



The year 1967-68 was one of decision at the College, a time when the Administration and Trustees determined on a course of action which will without question profoundly affect the course of professional art and design education and change the face of the College plant.

It was decided to undertake a development program which, during the next ten years, will seek gifts totaling 16 million dollars. The funds raised will strengthen and expand our undergraduate and graduate professional programs, will reinforce these programs with the up-to-date equipment and instructional resources contemporary practice requires, will add to the financial strength of the College and, most importantly, will renew and expand the College campus. This all-College effort—the PCA Centennial Program—will command much of the energies of the Board of Trustees and Administration, and will enlist volunteer leadership drawn from the community at large.

The decision to launch the PCA Centennial Program was not made lightly.* Compelling considerations included the growing social need for professionally trained artists and designers, the increasing number of young people seeking entrance to the College, and the necessity to break the bonds of cramped and obsolete studios and classrooms and give faculty and students the space and facilities needed for their work. The central buildings of the College are more than 100 years old, and the present physical plant is not by any standard equal to the educational task of the years ahead.

The way toward solution to campus expansion was greatly clarified by the unparalleled opportunity which has come to

the College to acquire by gift-purchase an adjacent towering office building. This building will adapt most effectively to the varied needs of the College, affording ideal space for modern design studios and shops, academic classrooms, library and audio-visual facilities, and may, perhaps, house other schools of the visual and performing arts which, with PCA, will make up a consortium or federation of arts colleges.

In determining to undertake the PCA Centennial Program, the College also found inspiration in the recent past. The past decade, 1958-68, was one of marked fruition. It was in that period that the College became autonomous, a full degree curriculum was established, Middle States academic accreditation was obtained, the College's first President was inaugurated, the faculty and the administration underwent strengthening reorganization, and the first Masters program was established with others in the planning stages. PCA was also happy to report that, during 1968, a nearby apartment house was acquired and converted to provide College supervised residence for approximately 175 students.

By the academic year 1967-68, PCA had indeed achieved a position of pre-eminence among institutions of higher education devoted to the preparation of the artist and the designer. Our reputation is now a national one for quality of education. But it also was abundantly clear that the College, in a physical sense as well as an educational sense, had reached a breaking point beyond which walls could not be stretched, and the growing classes could no longer be properly accommodated.

* Since 1957, the Board of Trustees has ordered six independent studies, and has been guided by their major findings.

In consequence, the management consultant organization of George A. Brakeley & Company, Incorporated, was retained to determine the feasibility of a Development program. After months of observation, study and key interviews, the Brakeley organization submitted a report to the Board of Trustees which showed that the College has a sound case to present in seeking support from business, industry, foundations, trustees, alumni and other friends of the College.

Accordingly, with the full endorsement of the Trustees, PCA confidently embarks upon the PCA Centennial Program for which the Brakeley organization will provide specific fund program management and counselling services. As the academic year closed, the College looked ahead, with good heart and faith, to the great task to which it had set itself. The challenge is to keep the College in the forefront of art education across America. To do it *now* is the opportunity.

I hope that many of our friends will be impressed by the present state of the Philadelphia College of Art, as outlined in this report, and will be moved to help to secure the future of this important Philadelphia educational institution.

Howard A. Wolf
Chairman of the Board





In its undergraduate programs, the College continued to provide the creative environment necessary to achieve professional and intellectual excellence. The emphasis, as always, was upon motivation—demanding from students the commitment to achieve their fullest potential. If the burdens upon students were great, they were equally so upon the academic and professional faculties charged with the effective implementation of the new three-year major and elective curricula.

In the Spring of 1968, the College completed the first year of its first program in graduate education. Seven students were enrolled in the program leading to a Master of Arts degree in Art Education. With this first program firmly established, the College turned its attention to the development of several MFA curricula, the first of which is expected to be offered in the Fall of 1969. Experimental inter-disciplinary programs in Visual Communication and Urban Community Design are planned in addition to those in single disciplines such as Sculpture, Illustration and Industrial Design.

The College's library holdings increased by 6,271 volumes and the film and slide collections by 51 films and 5,982 slides, respectively. This was made possible by substantial grants from the U.S. Office of Education. Within the academic year, the growth in numbers of full-time faculty continued, increasing from 50 to 54 percent of the total teaching staff. During this period, there were 73 full-time and 62 part-time members of the faculty.

Several important procedural changes took place. The College launched a pre-

registration and faculty advisory program in the Spring of 1968, providing students with more effective guidance in the selection of their academic courses. The new three-year major and Related Arts elective programming was made fully operational, further increasing the student's ability to select courses from a wide range of options to suit his individual needs. The subject of experimental inter-departmental projects was also investigated and some of these are expected to be in operation in the near future.

Registration set a new high for the Summer Pre-College Program, indicative of the effectiveness and importance of this offering to young people hopeful of embarking on college level training in art. Three hundred and forty-nine students were enrolled during the July and August sessions. Additionally, 24 undergraduate students were enrolled for painting and sculpture workshops and selected liberal arts courses.

New instructional facilities include a darkroom for photography majors, a graphic design production laboratory and full utilization of the new Reinhardt studio building for the Graphic Design and Ceramics departments. This studio was entirely built and made operational by Assistant Dean of Faculty Richard H. Reinhardt, and several students, during the summer of 1967. The Liberal Arts Department also found itself in improved and spacious quarters through its move to the new North Annex at Broad and Spruce Streets.

The College has acquired a 16-story apartment building at 301 South Fifteenth Street for use as a student residence hall. The towering building, formerly the Bellerich Apartments, accommodates 175 men and women. The new residence hall is located near the main College buildings and, in effect, returns to the campus those students formerly housed at the Seventh and Delancey Streets residence. In announcing the acquisition of the residence hall, Howard A. Wolf, chairman of the Board of Trustees, declared: "This is a most significant step in our overall development program. It reflects our steadily rising enrollment and the expansion of our professional programs." The College has reiterated that the strongest financial support will be needed from alumni, business and industry to endow the new facility.

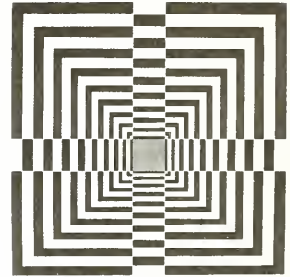


The College continued to involve and identify itself with programs having as their goal a better life for the community in which it lives. This was expressed primarily in educational service to the community's youth. This community educational service—helping disadvantaged youth to develop their artistic talent—is not new at the College. For the past four years, the College has operated a laboratory school of art for elementary and secondary school children under grants from The Loeb Charitable Trusts. This project, supervised by the Art Education Department, has demonstrated that artistically talented young people exist in the poverty areas and that much can be done to prepare them for admission to the College.

In the academic year 1967-68, the College was afforded several additional opportunities to involve itself in the betterment of disadvantaged youth. Under a grant received from the Philadelphia Foundation, the College conducted in the summer of 1968 a four-week art instruction program for disadvantaged high school students. This project, under the supervision of the Art Education Department, offered intensive studio and related studies as well as help in overcoming educational and cultural deficiencies. Students who did well were encouraged to continue their art training with the hope that some would successfully qualify for eventual admission to the College's professional programs. Also, responding to an appeal by the President's Council on Youth Opportunities asking colleges to share their resources with young people during the summer months, the College participated in a summer cooperative program with the neighboring YM & YWHA branch of the Jewish Ys and Centers of Greater Philadelphia. Under the program, youngsters were given art instruction by the College and took part in YM & YWHA sports programs. Acting through its Community Affairs Committee, the College also made its South Annex available without cost to the Hawthorne Community Center

which conducted a summer language, art and reading program for disadvantaged youngsters.

The College, with much appreciation, received from Professor Edna Andrade 100 prints of her work, "Free at Last," done as a tribute to the Reverend Martin Luther King. The prints were offered for sale by the College. Proceeds have been used to establish the Martin Luther King Scholarship Fund. The College also continued its traditional participation in the United Fund.



Many of the nations most distinguished firms have engaged with the College in cooperative research and development projects. Among those firms with which the College has been privileged to work with in "cooperatives" are General Motors Corp., Ford Motor Co., General Electric Co., E. I. DuPont de Nemours & Co., Ethicon, Inc., Westinghouse Electric Corp., Radio Corporation of America, Eastman Kodak Co., Aluminum Co. of America, Dow Chemical Co., Armo Steel Corp., The Black & Decker Mfg. Co., Penn Central Co., Litton Industries, Inc. (Monroe Cal. Co.), Atlantic Richfield Co., Yale & Towne, St. Regis Paper Co., Mead Corp., Corning Glass Works, Armstrong Cork Co., Rohm & Haas Co., Penn Fruit Co. and Atlantic Aviation Division.

The Union of Independent Colleges of Art—of which the College is a charter member—received \$102,492 from the U.S. Office of Education. The Title III grant, coupled with some matching funds from the six member professional art colleges, will implement a six-point program for the fiscal year 1969. The program includes grants for independent study by faculty members, faculty exchanges, a visitor-lecturer program, a cooperative resources exchange and funding for four institute sessions to study means of strengthening the colleges' liberal arts programs. Dean Tollefson, assistant director of the Kansas City Regional Conference on Higher Education, was named executive director of the UICA.

The National Association of Schools of Art held a four-day conclave in Philadelphia. Some 100 delegates from 40 art schools attended the fall, 1967, meeting which had as its theme: "Forces for Change in Art and Design Education." President Culler and Dean of Faculty George R. Bunker were among the group in charge of arrangements for the NASA meeting.

UICA and NASA

Alumni Association Annual Giving

With the largest membership in its history, the Alumni Association continued to make important contributions to the advancement of the College. A major event was the sponsorship of "An Evening with Charles Eames," a lecture by the famed artist and designer which was attended by approximately 2000 at the Bellevue-Stratford Hotel. This was the first of a series of cultural activities planned for professional value and public enlightenment. The Alumni Association also conducted its third annual Telethon, placing calls across the country seeking new members and support for the annual appeal. The results set new highs in both membership and gifts. The Alumni Association also began regular publication of the Philadelphia College of Art Bulletin in a new design and format.

Annual giving to the College again increased in both the number of contributors and the amounts given. A total of \$228,333 was contributed for the fiscal year July 1, 1967, to June 30, 1968. This was an increase of \$87,539 over the comparable preceding period. Alumni giving for 1967-68 was \$30,680.81 compared with \$17,842.81 for the preceding period. Trustee giving for 1967-68 totaled \$35,999.22 compared with \$20,526.80 for the preceding period. The College also received support from non-alumni, business and industry, government, parents of students, foundations, faculty, staff and organizations.

The College conferred three honorary doctorates of fine arts at Spring Commencement. They were presented to Thomas Wilfred, founder of the Art Institute of Light, a non-profit organization devoted to research and education in the use of light as an independent aesthetic medium; Lessing J. Rosenwald, former board chairman of Sears, Roebuck and Co., and Louise Nevelson, internationally-known sculptress. The Alumni Award was conferred upon Arnold Roth, illustrator and cartoonist and a member of the Class of 1950. Miss Kathryn Bloom, director of the Arts and Humanities Program of the U.S. Office of Education, delivered the Commencement Address. She received the College's Award of Merit.

Among the distinguished lecturers and visitors to the campus during the academic year were Charles Eames, designer and artist; Robert Arneson, West Coast artist; Rudolf Freund, a member of the Class of 1936 and recipient of the 1966 Alumni Award; Frank Caplan, president and general manager of Creative Playthings; Dr. Hsio-Yen Shih, then curator-designate of the Far Eastern Department of the Royal Ontario Museum; A. Hostrup Pedersen, president of Georg Jensen Co. and president of the National Arts and Crafts Council of Denmark; Edward W. Robinson, vice-president—agency director of the Provident Home Life Insurance Co. and La Monte Young, composer, director, performer and teacher.

The College's program of exhibitions, held for the benefit of the students and the public, drew excellent reaction from its audiences

and from the critics. Exhibitions included works by Benton Spruance, designs by Charles Eames, graphic arts by alumni of the Allgemeineine Gewerbeschule, Basle, craft and environmental design by alumni of the College, an international film festival, works of professional artists and designers selected by the faculty, works by students in the Saturday Morning program and Student Annual, the traditional year-end presentation of outstanding student work.



The College, its faculty and students continued to receive national recognition and awards. Four individuals received Fulbright grants. They were Thomas Doulis, assistant professor, English and Humanities; William J. Kelly, a senior majoring in painting; S. Nicholas Burpulis, a senior majoring in sculpture and William Stein, of the library staff. In addition, two alumni, Arthur V. Sawyer, Class of 1967, and Myron Brody, Class of 1965, also received Fulbright grants. The nationally-circulated professional publication "Design News" honored the Industrial Design Department for educational achievement and cited two of its students for the design of a recreational vehicle. The College's Loeb Laboratory was awarded a Certificate of Meritorious Service by the Thomas Durham School. The 1967 Senior Year Book was selected as a winner in the 18th Annual Printing Industries of America Graphic Arts Award Competition. A Louis Comfort Tiffany Foundation grant to pursue work in silversmithing techniques for sculptural purposes was awarded Assistant Professor Olaf Skoogfors. Instructor Lois Johnson received a major award at the American Color Print Society Exhibition in Trenton, N.J. Associate Professor Albert Gold's painting, "Down Eastern," was awarded a Woodmere Endowment Fund Prize by the Woodmere Art Gallery. Lecturer Lili Blumenau's book, "Creative Designs in Wall Hangings," was published by Crown. Lecturer Isa Barnett was invited to participate in a combat artist program in Vietnam. Ivan Barnett, a major in illustration, received an award of merit from the Society of Illustrators. Associate Professor Kenneth Hiebert received

an award from the Type Directors Club of New York. Instructor Louis M. Riccio received a Harley J. Earl Fellowship for graduate work in Industrial Design at Stanford University.

George D. Culler,
President



The President, Board of Trustees, Faculty and Students mourn the passing of the distinguished artist and teacher, a member of the College faculty since 1934.

He has set a high mark of attainment for the host of students who had the good fortune to "sit at his feet." His warmth and spontaneity, his understanding and sympathy, mark him as an "homme extraordinaire."
Lessing J. Rosenwald

Ultimately, the quality of a college depends upon how much its alumni and friends care about it.

This Honor Roll is published in the Annual Report as a tribute to those alumni, parents and friends who contributed to the College's 1967-68 Annual Fund Appeal (July 1, 1967 to June 30, 1968). By their loyal and generous support they are helping to make possible the broadening of our educational programs, the strengthening of our scholarship resources and the development of our physical facilities. To them the College expresses its deepest appreciation.

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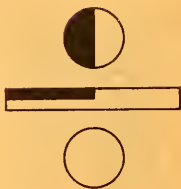
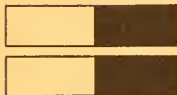
Dr. & Mrs. Henry Lee Willet
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Philadelphia College of Art
 Summary Statement
 of Current Income,
 Expenditures
 and Appropriations
 Year Ended June 30, 1968

Current Income:		
Tuition and fees	1,666,022	
Auxiliary enterprises	197,127	
Appropriation from City of Philadelphia	12,000	
Appropriation from Commonwealth of Pennsylvania	283,179	
Gifts and grants expended	250,748	
Endowment income expended	44,158	
Other sources	14,511	
Total Current Income		2,467,745
Current Expenditures:		
General administration and general expense	579,283	
Instruction and departmental research	1,046,820	
Library	92,620	
Operation and maintenance of physical plant	281,352	
Auxiliary enterprises	219,938	
Student aid	182,782	
Total Current Expenditures		2,402,795
Appropriations to:		
Loan funds		4,644
Development funds		64,950
Total Current Expenditures and Appropriations		2,472,389
Excess of current expenditures and appropriations over current income		\$ 4,644

Notes to Financial Statements June 30, 1968 1) Property, plant and equipment are stated at the following values: Land—assessed value for transfer tax purposes as of June 30, 1964. Buildings and building improvements—current replacement value as determined for insurance purposes as of June 30, 1964 plus subsequent additions at cost. Equipment and furnishings—sound value (replacement cost less accumulated depreciation) as determined by an

appraisal dated July 1, 1965 with subsequent additions at cost. Library books—\$1.00 a volume. In accordance with generally accepted accounting principles for a college, no provision has been made in the accounts for depreciation of plant and equipment. 2) Notes payable to bank include one note in the principal amount of \$182,400 as of June 30, 1968, which is payable in semi-annual installments of \$3,800 with interest at 5 3/4 % and is secured by a mortgage on College

real estate, and a second note payable to bank in the principal amount of \$224,000 as of June 30, 1968, which is payable September 25, 1968 with interest at 6 1/4 %. The mortgage note payable in the principal amount of \$568,000 is due in monthly installments of \$4,315 (including interest at 6 1/2 %) commencing January 1, 1969 and is secured by a mortgage on premises 1432-34 Spruce Street, Philadelphia, Pennsylvania, which are included in the financial statements

at a cost of \$906,434. 3) The College has a pension plan provided through Teachers Insurance Annuity Association covering faculty and administrative staff personnel. The total pension expense for the year was \$27,521. The College's policy is to fund pension cost accrued.

Philadelphia College of Art
 Condensed Balance Sheet
 June 30, 1968

Assets

Current Funds:

General:

Cash	91,744	
Appropriations receivable, Commonwealth of Penna.	88,494	
Accounts receivable, other	23,777	
Supply store inventory, at cost	42,616	
Prepaid expenses	<u>1,108</u>	247,739

Restricted:

Cash		244,253
------	--	---------

Endowment Funds and Funds Functioning as

Endowment:

Uninvested principal cash	9,668	
Stocks and bonds at cost (quoted market value \$1,043,577)	<u>1,000,349</u>	1,010,017

Loan Funds:

Cash	11,483	
Notes and accounts receivable	<u>320,544</u>	332,027

Plant Funds (notes 1 and 2):

Development fund-cash	142,754	
Land, buildings and improvements	4,399,022	
Equipment and furnishings	748,344	
Library books	<u>26,691</u>	<u>5,316,811</u>

\$7,150,847

See accompanying
 Notes to Financial
 Statements

Liabilities and Fund Balances

Current Funds:

General:

Accounts payable and accrued expenses	148,120	
Student deposits and advance tuition	68,507	
Fund balance	<u>31,112</u>	247,739

Restricted:

Unexpended fund balances		244,253
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Endowment Funds and Funds Functioning as

Endowment:

Principal of funds:

General purpose	671,496	
Special purpose	<u>338,521</u>	1,010,017

Loan Funds:

Student aid funds		332,027
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Plant Funds:

Development fund	142,754	
Notes payable (note 2)	406,400	
Mortgage note payable (note 2)	568,000	
Net investment in plant	<u>4,199,657</u>	<u>5,316,811</u>

\$7,150,847

Philadelphia College of Art
 Summary Statement
 of Changes in Funds
 Year Ended June 30, 1968

	Current Funds		Endowment Funds and Funds Functioning as Endowment
	General	Restricted	
Balance at beginning of year	<u>35,756</u>	<u>246,445</u>	<u>996,666</u>
Add (deduct):			
Excess of expenditures and appropriations over income	(4,644)	—	—
Endowment and other investment income	—	58,503	—
Gifts and grants	—	228,333	12,749
General fees designated for development funds	—	—	—
Proceeds from borrowing	—	—	—
Gain on sale of investments, net	—	—	602
Additions to plant and equipment from:			
Current funds	—	—	—
Development funds	—	—	—
Expended endowment income and gifts and grants transferred to current operations	—	(294,906)	—
Transfer (to) from other funds	—	(4,271)	—
Reduction in indebtedness	—	—	—
Other	—	10,149	—
	<u>(4,644)</u>	<u>(2,192)</u>	<u>13,351</u>
Balance at end of year	<u>\$ 31,112</u>	<u>\$ 244,253</u>	<u>\$1,010,017</u>

PAID BY CHECK
 NUMBER 1000000000
 STATEMENTS

Plant Funds

Loan
Funds

Development
Funds

Net Investment
in Plant

290,070

120,607

3,953,560

—

—

—

41,795

—

—

—

13,346

—

—

53,430

—

—

792,000

(792,000)

—

—

—

—

—

159,113

—

(871,384)

871,384

—

—

—

4,644

69,221

—

—

(7,600)

7,600

(4,482)

(26,866)

—

41,957

22,147

246,097

\$ 332,027

\$ 142,754

\$4,199,657

The Board of Trustees

Philadelphia College of Art.

We have examined the condensed balance sheet of Philadelphia College of Art as of June 30, 1968 and the related statement of current income, expenditures, appropriations and current general funds balance and the several statements of changes in funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying condensed balance sheet and statement of current income, expenditures, appropriations and current general funds balance and the several statements of changes in funds present fairly the financial position of Philadelphia College of Art at June 30, 1968 and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Peat, Marwick, Mitchell & Co.

Philadelphia, Pennsylvania

August 2, 1968

Certified Public Accountants' Report

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- Industrial Design, John Andrews
- Painting, Morris Berd and Larry Day
- Photography and Film, Sol Mednick
- Printmaking, Jerome Kaplan
- Sculpture, Dennis Leon
- Liberal Arts, Bernard Hanson
- Foundation Program, Leonard Lehrer
and Richard Stetser

Librarian
Hazel Gustow



The Philadelphia College of Art was established in 1876, as an outgrowth of the Centennial Exposition, to train artists and designers primarily for industry. Originally, it was a corporate part of the Pennsylvania Museum and School of Industrial Arts.

PCA in 1893 moved to its present site at Broad and Pine Streets in center city. Successive name changes in this century record advancements in institutional character and purpose: 1938, Philadelphia Museum and School of Industrial Arts; 1949, Philadelphia Museum School of Art; 1959, upon final accreditation by the Middle States Association of Colleges and Secondary Schools, Philadelphia Museum College of Art and, in 1964, with independence from the Philadelphia Museum of Art Corporation, Philadelphia College of Art.

The Bachelor of Fine Arts degree is awarded to professional majors in: Graphic Design, Illustration, Environmental Design, Art Education, Craft, Fabric Design, Sculpture, Printmaking, Painting, Photography and Film. The Bachelor of Science degree is awarded in Industrial Design. A graduate program has begun with the Master of Arts in Art Education and will be followed by a Master of Fine Arts in Sculpture, Painting, Printmaking, Graphic Design, Industrial, Fabric, and Environmental Design, Photography and Film and Craft and Advanced Materials Design.

The College's Evening Division offers part-time study leading to a professional Certificate or an Associate in Arts degree. A pre-college summer program provides studio experience for students requiring additional training in art.

Among the course subjects which supplement the programs of most major departments are drawing and painting, printmaking, ceramics, sculpture, metals (including jewelry and silversmithing), typographic design and liberal arts. All classroom projects are closely integrated with developments in the contemporary design fields. Problems are often organized in collaboration with the design departments of leading industries. Distinguished guest critics and artist designers, closely associated with the College, visit the classes regularly. Over nine decades, the College has trained approximately 10,000 artists, designers and teachers.

Philadelphia College of Art
Broad and Pine Streets
Philadelphia, Pennsylvania 19102
(215) KI 6-0545

