Philadelphia Museum School of Art 1955-57
Philadelphia Museum School of Art 1955-57

Broad and Pine Streets • Philadelphia 2, Pa.
In problems like this automobile dashboard, students meet the challenges of design for living.
A great age of design is in the making. From drawing boards, printing presses and assembly lines throughout America, thousands of finely designed mass-produced objects flow each day. Our reading matter, the furnishings of our homes, the clothes we wear, the vast number of other man-made objects that pass through our hands and before our eyes every hour—more and more of these are the creations of distinguished artists who have turned their talents to the needs of industry.

In the vanguard of the schools and business organizations responsible for this exciting new creative climate is the Philadelphia Museum School of Art. A dynamic force in one of America’s major art markets since 1876, the Museum School is one of the nation’s first colleges formed specifically to train artists and designers for the business world. Closely coordinating its work with the celebrated Philadelphia Museum of Art—with which its administration is linked—the Museum School offers degree and diploma courses to young men and women seeking art careers in advertising, publishing, industry, business, fashion and education.

The School provides a uniquely stimulating atmosphere for creative work. Its 100 instructors, guest artists and critics are active figures in the worlds of art and business, bringing directly to the classroom the challenges they meet each day at their own drawing boards. Its facilities occupy an entire city block, combining extensive studios, richly equipped workshops and striking modern interiors that form a living gallery of the finest in contemporary design.

The training offered at the Museum School is both hardheaded and visionary. On the one hand it builds the solid foundation of professional skills necessary to meet the demands of a specific job; on the other, it awakens the far-reaching imagination so vital in a business world that asks the utmost of the artist-designer and offers him opportunities unparalleled in earlier ages. Thus, the Museum School graduate is prepared not merely to keep pace with a fast-changing world, but to share in setting that pace.
Working in the Museum School's modern interiors, students come to know fine design as a living thing.
ADMINISTRATION

R. Sturgis Ingersoll, President
Charles T. Coiner, Chairman, Board of Governors
E. M. Benson, Dean
Edward Warwick, Dean Emeritus
Willard P. Graham, Registrar
E. Bruce Thomas, Director of Admissions
S. Gertrude Schell, Director, Office of the Student Advisors
Coordinator of the Freshman Program

Paul W. Partridge, Jr. and Oscar E. Mertz, Jr., Student Advisors
Richard Hood, Design Coordinator
William P. Hoffmeister, Building Superintendent

DEPARTMENT DIRECTORS

Advertising Design ........................................ Raymond A. Ballinger
Art Teacher Education ....................................... Evelyn C. Pennegar
Dimensional Design ......................................... Co-directors: Aurelius Renzetti
                                              William D. Parry
                                              Richard H. Reinhardt

Fabric Design ............................................... Helen Hartel
Fashion Design .............................................. Dorothy Parke
Fashion Illustration ........................................ Barbara Dezmelyk
Illustration ................................................... Henry C. Pitz
Industrial Design ............................................ Joseph Carreiro
Interior Design ............................................... George Mason
Coordinating Director, Departments
                                              of Industrial and Interior Design Paul McCobb
Photography .................................................. Sol Mednick

DIVISION DIRECTORS

Ceramics ...................................................... William D. Parry
Drawing and Painting ....................................... Morris Berd
                                              Associate Directors: Paul Froelich
                                              Benjamin Eisenstat
                                              Benton Spruance
Graphic Arts .................................................. Jerome Kaplan
                                              Associate Director: Paul W. Partridge, Jr.
Liberal Arts ................................................... Richard H. Reinhardt
Metals .......................................................... Samuel Maitin
Typographic Design .........................................
"Young Designers," the annual student exhibition, is a major event in Philadelphia's art world.
BOARD OF GOVERNORS
Charles T. Coiner, Chairman—Vice-President in Charge of Art, N. W. Ayer & Son
Max Banzhaf—Director of Advertising and Promotion, Armstrong Cork Company
George D. Beck—President, Beck Engraving Company
Victor d’Amico—Director, Department of Education, Museum of Modern Art
Mrs. Joseph L. Eastwick
Mrs. Albert M. Greenfield—Vice-President, Foreign Policy Association
Larry F. Hardy—Vice-President, Product Development, Philco Corporation
Richard B. Herman—Director, Mid-City Federal Savings and Loan Association
R. Sturgis Ingersoll, ex officio—President, Philadelphia Museum of Art
Egbert Jacobson—Design Director, Container Corporation of America
Mrs. Malcolm Lloyd—President, Associate Committee of Women
Samuel R. Rosenbaum—Attorney at Law; Trustee, Music Performance Trust Funds
Hope Skillman—President, Skillmill Inc.
Mrs. Helen D. Taylor—Color Consultant, W. T. Grant Company; Tanners’ Council of America
Harold Van Doren—Industrial Designer
Mrs. Thomas Raeburn White
George D. Widener, ex officio—Chairman of the Board of Trustees, Philadelphia Museum of Art
Mrs. John Wintersteen—Trustee, Philadelphia Museum of Art
Howard A. Wolf—Partner, Wolf Brothers
“Meet our Instructors,” the traditional Faculty Exhibition, is held each year in March.

FACULTY  DIRECTORS OF DEPARTMENTS AND DIVISIONS ARE LISTED ON PAGE 6.

John Stokes Adams, Lecturer (Related Arts)
Chuck Ax, Typography
William Barnett, Drawing and Painting
Frances Baxter, Science Workshop, Ways of Seeing
Leo J. Brandenburger, Industrial Design
Elbert Budin, Photography
George R. Bunker, Drawing, Graphic Arts
Joseph C. Camana, Anatomy I and II, Drawing, People and Backgrounds II
Dante Cattani, Anatomy I
Sol Cohen, Advertising Design, Visual Techniques I
Bert Corman, Photography
Anne Atlee Crewe, Art Teacher Education
Cari Criswell, English Appreciation
Edward G. Cullen, Advertising Design
Laurence Day, Anatomy II, Drawing, Painting, People and Backgrounds II
Benjamin J. Eisenstat, Drawing and Painting
Charles Ellis, Visual Techniques I
Frank Eltonhead, Illustration

Emlen Etting, Painting
Gerhard J. Falk, Economics and Sociology
Eugene Feldman, Typography
John Foster, Color and Design, Drawing, Painting
Jean Francksen, Advertising Design, Lecturer (Art History I)
Paul Froelich, Drawing
Miriam Kellogg Fredenthal, Fabric Design
John Geiszler, Illustration
Robert Gersin, Industrial Design
John G. Glackin, Typography
Albert Gold, Drawing, Illustration
Dorothy Graham, Fashion Illustration
William P. Hague, Jr., Ways of Seeing, Visual Techniques I and II
W. Emerton Heitland, Illustration
Marley Hodgson, Advertising Design
Richard Hood, Advertising Design
Armin Hofmann, Advertising Design
Alfred Ignarri, Photography
A. Ashton Johnson, English and American Literature, History of Civilization
Elaine Kahn, Advertising Design
PAUL KEENE, Color and Design, Drawing, Painting
FRANK KENSILL, Anatomy of Thought
JOSEPH KRUSH, Illustration
MALCOLM KUSNER, Psychology
EDWARD G. LINNEHAN, English Appreciation
SAMUEL MAITIN, Advertising Design
MERCEDES MATTER, Painting
JOSEPH MCDERMOTT, Advertising Design
ELSIE SIRATZ MCGARVEY, Fashion Design
PAUL MCVICKAR, Ceramics
SEYMOUR MEDNICK, Photography
J. KIRK MERRICK, Anatomy I, Arts of Presentation, Drawing
OSCAR E. MERTZ, JR., Anatomy I, Design Theory II and III, Visual Techniques
HENRY MITCHELL, Design in Three Dimensions
DANIEL MORRIS, Advertising Design
HERBERT S. PASTON, Art Teacher Education
WILLIAM PECKHAM, Visual Techniques I
JANE PIPER, Painting
MELVILLE PRICE, Graphic Arts, Painting
HERBERT PULLINGER, Graphic Arts
NORMAN N. RICE, Lecturer (Growth and Form in Architecture)
WALTER ROTH, Industrial Design, Visual Techniques I
KARL SHERMAN, Color and Design, Drawing, Painting
EDWARD J. SMITH, Illustration
BENTON SPRUANCE, Lecturer (Art History II)
WILLIAM I. STEPHENS, Metals
LIBBIE LOVETT STEWART, Advertising Design

E. BRUCE THOMAS, Audio-Visual Aids
MURRAY WEISS, Photography
NATHAN WEISS, Hygiene and Physical Education
HELEN STEVENSON WEST, Lecturer (History of Fashion and Furniture)
BEN WOLF, Painting

STAFF

OFFICES

PATRICIA BAILEY, Information Office
JEAN BROWNFIELD, Information Office
LYDIA FRANCIS, Secretary to the Dean
LAURA KEENE, Properties and Models
BETTY KNOWLTON, Secretary to the Registrar
MAUREEN MCCULLAGH, Records Office
PHYLLIS SWARTZ, Secretary to the Director of Admissions
MARtha T. WALTER, Secretary, Department of Public Relations

LIBRARY

HELEN STEVENSON WEST, Librarian
JULIA PATTON, Assistant to the Librarian

DEPARTMENT OF BUILDINGS

HARRIETT ROUTZAHN, Manager, Supply Store
GRACE HUDRECK, Assistant, Supply Store
LEONARD WILLIAMS, Assistant to the Building Superintendent
WILLIAM MANN, Carpenter
NEWTON HUGHES, Painter
ELWOOD ALBRIGHT, Chief Engineer
MARGARET M. GLASGOW, Telephone Operator
All students at the Museum School begin their school careers with a year of basic training. This is known as the Freshman Orientation Year and is the same for everyone, whatever field the student plans to enter.

There are three reasons for this plan. To begin with, there is a definite foundation that artists and designers need, whether they paint magazine covers or design armchairs. They must have a firm grasp of the problems of drawing and painting; a first-hand understanding of the principles of two and three dimensional design; an appreciation of the art of the past and an understanding of how past achievements can be put to use in creating art and design for our time. The Orientation Year builds this background.

The second purpose of this plan is to give students a year of guided experimentation, a year to explore their own abilities and interests. Students are often uncertain about which art field is for them. The Orientation Year gives them a chance to find the answer.

But self-discovery is only one goal of the Orientation Year. Equally important is the job of expanding one’s interests, learning about other human beings, about the workings and creative possibilities of the world at large. Basic to the freshman program are such courses as “Structure, Form and Growth,” a class in the anatomy not only of man but of all living things; the “Science Workshop,” which looks at nature as Leonardo da Vinci did, with the artist’s eye and the scientist’s mind; “Related Arts,” which studies the links between art, music and literature; and “Ways of Seeing,” which probes what modern man can learn from the many ways that artists and designers of other times and places have looked at the life around them. It is in such classes that students gain the deep, imaginative understanding of art and nature out of which fresh and original creative work grows.
**FRESHMAN ORIENTATION YEAR**  
*Diploma Curriculum*

<table>
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<tr>
<th>First Semester</th>
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<tbody>
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<td>Hours Clock</td>
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<table>
<thead>
<tr>
<th>Course</th>
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<tr>
<td>Drawing I: a and b</td>
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<tr>
<td>Painting I: a and b</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Principles of Color and Design</td>
<td>2.5</td>
<td>2.5</td>
</tr>
<tr>
<td>†Design in Three Dimensions (including metals and ceramics)</td>
<td>2.5</td>
<td>2.5</td>
</tr>
<tr>
<td>†Graphic Arts</td>
<td>2.5</td>
<td>2.5</td>
</tr>
<tr>
<td>†Science Workshop</td>
<td>2.5</td>
<td>2.5</td>
</tr>
<tr>
<td>†Anatomy I: structure, form and growth</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>†Ways of Seeing</td>
<td></td>
<td></td>
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<tr>
<td>Visual Techniques I: instrumental and perspective drawing</td>
<td>2.5</td>
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<tr>
<td>Survey of Contemporary Design</td>
<td>1</td>
<td>1</td>
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<tr>
<td>Related Arts</td>
<td>1</td>
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<tr>
<td>Science Survey</td>
<td>1</td>
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*Ways of Seeing*

Each of these courses is given for a full day for 1 semester, either the 1st or the 2nd, dependent upon the section roster.

<table>
<thead>
<tr>
<th>Course</th>
<th>First Semester</th>
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<tr>
<td>Visual Techniques I: instrumental and perspective drawing</td>
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<td>Survey of Contemporary Design</td>
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<tr>
<td>Science Survey</td>
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</table>

*Totals*  
30.5  17

First Year Total: 34 Semester Credits

*Degree Candidates are required to take additional subjects listed on page 19.

†Courses requiring a laboratory fee.
Design in Three Dimensions introduces the student to fundamental problems that he will meet later in his professional training.

The woodcut is one of many graphic mediums that builds expressive power, versatility, craftsmanship.
“Ways of Seeing” encourages young artists to see the world freshly, as in this stone head.

Sound, analytical drawing (left) is an important goal of the Freshman Orientation Year.
Boldness and freedom in the use of many mediums—as in the drawing above—are encouraged. Yet the disciplined subtleties of two dimensional design—as in the watercolor at left, from “Color and Design”—receive equal stress.
DEGREES AND DIPLOMAS

One important decision must be made at the beginning of the freshman year. Students must decide whether they wish to complete their four years at the Museum School with a Bachelor of Fine Arts degree or with an art school diploma.

In almost all of the School's ten major departments, the number and range of art courses taken by degree and diploma candidates are essentially the same. The difference between the degree and diploma programs lies in the number of liberal arts courses—English, history, science and related subjects—that are added to the basic diploma curriculum. All students take a number of these liberal arts courses, but degree candidates take a wider selection than diploma candidates.

The courses in the degree curriculum are listed on the following page. Note that they are taken in addition to the liberal arts courses required for the diploma.
**DEGREE CURRICULUM**

CANDIDATES FOR THE DEGREE OF BACHELOR OF FINE ARTS ARE REQUIRED TO COMPLETE THE SUBJECTS LISTED BELOW IN ADDITION TO THE DIPLOMA CURRICULUM

<table>
<thead>
<tr>
<th></th>
<th>First Semester</th>
<th>Second Semester</th>
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<tbody>
<tr>
<td></td>
<td>Hours</td>
<td>Hours</td>
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<td></td>
<td>Clock</td>
<td>Credit</td>
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<td></td>
<td>Clock</td>
<td>Credit</td>
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</tbody>
</table>

**FIRST YEAR**

†Eng. 100—English Appreciation: literature, composition and expression ................................................................. 4 4 4 4

*Total* ........................................................................................................ 4 4 4 4

**SECOND YEAR**

Eng. 200—English and American Literature .................................................. 2 2 2 2

Hist. 210—History of Civilization ................................................................. 2 2 2 2

Hyg. 220—Hygiene .......................................................................................... 2 2 2 2

††Phy. Ed. 230—Physical Education ............................................................... — — 2 1

*Total* ........................................................................................................ 6 6 6 5

**THIRD YEAR**

Hist. 310—History of the U. S. and Pennsylvania ......................................... 3 3 3 3

Psy. 340—Introductory Psychology .................................................................. 3 3 3 3

Soc. 350—General Sociology and Modern Social Problems ......................... — — 3 3

*Total* ........................................................................................................ 6 6 3 3

**FOURTH YEAR**

Eng. 400—Business Practice and Public Speaking ........................................... 2 2 — —

*Eng. 401—Seminar in American Culture ....................................................... 2 2 2 2

*Econ. 460—Economics .................................................................................. — — 2 2

Psy. 440—Educational Psychology .................................................................. 3 3 — —

*Total* ........................................................................................................ 7 7 4 4

*Total for Degree: 39 Semester Credits*

†This 4 credit per semester course in English Appreciation is required of all degree candidates including those who expect to major in Art Teacher Education. It carries the standard $15 per credit fee for both ATE and other degree candidates.

††A charge of $15 is made for Physical Education for ATE as well as other degree candidates.

*Art Teacher Education majors take all courses except those starred.

†Freshmen entering in February are not permitted to take degree courses during their first semester (see page 78).
Distinguished guest artists play an important role in the Museum School's ten major departments. Above, art director Vincent Benedict (holding layout pad) meets with a Typographic Design class.

Above, magazine artist Robert Fawcett discusses his work with Illustration students. Left, Marcel Vertès talks to Fashion Illustration students.
PROFESSIONAL PROGRAM

2nd, 3rd, 4th Years

Having completed the Freshman Orientation Year, students are ready to decide upon the major department in which they will spend their next three years at the Museum School. This is a crucial decision. With the assistance of the Student Advisors and the first year instructors, students are encouraged to weigh their talents and their interests carefully to decide which of the School’s ten career departments they are best suited to enter.

The training which students meet in their major departments is geared to produce young artists and designers who are working at a high professional level long before they graduate. Class assignments closely parallel the problems which students must be ready to deal with in their future careers. Highly individualized instruction is given by men and women who bring to the classroom first-hand knowledge of the professional fields they teach.

Supplementing this is the important contribution made to the Museum School’s program by leading artists, designers and businessmen who offer their advice in the planning of courses, speak to groups of students about professional problems and enter the School’s studios and workshops to offer personal criticism of student work.

It is this personal attention to students’ professional needs and this constant concern with the demands of the business world that make it possible for Museum School graduates to go directly into career jobs and successful free-lance practices.
ADVERTISING DESIGN

RAYMOND A. BALLINGER, Director

Advertising designers are the architects of the printed page. They decide what drawings, paintings, photographs, lettering and type are to be used in the enormous amount of printed matter we see each day, and it is their job to put all these elements together into a finished design.

The term "advertising designer" is rather deceptive, for artists in this field find themselves designing, and often illustrating, not only advertisements but magazines, pamphlets, books, posters, packages, displays, film strips and even material for television.

The Museum School’s Department of Advertising Design works closely with leaders in advertising, publishing and graphic design to provide students with a first hand knowledge of their profession. Influential figures who have acted as guest lecturers and critics include S. Neil Fujita, Art Director, Columbia Records; Leo Lionni, Art Director, Fortune; Warren Blair, Art Director, Smith, Kline and French; Jerome Snyder, Art Director, Sports Illustrated; Lou Dorfsman, Art Director, CBS Radio; and Robert S. Smith, Art Director, William H. Weintraub and Company.
## Advertising Design *Diploma Curriculum*

<table>
<thead>
<tr>
<th></th>
<th>First Semester</th>
<th>Second Semester</th>
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<tbody>
<tr>
<td></td>
<td>Hours Clock</td>
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<td><strong>First Year Totals</strong></td>
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<tr>
<td>(see page 14)</td>
<td>17</td>
<td>17</td>
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<tr>
<td><strong>Second Year</strong></td>
<td></td>
<td></td>
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<tr>
<td>Lettering, Images and Alphabets</td>
<td>2.5</td>
<td>1.3</td>
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<tr>
<td>Studio Practice</td>
<td>2.5</td>
<td>1.3</td>
</tr>
<tr>
<td>Packaging and Display</td>
<td>—</td>
<td>—</td>
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<tr>
<td>†Graphic Arts</td>
<td>5</td>
<td>2.5</td>
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<tr>
<td>Advertising Design II: projects and workshop</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>Drawing</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>Painting</td>
<td>5</td>
<td>2.5</td>
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<tr>
<td>Art History I</td>
<td>1</td>
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<td><strong>Totals</strong></td>
<td>26</td>
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<tr>
<td><strong>Third Year</strong></td>
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<tr>
<td>Advertising Design III: projects and workshop</td>
<td>6</td>
<td>3</td>
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<tr>
<td>Painting</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Drawing</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>†Photography</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>34</td>
<td>17.5</td>
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</tbody>
</table>

**Fourth Year**

- Elective: †Photography, †Graphic Arts or special problems... 6 3 6 3
- Painting... 6 3 6 3
- Advertising Design IVa and b: projects and workshop... 9 4.5 9 4.5
- Advertising Drawing... 3 1.5 3 1.5
- Advertising Studio... 3 1.5 3 1.5
- †Typographic Design Workshop... 3 1.5 3 1.5
- Advertising Production... 3 1.5 3 1.5
- Art Today... 1 1 1 1
<table>
<thead>
<tr>
<th></th>
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<tr>
<td></td>
<td>Hours Clock</td>
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<tr>
<td>Advanced Lettering</td>
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<tr>
<td>Advertising Research: including field trips, guest critics</td>
<td>3</td>
<td>—</td>
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<tr>
<td>Art History II</td>
<td>1</td>
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<tr>
<td><strong>Totals</strong></td>
<td>31</td>
<td>14.5</td>
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</tbody>
</table>

*Four Year Total for Diploma: 125.2 Semester Credits*

*Degree candidates are required to take additional subjects listed on page 19.*

†Courses requiring a laboratory fee.
ART TEACHER EDUCATION

Evelyn C. Pennegar, Director
Louise B. Ballinger, Associate Director

Art teachers conduct the elementary and secondary school classes that introduce young people to the enjoyment of art. Their work may cover anything from drawing, painting and sculpture to graphic arts, crafts, art appreciation and even certain of the professional subjects taught in art schools.

The training of art teachers is extremely broad. To be successful, they must not only be accomplished artists but must also have a wide knowledge of literature, history, philosophy, psychology and the art of teaching, which they learn by actually conducting elementary and secondary school classes while they are still students.

Museum School graduates in this field receive the degree of Bachelor of Fine Arts in Education and are eligible for a College Provisional Certificate granted by the State of Pennsylvania to teach and supervise art in the public schools. Certification is not limited to Pennsylvania, however, and Museum School graduates hold key positions in school systems throughout the United States.
ART TEACHER EDUCATION Degree Curriculum

<table>
<thead>
<tr>
<th>First Semester Hours</th>
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</thead>
<tbody>
<tr>
<td>Clock</td>
<td>Credit</td>
<td>Clock</td>
<td>Credit</td>
</tr>
<tr>
<td>Art in Elementary Schools and laboratory</td>
<td>6</td>
<td>3</td>
<td>—</td>
</tr>
<tr>
<td>Art in Secondary Schools and laboratory</td>
<td>—</td>
<td>—</td>
<td>6</td>
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<tr>
<td>Introductory Psychology</td>
<td>3</td>
<td>3</td>
<td>—</td>
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<tr>
<td>Drawing and Painting (including water color)</td>
<td>6</td>
<td>3</td>
<td>—</td>
</tr>
<tr>
<td>Observation and Practice Teaching</td>
<td>—</td>
<td>—</td>
<td>6</td>
</tr>
<tr>
<td>Fashion Design: orientation</td>
<td>—</td>
<td>—</td>
<td>3</td>
</tr>
<tr>
<td>Art History I</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>History of Fashion and Furniture</td>
<td>1</td>
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<tr>
<td>English and American Literature</td>
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<td>History of U.S. and Pennsylvania</td>
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<td>General Sociology and Modern Social Problems</td>
<td>—</td>
<td>—</td>
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FOURTH YEAR

<table>
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<tr>
<td>Photography</td>
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<td>Elective: Painting, Drawing or Graphic Arts</td>
<td>6</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Art Curriculum: public schools</td>
<td>3</td>
<td>1.5</td>
<td>3</td>
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<tr>
<td>Jewelry and Metalwork</td>
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<td>1.5</td>
<td>3</td>
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<tr>
<td>Practice Teaching</td>
<td>12</td>
<td>6</td>
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<tr>
<td>Painting</td>
<td>—</td>
<td>—</td>
<td>6</td>
</tr>
<tr>
<td>Business Practice and Public Speaking</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Educational Psychology</td>
<td>3</td>
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<tr>
<td>Art Today</td>
<td>1</td>
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<tr>
<td><strong>Totals</strong></td>
<td>36</td>
<td>21</td>
<td>31</td>
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</tbody>
</table>

Four Year Total for Degree: 155.5 Semester Credits

FIRST YEAR TOTALS

The figure of 21 credits per semester includes both the Freshman diploma courses listed on page 14 and the first year degree courses, required for all Art Teacher Education students, listed on page 19.

SECOND YEAR

| Painting | 5 | 2.5 | 5 | 2.5 |
| History of Civilization (including World Geography) | 2 | 2 | 2 | 2 |
| History and Philosophy of Education: orientation | 3 | 3 | — | — |
| Principles of Education | — | — | 3 | 3 |
| Drawing | 5 | 2.5 | 5 | 2.5 |
| †School Arts and Crafts | 5 | 2.5 | — | — |
| †Industrial Design Workshop (including wood and wood products) | — | — | 5 | 2.5 |
| †Graphic Arts | 5 | 2.5 | 5 | 2.5 |
| Art History I | 1 | 1 | 1 | 1 |
| Hygiene | 2 | 2 | — | — |
| Physical Education | — | — | 2 | 1 |
| **Totals** | 28 | 18 | 28 | 17 |

THIRD YEAR

| Audio-Visual Aids | 3 | 2 | — | — |
| †Ceramics | 3 | 1.5 | 3 | 1.5 |
| Arts of Presentation (lettering, layout, theater arts and interior design) | 6 | 3 | 6 | 3 |

†Courses requiring a laboratory fee.
DIMENSIONAL DESIGN

William D. Parry, Richard H. Reinhardt and Aurelius Renzetti,
Co-Directors

This important new department was formed in 1954 to meet industry's growing demand for young men and women who have comprehensive training in three-dimensional design. Combining the background of the sculptor, the architect and the craftsman, dimensional designers find positions in a wide variety of fields ranging from the packaging and ceramics industries on the one hand to exhibit and stage design on the other.

Less concerned with engineering and production problems than the industrial designer, dimensional designers are primarily stylists, experts in presentation. Their broad training in design theory, visual techniques, experimental drawing and painting, ceramics, metals, photography, layout, exhibition techniques, over-all project development and a host of related subjects is planned to equip dimensional designers to create three-dimensional work ranging from match boxes to department store displays.
### Dimensional Design *Diploma Curriculum*

<table>
<thead>
<tr>
<th></th>
<th>First Semester Hours</th>
<th></th>
<th>Second Semester Hours</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Clock</td>
<td>Credit</td>
<td>Clock</td>
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**FIRST YEAR TOTALS**
(see page 14)

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<th></th>
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**SECOND YEAR**

<table>
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<tr>
<td>Design Theory II</td>
<td>2.5</td>
<td>1.3</td>
<td>2.5</td>
<td>1.3</td>
</tr>
<tr>
<td>Visual Techniques II: drafting, detailing, projections</td>
<td>2.5</td>
<td>1.3</td>
<td>2.5</td>
<td>1.3</td>
</tr>
<tr>
<td>Layout and Lettering</td>
<td>5</td>
<td>2.5</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Drawing II</td>
<td>—</td>
<td>—</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>†Dimensional Design II: project development</td>
<td>5</td>
<td>2.5</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>†Basic Science, Engineering and Workshop</td>
<td>5</td>
<td>2.5</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>†Materials, Fabrication Techniques and Design Analysis</td>
<td>5</td>
<td>2.5</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>Art History I</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Growth and Form in Architecture</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td><strong>Totals</strong></td>
<td>27</td>
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**THIRD YEAR**

<table>
<thead>
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<tbody>
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<td>†Ceramics</td>
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<td>Design Theory III</td>
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<tr>
<td>Arts of Presentation (lettering, layout, theater arts and interior design)</td>
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<td>3</td>
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<td>3</td>
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<tr>
<td>†Typographic Design Workshop</td>
<td>3</td>
<td>1.5</td>
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</tr>
<tr>
<td>†Dimensional Design IIIa and b: project development</td>
<td>12</td>
<td>6</td>
<td>12</td>
<td>6</td>
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<tr>
<td>†Photography</td>
<td>6</td>
<td>3</td>
<td>—</td>
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<tr>
<td>Painting</td>
<td>—</td>
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<td>6</td>
<td>3</td>
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<tr>
<td>Art History II</td>
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<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>History of Fashion and Furniture</td>
<td>1</td>
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<tr>
<td><strong>Totals</strong></td>
<td>35</td>
<td>18.5</td>
<td>32</td>
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</table>

**FOURTH YEAR**

<table>
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<th></th>
<th>Second Semester Hours</th>
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<tbody>
<tr>
<td>Elective: Drawing, Painting, †Graphic Arts or special problems</td>
<td>6</td>
<td>3</td>
<td>6</td>
<td>3</td>
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<tr>
<td>Theater Arts</td>
<td>6</td>
<td>3</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>†Dimensional Design IVa, b, c: project development, advanced packaging, exhibition and metal techniques</td>
<td>18</td>
<td>9</td>
<td>18</td>
<td>9</td>
</tr>
<tr>
<td>Art Today</td>
<td>1</td>
<td>1</td>
<td>1</td>
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</tr>
<tr>
<td><strong>Totals</strong></td>
<td>31</td>
<td>16</td>
<td>31</td>
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</table>

*Four Year Total for Diploma: 130.7 Semester Credits*

*Degree candidates are required to take additional subjects listed on page 19.*

†Courses requiring a laboratory fee.
FABRIC DESIGN

Helen Hartel, Director

Fabric designers create the forms and colors that decorate the thousands of cloth and paper products we see around us each day. They design woven and printed fabrics for clothing, upholstery and draperies; they create patterns for wallpaper and wrapping paper; and they may even design things so far afield as floor coverings, greeting cards and lampshades.

The fabric designer is an important force in both the fashion and home furnishings fields. Thus, at the Museum School, fabric design students are trained not only in the design and production of printed and woven fabrics, but receive basic training in the requirements of fashion design and interior design.

The business world’s share in this department’s work has ranged from Du Pont’s encouragement and guidance in experimental work with synthetic fibers to concrete assistance in curriculum planning by influential designer Hope Skillman. Other cooperating firms and designers include F. Schumacher and Company, Tammis Keefe, Irene Laverty, Moss Rose Manufacturing Company, James Lee and Sons, and Everfast Fabrics.
# Fabric Design *Diploma Curriculum*

<table>
<thead>
<tr>
<th>Course</th>
<th>First Semester</th>
<th>Second Semester</th>
<th>Total Semester Credits</th>
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<tr>
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</tr>
<tr>
<td>(see page 14)</td>
<td>17</td>
<td>17</td>
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</tr>
<tr>
<td><strong>Second Year</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Fabric Design IIa: design sources and workshop</td>
<td>5 2.5</td>
<td>5 2.5</td>
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<td>Layout and Lettering</td>
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<tr>
<td>Interior Design Orientation</td>
<td></td>
<td>5 2.5</td>
<td>2.5</td>
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<tr>
<td>Drawing</td>
<td>5 2.5</td>
<td>5 2.5</td>
<td>2.5</td>
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<tr>
<td>Fashion Design Orientation</td>
<td>5 2.5</td>
<td></td>
<td>2.5</td>
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<tr>
<td>Fabric Design IIb: weaving</td>
<td></td>
<td>5 2.5</td>
<td>2.5</td>
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<td>Graphic Arts</td>
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<td>5 2.5</td>
<td>2.5</td>
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<tr>
<td>Art History I</td>
<td>1 1</td>
<td>1 1</td>
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<tr>
<td>Growth and Form in Architecture</td>
<td>1 1</td>
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</tr>
<tr>
<td><strong>Totals</strong></td>
<td>27 14.5</td>
<td>27 14.5</td>
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<tr>
<td><strong>Third Year</strong></td>
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<tr>
<td>Photography</td>
<td>6 3</td>
<td>6 3</td>
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<tr>
<td><strong>Fourth Year</strong></td>
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<tr>
<td>Fabric Design IIIa and c: weaving</td>
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<td>6 3</td>
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<tr>
<td>Drawing</td>
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<tr>
<td>Fabric Design IIIb: printing</td>
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<tr>
<td>Art History II</td>
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<td>1 1</td>
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<tr>
<td>History of Fashion and Furniture</td>
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<td>1 1</td>
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<tr>
<td><strong>Totals</strong></td>
<td>32 17</td>
<td>32 17</td>
<td></td>
</tr>
</tbody>
</table>

*Degree candidates are required to take additional subjects listed on page 19.

†Courses requiring a laboratory fee.
FASHION DESIGN

Dorothy Parke, Director

Fashion designers plan the design, production and marketing of clothing and accessories. Combining the artist's imagination, the concrete skills of the dressmaker and the businessman's understanding of what the public buys and why, fashion designers are highly trained, versatile men and women with an unusual understanding of human beings.

The fashion design program trains students first as artists, offering them drawing, painting and design courses carefully geared to their needs. Building on this art foundation, it trains them as craftsmen and business people, giving them intensive work in the design and construction of clothing, in the field of fabrics, in research into design sources and in the coordination of the fashion field.

Fashion leaders who have assisted the Museum School in this task include such famous names as L'Aiglon, Bates Fabrics, Tina Leser, Hafner Associates, the Philadelphia and New York Fashion Groups and such major Philadelphia department stores as Gimbel Brothers, Lit Brothers, John Wanamaker's, Snellenburg's and Strawbridge and Clothier.
### Fashion Design *Diploma Curriculum*

<table>
<thead>
<tr>
<th></th>
<th>First Semester</th>
<th>Second Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Hours (Clock)</td>
<td>Credit</td>
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<tr>
<td></td>
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</tr>
<tr>
<td><strong>FIRST YEAR TOTALS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(see page 14)</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td><strong>SECOND YEAR</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>†Fashion Design IIa, b and c: fundamentals of construction and design, textile research and style adaptation; including coordination of the fashion field</td>
<td>15</td>
<td>7.5</td>
</tr>
<tr>
<td>†Fabric Design Orientation</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Drawing and Painting IIa (including water color)</td>
<td>2.5</td>
<td>1.3</td>
</tr>
<tr>
<td>Drawing and Painting IIb (including water color)</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>†Ceramics</td>
<td>2.5</td>
<td>1.3</td>
</tr>
<tr>
<td>Design Sources II: museum research and workshop; including fashion figure drawing, detailing and illustration</td>
<td>5</td>
<td>2.5</td>
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<tr>
<td>Art History I</td>
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<tr>
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<table>
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<tr>
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<td>Hours (Clock)</td>
<td>Credit</td>
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</tr>
<tr>
<td><strong>THIRD YEAR</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>†Fashion Design IIIa, b and c: trade projects and presentation; including coordination of the fashion field</td>
<td>18</td>
<td>9</td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FOURTH YEAR</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>†Fashion Design IVa, b and c: individualized creative design; fabrication and display of fashion accessories; including coordination of the fashion field</td>
<td>18</td>
<td>9</td>
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<tr>
<td>Painting</td>
<td>6</td>
<td>3</td>
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<tr>
<td>Design Sources IV: museum research and workshop; including fashion figure drawing, detailing and illustration</td>
<td>6</td>
<td>3</td>
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<td>Art Today</td>
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</table>

*Four Year Total for Diploma: 127.2 Semester Credits*

---

*Degree candidates are required to take additional subjects listed on page 19.*

†Courses requiring a laboratory fee.
FASHION ILLUSTRATION

Barbara Dezmelyk, Director

Fashion illustrators create pictures of the finished clothing and accessories that come from the workrooms of fashion designers. Working primarily for advertising agencies, fashion publications and the advertising departments of stores and other business organizations in the fashion field, fashion illustrators may also be called upon to illustrate the products of jewelry, perfume and cosmetic firms and may even design the packages in which such products are sold.

The Museum School’s fashion illustration program is built on the assumption that, first and foremost, fashion illustrators must draw superlatively, but beyond this, that they must have the fashion designer’s flair for style and the businessman’s understanding of how clothing is sold to a public whose ideas about fashion are constantly changing.

Artists and business people who have acted as guest critics and consultants in these courses have included illustrator Marcel Vertès, interpreting the artist’s rôle in fashion, Rita Macintosh of Container Corporation of America, discussing the problems of the packaging of fashion products, and Ira Low, Art Director of Lit Brothers, discussing the fashion illustrator’s rôle in retailing.
# Fashion Illustration *Diploma Curriculum*

<table>
<thead>
<tr>
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## Second Year

<table>
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<tr>
<th>Course Description</th>
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<tbody>
<tr>
<td>Fashion Illustration II: projects, workshop, criticism;</td>
<td>6 3</td>
<td></td>
</tr>
<tr>
<td>including coordination of the fashion field</td>
<td>5 2.5</td>
<td>5 2.5</td>
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<tr>
<td>Anatomy II: structure, form and growth</td>
<td>5 2.5</td>
<td></td>
</tr>
<tr>
<td>People and Backgrounds II</td>
<td></td>
<td>5 2.5</td>
</tr>
<tr>
<td>Fashion Figure II: style development</td>
<td>2.5 1.3</td>
<td>2.5 1.3</td>
</tr>
<tr>
<td>Drawing</td>
<td>2.5 1.3</td>
<td>2.5 1.3</td>
</tr>
<tr>
<td>†Ceramics</td>
<td>2.5 1.3</td>
<td>2.5 1.3</td>
</tr>
<tr>
<td>Painting</td>
<td>2.5 1.3</td>
<td>2.5 1.3</td>
</tr>
<tr>
<td>Layout and Lettering</td>
<td>5 2.5</td>
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<tr>
<td>Fashion Design and Construction</td>
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<td>Accessories Drawing II</td>
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## Third Year

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<tbody>
<tr>
<td>Fashion Illustration III: projects, workshop, criticism;</td>
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<td>including coordination of the fashion field</td>
<td>6 3</td>
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<tr>
<td>†Graphic Arts</td>
<td>6 3</td>
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<tr>
<td>†Photography</td>
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<td>6 3</td>
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<td>Fashion Figure III</td>
<td>6 3</td>
<td>6 3</td>
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<tr>
<td>†Typographic Design Orientation</td>
<td></td>
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<tr>
<td>Drawing</td>
<td>6 3</td>
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<tr>
<td>Painting</td>
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<tr>
<td>Art History II</td>
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<td>1 1</td>
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<tr>
<td>History of Fashion and Furniture</td>
<td>1 1</td>
<td>1 1</td>
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<tr>
<td>Totals</td>
<td>32 17</td>
<td>33.5 18</td>
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## Fourth Year

<table>
<thead>
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<th>Course Description</th>
<th>First Semester</th>
<th>Second Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Illustration IV: projects, workshop, criticism;</td>
<td>6 3</td>
<td></td>
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<tr>
<td>including coordination of the fashion field</td>
<td>6 3</td>
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</tr>
<tr>
<td>Painting</td>
<td>6 3</td>
<td>6 3</td>
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<tr>
<td>Elective: †Typographic Design Orientation (1955-56)</td>
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<tr>
<td>Advanced Fashion Figure IV</td>
<td>6 3</td>
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</tr>
<tr>
<td>Elective: †Photography, †Ceramics or Drawing</td>
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<td>6 3</td>
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<tr>
<td>Accessories Drawing</td>
<td>6 3</td>
<td>6 3</td>
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<tr>
<td>Art Today</td>
<td>1 1</td>
<td>1 1</td>
</tr>
<tr>
<td>Totals</td>
<td>31 16</td>
<td>32.5 17</td>
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</tbody>
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*Four Year Total for Diploma: 129.5 Semester Credits*

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*Degree candidates are required to take additional subjects listed on page 19.*

†*Courses requiring a laboratory fee.*
ILLUSTRATION

Henry C. Pitz, Director

Illustrators create the thousands of drawings and paintings that are published each day to go with the printed word. Books, magazines, newspapers, advertisements, posters, packages, pamphlets, record albums and an enormous variety of other printed material all call for the illustrator’s touch.

The illustrator’s job is to put on paper or canvas the look and feel of the world around him. Thus, the core of the illustration program at the Museum School is drawing and painting. Figure drawing, anatomy, recording and interpreting nature and the passing scene—these are the illustration student’s daily task.

The lively professional climate in the Museum School’s Department of Illustration is constantly stimulated by the appearance of guest artists who comprise, in effect, a “bluebook” of contemporary editorial art. Recent guests have included Al Parker, David Stone Martin, Robert Fawcett, Albert Dorne, Austin Briggs, Norman Kent, Suren Ermoyan, William A. Smith, and the celebrated British team of Jan Lewitt and George Him.
ILLUSTRATION  *Diploma Curriculum*

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SECOND YEAR

| Illustration IIa: composition and criticism | 2.5 | 1.3 | 2.5 | 1.3 |
| Illustration IIb: development | 2.5 | 1.3 | 2.5 | 1.3 |
| Anatomy II: structure, form and growth | 5 | 2.5 | — | — |
| People and Backgrounds II | — | — | 5 | 2.5 |
| Drawing | 5 | 2.5 | 5 | 2.5 |
| Painting | 5 | 2.5 | 5 | 2.5 |
| Layout and Lettering | 5 | 2.5 | 5 | 2.5 |
| Art History I | 1 | 1 | 1 | 1 |
| **Totals** | 26 | 13.6 | 26 | 13.6 |

THIRD YEAR

| Painting | 6 | 3 | 6 | 3 |
| Drawing | 6 | 3 | 6 | 3 |
| Typographic Design Workshop | 3 | 1.5 | — | — |
| The Passing Scene III | 3 | 1.5 | 3 | 1.5 |
| Illustration IIIb: development | 3 | 1.5 | 3 | 1.5 |
| Illustration IIIa: composition and criticism | 3 | 1.5 | 3 | 1.5 |

| People and Backgrounds III | 3 | 1.5 | 3 | 1.5 |
| Graphic Arts | 6 | 3 | — | — |
| Photography | — | — | 6 | 3 |
| Art History II | 1 | 1 | 1 | 1 |
| History of Fashion and Furniture | 1 | 1 | 1 | 1 |
| **Totals** | 35 | 18.5 | 32 | 17 |

FOURTH YEAR

| Painting | 6 | 3 | 6 | 3 |
| People and Backgrounds IV | 6 | 3 | — | — |
| Elective: †Photography, †Graphic Arts or special problems | — | — | 6 | 3 |
| The Passing Scene IV | 3 | 1.5 | 3 | 1.5 |
| Portfolio Preparation | 3 | 1.5 | 3 | 1.5 |
| Nature Notations | 3 | 1.5 | 3 | 1.5 |
| Illustration IVb: development | 3 | 1.5 | 3 | 1.5 |
| Illustration IVa: composition and criticism | 3 | 1.5 | 3 | 1.5 |
| Professional Practice | 3 | 1.5 | 3 | 1.5 |
| Art Today | 1 | 1 | 1 | 1 |
| **Totals** | 31 | 16 | 31 | 16 |

Four Year Total for Diploma: 128.7 Semester Credits

*Degree candidates are required to take additional subjects listed on page 19.

*Courses requiring a laboratory fee.
INDUSTRIAL DESIGN

JOSEPH CARREIRO, Director

Industrial designers work with industry to develop manufactured products and the facilities that turn them out. They design products ranging from can openers and desk lamps to refrigerators and air conditioning units; they work with engineers in designing the machines that make these products; and they often design the workrooms, cafeterias and parking lots of the workers who run the machines.

Part artist, part architect and part engineer, industrial designers do not undergo the exhaustive technical training of the engineer, but they must learn to combine their creative design ability with the probing, analytical viewpoint that allows them to talk the language of the engineers and industrialists with whom they work.

To provide the rich education that makes such a background possible, many of America’s leading designers and manufacturers have shared in the Department’s program. Among these are industrial designers Harold Van Doren and Seymour Robins, architects Louis Kahn and Enrico Peresutti, the Philco Corporation, The Budd Company, The Radio Corporation of America, the Aluminum Company of America, Penn Fruit, the Esterbrook Pen Company and Yale and Towne.
# Industrial Design *Diploma Curriculum*

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**Industrial Design IIIa and b:**  
project development (including architectural coordination and guest critics)  
12 6 12 6

†Project Development and Workshop  
6 3 6 3

Art History II  
1 1 1 1

**Totals**  
31 16 32.5 17

**FOURTH YEAR**

†Project Development Workshop  
including model making)  
6 3 6 3

Elective: Drawing, Painting,  
†Graphic Arts, †Photography or special problems  
6 3 6 3

Elective: †Typographic Design Orientation (1955-56)  
— — 1.5 1

Industrial Design IVa and b:  
project development (including architectural coordination and guest critics)  
12 6 12 6

Design Coordination: market research, merchandising, field trips  
3 2 3 2

Professional Preparation  
3 — 3 —

Art Today  
1 1 1 1

**Totals**  
31 15 32.5 16

*Four Year Total for Diploma: 127.2 Semester Credits*

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*Degree candidates are required to take additional subjects listed on page 19.*

†Courses requiring a laboratory fee.
INTERIOR DESIGN

George Mason, Director

Interior designers plan the interiors of the buildings in which we live and work. They choose the color schemes. They select and arrange furniture, carpeting, draperies, wallpaper, lighting fixtures and architectural details. And they plan the design, production and marketing of these products.

Since they create the surroundings in which people spend their lives, interior designers must have not only a strong design sense and substantial knowledge of how home furnishings are made and sold, but a broad understanding of human beings and their needs. Thus, interior designers’ training includes a wide selection of courses in design theory and the design and construction of home furnishings (many of which will be turned out in the School’s workshops) and at the same time places great emphasis on classes in interior planning and architectural coordination, where the key factor is one’s grasp of human psychology and how men’s lives are affected by their surroundings.

Influential designers and manufacturers in the home furnishings field who have cooperated in the Interior Design Department’s program—providing field trips, exhibition material and consultation—include Jens Risom, Knoll Associates, the Herman Miller Furniture Company, Jack Lenor Larsen, William Armbruster and Paul McCobb Associates.
# Interior Design *Diploma Curriculum*

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**FOURTH YEAR**

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<td>16</td>
<td>32.5</td>
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</table>

*Degree candidates are required to take additional subjects listed on page 19.*

†Courses requiring a laboratory fee.
PHOTOGRAPHY

Sol Mednick, Director

Photographers use the camera to record and interpret the world around them. The work of photographers appears in advertising, magazines, newspapers, books, pamphlets and nearly every other form of printed material. In addition to this, photography plays an outstanding part in scientific research, entertainment (motion pictures and television), education, display work, personal and business records, portraiture and decoration.

To become acute observers is the fundamental goal of photographers, as it is of all artists. Thus, the basic training of photographers at the Museum School is drawing, painting and design. From here students move to introductory camera and darkroom work. And finally they advance to more specialized courses in advertising, editorial and industrial photography, as well as other areas in which they wish to concentrate.

To build the professional point of view essential to success, the department has encouraged such varied activities as extensive documentary assignments for the City of Philadelphia and has taken advantage of the cooperation and critical advice of such influential photographers as Ben Rose, Arnold Newman, Louis Faurer, Ben Somoroff, Stephen Colhoun, and Irving Penn.
PHOTOGRAPHY *Diploma Curriculum

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SECOND YEAR

| Design Theory II | 2.5 | 1.3 | 2.5 | 1.3 |
| Ceramics | 2.5 | 1.3 | 2.5 | 1.3 |
| Photography II: project development | 5 | 2.5 | 5 | 2.5 |
| Layout and Lettering | 5 | 2.5 | 5 | 2.5 |
| Drawing | 5 | 2.5 | 5 | 2.5 |
| Painting | 5 | 2.5 | 5 | 2.5 |
| Art History I | 1 | 1 | 1 | 1 |
| Growth and Form in Architecture | 1 | 1 | 1 | 1 |
| **Totals** | 27 | 14.6 | 27 | 14.6 |

THIRD YEAR

| Painting | 6 | 3 | 6 | 3 |
| Photography IIIa and b | 12 | 6 | 12 | 6 |

FOURTH YEAR

| Drawing | 6 | 3 | 6 | 3 |
| Photography IVa, b and c: project development | 18 | 9 | 18 | 9 |
| Painting | 6 | 3 | 6 | 3 |
| Art Today | 1 | 1 | 1 | 1 |
| **Totals** | 31 | 16 | 31 | 16 |

Four Year Total for Diploma: 130.7 Semester Credits

*Degree candidates are required to take additional subjects listed on page 19.

†Courses requiring a laboratory fee.
DIVISIONS

The Divisions perform an all-important function as contributors to the Freshman Orientation Year and to the professional programs of the major departments, but they do not themselves offer courses leading to four year diplomas or the Bachelor of Fine Arts degree.

DRAWING AND PAINTING

Morris Berd, Director
Paul Froelich and Benjamin J. Eisenstat, Associate Directors

This largest of the School's divisions provides the foundation courses on which each department's professional program is built. All students receive extended training in drawing and painting during their freshman year and in the succeeding three years. The subject is taught both as an independent experience valuable in its own right, and as an experience directly related to each student's career field. Thus, a drawing and painting class for advertising designers will be conducted quite differently from such a class for fabric designers. But the fundamental value of the school's emphasis on a firm grounding in drawing and painting lies in the fact that it is in the drawing and painting studios that all the faculties of the artist are brought into play.

The anatomy of all living things—plants as well as people—is explored in drawing classes.
GRAPHIC ARTS

Benton Spruance, Director
Jerome Kaplan, Associate Director

The Division of Graphic Arts, like the Division of Drawing and Painting, is geared to offer the student an enormous variety of stimulating creative experiences that will bring all of his ability into play. Working in excellently equipped studios and in every important graphic medium—lithography, engraving on wood and metal, woodcutting, etching, aquatint, monotype, silk screen and stencil—all students face expressive and technical problems that will make a valuable contribution to their professional background, whatever field they may enter.

LIBERAL ARTS

Paul W. Partridge, Jr., Director

Courses in the Division of Liberal Arts form part of the training of all students at the Museum School. The number of liberal arts courses taken (see pages 18 and 19) determines whether the student is to receive a degree or a diploma, but whatever program may be chosen, the broad cultural background offered by this division is essential to the successful artist or designer. It is this division which is responsible for making articulate, well-informed men and women of the Museum School’s graduates.

METALS

Richard H. Reinhardt, Director

For both art and industry, the Twentieth Century is an age of metals. The purpose of the Metals Division is to explore this all-important material as it is used by the designer for industry and the hand craftsman. Richly
equipped for every kind of hand and machine work, the Metals Division contributes to the professional programs of all departments that include design in three dimensions as part of their training.

**Ceramics**

William D. Parry, *Director*

Training in the Ceramics Division forms part of the professional program of all students whose work involves design in three dimensions. The division's facilities are open not only to those students who have a special interest in the ceramics field (Dimensional Design majors, in particular) but to industrial and interior designers, Art Teacher Education students, fabric designers and the many others who will benefit from the experience of using the newly expanded facilities of this excellently equipped division.

**Typographic Design**

Samuel Maitin, *Director*

An understanding of the design possibilities and the technical considerations of type and printing is essential in many key careers of art and design. To meet the need for training in this complex and specialized field, this division was formed in 1954 with the cooperation of several leading typographic designers and leaders in the printing trades. Working in the School's expanded typographic workshop, students explore the design characteristics and application of the wide variety of types that may be used on the printed page, as well as their relation to printing processes.
Painting outdoors develops the student's observation of the world around him.
Lithography is a richly expressive medium for the growing artist and designer.
a survey of the new beachwear collections

seen on your newsstand April 12

Vogue Magazine for May 1956

The graphic symbol (above) is a rich creative field for advertising designers and illustrators, as is the interplay of pictures and type, shown in the Typographic Design page at left.

Package design (above) is an important function of advertising, industrial and dimensional design. Fashion illustration (right) demands both expert draftsmanship and knowledge of the fashion business.
Woven and printed materials are equally important products of the fabric designer, who must be both a highly imaginative artist and an intensively trained craftsman.
The decorative "spot" and the dramatic story illustration are both within the broad scope of the illustrator's training.
Drawing the human figure is an important part of the illustrator's training.
The design of compact, flexible exhibition units (left) for two and three dimensional work challenges the ingenuity of industrial and dimensional designers.

A two-part portable radio that snaps shut like an oyster (above) and a drinking fountain for children (left) suggest the diversity of the industrial designers’ work.
Boldly styled coats for evening and every day wear are only a part of the fashion designer's output at the Museum School.
Man-made fibers make new demands upon fashion design students.
A Toddler for a Rainy Day
The smartest of the smart cars

Posters, book jackets, promotional folders, lettering are the daily assignments of the advertising designer.
Figure drawing, the woodcut and the landscape enrich Museum School students from their first day of study to their last.
Practice teaching in elementary and secondary schools is a key feature of the Art Teacher Education program.
Crafts projects—like the design of marionettes—are a useful preparation for future teachers who will someday assign these very projects to elementary and secondary school classes.
The full range of fashion — beach wear to evening wear to accessories — is the province of the fashion illustrator.
Practical jobs like the design of household objects and fanciful problems like the design of toys are the daily tasks of dimensional and industrial designers. The kitchen ware at left is from the Division of Metals, a key factor in the School’s many three dimensional design courses.
The Ceramics Division plays a major role in three dimensional design training.
Furniture design projects—culminating in full size or scale models—are a significant part of the education of interior and industrial designers.
he design of complete rooms—and their presentation in detailed models—is the interior designer's dominant concern.
Finding dramatic ways of presenting products, people and events is the job of the advertising, editorial and industrial photographers trained at the Museum School.
Designing and hanging the unique decorations for the colorful Christmas party is a Museum School tradition.

Jazz concerts by such famous performers as Dave Brubeck (above) and square dancing (right) are popular events in an active schedule of student activities.
STUDENT ACTIVITIES

Students at the Museum School take advantage both of the active social and cultural life at the School itself and of the rich resources of America's third largest city. The school year is highlighted by dances, parties, receptions and other social affairs—sponsored by the School, the Alumni Association and the students themselves—and by exhibitions, conferences, concerts, film showings and other cultural events. And within easy reach are the Philadelphia Museum of Art, the Museum of the University of Pennsylvania, the city's most active theaters, its art galleries and the nationally famous Academy of Music.

STUDENT COUNCIL

One of the most important student activities is the Student Council, which works with the School administration to plan many of the student affairs and to serve as an expression of student opinion. The Student Council is composed of representatives of the entire student body. The Council consists of sixteen members, four each from the freshman, sophomore, junior and senior classes, elected at the beginning of each semester. This group is consulted on the many administrative policies in which the advice of the student body is needed.

HONOR COURT

Discipline at the Museum School is enforced when necessary by the student group known as the Honor Court. Recognizing that as adults and professionals they must assume the responsibility of judging their own actions, the student body selects the representatives who comprise the Honor Court and empowers them to make recommendations to the Dean, the Student Advisors and the Student Council regarding School regulations and suitable penalties for infractions of these regulations.
STUDENT ADVISORS

The representatives of the School administration with whom the Student Council works in its capacity as leaders and spokesmen for the student body are the Student Advisors, who help plan student affairs and act as the administration’s spokesmen at Council meetings.

An equally important function of the advisors is to be helpful in solving the problems which students usually encounter during their school careers. Through a year-long program of individual and group interviews designed to reach every member of the student body, the advisors become acquainted with each student. Thus, the advisors are able to help him make such decisions as the choice of a major, the choice of a degree or diploma curriculum and counsel him on many other important steps.

FACULTY COUNCIL

Working with the Student Council and the School administration the Faculty Council meets each month to consider matters of general School policy and School administration and to make appropriate recommendations to the Dean and to the Board of Governors. The Council also seeks to achieve closer cooperation with the students by coordinating the Faculty Council’s activities with those of the Student Council.

ALUMNI ASSOCIATION

The Alumni Association of the Philadelphia Museum School of Art offers an annual program of activities planned to help former students keep in touch with their alma mater. The Annual Alumni Banquet, held each spring, brings
together hundreds of friends of the School. At this time the Alumni Association awards its medal to the person who has done most for the School during the past year. This coincides with the opening of the Annual Alumni Exhibition, each year featuring a display of work by a representative group of distinguished artists and designers trained at the Museum School. And throughout the year, the Association’s members enjoy exhibition openings and other social affairs and receive the Alumni Newsletter, containing information about their School and their friends.

In addition to providing scholarship aid to deserving undergraduates, the Association shares in the formulation of School policy and assists in the planning of a variety of events. Most popular of these are the career conferences at which students are invited to meet and discuss their work with graduates who have won distinction in the fields which the students hope to enter.

**Exhibitions**

Throughout the year, the School’s exhibition gallery is the scene of varied displays of distinguished art and design, both of our time and the past. These exhibitions are planned primarily for their educational value to students in the School’s professional programs, secondarily for their important cultural contribution to the community at large.

Recent exhibitions have included such diverse events as “Five Advertising Designers and Five Illustrators,” honoring leading artists in Philadelphia’s business world; “Drawings by De Kooning, Lipchitz and Martinelli”; “Landmarks of Photography,” a display of the work of photography’s 19th century pioneers; “Lewitt-Him,” the work of England’s famous graphic design team; “Fashion and Editorial Art from Seventeen,” honoring the popular magazine for teenagers; and “New Paintings, Drawings and Watercolors by Paul Froelich,” a one-man show by the distinguished Philadelphia painter and art director.

Two annual exhibitions climax the school year. “Meet Our Instructors,” the annual faculty show, is held in March. “Young Designers,” the traditional exhibition of student work, runs from April through June.
ENROLLMENT PROCEDURE FOR FRESHMEN

BASIC ENTRANCE REQUIREMENTS: applicants must be at least sixteen years old and have a high school diploma or its equivalent.

Step 1: Application, Part One
An Application for Admission must be obtained from the Director of Admissions, filled out and returned with an Application Fee of $5.00.

Step 2: Application, Part Two
When the above form and the $5.00 fee are received, the student is mailed Part Two of the Application for Admission. This form is to be given to the applicant's secondary school, which will fill it out and return it to the Admissions Office.

Step 3: Portfolio and Interview
When the Museum School sends Part II of the application form, the applicant is scheduled for a personal interview with the Director of Admissions and is asked to submit a portfolio of art work for evaluation.

Step 4: Matriculation
Accepted applicants are then required to pay a Matriculation Fee of $10.00. This fee is paid only once during the student's school career. The Application and Matriculation Fees are not returnable and neither will be considered advance credit toward tuition payments.

Step 5: Medical Form
After payment of the Matriculation Fee the applicant will receive the School's Medical Form which is to be filled out and returned by the applicant's family physician.

Step 6: Registration and Payment
Accepted applicants must (a) register in person (b) complete class rosters and all other forms (c) pay tuition and all incidental fees during the periods set aside for this purpose in the School Calendar.
**FEES FOR FRESHMEN YEAR: First Semester**

**DIPLOMA CANDIDATES**

Basic Tuition .......................................................... $250.00
Laboratory fees for Design in Three Dimensions (half day), Graphic Arts (half day), and Science Workshop (half day) at $2.50 per half day per semester ........................................... 7.50
Locker and Maintenance fee ........................................ 10.00
Library fee for the year ............................................... 5.00

Total ................................................................. $272.50

**DEGREE CANDIDATES**

Basic Tuition .......................................................... $250.00
Additional charge for degree subjects (see page 19) at the rate of $15 per semester credit ........................................ 60.00
Laboratory fees for Design in Three Dimensions (half day), Graphic Arts (half day), and Science Workshop (half day) at $2.50 per half day per semester .... 7.50
Locker and Maintenance fee ........................................ 10.00
Library fee for the year ............................................... 5.00

Total ................................................................. $332.50

**FEES FOR FRESHMEN YEAR: Second Semester**

**DIPLOMA CANDIDATES**

Basic Tuition .......................................................... $250.00
Laboratory fees for Design in Three Dimensions (half day), Graphic Arts (half day), and Science Workshop (half day) at $2.50 per half day per semester .... 7.50

Total ................................................................. $257.50

**DEGREE CANDIDATES**

Basic Tuition .......................................................... $250.00
Additional charge for degree subjects (see page 19) at the rate of $15 per semester credit ........................................ 60.00
Laboratory fees for Design in Three Dimensions (half day), Graphic Arts (half day), and Science Workshop (half day) at $2.50 per half day per semester .... 7.50

Total ................................................................. $317.50
FEES FOR FEBRUARY FRESHMEN

Freshmen entering in February, like all other students, are required to complete eight full semesters of work to qualify for graduation. They are not permitted to take any degree courses during the first semester but may begin these courses the following fall. Their tuition for the first semester is as follows:

- Basic Tuition: $250.00
- Laboratory fees: Design in Three Dimensions (one full day), Graphic Arts (half day) and Science Workshop (half day) at the rate of $2.50 per day per semester: $10.00
- Locker and Maintenance fee: $10.00
- Library fee: $5.00
- Total: $275.00

TUITION AND FEES

Application Fee to be enclosed when Application for Admission, Part I, is submitted: $5.00

Matriculation Fee to be paid when statement is presented: $10.00

Basic Tuition Per Semester payable at registration for fall and spring semesters: $250.00

Additional Tuition For Degree Work is $15 per semester credit for all degree courses listed on page 19. The Average Cost For Degree Courses Per Semester (in addition to the basic tuition of $250) is approximately: $75.00

Laboratory Fee per half day (or any fraction of a half day) per semester: $2.50
Courses Requiring Laboratory Fees:

Basic Science and Engineering
Ceramics
Design Analysis
Design in Three Dimensions for Freshmen
Graphic Arts
Materials and Fabrication Techniques
Metals (including jewelry and silversmithing)
Project Development Workshops

School Arts and Crafts, Woodshop and
Industrial Design Workshop (including woodshop) for Art Teacher Education students
Science Workshop
Typographic Design
All Dimensional Design courses
All Fabric Design courses
All Fashion Design Workshop courses
All Photography courses

Locker and Maintenance Fee ................................................. 10.00

Library Fee ........................................................................ 5.00

Late Rostering Fee for rostering after stated period (see School Calendar) ........................................... 5.00

Late Registration Fee for registration after stated period (see School Calendar) .......................................... 5.00

Re-Examination Fee for privilege of making up examinations and project evaluations missed .............................................. 5.00

Graduation Fee payable during rostering period before student’s final semester at school (see School Calendar) .................................................. 10.00

Studio Courses Repeated Due To Failure must be paid for at the rate of $32 per half day per semester. See the section titled “Grade of F” in “General Information”.

Liberal Arts and Lecture Courses Repeated Due To Failure must be paid for at the rate of $15 per semester credit. See the section titled “Grade of F” in “General Information”. 
SCHOLARSHIPS

All tuition scholarships offered by the Museum School are awarded annually on the basis of need and merit. Although scholarships and tuition aid may be granted initially for one year or four years, the School reserves the right to terminate this assistance at the end of any semester if the student’s work falls below scholarship standards (note requirements stated below) or if his financial need is lessened to the point where, in the School’s judgment, tuition help is no longer necessary. All students who receive scholarships are required to perform various services for the School which, it is hoped, will not conflict with their classwork or other essential responsibilities. The details of these services will be explained by the Student Advisors one week before the beginning of each semester.

The scholarships offered by the School are as follows:

FOR ENTERING FRESHMEN

1. Two (2) full tuition four year scholarships, each valued at $2,000; open to graduates of accredited public or private high schools within the United States or its territories.

2. Ten (10) full tuition one year scholarships, each valued at $500: two (2) to graduates of public high schools within the City of Philadelphia; two (2) to graduates of public high schools within the Commonwealth of Pennsylvania but outside the City of Philadelphia; two (2) to graduates of public high schools within the City of New York; one (1) to a graduate of a public high school within the State of New Jersey; one (1) to a student designated by the Scholastic Art Awards Competition; two (2) to non-citizen, non-resident applicants who satisfy the admissions requirements of the School and are cleared by the Institute of International Education, Inc., 1 East 67th Street, New York 21, New York.

3. Ten (10) half tuition one year scholarships, each valued at $250; available to graduates of accredited public or private high schools within the United States or its territories.

FOR MUSEUM SCHOOL STUDENTS ENTERING THEIR 2nd, 3rd or 4th YEAR

A limited number of partial tuition scholarships is awarded annually to students who have spent at least one year (two consecutive semesters) at the Museum School and whose scholastic record and need justify such assistance.
**HOW TO APPLY FOR SCHOLARSHIP AID**

*Entering freshmen* who wish to be considered for tuition scholarship aid must first complete and return an Application for Admission as explained on Page 76 of this catalogue. This should then be sent to the School’s Office of Admissions with a note asking for a Scholarship Application. After the Application for Admission has been processed and approved, the Scholarship Application will be sent. The completed Scholarship Application should be returned to the Office of Admissions. Note that freshman scholarships are available only to students entering the Museum School in September and not to those entering in February.

*Students already in School*, who are entering their 2nd, 3rd or 4th year and can qualify for tuition aid on the basis of need and scholastic rank (grades of B or better for one year immediately preceding a request for aid) may obtain the necessary application forms from the Student Advisors. The completed forms should be filed in the Office of the Dean.

Applicants for freshman scholarships must file their completed scholarship application forms between September 1 and April 30 of the school year preceding the year when they wish to begin their studies. Applicants already enrolled at the Museum School, who wish to be considered for 2nd, 3rd or 4th year scholarship aid, must file completed applications between February 1 and April 30 of the school year preceding the year for which they request assistance. Notification of the School’s decisions will be made in writing to all applicants by June 30.

The School’s tuition aid scholarship program for deserving students is made possible through funds provided by the School as well as through accumulated bequests and gifts from the individuals and organizations listed below:

- Alumni Association of PMSA
- Associate Committee of Women
- Chapman Biddle
- James H. Cresson
- Robert P. De Silver
- Edward Tomkin Dobbins
- William H. Ely
- The Esterbrook Pen Company
- Samuel S. Fleisher Art Memorial
- Clayton French
- Elizabeth Duane Gillespie
- Samuel E. Goldberg
- Emily Leland Harrison
- John Thomas Harrison
- Thomas Skelton Harrison
- M. Theresa Keehmle
- Charles Godfrey Leland
- Frank Hamilton Magee
- Georgia B. McIlhenny
- Mr. and Mrs. John McIlhenny
- Charles V. Neuman
- Penn Fruit Company
- Aspasia E. Ramborger
- Annie E. Sinnott
- Joseph E. Temple
- William Weightman
- Thomas Raeburn White
- Rynear Williams, Jr.
Edward Steichen receives the Philadelphia Museum School of Art Design Award.

AWARDS

PHILADELPHIA MUSEUM SCHOOL OF ART DESIGN AWARD

Each year, at June Commencement, the Museum School presents a symbolic cluster of stars to the artist-designer who, during the past year, has through his work done the most to broaden public acceptance of good design as it relates to contemporary life. Honored in 1954—the first time the award was made—was the influential interior designer Paul McCobb. In 1955, the award was presented to Edward Steichen, pioneer American photographer and Director of the Photography Department of the Museum of Modern Art.

AWARDS FOR DISTINGUISHED ACHIEVEMENT

Also at the June Commencement exercises, symbolic clusters of stars are presented to two graduates of the Museum School who have achieved distinction in the professions for which they were trained at the School. Recent award winners include fashion designer Tina Leser and photographer Irving Penn.
STUDENT PRIZES

Climaxing the School’s Commencement exercises in June, some sixty prizes are awarded both to graduating seniors and students in the freshman, sophomore and junior classes. These honors include . . .

Outstanding Service Awards: to the senior boy and senior girl who have made the largest contribution to the School in point of service, cooperation, interest and general concern for the welfare of the School and their fellow students during their four years of study.

Faculty Achievement Awards: to two students in each of the freshman, sophomore, junior and senior classes who, during the past year, have shown the greatest overall development in their work.

Departmental Awards: to those students in each year of each of the School’s ten departments who have demonstrated outstanding achievement in their majors during the past year.

Divisional Awards: to those students who have demonstrated outstanding achievement in each of the School’s Divisions during the past year.

Other Awards:

W. H. Ely Bequest—Travel Award for Illustrators
Philadelphia Print Club Prize in Graphics
Philadelphia Chapter, Industrial Designers Institute Certificates of Achievement
Samuel Goldberg Awards in Fashion Design

All awards, except the four listed directly above, are made possible through the combined resources of funds established by the Philadelphia Museum School of Art and the following persons, organizations and trusts:

Emma S. Crozier
Frederick Graff
Thomas Skelton Harrison
Jacob Labe, Jr. Memorial
Henry Leland

Art Directors’ Club of Philadelphia
Mercury-Stat Company
Elizabeth B. Roberts
Annie E. Sinnott
Joseph E. Temple
GENERAL INFORMATION

DAYS AND HOURS OF ATTENDANCE

Classes are held at the Museum School Monday through Saturday. Most students' class schedules are based on a five-day week, but in the cases of some students the week necessarily carries into Saturday. Workshop classes begin at 9 each morning, ending at 3 for freshmen and sophomores, at 4 for juniors and seniors. Certain liberal arts courses continue until a later hour. Saturday classes for September freshmen end at 11:30; those for freshmen entering in February end at 3.

ATTENDANCE REQUIREMENTS

Regular attendance is required in all classes. No more than three (3) absences are permitted in any course during any one semester. These are for emergencies only and do not require medical certification. Each lateness to class will be recorded as one fourth (¼) of an absence. A student will be marked late if he arrives within 15 minutes after the class is scheduled to begin. After that he will be marked absent. Students who miss class time because of lateness or absence must complete all course requirements.

Seniors who have been on the Dean’s list throughout their junior year are allowed the privilege of additional absences in the fall semester if circumstances require it—with the written approval of their individual instructors on forms available at the Office of the Student Advisors. This privilege will be extended to the spring semester provided that the senior remains on the Dean’s list for the fall semester.

More than three (3) absences during a semester, for any reason whatever, will lower the course grade as follows: over three (3) but no more than four (4) absences reduce the grade one level, from A to B, for example; over four (4) but no more than five (5) reduce the grade two levels, as from A to C. Over five (5) absences will result in a failing grade of F.

MEDICAL REQUIREMENTS

Approved applicants are required to submit a confidential medical report filled out by their family physician on a form provided by the Office of Admissions. This form includes the vaccination certification required by State Law.

DEGREE AND DIPLOMA REQUIREMENTS

Degrees and diplomas are awarded after the satisfactory completion of no fewer than four years' work. A four year average of C is the minimum requirement for degree or diploma graduation. Degree and diploma candidates must complete an Application for Graduation in consultation with the Director of Liberal Arts. This must be done during the rostering period preceding registration for the final semester of the senior year. Students failing to meet this requirement will not be graduated.

ADVANCED STANDING

Students who wish to transfer from other colleges and enter the Museum School with advanced standing must submit the necessary application forms, scholastic
records and portfolio of art work to the Admissions Office (as outlined in the section titled “Enrollment Procedure for Freshmen”), which will determine the level—freshmen, sophomore, junior or senior—at which the student is equipped to begin work.

Students who enter the School with advanced standing based on credit from other institutions are awarded degrees or diplomas only after the satisfactory completion of no fewer than two years of full-time work in one of the School’s ten major departments.

PART-TIME STUDENTS

Part-time students with a degree objective may register only for courses offered by the Division of Liberal Arts. Arrangements to attend these classes must be made with the Director of the Division of Liberal Arts. Tuition for these courses is $15 per semester credit. A library fee of $5 is required.

PAYMENTS

Checks and money orders are to be made payable to the Philadelphia Museum School of Art.

COURSE CHANGES

No course change will be allowed after the end of the second week of either semester. Sessions missed due to such a change will be considered as absences. A failing grade will be recorded for courses dropped after the second week. The proper forms for course changes must be filled out in the Office of the Student Advisors.

CHANGES IN MAJORS

No change in a departmental major will be allowed after the end of the second week of the fall semester. The proper forms for a change in a major course must be filled out in the Office of the Student Advisors, signed by the proper department heads and approved by the Dean.

The School reserves the right to recommend a change of major on the basis of a student’s scholastic record, character or other considerations.

DISMISSAL

The School reserves the right to terminate a student’s association with the School at any time for a just cause. Students dismissed may obtain refunds in accordance with the regulations noted below.

WITHDRAWAL PROCEDURE

In the event that a student wishes to withdraw from the School, he must fill out an official Withdrawal Form obtained at the Office of the Student Advisors. Only after this form has been certified by the Registrar and approved by the Dean is the student’s withdrawal completed.
REFUNDS AFTER WITHDRAWAL

Day School refunds authorized for cause when withdrawal has been completed (see above) will be calculated as follows:

- Students in attendance two weeks or less .......................... 80%
- Between two and three weeks ........................................ 60%
- Between three and four weeks ..................................... 40%
- Between four and five weeks ..................................... 20%
- After five weeks ....................................................... 0%

GRADING SYSTEM

Grades are recorded at the end of each semester’s work and are mailed to the students. The grading system is as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Interpretation</th>
<th>Grade Point Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>excellent</td>
<td>3</td>
</tr>
<tr>
<td>B</td>
<td>good</td>
<td>2</td>
</tr>
<tr>
<td>C</td>
<td>fair</td>
<td>1</td>
</tr>
<tr>
<td>D</td>
<td>poor but passing</td>
<td>0</td>
</tr>
<tr>
<td>E</td>
<td>incomplete</td>
<td>0</td>
</tr>
<tr>
<td>F</td>
<td>failing</td>
<td>-1</td>
</tr>
</tbody>
</table>

GRADE OF E FOR INCOMPLETE WORK

Note that an E carries no grade point credit and that if and when it is finally replaced by a passing mark the grade point average is not altered. Grade point averages are computed at the close of each semester and are not subject to change. It is important to keep this fact in mind, since a grade of E may seriously affect a student’s eligibility for scholarship aid, as well as his class rank as filed with his draft board.

The grade of E received in any subject at the end of the Fall semester must be removed by March 1 of the Spring semester. A grade of E received at the end of the Spring semester must be removed prior to November 1 of the Fall semester. If the required work is not presented at the times noted above, the grade of E automatically becomes an F.

The student who has received an E in a course for the semester’s work should see the instructor involved and make arrangements with him to complete the work. The student should then obtain the proper form from the Office of the Student Advisors, pay the $5 re-evaluation fee to the Registrar, and submit the form with the completed work to the instructor. The instructor will enter the new grade and sign the form. It is the responsibility of the student to return the completed form to the Records Office.

GRADE OF F FOR FAILURE

A grade of F received at the end of either semester requires the re-rostering of that subject or its equivalent, with the approval of the Student Advisors. An additional course fee is payable upon registering for a repeat course resulting from a failure. The fee for a lecture course is $15 per semester credit; for a 2½ or 3 hour workshop course, $32 per semester, plus the necessary laboratory fees, if any; and for equivalent courses not part of the day school program, in the evening school or on Saturday mornings, the standard rates required in that particular division of the School.
COST OF MATERIALS

The approximate cost of materials for the freshman year is $100. The cost for other years varies with the student’s individual course schedule.

LIBRARY

The School library is open throughout the school year according to the following schedule: Monday through Friday, 8:30 a.m. to 5:15 p.m.; Saturdays, 8:45 a.m. to 12:15 p.m. On the 20 Tuesdays and 20 Thursdays on which evening classes are held, the library does not close at 5:15 but remains open until 7.

SUPPLY STORE

Materials available to students in the School’s supply store are sold at cost plus a small handling charge. The hours when supplies may be purchased are posted on the door of the store.

CAFETERIA

The School Cafeteria is open daily from 11:30 to 1:00, Monday through Friday.

DEAN’S LIST

Students who maintain an average of B or better qualify for inclusion in the Dean’s list, published at the end of each semester.

ROSTER AND FEE CHANGES

Rosters and fees are subject to change without notice.

STUDENT WORK

The School reserves the right to retain one example of each student’s work each semester, to be added to the Permanent Collection of Student Art for national exhibit.

SMOKING AND FIRE REGULATIONS

Students are permitted to smoke only in the School Cafeteria. Fire regulations prohibit smoking in any other part of the building. This ruling is strictly enforced. Fire drill regulations are posted throughout the building at all times.

VETERANS

The Museum School is approved for veterans.

BOARD OF EDUCATION SCHOLARSHIP STUDENTS

Board of Education Scholarship students are required to pay the difference between the School’s full tuition fees and the $400 annual appropriation awarded by the Board.
Advertising design and photography—taught by active professionals—are popular evening courses.

**EVENING AND SATURDAY MORNING CLASSES FOR ADULTS**

A wide selection of evening and Saturday morning classes for adults—amateurs, professionals and professionals-to-be—is offered each year from October through March.

Particular stress is placed upon professional courses that complement the day school program and act as lively refreshers for practicing artists and designers who wish to expand their capacities.

Held Tuesday and Thursday evenings from 7 to 10 and Saturday mornings from 9 to 12, classes include such diverse subjects as painting and drawing, advertising design, industrial design, interior design, fabric and fashion design, photography, jewelry and silversmithing, ceramics and many others.

A separate publication on the evening and Saturday morning classes for adults, listing dates and fees, is available on request.

Students may receive degree or diploma credit for evening and Saturday courses. The Philadelphia Public Schools and many other school systems grant in-service credit to teachers successfully completing these courses.
SATURDAY MORNING CLASSES
FOR YOUNG PEOPLE

Also running from October through March are the Museum School’s Saturday Morning Classes for Young People, conducted by distinguished professional artists and teachers. Meeting Saturdays from 9 to noon, these classes introduce the practice and appreciation of art to students of elementary and secondary school age. A separate publication on this program, listing dates and fees, is available on request.

Students who have attended the Young People’s Classes for four years are awarded a Museum School Certificate of Merit and receive enrollment preference among applicants for admission to the School’s college-level professional program. They are also eligible for the two $250 half-tuition scholarships awarded each spring to the outstanding boy and girl who are leaving the Young People’s Classes to attend the Museum School full-time the following fall.

Fashion illustration is one of three pre-professional programs for advanced students in the Classes for Young People.
PHILADELPHIA MUSEUM OF ART

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Mrs. Thomas Hart
Mrs. J. Bertram Hervey
Mrs. Joseph B. Hutchinson
Mrs. R. Sturgis Ingersoll
Mrs. Walter C. Janney
Mrs. John Story Jenks
Mrs. H. Fairfax Leary, Jr.
Mrs. Richard W. Lloyd
Mrs. Henry Lyne
Mrs. W. Logan MacCoy
Mrs. Staunton B. Peck
Mrs. J. Howard Pew
Mrs. Alfred Coxe Prime
Mrs. Benjamin Rush
Mrs. C. Shillard-Smith
Mrs. William T. Tonner
Mrs. Joseph P. Townsend, Jr.
Mrs. Clarence A. Warden
Mrs. John Wintersteen
Mrs. F. Woodson Hancock, Sustaining
Mrs. Edward Wright Baird, Honorary
Mrs. Russell Duane, Honorary
SCHOOL CALENDAR: 1955–1956

FALL SEMESTER

Begins Monday, September 19, 1955, and Ends Saturday, January 28, 1956

Freshman Registration—Monday, September 12, 1955. Degree candidates must consult with the Director of Liberal Arts before filling out their basic freshman roster forms.

Registration for 2nd, 3rd, 4th Year Students—Tuesday, September 13, and Wednesday, September 14, 1955: 9 a.m. to noon and 1 p.m. to 4 p.m. All degree candidates (including Art Teacher Education students) as well as students who have incompletes (grade of E) or failures (grade of F) must consult with the Director of Liberal Arts before filling out their roster forms.

Freshman Orientation—Thursday, September 15. All freshmen report at 10 a.m.

Late Registration Period—Thursday, September 15, Friday, September 16, and Tuesday, September 20, through noon Saturday, October 1, 1955. Late registration fee required as noted elsewhere in this catalogue.

No Registration—Saturday, September 17, Monday, September 19 or after 12 noon Saturday, October 1, 1955.


Last Day for Removal of E (Incomplete) Grade received in Spring Semester, 1955—Tuesday, November 1, 1955. See section titled “Grade of E” in “General Information.”

Thanksgiving Vacation—Wednesday, November 23 through Saturday, November 26, 1955.

Rostering for Spring Semester—Monday, December 5 through Saturday, December 10, 1955. Classes are held on these days. Applications for mid-year Graduation must be filed at this time (see “General Information—Degree and Diploma Requirements”). Late fee for rostering after scheduled dates, as noted elsewhere in this catalogue.

Registration for Spring Semester for current and newly admitted students (February freshmen and students with advanced standing)—Monday, January 23 through Saturday, January 28, 1956, during the hours of 9 to 12 and 1 to 4 on weekdays and 9 to 12 on Saturdays. Classes are held on these days.

Mid-Year Graduation—Friday, January 27, 1956, at 3 p.m.

Last Day of Classes—Saturday, January 28, 1956.

SPRING SEMESTER


February Freshmen Orientation—Saturday, January 28, at 10 a.m.


Late Registration Period—Monday, January 30, through noon Saturday, February 11, 1956. Late fee required as noted elsewhere in this catalogue.

No Registration after 12 noon, Saturday, February 11, 1956.

Last Day for Removal of E (Incomplete) Grade received in preceding Fall Semester—Thursday, March 1, 1956.

Spring Vacation—Monday, March 26 through Saturday, March 31, 1956.

Rostering for Fall Semester 1956—Monday, April 23 through 12 noon, Saturday, April 28, 1956. Classes will be held on these days. Applications for June Graduation must be filed at this time (see “General Information—Degree and Diploma Requirements”). Late fee for rostering after scheduled dates, as noted elsewhere in this catalogue.

Last Day of Classes—Saturday, May 26, 1956.

Commencement—Monday, June 4, 1956. Commencement exercises are held from 2 p.m. to 3:30 p.m. at the School, followed from 3:30 p.m. to 5:30 p.m. by a reception and preview of the student exhibition for graduating seniors, their parents and their instructors, and from 8 p.m. to 10:30 p.m. by the annual Open House for all students, parents, instructors and friends of the School.
SCHOOL CALENDAR: 1956–1957

FALL SEMESTER

Begins Monday, September 17, 1956, and Ends Saturday, January 26, 1957.

Freshman Registration—Monday, September 10, 1956. Degree candidates must consult with the Director of Liberal Arts before filling out their basic freshman roster forms.

Freshman Orientation—Thursday, September 13. All freshmen report at 10 a.m.

Registration for 2nd, 3rd, 4th Year Students—Tuesday, September 11 and Wednesday, September 12, 1956: 9 a.m. to noon, 1 p.m. to 4 p.m. All degree candidates (including Art Teacher Education students) as well as students who have incompletes (grade of E) or failures (grade of F) must consult with the Director of Liberal Arts before filling out their roster forms.

Late Registration Period—Thursday, September 13, Friday, September 14, and Tuesday, September 18 through noon Saturday, September 29, 1956. Late registration fee required as noted elsewhere in this catalogue.

No Registration—Saturday, September 15, Monday, September 17 or after 12 noon Saturday, September 29, 1956.

First Day of Classes—Monday, September 17, 1956.

Last Day for Removal of E (Incomplete) Grade received in Spring Semester 1956—Thursday, November 1, 1956. See section titled “Grade of E” in “General Information.”

Thanksgiving Vacation—Wednesday, November 21 through Saturday, November 24, 1956.

Rostering for Spring Semester—Monday, December 3 through Saturday, December 8, 1956. Classes are held on these days. Applications for mid-year Graduation must be filed at this time (see “General Information—Degree and Diploma Requirements”). Late fee for rostering after scheduled dates, as noted elsewhere in this catalogue.

Winter Vacation—Monday, December 24, 1956, through Tuesday, January 8, 1957.
Registration for Spring Semester for current and newly admitted students (February freshmen and students with advanced standing)—Monday, January 21 through Saturday, January 26, 1957, during the hours of 9 to 12 and 1 to 4 on weekdays and 9 to 12 on Saturdays. Classes are held on these days.

Mid-Year Graduation—Friday, January 25, 1957, at 3 p.m.

Last Day of Classes—Saturday, January 26, 1957.

Spring Semester


February Freshmen Orientation—Saturday, January 26 at 10 a.m.


Late Registration Period—Monday, January 28, through noon Saturday, February 9, 1957. Late fee required as noted elsewhere in this catalogue.

No Registration after 12 noon, Saturday, February 9, 1957.

Last Day for Removal of E (Incomplete) Grade received in preceding Fall Semester—Friday, March 1, 1957.


Rostering for Fall Semester 1957—Monday, April 22 through 12 noon, Saturday, April 27, 1957. Classes will be held on these days. Applications for June Graduation must be filed at this time (see “General Information—Degree and Diploma Requirements”). Late fee for rostering after scheduled dates, as noted elsewhere in this catalogue.

Last Day of Classes—Saturday, May 25, 1957.

Commencement—Monday, June 3, 1957. Commencement exercises are held from 2 p.m. to 3:30 p.m. at the School, followed from 3:30 p.m. to 5:30 p.m. by a reception and preview of the student exhibition for graduating seniors, their parents and their instructors, and from 8 p.m. to 10:30 p.m. by the annual Open House for all students, parents, instructors and friends of the School.
CREDITS

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Student Work