

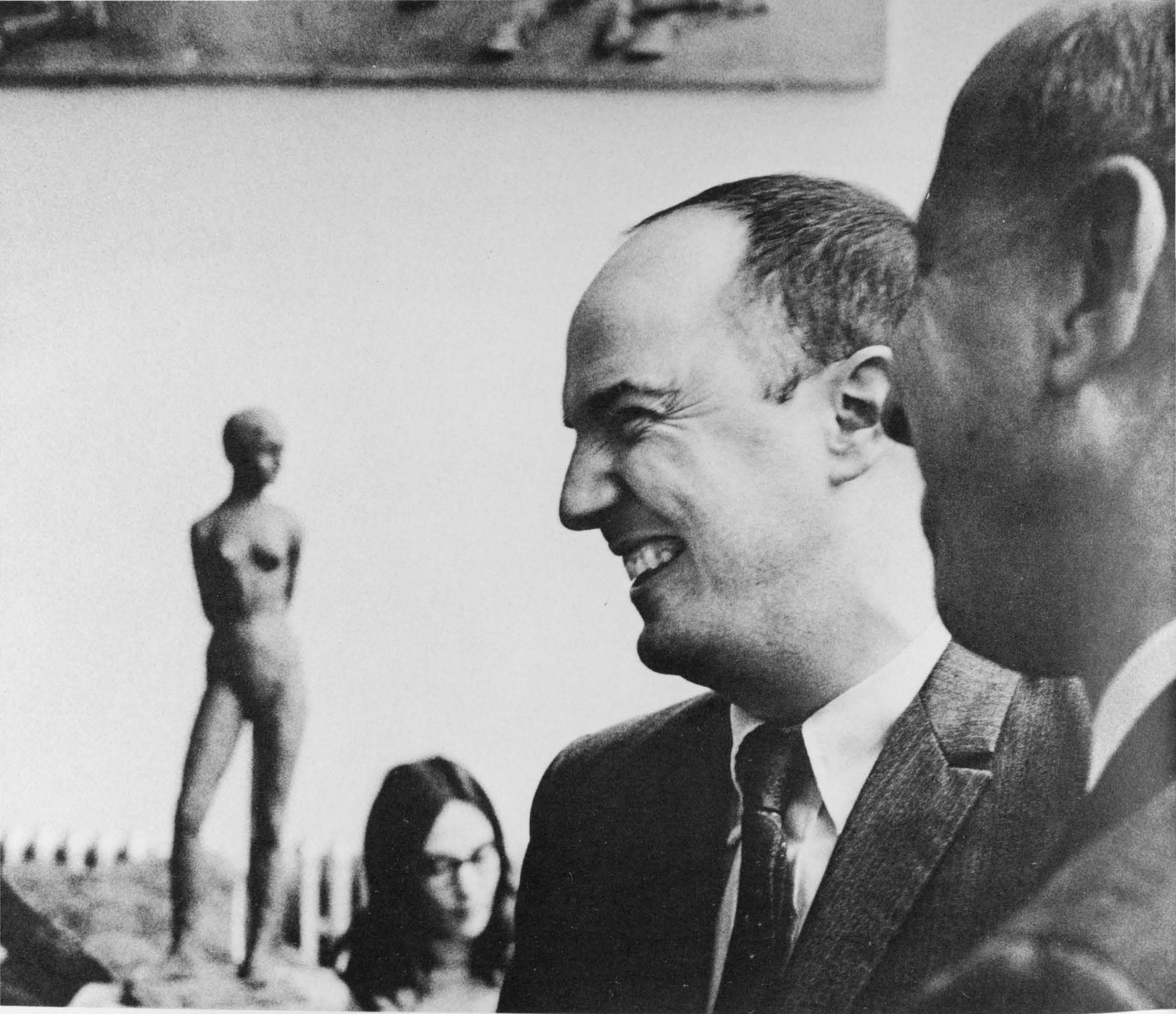
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PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS • PHILADELPHIA, PENNSYLVANIA 19102 • LO 4-0219

SCHOOL CALENDAR—1970-1971

Registration—new students	Tuesday, September 8, 1970
Registration—returning students	Wednesday, September 9, 1970
Studios open for all students	Thursday, September 10, 1970
Deadline for reports from traveling scholars	Thursday, October 15, 1970
Stimson Competition opens	Monday, November 2, 1970
Stimson judging and award	Wednesday, November 25, 1970
Thanksgiving holiday	Thursday and Friday, November 26 & 27, 1970
Pre-registration, Spring Term	Monday-Friday, November 30-December 4, 1970
End of Fall Term	Friday, December 18, 1970
Christmas Recess	Monday, December 21, 1970-Sunday, January 3, 1971
Registration—new students	Monday, January 4, 1971
Registration—returning students	Tuesday, January 5, 1971
Studios open for all students	Wednesday, January 6, 1971
Holiday—Washington's Birthday	Monday, February 22, 1971
Stewardson Competition and award	Wednesday-Friday, March 3-5, 1971
Deadline for applications for traveling scholarships	Friday, March 5, 1971
Spring Recess	Monday-Friday, March 8-12, 1971
Submit application for scholarship with work for scholarship competition before noon	Monday, March 22, 1971
Faculty Meeting for scholarship awards	Monday, March 22, 1971
Holiday—Good Friday	Friday, April 9, 1971
Submit work for Spring Prizes	Tuesday, April 13, 1971
Faculty Meeting Spring Prize Competition	Thursday, April 15, 1971
Pre-registration Fall Term	Monday-Friday, April 19-23, 1971
Deadline for submission of Toppan Prize work	Monday, April 26, 1971
Cresson Competition Placement	Tuesday-Friday, April 27-30, 1971
Last day for studio work	Friday, April 30, 1971
Toppan Prize Judging	Tuesday, May 4, 1971
Cresson Award Judging	Tuesday, May 4, 1971
Exercises for awards	Wednesday, May 5, 1971
End of Term	Friday, May 7, 1971



William B. Stevens, Jr., appointed Director of the Pennsylvania Academy of the Fine Arts, July 1, 1969.

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 an academic degree or the academic qualification to teach will find that the studio credits earned at the Academy are accepted by most Colleges and Universities toward their requirements for a Bachelor or Master of Fine Arts degree.

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JAMES M. LARGE—Vice President
CLEMENT B. NEWBOLD, JR.—Treasurer
WILLIAM B. STEVENS, JR.—Director and Secretary
HENRY HOTZ, JR.—Administrator of the School

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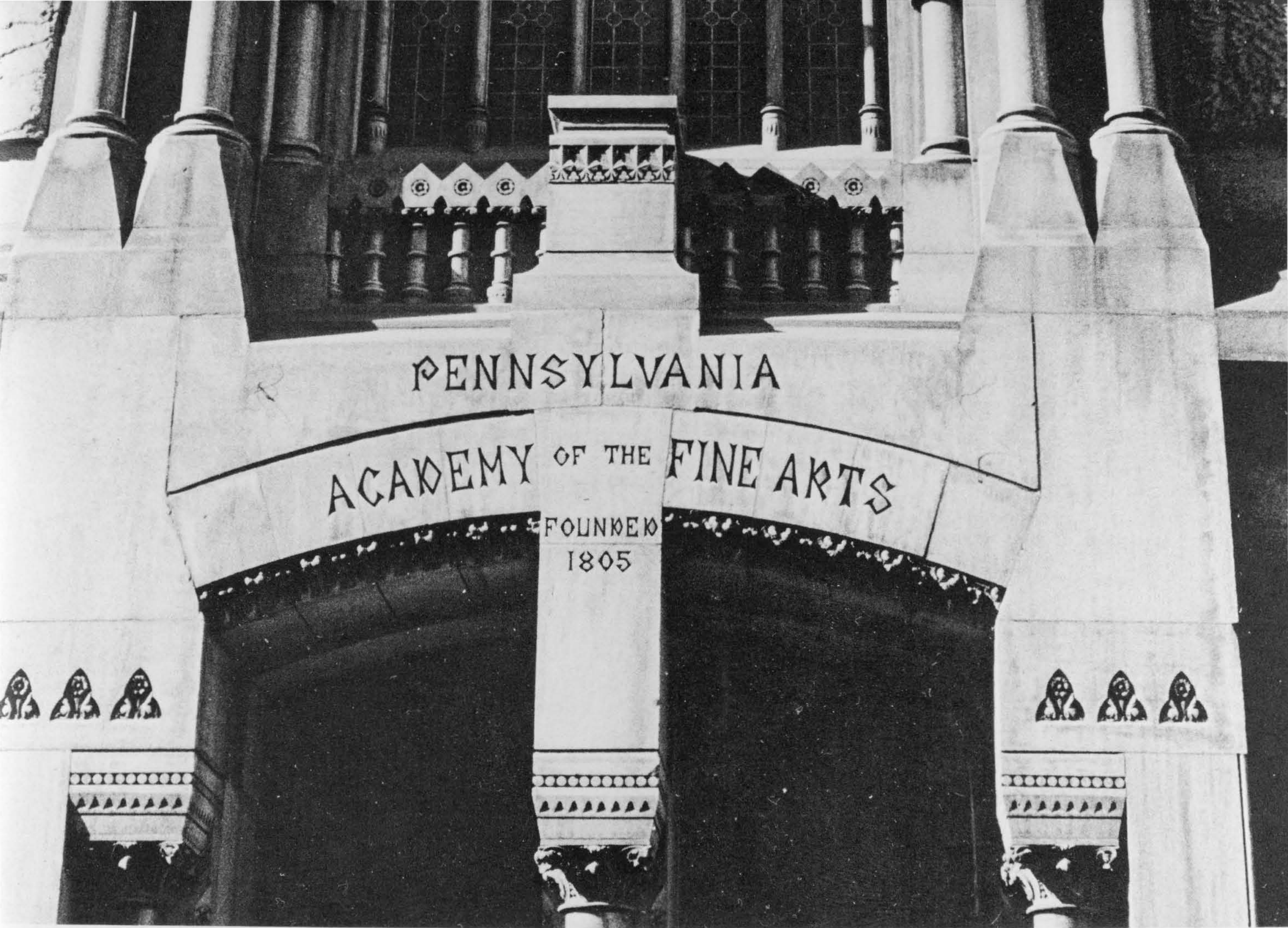
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ROCHELLE RAPPAPORT, Receptionist
MARLENE STEIN, Receptionist
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JOSEPH ZAMS, Attendant

PEALE HOUSE MANAGEMENT

JAMES LULIAS



HISTORY

The Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States. Its origin dates from 1791, when Charles Willson Peale initiated efforts to organize a school for the fine arts in Philadelphia. This resulted in the formation of the Columbianum in 1794. In 1795, under the auspices of that association, the first exhibition of painting in Philadelphia was held in Pennsylvania's old State House, better known today as Independence Hall. The Columbianum was ultimately succeeded by the present Academy. In 1805, in Independence Hall, seventy-one public spirited citizens met for formal organization. The gathering was a distinguished one and included the artists Charles Willson Peale, William Rush, 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".

FACULTY

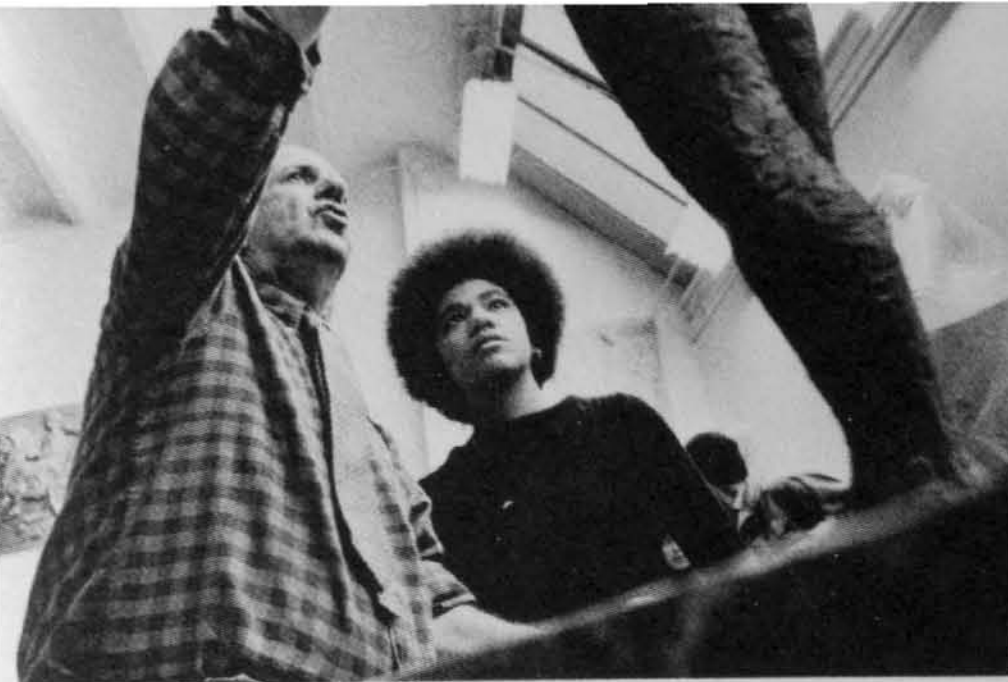
THE FACULTY is composed of professional artists distinguished in their fields of activity. The general method of instruction is by individual criticism of studio work. The purpose is to develop the innate ability of the student and to give him the technical skill to use it.

The Faculty is augmented by assistants skilled in technical specialties and by outstanding artists, instructors and lecturers. Guest artists and lecturers during the 1969-1970 school year included: Harry Bertoia, Sculptor; Romare Beardon, Painter; Vincent Glinsky, Sculptor; Angelo Savelli, Painter; Henry C. Pearson, Painter; John Sandlin, Graphics; Robert Cronbach, Sculptor; Gordon Hendricks, Art Historian; Dennis Cate, Art Historian; William Hoffman, Painter; Edward Flor, Graphics.

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.





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.

Franklin Chenault Watkins—General Critic

Born in New York City in 1894. Studied at the Pennsylvania Academy of the Fine Arts. Awarded: Two Cresson Traveling Scholarships, P.A.F.A.; First Prize, Carnegie International Exhibition, 1931; Bronze Medal, Paris International Exposition, 1937; Bronze Medal, Musée du Jeu du Paume, Paris, 1938; Corcoran Gold Medal, 1939; Second Prize, Unrestricted Division, International Art Exhibit, Golden Gate International Exposition, 1931; Temple Gold Medal, P.A.F.A., 1944; P.A.F.A. Gold Medal of Honor, 1949; Retrospective Exhibition Museum of Modern Art, N. Y., 1950; Artist-in-Residence, American Academy in Rome, 1953-54. Doctor of Fine Arts Degree from Franklin and Marshall, 1954. Citation 1st Philadelphia Festival, Philadelphia Art Alliance Medal of Achievement. Member: National Institute of Arts and Letters; American Philosophical Society; formerly Advisory Board, John Simon Guggenheim Memorial Foundation; Associate, National Academy of Design; Life Fellow, American Academy in Rome. Represented: Museum of Modern Art; Whitney Museum of American Art; Metropolitan Museum, N. Y.; Corcoran Gallery of Art; Phillips Gallery, Washington, D.C.; Smith College Collection; Randolph Macon College; Albright Art Gallery, Buffalo, N. Y.; Rodin Museum; Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Philadelphia, Pa.; Newark Museum; Santa Barbara Museum; Detroit Institute of Art; Murdock Collection, Wichita, Kansas; Friends of Art, William Rockhill Nelson Gallery, Kansas City, Kansas; International Business Machines. Retrospective Exhibition, Philadelphia Museum of Art, 1964.





John W. McCoy **Instructor in Water Color** **and General Critic**

Born in Pinole, California, 1910. Studied Cornell University, B.F.A.; Pennsylvania Academy of the Fine Arts, American School of Fontainebleau, France; and private studios of N. C. Wyeth in Chadds Ford, Pa. Student of Landislas Medgys and Despujols, Paris. Awarded: Chester County Art Assn. 1st Prize, 1940, 1943; American Water Color Society 1st Honorable Mention, 1946; Obrig Prize, 1947; Audubon Artists Honorable Mention, 1948; Baltimore Water Color Club 2nd Prize, 1948; National Academy of Design; Obrig Prize, 1951; Philadelphia Water Color Club: Pa. Week Exhibition 1st Prize, 1951; Philadelphia Water Color Club Prize, 1956; Delaware Art Center Prizes, 1954, 1955; Whitmer Award, 1955; Grumbacker Prize, 1956, 1958; Dana Water Color Medal, 1968. Member National Academy of Design, American Water Color Society, Philadelphia Water Color Club, Audubon Artists, Fellowship of Pennsylvania Academy of the Fine Arts, Director of Wilmington Society of Fine Arts. Murals in Nemours Building, Wilmington, Delaware; and Metropolitan Life Insurance Building, New York City. Represented in numerous public and private collections.

Hobson Pittman—Instructor in Experimental **Painting**

Born in Tarboro, N. C., 1900. Studied Pennsylvania State University; Carnegie Institute of Technology (Art School), Pittsburgh, Pa.; Columbia University. European study and travel. Awards: Honorable Mention San Francisco World's Fair, 1939; Schiedt Memorial Prize, P.A.F.A., 1943; Dawson Memorial Medal, P.A.F.A., 1944; Second Prize San Francisco Palace of Legion of Honor, American Exhibition, 1947; Fourth Clark Prize, Corcoran Gallery of Art, 1948; Third Prize, Carnegie Institute, American Exhibition, 1949; First Prize, Flower Painting, Butler Institute of American Art, Youngstown, O., 1950; Saltus Gold Medal, National Academy of Design; Second W. A. Clarke Prize, Corcoran, 1953; First Prize, Butler Institute of American Art, 1955; Guggenheim Award for Travel and Study Abroad, 1955-56; Brevoort-Eickemeyer Prize, Columbia University, 1960; The Pennsylvania State University Medal of Honor, 1963; State of North Carolina Gold Medal in Fine Arts, 1968; Percy M. Owens Award by the Fellowship of P.A.F.A., 1969. Memberships: Philadelphia Water Color Club; National Academy of Design. Honorary member: International Institute of Arts and Letters; Philadelphia Museum of Art; The Fellowship of the Pennsylvania Academy of the Fine Arts. Represented in: Metropolitan Museum of Art; The Pennsylvania Academy of the Fine Arts; Whitney Museum of Art; Brooklyn Museum; Phillips Memorial Gallery, Washington, D. C.; Virginia Museum of Fine Arts; Nebraska Art Association; Butler Institute of American Art, Youngstown, O.; Cleveland Museum of Art; Carnegie Institute; Brooks Memorial Gallery, Memphis, Tenn.; Addison Gallery of American Art, Andover, Mass.; Philadelphia Museum of Art; John Heron Art Museum, Indianapolis, Ind.; Santa Barbara Art Museum, Santa Barbara, Calif.; Wilmington Society of Artists, Wilmington, Del.; International Business Machines Collection of American Painting; Pennsylvania State University, University Park, Pa.; Montclair Museum of Art, Montclair, N. J.; Toledo Museum of Art, Toledo, O.; Abbott Collection; National Institute of Arts and Letters; Cranbrook Academy; N. C. State Museum, Raleigh, N. C.; Florence Museum of Art, Florence, S. C.; Encyclopaedia Britannica Collection; Phoenix Museum of Art, Phoenix, Ariz.; Marion Koogler McNay Art Institute, San Antonio, Tex. First Retrospective Exhibition: The North Carolina Museum of Art, 1963.



Walter Stuempfig—Instructor in Painting, Composition and General Critic

Born in Philadelphia, 1914. Studied at the Pennsylvania Academy of the Fine Arts. Awarded: Cresson Traveling Scholarship, 1935. Represented in public and private collections. Member: National Academy of Design; National Institute of Arts and Letters.





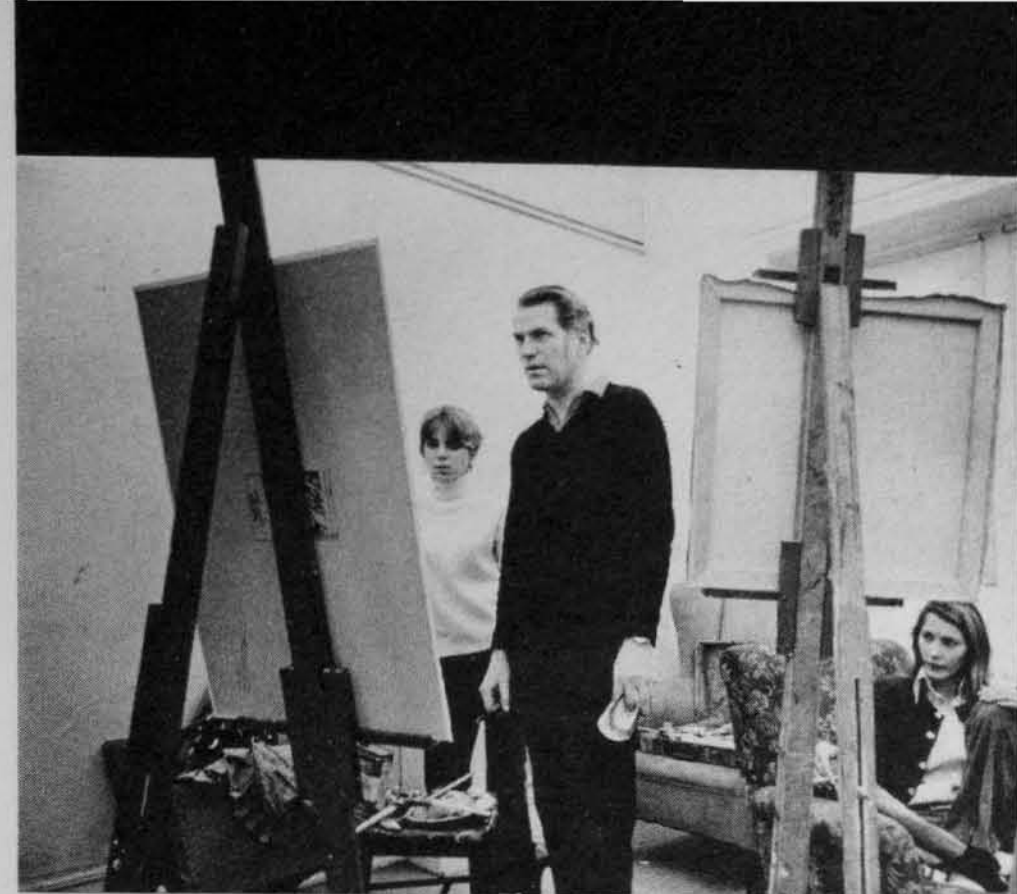
Morris Blackburn

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 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. 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 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.

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 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.





▲ 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; 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 Slobo 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. 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.

Jimmy C. Lueders—Instructor in Painting and Composition

Born Jacksonville, Florida, July 4, 1927. Studied at the Pennsylvania Academy of the Fine Arts; Granger Prize, 1949; The William Emlen Cresson Memorial Traveling Scholarship, 1950; The Henry Schiedt Memorial Scholarship, 1951; and The First Toppan Prize, 1951. Third Hallgarten Prize at the 127 Exhibition of National Academy of Design, 1952; the May Audubon Post Prize. Represented in the American Federation of Arts Exhibition "Art Schools U.S.A.", Permanent Collection of the School of Pharmacy of Temple University, Tyler Art School of Temple University, Philadelphia Museum, Pennsylvania Academy of the Fine Arts, Fidelity-Philadelphia Trust Company, State Street Bank and Trust Company, Boston, Massachusetts and in private collections.





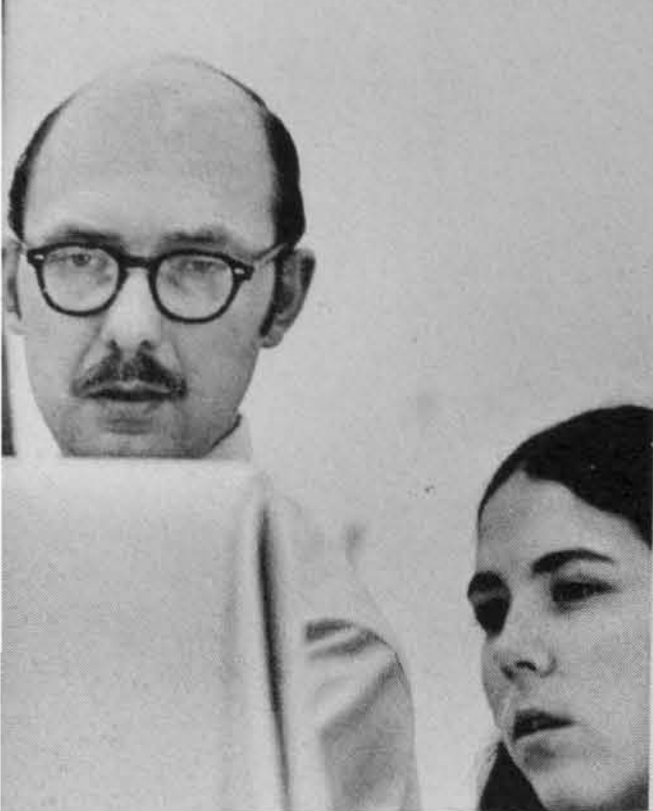
▲ **Paul Anthony Greenwood—Instructor in Sculpture and Drawing**

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.; 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 fountain for Mr. and Mrs. Adolph Rosengarten, 1969.

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, 1964, 1966; Peale House Gallery, 1967; Sao Paulo, Brazil, 1969; Makler Gallery, 1970. 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.



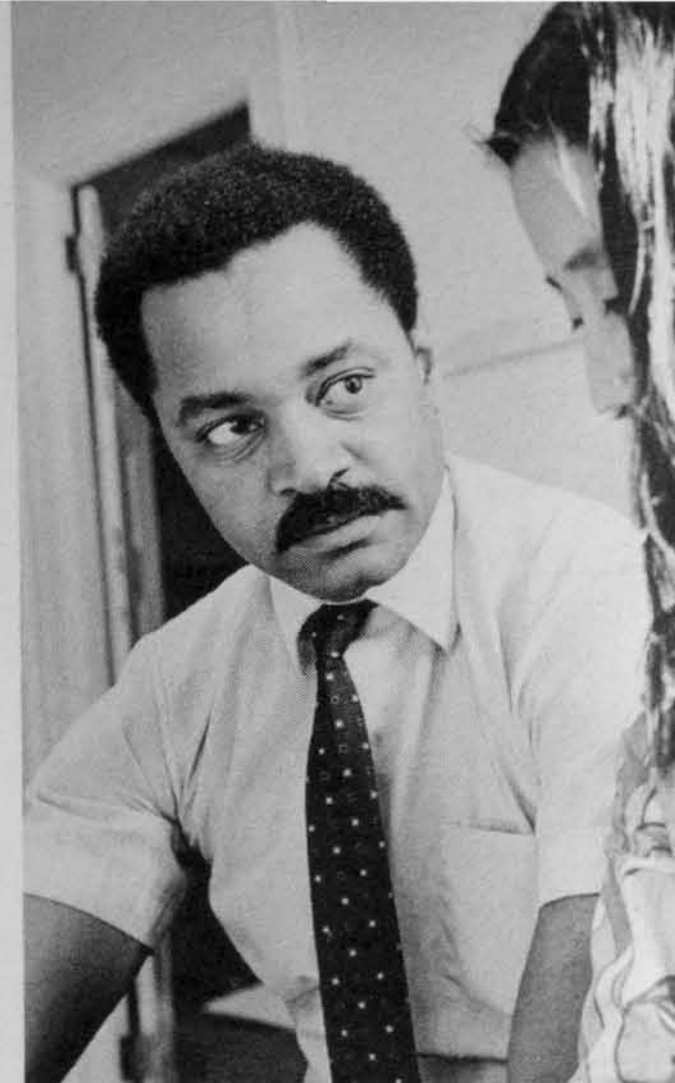


◀ **Homer Johnson—Instructor in Drawing and Painting**

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; Arts Center, Wallingford, Pennsylvania, 1965; Purchase Upper Moreland School District, 1966. 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 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.

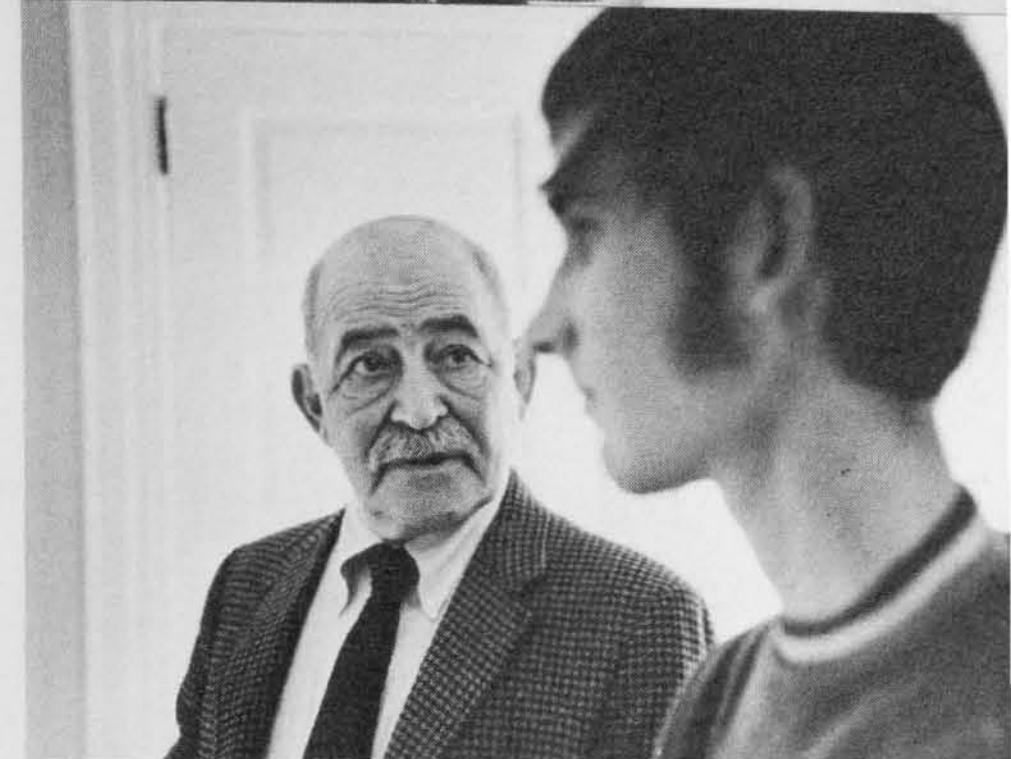
Louis B. Sloan—Instructor in Painting ▶

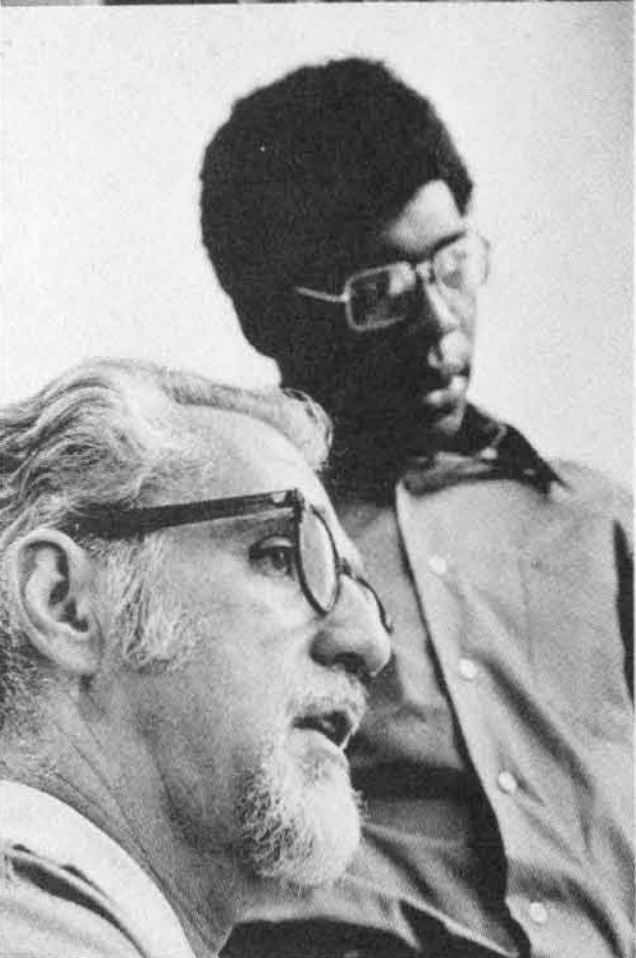
Born in Philadelphia, June 28, 1932. Studied at the Pennsylvania Academy of the Fine Arts. Awarded Cresson Traveling Scholarship, 1956. Second prize, Wilkie Buick Regional Exhibition, 1960; Awarded Louis Comfort Tiffany grant, 1960, 1961. Received the Jennie Sesnan Gold Medal, the Pennsylvania Academy 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

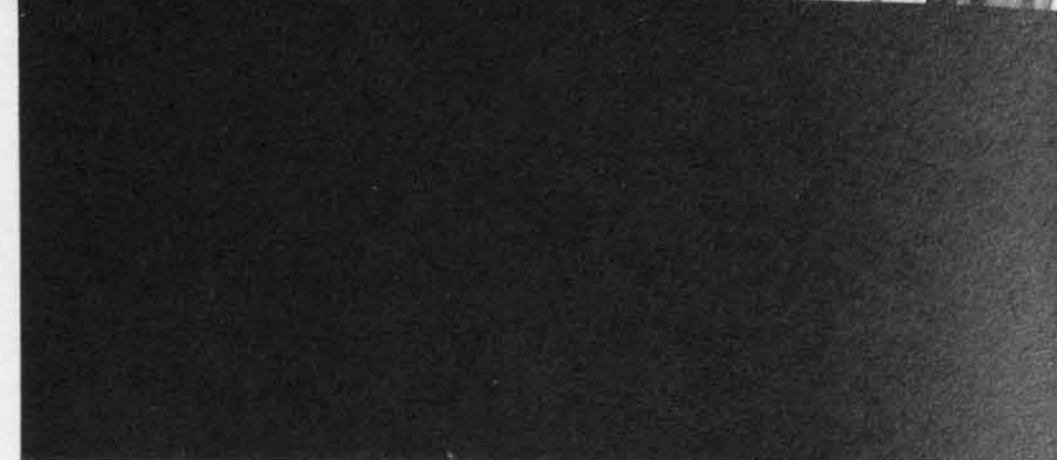
Born in New York, 1900. Studied at the Pennsylvania Academy of the Fine Arts and for five years in France and Italy. Resides in East Hampton and New York City. Currently teaches also at the Art Students League in New York and is Director of the Art Workshop of the New School for Social Research. Artist-in-residence 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.





◀ **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. 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; 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. Paintings owned by 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. Prints: Philadelphia Museum of Art, Princeton University Library, Dickinson College, Philadelphia Public Library, Friends Select School, University of Maine. 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.

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.



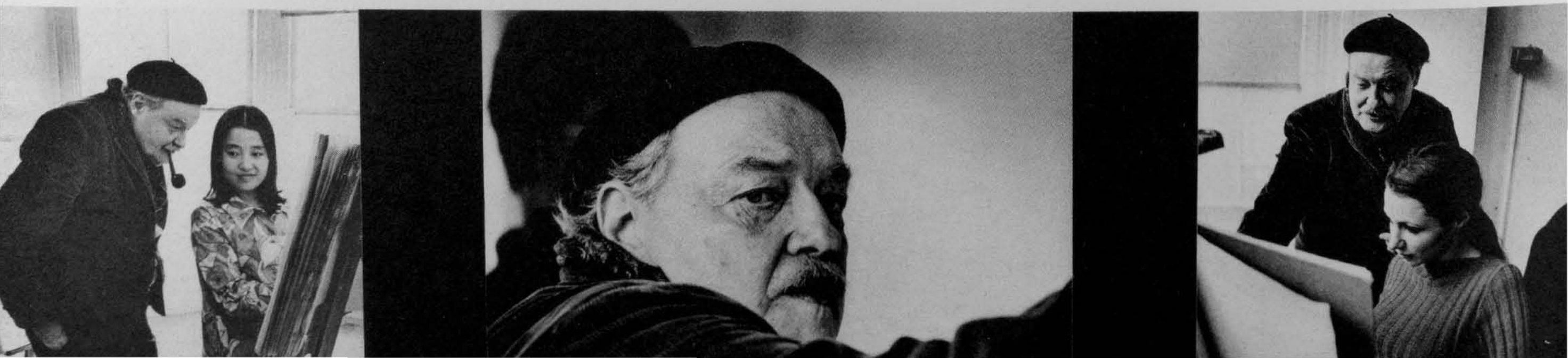


Arthur de Costa—Instructor in Drawing and Painting

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.

Marshall Glasier—Instructor in Drawing

Born in Wauwatosa, Wisconsin, in 1902. Teaches master classes in life drawing at the Art Student's League and at the New School for Social Research, New York City. 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.



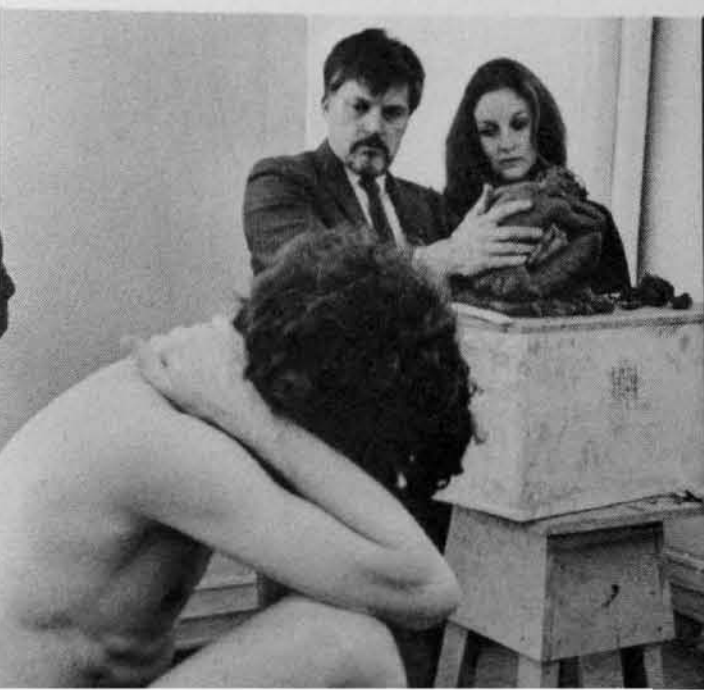


Allen Harris—Instructor in Sculpture

Born in St. Louis, 1924. Studied at the Pennsylvania Academy of the Fine Arts, Barnes Foundation, Washington and Jefferson College, and the University of Pennsylvania. Awarded Cresson Traveling Scholarship, 1950; Louis Comfort Tiffany Foundation Grant, 1951; Fellowship Gold Medal from P.A.F.A., 1952; Helen Foster Barnett Prize from The National Academy of Design, 1957; Da Vinci Gold Medal from the Da Vinci Art Alliance, Philadelphia, 1958 and 1962; Rome Prize Fellowship from the American Academy in Rome, 1958, 1959, 1960; Samuel Finley Breese Morse Medal, from The National Academy of Design, 1963. Represented by portraits at Penn State University and in the Swedish Academy in Rome, in the Cortile d'Onore at Pompeii, and in private collections in Italy, Sweden, and throughout the United States. Fellow of the National Sculpture Society.

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.





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.



AUGMENTING THE CURRICULUM

THEODOR SIEGL

Technical Advisor and Instructor in Painting
Materials and Techniques

DAN MILLER

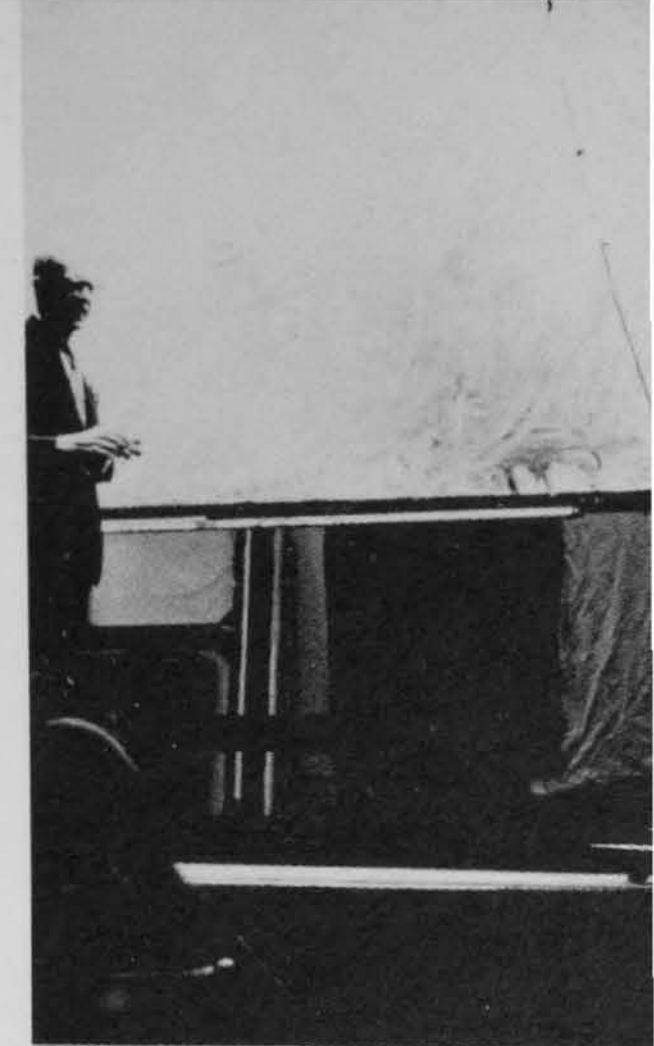
Lecturer in Art History

J. FRANKLIN SHORES

Instructor in Lettering and Perspective

Robert Beverly Hale—Instructor in Anatomy

Born in Boston, 1901. A.B., Columbia University. Studied: Columbus 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. 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; article on Drawing, the Encyclopaedia Britannica. Represented in the Whitney and other museums, and a number of private collections.



Martha Adams Zelt—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; 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.

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 promoted to the division of his choice (Painting, Graphics or Sculpture) provided his record shows a complete and satisfactory registration of work together with the approval of the artists to whose studios he has been assigned.

The Preliminary studio schedule is as follows:

Life Painting—6 hours per week, painting from Life and models.

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

Drawing—6 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—6 hours per week—instruction in modeling from life and portrait models. Three dimensional design.

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—1 hour per week—this lecture course 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.

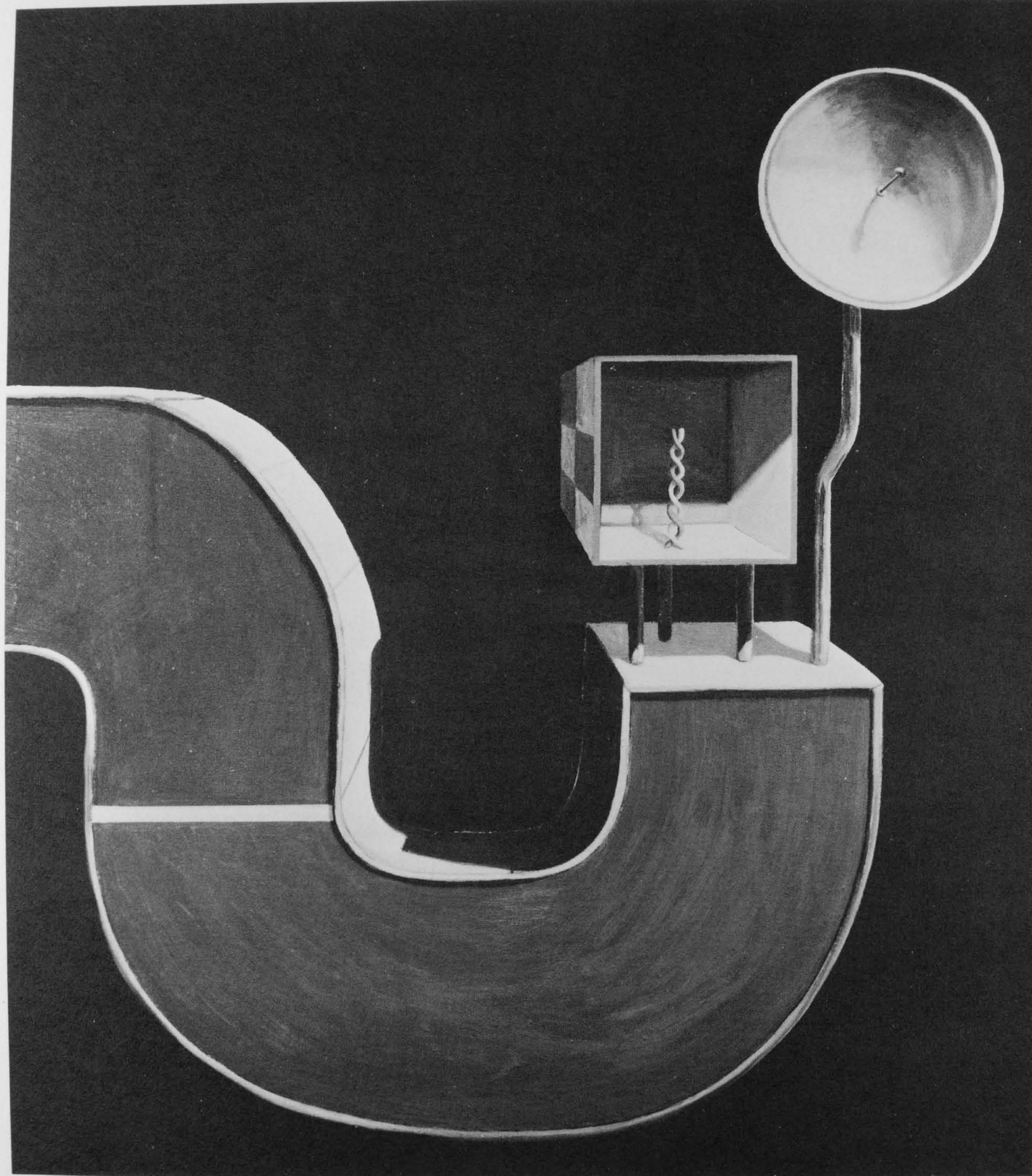
REGULATIONS & REGISTRATION—The Academy realizes that maximum freedom fosters creative effort and permits unusual devotion to the artist's self-discipline. The minimal regulations will not interfere with artistic effort and in fact are found to aid in that effort. Therefore these regulations are to

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 Certificates 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.

Because the Academy is devoted to the full time pursuit of the study of the Fine Arts it is not a degree granting institution. Students who wish to transfer to the art department of a college or university where they may divide their time with academic studies necessary to the attainment of the Academic degree may receive a transcript of their record at the Academy. The studio work at the Academy is accepted by most academic institutions on the basis of 12 semester credits for each semester or 24 semester credits for the school year. By special arrangement work done in the Evening or Summer schools may be credited as 6 semester credits for full time attendance.



Fred Danziger

SCHOLARSHIPS AND PRIZES 1968-1969

CRESSON MEMORIAL SCHOLARSHIPS

Painting

Elizabeth Arrasmith
Rebecca C. Cooke
Fred Danziger
Robert Grass
Christine McBriarty
Robert W. Maddox

Sculpture

Harry Bayton
Jo-Ann Dumm

LEWIS S. WARE MEMORIAL SCHOLARSHIP

Gale Ruman
William Hanson

SCHIEDT MEMORIAL SCHOLARSHIPS

Hei Myung Choi
Timothy T. Gazak
William F. Schmidt
James Evans
Nikolai Sibiriakoff

CHARLES TOPPAN PRIZES

Thomas Dickerson, Jr.
Juanita Miller
Stephen A. Miller
Christine McBriarty
William E. Schmidt
Cranston Walker

PACKARD PRIZES

Lyn Walton
Janice Goldman

STEWARDSON PRIZE

Christopher Parks

THOURON PRIZES

David Fithian
Cranston Walker
Zoi Shuttie
Marjorie Bilk
Joan Marie Weinert

RAMBORGER PRIZE

Laura Watts

STIMSON PRIZE

Kezia Lechner Victor

CECILIA BEAUX MEMORIAL PRIZE

Rebecca C. Cooke

THE CHRISTINE BIDDLE SCULL MEMORIAL PRIZE

Felix Giordano
Glenn Steigleman

EDNA P. STAUFFER PRIZE

Felix Giordano

FRANCES D. BERGMAN MEMORIAL PRIZE

James Brantley

THOMAS EAKINS MEMORIAL PRIZE

Donna Gorman

PHILADELPHIA PRINT CLUB PRIZE

Anthony J. Di Rienzi

WANAMAKER PRIZE

Thomas Wise

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE SCHOLARSHIP

Tim Van Campen

ASPEN SCHOOL OF CONTEMPORARY ART, SUMMER SCHOLARSHIP

Joyce Ryals

JOHN R. CONNER MEMORIAL PRIZE IN GRAPHICS

Cathy Hahn

CATHERINE GRANT MEMORIAL PRIZE

Hei Myung Choi

WOODROW PRIZE IN GRAPHICS

Gene Shaw

MINDEL CAPLAN KLEINBARD AWARD

Hei Myung Choi

GIMBEL PRIZE

Christine McBriarty

M. HERBERT SYME PRIZE

Marcia Lampert

MARY TOWNSEND AND WILLIAM CLARKE MASON AWARD

Kezia Lechner Victor

PERSPECTIVE PRIZE

Glenna Hartman
George Lindblad

ELEANOR S. GRAY MEMORIAL PRIZE

Fred Danziger
Richard Lee
John DeBarbieri
Gail Ruman

QUAKER STORAGE COMPANY AWARD

James Evans
Harold Rosen

LAMBERT AND EMMA WALLACE CADWALADER PRIZE

Edward Petras

DRAKE PRESS AWARD

James Evans

GEORGE SKLAR MEMORIAL LIFE DRAWING PRIZE

Stephen Estock

LOUIS FINE PURCHASE PRIZE

Tim Jenk
Felix Giordano
Charles Frith

HENRY C. PRATT MEMORIAL PRIZE

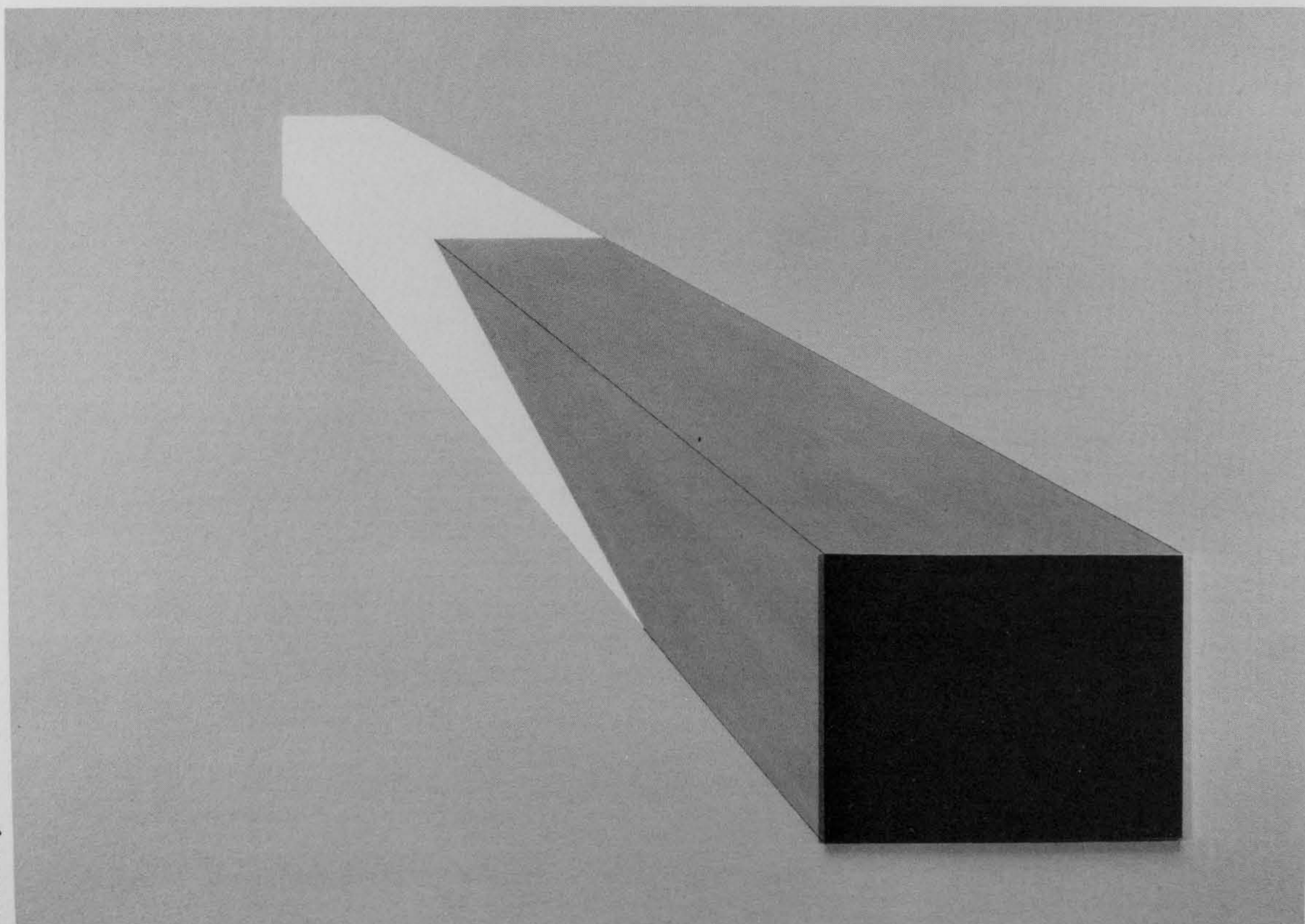
Rochelle Marcus

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 1969, the award of a Cresson Traveling Scholarship credited each student with \$2,400 of which \$1,500 was used for a summer of travel and traveling expenses in Europe, and the remaining \$900 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 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.

Timothy T. Gazak



Eight Cresson Traveling Scholarships were awarded in 1969—Every student thirty-five years of age or younger at the time of competition, in good health and without knowledge of any physical condition or any other reason to prevent accepting and properly using such scholarships is eligible for competition for Cresson Traveling Scholarships. Competitors must have an aggregate of 96 Academy Winter School weeks to their credit, which must have been accumulated within five (5) years of the date of competition. The final 32 weeks (two terms) must be spent in the Winter School of the Academy and must be within the year of competition.

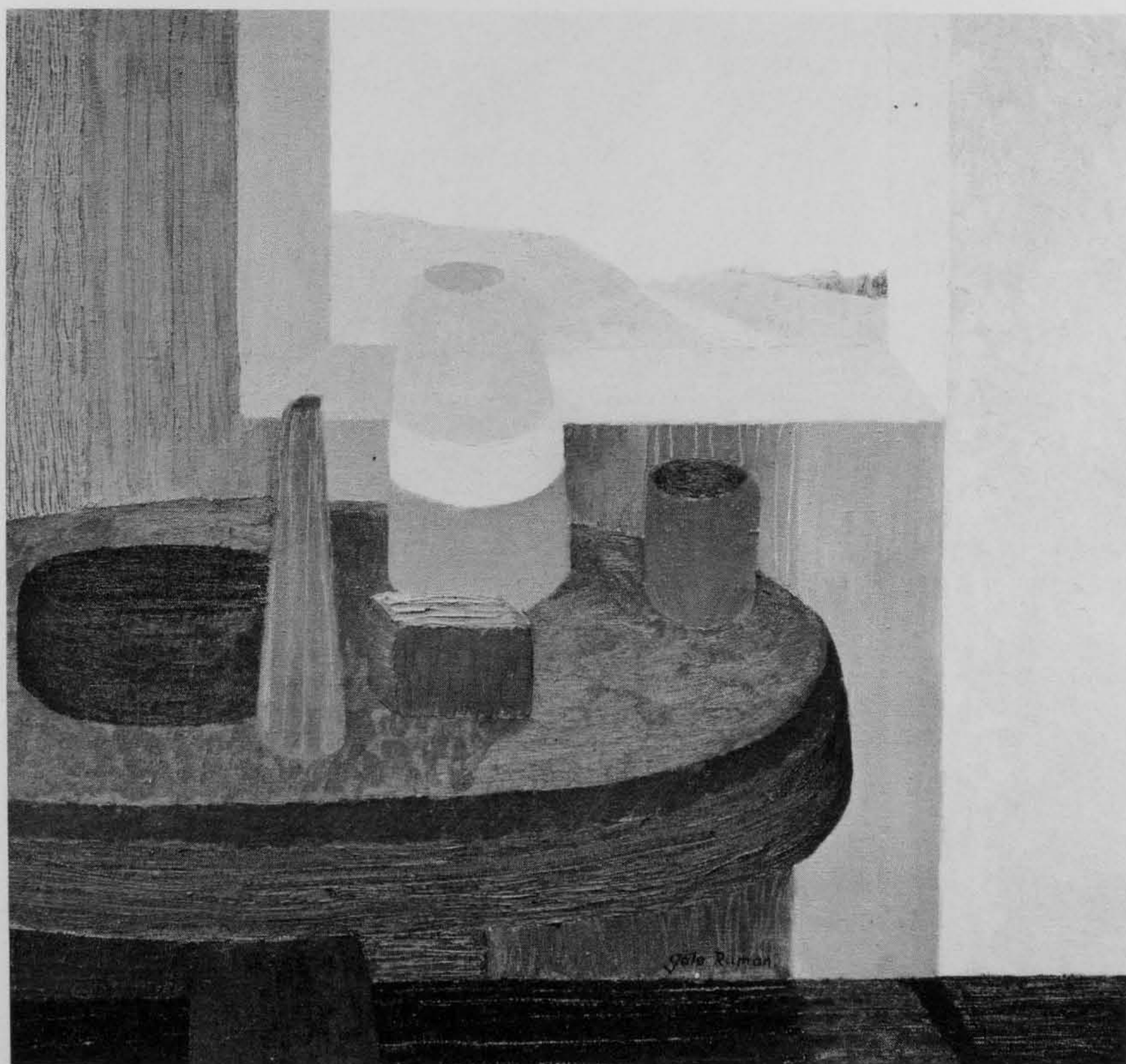
Every student must have a complete and unbroken registration record over the time included in computing eligibility except for the time he is an advanced student (see "Registration of Work"). Painters and Graphics Majors must also have satisfactorily completed the work in Materials and Techniques and 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 classes 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.

Gale Ruman

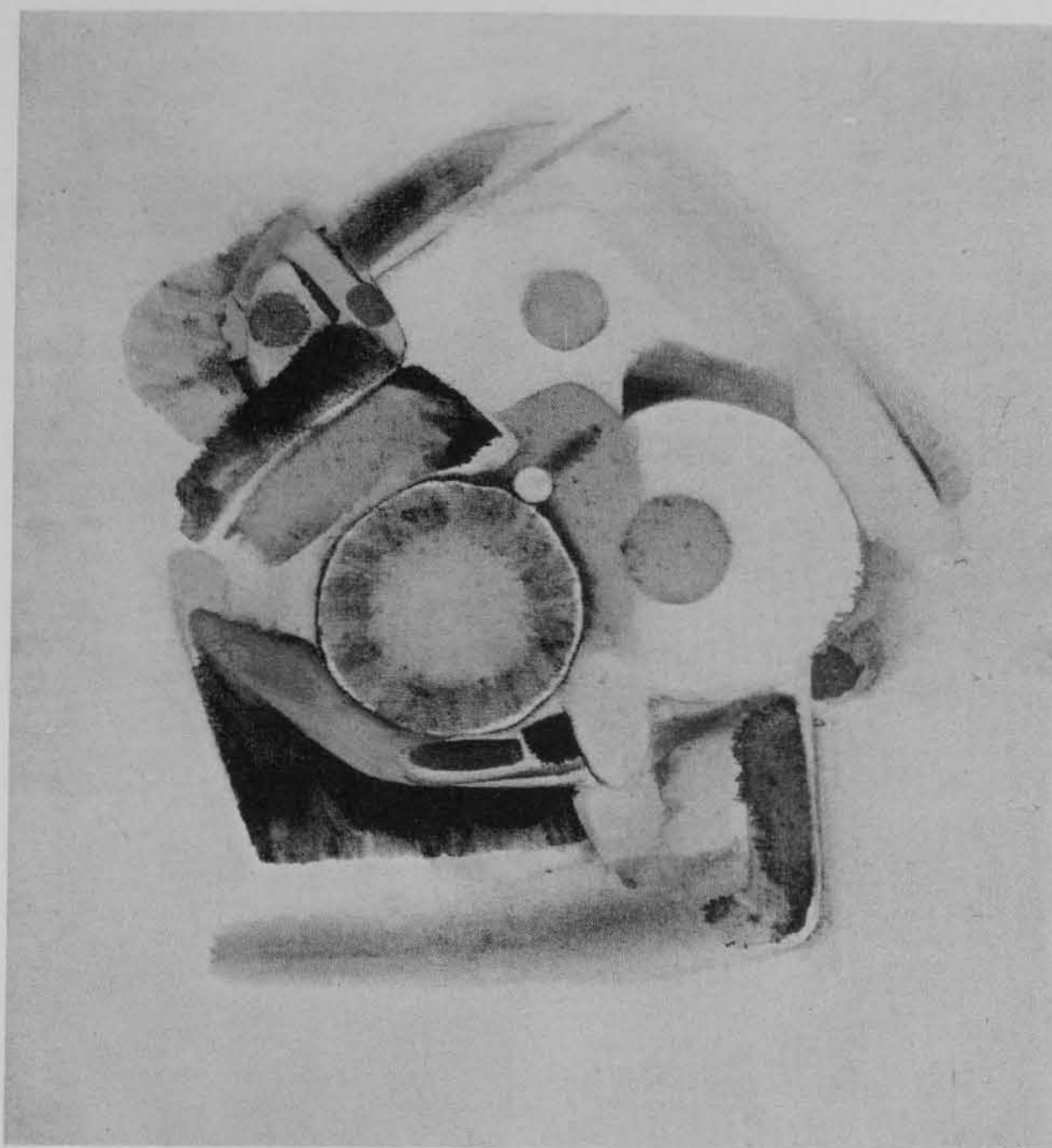


The recipient of a second traveling scholarship is granted the sum for travel and travel expenses and a general accounting must be made and filed in the school office within three months of the end of its use. The student is not required to return for another period of study but may apply for free tuition 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 1969 representing an amount of \$1500 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 five Schiedt Traveling Scholarships of \$1500 each were awarded in 1969. The credit may be used any time within twenty-eight months after receipt of the award.



Christine McBriarty



James Evans

Nikolai Sibiriakoff





Give names and addresses of two responsible persons who will furnish references for you (not relatives) and will send them directly to the Academy.

Name_____ Name_____

Address_____ Address_____

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

Do Not Fill In This Section

Transcript_____ References_____

Interview_____ by_____ waived_____

In order to protect the health of our students, the Pennsylvania Academy of the Fine Arts requires that all students be examined by a physician and have a chest x-ray. This examination should be completed within one month prior to registration date. We request your cooperation.

Henry Hotz, Jr.

Administrator of the Schools

HEALTH CERTIFICATE

This certifies that I have examined

_____ on _____
name date

and find him/her free of any disease communicable or other which might interfere with his/her activities as a student or prevent his/her proper acceptance as a student in the Pennsylvania Academy of the Fine Arts.

A chest x-ray has been done and found negative tuberculosis.

Doctor's name (please print) M.D.

Doctor's signature

address

Note to the Doctor:

If this person has any health problem which would not necessarily interfere with his/her studies at the P.A.F.A., but of which, you feel, the School should be aware (i.e., Diabetes, Allergies, etc.) please indicate this in the space below.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS,

PHILADELPHIA, PENNSYLVANIA 19102

LO 4-0219

Application for Admission in the ____ Fall 19____ ____ Spring 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 _____ Zipcode _____ Telephone _____

Mailing address _____
Street and Number

City _____ State _____ Zipcode _____

Date of birth _____ Place of birth _____

Citizenship _____ Draft Classification _____ Selective Service No. _____

High School _____

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