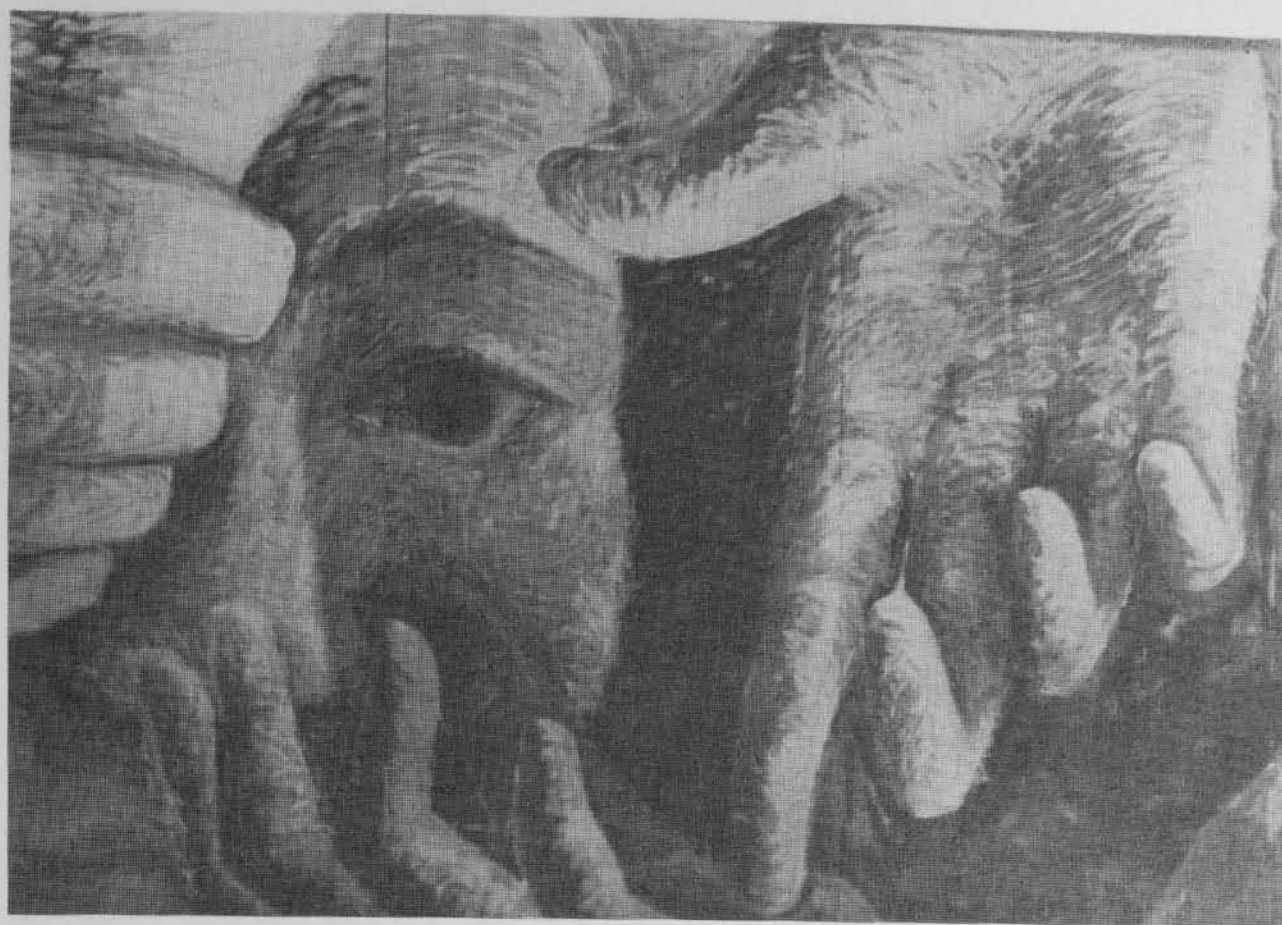
ANATOLE BILOKUR



JOHN MATT



JACK FISHBEIN



BERNARD KOZUHOWSKI



WALTER HUMANIK



# Prizes and Awards

## School Year 1959-60

### CRESSON MEMORIAL SCHOLARSHIPS

#### Painting

JOHN G. FAIREY  
PAUL E. GORKA  
JUDY LEET  
RUTA LIDKUS  
WILLIAM MICHEEL  
SOCRATES PERAKIS  
SEYMOUR ROTMAN

#### Sculpture

H. REED ARMSTRONG  
ANATOLE BILOKUR

### LEWIS S. WARE MEMORIAL SCHOLARSHIP

#### Mural Decoration

BERNARD KOZUHOWSKI

### SCHIEDT MEMORIAL SCHOLARSHIPS

#### Painting

BERNARD FIERRO  
JACK FISHBEIN  
CHRISTINE MCGINNIS

### PACKARD PRIZES

COLEMAN HOMSEY  
REBECCA REATH

### STEWARDSON PRIZE

ALEXANDER HROMYCH

### THOURON PRIZES

JOHN MATT  
PIERRE BROWNELL  
ROBERT GROSVENOR  
CHRISTINE MCGINNIS

### RAMBORGER PRIZE

H. BARTON WASSERMAN

### STIMSON PRIZE

COLEMAN HOMSEY

### EAKINS MEMORIAL PRIZE

JOHANNE HESSION

### PHILADELPHIA PRINT CLUB PRIZE

JAMES A. HAMILTON, III

### WANAMAKER AWARD

ROBERT MYERS

### LUX PRIZE IN GRAPHICS

WALTER HUMANIK

### GRANT MEMORIAL PRIZE

JOHN G. FAIREY

### WOODROW PRIZE IN GRAPHICS

JIM FERRELL

### MINDEL CAPLAN KLEINBARD AWARD

ROBERT TAUB

### GIMBEL PRIZE

ROBERT SHEPARD

### M. HERBERT SYME PRIZE

RODGER LA PELLE

### PESIN PRIZE

JUDY LEET

### THE MARION HIGGINS PRIZE

GEORGE PFINGST

### PERSPECTIVE PRIZE

NOBUYOSHI MATSUURA

### SPECIAL WILLIAM CLARKE MASON MEMORIAL PRIZE IN SCULPTURE

ALEXANDER HROMYCH

### CERAMIC PRIZES

PAUL COLLINS  
HARRY SWAVELY



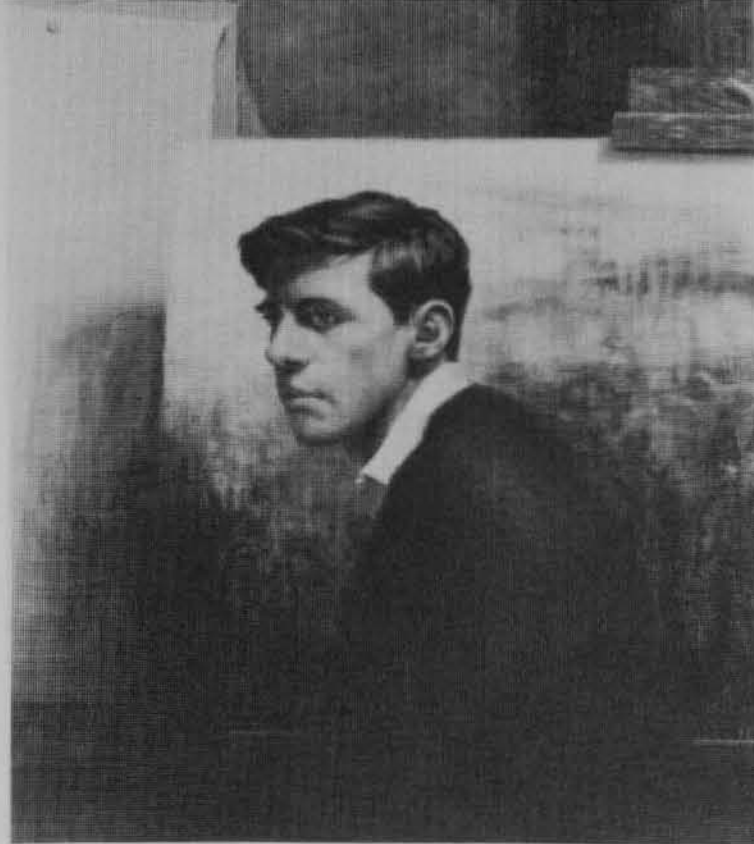
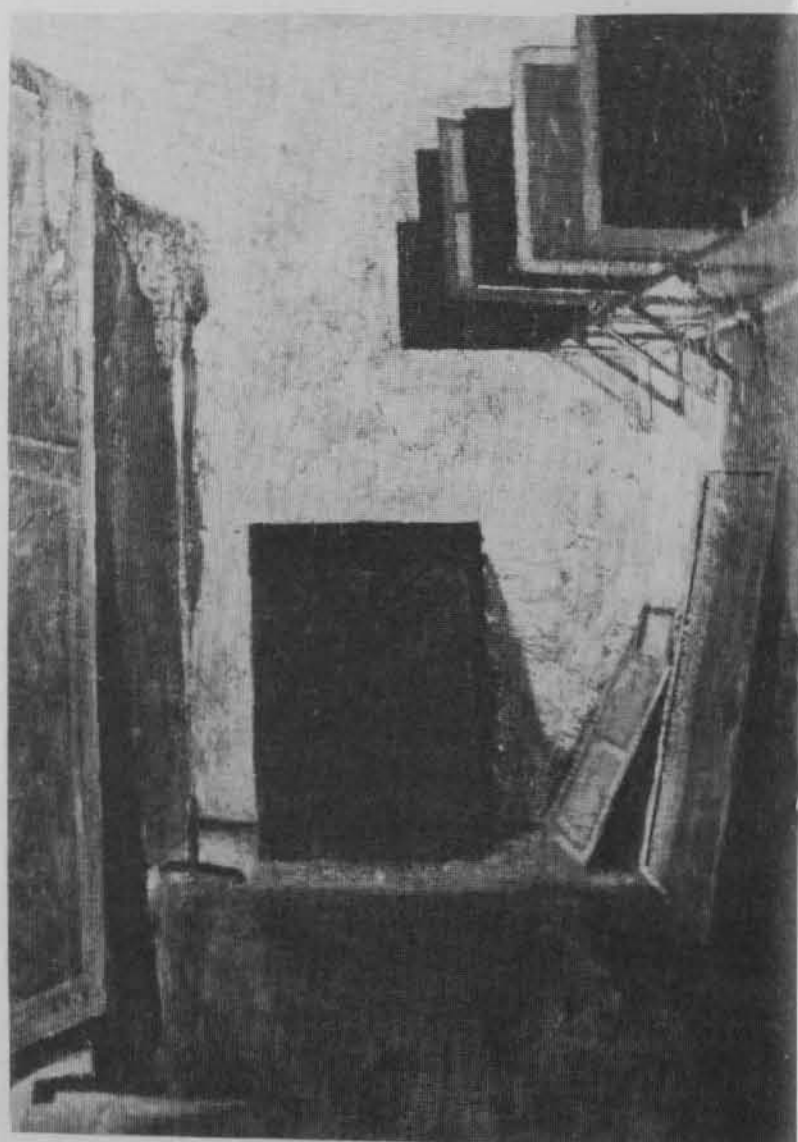
CHRISTINE McGINNIS



BERNARD FIERRO



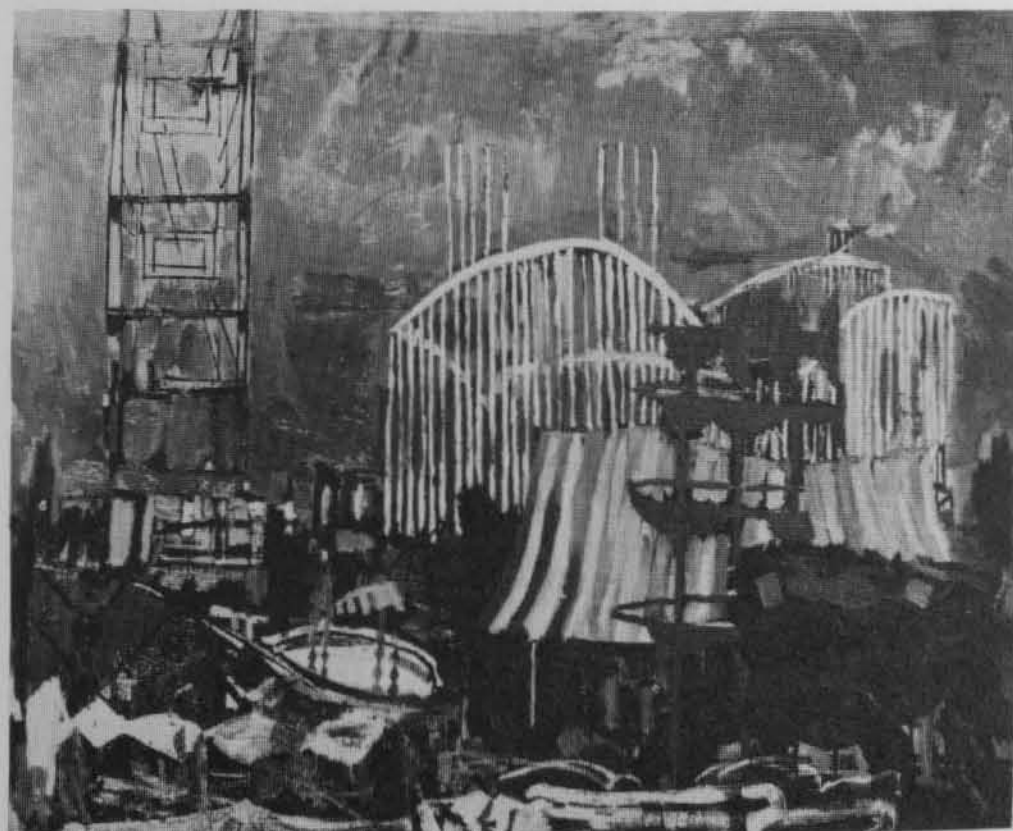
WILLIAM MICHEEL



PAUL E. GORKA



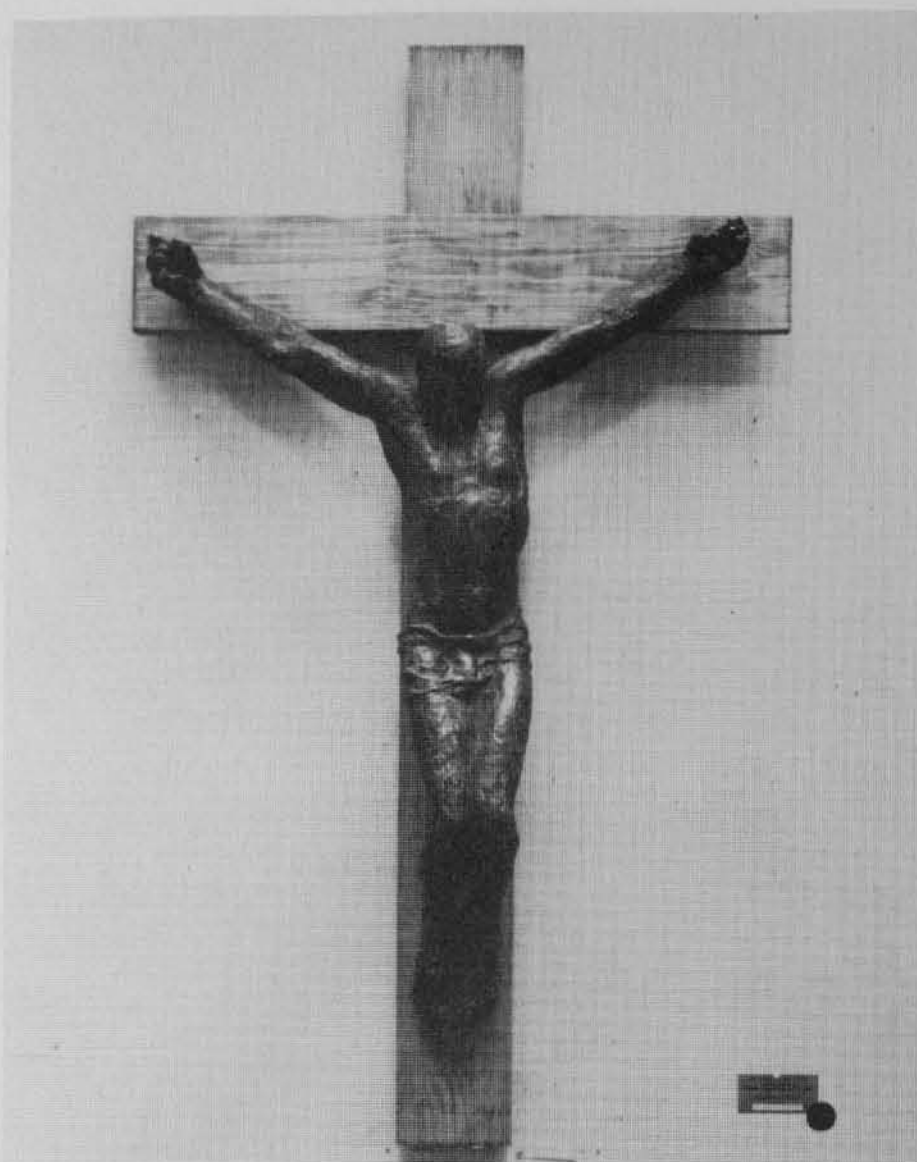
SEYMOUR ROTMAN



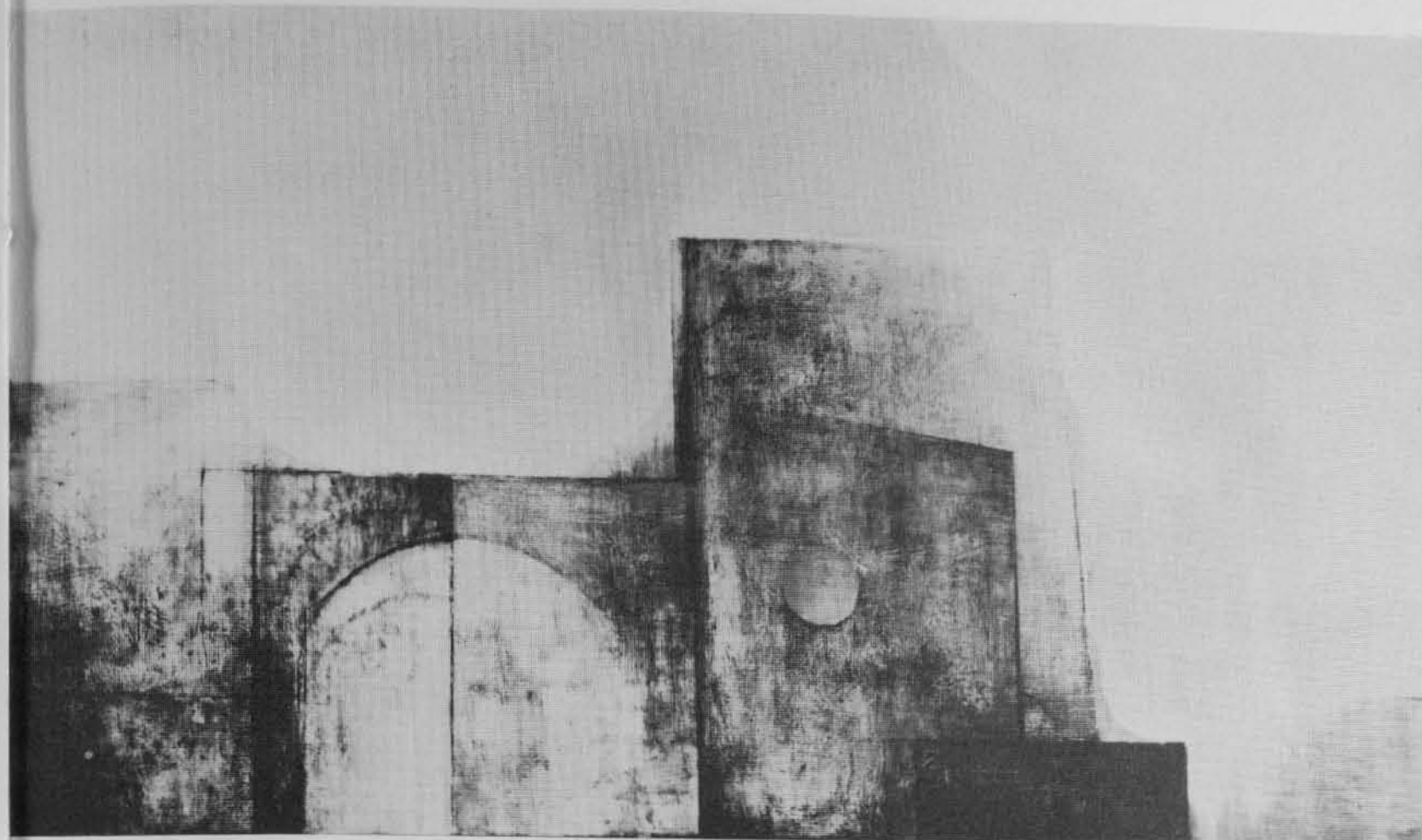
PIERRE BROWNELL



H. REED ARMSTRONG



JOHN G. FAIREY



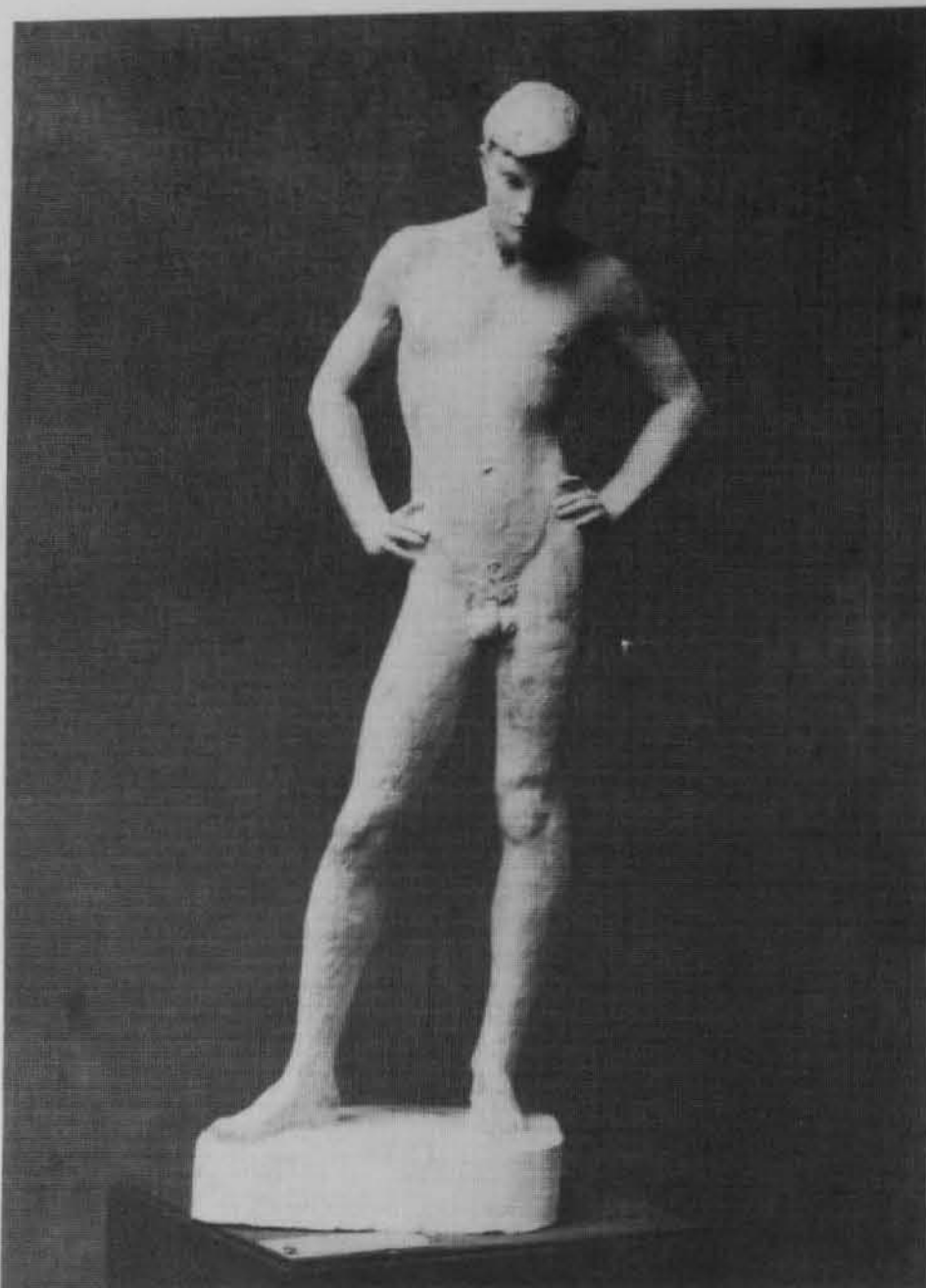
JUDY LEET



JAMES A. HAMILTON, III







ALEXANDER HROMYCH



H. BARTON WASSERMAN

## Scholarships

### FREE TUITION

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

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.

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 Scholarship through the generosity of Mrs. George K. Johnson; the Elizabeth H. Thomas Memorial Scholarship; and the George M. Wiltbank Scholarships through the bequest of Annie C. Wiltbank.

Applicants for the Academy scholarships must complete the official form and submit it with four works to the faculty at the December and April meetings.

Holders of Academy scholarships are required to pose in the portrait studios of the school for an assigned period of fifteen hours annually. Scholarships may be terminated at the discretion of the Committee on Instruction.



### **THE WILLIAM EMLÉN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS**

By the liberal provisions of the Wills of Emlén Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emlén 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, and the registration requirements for those enjoying study under Cresson Scholarship will be the same as for all advanced students.

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.

#### **Nine Cresson Traveling Scholarships were awarded in 1960.**

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 when they each 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 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, and the stamp from monthly registration must be upon each work exhibited.

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 painters 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 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 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.





### **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 1960 representing an amount of \$1,300.00.

### **THE J. HENRY SCHIEDT MEMORIAL TRAVELING SCHOLARSHIPS**

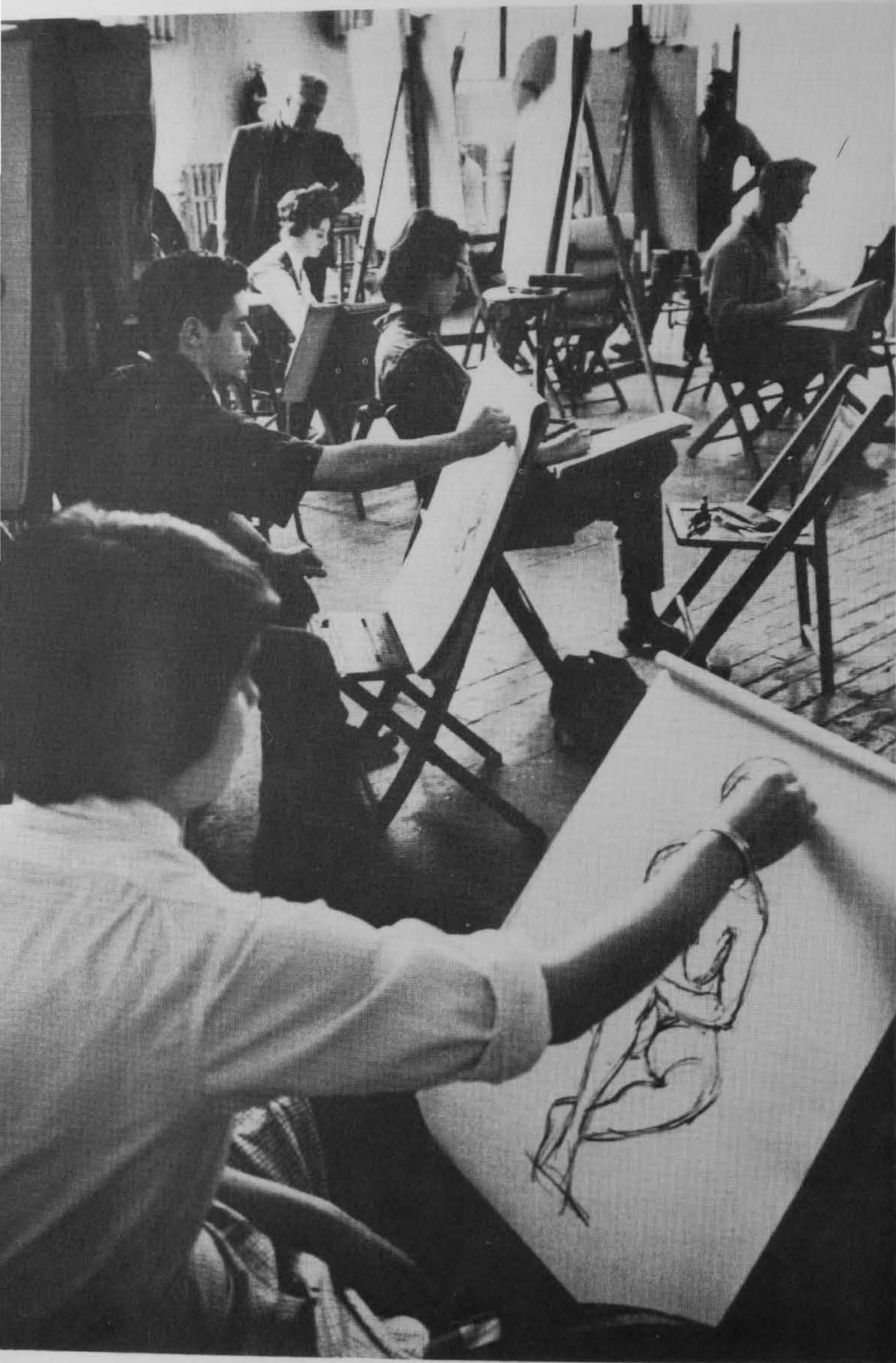
The J. Henry Schiedt Memorial Traveling Scholarships in accordance with the will of Cornelia Schiedt, provides for the award of Traveling Scholarships according to the income available. The award of these scholarships will be made on the recommendation of the Faculty by the Board of Directors to students of outstanding merit. Eligibility for this 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 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 three Schiedt Traveling Scholarships of \$1,300.00 each were awarded in 1960.

**The Charles Toppan Prizes.** The Charles Toppan Prizes for 1962 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, as will 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, and the unaided work of the student without criticism.

Canvases are numbered by the Administrator, 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.





## 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 \$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. 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 at the close of 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 1961 was judged by Oranzio Maldarelli. First awarded 1901.



**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. 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 \$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.

**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.

**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 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 Competition in the Fall of 1960 was judged by Dorothea Greenbaum, Raphael Sabatini and Gerd Utescher. 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.

**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, 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.

**Lux Prize in Graphics.** This prize is made possible through the generosity of Mrs. Frances Weeks Lux in memory of John R. Conner, artist. It will be \$50.00 when that amount is available from the invested principal. First awarded in 1955.

**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 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.

**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, 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 for such an award. First awarded 1959.

**Pesin Prize.** This prize of \$150.00 is given each year to the student who has done the most outstanding figure study in oil. The prize is given through the generosity of Mr. and Mrs. Samuel Pesin. First awarded in 1959.

**The Manayunk Art Alliance Prize:** To stimulate a continuity of interest in the artistic and historical background of a district that has inspired our great landscape painters, this prize of \$50.00 will be awarded to a student for the best landscape of Manayunk. The selection will be made by the Faculty at a date to coincide with the annual Manayunk Art Alliance Show, so the prize winning canvas may be exhibited at that time. First awarded in 1960.

**The Higgins Purchase Prize.** Through the generosity of Mrs. Marian Higgins a prize of \$200.00 was awarded by a committee of the Faculty for the first time in the Spring of 1960. It was given for an outstanding painting in still life completed within the current School year.

**Edna Pennypack 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.

**The Gray Prize for Still Life.** The prize of \$50.00 will be awarded annually by the Faculty, or a Faculty committee, to a student in the school of The Pennsylvania Academy of the Fine Arts who has demonstrated superior ability through the painting of still life. The paintings 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. This prize is made available through the generosity of Mr. and Mrs. J. Maurice Gray. First awarded in 1961.





## Admission

The official application blank must be filled in and returned to the Administrator of the Schools together with two passport photographs 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. (Application blanks available on request.)

### FEES. Day School:

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

Tuition fee per term . . . . .	\$250.00
Matriculation fee (paid only on entrance) . . . . .	10.00
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
Total — First two Winter Terms . . . . .	\$514.00

**Note:** There is a \$5.00 fee for late registration.

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

**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 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 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.



## Evening School

The Evening School is 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. All day students are entitled to work in the evening classes without extra fee. The evening classes are conducted five nights of the week between 7 and 10 o'clock. Schedule of classes will be posted. Mr. Roswell Weidner is in charge of the evening program.

Write to the School office for a brochure on the Evening School.

### Faculty

Morris Blackburn  
Thomas Gaughan  
Ben Kamahira  
Jim C. Lueders  
Gerd Utescher  
Roswell Weidner

### Fees:

Matriculation fee (paid only on entrance) . . . . .	\$ 5.00
Locker fee per term . . . . .	1.00
One evening per week (15 weeks) . . . . .	35.00
Two evenings . . . . .	45.00
Three evenings . . . . .	55.00
Four evenings . . . . .	65.00
Five evenings . . . . .	75.00

## 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.



Credits  
Photos—Joseph Nettis  
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PENNSYLVANIA ACADEMY OF THE FINE ARTS  
BROAD AND CHERRY STREETS, PHILADELPHIA 2, PENNA., U.S.A.