

Pennsylvania
Academy
of the
Fine Arts

TABLE OF CONTENTS

page
Life at the Academy1
History of the Academy3
Academic Programs4
Certificate
Bachelor of Fine Arts
Master of Fine Arts
School Buildings6
Prizes, Awards, and Travel Scholarships8
Faculty and Visiting Artists10
Course Descriptions11
Drawing
Painting
Printmaking
Sculpture
Lectures
Admissions17
Financial Information20
Scholarships21
Academic Policies22
Location24
AdministrationInside back cover



Student Gallery, 1301 Cherry Street

LIFE AT THE ACADEMY

The people who come to study at the Pennsylvania Academy are people who know that they want to be fine artists. They are looking for a place where they can work with serious artists, hone their skills, and refine their techniques, so that they can build a solid intellectual and practical foundation for their creative expression. If this is what you are looking for, you will find a home here.

Although the students drawn to the Pennsylvania Academy are diverse in age and background, they share a commitment to developing their fine art sensibilities. The student body reflects a diversity of educational backgrounds ranging from high school diplomas to graduate degrees. While some students have been working at their art most of their lives, others have work experience covering every type of endeavor from construction to management to law or medicine. Such a broad spectrum of life experience provides an extraordinarily rich environment.

As a student, you will have a first year curriculum that is based on the classical tradition where students work together in group studios, using a model for most of the classes. Excellence in drawing underlies expression in all media. Students concentrate on the human figure as they develop their skills, their techniques, and mastery of materials. This figurative basis provides the foundation on which to build during the succeeding three years.

Each student puts in a full day, five days a week. Class starts at 8:30 in the morning and lasts until 11:30, when the entire school takes an hour break for lunch. There are regularly scheduled noon-time slide lectures presented by our faculty. At 12:30, studios resume until 3:30. First- and second-year students are required to take several lecture courses, some of which are a semester long, and some, two semesters. The lectures are scheduled for late afternoon, so probably two days a week, you won't finish until five o'clock.

You will spend a minimum of thirty hours a week in studio. Students find the intense schedule very demanding, but appreciate being in an environment of serious study. For many of them, it is the first time in their lives that they have been in a situation where everyone in their workplace is dedicated to the creative process. There is no unnecessary conversation, music, or distraction in the studios. People work hard, and they respect and are inspired by the artistic learning atmosphere.

During the second year, students find their schedules demanding also, but usually undertake more of their own work in their out-of-class time. This makes for a good transition to independent status in the third year.

Traditionally, students spend their third and fourth years at the Academy in independent study, with only one required advanced drawing seminar and one seminar in the student's area of concentration. Many private studios are available at the Academy, and third- or fourth-year students may compete to obtain one of them.

At this stage in your studies, you will meet at least once a month with each of the three faculty members you choose each semester to be your critics. This Critics Program is based on the master/apprentice system. It provides a framework in which you can discuss your ideas and progress on an individual basis with faculty members who are professional artists. The purpose of this independent study arrangement is to create a facsimile, as nearly as possible, of a working artist's life, where you are setting your own problems and solving them, and, in the process, learning to direct your own development as an artist in an intelligent and productive manner.

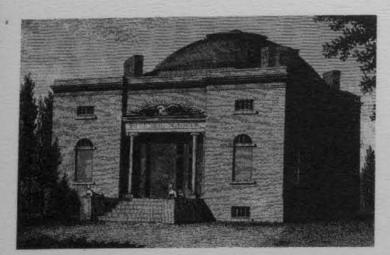
During this time, you will not only have weekly meetings with your critics, but you may also participate in group critiques if you wish. To supplement the curriculum, the Academy offers a Visiting Artists program, whereby painters, sculptors, performance artists, and critics come for a full day each of critiques, lectures, and occasional workshops. Recent visitors have included Leon Golub, Frank Stella, Gregory Gillespie, Nancy Spero, William Beckman, Joan Jonas, Jane Piper, Irving Petlin, Grace Hartigan, and Clement Greenburg. This is a means by which you, as a part of the Academy community, will have access to the experiences and talents of nationally acclaimed artists.

While you are studying here, you will be able to experience and absorb the contemporary art world. There are many outstanding museums and galleries within walking distance of the Academy. Philadelphia is located mid-way between New York and Washington, D.C.; the Academy regularly schedules inexpensive chartered bus trips to both cities so that students can see the major exhibitions and visit galleries.

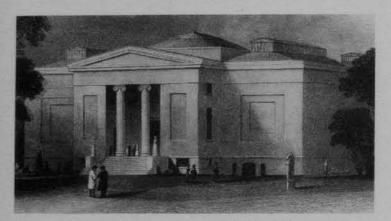
You will also have numerous opportunities to enter student competitions. Our school gallery regularly holds juried student shows. In addition, there are fall and spring prize competitions in which all students may participate. In May, we have our Annual Student Exhibition for third- and fourth-year students. For this, the main galleries in the museum are emptied, and each eligible student is assigned an exhibition space. After the walls are hung and the sculptures assembled, the faculty awards the prizes and travel scholarships. The Travel Scholarships provide for travel and study in Europe and other countries during the summer, and some also provide for tuition at the Academy the following fall.

Our students invariably say that the most significant aspect of their years at the Academy is being able to study with and work under our outstanding faculty. All of our faculty members are working artists. Many of them studied at the Academy, and are an essential element in preserving and continuing the esteemed tradition of the Academy. This tradition is enriched by the diverse points of view of other faculty members who studied at different schools around the country and the world. Our faculty give students a rigorous education (as you will see from the course descriptions included in this book), with the goal of growth and self-development through a command of the technical, philosophical, historical, and contemporary aspects of art. The Academy has a very particular approach to teaching art. We invite you to visit and see how this is done.

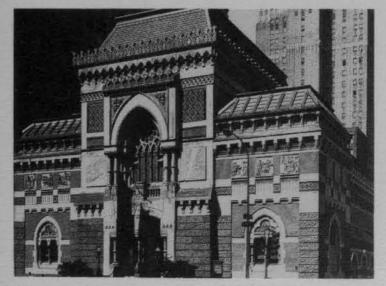
HISTORY



Pennsylvania Academy of the Fine Arts, 1806-1845, located on Chestnut Street between 10th and 11th Streets.



Pennsylvania Academy of the Fine Arts, 1848-1869.



Pennsylvania Academy of the Fine Arts, 1876 - present.

In the early years of this country, there was no institution where an American artist could receive professional training. In 1803, painter Charles Willson Peale wrote to President Thomas Jefferson of his hopes to establish "an Academy for the encouragement of fine arts." In 1805, seventy-one citizens met in Independence Hall to prepare the petition for the incorporation of the Pennsylvania Academy of the Fine Arts. The charter was obtained in 1806, and the school had a very strong and successful beginning. Students did not pay tuition. Classes operated in an informal fashion at first, and during succeeding years there was experimentation with the structure of formal and informal teaching and critique. Artists associated with the Academy in its early years included William Rush, Thomas Sully, and Rembrandt Peale, son of the founder.

Study of the antique cast was initiated when the school opened and was the core of the curriculum in the early years. In 1805, Peale and Joseph Hopkinson (1770-1842) wrote to the American minister general John Armstrong (1758-1843) in Paris asking him to enlist the help of Napoleon in securing plaster casts of classical statues in the Louvre. The order was promptly filled, and more than fifty casts made by "Getti, Moleur du Louvre," were shipped from Bordeaux in February 1806, before the Academy even had its charter.

Drawing from the live model was introduced in 1812 or 1813, followed in succeeding decades by figure modeling and portrait classes. The anatomy program at the Academy during the late nineteenth century was probably more comprehensive than that of any art school in the world. Lectures in artistic anatomy were given by distinguished physicians and professors. Thomas Eakins restructured the classes in which advanced students dissected human cadavers and animal carcasses, placing greater emphasis on that part of the curriculum.

In the mid-1800s, the Academy was guided to a great extent by the famous mezzotint engraver John Sartain, who served on the board. The faculty included painters Christian Schussele and Thomas Anshutz, and at the end of the century, Robert Vonnoh, Thomas Hovendon, William Merritt Chase and Cecilia Beaux. The renowned American artist Thomas Eakins was a student at the Academy, became a faculty member in 1876, and was appointed director of the School in 1882. Through the nineteenth and twentieth centuries, the Academy's students included Mary Cassatt, Edwin Austin Abbey, Charles Demuth, Arthur B. Carles, architect Louis I. Kahn, and movie director David Lynch.

Since 1891, annual awards have been made to Academy students for travel in Europe. More than a thousand such scholarships have been awarded, many of them from the endowment of a half million dollars left to the Academy in 1902 by Emlen and Priscilla Cresson, in memory of their son William.

To this day, the Academy has maintained its tradition of educating the artist in a classical manner. Many important artists who studied at the Academy later became members of the faculty. Each generation of artists teaching and exhibiting at the Academy continues to share its experience and expertise with the succeeding generation, creating an unbroken line of excellence that stretches from 1805 to the present.

ACADEMIC PROGRAMS

THE CERTIFICATE

The Certificate program is the heart of the education offered at the Pennsylvania Academy of the Fine Arts. It is a four-year program of intense training beginning with courses in the classical tradition. Three majors are offered: Painting, Printmaking, and Sculpture. All students are required to take drawing courses each semester, regardless of major. The Academy believes that artists should be knowledgeable in all fine arts disciplines, and the program of study is designed around that concept. Students are encouraged to explore more than one medium, and the program requirements allow for considerable time to be spent studying in an area other than one's major.

You may formally pursue a minor by enrolling for nine credits of the major subject and six credits of the minor subject each semester during the second, third, and fourth years.

The certificate is awarded to students who satisfactorily complete a minimum of 120 semester credits, achieve a grade-point average of 2.00 or a grade average of C, attend the Academy for at least two years full-time, and fulfill all departmental and class-level requirements.

The Pennsylvania Academy of the Fine Arts is accredited by the National Association of Schools of Art and Design.

CURRICULUM REQUIREMENTS

1.5 credit hours are awarded for every three hours studio time.

STUDIOS I & II

	Credits
Cast Drawing	3.0
Life Drawing	3.0
Still Life	4.5
Life Painting	4.5
Basic Color	1.5
Printmaking	
Etching	1.5
Woodcut	1.5
Lithography	1.5
Figure Modeling	3.0
Form & Structure	1.5
Introduction to Anatomy	1.5
Elective	3.0
	Total 30.0

STUDIOS III & IV

	Credits
Painting major	
Drawing	4.5
Life Painting	7.5
Portrait	7.5
Media on Paper	3.0
Electives	7.5
Printmaking Major	
Printmaking	12-15
Printmaking Critique	3-6
Life Drawing	3.0
Painting	9.0
Sculpture Major	
Sculpture	18-24
Drawing	3.0
Electives	3-9

STUDIOS V & VI STUDIOS VII & VIII INDEPENDENT STUDY

Painting Major	
Independent Study	24
Drawing Seminar	3.0
Elective	3.0

Printmaking Major	
Printmaking	12-15
Printmaking Critique	3-6
Drawing/Painting or Critique	9-12

Sculpture Major	
Critique	6-27
Sculpture Classes	0-21
Drawing, Life Drawing or Anatomy	3-24

LECTURES

to be taken during the first four semesters:

Perspective 1 semester

Art History 2 semesters

*Materials & Techniques 2 semesters

*(not required for sculpture majors)

To be eligible for Certificate, BFA, and Travel Scholarship, you must complete Art History and Perspective.

BACHELOR OF FINE ARTS

A Bachelor of Fine Arts degree may be earned by Academy students participating in an affiliated program with either the University of Pennsylvania or the University of the Arts. Both institutions accept the Academy's Certificate as fulfillment of the studio credit requirements for their respective B.F.A. programs. Application for one of these coordinated degree programs may be made through the Academy's Registrar after the student matriculates at the Academy.

Because the Academy's studio program is so rigorous, students may begin the academic courses only after the successful completion of their first year. There is no time limit for completion of the academic courses, so students may continue to work on these courses after graduation from the Academy. Each school will bill the student separately for tuition.

University of Pennsylvania

There are two options with the University of Pennsylvania's program. In the first, the student will complete four years at the Academy in addition to the academic work at Penn, either concurrently or sequentially, and earn *both* the Academy's Certificate and the Bachelor of Fine Arts degree from the University of Pennsylvania. In the second option, the student may complete three years at the Academy and the academic coursework at Penn. In this case, the student will earn *only* the B.F.A. from the University of Pennsylvania.

Courses are taken in the College of General Studies of the University. Under certain circumstances, courses may be taken in the day division. No transfer credits will be accepted.

Requirements (one unit = one course):

16 units to include:

4 units of Art History 12 units of Electives

University of the Arts

In the program with the University of the Arts, the student must earn the Academy's certificate and complete all the required courses at the U. of A., and will be awarded *both* the Certificate and a B.F.A. Up to twelve semester credits from another college may be transferred if they meet the distribution requirements of the University of the Arts.

Requirements:

45 semester credits:

12 credits:

Two semesters (6 credits) of English Composition (first semester may be waived if student has over 600 Verbal SAT)

Two semesters (6 credits) of Arts and Civilization

33 credits, 12 of which must be upper level courses:
Two courses in each of the following departments:
Language and Literature
History, Social Studies, Anthropology
Art History
Philosophy, Science, Psychology, Religion

MASTER OF FINE ARTS

Three electives

The Academy will offer a Master of Fine Arts degree starting in the fall of 1991. Artists holding a Bachelor of Fine Arts degree or those holding a Bachelor of Arts with a significant amount of studio work may qualify for the two-year, full-time program. Details are available from the Admissions Office.

SCHOOL BUILDINGS

FURNESS/HEWITT BUILDING

The grand Gothic Victorian brick building at Broad and Cherry Streets, which is pictured on the cover, was built in 1876 by Frank Furness and George Hewitt. Restored to its original splendor and designated a National Historic Landmark in 1975, it houses the Museum and its renowned collection of American Art. It contains the historic studios where generations of illustrious Academy alumni studied and taught. Today, most of our first- and second-year students have their classes in these studios, studying cast drawing, figure drawing, and painting. One of the studios is used for sculpture students doing large-scale figure work. The Art History, Perspective, and Materials & Techniques lecture classes are given in the Auditorium. All of our students are encouraged to avail themselves of the museum's collection for study, and they may also receive permission to study artwork which is currently stored in the vaults.

1301 CHERRY STREET

Students also study in the Academy's recently acquired studio building a block away from the Furness/Hewitt building. This 65,000 square foot, nine-story loft structure houses life painting and drawing studios; still-life studios; complete printmaking facilities; the entire sculpture department, which includes a foundry and a stone carving room; private and group studios; faculty studios; an exhibition gallery; the library; and storage areas for student artwork.

The group painting studios have skylights or northern exposures. There is a room dedicated to still lifes, and there is a separate room with natural and flexible artificial lighting reserved for criticism. Numerous private student studios and private faculty studios are located throughout the building.

Lithography, etching (intaglio), and woodcut classes are taught in a spacious, open-plan studio with an abundance of natural light, a state-of-the-art ventilation system, a separate lecture and student archives room, and broad areas of working and storage space. There are three presses in the etching studio, two with motorized press beds. Separately ventilated acid and solvent washout rooms, each equipped with large vent hoods, provide students with safe and efficient working laboratories. There are four presses in the lithography area. The presses in both areas are capable of pulling large format work. In the woodcut area, there is abundant space for cutting, inking, and printing.

The sculpture department occupies two floors. One is devoted to figure modeling, casting, and plaster work, and the other is a fabricating floor with a wood shop, metal shop, foundry (ceramic shell casting), and a separate shop dedicated to wood and stone carving. The metal fabrication area has nine welding stations and is equipped for gas, electric and tig welding. The ceramic shell foundry is capable of firing any

size work. There is a kiln for firing small clay sculpture, a portable hoist, and a freight elevator. The wood fabrication area is completely equipped with table saw, radial arm saw, stationary sander, miter saw, bandsaw for metal and wood, drill press, pneumatic air tools, and sand blaster. The moldmaking room is used for ceramic shell molds, rubber molds, wax working, and patina work.

The library serves both the School and the Museum. Its patrons are students, museum staff, faculty, and the general public. As an art school library, it provides materials that stimulate and inspire the visual artist. As a museum library, it collects materials that are needed for the interpretation and research of American art. The collections are devoted exclusively to the visual arts. They provide an historical perspective with an emphasis on the work of individual artists, focusing on the thoughts and techniques of these artists. The library has more than 12,000 books, a growing selection of video tapes, and has embarked on a major acquisition program to expand its current collection of 12,000 slides. It subscribes to more than 70 periodicals. Of special interest is an extensive artist file. Started as a WPA project, it is a collection of newspaper clippings, gallery announcements, resumes, and pictures of more than 4,000 artists, whose work is difficult to document in books.

The School Gallery has exhibitions throughout the year, primarily featuring students' works. The school store, located in the basement, stocks a wide variety of art materials and supplies. The school cafe, which is open during the week from morning through the early evening, serves fresh and delicious food, and is a gathering place for a never-ending dialogue between students and faculty.

"Having decided to follow my instincts to pursue the fine arts, I came to interview at PAFA. As the interview and tour of the building concluded, I had a new sense and feeling that I had never experienced before. This was the sense of 'home'. For the first time in 37 years, I knew where I belonged. I had found my home at PAFA.

As I conclude my first semester, my feelings have been confirmed. There is incredible opportunity for growth and a wealth of nurturing from faculty, staff, and fellow students. This is an uncommon, special place for artists becoming artists."

First year student

Directory	
9th floor	group painting and drawing studios
8th floor	private studios: faculty and students
7th floor	sculpture studios: plaster casting, figure modeling
6th floor	sculpture studios: wood shop, metal shop, foundry, carving
5th floor	private studios: faculty and students
4th floor	still life studio, private studios
3rd floor	printmaking studios, print archival room
2nd floor	school offices, administrative offices
lst floor	library, student exhibition gallery, cafe and student lounge

PRIZES, AWARDS, AND TRAVEL SCHOLARSHIPS

Academy students are the beneficiaries of an extraordinary array of travel scholarships, awards, and prizes from funds given to the Academy in bequests, endowments, or yearly donations. In 1990, a total of nearly \$120,000 was awarded. The prizes and the amounts awarded vary from year to year. Every spring, works submitted by students are placed in competition and judged by the faculty who confer the prizes.

The William Emlen Cresson Memorial Travel Scholarships were created by a generous fund established by the wills of Emlen Cresson and Priscilla P., his wife, as a memorial to their deceased son, William Emlen Cresson, Academician. The income from the fund is applied by the Pennsylvania Academy of the Fine Arts to send pupils of merit to Europe. The award of the Cresson Scholarships has had significant influence on hundreds of recipients over many years, and has been a great boon to the Academy. These scholarships were first awarded in 1902. In the spring of 1969, the one thousandth award was made. In 1990, five Cressons of \$9,100 each were awarded. The funds covered the expenses of travel for a period of sixty to seventy days in Europe during the summer and tuition costs for the following school year. Recipients are required to return to the Academy for the continuance of regular studio work in an additional year as Independent students. They are expected to help set high professional standards among students after returning from Europe. A student who wins a second Cresson Travel Scholarship will receive a sum for travel expenses, and may use it any time within twentyeight months after receipt of the award.

The Lewis S. Ware Memorial Travel Scholarships, in accordance with the will of the testator, provide European Travel Scholarships in amounts and under regulations similar to those of the Cresson Scholarships. The Ware Scholarships were first awarded in 1938. In 1990, two Ware Scholarships of \$4,000 each were awarded.

The J. Henry Schiedt Memorial Travel Scholarships, in accordance with the will of Cornelia Schiedt, provide the award of Travel Scholarships according to the annual income available from the fund. Eligibility for these is based on requirements similar to the Cresson Scholarships; however, these scholarships are not specifically designated for European travel. The first one was awarded in 1949. In 1990, four scholarships of \$4,000 each were awarded.

Ware and Schiedt Scholarship winners are expected to travel during the summer immediately following receipt of their awards unless they are fourth year students, in which case they have twenty months to complete their travels.

Fourth year painting student

[&]quot;When you're granted a private studio, you have to be responsible for yourself. No one tells you what to do – you initiate your own work. A studio represents your artistic independence."

AWARDS

The Pennsylvania Governor's Award

The Philadelphia Mayor's Award

The Huldah Bender Kerner Scholarship Award

The Hobson Pittman Memorial Award

The Franklin C. Watkins Memorial Award

The Rohm and Haas Fine Arts Achievement Purchase Award

The ARCO Chemical Company Purchase Award

The Liquitex Art Materials Award

The Fellowship Award

The Alumni Award

PAINTING PRIZES

The Cape May County Art League Internship

The Cecilia Beaux Memorial Prize

The Frances D. Bergman Memorial Prize

The Morris Blackburn Landscape Prizes

The Lambert and Emma Wallace Cadwalader Prize

for Landscape

The Lambert and Emma Wallace Cadwalader Prize

for Portraiture

The Gilbert M. Cantor Memorial Scholarship

The Cuff-Sammak Prize for Abstract Painting

The Jeanne Culver Prize

The Thomas Eakins Memorial Prize

The Louis S. Fine Purchase Prize

The Catharine Grant Memorial Prize

The Eleanor S. Gray Prize for Still Life

The Historic Yellow Springs Prize

The Lance Roy Lauffer Memorial Prize

The Louis and Estelle Pearson Memorial Prize

for Landscape with Figures

The Robert A. Ricker Memorial Landscape Prize

The Benjamin West Prize

PRIZES FOR DRAWINGS AND WORKS ON PAPER

The Daniel Garber Drawing Prize

The Simone C. Titone Prize

The Samuel David Memorial Prize for Cast Drawing

The Deena Gu Prize

The Packard Prizes

The Philadelphia Watercolor Club Prize

The Ramborger Prize

The Charles Toppan Prizes

The Benjamin Lanard Memorial Prize

PRIZES FOR SCULPTURE

The Mark Cullinane Memorial Prize in Sculpture

The Charles E. Dutrow Award

The Marcia Lampert Prize for a Construction

The Mary Townsend and William Clarke Mason

Memorial Prize

The Edmund Stewardson Prize

The Stimson Prize

The Benjamin Lanard Memorial Award

The Ward Prize in Sculpture

PRIZES FOR PRINTMAKING

The Morris Blackburn Print Prize

The Mr. and Mrs. Leon C. Bunkin Prize

The John R. Conner Memorial Prize

The Color Print Purchase Prize

The Monotype Purchase Prize

The Philadelphia Print Club Prize

The Henry C. Pratt Memorial Prize

The Small Black and White Print Purchase Prize

The Traditional Media Print Prize

The Robert T. Wickersham Memorial Purchase Prize

in Lithography

The Ruth and Ben Wolf Printmaking Department Prize

The Woodcut Purchase Prize

PRIZES FOR OPEN MEDIA

The Alexander Prize

The Mindel Caplan Kleinbard Prize

The Philadelphia Artists' Prize

The Don Sabath Prize

The Edna Pennypacker Stauffer Memorial Prize

The Plastic Club Prize

The Thouron Prizes

The Charles R. Weiner Prize

The Sylvia G. Wexler Memorial Prize

Second year student

[&]quot;At an age when many people are becoming settled in their careers, I decided it was time to make a change. I came to the Pennsylvania Academy with a simple desire: to lay the best foundation possible in my development as an artist. I feel the four year program offered at the Academy, the dedicated faculty, and a serious commitment to work will result in a solid foundation on which to build my life as an artist."

VISITING ARTISTS

APPOINTED

Jan Baltzell Will Barnet Moe A. Brooker Murray Dessner Sidney Goodman Oliver Grimley Alexander Hromych Homer Johnson Jimmy C. Lueders Daniel D. Miller Edith Neff Eo Omwake Elizabeth Osborne Peter Paone Jody Pinto Seymour Remenick Robert Roesch Tony Rosati Bruce Samuelson David Slivka Louis B. Sloan Anthony Visco

LECTURERS

Roswell Weidner

Ron Wyffels

Mark Bockrath Lee A. Tomaccio, AIA

ADJUNCT

Linda Brenner Deborah Deichler Stuart Feldman David Fertig Margaretta Gilboy Barbara Goodstein Al Gury Stanley R. Merz, Jr. Steve Nocella Ed O'Brien Shoji Okutani Frederick S. Osborne, Jr. Marjorie Portnow Scott Rothstein Glenn Rudderow Jill A. Rupinski **Edward Segal** Patricia Traub **James Victor** Gary Weisman

Steve Weiss

The following are some of the artists who have visited the Academy in recent years:

Alice Adams Dore Ashton Alice Aycock William Bailey Jack Beale William Beckman Paul Brach Judy Brodsky Lowery Burgess Charles Cajori Natalie Charkow Louisa Chase **Bob Cronbach** Arthur DeCosta Donna Dennis Marisol Escobar Richard Estes Eric Fischl **Jackie Ferrara** Louise Fishman Richard Flood Antonia Frasconi Jan Freilicher Susie Gablik Gregory Gillespie Leon Golub Nancy Graves Clement Greenberg John Hanlen Steven Hawley Nancy Holt

Yvonne Jacquette

Joan Jonas Wolf Kahn Joyce Kozloff Bob Kulicke Donald Kuspit Gabriel Laderman **Emily Mason** Michael Mazur George McNeil Ruth Miller Mary Miss Nicholas Moufarrege Philip Pearlstein Irving Petlin Robert Pincus-Witten Jane Piper Deborah Remington James Rosati Betye Saar Italo Scanga Carolee Schneemann Judith Shea Sydney Simon Theodora Skipitares

Nancy Spero

Nora Speyer

Leo Steinberg

Donald Sulton

George Trakas

Mia Westerlund

Theodore Wolff

Frank Stella

"We have a tremendous diversity of opinion available to the students. They have to choose from all of the criticisms received and make their decisions. Consequently, our students graduate as independent artists."

Faculty member, Painting Department

COURSE DESCRIPTIONS

Any curriculum should be organic—a growing and changing group of courses. Included in this section are numerous course descriptions. By no means should this list be considered complete, but these descriptions will give you an idea of the many kinds of studio classes that are available here, and will also give you some insight into the emphasis or focus of different faculty members.

Many of these courses are core requirements and the same required course may be taught by several teachers. One of the special qualities of the Academy's instruction is that different instructors have very different approaches to the same subject. To illustrate this, we asked faculty members to outline their individual approaches for you. Following is a selection for you to read.

During the time you spend at the Academy, you will study with most of the faculty, and gradually you will discover the ones who can help you the most.

DRAWING

Cast Drawing From the School's Collection

The Academy's renowned antique cast collection, which is not available to the general public, is used for cast drawing classes. This collection of antique casts is probably the most extensive in this area to be available for study. Most of these casts were in the school when the Furness building opened in 1876. Some are even older, like the Belvedere Torso, which is thought to be a survivor from an original group of casts selected by the sculptor Houdon on the order of Napoleon, and which the U.S. Ambassador Nicholas Biddle brought back from France in 1805 for the newlyfounded Pennsylvania Academy of the Fine Arts. Academy students have drawn and studied these casts for almost two centuries.

CAST DRAWING

This Cast Drawing class emphasizes structure, energy flow, crosssections of forms, axes, and the rhythmic relationship of points in form and space. Movement and the use of light and dark are other key concerns. Drawing from the model is also part of the class schedule. Small geometric shapes are utilized to help illustrate basic structures. Copies of master drawings are helpful in understanding these ideas.

CAST DRAWING

This is a discipline in seeing and re-creating relationships: one line to another line, one tone to another tone, making forms appear solid, making spaces that help describe these forms. Drawing from casts is the most direct way to develop excellence in judging these relationships. By using the timeless tradition of defining the human figure, you will learn to exercise eye/mind/hand coordination, to see what *is* there instead of what you *think* is there. Cast drawing trains you to search for and create order. You will develop an appreciation for why certain art is considered great, which in turn provides a basis for judging all art—your own as well as others'.

CAST DRAWING

The purpose of drawing casts is to study values and the way light strikes an object; not to render the casts, but to translate the casts; to be accurate within a certain range. The first drawing will be done as a reproduction; subsequent ones will be done not as copies, but as drawings of your own. This provides a sound basis for drawing the live figure. Working with values makes it easier to translate into color. The class will paint a cast in monotone, then limited palette, then full palette. Those who haven't studied painting before will start with the primary colors and black and white.

CAST DRAWING, Advanced

Using the cast collection as prototypes of anatomical canons, this course is designed for students who wish to further their studies of both casts and the figure and its anatomical inventions throughout history. The casts provide the various proportion systems not found in the live model, along with individualized artistic conventions not found in the naturalist figure. Along with historical insights into the individual casts, the student will gain further understanding as to when and how anatomical invention became relevant.

This is an interdisciplinary course which will allow students to interpret and transpose the information found in the casts in terms of drawing, painting, and relief. The casts provide a broad basis for understanding the complexities of monochromatic light and shade. There will be demonstrations showing principles of incandescent and natural light and how both can be utilized in studio practice. There will be instruction and demonstrations in monochromatic, bichromatic, and polychromatic techniques.

ANIMAL DRAWING

Study will include birds, mammals and reptiles, both domestic and wild. This course will focus on the science and art of animals with reference to their structure, function, evolution, and classifications, so as to provide a foundation for understanding the movements, forms, and anatomy of a particular species. Linear and tonal perspective, space, and composition in both landscapes and interiors will also be emphasized, in addition to the relationship of the animal to its environment. There will be field work as well as studio work.

Working from life, students will concentrate on seeing repetition in the movements of each species. As with figure drawing, there will be emphasis on rhythm, movement, and form as the basis for drawing. This will be followed by studying from a cast of a horse or an animal sculpture from the museum's collection. If possible, there will be observation of an animal dissection. Otherwise, anatomy will be taught with demonstrations of drawings of skeletal and muscle structure of wild and domestic animals. Similarities to human anatomy will be noted.

The major focus will be on working from life through the disciplines of drawing and observation, with concentration on one species at a time in order to know it well enough to use the information in later studio work. Wild as well as domestic animal behavior will be discussed. The class will look at works from the Lascaux caves, DaVinci, Rubens, Stubbs, Sutherland, and Picasso to survey the depiction of animals throughout history.

FIGURE DRAWING

This class will use live models. In the first half of the semester, the classes will begin with twenty minutes of 1-minute croquis, followed by a series of 20-minute poses. The purpose of the croquis is to relax and prepare the student for drawing; to comprehend the figure as a whole; to focus on the gesture; to observe the figure in positions not held during longer poses; and to coordinate eye and hand movement. The purpose of the 20-minute pose is to focus longer on the simplicity and gesture of the figure, and to concentrate on the formal qualities of drawing (contour, line, proportion, tonal contrast, structure, mass, composition.)

During the second half of the semester, the poses will be three hours long in order to provide in-depth study of the figure and to work on mastery of the formal qualities of drawing.

Charcoal materials will be used, but once the student shows proficiency and skill in drawing, the use of other mediums will be encouraged. Instruction and demonstrations are directed to the individual. Simplicity and vitality are encouraged, as are the student's personal vision and natural way of drawing. The importance of art history, study of nature, and hard work are emphasized.

FIGURE DRAWING

Studying from life models, emphasis will be placed on rhythm, form, and structure of the human figure, with an introduction to anatomy. To heighten students' awareness and sensitivity, there will also be discussions of the handling of drawing materials and the history and art of drawing.

Each class session will begin with warm-up drawings (1 to 5 minute poses), which will develop concentration and act as a means of connecting with the materials and the subject. These drawings are used as the understructure for longer poses to maintain the sense of rhythm and movement in the drawing. Drawings are kept light in line or tone in order for the artist to develop the drawing to a more completed stage. Once the rhythm is established, focus is placed on balance, mass, shape, seeing the passive and forceful sides of the figure, symmetry, and proportion.

The introduction to anatomy will cover the moveable masses (head, rib cage, pelvis), with the skeleton and casts used for reference. Continued emphasis will be placed on working from the inside to the outside of the figure (skeletal to surface forms). Composition, perspective, and foreshortening will be stressed.

Brief lectures will cover materials, papers, and works of artists from Giotto to artists of the twentieth century, concentrating on the variety of ways form is created by line and tone.

FIGURE DRAWING

Drawing is a way of thinking about space and form in relationship to objects. Life drawing is a way of thinking about the single object in relation to exploring its form. It requires careful study of its parts and their relationships to the whole. Students will work from the model in order to learn to draw. They will make no assumptions or take any departures from the structure. The observation and the doing will be all important.

The drawing of the figure in the class will be based on observing the model and building the structure. No measuring will be allowed. Importance will be placed on eyeballing the measurements learned in cast drawing. By eyeballing, the student will not only develop the coordination between mind and hand, but will also be able to draw any object without the aid of a measuring device.

There will be two poses per three hour session, each for one and a half hours; no three minute poses or warm-ups. Beginning students work only in charcoal; other students may work in any drawing medium. Every four weeks there will be an open critique on work done outside the class.

DRAWING SEMINAR

This class will be conceptual in its orientation, focusing on the creative and imaginative use of the student's prior classical training. Topics to be explored will include: narratives, gestural drawing, creative reassembled realities and other problems. Some use of a model will be included, although the emphasis here is not figurative.

DRAWING SEMINAR

The course will concentrate on the way in which the sculptor approaches an idea and realizes three-dimensional design. There will be drawing projects, slides, and discussions. Field trips may also be scheduled.

"Drawing" in this case is being interpreted as a form of creative action rather than a specific medium. Therefore, in this seminar, you might think of your work as an exploration of a "drawing out" of ideas, resources, and materials to expand the act of drawing. Various projects will be assigned with as much work as possible done during class time. There will be class discussion of various topics and projects.

DRAWING SEMINAR

Working from models, students will do quick sketches with the goal of further developing motor abilities and eye/hand coordination. Class work will be rigorous. The course will cover volume, direction, tonal range, lines and rhythms, and picture plane exploration.

PAINTING

BASIC COLOR

This course is designed to familiarize the student with the basic elements of classic color theories and applications of color in painting. Color theories, color analysis of the subject, setting of palettes, color mixing and color exercises will be presented in this course.

The subject of painting exercises will be the life model and his or her environment. Regular demonstrations of the above topics will be presented by the instructor during class time. Each demonstration and discussion will introduce a three week model pose. Personal critiques tailored to the needs of each student as well as group critiques and discussions will complete the course material. Final critique will held on the last day of class.

Demonstration Sequence: (Paintings done by the instructor from the life model). The Earth Palette—materials, concepts of color, color analysis, warm and cool in color. Full Extended Palette earth palette plus the prismatic palette. Impressionist Color and Palettes. Modernist Color usage (Fauvism).

STILL LIFE

In this studio, there will be several settings of still life (inanimate objects) which will stay set up for one or two months. Students are required to make a painting monthly and register each with the instructor. Students are encouraged to consider still life painting equally with other subject matter in painting. Instruction will include composition, color, form, space, line, paint texture, and awareness of art history and its impact on contemporary concerns of painting.

FIGURE PAINTING

This course will use the live model and the poses will last from three to four weeks. There will be one general critique per semester. Oil paint is the preferred medium. There will be discussion of setting up a palette and other basics. Instruction and demonstrations will be directed to the individual. Basic beginnings of a painting will be suggested: oil wash drawing; dry brush; wipe-out method. Direct and indirect painting will be discussed. The formal qualities of painting that will be considered include: drawing, composition, color, paint texture, tonal contrast, and mass. The student's personal vision and natural way of painting will be encouraged. The importance of art history, study of nature, and hard work will be emphasized.

FIGURE PAINTING

In order to accommodate the considerable disparity of background and degree of skill of the students, this course will be conducted on a one-to-one basis, meeting the specific needs of students rather than pressing the entire class into a program. Preliminary instruction will cover the materials needed, supports, laying out of the palette, mediums, alternative methods of beginning a picture, general semester expectations and grading standards.

Basic poses will be presented at first, avoiding difficult problems and foreshortening. Much of the early emphasis will be on drawing, a basic observation of what is there and what is most pertinent. Brief drawing analysis of the figure before painting will be encouraged.

Students will be encouraged to block in rapidly, working from the general to the specific, and as much as possible, to involve the entire surface of the canvas. Reference will be made to sculptural modeling technique, where structure must precede details. Students will be expected to work with the full palette unless specific problems suggest the need for alternatives.

Students will learn to deal with the inside of the figure (the "inside-out" concept), using planes as a method of rounding the figure. Problems will be overpainted or wiped away in preparation for a fresh approach.

As the basic stages of development are mastered, there will be movement toward a more subjective approach, working from an idea inherent in the subject toward a personal conception, the development of a point of view.

Students will be made to feel at ease, studying and enjoying the process rather than the product of painting. Individual critiques will help the student "after the fact" to make decisions after a presentation of alternatives.

FIGURE PAINTING

This class will focus on a way of seeing essentials with regard to a figure in space. Students will work in a small format, completing one or two poses per class session. The small format encourages an immediate, vigorous, and direct response to the visual stimuli. It eliminates the fear and pressure that beginning or inexperienced students often have, and makes them more comfortable and relaxed in dealing with the oil paint medium. The small scale also enables them to learn how to adjust and correct their work more easily.

FIGURE PAINTING

The class will work primarily in oils, doing figure and interior compositions in one- or two-session poses. They will advance to doing quicker studies, and learn to paint more rapidly. Emphasis is on working with the figure in the composition, working quickly, and usually not on large canvases. There will be discussion, group critiques, and slides of the instructor's own work. The instructor is interested in having the students capture the figure in the environment, thinking about the whole composition of the canvas instead of the isolated figure. Students will also work with trying new color relationships with full palette, and will concentrate on brushwork, strokes, marks of the brush, and how they are individually oriented.

FIGURE PAINTING

Emphasis is on the structure and proportion of the figure (rather than on one style of painting), the space and color of the figure's environment in the painting, and the interaction of the figure and the space around it. Stress is placed on the role of value in establishing the figure as a believeable volume in space. Students will receive individual criticism.

There will be discussion of various artists' working processes, and different strategies for organizing or approaching a painting. Slides will be shown.

Poses are for two or three weeks, in a constructed set-up, or environment, for the model. In the first pose, students do two or three paintings from the same viewpoint, but vary the composition to include more or less of the space around the figure, vary the format, vary where the figure is placed in the painting itself. Students will be encouraged to become more aware of the choices they have before they begin a work, and how compositional choices are an integral part of the meaning of a work.

Other projects during the semester are: 1. A large painting for which the students do a small color study or compositional drawing, and then use the studies as a basis for the larger work. 2. A two-figure pose stressing scale and relationship. 3. A set-up in which one model takes two poses and the students create a two-figure composition from the alternating poses. In this painting, students are encouraged to try to create a different space (other than the studio) for the figures, if possible. There will be discussions about how to find sources for the elements in the painting, using as resources other paintings (students' or other artists'), photographs, or drawings, and how to integrate divergent sources.

LANDSCAPE

The Landscape course is taught in various locations in Philadelphia. The student will be taught skills for work in the field, and will be encouraged to use those skills. A variety of media will be explored. Students will be encouraged to experiment with new techniques and approaches.

PORTRAIT

Students will be asked to respond in an energetic, simplified approach in doing a portrait. Emphasis is placed on a strong visual response to the structure and volume of the sitter's presence. Students are not required to paint in any particular style. They are encouraged to respond in their own way, using their own methods, but must be responsible for their own method of approach. An important aspect of the class will be to develop a critical eye for one's own work and that of others. Poses will be held for three weeks.

PORTRAIT

Many of the components of studying drawing are included in this class. While the student is assisted as a matter of course in achieving a likeness or in capturing the character of the sitter, the emphasis is placed on creating a work that is significant as a painting. The goal is to increase the student's sensitivity to the visual world and to how this translates into the use of color and composition.

The handling of materials is discussed on an individual basis with students. There will be informal discussions on the history of portrait painting and on the various approaches and working methods that have been employed by artists throughout history.

WATERCOLOR

This class will begin with a discussion of watercolor materials (paper, brushes, paints, containers) and move on to demonstrations of watercolor techniques (washes, wet into wet, dry on dry, color mixing, and shading). Still life setups include objects and colors related to the technical problems. Later in the semester, students will work from the figure (life and portrait), and in the final weeks, there will be landscape painting. There will be slide presentations on traditional and contemporary watercolorists and on the instructor's work, and there will be group discussions of the students' work.

MEDIA ON PAPER

Discussions and demonstrations of the following media will precede class work. Watercolor materials: paint, papers, watercolor, box, brushes, palettes, gum arabic. Watercolor techniques: wet, dry, stain, lifting. Acrylic: making acrylic watercolor, use of acrylics as opaques, varnishes, glazing, distilled water, papers. Acrylic ground with oil pastel: paper preparation, flat acrylic base, oil pastel, use of turps and alcohol, brushes, scraping, papers. Conte and color pencils, fixatives, papers. Liquid graphite: numbered pencils, graphite pencils, graphite powder, use of turps and alcohol, fixatives, papers. Silver point will be included if time permits.

PRINTMAKING

ETCHING, Preliminary

This course surveys the traditional etching techniques of drypoint, etched line, openbite, hard-ground, soft-ground, and aquatint as a means of producing both linear and tonal effects. A demonstration of a technique will be presented at the beginning of each class, after which each student will be expected to make a small format print using that technique. Serious experimentation is expected.

Portfolio requirements are as follows: 1. Four experimental plates, each demonstrating one of the techniques presented, using 3"x5" plates, with a minimum of 3 prints from each plate. Rework plates between prints, experiment with plate tone and trick wipe. 2. Three major prints using any process or combination of processes. Minimum size of 6"x8", printed in a consistent edition of six each. There will also be demonstrations of crayon resist, engraving, and monoprint.

ETCHING, Intermediate

Portfolio requirements: 1. Exchange print: a small format print, paper size 11" x 7 1/2"; plate 2"x3" minimum, 5"x9" maximum. Dry process (no etching). Subject matter open. Edition must exceed number of students in the class by two. 2. Black and white etching; black ink may be tinted. Must be etched plate, but may be enriched with dry processes. Minimum plate size 9"x11". Edition - six. 3. Color print: must incorporate a printed color. More than one plate may be required. Hand coloring may be added as well. Minimum plate size 9"x11". Edition - six.

Other demonstrations will include: Crayon and marker resist monotype; lift grounds; electric engraving; relief etching. Color and intaglio printing—mixing inks. Relief and intaglio; split font and color fade; stencil and rolled color. Monotype color; hand coloring. Multiple plate printing. Ongoing individual critiques. At least two group wall critiques.

LITHOGRAPHY, Preliminary

Lecture/demonstrations will include: the lithographic stone—selection, graining, and preparation for drawing; the use of lithographic drawing materials on the stone; etching the drawing on the stone and the theory involved; roll-up of image on stone and second etching the stone; working up the image on stone using the press; proofing and printing of the stone; counter-etching and re-drawing the image on stone. There will also be slides of lithographs, examination of real lithographs, and discussions of technique and print quality.

LITHOGRAPHY, Intermediate and Advanced

This course emphasizes the pursuit of personal and individual aesthetic and technical concerns through hand lithography. This course covers: the use of aluminum plates (as well as stones); color ink modification; multi-color registration; transfer lithographs; non-traditional drawing techniques; special projects related to individual and group concerns; technical and aesthetic critiques of printed lithographs.

SCULPTURE

FIGURE MODELING, Preliminary

This modeling class will focus on the human figure and its aspects of anatomy, proportion, space, and light. Students will be instructed in the use of hand tools and construction of armatures. By using water clay and working directly from the model, students will gain an understanding of the dynamics of the figure. Classwork will include plaster casting, mold making and patination.

PRINCIPLES OF FORM AND STRUCTURE, Preliminary

This is an introductory course dealing with basic design concepts of volume and space with regard to sculptural form. Projects will be developed to create an understanding of linear form, geometric form, organic form, proportion/scale (measurement, symmetry, harmonic figure, Golden Section), and composition (unity, balance, orientation, rhythm).

Projects will be designed so that the student can investigate, in a variety of materials, the principles of modeling, carving, assemblage, and environmental work.

Extensive use of maquette and preliminary models will be utilized in order to explore the possibilities of eliminating some of the technical problems involved in executing projects in their final materials and/or size.

CONSTRUCTION AND FABRICATION, Intermediate

Creative thinking, both figurative and abstract, will be encouraged in this course, which is designed to teach the student/artist the correct choice and use of tools and materials to transform ideas into plastic images. The student will be introduced to the constructivist format, in both an additive and subtractive context. It will explore both traditional and technical or industrial materials: steel, aluminum, wood, paper, bricks, air, water, light. There will be dialogue between instructor and student(s) to stimulate the choice of appropriate materials with which to realize ideas.

The selection, use, and care of tools will be integral to the course content. There will be instruction on the methods for altering, changing, and connecting raw materials. Safety and studio discipline will be a major part of the learning process.

Chairman, Printmaking Department

[&]quot;Academy students think more art, and when you think more art, you <u>do</u> more art. We not only teach a skill, we have to teach a thinking process, a way of life."

FOUNDRY

Foundry is an independent class available to sculpture majors who have proficiency in either welding or plaster mold making. The student will be expected to work on independent pursuits in sculpture. This course is not a class in the technical reproduction of sculpture; editions are discouraged.

Initial class instruction involves making a rubber mold, a wax, a refractory mold, pouring bronze, welding, chasing, patination, and presentation or mounting. The instruction is carried out on a sculpture completed before the beginning of the semester. The lab fee covers all materials (rubber, plaster, hemp, wax, slurry) to produce a 30 lb. bronze casting, less the cost of bronze, or enough slurry to pour 70 lbs. of bronze, less the cost of bronze. Bronze may be supplied by the student or purchased before a pour.

Subsequent semesters of Foundry are concerned with improving technical skills, and exploration of the cast medium, e.g. bronze, aluminum, glass casting and slumping, cast paper, direct wax working, direct casting of flammable objects (wood, paper, leather etc.), green sand casting, and color in three dimensions. The cast medium is explored as a compositional tool to be integrated into mixed media sculpture fabrication (wood, steel, stone, etc.).

"How am I doing here? It's really very hard to say.

Every day my ideas and goals are re-defined and reexamined. Nothing is at rest. I used to feel that I
was mute, and had never had the opportunity to
develop the skills I felt I had to have in order to
express myself. At the Academy, I have developed
my skills, such as I can. And although I am pleased,
I now ask myself, Well, is this enough? I find
myself continually challenged at whatever level I've
taken a painting. Now, I say, let's go further. I'm
excited and very impatient about what lies ahead.
Of course, there are still frustrations and disappointments. But it beats being silent."

Second year student

LECTURE COURSES

The following lectures are assigned in addition to the studio classes and are prerequisites for the Certificate, Independent Status, Studio Assignment, and Travel Scholarships. They are required for all Painting and Printmaking majors. Sculpture majors are required to complete Perspective and Art History only.

MATERIALS & TECHNIQUES

First Semester: Pigments. Solvents and toxicity. Pigment history and use in media. Flexible and solid supports for painting. Fabricated panel supports. Fabric supports. Grounds and sizes for supports. Oil painting techniques. Oil media. Historical survey of artists' palettes. Synthetic paint media. Varnishes.

Second Semester: Egg tempera. Distemper, casein, gilding techniques. Encaustic. Buon fresco. History and construction of paper. Drawing materials. Pastel drawing. Inks. Watercolor. Gouache. Framing and packing of artworks. Photographing artworks.

PERSPECTIVE

The goal of this course is to develop the artist's spatial sensibilities and skills in three-dimensional representation through the use of perspective in such a way that this insight will become an integral part of each student's artistic knowledge. The following will be covered: History of Perspective; Terminology; One-Point perspective; Two-point perspective; Visualization Exercises (Finding the Vanishing Points); Art in Architecture; Art in Public Places; Anatomy in Perspective; Sketching; Perpetuate Perspective (A Response to the Renaissance); Modern Masters of Perspective.

ART HISTORY

This is a survey of the history of art as it applies to the studio experience. Emphasis is placed on the painting, sculpture and architecture of Western Art, and the 19th and 20th century movements of Modern Art. A survey of American Art will be taught by faculty and museum staff, making use of the Academy's permanent collection. Art History is a yearlong course, but may be started at mid-year.

ADMISSIONS

Since its beginning in 1805, the Pennsylvania Academy of the Fine Arts has been attracting students committed to an intense and comprehensive training in the Fine Arts. Students not only work in the very same studios as did Thomas Eakins, Mary Cassatt, Cecilia Beaux, and John Sloan, but they also follow a curriculum similar to theirs—a classical program focusing on the human figure.

The Pennsylvania Academy of the Fine Arts seeks students who are highly motivated to work in the Fine Arts and who give strong evidence of talent and potential.

SCHOOL TOURS AND INTERVIEWS

Although a program can be described rather fully in words, there is nothing like seeing a school first-hand to determine whether it will meet your needs.

Aspiring artists are encouraged and invited to tour the school and talk with the Dean of Admissions. Applicants who live within a reasonable geographical distance of the school are expected to have an interview. Please call the Admissions Office (215/972-7625) to schedule an appointment. Groups of five or more should call the Museum Education Department (215/972-7600) to arrange tours of the Museum and School.

APPLICATION

Early application is recommended. The Faculty Committee reviews portfolios once a month throughout the year. Applicants who are accepted will have guaranteed admission to the School. Applications received after we reach capacity will be wait-listed.

Requirements:

Application
Application fee \$25 (US Funds)
Official transcripts (high school and college)
Two letters of recommendation
Portfolio

The Academy typically has an entering class of students of all ages and from all walks of life. Although there is no upper age limit, younger students must be at least sixteen years of age and have received a high school diploma or its equivalent. High school equivalency scores will be considered for admission. Official transcripts must be sent from the issuing institution's Guidance or Registrar's Office directly to the Admissions Office of the Academy. At least one of the letters of recommendation should come from a current or recent art instructor. An applicant who cannot secure these letters should discuss this with the Dean of Admissions.

When the application is received, the applicant will be notified of the date the portfolio is due in the Admissions Office for review. All of the material listed above must be on file prior to submitting the portfolio.

PORTFOLIO SPECIFICATIONS

Read the following specifications carefully. Portfolios not adhering to these specifications will not be accepted for review.

Your portfolio should contain eight to ten samples of your work. All work is to be done from life. Do not submit work that has been copied from a photograph or another picture. We want to see your own observations.

All work should have a Fine Arts orientation. No commercial work (such as advertising, mechanical drawings, comic strips, cartoons, or illustration) should be submitted.

Work should not exceed the dimensions of 24" by 36". If you have work that is larger than that, submit a slide or photograph of it.

Only unframed work may be submitted.

Two Dimensional Art

Include some drawings and paintings in any medium. Examples of figure drawing and painting are recommended. You may include prints if you have any experience with printmaking.

All drawings must be mounted or matted. They should be covered with acetate or other <u>transparent</u> material to prevent smearing, dust transfer, or color pick-up. Do <u>not</u> use opaque paper to cover drawings.

Three Dimensional Art

Any three-dimensional work that you wish to submit must be presented by means of slides or photographs. No original three-dimensional work will be accepted.

Slides

35mm slides in a slide sheet holder may be presented as your portfolio. Number each slide and attach a corresponding sheet of paper identifying each. Indicate TOP. Make sure your slides are well-lighted and that the image of the art work fills the slide frame. Make sure your name is on each one!

Portfolio Cases

All original work should be presented in a portfolio case. Loose work, or work that is in plastic or paper bags will not be accepted. This is not only for the proper presentation of your work, but also for its protection. Your name must be on the back of <u>each</u> piece. The case itself must be marked with your name. Although we take great care in handling each portfolio, the Academy cannot assume responsibility for damage.

Portfolios of original work must be picked up the week following the review week. Please call the office at 215/972-7625 to confirm a time to do this. Slides or photographs will be returned by mail.

Portfolios should be brought or mailed to: Admissions Office, P.A.F.A., Broad and Cherry Streets, Philadelphia, PA 19102.

TRANSFER STUDENTS

Transfer students should follow the usual Admissions procedures. College transcripts must be sent before the portfolio is submitted. A maximum of two years of studio credits (60) may be accepted toward the Academy's Certificate; credits earned more than ten years prior to the date of application will not be considered. No transfer credits are accepted toward the requirements of the Cresson, Schiedt, or Ware Travel Scholarships, toward the Annual Student Exhibition, or toward Studio Evaluation.

Transfer students should consult with the Dean of Admissions regarding possible transfer of credit. Credit for courses taken at other institutions generally will be transferrable only if the courses are the same as ones that are taught at the Academy. Most students, regardless of their prior education in the arts, undertake the entire Program of Study in order that they may have the opportunity to study with the Academy's faculty. Their transfer credit is applied to their third or fourth year studies. Final decisions on credit transfer are made by the Registrar and the Director of Student Affairs.

Placement in the Academy's program is based on the recommendation of the Faculty Committee that reviews portfolios and the department chairpersons.

FOREIGN STUDENTS

Applicants who are not U.S. citizens should apply for admission a year in advance because of the time required to receive and evaluate credentials. Proof of competence in the English language may be established by presenting an English Proficiency Certificate available at any consulate or United States Embassy, or by presenting TOEFL (Test of English as a Foreign Language) scores. The other requirements are listed under **Application** (see above). Official transcripts must be translated.

Under regulations stipulated by the Immigration and Naturalization Service, all foreign students must file proof of their financial ability to support themselves from their own resources for the full term of study. The Declaration of Finance form will be sent to the applicant upon receipt of the application. The I-20 will be sent when the applicant is accepted, all required documents have been received and approved, and the tuition is paid.

The Academy has limited financial aid available to foreign students. Any scholarship money that is awarded may be applied to tuition costs only, and must be used for the year in which it is awarded; it cannot be deferred to a later term.

VETERANS

The Pennsylvania Academy of the Fine Arts is approved for veterans' education under the provisions of Title 38 U.S. Code Section 1776 and the Veterans Administration Regulation 14251E. The regular school program is available to veterans on a full-time basis only (15 credits per semester). Credit for previous education and training is given when appropriate, and the length of study will be shortened accordingly. See the Student Handbook for regulations on students enrolled under provisions of Title 38 U.S. Code for Veterans Education.

PART-TIME STUDENTS

The Academy does not have a formal part-time program. Consideration will be given to applicants wishing to study part time; however, placement in desired classes is contingent upon the availability of space in those classes. Registration for part-time students takes place on a scheduled date after full-time registration is completed.

The minimum commitment for part-time study is five class sessions per week (7.5 credit hours). Students who cannot undertake that commitment should consider the Academy's Evening, Saturday, and Summer Classes.

Part-time students are not eligible for financial aid, some prizes, or scholarship competitions. A minimum of two years of full-time study is required for the Academy's Certificate, in addition to the other requirements.

The Admissions procedure is the same as that for full-time students.

"I had been working in Hollywood for the last eight years as a professional set and model maker. I felt my career was consuming me. I didn't have time to do my own work. I was looking for a place that allowed me to develop my personal direction. I found this place. The Academy has given me the freedom that I want and the instruction when I need it."

Advanced sculpture student

DEPOSIT POLICY

A \$50 deposit must accompany each applicant's acceptance of admission. The deposit is credited to the tuition for the next semester.

MEDICAL CERTIFICATION

Upon acceptance to the School, all students are sent a Medical Form. The medical examination should be completed, and the form signed by the student's doctor or other recognized physician and returned to the Admissions Office before Registration. Students will not be permitted to register unless this form is on file.

READMISSION

Students who have withdrawn officially from the school may contact the Registrar for readmittance within a two year period. After two years' time, application must be made through the Admissions Office. All financial obligations with the School must be settled before registering.

Academy graduates wishing to enroll for further study should contact the Registrar.

REAPPLICATION

Applicants who did not complete the application process, did not receive a favorable decision, or who were accepted and did not enroll, may reactivate their files within a two-year period. After that time, a new application will be required.

SUMMER SCHOOL, EVENING & SATURDAY CLASSES

The Academy offers a great variety of studio courses in the Fine Arts. The classes are taught by regular Academy faculty. They are attended by students who are unable to study full-time, by artists who want studio time and/or instruction, or by those who are trying to prepare a portfolio for admission to art school. Students in these classes have various backgrounds and training, but all share a genuine desire to study the Fine Arts. Therefore, the courses are designed to accommodate different levels of competency, and a great deal of individual instruction is given.

The classes are open to anyone sixteen years or older. No portfolio review is required. Classes may be taken for credit if desired. Classes are scheduled in the evenings and on Saturdays during the school year. Daytime classes are offered during the summer months.

For a catalogue or specific information on classes, please contact:

Evening & Summer Programs Office Pennsylvania Academy of the Fine Arts Broad & Cherry Streets Philadelphia, PA 19102 215/972-7632

"Over the last several years, I had the opportunity to see the Annual Student Exhibitions. The quality of the work and the variety of the content were consistently high every year. Through the years that I've been able to attend, the exhibits have enriched my understanding of modern and contemporary art. I applied to the Academy because I wanted to avail myself of the level of teaching that was evident in this work."

First year student

FINANCIAL INFORMATION

Students accepted to the Academy enjoy a relatively lower tuition expense than they would encounter at most other schools because the endowment of the Academy underwrites a great deal of the expenses of the school. There is included with this booklet a separate sheet listing current tuition charges and other fees or expenses. Applicants who indicate on their application forms that they expect to apply for financial aid will automatically be sent detailed information from the Financial Aid Office.

FINANCIAL AID

Financial aid is awarded on the basis of need and merit of the portfolio. Approximately two-thirds of the students receive some form of financial aid. The amount of assistance varies according to the individual student's needs and the availability of funds. Because these factors vary from year to year, financial aid is awarded for one year at a time. Therefore, students who want financial assistance must re-apply for aid each year. Students are advised to observe and meet deadlines issued by the Financial Aid Office. The phone number of the Financial Aid Office is 215/972-7624.

The Academy's Financial Aid Program comprises grants, work/study, loans, and tuition scholarships. The Pennsylvania State Grant and Federal Student Aid application issued by the Pennsylvania Higher Education Assistance Agency (PHEAA) serves as the application for all aid programs. Student Loans require an additional application.

Any applicant or student who completes the PHEAA application and has a complete file will be considered for assistance, but preference will be given to those whose processed PHEAA applications have been received by May 1. Applicants to the School need not be accepted to apply for aid, but must be accepted to the School before aid will be awarded.

Transfer students should note that federal regulations require Financial Aid Transcripts to be sent from each post-secondary institution previously attended, whether or not aid was received.

The Principal types of assistance are:

Pell Grant: This is a federally administered program in which grants of up to \$2,400 may be awarded to students who have not earned a bachelor's degree and have not received financial aid beyond the allowable number of semesters. Eligibility is determined by the federal government.

PHEAA Grant: Awards are available to established Pennsylvania residents who have not earned a college degree, are enrolled full-time, earn a miniumum of 24 credits per year, and demonstrate financial need. Application must be made by May 1. (Note: other states have scholarship programs for their residents. Information and applications should be available from the respective State Boards of Education.)

Supplemental Educational Opportunity Grant (SEOG): This is a federally funded, school-administered program. Grants are awarded to needy students who do not hold a Bachelor's degree. Typically, SEOG grants are awarded to Pell recipients on a funds-available basis.

Academy Scholarships: Through its endowment, the Academy offers a number of full and partial tuition scholarships, awarded on the basis of need and merit. Foreign students, students who have degrees, and all other eligible students are considered for these scholarships.

Monitorships: These are work exchange scholarships awarded by the Academy. The Tax Reform Act of 1986 mandates that the portion of the monitorship which represents compensation for services is taxable and is awarded as Work Scholarship. The remaining portion is not taxable, and is awarded as Tuition Remission. All Financial Aid applicants are considered for these positions.

Work/Study: The Financial Aid Office will make a determination of your eligibility to work on campus. A Work/Study award indicates the amount a student is eligible to earn if he or she secures a job at the Academy; it is not a guarantee of a job. Payment is made through the business office directly to the employed student.

Eligible students are permitted to work up to twenty hours weekly when classes are in session. Students are paid at least minimum wage, and hours are arranged to accommodate class schedules. Jobs are usually available throughout the Academy in the areas of housekeeping, security, maintenance, museum, school offices, and library. Positions require various levels of skill and experience. Work/Study is funded through federal and institutional sources.

Employment: The Financial Aid Office is contacted by outside employers with various job opportunities. Notices of openings are posted on bulletin boards in both buildings.

LOANS

Student loans are available at low interest rates and with extended repayment terms to assist students in meeting both tuition and living expenses. Although these loans are transactions between a student and a bank of his or her choice, the student must first complete both a PAFA and a PHEAA application in order to apply for a student loan. It is suggested that students await notification of other possible grants or scholarships before undertaking indebtedness of this kind. The student alone is responsible for repayment of this financial obligation. Student loan programs include Stafford, PLUS, and PHEAA alternative loans. Details are in the information sent by the Financial Aid Office.

N.B.: The loan application process usually takes five to seven weeks.

SCHOLARSHIPS

The Gilroy and Lillian P. Roberts Scholarships

Two one-year full-tuition scholarships are awarded each year to incoming students holding an undergraduate degree. The scholarships are awarded on the basis of need and merit of the portfolio. Students who are offered admission by July 1 and who have filed the Pennsylvania State Grant and the Federal Student Aid form will be considered for these scholarships. Recipients will be notified by July 15.

Scholastics Art Award Scholarship

The Academy offers a one-year half-tuition scholarship to a high school senior selected by the Scholastics Art Award Association. Details may be obtained from your high school art department.

Foreign Student Scholarships

Since foreign students are not eligible for state or federal financial aid, the Academy offers some partial-tuition scholarships on the basis of artistic merit and financial need. Awards are made for one year only. Scholarships cannot be deferred to another year if the recipient chooses not to enroll in the term for which the scholarship was awarded. Proof of financial support other than tuition must be provided, as cited in Foreign Student Admissions

Second year student

SCHOLARSHIPS The Melvin Paul and Pearl Miller Carpel Scholarship The Renee (Mrs. Jerome B.) Weinstein Scholarship The Rhea K. and Robert T. Brooks Scholarship The Geraldine Dietz Fox and Richard J. Fox Scholarship The Franklin Mint Foundation for the Arts Scholarship The Albert M. Greenfield Scholarship The William Tylee Ranney Scholarship The Charles Morris Young Scholarship The Polly Mudge Welliver Memorial Foundation Scholarship The Scholarship of the Women's Committee of the Pennsylvania Academy of the Fine Arts The Scholarship of the Alumni Association of the Pennsylvania Academy of the Fine Arts The Arcadia Foundation Scholarship The Hunt Foundation Scholarship The Goldie Paley Foundation Scholarship The M. Murray Schwartz Scholarship The John Sloan Memorial Scholarship The Ben and Ruth Wolf Scholarship The John Lambert Scholarships The Louise Harrison Memorial Scholarship The Mary R. Burton Scholarship The Sarah Kaighn Cooper Memorial Scholarship The Elizabeth H. Thomas Memorial Scholarship The George M. Wiltbank Scholarship The Barbara Specker Gorson Memorial Scholarship The Rondi Cristine Johnson Memorial Scholarship The Allen Harris Memorial Scholarship The Walter Stuempfig Memorial Scholarship The Robert B. Ehrman Scholarship The Jane Darley Naeye Scholarship The Morris Blackburn Scholarship Fund The Albin Polasek Scholarship Fund The Suzanne H. King Memorial Scholarship The Raymond S. Reinhart Memorial Scholarship The Henry Hotz, Jr. Memorial Scholarship The Marc Clarkson Schoettle Memorial Scholarship The Saul Schary Memorial Scholarship The City of Philadelphia Art Scholarships The Bonnie Wintersteen Scholarship The Silver, Harting and Greenfield Scholarships The J.J. Medveckis Scholarship The Gilbert M. Cantor Memorial Scholarship The Allen Serody Scholarship

The Joseph Amarotico Scholarship

The Thomas Eakins Scholarships

The Robert Henri Scholarships

The Mary Cassatt Associates Scholarships

[&]quot;You learn technique. You learn vocabulary. Eventually, you'll have enough confidence in your ability so that you'll be able to produce something you feel is significant."

ACADEMIC POLICIES

Students are responsible for knowing and abiding by the Academy's regulations, some of which are in this book. The complete listing is in the Student Handbook.

MAJORS

At the end of Studios I and II, at pre-registration, students are required to declare a major (Painting, Printmaking, Sculpture). The schedule for the next academic year is then planned in consultation with the Registrar or the Director of Faculty and Student Affairs.

MINORS

You may formally pursue a minor by enrolling for nine credits of the major subject and six credits of the minor subject each semester during the second, third, and fourth years.

GRADING SYSTEM

Letter Grade	Quality Points	Numerical Equivalence	Interpretation
A+	4.33	97-100	Outstanding
A	4.00	94-96	Excellent
A-	3.67	90-94	
B+	3.33	87-89	Very Good
В	3.00	84-86	Good
B-	2.67	80-83	
C+	2.33	77-79	Satisfactory
C	2.00	74-76	,
C-	1.67	70-73	
D	1.00	60-69	Poor but passing
F	0	0-59	Failing (no credit)
I	0		Incomplete
S	0		Satisfactory (Passing)
U	0		Unsatisfactory
PG	0		In progress
W			Withdrawal

First year student

[&]quot;As an older student who has earned a BFA from another institution, I am more than satisfied to have enrolled in PAFA's Certificate Program. The combination of caring and knowledgeable professors, serious students, the demand for establishing the fundamentals in studio art and the encouragement of artistic expression makes the environment both nurturing and challenging."

DROP/ADD

A student has two weeks from the date of registration in which to change his or her course schedule. The change must be documented in writing by the Registrar. Verbal agreement with individual faculty will not be considered official.

WITHDRAWAL AND REFUND POLICY

Official withdrawals from the Academy must be made in writing through the Registrar's Office. A student who withdraws forfeits scholarship assistance. There are no refunds of application fees or other fees. Refunds of tuition will be calculated according to the following schedule:

Withdrawal	% tuition charge
Prior to first day of classes	s0%
During 1st week of term	20%
During 2nd week of term.	40%
During 3rd week of term.	60%
During 4th week of term	80%
After the 4th week	100%

No refund will be payable to a student who is dismissed by the School Administration for disciplinary reasons.

Exceptions to the above regulations are:

- In the case of any student who is called into military service before or during a school term under provisions of the Selective Service Act; or
- 2. Students under Public Law No. 550 (G.I. Bill).

In either case, if a student fails to enter the course, or withdraws, or is discontinued therefrom at any time prior to completion, the rules concerning Veterans will apply.

MEDICAL INSURANCE

Medical group insurance is available to all full-time Academy students. Information is available at Registration and throughout the year in the Business Office. 215/569-2797.

HOUSING

The Academy does not provide housing; students secure their own housing. However, local housing information is posted on bulletin boards for the students' convenience, and the Admissions Office keeps listings of available housing, local dormitory openings, and residences for women. It also tries to assist students in finding roommates.

TRANSCRIPT REQUESTS

Requests for Day School transcripts must be received in writing by the Registrar. Allow two weeks for issuance. Enclose \$2 for the first official transcript and \$1 for each additional copy. The Academy will not grant official credit or issue transcripts of record to any student who has not completely satisfied all financial obligations to the institution.

Requests must include: Name (including maiden name), the name of the institution or person who is to receive the transcript, student's social security number, current address, and the dates you attended the Academy. Requests must be signed.

Please address all correspondence to:

Pennsylvania Academy of the Fine Arts REGISTRAR'S OFFICE Broad and Cherry Streets Philadelphia, PA 19102

Requests for transcripts for evening, Saturday, or summer courses should follow the same procedure, but Evening and Summer Programs should be designated in the address.

PRIVACY POLICY

The Pennsylvania Academy of the Fine Arts is in compliance with the Family Education Rights and Privacy Act of 1974. A copy of the act may be obtained from the Registrar.

Critic Will Barnet

[&]quot;After years of teaching, I gave up all other positions to teach only at the Academy. The environment is challenging and stimulating, constantly creating a renewed excitement. The students are eager to participate in criticism and are willing to learn."

LOCATION

The Pennsylvania Academy of the Fine Arts is located in historic center city Philadelphia. Our students have access to the cultural, recreational, educational, and historic resources of the city, while enjoying a rich and unique artistic experience at the Academy. Part of their cultural enrichment comes from access to the treasures of the Museum of the Pennsylvania Academy. Students are not only welcome, but also are encouraged to study works in the collection, whether in the galleries or in the vaults.

Among the cultural institutions within walking distance of the Academy are the Franklin Institute, the Philadelphia Museum of Art, the Rodin Museum, the Philadelphia Free Library, and the Academy of Music, home of the world-renowned Philadelphia Orchestra.

Only seven blocks away is Independence National Historical Park, which encompasses 26 historical sites, including Independence Hall, the Liberty Bell, Carpenter's Hall, and Franklin Court.

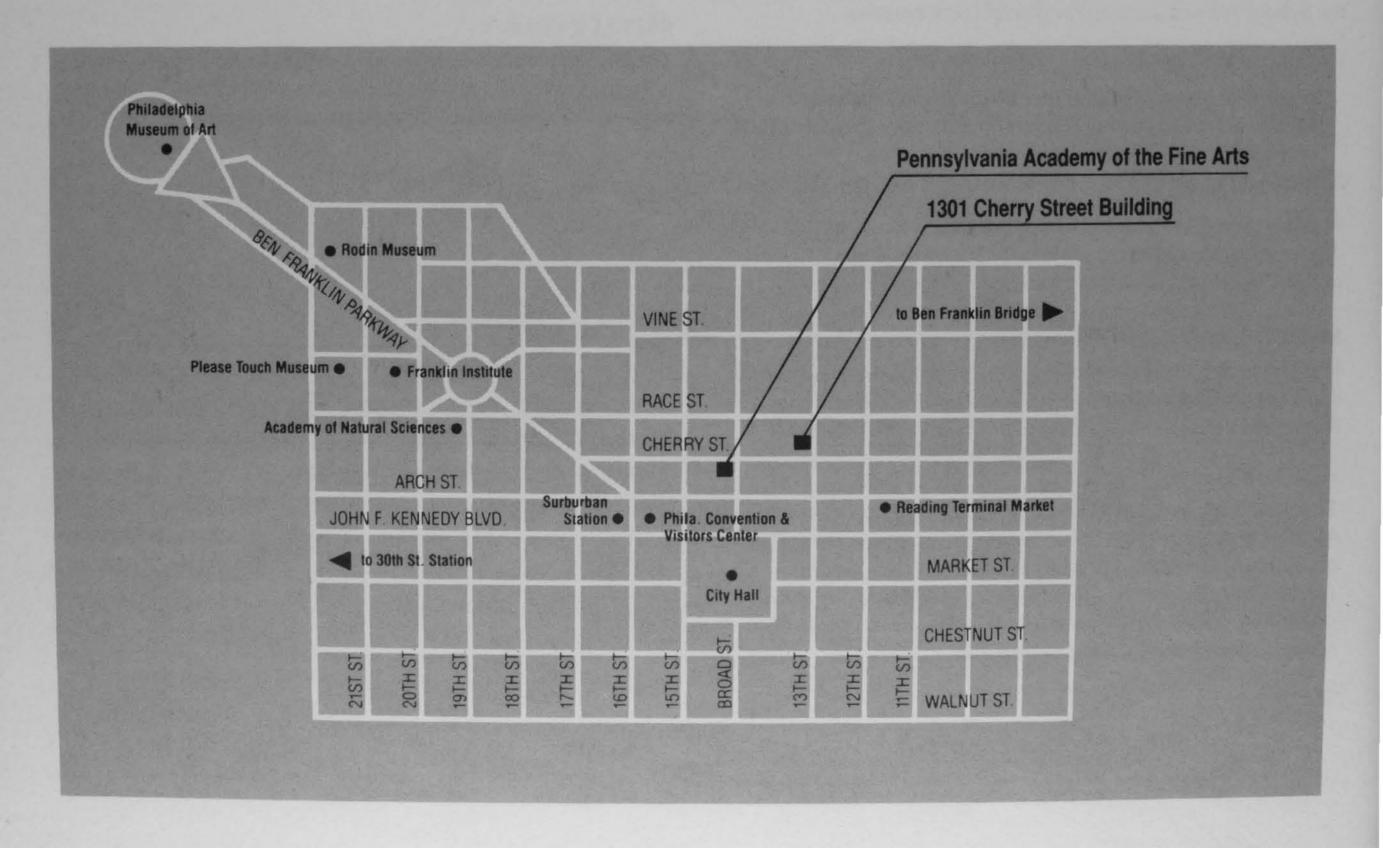
Other areas of interest nearby are Fairmount Park, the world's largest city park, Penn's Landing along the Delaware River, Reading Terminal Market, Chinatown, the Philadelphia Zoo,

the stadium complex for sports, concerts and special events, the colorful outdoor Italian Market, and terrific fashion shopping in upscale Rittenhouse Square and Walnut Street, east of City Hall on Market and Chestnut Streets, or along trendy South Street. Wonderful restaurants, small cafes, and pizza parlors are found across the city.

Public transportation is good, with bus and subway lines throughout the city, and AMTRAK connections to Boston, New York, Washington, D.C., and points west. The Greyhound Bus Terminal is only four blocks away.

There are many colleges in the greater metropolitan area, including the University of Pennsylvania, Drexel, Swarthmore, Haverford, Bryn Mawr, Villanova, Immaculata, Rosemont, LaSalle, St. Joseph's, Chestnut Hill, Beaver, and Temple.

So whether it's the Philadelphia Orchestra or the Pennsylvania Ballet, the Morris Arboretum or Longwood Gardens, the Flyers or the Eagles, the Mummer's Parade or Benjamin Franklin's Post Office, a cheesesteak or a hoagie, the rowers on the Schuylkill River or the ships on the Delaware, Philadelphia has plenty that will enrich your life while you are studying at the Academy.



ADMINISTRATION

President

Frank H. Goodyear, Jr.

Dean and Director of the School

Frederick S. Osborne, Jr.

Dean of Admissions

Rosanne M. Barrett 215/972-7625

Director of Faculty & Student Affairs

Julie R. Valenti

Registrar

Robert A. Harman

Director of Financial Aid

Aquila W. Galgon 215/972-7624

Librarian

Marietta P. Boyer

Assistant to the Director

Betty Lou Huston

Admissions Assistant

Michael S. Smith

Models and Props Coordinator

Richard L. Distefano

Administrative Assistant

Susan P. Dinneen

Evening & Summer Programs Office

215/972-7632

The Academy does not discriminate on the basis of race, color, national or ethnic origin, sex, age, religion, handicap, financial situation, or geographic location in admitting students to the School, or in the administration of its educational policies or scholarship and loan program.

Cover Photo: Will Brown

Design: Mezza Luna Graphic Design

Editor: Rosanne Barrett

Printing: The Winchell Company

1989-90

BOARD OF TRUSTEES

Officers

Harold A. Sorgenti, Chairman J. Roffe Wike, Vice Chairman Allen J. Model, Treasurer Lyn M. Ross, Secretary

Trustees

Charles L. Andes
John B. Bartlett
George A. Beach
Mrs. Thomas Dolan IV
Eric Eichler
Caleb L. Fowler
Mrs. Kenneth W. Gemmill
Milton Ginsburg
Samuel M.V. Hamilton
Frederick S. Hammer
Stephen B. Klein
Leonard I. Korman
Daniel R. Kursman
Terrence A. Larsen
B. Herbert Lee
Harvoy S. Shiploy Millor

B. Herbert Lee
Harvey S. Shipley Miller
Mrs. Meyer P. Potamkin
Lynda Rae Resnick
Herbert S. Riband, Jr.
Eileen Y. Rosenau
Mrs. E. Newbold Smith
Benjamin Strauss
Edna S. Tuttleman
Archbold D. van Beuren
Robert G. Wilder

Ex officio

Richard B. Worley

Louis Sloan, Faculty Representative Hon. Joan Specter, City Representative

COMMITTEE FOR THE SCHOOL

John B. Bartlett, Chairman
Archbold D. van Beuren, Vice Chairman
George A. Beach
Dr. Malcolm Campbell
Julia A. Ericksen
Caleb L. Fowler
Mrs. Kenneth W. Gemmill
Mrs. Nelson J. Leidner
George McMonigle
Jane F. Medveckis
Harvey S. Shipley Miller
Susan A. Nelson
Jane Piper
Judith Rothschild

Ex officio

Harold A. Sorgenti, Chairman
Tony Rosati, Faculty Representative
Victor Chira, Vice President
for Development
Frank H. Goodyear, Jr., President
Donald W. McPhail, Vice President
for Finance and Administration
Frederick S. Osborne, Jr., Dean
and Director of the School



PENNSYLVANIA ACADEMY OF THE FINE ARTS APPLICATION FORM – CERTIFICATE PROGRAM

PLEASE TYPE OR PRINT ALL INFORMATION NEA	TLY AND LEGIBLY.		Applying for:
Name			Fall Semester 19 Spring Semester 19
Address			☐ Full Time ☐ Part Time
City, State, Zip			- ran nime
			Intended Major: □ Painting
Telephone Day ()			□ Sculpture
Date of Birth Social Security Number	Occup	pation	☐ Printmaking
Country of BirthC	litizenship	Visa	Are you interested in an
Permanent Address, if different from above:	If you are under the a		Academic Degree? ☐ Yes ☐ No
			Do you intend to apply for Financial Aid? ☐ Yes ☐ No
			How did you learn of PAFA? Art Instructor
Telephone	Telephone		☐ Students ☐ PAFA Alumni
			☐ Admissions Representative ☐ Advertisement (specify)
Spouse's Name (if you are married)			☐ Portfolio Day at
			☐ Other (please specify)
EDUCATIONAL BACKGROUND			
High School	City, State		Interview Date
Art Instructor	Year of Graduation		
Other Schools Attended	Major	Dates Attended	Degree
Number of fine arts studio credits earned			
List names and addresses of two persons (preferably art regarding your artistic ability. Please ask these people to	teachers, not relatives) who we send a letter directly to the A	vill furnish letters of recommendat dmissions Office:	ion
I.			
2.			
SIGNATURE		DATE	

Mail completed Application with the \$25.00 application fee to: Admissions Office, Pennsylvania Academy of the Fine Arts, 118 N. Broad Street, Philadelphia, PA 19102

PERSONAL INFORMATION

PLEASE TYPE OR PRINT ALL INFORMATION

Governmental and educational agencies require that we furnish them with reports and statistics concerning our student population. The information you provide will be kept confidential, and is used only to comply with regulations. No individual is specifically identified when we submit reports.

Sex:	Female	Male Date of B	Birth
Place of Bir	th (city, state, country)		
	or Alien Registration:	P. Link	Total Control of the
		Yes From birth	th Immigrant since 19
If	not U.S. citizen, type of visa:		
	Student F-1		
	Resident (Immigrant)		
	Other		
.\	ame of Country		Visa Number
ermanent /	Address		
lave you ta	ken the TOEFL?	Score	
ACE: (U.	S. citizens and permanent reside	nt aliens only)	
	White, non-hispanic origin	Asian or Pac	cific Islander
	Black, non-hispanic origin	American In	ndian or Alaskan native
	Hispanic	Other	
	TY: Do you have any medical, pease specify the disability, your li		rment which may require special attention or consideration by school
OUNTY	OF LEGAL RESIDENCE:		
	Philadelphia	Lancaster	Ocean
	Montgomery	Berks	Gloucester
	Delaware	Carbon	Atlantic
	Bucks	Cumberland	d Cape May
	Schuylkill	Camden	Other
	Chester	Ocea	

Pennsylvania Academy of the Fine Arts ACADEMIC CALENDAR 1992-93

FALL 1992

Orientation for New Students Registration for Day School

Wednesday, August 26
Full Time: Thursday, August 27
Part Time: Tuesday, September 1

Labor Day Holiday
Last day for late registrations
Last day for class drop/add
Last day for withdrawal from class
Last day for removal of incompletes
Stimson Prize Competition
Studio Applications available

Thursday, September 3
Monday, September 7
Thursday, September 17
Thursday, September 17
Thursday, October 15
Thursday, October 15
Thursday, October 15
During October *

Friday, November 6

Pre-registration for Spring 1992

Studios V - VIII - November 9 & 10 Studios III & IV - November 11 & 12 Studios I & II - November 16 & 17

Thanksgiving Holiday
Last Day of Classes
Winter Break Mo

Thursday and Friday, November 26 & 27
sses
Friday, December 18
Monday, December 21, 1992 through Friday, January 8, 1993

SPRING 1993

Orientation for new students Registration for Day School

Tuesday, January 5
Full-time: Wednesday, January 6
Part-time: Friday, January 8

First day of classes
Last day for late registration
Last day for class drop/add
Travel Scholarship and

Monday, January 11 Monday, January 25 Monday, January 25 Monday, February 8

Monday, February 22

Monday, February 22

Annual Exhibition applications available
Last day for withdrawal from class
Last day for removal of incompletes
Studio applications available
Stewardson Prize Competition
Spring break

Mond

Tuesday, February 23
During February *
Monday through Friday, March 1 - 5

Deadline for Travel Scholarship and Annual Exhibition applications Pre-registration for Fall 1992

Wednesday, March 10 Studios V - VIII - March 15 & 16 Studios III & IV - March 17 & 18 Studios I & II - March 22 & 23

Spring prize submission
Last day of classes
Judging for Travel Awards
Awards Ceremony, Commencement Exercises and
Opening of Annual Student Exhibition
Last day of Annual Student Exhibition

Wednesday, April 21 Friday, April 30 Monday, May 3

> Friday, May 7 Sunday, May 30

^{*} Exact Dates to be Announced

PENNSYLVANIA ACADEMY OF THE FINE ARTS Tuition and Fees

The actual cost per year to educate each student at the Academy is about \$12,000. The tuition charged for the 1992-1993 academic year is \$6,450, which is approximately half this cost. The other half is financed by the Academy, using revenues from its endowment and from annual fund-raising efforts. In addition, for those students unable to pay the tuition, the Academy and federal and state government agencies provide significant financial assistance. Foreign students are not eligible for governmental assistance. Any student wishing financial assistance is encouraged to submit the application and portfolio by March 1, when the Academy's financial resources are at their greatest.

Tuition for 1992-1993 academic year Registration fee

\$6,450

Lab fees

There are lab fees for studio courses if supplies are provided by the school. These will be included in the semester bill.

Deferred Payment Plan

The Deferred Payment Plan requires half of the amount owed by the student to be paid at registration. The remaining balance of the student's bill may be paid in three equal installments on the first of October, November, and December for the fall term, and on the first of February, March, and April for the spring term. There is a \$30 fee per semester for this arrangement.



Pennsylvania Academy of the Fine Arts Faculty

Frederick S. Osborne

Frederick S. Osborne received his Bachelor of Fine Arts degree in sculpture with honors from Temple University in 1963. He earned a Master of Fine Arts degree at Yale University in 1965. He served as critic in the MFA program and as head of the undergraduate sculpture department at the University of Pennsylvania Graduate School of Fine Arts for eleven years. He was a special lecturer and thesis advisor for the Master of Education program and Director of the Office of Continuing Studies at the Philadelphia College of Art from 1977 to 1985.

Dean Osborne was a founder in 1984 of the Vermont Studio School, served as its co-director through 1989, and is presently a member of its Board of Trustees. He has been Dean and Director of the School of the Pennsylvania Academy of the Fine Arts since 1985.

The education of a fine artist must assist the individual in discovering universal values. This discovery comes through critical observation and self-awareness. Further, the aspiring artist must be encouraged to understand the whole gamut of life, for only through that awareness can significant creations emerge.

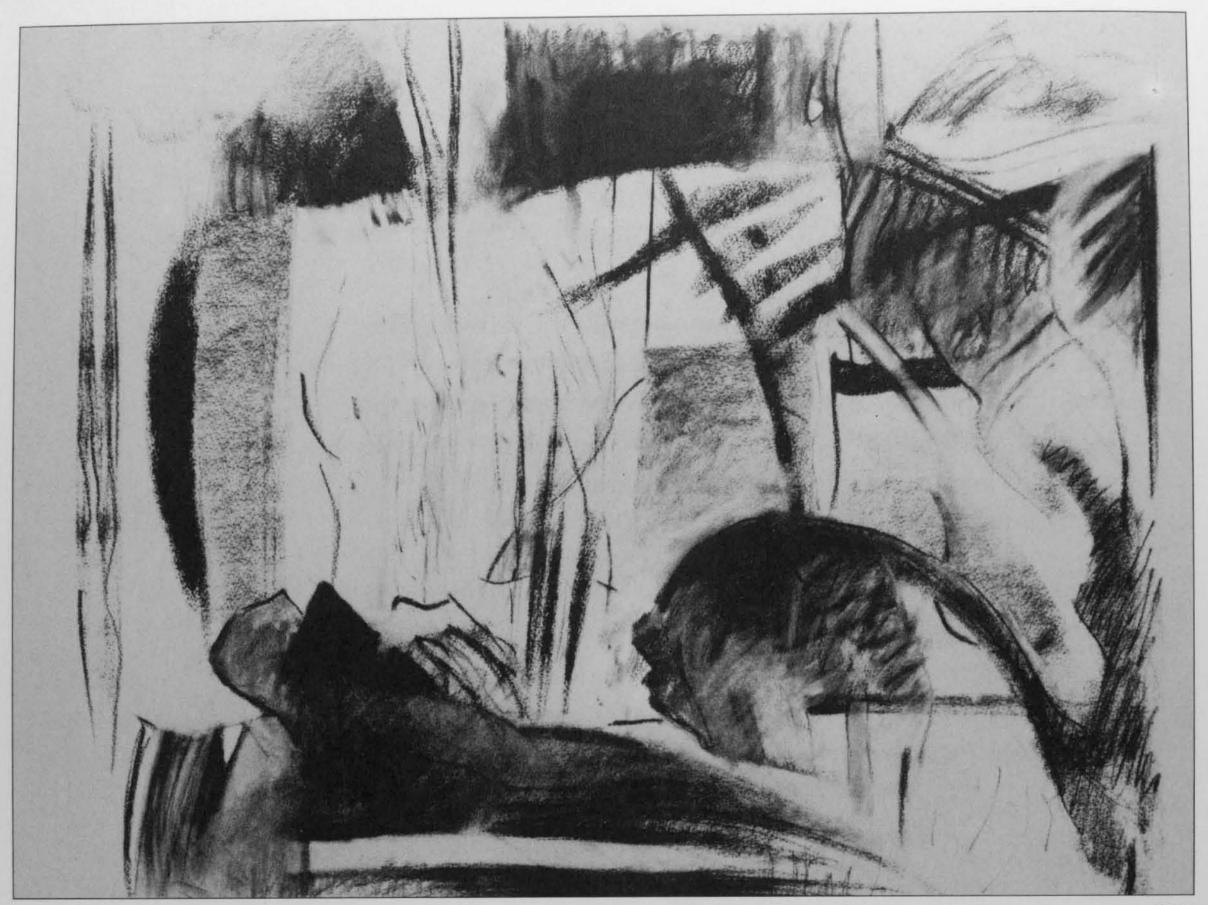
The Academy's Certificate Faculty is dedicated to these principles and to the development of individuals who will leave the school with the ability to be role models for their students. It is my privilege to introduce the appointed Certificate Faculty members to you on the following pages.

Frederick S. Osborne

Dean and Director of the School

Fridail Osborne





Jan C. Baltzell, Untitled, 23" x 29", charcoal on paper, 1987

JAN C. BALTZELL Instructor of Drawing and Painting

Solo Exhibitions: Carspecken-Scott Gallery, Wilmington, 1991. Giannetta Gallery, Philadelphia, 1989. Peale Club Gallery, Philadelphia, 1987. Gross-McCleaf Gallery, Philadelphia, 1981, 1983, 1985. Hahnemann University Gallery, Philadelphia, 1985. Holzman Gallery, Towson State University, 1984. Eastern College, St. David's, PA, 1983. Cosmopolitan Club, Philadelphia, 1980. University of Pennsylvania, 1978. Les Amis, Philadelphia, 1978.

Selected Group Exhibitions: 21st Juried Exhibition, Allentown Art Museum, 1988. Philadelphia Drawing Competition, Art Alliance, 1988. Invitational, Bowery Gallery, NYC, 1984, 1988. Invitational, Drawing/ Works on Paper, University of Indiana, School of Fine Arts, Bloomington, 1987. New Attitudes: Recent Pennsylvania Abstraction, Southern Alleghenies Museum of Art, 1987. Art in City Hall, Abstract Art, Philadelphia, 1987. Honorable Mention, 18th Juried Exhibition, Allentown Art Museum, 1982. Eastern Pennsylvania Regional Drawing Exhibition, Beaver College, 1981. Three Visiting Artists, University of Wisconsin, Madison, 1980. Woodmere Annual Juried Exhibition, Philadelphia, 1980.

Represented in collections of: IBM. Fidelity Bank. CIGNA Companies, World Headquarters. Wills Eye Hospital. University of Pennsylvania. Science Center, Philadelphia. CIGNA Companies, Chicago.

Publications: "Rabbit Run" colorplate 6B in Introduction to Visual Literacy, Deborah Curtiss, Prentice-Hall Inc. "Sound of Light" reproduction as cover for Alice Walker's In Search of Our Mothers' Gardens, Keizersgracht 321, Amsterdam. "Still Life Extended", Contemporary Women Artists 1985 Calendar, Bo-Tree Production, Palo Alto, CA.

Education: Miami University, MFA, 1976. Philadelphia College of Art, BFA, 1971.



Will Barnet, Combing, 39.5" x 35.5", oil on canvas, 1981

WILL BARNET Critic and Instructor of Painting

Awards and Honors: Lotus Medal of Merit, Lotus Club, 1991. Gold Medal of Honor, National Arts Club, 1990. Included in "A Gallery of Honors, 1990", Art World Magazine. Childe Hassam Award, American Academy of Design, 1977. Ford Foundation Grant, 1964. Third Prize, 1960, and Purchase Prize, 1961, Corcoran Gallery of Art.

Selected Solo Exhibitions: Farnsworth Museum, 1991. Virginia Museum, 1990. Bergen Museum Print Show, 1990. "Will Barnet Retrospective, 1931-1987", Harmon-Meek Gallery, Naples FL, 1990. Alice Bingham Gallery, Memphis, TN, 1989. Kennedy Galleries, New York, 1984, 1987, 1988. Traveling museum exhibition (91 works) Currier Museum; Alabama Museum; Minnesota Museum; Hamilton Art Gallery, Ontario, Canada; Farnsworth Museum; 1985. Portraits, Terry Dintenfass Gallery, New York, 1982 and Wichita Art Museum, 1983. Graphics, Associated American Artist Gallery, New York, 1980. "Will Barnet: 20 years of Painting and Drawing", Ringling Museum, Sarasota, FL, 1980. Neuberger Museum, Purchase, NY, 1979.

Represented in collections of: Metropolitan Museum of Art. Museum of Modern Art. Brooklyn Museum.
Guggenheim Museum. Whitney Museum of American Art. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Museum of Fine Arts, Boston. Fogg Museum. Institute of Contemporary Art, Boston. National Gallery of Art. Corcoran Gallery of Art. Library of Congress. The Phillips Collection. Carnegie Institute. Cincinnati Art Museum. Seattle Art Museum. San Francisco Museum of Modern Art.

Publications: Will Barnet, Christopher Benfy, and Emily Dickinson, The World in a Frame: Drawings by Will Barnet, Poems by Emily Dickinson, New York: George Braziller, 1989. Robert Doty, Will Barnet, New York: Harry N. Abrams, 1984. Susan E. Meyer, Will Barnet: 27 Master Prints, New York: Harry N. Abrams, 1979.

Education: Massachusetts College of Art, Honorary Doctor of Fine Arts, 1989. Art Students League, 1930-33. Boston Museum of Fine Arts School, 1927-30.

LINDA BRENNER

Chairperson of the Sculpture Department Instructor of Sculpture and Drawing

Selected Solo Exhibitions: ETS Conference Center, Princeton, NJ, 1990. Rodger LaPelle Gallery, Philadelphia, 1984. Vivian Brant Gallery, NY, 1980. Philadelphia Art Alliance, 1979. American Institute of Architects, Philadelphia, 1972. Temple University, 1970.

Selected Group Exhibitions: James A. Michener Art Museum, Doylestown, PA, 1991. Woods Gerry Gallery, Providence, RI, 1990. Aart Vark Gallery, Philadelphia, 1989. Long Beach Island Foundation of the Arts, NJ, 1985. Rutgers University, 1981. Museum of the Philadelphia Civic Center, 1980. Woodmere Art Museum, Philadelphia, 1978. Southern Alleghenies Museum of Art, 1977.

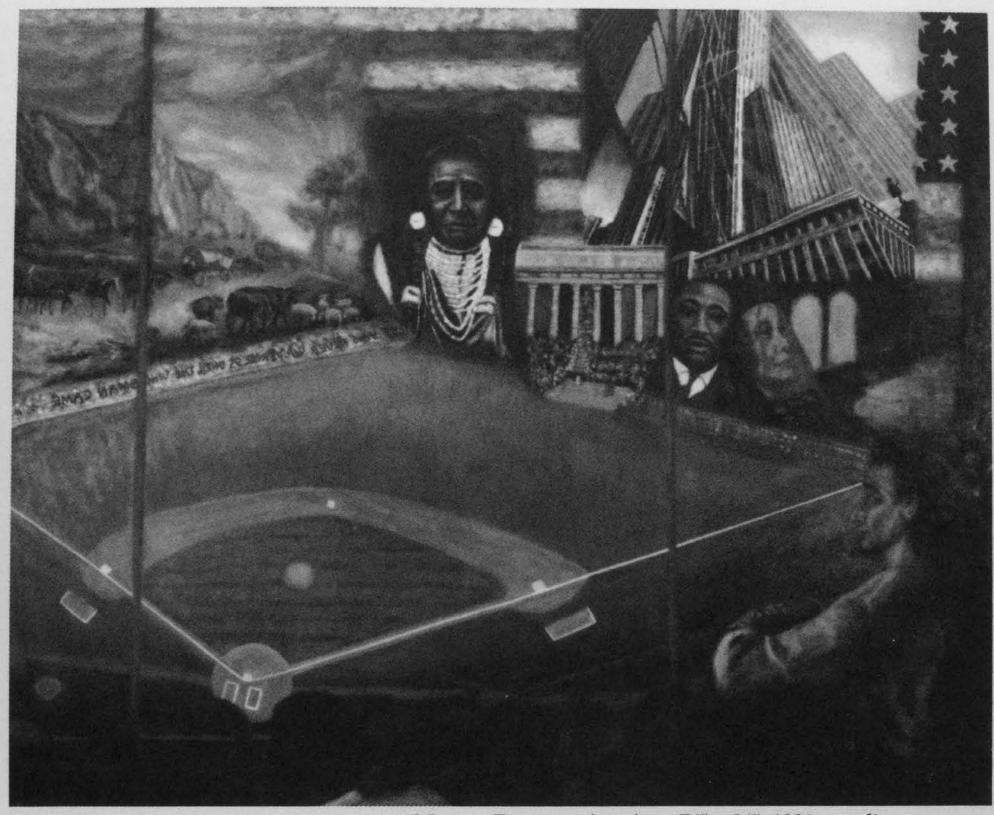
Commissions: Architectural models of Louis Kahn projects for the Museum of Contemporary Art, Los Angeles; exhibit to travel to Philadelphia Museum of Art; Centre Georges Pompidou; Museum of Modern Art, New York; Museum of Modern Art, Gunma, Japan; Kimbell Art Museum, Fort Worth; Wexner Center for the Visual Arts, Ohio State University, 1991-1994. Medallion for the Law School of the University of Pennsylvania. Space study model of the rotunda and north lobby of the National Gallery of Art for Hyman Myers of Vitetta Group, Architects, 1982.

Education:

Tyler School of Fine Arts, 1962-63. Rhode Island School of Design, BFA, 1962.



Linda Brenner, Chestnut Lotus, 18.5" x 8" x 7", cast stone with graphite and carved chestnut wood



Murray Dessner, American, 76" x 84", 1991, acrylic on canvas

MURRAY DESSNER Instructor of Drawing and Painting

Awards: Purchase Prize, Fellowship of the Pennsylvania Academy of the Fine Arts, 1990. Philadelphia Museum Purchase Prize, Cheltenham Art Center, 1969. Gibbons Fellowship Painting Prize, 1968. Schiedt Travel Scholarship, 1966. Cresson Travel Scholarship, 1965.

Solo Exhibitions: Moore College of Art, Philadelphia, 1991. Vorpal Gallery, New York, 1984, 1986. Marion Locks Gallery, Philadelphia, 1972, 1974-78, 1980, 1984. Pacific University, Forest Grove, OR, 1983. Cornell Fine Arts Center Museum, Rollins College, 1982. Pennsylvania Academy of the Fine Arts, 1970. East Hampton Gallery, New York, 1969. Vanderlip Gallery, Philadelphia, 1968. Friends Neighborhood Guild, Philadelphia, 1967.

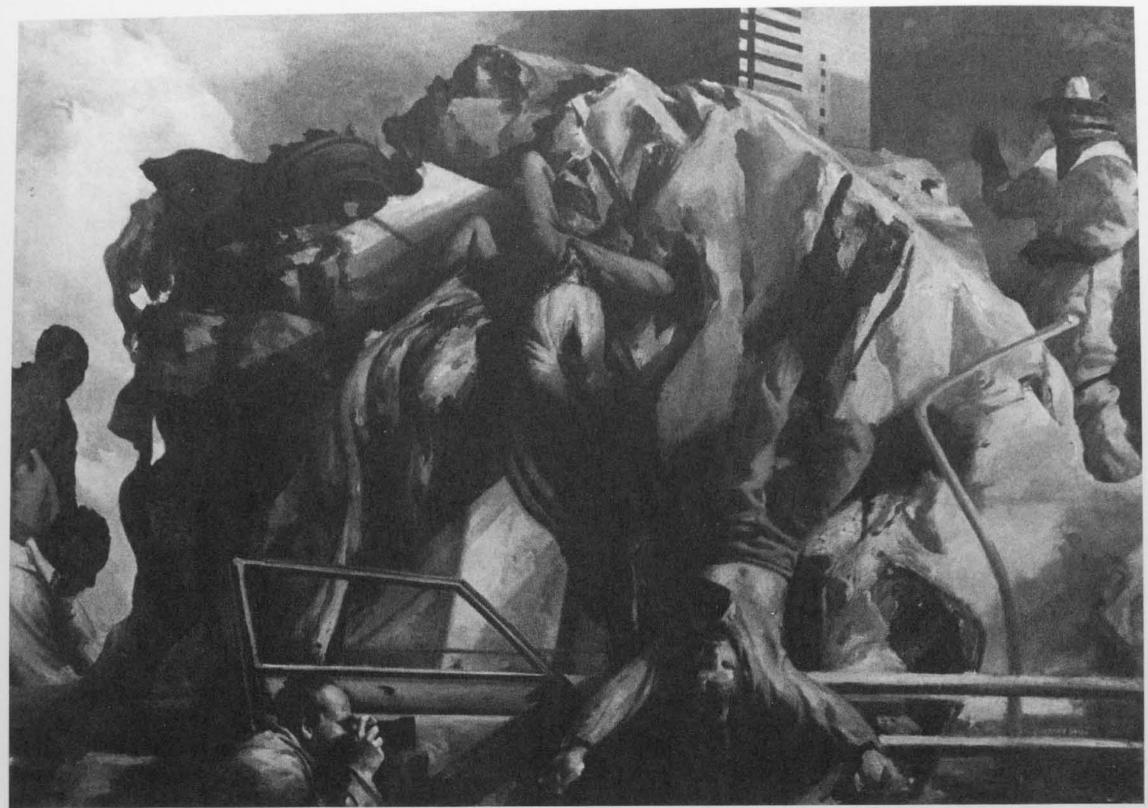
Group Exhibitions: Cheltenham Art Center Annual Painting Exhibition, Cheltenham, PA, 1966, 1969-70, 1972.

Pennsylvania Academy of the Fine Arts Fellowship Exhibition, 1964-69, 1971-72. International Art Festival, Puerto Rico, 1969. "Pittman Selects", Kenmore Gallery, Philadelphia, 1968. Philadelphia Art Alliance, 1967. Rhode Island School of Design, 1964. Pennsylvania School of Design, 1964.

Represented in collections of: Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Fidelity Mutual Life Insurance Company. Penn Federal Savings and Loan Associations. Girard Bank. Bryn Mawr College. Cornell Fine Arts Center Museum. Private collections.

Education:

Pennsylvania Academy of the Fine Arts, 1962-66. Fleisher Art Memorial, 1960-61.



Sidney Goodman, A Waste, 128" x 89", oil on canvas, 1985-6

SIDNEY GOODMAN Instructor of Painting

Awards: Hazlett Award for Excellence in the Arts, Pennsylvania Council on the Arts, 1986. Awards in the Visual Arts, 1984. First prize, 39th Annual Midyear Show, Butler Institute of American Art, 1975. National Endowment for the Arts Grant, 1974. First prize in painting, National Academy of Design, 1971. Guggenheim Fellowship, 1964. Ford Foundation Purchase, 1962. Yale-Norfolk Fellowship, 1957.

Solo Exhibitions: Terry Dintenfass, 18 shows from 1961 through 1992. University of Georgia Museum, 1991. Rosenthal Fine Arts, Chicago, 1989. Greenville County Museum of Art, SC, 1987. Philadelphia Museum of Art, 1985. Wichita Art Museum, 1984. Institute of Contemporary Art, Virginia Art Museum, 1981-82. Boston University, 1982. Queens Museum, 1981. Columbus Museum of Art, 1981. Arkansas Art Center, 1981. Delaware Art Museum, 1981. Museum of Art, Pennsylvania State University, 1980. Schenectady Museum, 1978. Pennsylvania Academy of the Fine Arts, 1975. University of Rhode Island, 1974. George Washington University, 1969.

Selected Group Exhibitions: Museum of Modern Art. Whitney Museum of Art. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. American Academy and Institute of Arts and Letters. National Academy of Design. Museum of Fine Arts, Boston. Corcoran Gallery of Art. National Portrait Gallery. Queens Museum. Butler Institute of American Art. Cleveland Museum of Art. Columbus Museum of Art. The Chrysler Museum. Delaware Art Museum. De Cordova Museum. Joslyn Museum. Sheldon Memorial Art Gallery. Minnesota Museum. Sogo Museum of Art, Yokohama, Japan. Goteberg, Sweden. Foundation Nationale des Arts Graphique et Plastiques. Victoria College of Arts, Melbourne, Australia. Marquette University. Bucknell University. Vassar College. University of Illinois, Urbana. Boston University. Westminster College. University of Connecticut. Arizona State University.

Represented in the collections of: Metropolitan Museum of Art. Museum of Modern Art. Whitney Museum of American Art. Brooklyn Museum. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Hirshhorn Museum. Library of Congress. National Museum of American Art.

Education: Philadelphia College of Art, graduated 1958.

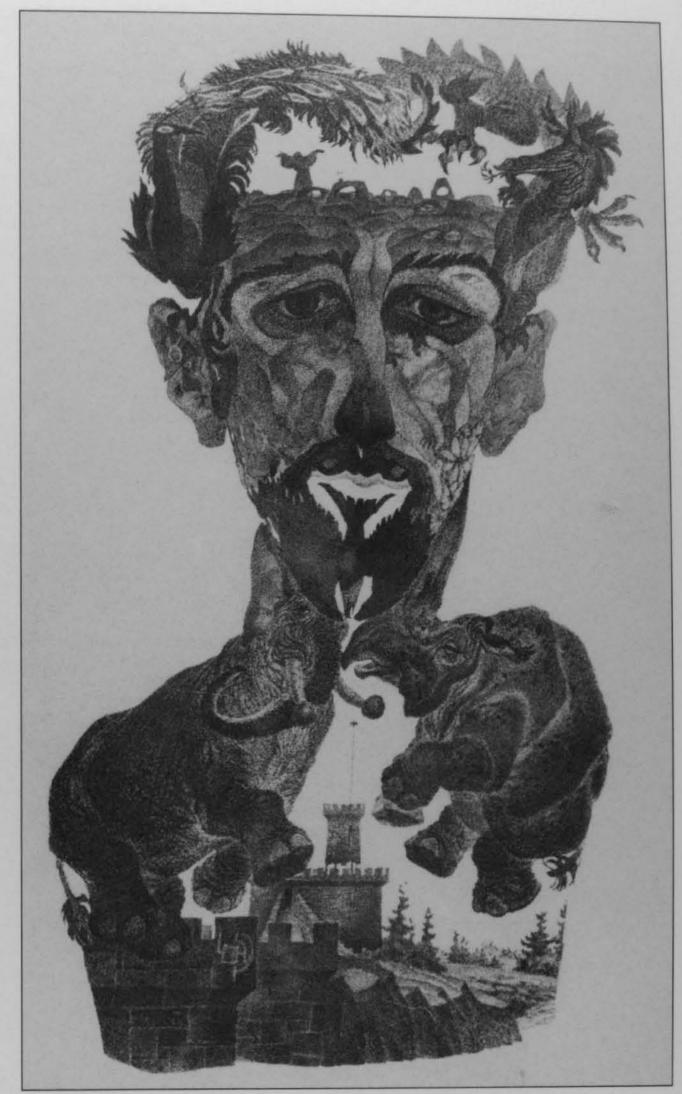
OLIVER GRIMLEY Instructor of Drawing

Awards: Ralph Pallen Coleman Prize for Illustration, 1973, 1980, 1984. J.W. Zimmerman Memorial Prize, 1979. Harrison S. Morris Prize, 1975. Woodmere Prize, 1975. First prize for sculpture, Regional Council of Community Arts Center, 1974. First prize for watercolor, Jenkintown Festival of Art, 1973. The Bruce C. Marks Prize for drawing, 1971. Pennell Memorial Medal Award 1966, 1968, 1970. Freedom Foundation Award, 1953. Listed in Who's Who in American Art. First prize for Perspective, First Thouron Prize for Composition, Cresson Travel Scholarship, and Schiedt Travel Scholarship, Pennsylvania Academy of the Fine Arts.

Exhibitions: Metropolitan Museum of Art. Whitney Museum of American Art. Pennsylvania Academy of the Fine Arts. Library of Congress. Philadelphia Art Alliance. Woodmere Art Museum.

Commissions: Philadelphia Eagles Football Club. Sun Oil Company. Murals for Commonwealth Federal Savings and Loan, American Bank and Trust Company of Pennsylvania and The Hamilton Reliance Savings Association.

Education: Pennsylvania Academy of the Fine Arts, University of Pennsylvania, BFA, MFA.



Oliver Grimley, Self-portrait

ALEXANDER HROMYCH

Instructor of Sculpture

Awards: Bronze Medal for Sculpture, National Arts Club, 1971. Mary Kent Prize, 1971. Artist Fund Prize, National Academy of Design, 1970. May Audubon Post Prize, Fellowship of the Pennsylvania Academy of the Fine Arts, 1967. Cresson Travel Scholarship, 1961. Stimson Prize, 1960. Mary Townsend and William Mason Memorial Prize, 1960. Stewardson Prize, 1959.

Represented in: private collections in the U.S. and Europe.

Education: Pennsylvania Academy of the Fine Arts.



HOMER JOHNSON Instructor of Painting and Drawing

Awards: Second Prize in "Celebration of the Figure", Wallingford Art Center, 1990. Strathmore Award, Philadelphia Watercolor Club, Woodmere Art Museum, Philadelphia, 1989. Nancy Gill Memorial Prize, Philadelphia Watercolor Club, 1972. Ranger Fund Purchase Prize, American Watercolor Society, National Academy of Design, 1972. Lambert Fund Purchase Prize, Pennsylvania Academy of the Fine Arts, 1959. Tiffany Grant, 1959. Cresson Travel Scholarship, 1951.

Solo Exhibitions: Woodmere Art Museum, Philadelphia, 1965, 1972. Philadelphia Art Alliance, 1971. Peale House Galleries, Pennsylvania Academy of the Fine Arts, 1966. Philadelphia Art Alliance, 1962.

Selected Group Exhibitions: Crozer-Chester Medical Center, 1991. Southern Vermont Artists, Manchester, VT, 1990. American College, 1988. West Village Meeting House, Brattleboro, VT, 1988. Southern Vermont Art Center, 1985. Cabrini College, 1984. Brattleboro Museum of Art, 1983. Brooks Memorial Library, Brattleboro, 1980. First prize in aqueous media, Philadelphia Watercolor Club, 1979. Regional Art Exhibition, University of Delaware, 1977-78. Annual Traveling Exhibition of the American Watercolor Society, 1975-76. Earth Show, Philadelphia Civic Center, 1973. Delaware Art Museum, 1973. Harrisburg, PA, 1971. Museum of Fine Arts, Springfield, MA, 1966. Pennsylvania Academy of the Fine Arts Watercolor Show, 1965. Regional Drawing Exhibition, Philadelphia Museum of Art, 1965. Butler Institute of American Art, Youngstown, OH, 1965. Pennsylvania Academy of the Fine Arts Regional Show, 1964.

Represented in the collections of: Butler Institute of American Art. Smith Kline and French Laboratories. United States Embassy, Lima, Peru. Private collections. Member of American Watercolor Society and the Philadelphia Watercolor Club.

Education:

Pennsylvania Academy of the Fine Arts, 1946-52. Barnes Foundation.



Homer Johnson, Bathers, 23" x 17"

JIMMY C. LUEDERS Instructor of Painting

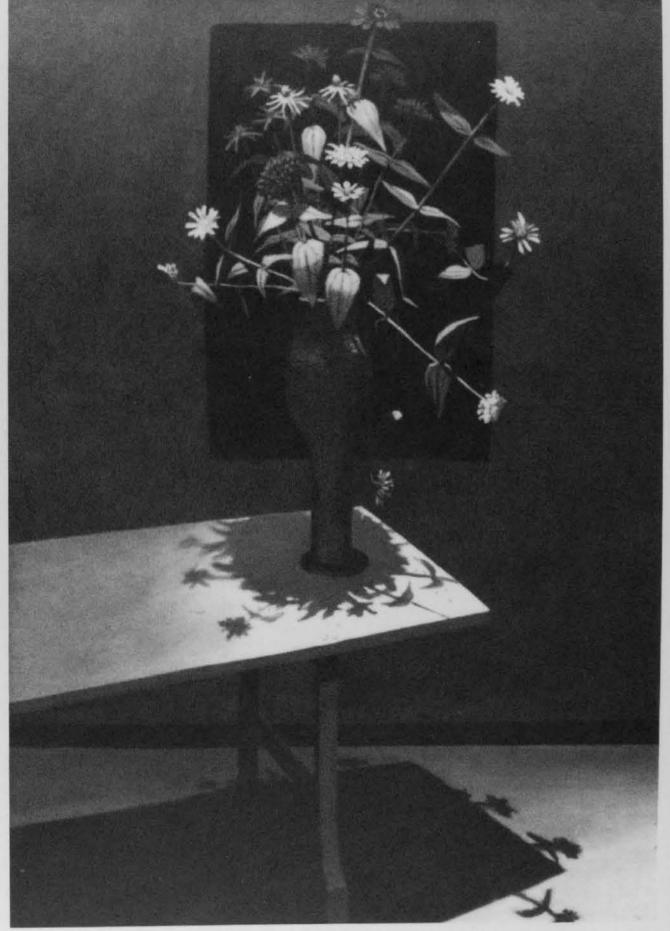
Awards: Percy M. Owens Memorial Award for a Distinguished Pennsylvania Artist, 1980. Listed in "Three Centuries of American Art, Bicentennial Exhibition", Philadelphia Museum of Art, 1976. Caroline Gibbons Granger Memorial Prize, 1971. May Audubon Post Prize, Pennsylvania Academy of the Fine Arts, 1952, 1970. Sixth Annual Award Show, Cheltenham Art Center, 1953. Terry Art Institute, 1952. Third Hallgarten Prize at the 127th Exhibition of National Academy of Design, 1952. Schiedt Travel Scholarship, 1951. Cresson Travel Scholarship, 1950.

Solo Exhibitions: Mangel Gallery, Philadelphia, 1991. Woodmere Art Museum, Philadelphia. Marion Locks Gallery, Philadelphia, 1979, 1982, 1985. McCleaf Gallery, Philadelphia, 1971, 1974. University of Jacksonville, 1968. Episcopal Academy, Merion, PA, 1967. Peale Gallery, Philadelphia, 1965. Lehigh University, 1962. Philadelphia Art Alliance. Young Men's and Women's Hebrew Association, 1958. Pennsylvania Academy of the Fine Arts, 1956.

Selected Group Exhibitions: The National Institute of Arts and Letters, 1969. Butler Art Institute. Metropolitan Young Artist Show, National Arts Club, NY, 1960. Philadelphia Museum of Art. Philadelphia Art Alliance, 1962. Pennsylvania Academy of the Fine Arts.

Represented in the collections of: Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. SKF Industries Inc. State Street Bank, Boston. Atlantic Richfield Company, School of Pharmacy of Temple University, Fidelity Bank, Girard Bank, Philadelphia. Private collections.

Education: Pennsylvania Academy of the Fine Arts.



Jimmy C. Lueders, Still Life I, 60" x 42", acrylic



Dan Miller, Portrait of Lucien Freud, 24" x 34", 1991, woodcut

DANIEL D. MILLER

Instructor of Painting, Printmaking, and Art History Chairperson of the Painting Department, 1987-1993 Acting Director, 1984-85 Assistant Dean of Faculty, 1983-84

Awards: Pennsylvania Academy of the Fine Arts Dean's Award, 1989. Percy Owens Award, 1986. Leona Karp Braverman Prize, 1976. Bertha M. Goldberg Award, 1975. Honorable Mention, Graphics and Drawing Annual, Wayne Art Center, 1973. Purchase Prize, 41st Annual Exhibition, Cumberland Valley Artists, 1973. Watercolor Annual, Friends Central School, 1972. Cresson Travel Scholarship, 1958.

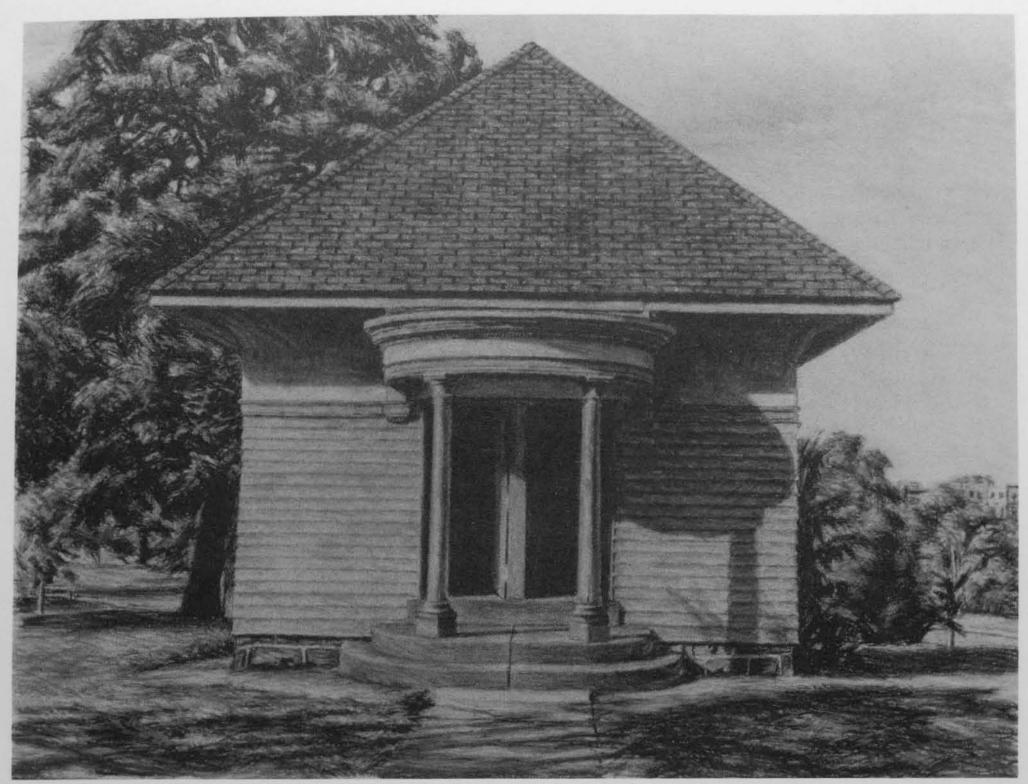
Solo Exhibitions: 54

Represented in the collections of: Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. University of Pennsylvania Library. Wilmington Society of the Fine

Arts. Pennsylvania State University. Dickinson College. Rutgers Museum. Princeton University Library. Philadelphia Public Library. Friends Select School. University of Maine. LaSalle College. Member of the Philadelphia Watercolor Society and the American Color Print Society.

Education:

Pennsylvania Academy of the Fine Arts, 1955-1959. University of Pennsylvania, MFA, 1958. Pennsylvania State University summer painting classes under Hobson Pittman. Lafayette College, BA.



Edith Neff, Lemon Hill, 25" x 32", pastel, 1989

EDITH NEFFInstructor of Painting

Awards: Bus Shelter Competition, Philadelphia Art Now, 1988. Venture Fund Grant, Carnegie-Mellon Foundation/ The Philadelphia College of Art, 1983 and 1986. Pennsylvania Council of the Arts Fellowship Grant, 1982. Philadelphia Museum Purchase Prize, Cheltenham Art Center, 1974. Purchase Prize, "Drawings, USA", Minnesota Museum of Art, 1972. Purchase Prize, "Annual Painting Exhibit", Washington and Jefferson University, 1969.

Selected Solo Exhibitions: Western Carolina University, Cullowhee, NC, 1990. The School Gallery, Pennsylvania Academy of the Fine Arts, 1989. Southern Alleghenies Museum of Art, 1989. The More Gallery, Philadelphia, 1988. Marian Locks Gallery, Philadelphia, 1982, 1984. Adam L. Gimbel Gallery, NY, 1982. Gross McCleaf Gallery, Philadelphia, 1971, 1979. Memorial Gallery, Philadelphia, 1977. Jefferson Commons, Jefferson University, Philadelphia, 1969. Philadelphia Art Alliance, 1967.

Selected Group Exhibitions: Institute of Contemporary Art, Philadelphia, 1991. Delaware Center for the Contemporary Arts, 1989. National Academy of Design, New York, 1987-88. Robischon Gallery, Denver, 1987. Allentown Museum of Art, PA, 1979, 1983. Oakland Museum, 1982. Richmond Museum of Art, 1982. Pennsylvania Academy of the Fine Arts, 1981. Allan Stone Gallery, New York, 1981. Philadelphia Museum of Art, 1976, 1979. Genesis Gallery, New York, 1978. Aldrich Museum of Art, Ridgefield, CT, 1976. "The Figure in Recent American Painting", a traveling exhibition, 1974-75. Philadelphia Civic Center Museum, 1974. Minnesota Museum of Art, 1973.

Commissions: One Logan Square Associates. University Science Center, Philadelphia.

Represented in the collections of: Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Washington and Jefferson University, Washington, PA. Minnesota Museum of Art, St. Paul. Chemical Bank of New York. Villanova University. Free Library of Philadelphia. Equitable Life Assurance Company, Worthington, OH. Rita Rich Collection.

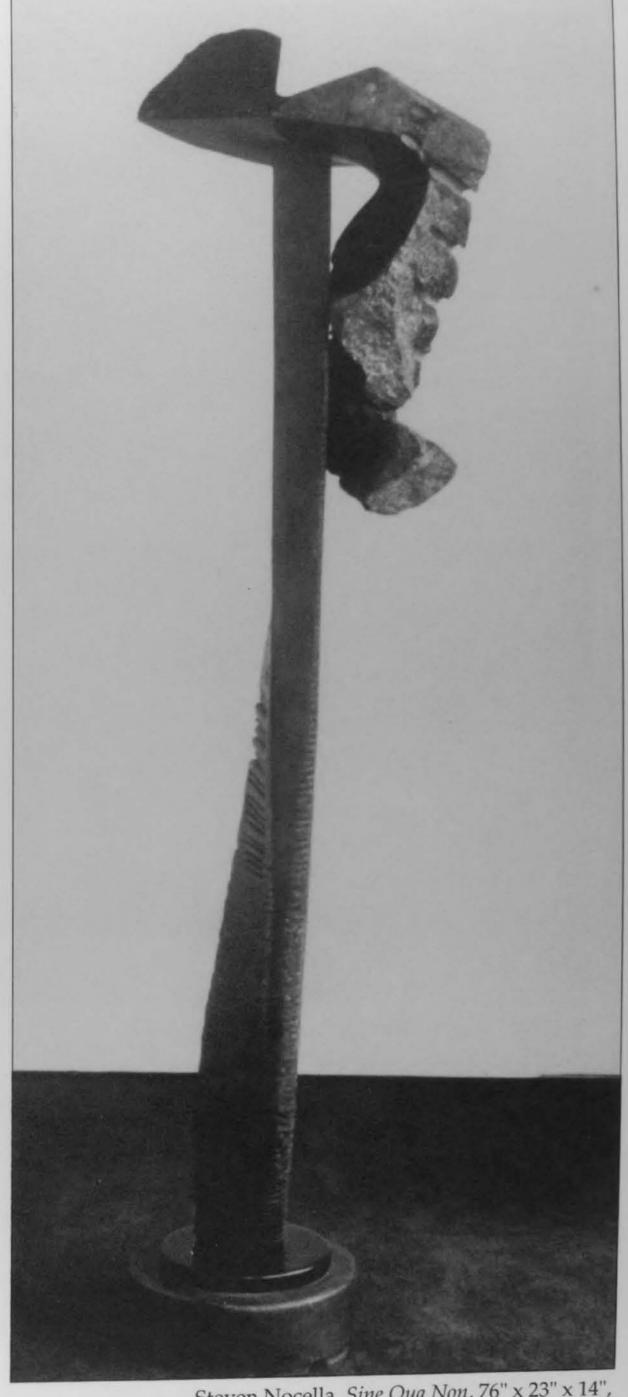
Education: Philadelphia College of Art, BFA, 1965.

STEVE NOCELLA Instructor of Sculpture

Exhibitions: Pennsylvania Academy of the Fine Arts Faculty Sculpture, 1992. Philadelphia Art Alliance, 1990. Suzanne Gross Gallery, Philadelphia, 1985, 1986. Alumni Sculpture Show, Philadelphia College of Art, 1983. International Invitational Sculpture Show, Chester County Arts Center, PA, 1982.

Education:

University of Pennsylvania, MFA, 1984. Philadelphia College of Art, BFA, 1981.



Steven Nocella. Sine Qua Non, 76" x 23" x 14", granite, steel, marble



Eo Omwake, When have you ever moved?

EO OMWAKEInstructor of Painting and Drawing

Exhibitions: Delaware Regional Biennial, Delaware Art Museum, 1991. Susan Isaacs Gallery, Wilmington, 1988. Park Row Gallery, Santa Fe, 1982. Linea Plus, New York, 1982. Race Gallery, Philadelphia, 1979, 1982. Sebastian Moore Gallery, Boulder, CO, 1980, 1981. Montreal, Canada, 1981. Zaks Gallery, Chicago, 1980. Institute of Contemporary Art, Philadelphia, 1978. Robinson Gallery, Houston, 1978. University of Texas, 1977. Alverthorpe Annual Exhibition, 1976. Tehran, Iran, 1976. Delaware Annual Exhibition, 1976. Portfolio Gallery, Dusseldorf, Germany, 1976. PMA at MCA, Philadelphia, 1975. Pyramid Gallery, Washington, D.C., 1975. 63rd Annual Randolph Macon College Exhibition, 1974. Louis K. Meisel

Gallery, New York, 1974. Whitney Annual of American Painting, 1972, 1973. Earth Art Exhibit, Philadelphia, 1973. Hobson Pittman Memorial Exhibition, Philadelphia, 1973. First prize, Cheltenham Annual Painting Exhibition, 1972. Marian Locks Gallery, Philadelphia, 1972. Contributing artist, Marcel Duchamp Retrospective Exhibition, Fischbach Gallery, New York, 1972. Philadelphia Museum of Art, 1970, 1972. Henri Galleries, Washington, D.C., 1971. Kenmore Galleries, Philadelphia, 1968.

Represented in: private and public collections.

Education: Pennsylvania Academy of the Fine Arts, 1968.

ELIZABETH OSBORNE Instructor of Painting

Awards: MacDowell Colony Fellow, 1983. Richard and Hilda Rosenthal Foundation Award, National Institute of Arts & Letters, 1968. Fulbright Grant to Paris, 1963-64. Schiedt Travel Scholarship, 1958. Cresson Travel Scholarship, 1957. Catherwood Travel Fellowship, 1955.

Solo Exhibitions: Marian Locks Gallery, Philadelphia, 1972, 1976, 1978, 1988, 1992. Fischbach Gallery, New York, 1980, 1982, 1984, 1987. Gimpel and Weitenhoffer Gallery, New York, 1974, 1977. Makier Gallery, 1970. Sao Paulo, Brazil, 1969.

Group Exhibitions: Jane Haslem Gallery, Washington, D.C., 1992. National Museum of Women in the Arts, Washington, D.C., 1991. Marian Locks Gallery, Philadelphia, 1991. Museum of Modern Art, 1990. Butler Institute of American Art, 1987. San Francisco Museum of Modern Art, 1986. Florida International University, 1983. Silverman, CT, 1982. Hecksher Museum, Huntingdon, NY, 1982. McNay Art Institute, San Antonio, TX, 1982. Pennsylvania Academy of the Fine Arts, 1976, 1981. University of North Dakota Art Galleries, 1980. Philadelphia Museum of Art, 1979. Southern Alleghenies Museum of Art, 1979. Westmoreland County Museum. Women Printmakers, San Francisco, 1979. Still Life Prints, Boston, 1979. Indianapolis Museum of Art, 1978. Los Angeles, 1977. Philadelphia Museum of Art, 1976. Bronx Museum of the Arts, 1975. Springfield Art Museum, MO, 1975. Woman's Work - American Art, 1974. National Institute of Arts & Letters, 1968.

Education:

University of Pennsylvania, BFA, with honors, 1959. Pennsylvania Academy of the Fine Arts, 1958.



Elizabeth Osborne, From the Garden, 48" x 70", oil



Peter Paone, The Dance, 22" x 30", pen and ink wash, 1988

PETER PAONE

Instructor of Printmaking and Drawing Chairperson of the Printmaking Department, 1983-93

Awards: Pennsylvania Council for the Arts Grant, 1986. Print Club of Philadelphia, Award of Merit, 1983. Louis Comfort Tiffany Foundation Grant, 1964, 1965. Simon Guggenheim Foundation Grant, 1965.

Selected Solo Exhibitions: Hooks Epstein, Houston.
David Mancini, Philadelphia. Robinson Galleries.
Kennedy Galleries, New York. David Gallery, Houston.
Clytie Jessop Gallery, London. Forum Gallery, New York.
Print Club, Philadelphia. Contemporary Arts Museum,
Houston. Amarillo Arts Center. Association of American
Artists. McAllen International Museum. Makler Gallery,
Philadelphia. Benson Gallery, Long Island, NY. Roswell
Museum, NM. Galerie E. Hilger, Vienna. Represented in
28 group exhibitions.

Represented in the collections of: Museum of Modern Art. Victoria and Albert Museum, London. Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Art Institute of Chicago. National Gallery of Art. Library of Congress. Delaware Art Museum. New Jersey State Museum. Butler Institute of American Art. Yale University Art Gallery. Syracuse University. University of Massachusetts. Museum of Art, Penn State University. Tamarind Institute, Albuquerque. Print Club, Philadelphia. Free Library of Philadelphia. The Summer Foundation. Princeton Library. Utah Museum. Carl Sandburg Memorial Library. The General Mills Collection. Atlantic Richfield Co., Los Angeles.

Education: Philadelphia College of Art, BA, 1958. Barnes Foundation, 1953-54.



Jody Pinto, Fingerspan bridge, Fairmount Park, Philadelphia, 59'L x 9'9"H x 4'10"W, weathering steel, 1987

JODY PINTO Critic and Instructor of Drawing

Awards: Hazlett Memorial Award, 1983. New Jersey Council on the Arts Grant, 1982-83. Pennsylvania Council on the Arts Grant, 1980-81. National Endowment for the Arts Grant, 1979-80. Cresson Travel Scholarship, 1967.

Solo Exhibitions: Hal Bromm Gallery, New York, 1978-81, 1983, 1985, 1987. Marian Locks Gallery, Philadelphia, 1980, 1987. Roger Ramsay Gallery, Chicago, 1985. Morris Gallery, Pennsylvania Academy of the Fine Arts, 1980. California State University, 1980. 112 Green Street Gallery, New York, 1979. Demarco Gallery, Scotland, 1979. Nexus Gallery, Philadelphia, 1977.

Commissions/Installations: Artpark, Lewiston, NY. Wright State University. P.S.1, NY. School of the Art Institute of Chicago. Institute of Contemporary Art, Philadelphia. University of Oklahoma. Wooster College, OH. Upper Galilee, Israel. Swarthmore College. California State University. Three Rivers Arts Festival, Pittsburgh. Sacramento, CA. Boulder, CO. Battery Park Landfill, New York. Hammarskjold Plaza, New York. "Fingerspan"

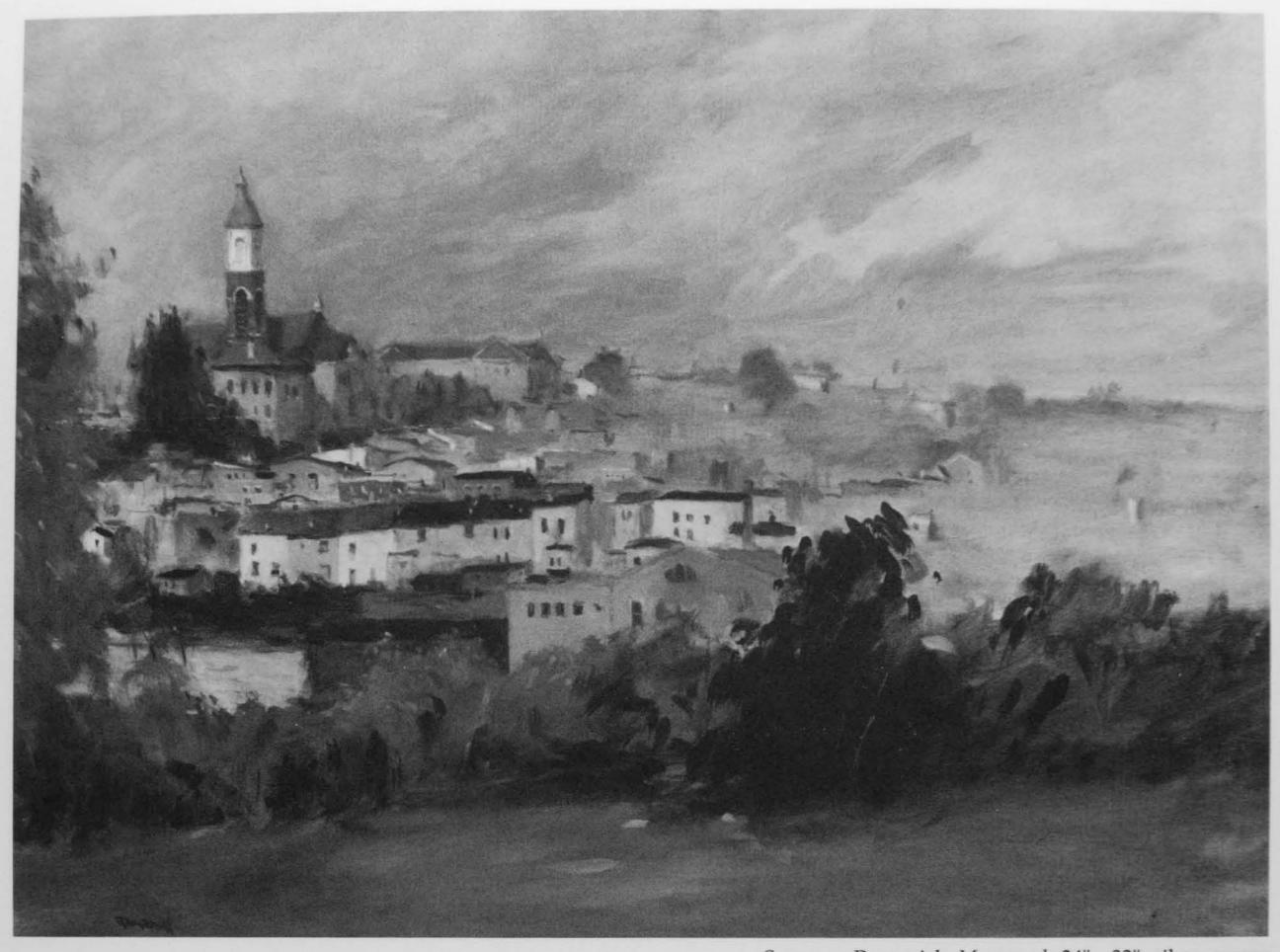
Bridge, Fairmount Park, Philadelphia. Socrates Sculpture Park, Long Island City, NY.

Current Projects: 1988-93, Design team member, Metro Link Light Rail System, St. Louis. "Seneca Steps" collaborative design of stair access to the waterfront, Seattle, WA. Design team member "Southern Avenue Streetscape Project", Phoenix. "East-West Arbor" design of multi-use arbor, platform and Agrarian Garden Park, Spokane.

Represented in the collections of: Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Neuberger Museum, Purchase, NY. Whitney Museum of American Art. Guggenheim Museum.

Publications: "Quintessence" Catalogue, 1978, Wright State University. "Excavations and Constructions: Notes for the Body/Land", Marian Locks Gallery, Philadelphia.

Education: Pennsylvania Academy of the Fine Arts, 1968. Philadelphia College of Art, BFA, 1973.



Seymour Remenick, Manayunk, 24" x 32", oil on canvas

SEYMOUR REMENICK Instructor of Painting

Awards: Louis Comfort Tiffany Grant. Benjamin Altman Landscape Prize. National Academy of Design. Hallmark Purchase Prize.

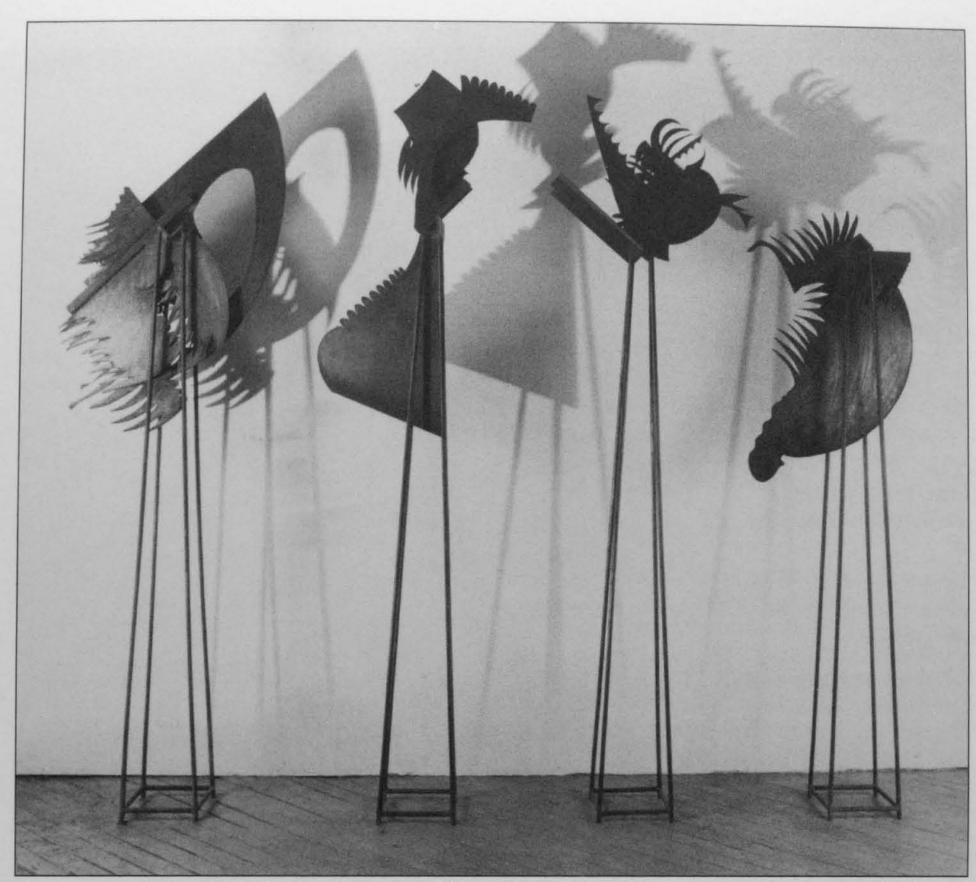
Solo Exhibitions: Davis Gallery, New York. Philadelphia Art Alliance. Peridot Gallery, New York. Pearl Fox Gallery, Melrose Park, PA. Gallery K, Washington, D.C. Rosemont College.

Selected Group Exhibitions: American Federation of Arts Tours. "American Landscape: A Living Tradition", Smithsonian Institute. "American Painting", Rome, Italy. Third Biennial Exhibit, Bordighera, Italy. "Four Young Americans", Rhode Island School of Design. La Napoule Foundation, Paris, France. "Eleven Contemporary American Painters", Syracuse Museum of Fine Arts.

"Three American Painters", Festival of the Arts, Spoleto, Italy. National Academy of Design. Butler Institute of American Art. "Philadelphia: Three Centuries of American Art", 1976, Philadelphia Museum of Art, 1976.

Represented in the collections of: Hirshhorn Museum. Library of Congress. National Museum of American Art. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Metropolitan Museum of Art.

Education: Tyler School of Fine Arts. Academie des Beaux-Arts, Paris. Hans Hofmann School. Pennsylvania Academy of the Fine Arts. Barnes Foundation.



Robert Roesch, Resplendent, Sublime, Illusion, Bishop, human size, 1991, acid-etched steel

ROBERT ROESCH Instructor of Sculpture

Awards: Pennsylvania Council on the Arts Fellowship Grant, 1989. Sound and video documentation of works of art and projects shown at Nexus Gallery, Philadelphia, funded by The Foundation For Today's Art, 1985-88. National Endowment for the Arts grant for the exploration of two dimensional work, 1985. Wistariahurst Museum Sculpture Award, 1977.

Selected Solo Exhibitions: Nerlino Gallery, New York, 1989, 1990, 1991. Schmidt/Dean Gallery, Philadelphia, 1990. Ernst Alexandra Gallery, Washington, D.C., 1988. Ben Mangel Gallery, Philadelphia, 1983, 1986. Segal Gallery, New York, 1984, 1985. Gallery Camino Real, Boca Raton, FL, 1984. Art at Arron Berman Gallery, New York, 1983. Kornbluth Gallery, Fairlawn, NJ, 1983. Louise Himelfarb Gallery, Southampton, NY, 1978, 1982, 1983. Fontana Gallery, Philadelphia, 1981. Philadelphia Art

Alliance, 1980. Fine Arts Gallery, Southampton, NY, 1978. Thomas Greenly Gallery, Sculpture in Transition, Long Island, NY, 1976. Channel Gallery, Long Island, NY, 1975. Chuck Levitan: Works of Art, New York, 1974.

Represented in the collections of: Marine Midland Bank, RCA Victor, New York. USIA, Washington, D.C. ARA Tower, Fidelity Bank, Philadelphia. South Walnut Plaza, Wilmington, DE. Sanborn Square Park, Boca Raton, FL. Lynmark Group, Suffern, NY. Metropolitan Museum of Art, Coral Gables, FL. State University of New York, Farmingdale.

Education:

Studio Assistant, David Lee Brown, New York. Pratt Institute, BFA. State University of New York, Farmingdale, BAA.

TONY ROSATI

Instructor of Printmaking, Critic Chairperson of the Printmaking Department, 1993

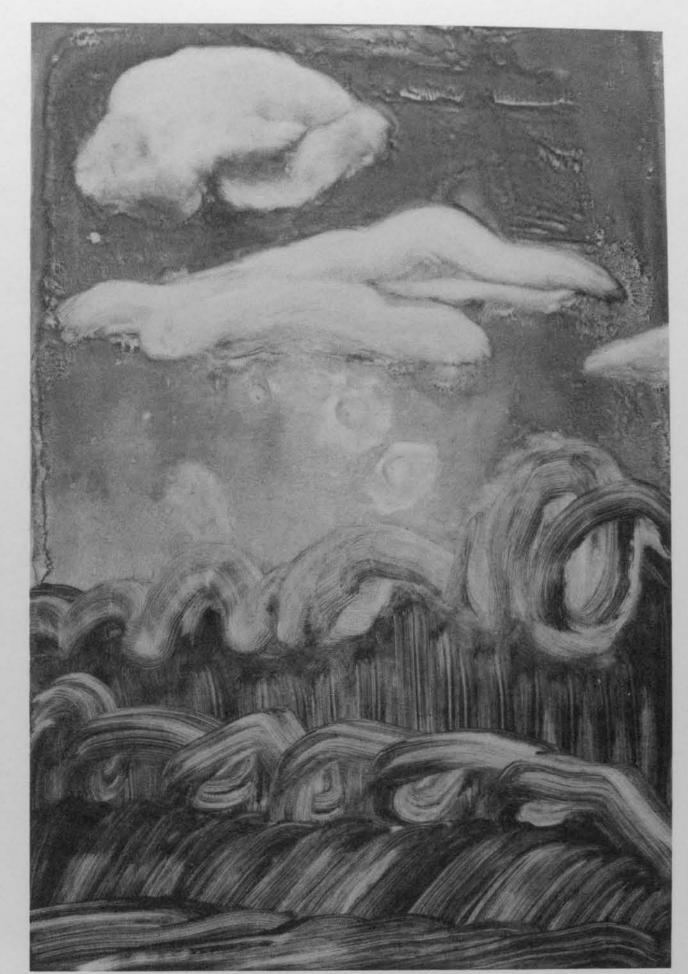
Grants: Artist in Residence, Abington Art Center, 1986-87. Pennsylvania Council on the Arts, Artist in Residence Program 1984-86.

Solo Exhibitions: Rider College Gallery, Lawrenceville, NJ, 1989-90. The Philadelphia Art Alliance, 1980, 1990. Gallery Avenue Kobe, Japan, 1987. Woodmere Art Museum, Philadelphia, 1985. The George School, Newtown, PA, 1983. Newtown Savings Association, PA, 1983. Philadelphia College of Art, 1981. Tyler School of Art, Temple University, Philadelphia, 1980.

Selected Group Exhibitions: DeCordova Museum, Lincoln, MA, 1991. Pennsylvania Academy of the Fine Arts, 1991. James A. Michener Museum, Doylestown, PA, 1991. Philadelphia Museum of Art, 1990. The Hicks Art Center, Bucks County Community College, 1990. Abington Art Center, Jenkintown, PA, 1989. Pennsylvania School of Art and Design, Lancaster, PA, 1989. Jessica Berwind Gallery, Philadelphia, 1988. 64th Annual Competition of Prints and Photographs, Print Club, Philadelphia, 1988. Beaver College, 1988. Woodmere Art Museum, Philadelphia, 1988.

Represented in the collections of: National Gallery of Art, Washington, D.C. Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. DeCordova Museum, Lincoln, MA. Dulin Gallery of Art, Knoxville, TN. Jane Voorhees Zimmerli Art Museum, Rutgers University. Philadelphia Art Alliance. Woodmere Art Museum, Philadelphia.

Education: Tyler School of Art, MFA, 1980. Rider College, BA, 1969.



Tony Rosati, Four Moons, 26" x 18", monotype, 1989



Glenn Rudderow, The Window, 50" x 42", oil on canvas, 1987

GLENN RUDDEROW Instructor of Drawing and Painting

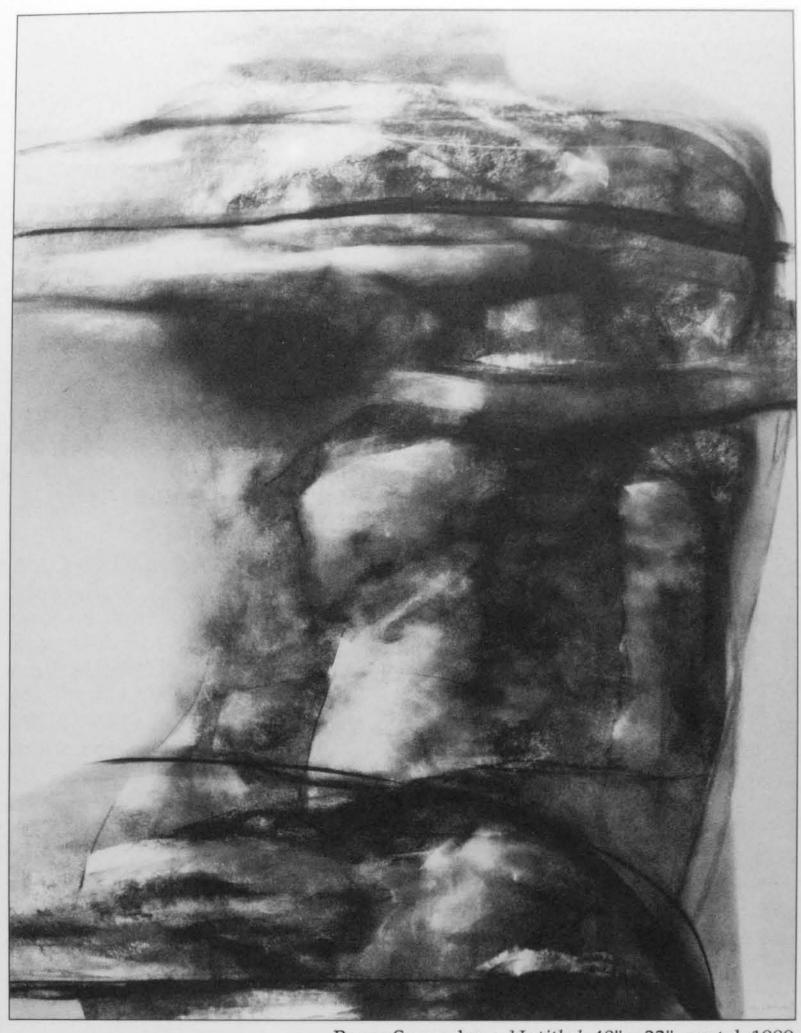
Awards: May Audubon Post Award, Fellowship of the Pennsylvania Academy of the Fine Arts, 1986. Award and grant for three murals, Cape May Cultural Commission, 1985-86. James Merick Memorial Award, Philadelphia Watercolor Club, 1985. New Jersey State Council on the Arts Grant, 1980-81. Greenshields Memorial Grant, Montreal, Canada, 1977-78.

Selected Solo Exhibitions: Gross McCleaf Gallery, Philadelphia, 1990. Center for the Arts/Southern New Jersey, Marlton, NJ, 1989. Noyes Museum, Oceanville, NJ, 1989. Millville Public Library, NJ, 1978, 1980, 1987. Vineland Public Library, NJ, 1985, 1987. Gallery 50, Bridgeton, NJ, 1977, 1985. Peale House Galleries, Pennsylvania Academy of the Fine Arts, 1984. Philadelphia Art Alliance, 1977.

Selected Group Exhibitions: Philadelphia Watercolor Club, 1982-1991. "Celebration of New Jersey Artists", 1983; "Landscape in Southern New Jersey", 1987, Noyes Museum. Faculty Exhibition, Rutgers University, 1987. West Jersey Art Center, 1987. Pennsylvania Academy of the Fine Arts Fellowship, 1975, 1984-86. Peale House Galleries, 1977. Perkins Center for the Arts, Moorestown, NJ, 1986. "New Jersey Painters", Glassboro State College, 1986. "New Talent Exhibition", 1978; "The Persistence of Vision", 1985, Marian Locks Gallery, Philadelphia. "New Jersey Watercolor Painters", Contemporary Classics Gallery, Haddonfield, NJ, 1983. Philadelphia Art Alliance, 1980. Atwood Gallery, Philadelphia, 1980. Hamilton College, 1977. University City Arts League, Philadelphia, 1976. National Academy of Design, 1976.

Represented in the collections of: Gov. Thomas Kean. Noyes Museum. Wilmington Trust. CIGNA.

Education: Pennsylvania Academy of the Fine Arts, 1976.



Bruce Samuelson, Untitled, 40" x 32", pastel, 1989

BRUCE SAMUELSON Instructor of Painting and Drawing

Awards: First prize for drawing, Cheltenham Art Center, Drawing Exhibition, 1974. May Audubon Post Prize for painting, 1972. Schiedt Travel Scholarship, 1968. Cresson Travel Scholarship, 1967. Charles Toppan Prize for Drawing, 1967.

Solo Exhibitions: Rosenfeld Gallery, Philadelphia, 1977, 1978, 1980, 1984, 1986, 1988, 1990. Gallery Doshi, Harrisburg, PA, 1973, 1979. Wayne Art Center, PA, 1979. Philadelphia Art Alliance, 1977. Bloomsburg State College, 1977. Gross McCleaf Gallery, Philadelphia, 1975. Woodmere Art Museum, Philadelphia, 1974. Robert Louis Gallery, Philadelphia, 1973. West Chester State Teachers College, 1970.

Exhibitions: Philadelphia Drawing II, Philadelphia Museum of Art, 1979. Pennsylvania Academy of the Fine

Arts, 1978. National Drawing Exhibition, Rutgers University, 1977. Philadelphia Invitational, Hunterton Art Center, 1976. Awards Exhibition for the American Academy and Institute of Arts and Letters, 1976. Students of Hobson Pittman at the Pennsylvania Academy of the Fine Arts, 1973.

Represented in the collections of: Pennsylvania Academy of the Fine Arts. Philadelphia Museum of Art. Rutgers University. LaSalle College. Free Library of Philadelphia. Villanova University. Berman Museum.

Education:

Pennsylvania Academy of the Fine Arts, 1964-68.

DAVID SLIVKA Critic

Awards: Pollack-Krasner Foundation Grant, 1985-86. Adolph Gottlieb Foundation Grant, 1979. Mark Rothko Foundation Grant, 1975. Louis Comfort Tiffany Foundation Award for Sculpture, 1977-78. Brandeis Creative Arts Award for American Sculpture, 1962.

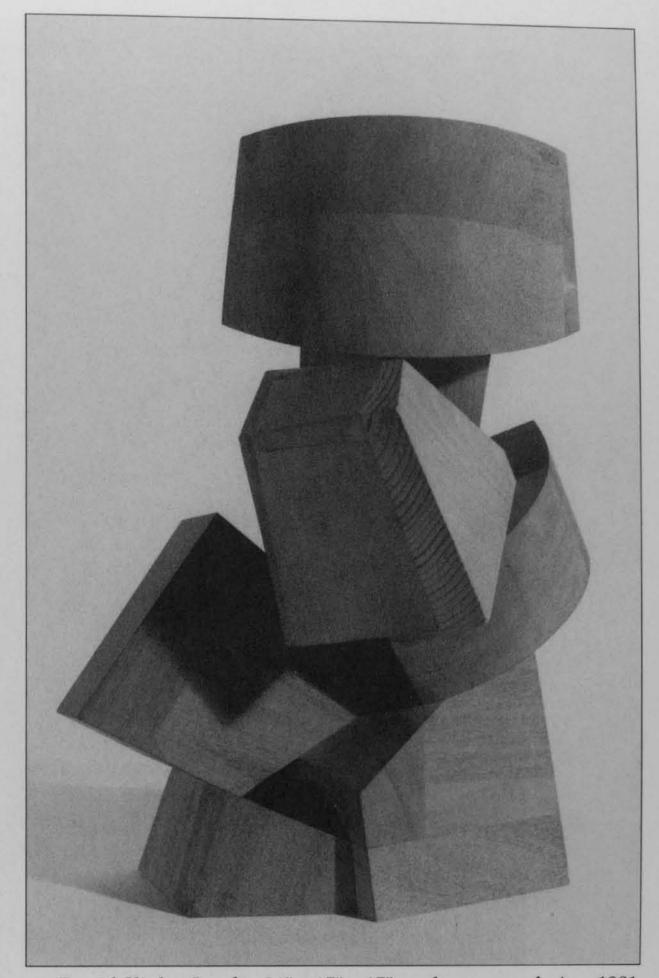
Selected Solo Exhibitions: Benton Gallery, Southampton, NY, 1987. Noyes Museum, Oceanville, NJ, 1984. Benson Gallery, Bridgehampton, NY, 1979. University of Pennsylvania, 1975-76. Grace Plaza, New York, 1975. Hammarskjold Plaza Sculpture Garden, New York, 1975. Everson Museum, Syracuse, NY, 1974. Southern Illinois University Museum, 1968. Douglass College, Rutgers University, 1963. Graham Gallery, New York, 1962. Oakland Art Museum, CA, 1958. Pasadena Art Museum, CA, 1958.

Selected Group Exhibitions: Guild Hall Museum, East Hampton, NY, 1987. East Hampton Town Hall Outdoor Public Sculpture, 1987-88. Parrish Museum, Southampton, NY, 1984. Sculpture Sites, Amagansett, NY, 1980-81. Pennsylvania Academy of the Fine Arts, 1979. American Academy of Arts and Letters, 1977. Cornell University, 1974. Albright-Knox Gallery, Buffalo, NY, 1974. Staatsgalerie, Stuttgart, Germany, 1972. Brooklyn Museum, 1972. Museum of Fine Arts, Boston, 1968. Smith College Museum, 1966. University of Texas Art Museum, 1966. Guggenheim Museum, 1963. Museum of Modern Art, 1962.

Represented in the collections of: The Walker Art Center. University of Pennsylvania. Everson Museum. Brooklyn Museum. Staats Gallerie, Stuttgart, Germany. Rutgers University. Hirshhorn Museum and Sculpture Garden, Washington, D.C. Private collections.

Education:

California School of Fine Arts. Art Institute of Chicago.



David Slivka, Juggler, 21" x 15" x 15", mahogany and pine, 1981



Louis Sloan, Brandywine Valley, 48" x 56", oil on canvas

LOUIS B. SLOAN Instructor of Painting President of the Fellowship of the I

President of the Fellowship of the Pennsylvania Academy of the Fine Arts, 1968-74; Vice President 1975-76

Awards: James Van Der Zee Award, Brandywine Workshop, 1991. Earth Art II Purchase Award, 1975. John Simon Guggenheim Fellowship, 1964. Jennie Sesan Golf Medal, 1962. Emily Lowe Grant, 1962. Louis Comfort Tiffany Grant, 1960, 1961. Second Prize, Wilkie Buick Regional Exhibition, 1960. Cresson Travel Scholarship, 1956.

Solo Exhibitions: The Hahn Gallery, Philadelphia, 1991. Woodmere Museum, Philadelphia, 1978. "Black Perspective on Art" Exhibition, New York, 1975. "American Painters in Paris" Exhibition, 1975. Peale Galleries of the Pennsylvania Academy of the Fine Arts, 1964.

Selected Group Exhibitions: Creative Artists Network Advisors Exhibition, 1991. The 25th Annual Indoor Juried Museum Exhibition of Greater Harrisburg Art Festival, 1989. Networking the Arts: A Spanish-American Exchange, Philadelphia, 1989. Seven Afro-American Artists of the Delaware Valley, Widener University, 1981. National and international juried and open exhibitions.

Represented in the collection of: Philadelphia Museum of Art. Private collections. Serves on the Board of Advisors of the Creative Artists Network, Philadelphia. Assistant Conservator, Philadelphia Museum of Art, 1963-1981.

Education: Pennsylvania Academy of the Fine Arts, 1957.



Anthony Visco, Sermon on the Mount, 36" x 36", clay model

ANTHONY VISCO

Instructor of Sculpture and Anatomy Chairperson of the Sculpture Department, 1986-1992

Awards: Greater Harrisburg Arts Festival Drawing Award, The State Museum of Pennsylvania, 1989. Faculty Venture Grant, Philadelphia College of Art, travel and study in Italy, 1984. Arthur Ross Award for Sculpture, Classical America, 1984. The Elizabeth T. Greenshields Award, Private Studio Work, 1975-76. Fulbright-Hayes Grant, Sculptural Studies, Florence, Italy, 1970-71. Summer Scholarship, Skowhegan School of Painting and Sculpture, 1969. Purchase Prize for Drawing. Board of Education Award for Printmaking, 1966.

Solo Exhibitions: "Drawings and Architectural Models", 1989, and "The Stations of the Cross", 1984, Bryn Mawr Presbyterian Church, PA. "Via Dolorosa", Morris Gallery, Pennsylvania Academy of the Fine Arts, 1983. The Bourse Building, Philadelphia, 1981. Cabrini College, 1981. Lace Gallery, Philadelphia, 1981. First Street Gallery, New York, 1980. The Italian Trade Commission, Barclay Hotel, Philadelphia, 1976.

Selected group exhibitions: "In the Religious Spirit", National Sculpture Society, St. John the Divine Cathedral, New York, 1990. "Sculpture Faculty", 1990; "Then and Now", 1986; and "Faculty Exhibit", 1985, Pennsylvania Academy of the Fine Arts. "Tom Butter and Anthony Visco", University of the Arts, 1987. "The Eye of the Believer", Gloucester County College, NJ, 1986. "Divine Vistas", Noel Butcher Gallery, Philadelphia, 1985. "Landscape", 1985, and "Works on Paper", 1983, Matthews Hamilton Gallery, Philadelphia. "Affects/Effects", Philadelphia College of Art, 1983. "Neo-Objective Sculpture", Dart Gallery. "Invited Artists", 1984; "Animals", 1981; and "Untitled", 1980, First Street Gallery, New York.

Education:

University of Pennsylvania, 1983. Accademia della Belle Arti, Florence, Italy, 1970-71. Philadelphia College of Art, BFA, 1966-70. Skowhegan School of Painting and Sculpture, 1969. Fleisher Art Memorial, Philadelphia, 1964-66.

ROSWELL WEIDNER

Instructor of Painting and Drawing; General Critic. Director of Extension Programs 1962-73. President of the Fellowship of the Pennsylvania Academy of the Fine Arts, 1956-67.

Awards: Thornton Oakley Award, 1977. Dawson Memorial Award, Philadelphia Watercolor Club Exhibition, 1975. Percy Owens Award, 1975. Dawson Memorial Medal, 1965, 1972. Granger Award, Pennsylvania Academy of the Fine Arts Fellowship, 1959. Fellowship Prize, 1943. First Toppan Prize, 1936. Cresson Travel Scholarship, 1935.

Selected Solo Exhibitions: Newman Galleries, Philadelphia, 1978, 1987. McCleaf Gallery, Philadelphia, 1970, 1985, 1986. Marian Locks Gallery, Philadelphia, 1981. Woodmere Art Museum, Philadelphia, 1978. William Penn Memorial Museum, Harrisburg, PA, 1966. Peale House Galleries, Philadelphia, 1965. Philadelphia Art Alliance, 1962. Reading Museum, 1961. Pennsylvania Academy of the Fine Arts, 1940, 1960.

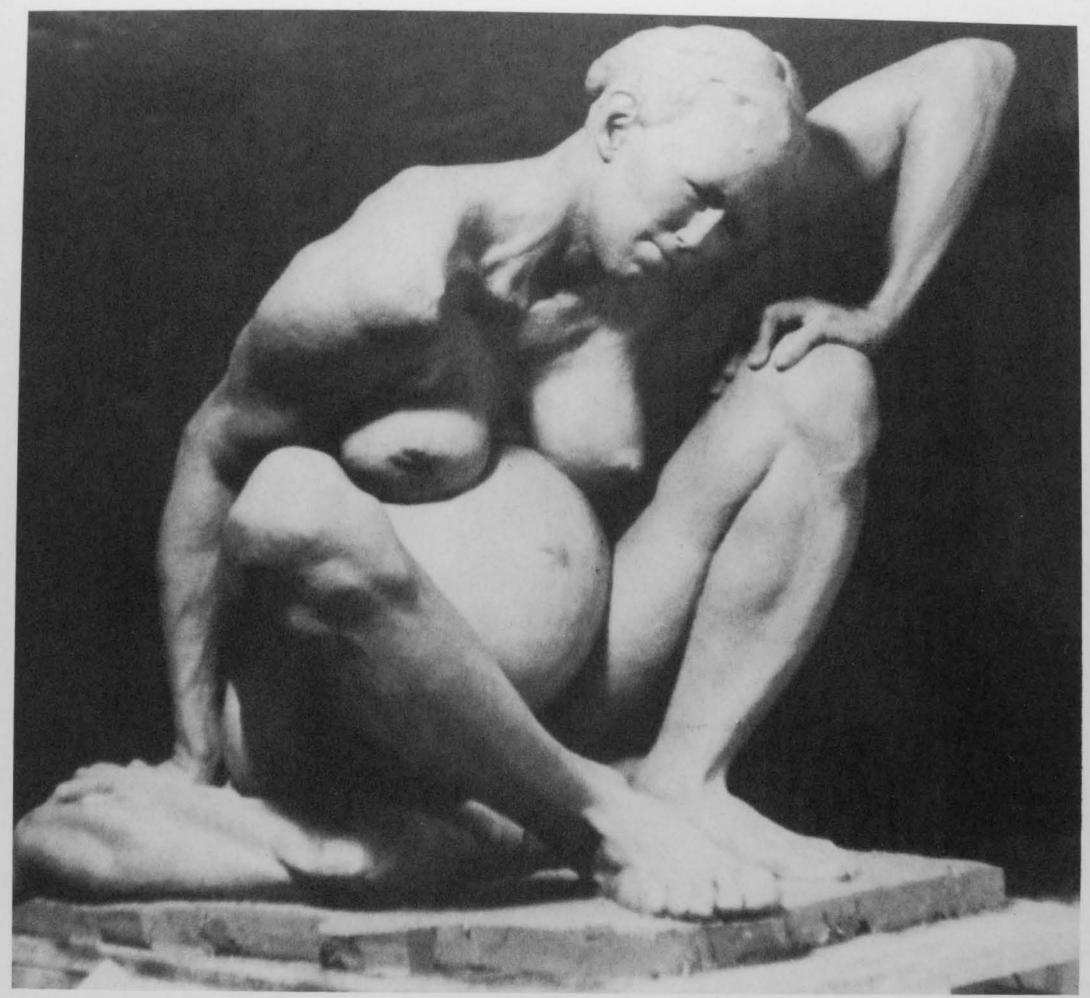
Represented in the collections of: Metropolitan Museum of Art. Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Pennsylvania State University. University of Pennsylvania. Reading Museum. Connecticut State Library. National Association of Broadcasters, Washington, D.C. Smith Kline and French. Library of Congress. First Pennsylvania National Bank Collections. Fairmount Institute. Hahnemann Hospital. Private collections.

Education:

Pennsylvania Academy of the Fine Arts. Barnes Foundation.



Roswell Weidner, My daughter Roslyn, 72" x 54"



Steven L. Weiss, Pregnant Woman, (3/4 front view), 3/4 life size, clay

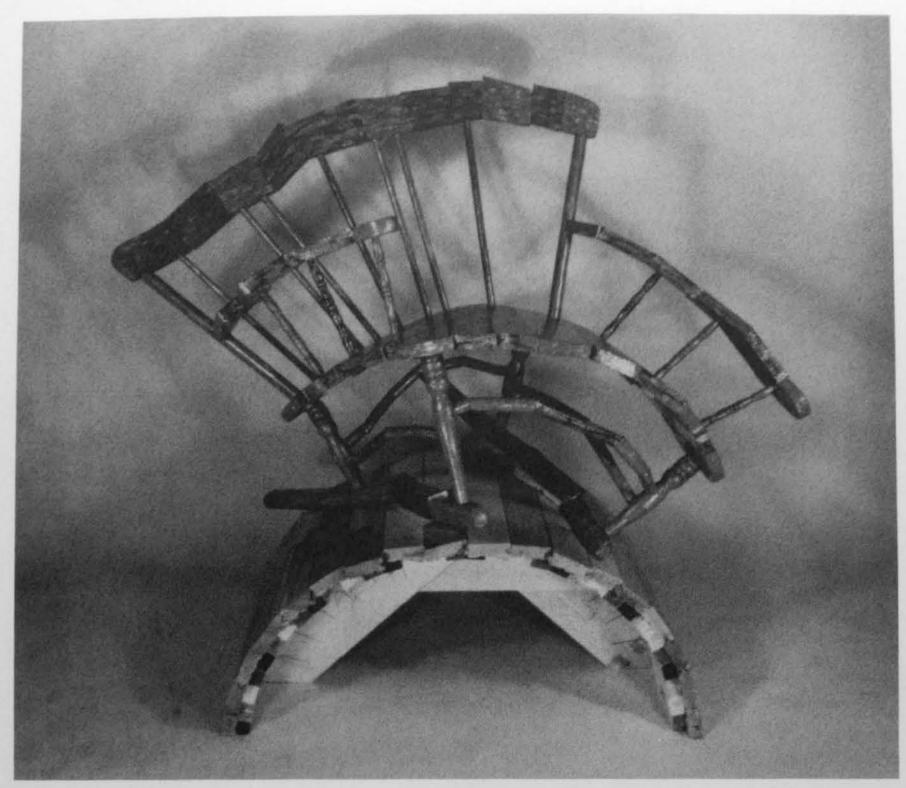
STEVEN L. WEISS Instructor of Drawing and Sculpture

Selected Exhibitions: Pennsylvania Academy of the Fine Arts Sculpture Faculty Show, 1990, 1992. First Annual MFA Alumni Exhibition, University of Pennsylvania, 1992. Artworks Show, Nassau Club, Princeton, NJ, 1990. Audubon Artists Annual Show, National Arts Club, New York, 1988. Ellarslie Open VII, 1988; "PAA at Ellarslie", 1986, 1987, Trenton City Museum. Princeton Art Association Show, 1986, 1987. "A Celebration of New Jersey Artists from the Capital to the Cape", Noyes Museum, Oceanville, NJ, 1983. "Affects/Effects",

Philadelphia College of Art, 1983. Philadelphia 300th Anniversary Show, Philadelphia Art Alliance, 1982. Allied Artists of America Annual, Academy of Arts and Sciences, New York, 1980. 19th Annual Regional Art Exhibition, University of Delaware, 1980. New Jersey Artists Biennial, New Jersey State Museum, Trenton, 1979.

Represented in: private collections.

Education: University of Pennsylvania, MFA, 1977. Skowhegan School of Painting and Sculpture. Art Students League.



Ron Wyffels, The Poet, 38" x 43" x 26", 1989, painted wood

RON WYFFELS Instructor of Printmaking

Grants: NJSCA Visual Arts Fellowship Grant, 1985. NEA Visual Artists Fellowship Grant, 1983. Stieren Travel and Enrichment Grant, 1983.

Exhibitions: Rodger La Pelle Galleries, Philadelphia, 1986-1992. The Print Club, Philadelphia, 1991. Woodmere Art Museum, Philadelphia, 1987, 1988, 1991. Pennsylvania State Museum, Harrisburg, 1990. Bernice Steinbaum Gallery, New York, 1989. Cheltenham Center for the Arts, 1989. Perkins Center for the Arts, Moorestown, NJ, 1988, 1989. Touchstone Gallery, Washington, D.C., 1988. Phoenix Gallery, New York, 1988. The Morris Museum, Morristown, NJ, 1987. Peale House Gallery, Philadelphia, 1987. San Antonio Museum of Art, 1984, 1986. Art Museum of South Texas, Corpus Christi, 1982, 1984. DW Gallery, Dallas, 1984. San Antonio Art Institute, 1982, 1983. Marion Koogler McNay Art Museum, San Antonio, 1983. Patrick Gallery, Austin, TX, 1983. The Lawndale Alternative Space, Houston, 1983. The Bank of San Antonio, 1983. Struve Gallery, Chicago, 1982. Danforth Gallery, Livingston, MT, 1981. Landfall Gallery,

Chicago, 1981. Klein Gallery, Chicago, 1981. Ketterer Gallery, MT, 1980. Silver Bow Arts Foundation, Butte, MT, 1980. Hockaday Center for the Arts, Kalispell, MT, 1980. Northern Illinois University, 1979. Las Vegas Art Museum, 1979. The Society of the Four Arts, Palm Beach, FL, 1979. Burchfield Center, State University College at Buffalo, NY, 1973. Oklahoma Art Center, Oklahoma City, 1973. Georgia Institute of Technology, Atlanta, 1973. Upton Gallery, State University of New York at Buffalo, 1973.

Represented in the collections of: University of Kyoto, Japan. Georgia Institute of Technology, Atlanta. Manufacturers Hanover Trust Company, Buffalo. First Bank System, Inc., Minneapolis. Marion Koogler McNay Art Museum, San Antonio, TX. The Bank of San Antonio, TX. The Free Library of Philadelphia. Rhone-Poulenc Rorer, Inc., Collegeville, PA. Private collections.

Education: Montana State University, MFA, 1981. State University at Buffalo, BFA, 1973.

Adjunct Faculty

Deborah Deichler Stuart Feldman David Fertig Renee Foulks Barbara Goodstein Al Gury John Horn Kevin Lewellen Stanley R. Merz, Jr. Lesley Mitchell Shoji Okutani Marjorie Portnow Jill A. Rupinski Angelo Savelli Patricia Traub Gary Weisman

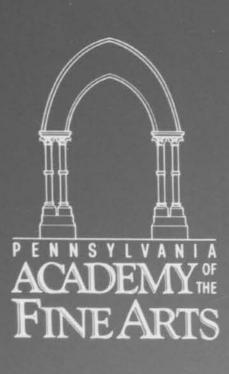
Lecturers

Mark Bockrath Linda Brenner Daniel D. Miller Peter Paone

Editors: Rosanne Barrett Michael Smith

Design: Mezza Luna Graphic Design





118 N. Broad Street Philadelphia, PA 19102 215-972-7625