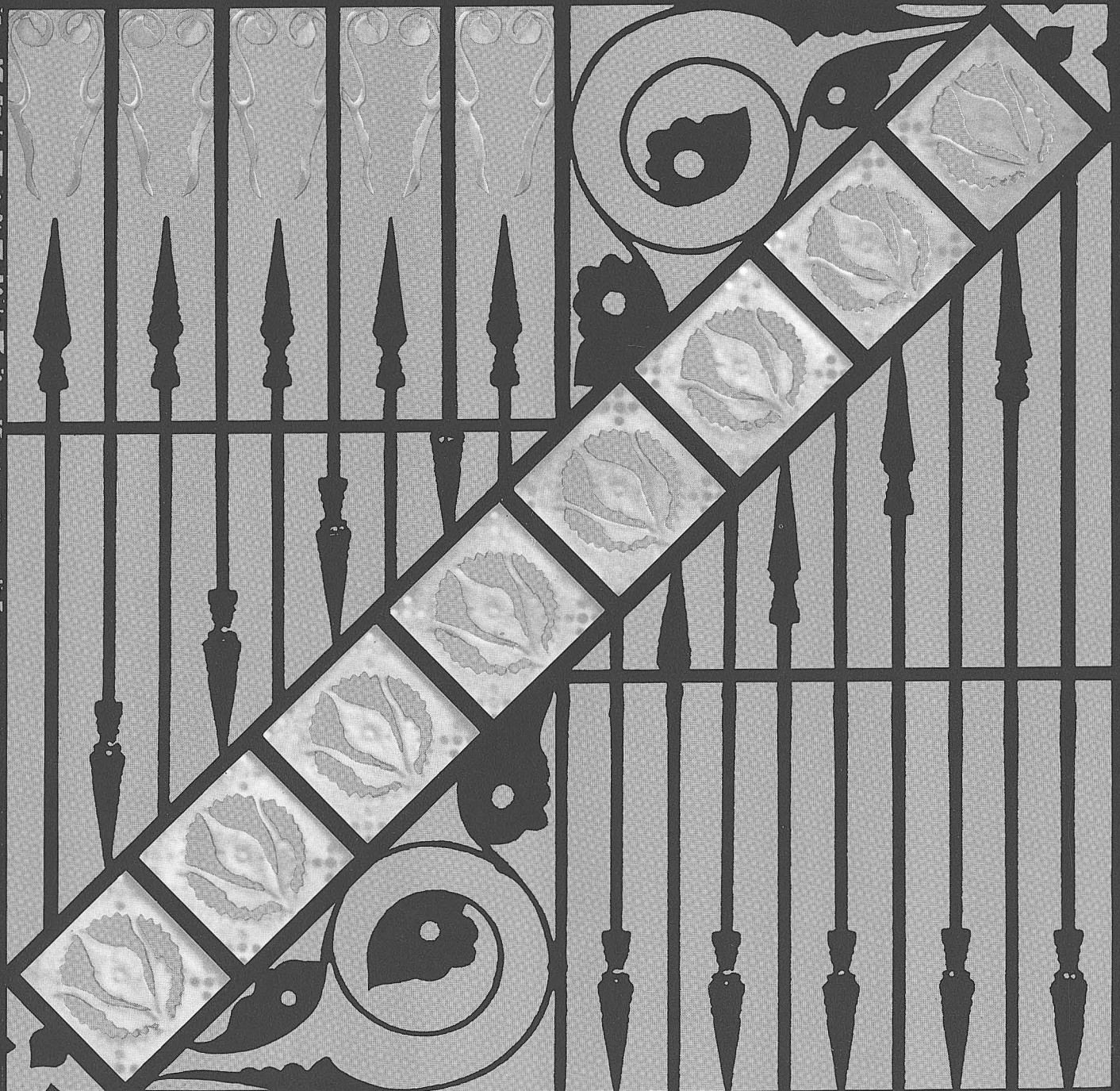


**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS**  
**FOUNDED 1805**

**ANNUAL REPORT JANUARY 1, 1980 – DECEMBER 31, 1980**





**THE ONE HUNDRED AND SEVENTY-FIFTH**  
**ANNUAL REPORT**  
**OF THE**  
**PENNSYLVANIA ACADEMY OF THE FINE ARTS**  
**1980**

The Pennsylvania Academy of the Fine Arts celebrated its 175th anniversary in 1980. Since its founding in 1805, the Pennsylvania Academy has been dedicated to collecting the finest in American Art and to educating many of the country's outstanding artists.

The present and third Academy building is a designated National Historic Landmark; it is a splendid Victorian building which was a major attraction of the Centennial celebration in 1876 and which houses its galleries and its school. It was restored to its former glory for the Bicentennial and now stands as the only completely authentically restored Frank Furness building of this era in Philadelphia.

Pennsylvania Academy of the Fine Arts  
Broad and Cherry Streets  
Philadelphia, PA 19102  
Telephone: (215) 972-7600  
Tour information: 972-7608

Hours: Tuesday — Saturday, 10-5;  
Sunday, 1-5; Closed Monday  
Admission: \$1; Children, Students,  
Senior Citizens, \$.50

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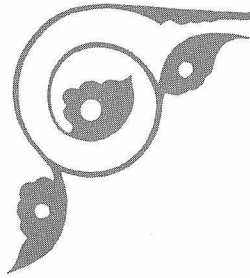
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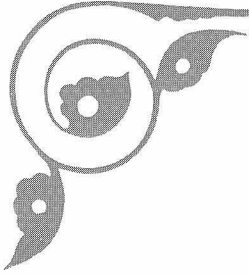
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**EXHIBITIONS OF  
THE 175TH ANNIVERSARY YEAR**



**MAIN GALLERIES  
SELECTIONS FROM THE  
PERMANENT COLLECTION**

December 29, 1979 — February 20, 1980

**WASHINGTON ALLSTON:  
MAN OF GENIUS**

February 28 — April 27, 1980

**ANNUAL STUDENT EXHIBITION**

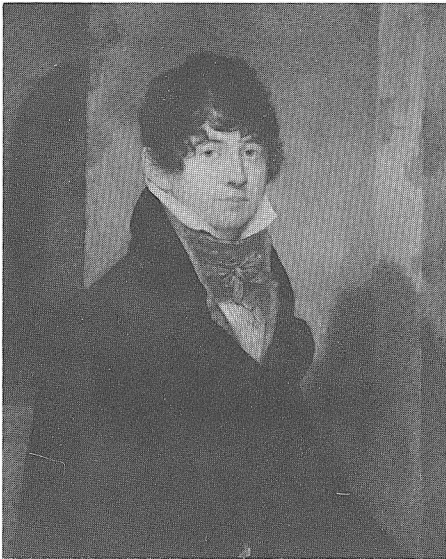
May 16 — June 8, 1980

**THE ART OF DANIEL GARBER**

June 27 — August 26, 1980

**JAMIE WYETH**

September 18 — December 14, 1980



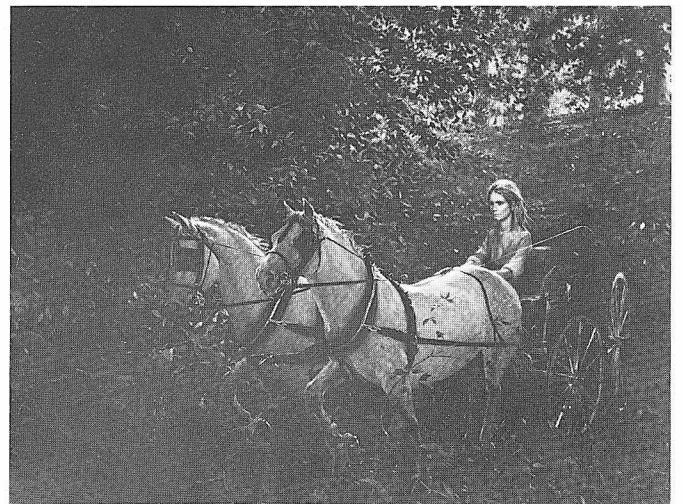
*Left:*  
Washington Allston, *Self Portrait*



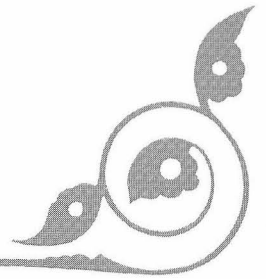
*Right:*  
Neil Welliver, *Cedar Breaks*



Main Gallery, *The Art of Daniel Garber*



*And into the Deep Gorge*, © copyright 1975 Jamie Wyeth



**MORRIS GALLERY**

**SAND CREATURES: RAY METZKER**

January 18 — March 2, 1980

**ROBERT YOUNGER:  
INSTALLATION**

March 14 — April 27, 1980

**BARBARA ZUCKER**

May 9 — June 29, 1980

**RICHARD BOTTWIN, WADE  
SAUNDERS, MILLARD WARREN**

July 10 — August 24, 1980

**DIANE BURKO: DRAWINGS  
OF THE SOUTHWEST**

September 10 — October 26, 1980

**JODY PINTO: INSTALLATION  
"CHANNEL HOUSE FOR A SPLIT  
TONGUE PIER"**

November 7 — December 28, 1980



Morris Gallery Exhibition, Diane Burko, *Drawings of the Southwest*

**PEALE HOUSE GALLERIES  
ANNUAL FELLOWSHIP SHOW**

(Alumni of the Pennsylvania Academy of  
the Fine Arts)

February 22 — March 21, 1980

**HARRY ROSIN AND SAUL SCHARY**

March 28 — April 25, 1980

**STUDENT PRIZE WINNERS**

May through summer

**STAN MERZ AND JIM VICTOR**

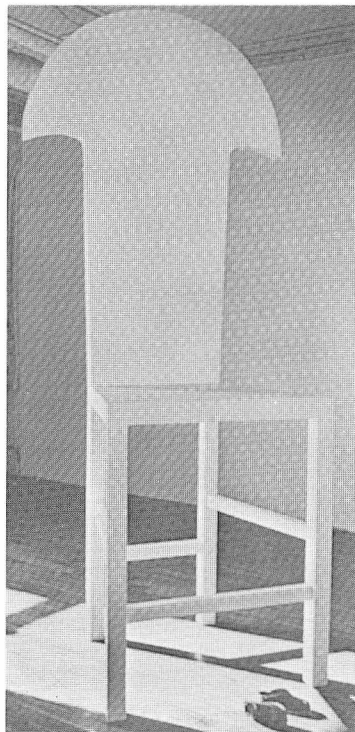
September 12 — October 3, 1980

**REEVE SCHLEY AND FRANKLIN DRAKE**

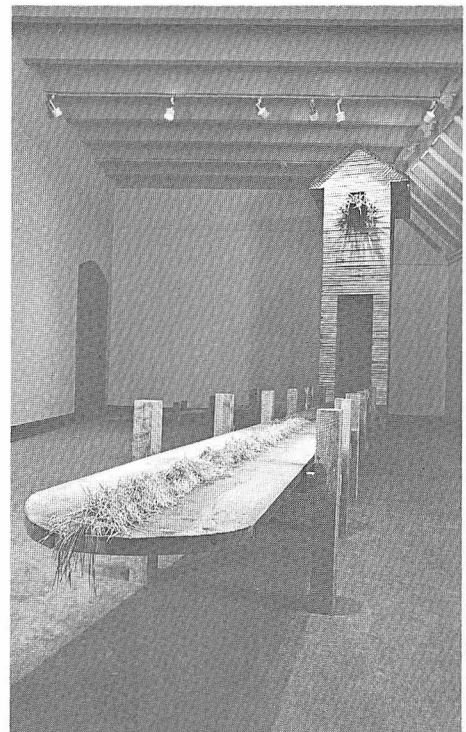
November 7 — November 28, 1980

**ACADEMY SCHOOLS 1860 — 1900:  
THE SECOND PHASE**

December 5 — December 26, 1980

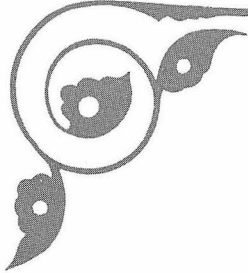
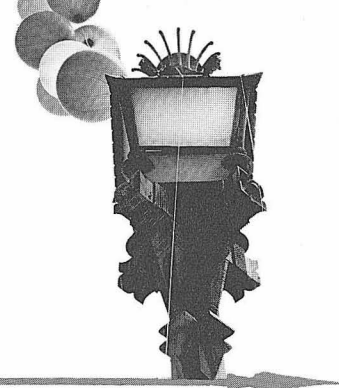


Barbara Zucker, *Alice Inland*



Morris Gallery Exhibition, Jody Pinto,  
Installation, *Split Tongue*

## ACTIVITIES: 1980



### LECTURES

**Dr. Edgar P. Richardson**, Washington Allston biographer, former Academy president, museum director emeritus, art historian, "Allston and the Dream of Antiquity"  
March 5, 1980

**Dr. William H. Gerdtz**, Professor of History of Art at the City University of New York and author of the exhibition catalogue, *Washington Allston, Man of Genius*  
March 19, 1980

**Marcia Wallace**, Chester Dale Fellow, Metropolitan Museum of Art, "Style as 'Place' in Early 19th Century Landscape Painting"  
April 9, 1980

**Dr. Joshua C. Taylor**, Director of the National Collection of Fine Arts, Smithsonian Institution  
May 21, 1980 (A Charles Willson Peale Society event)

**James Duff**, Director, Brandywine Museum, "The Brandywine Heritage"  
October 1, 1980

**John Caldwell**, Assistant Curator of American Painting, the Metropolitan Museum of Art, "The 'Unpopular' Andrew Wyeth"  
October 29, 1980

**Theodore E. Stebbins**, Curator, American Painting, Museum of Fine Arts, Boston, "About Jamie Wyeth"  
November 12, 1980



Jodie Evans and Frank Goodyear at the Allston opening



Summer at the Morris Gallery

### SUNDAY AFTERNOON GALLERY TALKS for *Washington Allston, Man of Genius*

**Kathleen Foster**, Assistant Curator  
**Elizabeth Romanella**, Assistant to the Curator  
**Elizabeth Kolowrat**, Director, Museum Education  
**Jeanne MacAlpine**, Docent and Assistant, Museum Education  
**Lee DeWitt**, Docent  
**Hortense Steinberg**, Docent  
**Ruth Preucel**, Docent, Member, Women's Committee

### "FOOD FOR THOUGHT" GALLERY TALKS, Wednesdays at Noon

**Arthur De Costa**, Instructor in Painting, "Dreams of Venice and High Art"

**Elizabeth Kolowrat**, Director Museum Education, "Washington Allston: The Painter as Poet"

**Richard J. Boyle**, Director, "Washington Allston: 19th-Century Romantic"

**Daniel Miller**, Instructor in Art History, "Washington Allston: The Inner and Outer Worlds"

**Kathleen Foster**, Assistant Curator, "Allston's Self-Image: The Artist in the Romantic and Neoclassic Modes," "The Art of Daniel Garber"

**Joseph Amarotico**, Painting Conservator and Instructor, "*The Dead Man Revived*: Conservation of an American Masterpiece"

**Richard Ranck**, School Administrator and PAFA graduate, "Thoughts About the Student Exhibition"

**Ann Friedman**, Morris Gallery Coordinator, "Barbara Zucker's Chairs"

**Ray Metzker**, Artist, Slide talk about his exhibition *Sand Creatures* in the Morris Gallery

**Diane Burko**, Artist, talked about her work on view in the Morris Gallery

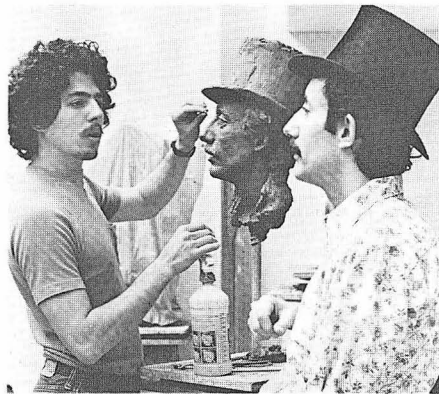
**Jody Pinto**, Artist, talked about her installation in the Morris Gallery



## SPECIAL EVENTS

### ACADEMY SCHOOL: SECOND ANNUAL OPEN-HOUSE DAY

April 11, 1980



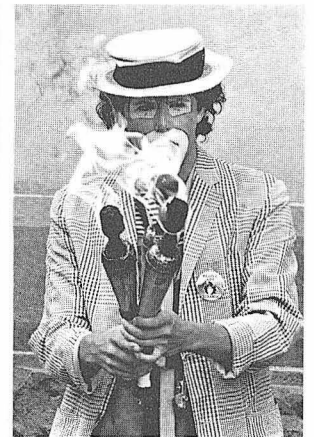
### STUDENT AWARD DAYS

Wednesday, May 14 and Thursday, May 15, 1980

### 175TH ANNIVERSARY BLOCK PARTY

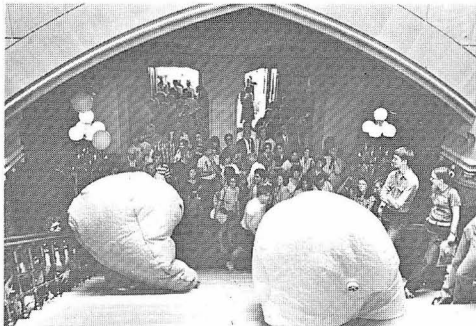
June 8, 1980

Participants: Quita Brodhead, Society Hill Playhouse, Peggy Field Marionettes, Christopher Hodge, City Dance Works, Amy Cohen, David Baum, Blossom the Clown, Pastimers, Bill del Govanotore, Charles Lower, Barbershop Quartet, Caroline Rachur, Bala Cynwyd Jr. High Jazz Band, Atwater Kent Museum, Riva Azbell, Hahnemann Eye Clinic, William Mifflin, Fairmount Park Commission, Humphrys Flag Co., John Pachis, La Diet, Mace's Crossing, Art Alliance, Frog/Commissary, ARA Services, The Garden, The Peale Club, Fashion Show by Libby Haines Hyman



### GALA PREVIEW RECEPTION AND DINNER: JAMIE WYETH EXHIBITION

September 16, 1980



### NEW MEMBERS' EVENING

October 15, 1980

### BOOK SIGNING AND RECEPTION FOR JAMIE WYETH

November 5, 1980

### A Program of 18th-Century Keyboard Duets

Virginia Pleasants, fortepiano;  
Stoddard Lincoln, harpsichord  
October 26, 1980

### MEMBERS' AFTERNOON

November 23, 1980

### ANNUAL CHRISTMAS PARTY

December 14, 1980

## PERFORMANCES

### CONCERTS

#### The Philadelphia Trio

Elizabeth Keller, piano; Deborah Reeder, cello; Barbara Sonies, violin  
March 30, 1980

#### Christina Herrera DeNassif

mezzo-soprano  
April 27, 1980

### All-Rochberg Program

Carol Wincenc, flute (1978 Naumburg First-Prize recipient)  
Nancy Allen, harp  
Composer George Rochberg attended  
November 30, 1980

### Academy Hosted "Young Audiences"

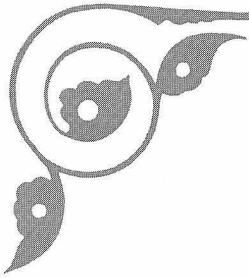
November 15, 1980

### Jamie Wyeth Works Interpreted in Dance

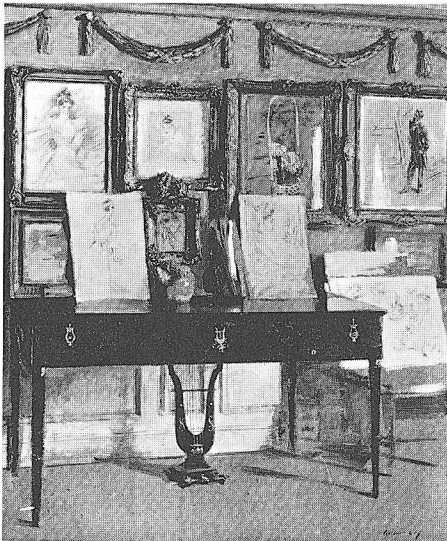
by students from the Philadelphia College of Performing Arts  
December 10, 1980

Top: Open House day at the School; middle: 175 years...the celebration and a Fire Eater; lower left: Woofy Bubbles; lower right: The Early Music Quartet at opening of Washington Allston Exhibition

## REPORT OF THE PRESIDENT



"What is Past is Prologue"  
—Shakespeare, *The Tempest*



Chez Helleu, Walter Gay

Philadelphia 1805...The Schuylkill had been spanned by the Market Street Bridge. The Society of Friends built a large meeting house at 4th and Arch Streets. Believe it or not, ships from the Port of Philadelphia in 1805 were actually trading with countries and cities as far away as China, the East Indies, Bordeaux, Antwerp, Liverpool, London, Lisbon, and Versailles. One Oliver Evans was experimenting with the propulsion of vehicles by steam, and the sensational Orector Amphibolis (generally known as the Amphibious Digger) had been devised for cleaning docks. The tolls for bridges and roads had to be raised, and the fledgling postal service was observed to be *improving!* Philadelphians were busy building and creating a city. This, then, was the setting for the founding of the Pennsylvania Academy of the Fine Arts, oldest museum in America, one of the oldest in the world, and America's first and innovative school for the instruction of students in art.

The Pennsylvania Academy of the Fine Arts was founded in 1805 by some of the nation's most creative influences, led by Charles Willson Peale, William Rush, and Thomas Sully. During that time, Charles Willson Peale wrote to his friend Thomas Jefferson who was in the then "Oval Office": "We hope to begin a building," and in 1806 the building at 10th and Chestnut opened, Benjamin West was appointed first honorary president, a cast collection was obtained, and the great George Clymer, who had signed the Declaration of Independence, tolled away as the first President of the fledgling Pennsylvania Academy of the Fine Arts.



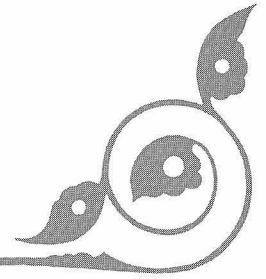
Henry S. McNeil with Mrs. Richard Thornburgh and Uta Schubert, recipient of the Governor's Award

### PAFA 1805 — 1980

Yes, we've come a long way. One hundred seventy-five years after its founding, the school teaches more than 450 students from the majority of the states and more than a dozen foreign countries. The faculty is internationally known, and one of the five best collections of American art is housed in the restored Furness building.

In 1856 the Academy celebrated its 50th anniversary. By that time it had a vital exhibitions program, an expanding collection, and an excellent school; it had come through a disastrous fire and an enlargement of the building, which had been mortgaged to acquire its first work by Benjamin West.

The new and present building at Broad and Cherry Streets opened in time for the Centennial. In 1905, on the occasion of its 100th anniversary, the American artist William Merritt Chase, long associated with the school, called the Academy the most important art institution in America. The years 1876 to 1905 saw the peak of Academy prestige and influence. Annual exhibitions showed the best artists of their times. Thomas Eakins became Director of the school. Important additions were made to the collection.



From 1905 until 1980, the Academy has continued to build upon its rich heritage. The building was restored in 1976 and the collection was expanded further. Contemporary exhibitions were held of national scope; additional facilities were added.

Happiness comes with success, but today's success doesn't guarantee our future. Our past merely provides us with a fantastically successful, historical pattern to pursue.

### **Exhibitions and Events 1980 During the 175th Anniversary Year**

Our Main Gallery exhibitions were highlighted by *Man of Genius: The Art of Washington Allston*, the 79th Annual Student Exhibition, and *The Art of Daniel Garber*, which was officially opened by members of the Garber family, and the first full-scale retrospective East Coast Exhibition of Jamie Wyeth, another distinguished member of the Wyeth family who have been so much a part of PAFA's history.

Other exhibitions and events were the creative Morris Gallery exhibitions, showing native Philadelphia talents; the Peale House Gallery exhibitions, often showing works by students and faculty; Sunday afternoon concerts; gallery talks and tours; and our 175th Anniversary Birthday Block Party, which closed off Broad Street to the consternation of a handful of drivers and to the happiness of the 15,000 men, women, and children who were our guests.

### **Membership, Board of Trustees, and Women's Committee**

An all-time record in the general membership and in the Peale Club has been achieved. The Charles Willson Peale Society, with its distinguished group of significant contributors to the



Henry S. McNeil and John Garber

arts, continues to grow at the Academy. The brilliant collective minds of 1805 created an American art tradition whose continued vitality is matched only by its longevity.

Daniel Dietrich II, John Gribbel II, Donald E. Meads, and Bertram L. O'Neill have stepped down from the Board of Trustees, abiding by the rules of the rotation of the board. However, we are fortunate to have now the advice of Mrs. Elliott R. Detchon, Jr., James Biddle, Samuel M. V. Hamilton, Mrs. Meyer P. Potamkin, William L. Grala, Henry F. Harris, and Mrs. Kenneth Gemmill.

The old advertisement ran, "Never underestimate the power of a woman." How well this applies to the Academy. Planning receptions, staffing events, bringing our school and museum to the attention of the public, the ever-popular "Safaris," their financial support — all these are integrated with what we proudly and appreciatively call "The Women's Committee."

### **Finance Report**

The Finance Report provides you with the fact that the difficult year of 1980 has passed with a relatively miniscule deficit in cash flow. What it doesn't recognize, however, are the many other important facets of the diamond...the great benefit of the museum to Philadelphia, and the impending student output...the enormous value of our collection...and particularly the important works which far surpass the deficit and which were donated by equally important figures in the art world.

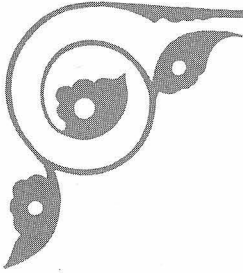
In regard to overall project support, we happily recognize the specific generosity of the Pew Memorial Trust, The Sun Company, Reliance Insurance Company, Provident Bank, and SmithKline Foundation. I would also like to specially recognize fellow board members Mr. and Mrs. Samuel M. V. Hamilton, Mrs. John Wintersteen, and Mr. and Mrs. Bertram L. O'Neill, who made our anniversary year a great success. To Mrs. Ben Wolf go many thanks for establishing the Morris Blackburn Memorial Scholarship.

Finally, and on the personal side, my privileged years as President of the Pennsylvania Academy have been interesting, creative, and made successful by teachers, staff, students, supporters, committee members, and all those who share my enthusiasm, regard, and appreciation for the contribution this 175-Year-Old Lady of Broad and Cherry Streets makes to our society. Thank you.

May our next 175 years be evaluated by the discerning as even more exciting than the first.

Henry S. McNeil  
*President*

## REPORT OF THE DIRECTOR



### Accreditation: The School and the Museum

The School of the Pennsylvania Academy of the Fine Arts received accreditation from the National Association of Schools of Art in 1978. In 1981, the Museum of the Academy is due for reaccreditation by the American Association of Museums, whose special Commission granted accreditation to the Academy in 1973. Accreditation is important both to the museum concerned and to the profession in general, and I quote from the Commission's letter to me: "The application of resources to the fulfilling of a museum's purposes and responsibilities is a continuing commitment, and the maintenance of standards is as important as an initial conformity to the profession's efforts to maintain and improve standards....the reaccreditation procedures are designed to point out major changes in your institution since it was originally accredited." Therefore, before discussing the significant events of 1980, the Academy's 175th year, let us review briefly the above "major changes," some of which occurred during 1980 — or were approved in 1980 for implementation in 1981.

Criticism by the AAM Commission in 1973 included the general physical state of the Broad and Cherry building with particular emphasis on the basement storage areas, which at the time looked like a scene straight out of *Les Miserables*, and the lack of adequate climate control and air conditioning. The AAM Commission also was critical of the existence of "stockholders," a nineteenth-century anachronism in organizational practice; the lack of a



Richard J. Boyle

proper organization chart and a generally low salary level in comparison with other art institutions.

### Completion of Building Restoration

If it were not for the Academy's ambitious and ultimately successful plans to restore its building, our institution very likely would not have been accredited. But restore it we did, and in 1976, after being closed for two years, a sparkling, practically new building was reopened to the public. It is a building that had undergone both historical restoration and necessary modernization such as a renovated storage area, air conditioning, climate control and the latest "state of the art" in fire protection. In late 1975 our building was designated a National Historic Landmark by the federal government and was the subject of a special article in *The New York Times* by its architecture editor, Ada Louise Huxtable. Although the building was reopened during the Bicentennial, work continued and the last of it — exterior cleaning — was finished this year. For the implementation and completion of the project, thanks are due to many people and

many organizations, but special thanks should be accorded to the two National Endowments in Washington, D.C., and to the Pew Memorial Trust in Philadelphia.

### Changes in Board and Staff Structure

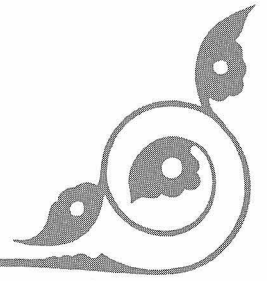
In 1974, the Stockholders generously voted to turn in their shares of stock in the Academy and the Board of Directors was renamed Board of Trustees. In 1977 an organization chart was developed, designating various positions of Board and Staff. A personnel manual was developed in 1980, as well as a partial salary administration scheme, kindly provided by the Provident Bank. Although more work is needed for that project, it was consistent with the Academy's aims to increase the salary level of our employees.

### Staff Benefits

In 1980, the Academy's Board approved a benefits package of medical and major medical insurance, life insurance and retirement benefits for full-time staff and faculty for implementation in the 1981 budget. It was the first time that such sweeping reforms in the area of staff benefits had been proposed in the history of this venerable institution. They were the result of a study of the problem by the firm of Alexander and Alexander, most generously funded by the Dietrich Foundation. In summary, then, we can look forward with a certain amount of pride to the on-site visit of the reaccreditation committee of the AAM in 1981.



Members' Opening.....



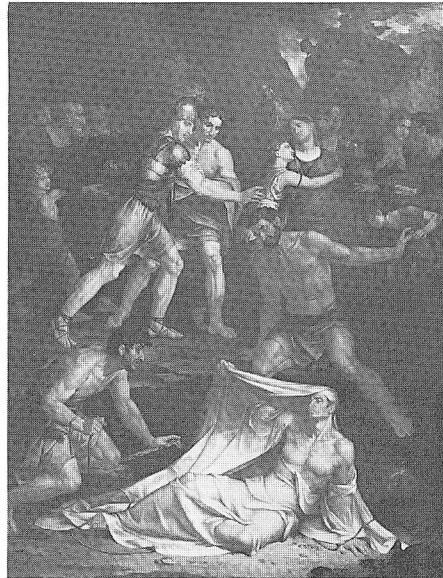
## Exhibitions

Significant events in the Academy's Museum in 1980 included the very important exhibition of the work of Washington Allston, in collaboration with the Museum of Fine Arts, Boston, and the work of Daniel Garber, with the generous collaboration of the Garber family. Both of these exhibitions were funded in part by the Pew Memorial Trust. And there was the Jamie Wyeth exhibition. This exhibition, entirely funded by the Sun Company, opened to a general wailing and gnashing of teeth by the Philadelphia art critics, but nevertheless to the warm response and delight of the general public. Toward the end of the year and through the generosity of the SmithKline Foundation, we began a series of special exhibitions from the permanent collection. The Morris Gallery exhibitions continued our policy of showing the work of relatively unknown contemporary artists with emphasis on artists from Pennsylvania and, in particular, the Philadelphia area. These exhibitions have been aided immeasurably by grants from the Pennsylvania Council on the Arts.

## School

Academy school exhibitions, at Peale House, are organized by the Academy faculty as part of the curriculum and are directed primarily toward our students. Exhibitions in 1980 included the Fellowship (Alumni) exhibition, *The Pennsylvania Academy Schools: Part II 1876-1900*, guest curator, David Sellin, and the work of Saul Schary and Harry Rosin, the former an alumnus and the latter a distinguished former instructor of sculpture. These exhibitions are funded in part by the Women's Committee of the Academy.

The Academy School's Saturday classes for talented children from the Philadelphia school system, funded by the Merit Gasoline Foundation, the Fels Foundation, and the Philadelphia Foundation, continue to be a popular form of "outreach" in the community and a source for future students for our school.



*The Dead Man Restored to Life by Touching the Bones of the Prophet Elisha, 1811-1813*

## Peale House

In addition, our President, Henry S. McNeil, had appointed a special committee to review the condition of the Peale House. That report was to determine the future of the Peale House as to whether we should renovate or dispose of it and it led to the decision to look into the purchase, ultimately consummated in 1981, of the Oliver Bair building directly across Chestnut Street from the Peale House. Further details on the school are covered in the report of the Dean.

## 175th Anniversary Year

Since 1980 was the 175th anniversary year of the Academy, the single biggest event in regard to that magic number was a mammoth birthday block party on June 8, when Broad Street between Arch and Cherry Streets was closed off to accommodate the various activities in connection with the celebration. At that time, the Academy honored Robert Crawford, Philadelphia's Commissioner of Recreation who has consistently helped the cultural institutions of Philadelphia. Commissioner Crawford read a proclamation from Mayor Green, which was heard by roughly 15,000 people who attended the festivities. Special

thanks are due to the City of Philadelphia and especially to the Philadelphia Police Department and the Department of Streets, without whose help that memorable Sunday would have been impossible.

Also in connection with the Academy's birthday year, the U.S. Postal Service printed a stamp showing our Broad and Cherry building. It honored the architect, Frank Furness, who, prior to the restoration of our building, was virtually unknown nationally.

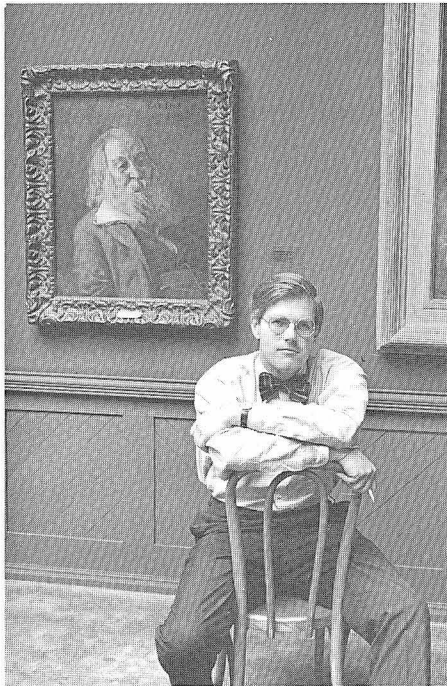
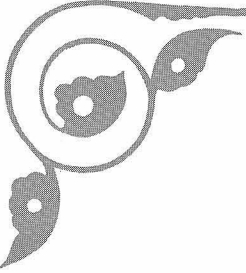
However, no event in any area of our endeavor is possible without a talented and dedicated staff, all of whom have made valuable contributions to the organization. The Academy's Registrar, Janice Stanland, has been elected Chairperson of the Registrar's Committee of the AAM, and the executive staff continues a tradition of Academy visibility by serving on various organizations throughout the city.

Staff changes include Gale Rawson, who has replaced Melinda McGough as assistant registrar. Paul Hagan has resigned as Chief of Security; his replacement, Andrew Berko, will be hired in 1981. Kathleen Foster has assumed permanent status as Assistant Curator and Linda Bantel is the guest curator for two exhibitions, a massive showing of our sculpture collection in 1984 and a major retrospective of William Rush in 1982, the latter as part of our contribution to the city's Tricentennial in that year.

My report, therefore, is both a summary of the past and a look into the future. And although the future means a greater push for financial support, a problem we share with most of our sister institutions, it is hoped that the vitality of our programs and the support of our community will be very much a part of the momentum that began with our accreditation for museum and school in 1973 and 1978.

Richard J. Boyle  
*Director*

## REPORT OF THE CURATOR



Curator Frank Goodyear in the galleries with *Walt Whitman* by Thomas Eakins



Staff of the Museum

Annual reports are traditionally the time to assess the year gone by and to thank the hundreds of persons — trustees, staff, volunteers, donors and advocates of all sorts — for their special contributions to the overall needs of the museum program. In the past five years I have dutifully followed this format, proudly noting the stature of the Academy as a museum of American art. Along this line I hope it is not too forward to say that the Academy has assumed a position of leadership among museums in America in the areas of scholarly and innovative exhibitions and publications, conservation and acquisition of contemporary works of art.

This year I hope you will pardon me if I forego the usual summary of events format (detailed in the opening pages of the Annual Report) and rather project *briefly* where, in my opinion, the Academy's museum should be headed in the decade of the 1980s. What are the crucial issues and needs facing us?

Of course, we must continue to demand only the very best in every sense for the permanent collection. It must be protected and used wisely. We also must continue to lend real support to the artistic community, local and national. We cannot just be a museum of yesterday's art but of yesterday's and today's. What we also need to address ourselves to is a new set of concerns:

We must begin the long overdue job of publishing scholarly catalogues of the permanent collections (some of this has been set in motion already with our plans to publish catalogues on the American works of art on paper in 1984 and on American sculpture in 1985).

We must increase the amount of gallery space available for the exhibition of the permanent collection (presently we can only exhibit ten per cent of the permanent collection at any one time and, of course, less when temporary exhibitions are



William Bailey, *Monte Migiana Still Life*, Acquisition, 1980

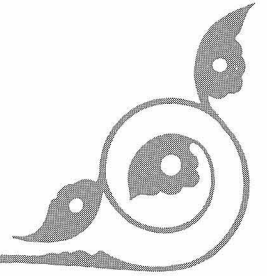
installed). What we badly need is temporary exhibition galleries so that the present Academy galleries can be used *exclusively* for rotating exhibitions of the permanent collection. We don't want the museum to lose its intimate scale, but we do want to serve our collection and in turn the public.

We must make the Academy a *vital* educational institution that is accessible, meaningful and popular to a diverse constituency.

None of these are easy objectives (and there are others as well). The solutions to these problems will determine in large measure the future role of the Academy's museum.

I can't forego (nor would I want to) the happy responsibility of thanking the many dedicated persons who worked hard for the Academy's museum in 1980. Charles E. Mather III, Chairman, and the other members of the Collections and Exhibitions Committee provided the museum staff with wise counsel and enthusiastic support. The museum's program was aided immeasurably by the generous support of the Pew Memorial Trust, Sun Company, the National Endowment for the Arts and the Pennsylvania Council on the Arts. We

## 1980 ACQUISITIONS



### By Gift:

*LEAH M. ROTHNER*  
by Bernard Karfiol 1945  
Oil on canvas  
34 1/4 x 26 1/4 in.  
Gift of Dr. Jacoby T. Rothner  
1980.1

*UNIDENTIFIED WOMAN*  
Artist Unknown c. 1825  
Oil on canvas  
30 3/8 x 24 1/8 in.  
Gift of Mrs. Edgar L. Smith  
1980.5.1

*UNIDENTIFIED MAN*  
Artist Unknown c. 1815  
Oil on canvas  
26 1/8 x 22 1/8 in.  
Gift of Mrs. Edgar L. Smith  
1980.5.2

*FLOWERS*  
by Walter Reinsel  
Watercolor over pencil on paper  
10 5/8 x 7 1/16 in.  
Gift of the Estate of Walter Reinsel  
1980.6

*THE OLD MUSEUM*  
by Rubens Peale  
Oil on tin  
14 1/2 x 20 5/8 in.  
Bequest of Charles Coleman Sellers  
1980.9

*HOMESTEAD OF JAMES AND MARGARET GREEN, SPRINGFIELD TOWNSHIP, BUCKS COUNTY, PENNSYLVANIA*  
attributed to Joseph W. Johns  
Oil on canvas  
20 x 30 in.  
Gift of Mrs. Harry B. Bell  
1980.10

*SKETCH FOR THE HEAD OF ST. PETER*  
by Washington Allston  
Oil on millboard  
24 1/2 x 23 in. sight  
Gift of Miss Eleanor A. Bliss  
1980.11

*CENTER CITY CONSTRUCTION*  
by Ralph Taylor  
Oil on canvas  
30 1/8 x 30 1/8 in.  
Gift of Mrs. Ralph Taylor  
1980.12



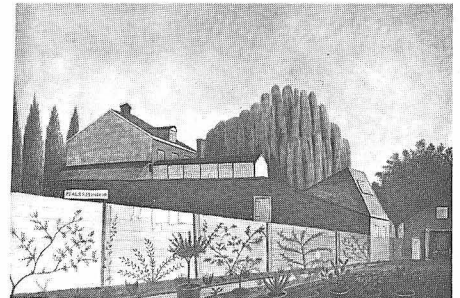
Heywood Hale Broun interviews Jamie Wyeth as Kathleen Foster looks on.....

depend heavily on such enlightened support to carry out so much of our program.

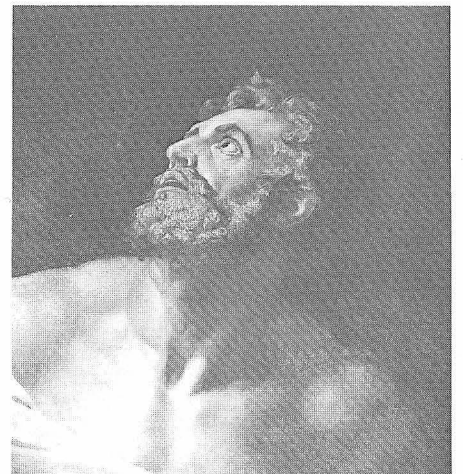
The museum staff, of course, is one of its greatest assets. It is impossible for most of you to know the level of professionalism and loyalty each of them brings to his job. I cannot detail that commitment here, but I can assure you of it. I would personally like to commend the following persons for their excellent work in 1980: Kathleen Foster, Linda Bantel, Joe Amarotico and his staff, Virginia Naudé and her staff, Elizabeth Kolowrat, Jeanne MacAlpine and the docents, Janice Stanland and Gale Rawson, Cathy Stover, Robert Harmon, Roman Tybinko and Jim Conboy, and Elizabeth Romanella, my unflappable assistant, whose dedication to details has been known to save the day.

Finally, it may be easy in this day of "shrinking everythings" to deny the importance of museums and concomitantly to reduce our own expectations of what museums should, can and can't do. This is false reasoning and rhetoric. Rather we must require more of our museums, always looking for ways to serve. The Academy is ready to meet these responsibilities.

Frank H. Goodyear, Jr.  
*Curator*

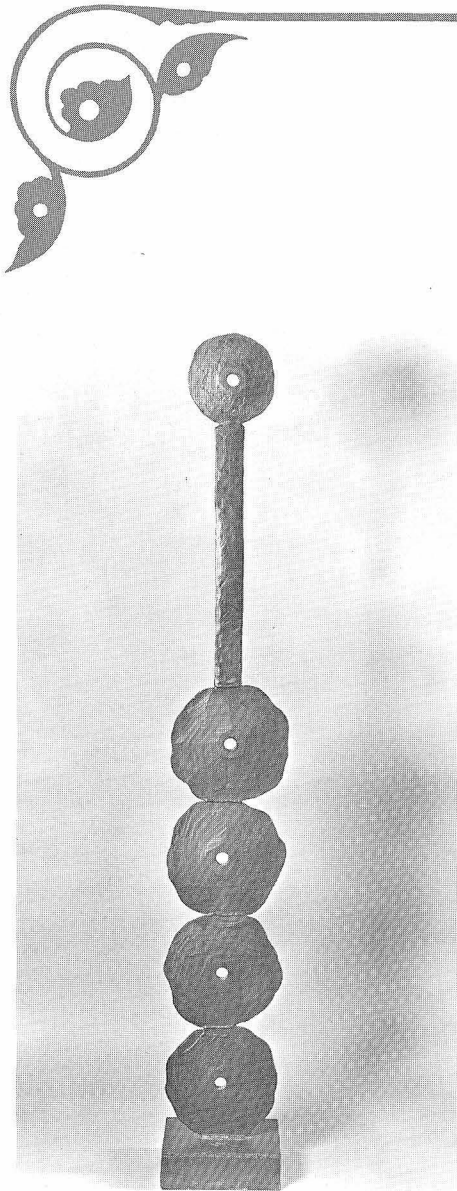


*The Old Museum, Rubens Peale*



*Sketch for the Head of St. Peter, Washington Allston*

**ACQUISITIONS** Continued



*Voltri Bolton #22, David Smith*



*Untitled, Robert Rauschenberg*



*Heart Under Attack-Pink Heart Landscape, Jody Pinto*

*UNTITLED*  
by Robert Rauschenberg  
Lithograph  
35 x 23 1/4 in. sight  
Gift of Edward Bernstein  
1980.13

*FLEURS NICOISES*  
by Bob Kane 1979  
Color lithograph on white paper  
27 1/4 x 37 7/8 in.  
Gift of Richard J. Boyle  
1980.14

*ABBIE ANN COPE*  
by Thomas Sully 1837  
Oil on canvas  
36 3/8 x 28 1/4 in.  
Bequest of Elizabeth Yarnall Maguire  
1980.18

*CHINESE MEMORIES*  
by Mark Tobey  
Lithograph  
36 x 15 1/8 in. sight  
Gift of Fred McBrien  
1980.16

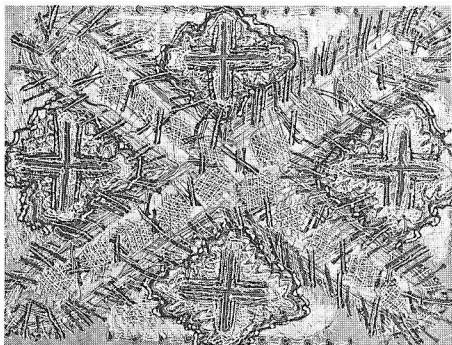
*HOUNDS KILLING A PANTHER*  
by Percival Rosseau, c. 1880  
Oil on canvas  
10 x 12 in.  
Gift of Mrs. Leon B. Rosseau  
1980.17

*PORTFOLIO OF 6 ETCHINGS*  
by Emil Carlsen  
Sepia etchings  
Each sheet approximately 7 1/2 x  
10 5/8 in. (irreg.)  
Gift of Mr. and Mrs. Donald Campbell  
1980.19

*UNTITLED/SCENE WITH HEAVILY  
WOODED POND*  
by George Luks  
Watercolor on paper  
14 3/4 x 19 3/4 in.  
Gift of Mr. and Mrs. Donald Holden  
in memory of Rie Yarnall  
1980.23

*HEART UNDER ATTACK/PINK HEART  
LANDSCAPE*  
by Jody Pinto  
Wash, crayon and graphite on paper  
39 7/8 x 29 3/4 in.  
Gift of Gene Locks  
1980.24





*Never Again*, Cynthia Carlson

**STUDY FOR "CAIN AND ABEL"**

by Stephen Greene  
Ink, wash and brush on paper  
11 7/8 x 15 1/2 in.  
Gift of William I. Homer  
1980.25

**NOURISHMENT**

by Franklin Watkins  
Oil on canvas  
84 1/2 x 48 3/8 in.  
Bequest of Anna Warren Ingersoll  
1980.26

**BERMUDA FLOWERS**

by Vera White  
Oil on canvas  
18 x 16 in.  
Gift of Dr. and Mrs. Samuel Sugarman  
1980.27

**VOLTRI BOLTON #22**

by David Smith 1963  
Steel  
99 5/8 in. high  
Gift of Mr. and Mrs. David N. Pincus  
1980.28

**JAMES POTTER**

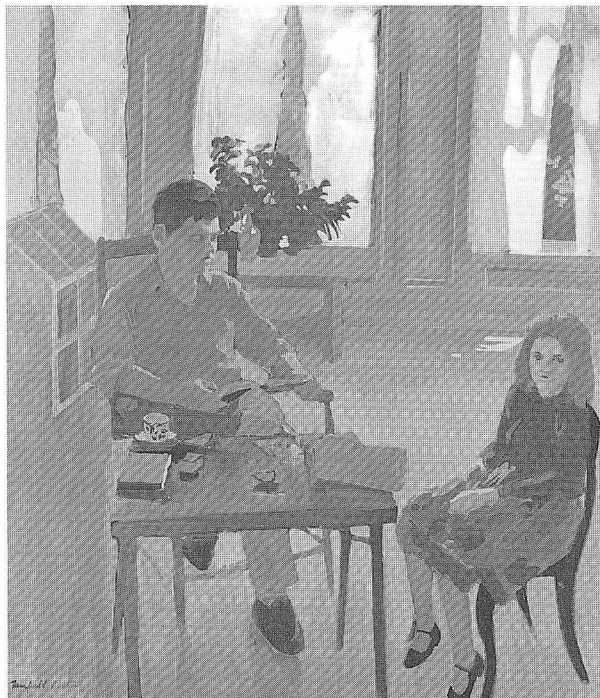
by Thomas Sully  
Oil on canvas  
30 x 24 3/4 in.  
Gift of James P. Polk in memory of  
Miss Anna Warren Ingersoll  
1980.29

**UNTITLED/STUDY OF PLANTS**

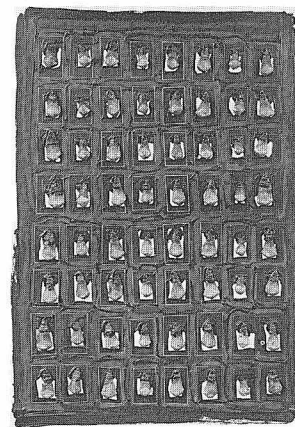
by Carl Weber  
Oil on canvas  
7 1/2 x 14 1/2 in.  
Gift of Mr. and Mrs. Theodore T. Newbold  
1980.30

**JUNE MORNING**

by John Dobson Barrow, c. 1863  
Oil on panel  
8 7/8 x 14 in.  
Gift of Mr. and Mrs. Theodore T. Newbold  
1980.31



*Jimmy and Liz*, Fairfield Porter



*Hadrian's Villa*, Harold Jacobs

**By Purchase:**

**MONTE MIGIANA STILL LIFE**

by William Bailey 1979  
Oil on canvas  
54 3/16 x 60 3/16 in.  
Purchased with funds from the National  
Endowment for the Arts (Contemporary Arts  
Purchase Fund) and Bernice McIlhenny  
Wintersteen, The Women's Committee of the  
Pennsylvania Academy, Marian B. Stroud,  
Mrs. H. Gates Lloyd and Mr. and Mrs.  
Theodore T. Newbold  
1980.2

**FAIRMOUNT WATERWORKS**

Artist Unknown  
Pencil and ink wash on paper  
11 1/2 x 15 1/4 in.  
Purchased with funds from the Asbell Fund  
1980.3

**FOUR NUDE STUDIES**

by Augustus Kollner  
Pen and ink on brown paper  
18 1/4 x 10 7/8 in. (irreg.)  
Academy Purchase  
1980.4.1-4

**NEVER AGAIN**

by Cynthia Carlson  
Acrylic, charcoal and pastel on paper  
18 7/8 x 26 1/8 in.  
Contemporary Arts Purchase Fund (National  
Endowment for the Arts and Matching Funds)  
1980.7

**HADRIAN'S VILLA**

by Harold Jacobs 1979  
Thread, pine cone and acrylic on paper  
30 1/4 x 22 1/8 in.  
Contemporary Arts Purchase Fund (National  
Endowment for the Arts and Matching Funds)  
1980.8

**JIMMY AND LIZ**

by Fairfield Porter 1963  
Oil on canvas  
45 x 39 7/8 in.  
Academy Purchase  
1980.15

**NUDE ON A RED TABLE**

by Sidney Goodman  
Oil on canvas  
53 1/2 x 78 in.  
Purchased with funds from the National  
Endowment for the Arts, Contemporary Arts  
Purchase Fund, and Mrs. H. Gates Lloyd  
1980.20

**PROFILE OF A HEAD**

by Joseph Stella 1933  
Pencil, wash and crayon on paper  
20 3/4 x 15 1/2 in.  
Gilpin Fund Purchase  
1980.21

**SKETCHBOOK — PORTRAITS OF WOMEN**

by Augustus Heaton 1882-1906  
Pencil on paper  
4 7/8 x 6 3/4 in.  
Gilpin Fund Purchase  
1980.22

**LONG-TERM LOANS** — January 1 to December 31, 1980



*Man Cub*, Alexander Stirling Calder

**American Institute of Architects,  
Washington, D.C.**

*JAMES MADISON*  
Unknown (after Stuart)

*WASHINGTON FAMILY AT MT. VERNON*  
Unknown (after Savage)

**Academy of Music**

*PHILADELPHIA ORCHESTRA*  
Arthur B. Carles

**Colonial Dames — Lemon Hill**

*HENRY PRATT*  
Henry Inman

**Wharton Esherick Museum**

*DARLING*  
(wood)  
Wharton Esherick

*TWIN TWIST*  
(wood)  
Wharton Esherick

**Executive Mansion, Harrisburg, Pa.**

*IN A GARRET*  
Thomas Anshutz

*MAN CUB*  
Alexander Calder

*MOROCCAN GOAT*  
(stone)  
Nathaniel Choate

*CARNIVAL OF SAILS*  
Balcomb Greene

*FAWN*  
Bruce Moore

*THE HEX SIGN*  
Henry Peacock

*GEORGE WASHINGTON*  
Rembrandt Peale

*WEST CHESTER COURT HOUSE*  
Horace Pippin

*WILLIAM PENN'S TREATY WITH THE  
INDIANS*  
Edward Savage

*HORACE TRAUBEL*  
John Sloan



*Still Life with Bird Cage*, Franklin Watkins

**Federal Reserve Board of Governors,  
Washington, D.C.**

*CHILDISH THOUGHTS*  
William L. Lippincott

*MRS. SAMUEL GATLIFF AND DAUGHTER  
ELIZABETH*  
Gilbert Stuart

**Germantown Historical Society — Deshler  
Morris House**

*STILL LIFE No. 1*  
James Peale

*COLONEL ISAAC FRANKS*  
Gilbert Stuart

**Independence National Historical Park —  
Bishop White House**

*ELIZABETH LEIGH WHITE*  
Sir Godfrey Kneller

*WILLIAM WHITE*  
Sir Godfrey Kneller

**Landmarks Society — Powel House**

*SELF-PORTRAIT*  
Angelica Kauffman

*MRS. RICHARD PETERS*  
Gilbert Stuart

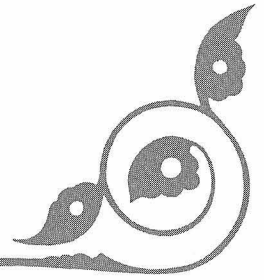
**Ebenezer Maxwell Mansion**

*AUTUMN LANDSCAPE*  
George Bensell

*SUMMER LANDSCAPE*  
George Bensell

*STILL LIFE*  
Johann Preyer

*FLOWERS*  
Simon Saint-Jean



**National Trust for Historic Preservation — Cliveden**

*CHEW HOUSE, GERMANTOWN*  
Russell Smith

**The Philadelphia Club**  
*STILL LIFE WITH BIRDCAGE*  
Franklin Watkins

*SUMMER SCENE*  
Franklin Watkins

**Racquet Club**

*THE DELAWARE VALLEY*  
Charles W. Knapp

*NOVEMBER AFTERNOON*  
Henry B. Pancoast, Jr.

*PENNSY TRAIN SHED*  
Morris Pancoast

*ROCKY BEACH*  
Marianna Sloan

*BLUE GULF STREAM*  
Frederick J. Waugh

**Rittenhouse Club**

*BOUNDARIES*  
Kenneth Bates

*IN THE VALLEY*  
Ross E. Braught

*PARKWAY*  
Gertrude Capolino

*MRS. SMITH IN HER ROCKING CHAIR*  
*WATCHES THE PEOPLE PASS BY*  
Nancy M. Ferguson

*WEST RIVER, VERMONT*  
Aldro T. Hibbard

*SUNSHINE ON ST. IVES*  
Hayley Lever

*CIRCUS*  
(F.) E. McMurtrie

*LANDSCAPE*  
Myer Wattman

*NEWS FROM THE MAINLAND*  
Andrew Winter

**United States Embassy — London**

The Honorable Kingman Brewster  
*Ambassador*

*ST. JAMES PARK, LONDON*  
Daniel Garber

*LORD MACAULAY*  
Henry Inman

*ELIZABETH JACKSON*  
Thomas Sully

**United States Embassy — Paris**

The Honorable Arthur B. Hartmann  
*Ambassador*

*AN ACTRESS AS CLEOPATRA*  
Arthur B. Carles

*MORNING AMONG THE HILLS*  
Thomas Doughty

*ANDREW JACKSON*  
Ralph Earl

*MOTHER AND SON*  
Daniel Garber

*LAKE WILLOUGHBY*  
Edmund D. Lewis

*BELL BUOY, NEWPORT, R.I.*  
William Trost Richards

*COUNT CONSTANTIN F. VOLNEY*  
Gilbert Stuart

*MARY McKEAN HOFFMAN*  
Thomas Sully

**The White House**

*CONESTOGA CREEK AND LANCASTER*  
Jacob Eichholtz

*SUN IN SUMMER*  
Daniel Garber

*AT THE BEACH*  
William Glackens

*BENJAMIN FRANKLIN*  
David Martin

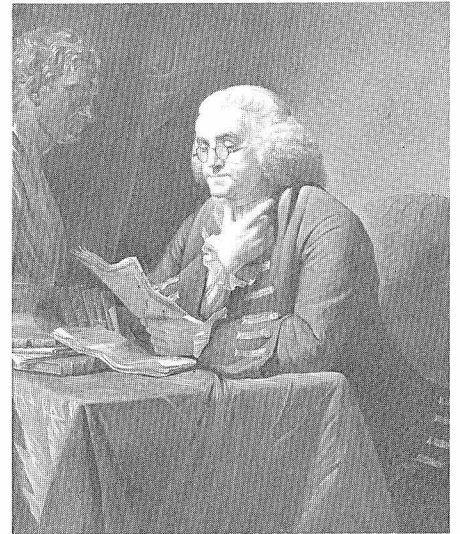
*THE SKATERS*  
Gari Melchers

*NEW HOPE*  
Edward Redfield

*LATE AFTERNOON*  
Francis Speight

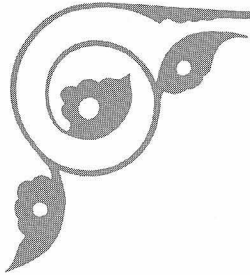
*DOLLEY MADISON*  
Gilbert Stuart

*MARQUIS DE LAFAYETTE*  
Unknown



*Benjamin Franklin, David Martin*

**SHORT-TERM LOANS** — January 1 to December 31, 1980



*Woodland Scene*, George Inness

**The Chrysler Museum**

Exhibition: "American Figure Painting:  
1950-1980"  
Norfolk, Virginia

*JACK JOHNSON*  
Raymond Saunders

**The Cleveland Museum of Art**

Exhibition: "American Realism and the  
Industrial Age"

*INTERIOR OF A SMITHY*  
Bass Otis

**Corcoran Gallery of Art**

Exhibition: "Guy Pène du Bois and the Art of  
His Time"  
Washington, D.C.

*PEOPLE*  
Guy Pène du Bois

*CLUB MEETING*  
Guy Pène du Bois

**The Cultural Centre of Sunshine City**

Exhibition: "Japanese Prints and the  
Impressionist Painters"  
Tokyo

The Osaka Municipal Museum  
The Fukuoka Municipal Museum

*A LA CAMPAGNE*  
Alfred Stevens

**Cummer Gallery of Art**

Exhibition: "George Inness: The Southern  
Years"  
Jacksonville, Florida

*WOODLAND SCENE*  
George Inness

**Delaware Art Museum**

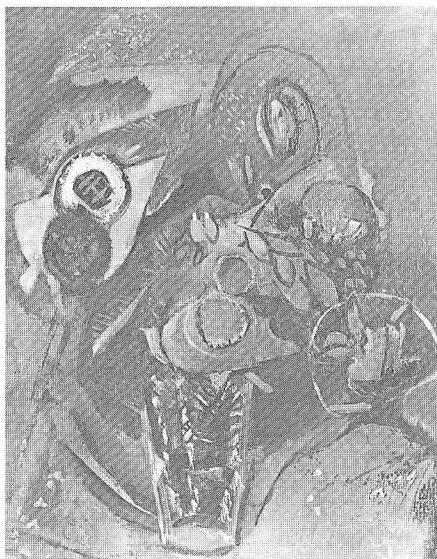
Exhibition: "Artists in Wilmington 1890-1940"  
Wilmington, Delaware

*PRINCESS PARIZADE BRINGING HOME THE  
SINGING TREE*  
Maxfield Parrish

**Grey Art Gallery and Study Center**

Exhibition: "Walter Gay (1856-1937)"  
New York University Art Collection

*LA CONSOLE*  
*CHEZ HELLEU*  
Walter Gay



*Flowers in a Glass Jar*, Arthur B. Carles

**University of Pennsylvania**

*KING LOUIS XIV*  
(wood relief)  
J. W. Fosdick

**Brandywine River Museum**

Exhibition: "Howard Pyle, A Teacher"  
Chadds Ford, Pennsylvania

*HOT MILK: WAITING FOR IT TO COOL*  
Elizabeth F. Bonsall

*JUNE*  
Violet Oakley

**The Brooklyn Museum**

**The National Collection of Fine Arts**

Exhibition: "The American Renaissance  
1917-1976"  
Smithsonian Institution, Washington, D.C.

**The Fine Arts Museum of San Francisco**

**The Denver Art Museum**

*INTERIOR OF THE ARTIST'S APARTMENT IN  
PARIS*  
Walter Gay

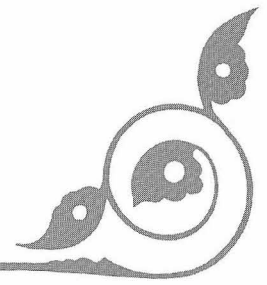
*IN MUCH WISDOM*  
Charles Grafly

*THE BATHER*  
Edmund Stewardson

**Cedar Rapids Art Center**

Exhibition: "Retrospective Exhibition: Henry  
Ossawa Tanner"

*NICODEMUS*  
Henry O. Tanner



**Guild Hall Museum**

Exhibition: "Thomas Moran's Search for the Scenic"  
East Hampton, New York

*VENICE*  
Thomas Moran

**Henry Gallery, University of Washington**

Exhibition: "American Impressionism"  
Seattle, Washington

*NOVEMBER*  
Robert Vonnoh

*PORT BEN*  
Theodore Robinson

*NEW ENGLAND WOMAN*  
Cecilia Beaux

*YELLOW LEGS IN SUNLIGHT*  
Frank Benson

*SUMMER CLOUDS*  
Emil Carlsen

*BREAKFAST IN THE STUDIO*  
Edmund Tarbell

*LITTLE HOTEL*  
Joseph de Camp

*WINTER*  
Elmer Schofield

*THE QUARRY*  
Daniel Garber

*CRIMSON RAMBLER*  
Philip Hale

**Heritage Plantation of Sandwich**

Exhibition: "Three Hundred Years of Flower Painting in America"  
Sandwich, Massachusetts

*FLOWERS IN A GLASS JAR*  
Arthur B. Carles

*STILL LIFE*  
Preston Dickinson

*STUDIO WINDOW*  
Bradley Walker Tomlin

*HARRIET HENDERSON LOCKE*  
John Neagle



*East Wind Over Weehawken*, Edward Hopper

**Institute of Contemporary Art**

Exhibition: "Florine Stettheimer"  
Boston

*PICNIC AT BEDFORD HILLS*  
Florine Stettheimer

**Morlan Art Gallery, Transylvania University**

Exhibition: "Portraits by Matthew H. Jouett"  
Lexington, Kentucky

*PETER GRAYSON*  
Matthew Harris Jouett

**Munson-Williams Proctor Institute**

Exhibition: "The Olympics in Art Exhibition"  
Utica, New York

*THE HURDLE*  
Conrad Marca-Relli

**Musee National d'Art Moderne**

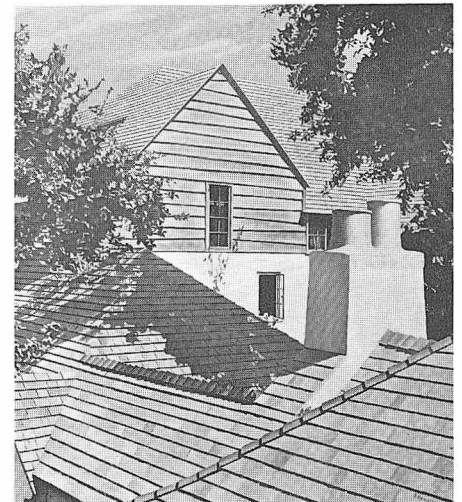
Exhibition: "Les Realismes Entre Reaction et Revolution 1919-1939"  
Centre Georges Pompidou, Paris

*THE GOOD INFLUENCE*  
Grant Wood

**National Collection of Fine Arts**

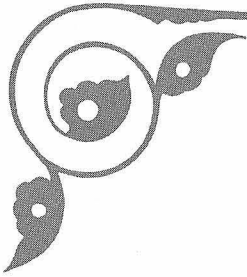
Exhibition: "Violet Oakley"  
Smithsonian Institution, Washington, D.C.

*STUDY FOR "FOURTH ANNUAL WATERCOLOR EXHIBITION AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS"*  
Violet Oakley



*Clapboards*, Charles Sheeler

**LOANS** Continued



*The Wave*, Alexander Harrison



*The Breakfast Room*, Edmund C. Tarbell

**National Portrait Gallery**

Exhibition: "Benjamin West and His American Students"  
Smithsonian Institution, Washington, D.C.

*ELIZABETH SHEWELL WEST*  
Matthew Pratt

*PORTRAIT OF WILLIAM PITT*  
Charles Willson Peale

*THE MURDER OF RUTLAND*  
Charles Robert Leslie

**Neue Gesellschaft fur bildende Kunst**  
Exhibition: "American Realism 1920-1940"  
Berlin, Germany

*CLAPBOARDS*  
Charles Sheeler

*LIGHTHOUSE*  
Morris Kantor

*BLACK NIGHT — RUSSELL'S CORNERS*  
George Ault

*UPPER HOUSE*  
William Gropper

**Philadelphia College of Art**  
Exhibition: "The Presidents' Show"

*THE WASHINGTON FAMILY AT MT. VERNON*  
Artist Unknown

*FRANKLIN PIERCE*  
James R. Lambdin

*THEODORE ROOSEVELT*  
Cecilia Beaux

**The Renaissance Society.**  
Exhibition: "Miyoko Ito Retrospective"  
The University of Chicago

*ACT THREE BY THE SEA*  
Miyoko Ito

**Paul Robeson Cultural Center**

Exhibition: "Henry O. Tanner and Horace Pippin"  
Pennsylvania State University,  
University Park, Pennsylvania

*GIANT DAFFODILS*  
*THE MOOSE*  
*PINK CYCLAMEN*  
*THE WARPED TABLE*  
*ABE LINCOLN: THE GOOD SAMARITAN*  
Horace Pippin

**Royal Academy of Arts**  
Exhibition: "Post-Impressionism"  
London, England

*THE WAVE*  
Alexander Harrison

**Seattle Art Museum**  
Exhibition: "Kenneth Callahan"

*THE TIDES*  
Kenneth Callahan

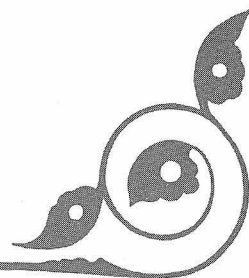
**SITES Traveling Exhibition:**  
**District 119 Cultural Center**  
New York City

**Detroit Historical Museum**  
Exhibition: "The Working American"

**Memorial Art Gallery**  
University of Rochester  
**Chicago Historical Society**  
**Birmingham Museum of Art**  
Birmingham, Alabama  
**Cultural Center, New Jersey State**  
**Museum**

Trenton, New Jersey  
**Museum of Our National Heritage**  
Lexington, Massachusetts

*A BREEZY DAY*  
Charles C. Curran



**The Snite Museum of Art**

Exhibition: "Anthony Lauck Retrospective"  
University of Notre Dame

*ST. JOHN BESIDE THE CROSS*  
Anthony J. Lauck

**Sordoni Art Gallery of Wilkes College**

Exhibition: "Three American Women: Cecilia  
Beaux, Mary Cassatt and Martha Walter"  
Wilkes-Barre, Pennsylvania

*PORTRAIT OF A YOUNG WOMAN*  
*A BRETON WOMAN AND OTHER STUDIES*  
*LANDSCAPE WITH A FARM BUILDING*  
Cecilia Beaux

**Städtischen Kunstmuseen Augsburg**

Exhibition: "A Changing World — Augsburg  
Between Renaissance and Baroque"  
Augsburg, Germany

*WOMAN IN CHARIOT OFFERING PITCHER*  
Peter Candid

**Vatican Museum, Rome**

Exhibition: "A Mirror of Creation"

*THE TWIN BIRCHES*  
Willard Metcalf

*LANDSCAPE WITH FIGURES*  
William S. Mount

**Whitney Museum of American Art**

(Traveling Exhibition)  
Exhibition: "Edward Hopper: The Art and the  
Artist"

*EAST WIND OVER WEEHAWKEN*  
*APARTMENT HOUSES*  
Edward Hopper

**Whitney Museum of American Art**

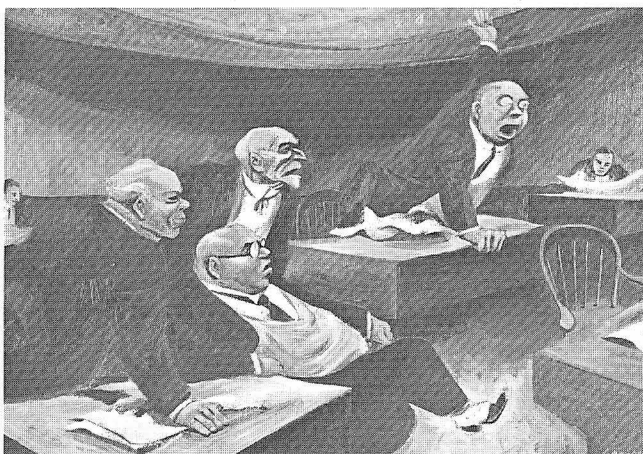
Exhibition: "Nineteenth Century American  
Landscape"

*AT NEWPORT, RHODE ISLAND*  
John F. Kensett

**The William Benton Museum**

Exhibition: "Connecticut and American  
Impressionism: The Cos Cob Clapboard  
School"  
The University of Connecticut

*TOBY'S COS COB*  
Childe Hassam



*Upper House*, William Gropper

**LENDERS TO EXHIBITIONS**

Mr. and Mrs. Warren Adelson  
Adelson Graphics  
Aperture, Inc.  
Mr. and Mrs. E. G. Bewkes, Jr.  
Dr. Luther W. Brady  
Raymond Brown  
Dolly Bruni  
Diane Burko  
Coe Kerr Gallery  
Mr. and Mrs. Jack E. Craig  
Mr. and Mrs. John E. Cron  
Dr. Bruce E. Dahrling II  
William A. Farnsworth Library &  
Art Museum  
Frank E. Fowler Gallery  
Garber Family  
Mr. and Mrs. Howard C. Hanson  
Mr. and Mrs. H. T. Hilliard  
The Kutztown Publishing Co., Inc.  
Mr. and Mrs. Fred C. Larkin  
Mr. and Mrs. Alexander M. Laughlin  
Marion Locks Gallery  
Holly and Arthur Magill Collection  
Mr. Richard Manoogian  
Museum of Fine Arts, Boston  
Robert and Del Noland  
Rutgers University-Camden  
Collection of Art  
Rachel Seymour  
Tennessee Fine Arts Center at  
Cheekwood  
Mrs. Dorothy Theodore  
United Missouri Bancshares, Inc.  
Mr. and Mrs. Phil Walden  
Mr. J. Robinson West  
Mr. and Mrs. James Wyeth  
Mr. Nicholas Wyeth  
Barbara Zucker

## REPORT OF THE MUSEUM EDUCATION DIRECTOR

### Docents

Accolades for individual docents almost never appear in this year-end roundup of Education Department activities. If they did, my report would be a list of praise too lengthy to print. But this year I would like to express special thanks to docent emeritus Eileen Hinkson and to docents Alice McGovern and Joan Mossey as they are leaving the Academy.

PAFA docents are remarkable for many excellent qualities, and the most demanding aspect of their work is its continuing variety. The 1980 exhibition schedule took us from Washington Allston through Daniel Garber to Jamie Wyeth: styles as different as the eras that produced them and the personalities of the artists themselves. Docents were required to study these special exhibitions against a background of art history as well as in the Academy context.

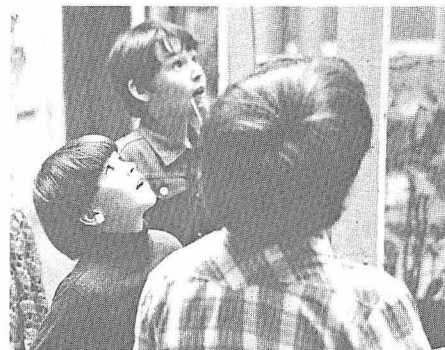
A training class for new docents met in summer sessions during June and July. Its eleven graduates, along with our twenty-five veterans, turned in a spectacular performance of tours for more than 7000 museum visitors during the Jamie Wyeth exhibition. In November the docents were entertained by WOCOM at a Peale Club luncheon organized by Lucy Stimson. This was a most welcome treat in the middle of our busiest season; the menu did *not* include pigs-in-blankets!

### Staff

Docent Jeanne MacAlpine is now a part-time staff member in the Education Department with the title of Program Consultant. Her work in planning PAFA's school tour programs has included a cooperative venture with several other museums for a series of children's tours called *Philadelphia: A Port City*. Jeanne also assists with PAFA docent activities: briefings, scheduling, and trips.

The department's spring semester intern was Barbara Link, a high-school senior from Lower Merion who became a junior docent, working with docent

Ruth Preucel on a sequence of museum lessons for fifth graders from a nearby middle school. In September an Academy work-scholarship student, Lisa Guercio, kept the education office running smoothly while all available docents (myself included) were involved with Wyeth tours.



Young art lovers

### School Tour Programs

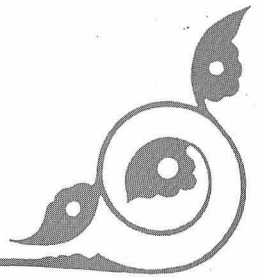
In 1980 the number of school children participating in museum lessons (TRIAD and special exhibition tours) increased again. Yearly visits to the Academy have become standard teaching supplements for schools that have discovered our program. The Education Department's attractive new poster also brought us many clients this year. But the biggest problem in developing our school audience continues to be the transportation gap. A special project in connection with the Jamie Wyeth show brought this problem sharply into focus when a \$4000 grant from Sun Company enabled us to offer free busing for school tour groups. In ten weeks we gave tours for 1900 additional Philadelphia school children, only 3% of whom could have come to the Academy without free transportation. As school budgets become ever tighter, we can only hope for another "angel" to provide this essential link between the museum and the schools.

Elizabeth Kolowrat  
*Director of Museum Education*



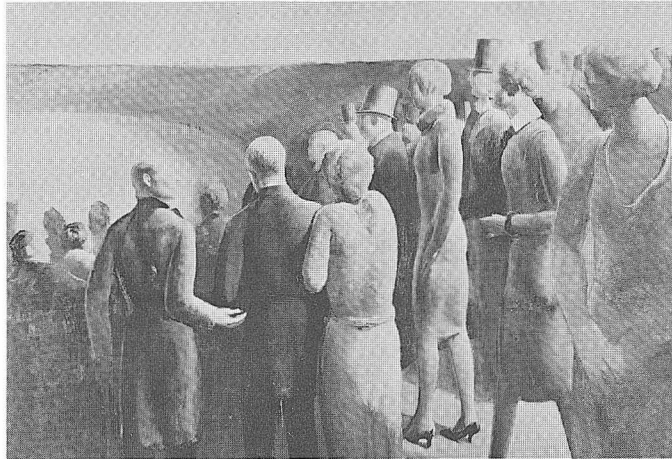
Elizabeth Kolowrat





**Docents**

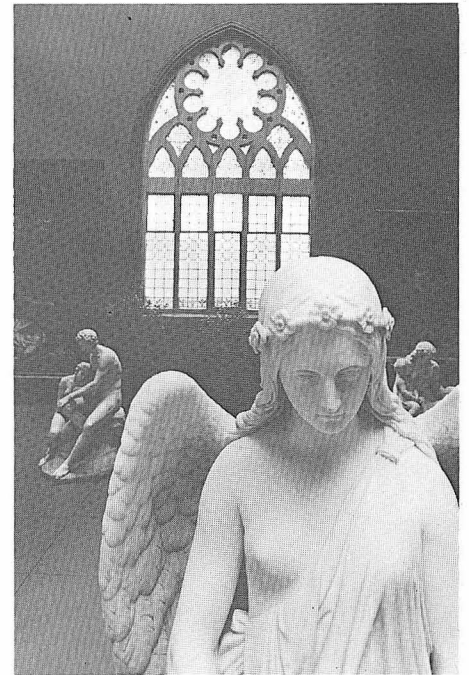
- Bernice Abrams
- Fahnya Bean
- Susan Behrend
- Ann Bosworth
- Jay Byrne
- Ann Chaffe
- Virginia Coslett
- Shirlene Coyne
- Jane Cratsley
- Valerie Cutler
- Lee DeWitt
- Lois Domm
- Claire Dorsky
- Anita Duke
- Mary Epstein
- Sandra Gittis
- Deborah Hummer
- Irma Jelinek
- Sylvia Korngold
- Lillian Landau
- Henrietta Landis
- Sylvia Lieberman
- Florence Marder
- Judy McCarthy
- Roberta Melman
- Nancy Mundth
- Isabel Oppen
- Janice Page
- Ruth Peacock
- Barbara Nevaril
- Pollarine
- Ruth Preucel
- Eslye Rappeport
- Henriette Rogers
- Lois Rosenau
- Hortense Steinberg
- Dorothy Wartman



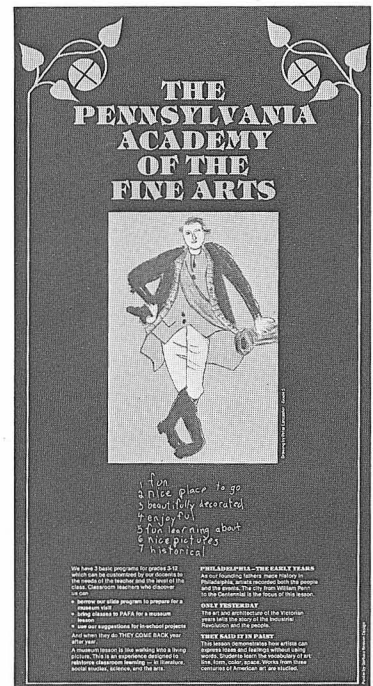
People, Pène du Bois



Docents and Academy visitors



The Peri at the Gates of Heaven, Thomas Crawford



New Poster for Museum Education. Drawing by Peter Lancaster, grade 5

## REPORT OF THE DEAN OF THE ACADEMY SCHOOL



Annual Student Exhibition

### Governance of the School

The year 1980 was marked by a redefinition of appropriate roles for participation in governance of the School by the students, faculty, administration and Instruction Committee of the Pennsylvania Academy. Elizabeth Osborne and Joseph Amarotico served as Chairpersons of the Faculty Committee during that period of time and were instrumental in identifying and resolving issues of concern.

Ford Foundation Faculty Enrichment Grants, which have been used by the Academy for sabbatical leaves, were awarded in 1980 to Elizabeth Osborne, Arthur De Costa, and Jimmy Lueders.

### 1980 Commencement and Awards

The 79th Annual Commencement and Awards Ceremonies were held in the Academy auditorium on May 14.

Henry S. McNeil, President of the Board of Trustees, gave the opening address. Dr. Baruch Blumberg, Nobel Laureate, presented the principal talk.

Vice-President Charles E. Mather III presented the spring prizes and traveling scholarships. Richard J. Boyle, Director of the Academy, awarded the four-year certificates. Thirteen European traveling scholarships and forty-three additional prizes totaling in excess of \$100,000 were awarded to students.

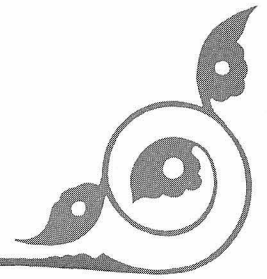
The following day, in special ceremonies, Mayor William J. Green awarded the Philadelphia Mayor's award to Shingo Kamiya and Mrs. Dick Thornburgh, on behalf of the governor, presented the Pennsylvania Governor's Award to Uta Schubert.

Cresson Memorial Traveling Scholarships were presented to James Bartlett III, David Boskovich, Kenneth Dirs, James Repenning, Brigitte Rutenberg, and Charles Tisa. First awarded in 1902, this year's Cresson Scholarships were in the amount of \$2500 each. The prize is for travel in Europe, to be followed by an additional year at the Academy.

The Lewis S. Ware Memorial Scholarship for European travel, first awarded in



Mayor William J. Green, Dean Ephraim Weinberg and Shingo Kamiya, recipient of the Mayor's Award.



1938 and this year in the amount of \$2500 plus tuition, was awarded to Nobakatsu Minoshima, and the amount of \$2500 was awarded to John Rains Thornton.

J. Henry Schiedt Memorial Traveling Scholarships were awarded to Kathryn Budlong, Joan Garcia, John C. Nissen III, Christopher Zmijewski, and Joel Rundell. First awarded in 1949, Schiedt Scholarships are in the amount of \$2500, and are to be used anytime within twenty-eight months. The Schiedt Scholarships provide for travel wherever the recipient may choose.

We are grateful to Mrs. Ben Wolf and her committee for establishing a new prize in honor of deceased faculty member Morris Blackburn and to the Alumni Fellowship which awarded memberships to all Traveling Scholarship winners.

### **Annual Student Exhibition a Feature of 175th Anniversary Block Party**

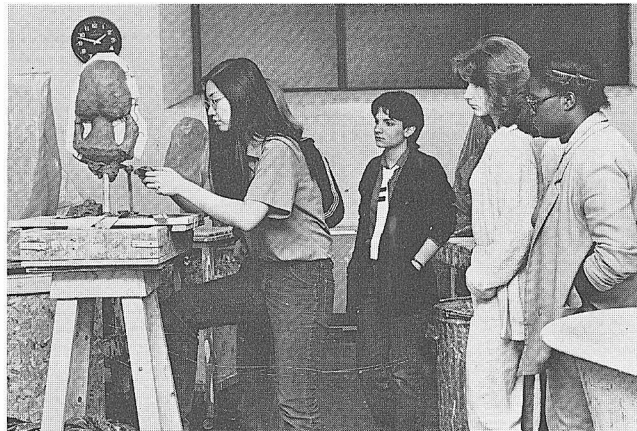
The Annual Student Exhibition opened following the Award Ceremonies. One hundred four students exhibited work in ten museum galleries plus the Peale House Galleries. The last day of the exhibition was Sunday, June 8, the day of the 175th Anniversary Block Party. More than 15,000 visitors to the galleries had the chance to see works in all media by Pennsylvania Academy of the Fine Arts' students.

The international, national, and local constituencies of the School were represented in the student body in 1980 by people from twelve countries and twenty-four states.

### **Looking Ahead**

Academy faculty, students, and administration are looking forward in the coming year to making an intensive study of the school curriculum in preparation for a change of physical facilities and in anticipation of a National Association of Schools of Art review.

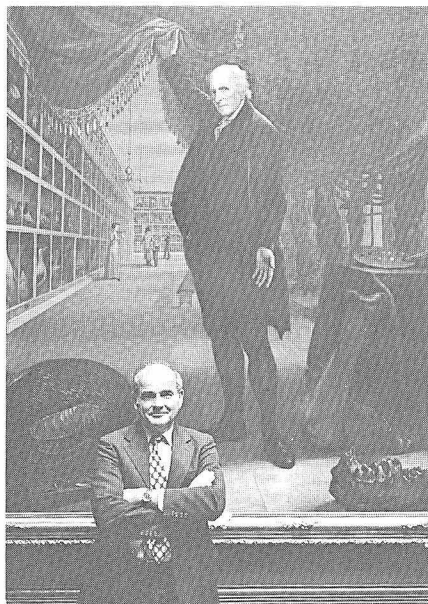
Ephraim Weinberg  
*Dean of the School*



Open-House Day in the studios

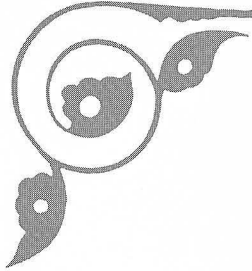


Summer School



Dr. Baruch Blumberg, speaker

## REPORT OF THE WOMEN'S COMMITTEE



*A Breezy Day*, Charles C. Curran



Bobette Leidner with Henry S. McNeil



Jamie Wyeth Exhibition reception

Guests received an illustrated catalogue and a poster of Mr. Wyeth's *A Very Small Dog* in a special edition signed by the artist.

Accolades go to the Co-Chairmen as well as Mmes. Robert W. Preucel, Henry S. McNeil, J. H. Ward Hinkson, Arthur C. Kaufmann, Harrison Therman, James W. Cooke and to all the members of the Committee who worked through the summer to make this event a great success. Expecial thanks must be given to Mrs. Alexandra M. Dial, our Treasurer, who manages the financial affairs for our committee in a most professional way.

### Meetings Hosted by Women's Committee

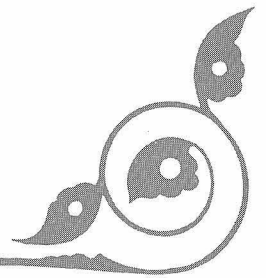
In preparation for the National Conference of the American Association of Museum Trustees, hosted by the Women's Committees of five Philadelphia museums, our Women's Committee held a luncheon in the rotunda of the Academy in March. Dr. Thomas W. Leavitt, Director of the Herbert F. Johnson Museum of Art at Cornell University, spoke to volunteers from the five museums about legislation in the arts. Mrs. Herbert F. Schiffer arranged the luncheon, followed by a docent tour of the Washington Allston Exhibition. At the three-day conference in October, the Women's Committee also hosted a luncheon, followed by a tour of the Jamie Wyeth Exhibition. Each of the 240 Trustees from all parts of the country, many of whom had never seen the Academy, received a souvenir document gift from Mr. McNeil.

Another highlight was a cocktail reception and subscription lecture by Gloria Braggiotti Etting at the home of Mr. Henry McIlhenny. This event was underwritten and arranged by Mmes. Avery B. Clark and Evans Randolph.

The Women's Committee sponsored two interesting projects this year: first, the formal dinner party to preview the Jamie Wyeth Exhibition on September 16; and a luncheon and exhibition tour, also at the Academy, as part of the National Conference of the American Association of Museum Trustees held in Philadelphia.

### Jamie Wyeth Opening

A committee, chaired by Mmes. Charles J. Webb II and Scott Adamson, arranged a gala subscription dinner to open the Jamie Wyeth Exhibition. The valet parking and the red carpet rolled outside the Academy's entrance heralded the excitement in store for guests attending the black-tie dinner. An aura of anticipation was pervasive throughout the rotunda and galleries as the guests were greeted by special hosts Mr. and Mrs. Jamie Wyeth; Mrs. John Wintersteen, the Honorary Chairman for the dinner; Mrs. Dick Thornburgh; Mr. and Mrs. Henry S. McNeil and the Honorable and Mrs. Walter H. Annenberg. Members from the Women's Committee also hosted each table and welcomed the 400 people who attended. Among those who came to honor Mr. Wyeth was his friend Andy Warhol, as well as others distinguished in the art community. Many prominent members of the Wyeth family, their friends, associates and colleagues also attended.



Mrs. Charles J. Webb II, Jamie Wyeth, Phyllis Wyeth, and Mrs. Scott Adamson



Andy Warhol and friends at the Jamie Wyeth Preview Party

### Academy Students' and Women's Committee

We award many student scholarships from funds raised by our special events. We provide luncheon for students and members of the faculty when student work is on view in the Peale House Galleries. Mmes. Harleston R. Wood, Richard J. Fox, Evan Randolph, Newlin F. Davis, Frederick W. G. Peck, Marcy W. Behr and Hans Ludvig Lorentzen have assisted at these luncheons, where students can exchange ideas and develop a sense of camaraderie among their faculty and peers. We are grateful to Mr. James Lulus, Superintendent of Peale House, who so imaginatively plans and supervises the preparation of the menus.

We contribute substantially to the program "Education through Exhibitions," which includes art shows in the Peale House.

### Concerts

We are indebted to Mrs. Robert W. Preucel for organizing the annual series of Sunday afternoon concerts in the Academy rotunda, enjoyed, without charge, by hundreds of members and visitors.

### Special Projects

Mrs. Boudinot Stimson arranged a luncheon for the Women's Committee and the docents.

The annual Christmas party was held in the Academy for the entire membership, their children and the staff. The beautiful huge tree at the top of the stairs was decorated once again by Mmes. J. H. Ward Hinkson, E. Robert Thomas and John C. Keene.

A new ad hoc "long-range" planning committee, chaired by Mrs. Lathrop B. Nelson, Jr., and including Mmes. Robert W. Preucel, James W. Cooke, Richard J. Fox, Mary MacGregor Mather, and Marcy W. Behr, distributed a questionnaire to all members of the Committee. The results were compiled and are presently under discussion.

### Safaris

Our famous Safaris continued under the superb direction of Mrs. Albert M. Greenfield, Jr., with Safaris to Washington in February and November. Several national exhibitions were seen on each occasion and private hospitality, as only Mrs. Greenfield can provide, were highlights of these trips. A private visit and tour at the home of Mr. and Mrs. David Lloyd Kreeger was a rare privilege.

A Safari in May to "Pokety," the country estate of the late Col. and Mrs. Edgar William Garbisch on Maryland's Eastern Shore, was quickly arranged for 100 Academy members when it was learned that the home would be dismantled and auctioned within a few weeks.

A trip to New York in June to see the Picasso retrospective at the Museum of Modern Art was oversubscribed and the two busloads of Academy members felt

fortunate, indeed, that the Women's Committee obtained the much-sought-after tickets.

The Art Safari to Ireland and Scotland in September included members from the Delaware Valley area as well as Georgia and Virginia. Visits to museums, great houses, palaces, gardens and castles were all part of the grand design. Mrs. George Reath and Mrs. Scott Adamson helped Mrs. Greenfield plan the trip.

Local color was showcased when an art trip to "Garberland" in May was arranged by Mrs. Kenneth W. Gemmill prior to the opening of the Daniel Garber exhibition. The day in Bucks County was thoroughly enjoyable and I was fortunate to be able to arrange a visit en route to the Huntingdon Valley studio of one of Mrs. Garber's former students, the well-known Academy artist Arthur Meltzer and his artist wife, Paulette Van Roekens. They recounted many tales of life at the Academy in the days of Mr. Garber and other former teachers.

We sadly report the death of one of our longtime members, Mrs. James M. R. Sinkler. Her daughter, Mrs. Peter J. Knop, is now an Associate Member.

We were delighted to welcome Mrs. Henry Mitchell as a new member.

We look forward to our next major project — a subscription party on September 16 to open the *Contemporary American Realism Since 1960* Exhibition. The chairman of the gala opening, Mrs. Harry R. Neilson, Jr., is arranging the reception and dinner parties in honor of the artists and lenders.

We also enjoy visiting students' studios, docent briefings on new exhibitions, and of greatest importance, being an integral part of the Academy. To each of the dedicated members of the Women's Committee and the members of the Academy who are so loyal in supporting our functions, I wish to extend my sincere thanks.

Bobette R. Leidner  
*President*

## REPORT OF THE DIRECTOR OF DEVELOPMENT, MEMBERSHIP AND PUBLIC RELATIONS

The accomplishments of any one of the many responsibilities of the Development Department would make 1980 noteworthy. As a total picture, the 175th anniversary was a year that augurs well for the future.

### Membership

Stiff competition in a city with so many cultural institutions was not an issue. We counted six + new members for every working day. The excellence of the Academy's programs and services are interpreted as the reason for the overwhelming increase in the total number of new members.

Membership events attracted increased numbers of persons because of their variety and originality. We have and will continue specialized tours, talks, subscription dinners during specific exhibitions, trips, vault and conservation laboratory visits, invited celebrities, and opening receptions to our special and contemporary exhibitions.

We owe the vitality of this department to the unique brand of hospitality offered by Mrs. Josephine Evans, Membership Coordinator, and Mrs. Anna Mang, Membership Secretary.

### Public Information

Susan Rappaport, Public Information Coordinator, achieved publicity for the Academy in many new areas: the 175th Anniversary Block Party received media attention all over Philadelphia and Pennsylvania; the Jamie Wyeth exhibition was publicized by nationally known magazines and by television and radio programs such as the "Today Show" (NBC), with Tom Brokaw interviewing Jamie Wyeth in the galleries; "Sunday Morning" (CBS), with Heywood Hale Broun touring the show with the artist; and by "Voice of America," which beamed interviews with the artist and with Richard Boyle to twenty-nine countries. Local television and radio were generous in coverage of Academy events, and where would we be without The Inquirer and The Bulletin.



*A la Campagne*, Alfred Stevens

The result has been doubled attendance, a greatly increased membership, new funding opportunities and more requests for information and features about the Academy. The 175th year at the Academy notably increased its "public relations."

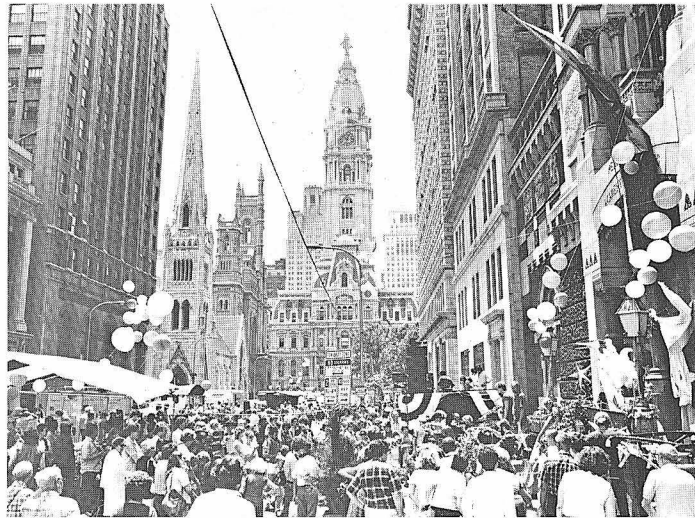
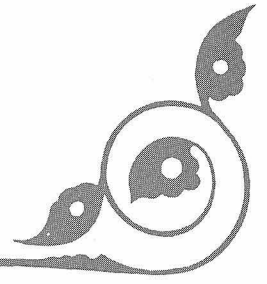
### Fund Raising

The year was dramatic for the Academy, which raised \$982,500, or just under three times more than the previous year's \$333,700. This is directly attributable to participation by board members who made special efforts in their own giving and to open doors in the categories of individual giving, corporate giving and foundation giving. It is attributable also to the intense and spirited cooperation of every member of the Development Department — fund raising, membership, and public information. Of course, without curatorial and educational staff vitality and originality, the above attributes could not have taken place.

Creative concepts were funded by SmithKline Corporation and Rohm and



Elaine Breslow

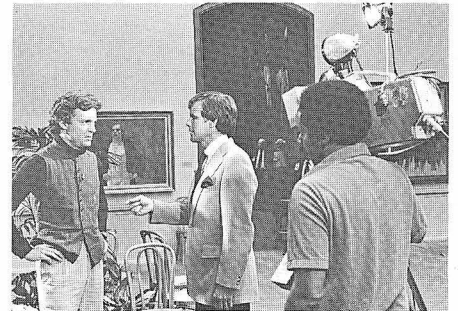
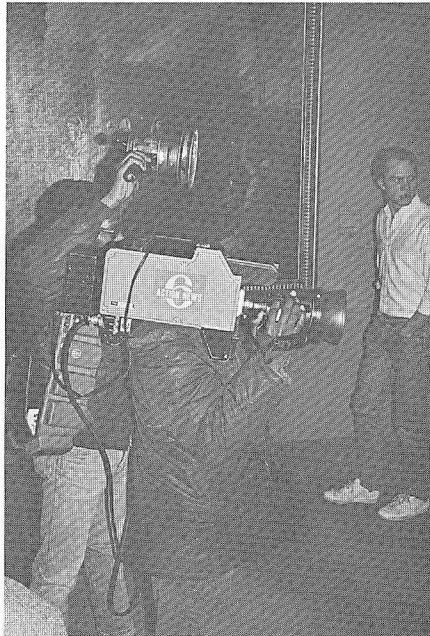


Haas. For the first time some very important and ongoing programs and services were funded by The Sun Company, The Reliance Insurance Company, Provident National Bank and The Pew Memorial Trust. We owe them much. Mentioned in this report are the many other corporations and trusts who gave as never before and generously to what one corporation donor described as the "eye-opener" of the year. Another corporate executive said, "and come back next year; we'll do better."

In 1980 we tried an annual drive to match four government grants. Its 1 + 1 = 2 theme proved amazingly successful both as a concept and financially. A special nod of appreciation must be extended to all who helped us with their double-duty dollars. We also owe a great deal to our coterie of volunteers who gave hours of dedicated service which we are unable to evaluate.

I am extremely grateful to Mrs. Mary Hall, Mrs. Eleanore A. Thomas, and Mrs. Joy S. Harbeson for their sensitive and thoughtful assistance in the execution of this program.

Elaine Breslow  
 Director of Development, Membership  
 and Public Relations



Top: Anniversary celebration; left: Channel 6 visits; right: Tom Brokaw of NBC "Today Show" interviews Jamie Wyeth; lower right: Academy Rotunda...and dancers from College of Performing Arts

## REPORT OF THE ADMINISTRATOR AND AUDITOR'S OPINION

On the brighter side, our investment portfolio has benefited to the extent of unrestricted capital gains of \$102,959 and an additional \$253,086 of gains in our endowment fund.

Note 2 to the financial statements points up the fact that the market value of our stocks and bonds exceeds their carrying value in the financial statements at December 31, 1980 by \$2,474,486 while at the same time generating somewhat higher yields compared to the prior year.

### Administration

In line with our continuing efforts to establish organizational consistency and to provide better controls and more accurate information to management, we have now begun to fully integrate the Peale Club operation with the other Academy activities.

Similarly, our Business Office has taken on the responsibility of the Bursar functions of the School, including financial compliance with the appropriate federal and state agencies relating to the various programs of aid to students.

In recapitulating the Academy's activities for the year, it seems appropriate to express gratitude for the help and invaluable advice given to this office by the Chairmen and members of the Finance, Properties and Peale Club Committees, with special thanks to our Treasurer and Legal Counsel.

Finally, I would like to record my personal appreciation for the dedicated efforts of the staff of the Administrator's Office, Business Office, Peale Club, Museum Shop, School Store, and personnel in Reception, Cashier, Security and Maintenance departments of both our buildings who have been faithfully providing necessary supporting services to the Museum and the School.

Harvey Gold  
*Administrator*

### Auditors' Opinion

To the Board of Trustees  
of the Pennsylvania Academy of the  
Fine Arts:

We have examined the balance sheet of the Pennsylvania Academy of the Fine Arts (Academy) as of December 31, 1980 and the related statements of activity and of changes in fund balances (deficit) 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 financial statements present fairly the financial position of the Academy as of December 31, 1980 and the results of its operations and changes in fund balances for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year, except for the change, with which we concur, to an alternatively acceptable reporting format for donor-restricted funds, as described in Note 1 to the financial statements.

Our examination was made for the purpose of forming an opinion on the basic financial statements taken as a whole. The supplemental schedule of expenses is presented for the purpose of additional analysis and is not a required part of the basic financial statements. Such supplemental schedule has been subjected to the auditing procedures applied in the examination of the basic financial statements and, in our opinion, is fairly stated in all material respects when considered in relation to the basic financial statements taken as a whole.

Deloitte Haskins & Sells  
Philadelphia, Pennsylvania 19102  
May 8, 1981



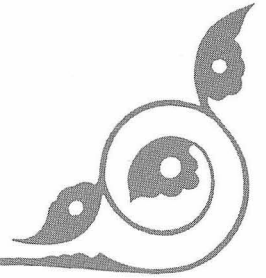
Harvey Gold

### Finances

Financial results for the Academy's fiscal year ended December 31, 1980, reflect in the statement of activity an excess of \$18,484 of support and revenue over expenses after capital transactions. We are still troubled, however, by insufficient unrestricted support and revenue needed to meet day-to-day operational needs, as evidenced by the \$165,011 deficiency in the current unrestricted fund.



**FINANCIAL STATEMENTS**  
**PENNSYLVANIA ACADEMY OF THE FINE ARTS**



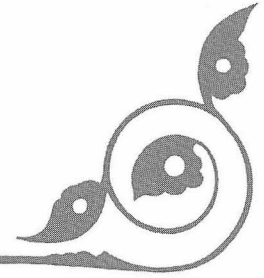
**STATEMENT OF ACTIVITY**  
**FOR THE YEAR ENDED DECEMBER 31, 1980**

	NOTES	CURRENT FUND		PLANT FUND	TOTAL
		UNRESTRICTED	RESTRICTED		
<b>SUPPORT AND REVENUE:</b>					
Tuition, scholarships and other school income . . . . .		\$ 634,038	\$ 106,256		\$ 740,294
Museum admissions . . . . .		31,503			31,503
Store sales . . . . .		101,487			101,487
Government appropriations—state and federal . . . . .			54,405		54,405
City of Philadelphia appropriation . . . . .			100,000		100,000
Gifts and grants . . . . .	1	297,395	325,623	\$128,045	751,063
Memberships . . . . .	1	277,148			277,148
Investment income . . . . .		54,442	431,755		486,197
Revenue from other activities (principally Peale Club) . . . . .		386,308			386,308
Net realized investment gains . . . . .		102,959			102,959
Total support and revenue . . . . .		<u>1,885,280</u>	<u>1,018,039</u>	<u>128,045</u>	<u>3,031,364</u>
<b>PROGRAM EXPENSES:</b>					
School . . . . .		644,489		53,408	697,897
Museum . . . . .		425,574		68,667	494,241
Cost of sales — Peale Club . . . . .		351,804		22,889	374,693
Accession of art for collection . . . . .	1, 3	56,150			56,150
Total program expenses . . . . .		<u>1,478,017</u>		<u>144,964</u>	<u>1,622,981</u>
<b>SUPPORTING SERVICES:</b>					
Administration . . . . .	7	1,199,380		7,630	1,207,010
Development . . . . .		182,889			182,889
Total supporting services . . . . .		<u>1,382,269</u>		<u>7,630</u>	<u>1,389,899</u>
<b>REIMBURSEMENT TO UNRESTRICTED FUND FOR EXPENDITURES FOR RESTRICTED PURPOSES . . . . .</b>					
		<u>(809,995)</u>	<u>809,995</u>		
Total expenses . . . . .		<u>2,050,291</u>	<u>809,995</u>	<u>152,594*</u>	<u>3,012,880</u>
<b>EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES BEFORE CAPITAL ADDITIONS . . . . .</b>					
		(165,011)	208,044	(24,549)	18,484
<b>INTER-FUND TRANSFERS —Capital additions from Restricted Fund . . . . .</b>					
			(42,971)	42,971	
<b>EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES AFTER CAPITAL ADDITIONS . . . . .</b>					
		<u>\$ (165,011)</u>	<u>\$ 165,073</u>	<u>\$ 18,422</u>	<u>\$ 18,484</u>

\*Represents provision for depreciation on property.

See notes to financial statements.

**PENNSYLVANIA ACADEMY OF THE FINE ARTS**

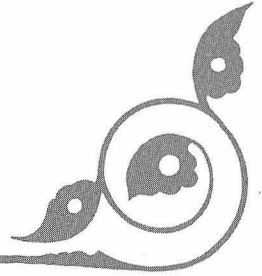


**BALANCE SHEET, DECEMBER 31, 1980**

ASSETS	NOTES	CURRENT FUND		ENDOWMENT FUND	PLANT FUND	TOTAL
		UNRESTRICTED	RESTRICTED			
CURRENT ASSETS:						
Cash	6	\$ 32,972	\$ 29,784	\$ 12,761		\$ 75,517
Women's Committee:						
Cash		37,489				37,489
Certificates of deposit		10,000				10,000
Grant receivable	6		3,662			3,662
Accounts receivable		98,682				98,682
Pledges receivable		20,200	155,825	20,000		196,025
Accrued interest receivable		13,682		71,222		84,904
Inventories	1	114,476				114,476
Deferred exhibition expenses	1	30,567				30,567
Prepaid and other		4,796				4,796
Total current assets		362,864	189,271	103,983		656,118
PROPERTY, LESS ACCUMULATED						
DEPRECIATION OF \$1,449,996	1, 4				\$6,018,688	6,018,688
INVESTMENTS	1, 2	771,859		4,674,811		5,446,670
DUE FROM OTHER FUNDS:						
Current Fund — Unrestricted			676,254		46,494	722,748
Endowment Fund		7,579	48,593		2,625	58,797
OTHER		3,200				3,200
TOTAL ASSETS		<u>\$1,145,502</u>	<u>\$914,118</u>	<u>\$4,778,794</u>	<u>\$6,067,807</u>	<u>\$12,906,221</u>

See notes to financial statements.

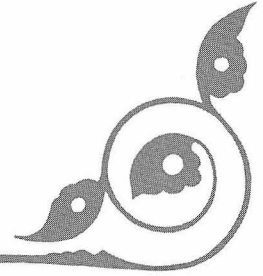
**PENNSYLVANIA ACADEMY OF THE FINE ARTS**



**BALANCE SHEET, DECEMBER 31, 1980**

<u>LIABILITIES AND FUND BALANCES</u>	<u>NOTES</u>	<u>CURRENT FUND</u>		<u>ENDOWMENT FUND</u>	<u>PLANT FUND</u>	<u>TOTAL</u>
		<u>UNRESTRICTED</u>	<u>RESTRICTED</u>			
CURRENT LIABILITIES:						
Accounts payable .....		\$ 122,725				\$ 122,725
Accrued expenses .....		23,672				23,672
Funds for financial aid .....	6		\$ 33,446			33,446
Deferred revenue:						
Tuition .....		46,519				46,519
Memberships and other restricted contributions .....	1	<u>20,007</u>			\$ 29,269	<u>49,276</u>
Total current liabilities .....		212,923	33,446		29,269	275,638
DUE TO OTHER FUNDS:						
Current Fund — Unrestricted .....				\$ 7,579		7,579
Current Fund — Restricted .....		676,254		48,593		724,847
Plant Fund .....		46,494		2,625		49,119
ESTIMATED LIABILITY FOR RETIREMENT PLAN .....	5	340,000				340,000
FUND BALANCES (DEFICIT) .....		<u>(130,169)</u>	<u>880,672</u>	<u>4,719,997</u>	<u>6,038,538</u>	<u>11,509,038</u>
TOTAL LIABILITIES AND FUND BALANCES .....		<u>\$1,145,502</u>	<u>\$914,118</u>	<u>\$4,778,794</u>	<u>\$6,067,807</u>	<u>\$12,906,221</u>

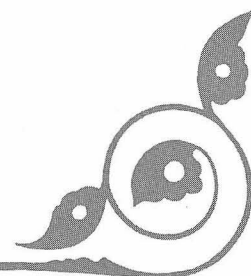
See notes to financial statements.



**STATEMENT OF CHANGES IN FUND BALANCES (DEFICIT)  
FOR THE YEAR ENDED DECEMBER 31, 1980**

	NOTES	CURRENT FUND		ENDOWMENT FUND	PLANT FUND
		UNRESTRICTED	RESTRICTED		
FUND BALANCE, JANUARY 1, 1980 .....	1	\$ 463		\$4,394,310	\$6,020,116
Cumulative effect on prior years of change in reporting format .....			\$715,599		
Excess (deficiency) of support and revenue over expenses after capital additions .....		(165,011)	165,073		18,422
OTHER ADDITIONS (DEDUCTIONS):					
Gifts and grants .....				21,066	
Investment income retained .....				85,914	
Net realized investment gains .....				253,086	
Transfers .....				(34,379)	
FUND BALANCE (DEFICIT), DECEMBER 31, 1980 . . .		<u>\$(130,169)</u>	<u>\$880,672</u>	<u>\$4,719,997</u>	<u>\$6,038,538</u>

See notes to financial statements.



**NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED DECEMBER 31, 1980**

**1. CHANGE IN REPORTING FORMAT AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

*Change in Reporting Format* — The Academy in 1980 has changed to an alternatively acceptable presentation for reporting donor-restricted contributions, grants, gifts, etc. whereby it recognizes as revenue the full amount of such resources when received. In the prior year, the Academy recognized such restricted revenues only to the extent that related expenses had been incurred. At December 31, 1979, \$715,599 of received but restricted revenues were included in the Current (Operating) Fund as deferred revenue. At January 1, 1980, this amount was reclassified to fund balance in the Current Fund - Restricted. For the year ended December 31, 1980, the \$165,073 excess of restricted revenue over related expenses is included as revenue in the accompanying statement of activity.

The accompanying financial statements of the Academy have been prepared on the accrual basis. The significant accounting policies followed are described below to enhance the usefulness of the financial statements to the reader.

*Fund Accounting* — To ensure the observance of limitations and restrictions placed on the use of resources available to the Academy, its accounts are maintained in accordance with fund accounting. Under these principles, resources for various purposes are classified for accounting and reporting purposes into funds established according to their nature and purposes. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds having similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund groups.

The assets, liabilities, and fund balances of the Academy are reported in self-balancing fund groups as follows:

- Current Funds — unrestricted and restricted resources, represent that portion of the Academy's expendable funds available for support of the Academy's operations.
- Plant Fund represents resources expended or restricted for acquisitions of property.
- Endowment Fund represents funds subject to restrictions of gift instruments requiring that for specified amounts of time or in perpetuity the principal be invested and generally only income be used.

*Inventories* — Inventories are recorded at the lower of first-in, first-out cost or market.

*Deferred Exhibition Expenses* — Exhibition expenses are deferred and amortized on a straight-line basis over the life of the exhibit.

*Investments* — Investments in marketable equity securities are carried at the aggregate lower of cost or market. Investments in bonds and other debt instruments such as U.S. Treasury notes are carried at cost. Real estate held for investment is carried at cost.

*Property* — Property purchased is recorded at cost. Property donated is recorded at fair value at date of donation. Depreciation is provided on a straight-line basis over the lives of the respective fixed assets.

*Memberships* — Memberships are recognized as revenue when payment is received. Memberships paid in advance are classified as deferred revenue.

*Restricted Contributions* — Contributions restricted by the donor are recognized as revenue in the Current Fund-Restricted or as an increase in the Endowment Fund balance when recorded as a receipt or pledge.

*Art Collection* — In conformity with the practice followed by many museums, art objects purchased and donated are not included in the balance sheet.

Gifts of cash or other property donated for the purpose of acquiring art work are recorded as Current Fund-Restricted revenue. The cost of all art objects purchased or acquired by gift, less proceeds from deaccessions of art objects, is reported in the statement of activity as a separate program expense.

*Functional Expense Allocations* — Expenses of various programs and other activities have been summarized on a functional basis in the statement of activity. Accordingly, certain expenses have been allocated among the pro-

grams and supporting services. (See Note 7 for certain items not allocated.)

*Capital and Other Additions* — Amounts classified as capital or other additions represent gifts, grants or bequests restricted by donor to Endowment or Plant Fund either permanently or for a period of time. These additions also include investment income and gains or losses on investments that must, due to donor or legal restrictions, be added to or deducted from principal.

**2. INVESTMENTS**

Investments are presented on the basis described in Note 1. The following is the composition of the carrying and quoted market values of the investments at December 31, 1980:

	Carrying Value	Quoted Market Value
Bonds	\$3,538,113	\$3,239,642
Preferred stocks	100,000	96,500
Common stocks	1,557,364	4,333,821
Other	4,900	4,900
Total securities	5,200,377	<u>\$7,674,863</u>
Real estate	246,293	
Total	<u>\$5,446,670</u>	

**3. ART COLLECTION**

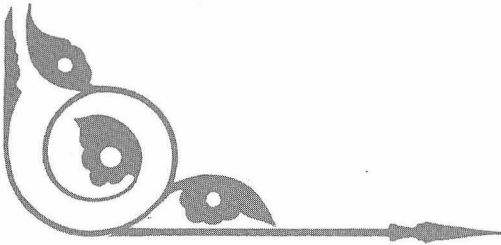
The following is a summary of the cost of art objects purchased less proceeds from deaccessions as reported in the statement of activity for the year ended December 31, 1980:

Accession of art for collection	\$56,150
Less proceeds of deaccessions	<u>—</u>
Total	<u>\$56,150</u>

**4. PROPERTY**

A summary of property at December 31, 1980 is as follows:

Land, buildings and improvements	\$7,125,217
Furniture and fixtures	104,891
School library (books, periodicals, films, etc.)	<u>238,576</u>
Total	7,468,684
Less accumulated depreciation	<u>1,449,996</u>
Property, less accumulated depreciation	<u>\$6,018,688</u>



**5. RETIREMENT PLAN**

The Academy has a limited retirement plan covering certain retired employees and three other employees. Based on the date of the latest actuarial evaluation, January 1, 1979, the present value of future benefits payable was approximately \$340,000. Pension expense for the year ended December 31, 1980 was \$35,782.

**6. AGENCY FUNDS FOR FINANCIAL AID**

The Academy is acting as an Agent for a federal Basic Educational Opportunity Grant (BEOG), a Supplementary Educational Opportunity Grant (SEOG), the College Work Study (CWS) aid program and a state grant program of the Pennsylvania Higher Education Assistance Authority (PHEAA). Authorizations in the amount of \$141,607 were approved to the Academy during 1980. These amounts are to be used over two terms, Fall term 1980 and Spring term 1981. Payments are made to those approved students who have successfully completed an eligibility report. The balance of the grants remaining, \$33,446, represents funds reserved for the Spring term of 1981.

**7. ADMINISTRATION EXPENSES**

Certain expenses, such as payroll, insurance, retirement, security, utilities, repairs and maintenance, etc., are classified in administration expenses.

**8 SUBSEQUENT EVENTS**

Subsequent to year-end, the Board of Trustees authorized and signed a letter of intent to purchase the Oliver Bair Building at 1820 Chestnut Street for approximately \$1,300,000. The Academy intends to purchase the building with money to be borrowed from the Endowment Fund. The proceeds from the anticipated sale of its Chestnut Street real estate (Peale House) will be applied to reduce the advance from the Endowment Fund.

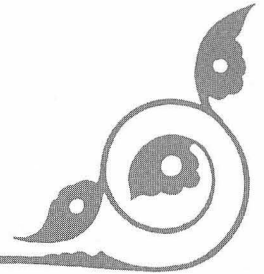


Payroll and payroll taxes:

- Administrative .....
- Faculty .....
- Staff .....
- Models and other .....
- Payroll taxes .....

- Office .....
- Telephone .....
- Utilities .....
- Bad debt write-off .....
- Publicity .....
- Dues and subscriptions .....
- Travel .....
- Teaching aids and visiting artists .....
- Repairs and maintenance .....
- Insurance .....
- Postage .....
- Publication .....
- Professional fees .....
- Other services .....
- Cost of sales .....
- Prizes .....
- Accessions .....
- Retirement .....
- Miscellaneous .....
- Conservation .....
- Equipment rentals .....
- Grants in aid and scholarships .....
- Exhibitions .....
- Special events .....
- Total expenses before depreciation .....
- Depreciation .....
- Total expenses .....

**PENNSYLVANIA ACADEMY OF THE FINE ARTS**

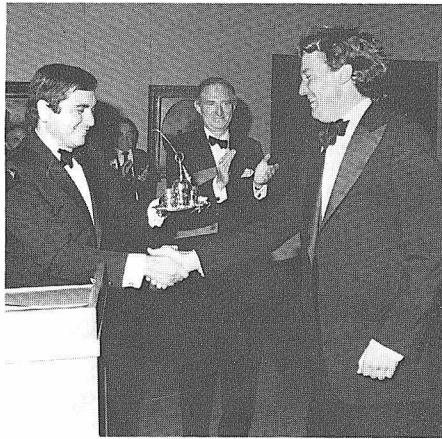
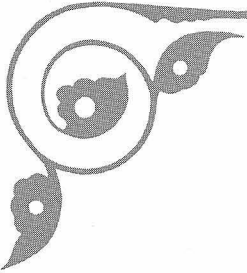


**SUPPLEMENTAL SCHEDULE OF EXPENSES  
FOR THE YEAR ENDED DECEMBER 31, 1980**

PROGRAM EXPENSES			SUPPORTING SERVICES			OTHER ACTIVITIES		DECEMBER 31, 1979
SCHOOL	MUSEUM AND ACCESSIONS	TOTAL	ADMINISTRATION	DEVELOPMENT	TOTAL	TOTALS	TOTALS*	
			\$ 567,579	\$ 82,871	\$ 650,450	\$ 650,450	\$ 463,279	
\$234,148		\$ 234,148				234,148	232,691	
128,034	\$137,621	265,655	24,814	298	25,112	\$159,195	449,962	
43,123	385	43,508					43,508	
32,575	10,288	42,863	52,691	6,794	59,485	12,966	115,314	
3,134	2,087	5,221	18,329	5,397	23,726	10,809	39,756	
4,694	7,188	11,882	17,218	2,597	19,815	2,227	33,924	
			249,249		249,249	4,326	253,575	
						3,123	3,123	
33,759	3,353	37,112	269	54,811	55,080		92,192	
2,482	673	3,155	3,867	1,626	5,493		8,648	
4,461	2,123	6,584	4,297	1,122	5,419		12,003	
31,646		31,646					31,646	
633	1,053	1,686	104,515	208	104,723	6,584	112,993	
19	717	736	29,767		29,767	1,272	31,775	
2,645	159	2,804	13,819	3,615	17,434		20,238	
6,174	245	6,419	86		86		6,505	
670		670	64,208	320	64,528	4,295	69,493	
						3,198	3,198	
22,850	80,945	103,795				122,502	226,297	
48,310		48,310					48,310	
	56,150	56,150					56,150	
			35,782		35,782		35,782	
2,428	5,387	7,815	5,962	3,497	9,459	21,307	38,581	
3,770	29,320	33,090					33,090	
634		634	6,641	321	6,962		7,596	
23,050		23,050					23,050	
13,136	143,366	156,502					156,502	
2,114	664	2,778	287	19,412	19,699		22,477	
644,489	481,724	1,126,213	1,199,380	182,889	1,382,269	351,804	2,860,286	
53,408	68,667	122,075	7,630		7,630	22,889	152,594	
<u>\$697,897</u>	<u>\$550,391</u>	<u>\$1,248,288</u>	<u>\$1,207,010</u>	<u>\$182,889</u>	<u>\$1,389,899</u>	<u>\$374,693</u>	<u>\$3,012,880</u>	
							<u>\$2,458,362</u>	

\*December 31, 1979 totals are presented for comparative purposes only. The 1979 amounts have been reclassified for comparison to current year presentation.

**BOARD OF TRUSTEES  
ADVISORY BOARD  
COMMITTEES OF THE BOARD**



Richard Doran, City Representative, presents Jamie Wyeth with a special citation as Director Richard J. Boyle looks on...

**Officers**

Henry S. McNeil  
*President*  
Charles E. Mather III  
*Vice President*  
Charles J. Kenkelen  
*Treasurer*  
Richard J. Boyle  
*Acting Secretary*  
Rita P. Damiano  
*Comptroller*  
(Retired April 1980)

**Board of Trustees**

Mrs. Walter H. Annenberg  
Walter G. Arader  
Mrs. James W. Cooke  
Mrs. Elliott R. Detchon, Jr.  
F. Eugene Dixon, Jr.  
James R. Drumwright  
Mrs. Kenneth W. Gemmill  
William L. Grala  
Samuel M. V. Hamilton  
Henry F. Harris  
H. Lea Hudson  
Arthur C. Kaufmann  
John H. Keelan  
Charles J. Kenkelen  
Mrs. Nelson J. Leidner  
Theodore T. Newbold  
David N. Pincus  
William A. Pollard  
Mrs. Meyer P. Potamkin  
Herbert S. Riband, Jr.  
Harold A. Sorgenti  
Frank R. Veale  
Robert G. Wilder  
Mrs. John Wintersteen

**Ex Officio**

Joseph E. Coleman  
*City Representative, City  
Council President*  
Robert W. Crawford  
*City Representative, Commissioner  
of Recreation*  
Joseph Amaratoc  
*Faculty Representative*

**Advisory Board**

Daniel W. Dietrich II  
John Gribbel II  
David Gwinn  
James M. Large  
Mrs. Edward B. Leisenring, Jr.  
Dr. John W. McCoubrey  
Donald E. Meads  
John W. Merriam  
C. Earle Miller  
Bertram L. O'Neill  
Frederick W. G. Peck  
Mrs. George Reath  
Robert K. Scarborough  
Orvel Sebring  
Martin P. Snyder  
James K. Stone  
Charles J. Webb II  
Grahame Wood  
Andrew Wyeth

**Committees of the Board**

**Executive**

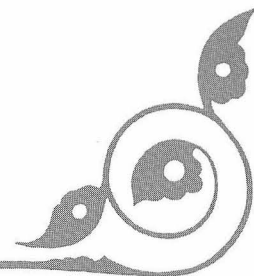
Henry S. McNeil  
*Chairman*  
Charles E. Mather III  
*Vice Chairman*  
Walter G. Arader  
Mrs. James W. Cooke  
Daniel W. Dietrich II  
John Gribbel II  
Arthur C. Kaufmann  
John H. Keelan  
Charles J. Kenkelen  
Mrs. Nelson J. Leidner  
Herbert S. Riband, Jr.  
Frank R. Veale

**Development, Membership and  
Public Relations**

Mrs. James W. Cooke  
*Chairman*  
Robert G. Wilder  
*Vice Chairman*  
Mrs. Elliott R. Detchon, Jr.  
William L. Grala  
Samuel M. V. Hamilton  
Arthur C. Kaufmann  
Charles J. Kenkelen  
Mrs. Nelson J. Leidner  
Theodore T. Newbold  
David N. Pincus  
Mrs. Robert W. Preucel  
Herbert S. Riband, Jr.



## WOMEN'S COMMITTEE



### Committees of the Board continued

#### Nominating

Arthur C. Kaufmann  
*Chairman*  
Henry F. Harris  
*Vice Chairman*  
Mrs. Walter H. Annenberg  
Walter G. Arader  
Theodore T. Newbold  
William A. Pollard  
Mrs. Meyer P. Potamkin  
Frank R. Veale  
Charles J. Webb II  
Mrs. John Wintersteen  
Grahame Wood

#### Collections and Exhibitions

Charles E. Mather III  
*Chairman*  
Daniel W. Dietrich II  
*Vice Chairman*  
Mrs. James W. Cooke  
Mrs. Kenneth W. Gemmill  
Mrs. Robert P. Levy  
Mrs. H. Gates Lloyd  
Dr. John W. McCoubrey  
Theodore T. Newbold  
David N. Pincus  
Mrs. Meyer P. Potamkin  
Harold P. Starr  
Dr. Frank Waxman  
Mrs. John Wintersteen

#### Finance

Charles J. Kenkelen  
*Chairman*  
Herbert S. Riband, Jr.  
*Vice Chairman*  
Mrs. James W. Cooke  
Daniel W. Dietrich II  
James R. Drumwright  
Henry F. Harris  
Mrs. Nelson J. Leidner  
Charles E. Mather III  
Bertram L. O'Neill  
Mrs. George Reath

#### Planning

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*Chairman*  
Theodore T. Newbold  
*Vice Chairman*  
Mrs. Walter H. Annenberg  
F. Eugene Dixon, Jr.  
James R. Drumwright  
Mrs. J. H. Ward Hinkson  
John H. Keelan  
Charles J. Kenkelen  
Mrs. Harry R. Neilson, Jr.  
Charles J. Webb II

#### Instruction

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*Chairman*  
H. Lea Hudson  
*Vice Chairman*  
Will Barnet  
Luther Brady  
Mrs. James W. Cooke  
Mrs. Richard J. Fox  
J. Welles Henderson  
Charles E. Mather III  
Charles Nichols  
David N. Pincus  
Mrs. Evan Randolph  
Leonard Sylk  
Mrs. Harleston R. Wood

#### Properties

John H. Keelan  
*Chairman*  
Mrs. L. Talbot Adamson  
Charles J. Kenkelen  
Theodore T. Newbold  
Robert K. Scarborough  
Charles J. Webb II

#### Peale Club

Frank R. Veale  
*Chairman*  
Mrs. Meyer P. Potamkin  
*Vice Chairman*  
Mrs. Elliott R. Detchon, Jr.  
David Geliebter  
Mrs. Nelson J. Leidner  
Mrs. Henry S. McNeil  
Robert G. Wilder

### Women's Committee

#### Executive Committee:

Mrs. Nelson J. Leidner  
*President*  
Mrs. Scott Adamson  
*First Vice President*  
Mrs. Robert W. Preucel  
*Second Vice President*  
Mrs. Alexandra M. Dial  
*Treasurer*  
Mrs. Brandon Barringer  
*Corresponding Secretary*  
Mrs. Herbert F. Schiffer  
*Member at Large*  
Mrs. James W. Cooke  
*Member at Large*  
Mrs. George Reath  
*Ex Officio*

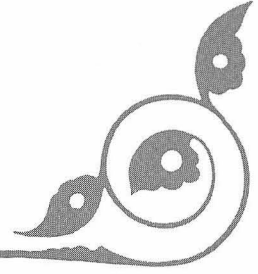
#### Associate Members:

Mrs. John Grier Bartol  
Mrs. Alfred Bendiner  
Mrs. W. Perry Gresh  
Mrs. John Gribbel II  
Mrs. Richard Harkness  
Mrs. Peter J. Knop  
Mrs. Hans Ludvig Lorentzen  
Mrs. Lawrence McElree  
Mrs. C. Earle Miller  
Mrs. John S. Newbold  
Mrs. Theodore T. Newbold  
Mrs. W. Gresham O'Malley III  
Mrs. James H. Stevenson III  
Mrs. Walter H. West, Jr.  
Mrs. Arthur M. Young

#### Active Members:

Mrs. Marcy W. Behr  
Mrs. Avery B. Clark  
Mrs. Newlin F. Davis  
Mrs. Jack M. Enoch, Jr.  
Mrs. T. L. Emory Eysmans  
Mrs. Richard J. Fox  
Mrs. Kenneth W. Gemmill  
Mrs. Albert M. Greenfield, Jr.  
Mrs. David J. Grossman  
Mrs. J. H. Ward Hinkson  
Mrs. H. Lea Hudson  
Mrs. Arthur C. Kaufmann  
Mrs. John Clark Keene  
Mrs. Howard H. Lewis  
Mrs. Stuart F. Louchheim  
Mrs. Mary MacGregor Mather  
Mrs. Alan McIlvain  
Mrs. Henry S. McNeil  
Mrs. Henry Mitchell  
Mrs. Harry R. Neilson, Jr.  
Mrs. Lathrop B. Nelson, Jr.  
Mrs. Frederick W. G. Peck  
Mrs. Evan Randolph  
Mrs. C. Randolph Snowden  
Mrs. Boudinot Stimson  
Mrs. Harrison Therman  
Mrs. E. Robert Thomas  
Mrs. Philip W. Warner  
Mrs. Charles J. Webb II  
Mrs. Susan W. West  
Mrs. Harleston R. Wood

## MEMBERS OF THE ADMINISTRATION AND STAFF



### Office of the Director

Richard J. Boyle  
*Director*  
Marcela de Keyser  
*Administrative Assistant*

### Office of the Administrator

Harvey Gold  
*Administrator*  
Marian E. Kirwin  
*Administrative Assistant*  
James Atwell  
*Maintenance Assistant*  
Benjamin Aviles  
*Maintenance Assistant*  
William Bahmermann  
*Maintenance Supervisor, B&C*  
Dominick Barrett  
*Chief Engineer, B&C*  
Clara Barrile  
*Cashier*  
Brett Bigbee  
*Guard*  
Donald M. Brown  
*Guard*  
George Burger  
*Guard*  
William Coyle  
*Guard*  
Nicholas DeClerico  
*Maintenance Assistant*  
Eddie Devera  
*Guard*  
James Drumm  
*Guard*  
Cleveland English  
*Guard*  
Willie Floyd  
*Maintenance Assistant*  
Riley Floyde  
*Guard*  
Sidney Freedman  
*Guard*  
John Gallen  
*Guard*  
Paul Hagan  
*Chief of Security*  
Alice Harkabus  
*Guard*  
Edward Henderson  
*Guard*  
Kathy Henderson  
*Housekeeper*  
Michael Iacocca  
*Guard*  
George Johnson  
*Guard*  
H. Clay Johnson  
*Maintenance Assistant*  
Frederick Kelley  
*Sales Manager, Museum Shop*  
Frank Kenworthy  
*Chief Accountant*

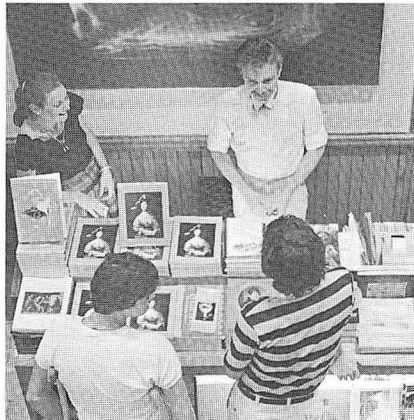
Kevin Kyle  
*Engineering Assistant*  
Joseph Lehman  
*Guard*  
Stephania Lestier  
*Museum Store Assistant*  
John Looney  
*Guard*  
William Loughnane  
*Guard*  
James Lulias  
*Building Superintendent—Peale House*  
Thomas Lulias  
*Assistant to Building Superintendent—Peale House*  
Nora Murray  
*Cloakroom Attendant*  
Donis Myers  
*Guard*  
Rosemarie Pace  
*Bookkeeper*  
Joseph Pacifico  
*Guard*  
Collier Parker  
*Controls Room Monitor*  
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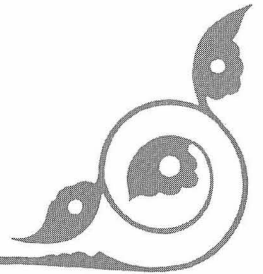
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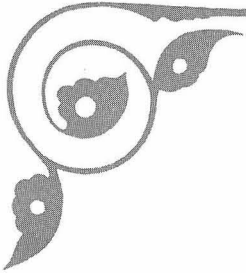
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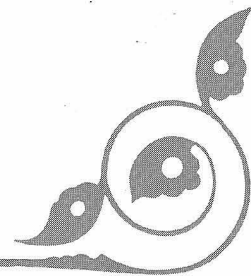
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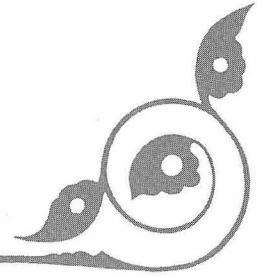
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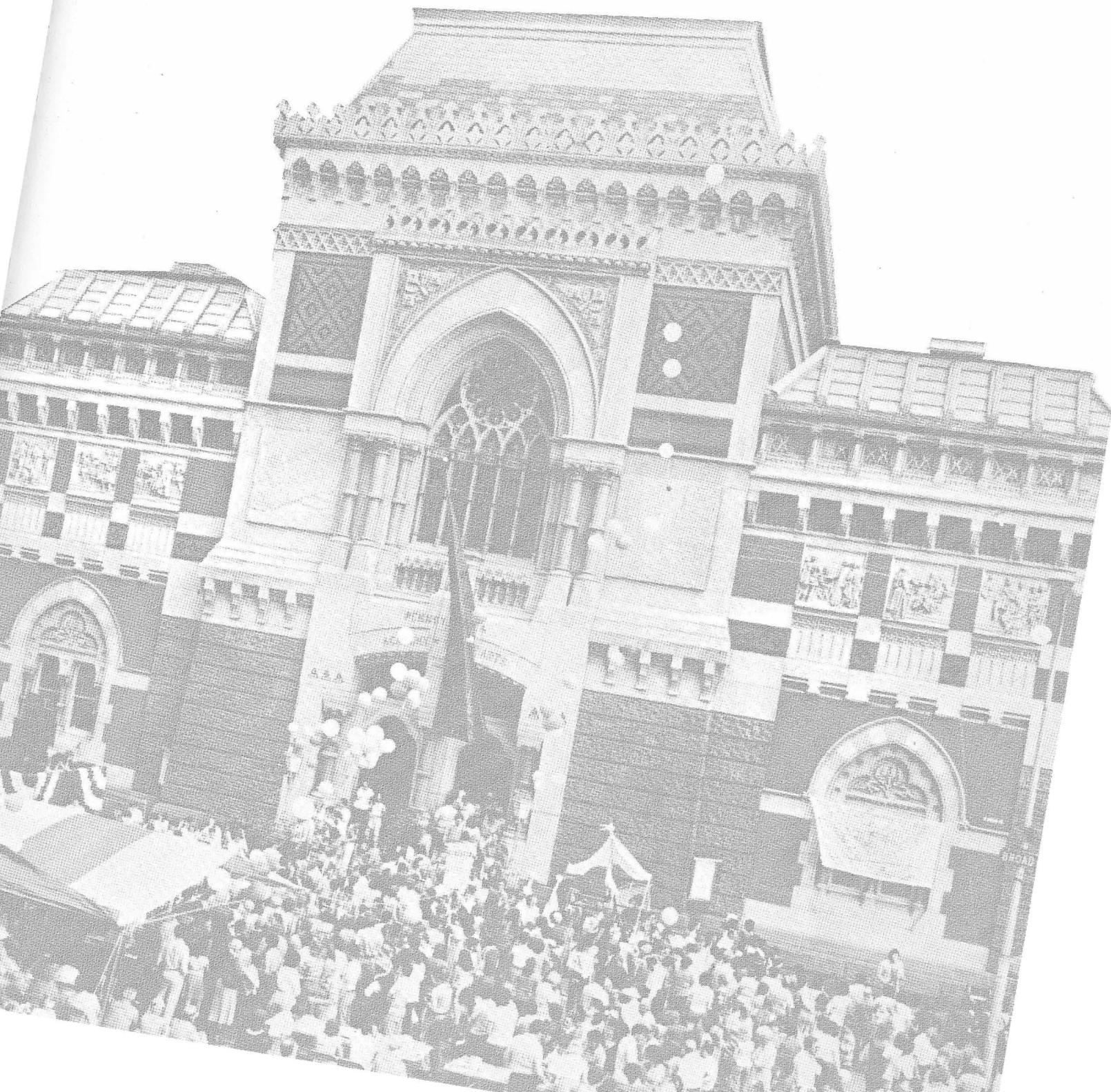
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