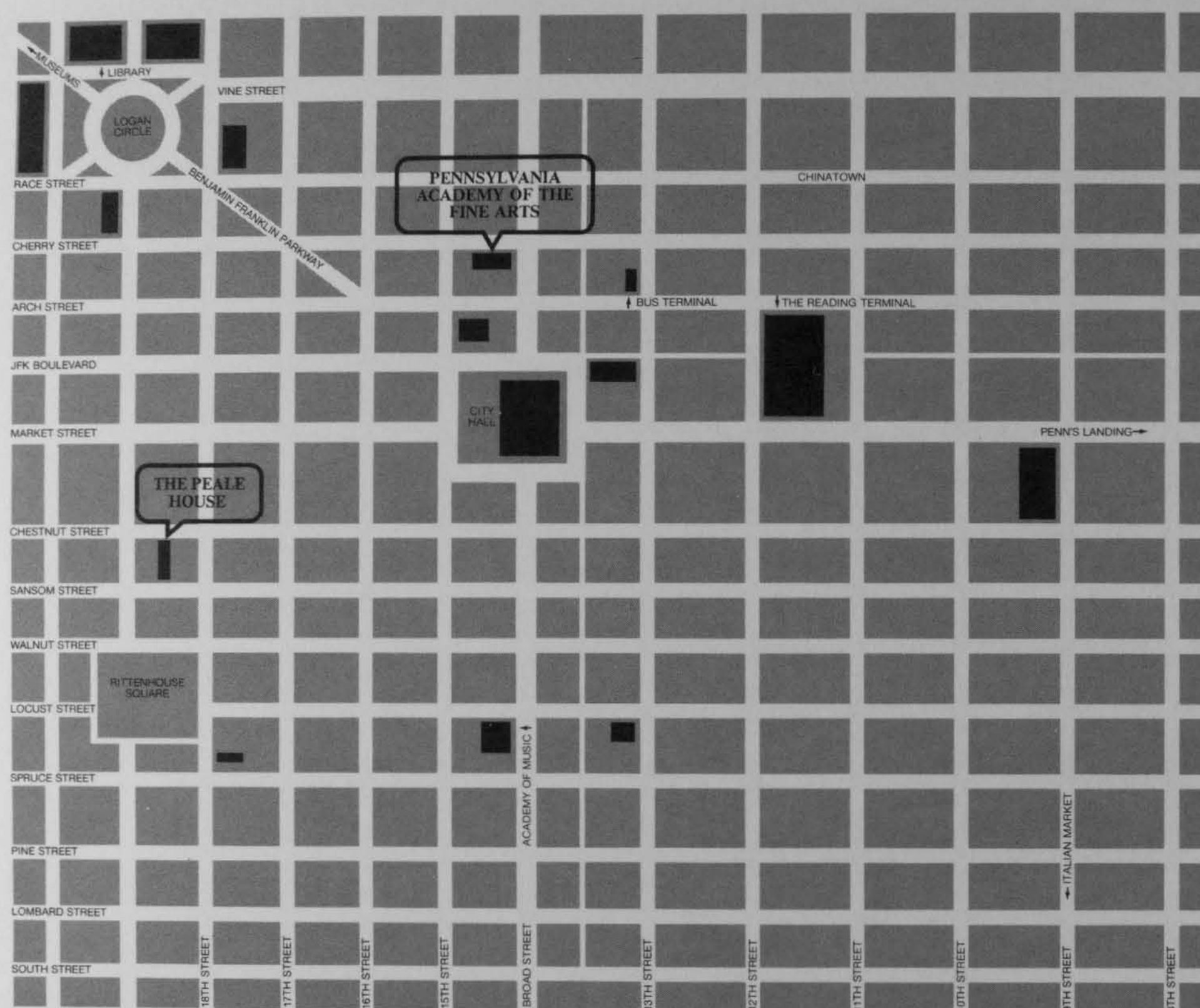

THE PENNSYLVANIA
ACADEMY OF THE
FINE ARTS



SCHOOL CATALOG 1985/86



■ GOVERNMENT AND CULTURAL BUILDINGS

Two Locations:
Pennsylvania Academy of the Fine Arts
 (A National Historic Landmark Building)
 Broad and Cherry Streets
 Philadelphia

Pennsylvania Academy of the Fine Arts
 (National Register of Historic Places)
The Peale House
 1820 Chestnut Street
 Philadelphia

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The Pennsylvania Academy of the Fine Arts has been attracting the finest faculty and students for nearly two centuries. In 1985, there is still no greater opportunity in the country for the aspiring student of Fine Arts.

Almost everyone who applies to study at the Academy does so to work with the prominent faculty. Their quality and professionalism is evident in the monographs on the following pages.

An education at the Academy fuses the rich traditions of classical academic training with the most contemporary ideas and techniques. This unique opportunity attracts a talented student body from all over this country, as well as internationally, that is as committed as the faculty to maintaining an atmosphere of intellectual and creative inspiration.

The skylit, beautifully equipped studios are housed in several historic landmarks in the heart of Philadelphia. The buildings alone emanate the dignity and intimate ambiance that are hallmarks of the Academy experience.

The Academy's internationally renowned collection of American art from the 18th Century to the present day, plus the extensive schedule of rotating exhibits create a wealth of material for the student to draw on. In addition, the Academy owns one of the last definitive collections of classical casts, which are used as an integral part of the instructional program.

In addition to the three major schools in Painting, Sculpture and Graphics the Academy has available a rich liberal arts program in the humanities, behavioral science and social science in affiliation with nearby University of Pennsylvania and Philadelphia College of Art, which results in a Bachelor of Fine Arts degree. Accredited by NASAD, the Academy also directly grants a certificate.

Often called the "Fount of American Art", the Academy after 180 years still educates many of America's leading artists. We welcome you to see first-hand how that's done.

Frederick S. Osborne Jr.
Director of the Schools

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

The School's admissions policies and practices guarantee fair educational opportunity in concert with existing Federal and Commonwealth laws against discrimination for reasons of race, color, sex, age, religion, national origin, or handicap.

This catalog is not a contractual document. The Pennsylvania Academy of the Fine Arts reserves the right to change any curricular offering, policy governing students, or financial regulations stated herein whenever and as the requirements of the School demand.



The Pennsylvania Academy of the Fine Arts is unique among American art institutions. It is the oldest art school in America and from its founding in 1805 has been a museum and school dedicated to teaching, collecting, and exhibiting American artists and art.

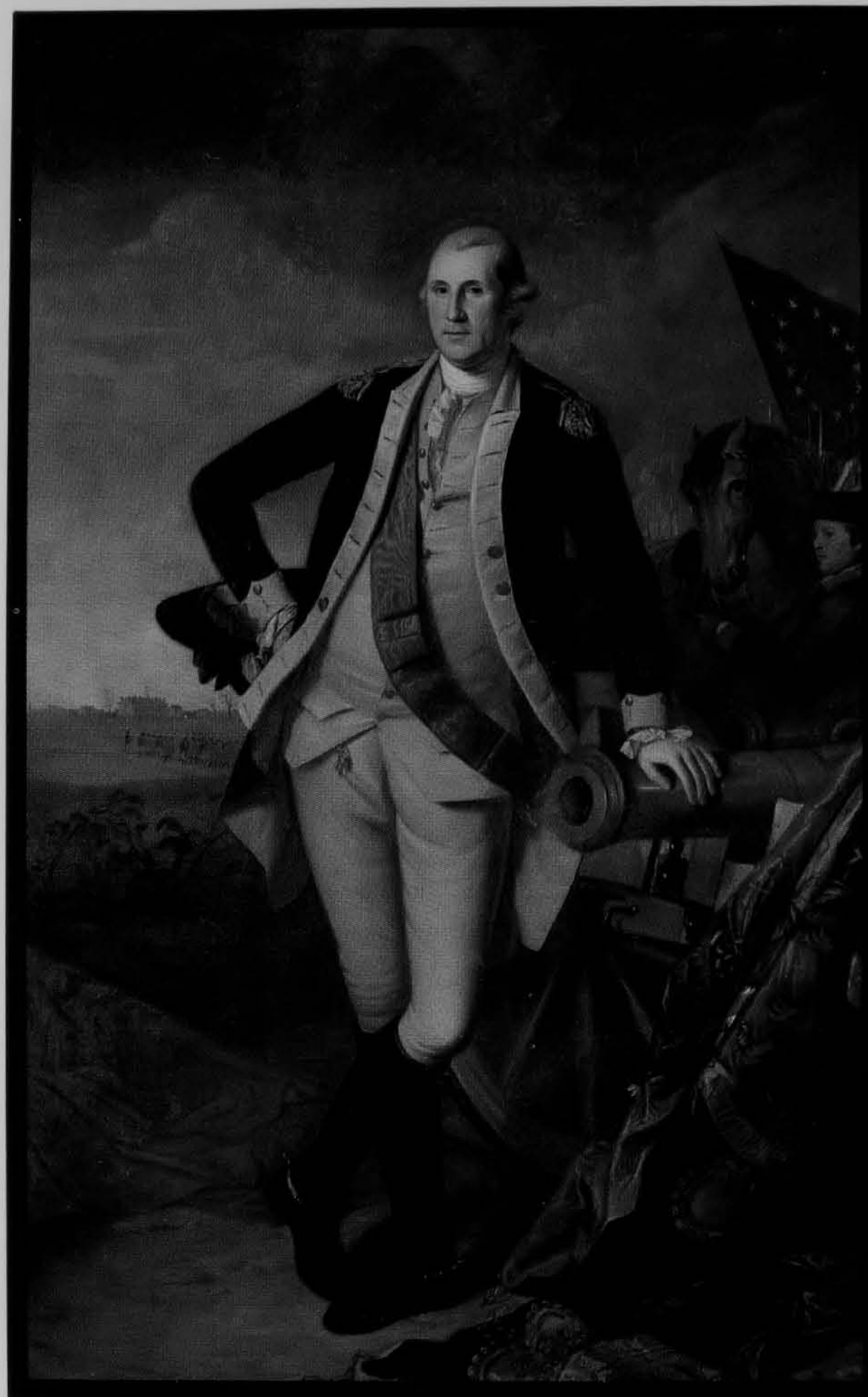
Both the School and the Museum have been in the forefront of trends in the fine arts in America for almost 200 years. Students in the Academy Schools range from Thomas Sully and the Peale family in the early years to Thomas Eakins, Thomas Anshutz, Mary Cassatt, and Cecelia Beaux in the middle years, to "The Eight" more recently to the students of the 1960's and 1970's who both broke the traditional molds and also continued the Academy

tradition of realism through to the realist "renaissance" being experienced now. While the School has taught and produced some of the most prominent names in American Fine Arts, the Museum has also led with exhibitions of both traditional and controversial American art. Over the years, the galleries of the Academy Museum have held works of the Photo-Secession, the juried Academy Annuals, works from the Barnes Foundation, and works of Contemporary American Realism.

The Academy itself is located in an historical city that has long been a center for the creative and performing arts. The Academy student has access to a wide range of cultural activities and has the opportunity to interact with the



*SELF-PORTRAIT - 1822 William Rush
(PINE KNOT PORTRAIT)
Academy Board*



*GEORGE WASHINGTON AT PRINCETON - 1779 Charles Willson Peale
Academy Founder*

students of no less than 48 other institutions of higher education, including several other art schools and colleges. Not only is the city of Philadelphia itself laden with historical, architectural, and cultural opportunities but so are the outlying suburban and rural areas. To the south of Philadelphia is Chadds Ford, home of the Wyeths, Howard Pyle and the "Brandywine School." To the north is the artist's colony of New Hope; and to the west one finds the Barnes Foundation, one of the greatest collections of 19th and early 20th century French paintings.

The Academy then is an institution of tradition in a city of tradition. As it moves toward the end of its second century, the School continues its dedication to the training of fine artists.

Buildings: The Pennsylvania Academy of the Fine Arts occupies two buildings in Center City Philadelphia of architectural importance. The main building, at Broad & Cherry Streets, is a masterpiece of Victorian Gothic architecture opened in 1876 and fully restored in 1976. This National Historic Landmark was designed by Frank Furness and George Hewitt, and houses both the Museum and the School. Bold, colorful, flooded with natural light and flamboyantly decorated in the latest high Victorian manner, it is efficiently and functionally planned.

The majority of classes for the first year students are held in the Peale House, at 1820 Chestnut Street, another distinguished building, designed by the architect Windrim. The building houses over 75 studios for faculty and students as well as galleries and offices.



WHITE CALLAS - 1925 Arthur B. Carles, Academy Student, Instructor

Collection: "What I admire most about the Pennsylvania Academy is its integrity. If the chief job of the Museum is to preserve, as I believe it is, then the Academy has done its job well. The great Furness building remains intact while most of our other nineteenth century museums have been 'improved' beyond recognition. The collection itself is a fine one, greater by far as a preserved whole than as a gathering of undeniable master works. In an age when museums seek to dazzle, the Academy is one of a handful of institutions which seeks to preserve its heritage, keeping faith with the past while planning for the future." Theodore E. Stebbins, Jr., Curator of American Painting,

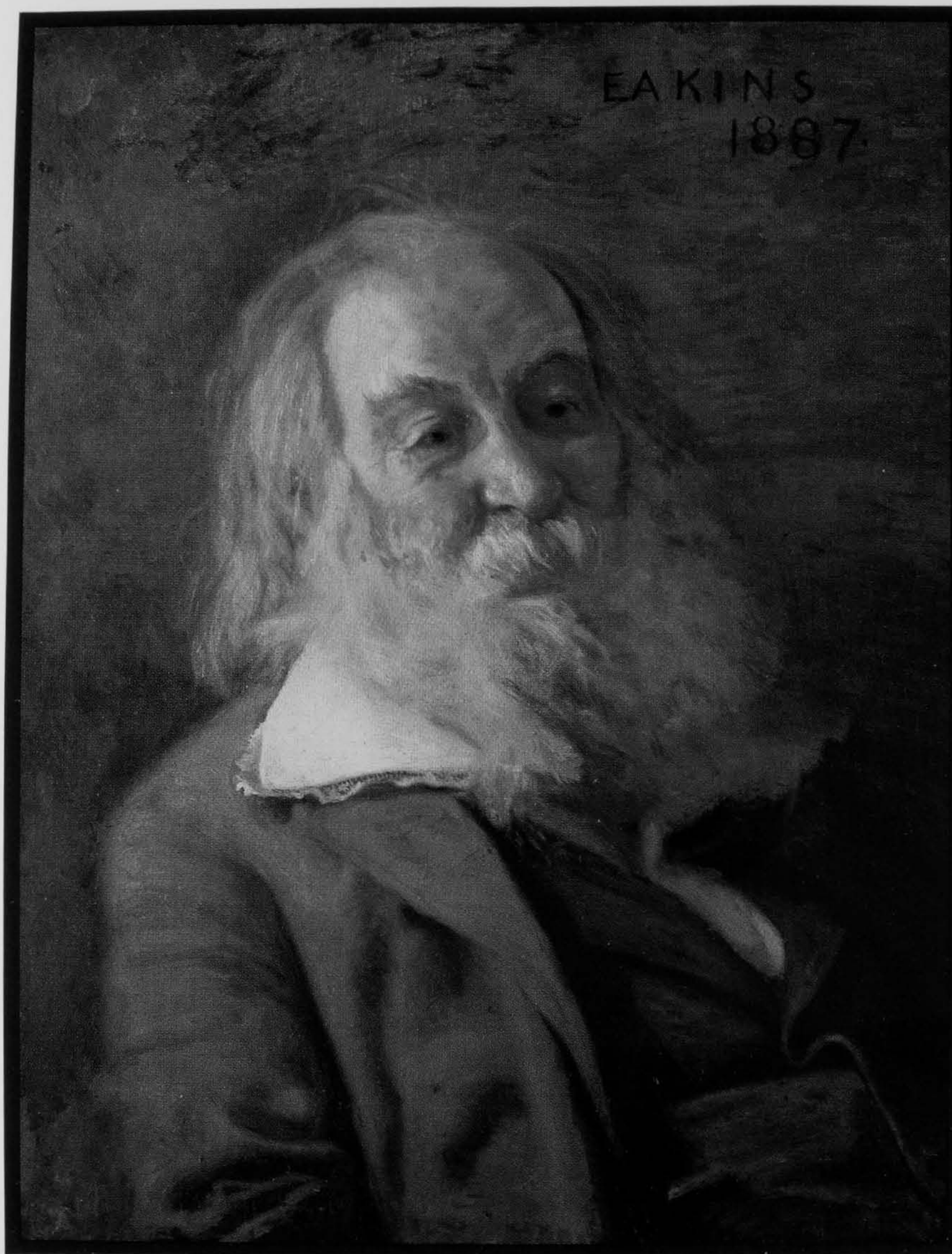
Museum of Fine Arts, Boston.

Library: The Academy Library provides students with a thorough survey of the history of art, as well as materials to stimulate individual inspiration. The collection includes a clipping file, a biographical file of artists, books, magazines, exhibition catalogs and color reproductions.

Archives: The Archive of the Academy preserves primary source materials relating to the history of the institution. Archives include documents from the Academy Schools and from past exhibitions as well as informations about many of the artists associated with the Academy.



*Anshutz on Anatomy,
by John Sloan, 1912*



WALT WHITMAN - 1887 Thomas Eakins, Academy Student, Instructor, Director

The Academy student has access to a variety of programs & events supplementing the studio class environment. One of the highlights, is the Visiting Artists Program. Over the past three years a selection of America's outstanding artists have presented illustrated lectures and workshops to Academy students, providing a link between studio training and professional practice.

1982-83 (partial list)

Alice Aycock
William Bailey
Jack Beale
Marisol Escobar
Richard Flood
Gregory Gillespie
Leon Golub
Leo Steinberg
Mia Westerlund

1983-84 (partial list)

Jackie Ferrara
Clement Greenberg
Joyce Kozloff
Philip Pearlstein
Carolee Schneemann
Theodora Skipitares
Nancy Spero
George Trakas
Robert Pincus-Witten

1984-85

Alice Adams
Ed Baynard
Richard Bosman
Tom Doyle
Mary Beth Edelson
Richard Estes
Eric Fischl
Paul Georges
Gerrit Henry
Nancy Holt
Wolf Kahn
Donald Kuspit
Kim Levin
Kate Linker
Mary Miss
Nicholas Moufarrege
Judith Shea
Michelle Stewart
Donald Sulton
Sidney Tillim
Gina Wendkos

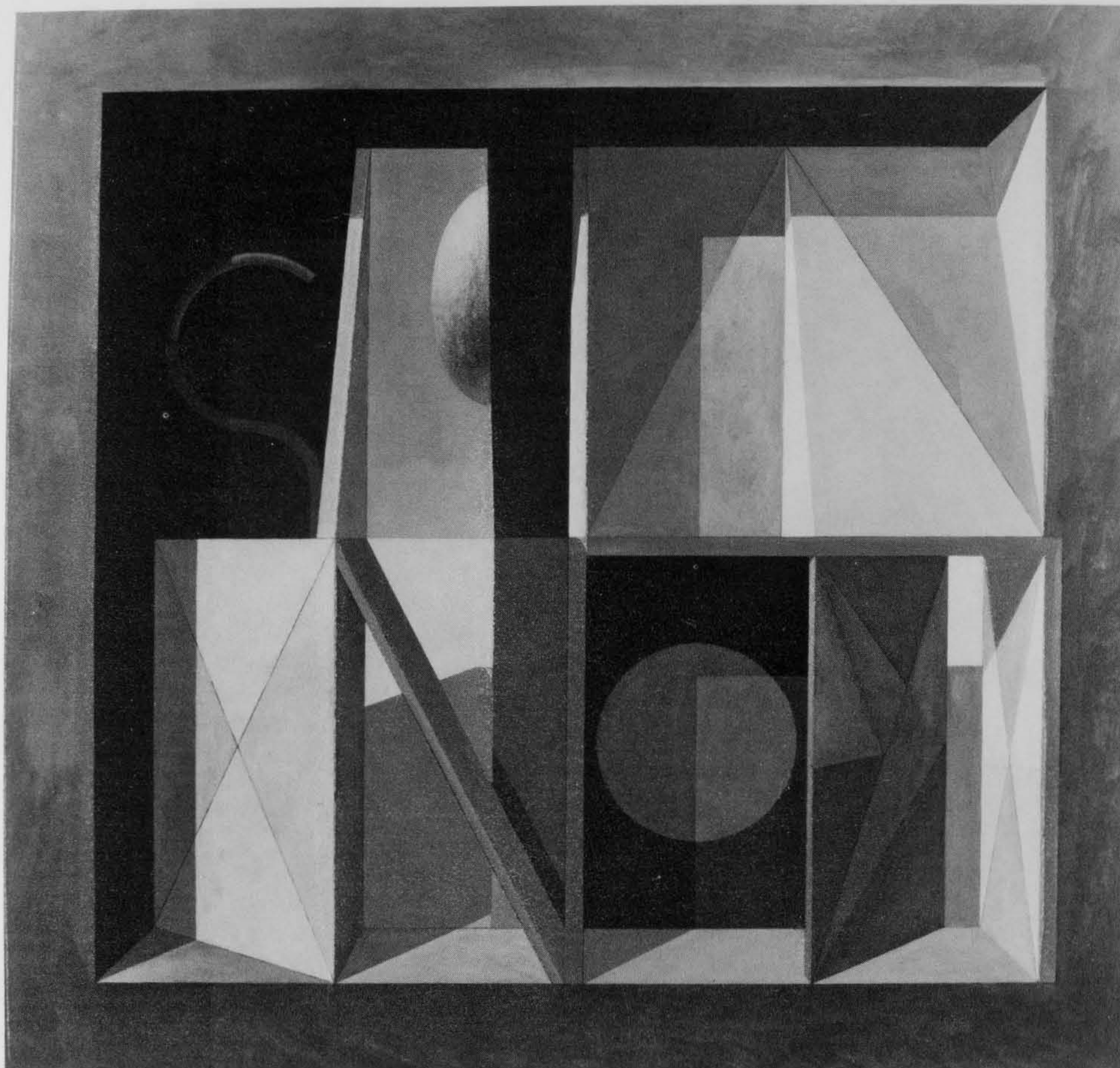
The education of a fine artist must encourage the individual to discover lasting values, which come through discriminating observation and self-awareness. Further, the aspiring artist must be assisted in understanding the whole gamut of life, for only through that understanding can significant creations emerge.

The Academy faculty is dedicated to the development of individuals who will leave the school with the ability to direct their own growth as artists, and be equipped to spend their lives realizing their aspirations in visual terms.

The faculty is selected for their preeminence as artists and teachers and for their inspired dedication to art.

**AUGMENTING THE
CURRICULUM**

J. Franklin Shores
Lecturer in Perspective



JOSEPH AMAROTICO-Instructor in Painting

Born: Bronx, NY 1931

Education: American Art School, 1953; Pennsylvania Academy of the Fine Arts, 1954-59.

Awards: Cresson Memorial Traveling Scholarships, 1958. Thouron Faculty Prize, 1959; Catharine Grant Memorial Award, 1959, Fellowship of P.A.F.A.; The Mary Butler Memorial Award, 1965, Fellowship of 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.

One Man Exhibition: Mickleson Gallery, Washington, D.C., 1969-79; Butcher-More Gallery, 1982; Noel-Butcher Gallery, 1983-84, Philadelphia, PA.

Conservator for the Pennsylvania Academy of the Fine Arts.

WILL BARNET



WILL BARNET-Instructor in painting and General Critic

Born: Beverly, MA 1911.

Education: Boston Museum of Fine Arts School; Art Students League.

Pedagogical: NY. Instructor at Art Students League since 1936; Professor at Cooper Union, N.Y.C. since 1945; visiting critic, Yale University.

Exhibitions: (partial listing): One-man show of paintings at the Neuberger Museum at Purchase, NY., 1979; "Will Barnett: 20 years of Painting and Drawing", traveled to Ringling Museum in Sarasota, Florida in 1980. One-man exhibit of graphics at the Associated American Artists Gallery in New York City 1980; portraits show at the Terry Dintenfass Gallery, N.Y.C. 1982; traveled to Wichita Art Museum, 1983; Will Barnett at Kennedy Galleries, 1984, Traveling Museum Show (91 works), Currier Museum, N.H., Alabama, Minnesota Museum (1985) Hamilton, Ontario, Canada, Farnsworth Museum, Maine.

Work represented in: Metropolitan Museum of Art, NY.; Boston Museum of Fine Arts; Brooklyn Museum; Carnegie Institute; Cincinnati Art Museum; Corcoran Gallery of Art; The Duncan Phillip's Museum; The Fogg Museum;

Pennsylvania Academy of the Fine Arts; Philadelphia Museum; Seattle Art Museum; Whitney Museum; University Art Museum, Berkeley, CA; Modern Museum, N.Y.C.

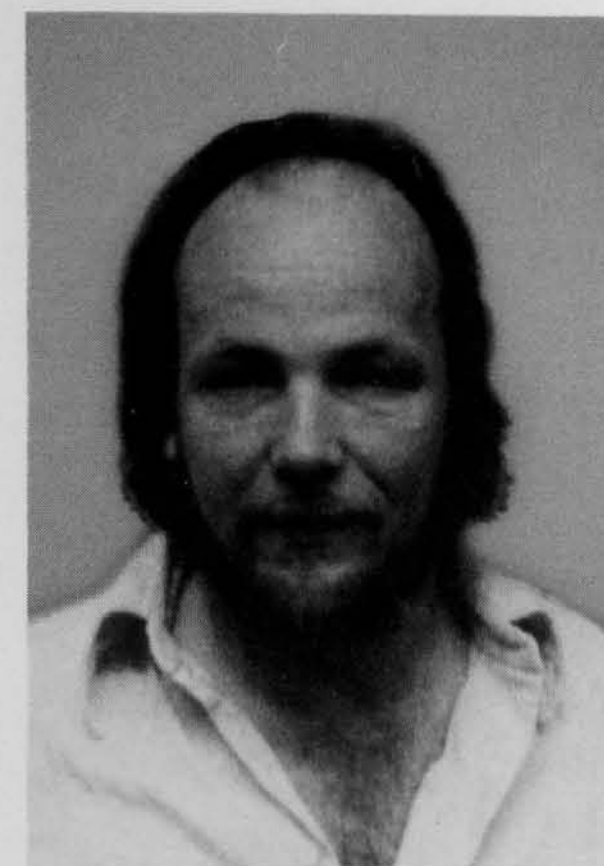
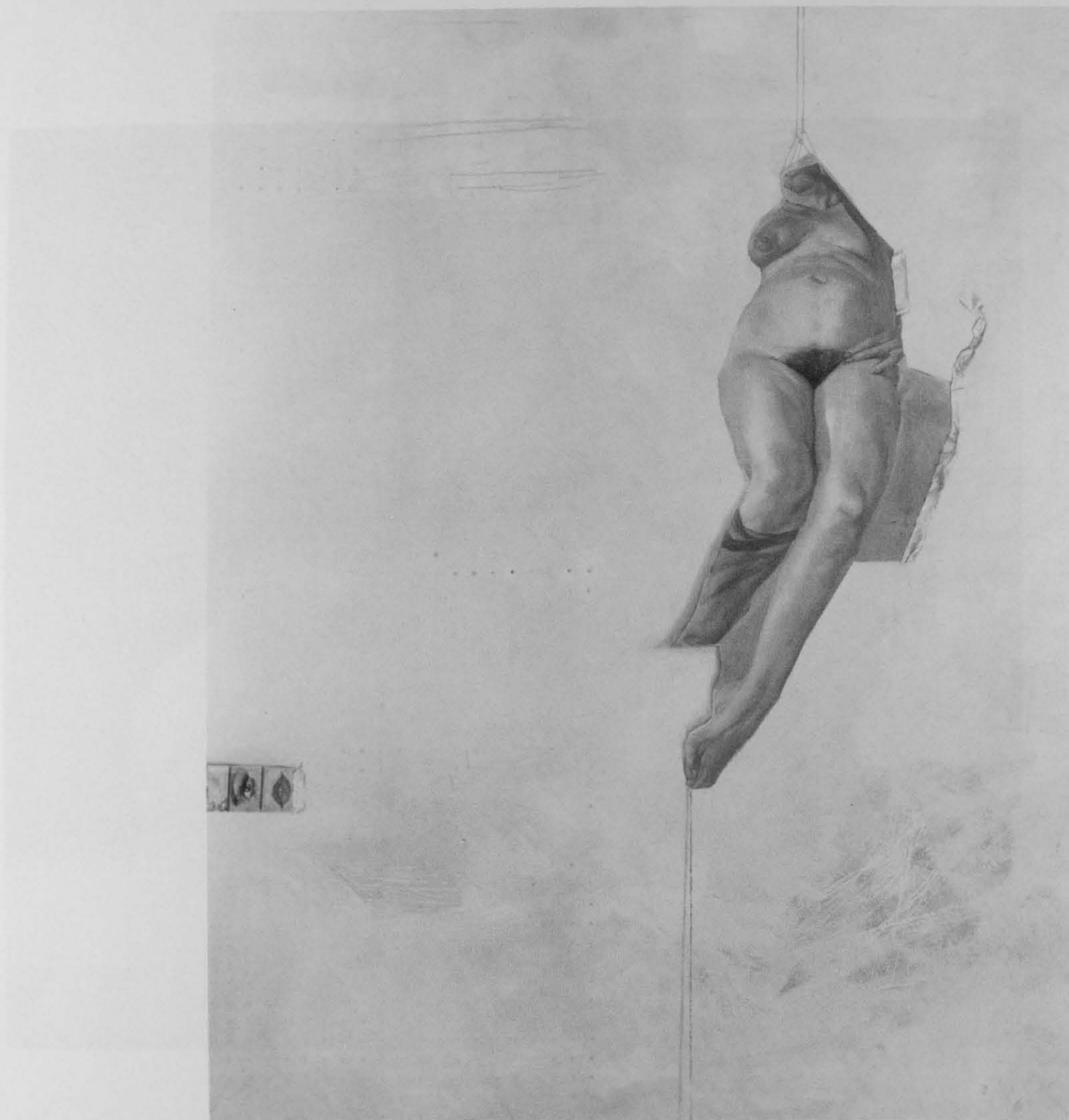
Publications: Published supplement to 1972 Print *Catalogue Raisonne* covering all his graphics. Published a book of graphics titled **Will Barnett: 27 Master Prints** (Abrams: 63 Pages) lithographs, serigraphs and etchings; 1984 **Will Barnett** by Robert Doty, (Abrams, 168 pages), covering over fifty years of work.

Awards: Winner of Benjamin Altman (Figure) Prize, National Academy of Design, 1977. Third Prize and Purchase Prize-60, Prize-61, Corcoran Gallery of Art. Childe Hassam Award, Arts and Letters, 1981.

Memberships: Century Association; National Academy of Design; Royal Society of Arts, London; American Abstract Artists; American Academy and Institute of Arts and Letters.

Represented by the Kennedy Galleries, N.Y.C.

JACK BARNETT

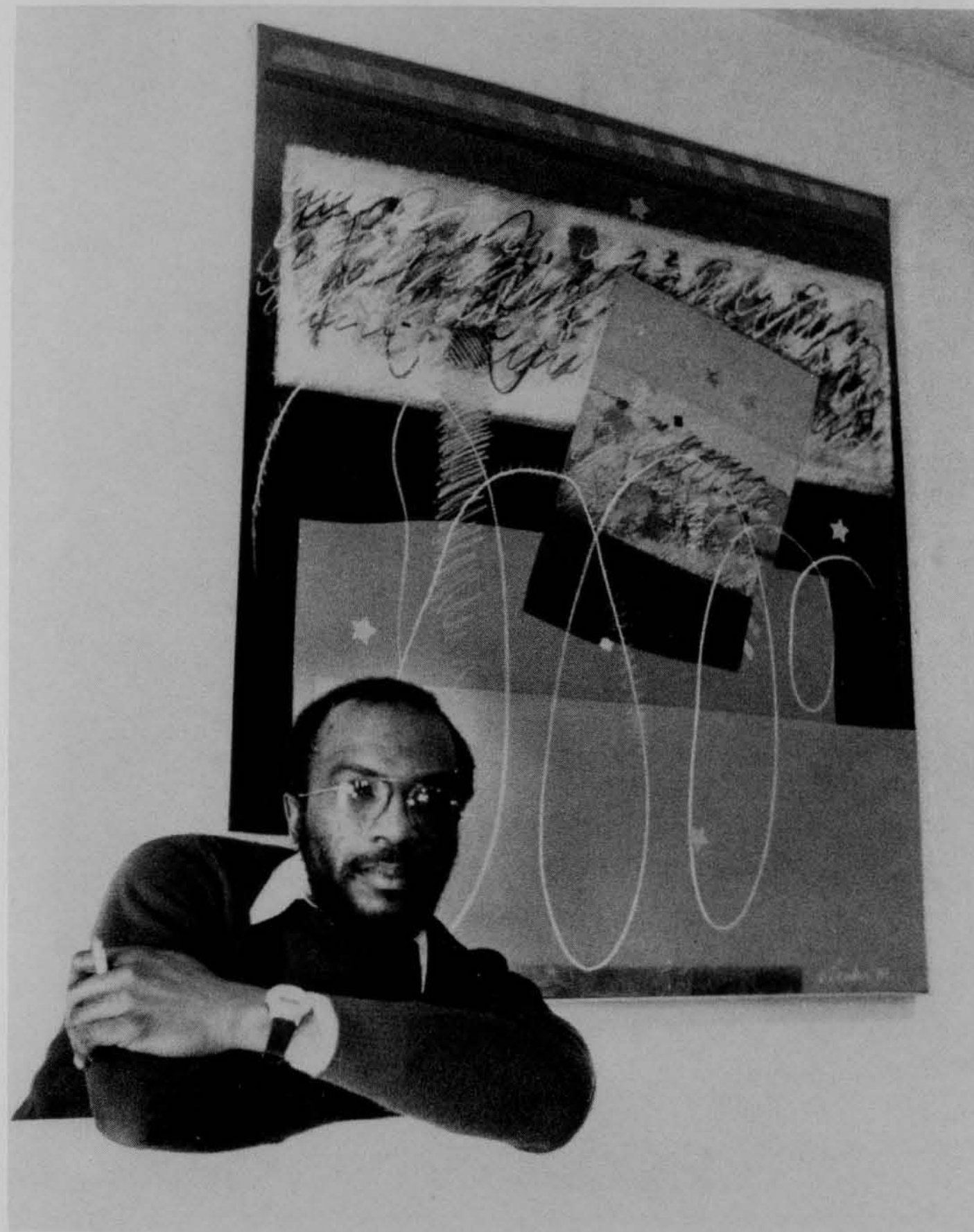


JACK BARNETT-Instructor in Painting and Drawing, Evening School
Born: Fort Worth, Texas, 1944.
Education: Fort Worth Art Center, 1968-70, Pennsylvania Academy of the Fine Arts, 1971-75.
Awards: The Cresson Memorial Traveling Scholarship, 1974; National

Academy of Design, S.J. Wallace Truman Prize, 1974 and 1976; Butler Institute of American Art Purchase Prize, 1976.

Represented in the permanent collection of the Butler Institute of American Art and other public and private collections.

MOE A. BROOKER



MOE A. BROOKER-Instructor in Painting, Evening and Summer Program.

Born: Philadelphia, PA, 1940

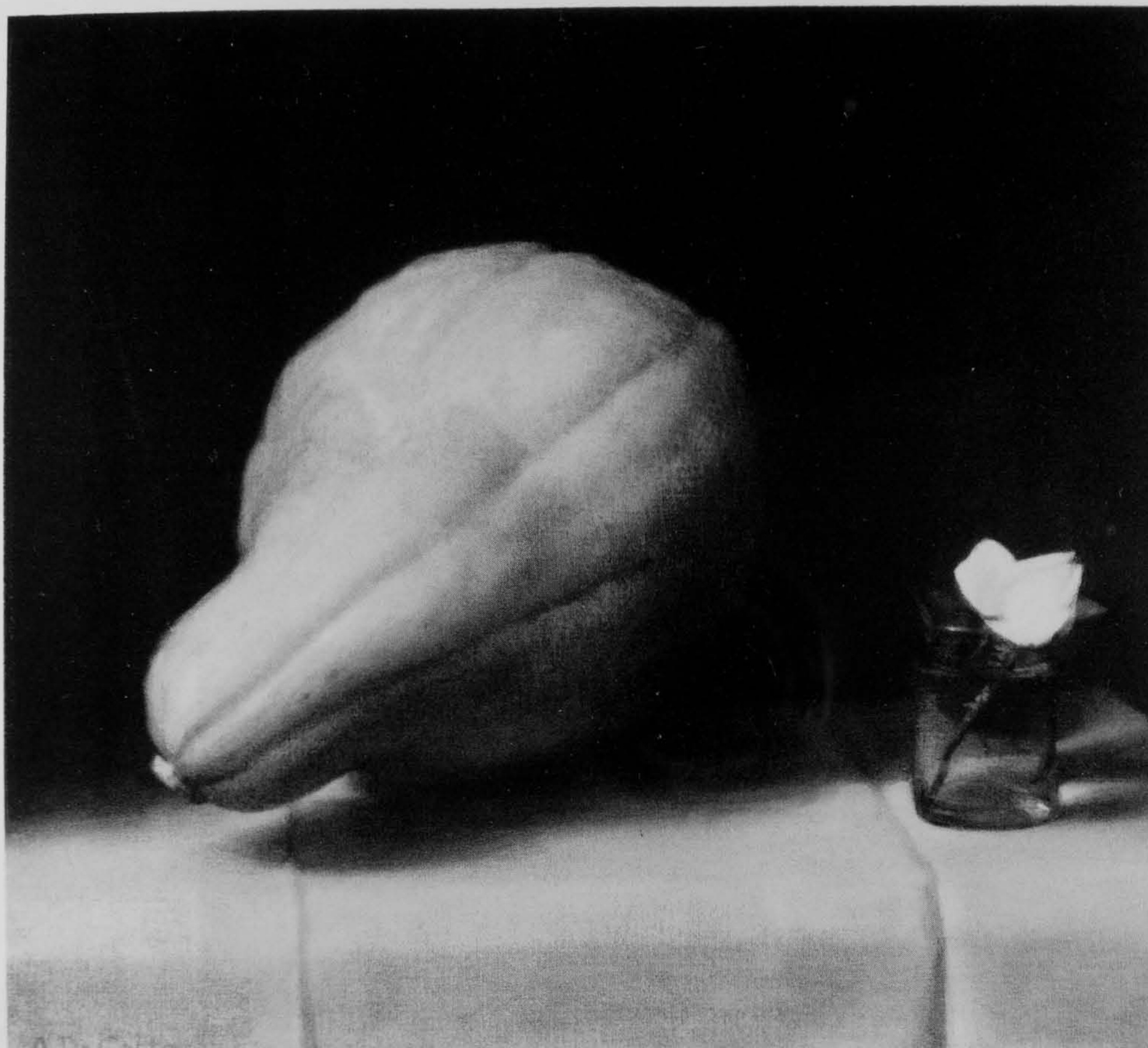
Education: Tyler School of Art, B.F.A. & M.F.A., Pennsylvania Academy of the Fine Arts.

Pedagogical: Associate Professor, Cleveland Institute of Art; Guest Lecturer, Tyler School of Art; Associate Professor, University of North Carolina; Assistant Professor, University of Virginia; Instructor, Tyler School of Art.

Selected One-Man Exhibitions: Akron Museum, Akron, OH, 1984; Noel Butcher Gallery, Philadelphia, PA, 1984; DBR Gallery, Cleveland, OH, 1982. The Siegel Gallery, New York, NY, 1982; New Gallery For Contemporary Art, Cleveland, OH, 1980; Robert Kidd Associates, Detroit, MI, 1980.

Selected Group Exhibitions: Pollock Gallery, Toronto, Canada, 1981; Tangerman Gallery, University of Cincinnati, OH, 1981; Bucks County Community College, Newtown Square, PA, 1979; Cleveland-Toronto Exchange, Toronto, Canada, 1978; National Drawing Exhibition, Rutgers University, Camden, NJ, 1978, Contemporary Drawings: Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts, Philadelphia, PA, 1978.

Selected Public Collections: Studio Museum of Harlem, New York, NY; AT&T headquarters, Boston, MA; Smith Kline and French, Philadelphia, PA; Philadelphia Museum of Art, Philadelphia, PA; The Cleveland Museum of Art, Cleveland, OH.



ARTHUR DE COSTA-Instructor in Drawing and Painting, Chairman - Drawing and Painting

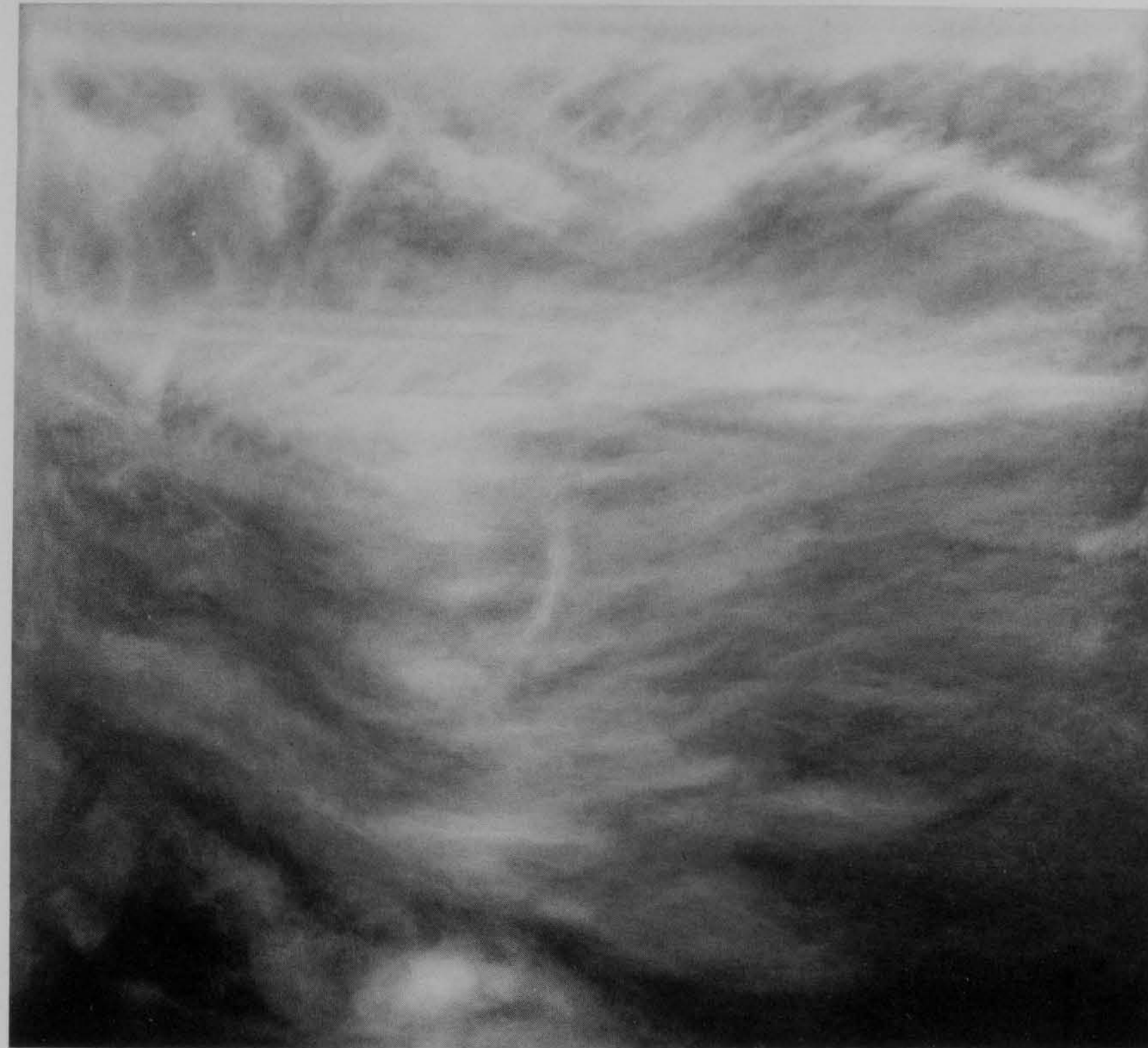
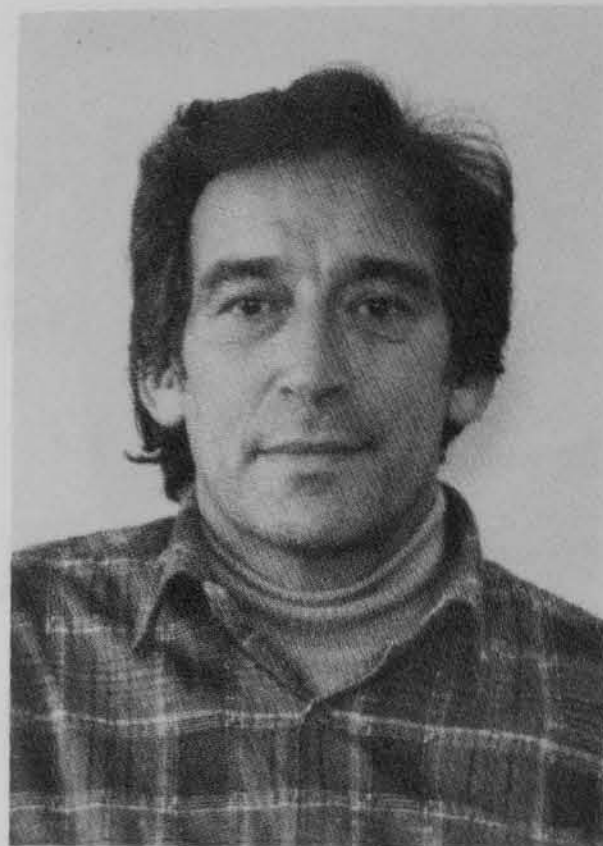
Born: New York, New York, 1921

Studied painting and mural design at the Pennsylvania Academy of the Fine Arts, and Cast Drawing at the University of Pennsylvania. Independent study on synthetic resins and other modern materials with emphasis on their potential use in the traditional, classic painting techniques as well as contemporary practice. Developed the first commercially available alkyd resin painting

medium. Demonstration lectures on the principles of techniques at P.A.F.A., National Gallery, Washington, D.C.; Winterthur Conservation Study Program, Philadelphia Board of Education Special Programs, and others. Exhibited in local and national exhibitions; solo exhibit at the Peale House Gallery and others.

Represented in public and private collections. President of the Fellowship of the Pennsylvania Academy of the Fine Arts, 1973-1975.

MURRAY DESSNER



MURRAY DESSNER-Instructor in Drawing and Painting

Born: Philadelphia, Pa., 1934

Education: Fleisher Art Memorial, 1960-1961; Pennsylvania Academy of the Fine Arts, 1962-1966.

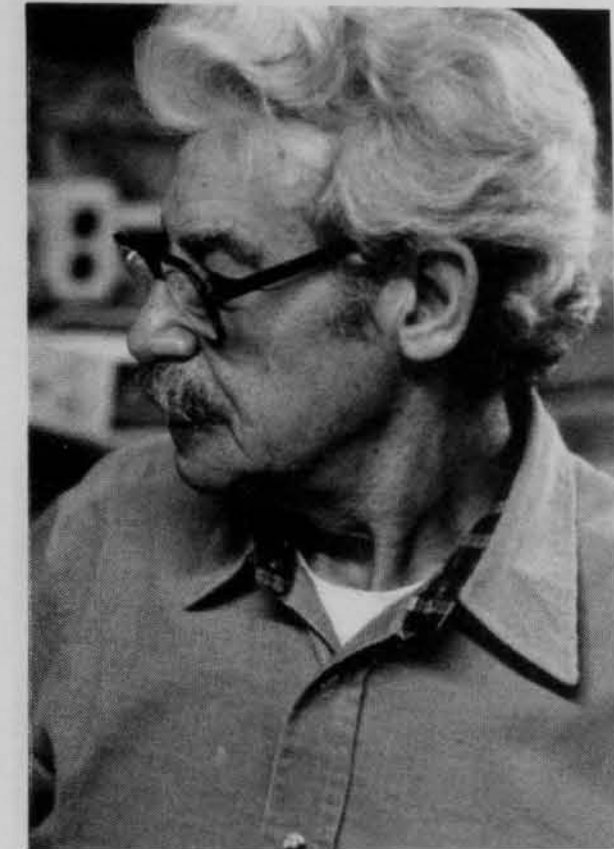
Awards: Cresson Traveling Scholarship, 1965; Schiedt Traveling Scholarship, 1966; Gibbons Fellowship Painting Prize, 1968; Tobelah Wechsler prize; Cheltenham Art Center Philadelphia Museum Purchase Prize, 1969.

One-man Exhibitions: Friends' Neighborhood Guild, Phila., Pa., 1967; Vanderlip Gallery, Phila., Pa., 1968; East Hampton Gallery, New York, 1969; Pennsylvania Academy of the Fine Arts, 1970; Marian Locks Gallery, Phila., Pa., 1972, 1974-1978, 1980; Cornell Fine Arts Center Museum, Rollin College, 1982; Barbara Gillman Gallery, Miami, Fla., 1982; Pacific University, Forest

Grove, Oregon, 1983; Vorpall Gallery, New York, 1984.

Group Exhibitions: Rhode Island School of Design, 1964; Pennsylvania School of Design, 1964; Pennsylvania Academy of the Fine Arts Fellowship Exhibitions, 1964-1969, 1971-1972; Cheltenham Art Center Annual Painting Exhibitions, Cheltenham, Pa., 1966, 1969, 1970, 1972; Art Alliance, Phila., Pa., 1967; Kenmore Gallery, "Pittman Selects," Phila., Pa., 1968; Fleisher Art Memorial, Phila., Pa., 1968; International Art Festival Puerto Rico, 1969.

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



ADOLPH DIODA-Instructor in Sculpture, Evening School

Born: Aliquippa, PA, 1915

Education: Carnegie Institute of Technology, Pittsburgh, PA; Cleveland School of Art, Cleveland, OH; Art Students League, N.Y.C.; and with John B. Flannagan. Attended Barnes Foundation and summer seminar with Richard Stankiewicz.

Honors and Awards: Seventeen one-man shows; Guggenheim Fellowship; George D. Widener Gold Medal; Ebon Demerest Grant

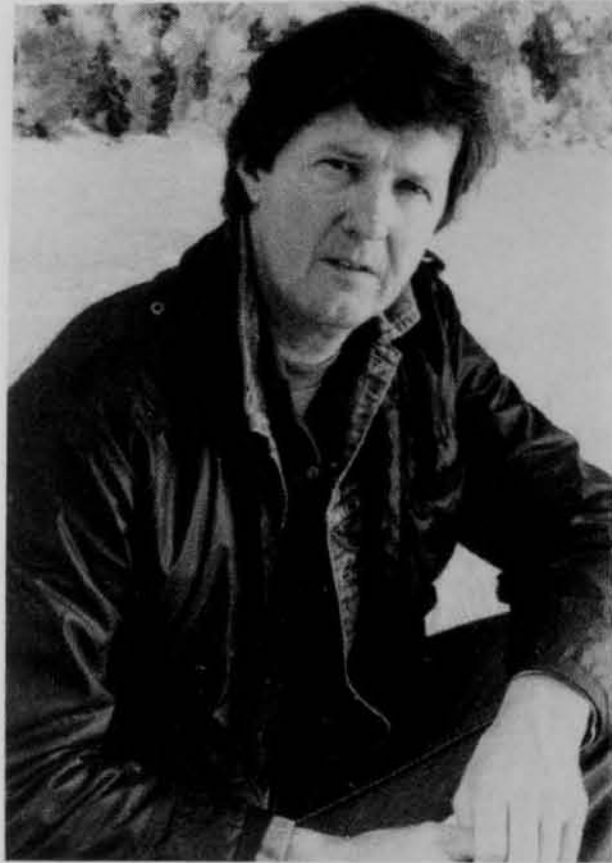
Exhibitions: Artist's Equity Triennial (Philadelphia Chapter), Philadelphia Civic Center, 1971, 1974, 1977, 1981; One-man show: Rosemont College, 1972; Philadelphia Art Teachers Annual, First Prize in 1971, 1972, 1973, 1974; Cheltenham Art Centre Membership Show, First Sculpture Prize, 1974; Invitational exhibit, Artist's Equity, 1973, 1975; Paintings and Sculpture Annual Exhibit, Allen's Lane Art Center, First Sculpture Prize, 1974; Outdoor Sculpture Show, Temple Music Festival, Ambler, PA, 1974-76, 1978-79; Seventh Annual Art Exhibit, Main Line Unitarian Church, Devon, PA, 1976;

Italian-American Bicentennial Exhibit, Memorial Hall, Philadelphia, 1976; Contemporary Abstract Artists, Woodmere Gallery, Philadelphia, 1978; Hand Center Group Show, Jefferson Gallery, Philadelphia, 1978; P.A.F.A. Faculty Show, Peale House, 1979; Invitational group show, Daylesford Abbey, Paoli, PA, 1979; Group show, Graphic Sketch Club, Philadelphia, 1979; Group show, "Contemporary Religious Art," Bryn Mawr Presbyterian Church, Bryn Mawr, PA, 1980; Group exhibition, Fleisher Art Memorial, Philadelphia, 1980; P.A.F.A. Faculty Show, Walnut Street Theater, Philadelphia, 1980, Four-man show: "4 Concepts," Woodmere Gallery, Philadelphia, 1981, One-man show, Costanza Gallery, Bryn Mawr, PA, 1981.

Commissions: Philadelphia Redevelopment Authority, bas-relief, Tinicum Park, Philadelphia, 1978; St. John's Episcopal Church, Norristown, PA, holy water fonts, 1981.

Listings: International Dictionary of Biography; Who's Who in the East; Who's Who in American Art

TOM EWING



TOM EWING-Instructor in Drawing

Born: Pittsburgh, PA, 1935

Education: Corcoran School of Art, Washington, D.C.; Pennsylvania Academy of the Fine Arts, Philadelphia, PA

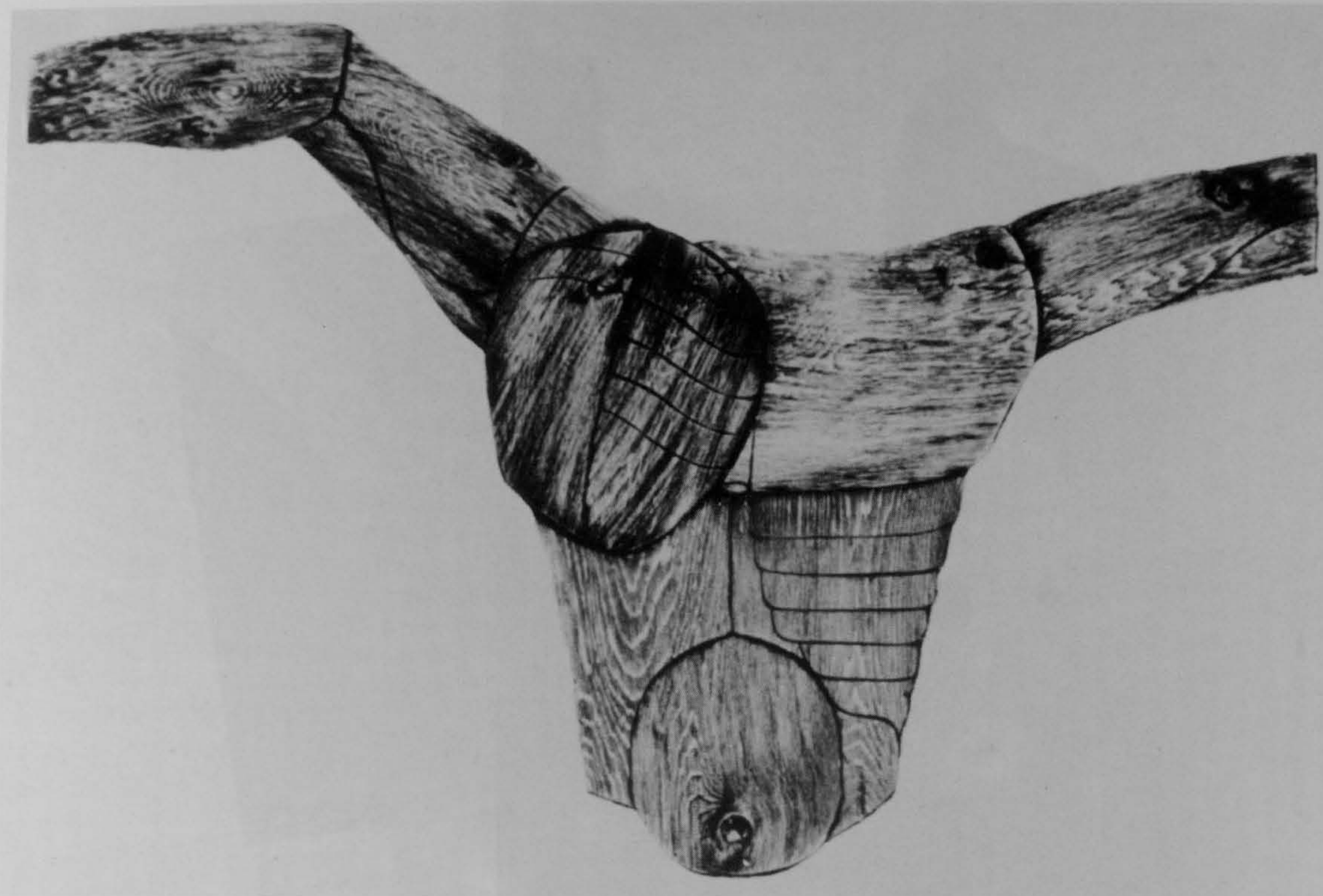
Experience: Court Room Artist; KYW TV Ch. 3, Philadelphia, 1979-80

Exhibitions: One Man Shows: Makler Gallery, Philadelphia, 1964-69; Atelier Chapman Kelly, Dallas, 1965; Ward Eggelston Gallery, New York, 1965; Friedman Gallery, Washington, D.C., 1967; Pennsylvania State University, Middletown, 1973; Doshi Gallery, Harrisburg, 1973; Wayne Art Center, Wayne, PA, 1974; Robert Lewis Gallery, Chestnut Hill, PA 1975; Nexus Gallery, Philadelphia, PA, 1975; University of Pennsylvania Faculty Club, Philadelphia, PA, 1977; Nexus Gallery, Philadelphia, 1978; 842 First Avenue Gallery, Dallas, 1978, 1979; Hansen Galleries, New York, 1980

Selected Group Shows: Corcoran Gallery, Washington, D.C., 1963; The

Philadelphia Art Alliance, 1964; Pennsylvania Academy of the Fine Arts, Philadelphia, 1964, 1965, 1966, 1968, 1975; Ward Eggelston Gallery, New York, 1965; Atelier Chapman Kelly Gallery, Dallas, 1965; Arts on paper, Witherspoon, N.C., 1966; Carnegie-Mellon University Museum, Pittsburgh, 1967; Woodmere Gallery, Chestnut Hill, PA, 1967; Cheltenham Art Center, Philadelphia, 1969; Marion Locks Gallery, Philadelphia, 1970; Cheltenham Art Center, Philadelphia, PA 1971; Doshi Gallery, Harrisburg, 1972; Reese Palley Gallery, New York, 1973; Nexus Gallery, Philadelphia, 1976; The Penn Museum, Pennsylvania State University, 1977; Nexus Gallery at A.C.T., Toronto, 1978; Nexus Gallery, New York, 1978; Otis Institute of Art, Los Angeles, 1978; N.A.M.E., Chicago, 1978; Alternative Museum, New York, 1978; Exposition 500, Dallas, 1979; Reese Palley Fine Arts, Atlantic City, 1980, Hansen Gallery, New York, 1981

International Shows: Bordeaux, France, Capetown, S. Africa



OFELIA GARCIA-Graphics Critic

Born: Havana, Cuba, 1941.

Education: Ph.D. candidate, Duke University, Durham, NC. M.F.A. 1972, Tufts University/Boston Museum School, Boston, MA. B.A. 1969 Manhattanville College, Purchase, NY. Escuela Nacional Bellas Artes, Havana, Cuba.

Awards: Kent Fellowship, Danforth Foundation, 1975-80. The Park Foundation Award, 1974. American Bookbuilders Scholarship Prize, 1969.

One-woman exhibitions: Putnam Art Center, Boston, 1978; Duke University Art Gallery, 1974; Cohen Arts Center, 1972; Tufts University, 1972; Colegio Universitario, Santurce, Puerto Rico, 1970.

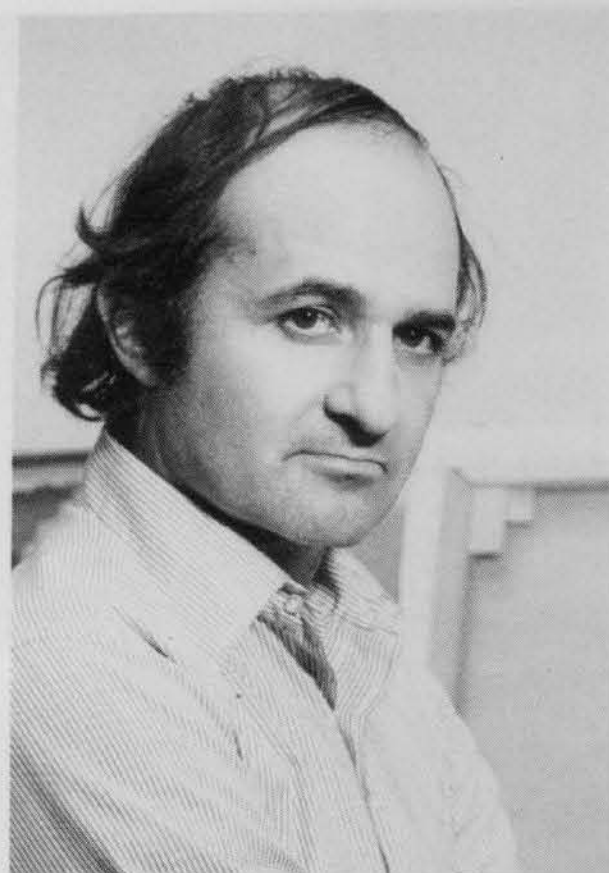
Group exhibitions: Deshong Museum of Widener University, 1982; Museum of the Civic Center, Philadelphia, PA, 1981; Starkman Gallery, Soho; Moravian College, American Color Print Society, Philadelphia, PA; Afro-American Museum, 1980; Princeton University, 1979; The Print Club; Fifth Biennial of Latin American Printmakers, San Juan; Newark Museum of Art; New Jersey State Museum, Trenton, NJ, 1978; Boston College Faculty Show, 1976; Fourth Biennial of San Juan; Third Biennial of San Juan, 1974, Piedmont Gallery, NC, 1973; Newton College Art Center, 1972; Group travel exhibition in museums of Buenos Aires, Maracaibo, Maracay, Caracas and Valencia, 1971;

First Biennial of San Juan, 1970; Etchings International, 1970; Impressions Gallery, Boston; Pennsylvania Academy of Fine Arts; A Growing American Treasure, William Penn Museum, 1983.

Collections: Institute of Puerto Rican Culture, Museo Grafico, San Juan; Princeton University Graphic Arts Collection; New Jersey State Museum, Trenton; Barnard College; The Free Library of Philadelphia; Grinnell College; Duke University; Boston College; The Benson and Hedges Collection of Latin American Prints, Argentina; Commodities Corporation of Princeton; Scripps College.

Memberships: Women's Caucus for Art, President, 1984-86 National Advisory Board, Women's Caucus for Art, 1983-86. Committee on Awards, National Women's Caucus for Art, 1982-85. Board of Directors, Citizens for the Arts in Pennsylvania, 1981-. Board of Governors, Philadelphia Area Cultural Consortium, 1980-. Advisory Board, Afro-American Historical and Cultural Museum 1981-. Exhibitions Committee, Morris Gallery, Pennsylvania Academy of the Fine Arts, 1983-86. Advisory Board, Printmaking Council of New Jersey, 1971-. Council, American Color Print Society, 1980-. Fellow, Society for Values in Higher Education, 1975-. College Art Association. American Association of Museums. American Academy of Religion. Visual Arts Advisory Panel, Pennsylvania Council on the Arts.

SIDNEY GOODMAN



SIDNEY GOODMAN-Instructor in Painting

Born: Philadelphia, PA, 1936

Education: Philadelphia College of Art, B.F.A., 1958

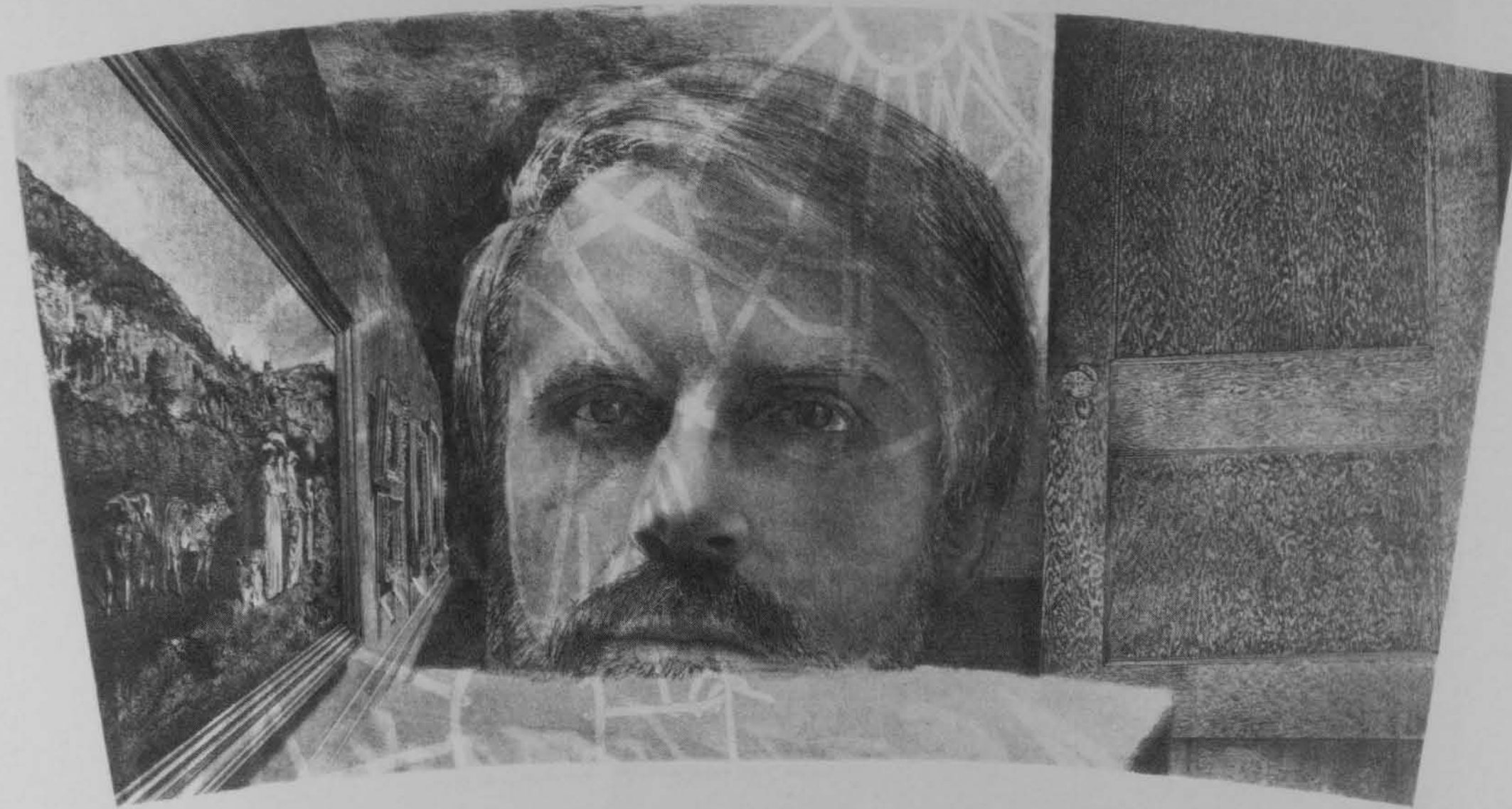
One-man Exhibitions: Terry Dintenfass, 1961-1985; Pennsylvania Academy of the Fine Arts, 1975; University of Rhode Island, 1974; Schenectady Museum, 1978; Institute of Contemporary Art, Virginia Art Museum, 1981-82; Boston University, 1982; Traveling One Man Show: Museum of Art, Penn State University, 1980, The Queens Museum, 1981, The Columbus Museum of Art, 1981, The Delaware Museum of Art, 1981; Philadelphia Museum of Art, January, 1985 to April, 1985.

Awards: Yale-Norfolk Fellowship, 1957; Ford Foundation Purchase, 1962; Guggenheim Fellowship, 1964; National Academy of Design, 1971; National Endowment on the Arts Grant, 1974; Butler Institute of American Art, 1st Prize, 1975; Awards in the Visual Arts, 1984.

Represented In: The Brooklyn Museum; Hirshorn Museum; Library of Congress; Museum of Modern Art; National Collection; Pennsylvania

Academy of the Fine Arts; Philadelphia Museum of Art; Whitney Museum of American Art; Metropolitan Museum.

Selected Group Shows: Museum of Modern Art: "Recent Painting USA: The Figure," "Fifty Drawings USA," "A Decade of American Paintings," "Drawings: Recent Acquisitions,"; Whitney Museum: "Annual Exhibition" (7 years), "Forty Artists Under Forty," "Young America," "Human Concern-Personal Torment,"; Goteberg, Sweden: "Warm Wind: American Realists," "20th Century Drawings," "The Figurative Tradition,"; Cleveland Institute of Art: "22 Contemporary Realists,"; Foundation Nationale des Arts Graphique et Plastiques: "Papiers sur Nature," Philadelphia Museum of Art: "Contemporary Drawing II,"; The Chrysler Museum: "American Figure Painting: 1950-1980,"; National Portrait Gallery: "American Portrait Drawings,"; Pennsylvania Academy of the Fine Arts: "Eight Contemporary Realists," "Contemporary American Realism,"; Marquette University: "Changes: Art in America 1881-1981,"; Boston Museum of Fine Arts: "Brave New Works," 1984; Bucknell University: "Faces Since The Fifties," 1983; "20th Century American Drawing, The Figure in Context", Whitney Museum, 1984-85.



ANTHONY-PETER GORNY-Instructor in Graphics

Born: Buffalo, N.Y., 1950

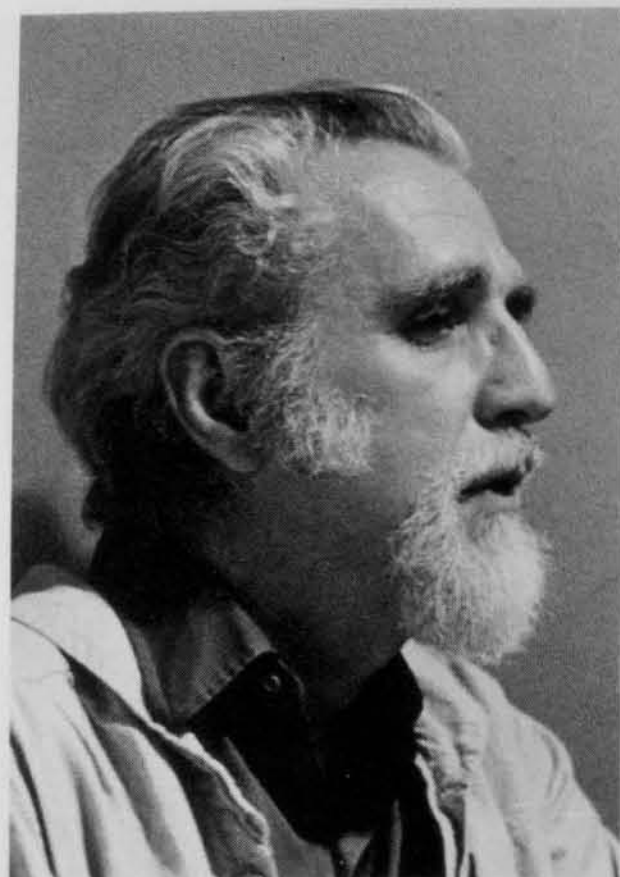
Education: BFA, State University College at Buffalo, 1972; MFA, Yale University, New Haven, 1974.

Selected Exhibitions: Jane Haslem Gallery, Washington, D.C., 1983; Peale House, Philadelphia, PA, 1983; Brooklyn Museum, Brooklyn, NY, 1983; Institute of Contemporary Art, Philadelphia, PA, 1983; Virginia Museum, Richmond, VA, 1983; Associated American Artists, Philadelphia, PA, 1982; California State College at San Bernadino, 1982; Jeffrey Fuller Fine Art, Philadelphia, PA, 1982; Nelson Gallery of Art-Atkins Museum of Fine Arts, Kansas City, 1982; Nexus Gallery, Philadelphia, PA, 1982; Brooklyn Museum, NY, 1980.

Selected Collections: Brooklyn Museum; Library of Congress, Washington, D.C.; National Museum of American Art, Washington, D.C.; New Orleans Museum of Art; Philadelphia Museum of Art; Pratt Graphics Center, NY; Yale University Art Gallery.

Selected Awards and Honors: Pennsylvania Council on the Arts Fellowship, 1983; Board of Governors' Award, 57th Annual International Competition, The Print Club, Philadelphia, 1981; Eugene Feldman Memorial Award, 56th Annual International Competition, The Print Club, Philadelphia, 1980; Pennell Fund Purchase Prizes, Library of Congress, 1973, 1975; Best in Show Awards, National Arts Club, New York, 1973, 1974.

OLIVER GRIMLEY



OLIVER GRIMLEY-Instructor in Drawing

Born: Norristown, PA, 1920

Education: Pennsylvania Academy of the Fine Arts, coordinated with the University of Pennsylvania; received a B.F.A. and M.F.A.

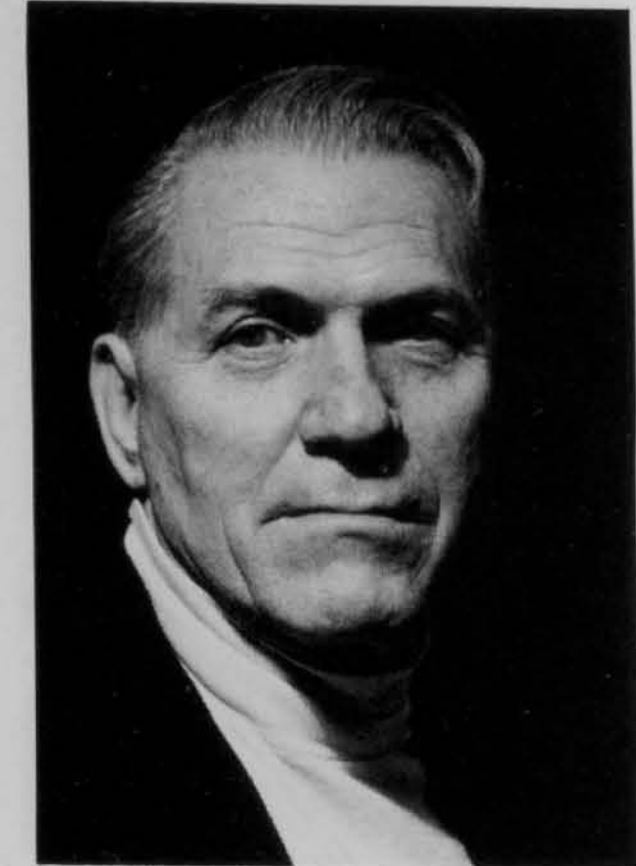
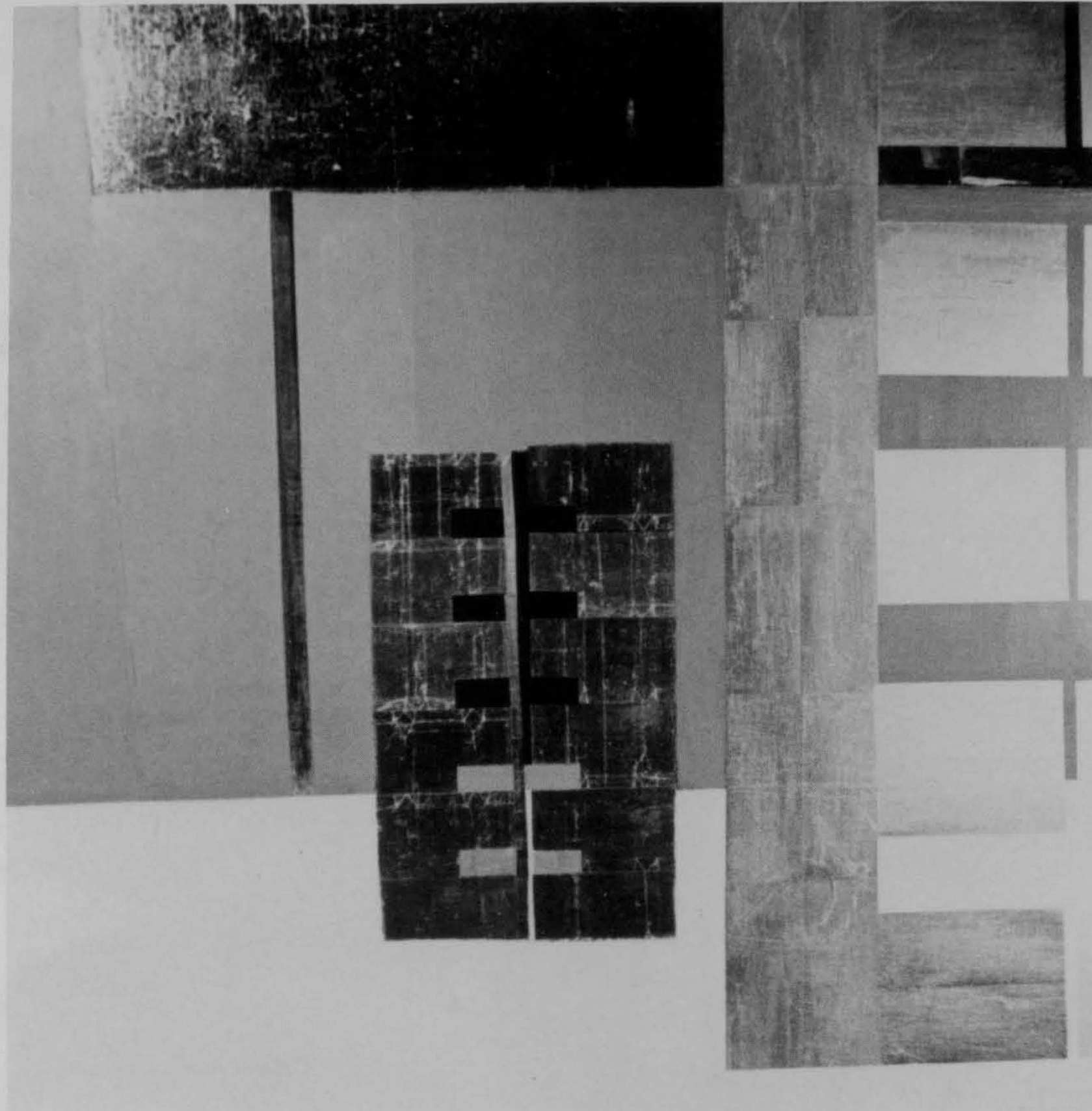
Awards: 1st prize in Perspective; 1st Thouron Prize in Composition; Cresson Traveling Scholarship, and Schiedt Traveling Scholarship from Pennsylvania Academy of the Fine Arts; Freedom Foundation Award, 1953; Pennell Memorial Medal Award, 1966, 1968, 1970; the Bruce S. Marks Prize for drawing, 1971; 1st prize Watercolor, Jenkintown Festival of Art, 1973; Ralph Pallen Coleman Prize for Illustration, 1973, 1980; 1984; 1st prize for Sculpture, Regional Council of Community Arts Center, 1974; Harrison S. Morris Prize,

1975; Woodmere Prize, 1975; J.W. Zimmerman Memorial Prize, 1979, for work of distinction.

Commissioned works: 7½' papier mache eagle for private office of Leonard Tose, Philadelphia Eagles Football Club; bronze unicorn for private office of the President of Sun Oil Co.; murals in Commonwealth Federal Savings and Loan, Continental Bank, American Bank and Trust Co. of Pa., and the Hamilton Reliance Savings Association.

Exhibitions: New York Metropolitan Museum, the Whitney Museum, the Library of Congress, Washington, D.C., the Pennsylvania Academy of the Fine Arts, the Art Alliance, the Woodmere Art Galleries.

Listed in Who's Who in American Art.



JOHN HANLEN-Instructor in Painting and General Critic

Born: Winfield, Kansas, 1922

Education: Pennsylvania Academy of the Fine Arts; Barnes Foundation.

Awards: Cresson Traveling Scholarship, 1942; Cresson Traveling Scholarship, 1943; Ware Traveling Scholarship, 1950; Thouron Faculty Prize, 1942; Rome Collaborative, 1943, 1950; Louis Comfort Tiffany First Award, 1950; Edwin Austin Abbey Fellowship for Mural, 1951; Harrison S. Morris Memorial Fellowship Prize, Pennsylvania Academy of the Fine Arts, 1962 and 1964; Honorable Mention, Pennsylvania Academy of the Fine Arts Annual, 1965; Bertha M. Goldberg Award, 1967; second Charles K. Smith Prize, 1973;

Woodmere Prize, Woodmere Art Gallery, 1975; Honorable Mention Fidelity Regional, 1979.

Represented In: Library of Congress, Washington, D.C.; Pennsylvania Academy of the Fine Arts; Woodmere Art Gallery; War Department Collection of Combat Painting, and in private collections. Collaborated with George Harding on the Audubon Shrine, Mill Grove, PA.

One-Man Exhibitions: Peale House, 1966; Woodmere Art Gallery, 1973. Has taught at the Pennsylvania Academy of the Fine Arts since 1953; Professor of Drawing and Painting at Moore College of Art 1954 to 1983. Listed in *Who's Who in American Art*; *Who's Who in the East*; *Dictionary of International Biography*; *Who's Who in America*.

ALEXANDER HROMYCH



ALEXANDER HROMYCH-Instructor in Sculpture

Born: Ukraine, 1940

Education: Pennsylvania Academy of the Fine Arts

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

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



HOMER JOHNSON-Instructor in Painting and Drawing

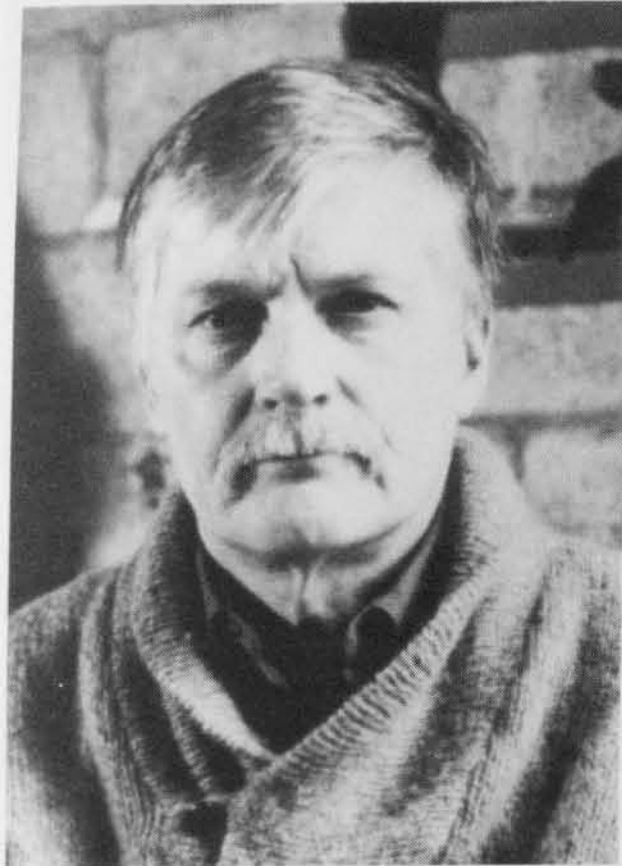
Born: Buffalo, NY, 1925

Education: Pennsylvania Academy of the Fine Arts, 1946-1952; Barnes Foundation.

Awards: Cresson Traveling Scholarship, 1951; Tiffany Grant, 1959; Purchase Prize, Lambert Fund, Pennsylvania Academy of the Fine Arts, 1959, Nancy Gill Memorial Prize, Philadelphia Watercolor Club, 1972; Purchase Prize, National Academy of Design, American Watercolor Society, Ranger Fund, 1972.

Represented in: Permanent Collection, Butler Institute of American Art; Permanent collection of Smith Kline and French Laboratories; United States Embassy, Lima Peru, and in private collections. Member of American Watercolor Society.

Exhibitions: One-man show, Philadelphia Art Alliance, 1962; Pennsylvania Academy of the Fine Arts Regional Show, 1964. One-man show, Woodmere Art Gallery, 1965; Pennsylvania Academy of the Fine Arts Watercolor Show, 1965; Regional Drawing Exhibition, Philadelphia Museum of Art, 1965; Butler Institute of American Art, Youngstown, Ohio, 1965. One-man show, Peale House, 1966; Museum of Fine Arts, Springfield, MA, 1966. One-man show, Philadelphia Art Alliance, 1971; Harrisburg, PA, 1971. One-man show, Woodmere Art Gallery, Philadelphia, 1972; Earth Show, 1973; Philadelphia Civic Center-Delaware Art Museum, 1973, Annual Traveling Exhibition, American Watercolor Society 1975-76; Regional Art Exhibition, University of Delaware, 1977-78; First Prize in Aqueous Media, Philadelphia Watercolor Club, 1979; Brooks Memorial Library, Brattleboro, VT, 1980, Brattleboro Museum of Art Center, 1983; Cabrini College, 1984.



KARL KARHUMAA-Instructor in Sculpture, Sculpture Department
Chairman

Born: Detroit, Michigan, 1924.

Education: Wayne University, B.F.A.; Syracuse University, M.F.A.; and
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; Woodmere Art Gallery,

Chestnut Hill, PA, 1979, Cheltenham Art Center, Invitational Outdoor
Sculpture, Ambler Music Festival, 1976-79; Pennsylvania Academy of the Fine
Arts, Faculty Show; Philadelphia Art Alliance, 1968, 1970.

One-Man Exhibitions: Garlick Gallery, Detroit, MI, 1962; Reading Museum,
Reading PA, 1964; 252 Gallery, Philadelphia, 1968; Ney Gallery, New Hope, PA,
1970; West Chester State College, 1972.

Commissions: Philadelphia Department of Recreation, park sculpture, 1966;
Sculpture for Mifflin Square, Philadelphia, 1984.



JIMMY C. LUEDERS—Instructor in Painting and Composition and General Critic

Born: Jacksonville, FL, 1927

Education: Pennsylvania Academy of the Fine Arts

Faculty Member: Pennsylvania Academy of the Fine Arts, since 1957; Philadelphia Museum of Art; Cheltenham Township Art Center, 1953-1978.

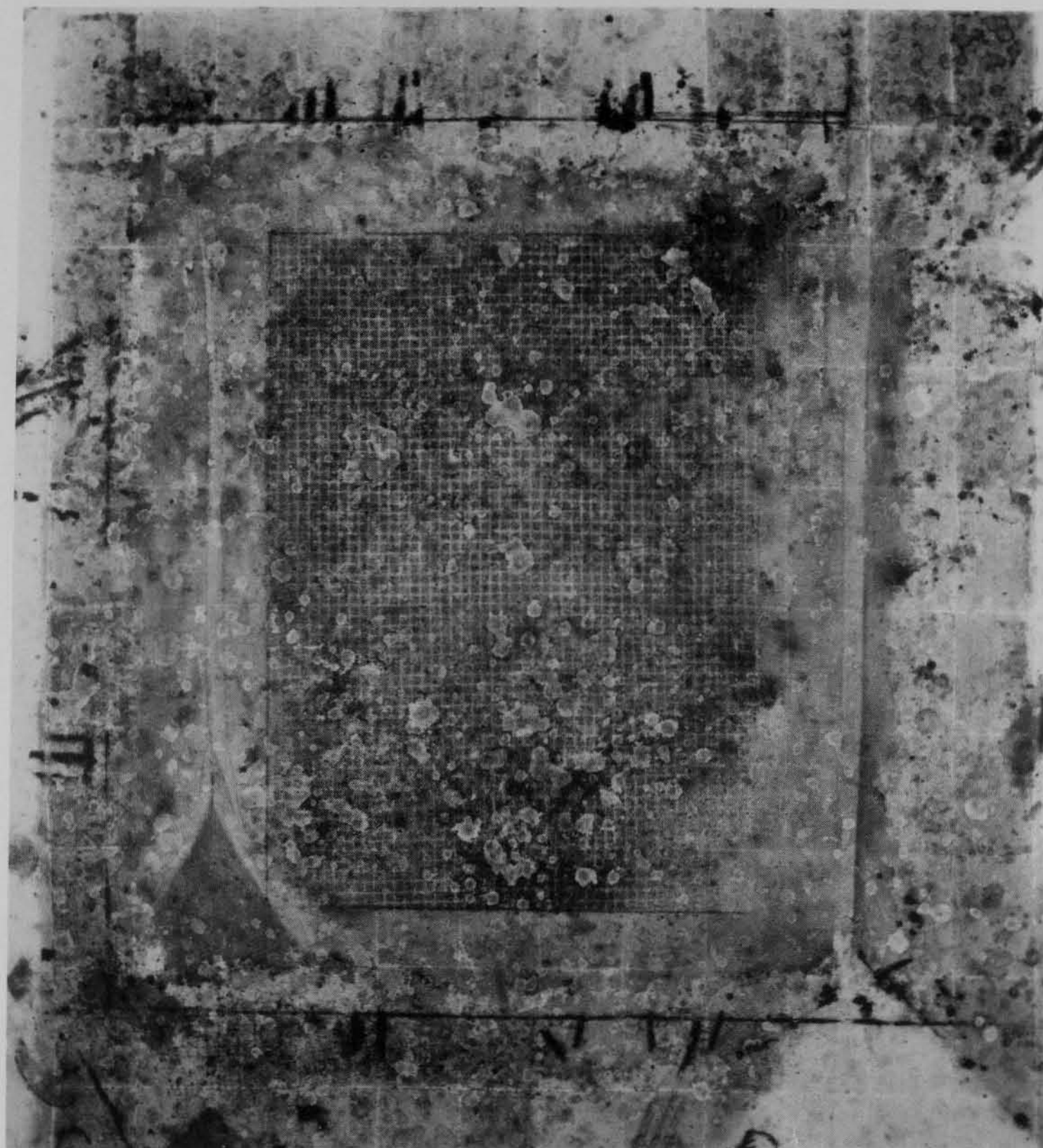
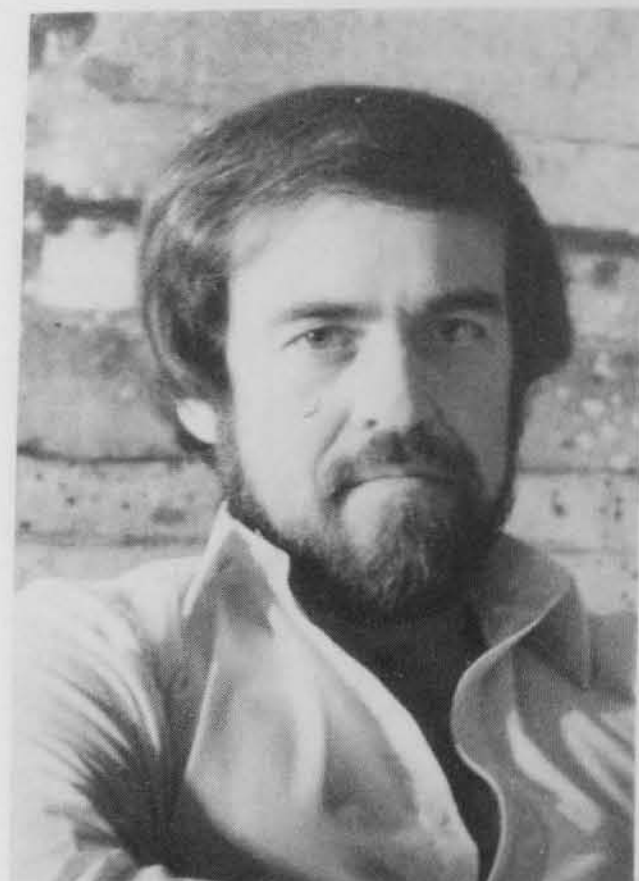
One-man Shows: Dubin Gallery, Philadelphia, PA; Pennsylvania Academy of the Fine Arts, 1956; Philadelphia Art Alliance; University of Jacksonville, Jacksonville, FL, 1968; Young Men's and Women's Hebrew Assoc., 1958; Peale Gallery, Philadelphia, PA, 1965; Little Gallery, Philadelphia, PA, 1967; Episcopal Academy, Merion, PA, 1967; Lehigh University, Bethlehem, PA, 1962; Wallingford Art Center, Wallingford, PA, 1962; Chester County Art Association, Chester, PA; West Chester State College, West Chester, PA, 1971; McCleaf Gallery, Philadelphia, PA, 1971, 1974; Gallery 1015, Wyncote, PA, 1964; Woodmere Art Gallery, Chestnut Hill, PA, Marion Locks Gallery, Philadelphia, PA, 1979, 1982.

Shows: The National Institute of Arts and Letters, 1969; Butler Art Institute, Youngstown, OH; The American Federation of Art, 1956; Atelier Gallery, Dallas, TX; Metropolitan Young Artist Show, National Arts Club, New York, 1960; National Academy of Design, New York, 1960; Philadelphia Museum of Art; Philadelphia Art Alliance, 1962; Pennsylvania Academy of the Fine Arts, Philadelphia, PA.

Collections: SKF Industries Inc.; State Street Bank, Boston, MA; Atlantic Richfield Company, Philadelphia, PA; School of Pharmacy of Temple University, Philadelphia, PA; Tyler School of Art of Temple University, Philadelphia, PA; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Fidelity Bank, Philadelphia, PA; Moore College of Art, Philadelphia, PA; Philadelphia Museum of Art; Girard Bank, Philadelphia, PA; Also represented in private collections.

Awards: The William Emlen Cresson Memorial Traveling Scholarship, 1950; The Henry Schiedt Memorial Scholarship, 1951; First Toppan Prize, 1951; May Audubon Post Prize, 1952; Terry Art Institute, 1952; Sixth Annual Award Show, Cheltenham Art Center, 1953; Third Hallgarten Prize at the 127th Exhibition of National Academy of Design, 1952; First Prize in Professional Class at The Regional Council of Community Art Centers, 1953; Two Awards: Cheltenham Art Center Annual Award Show "Art in America" under "New Talent in the United States," Spring, 1958; Mary Butler Memorial Award, 1964 Academy Fellowship; May Audubon Post Prize, 1970 Academy Fellowship; Caroline Gibbons Granger Memorial Prize, 1971 Academy Fellowship; Merit Award Winner, Pennsylvania 71 Exhibition; Harry and Rhea Rockower Award, 1971; Percy M. Owens Memorial Award for a Distinguished Pennsylvania Artist, 1980.

Listed: "Three Centuries of American Art, Bicentennial Exhibition," Philadelphia Museum of Art, 1976; Who's Who in American Art, 1973.



STANLEY R. MERZ, JR.-Instructor in Painting, Evening School

Born: Philadelphia, PA, 1941

Education: Philadelphia College of Art; Pennsylvania Academy of the Fine Arts.

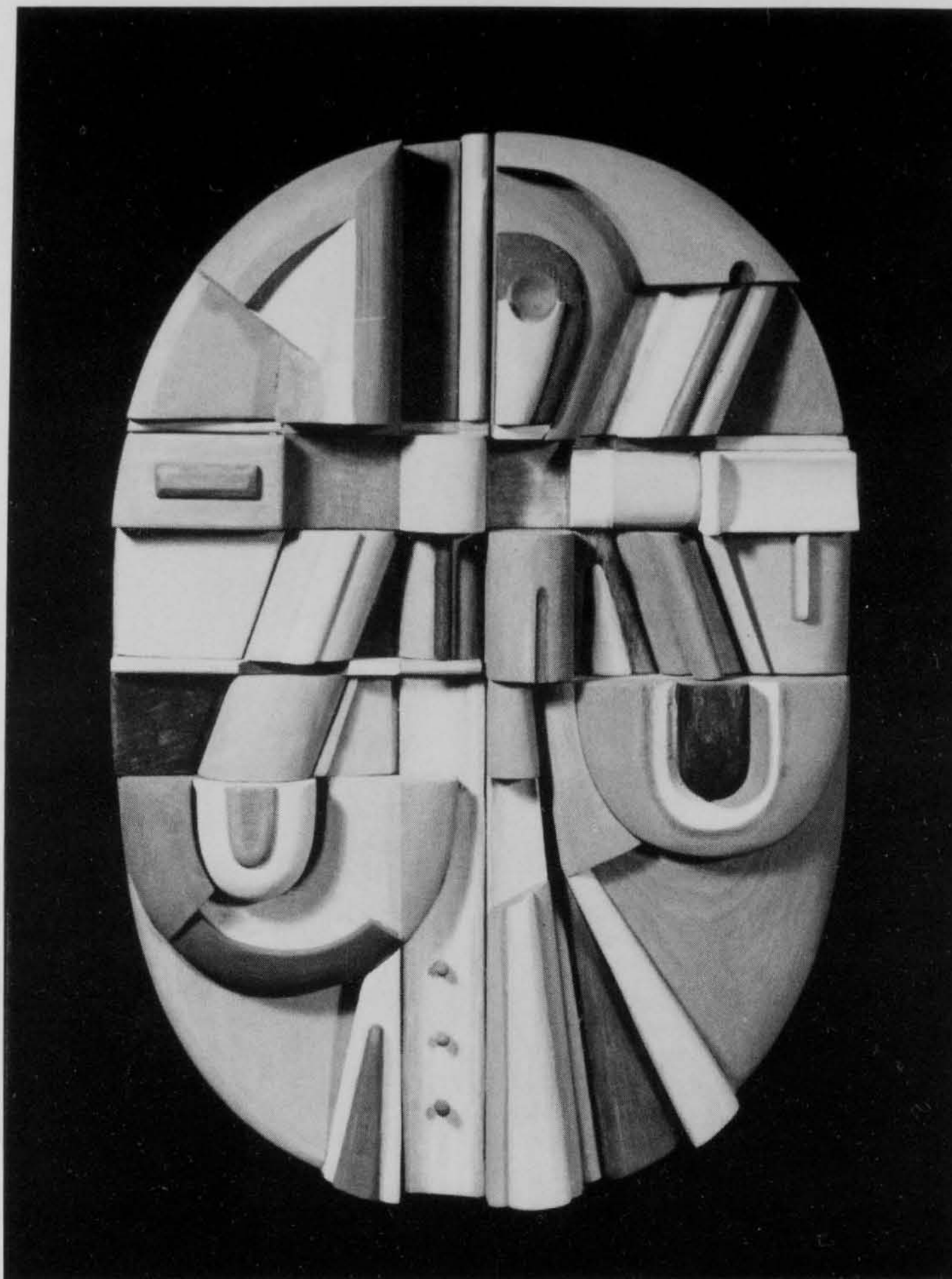
Awards: First Thouron Prize for Composition, P.A.F.A.; Charles Toppan Prize for Drawing, P.A.F.A.; Cresson Traveling Scholarship, P.A.F.A.; Pennsylvania Academy of the Fine Arts, Purchase Prize; Special Merit Citation, P.A.F.A.; Samuel and Merton Shapiro Award; Edna Pennypacker Stauffer Memorial Award, P.A.F.A.; Mabel Wilson Woodrow Award, P.A.F.A. Fellowship; Pennsylvania Academy of the Fine Arts Fellowship Award for Drawing; Pennsylvania Academy of the Fine Arts Fellowship, Ethel V. Ashton Memorial Award.

One-man exhibitions: TWA Galerie des Deux Mondes, NY; Robert Louis Gallery, Chestnut Hill, PA; Marian Locks Gallery, Philadelphia, PA;

Pennsylvania Academy of the Fine Arts; Peale House, Philadelphia, PA.

Selected Group exhibitions: William Penn Museum, Harrisburg, PA; Pennsylvania State University Museum of Art; American and National Academy and Institute of Arts and Letters, NY; Squibb Gallery, Princeton, NJ; Albright College, Freedman Art Gallery; Delaware Museum of Art; Philadelphia Art Alliance; William Penn Museum, Harrisburg, PA.

Represented in collections of: Pennsylvania Academy of the Fine Arts; Johnson Motor Lines, North Carolina; Girard Bank, Philadelphia; Dr. Arthur M. Sackler, NY; Germanium Power Devices, Massachusetts; Ivy Hill Communications, Inc., NY; Summa Corporation, Washington, D.C.; Wm. Douglas McAdams, Inc., NY; Ballard, Spahr, Andrews & Ingersoll, Philadelphia; Pelino & Lentz, P.C., Philadelphia; Wills Eye Hospital, Philadelphia; Medical College of Pennsylvania and Hospital, Philadelphia; Center City Vider, Inc., Philadelphia; Arthur Silbergeld, Esq.



DANIEL D. MILLER-Instructor in Painting Graphics and Art History,
Assistant Dean of Faculty

Born: Pittsburgh, PA, 1928

Education: Lafayette College, B.A.; Pennsylvania State University summer
painting classes under Hobson Pittman; Pennsylvania Academy of the Fine
Arts, 1955-1959; University of Pennsylvania, M.F.A., 1958.

Awards: Cresson Traveling Scholarship, 1958; Watercolor Annual, Friends
Central School, 1972; Honorable Mention Graphics Annual, Wayne Art
Center, 1973; Honorable Mention Graphics & Drawing Annual, Wayne Art
Center, 1973; Purchase Prize, 41st Annual Exhibition, Cumberland Valley

Artists, 1973; Bertha M. Goldberg Award, 1975; Leona Karp Braverman Prize,
1976.

One-man Shows: 48

Paintings and constructions: Pennsylvania Academy of the Fine Arts;
University of Pennsylvania Library; Wilmington Society of the Fine Arts;
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; LaSalle College. Has taught at Pennsylvania Academy of the Fine Arts
since 1964; at Eastern College since 1964 (head of Fine Arts Department since
1965). Member of the Philadelphia Watercolor Society.



EDWARD O'BRIEN-Instructor in Graphics

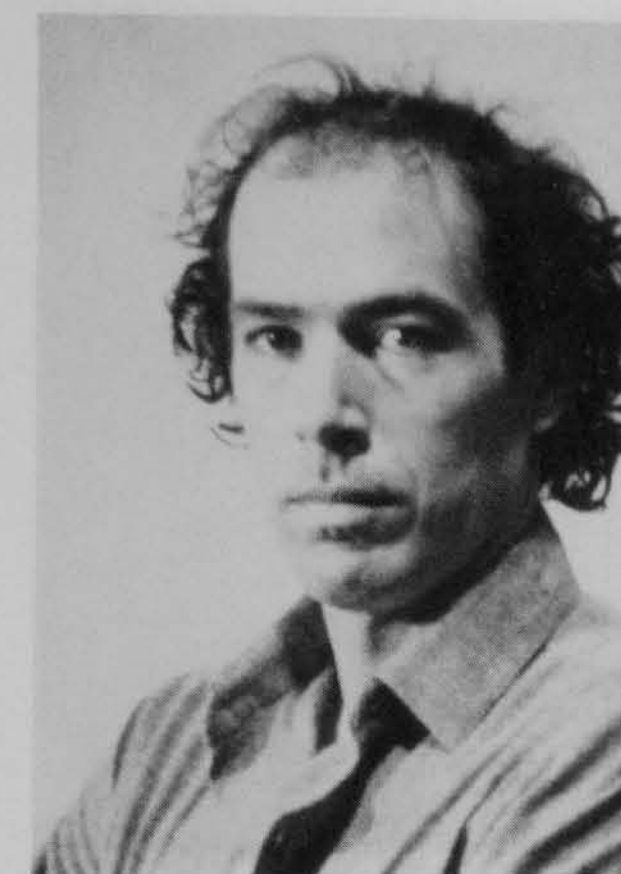
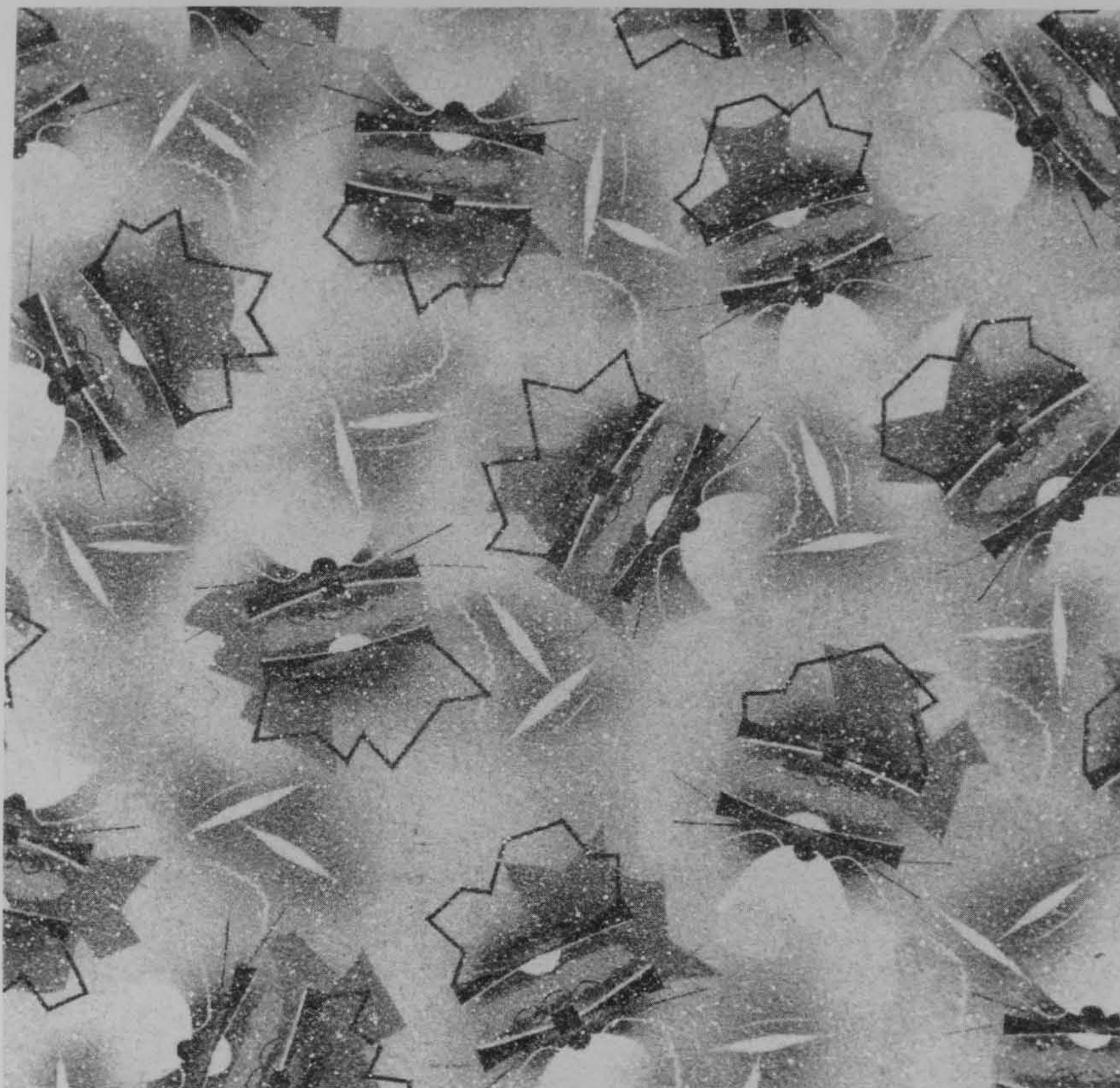
Born: Philadelphia, PA, 1950

Education: B.F.A. Philadelphia College of Art. M.F.A. Tyler School of Art.

Exhibited: Ursinus College, Collegeville, PA 1981. Associated American Artists, New York, NY, Phila., PA 1982. Frostburg State College, Frostburg, MD 1982. Gage Gallery, Washington, DC 1981, 1982. Southern Alleghenies Museum of Art, Loretto, PA 1981. Smithsonian Institution Traveling Exhibition Service 1981. Audubon Artists 41st Annual Exhibition 1983. Foothills Art Center, Golden, CO 1983. Hunterdon Art Center, Clinton, NJ 1983. Alice Lloyd College, Pippa Passes, NY 1983. Eastern United States Print Exhibition, Charlotte, NC 1983. Beaver College, Glenside, PA 1982. Honolulu

Academy of Art, Honolulu, HI 1982. The Print Club of Philadelphia, Philadelphia, PA 1983. Stockton National, Stockton, CA 1982. Terrance Gallery, Palenville, NY 1981, 1982. West Chester State College, West Chester, PA 1982.

Collections: Atlantic Richfield Company; Free Library of Philadelphia; National Gallery of Art - Rosenwald Collection; Philadelphia Museum of Art - Print Club Collection; R.J. Reynolds Collection; Rutgers University - Stedman Gallery; Silvermine Guild Collection; Smith-Kline Corporation; Southern Alleghenies Museum of Art; State University of New York, Pottsdam; Towson State University; Columbia Greene Community College.



EO OMWAKE-Instructor in Painting

Education: Pennsylvania Academy of the Fine Arts.

Exhibitors: Kenmore Galleries, Philadelphia, PA, 1968; Pennsylvania Academy of the Fine Arts, Philadelphia, PA, 1968; Philadelphia Museum of Art, 1970; Henri Galleries, Washington, D.C., 1971; Whitney Annual of American Painting, N.Y.C., painting purchased, 1972; Cheltenham Annual Painting Exhibition, PA, painting purchased, 1st prize, 1972; Marian Locks Gallery, Philadelphia, PA, 1972; contributing artist, Marcel Duchamp Retrospective Exhibition; Fischbach Gallery, N.Y.C., 1972; Philadelphia Museum of Art, 1972; Whitney Annual of American Painting, N.Y.C., 1973; Earth Art Exhibit, Philadelphia, 1973; Hobson Pittman Memorial Exhibition, Philadelphia, 1973; 63rd Annual Randolph Macon College Exhibition, NY, 1974; Louis K. Meisel Gallery, N.Y.C., 1974; PMA at MCA, Philadelphia, 1975; Pyramid Gallery,

Washington, D.C., 1975; Alverthorpe Annual Exhibition, PA, 1976; "Art Today, U.S.A.," Tehran, Iran, 1976; Delaware Annual Exhibition, 1976; Portfolio Gallery, Dusseldorf, Germany, 1976; American Art Exhibition, University of Texas at Austin, 1977; Institute of Contemporary Art, Philadelphia, 1978; Robinson Gallery, Houston, Texas, 1978; Race Gallery, Philadelphia, 1979; Zaks Gallery, Chicago, 1980; Sebastian Moore Gallery, Boulder, CO, 1980, 1981; Montreal, Canada, 1981; Race Gallery, Philadelphia, 1982; Park Row Gallery, Sante Fe, New Mexico, 1982; Linea Plus, N.Y.C., 1982. Assistant Curator of N.E.W.S. National Drawing Exhibition, 1976; guest artist at University of Pennsylvania, 1981; reproduced in Artforum, Art in America, Arts Magazine.

Represented in private and public collections.



ELIZABETH OSBORNE-Instructor in Painting and General Critic

Born: Philadelphia, PA, 1936

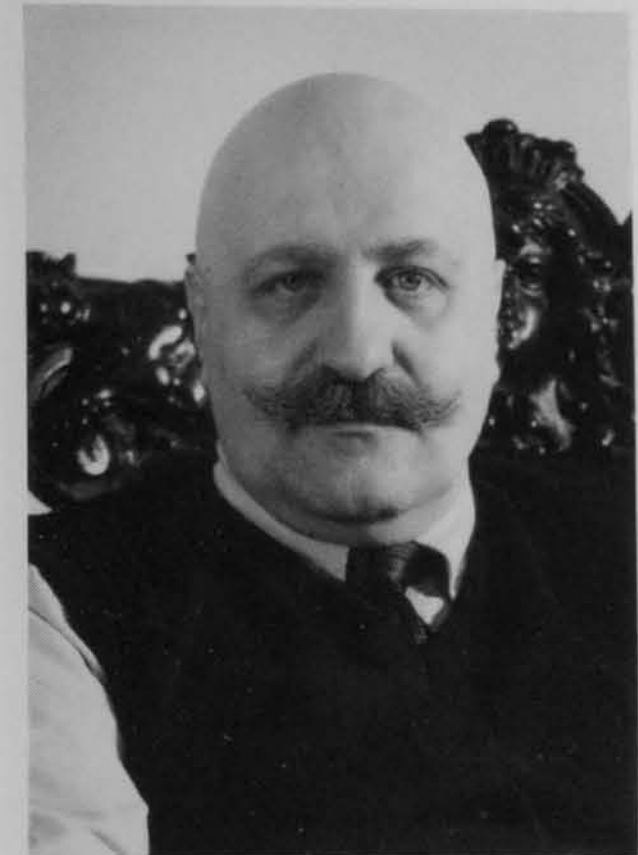
Education: Pennsylvania Academy of the Fine Arts; University of Pennsylvania, B.F.A., 1959, with honors.

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

One-woman exhibitions: Sao Paulo, Brazil, 1969; Makler Gallery, 1970; Marian Locks Gallery, 1972, 1976, 1978; Gimpel and Weitenhoffer Gallery, NY, 1974, 1977; Fischbach Gallery, 1980, 1982, 1984.

Exhibited: Pennsylvania Academy of the Fine Arts Annuals; Washington Gallery of Modern Art, 1968; National Institute of Arts & Letters, 1968; Woman's Work - American Art, 1974; "The Year of the Woman," Bronx Museum of the Arts, 1975; "Watercolor USA," Springfield Art Museum, Missouri, 1975; "Five Pennsylvania Artists," Penn State Museum, 1975; Three

Centuries of American Art, Philadelphia Museum of Art, 1976; "In This Academy," P.A.F.A., 1976; Works on Paper, Los Angeles, 1977; Women Printmakers, San Francisco, 1979; Still Life Prints, Boston, 1979; Painting & Sculpture Today, 1978, Indianapolis Museum of Art; Contemporary Drawing; Philadelphia II, Philadelphia Museum of Art, 1979; Twenty five Pennsylvania Women Artists, Southern Alleghenies Museum of Art, PA, 1979; The New American Still Life, Westmoreland County Museum, PA; "Waterworks," University of N. Dakota Art Galleries, 1980; "Still Life Today," Godard Riverside Community Center, N.Y.C., 1980; "Contemporary American Realism Since 1960," P.A.F.A., 1981; "Still Life & Beyond," Silverman, CT, 1982; Hecksher Museum, Huntingdon, NY, 1982; "Prints America," Abington Art Center, Jenkintown, PA, 1982, McNay Art Institute, San Antonio, TX, 1982, Davidson Collection, Pennsylvania Academy of the Fine Arts, 1982; Realist Watercolors, Florida International University, Miami, FL, 1983; Painters of the Pennsylvania Landscape, Southern Alleghenies Museum, 1983; "Contemporary Printmaking", Print Club, Pennsylvania State University, 1984.



PETER PAONE-Instructor in Drawing, Graphics Department Chairman, Graphics Critic

Born: Philadelphia, PA, 1936

Education: Barnes Foundation; Philadelphia College of Art. Instructor at Philadelphia College of Art, 1958-59; Positano Art School, Positano, Italy, 1961-62; Pratt Institute, NY, 1959-60 and 1970-74. Lectured in America and Europe. Received two grants from the Louis Comfort Tiffany Foundation, and one from the Simon Guggenheim Foundation.

Awards: Print Club of Philadelphia, Award of Merit, 1983.

Selected One-man Exhibitions: Hooks Epstein, Houston, TX; David Mancini, Philadelphia; Robinson Galleries, Houston; Kennedy Galleries, NY; David Gallery, Houston; Clytie Jessop Gallery, London; Forum Gallery, NY; Print Club, Philadelphia, PA; Contemporary Arts Museum, Houston, TX; Amarillo Arts Center, Amarillo, TX; Association of American Artists; McAllen International Museum; Makler Gallery, Philadelphia, PA; Benson Gallery, Long Island, NY; Roswell Museum, Roswell, NM; Pennsylvania Academy of

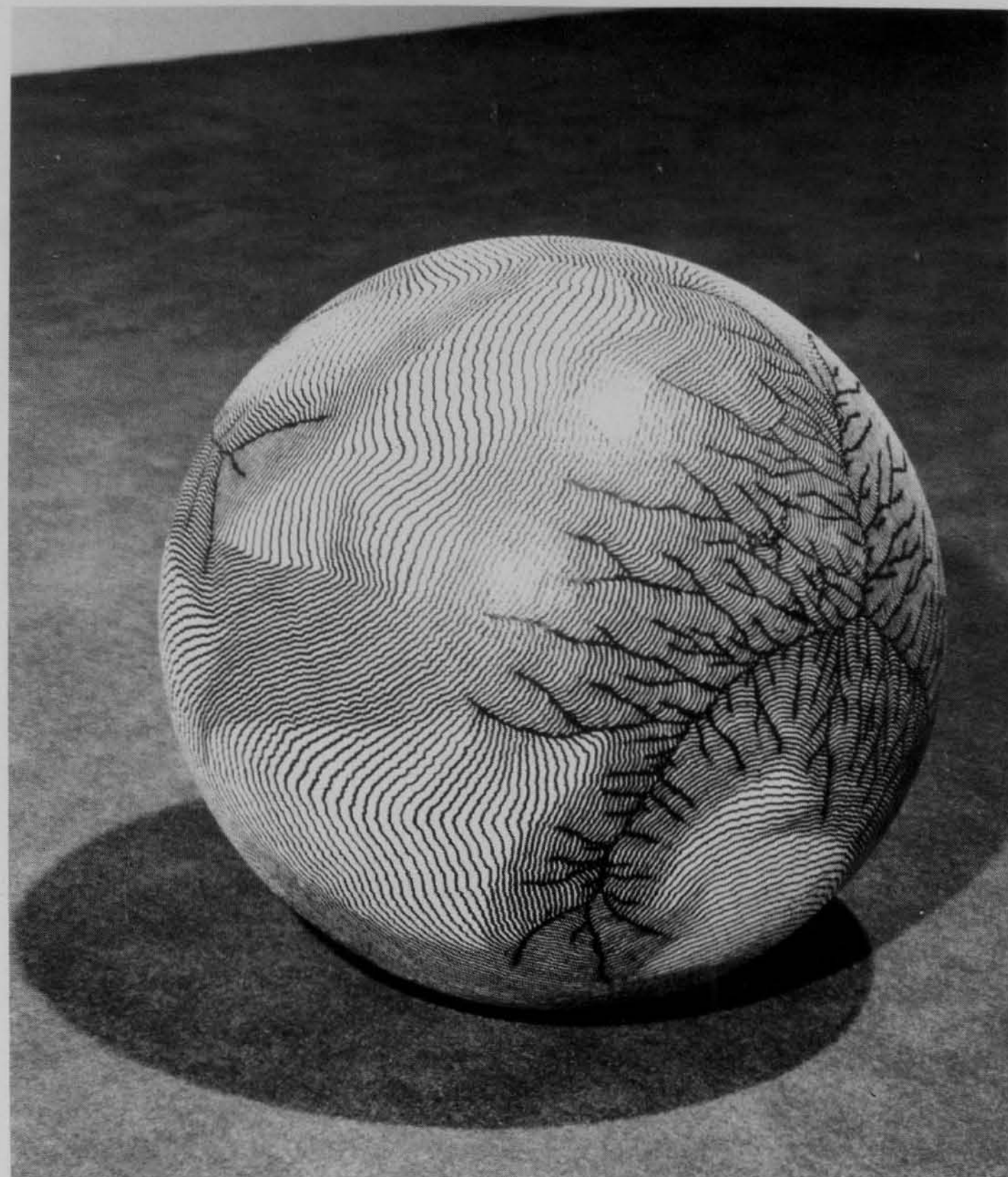
the Fine Arts, Morris Gallery, Philadelphia, PA; Galerie E. Hilger, Vienna. Represented in over 28 group exhibitions both nationally and internationally.

Public collections: Museum of Modern Art, NY; Syracuse University; Philadelphia Museum of Art; Print Club, Philadelphia, PA; Free Library; New Jersey State Museum; The Summer Foundation; Princeton Library; University of Massachusetts; Utah Museum; Carl Sandburg Memorial Library, SC; The General Mills Collection; The Library of Congress; Victoria and Albert Museum, London; Tamarind Institute, Albuquerque, NM; Butler Institute, Youngstown, OH; Museum of Art, Penn. State University; Pennsylvania Academy of the Fine Arts; Atlantic Richfield Co., Los Angeles, CA. On the Boards of the Philadelphia Volunteer Lawyers for the Arts; the Print Club.

Member of the National Commission of UNESCO.

Publications and Reviews: Listed in Who's Who in American Art and Who's Who in the East.

Associate Member: National Academy of Design, NY.



HENRY PEARSON-General Critic

Born: Kinston, N.C., 1914

Education: M.F.A., Yale University; B.A., University of North Carolina at Chapel Hill.

Selected Experience: Scene designer, 1937-41: Roadside Theatre, Bethesda, MD; Dock Street Theatre, Charleston, S.C.; Washington Civic Theatre, Washington, D.C.; Policeman, Capitol Police Force, Washington, D.C., 1942; Art Study in Japan under Shoji Yamamoto and Yuki Somei; Art Students' League, N.Y.

One-man Exhibitions: Workshop Gallery, 1958; Stephen Radich Gallery, 1961, 1962, 1964-66, 1969; Ball State University, Indiana, 1965; Tweed Museum, Duluth, MN, 1975; Fairweather-Hardin Gallery, Chicago, 1966, North Carolina Museum of Art, 1969; Van Straaten Gallery, Chicago, 1970; Betty Parsons Gallery, 1971, 1974, 1976; Truman Gallery, 1977; Marilyn Pearl Gallery, 1980, 1983; Century Club, 1982.

Awards: Ford Foundation; Tamarind Workshop Fellowship; State of North Carolina Gold Medal in the Fine Arts, 1970; J. Henry Schiedt Memorial Prize, P.A.F.A. Annual, 1968.

Represented in the collections of: Metropolitan Museum of Art; Museum of Modern Art; Whitney Museum of American Art; Guggenheim Museum; Neuberger Museum, Purchase, NY; Albright-Knox Gallery of Art, Buffalo, NY; Nelson-Atkins Museum, Kansas City, MO; St. Louis City Museum; Corcoran Art Gallery; Hirshhorn Museum; Smithsonian Institution, Washington, DC; Allentown Museum, PA; Minnesota Museum of Art, St. Paul; North Carolina Museum of Art, Raleigh; Ackland Memorial Gallery, Chapel Hill; Southern Historical Collection and Rare Book Collection, Wilson Library, Chapel Hill; Bank of New York; U.S. Steel; Burlington Industries; Singer Co.

Illustrator: "Rime of the Ancient Mariner," Coleridge (Tamarind); "Five Psalms" (Brandeis University); "Letters to V.," McEneaney (At-Swim Press); "Deities," Montague (At-Swim Press); "Sweeney Praises the Trees," Seamus Heaney (Kelly Winterton Press); "Poems and a Memoir," Seamus Heaney (The Limited Editions Club, NY).

Represented by the Marilyn Pearl Gallery, NY.



JODY PINTO-General Critic

Born: New York City, New York, 1942.

Education: Pennsylvania Academy of the Fine Arts; Philadelphia College of Art, B.F.A. Visiting Critic at Rhode Island School of Design, Graduate Sculpture Department since 1980.

One-person exhibitions: Nexus Gallery, Philadelphia, 1977; Hal Bromm Gallery, N.Y.; 1978-81, 83, 85; 112 Green Street Gallery, N.Y., 1979; Demarco Gallery, Scotland, 1979; Marian Locks Gallery, Philadelphia, 1980; California State University, 1980; Morris Gallery, P.A.F.A., 1980; Roger Ramsay Gallery, Chicago.

Selected outdoor projects: Artpark, Lewiston, N.Y.; Wright State University; PS 1; School of the Art Institute, Chicago; I.C.A., Philadelphia, PA; University of Oklahoma; Wooster College, Ohio; Upper Galilee, Israel; Swarthmore College, PA; California State University; Three Rivers Arts Festival, Pittsburgh, PA; Sacramento, CA; Boulder, CO; Battery Park Landfill, N.Y.C.; Hammaraskuold Plaze, N.Y.C.

Selected group exhibitions: PS 1, N.Y.C., 1977; "Contact: Women and Nature," organized by Lucy Lippard, 1977; "Dwellings," I.C.A., Philadelphia, PA, 1978; Whitney Biennial, N.Y., 1979; "Custom & Culture, Part II." Old

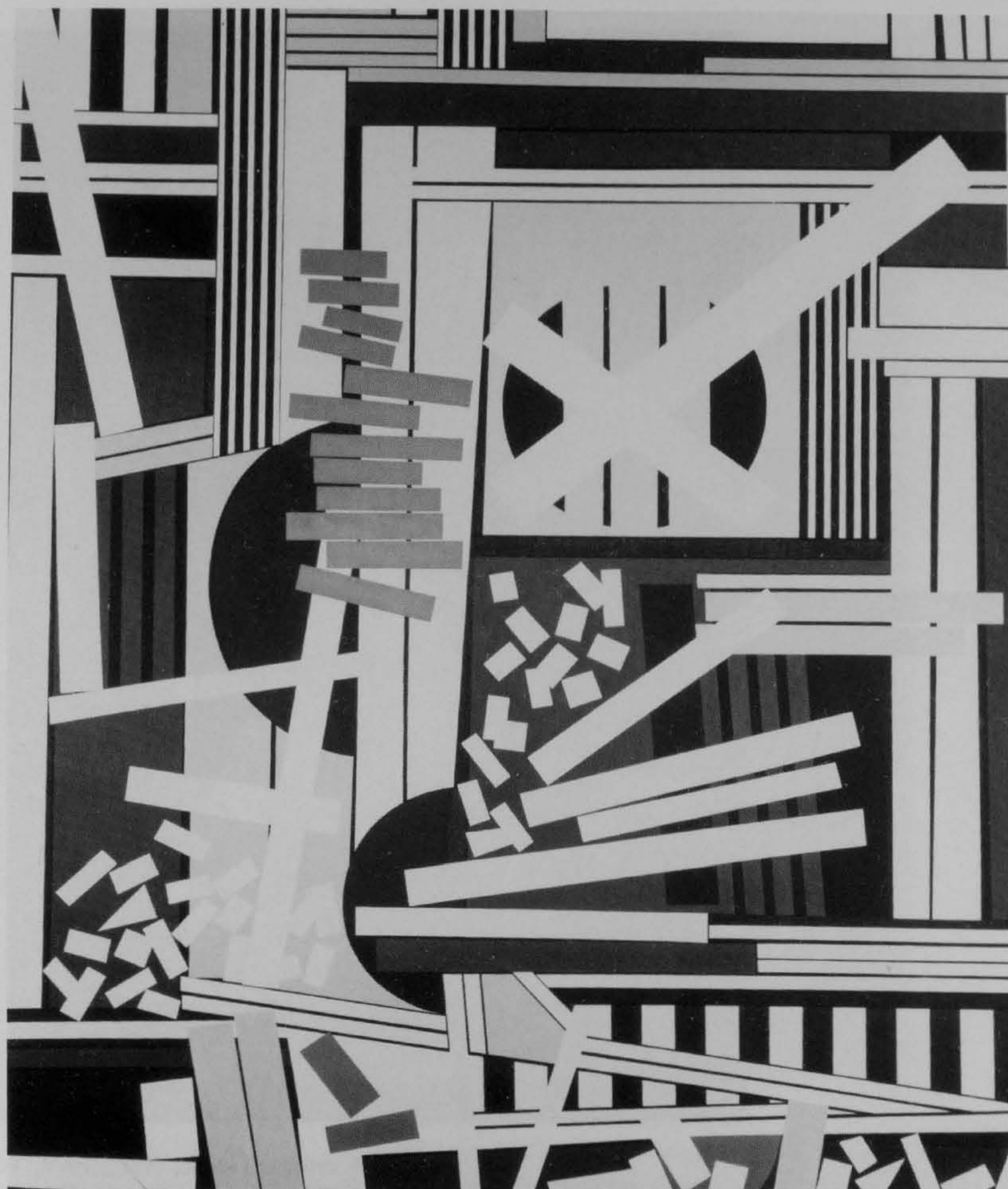
Customs House, N.Y., 1979; Venice Biennale, Italy, 1980; "Architectural References, Los Angeles Institute of Contemporary Art, 1980; "Drawing Acquisitions: 1978-1981," Whitney Museum, N.Y.C., 1981; "Agitated Figures..." Hallwalls, Buffalo, 1982; "Extended Sensibilities..." The New Museum, N.Y.C., 1982; "Beyond the Monument", M.I.T., Cambridge, MA; "Landmarks" Bard College, NY.

Work represented in private and public collections including: Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Neuberger Museum, Purchase, N.Y.; Whitney Museum of American Art; Guggenheim Museum, N.Y.C.

Founder & Director: Women Organized Against Rape 1971-74, Philadelphia.

Writings: "Quintessence" Catalogue, 1978, Wright State University "Excavations and Constructions: Notes for the Body/Land," 1979, pub. Marian Locks Gallery, Philadelphia, PA.

Awards: Cresson European Traveling Fellowship, 1967; N.E.A. Grant, 1979-80; Pennsylvania Council on the Arts Grant, 1980-81; New Jersey Council on the Arts 1982-83, Hazlett Memorial Award, PA, 1983.



MAVIS PUSEY-General Critic

Born: Jamaica West Indies.

Education: Art Students League, N.Y.; Birgit Schold Printmaking Workshop, London; Robert Blackburn Printmaking Workshop, N.Y.; New School for Social Research, N.Y.

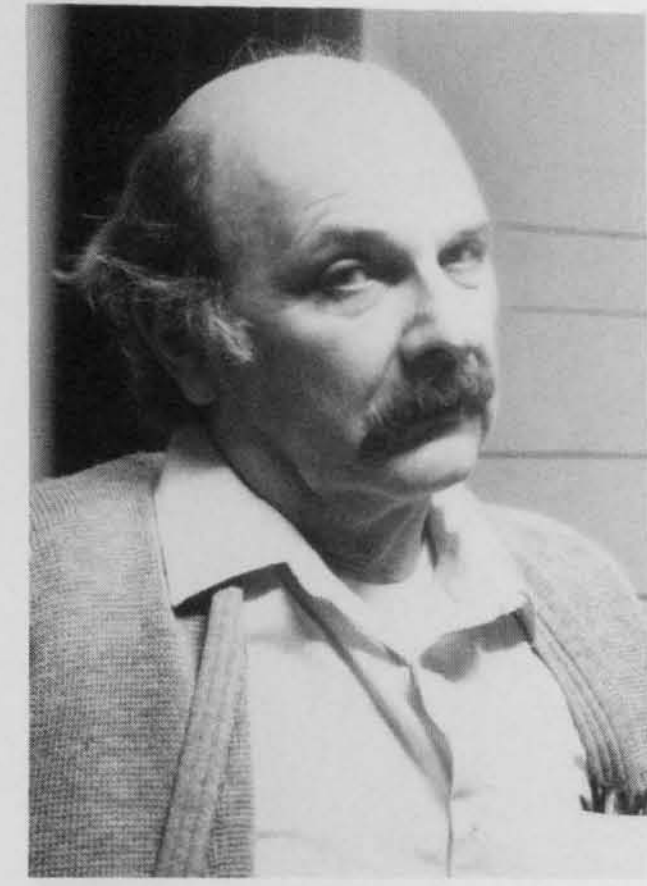
Awards (partial listing): Louis Comfort Tiffany Foundation Grant, 1972; Louis Comfort Tiffany Foundation Purchase Award, 1974; International Women's Year Award in Recognition of Outstanding Cultural Contribution and Dedication to Women and Art, 1976.

One Woman Exhibitions (partial listing): Marist College, Poughkeepsie, NY, 1975; Stony Brook Union Gallery, Stony Brook, NY, 1975; Grimaldis Gallery, Baltimore, MD, 1977; Rainbow Art Foundation, 1977; Franklin & Marshall College, PA, 1979; New School Associates, NY, 1980; Korn Gallery, Drew University, NJ, 1980.

Group Exhibitions (partial listing): International Woman's Art Festival in Celebration of the U.N. Designated International Woman's Year at the Woman's International Art Center, N.Y., 1975-76; Bankers Trust Club, N.Y., 1976; New School for Social Research Faculty Show, 1976 & 1979; Duffy-Gibbs Gallery, N.Y., 1977; Laguna Gloria Art Museum, Austin, TX, 1978; Pennsylvania Academy of the Fine Arts, 1979; Rutgers University, Newark, NJ, 1978; Art Salon, N.Y.C., 1979; New York State Summer School of the Arts, State University College, Fredonia, 1978-79; Douglas College Art Gallery, Rutgers University, NJ, 1980.

Galleries: Associated American Artist, NY; Curwen Gallery, London; Roads Gallery, NY; Louis Soulanges, Paris.

Represented in the collections of the Museum of Modern Art, NY; Tougaloo College, MS; Chemical Bank, NY; First National Bank of Chicago, Citibank, NY; and other public and private collections.



SEYMOUR REMENICK-Instructor in Painting

Born: Detroit, Michigan.

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

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

Featured in: LIFE Magazine; Newsweek Magazine; ArtNews Annual.

One-man Exhibitions: Davis Gallery, New York; Philadelphia Art Alliance; Peridot Gallery, NY; Pearl Fox Gallery, Melrose Park, PA; Gallery K, Washington, DC; Rosemont College, PA.

National shows: American Federation of Arts Tours; American Landscape: A Living Tradition, Smithsonian Institute; 20 Representative Artists Since 1969; "American Painting," Rome, Italy; Third Biennale Exhibit, Bordighera, Italy;

Rhode Island School of Design "Four Young Americans"; La Napoule Foundation, Paris, France; "Eleven Contemporary American Painters," Syracuse Museum of Fine Arts; "Three American Painters"; Festival of the Arts, Spoleto, Italy; National Academy of Design; Butler Institute; Philadelphia Museum; National Academy of Design; "Philadelphia Three Centuries of American Art," 1976, Philadelphia Art Museum.

Represented in: Dallas Museum of Art; Delaware Art Center; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Phoenix Art Museum; Rhode Island School of Design Museum; St. Joseph's College, PA; Bowdoin College; Wilmington Art Museum; Hirshorn Museum, Washington, D.C.

Elected Associate National Academician, 1981. Elected Full National Academician, 1982.

BRUCE SAMUELSON



BRUCE SAMUELSON-Instructor in Painting and Drawing

Born: Philadelphia, PA, 1946

Education: Pennsylvania Academy of the Fine Arts, 1964-1968

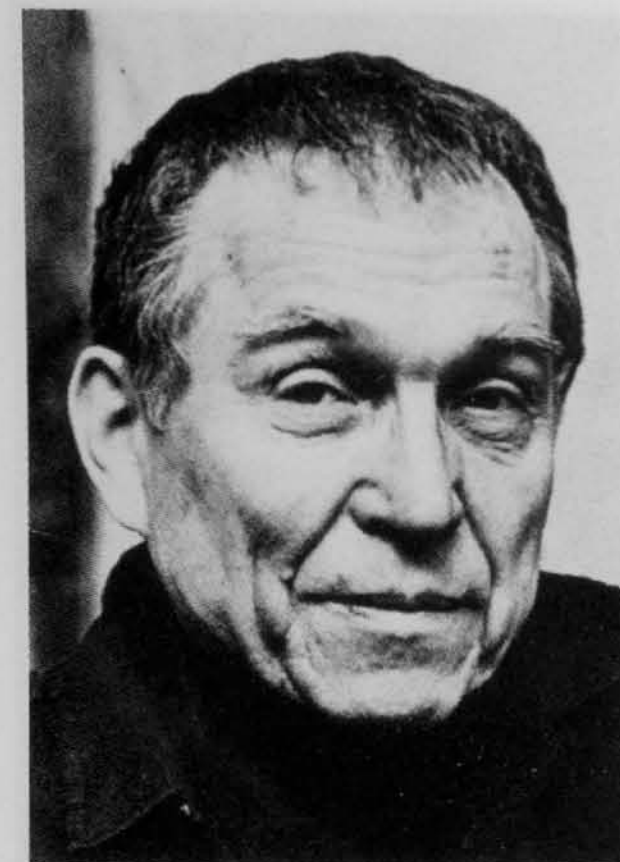
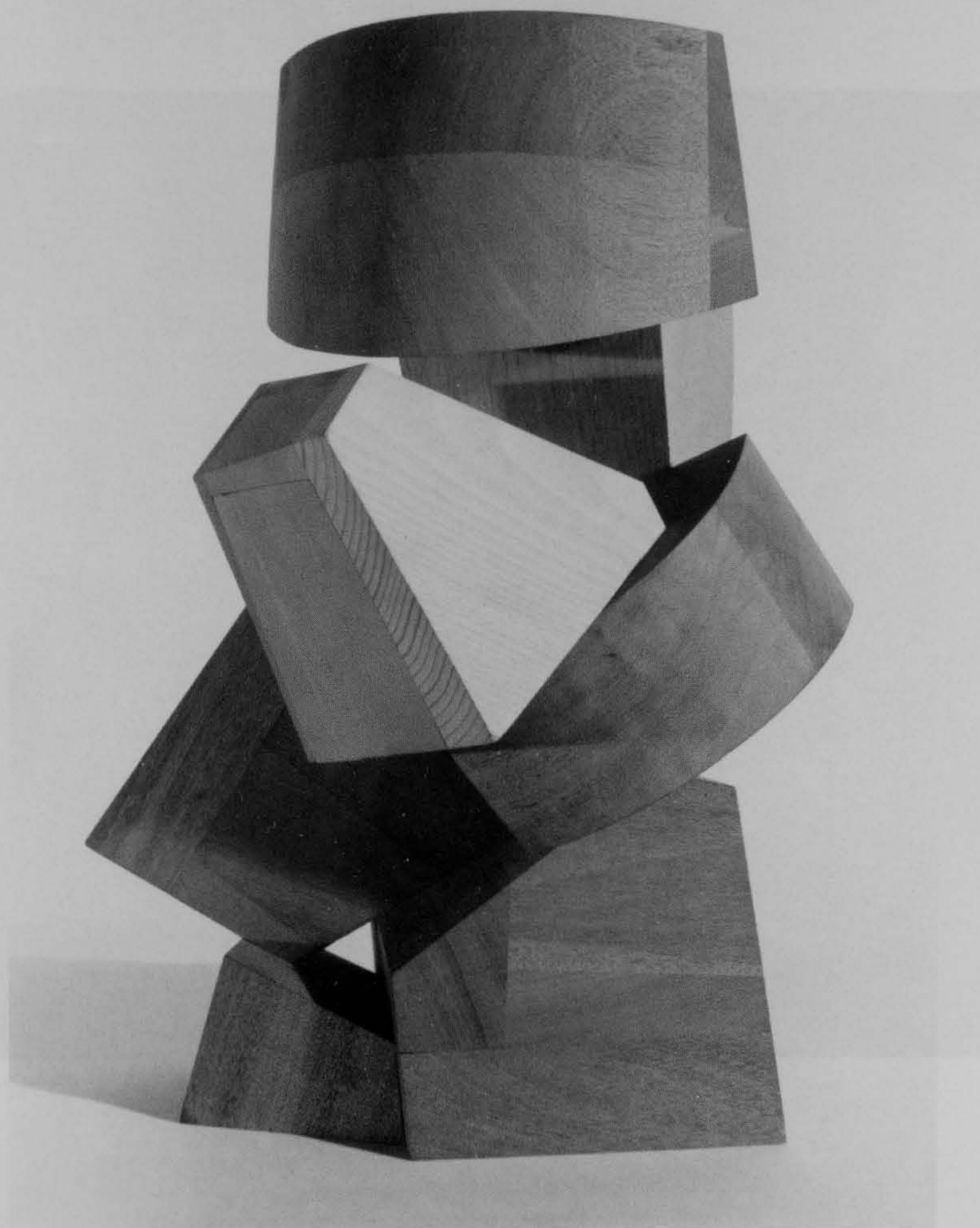
Awards: Cresson Memorial Traveling Scholarship, 1967; Schiedt Memorial Traveling Scholarship, 1968; Charles Toppan Prize for Drawing, 1967; May Audubon Post Prize for Painting, 1972; 1st prize for Drawing at Cheltenham Art Center, Drawing Exhibition, 1974.

One-man exhibitions: West Chester State Teachers College, 1970; Robert Louis Gallery, Philadelphia, 1973; Woodmere Art Gallery, Chestnut Hill, PA, 1974; Gross-McClellan Gallery, Philadelphia, 1975; Philadelphia Art Alliance, 1977;

Bloomsburg State College, 1977; Rosenfeld Gallery, 1977, 1978, 1980 & 1984; Wayne Art Center, 1979; Gallery Doshi, Harrisburg, PA, 1973, 1979.

Exhibitions: Students of Hobson Pittman at the Pennsylvania Academy of the Fine Arts, 1967-68; Philadelphia Invitational, Hanterton Art Center, 1976; Awards Exhibition for the American Academy and Institute of Arts and Letters, 1976; National Drawing Exhibition, Rutgers University, 1977; Recent Acquisitions Exhibition, P.A.F.A., 1978; Philadelphia Drawing II, Philadelphia Museum of Art, 1979.

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



DAVID SLIVKA-Instructor in Sculpture

Born: Chicago, IL

Education: California School of Fine Arts; Art Institute of Chicago.

Pedagogical: University of California; University of Mississippi; South Illinois University; University of Massachusetts.

Selected group shows at: Museum of Modern Art; Guggenheim Museum; Brooklyn Museum.

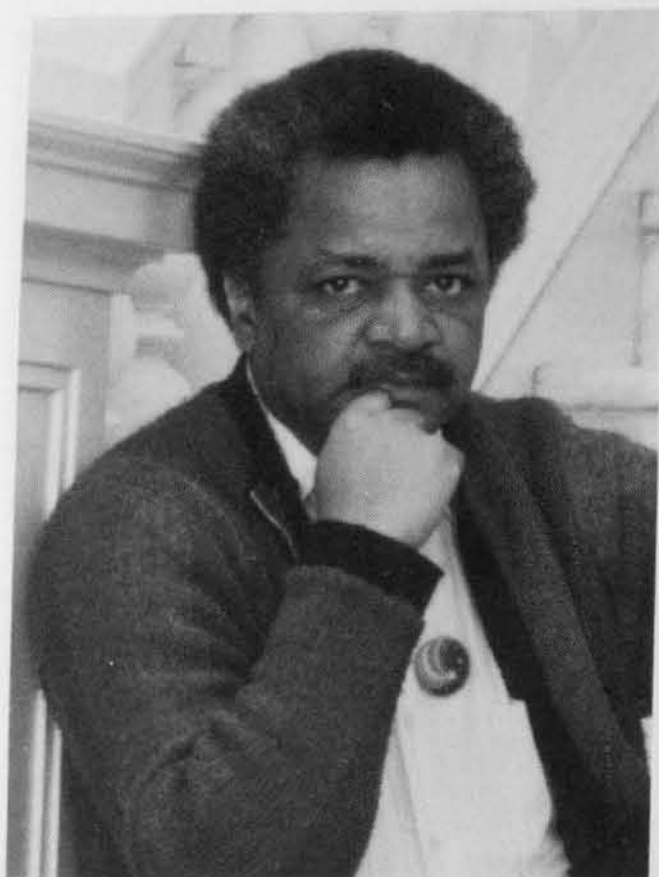
Selected One-man shows at: Everson Museum, Syracuse, NY, 1974;

Hammarskjold Plaza, NY, 1975.

Represented in the collections of: The Walker Art Center; the University of Pennsylvania; Everson Museum; Baltimore Museum; Brooklyn Museum; Staats Galerie, Stuttgart, Germany; Rutgers University, NJ, and many private collections.

Awards: Brandeis Creative Arts Award for American Sculpture, 1962; Louis Comfort Tiffany Foundation Award for Sculpture, 1977-78.

LOUIS B. SLOAN

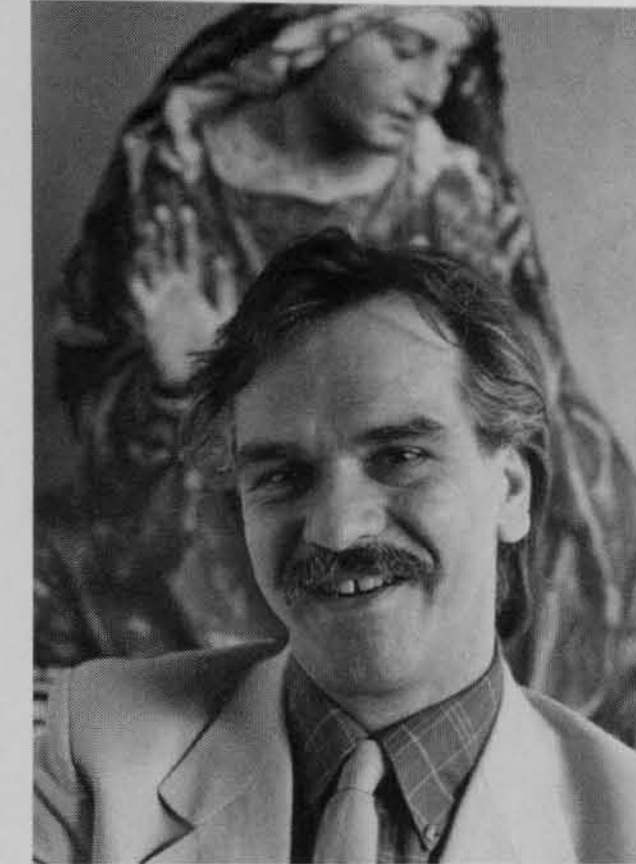


LOUIS B. SLOAN-Instructor in Painting, Assistant Dean of Student Affairs.
Born: Philadelphia, PA, 1932

Education: Pennsylvania Academy of the Fine Arts

Awards: Cresson Traveling Scholarship, 1956; Second Prize, Wilkie Buick Regional Exhibition, 1960; Louis Comfort Tiffany Grant, 1960, 1961; Jennie Sesnan Gold Medal, P.A.F.A., 1962; Emily Lowe Grant, 1962; John Simon Guggenheim Fellowship, 1964; Earth Art II Purchase Award, 1975.

One-man exhibitions: Peale Galleries of the Pennsylvania Academy of the Fine Arts, 1964; Black Perspective on Art Exhibition, NY, 1975; American Painters in Paris Exhibition, 1975; represented in many national and international juried and open exhibitions. Mr. Sloan is represented in the permanent collection of the Philadelphia Museum of Art, as well as in private collections. Was the President of the Fellowship of the Pennsylvania Academy of the Fine Arts, 1968-74, Vice President 1975-76. Since 1960, Mr. Sloan has been an instructor in painting at the Pennsylvania Academy of the Fine Arts, and from 1963 to 1981, an assistant conservator at the Philadelphia Museum of Art.



ANTHONY VISCO-Instructor in Sculpture and Anatomy

Born: Philadelphia, PA, 1948

Education: Accademia delle Belle Arti, Florence, Italy 1970-71; Philadelphia College of Art, B.F.A., 1970; Faculty Venture Grant, Philadelphia, PA, travel and study in Italy, 1984.

Awards: Arthur Ross Award for Sculpture, 1984; The Elizabeth T. Greenshields Award, Private Studio Work: 1975-76; Fullbright-Hayes Grant, Sculptural Studies, Florence, Italy, 1970-71.

One-Man Exhibitions: "Via Dolorosa", Morris Gallery: Pennsylvania Academy of

the Fine Arts, Philadelphia, PA 1983; First Street Gallery, New York, NY 1980.

Selected Group Shows: "Works on Paper": Matthews Hamilton Gallery, Phila., PA 1983; Liturgical Arts Show, Bryn Mawr Presbyterian, Philadelphia, PA, 1980; 41st Eucharistic Congress, Exhibition of Liturgical Arts, Civic Center, Philadelphia, PA 1976; "Persona", Kling Gallery, Philadelphia, PA 1984.

Commissions: Old Saint Joseph's National Shrine, "The Crossing of the Red Sea", terra cotta relief (in progress); Old Saint Joseph's National Shrine, Station of the Cross, bisque reliefs, 1981; Cabrini College, Tondo Relief of Saint Francis Cabrini, terra cotta, 1980.

ROSWELL WEIDNER



ROSWELL WEIDNER-Senior Instructor in Painting & Drawing, and General Critic

Born: Reading, PA, 1911

Education: Pennsylvania Academy of the Fine Arts and Barnes Foundation

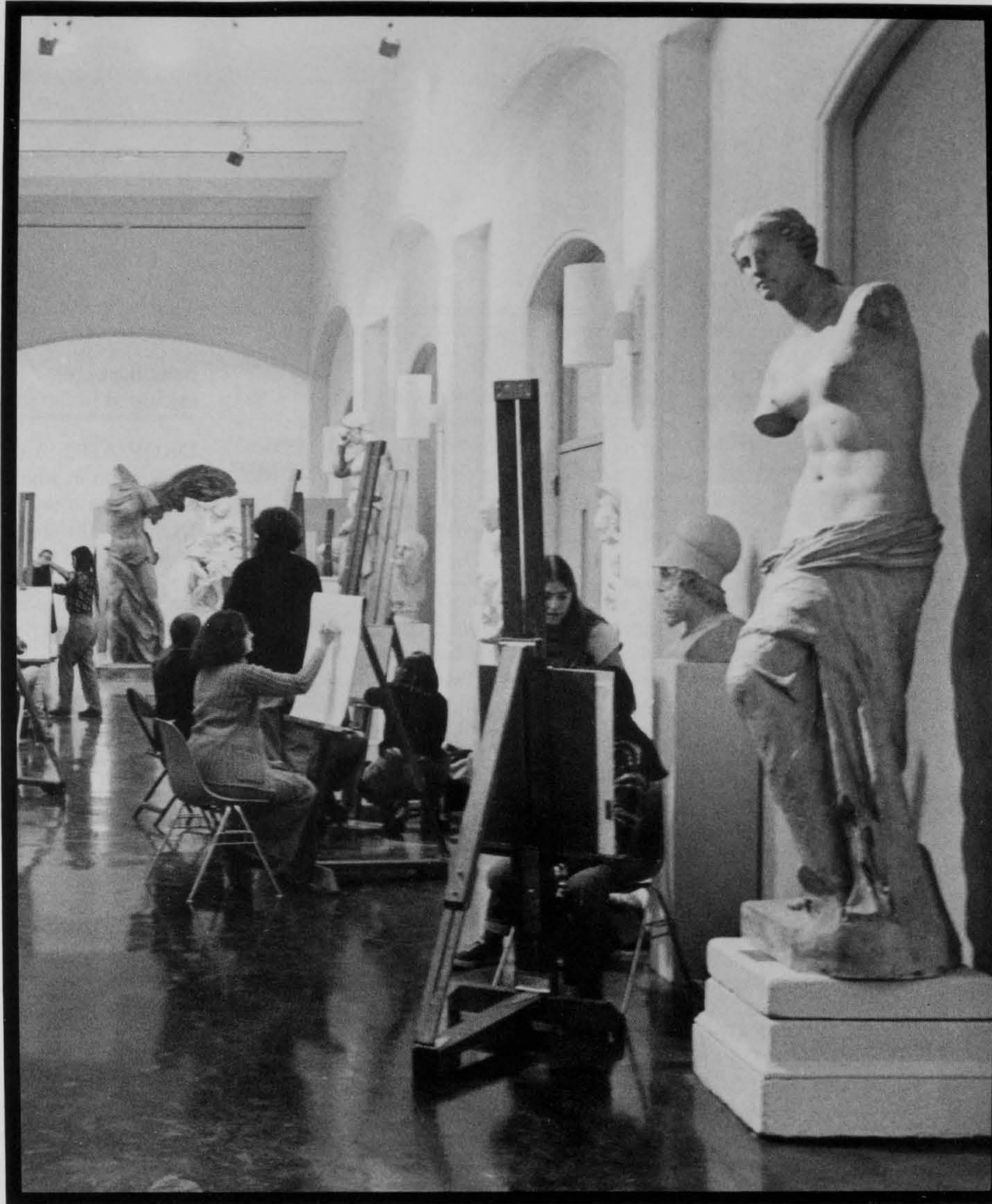
Awards: Cresson Traveling Scholarship, 1935; First Toppan Prize, 1936

Exhibited in P.A.F.A. Annual Exhibitions, 1935-1979; Fellowship Prize, 1943; Dawson Memorial Medal, 1965 and 1972; P.A.F.A. Annual Fellowship Exhibition: Granger Award, 1959; Philadelphia Watercolor Club Exhibition: Dawson Memorial Award, 1975; Thornton Oakley Award, 1977; Percy Owens Award, 1975; Represented in the Reading Museum; Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Penn. State University; University of Pennsylvania; Connecticut State Library; National

Association of Broadcasters, Washington, DC; Smith Kline and French; Library of Congress; Metropolitan Museum of Art; First Pennsylvania National Bank Collections; The Fairmont Institute; The Hahnemann Hospital.

Major One-man exhibitions: P.A.F.A., 1940, 1960; Reading Museum, 1961; Philadelphia Art Alliance, 1962; Peale House, P.A.F.A., 1965; William Penn Memorial Museum, Harrisburg, PA, 1966; McCleaf Gallery, 1970; Newman Galleries, 1978; Woodmere Exhibition, 1978; Marian Locks Gallery, 1981. President of P.A.F.A. Fellowship 1956-1967; managed P.A.F.A. Evening School 1962-1973.

Listed in Who's Who in America and Who's Who in American Art.



ACADEMIC POLICY



*Men's Sculpture Class
ca 1888-1889
Calder, Grafly,
Henri & Redfield*

FOUR YEAR CERTIFICATE

The Pennsylvania Academy of the Fine Arts grants its Certificate to students who have satisfactorily completed four years of study (120 credits) and attains a C cumulative grade average in the Academy Schools, or the equivalent according to the Academy requirements. Two years of study at the Academy must be full-time. Only students whose records are complete, meeting satisfactory progress according to the final decision of the School Administration, are eligible for the Certificate. By special arrangement, work done in the Evening or Summer Schools may be credited toward the Certificate.

BACHELOR OF FINE ARTS DEGREE

A Bachelor of Fine Arts Degree is available in conjunction with the Philadelphia College of Art or the University of Pennsylvania. Both institutions recognize the attainment of the Academy's Certificate as satisfying the studio credit requirements for their respective B.F.A. programs. Specific information may be obtained from the Registrar's Office. Students who intend to receive a B.F.A. from the University of Pennsylvania must achieve Studio Privilege (advance standing) as designated by the Faculty.

GRADING SYSTEM

Letter Grade		Numerical Equivalent	Letter Grade		Numerical Equivalent
A+	<i>Outstanding</i>	97-100	C	<i>Satisfactory</i>	74-76
A	<i>Excellent</i>	94-96	C—		70-73
A—		90-93	D	<i>Poor but Passing</i>	60-69
B+	<i>Very Good</i>	87-89	F—	<i>Failing (No credit)</i>	0-59
B	<i>Good</i>	84-86	I	<i>Incomplete</i>	
B—		80-83	W	<i>Withdrawal</i>	
C+		77-79	R	<i>Repeat</i>	
			Au	<i>Audit</i>	

INCOMPLETE: An incomplete is given only when a student is unable to complete a small amount of course work due to valid personal or medical reasons. A student requests an incomplete through the faculty member concerned and the Registrar. Students will have one semester in which to complete the missing work otherwise the "I" will be converted to an "F". The "I" will be calculated as an "F" in the grade average until it has been replaced by a letter grade. Forms for requesting incompletes are available through the Registrar.

FAILURE: A student who receives an "F" has one year to repeat the course and remove the failure, unless the "F" was previously an "I", in that case, the student has one more make-up semester totaling one year. After the period of one year, the "F" will remain permanently on the student's record, and any repeat of the course will

be at the expense of the student. The "F" will be calculated in the student's grade average.

DROP/ADD: A student has three weeks from registration in which to change his/her course schedule. The change must be documented in writing by the Registrar with the student present. Any verbal requests or agreements discussed with faculty cannot be considered official.

WITHDRAWAL FROM CLASS: Official withdrawal from a course may be granted up to the sixth week of the semester. A "W" will appear on the transcript and will not be computed in the grade average. An "F" will be recorded for any withdrawal beyond the sixth week and will be computed in the grade average.

AUDIT: Students who audit a course must pay the regular tuition and will not receive a grade or credit.

GRADE REPORT

Students receive a grade report at the close of each semester which includes a cumulative average and credits earned.

ASSIGNMENT OF CREDIT: Effective September 1, 1979, the Academy School will award 1.5 semester credits for each three (3) hours a studio meets.

COURSE DESCRIPTIONS

PRELIMINARY STUDIOS

Students entering the Academy for the first time are admitted to the Preliminary Studios. Only upon special recommendation of the Admissions Committee, based on merit of the portfolio, may new students be admitted to the Intermediate Studios of Painting, Graphics or Sculpture.

The Academy program like its prototype, the 19th century European Academies of Art, begins by initiating the student in the fundamentals of Life Drawing, Cast Drawing, Painting, Sculpture and Graphics with attention to anatomy, perspective, form, color, composition, art history and materials & techniques.

<i>Life Painting</i>	3.0 credits	6 hrs. per week
<i>Still-Life Painting</i>	3.0 credits	6 hrs. per week
<i>Life Drawing</i>	1.5 credits	3 hrs. per week
<i>Clay Modeling</i>	1.5 credits	3 hrs. per week
<i>Graphics</i>	3.0 credits	6 hrs. per week
<i>Cast Drawing</i>	one semester	
	3.0 credits	6 hrs. per week
	one semester	
	1.5 credits	3 hrs. per week
<i>Basic Color Development</i>	one semester	
	1.5 credits	3 hrs. per week

Life Painting: The emphasis is on providing the student with a foundation in figure painting. Materials, procedures and methods are treated on an individual basis. Life Painting-Aqueous Media covers pastel, wash drawing, watercolor and acrylic, including monoprint techniques and geometric forms are used for home study.

Still-Life: This class is concerned with the painting of inanimate objects with emphasis on drawing, space, composition, design, color and painting techniques. In addition, an appreciation of how artists of the past and present have brought different disciplines and experimentation to still-life painting is included.

Life Drawing: Drawing from the life model and exploring mass, movement, line and space as well as developing an understanding of the whole figure and its relation to the paper.

Clay Modeling: The study in clay of the human figure is emphasized. In addition, opportunity is provided to work in other materials such as: wood, metal and plaster. Direct interaction with advanced sculpture students and faculty begins in the Preliminary year.

Graphics: Each Preliminary student will receive instruction in two areas of Printmaking each semester, therefore being introduced to all four media in the Preliminary year.

The study of the basic techniques, properties and materials of Lithography, Etching, Woodcut and Serigraph. Design, color and craftsmanship are

developed. Technical aspects as well as drawing and composition of prints are discussed and critiqued.

Cast Drawing: Cast Drawing consists of drawing from plasters of antique sculpture and provides one of the most effective means for isolating problems of drawing for special study, and augments the life class experience.

Basic Color Development: This course is carried in the semester when Cast Drawing is taken for 1.5 credits. The Studio is designed to provide a basic working knowledge of color as it applies to painting directly from the model and to acquaint the student with the concept of setting a palette. The course consists of four separate lectures, each of which is followed by a series of three to four experimental painting sessions.

LECTURES

The following lectures are assigned in addition to the studio classes and are prerequisites for the Certificate, Independent Status, Studio Privilege and Traveling Scholarships. They are required for all Painting and Graphics majors. Sculpture majors are not required to complete Perspective and Materials & Techniques, however, they are required to complete Art History.

Perspective: two semesters - one hour per week. Fundamental elements of perspective and their application. This is a year long course and must be started in September. Requirements: Quizzes and/or homework problems.

COURSE DESCRIPTIONS



*Antique Class Sculpture
Studio Facing East,
John Marin extreme
right in black
bow tie, 1901*

Materials & Techniques: two semesters - one hour per week.

Lectures and demonstrations on a variety of sound painting materials and their application to insure the most permanent results. The course will include sessions of pigment characteristics, varnishes, various painting media such as oils, watercolor, gouache, pastel, acrylic and the photographing of works of art for artists. Workshops with student participation will be conducted on supports and grounds for painting, egg tempera and the hand grinding of oil colors. This is a year-long course and must be started in September. Requirements: Final examination.

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

INTERMEDIATE STUDIOS

Working amidst the different attitudes and sympathies of a varied faculty, Intermediate students begin to make more painterly decisions. While still receiving advice from the faculty, second year painting students choose their own goals and methods of achieving finished works of art.

PAINTING DIVISION

<i>Life Painting . . .</i>	<i>6.0 credits</i>	<i>12 hours per week</i>
<i>Portrait Painting . . .</i>	<i>6.0 credits</i>	<i>12 hours per week</i>
<i>Life Drawing . . .</i>	<i>1.5 credits</i>	<i>3 hours per week</i>
<i>Critique . . .</i>	<i>1.5 credits</i>	<i>3 hours per week</i>

In the Intermediate Studios, the study of the human figure is concentrated and intensified. Second year students have four classes a week in Life Painting studio and four in Portraiture, as well as Life Drawing and a weekly critique.

New courses beginning in the Intermediate studios will include; **Anatomy Lecture and Studio** - a theoretical and practical treatment of the human figure; **Advanced Composition** which will treat of pictorial organization and illusion; **Works on Paper** will explore the varieties of effects on paper surfaces attainable with watercolor, transparent and opaque (gouache), pastel, and colored pencils.

Students are encouraged to pursue special projects and to emphasize individual exploration in style, medium and content under the critical guidance of the Faculty.

GRAPHICS

<i>Printmaking</i>	<i>9.0 credits</i>	<i>18 hours per week</i>
<i>Painting, Drawing and/or Sculpture</i>	<i>4.5 credits</i>	<i>9 hours per week</i>
<i>Critique</i>	<i>1.5 credits</i>	<i>3 hours per week</i>

Students in the Graphics Division are to complete two semesters in the Graphic Studios and earn a semester grade in Etching, Lithography, Woodcut and Serigraph. It is recommended that Graphics students have experience in all offered printmaking by the end of their Intermediate year.

The Graphics program involves the study of traditional techniques in Graphics. Advance students are encouraged to experiment in the four disciplines: Lithography, Intaglio, Serigraph and Woodcut. Through the efforts of artist-instructors in a well equipped shop, a rewarding collaboration between student and teacher is produced.

The Graphics program entails:

- Periodic discussions on marketing.
- Frequent Critiques.
- An over-view history of Printmaking in each medium.
- Inter-departmental portfolio projects involving all media.
- Facilities equipped for Photo-printmaking.
- Intermediate and Major programs offered within the curriculum.

Discipline descriptions:

Intaglio: The course surveys traditional etching techniques; Dry Point, Hard-Ground, Soft-Ground and Aquatint as a means to produce both linear and tonal effects. Emphasis is placed upon developing a frame of reference and basic studio techniques to the fullest extent possible.

Lithography: Beginning students are introduced to the art of lithography by formation of their own prints. Students learn drawing and black and white printing techniques on limestone. There are demonstrations, group discussions and field trips.

Serigraph: Silkscreen techniques will be demonstrated so that the student has a full understanding of how to make edition prints. Mixing color inks will be discussed with consideration given to opacity and transparency of pigments as well as color concepts and papers.

Woodcut: Introduction with individual instruction in tools and techniques. Emphasis on black and white prints. Also attention to the mechanics of simple color printing - by hand and use of a wood cut press.

Advanced Graphics: For those students pursue a major in graphics with the goal of becoming full-time printmakers, Etching, Lithography and Woodcut will be offered. The graphics student may specialize in one technique or a combination of methods.

Using the technical skills learned in the previous years, the printmaker is encouraged to develop an individual style.

SCULPTURE DIVISION

Intermediate sculpture students are committed to four hours per week in the Sculpture Department. They establish a pattern of study determined under the guidance of the faculty.

A sculpture student may focus on a special interest: modeling from life in clay, working in direct plaster, stone or wood carving.

Daily critiques occur on a one to one basis. Students are encouraged to develop their abilities in life drawing classes and knowledge of the human figure in anatomy studios and lectures.

The Sculpture Department offers facilities for working from the model, free work in stone and welding, ceramics, fabric, wood and casting. Students use these facilities at their own discretion. The department has a collection of sculptures of varied symphonies and a work in the round, bas-relief (including bronze casting on a small scale and duplicate sculpture is also available. The Ranstead power tool shop, managed by a technician, may be used to experiment and realize ideas.

Advanced Graphics: For those students wishing to pursue a major in graphics with the goal of becoming full-time printmakers, Etching Lithography, Serigraphy and Woodcut will be offered. The graphics student may specialize in one technique or a combination of methods.

Using the technical skills acquired in his/her first two years, the printmaker may begin to exercise an individual style.

SCULPTURE DIVISION

Intermediate sculpture students are committed to 30 hours per week in the Sculpture Department and establish a pattern of study determined by each student under the guidance of the faculty.

A sculpture student may focus on a specific area of interest: modeling from life in clay, working in metal, direct plaster, stone or wood carving.

Daily critiques occur on a one to one and group basis. Students are encouraged to develop their drawing abilities in life drawing classes and knowledge of the human figure in anatomy studios and lectures.

The Sculpture Department offers facilities for working from the model, free work in stone and wood carving, welding, ceramics, fabrication and casting of plastics, paper mache, wax and plaster. Students are free to use these facilities at their own discretion, aided by a faculty of sculptors of varied sympathies and approaches. Work in the round, bas-relief (including medallion art), basic metal working and forging, principles of lost wax bronze casting on a small scale and duplication of sculpture is also available. The Ranstead Studio is a power tool shop, managed by a technical assistant and may be used to experiment and realize individual ideas.

INDEPENDENT

Students entering their third year are classified as Independent and may pursue their work for the remaining third and fourth years in their own studio, apply for studio privilege, or attend studio classes.

In the third and fourth years the Academy program stresses independence and self-development. Having become relatively accomplished, students initiate their own projects and choose their own approaches. Working increasingly on their own, students receive guidance through weekly critiques from the faculty and designated critics.

STUDIO PRIVILEGE

The Academy provides private studio space for eligible third and fourth year students. The assignment of studio spaces is decided once each term by vote of the entire faculty on the basis of continued growth, technical competence and strong motivation. Faculty and student private studios are located in the same building allowing for an enriching exchange among them.

CRITICS PROGRAM

The critics program provides a framework in which students who are working on their own can discuss their ideas and progress with professional artists on an individual basis.

At regular intervals throughout the third and fourth years students meet with critics in their private studios or in a designated critique studio and present their completed work and works-in-progress. In the exchange, critics from the Painting, Graphics and Sculpture departments share their insight and expertise.

EXPENSES

Tuition, Day School	3,000.00
Tuition fee per semester	1,500.00
Late registration fee	25.00
Deferment fee	30.00
Locker fee per year	2.00
Transcript request fee	2.00
One-time application fee	15.00

PAYMENT REGULATIONS

All fees are payable in advance by mail or in person to the Business Office with cash, check or money order. Payment in full for the semester is required at registration. If payment has not been received by 5:00 PM on the last day of registration, a late registration fee of \$25.00 becomes due. The late registration fee is applicable to all students who have not paid tuition on or before the regular registration date. Students who fail to satisfy any outstanding obligation such as tuition, library books, student loan fund etc. . . will be ineligible to register.

DEFERRED PAYMENT

A deferred payment plan is offered for a fee of \$30.00. Students must request approval for the plan through the Business Office.

ACADEMIC POLICY



Portrait Class, 1901

WITHDRAWAL AND REFUND POLICY

Students must officially withdraw from the Academy through the Registrar's Office.

Withdrawal prior to first day of classes	100%
Withdrawal during 1st week of term	80%
" " 2nd week of term	60%
" " 3rd week of term	40%
" " 4th week of term	20%
After 4th week of term no refund is available	0%

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

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 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 there from at any time prior to completion, the rules listed under Veterans will apply.

FINANCIAL AID

The Academy Financial Aid Program is comprised of grant aid, workstudy, loans and tuition scholarships. The application for Pennsylvania State Grant and Federal Student Aid (PHEAA application) serves as the application for all aid programs excluding the Guaranteed Student Loan.

WHO IS ELIGIBLE FOR FINANCIAL AID?

To be eligible for financial aid you must: (1) be enrolled as a full-time student maintaining satisfactory academic progress as defined by the Academy and (2)

demonstrate need. Need is determined by a review of income and assets to calculate how much you and your family can reasonably be expected to contribute—where the cost of your education exceeds the expected contribution, need exists. Regardless of your resources, if you think you cannot meet Academy expenses you should apply for financial aid. Approximately 70% of Academy students receive some form of aid.

WHAT TYPES OF AID ARE AVAILABLE?

Financial aid is usually awarded in a combination grant and self-help funds. Students are required to apply for all programs for which they meet basic eligibility requirements. The aid can come from any of several sources: the federal government, state government, or the Academy. Here is a description of each type.

GRANTS

Pell Grants: Grants up to \$2100 are awarded to students who have not earned a bachelor's degree, on the basis of need, student attendance, and duration of program. Students are notified by the Pell Processor about their eligibility through the Student Aid Report (SAR). (Use the PHEAA Application for consideration.)

PHEAA Grants: Awards of up to 80% of prescribed costs (not to exceed \$1500) are available to established Pennsylvania residents. Students are notified by PHEAA of their eligibility. (Use PHEAA Application for consideration.)

Supplementary Education Opportunity Grant (SEOG): Grants up to \$2000 are available to students who do not hold a bachelor's degree on the basis of need and available funds. This program is administered by the F.A. Office. Students are notified by the Academy

Award Letter. All students applying for campus aid are considered for this program. (Use PHEAA Application for consideration.)

SELF-HELP

College Work-Study (CWS): This employment program is offered to students on the basis of need and available funds. Jobs are available on and off campus, pay at least minimum wage, with hours of employment that vary but are designed not to interfere with class work. The program is administered by the F.A. Office, all students applying for campus aid are considered, and students are notified by the Academy Award Letter. (Use PHEAA Application for consideration.)

Guaranteed Student Loan Program: Students may borrow up to \$2500 per year where need exists. These loans are available at 8% interest, with repayment deferred until the conclusion of studies. Contact the F.A. Office to find out what borrowing limits may apply to you. (Application is obtained from your bank, credit union, or savings and loan in the state in which you are a resident.)

HOW MUCH AID CAN I EXPECT TO RECEIVE?

The Academy helps students to the extent that funds are available and need is demonstrated. As shown in the "Cost" section, expenses are not limited to tuition only; where funds are available and need is demonstrated, the Academy will also help with those other expenses. The financial aid awarded a student is first credited to tuition. Where aid exceeds tuition, the balance will be distributed to the student to be used for non-direct costs.

**WHEN WILL I KNOW WHAT AID I HAVE
BEEN AWARDED?**

The Financial Aid Office will notify new students in early June and returning students in early July. If you are awarded aid you will receive an award package describing the aid and the attendant requirements, and you will be required to sign an award letter accepting the aid and its conditions. The Financial Aid office will be happy to counsel you at any point during the application process about the possibilities of your receiving aid. Students should understand that some aid is conditional on availability of funds to the Academy, and that if those funds are reduced, the school will reduce aid accordingly.

Students who withdraw without official approval or who are dismissed will not be eligible for Financial Aid on their return for the repeat of that semester.

Any student who completes the PHEAA application will be considered for assistance but preference will be given to students whose processed PHEAA applications have been received by the preceding *May 1*. Applicants to the School need not be admitted to apply for aid but must be admitted to the School before aid will be awarded. Students should allow four to six weeks for the completion of the PHEAA application.

Transfer students are required to submit a Financial Aid transcript for each post-secondary school they have attended, indicating whether or not they received aid. Federal law prohibits distribution of Federal Aid funds before receipt of the transcript, therefore, it should be filed early. Transcript forms are available from the Financial Aid Office.

Financial Aid applications and brochures are available through the Financial Aid Office, Pennsylvania Academy of the Fine Arts, Peale House, 1820 Chestnut Street, Philadelphia, PA 19103.

**SCHOLARSHIPS
FOR INCOMING STUDENTS**

The Gilroy & Lillian P. Roberts Scholarships

Two \$5,000 scholarships for the 1985-86 school year are awarded to incoming students holding undergraduate degrees on the basis of need and merit. Students who are offered admission by July 1 and who have filed the "Pennsylvania State Grant and the Federal Student Aid" form will be considered scholarship candidates. Scholarship recipients will be notified July 15, 1985.

**The Silver, Harting and Greenfield Scholarships/
The Women's Committee Scholarships**

Incoming students will be awarded full or half tuition scholarships based on merit and need. Students who are offered admission and who have filed for the "Pennsylvania State Grant and the Federal Student Aid" form will automatically be considered a scholarship candidate.

Scholastics Art Award Scholarship

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

ACADEMIC POLICY AND FINANCIAL AID



*Costume portrait
class PAFA, 1901*

TUITION SCHOLARSHIPS FOR CONTINUING STUDENTS

Each March, the Academy conducts an annual tuition scholarship competition for full-time, enrolled students. The scholarships are awarded on the basis of merit and need for the ensuing academic year.

Students are required to complete the PHEAA application and to submit three (3) pieces of work for review by the entire Faculty. These scholarships are awarded in conjunction with federal and state Aid programs and are governed by Academy policy.

Most Tuition Scholarships require a minimum of fifteen (15) hours work for the School each year, and those designated as Work Scholarships involve a weekly commitment of nine to eighteen hours. The jobs to which students are assigned are generally integrated with their studio work. Students are notified at the time of the award of the expected commitment.

These Tuition Scholarships have been made possible by 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

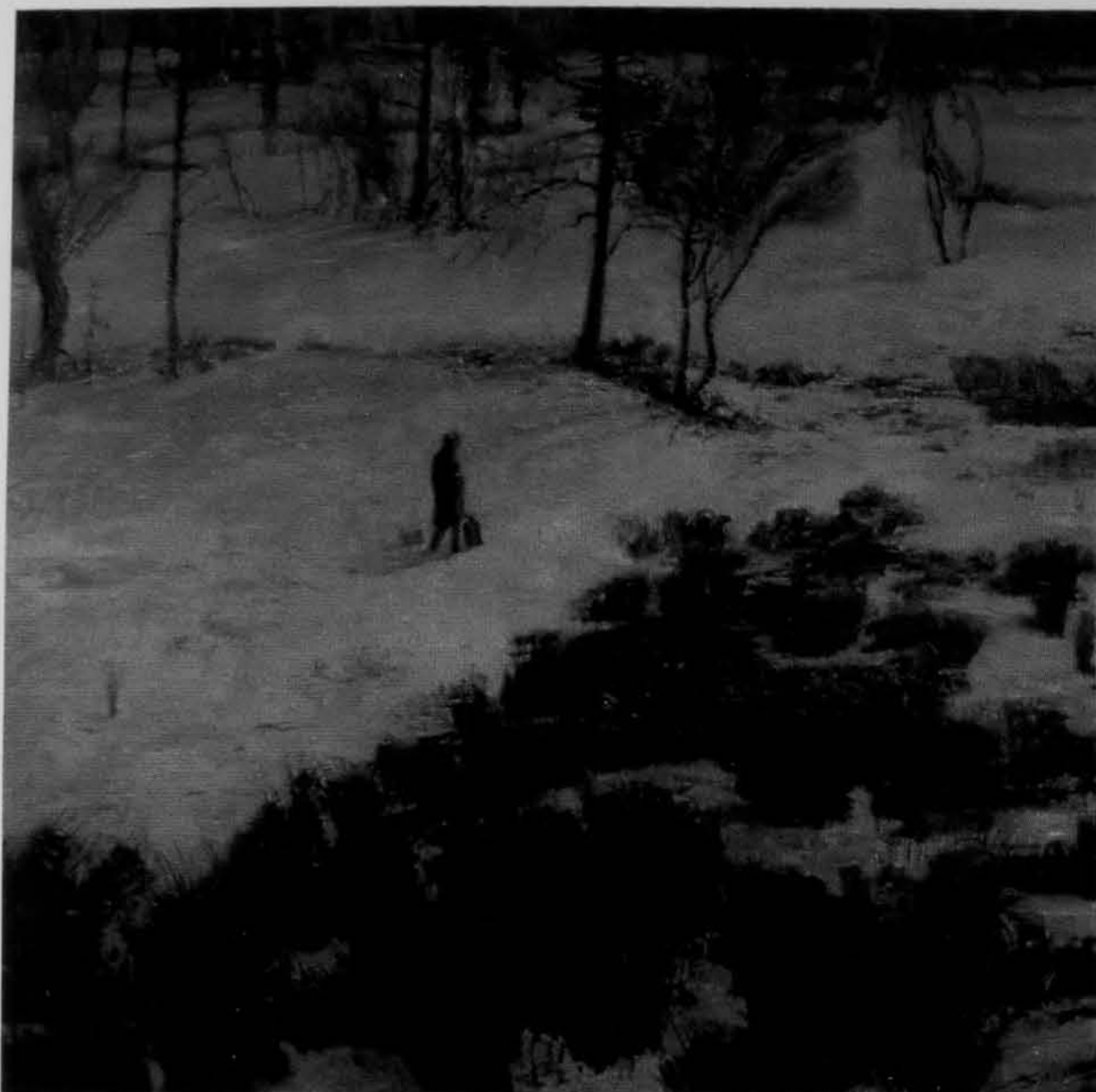
- The Barbara Specker Gorson Memorial Scholarship
Given by her father, Mr. Joseph Specker
- The Rondi Cristine Johnson Memorial Scholarship
- The Allen Harris Memorial Scholarship
- The Walter Stuempfig Memorial Scholarship
- The Robert B. Ehrman Scholarships
- The Jane Darley Naeye Scholarships
- The Catherine Grant Scholarship Fund
Given by Mae Diffenbaugh
- The Eleanor S. Gray Memorial Fund
- The Women's Committee
- The Morris Blackburn Scholarship Fund
- The Albin Polasek Fund
- The Suzanne H. King Memorial Scholarship
- The Raymond S. Reinhart Memorial Scholarship
- The Henry Hotz, Jr. Memorial Scholarship
- The Marc Clarkson Schoettle Memorial Scholarship
- The Saul Schary Memorial Scholarship
- City of Philadelphia Art Scholarships
- The Bonnie Wintersteen Scholarships

VETERANS

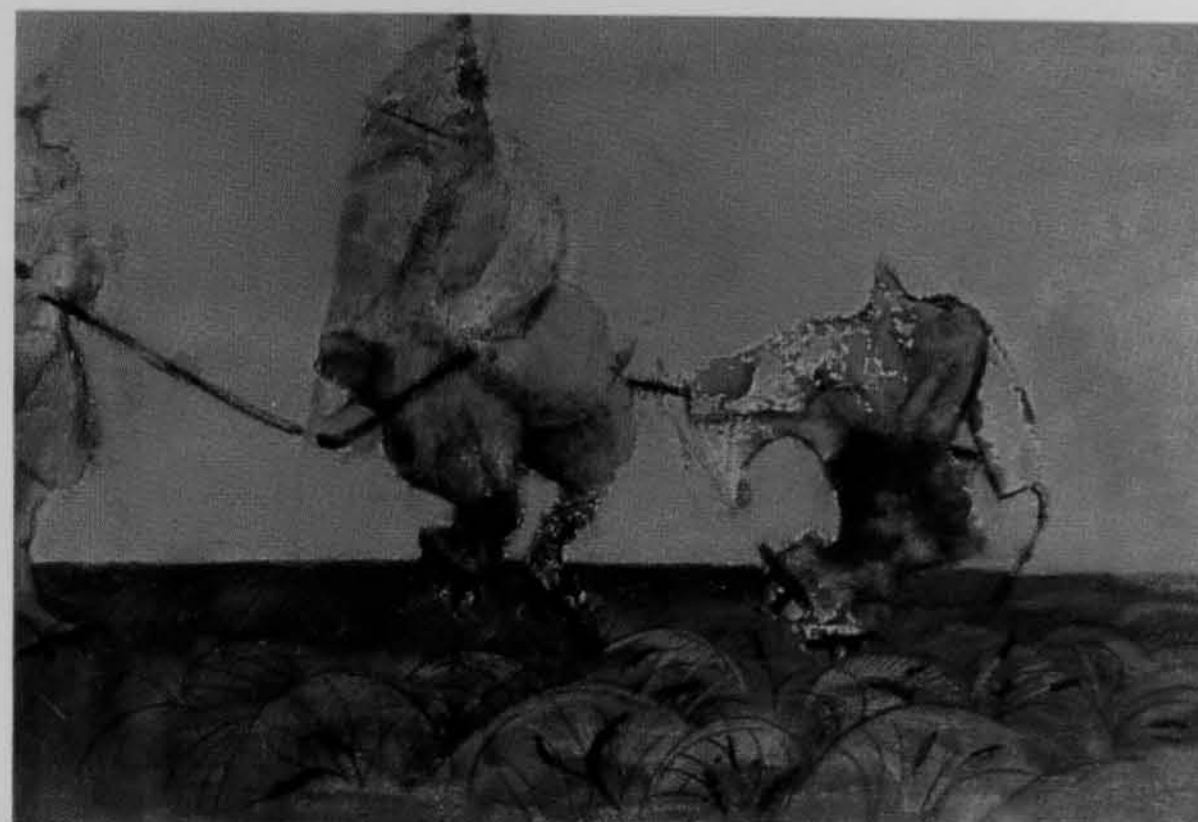
The Pennsylvania Academy of the Fine Arts is approved for veterans education under the provisions of Title 38 U.S. Code Section 1776 and the Veterans Administration Regulation 14251E. See Student Handbook for regulations on students enrolled under provisions of Title 38 U.S. Code for Veterans Educations.

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

TRAVELING SCHOLARSHIPS & PRIZES



Chris Still, Governor's 1984



Kathleen Quigley, Mayor's 1984

The Annual Student Exhibitions, in their present form date from 1902, when the first Cresson Traveling Scholarship was awarded. In the Beaux Arts tradition, competition is established as the most democratic means of recognizing and awarding students achievement. In March students submit applications and travel proposals for consideration in traveling scholarship competition. Each spring the main galleries of the Museum at Broad & Cherry Streets are emptied, and each student draws by lot a wallspace of approximately 8' x 12' which the student hangs with those works he/she deems

representative of his/her accomplishment. Comparable areas of floor space are allotted to students who work in free standing sculpture.

Two days prior to the Awards Ceremony the student work is judged by the entire faculty during a day-long voting process. if a consistent "Yes" vote is given to a competition group, the student is awarded the traveling scholarship for which he/she has applied.

TRAVELING SCHOLARSHIPS & PRIZES



Brett Bigbee, Cresson 1984



David Veenstra, Cresson 1984

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 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 1984, five Cresson Traveling Scholarships of \$5,300 each were awarded, of which \$2,900 was used for a summer of travel and traveling expenses in Europe, and the remaining \$2,600 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.

TRAVELING SCHOLARSHIPS & PRIZES



James Moss, Cresson 1984



Lauren Litwa, Cresson 1984



Garth Herrick, Cresson 1984

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 Trustees to students of outstanding merit. These Scholarships were first awarded in 1938. In 1984, three Ware Traveling Scholarships of \$2,900 each were awarded.

THE J. HENRY SCHIEDT

MEMORIAL TRAVELING SCHOLARSHIPS

The J. Henry Schiedt Memorial Traveling Scholarships, in accordance with the will of Cornelia Schiedt, provide 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 Trustees to students of outstanding merit. Eligibility for this competition will be based on the same requirements as set up for Cresson Scholarships of that year. These Scholarships are not specifically designated for European travel. It is therefore possible, under certain circumstances, for a competing student to make application to the Director of the Schools at least three (3) months before the date of competition for a particular program. These Scholarships were first awarded in 1949. In 1984, seven (7) Schiedt Traveling Scholarships of \$2,900 each were awarded.

TRAVELING SCHOLARSHIPS & PRIZES



David Shevlino, Ware 1984



Hilda Shen, Ware 1984



Toni Famulari, Ware 1984

PRIZES

The faculty also confers numerous awards and prizes. One area of these awards and prizes is given in recognition of academic excellence for studio performance in the classic study categories of figure, portrait, still-life and cast drawing which are expressed through the disciplines of drawing, painting, sculpture and graphics. In addition, awards and prizes are designated for non-studio performance and is open to a variety of subject matter and approaches.

Descriptions of all Awards and Prizes are available in the Academy Student Handbook.

THE ALEXANDER PRIZE

THE CECILIA BEAUX MEMORIAL PRIZE

THE FRANCES D. BERGMAN MEMORIAL PRIZE

THE MORRIS BLACKBURN LANDSCAPE PRIZES

THE MORRIS BLACKBURN PRINT PRIZE

THE MR. AND MRS. LEON C. BUNKIN PRIZE

THE LAMBERT AND EMMA WALLACE CADWALADER PRIZE FOR LANDSCAPE

THE LAMBERT AND EMMA WALLACE CADWALADER PRIZE FOR PORTRAITURE

THE JOHN R. CONNOR MEMORIAL PRIZE IN GRAPHICS

THE CONSOLIDATED/DRAKE PRESS AWARD

THE MARK CULLINANE MEMORIAL PRIZE IN SCULPTURE

THE SAMUEL DAVID MEMORIAL PRIZE FOR CAST DRAWING

THE CHARLES E. DUTROW AWARD

THE THOMAS EAKINS MEMORIAL PRIZE

THE LOUIS P. FINE PURCHASE PRIZE

THE DANIEL GARBER DRAWING PRIZE

THE GIMBEL PRIZE

THE CATHARINE GRANT MEMORIAL PRIZE

THE ELEANOR S. GRAY PRIZE FOR STILL LIFE



Diana Lehr, Schiedt 1984



Shoji Okutani, Schiedt 1984



James Braby, Schiedt 1984

THE SARA PARDEE KENDALL MEMORIAL PRIZE

THE HULDAH BENDER KERNER PRIZE

THE MINDEL CAPLAN KLEINBARD AWARD

THE BENJAMIN LANARD MEMORIAL PRIZE

LITHOGRAPHY PRIZE

THE PACKARD PRIZE

THE PEARSON MEMORIAL AWARD FOR LANDSCAPE
WITH FIGURES

THE PENNSYLVANIA GOVERNOR'S AWARD

THE PERSPECTIVE PRIZE

THE PHILADELPHIA ARTISTS AWARD

THE PHILADELPHIA MAYOR'S AWARD

THE PHILADELPHIA PRINT CLUB PRIZE

THE PHILADELPHIA WATER COLOR CLUB PRIZE

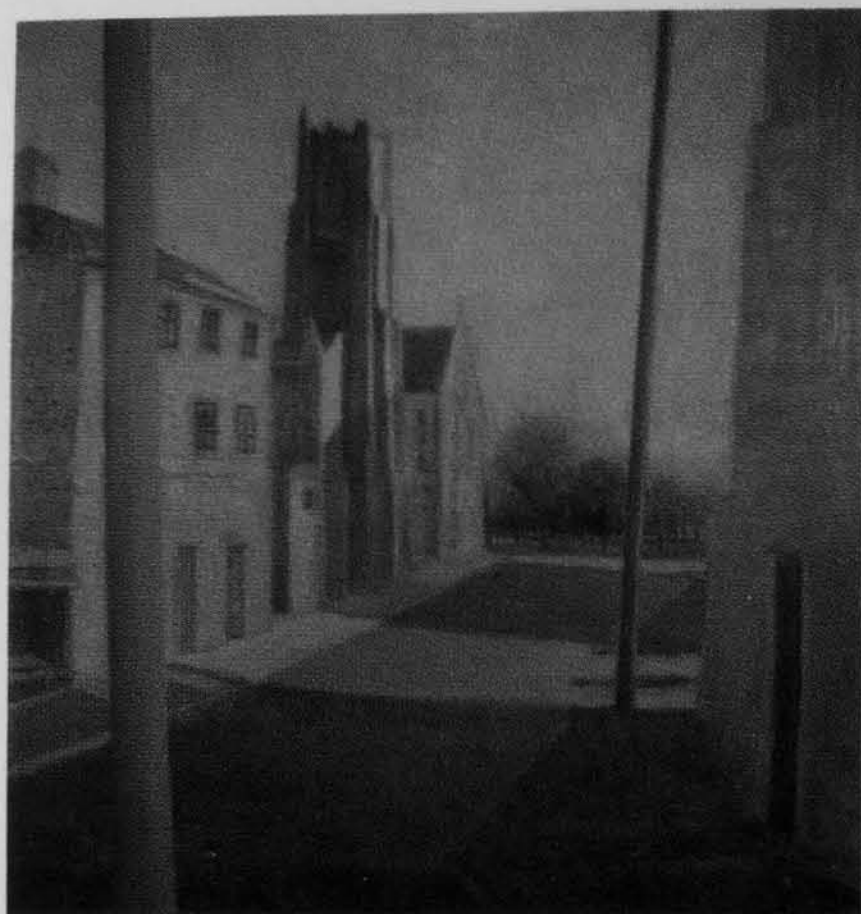
THE HOBSON PITTMAN MEMORIAL PRIZE

THE HENRY C. PRATT MEMORIAL PRIZE IN GRAPHICS

THE SMALL BLACK AND WHITE PRINT PRIZE

THE QUAKER STORAGE COMPANY PRIZE

THE RAMBORGER PRIZE



Khai Pham, Schiedt 1984



Leslie Fenton, Schiedt 1984



Peter James, Schiedt 1984

THE ROBERT A. RICKER MEMORIAL LANDSCAPE PRIZE
 THE ROHM AND HAAS FINE ARTS ACHIEVEMENT AWARD
 THE DON SABATH AWARD
 THE SAUNDERS FOUNDATION PURCHASE PRIZE
 THE SOUTH STREET ART SUPPLY PRIZE
 THE EDNA PENNYPACKER STAUFFER MEMORIAL PRIZE
 THE EDMUND STEWARDSON PRIZE
 THE STIMSON PRIZE
 THE THOURON PRIZES
 THE CHARLES TOPPAN PRIZE

THE MARY TOWNSEND AND WILLIAM CLARKE MASON
 MEMORIAL PRIZE IN SCULPTURE
 TRADITIONAL MEDIA PRINT PRIZE
 THE WARD PRIZE IN SCULPTURE
 THE FRANKLIN C. WATKINS MEMORIAL GRANTS
 THE CHARLES R. WEINER PRIZE
 THE BENJAMIN WEST AWARD
 THE SYLVAIA G. WEXLER MEMORIAL AWARD
 THE RUTH AND BEN WOLF GRAPHICS DEPARTMENT PRIZE

ADMISSIONS

Since its beginning in 1805, the Pennsylvania Academy of the Fine Arts has been attracting and enrolling a unique, self-selecting and international group of students. The student body represents individuals with a diversity of educational and work experiences ranging from high school diplomas to graduate degrees and professional careers.

The level of commitment and age typical of students drawn to the Academy is reflected in part by their level of maturity in making a decision to develop their fine art sensibilities. The Academy curriculum is taught in a classic studio environment where students work toward independence, and design their own program. This environment is not only attractive to mature students, but it successfully encourages such an approach of judgment in younger students.

The value of the program has been embodied in the careers of alumni such as: Thomas Eakins, Arthur B. Carles, the "Ash Can School" members and many others. The Pennsylvania Academy of the Fine Arts day, evening and summer programs preserve the Academy's rich tradition and share historic facilities in center city Philadelphia.

The Pennsylvania Academy of the Fine Arts seeks students who are highly motivated to work in the fine arts and who give strong evidence of talent and potential. The Academy does not discriminate on the basis of race, color, national or ethnic origin, sex, age, religion, handicap, financial situation or geographic location in admitting students to the School or in the administration of its education policies, admissions policies, scholarship and loan program and any other school-administered programs.

SCHOOL TOURS/INTERVIEWS

Students, parents and art teachers are encouraged and invited to tour the School and talk with the Admissions Director. Interested parties should call the Admissions Office (215) 972-7625 to arrange a date and time. Groups of five or more are to contact the Museum Education Department (215) 972-7608 for tours of the Museum and School.

APPLICATION DEADLINE

The Faculty Committee reviews portfolios once a month throughout the year. Applicants are encouraged to apply early to have guaranteed consideration for admission to the School. Application deadline for the Fall term is generally July 1 and December 1 for the Spring term.

APPLICATION PROCEDURE

Required materials:

Application

Application fee - \$15.00

Official transcripts (high school and/or college)
two letters of recommendation
portfolio

All applicants must be at least 16 years of age and have received a high school diploma or its equivalent. High school equivalency scores will be considered for admission. Official copies of high school and/or college transcripts must be sent from the Guidance and/or the Registrar's offices and forwarded directly to the Admissions Office.

All applicants must have two letters of recommendation. Where possible, at least one recommendation should be from a current or recent art instructor.

All of the material listed above must be on file prior to submitting your portfolio.

An interview with the Director of Admissions may be desired but is not a requirement.

Once the application is received you will be notified as to the dates of portfolio reviews and when your portfolio is to be in the Admissions Office.

PORTFOLIO REQUIREMENTS

Portfolios must adhere to the following requirements to be accepted for final review by the Faculty Committee. Please read the specifications carefully.

- Your portfolio is to contain between four and seven examples of work. They may be drawings, paintings and/or prints in any media.
- Any three-dimensional work that you wish to submit must be presented in slide or photograph format.
- All work is to be done from life. Do not submit any work that has been copied from a photograph or another picture. We want to see your own observations of the world around you.
- All work is to have a fine arts orientation. No commercial work such as illustration, advertising,

ADMISSIONS



*Chester Springs
Summer Session
ca 1940*

mechanical drawing etc. . . is to be submitted.

- All drawings must be matted or mounted.
- Paintings should be unframed; if you must submit a framed painting, please make sure that the frame is secure.
- No sketchbooks will be accepted.
- No work is to exceed the dimensions of 24" x 36". If you have work that is larger, submit a slide or photograph of it.
- Your name is to be on the back of each piece of work and on the portfolio.
- All work is to be in a portfolio case.
- If you live at a distance, please send slides or photographs of your work. Do not mail original work to us. We will return the slides or photographs as soon as the reviews are completed.

Although we take great care in handling each portfolio, the Academy cannot assume responsibility for damage.

TRANSFER STUDENTS

Transfer students are to follow the Admissions procedures as outlined. College transcripts must be on file at the time your portfolio is submitted. A maximum of two years of studio credits (60) may be accepted toward the Academy Certificate; no transfer credits are accepted toward the requirements of the Cresson, Schiedt or Ware Traveling Scholarships. Transfer students should consult with the Director of Admissions regarding possible transfer of credit; final decisions on credit transfer are made by the Registrar.

Placement in the Academy program is based on the recommendation of the Faculty Committee that reviews the portfolios.

PART-TIME STUDENTS

The Academy does not have a formal part-time program. Part-time applications will be considered, however placement in desired classes is contingent upon space availability. The ideal commitment for part-time study is five classes per week (7.5 crs.). Exceptions may be made through consultation with the School Registrar. Students interested in two classes per week or less should review the Academy Evening or Summer Programs.

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

Registration for part-time students takes place on a scheduled date after full-time registration.

Part-time students are not eligible for financial aid, prize or scholarship competitions. A minimum of two years of full-time study is required for the Academy Certificate.

FOREIGN STUDENTS

The Pennsylvania Academy of the Fine Arts encourages foreign student applications and is authorized under federal law to enroll non-immigrant and alien students.

Applicants from foreign countries must submit the following:

- Official transcripts (translated) proving high school graduation and all transcripts from post secondary education. Photo-copies are not acceptable.
- Two letters of recommendation.
- Portfolio (see page 55).
- Proof of competence in the English language is required and may be established by presenting an English Proficiency Certificate available at any

consulate or United States Embassy or by presenting TOEFL (Test of English as a Foreign Language) test scores.

Under regulations stipulated by Immigration and Naturalization Service, all foreign students must provide financial documentation for the full term of study. The Declaration of Finance form is sent to the student upon receipt of the application. The I-20 will be sent once the student is accepted and all required documents have been received and approved.

Due to the length of time involved in completing all legal documents, foreign students should begin the application process at least six months prior to the desired entrance term.

FOREIGN STUDENT SCHOLARSHIPS

Since foreign students are not eligible for state or federal financial aid, the Academy offers a number of scholarships to foreign students. Scholarships are based on need and artistic merit. The Foreign Student Scholarship covers tuition only and is granted for one year only. Recipients of the scholarship must begin their study in the fall term. The scholarship cannot be deferred from one year to another.

Financial documentation for expenses other than tuition must be provided as cited above.

ART COLLEGE EXCHANGE (A.C.E.)

The Pennsylvania Academy of the Fine Arts is a member of the Art College Exchange (A.C.E.) a national consortium of 12 professional colleges of art and design dedicated to the exchange of information and programs mutually beneficial to the member's students, faculty and staff.

The A.C.E. consortium has developed a student mobility program and group exhibitions. The student mobility program allows students to spend a semester or one year of study in a similar program at another member institution. Students remain registered at their home school, retaining residency and student aid eligibility. Regular credit is received for their exchange program.

A.C.E. members are based on accreditation of the National Association of Schools of Art and Design (NASAD). Members are: Art Academy of Cincinnati, Ohio; Corcoran School of Art, Washington D.C.; Hartford Art School, Connecticut; Kendall School of Design, Michigan; Maryland College of Art and Design, Silver Spring, Maryland; Memphis Academy of Art, Tennessee; Milwaukee Institute of Art & Design, Wisconsin; Munson-Williams-Proctor Institute, Utica, New York; Pacific Northwest College of Art, Portland, Oregon; Pennsylvania Academy of the Fine Arts, Philadelphia, Penna.; Portland School of Art, Maine; Swain School of Design, New Bedford, Massachusetts.

LANDSCAPE

In the tradition of Thomas Eakins, Daniel Garber and Morris Blackburn, painting instructor, Louis B. Sloan sponsors weekend landscape excursions open to all students. Twice a year, in the fall and spring, three-day trips to the Catskills are available at a nominal cost. Travelers arrive Friday evenings, paint until dark and stay in a heated lodge with a dining hall.

Each week throughout the school year trips to South Jersey, West Chester and Wissahickon offer

opportunities to paint woodlands, hay fields, bays, lakes, waterfalls, creeks and skies. Portable panels are recommended for oil painting.

MEDICAL CERTIFICATION

Upon acceptance to the School, all students are sent a Medical Form that is to be filled out and returned to the Admissions Office prior to initial registration at the School. This form is a certificate of good health and is to be signed by the student's family doctor or other recognized physician. Students will not be permitted to register unless this form is on file.

DEPOSIT POLICY

Upon acceptance to the School, students are required to submit a \$50.00 tuition deposit along with the Confirmation of Acceptance form within two weeks after admission is offered. The \$50.00 deposit is not refundable after May 31st for the Fall term and after November 1st for the Spring term. The \$50.00 deposit is applied against the tuition bill.

READMISSION

Within two years of either official withdrawal or graduation from the School, former students contact the Registrar for re-admittance. If two or more years have elapsed since official withdrawal or graduation, former students must re-apply through the Admissions Office, following the same Admissions procedure as all

other applicants. Former students who were advanced, received Studio Privilege, before withdrawing must re-apply for Studio Privilege as all other applicants. Former students must have all financial obligations settled with the School before registering.

REAPPLICATION

Applicants for admission who did not complete their applications, did not receive favorable decision, or who were accepted and did not enroll, may reapply. If the time lapse has been brief, reapplication is simple. Should two years have lapsed from the time of initial application, the student must repeat all application procedures listed in the procedure section. Any student wishing to re-apply should contact the Admissions Office.

GENERAL INFORMATION



*Chester Springs
ca 1940*

BLUE CROSS & BLUE SHIELD

Blue Cross & Blue Shield Medical group insurance is available to all full-time Academy students. Information is available at Registration and throughout the year in the Business Office. All questions can be directed to the Business Office, (972-7646).

HOUSING

The Academy does not provide housing; students are to find their housing, supervised or rental, on their own. A list of area realtors and information on supervised housing are available from the Admissions Office. The Academy provides these lists as suggestions and does not take responsibility for the quality of landlord or apartment. Academy students living in supervised housing are to meet the rules and regulations of that housing institution. Additional housing information is posted on the bulletin board at the Broad & Cherry building, for the student's convenience.

PRIVACY POLICY

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

TRANSCRIPT REQUEST

Requests for day school transcripts are handled by the Registrar and must be received in writing with at least two weeks notice for issue. A fee of \$2.00 for the first official transcript is charged (\$1.00 for each additional copy). Official credit or the issuing of a transcript of record will not be granted by the Academy to a student who has not completely satisfied any financial obligation to the institution.

Please address all correspondence to the

Registrar's Office
1820 Chestnut St.
Phila., PA 19103

SUMMER SCHOOL AND EVENING SCHOOL

The Summer and Evening School programs are extensions of the full-time day program of the Academy School. Studios of Life Drawing, Life Painting, Clay Sculpture, Still Life, Portrait Painting, Landscape Painting and Graphics are conducted by Academy faculty on a professional level.

The Academy Evening And Summer School students comprise individuals with a diversity of educational and work experience ranging from high school diplomas, graduate degrees and professional careers. Students with a serious interest in fine arts at all levels of competence receive appropriate individual instruction from Academy faculty. The range of students who may use this program extends from those who are preparing portfolios for admission to art school to those who want a professional space in which to work.

These courses are open to anyone sixteen years of age or older and can be taken for credit or non-credit. No portfolio is required. The Summer session is a six week program held Monday through Friday from 9 am to 4 pm. The Evening Classes are conducted five nights per week conforming to the day school calendar.

For brochures write or call:

Summer/Evening School Office
Pennsylvania Academy of the Fine Arts
Broad & Cherry Streets
Philadelphia, PA 19102
(215) 972-7625

DIRECTOR OF THE SCHOOLS

Frederick S. Osborne, Jr.

Daniel D. Miller
Assistant Dean of Faculty

Louis Sloan
Assistant Dean of Student Affairs

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Carpenter Dewey
First Vice Chairman

Harold A. Sorgenti
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Faculty Representative

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City Representative

The Honorable Nathaniel Washington
City Representative

The Honorable John F. White, Jr.
City Representative

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Faculty Representative

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Frederick S. Osborne, Jr.
Director of the Schools

SCHOOL STAFF

Marietta Bushnell
Librarian

Cathie Coccia
School Secretary

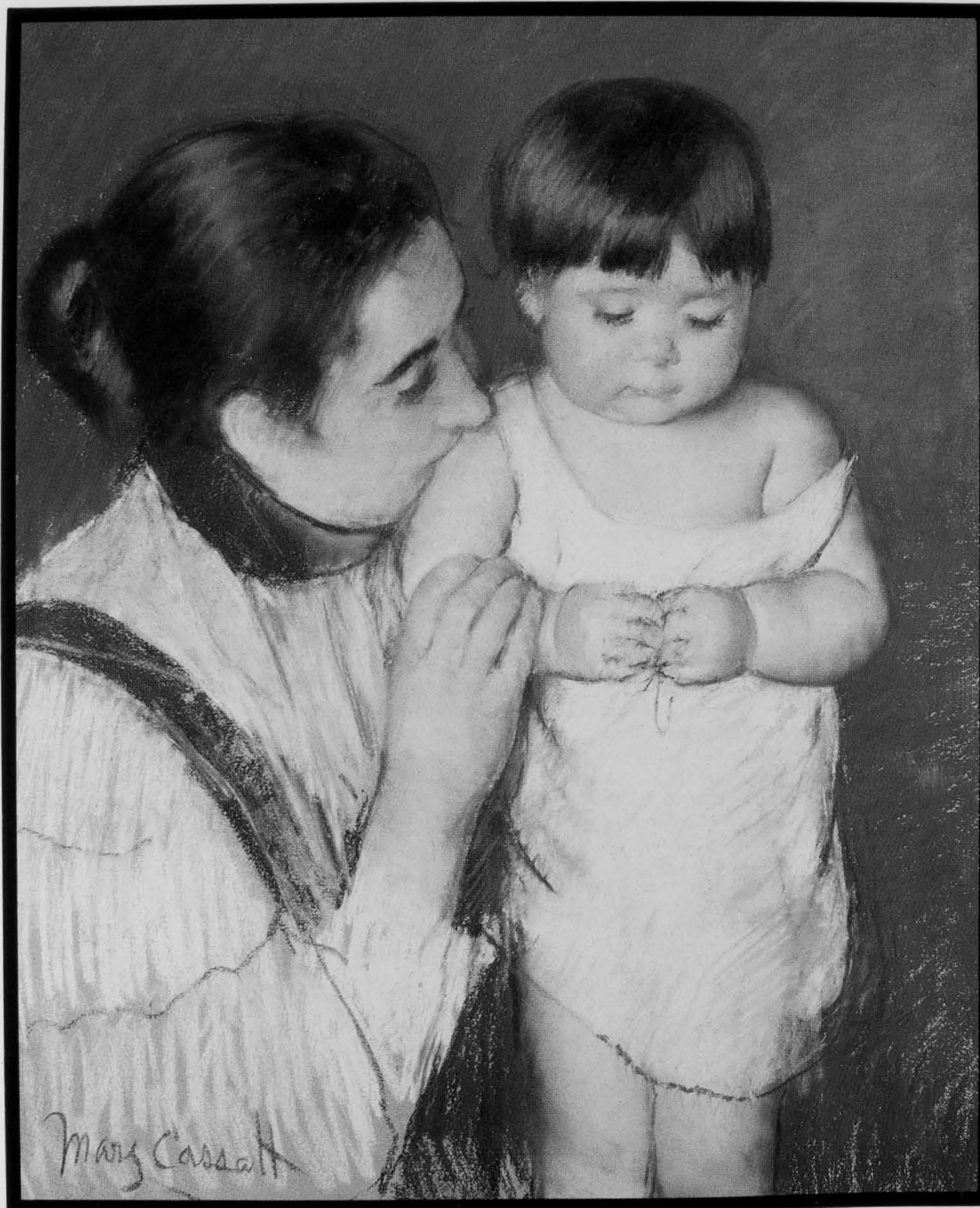
William Jones
School Assistant

Gail D. Kemner
Director of Admissions

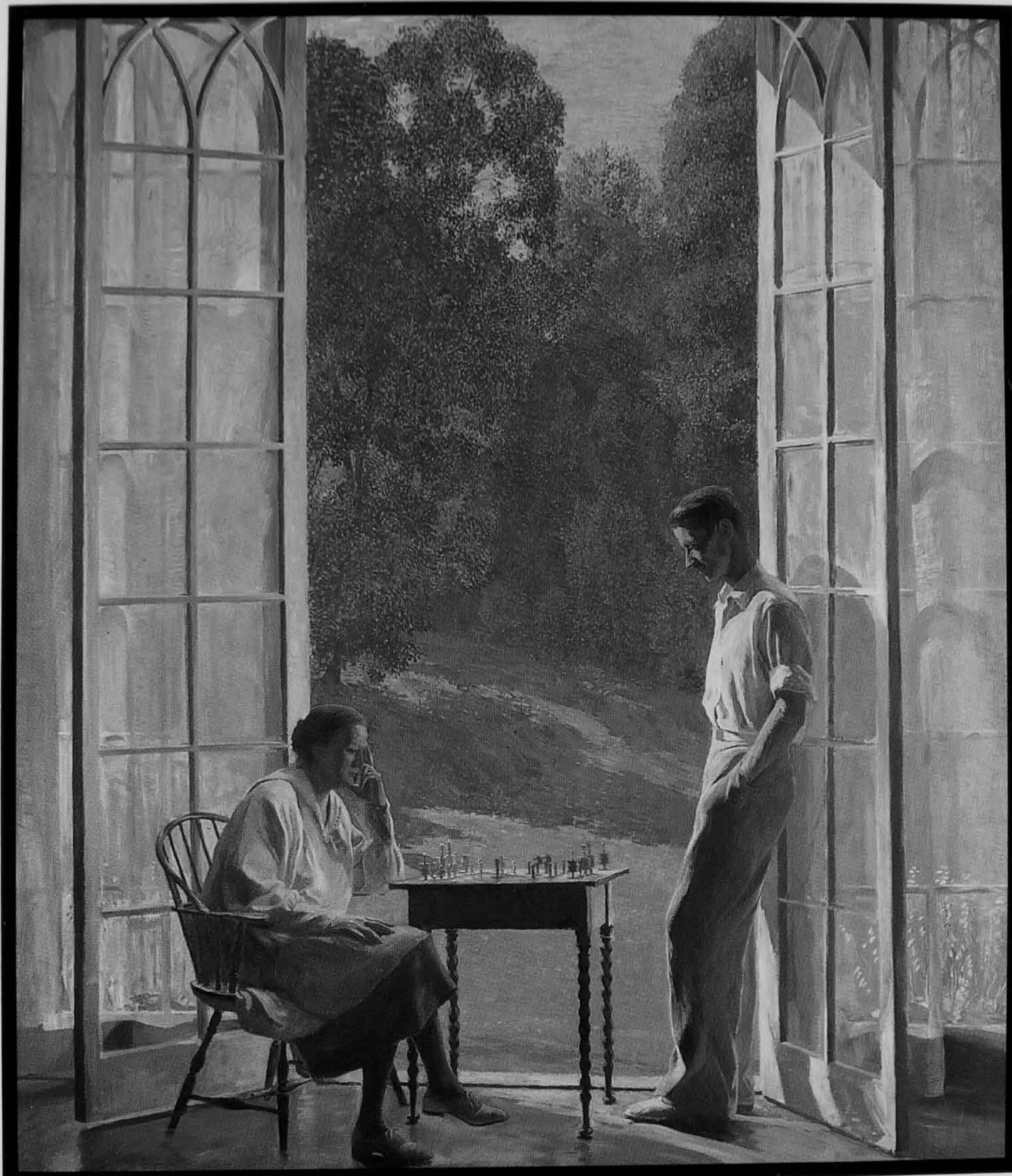
Clarke Paine
Director of Financial Aid

Jill A. Rupinski
Registrar

Heidi Williams-Gillespie
Supervisor of Models & Properties



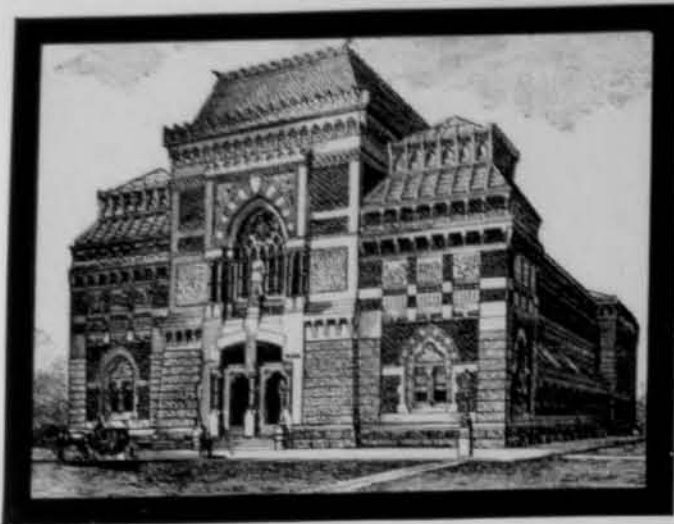
YOUNG THOMAS AND HIS MOTHER - 1872 Mary Cassatt, Academy Student



MOTHER AND SON - 1933 Daniel Garber, Academy Student, Instructor



TULIPS - Charles Demuth, Academy Student



**PENNSYLVANIA
ACADEMY OF THE
FINE ARTS**
Application Form

Please type or print all information neatly and legibly.

Applications for Admission in the Fall Semester 19____. Spring Semester 19____. (Check One) Full Time ☐ Part Time ☐

Date of application _____ \$15.00 application fee. ☐ Check enclosed.

Ms.
Mr.
Mrs.

NAME, FIRST

MIDDLE

LAST

(MAIDEN)

NAME OF PARENT OR GUARDIAN

MAILING ADDRESS

STREET AND NUMBER

ADDRESS

CITY

STATE

ZIP CODE

TELEPHONE

HOME ADDRESS

STREET AND NUMBER

RELATIONSHIP

CITY

STATE

ZIP CODE

TELEPHONE

MO.

DAY

YEAR

SOCIAL SECURITY #

IF MARRIED, GIVE NAME OF HUSBAND OR WIFE

DATE OF BIRTH

☐ USA

☐ FOREIGN

CITIZENSHIP

IF FOREIGN STUDENT — WHAT TYPE OF VISA DO YOU HAVE

ARE YOU INTERESTED IN AN ACADEMIC DEGREE?

YES ☐

NO ☐

HIGH SCHOOL

CITY, STATE

SOURCE OF FUNDS WHILE ATTENDING P.A.F.A.

SELF ☐

PARENT OR GUARDIAN ☐

ART INSTRUCTOR

YEAR OF GRADUATION

OTHER

SCHOOLS ATTENDED BEYOND HIGH SCHOOL, WITH DATES

DO YOU PLAN TO APPLY FOR FINANCIAL AID?

COLLEGE

YEARS

DEGREE

YES ☐

NO ☐

COLLEGE

YEARS

DEGREE

COLLEGE

YEARS

DEGREE

COLLEGE

YEARS

DEGREE

**PENNSYLVANIA
ACADEMY OF THE
FINE ARTS**
Application Form

Give names and addresses of two responsible persons who will furnish letters of recommendation regarding your artistic ability (not relatives) and will send them directly to the Academy.

NAME _____

ADDRESS _____

NAME _____

ADDRESS _____

HOW DID YOU LEARN OF P.A.F.A.?

☐ ART INSTRUCTOR

☐ ADVERTISEMENT— _____

☐ STUDENTS

PLEASE SPECIFY

☐ P.A.F.A. ALUMNI

☐ ADMISSIONS REPRESENTATIVE

☐ OTHER _____

PLEASE SPECIFY

1. Fill out and return application form and the \$15.00 fee. Two letters of reference may be forwarded with the application form or sent directly. Transcripts of prior academic record should be sent directly.
2. Do not bring/send portfolio until you receive acknowledgement from the Admissions Office. Letter will give dates of portfolio evaluation and instructions.
3. Results of portfolio evaluation will be mailed to you by the Admissions Office. If you have been

accepted the letter will include information about admission, dates of registration, etc. Portfolios should be picked up by applicants on Friday of the week of evaluation. Slides or photographs will be mailed back promptly.

The Academy cannot assume responsibility for loss or damage to applicant's work. No insurance is placed on your portfolio when shipped *unless* we receive written instructions from the applicant.

An interview with the Director of Admissions may be desirable but it is not a requirement for admission.

SIGNATURE

DATE

PLEASE COMPLETE AND RETURN WITH THE \$15.00 FEE TO:

P.A.F.A.
ADMISSIONS OFFICE
BROAD & CHERRY STS.
PHILA., PA 19102

Fall 1985

Registration: Full-time	Wednesday, September 4, 1985
Part-time	Friday, September 6, 1985
Studios open for all students	Monday, September 9, 1985
Deadline for reports from traveling scholars	Monday, October 14, 1985
Stimson Competition opens	Monday, October 14, 1985
Stimson judging and award	Thursday, November 7, 1985
HOLIDAY: Veterans Day	Monday, November 11, 1985
Pre-registration for Spring Term	November 12-27, 1985
THANKSGIVING HOLIDAY	Thursday & Friday, November 28 & 29, 1985
Deadline for Schiedt Travel Exceptions	Wednesday, November 27, 1985
End of Fall Term	Friday, December 20, 1985
WINTER RECESS	Monday, December 23 thru January 1, 1986

Spring 1986

Registration: Full-time	Thursday, January 2, 1986
Part-time	Monday, January 6, 1986
Studios open for all students	Monday, January 6, 1986
Stewardson Competition award	Wednesday thru Friday, February 5-7, 1986
HOLIDAY: Washington's Birthday	Monday, February 17, 1986
Deadline for applications for Traveling Scholarships	Monday, March 3, 1986
Scholarship Competitions	Monday, March 3 - Friday, March 14, 1986
Pre-registration for Fall Term	March 10-27, 1986
SPRING RECESS	March 31 - April 4, 1986
Studio Competition	Monday, April 7 thru April 11, 1986
Submit work for Spring Prizes	Monday, April 21, 1986
Traveling Scholarship Competition Placement	Thursday, April 24 thru Thursday, May 1, 1986
Last day for studio work	Friday, May 2, 1986
Traveling Scholarship Award Judging	Monday, May 5, 1986
Exercises for Awards	Wednesday, May 7, 1986
End of Term	Wednesday, May 7, 1986

Photography Credits

Will Brown
 Hal Bromm Gallery
 The Bulletin
 The Butler Institute of American Art
 Kathy Cogan
 Joyce Creamer
 Rich E. Echelmeyer
 Don Horton
 Bill Jacobson
 Otto E. Nelson
 P.A.F.A. Archives
 P.A.F.A. Permanent Collection
 Noel Rowe Photography
 Rosemary Ranck
 J. Liberty Tadd
 Sidney Waintrob (Budd)

Designed . . . Danskane Associates
 Typography . . . R & R Composition
 Printing . . . Howard Printing

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS, PHILADELPHIA, PENNSYLVANIA 19102

(215) 972-7625