

THE
 ANNUAL
 REPORT
 OF THE
**PENNSYLVANIA
 ACADEMY
 OF THE
 FINE ARTS**
 1977



OFFICERS

Henry S. McNeil, *President*
Charles E. Mather, III *Vice-President*
Clement B. Newbold, Jr., *Treasurer*
Robert Stubbs, *Secretary*
Rita Damiano, *Comptroller*

BOARD OF TRUSTEES

Mrs. Walter H. Annenberg
Walter G. Arader
Mrs. James Biddle
Mrs. Bertram D. Coleman
Daniel W. Dietrich, II
John Gribbel, 2nd
David Gwinn
Samuel M.V. Hamilton
Henry F. Harris
Frank T. Howard
H. Lea Hudson
Arthur C. Kaufmann
Charles J. Kenkelen
Charles E. Mather, III
Clement B. Newbold, Jr.
Theodore T. Newbold
Bertram L. O'Neill
Mrs. Meyer P. Potamkin
Mrs. George Reath
Herbert S. Riband, Jr.
Frank R. Veale
Charles J. Webb, II
Mrs. John Wintersteen
Grahame Wood

Ex-Officio

The Hon. George X. Schwartz, *City Council President*
The Hon. Joseph E. Coleman, *City Councilman*
The Hon. Robert W. Crawford, *Recreation Commissioner*
Arthur A. De Costa, *Faculty Representative*

DIRECTOR

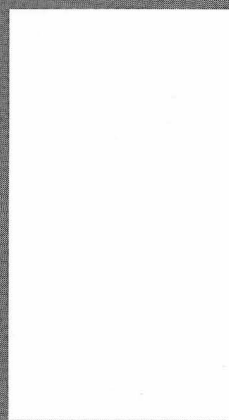
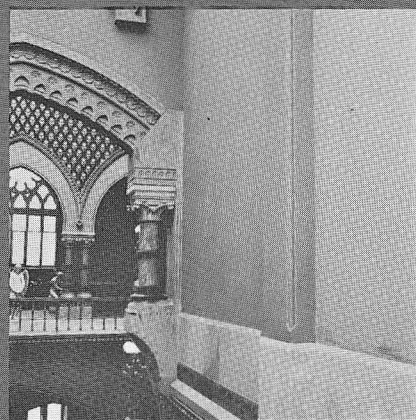
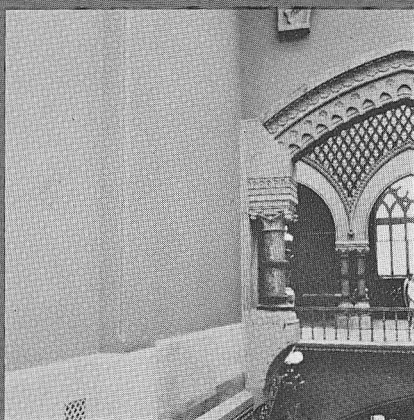
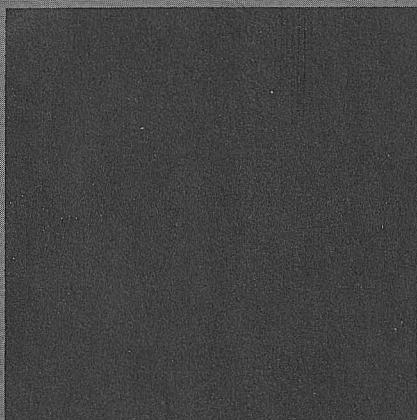
Richard J. Boyle

ADVISORY BOARD

Benjamin D. Bernstein
Francis I. Gowen
John H. Keelan
James M. Large
Mrs. Edward B. Leisenring, Jr.
John W. McCoubrey
Donald E. Meads
John W. Merriam
C. Earle Miller
Frederick W.G. Peck
Robert K. Scarborough
Orvel Sebring
Martin P. Snyder
James K. Stone
Andrew Wyeth

WOMEN'S COMMITTEE

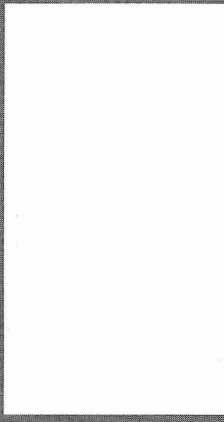
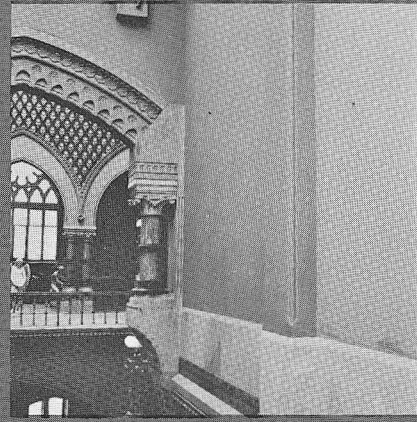
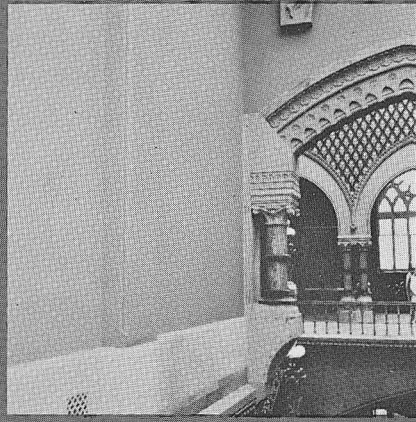
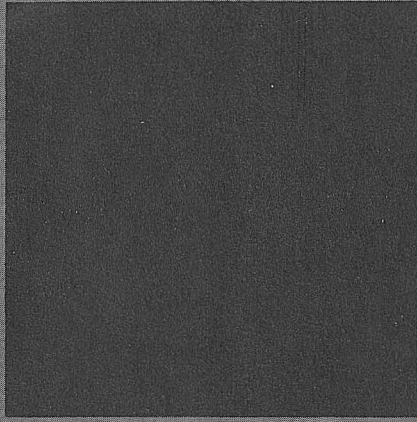
Mrs. George Reath, *President*
Mrs. L. Talbot Adamson
Mrs. Brandon Barringer
Mrs. Philip H. Behr
Mrs. Avery B. Clark
Mrs. James W. Cooke
Mrs. Newlin F. Davis
Mrs. T.L. Emory Eysmans
Mrs. Kenneth W. Gemmill
Mrs. Albert M. Greenfield, Jr.
Mrs. John Gribbel, 2nd
Mrs. David J. Grossman
Mrs. Harry T. Hare
Mrs. Richard Harkness
Mrs. Henry F. Harris
Mrs. Louis H. Hill
Mrs. J.H. Ward Hinkson
Mrs. H. Lea Hudson
Mrs. Arthur C. Kaufmann
Mrs. Nelson J. Leidner
Mrs. Howard H. Lewis
Mrs. Hans Ludvig Lorentzen
Mrs. Stuart F. Louchheim
Mrs. Alan McIlvain
Mrs. Henry S. McNeil
Mrs. Charles E. Mather, III
Mrs. Harry R. Neilson, Jr.
Mrs. John S. Newbold
Mrs. Frederick W.G. Peck
Mrs. Robert W. Preucel
Mrs. Evan Randolph
Mrs. H. Martin Saunders
Mrs. Herbert F. Schiffer
Mrs. James M.R. Sinkler
Mrs. C. Randolph Snowden
Mrs. Boudinot Stimson
Mrs. Samuel S. Stroud
Mrs. Harrison Therman
Mrs. E. Robert Thomas
Mrs. Harry F. West, Jr.
Mrs. Harleston R. Wood
Sarah Friedman, *Secretary*



**THE ONE HUNDRED AND SEVENTY-SECOND ANNUAL REPORT OF THE
PENNSYLVANIA ACADEMY OF THE FINE ARTS
1977**

The Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States. Important for almost two centuries, it is still vital today. It stands for the long tradition of fine arts in America that can look to the past with pride and the future with confidence.

James Thomas Flexner



**THE ONE HUNDRED AND SEVENTY-SECOND ANNUAL REPORT OF THE
PENNSYLVANIA ACADEMY OF THE FINE ARTS
1977**

The Pennsylvania Academy of the Fine Arts is the oldest art institution in the United States. Important for almost two centuries, it is still vital today. It stands for the long tradition of fine arts in America that can look to the past with pride and the future with confidence.

James Thomas Flexner

ABOUT YOUR ACADEMY . . .

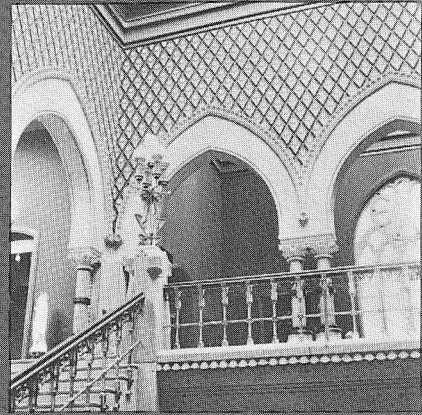
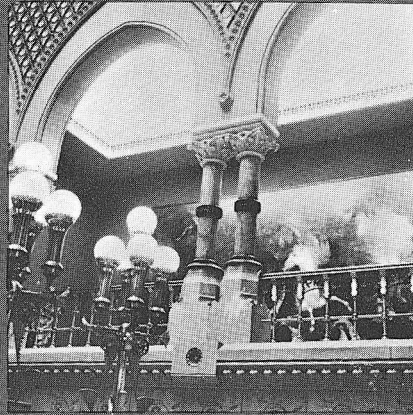
Henry S. McNeil, President

Things are exciting these days at your Academy, America's oldest art school and museum, the custodian of the outstanding collection of American fine arts.

A record enrollment of 190 students attended our Summer School, thanks to the professional leadership of the staff and the comfort provided by the air conditioning of our restored Furness building. As this fall gets under way, there are 393 day students and 155 evening students whose homes represent ten foreign countries and more than 20 states!

At the commencement in May, two new Awards of great importance were announced, namely, the Pennsylvania Governor's Award and the Philadelphia Mayor's Award, for outstanding accomplishment by two graduating students. These awards, which are unrestricted in their use, will be given upon the recommendation of the Faculty with special consideration given to students in anticipation of their future contributions to the community through their art. As such, they honor the office of the Governor of Pennsylvania and of the Mayor of Philadelphia, recognizing the contribution of the Commonwealth to the arts in America and the importance of the City of Philadelphia as a cultural center.

Acquisition has been completed of 1809 Chestnut Street, a building next to our Peale House facilities and those of the Peale Club. The new quarters have been converted to a much-needed sculpture studio. Most of the funds for completing these facilities were obtained and presented by the Women's Committee.



Thanks to the efforts of Vice-President Charles E. Mather, III, the organizational structure of the Academy has been reviewed and brought up to date to effect better coordination within our expanding organization and delineation of its responsibilities.

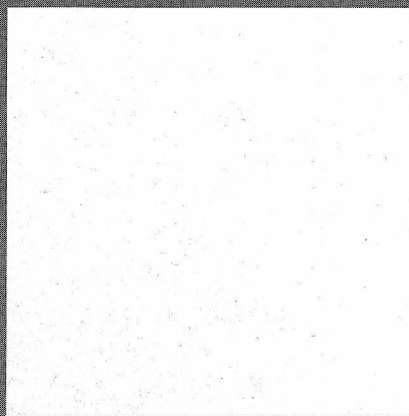
The financial status of the Academy continues to improve, thanks to the collective management of its Board, the Women's Committee, increasing public recognition, exhibition attendance, the establishment of an Annual Giving Program and many other contributing factors. We are particularly appreciative of the efforts of our Treasurer and the Finance Committee for their having tightened the pursestrings and modernized our budget accountability.

Quite naturally, the Academy is indebted to its splendid staff, headed by the Director, Richard J. Boyle, and the Curator, Frank H. Goodyear, Jr., who correlate their respective duties and those of the School. We are also deeply indebted to the retiring Dean, Henry Hotz, for his great leadership of the School, and the Dean pro tem, Arthur De Costa, who capably administered the School until our new Dean, Ephraim Weinberg, took over.

Finally, no report, informal as this is, can be made without recognizing the extraordinarily capable leadership which our immediate Past President, John Gribbel, 2nd, provided the Academy over the preceding seven years.



President Henry S. McNeil (l.) with Mrs. John Gribbel 2nd, Richard J. Boyle and Fire Commissioner Joseph R. Rizzo, who represented the Mayor at the first annual Philadelphia Mayor's Award ceremony last spring.



REPORT OF THE DIRECTOR

If 1976 was the year for the *restoration* of the Academy's building, 1977 could be called the year of *renovation* and *re-organization* - renovation of storage vaults and offices in the basement area, the sculpture workshop next to the Peale House at 1809 Chestnut, the completion of the auditorium; and the reorganization of the personnel and financial structure of the institution itself.

In September 1976, the Academy School had moved into the Broad and Cherry building, but the library and auditorium were not finished, and there was no sculpture workshop. By October 1977, the library and the auditorium were completed, the latter due to a handsome grant from the Kresge Foundation and a generous sum from an anonymous donor. The sculpture workshop was made possible by the purchase of the small building at 1809 Chestnut; the major portion of that space will be renovated by October. The front (Chestnut Street) part of the building will be used as rental space. Therefore, we have not removed 1809 Chestnut from the city tax rolls.

In 1976, I reported that the basement area in the Academy building was being worked on, discussions with the architect were going forward, and that occupancy for the Staff and Collection was scheduled for March 1977. With the help of funds from a private foundation and a grant in the sum of \$48,060 from the National Endowment for the Arts, contracts were set and construction was underway. The target date for Staff occupancy and Collection (as of this writing the major portion of the

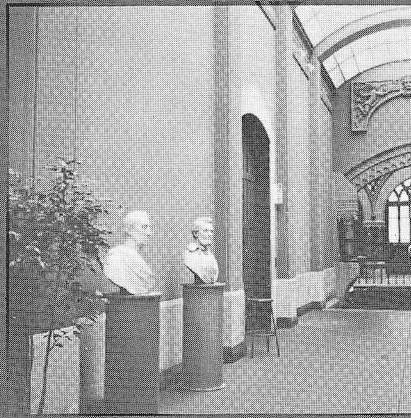
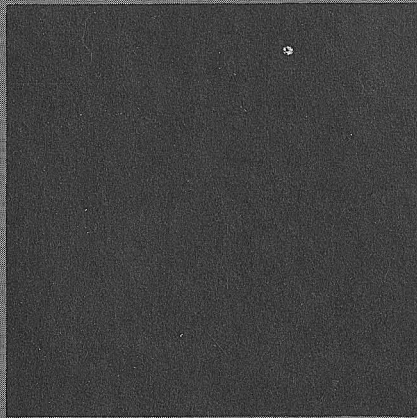
Collection is in commercial storage) has been revised to October and November 1977 respectively. The basement area, with minor exceptions, was substantially completed by September 30. This area includes renovated, air-conditioned and climate-controlled storage vaults for the Collection, including prints and drawings, workshop space, security and maintenance offices, and offices for the Registrars, Public Relations, and Telephone Operator, and finally a special area for the Academy archives and our new Archivist, Catherine Stover. With the finishing of the basement spaces, the major and primary portion of our restoration and renovation of our National Landmark building, begun in 1974, has been completed. Yet the

renovation of the building is by no means finished. We have perhaps in the neighborhood of \$400,000 to \$500,000 more of *new work* to do to complete the project.

However, we do have a shortfall in the Centennial Fund (the fund to finance the restoration), and although we are cutting it down, this still remains a nagging problem. A big boost to our efforts has been the receipt of a \$100,000 challenge grant from the National Endowment for the Humanities and the 3 to 1 matching money from a private foundation. Additional moneys have come from the sale of four paintings from the collection, one of which has been sold to the Philadelphia Museum



John Russell (l.), an art critic for *The New York Times*, was a guest of honor at the Academy in October 1976. Richard J. Boyle presented Mr. Russell with an Academy Certificate.



of Art, thus keeping the picture in Philadelphia. These paintings are: *The Return of the Flock*, by Jean Francois Millet; *The Royal Family of Naples at Portici*, by Horace Vernet; *Still Life*, by Fantin-Latour; and *George Washington*, by Rembrandt Peale. At the same time we are addressing the problem of the Academy's operating deficits by instituting better financial management procedures.

Our Archivist, already mentioned, is in the process of organizing and cataloguing our archives, a five-year plan financed in part by the National Endowment for the Humanities. When the organization process is finished, we will be able to serve both the Academy Staff and the scholarly community.

The Academy has had some significant Staff changes in 1977. We regretted the departure of Dean Henry Hotz in January. Henry was much loved and respected by the students and all who worked with him. Most appropriately the Academy students gave him a warm, touching and tumultuous surprise going-away party. Henry left January 31 and the Academy's new Dean of the School, Ephraim Weinberg, began his duties July 1. In the interim, while the Search Committee was looking for a new person, Arthur De Costa served capably and well as Acting Dean. Ephraim Weinberg, a native Philadelphian, is a painter, teacher, administrator and professional educator. He comes to the Academy after seven years with the Art Institute of Chicago.

One of the areas of the School on which we worked last year is that of alumni affairs. With the help of the Academy's Women's Committee, we have set up an Alumni office, the first one in the history of the Academy. The Women's Committee sponsored in December 1976 a highly successful Alumni party, which will be repeated in 1977. Patricia Byrne, formerly Secretary to the Dean, is now Coordinator of Alumni Affairs.

One of the major problems we touched upon this year was the reorganization of the Academy's budgeting and financial reporting system. Begun in November 1976, this complex and arduous project was also tied in with a study of Staff reorganization and that of Committees of the Board whereby Board Committees were brought into closer juxtaposition with Staff functions. One of the results is the new

Academy organization chart shown on page 5. The Staff structure has been divided into five areas: the Director's Office, the Museum, the School, the Office of Development, Public Relations and Membership, and the Office of the Business Administrator. Each area is responsible for the management of its part of the budget. The Staff now participates fully in the budget-making process and the budget is based upon programs to the fullest extent feasible. Staff recommendations are subject to approval of the Finance Committee and the Board of Trustees.

As a result of the restoration of the Academy building, there has been an increased (and increasing) amount of activity in all levels of the organization, as though restoration of the building has meant revitalization of the entire institution. And indeed it has!

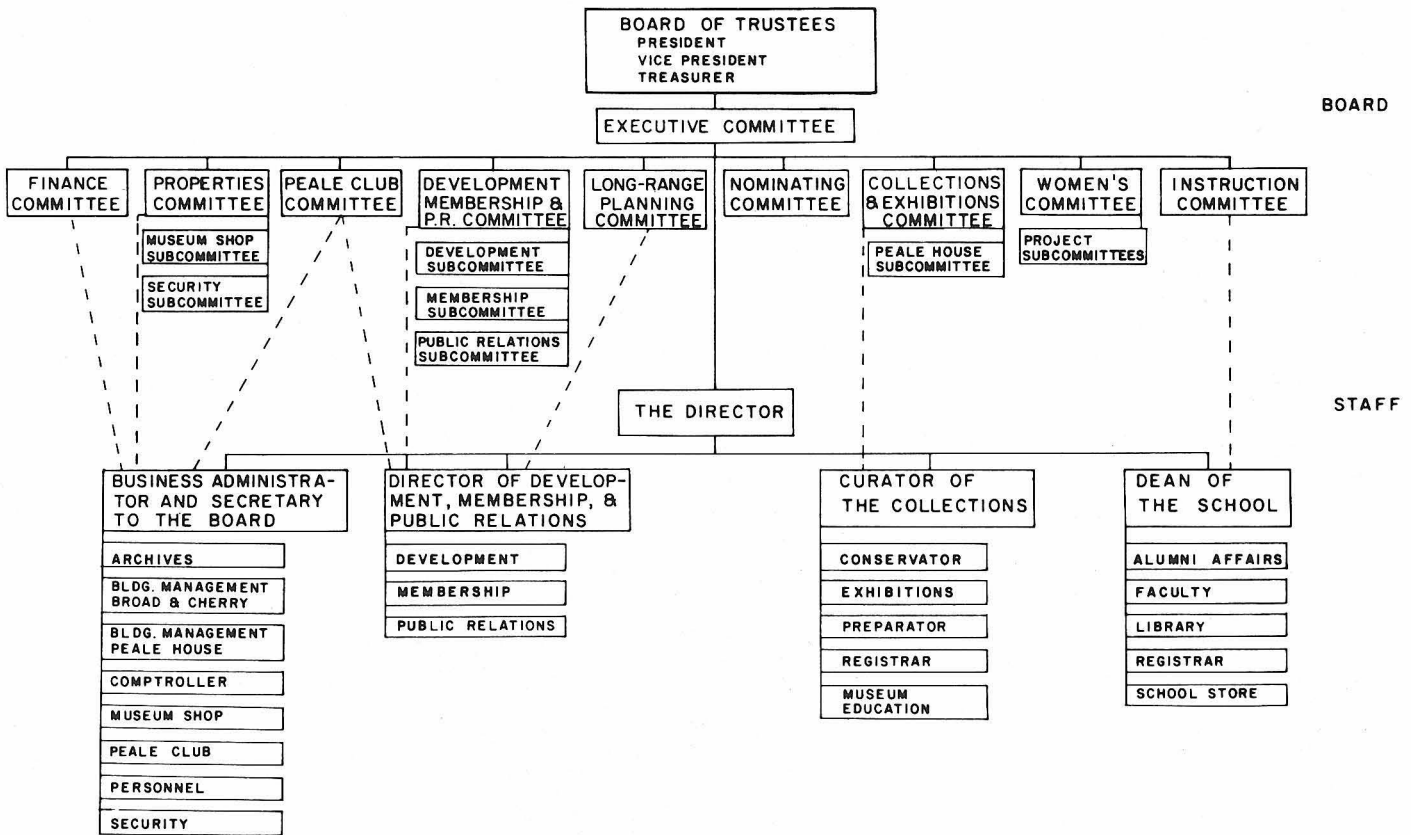
Richard J. Boyle, *Director*

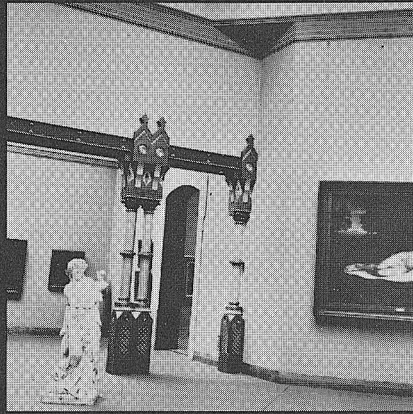
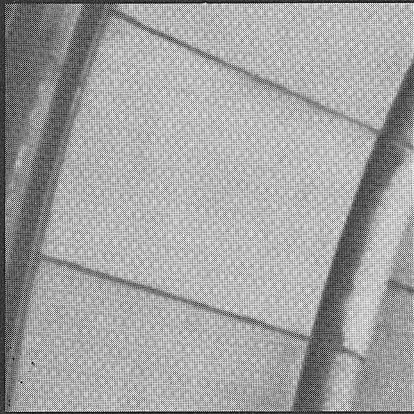
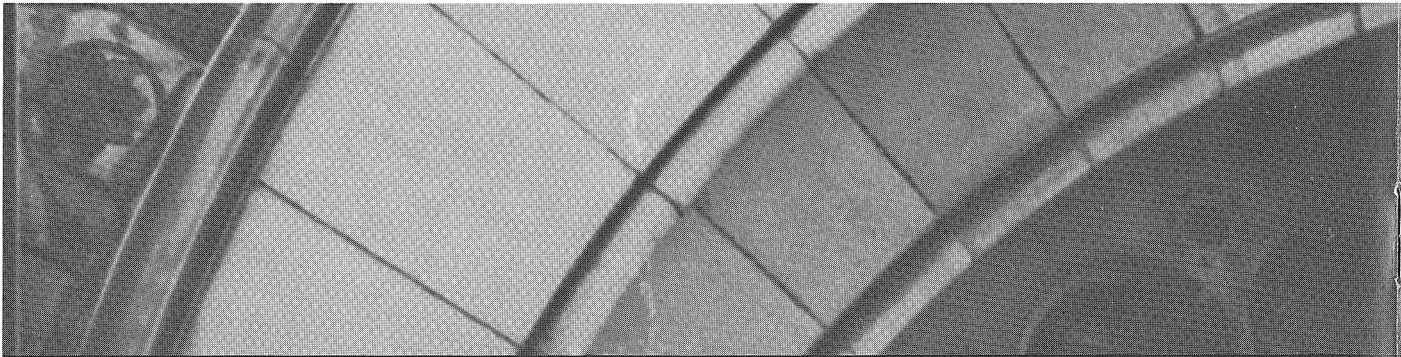


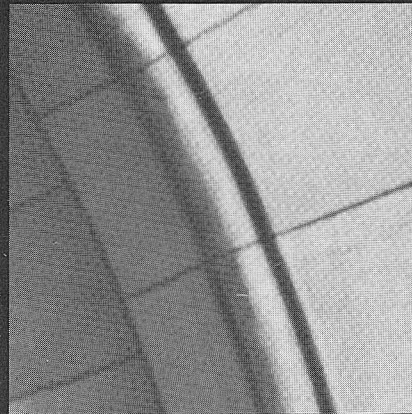
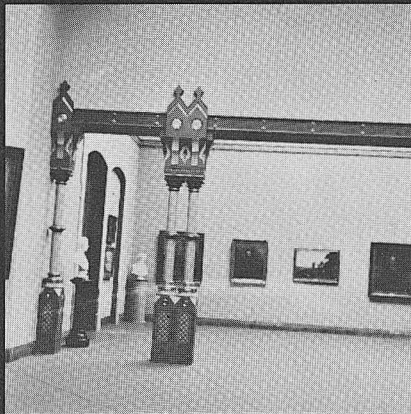
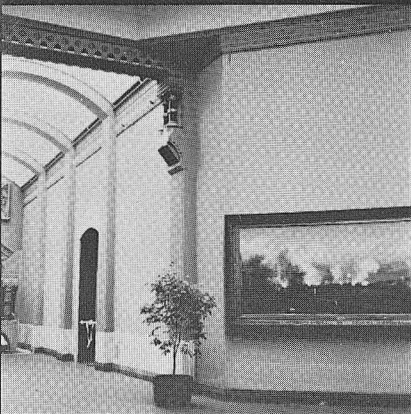
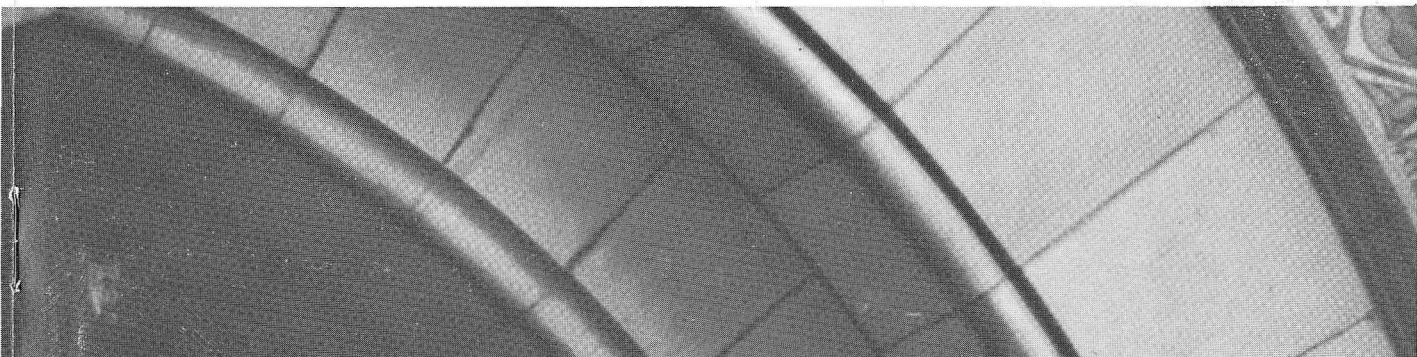
Retired Dean Henry Hotz, Jr. (center) with faculty member David Slivka (l.) and visiting sculptor George Segal in the School.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

ORGANIZATION CHART







**“RESTORATION OF THE ACADEMY
BUILDING HAS MEANT
REVITALIZATION OF THE ENTIRE
INSTITUTION”**

From Report of the Director



REPORT OF THE CURATOR

I am often asked what a curator does (my children think I do nothing all day but hang and take down paintings). Actually, the primary responsibilities of a curator lie in four areas: education (involving research and writing, the organization of exhibitions, interpretation of the permanent collection and lecturing); acquisitions (building up and refining existing collections); conservation (the careful maintenance of the collection) and administration.

The past year has been one of significant fulfillment in these areas. In the area of education, the catalogued exhibition, *In This Academy*, which closed at the end of 1976, sought to identify the Academy's important role in the development of American art. This was followed by a first in the history of the Academy - an exhibition of American Folk Painting. Entitled *Where Liberty Dwells: 19th-Century Art by the American People* and taken from the collection of Mr. and Mrs. Peter Tillou, the exhibition forced a striking comparison between naive and high-style art, which comprises the Academy's permanent collection. The innocence, humor, playfulness, spirit, honesty and beauty of these folk works of art made for an exhibition that was enthusiastically received.

Where Liberty Dwells was followed by an exhibition of a vastly different character - *American Expatriate Painters of the Late Nineteenth Century*. The purpose of this exhibition was to identify an important, and to a great extent forgotten, group of American artists who studied and lived in different European art centers in the late 19th century. The exhibition and catalogue were revelations in terms of the sources of inspiration for the work, the remarkable diversity of visual images portrayed, and for the amount of new scholarly information they provided. The latter pointed out that in the late 19th century "the Academy itself played a key role in exhibiting the work of the expatriate painters" and now "possesses the finest museum collection in this area."

The Academy selects and organizes temporary exhibitions with a view to

presenting appropriate exhibitions that will be instructive as well as enjoyable. We are equally anxious to make as much of the permanent collection available as possible. This past year we limited our entire summer exhibition period to the Academy's permanent collection, using popular paintings and ones perhaps less familiar to the public.

During 1976-77 the Academy organized smaller exhibitions of contemporary art in the Peale House Galleries at 1811 Chestnut Street. Gallery shows were given to works by Jo Hanson, David Pease, Dennis Will, Edith Neff, and Eileen Goodman. The yearly Prints in Progress exhibition was also seen in the Peale House Galleries, as well as an exhibition of work by ten recent Philadelphia art school graduates.

We were aided immeasurably in the interpretation of our exhibitions, and of the Academy's history and building, by a well-trained, lively and enthusiastic group of volunteer docents. I would particularly like to thank Betsy Kolowrat, Director of Museum Education, for her excellent work with the docents. We have had nothing but praise from our public for the job done.

Acquisitions are one of the most satisfying (and important) curatorial responsibilities. A curator must not be like a satisfied oyster who sits in his shell all day; he must be actively about, making discoveries, advising, persuading. He must work hard to bring great works of art into the collection. During the past year the Academy has been successful in adding important new works to the collection, particularly in the vital area of contemporary art. These contemporary acquisitions were made possible through the support of many generous donors of purchase funds. I should particularly like to acknowledge the contributions of the Charles E. Merrill Trust, Dr. and Mrs. Henry A. Jordan, the Crag Burn Fund, the H.J. Heinz III Charitable and Family Trust, Marion B. Stroud and an anonymous donor. For the second year in a row the National Endowment for the Arts awarded the Academy a \$20,000 matching grant for the purchase of contemporary American art.

The following works of art have been added to the permanent collection:

Thomas Anshutz, *Portrait of Mrs. Thomas Anshutz* (pastel)
Gift of Mr. and Mrs. James H. Beal

Thomas Anshutz, *Sketchbooks* (2)
Gift of Mr. and Mrs. Daniel W. Dietrich III

Cecilia Beaux, *Portrait of Travis Cochran*
Bequest of Miss Fanny Travis Cochran

Alexander Calder, *The Bicentennial Tapestries* (woven in wool)
Purchased through the gift of Mr. and Mrs. Philip Berman

John Dowell, *Saskia Saw A Cow* (watercolor)
Purchased through funds donated by the Charles E. Merrill Trust, Marion B. Stroud and an anonymous donor.

Martha Erlebacher, study for *In a Garden*, drapery, left figure (pencil drawing)
Purchased through funds donated by the Charles E. Merrill Trust, Marion B. Stroud and an anonymous donor

Janet Fish, *Water Glasses* (pastel)
Purchased through funds donated from the National Endowment for the Arts and the Charles E. Merrill Trust

Sante Graziani, *Peale's Staircase*
Gift of Mr. and Mrs. Meyer P. Potamkin

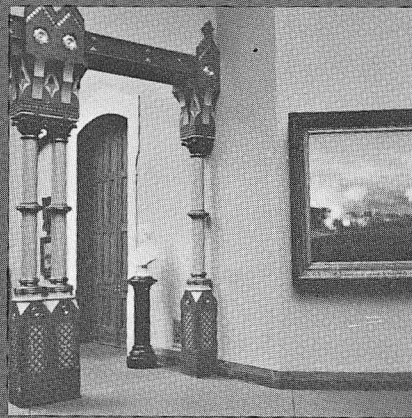
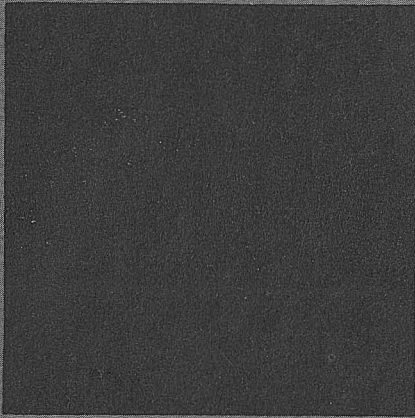
Philip Hale, *Conversation Piece*
Gift of Mr. and Mrs. Stuart P. Felt

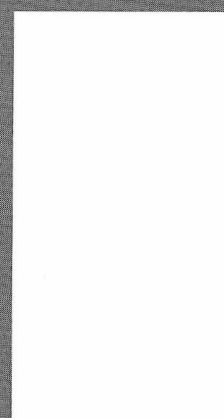
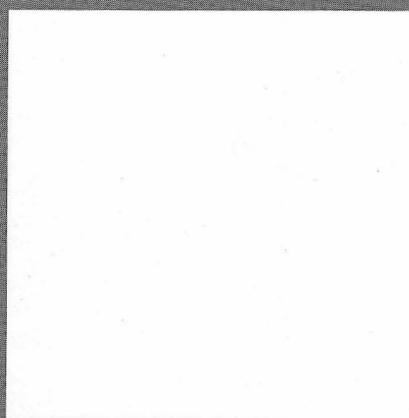
Daniel Ridgway Knight, *The Gossips*
Gift of Mr. and Mrs. Thomas Moyer

Alfred Leslie, *Portrait of James and Liselott Tate*
Purchased through funds from the Crag Burn Fund, Marion B. Stroud and an anonymous donor.

Hitoshi Nakazato, *Untitled* (pastel)
Untitled (sand emulsion & pastel)
Purchased through funds donated by the Charles E. Merrill Trust, Marion B. Stroud and an anonymous donor

Maxwell Parrish, *Men's Day Life* (charcoal)
Acquired by exchange through the gift of Mr. Morris Fussell





William McGregor Paxton, *Phryne*
(charcoal & pastel)

Purchased through the Leo Asbell Fund

Stephen Posen, *Variations on a Millstone*

Purchased through funds from the National Endowment for the Arts, the Charles E. Merrill Trust and the Crag Burn Fund

Bruce Samuelson, *Untitled* (pastel)

Purchased through funds donated by the Charles E. Merrill Trust, Marion B. Stroud and an anonymous donor

Emily Sartain, *The Reproof*

Gift of Dr. James F. Adams

Christian Schussele, *Jackson before Judge Hall* (charcoal)

Gift of Mrs. Francis P. Garvan

John Sloan, *Horace Traubel*

Gift of Helen Farr Sloan

Neil Welliver, *Cedar Breaks*

Purchased through funds from the National Endowment for the Arts and the Charles E. Merrill Trust

Over the past seven years the Academy has had an active conservation program directed by Joseph Amarotico. During this period the Academy has taken giant strides to bring its painting collection into top condition. While there remains important work to be done, it is nice to report that there is less of it. In the past year the following paintings were restored:

Gustave Courbet, *The Great Oak of Ornans*

Charles L. Fussell, *Landscape - Old Mill*

Charles L. Fussell, *Landscape*

Thomas Hovenden, *Peonies*

Henry Pancoast, *November Afternoon*

Charles Sprague Pearce, *Fantasie*

Alfred Stevens, *In The Country*

With the modernized basement storage facility completed, the Academy now houses its collection under optimum climactic conditions that should prevent

damage to the collection caused by unsafe environmental conditions.

It is always pleasing to have the opportunity to acknowledge the good work of one's colleagues. The Academy is fortunate to have a dedicated, professional staff. I would especially like to thank my assistant, Marcela de Keyser, for her fine help throughout the year, as well as Elizabeth Bailey, Registrar, and Pamela Lajeunesse, Assistant Registrar. Robert Moskowitz and his successor, Roman Tybinko, have been able Preparators under difficult circumstances. I would also like to acknowledge the careful work of Glenn Rudderow, Jane Peoples, and John Daley, as well as that of five young volunteers - Elaine Cocordas, Nancy Newman, Lynn Uhrich, Annabelle Pelta and Amy Wilmerding. Finally, I would like to express my sincere thanks to the members of the Committee on Collections and Exhibitions, and especially to its chairman, Charles E. Mather, III, whose support and guidance have been invaluable.

Frank H. Goodyear, Jr., *Curator*



Frank H. Goodyear, Jr. (l.) with Mrs. Raymond Pace Alexander, niece of Henry O. Tanner, and Michael Quick, Curator of *American Expatriate Painters of the Late Nineteenth Century*.



Variations on a Millstone
by Stephen Posen



REPORT OF THE DEAN OF THE SCHOOL

The three semesters of the School year of 1976-77 were marked by significant changes in resources, both human and physical, available to Academy students. The renovated studios at Broad and Cherry opened for use in September of 1976 and the new sculpture workshop on Chestnut Street was completed in September of 1977.

Henry Hotz, Jr. retired as Dean of the School in January of 1977. The party in his honor was a signal event for the people in attendance. Arthur De Costa, a member of the Faculty, did an excellent job as Acting Dean from February through June. I was appointed Dean effective July 1, 1977.

On April 27, an old custom, high tea, was revived at the Pennsylvania Academy of the Fine Arts to honor the retirement of Faculty member Julian Levi. Mr. Levi had been associated with the Academy as a student and teacher for nearly sixty years.

Among visiting artists during the school year were Edna Andrade, Dennis Leon, Natalie Charkow, Dennis Cole, Peter Paone, David Friend, and George Segal.

The Alumni and Fellowship Open House in December was a great success and we plan to make it an annual event. The School regards its relationship with alumni as a source of mutual support and instruction. To further those ends we are pleased that Patricia Byrne has agreed to act as Coordinator of Alumni Affairs and Development for the Academy Schools. Tish will be responsible for facilitating communications between and among former Academy students and the Schools and will act as a liaison between the Schools and the Academy Development office.

The seventy-fifth Commencement and Awards Presentation was our first in the restored Museum galleries. Academy President Henry S. McNeil made the opening address. Sculptor George Segal spoke on "The Madness of Choosing Art as a Career." Thirteen European Travelling Scholarships and thirty additional prizes totaling \$90,660 were awarded to students.

The first Philadelphia Mayor's Award and the first Pennsylvania Governor's Award were presented to Academy students Jill Rupinski and Andrea Workman respectively, on May 11 in the Washington Foyer of the Academy building.

Major awards were Cresson Memorial Travelling Scholarships, presented to William Gannotta, Robert Montoya, Carla Pagliaro, Georgette Veeder and William Wilson. First awarded in 1902, this year each Cresson Scholarship is in the amount of \$3600. Part of this is to be used for travel in Europe, followed by another year of study at the Academy. Cresson Special Commendations, or full tuition for one year, were presented to Diane Chanako, Jack Daley, Raquel Montilla-Higgins and William Scott.

The Lewis S. Ware Memorial Traveling Scholarship, first awarded in 1938 and this

year in the amount of \$2300 plus full tuition, was given to James Conboy. The Ware Scholarship is also intended for European travel.

J. Henry Schiedt Memorial Traveling Scholarships were awarded to Steven Flom, Dolores Milmo, Masanobu Nihei, Janet Restino, Sandra Schuette, Russell Veeder and Gary Zavodnick. First awarded in 1949, this year Schiedt Scholarships are in the amount of \$2300. To be used anytime within twenty-eight months, the Schiedt Scholarships provide for travel wherever the recipients may choose.

Academy students from 29 states and 18 countries weathered change with equanimity. Their feeling of community was constant with that of their predecessors and continues an atmosphere of trust in which artists may prosper and grow.

Ephraim Weinberg,
Dean of the School



Joan Mondale, wife of Vice President Walter Mondale, toured the Academy School last fall with Dean Ephraim Weinberg.



REPORT OF THE WOMEN'S COMMITTEE

The year of 1976-77 has been a busy one for the Women's Committee. Our focus of interest, as usual, has been on the students of this great School.

Our contributions to student aid in 1976-77 amounted to \$5,850. Mrs. Harleston Wood and her committee have shown the liveliest interest and imagination in this area. It has also been our pleasure to assist the Henry Hotz, Jr. Student Aid Fund, to which the committee hopes to contribute \$1,000 annually.

The committee gave a party for all students and faculty at the opening of the fall semester, complete with buffet supper and Dixieland Band. During the course of the school year, we participated in the student exhibitions at Peale House, and served refreshments of various kinds.

Our Art Safaris have brought the Academy to the attention of people in various parts of the United States this year, namely the southern and southwestern states, and we expect to invade France in October, all under the aegis of Mrs. Albert M. Greenfield, Jr. and her committee. These trips provide contacts that continue to prove of value to our Academy in many different ways.

Our members have enjoyed the opportunity of visiting other areas of this great country. Everywhere we were treated with warm hospitality. Our trip to Santa Fe and Phoenix revealed to us the beauty of the desert, where we saw studios of many artists who work in the southwest, in particular Fritz Scholder and Carl Nelson Gorman. Over a week-end in Long Island, we visited a bewildering number of studios and private homes, and a trip to the King Tut exhibition in Washington, as well as a day in New York, proved to be extra treats. Boston, Atlanta, Savannah and Charleston opened their doors to us, and in the great cities of Ohio we found private collections of special interest. A Chicago and Milwaukee Safari ends our travels for 1976-77. One thing is sure: our members can testify that Art is alive and well in these United States.

Special mention should be made of those

who so courageously undertook to lead some of our trips; namely, Mmes Adamson, Cooke, Davis and West. Their abilities in this direction have proved invaluable.

Mrs. Emory Eysmans has shown herself to be a notable hostess to museum friends from Toronto, Montreal and Kitchener in Canada. She has run "reverse safaris" for each of these so successfully that she has added great luster to our reputation for hospitality.

Under Mrs. Robert Preucel's leadership, four outstanding musical evenings in the Rotunda of our National Landmark building were presented. We were glad to be able to present the Academy with audio-visual equipment for the auditorium. A series of four lectures was given during the year by

Joseph Alsop, Rosamond Bernier (twice) and Thomas Hoving. Each one was enthusiastically received.

And last, but not least, the Women's Committee, under the leadership of Mrs. Harry Neilson, has been working on the Fine Arts Ball, to be held next May in our National Landmark building. Our special thanks go to Mmes West, Lewis, Davis, Adamson, Gribbel, Mather, Kaufmann, Hinkson, Cooke and Thomas for their tireless devotion to this event.

In the center of this maelstrom of activity sits Mrs. Alfred Friedman, our Secretary. She forgets nothing, thinks of everything, and is the greatest asset to the work of our committee.

Mrs. George Reath, President



Members of the Fine Arts Ball and Discotheque Committee with designer Ronald E. Shaffer at CertainTeed Corp. *Left to right:* Mrs. Nelson J. Leidner, Mrs. Walter H. Annenberg, Mrs. Harry R. Neilson, Jr., Mrs. John Wintersteen, Mrs. Howard H. Lewis, Mrs. Harry F. West.

For the Year Ended August 31, 1977

STATEMENT OF OPERATIONS

REVENUE

Various Trust Funds	\$242,916.32	
Memberships	158,196.00	
Contributions	41,431.90	
City Appropriation	25,000.00	
Sales Desk and Miscellaneous	43,624.12	
Museum	69,937.37	
School	546,321.59	
Total Revenues		\$1,127,427.30

EXPENSES

Administration	\$292,322.53	
Museum	342,972.58	
School	559,488.17	
Peale Club	7,884.00	
Total Expenses		\$1,202,667.28

NET OPERATING LOSS (\$75,239.98)

NET INCOME FROM CENTENNIAL CAMPAIGN FUND 823,055.57

NET INCOME TO RETAINED EARNINGS 747,815.59

CENTENNIAL FUND

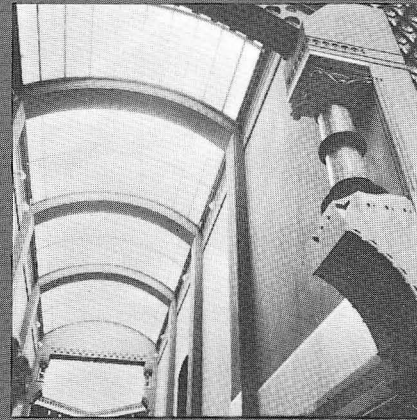
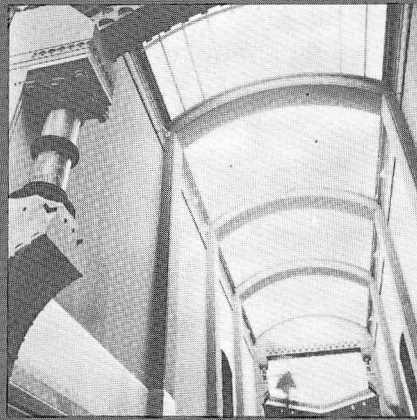
Special Fund for Renovation of
Furness Building at Broad & Cherry Streets

REVENUE

Contributions	\$682,881.04	
Proceeds - Sale of Pictures	311,750.00	
Total Revenue	\$994,631.04	

TOTAL EXPENSES \$171,575.47

NET INCOME \$823,055.57



STAFF

Office of the Director

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

The Museum

Frank H. Goodyear, Jr., *Curator*
Joseph Amarotico, *Conservator*
Elizabeth G. Bailey, *Museum Registrar and Assistant General Curator*
Elizabeth Kolowrat, *Museum Education Director*
Pamela Lajeunesse, *Assistant Museum Registrar*
Roman Tybinko, *Preparator*

Volunteer Docents

Ann Bosworth
Judith Buten
Jay Byrne
Johanna Cinquegrana
Rebecca Cooke
Jane Cratsley
Lee DeWitt
Mary Epstein
Olivia Heltman
Eileen Hinkson
Elaine Hooper
Debbie Hummer
Irma Jelinek
Ana Maria Keene
Henrietta Landis
Bobbe Leidner
Sylvia Lieberman
Jeanne MacAlpine
Alice McGovern
Polly Marshall
Mary Mather
Ruth Preucel
Lois Rosenau
Hortense Steinberg
Claire Stuempfig

The School

Ephraim Weinberg, *Dean*
Andrea Greenberg, *Assistant to the Dean*
Dorothy Armstrong, *Peale House Maid*
William Bahmermann, *Maintenance and Security*
Linda Bloom, *Models Coordinator*
Anthony Buczko, *Peale House Guard*
Marietta Bushnell, *Librarian*
Patricia Byrne, *Alumni Coordinator*
Stephen Hammond, *Maintenance and Security*
Edward Henderson, *Peale House Guard*
Michael Iaccoco, *Peale House Guard*
James J. Lulias, *Peale House Superintendent*
Thomas Lulias, *Assistant to Peale House Superintendent*
Myron Mitchell, *Peale House Receptionist*
Edward W. Poole, *Peale House Guard*
Richard S. Ranck, *School Registrar*
Christopher Tate, *Peale House Maintenance*
Barbara Tate, *School Store Manager*

Faculty

Joseph Amarotico
Will Barnet
Morris Blackburn
John M. Bolles
Arthur De Costa
Murray Dessner
Adolph Dioda
Tom Ewing
Marshall Glasier
Paul Anthony Greenwood
Oliver Grimley
John Hanien
Alexander Hromych
Homer Johnson
Ben Kamihira
Karl O. Karhumaa
Kimsou
Victor Lasuchin
Julian Levi
Jimmy C. Lueders
Lisabeth Marder
William Robert Martone
Daniel D. Miller
William Omwake
Elizabeth Osborne
Henry C. Pearson
Mavis Pusey
Bruce Samuelson
David Slivka
Louis B. Sloan
Francis Speight
Roswell Weidner

Augmenting the Curriculum:

Robert Beverly Hale
J. Franklin Shores

Office of the Business Administrator

Robert Stubbs, *Business Administrator*
Marian E. Kirwin, *Assistant to the Business Administrator*
Dominick Barrett, *Chief Engineer*
Claire Barrile, *Cashier*
Craig Blake, *Assistant Engineer*
George Burger, *Museum Guard*
Rita P. Damiano, *Comptroller*
John B. Gallen, *Museum Guard*
Joseph S. Hartle, Jr., *Museum Guard*
Carmen Intellino, *Building Superintendent*
William Laughanne, *Museum Guard*
Joseph Lehman, *Museum Guard*
Stephanie Lestier, *Museum Shop Assistant*
Anna Mang, *Receptionist*
Nora Murray, *Cloakroom Attendant*
William Patridge, *Museum Doorman*
Judith Schneider, *Assistant Comptroller*
Joseph A. Smith, *Museum Guard*
Catherine Stover, *Archivist*
Kathleen Zickler, *Museum Shop Manager*

Office of Development Membership and Public Relations

Alva M Meyers, *Development Consultant*
Mary G. Hall, *Assistant to the Development Consultant*
Mary Lou Boardman, *Assistant Director of Public Relations*
Betty Fermanis, *Membership Assistant*

Volunteers

Carol Biba
Barbara Coffrin
Mary Eckman

Auditors

Graham, Crossan, Horrocks & Co.

Counsel

Herbert S. Riband, Jr., *Esquire*
Saul, Ewing, Remick & Saul

Photography

Bezushko
Will Brown
Jill Sagendorph
Jules Schick

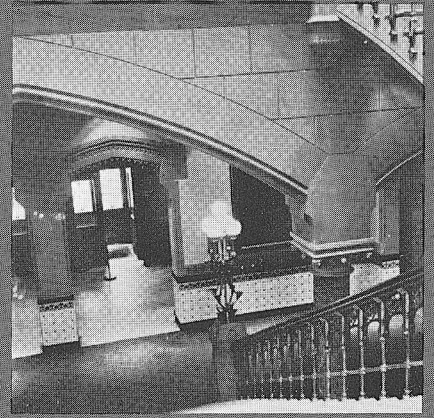
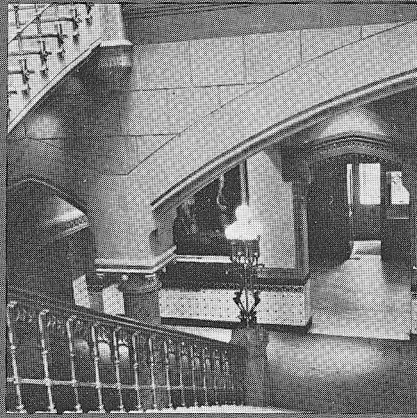
Design

James M. Ellis

Printing

G.K. Printing

PENNSYLVANIA
ACADEMY
OF THE
FINE ARTS



non-profit org.
U.S. Postage
PAID
Philadelphia, Pa.
Permit No. 2879

BROAD AND CHERRY STREETS, PHILADELPHIA, PENNSYLVANIA 19102