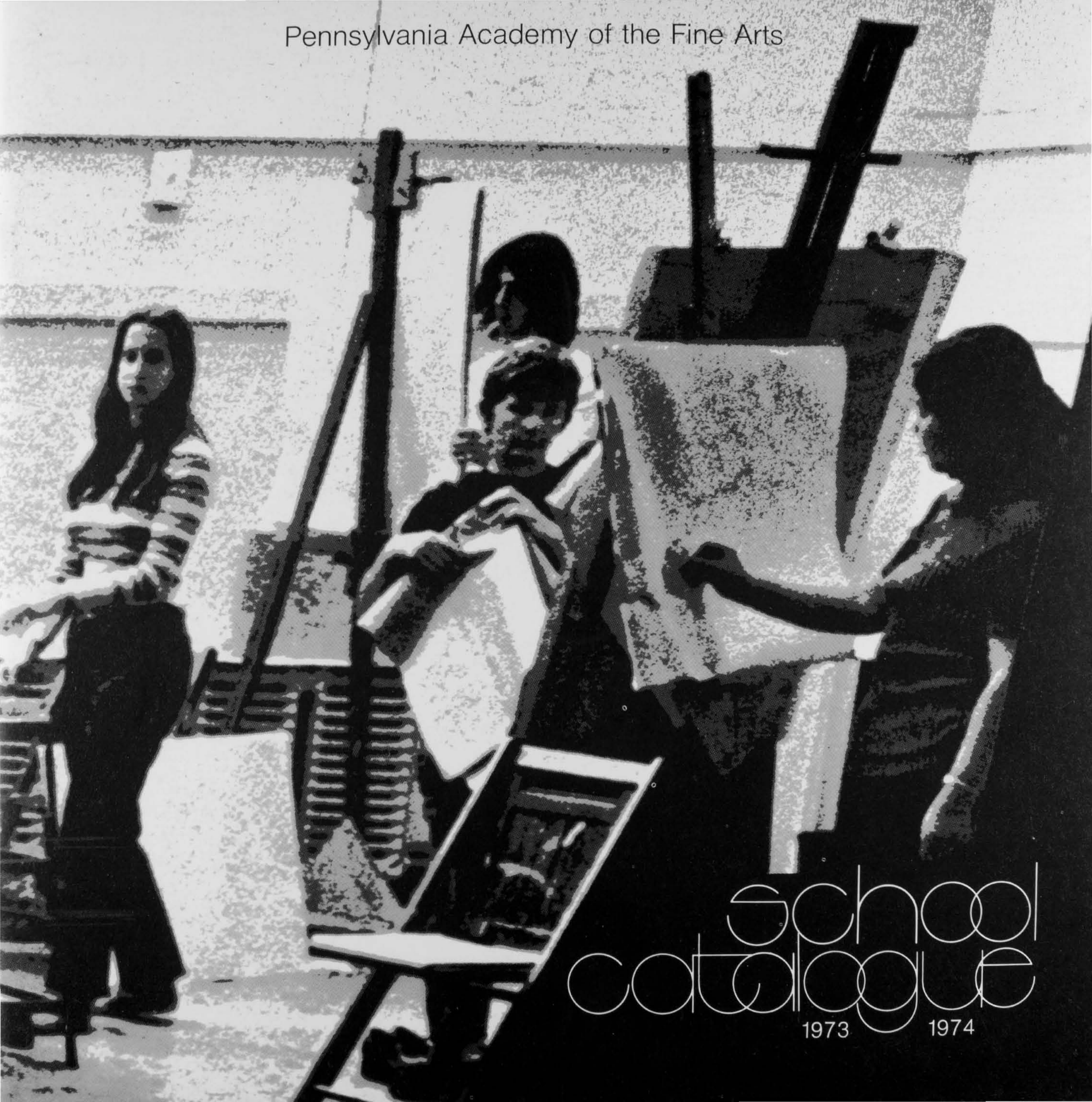
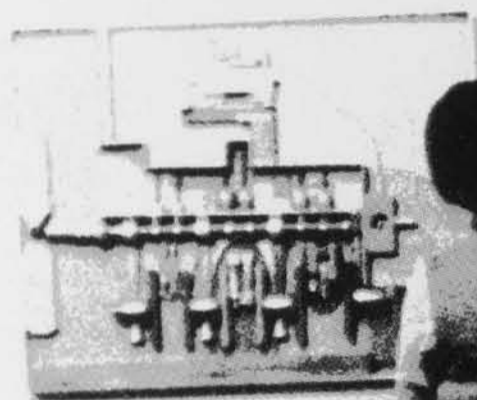


Pennsylvania Academy of the Fine Arts



school
catalogue
1973 1974



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contents

The Pennsylvania Academy of the Fine Arts is the alma mater of many of the most important artists who comprise the history of American art and has been the founding place of important art movements and directions.

In keeping with its founding traditions the Academy has developed a studio environment and study program of total commitment to the fine arts. An opportunity for pure study in the disciplines of painting, sculpture and graphics is presented here without the intrusion of any degree oriented courses or consideration of commercial application.

The integrity of this program will appeal to the serious student artist who feels the need for complete concentration on the problems of aesthetic and technical excellence. It is the purpose of this school to encourage the student to acquire the widest possible art experience and relate it to his particular needs. The school by its philosophy avoids any fixed development program to which the student must conform. From the basic skills and orientation studies of the first year to the highly individual and specialized instruction of the advanced studios each student's work is appraised on the basis of his own personal expression.

This will be of particular interest to the student who has acquired a degree and seeks a stimulating professional environment in which to reevaluate and expand his aesthetic concepts and strengthen his techniques. Conversely, a student who is interested in obtaining a Bachelor of Fine Arts degree may combine studio credits earned at the Academy with liberal arts credits earned at the Philadelphia College of Art to qualify for the Bachelor of Fine Arts degree.*

*See information on page 24

introduction

**DAY SCHOOL ENROLLMENT
CLOSED FOR FALL TERM**



The Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States. Its origin dates from 1791, when Charles Willson Peale initiated efforts to organize a school for the fine arts in Philadelphia. This resulted in the formation of the Columbianum in 1794. In 1795, under the auspices of that association, the first exhibition of painting in Philadelphia was held in Pennsylvania's

old State House, better known today as Independence Hall. The Columbianum was ultimately succeeded by the present Academy. In 1805, in Independence Hall, seventy-one public spirited citizens met for formal organization. The gathering was a distinguished one and included the artists Charles Willson Peale, William Rush, Rembrandt Peale. At that meeting the petition for the incorporation of

The Pennsylvania Academy of the Fine Arts was prepared. The charter was obtained in March of 1806, creating the new organization "To promote the cultivation of the Fine Arts, in the United States of America (and to) enlighten and invigorate the talents of our countrymen".

history

LOCATION

The school is located in the very heart of Philadelphia and has ready access to all public transportation serving the city. Every important museum, gallery, library, church, theater, music hall and college or university is convenient to the Academy, and the Academy studios are easily reached by the student who might live some distance. The main building, first occupied in 1876, was designed for the Academy by Frank Furness, and is a nationally known architectural landmark.

THE ACADEMY GALLERIES

The Academy has a unique permanent collection of American paintings, sculpture and prints that affords the student an opportunity for direct study of important works of art.

The exhibitions held by the Academy bring to the student the various movements and currents of contemporary American art and enable him to be in constant touch with the newest ideas and techniques.

Special shows are held in the Galleries throughout the winter season, and in the spring the works submitted by students in competition for the many traveling scholarships and prizes are on exhibition. Additional special exhibitions are staged in the Peale House Galleries and continue the tradition of showing predominately American art, with an emphasis on contemporary work. These exhibitions, many of which are one-man shows by distinguished artists—past and present—give students an opportunity to examine and study important work.

FACILITIES OF THE SCHOOL

The main building was designed to make the best use of natural lighting. The major studios are ample, with high ceilings and north light. These are augmented by smaller studios and areas designated for general criticism.

The majority of classes for first year students are held at Peale House, 1811 Chestnut St. These studios are equipped to fit the Preliminary courses of study, as well as to provide facilities for Graphics majors and private studio space. The Graphics Department has facilities for working in lithography, silk screen and etching processes. The School has an outstanding etching press which is available to all students; and all basic silk screen techniques, including photographic processes are taught. There is a darkroom provided for printing photographic stencils and plates. All interested students may use the darkroom equipment.

The Academy library provides stimulation and information through its well rounded collection. Many rare editions as well as a large fund of contemporary material are at the students disposal.

Art materials are available in a well stocked store run by the Academy on the premises.

The Academy also sponsors field trips to various artistic points of interest. In the past these have included visits to museums and galleries in New York and Washington, and painting expeditions to seashore and wooded areas near Philadelphia for students interested in landscape.

ACADEMY RESIDENCE

The School provides residence accommodations for a limited number of its women students. New applicants for entrance into the School should indicate in their earliest correspondence any interest in such housing. A deposit of \$50.00 is required for room reservations. Additional information on types of accommodations may be obtained from the Administrator's Office. No single accommodations are available.

VETERANS

The P.A.F.A. is approved for veterans education under the provisions of Title 38 U.S. Code Section 1776 and the Veterans Administration Regulation 14251E. Students enrolled under provision of Title 38 U.S. Code for Veterans Education are governed by the following:

Leave Leave of absence is granted only to students who wish to temporarily interrupt their training for personal reasons. A request for leave must be made in advance in writing, or time away from school will be considered an unexcused absence. The Veterans Administration will be notified immediately when a veteran student is granted a leave of absence.

Absence An excused absence is one that is due to illness, death in the immediate family, and any other unavoidable circumstances; however, the school must be apprised on the reason for said absences within twenty-four hours and the reason must be supported by documentary evidence, or said absences will be recorded as unexcused. Three unexcused absences in any one month will result in immediate dismissal. All students must attend 85% of the duration of the course in order to attain satisfactory attendance. When a student has missed over 15% of the duration of the course by *excused* and/or *unexcused* absences, his training will be immediately interrupted.

general information

Class-Cuts Class-Cuts are not permitted and shall be recorded as unexcused absences.

Make-Up Work Make-up work is not permitted for the purposes of receiving Veterans Administration training allowances.

Tardiness Any student not physically present at the start of his scheduled class period will be considered tardy, and the exact number of minutes will be recorded as per Form PDE 358-4. Excessive tardiness, such as three times unexcused in any five-day period, shall be cause for discontinuance of training.

Unsatisfactory Progress Students receiving failing grades are placed on probation for sixty days. If unsatisfactory progress continues beyond the probationary period, the student's training will be immediately interrupted and all concerned will be notified accordingly. Students dismissed because of unsatisfactory progress may apply for re-entrance; however, each case will be considered on the basis of the facts involved.

Refund Policy In the event a war orphan or eligible person fails to enter the course, or withdraws or is discontinued therefrom at any time prior to completion, the amount charged to the veteran for tuition, fees, and other charges for a portion of the course shall not exceed the approximate pro rata portion of the total charges for tuition, fees, and other charges that the length of the completed portion of the course bears to its total length.

Credit for Previous Education and Training Appropriate credit is given for comparable previous education and training, and the training period will be shortened accordingly.

FREE TUITION SCHOLARSHIPS

A number of partial scholarships are available annually to graduates of the city high schools and vocational-

technical schools through the Board of Public Education of the City of Philadelphia.

The Dolfinger-McMahon Foundation has established a grant which provides five free tuition scholarships for one year to economically disadvantaged students who have graduated from the public or technical High Schools. To qualify students must be endorsed by their High School and then satisfactorily complete the entrance requirements established by the Academy.

Further information about the Dolfinger-McMahon and the Board of Education scholarships may be obtained by contacting your high school art teacher.

Students already enrolled at the Academy for two terms, in good standing and enrolled at the time of application, may apply to the Academy for free full or half tuition scholarships. Students must complete the official forms and submit them with three works to the Faculty at the March meeting. College Scholarship Service Reports are also required. Approximately twenty-five scholarships are available and will be awarded by the Board of Directors on the recommendation of the Committee on Instruction and the Academy Faculty. Preference is given to students of merit who otherwise would be unable to pursue their study in art.

These free tuition scholarships have been made possible by gifts from Academy friends:

THE JOHN LAMBERT SCHOLARSHIPS.
THE LEWIS S. WARE MEMORIAL SCHOLARSHIPS.

THE LOUISE HARRISON MEMORIAL SCHOLARSHIPS.

Given by Thomas S. Harrison in memory of his wife.

THE MARY R. BURTON SCHOLARSHIPS.
THE SARAH KAIGHN COOPER MEMORIAL SCHOLARSHIPS.

Given by Mrs. George K. Johnson.

THE ELIZABETH H. THOMAS MEMORIAL SCHOLARSHIPS.

THE GEORGE M. WILTBANK SCHOLARSHIPS.

Given by Annie C. Wiltbank.

THE BARBARA SPECKER GORSON MEMORIAL SCHOLARSHIP.

Given by her father, Mr. Joseph Specker.

THE ROND CRISTINE JOHNSON MEMORIAL SCHOLARSHIP.

ALLEN HARRIS MEMORIAL SCHOLARSHIP.

WALTER STUEMPFIG MEMORIAL SCHOLARSHIP.

THE ROBERT B. ERHMAN SCHOLARSHIPS.

THE ELEANOR S. GRAY MEMORIAL FUND.



In memory of his wife, Eleanor S. Gray, J. Maurice Gray established the ELEANOR S. GRAY MEMORIAL FUND in 1967. Two full and six half tuition scholarships were awarded in the school year of 1972-73.

In an effort to spread the free tuition scholarships to cover the needs to the fullest possible extent, it is within the province of the Faculty to recommend a number of half scholarships. Full free tuition scholarship recipients are required to work for the school an assigned thirty hour period, during the holding of that year's scholarship, and half scholarship students a fifteen hour period. These obligations may be fulfilled by posing in the portrait studio or by completing other work designated by the school.

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

The Academy encourages students from foreign countries by offering tuition scholarships. These are awarded by a committee of the Faculty as a result of their evaluation of the students portfolio.

ADMISSION—DAY SCHOOL

The official application form must be filled in and returned to the Administrator of the Schools together with two passport photographs, the application fee of \$10.00, and a portfolio of four to seven examples of work. The name and address of the applicant should be clearly printed on the back of each piece. The Academy cannot accept responsibility for loss or damage to student works. Drawings or paintings must *not* be glass covered.

Two written references, to be sent directly to the School are also required. No student is eligible for admission unless he or she is at least sixteen years of age and has completed high school or its equivalent. The Committee on Instruction reserves the right to limit the number of students under any or all classifications. An application blank accompanies this booklet. Before final admission a personal interview with the Administrator should be arranged. If, because of distance or other valid

reason, a personal interview is not possible, please write to the Academy explaining the circumstances, and request a waiver of the interview.

A Medical Certification of Good Health is also required to complete the admission requirements.

Blue Cross & Blue Shield Medical group insurance is available to Academy students.

FEES, DAY SCHOOL

| | |
|--|----------|
| Application fee | \$ 10.00 |
| Tuition fee per term | 550.00 |
| Total—First Term | 560.00 |
| Tuition fee, each subsequent term | 550.00 |
| Late registration fee | 5.00 |
| Room—per term (16 wks.) (Women only) | 425.00 |
| Locker deposit | 5.00 |

PAYMENT REGULATIONS

All fees are payable in advance and no deduction is made for late registration or for absence. No refund will be made after the first week of any Term for either tuition or in the case of Residence Students for board and lodging, whether the cause be voluntary or involuntary withdrawal, dismissal by the School Administration for any reason in its own discretion, or for any reason, except as noted below.

The two exceptions to the above regulations may be (a) in the case of any student who is called into military service before or during a School Term under the provisions of the Selective Service Act; or (b) students under Public Law No. 550 (G.I. Bill). In either case, if a student fails to enter the course, or withdraws or is discontinued therefrom at any time prior to completion the rules listed under Veterans (p. 3) will apply.

Official credit or the issuing of transcripts of record will not be granted by the Academy either to a student or

a former student who has not completely satisfied, in the opinion of the Administration, his financial obligations to the Academy. A fee of \$2.00 will be charged for each transcript.

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

Tuition may be paid: (a) By mail in advance, (b) in the school office in advance, by cash, check, or money order, (c) on registration day with check for exact amount due. If payment has not been made for full amount due by 5 P.M. on registration day, a late registration fee of \$5.00 becomes payable.

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

NOTE: The late registration fee is applicable to all students who have not paid tuition on or before the regular registration date, unless special arrangements have been made with the school office in advance. Students paying the Day School fees are entitled to all the privileges of the Evening School classes.

Registrations may be accomplished by mail with accompanying checks or money orders, or in person, at the Day School office and should be completed two weeks before the opening of each

semester. A deposit of \$5.00 is made for the regulation padlock for each locker. Lockers must be vacated, by students not returning, by the last day of the current term. After that date contents will be disposed of to make room for new students.

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

MEDICAL CERTIFICATION

All students must file with the School prior to the opening day of the School Terms in September and January, a certificate of Good Health, attested to by the student's family doctor or other recognized physician. Failure to file this certificate, on the special form supplied by the School will result in non-registration of the student until the attested certificate is filed.

STUDENT AID FUND

In August 1971 a group of friends and fellow students established a fund for student aid. "The James E. Brewton Student Aid Fund" originally created by the proceeds from the sale of this artist's paintings is the expression of their love and respect for him and his expressed concern for the Academy students.

THE EVENING SCHOOL

The Evening School is an extension of the regular program of the Academy School. Studios of drawing, painting, and sculpture are conducted on a professional level, but no prior experience is required of students wishing to enroll for one or more nights a week.

The evening studios are conducted five nights each week between 7 and 10 o'clock, and the dates conform to the

Day School schedule. Write to the School Office for an application and brochure on the Evening School.

FACULTY:

Morris Blackburn
Arthur DeCosta
Murray Dessner
Adolph Dioda
Thomas Ewing
Paul Anthony Greenwood
Oliver Grimley
John Hanlen
Homer Johnson
Dan Miller
Warren Rohrer
Louis Sloan
Kim Sou
Roswell Weidner

FEES FOR EVENING SCHOOL

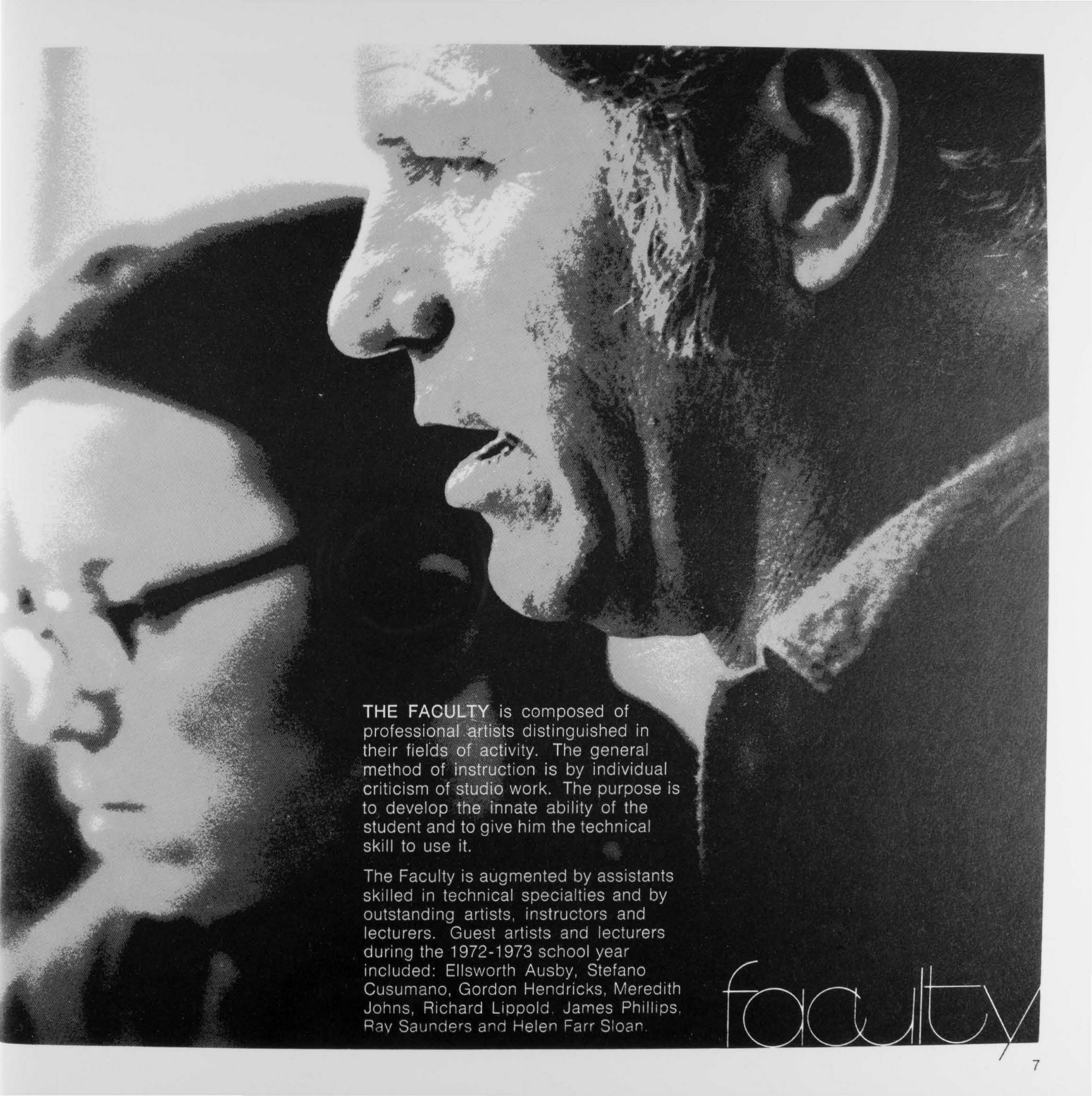
| | |
|--|----------|
| One evening per week, per semester | \$ 70.00 |
| Two evenings | 90.00 |
| Three evenings | 110.00 |
| Four evenings | 125.00 |
| Five evenings | 140.00 |

SUMMER SCHOOL

The Summer School is a six-week, Day-time course, conducted by members of the Academy Faculty. For information write to the School Office. The 1973 Summer School starts June 4 and closes July 13, 1973.

FACULTY:

Marshall Glasier
Oliver Grimley
John G. Hanlen
Jim C. Lueders
Louis B. Sloan
Francis Speight



THE FACULTY is composed of professional artists distinguished in their fields of activity. The general method of instruction is by individual criticism of studio work. The purpose is to develop the innate ability of the student and to give him the technical skill to use it.

The Faculty is augmented by assistants skilled in technical specialties and by outstanding artists, instructors and lecturers. Guest artists and lecturers during the 1972-1973 school year included: Ellsworth Ausby, Stefano Cusumano, Gordon Hendricks, Meredith Johns, Richard Lippold, James Phillips, Ray Saunders and Helen Farr Sloan.

faculty

ROSWELL WEIDNER
Instructor in Drawing and Painting



Born in Reading, Pa., 1911. Studied at the Pennsylvania Academy of the Fine Arts and the Barnes Foundation. Awarded Cresson Traveling Scholarship, 1935; First Toppan Prize, 1936; Honorable Mention Philadelphia Sketch Club, 1936; Terry Art Institute of Florida, 1952. Fellowship Prize, Pennsylvania Academy of Fine Arts, 1942; Dawson Memorial Medal, Pennsylvania Academy of the Fine Arts Annual Exhibition, 1965. Represented: Reading Museum, Philadelphia Museum, Pennsylvania Academy of the Fine Arts, Penn State University, University of Pennsylvania, Connecticut State Library, N.A.B. Collection, Washington, D. C. Prints: Library of Congress, Metropolitan Museum, University of Pennsylvania, Connecticut State Library, and private collections. One-Man Exhibitions: Reading Museum, 1957; Philadelphia Art Alliance, 1962; Peale House, Pennsylvania Academy of the Fine Arts, 1965; William Penn Memorial Museum, Harrisburg, 1966. President of Fellowship of the Pennsylvania Academy of the Fine Arts 1956-1967. McCleaf Gallery, Philadelphia, 1970.

HARRY ROSIN
Instructor in Figure Construction and Sculpture



Born in Philadelphia, December 21, 1897. Studied at the Pennsylvania Academy of the Fine Arts and in Paris.

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

JOHN HANLEN
Instructor in Painting



Born January 1, 1922, Winfield, Kansas. Studied at the Pennsylvania Academy of the Fine Arts, and the Barnes Foundation. Awards: Cresson Traveling Scholarship, 1942; Thouron Faculty Prize, 1942; Cresson Traveling Scholarship, 1943; Honorable Mention Toppan, 1943; Second Toppan Prize, 1947; Ware Traveling Scholarship, 1950; Rome Collaborative, 1950; Louis Comfort Tiffany First Award, 1950; Edwin Austin Abbey Fellowship for Mural, 1951; Honorable Mention Da Vinci Art Alliance, 1960; Harrison S. Morris Memorial, Fellowship Pennsylvania Academy of the Fine Arts, 1962 and 1964; Popular Prize, Swarthmore-Rutledge Union School District, 1964; Honorable

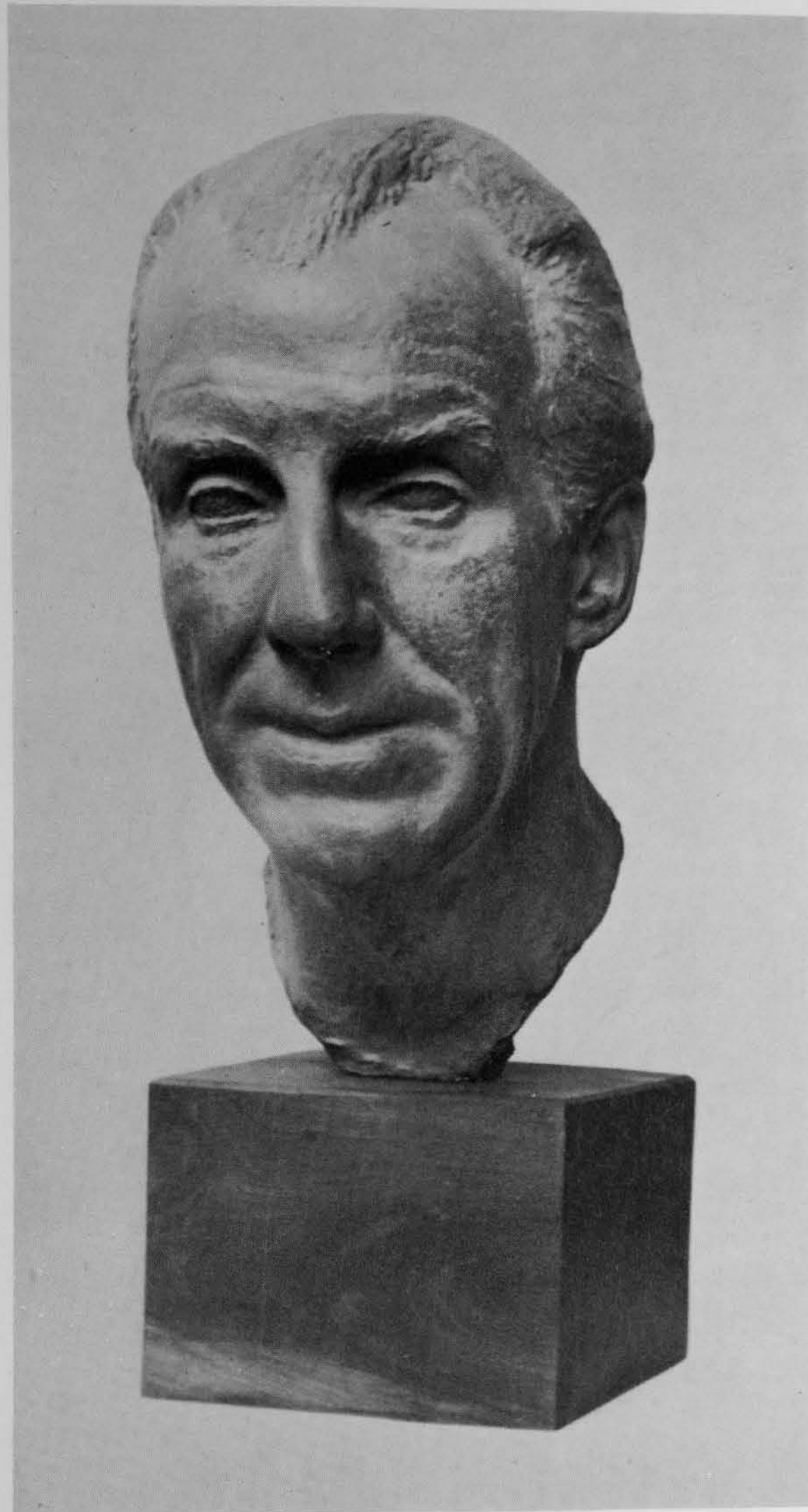


John Hanlen

Mention, Pennsylvania Academy of the Fine Arts Annual, 1965; Bertha M. Goldberg Award, 1967. Represented: Library of Congress, Washington, D.C.; the Pennsylvania Academy of the Fine Arts; Winfield High School, Winfield, Kansas; Swarthmore-Rutledge Union School District, Pa.; War Department Collection of Combat Painting and private collections. Murals for the Budd Company's Twin City Zephyrs. Collaborated with George Harding on the Audubon Shrine, Mill Grove, Pa.



Roswell Weidner



Harry Rosin

MORRIS BLACKBURN
General Critic,
Instructor in Graphics,
Painting and Drawing



Born Philadelphia, October 13, 1902. Studied at the Pennsylvania Academy of the Fine Arts; privately with Arthur B. Carles, Jr. Taught: Philadelphia Museum School of Art 1933-41; Stella Elkins Tyler School of Art 1948-52; The Philadelphia Museum of Art; the Pennsylvania Academy of the Fine Arts 1952 to present. Awarded the William Emlen Cresson European Traveling Scholarship in 1928 and 1929; John Gribbel Honorable Mention, 1944, Print Club; Honorable Mention American Color Print Society, 1943; Third Prize American Color Print Society, 1944; Honorable Mention Northwest Print Makers, 1943; Gold Medal Award, Fellowship P.A.F.A., 1949; Mary S. Collins Prize, 1950, Print Club; Lessing J. Rosenwald Prize, Print Club, 1950; Harrison S. Morris Prize, Equity Regional P.A.F.A., 1951; Honorable Mention Philadelphia Art Alliance, 1952; John Simon Guggenheim Memorial Fellowship in Painting and Graphics, 1952; Honorable Mention National Serigraph Society, 1953; Thornton Oakley Prize, P.A.F.A., 1955; Pyramid Club Award, 1960; Zimmerman Prize, P.A.F.A., 1960; Merit Award Ocean City, N. J., 1968; Philadelphia Water Color Club Medal, P.A.F.A. Annual Exhibition, 1969; The Percy Owens Memorial Prize, 1972. Thirty-four one man shows. Represented: Philadelphia Museum of Art, oils and prints; the Pennsylvania Academy of the Fine Arts and The Capehart Collection, oils. Prints in U. S. State Department, Brooks Memorial Art Gallery, American University Women's Collection, Clearwater Museum, Rosenwald Collection, Butler Institute of American Art, Rochester Institute of Technology, Woodmere Art Gallery,

Library of Congress, Penn State University, University of Montana, Fleisher Art Memorial, Friends Central School, Phila., New Jersey State Museum, The New Mexico Museum of Art and in private collections in the United States and abroad. Listed in Who's Who in America, Who's Who in the East, Who's Who in Art and the International Dictionary of Biography.

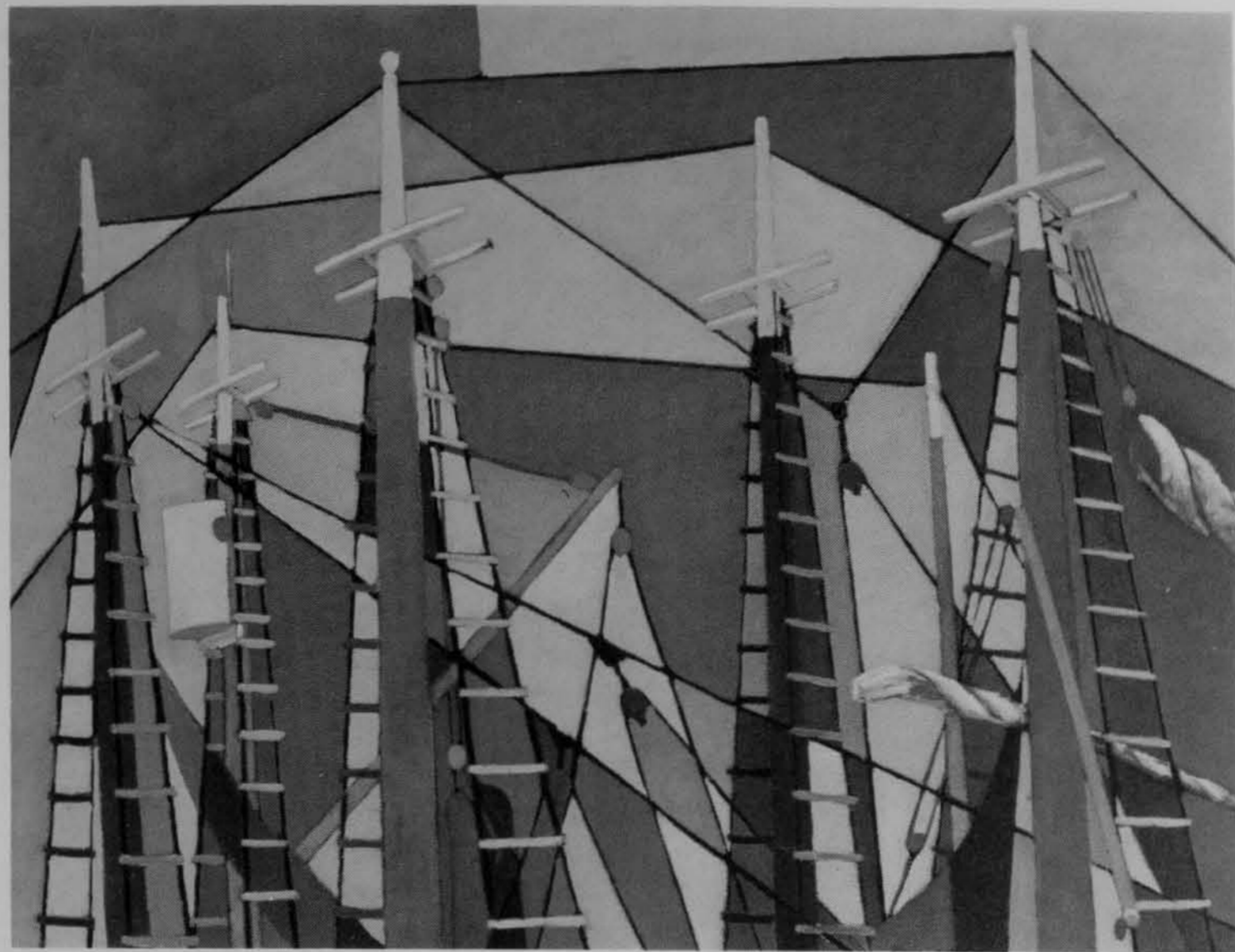
BEN KAMIHIRA
Instructor in Painting and
Composition



Born in Yakima, Washington, March 16, 1925. Studied at Art Institute of Pittsburgh, Pa.; the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania. Awarded Cresson Traveling Scholarship, 1951; J. Henry Schiedt Traveling Scholarship, 1952. First Julius Hallgarten Prize, National Academy of Design, 1952; Louis C. Tiffany Memorial Scholarship, 1952 and 1958; Lippincott Prize, the Pennsylvania Academy of the Fine Arts, 1958; John Simon Guggenheim Fellowship in 1955 and 1956; First Benjamin Altman Prize, National Academy of Design, 1958 and 1962; Second Benjamin Altman Prize, Nat. Academy of Design, 1970; First Prize, Wilkie-Buick Regional Exhibition, 1960; Second A. W. Clarke Prize and Silver Medal, Corcoran Gallery of Art, Washington, D.C., 1961; Johnson Prize, Silvermine Annual, Silvermine, Connecticut, 1961; First Chautauqua Prize, New York, 1962; Summer Foundation Purchase Prize, Whitney Museum, 1960; Laura Slobe Memorial Prize, Art Institute of Chicago, American Annual, 1964; Purchase, Childe Hassam Fund, National Institute of Arts and Letters, 1965. Percy M. Owens Award by the Fellowship of the Pennsylvania Academy of the Fine Arts, 1966; National Institute of Arts and Letters, N.Y.C. 1969; National Academy of Design

Ranger Fund Purchase Awards 1953 and 1966. Represented in the collection of the Pennsylvania Academy of the Fine Arts; Whitney Museum of American Art; Ringling Museum, Sarasota, Florida; Dallas Museum of Fine Arts, Dallas, Texas; Colorado Springs Arts Center; Brooklyn Museum; Art Institute of Minneapolis; Syracuse University; Hirschorne Foundation Collection; Butler Institute of American Art, Youngstown, Ohio; Sarah Roby Foundation, Nantucket, Mass. One-Man Shows: New York City, San Francisco, Toronto, Philadelphia, Dallas. Exhibited: Modern Museum, Carnegie International, Art Institute of Chicago, American Annual, Tokyo International, Whitney Annuals, National Academy of Design.

Morris Blackburn



Ben Kamihira

JIMMY C. LUEDERS
Instructor in Painting and
Composition

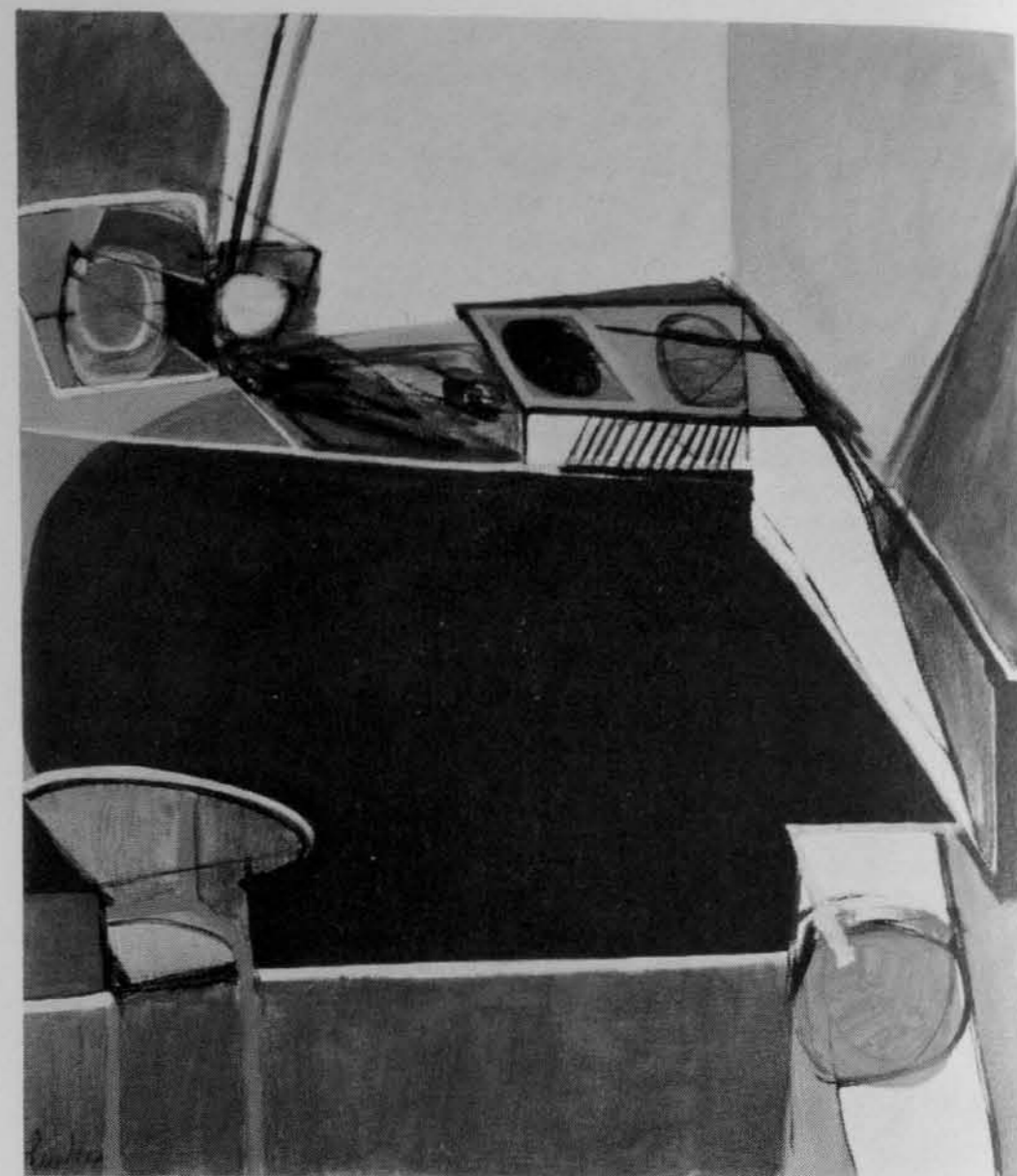


Born Jacksonville, Florida, July 4, 1927. Studied at the Pennsylvania Academy of the Fine Arts; The William Emlen Cresson Memorial Traveling Scholarship, 1950; The Henry Schiedt Memorial Scholarship, 1951; First Toppan Prize, 1951; Third Hallgarten Prize, National Academy of Design, New York, 1952; "Art In America" under "New Talent In The United States" Spring 1958; Mary Butler Memorial Award, 1964; May Audubon Post Prize, 1970; Caroline Gibbons Granger Memorial Prize, 1971; Merit Award Winner, Pennsylvania 71 Exhibition; Harry and Rhea Rockower Award, 1971; Exhibited: The National Institute of Arts and Letters, 1969; Metropolitan Young Artists Show, National Arts Club, 1969; National Academy of Design, New York; The American Federation of Arts, 1956. Collections: State Street Bank, Boston, Mass.; Atlantic Richfield Company, Phila., Penna.; School of Pharmacy of Temple University, Phila., Penna.; Tyler Art School of Temple University, Phila., Penna.; Fidelity Bank, Phila., Penna.; Moore College of Art, Phila., Penna.; Philadelphia Museum of Art, Phila., Penna.; Pennsylvania Academy of the Fine Arts, Phila., Penna.; Girard Bank, Phila., Penna.; and private collections.

PAUL ANTHONY GREENWOOD
Instructor in Sculpture and Drawing



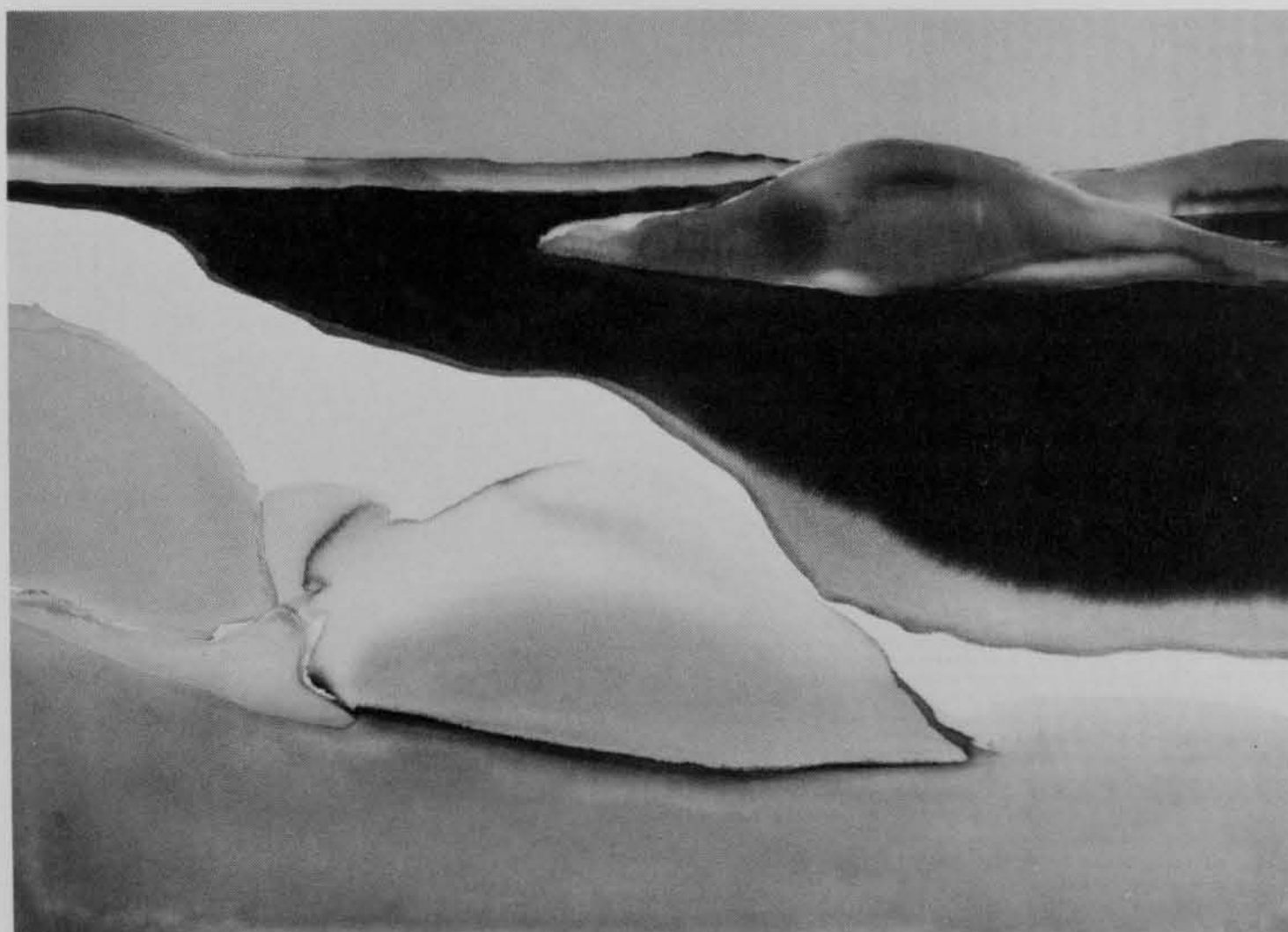
Born in Philadelphia, 1921. Studied Pennsylvania Academy of the Fine Arts; Barnes Foundation; Academie Julien, Paris; Temple University School of Fine Arts. Assistant to Jo Davidson, 1943. Awarded Board of Education Scholarship, 1939; Rome Collaborative Sculpture Prize, 1942; Stewardson Prize, 1943; Cresson Traveling Scholarship, 1943; Ware Traveling Scholarship, 1944; Louis Comfort Tiffany Award, 1952; May Audubon Post Prize, 1953 and 1954; Pennsylvania Academy Fellowship Gold Medal, 1955. Represented in the permanent collections of the Philadelphia Museum of Art; The New Jersey State Museum, Trenton, N. J.; The Phoenix Museum, Phoenix, Ariz.; American Swedish Historical Museum and in private collections in Philadelphia, Trenton and New York. Executed bronze lion for Sons of Italy Building, Philadelphia, 1955; bronze and marble fountain for Mr. and Mrs. William Almy, 1967; bronze and limestone fountain for Mr. and Mrs. Adolph Rosengarten, 1969. Louis Comfort Tiffany Grant, 1971.



Jimmy C. Lueders



Paul Anthony Greenwood



Elizabeth Osborne

ELIZABETH OSBORNE
Instructor in Painting and Drawing



Born in Philadelphia, June 5, 1936. Studied at the Pennsylvania Academy of the Fine Arts, University of Pennsylvania, B.F.A., 1959 with honors. Awarded Catherwood Traveling Fellowship, 1955; Cresson Traveling Scholarship, 1957; J. Henry Schiedt Traveling Scholarship, 1958; Wilmington Annual Oil Painting Prize, 1959, 1960; Mary Smith Prize P.A.F.A., 1961; Fulbright Grant to Paris, 1963-64; Fellowship Prize P.A.F.A. Annual, 1968; Richard and Hilda Rosenthal Foundation Award, National Institute of Arts and Letters, 1968. One-Man exhibitions: Philadelphia Art Alliance, 1961; Socrates Perakis Gallery, 1963, 1966; Peale House Gallery, 1967; Sao Paulo, Brazil, 1969; Makler Gallery, 1970; Wilmington, Delaware, 1971. Exhibited: Pennsylvania Academy of the Fine Arts' Annuals; Philadelphia Art Alliance; Wilmington Annuals; Philadelphia Museum, Silvermine (Conn.) Annual, 1966; Washington Gallery of Modern Art, 1968; National Institute of Arts and Letters, 1968. Represented in the Permanent Collection of the Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Wilmington Society of the Fine Arts, and in private collections.

HOMER JOHNSON
Instructor in Drawing and Painting



Born in Buffalo, New York, 1925. Studied at the Pennsylvania Academy of the Fine Arts from 1946 to 1952 and the Barnes Foundation. Awards: Cresson European Scholarship, Pennsylvania Academy of the Fine Arts, 1951; Tiffany Grant of \$2000, 1959; Purchase Prize Lambert Fund, Pennsylvania Academy of the Fine Arts, 1959; Membership in American Watercolor Society. Represented in private collections. Exhibitions — One-Man show Philadelphia Art Alliance, 1962, Pennsylvania Academy of the Fine Arts Regional Show, 1964. One-Man show Woodmere Art Gallery, Philadelphia, Pa., 1965; Pennsylvania Academy of the Fine Arts, Watercolor Show, 1965. Regional Drawing Exhibition, Philadelphia Museum of Art, 1965; West Chester County Art Association, 1965; Butler Institute of American Art, Youngstown, Ohio, 1965. One-Man show Peale House, Pennsylvania Academy of the Fine Arts, 1966; Museum of Fine Arts, Springfield, Mass., 1966. One-Man show Philadelphia Art Alliance, 1971; American Watercolor Society Annual, 1971; Pennsylvania '71, Harrisburg, Pa. 1971; One-Man show Woodmere Art Gallery, Philadelphia, 1972.

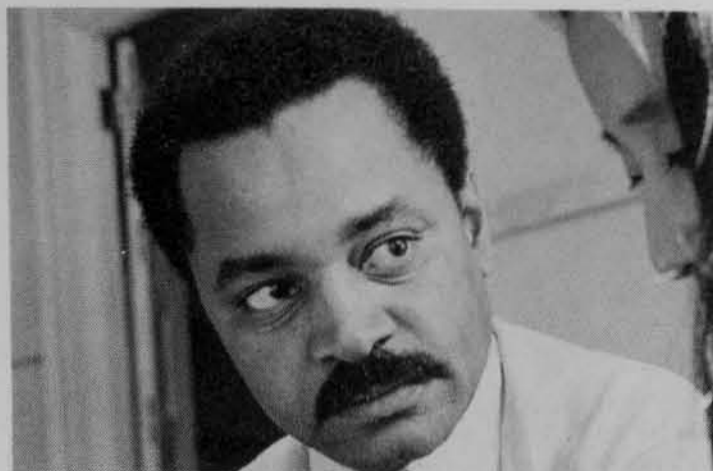


Homer Johnson



Louis B. Sloan

LOUIS B. SLOAN
Instructor in Painting



Born in Philadelphia, June 28, 1932. Studied at the Pennsylvania Academy of the Fine Arts. Awarded Cresson Traveling Scholarship, 1956. Second prize, Wilkie Buick Regional Exhibition, 1960; Awarded Louis Comfort Tiffany grant, 1960, 1961. Received the Jennie Sesnan Gold Medal, the Pennsylvania Academy of the Fine Arts, 1962; The Emily Lowe grant, 1962; John Simon Guggenheim Fellowship, 1964. Represented in the permanent collection of the Pennsylvania Academy of the Fine Arts, and in private collections. President of the Fellowship of the Pennsylvania Academy of the Fine Arts.

JULIAN LEVI
Instructor in Painting and
General Critic



Born in New York, 1900. Studied at the Pennsylvania Academy of the Fine Arts and for five years in France and Italy. Resides in East Hampton and New York City. Currently teaches also at the Art Students League in New York and is Director of the Art Workshop of the New School for Social Research. Artist-in-residence American Academy in Rome, 1967-1968. Awards: Cresson Traveling Scholarship, P.A.F.A., 1920; Kohnstamm Prize, Art Institute of Chicago, 1942; Norman Wait Harris Medal,

Art Institute of Chicago, 1943; Carnegie Institute, Honorable Mention, 1945; Pepsi-Cola Prize Portrait of America, 1945; Obrig Prize, National Academy of Design, 1945; University of Illinois, 1948; East Hampton Regional Prize, 1952; Pennsylvania Academy of the Fine Arts, Fellowship Prize, 1954; National Institute of Arts and Letters grant, 1955; Temple Gold Medal, P.A.F.A. Annual, 1962. Elected to National Institute of Arts and Letters, 1960; elected a vice-president of National Institute of Arts and Letters, 1969. Retrospective exhibitions at Boston University and New Britain Museum, 1962. Museum Representations: Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, Detroit Art Institute, Chicago Art Institute, Toledo Museum, Springfield Museum of Art, Albright Museum, New Britain Museum, Newark Museum, Pennsylvania Academy of the Fine Arts, Walker Art Gallery, Cranbrook Academy, Encyclopaedia Britannica, Des Moines Art Center, Butler Institute of American Art, Norton Museum, Wilmington Museum, University of Arizona, University of Georgia, University of Illinois, Michigan State University, Santa Barbara Museum, University of Nebraska, Scripps College, Claremont, California; Johnson Collection, Reed College. Author: *Modern Art: An Introduction*, published, 1961 by Pitman Publishing Corp.



Julian Levi

OLIVER GRIMLEY
Instructor in Drawing



Born, Norristown, Pa., June 30, 1920. Studied at the Pennsylvania Academy of the Fine Arts, coordinated with the University of Pennsylvania, received a B.F.A. and an M.F.A. degree. Awarded 1st prize in Perspective, 1st Thouron Prize in Composition, Cresson Traveling Scholarship, and Schiedt Traveling Scholarship from P.A.F.A.; Pennell Memorial Medal Award, 1966, 1968, 1970; the Bruce S. Marks Prize for drawing, 1971; a 9' Eagle for the private office of Leonard Tose, Phila. Eagles Football Club; murals in Commonwealth Federal Savings and Loan, the Continental Bank, West End branch, both of Norristown, and the Lafayette Hills Br. office of the American Bank and Trust Co. of Pa. Exhibited at the New York Metropolitan Museum and the Whitney Museum; the Library of Congress, Washington, D.C.; the Philadelphia Museum of Art; the Pennsylvania Academy of the Fine Arts; the Art Alliance and the Woodmere Art Galleries. Instructor at Hussian School of Art.

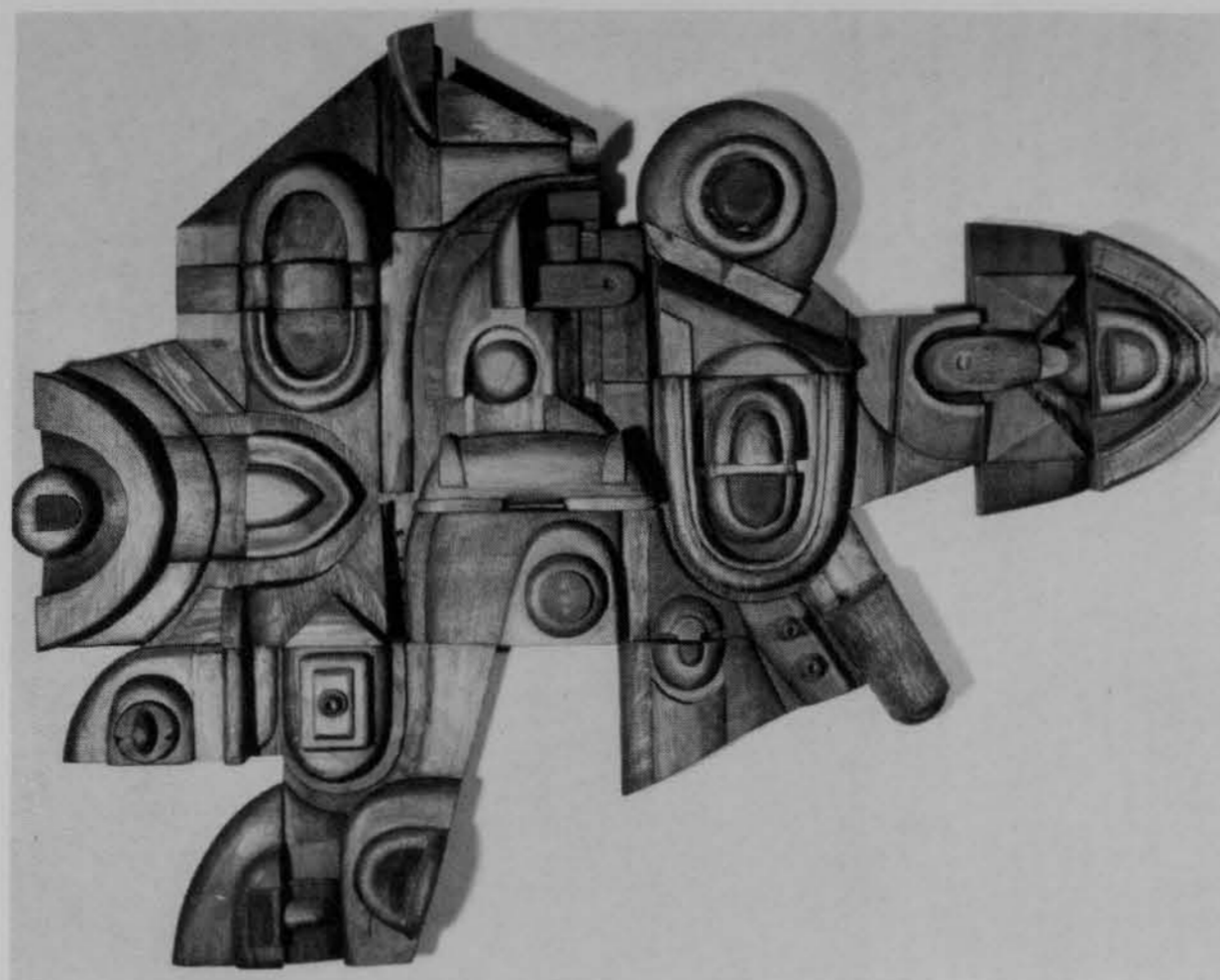
DANIEL D. MILLER
Instructor in Painting and Art History



Born in Pittsburgh, 1928. B.F.A. Lafayette College, 1951; Pennsylvania State University summer painting classes under Hobson Pittman; the Pennsylvania Academy of the Fine Arts, 1955-1959; M.F.A. in Painting, The University of Pennsylvania, 1958. Cresson Traveling Scholarship, 1958; Katzman Prize, Print Club, 1958; Young Watercolorist's Prize, Art Alliance, 1959; Honorable Mention oil, Delaware Annual, 1959; Chamber of Commerce Award for Arts, Brookville, Pa., 1959; Prize oil, Delaware Annual, 1960; May Audubon Post Prize, 1961; included in Prize Winning Paintings, 1962; Prize watercolor, Delaware Annual, 1963; Honorable Mention, Philadelphia Art Alliance Regional, 1966; Bertha M. Goldberg Memorial Award, 1970. Paintings and constructions: the Pennsylvania Academy of the Fine Arts, University of Pennsylvania Library, Wilmington Society of the Fine Arts, Manitowoc Museum, The Pennsylvania State University, Dickinson College, Rutgers Museum. Prints: Philadelphia Museum of Art, Princeton University Library, Dickinson College, Philadelphia Public Library, Friends Select School, University of Maine, Library Eastern Baptist College, La Salle College. Teaching: P.A.F.A. since 1964, Philadelphia Museum of Art since 1962, Eastern Baptist College since 1964 (head of Fine Arts Dept. since 1965), Wayne Art Center since 1964. Member of the Board of the Fellowship of the Pennsylvania Academy of the Fine Arts. Member Philadelphia Watercolor Society.



Oliver Grimley



Daniel D. Miller



Joseph Amarotico

JOSEPH AMAROTICO
Instructor in Painting



Born, Bronx, N. Y., 1931. Studied: American Art School, under Raphael Soyer, 1953; the Pennsylvania Academy of the Fine Arts, 1954-1959. Awarded Cresson Memorial Traveling Scholarship, 1958; Thouron Faculty Prize, 1959; Catherine Grant Memorial Award, 1959; The Caroline Gibbons Granger Memorial Award, 1962, Fellowship P.A.F.A.; The Mary Butler Memorial Award, 1965, Fellowship P.A.F.A. Represented in the American Federation of Arts Traveling Exhibition, Corcoran Biennial, 1963; Art in the Embassies Program, U. S. Department of State, and in public and private collections. Conservator for the Pennsylvania Academy of the Fine Arts.

ARTHUR DE COSTA
Instructor in Drawing and Painting



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



Arthur de Costa

MARSHALL GLASIER
Instructor in Drawing



Born in Wauwatosa, Wisconsin, in 1902. Teaches master classes in life drawing at the Art Students League. Studied for five years with George Grosz, with Nicolaides, and McNulty. Grant-in-aid from the Bjorksten Research Laboratories, 1951-52. Artist-in-Residence at Reed College, 1952-1953. Has had five one-man shows in New York City, including one at the Julian Levy Gallery and one at the Graham Gallery in May, 1962. Other one-man shows include those at the Kalamazoo Art Institute, the Milwaukee Art Institute, the University of Wisconsin, and Reed College. Has also been consistently represented in the leading national museum exhibitions.

KARL O. KARHUMAA
Instructor in Sculpture



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



Marshall Glasier



Karl O. Karhumaa

WILL BARNET
Instructor in Painting and
General Critic



Born in Beverly, Mass., 1911. Studied Boston Museum of Fine Arts School; Art Students League, N. Y. Instructor at Art Students League since 1936; Professor at Cooper Union, N. Y. since 1945; visiting critic, Yale University, 1952; Artist-in-Residence, Virginia Museum of Fine Arts, Richmond; has taught summer sessions at Montana State College; University of Wisconsin; Regina College, Saskatchewan; Museum of Fine Arts, Boston; University of Washington, Spokane; University of Minnesota; Penn State University; Ohio University; Cornell University. Member of the Philadelphia Print Club; American Abstract Artists; Federation of Modern Painters and Sculptors. Many one-man exhibitions in New York and throughout the U. S.; one in Rome, Italy. Also four retrospective exhibitions: University of Minnesota, 1958; Institute of Contemporary Arts, Boston, 1961; Albany Institute of Art, Albany, N. Y., 1962; Virginia Museum of Fine Arts, 1964. Writings: "Aspects of American Abstract Painting" in *The World of Abstract Art*, London, 1956; "A Letter to an English critic", *Castalia I*, 1961; "Lithography as an Art", *The League*, April, 1944. Work represented in: Metropolitan Museum of Art, N. Y.; Museum of Modern Art, N. Y.; Boston Museum of Fine Arts; Brooklyn Museum; Carnegie Institute; Cincinnati Art Museum; Corcoran Gallery of Art; The Duncan Phillips Museum; The Fogg Museum; Munson-Williams-Proctor Institute; New York University Art Collection; Pennsylvania Academy of the Fine Arts; Philadelphia Museum; Phillips Gallery; Seattle Art Museum; Whitney Museum; University Art Museum, Berkeley, California. Also represented in numerous private art collections.

MARTHA ZELT STANTON
Instructor in Silk Screen

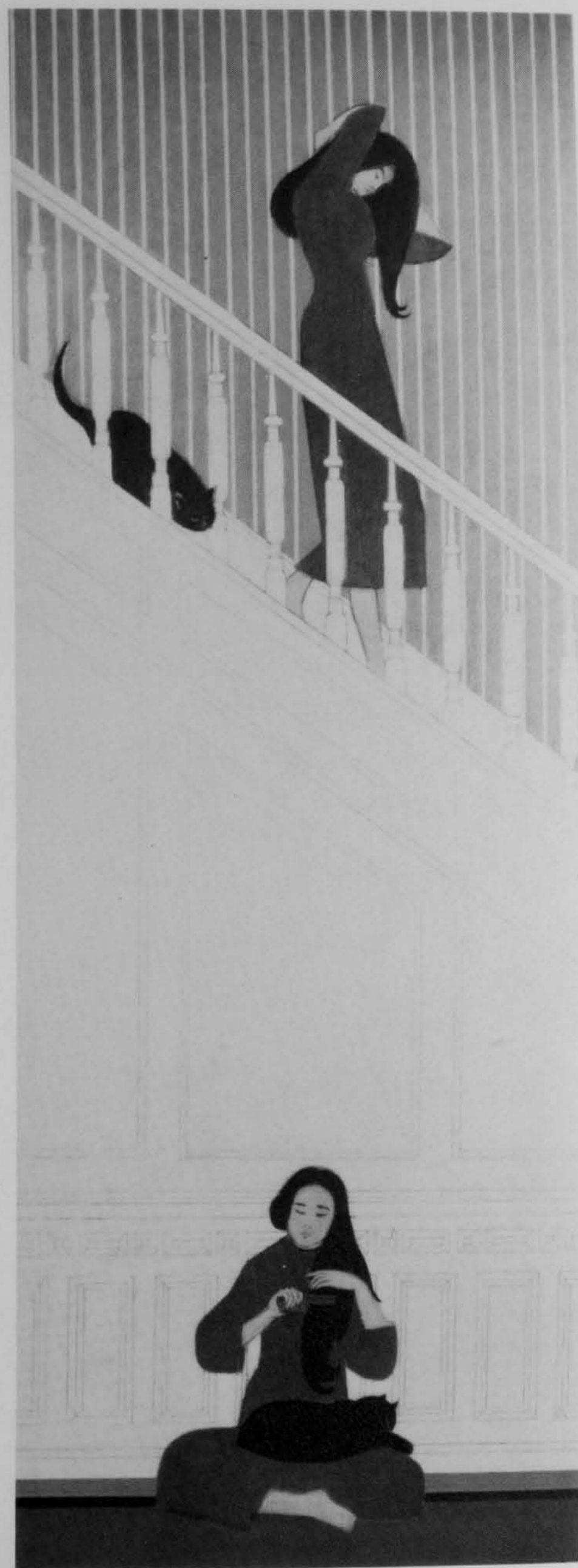


Born in Washington, Pa., 1930. Studied at Connecticut College, Carnegie Institute, Pennsylvania Academy of the Fine Arts, University of New Mexico, Temple University. Awarded: Cresson Traveling Scholarship, 1954; Schiedt Traveling Scholarship, 1955; Print Fellowship, The Philadelphia Print Club, 1965. Exhibited: P.A.F.A. Annual Exhibitions since 1961; VIII Salao de Arte Moderna, Brasil; Sao Paulo Bienale, 1961. Also represented in FAR Gallery, N. Y., 1960; Museum of Modern Art Lending Art Library, 1960. Works in private collections in Philadelphia, Spain and Brazil. Mural owned by Connecticut College.

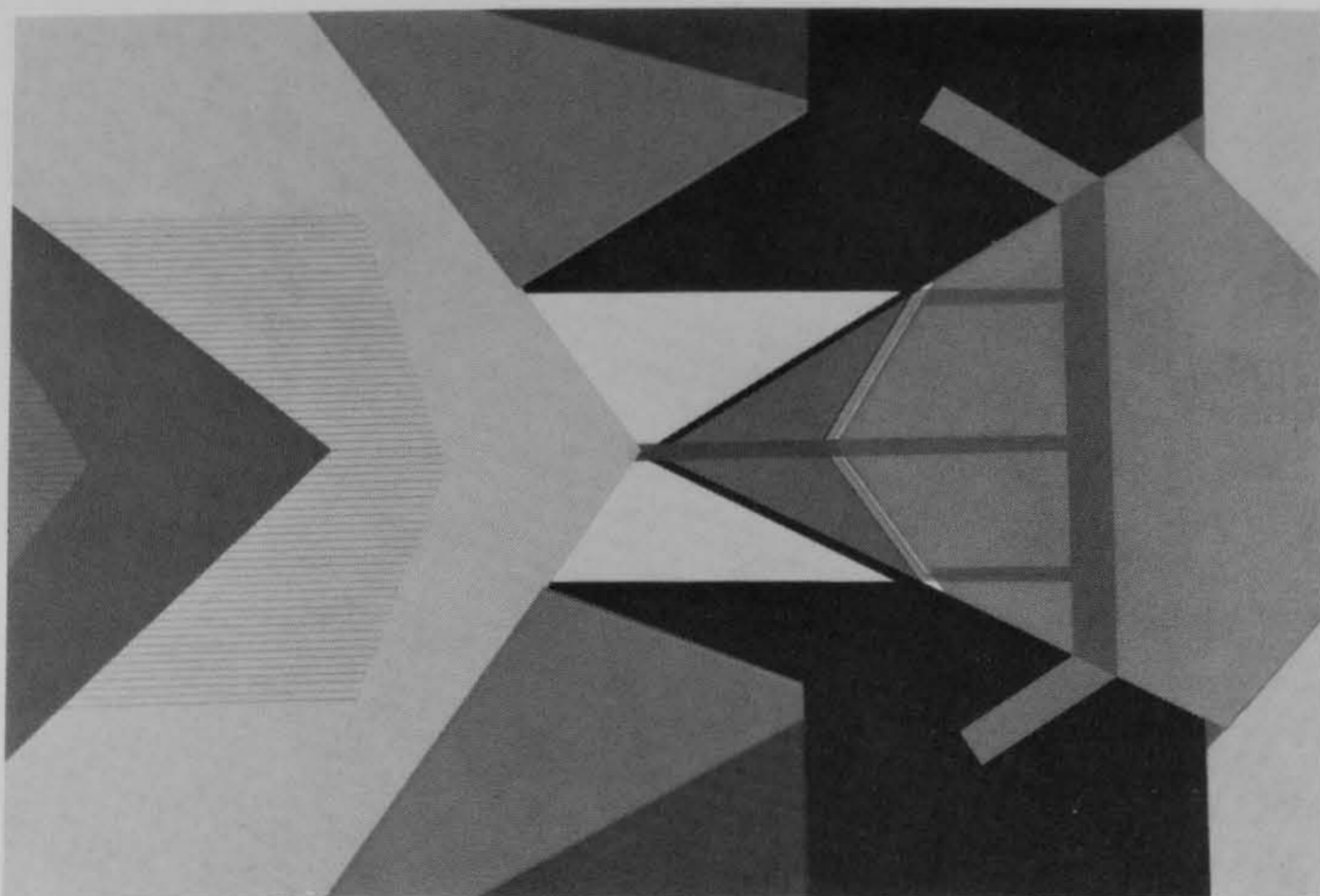
ROBERT BEVERLY HALE
Instructor in Anatomy



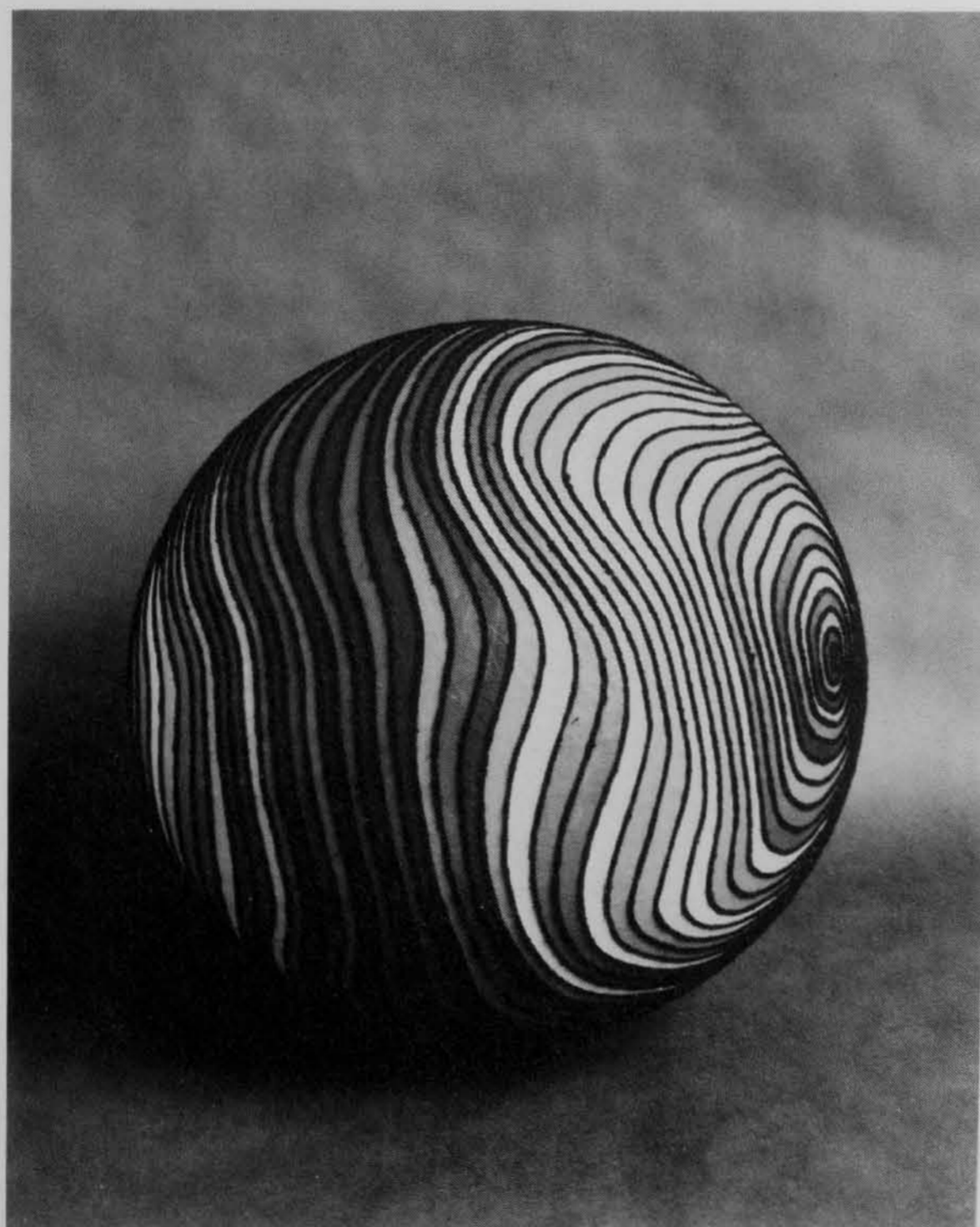
Born in Boston, 1901. A.B., Columbia University. Studied: Columbia School of Architecture; Art Students League, Paris. Benjamin Franklin Fellow of The Royal Society of Arts, London. Curator Emeritus, Metropolitan Museum of Art. Adjunct Professor of Drawing, Columbia University, 1945-66. Instructor of Drawing, Lecturer on Anatomy, Art Students League, New York, President, Tiffany Foundation, 1959-1967. One-man show Stamford Museum, 1959; Staempfli Gallery, 1960. Author: *Drawing Lessons from the Great Masters*, 1964; Translator of Dr. Paul Richer's *Artistic Anatomy*, 1971; article on Drawing, the Encyclopaedia Britannica. Represented in the Metropolitan, the Whitney and other museums, and a number of private collections.



Will Barnett



Martha Zelt Stanton



Henry C. Pearson

HENRY C. PEARSON General Critic

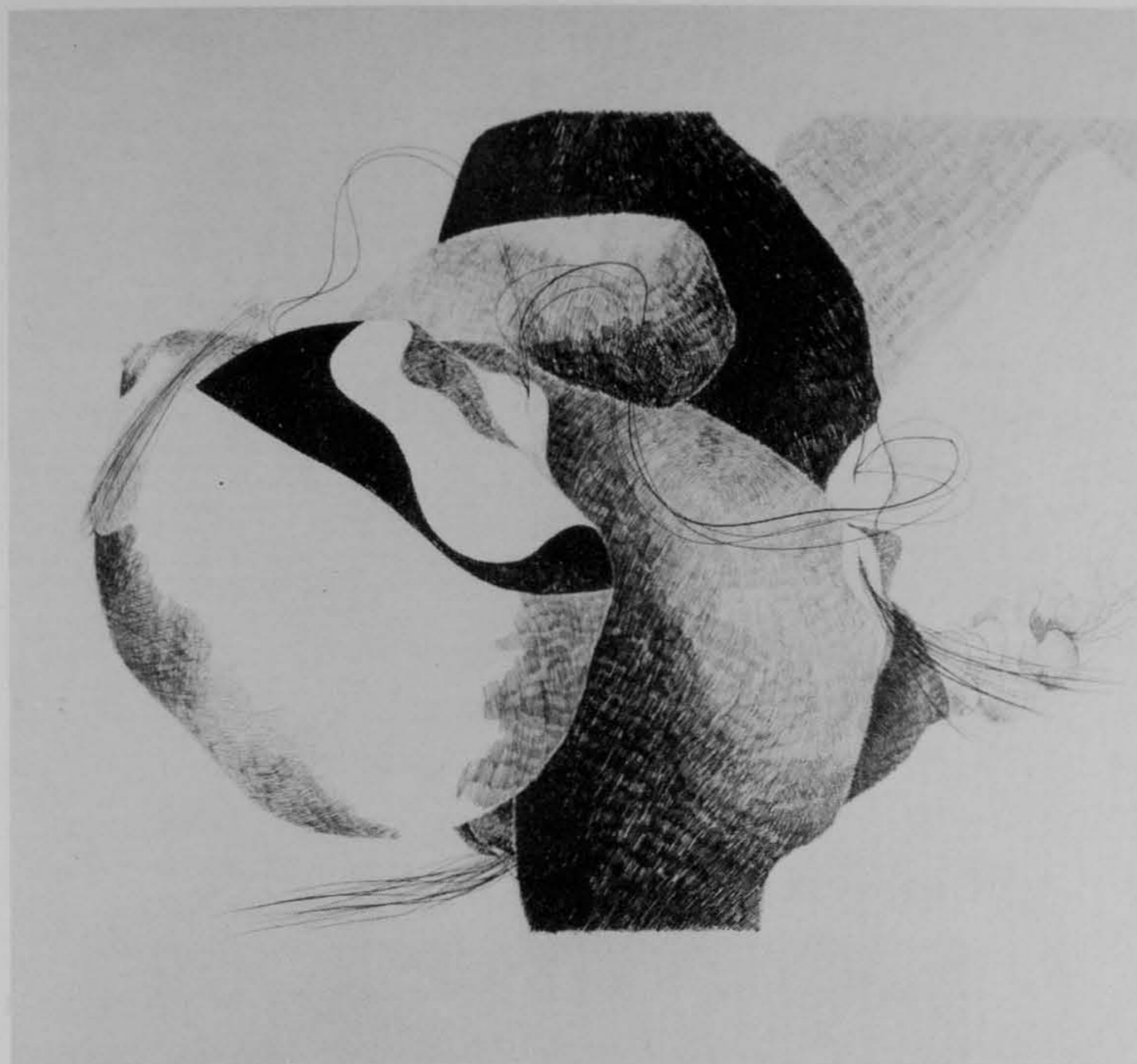


Born in Kinston, N. C., 1914. M.F.A., Yale University; B.A., University of North Carolina. Art study in Japan under Shoji Yamamoto and Yuki Somei; Art Students League. One-man shows: Workshop Gallery 1958; Stephen Radich Gallery 1961, 1962, 1964, 1965, 1966, 1969; Ball State University, Indiana 1965; Tweed Museum, Duluth, Minn., 1965; Fairweather-Hardin Gallery, Chicago, 1966; North Carolina Museum of Art, 1969; Van Straaten Gallery, Chicago, 1970; Betty Parsons Gallery, 1971. Ford Foundation, Tamarind Workshop Fellowship, Los Angeles. Represented in collections of Metropolitan Museum, Museum of Modern Art, Whitney Museum, Chicago Art Institute; Albright-Knox Gallery, Buffalo; Nelson Gallery of Art, Kansas City, Mo.; Corcoran Art Gallery, Washington, D.C.; National Gallery, Oslo, Norway; Mrs. Albert List, N.Y.C.; Chase Manhattan Bank, N.Y.C.; Union Carbide, N.Y.C.; N.Y. Public Library. Represented by Betty Parsons Gallery.

JOHN M. BOLLES
Instructor in Lithography



Born in Plattsburgh, New York, 1939. Studied at the State University of New York, B.S. in Art Education; Winchester School of Art, Winchester, England; Tyler School of Art, Temple University, M.F.A. Exhibited: University of Buffalo Summer Fine Arts Festival; Windsor, England; Gallery 252, Philadelphia; The Print Club of Philadelphia; University of Pennsylvania; The Art Alliance, Philadelphia; City College, New York; American Color Print Society; Art in the Embassies program of the State Department; Silvermine Guild, New Canaan, Connecticut. Represented: Winchester School of Art, Winchester, England; Prints in Progress permanent collection; Free Library of Philadelphia; State University of New York, Buffalo; Drexel Institute, Philadelphia; Alexander Ewing Associates, Architects; RCA, Philadelphia; United States Consulate, Brussels, Belgium; Korman Corporation, Philadelphia; private collections.



John M. Bolles

AUGMENTING THE CURRICULUM

THEODOR SIEGL

Technical Advisor and Instructor in
Painting Materials and Techniques

DAN MILLER

Lecturer in Art History

J. FRANKLIN SHORES

Instructor in Lettering and Perspective

DAVID SLIVKA

Critic in Sculpture

JOHN W. McCOY

General Critic

ALEXANDER HROMYCH

Instructor in Sculpture

JAMES GADSON

Instructor in Drawing and Painting

PRELIMINARY DIVISION

Students entering the Academy for the first time are admitted to the Preliminary studios. Only upon special recommendation of the Admissions Committee may new students be admitted to the advanced studios. The Preliminary discipline enables the student to survey the fundamentals of Drawing, Painting, Sculpture and Graphics.

At the conclusion of the second semester each Preliminary student will be admitted to the division of his choice (Painting, Graphics or Sculpture) provided his record shows a complete The Preliminary studio schedule is as follows:

Life Painting—6 hours per week, painting from the life model.

Painting Studio—6 hours per week with emphasis on design, color, texture and composition.

Drawing—9 hours per week divided between cast drawing and drawing from the life model.

Graphics—6 hours per week—the study of the major techniques of print making and their use in creative work.

Clay Modeling—3 hours per week—instruction in modeling from life and portrait models. Three dimensional design.

and satisfactory registration of work together with the approval of the artists to whose studios he has been assigned.

Perspective and Lettering—1 hour per week—this instruction is a prerequisite for students who will enter

the advanced division in Painting or Graphics.

Materials and Techniques—1 hour per week—this instruction is a prerequisite for students who will enter the advanced division in Painting or Graphics.

History of Art—1 hour per week—this illustrated lecture course is a prerequisite for promotions from the preliminary studios and is presented from the standpoint of the practicing artist rather than the art historian.

Anatomy—This series of lectures is an elective and is presented as an aid to the student artist and as a supplement to his studio work.

PAINTING DIVISION

Students electing to enter the Painting Division will be assigned studios in Drawing, Life and Portrait painting. They are encouraged to pursue special projects and to emphasize individual explorations in style, medium and content under the critical guidance of the Faculty. It is expected that students in the Painting Division will complete at least two semesters in the open studios before they apply for assignment to an individual studio. Upon recommendation of the artists of the Faculty to whom they are assigned Painting students may be privileged to work in individual studios. They will be required to receive criticism of work done in their studios from at least three artists of the Faculty, a minimum of once each month. These artists may also recommend the return to the painting studios if in their opinion the student is not benefited by the assignment to individual studios.

All studio facilities and lectures are open to the use of painting students

assigned to individual studios.

GRAPHICS DIVISION

Students electing to enter the Graphics Division will be assigned studios in Drawing, Painting and Composition but the major studio assignment will be in Graphics. It is expected that students in the Graphics Division will complete at least two semesters in the open studios before they apply for assignment to an individual studio. Upon recommendation of the artists of the Faculty to whom they are assigned the Graphics student may be privileged to work in an individual studio. They will be required to receive criticism of work done in their studio from at least three artists of the Faculty a minimum of once each month. These artists may also withdraw the use of the studio if in their opinion the student is not benefiting from the privilege.

All studios, facilities and lectures are open to the use of Graphics students assigned to individual studios.

SCULPTURE DIVISION

Students may enter the Sculpture Division directly upon admission to the Academy or they may elect to enter the division upon promotion from the Preliminary Division. The Sculpture studios are devoted to clay modeling from the human figure and head. Individual projects involving wood carving, welding, stone carving, kiln firing or molding of plastic may be pursued under the supervision of an instructor. Upon recommendation of the artists of the Sculpture Faculty individual students may be assigned private studios where projects outside the scope of the regular studios may be pursued. The privilege of a private studio may be withdrawn if in the opinion of the Faculty the student has not benefited therefrom.

REGULATIONS & REGISTRATION

The Academy realizes that maximum freedom fosters creative effort and

course
description

permits unusual devotion to the artist's self-discipline. The minimal regulations will not interfere with artistic effort and in fact are found to aid in that effort. Therefore these regulations are to be met for the student to be eligible for promotion, individual studio privileges, scholarships, prizes and travel awards. Furthermore those students who desire to apply the credit for studio work done at the Academy toward an Academic degree must have a complete record of registration as well as a Faculty evaluation of the quality of the work. This record will constitute a proper transcript for the Academic University or College.

Registration requirements are satisfied when each student has registered one piece of work each month with each of the artists assigned to him. Sculpture students are required to register one figure, one head, one sculpture done without a model and five drawings each month.

FOUR YEAR CERTIFICATE

The Pennsylvania Academy of the Fine Arts grants its Certificate to students who have satisfactorily completed four years of study in the Academy Schools, or the equivalent according to the Academy requirements. Only students whose records are complete according to the final decision of the School Administration, are eligible for these Certificates. By special arrangement work done in the Evening or Summer schools may be credited.

BACHELOR OF FINE ARTS DEGREE

Because the Academy is devoted exclusively to the study of the Fine Arts it is not a degree granting institution. "The Philadelphia College of Art recognizes attainment of the Academy's certificate as satisfying the studio credit requirements for its Bachelor of Fine Arts degree. With Academy endorsement based upon high school graduation and a secondary school

transcript judged creditable by the Academy, a student may register in liberal arts at PCA any time after beginning Academy enrollment.

The BFA degree-credit candidate will be considered to have fulfilled PCA's studio requirements upon receipt of the Academy's certificate.

The candidate may begin to earn the required 45 liberal arts credits* in any semester during his four-year studio program or after being awarded the Academy's certificate. Subject to Academy requirements, he may register for any number of liberal arts credits per semester. Upon submission of an official transcript of prior liberal arts study, he may be awarded a maximum 12 transfer credits toward PCA's requirements for the BFA degree."

The Philadelphia College of Art is located at Broad and Pine Streets within walking distance of the Academy. The schedule of classes is designed to permit maximum use of studio hours.

* See PCA catalogue

THE WILLIAM EMLEN CRESSON MEMORIAL TRAVELING SCHOLARSHIPS

By the liberal provisions of the wills of Emlen Cresson and Priscilla P., his wife, a Fund has been created as a memorial to their deceased son, William Emlen Cresson, Academician, the income from which is to be applied by the Pennsylvania Academy of the Fine Arts in sending pupils of merit to Europe. These scholarships shall be awarded under such rules and regulations as shall be adopted from time to time by the Board of Directors of the Pennsylvania Academy of the Fine Arts. The award of Cresson Scholarships has had significant influence on hundreds of recipients over many years and has been a great boon to this Academy. In the Spring of 1969 the one thousandth award was made. To emphasize the importance of these awards and to broaden the advantages to our students, and because the Fund realizes very generous income each year, the Management, through its Committee on Instruction, has established the practice of approving the recommendation of the Faculty for either first or second awards. These scholarships were first awarded in 1902.

In 1972, the award of a Cresson Traveling Scholarship credited each student with \$2,600 of which \$1,610 was used for a summer of travel and traveling expenses in Europe, and the remaining \$990 was used for Academy tuition for the two terms immediately following. Each year the sums may vary, as adjustments in tuition charges and traveling expenses dictate. Each

traveling
scholarships

recipient is required to return to the Academy for the continuance of regular studio work in an additional year as an advanced student. He is expected to help set high professional standards among our students after his return from Europe. In cases of exceptional merit, and when a very decided improvement is evident, a student may, through the same authority, receive the award a second time. Competition for a second scholarship must be entered during the year succeeding the first award, unless otherwise ruled by the Committee on Instruction on written application. The award of a Cresson Traveling Scholarship the second time credits the student with the sum established for that year to be used for travel and traveling expenses, and may be used any time within twenty-eight months after receipt of the award.

Eight Cresson Traveling Scholarships were awarded in 1972. Every student in good health and without knowledge of any physical condition or any other reason to prevent accepting and properly using such scholarships is eligible for competition for Cresson Traveling Scholarships. Competitors must have an aggregate of 96 Academy Winter School weeks to their credit, which must have been accumulated within five (5) years of the date of competition. The final 32 weeks (two terms) must be spent in the Winter School of the Academy and must be within the year of competition. One summer and one semester of evening school or two semesters of evening school may be allowed as equivalent of one semester by special approval of the faculty and administration.

Every student must have a complete and unbroken registration record. Painters and Graphics Majors must also have satisfactorily completed the work in Materials and Techniques and in Lettering and Perspective. Sculptors must meet the requirements of the

Sculpture faculty. All financial obligations must be fully paid.

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

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

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

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

The Faculty will not recommend awards of traveling scholarships if, in its opinion, the work submitted is not of sufficient merit to justify such recommendation. A student may not

be awarded more than one traveling scholarship in any given year and is ineligible for competition after having received two such awards.

THE LEWIS S. WARE MEMORIAL TRAVELING SCHOLARSHIPS

The Lewis S. Ware Memorial Traveling Scholarships, in accordance with the will of the testator, provide European Traveling Scholarships in amount and under regulations similar to those of Cresson Scholarships of that year. These Scholarships will be awarded according to the income available on the recommendation of the Faculty by the Board of Directors to students of outstanding merit. These Scholarships were first awarded in 1938 and two Ware Traveling Scholarships were awarded in 1972 representing an amount of \$1600 each.

THE J. HENRY SCHIEDT MEMORIAL TRAVELING SCHOLARSHIPS

The J. Henry Schiedt Memorial Scholarships in accordance with the will of Cornelia Schiedt, provide for the award of Traveling Scholarships according to the income available. The award of these scholarships will be made on the recommendation of the Faculty by the Board of Directors to students of outstanding merit. Eligibility for this competition will be based on the same requirements as set up for Cresson Awards of that year. These scholarships are not specifically designed for European travel. It is therefore possible, under certain circumstances, for a competing student to make application to the Administrator of the Schools at least three months before the date of competition for a particular program. These Scholarships were first awarded in 1949 and six Schiedt Traveling Scholarships of \$1600 each were awarded in 1972. The credit may be used any time within twenty-eight months after receipt of the award.



THE CHARLES TOPPAN PRIZES—These prizes were established in 1881 by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan and Mr. Robert N. Toppan. Due to the considerable appreciation in value of this trust, the following regulations were put into effect in 1962, enlarging the benefits but adhering to the positively expressed terms of the original gift that "The drawing of the work submitted will receive first attention of the examiners." First awarded in 1882.

Up to six prizes will be available each year at the discretion of the Committee on Instruction, depending on the amount of income available. A maximum of five drawings matted or prepared for exhibit but not glass covered with no limit on size, subject matter or media, may be submitted in the spring of each year by regularly enrolled students, whose records show attendance for at least two years previous to the current competition. They will be judged by the Faculty, or a committee of the Faculty, and the winners' work is to be exhibited with the major competition of the season.

Any student may receive a Toppan award but once, and there shall be no obligation to award prizes to any work which, in the opinion of the judges, is not of sufficient merit.

THE PACKARD PRIZES—From the income of the John H. Packard Fund, established by the children of the late John H. Packard, M.D., for many years chairman of the Academy's Committee on Instruction, annual prizes of \$50.00 and \$25.00 are awarded for the best and second best groups of original studies made from living animals in the Zoological Garden. These prizes are open to all students of the Academy who have registered for both terms

of the school year. A student may not submit more than one set of drawings mounted on a sheet not to exceed 30 x 40 inches. A student having once received a prize becomes ineligible to receive the same prize for the second time. First awarded 1899.

THE EDMUND STEWARDSON PRIZE

—The Edmund Stewardson Prize of \$100.00 in Sculpture is awarded during the school year. This is an annual prize, competed for by students of the Academy, with such pupils of other art schools as may be approved by the Committee on Instruction. The subject for the competition is a full-length figure from life in the round. Studies must not be less than two feet six inches in height, and not more than three feet in height, and must be made within eighteen hours, during three consecutive days, in six sessions of three hours each. A student receiving one Stewardson Award is ineligible to compete a second time. No one except the competitors is admitted to the competition room at any time during the days of the competition. The Jury of Award consists of professional sculptors, having no official connection with the Academy, nor any other schools whose pupils may have taken part in the competition. If no study be satisfactory to the Jury, the prize may be withheld. When no award is made, the amount of the prize may, at the discretion of the Board of Directors, be added to the principal of the prize fund or distributed with future prizes. The clay models offered in competition must be kept standing in good condition until otherwise ordered and figures cast by the Academy become its property. The competition in the spring of the 1971-1972 year was judged by Frank Gasparro. First awarded in 1901.



Dorie J. Saylor

endowed
prizes

THE THOURON PRIZES—These awards were founded by the late Henry J. Thouron, a former instructor in Composition. A prize of \$100.00 and a prize of \$50.00 for compositions completed during the current season are offered, the first to be decided by the Faculty, the second by a vote of the students; a prize of \$100.00 and a prize of \$50.00 both awarded by the Instructor of the class. A competitor is not eligible a second time for the same prize, and cannot receive more than one award the same season. First awarded 1903.

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

THE STIMSON PRIZE—This prize was established in memory of Emma Burnham Stimson and was created for the award each year of a prize in sculpture of \$100.00 for the best work done by the students in the regular course of the class. The contest is open to students who have been registered for three terms and who are members of the Life Modeling Classes, but is not open to former students who work in the class by special permission. The subject for competition is a full-length figure from life, in the round, not less than two feet six inches in height, and must be made during class hours as a part of the regular work in the class. The work must be submitted anonymously to a jury appointed by the Committee on Instruction. The Jury is not obligated to award prizes or honorable mentions if, in its opinion, the work submitted is not of sufficient merit to justify making the awards. The

competition in the School year 1972-73 was judged by Joseph Greenberg. First awarded in 1917.

THE CECILIA BEAUX MEMORIAL PRIZE—The gold medals which Cecilia Beaux received during her life in recognition of her work as a portrait painter have been donated to the Academy by Miss Beaux's residuary legatees and converted into a fund, the income of which will provide a prize to be given for the best portrait painted during a school year by a student of the Academy. This prize of \$100 will be awarded, when available, by the President with the advice of the Faculty. Students eligible for the prize must have been enrolled in the day classes for two consecutive terms and at the time of competition be members of the Advanced Studio. The award is to be for the outstanding portrait accomplished within two terms then current and not more than three examples of work may be submitted. Any student can receive the award but once, and it is particularly stipulated that the award does not need to be made if, in the opinion of the Faculty, no work is submitted of sufficient distinction. First awarded 1946.

THE JOHN R. CONNER MEMORIAL PRIZE IN GRAPHICS—This prize is made possible through the generosity of Mrs. Frances Weeks Lux in memory of John R. Conner, artist. It will be \$50.00 when that amount is available from the invested principal. First awarded 1955.

THE CATHARINE GRANT MEMORIAL PRIZE—This prize of \$200.00 will be given for the best landscape or still life. This prize has been made possible by funds set up through the sale of paintings from a memorial exhibition of the work of Catharine Grant, held in the Academy in the fall of 1954, and from special contributions from her friends to this fund. First awarded 1955.

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

THE EDNA PENNYPACKER STAUFFER MEMORIAL PRIZE—A prize of \$100.00 will be available yearly to be awarded by the Faculty, or a committee of the Faculty, to a student in the School of the Pennsylvania Academy of the Fine Arts in recognition of excellence in any medium of the Faculty's choice, and preferably at a time of year other than the late spring so that the financial advantages may be enjoyed by the student during the course of his studies. It was further agreed that the prize could be increased in amount should the investment make that possible but no award shall be given in any year when a lesser amount than \$100.00 is available. This prize was established by Helen Evans to honor the memory of her beloved friend Edna Pennypacker Stauffer, 1883-1956, painter and lithographer of broad reputation who was a student at the Academy in 1902, 1903 and 1904. First awarded in 1961.

THE ELEANOR S. GRAY PRIZE FOR STILL LIFE—A prize of \$100.00 will be awarded by the Faculty, or a faculty committee, to a student in the School of the Pennsylvania Academy of the Fine Arts who has demonstrated superior ability through the painting of Still Life. The painting considered must have been done on the Academy's premises during the normal course of the School's activities, and the award may be made during the school year, rather than at the spring judgments. One or two paintings may be submitted by each contestant. This prize is made available through a fund established by Mr. and Mrs. J. Maurice Gray. First awarded in 1961.

THE LAMBERT AND EMMA WALLACE CADWALADER PRIZE FOR LANDSCAPE—This prize is awarded annually through the generosity of Mrs. Cadwalader for the best representational landscape by a student of the Pennsylvania Academy of the Fine Arts. First prize \$500.00. Second prize \$100.00. First awarded in 1961.

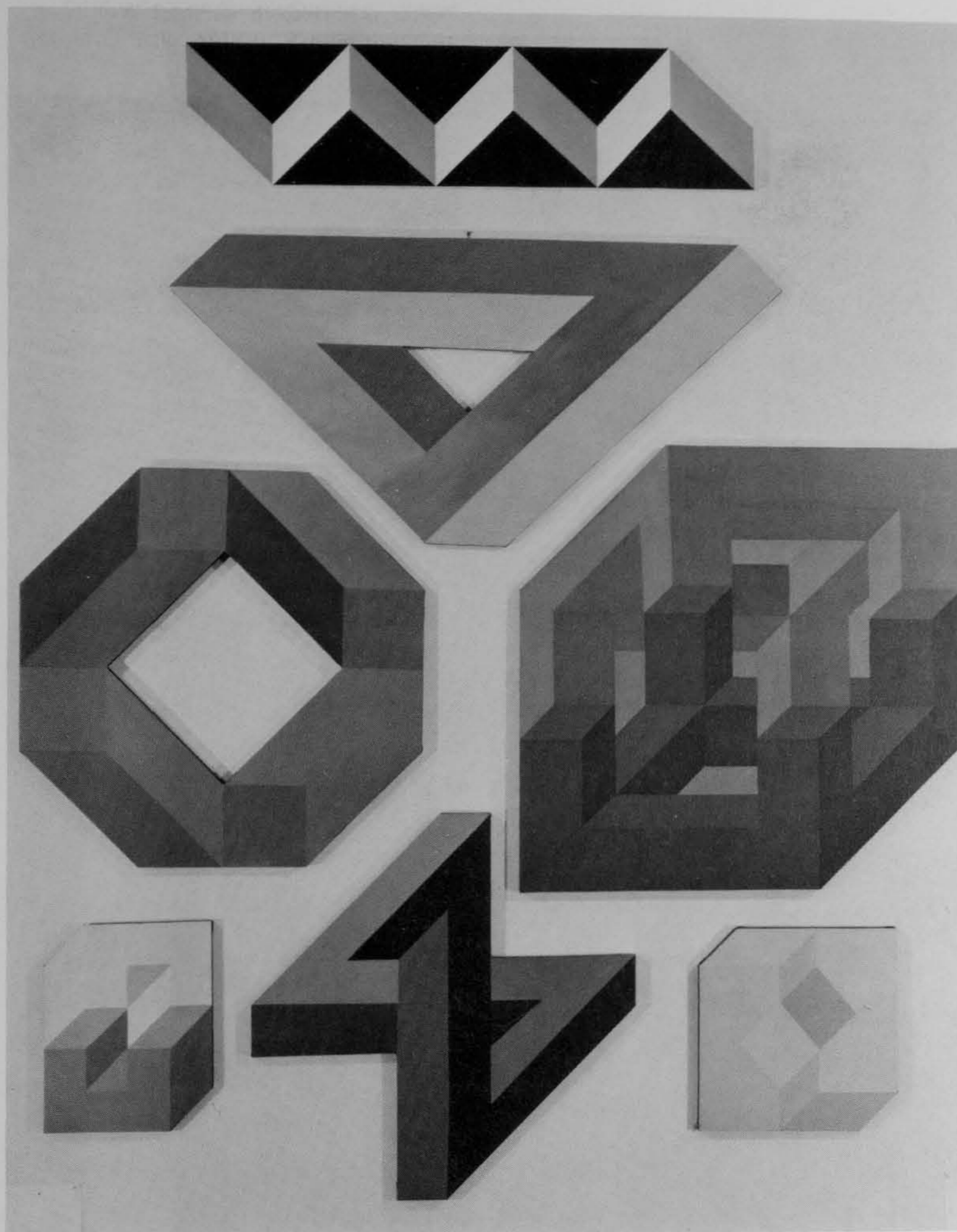
THE ELEANOR S. GRAY MEMORIAL FUND—This fund was established in 1967 by J. Maurice Gray as a memorial to his wife who had been a student in the Academy's school from 1960 to

1963. The monies available from this fund will be awarded at the discretion of the Faculty and management for special school prizes and awards in addition to their major dedication for tuition scholarships. (See note on this fund under Free Tuitions.)

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

THE HENRY C. PRATT MEMORIAL PRIZE IN GRAPHICS—This prize is made possible through the generosity of Mrs. William D. Disston in memory of Henry C. Pratt, one of the founders of the Academy. It will be \$50.00 as that amount is available from the invested principal. First awarded in 1968.

THE BENJAMIN LANARD MEMORIAL AWARD—This prize was made possible by his family. A prize of \$50.00 awarded by the Faculty for an outstanding composition.



R. G. Ewing



Stephen J. Estock



Anthony J. DiRienzi



Ronald D. Fillius

THE PERSPECTIVE PRIZE—A cash prize has been given each year to that student who does the most exemplary work in the Perspective Course. This award was instituted by Mr. John Harbeson, instructor in Perspective from 1916 to 1955, and was generously carried on by Mr. William Campbell, an associate instructor 1936-1955 and Instructor 1955-1965. The Prize was awarded jointly in 1967-1969 by Mr. Campbell and Mr. Shores, Instructor since 1965 to the present. The award is being carried on now by Mr. Franklin Shores. The award is \$50.

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

THE PHILADELPHIA PRINT CLUB PRIZE—The Philadelphia Print Club Prize is awarded to an outstanding student in the graphics studio and entitles the winner to a one year membership in the Club. First awarded in 1953.

THE MARY TOWNSEND AND WILLIAM CLARKE MASON MEMORIAL PRIZE IN SCULPTURE—Through the many years of Mr. Mason's affiliation with the Academy as one of its Directors he was ever alert to the encouragement of all students, particularly those studying sculpture. In 1954 and 1956 he made substantial gifts, not as an endowment, but to be used as awards by the sculpture faculty to a worthy student, or students, at the time of the spring competitions. The continuance of these awards as memorials to her parents is made possible through the generosity of their

daughter, Mrs. Henry Lea Hudson. In 1972 \$200.00 was awarded.

THE SKOWHEGAN SCHOOL—One half scholarship, valued at \$600.00 is granted to a student of Painting or Sculpture whose financial situation is such that he could not otherwise attend the summer school at Skowhegan, Maine. He must show himself to be a serious artist, and the selection of the winner is left to the discretion of the Administration, with the advice of the Faculty.

THE WANAMAKER PRIZE—Through the generosity of the John Wanamaker Store, Art Supply Department, a prize of \$50.00 in art supplies is awarded each spring for the best painting in oil or acrylic submitted to the Faculty for judgment. First awarded in 1954.

MABEL WILSON WOODROW PRIZE—Given by Mabel Woodrow Gill. A prize of \$100.00 is made available annually for an award, or awards in the Graphics Department, at the discretion of the Faculty. First awarded in 1955.

THE GIMBEL PRIZE—Through the generosity of the Art Supply Department in Gimbels Department Store, \$50.00 in credit will be given in this store. The student will be chosen by the Faculty for outstanding work entered in competition each spring. First awarded in 1958.



Deborah Standard

donated
prizes

THE QUAKER STORAGE COMPANY AWARD—Through the generosity of Mr. Benjamin D. Bernstein, Chairman of the Company Board, the Faculty may grant this prize of \$250.00 to an outstanding student, in recognition of meritorious achievements. First awarded in 1965.

THE CHRISTINE BIDDLE SCULL MEMORIAL PRIZE—This award was formerly known as the Dr. Williams Biddle Cadwalader Memorial Prize, and is made available through the generosity of Mr. R. Barclay Scull. A prize of \$250.00 is awarded for the most experimental piece of sculpture or painting produced during the school year. First awarded in 1966.

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

THE LOUIS S. FINE PURCHASE PRIZE—A prize of \$150.00 for an outstanding painting memorializing the work of men on the Philadelphia waterfront is awarded each year by the Faculty. First awarded in 1968 this purchase prize has been given by Mr. Louis S. Fine to encourage students to discover the excellent material to be found in the work of the stevedors, the piers, the vessels and the colorful surroundings.

THE GEORGE SKLAR MEMORIAL LIFE DRAWING PRIZE—This prize of \$100 was established in 1968, after the passing of Mr. Sklar, by his wife. It is given each year to the student who rates highest in Life Drawing throughout the Academy.

THE SYLVIA G. WEXLER MEMORIAL AWARD—This award of \$50.00 is given by Mr. Morris M. Wexler to a student of merit selected by the Faculty. First awarded in 1970.

THE CHARLES R. WEINER PRIZE—A \$100.00 prize awarded during the school year by the Faculty and Administration to a student who shows promise. First awarded in 1973.

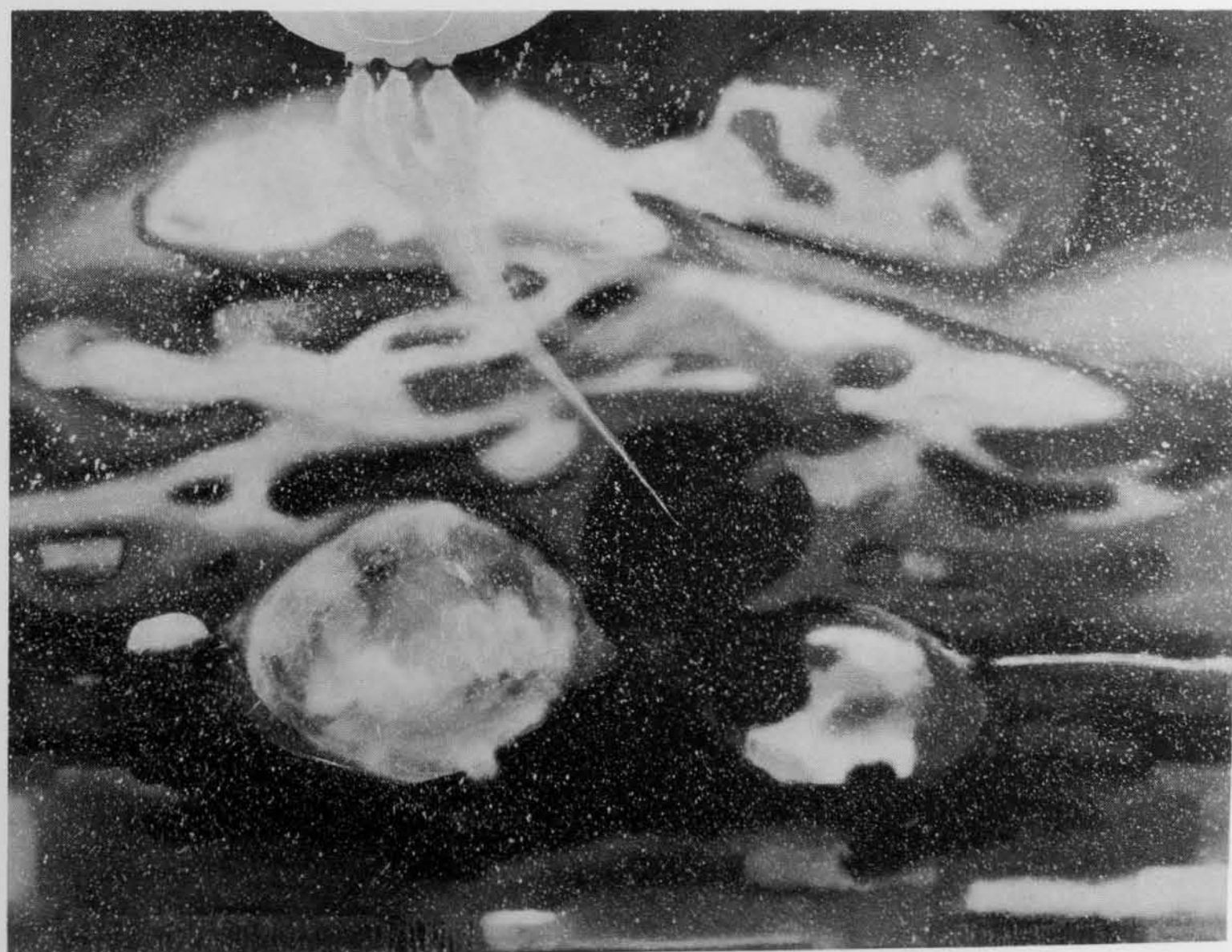
THE ALEXANDER PRIZE—\$300.00 for the student work in any medium which shows unusual promise.



Marta Lafferty



Stephania L. Lester



Vaughn D. Stubbs



Charles R. Searles



Elizabeth Speight



Deryl D. Mackie

**CRESSON, WARE AND SCHIEDT MEMORIAL
TRAVELING SCHOLARSHIP COMPETITORS
May, 1972**

PAINTING:

Jonathan Bassman
John J. Blair
Linda F. Bloom
Victoria L. Blunt
Franklin T. Bontempo
Marianne L. Buchy
Lorinda T. Butler
Thomas M. Carr
Sandra L. Carson
Koula Dasios
Stanley A. Deitz
Anthony J. DiRienzi
Stephen J. Estock
R. G. Ewing
Ronald D. Fillius
Gail Fox
Annamarie B. Giordano
Charles C. Gottschall
John M. Gray
Glenna L. Hartmann
Margaret James
Tamara Kallman
Patti Kelly
Hai Sun Kim
Hi Jai Kim
Marta Lafferty
Charles C. Laurent
Stephania L. Lester
Robert W. Loyer
Rochelle B. Luns
Gerald Mackersie
Deryl D. Mackie
David Miller
Kenneth M. Milton
James C. Mumby
John Phillips

Oliver Rodums
Stephen Salek
Dorie J. Saylor
Lenore M. Schroder
Ruth W. Shapiro
Stuart J. Shapiro
Joseph T. Siderio
Nysa G. Smiler
Kirby L. Smith
Joy Smyser
Elizabeth Speight
Deborah Standard
Robert F. Staub
James R. Stewart
Peter D. Stimeling
Vaughn D. Stubbs
Jill A. Sweeney
Deborah J. Weaver
Ronald A. Weisberg
Cassandra B. Wynne
Mary Zbezinski

SCULPTURE:

Craig E. Blake
Gregory T. Goodwin
Kathy Hopkins
Joseph S. Magurczek

**SECOND AWARD
COMPETITORS**

Jeffrey W. Boys
Elissa A. Glassgold
Samuel L. Kabatt
Charles Kalick
Richard A. Lee
Robert A. Ricker
Charles R. Searles

**FOUR YEAR CERTIFICATE AWARDS
May, 1972**

Craig E. Blake
Linda F. Bloom
Franklin T. Bontempo
Jeffrey W. Boys
Marianne L. Buchy
Sandra L. Carson
Anthony J. DiRienzi
R. G. Ewing
Ronald D. Fillius
Annamarie B. Giordano
Elissa A. Glassgold
Gregory T. Goodwin
Bernice Gordon
Kenneth V. Hamilton
Lydia K. Hamilton
Glenna L. Hartman
Samuel L. Kabatt
Hi Jai Kim
Kristina Kutkus
Marta Lafferty
Kyung Ja Lee
Richard A. Lee
Stephania L. Lester
James Licaretz

George Lindblad
Robert W. Loyer
Rochelle B. Luns
Leroy McMillan
Joseph S. Magurczek
Kenneth M. Milton
James C. Mumby
Thomas K. O'Brien
Harold Polis
Oliver Rodums
Susan C. Roseman
Libby Rudnick
Lenore M. Schroder
Barbara A. Seamon
Charles Searles
Joseph T. Siderio
Elizabeth Speight
Deborah Standard
Robert F. Staub
James R. Stewart
Jill A. Sweeney
Kezia L. Victor
Deborah J. Weaver

SCHOLARSHIP AND PRIZE WINNERS 1971-1972

CRESSON MEMORIAL SCHOLARSHIPS

| | |
|---------------------|------------------|
| Ronald D. Fillius | Dorie J. Saylor |
| Stephania L. Lester | Kirby L. Smith |
| Deryl D. Mackie | Deborah Standard |
| Oliver Rodums | Vaughn D. Stubbs |

LEWIS S. WARE MEMORIAL SCHOLARSHIPS

| | |
|----------------|--------------------|
| Charles Kalick | Charles R. Searles |
|----------------|--------------------|

SCHIEDT MEMORIAL SCHOLARSHIPS

| | |
|---------------------|--------------------|
| Anthony J. DiRienzi | Glenna L. Hartmann |
| Steven J. Estock | Marta Lafferty |
| R. G. Ewing | Elizabeth Speight |

CHARLES TOPPAN PRIZES

| | |
|--------------------|--------------------|
| Ronald L. Curl | Stanley R. Merz |
| Peter A. Groesbeck | David R. Rothermel |
| Marta Lafferty | Kathy A. Vanzozi |

PACKARD PRIZES

| | |
|---------------------|-----------------|
| Catherine McCormick | Richard Proctor |
|---------------------|-----------------|

STEWARDSON PRIZE

Barbara Genovese

THOURON PRIZES

| | |
|-----------------------|---------------------|
| Beverly Sanders Boldt | Elissa A. Glassgold |
| Stephen J. Estock | Samuel L. Kabatt |

RAMBORGER PRIZE

Nadine Secarea

STIMSON PRIZE

Joseph S. Magurczek

CECILIA BEAUX MEMORIAL PRIZE

Kristina Kutkus

THE CHRISTINE BIDDLE SCULL MEMORIAL PRIZES

| | |
|---------------------|------------------|
| Anthony J. DiRienzi | Vaughn D. Stubbs |
|---------------------|------------------|

EDNA P. STAUFFER PRIZES

| | |
|-----------------|-----------------|
| Sandra Moorhead | John J. Trippel |
|-----------------|-----------------|

FRANCES D. BERGMAN MEMORIAL PRIZE

Gail Fox

THOMAS EAKINS MEMORIAL PRIZE

Anne C. Duncan

PHILADELPHIA PRINT CLUB PRIZE

Frederique Pfeiffer

WANAMAKER PRIZE

Robin Roantree

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

David Deakin

JOHN R. CONNER MEMORIAL PRIZE IN GRAPHICS

Kenneth Hamilton

CATHARINE GRANT MEMORIAL PRIZE

Marta Lafferty

WOODROW PRIZE IN GRAPHICS

Robert Ricker

MINDEL CAPLAN KLEINBARD AWARD

Stephen Senter

GIMBEL PRIZE

Anthony J. DiRienzi

M. HERBERT SYME PRIZE

David Rothermel

MARY TOWNSEND AND WILLIAM CLARKE MASON PRIZE

Robin Roantree

PERSPECTIVE PRIZE

Lyndall L. Bass

SYLVIA G. WEXLER MEMORIAL AWARD

John Trippel

THE QUAKER STORAGE COMPANY AWARDS

| | |
|-----------------|--------------------|
| Kristina Kutkus | Charles R. Searles |
|-----------------|--------------------|

LAMBERT AND EMMA WALLACE CADWALADER PRIZES

| | |
|----------|----------------|
| Gail Fox | Arlene Buckman |
|----------|----------------|

CONSOLIDATED/DRAKE PRESS AWARD

Glenna L. Hartmann

GEORGE SKLAR MEMORIAL LIFE DRAWING PRIZE

Ronald L. Curl

LOUIS FINE PURCHASE PRIZES

| | |
|----------|----------------|
| Gail Fox | Inga Pickering |
|----------|----------------|

HENRY C. PRATT MEMORIAL PRIZE IN GRAPHICS

Stuart J. Shapiro

THE ELEANOR S. GRAY PRIZE FOR STILL LIFE

Young Hee Kim

BENJAMIN LANARD MEMORIAL AWARD

Ronald D. Fillius



Barbara Genovese



Oliver Rodums



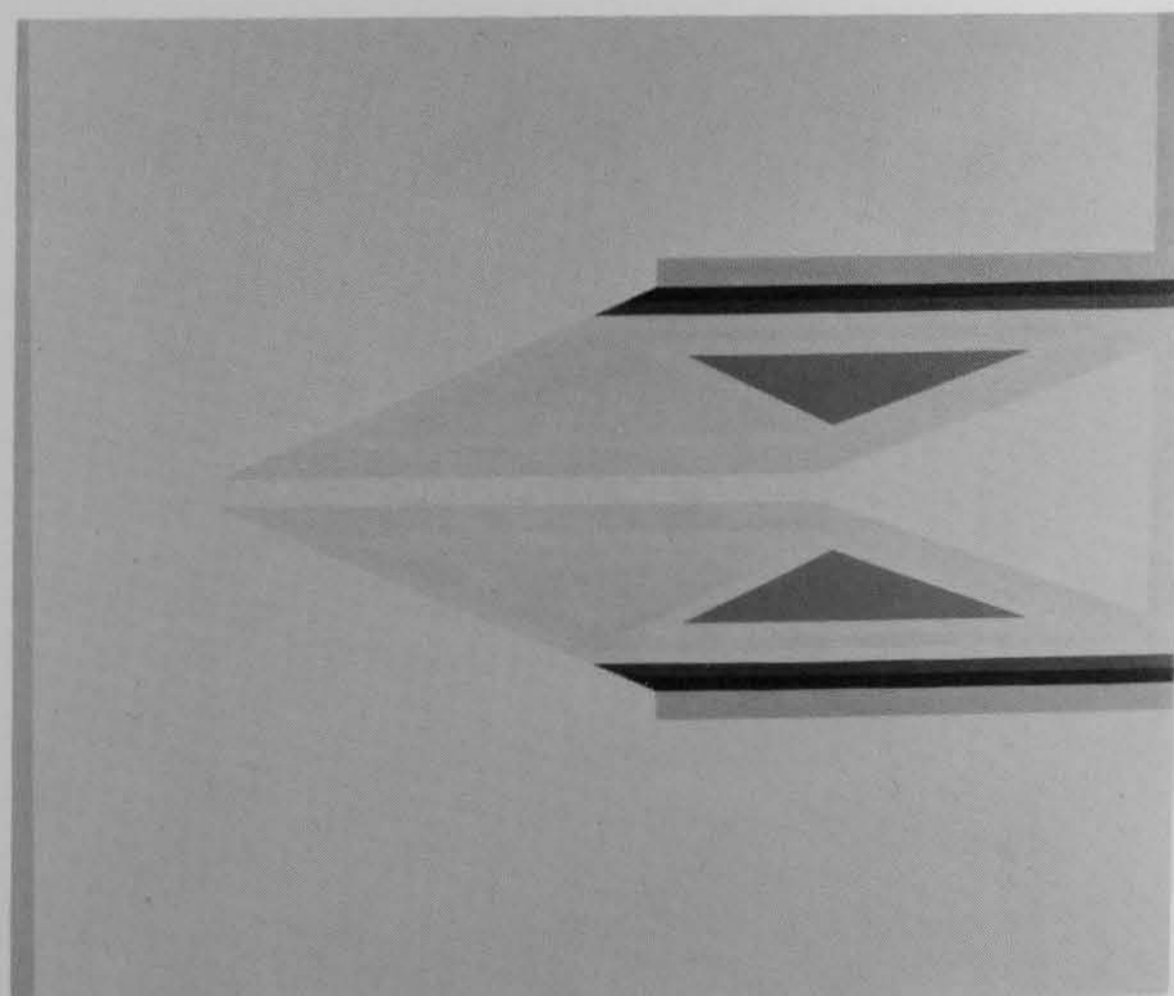
Kirby L. Smith



Joseph S. Magurczek



Glenna L. Hartmann



Charles Kalick

| | |
|---|--|
| Registration—new students | Tuesday, September 4, 1973 |
| Registration—returning students | Wednesday, September 5, 1973 |
| Studios open for all students | Thursday, September 6, 1973 |
| Deadline for reports from traveling scholars | Friday, October 12, 1973 |
| Holiday—Veterans Day | Monday, October 22, 1973 |
| Stimson Competition opens | Monday, October 29, 1973 |
| Stimson judging and award | Wednesday, November 21, 1973 |
| Thanksgiving holiday | Thursday and Friday, November 22 & 23, 1973 |
| Pre-registration, Spring Term | November 21-December 7, 1973 |
| End of Fall Term | Friday, December 14, 1973 |
| Christmas Recess | Monday, December 17, 1973-Tuesday, January 1, 1974 |
| Registration—new students | Wednesday, January 2, 1974 |
| Registration—returning students | Thursday, January 3, 1974 |
| Studios open for all students | Friday, January 4, 1974 |
| Holiday—Washington's Birthday | Monday, February 18, 1974 |
| Stewardson Competition and award | Wednesday-Friday, February 27-March 1, 1974 |
| Spring Recess | Monday-Friday, March 4-8, 1974 |
| Deadline for applications for traveling scholarships | Monday, March 11, 1974 |
| Submit application for scholarship with work for scholarship competition before noon | Monday, March 18, 1974 |
| Faculty Meeting for scholarship awards | Monday, March 18, 1974 |
| Pre-registration Fall Term | March 25-April 5, 1974 |
| Submit work for Spring Prizes | Tuesday, April 9, 1974 |
| Faculty Meeting Spring Prize Competition | Thursday, April 11, 1974 |
| Holiday—Good Friday | Friday, April 12, 1974 |
| Deadline for submission of Toppan Prize work | Monday, April 22, 1974 |
| Cresson Competition Placement | Tuesday-Friday, April 23-26, 1974 |
| Last day for studio work | Friday, April 26, 1974 |
| Toppan Prize Judging | Tuesday, April 30, 1974 |
| Cresson Award Judging | Tuesday, April 30, 1974 |
| Exercises for awards | Wednesday, May 1, 1974 |
| End of Term | Friday, May 3, 1974 |

school
calendar

OFFICERS

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Theodore T. Newbold
Vice President

Clement B. Newbold, Jr.
Treasurer

Thomas N. Armstrong III
Director and Secretary

Henry Hotz, Jr.
Administrator of the School

Robert Stubbs
*Business Manager and
Assistant Treasurer*

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William H. S. Wells
Solicitor

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Daniel W. Dietrich II

H. Lea Hudson

Charles E. Mather 3rd

William H. S. Wells

Andrew Wyeth

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Morris Blackburn
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Administrator of the School (ex officio)

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Ethel V. Ashton
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Receptionist

Melinda Myers Grass
Receptionist

Barbara K. Lyons
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Stephen Hammond
Attendant

PEALE HOUSE SUPERINTENDENT

James Lulias

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Design and Printing
Consolidated/Drake Press

Photography
Chas. P. Mills & Son

George Krause
Joseph Nettis
Michelle Frentrop

Pennsylvania Academy of the Fine Arts

BROAD AND CHERRY STREETS,

PHILADELPHIA, PENNSYLVANIA 19102

LO 4-0219

Application for Admission in the Fall Semester 19____. ☐ Check One
Spring Semester 19____. ☐

Please type or print all information neatly and legibly.

Date of application _____

Mr. _____
Mrs. _____
Name Miss _____
(First) (Middle) (Last)

Home address _____
Street and Number

City _____ State _____ Zip Code _____ Telephone _____

Mailing address _____
Street and Number

City _____ State _____ Zip Code _____

Date of Birth _____ Place of birth _____

Citizenship _____ Draft Classification _____ Selective Service No. _____

High School _____ Social Security No. _____

Location _____ Year of graduation _____

Schools attended beyond high school, with dates _____

Degrees _____

Name and address of parent or guardian _____

Relationship _____

If you are married, give name of husband or wife _____

Are you interested in an academic degree? _____

Source of funds while attending P.A.F.A.

Self _____ Parent or Guardian _____ Other _____
Specify

What are your plans for housing? Live at home _____ Supervised housing _____
Women only

Live with relatives or friends _____ Other _____

2 Passport
Photographs
Here

