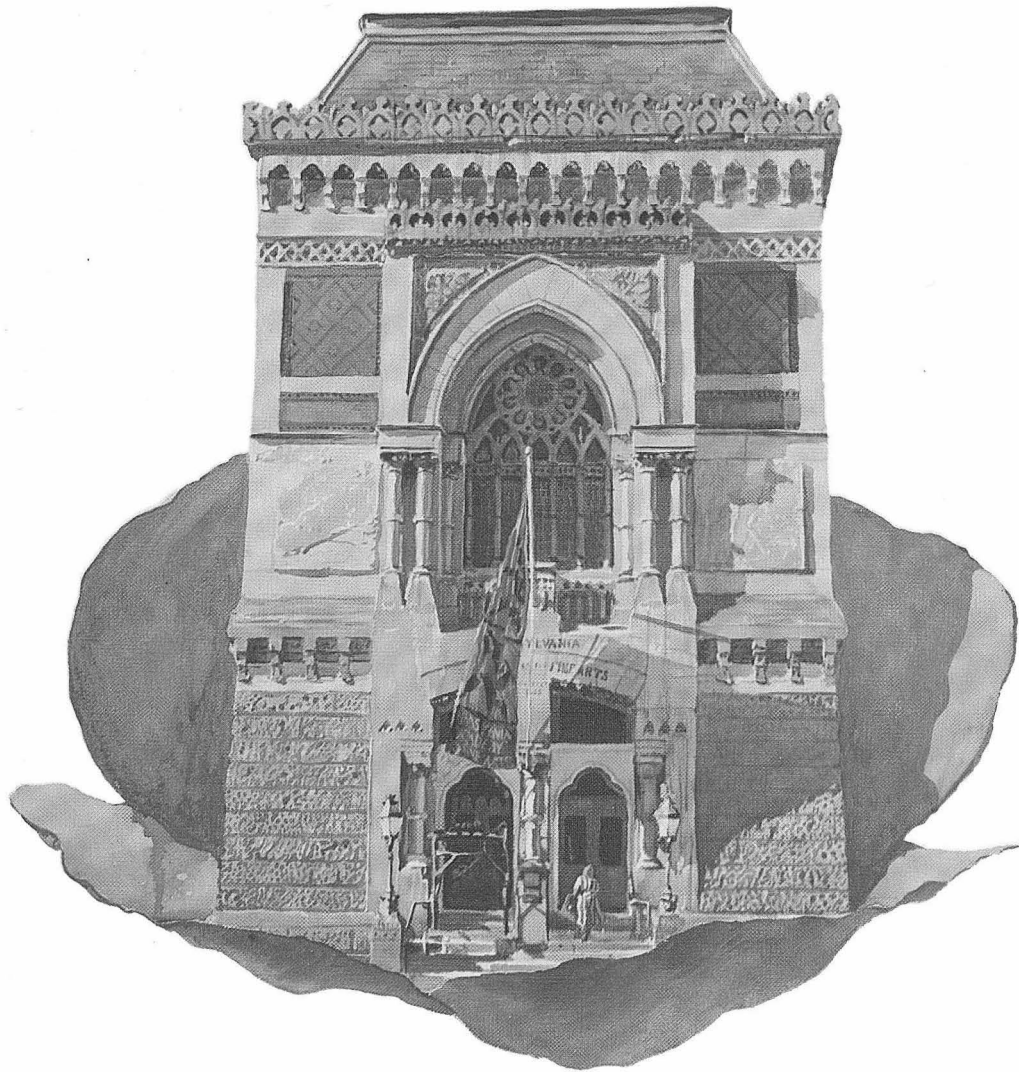
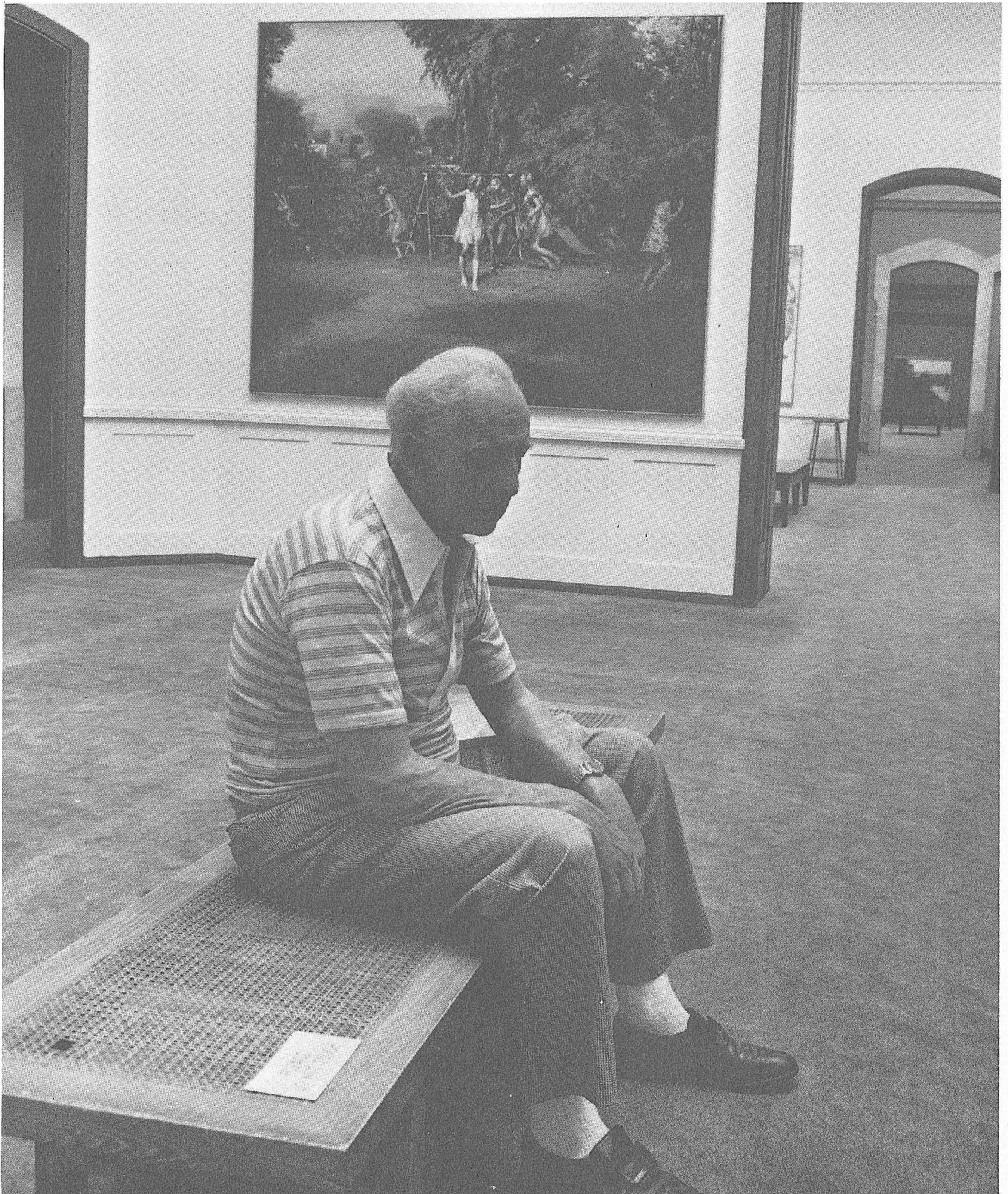


THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



ANNUAL REPORT

SEPTEMBER 1, 1977 — DECEMBER 31, 1978



Eight Contemporary American Realists Exhibition, 1977.
Figure: Duane Hanson; Walls: Sidney Goodman

THE ONE HUNDRED AND SEVENTY THIRD

ANNUAL REPORT

OF THE

PENNSYLVANIA ACADEMY OF THE

FINE ARTS

1977-1978

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

The Academy building is a
designated Historic Landmark; it
is a splendid Victorian building
which was a major attraction
of the Centennial celebration
in 1876 and houses its
galleries and its school.
It was restored to its former
glory in 1976 and now stands
as the only completely authentically
restored Frank Furness building
of this era in Philadelphia.

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Graduate of the
Pennsylvania Academy of the
Fine Arts, 1955,
Winner Cresson Award: 1954, 1955.

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OF THE FINE ARTS**

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†Term ended 1978

*Elected 1978

†Term ended 1977

REPORT OF THE PRESIDENT

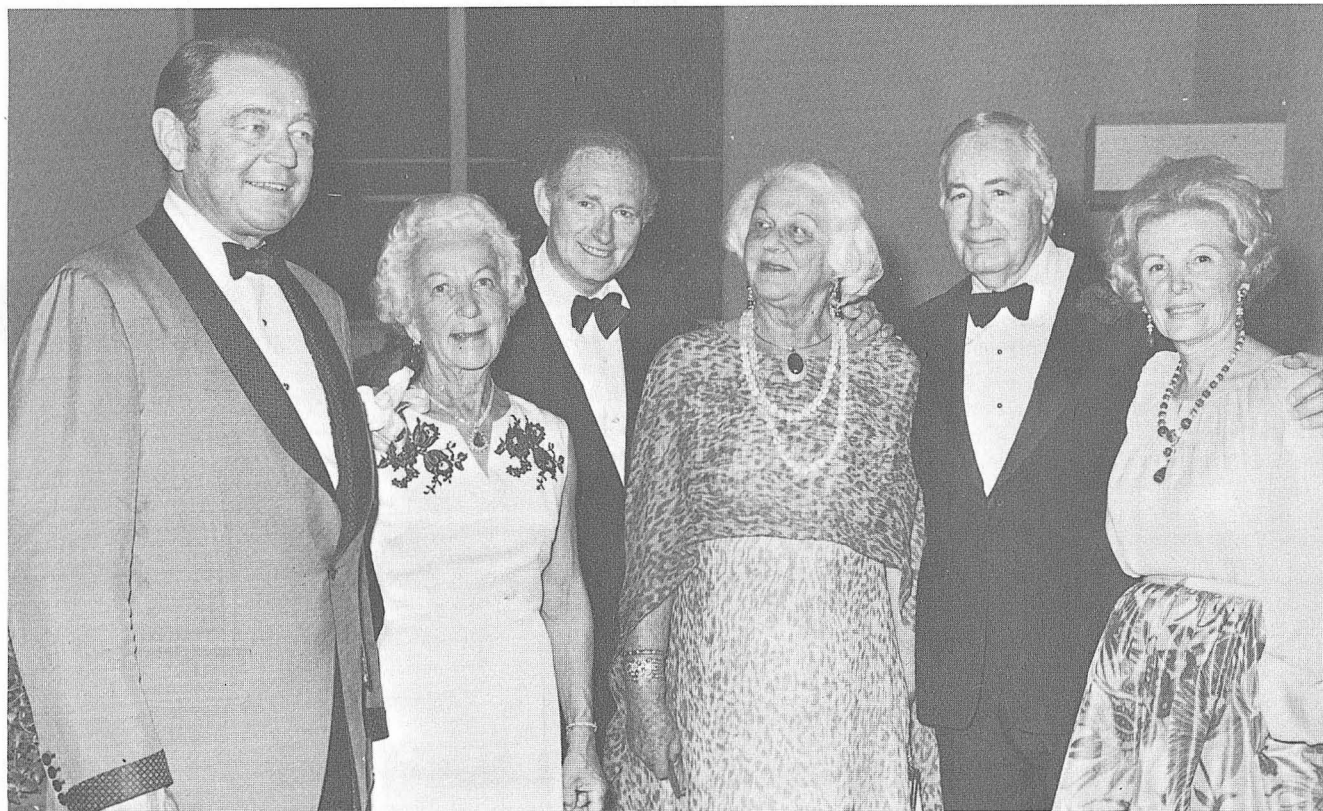
*"It's not how old you are;
it's how you feel."*

. . . true, the Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States. Established in 1805 as a museum collection, a studio art school and an exhibition space for contemporary American art, it continues to function in these three important areas more than a century and a half later. So much for being old.

But we certainly feel young, because so much is happening at this great, national institution. Just glance at the following highlights of 1978

and the aggressive programs we are proud to have accomplished.

- PAFA's fiscal year was changed to synchronize its expenditures to the convenience of our loyal donors.
- The Fine Arts Ball and Discotheque, enjoyed by young and old alike, raised over \$95,000 for the Faculty Enrichment Fund and the Acquisitions Fund.
- One of our most important galleries, Gallery K, has been renamed the George D. Widener, Jr. Gallery in recognition of the generosity of the family and in honor of its association with PAFA for over three quarters of a century. In fact, all our galleries will be named rather than lettered.
- For the first time in history, the Academy's Print and Drawing Collection of over 50,000 items has been appraised. Plans are underway to enable it to assume its proper public visibility and rightful importance.
- How happy we were to welcome to the Board Mrs. James W. Cooke, John H. Keelan, Herbert S. Riband, Jr., David N. Pincus, Donald E. Meads, and Robert G. Wilder!



Henry S. McNeil, Mrs. McNeil, Richard J. Boyle, Mrs. John Wintersteen, Ambassador Walter H. Annenberg, and Mrs. Annenberg at the Fine Arts Ball and Discotheque, Spring 1978



Henry S. McNeil and Fitz Eugene Dixon, Jr. dedicate the Widener Gallery

In keeping with the rotation of Board members, the Academy collectively thanks David Gwinn, Charles E. Mather III, Frank R. Veale and Grahame Wood for their dedication and constructive help as Board Members and welcomes them to their new status on the Advisory Board.

- While serving the handicapped has historically been an interest of the Academy, the Board has endorsed the expansion of special tours, wheelchair patient conveniences and even interpretive tours for deaf visitors and students.
- A prime support to the overall efforts was made by the Glenmede Trust whose generous financial aid enabled us to complete restoration work on the building, plus additional building renovations. It also enables us to furnish museum galleries with benches,

chairs, and guard stools. The library will be able to add glass doors and much needed storage cabinet shelving and furniture.

- The TV program "Philadelphia: Art Past/Art Prologue", for which our own Director Richard J. Boyle was on-camera host, premiered on WCAU-TV on December 26, 1978. The film effectively traces the development of Philadelphia as a major art center in the United States in which the role of the Pennsylvania Academy is prominently featured.
- In honoring the great Charles Willson Peale, the motivating genius behind the creation of the Academy, the Board of Trustees created the Charles Willson Peale Society, composed of individuals who subscribe \$1,000 or more per year in unrestricted funds. The purpose

of the Society is to bring together a formally recognized, sophisticated and special group of individuals dedicated to preserving, promoting and teaching the fine arts in America.

- The restructuring of our organizational responsibilities and the engagement of our new auditors, Deloitte, Haskins & Sells, enabled the Academy to look to the future with great fiscal confidence. To be repetitive, the Academy is young and still growing thanks to its outstanding student body, its incomparable collection, the distinguished staff and, most importantly, to those who help us to accomplish our objectives.

HENRY S. McNEIL
President

REPORT OF THE DIRECTOR

In 1977, I reported on the completion of the renovation in the storage vaults and offices in the basement area and the auditorium in the Broad and Cherry building, and the new sculpture workshop adjacent to the Peale House on Chestnut Street. With the termination of the work in the basement area, the remainder of the Academy's collection was returned to the building from Quaker Storage Company by March 1978 and the major portion of the restoration, begun in 1974, was finished. By December 1978, the Centennial Fund (the fund to finance the restoration) was abolished and all debts in connection with the restoration were liquidated.

Yet there were aspects of the

renovation left unfinished; some additional construction in the School library, for example, the cleaning and sealing of the exterior and the purchase of more benches and chairs for the comfort of our visitors. To accomplish these final touches we received a generous grant in December from a private foundation and with those funds we are exploring the possibility of individual chairs which the visitor can move around in order to view a work of art with more convenience. This was a convenience that had been provided by the original architect, Frank Furness, when the Broad and Cherry building opened in 1876. The work outlined should be completed before 1979 ends

and the restoration of our National Landmark building, five years in process, will be complete.

The number of problems attendant upon the restoration have been many, varied and time-consuming—and they are mostly behind us. Because we will be providing new benches and chairs does not mean we are going to sit still. The time is at hand when a full and deep consideration of the Academy's programs is necessary and mandatory. The Pennsylvania Academy is not about a building—as beautiful as that building is—but is about programs and the people who run them.

Initial steps were taken in 1978 by Ephraim Weinberg, the Dean of the School, to study the possibilities of accreditation by the National Association of Schools of Art. Accreditation would make available government financial assistance for the Academy's students, which in turn and in addition to the Academy's own financial aid program, would give us a wider choice of well-qualified students, some of whom could not afford to enroll. The Academy School had heretofore resisted this step fearing that it meant damaging changes to the profile and programs of the School. We were, however, assured that such changes would not be necessary to the accreditation process; therefore that process was begun. Another highlight from the School's program was the institution of faculty-sponsored exhibitions in the Peale House Galleries which became available when the Peale House exhibitions of contemporary artists were moved to the Morris Gallery at Broad and Cherry Streets.



Richard J. Boyle presents the Furness Award for Distinction in Architecture to Mrs. Louis I. Kahn, in honor of Louis I. Kahn, at the opening of the exhibition, *Travel Sketches of Louis Kahn*



Richard J. Boyle, "on location", shooting the WCAU-TV Special (CBS) *Philadelphia: Art Past/Art Prologue*

Program highlights in the Academy's Museum Galleries at Broad and Cherry include an exhibition of recent acquisitions, the opening of the *Travel Sketches of Louis I. Kahn* at which the Academy's Furness award for distinction in architecture was given to Esther Kahn in honor of Louis Kahn. The Kahn exhibition is traveling throughout the United States and, as of this writing, possibilities of sending it to Japan are being explored. A major event of this year, however, was the organization of an exhibition *Contemporary Drawings: Philadelphia* which the Academy's curator, Frank H. Goodyear, Jr. organized in collaboration with the Philadelphia Museum of Art. This was the first time our two institutions had cooperated in that way, and we hope to pursue cooperative projects in the future.

Exhibitions, whether in the School or Museum, are the visible portion of the Academy's function. We are also working on the structure of the institution, the underpinnings, so to speak, which I mentioned in my 1977 report. The re-organization

of the personnel and financial structure of the Academy continues, and this report, covering sixteen months, is an example of change from a fiscal to a calendar year which will begin January 1, 1979 and for which an interim budget of four months (September to December 1979) had been prepared. At the same time the budget for 1979 has been put in process with the help of our new auditors, Deloitte, Haskins and Sells. A Staff Personnel Committee has been formed, responsible to the Director, to ascertain and codify job descriptions, and the writing of a Personnel/Policy manual has begun. A statement of accessibility for the handicapped was drawn up by the Head of the Education Department, Elizabeth Kolowrat and was presented to the Board in December.

These projects, although not visible, are nevertheless extremely important, important in not only meeting current and future needs, but as the underpinning of the Academy's visible programs. Important also is the quality of the Staff on whom

the programs depend, and we are constantly seeking the best-qualified staff persons available. In the course of the year there has been a considerable turn-over and the following new people have joined the organization: Susan Rappaport as Public Information Officer, replacing Mary Lou Boardman who resigned last summer; Melinda McGough as Assistant Registrar, replacing Pamela La Jeunesse, and Ann Friedman as part-time coordinator of the Morris Gallery Exhibitions. Finally, Elizabeth Bailey, the Academy's Registrar, resigned in September and she was replaced by Janice Stanland who starts in January.

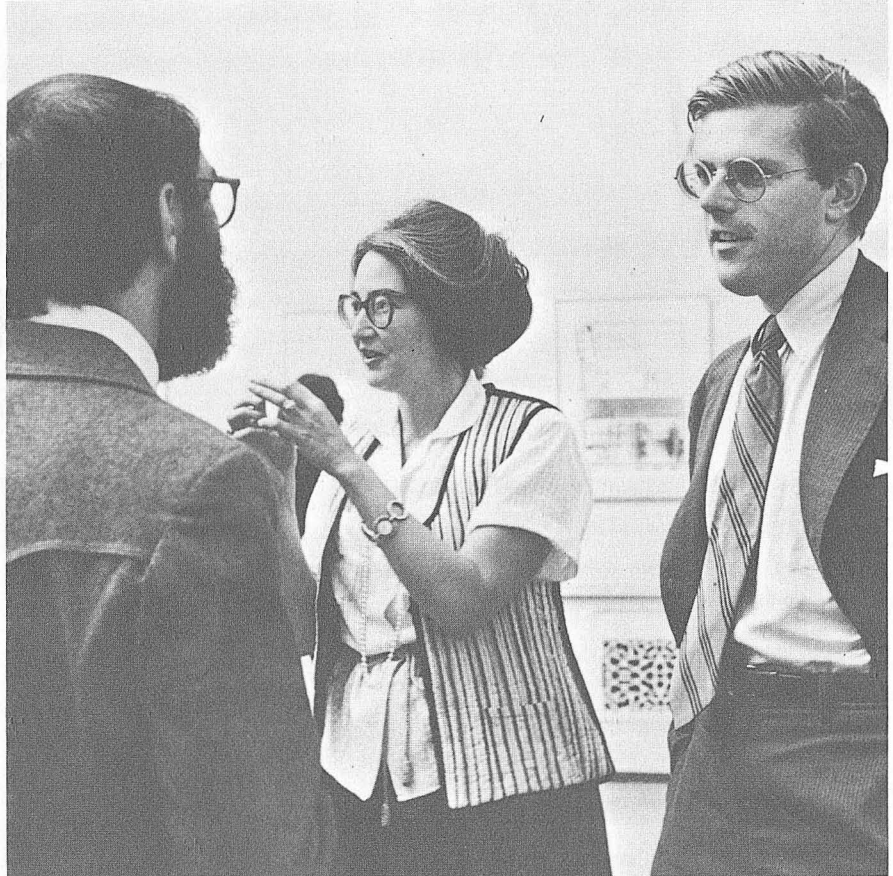
Although mention of the Staff is the last item in this report, they are by no means least. Good programs mean good people and the Pennsylvania Academy is fortunate indeed to be blessed with both.

RICHARD J. BOYLE
Director

**REPORT
OF THE
CURATOR**

The past year was one in which the curator's office, with the guidance of the Committee on Collections and Exhibitions under the able chairmanship of Charles E. Mather III, and the Academy's staff, continued to bring definition to the programs and responsibilities of the Academy's museum. We hope that the fruits of such definition will not only assure the primacy of the Academy in the American arts, but will serve the fullest needs of the immediate Academy community and Philadelphia at large.

The Academy's 1977-78 exhibition program reflected not only the Academy's unique historic position in the arts in Philadelphia but, most important, its growing commitment to the artists of Philadelphia and contemporary American art. Its exhibitions paid homage to its great permanent collections in *350 Masterpieces of American Art* and to recent additions to these collections in *The Last 3 Years: A Selection of Recent Acquisitions*. They also focused on the relatively unknown private travel sketches of the late, eminent Philadelphia architect Louis Kahn in the exhibition *The Travel Sketches of Louis I. Kahn*. In recognizing this work, the Academy paid its respects to a former student and Trustee as well as one of the most profound and influential architects of the 20th century. The success of this exhibition was the result of the tremendous help provided us by Esther I. Kahn, by Dr. Vincent Scully and William G. Holman, who collaborated on the exhibition's catalogue, and by the Selection Committee for the Exhibition. This exhibition was subsequently seen at the Kimbell Art Museum, Fort Worth, Texas, The



Curator Frank H. Goodyear, Jr., Pennsylvania Academy of the Fine Arts, and Ann Percy, Philadelphia Museum of Art, greet guests at their joint exhibition

Drawing Center, New York City, the American Institute of Architects Foundation, Washington, D. C., Museum of Art, University of Oregon at Eugene and the Columbus Gallery of Fine Arts, Columbus, Ohio.

The Academy's principal contemporary exhibitions for 1977-78 were *8 Contemporary American Realists: Janet Fish, Philip Pearlstein, Alfred Leslie, Neil Welliver, Stephen Posen, Sidney Goodman, Duane Hanson and Joseph Raffael*, which traveled to the North Carolina Museum of Art, Raleigh, and *Contemporary*

Drawings: Philadelphia. The latter, an exhibition jointly sponsored with the Philadelphia Museum of Art, included the work of fifty-two artists. Both of these exhibitions were enthusiastically received and help to confirm the feeling that the Academy should involve itself with more contemporary shows. The Academy is particularly thankful to the National Endowment for the Arts for its support of *8 Contemporary American Realists* and the Pennsylvania Council on the Arts for its support of *Contemporary Drawings: Philadelphia*.

This past year the Morris Gallery exhibitions featured the work of five Philadelphia artists: John Dowell, Phil Simkin, Martha Mayer Erlebacher, Harold Jacobs and Richard Cramer. These exhibitions were transferred from the Peale House this year in order to consolidate the Academy's exhibition program and to expose visitors at Broad and Cherry Streets to a greater range of contemporary art. We are particularly grateful to the members of the Morris Gallery Committee for their hard work in selecting the artists for these exhibitions.

As I have reported in the past, the conservation of works of art is an ongoing and vital responsibility of museums, not the least the Academy, the proprietor of a national legacy. Fortunately, through the continued generosity of Mr. and Mrs. Bertram L. O'Neill, the Academy has an active painting conservation program directed by Joseph Amarotico. In addition to its painting conservation program, just this year an ambitious program to conserve a major portion of the Academy's sculpture collection was initiated with the aid of a matching grant from the National Endowment for the Arts. Over the next two years, approximately sixty-five works in bronze, wood, terra cotta, plaster and marble will be conserved by Virginia Naudé, consultant sculpture conservator, and her assistants Brent Hile and Jennifer Dinsmore. It is hoped that as a conclusion to this project a scholarly catalogue, discussing the specific conservation problems and treatments of each piece, will be published in conjunction with an



Arranging Phil Simkin's Morris Gallery exhibition, *To a Fault* . . .

exhibition on the Academy's sculpture collection.

The year was also marked by some notable acquisitions, which are listed in their entirety on the following pages. The most important addition to the collection came in the David J. Grossman bequest, which included seven works by Horace Pippin and three by Franklin Watkins. In addition, the Academy acquired major works by Robert Motherwell, Edwin Dickinson, John Sloan, Arthur B. Carles, Jervis McEntee and a partial interest in a Winslow Homer watercolor, the first Homer watercolor to enter the collection! I would particularly like to thank the donors who made these acquisitions possible: the Sponsors of the Fine Arts Ball and Discotheque, Helen Farr Sloan, Mr. and

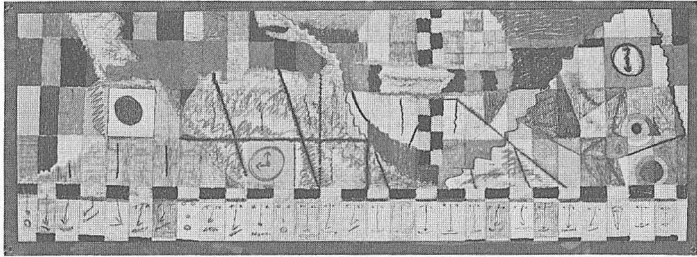
Mrs. Daniel W. Dietrich, II and the Daniel W. Dietrich Foundation, Marion B. Stroud and Mrs. John Wintersteen.

Finally, I would like to thank the museum staff for their able, enthusiastic assistance in making the year a productive one, and especially acknowledge the able work of my assistant, Betty Romanella. And for their tireless efforts, we owe thanks to Roman Tybinko, Preparator, and his crew, Ann Friedman, coordinator, Morris Gallery exhibitions, Betsy Kolowrat and our docents, Janice Stanland, Registrar, and Melinda McGough, Assistant Registrar. It is their commitment to excellence that assures the Academy's future.

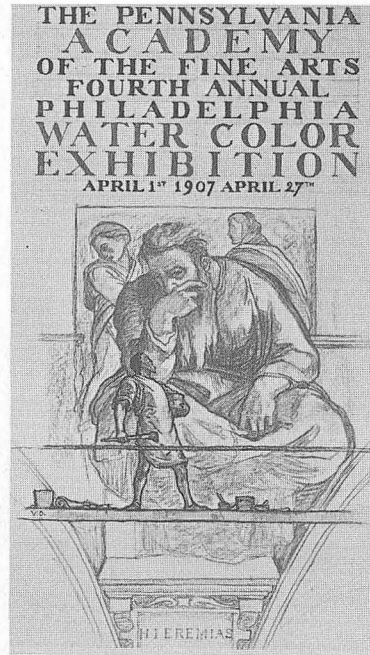
FRANK H. GOODYEAR, Jr.
Curator

ACQUISITIONS

September 1, 1977 to December 31, 1978

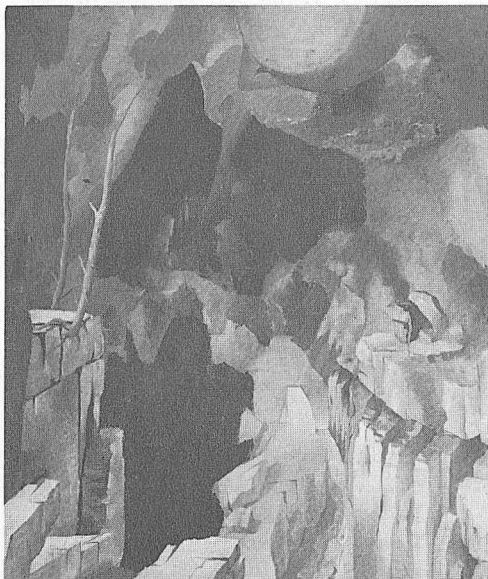


EL CARIBE I, 1977
Crayon on navigational chart
by *Rafael Ferrer*
Purchased with funds from
the National Endowment for the Arts and
the Contemporary Arts Purchase Fund



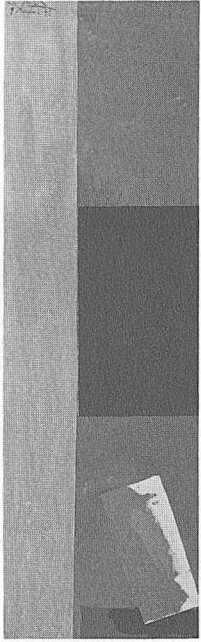
PENNSYLVANIA ACADEMY OF THE
FINE ARTS FOURTH ANNUAL
PHILADELPHIA WATERCOLOR
EXHIBITION, 1907
Pencil on Conte Paper
by *Violet Oakley*
Purchased with funds from the
Fine Arts Ball and Discotheque
Courtesy of
P.A.F.A. Women's Committee

ANDRE'S BALLOON, 1928
Oil on canvas
by *Edwin Dickinson*
Purchased with funds from
the National Endowment for the Arts,
Sponsors of the Fine Arts Ball
and Discotheque and the
Daniel W. Dietrich Foundation



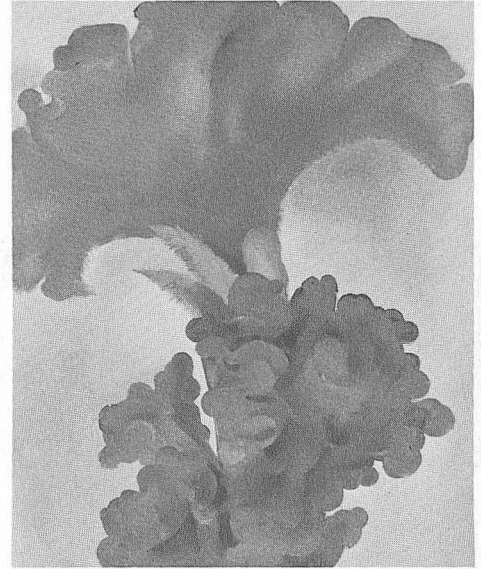
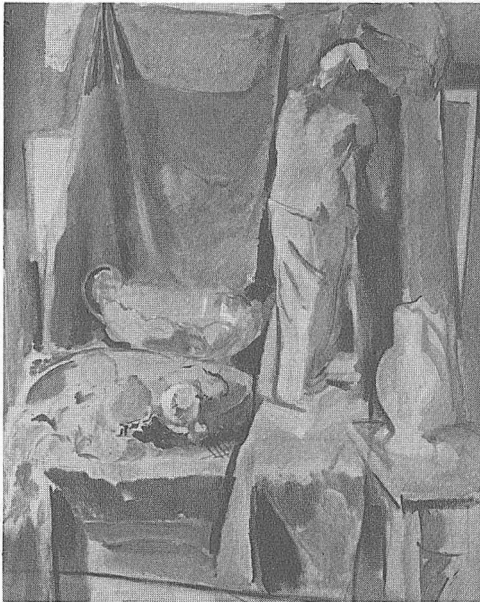
THE RUINS OF CAESAR'S PALACE
Oil on canvas
by *Jervis McEntee*
Purchased with funds from the
Fine Arts Ball and Discotheque
Courtesy of
P.A.F.A. Women's Committee





BLACK IN HIDING, 1976
Acrylic and paper on canvas
by *Robert Motherwell*
Purchased with funds from
the National Endowment for the Arts
and Sponsors of the Fine Arts
Ball and Discotheque

CORNER OF THE STUDIO
Oil on canvas
by *Arthur B. Carles*
Gift of
Dr. and Mrs. David Wood



COXCOMB
Oil on canvas
by *Georgia O'Keeffe*
Partial gift of
Mrs. John Wintersteen

GIANT DAFFODILS, 1940
Oil on canvas board, 12 x 16 inches
by *Horace Pippin*
Bequest of David J. Grossman in honor
of Mr. and Mrs. Charles S. Grossman
and Mr. and Mrs. Meyer Speiser



ACQUISITIONS

September 1, 1977 to December 31, 1978

TUMBLERS, 1936

Lithograph
by *Robert Riggs*
Gift of Drs. Marcia and Stephen Silberstein

THE GOSSIPS

Oil on canvas
by *Daniel Ridgway Knight*
Gift of Mr. and Mrs. Thomas Moyer
in memory of his parents,
Mr. and Mrs. Allen B. Moyer

CARNIVAL RIDE

Pastel
by *Edith Neff*
Gift of Arnold Levit

UNTITLED, 1977

Silkscreen
by *Fritz Scholder*
Gift of the artist

SERENADE, c. 1943

Oil on canvas
by *Walter Stuempfig*
Gift of Mrs. R. Kirk Askew

DIPTYCH—SPACE CAGE

Acrylic on canvas
by *Edna Andrade*
Gift of Mr. Howard Wolf

PORTRAIT SKETCH OF FRANCIS SPEIGHT

Oil sketch
by *Walter Stuempfig*
Gift of Mr. Francis Speight

TRAVIS COCHRAN, 1897

Oil on canvas
by *Cecilia Beaux*
Bequest of Fanny T. Cochran

HORACE TRAUBEL, 1916

Oil on canvas
by *John Sloan*
Gift of Helen Farr Sloan

ACADEMY STUDY OF A MAN

Plaster relief
by *Emily Bishop*
Gift of Miss Beatrice Fenton

GREEN TREE LIBRARY POSTER, 1895

Woodcut
Color lithograph
by *Henry McCarter*
Academy Purchase

BICENTENNIAL DAWN, 1976

Silkscreen/lithograph on metallic paper
by *Louise Nevelson*
Gift of Mr. and Mrs. Theodore T. Newbold

GHOST DANCE SHIRT, 1977

Acrylic, charcoal and pencil on rag board
by *James Havard*
Purchased with funds from the
H. J. Heinz II Charitable and Family Trust

PORTRAIT OF JOHN H. GIBBON, Jr.

AND HIS SISTER
MARJORIE YOUNG GIBBON, 1908
Oil on canvas
by *Louise Lyons Heustis*
Gift of Mr. and Mrs. Winthrop Battles

PRINCESS PARIZADE BRINGING

HOME THE SINGING TREE, 1906
Oil on composition board
by *Maxfield Parrish*
Gift of Mrs. Francis P. Garvan

HOST, 1975

Acrylic on canvas
by *John J. H. Phillips*
Gift of Mr. Frederick McBrien

F. JAY ST. JOHN, 1900

Bronze
by *Samuel Murray*
Gift of Mr. and Mrs. Charles Nesbitt

STUDY FOR "THE OLD STAGE COACH"

Oil on canvas
by *Eastman Johnson*
Partial gift of Mrs. John Wintersteen

ASSISI, ITALY

Pencil on paper
by *Louis I. Kahn*
Gift of Mrs. Louis I. Kahn

ABSTRACT, 1948-50

Pen and ink on paper
by *Louis I. Kahn*
Gift of Mrs. Louis I. Kahn

HORACE TRAUBEL, c. 1916

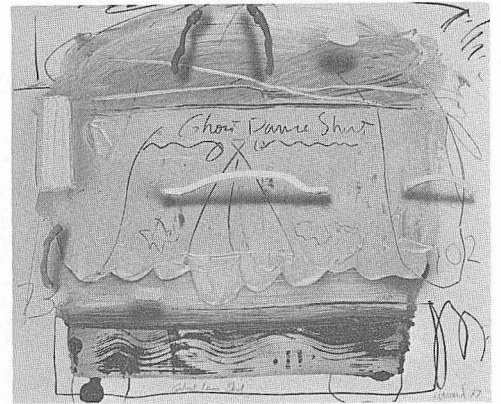
Pencil on tracing paper
by *John Sloan*
Gift of Helen Farr Sloan

NUDE FORESHORTENED, 1945

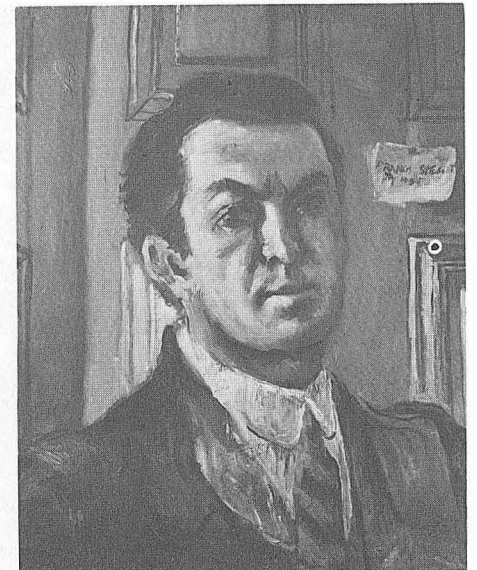
Charcoal on paper
by *John Sloan*
Gift of Mr. and Mrs. Rowland Elzea

HOT SUMMER,

CITY APARTMENT, c. 1905
Charcoal on paper
by *John Sloan*
Gift of Mr. and Mrs. Rowland Elzea



Ghost Dance Shirt,
by James Havard, 1977



Portrait Sketch of Francis Speight,
by Walter Stuempfig

MOON LIGHTS, 1978

Casein on paper
by *David Kettner*
Purchased with funds from
the National Endowment for the Arts and
the Contemporary Arts Purchase Fund

AFTER A VISIT FROM

VIA AIR MAIL, 1977
Pencil, rubber stamp and black crayon
on Fabriano cotton paper
by *Isaiah Zagar*
Purchased with funds from
the National Endowment for the Arts and
the Contemporary Arts Purchase Fund

VENETIAN PALACE, 1883

Oil on canvas
by *Frank L. Kirkpatrick*
Gift of Mr. and Mrs. Walter H. Rubin

STILL LIFE

Oil on canvas
by *Franklin Watkins*
Gift of Mr. and Mrs. Roy F. Larson

LE TRIOMPHE DE GALATHEE

Oil on canvas
by *Narcisse Virgile Diaz de la Pena*
Gift of Mr. Ross Van Denbergh

UP THE GORGE, 1913

Oil on panel
by *George Bellows*
Gift of Mr. and Mrs. Daniel W. Dietrich II

HUNTER AND MOUNTAINS, 1920

Oil on panel
by *George Bellows*
Gift of Mr. and Mrs. Daniel W. Dietrich II

51 PRINTS, 37 ETCHINGS,

10 LITHOGRAPHS, 4 WOODCUTS
by *Herbert Pullinger*
Gift of Mr. Martin Snyder

NORTH ROAD, BERMUDA, 1900

Watercolor
by *Winslow Homer*
Partial gift of Mrs. John Wintersteen

MISS CONSTANCE BIDDLE

Oil on canvas
by *John Lambert*
Gift of Mr. and Mrs. H. Gates Lloyd

WEST CHESTER COURT HOUSE, 1940

Oil on canvas board
by *Horace Pippin*
Bequest of David J. Grossman in honor
of Mr. and Mrs. Charles S. Grossman
and Mr. and Mrs. Meyer Speiser

THE WARPED TABLE, 1940

Oil on canvas
by *Horace Pippin*
The Grossman Bequest

PINK CYCLAMEN, 1941

Oil on canvas board
by *Horace Pippin*
The Grossman Bequest

MAPLE SUGARING, 1941

Oil on burnt wood panel
by *Horace Pippin*
The Grossman Bequest

ABE LINCOLN,
THE GOOD SAMARITAN, 1943

Oil on canvas
by *Horace Pippin*
The Grossman Bequest

THE MOOSE (taken from the

Monarch of the Glen), 1945
Oil on canvas
by *Horace Pippin*
The Grossman Bequest

STILL LIFE: CLASSICAL HEAD, CAT

AND CHINA PARROT, 1960
Oil on canvas
by *Franklin Watkins*
The Grossman Bequest

STILL LIFE: RED FLOWERS, 1960

Oil on canvas
by *Franklin Watkins*
The Grossman Bequest

ANGEL DESCENDING

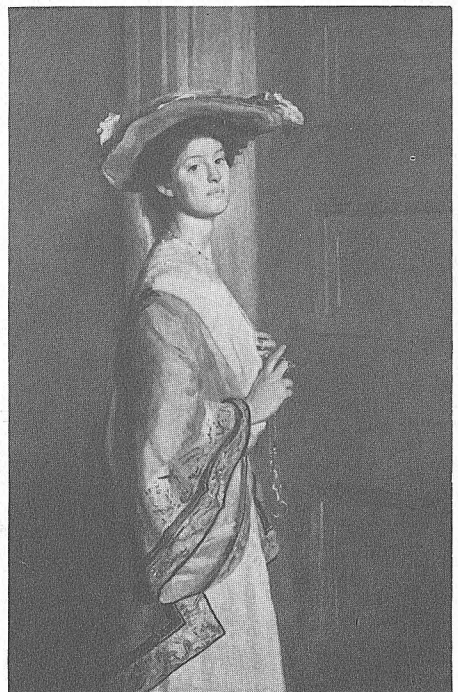
Oil on canvas
by *Franklin Watkins*
The Grossman Bequest

PORTRAIT OF A LADY

Oil on canvas
Unknown (American, 18th century)
The Grossman Bequest



Maple Sugaring,
by Horace Pippin, 1941



Miss Constance Biddle,
by John Lambert

**LOANS FROM
THE ACADEMY MUSEUM**

October, 1977:

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

COMTE CONSTANTIN F. VOLNEY
Gilbert Stuart

MARY McKEAN HOFFMAN
Thomas Sully

January, 1978:

The Philadelphia Club

STILL LIFE WITH BIRDCAGE
Franklin Watkins

SUMMER SCENE
Franklin Watkins

Long Term Loans:

American Institute of Architecture

Washington, D. C.

JAMES MADISON
Unknown (after Stuart)

WASHINGTON FAMILY
Unknown (after Savage)

Academy of Music

PHILADELPHIA ORCHESTRA
Arthur B. Carles

Atwater Kent Museum

HENRY CLAY
Rembrandt Peale

STEPHEN DECATUR
John Trumbull

THOMAS JEFFERSON
Unknown

GEORGE WASHINGTON
Unknown

Cliveden

CHEW HOUSE, GERMANTOWN
Russell Smith

Colonial Dames—Lemon Hill

HENRY PRATT
Henry Inman

Germantown Historical Society

COLONEL ISAAC FRANKS
Gilbert Stuart

United States Embassy—London

The Honorable Kingman Brewster
Ambassador

ST. JAMES PARK, LONDON
Daniel Garber

LORD MACAULAY
Henry Inman

ELIZABETH JACKSON
Thomas Sully

Wharton Esherick Museum

DARLING
(Wood)
Wharton Esherick

TWIN TWIST
(Wood)
Wharton Esherick

Executive Mansion—Harrisburg

CARNIVAL OF SAILS
Balcolm Greene

PEOPLE
Guy Pene DuBois

STREET SCENE
Robert Gwathmey

CAT'S CRADLE IN BLUE
Ben Shahn

MOROCCAN GOAT
(Stone)
Nathaniel Choate

GOAT IN STAKES
(Bronze)
Jack Zajac

20 PASTELS
Hobson Pittman

THE HEX SIGN
Henry Peacock

WINTER IN IPSWICH
Theodore Wendel

HOLIDAYS
Howard E. Giles

Rittenhouse Club

BOUNDARIES
Kenneth Bates

IN THE VALLEY
Ross E. Braught

PARKWAY
Gertrude Capolino

MRS. SMITH IN HER
ROCKING CHAIR

Nancy M. Ferguson



THE CRIMSON RAMBLER
by Philip Hale
On loan to the White House
Washington D. C.

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

Powe! House

MRS. RICHARD PETERS

Gilbert Stuart

SELF-PORTRAIT

Angelica Kauffman

Racquet Club

THE QUARRY

Daniel Garber

NOVEMBER AFTERNOON

Henry B. Pancoast, Jr.

PENNSY TRAIN SHED

Morris Pancoast

ROCKY BEACH

Marianna Sloan

BLUE GULF STREAM

Frederick J. Waugh

University of Pennsylvania

KING LOUIS XIV

(Wood relief)

J. W. Fosdick

Independence National Historical Park

ELIZABETH LEIGH WHITE

Sir G. Kneller

WILLIAM WHITE

Sir G. Kneller

Ebenezer Maxwell! Mansion

SUMMER LANDSCAPE

George Bensell

AUTUMN LANDSCAPE

George Bensell

FLOWERS

Simon Saint-Jean

STILL LIFE

Johann Pryor

The White House

ON THE SUSQUEHANNA

Thomas Doughty

CONESTOGA CREEK AND LANCASTER

Jacob Eichholtz

SUN IN SUMMER

Daniel Garber

AT THE BEACH

William Glackens

THE CRIMSON RAMBLER

Philip Hale

MARQUIS DE LAFAYETTE

Charles B. King

FRANKLIN PIERCE

J. R. Lambdin

BENJAMIN FRANKLIN

David Martin

THE SKATERS

Gari Melchers

NEW HOPE

Edward Redfield

LATE AFTERNOON

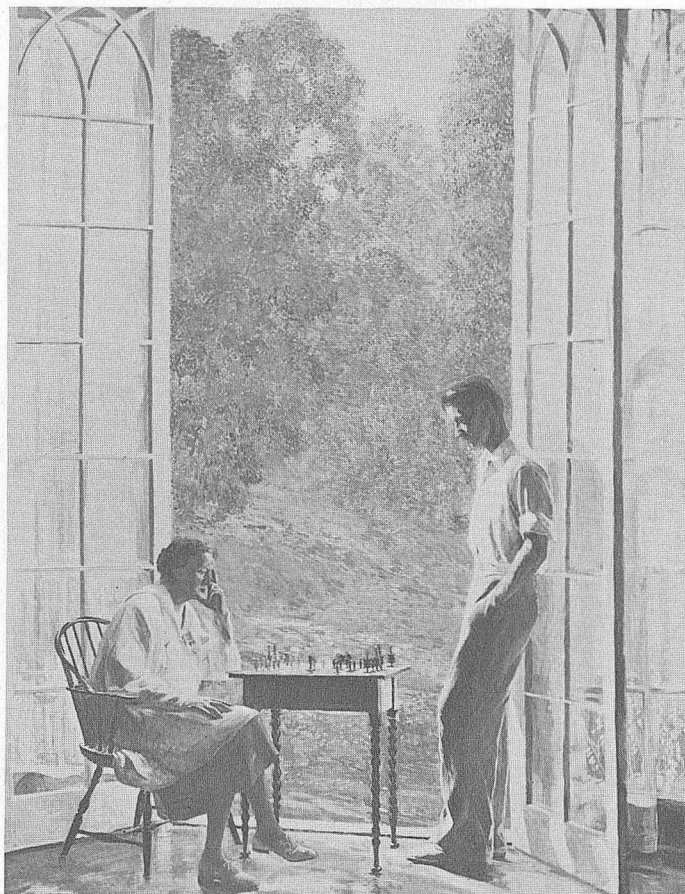
Francis Speight

DOLLEY MADISON

Gilbert Stuart

ON THE OHIO RIVER

Alexander H. Wyant



Mother and Son,
Daniel Garber
On loan to the United States Embassy
Paris, France

**MUSEUM EDUCATION
DEPARTMENT REPORT FOR
THE YEAR 1978**

DOCENTS

This spring the Education Department will complete its third year of providing a full range of interpretive services for Academy visitors. During the 1978 calendar year PAFA's volunteer docents gave 70 museum lessons for a total of 1050 school children and 90 docents contributed 400 working hours to maintain a regular schedule of tours for drop-in visitors. The present volunteer staff has the capacity to double this work output in 1979.

All graduates of the docent training program are committed to give up to four museum tours per month; and in addition to continue their training by means of frequent briefings, lectures and trips to other museums. In 1978, preparation for five major exhibitions involved a corresponding number of docent briefings and uncounted numbers of individual study hours. Tours of the Second Empire Show and the Eakins Collection at the Philadelphia Museum of Art provided a new perspective on the art and taste of the late 19th century.

This year PAFA docents also traveled to Trenton to see an exhibition of early 20th century American painting and photography at the New Jersey State Museum; to Newark for a tour of the Newark Museum and Ballantine House (a restored Victorian mansion); and to Washington on a two-day excursion featuring special tours of the capitol building, the White House, State Department and five museums. All docent activities function on a pay-as-you-go basis. The Academy hosted a "thank you" luncheon party at the Peale Club in June.



Director of Museum Education, Elizabeth Kolowrat and friends

INTERNS

Museum interns in the Education Department this year were Barbara Nevaril, from Temple University's American Studies program, and Elizabeth Crawford, from Swarthmore High School's work/study program. Each intern completed a research project and two essays on Academy themes while assisting in the education office one day

a week in order to earn a full semester's academic credit from her school. After graduating from Temple, Barbara found an exciting full-time job in the division of interpretation at Valley Forge National Park; she continues to guide at the Academy on her day off. Liz qualified for early graduation from high school and has been admitted to Barnard College.

SCHOOL PROGRAMS

The Education Department has had marked success with its TRIAD program for elementary and middle school children. TRIAD consists of a classroom slide show, a "theme" tour of the Academy, and followup work for the class to do in school. Using the building and the collection as a focus for TRIAD's structured lessons in history and art has increased our annual number of school class tours by 50 percent. A second school program called *Museum Learning* was devised this year by docent Deborah Hummer as a result of her experiences at the Academy with inner city Junior High classes. Through her efforts

a pilot project for the program was approved by the Action/Motivation Director of the Philadelphia School District and funded by the Junior League. With the enthusiastic endorsement of Action/Motivation, the opportunity to participate in *Museum Learning* is now offered to 30 inner city schools.

VISITOR RESPONSE

It's nice to be thanked for doing a job you enjoy; PAFA docents often receive this kind of reward — by letter, in the visitor's book, and in person. But sometimes there is a word of thanks that is really special, like the one which came from a 7th grader who wrote:

"I just wanted to say thank you, and thank Frank Furness for me."

ELIZABETH KOLOWRAT
Director of Museum Education

* * *

VOLUNTEER DOCENTS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

Susan Behrend	Henrietta Landis
Ann Bosworth	Sylvia Lieberman
Jay Byrne	Jeanne McAlpine
Ann Chaffe	Judy McCarthy
Virginia Coslett	Alice McGovern
Jane Cratsley	Florence Marder
Valerie Cutler	Barbara Nevaril
Lee DeWitt	Janice Page
Mary Epstein	Ruth Preucel
Sandra Gittis	Henriette Rogers
Deborah Hummer	Lois Rosenau
Irma Jelinek	Hortense Steinberg
Ana Marie Keene	



Students from Ridley Township Schools visit the Academy with Docent Henrietta Landis

REPORT OF THE DEAN OF THE SCHOOLS

The faculty, staff and administration of the school used the Spring and Fall semesters of 1978 to prepare a self-study in anticipation of the first review of the School by the National Association of Schools of Art. A preliminary report of the NASA evaluation team expressed confidence that we will continue to marshal the resources necessary to meet our objective of helping students to develop the confidence, skills and commitment to behave as practicing fine artists in the areas of painting, sculpture and print making.

The 76th Commencement and Awards Presentation was held in the Academy auditorium. President Henry S. McNeil gave the opening address. Peter Solmssen, Advisor on the Arts of the international Communications Agency was the principal speaker. 13 European Traveling Scholarships and 39 additional prizes totaling \$46,400 were awarded to students. The Philadelphia Mayor's Award was presented by Mayor Frank L. Rizzo to William Gannotta. The Governor's Award was presented by Lawrence Hockendoner, Special Assistant to the Governor, to Georgette Veeder.

Cresson Memorial Traveling Scholarships were presented to Ock Jin Hyon, Carl R. Jones, Koji Kawai, Fernando Oliviera and Daniel R. Reiser. First awarded in 1902, this year's Cresson Scholarships were in the amount of \$3700 each. The prize requires travel in Europe, followed by another year of study at the Academy. Cresson Special Commendations, or full tuition for one year, were presented to William P. Scott, Deidre E. Skapik, and Harvey Weinrich. Jennifer L.

Baker received an Honorable Mention.

The Lewis S. Ware Memorial Traveling Scholarship, first awarded in 1938 and this year in the amount of \$2300, plus tuition, was given to Loretta T. Mossman.

J. Henry Schiedt Memorial Traveling Scholarships were awarded to Kathleen A. Bruce, Douglas Elliot, Dennis Gillespie, Penelope Harris,

Raquel Montilla-Higgins, Cathleen M. Hughes and Carla Pagliaro. An Honorable Mention was received by Christopher Imhoff. First awarded in 1949, Schiedt Scholarships were in the amount of \$2300 for 1978 and were to be used anytime within twenty-eight months. The Schiedt Scholarships provide for travel wherever the recipients may choose.

Academy students from 13 countries



Dean of the Schools, Ephraim Weinberg chats with P.A.F.A. Instructor Lizabeth Marder



School of the Pennsylvania Academy of the Fine Arts cast drawing class

and 26 states were registered confirming the position of the Schools of the Academy as an international and national center for study in the visual arts.

In September 1978, the Academy completed a matching grant from the Ford Foundation to be used for Faculty sabbatical leaves. The fund presently totals over \$200,000.

During the Fall 1978 semester, Sidney Goodman became a member of the Faculty. Marshall Glasier resigned for reasons of health after serving ten years as an instructor in drawing and Jill Rupinski was appointed Assistant to the Dean.

Faculty members having one-man shows in 1978 were: Blackburn, Ewing, Goodman, Kamihira, Omwake, Osborne, Pearson, Samuelson, Kimsou, Sloan and Weidner. David Slivka was awarded a Tiffany Grant and completed a commission

for Rutgers University. A retrospective exhibition is planned for Faculty member Will Barnet at the Neuberger Museum in New York in 1980 and Joseph Amarotico, faculty member and conservator, has been restoring the Trumbull paintings in the Capital Rotunda in Washington.

I have had the honor of representing the Academy at meetings of The Association of Schools of Art in New York, to which I have been elected to the Board of Managers, the National Association of Arts Administrators meeting in Atlanta at which the Academy School was cited for administrative excellence by Professor Loveless of the University of South Florida, The National Art Education Association in Houston and the National Association of Schools of Art in Chicago.

Our Alumni organization, The

Fellowship of the PAFA, and the School have collaborated during the year on lectures, a picnic and a Saturday drawing class for alumni, present students, faculty and Philadelphia public school art teachers. Tish Byrne, our alumni coordinator traveled to Texas to meet distinguished Academy graduates Chapman Kelley (creator of the cover of this report) and Ronald Thomason, Richard Childers, Gilda Pervin and Larry Van Haren. Our Third Annual Alumni Open House was held in December.

There will always be much to do at the Academy to insure its vitality as an institution of art education. However, the Pennsylvania Academy of the Fine Arts is unique in its tradition of regenerative progress. We face a distinguished past and a promising future.

EPHRAIM WEINBERG
Dean of the Schools

REPORT OF THE WOMEN'S COMMITTEE

On reviewing the minutes of the Women's Committee for the past year, in order to write this Annual Report, I begin to question the sanity of our hard-working and enormously capable members. This question arises only on the basis of the amount of work that they have undertaken during the course of the last year and their unflinching efforts on behalf of our Academy.

Of first importance among our efforts must be the brilliantly successful Fine Arts Ball and Discotheque held last May under the leadership of Mrs. Harry Neilson and her committee. The significance of the party where the image of the Academy is concerned cannot be overestimated, and the Women's Committee is proud to have been part of that glamorous project.

Our "Safaris" this year included weekends in Montreal, Minneapolis, Newport, Chicago and New Orleans and day trips to Washington and New York. These were well attended and financially successful and we must thank Mmes. Adamson, Behr, Cooke, Eysmans, Greenfield, Hinkson, Schiffer and West for their efforts on these projects.

Mrs. Harry West, Jr. and her committee brought into being the handsome publication "Seasons in Art" and I cannot say too much for her dedication to this creative work. Special credit should be given to Mrs. Lathrop Nelson in connection with this.

Mrs. Emory Eysmans planned an exciting itinerary, both educational and social, for the members of the Detroit Museum of Art and of The Los Angeles County Museum who visited Philadelphia during the year. Her hard work on these "Reverse

Safaris" is important for the Academy and is gratefully acknowledged by the Women's Committee.

Mrs. Robert Preucel continued her productive efforts in connection with the concerts at the Academy and provided five interesting performances, much enjoyed by members of the Academy and students.

Special mention should be made of Mrs. James Cooke and Mrs. Nelson Leidner whose knowledge of every facet of the Academy's programs benefits our activities, and also of Mrs. Robert Thomas and Mrs. Ward Hinkson whose infallible judgment and artistic sense are of the greatest help in all our projects.

We also salute Mrs. Albert M. Greenfield, Jr. for the grand designs that issue from her creative mind and thank Mrs. Ward Hinkson, Mrs. Harrison Thurman and Mrs. James Sinkler for their unflinching generosity.

A new project which was initiated with enthusiasm by the Committee was the Christmas party in honor of the Academy membership. Through the generosity of some of our Committee, a beautifully decorated tree was provided as well as holiday punches, cookies and the Irwin School Bel Canto Choir. Special thanks go to Mr. Dino for making us a present of the liquor for the punches.



Actress Edie Adams sings for her supper at the Fine Arts Ball and Discotheque sponsored by the Pennsylvania Academy of the Fine Arts Women's Committee

The grand Staircase . . . in Spring . . .



. . . and in Winter . . .



One of our greatest pleasures during the year is the lunch that we host before each student opening at the Peale House, and we are deeply indebted to Mr. Jim Lulias for his ability to provide substantial meals at reasonable cost for these occasions. I would also like to commend Mrs. Harleston Wood and Mrs. Evan Randolph for their constant efforts in connection with the School and its students.

Our grateful thanks go to Mr. and Mrs. Alan McIlvain for the gift of beautifully seasoned lumber with which Steve Hammond made sixty easels for the School, donated to

the students by the Women's Committee.

This year has seen the addition of five capable young women to the committee and we can look forward to banner years in the future.

It goes without saying that none of these projects would reach fulfillment without the enthusiastic involvement of every member of the Committee and in this respect we are fortunate indeed.

It is interesting to note that we have been able to help the Academy in the following ways during the course of the year:

MAY, 1978 — FEBRUARY 1, 1979

Accreditation Program	\$ 768.00
Dinner before Kahn Opening	982.80
Alumni Parties (2)	396.21
Easels	1,750.00
Care of Mia Wood's Plants	415.25
School—Student Aid	10,500.00
Henry Hotz Fund (School)	1,000.00
Air Conditioner	399.00
Refurbishing Office	150.00
Christmas Party	835.00
Student Opening Lunches	1,776.80
Grossman Bequest Opening	266.70
Autograph Party and Lecture	155.00
Proceeds from Women's Committee Sponsors' Letters for May, 1978 Ball	\$61,000.00

MRS. GEORGE REATH
President

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

STATEMENT OF OPERATIONS

12 Months Ended August 31, 1978

**Report of the
Administrator**

The Board of Trustees of The Pennsylvania Academy of The Fine Arts having decided to change from a fiscal year ending August 31st to one ending December 31st, the following statements of operations reflect such change in two steps: (1) a report for the twelve months ended August 31, 1978 and (2) a report for the four months ended December 31, 1978.

The School's combined tuition revenue of \$808,837 was insufficient to cover its direct expenses of \$946,929. Similarly, the Museum's and the Peale Club's direct revenues fell short of their respective expenses.

Restricted funds (both from endowment income and outright grants) provided \$93,600 of scholarship money to the School's students during the sixteen months covered by these statements.

The activities for the combined sixteen-month period have resulted in a net operating deficit of \$35,813 due chiefly to inflationary pressures on the cost of operations not being offset by corresponding increases in unrestricted revenues.

In the ordinary way, such direct revenues usually fall short of meeting their related program costs. If the Academy is to overcome these deficits, general income from investments, memberships and unrestricted contributions will have to be the areas of increased support.

HARVEY GOLD
Administrator

Investment Income	\$ 255,000
Tuition and Other School Income	541,054
Memberships	185,909
City Appropriation	100,000
Museum Admissions, Store Sales and Miscellaneous	155,705
Contributions, Gifts and Grants	52,401
Peale Club	266,235
	<hr/>
Total Operating Revenue	\$ 1,556,304
Administration	\$ 481,403
Museum	404,574
School	645,794
Peale Club and Other	282,795
	<hr/>
Total Operating Expenses	\$ 1,814,566
Excess (Deficiency) of Operating Revenue Over Expense	\$ (258,262)

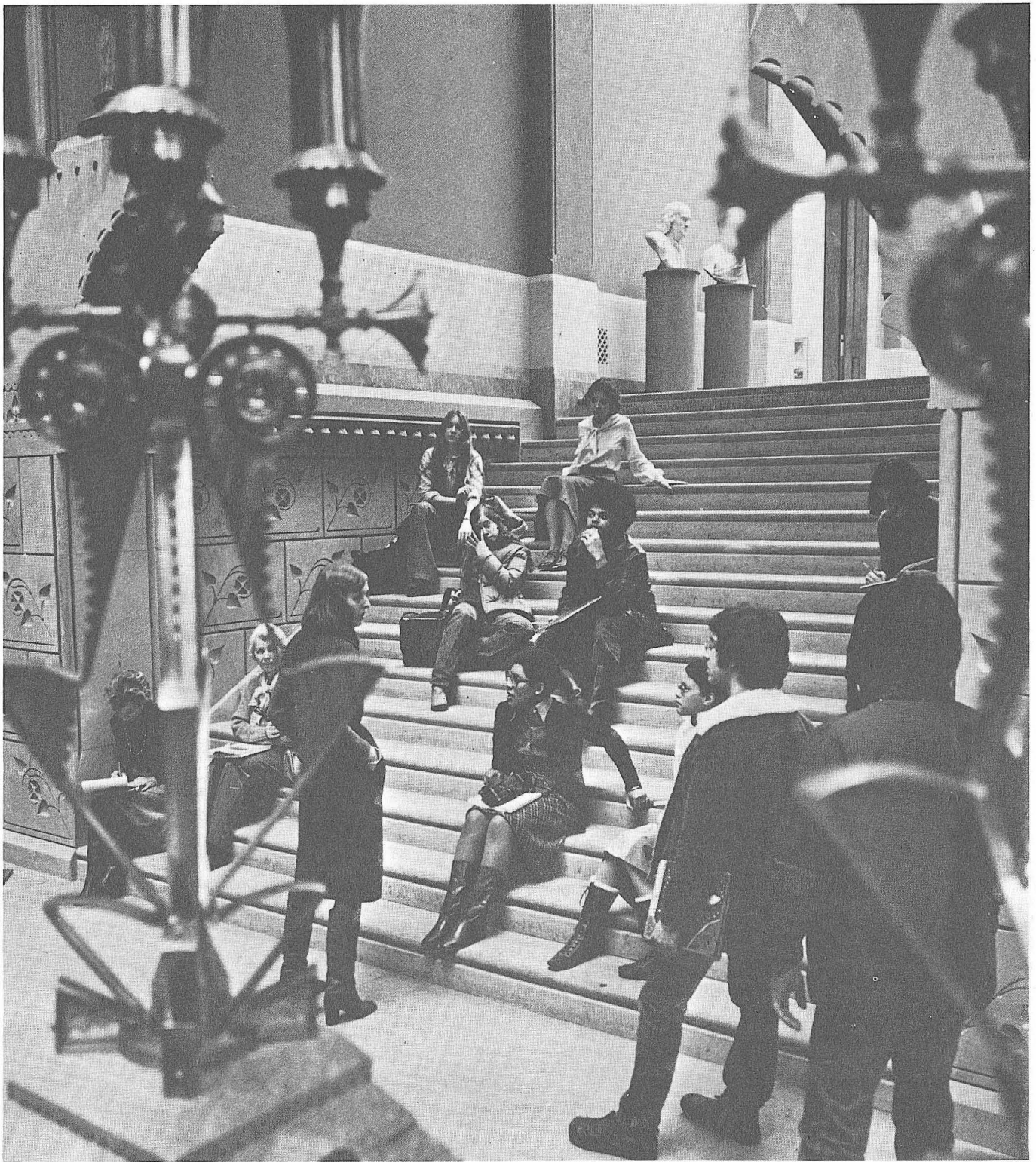
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

STATEMENT OF OPERATIONS

4 Months Ended December 31, 1978

Investment Income	\$ 109,006
Tuition and Other School Income	267,783
Memberships	65,675
City Appropriation	100,000
Museum Admissions, Store Sales and Miscellaneous	62,981
Contributions, Gifts and Grants	338,130
Peale Club	87,743
	<hr/>
Total Operating Revenue	\$ 1,031,318
Administration	\$ 215,144
Museum	195,494
School	301,135
Peale Club and Other	97,096
	<hr/>
Total Operating Expenses	\$ 808,869
Excess/(Deficiency) of Operating Revenue Over Expense	\$ 222,449

Copies of financial statements audited by an independent accounting firm are available from the Administrator's office, 1811 Chestnut Street, Philadelphia, Pa. 19103, on request.



A Gallery Talk

STAFF

Office of the Director

Richard J. Boyle,
Director
Marcela de Keyser,
Assistant to the Director

Office of the Administrator

Harvey Gold,
Administrator
(effective March 5, 1979)
Robert Stubbs,
Administrator
(resigned March 31, 1979)
Marian E. Kirwin,
Assistant to the Administrator
Dominick Barrett,
Chief Engineer
Claire Barrile,
Cashier
Craig Blake,
Engineering Assistant
George Burger,
Museum Guard
Rita P. Damiano,
Comptroller
Judith Flom,
Museum Maintenance
Riley Floyd,
Museum Guard
John B. Gallen,
Museum Guard
Paul Hagan,
Chief of Security
Stephen Hammond,
Assistant Engineer
Clay Johnson,
Museum Maintenance
Frederick Kelley,
Museum Shop Manager
Joseph Lehman,
Museum Guard
Stephanie Lestier,
Museum Shop Assistant
John F. Looney,
Museum Guard
William J. Loughnane,
Museum Guard
William R. Maguire,
Museum Guard
Nora Murray,
Cloakroom Attendant
Joseph Pacifico,
Museum Guard
Peter Reitano,
Engineering Assistant
Judith Schneider,
Assistant to Comptroller
T. Rosalind Smart,
Receptionist
Joseph H. Smith,
Museum Guard
Francis P. St. Clair,
Museum Guard
Catherine Stover,
Archivist
William W. Zweifel,
Museum Guard

The Museum

Frank H. Goodyear, Jr.
Curator
Elizabeth A. Romanella,
Assistant to the Curator
Joseph Amarotico,
Conservator
Ann Friedman,
Morris Gallery Coordinator
Robert A. Harman,
Rights and Reproductions
Elizabeth S. Kolowrat,
Museum Education Director
Melinda McGough,
Assistant Museum Registrar
Janice Stanland,
Museum Registrar
Roman Tybinko,
Preparator

Office of Development, Membership and Public Relations

Elaine C. Breslow,
Development, Membership and Public Relations Director
(effective June 11, 1979)
Alva M. Meyers,
Development Consultant
(retired June, 1979)
Mary G. Hall,
Assistant to the Development Director
Josephine Evans,
Membership Coordinator
Anna Mang,
Membership Secretary
Susan Rappaport,
Public Information Officer

Volunteers

Marcy Behr
Carol Biba
Susan Navarre

Counsel

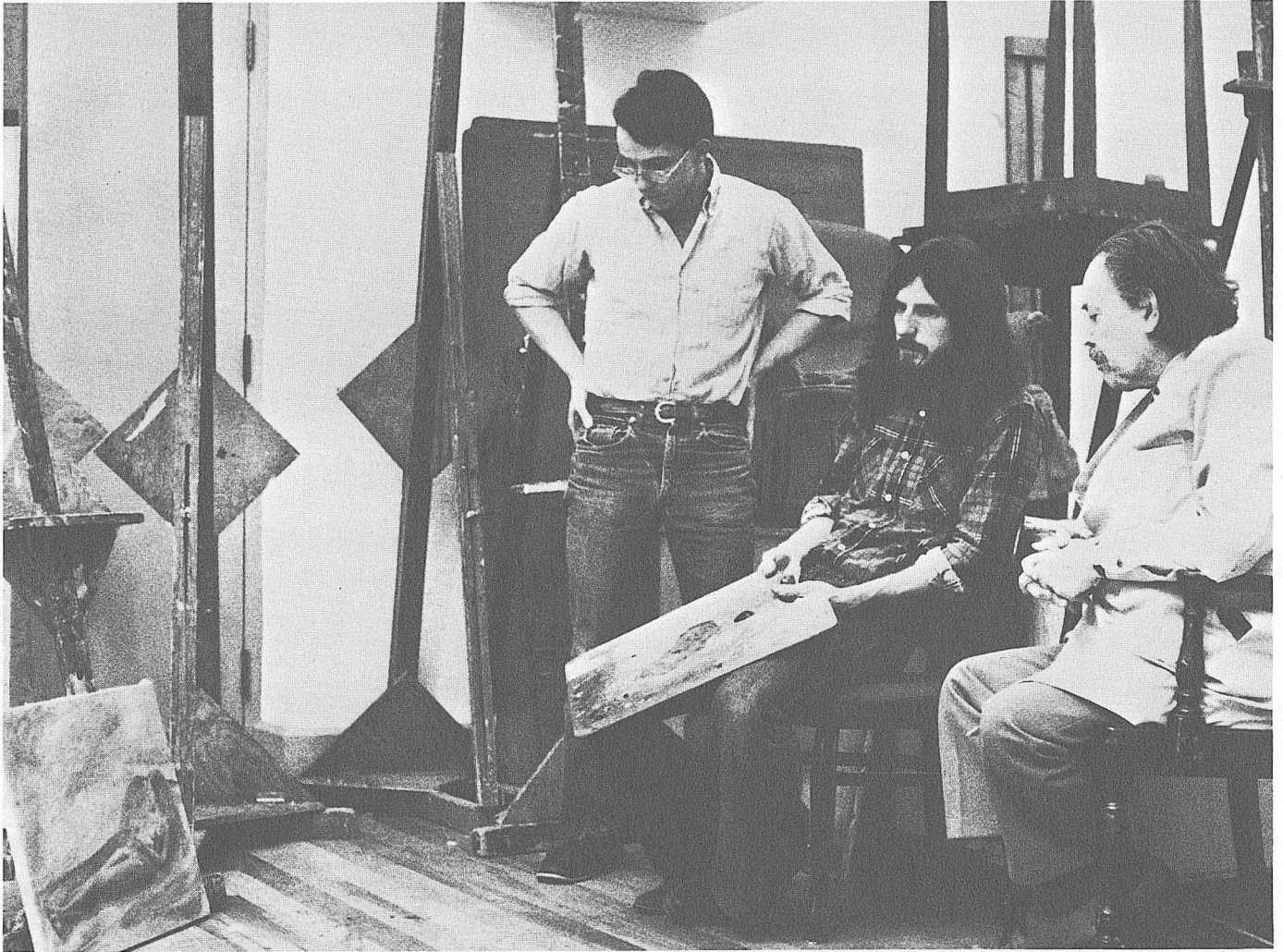
Herbert S. Riband, Jr., Esq.
Saul, Ewing, Remick & Saul

The School

Ephraim Weinberg,
Dean
Blanche Moore,
Assistant to the Dean
Dorothy Armstrong,
Peale House Maintenance
William Bahmermann,
Maintenance and Security
Anthony Buczko,
Peale House Guard
Marietta Bushnell,
Librarian
Patricia Byrne,
Coordinator of Alumni Affairs and School Development
Samuel Clark,
Peale House Maintenance
Edward Henderson,
Peale House Guard
Michael Iacocca,
Peale House Guard
James J. Lulias,
Peale House Superintendent
Thomas Lulias,
Assistant to the Peale House Superintendent
Myron Mitchel,
Peale House Guard
Patricia E. Moyer,
Assistant to the Registrar
Edward W. Poole, Jr.,
Peale House Guard
Richard S. Ranck,
School Registrar
Jill Rupinski,
Assistant to the Dean, Peale House
Barbara Tate,
School Store Manager

PAFA Faculty

Joseph Amarotico
Will Barnet
Morris Blackburn
John Bolles
Arthur DeCosta
Murray Dessner
Adolph Dioda
Tom Ewing
Marshall Glasier
Sidney Goodman
Paul Anthony Greenwood
Oliver Grimley
Robert Beverly Hale
John Hanlen
Alexander Hromych
Homer Johnson
Ben Kamihira
Karl O. Karhumaa
Jimmy C. Lueders
Lisabeth Marder
William Robert Martone
Daniel D. Miller
Edith Neff
William Omwake
Elizabeth Osborne
Peter Paone
Henry C. Pearson
Mavis Pusey
Seymour Remenick
Bruce Samuelson
Franklin Shores
David Slivka
Louis B. Sloan
Kimsou
Francis Speight
Roswell Weidner
Martha Zelt



Morris Blackburn, 1902-1979