



**THE PENNSYLVANIA ACADEMY OF THE
FINE ARTS** **BROAD AND CHERRY STS. • PHILADELPHIA**

151st ANNUAL REPORT

1956

**Cover: *Seabird and Fish* by Koren Der Harootian
Temple Fund Purchase 1956**

The One-Hundred and Fifty-first
Annual Report

of

THE PENNSYLVANIA ACADEMY of the FINE ARTS

FOR THE YEAR

1956

*Presented to the Meeting of the Stockholders
of the Academy on February 4, 1957*

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†Professional Adviser

‡Assistants in evening school

§Substitute 1956-57

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REPORT OF THE OFFICERS AND BOARD OF DIRECTORS

In writing the Report for this year, 1956, following that in which we recorded our great 150th Anniversary celebration, we cannot, of course, report activities comparable in importance. However, the life of the Academy has gone on with great vitality and the renown of that celebration is a continuing boon.

The single most important event in 1956 was the exchange of material between the Philadelphia Museum of Art and the Academy. It had been evident for many years that the Academy was not completely fulfilling its obligation to its print collection. That collection, made up chiefly through three large bequests from John S. Phillips, John T. Morris and John Frederick Lewis, numbers something over 67,000 items, the great majority of which are European. As the Academy's print collection numbers so little American work, it has had limited usefulness to this institution, which is dedicated to American art. As the Academy has been, and still is, without means to give the collection the necessary curatorial attention and care, it seemed desirable to arrange a transfer which would accomplish more ideal relationships between two sister institutions and, at the same time, achieve a very real professional objective. Philadelphia is fortunate to have one of the great world print authorities in Carl Zigrosser, Associate Director of the Philadelphia Museum.

Conditions surrounding the bequests prohibited any change of title. This same condition applied to a number of items of Americana in the Philadelphia Museum. It was therefore agreed that our print collection should be transferred to the Museum on indefinite loan and, in return, items of American origin which would be useful to us would be transferred to us on the same basis. In addition to this actual physical transfer, which could not accomplish a balance of like values, the Museum will return to the Academy all of the American items in its print collection with a completely new index. Thus, with the American items returned in exemplary order, the Academy can build in the categories of prints, drawings

and water colors which have, up to this time, been almost neglected, although such collecting is a very worthy objective under our American dedication. The list of paintings and sculpture moved from the Museum to the Academy will be given later in this Report. We look with great pride and satisfaction at this transaction, which sets an example throughout our nation concerning ideal cooperation between sister institutions to forward the highest professional standards and exemplary use of material.

Another transaction having great bearing on the physical situation in our School was the sale, within the year, of our property at 1834 Arch Street. This old private residence had served the Academy for over thirty years as the building in which our portrait and still-life classes were held. There had always been grave handicaps concerning the distance our students had to travel in all kinds of weather to work in these studios. The old house had reached that point where it needed major renovations, and its heating and plumbing systems were at the end of their usefulness. This property is in an area which, though long blighted, is now on the upgrade chiefly because of the tremendous improvements in the central city area. The sale, therefore, was made at a time which seemed financially advantageous. The giving up of this property, however, forced all of our classes into the building at Broad and Cherry Streets. The return of excellent enrollment in the last two or three years means that our physical plant is being used quite beyond its ideal capacity. There is no doubt that some plan for better housing of our School cannot be put far into the future as, most certainly, it is the vital lifestream of our existence.

Once again, we are happy to report the continuance of the City of Philadelphia's annual appropriation of \$25,000.00. As ex-officio member of our Board, Mrs. Joseph S. Clark, Jr., was replaced by Mrs. Richardson Dilworth.

This Report also gives us ideal opportunity to pay particular tribute to the members of our loyal staff who, though small in number, give generously of their abilities to carry on our ambitious program. We must report, with regret, the resignation in the summer of Mr. Mayland T. McAvoy who, as Superintendent of our building, served the Academy with utmost diligence

from 1934 to 1956. We are fortunate to be able to report, however, that Mr. Isaiah J. Sellers, for many years Mr. McAvoy's assistant, has assumed larger responsibilities and is making a most exemplary record.

We are ever conscious of the tremendous importance of the make-up of our faculty, and we should like to close this Report with a tribute to all of those men who have made the Academy's illustrious history, but particularly to those who presently serve us. We are sure that no other school of the fine arts in the United States can boast of a finer faculty of creatively active professional artists.

JOHN F. LEWIS, JR., *President*

JOSEPH T. FRASER, JR., *Director*

EXHIBITIONS

THE 151st ANNUAL EXHIBITION OF OIL PAINTING AND SCULPTURE

The 151st Annual Exhibition of Oil Painting and Sculpture, made up entirely by invitation, opened with a Private View on Saturday, January 21st, in the galleries of the Academy, and continued through February 26th.

The 61 invited artists were chosen by the Academy's faculty, each member submitting a list of artists whose work he considered to be of important exhibition caliber. (The resulting choices represent the names receiving the greatest group support). Three artists from our faculty were similarly chosen by their own group to act as the Jury of Award. As a bow to our fifteen faculty members, Gallery M was reserved in order to show one example of the work of each, selected by the artist himself. Most of the 180 paintings and 59 sculptures included in the exhibition were shown for the first time in Philadelphia.

PROFESSIONAL JURY OF AWARD

Hobson Pittman

Harry Rosin

Franklin Watkins

PRIZES AND AWARDS

Awarded by Jury of Award:

Temple Gold Medal — Ben Shahn for *Chicago* (painting).

J. Henry Schiedt Memorial Prize (\$300) — Ivan Le Lorraine Albright for *There is Man in God* (painting).

Honorable Mentions in Painting —

Stuart Davis for *Colonial Cubism*

Jack Levine for *The Judge*

Sigmund Menkes for *Still Life with Blue Vase*

George D. Widener Memorial Gold Medal — Theodore Roszak for *Hound of Heaven* (sculpture).

Alfred G. B. Steel Memorial Prize (\$300) — Jacques Lipchitz for *Mother and Child* (sculpture).

Honorable Mention in Sculpture —

Oronzio Maldarelli for *Nahomi*

Awarded by Academy's Committee on Exhibition:

Walter Lippincott Prize (\$300)—Max Weber for *The Comb* (painting).

Ten works totaling \$17,732.54 were sold during the exhibition. The total attendance was 10,881.

FELLOWSHIP EXHIBITION

The partly-invited, partly-juried Fellowship Annual Exhibition of Oil Painting, Sculpture, Water Colors and Graphics which comprised some 160 items, opened in the galleries of the Academy with a Private View on March 8th, and continued through April 8th. Two other shows, both Fellowship-sponsored, and consisting of an Exhibition of Student Work and a Memorial Exhibition of Sculpture by Yoshimatsu Onaga (a former Academy student), were also on view during this period.

JURIES FOR FELLOWSHIP EXHIBITION

OIL PAINTING

Jane Piper

Henry Peacock

Thomas Yerxa

WATER COLORS AND GRAPHICS

Eleanor Arnett

Thomas Meehan

Benton Spruance

SCULPTURE

J. Wallace Kelly

Edward F. Hoffman, 3rd

PRIZES AND AWARDS

The Juries awarded the following:

Harrison S. Morris Prize divided — Sam Fried for *Four Actors* (water color) \$50.00; Oliver Nuse for *Dragger* (gouache) \$50.00

Honorable Mentions: Morris Blackburn for *Fish Out* (engraving and etching) and Homer Johnson for *Mother and Child* (gouache).

Fellowship Gold Medal Award (\$50.00) — Angelo Frudakis for *Portrait of a Woman* (direct carving on marble).

May Audubon Post Prize (\$50.00) — Julian Levi for *Stay Sail* (oil).

Caroline Gibbons Granger Memorial Prize (\$50.00) — Norman Carton for *High Noon* (oil).

Student Prizes (\$25.00 each) — John Matsui Hori for *Winter Day* (painting); Leonard Agrons for *Caryatid* (sculpture).

Honorable Mentions: Jerome Shore for *Zanathan* (print); Vahan Amadouni for *Emotions* (painting).

Six works, amounting to \$649.00, were sold, and the total attendance was 3,060.

PHILADELPHIA ARTISTS' GALLERY

Two young painters, Ben Kamihira and Jim C. Lueders (both former Academy students), were honored with one-man exhibitions, opening with a Private View on March 16th, in the Philadelphia Artists' galleries of the Academy, and closing on April 8th. The exhibitions, comprised entirely of oils, included still lifes, landscapes, figure studies and figure paintings. Two works (one by each artist), totaling \$500.00, were sold. The total attendance was 2,140.

In conjunction with the Reginald Marsh Exhibition (discussed later in this Report), the Academy also staged during the same period — November 30th through December 30th — two one-man shows of the work of Henry Mitchell and Paul A. Greenwood, both Philadelphia sculptors. Six works, amounting to \$383.00, were sold, and the combined attendance for all three shows was 1,522.

PHILADELPHIA ART TEACHERS' ASSOCIATION EXHIBITION

The Philadelphia Art Teachers' Association Exhibition was on view in the galleries from April 13th through April 29th, and consisted of fifty-two items. The Academy's recent acquisitions were also shown in Galleries A and M during the same period.

The Jury of Award, made up of Abraham Hankins, Jane Piper and Herman Gundesheimer, awarded the following:

Art Teachers' Association Plaque — Marion Cohee

Honorable Mentions — Hester Cunningham

Patricia Evans

Thomas J. Gaughan

Mary Marshall Flower Award — Frederick Gill

One item, amounting to \$49.00 was sold. The total attendance was 1,040.

THE STUDENT EXHIBITION

Twenty Traveling Scholarships and other prizes totaling \$27,650.00 were awarded to students of The Pennsylvania Academy of the Fine Arts by the Chairman of its Committee on Instruction, William Clarke Mason, at special exercises held on May 16th at 4 P.M. After the address, given this year by Abraham Rattner, an Academy alumnus and recipient of a Cresson Travel-

ing Scholarship in 1920, the following awards were made on recommendation of the Faculty:

William Emlen Cresson Memorial European Traveling Scholarships, (Est. 1902) (\$1400 each):

<i>Painting:</i> Vahan Amadouni	June K. Niblock
Harry Eng	Thomas Parish
Gwendolyn Gimple	Hilbert S. Sabin, Jr.
William McK. Hoffman	Raymond Saunders
A. John Kammer, Jr.	Walter C. Thomas, Jr.

Sculpture: Francis Acquaye

Lewis S. Ware Memorial European Traveling Scholarship, (Est. 1938) (\$1400 each):

Sculpture: Carlo Travaglia

J. Henry Schiedt Memorial Traveling Scholarships, (Est. 1949) (\$1200 each):

<i>Painting:</i> Donald H. Abrams	Eric J. Ryan, Jr.
David K. De Long	Louis B. Sloan
John W. Reilly	William C. Utermohlen, Jr.

Mural Decoration:

Lorraine Malach	John R. Manning
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Honorable Mention: Phoebe Hwang

Charles Toppan Prizes (Est. 1882):

First Prize (\$300) — Donald H. Abrams

Second Prize (\$200) — Howard Kerwick

Packard Prizes (Est. 1899):

First Prize (\$30) — Sally Laird

Second Prize (\$20) — Daniel D. Miller

Honorable Mentions — Hilbert S. Sabin

Barbara Brown

Stewardson Prize (Est. 1901) (\$100), awarded on March 16th by a Jury of Sculptors consisting of Carl Schmitz and Raphael Sabatini to Francis Acquaye; *Honorable Mentions* to Newtown A. Harrison; Michael Piper.

Henry J. Thouron Prizes (Est. 1903):

Awarded by the Faculty (\$50) — John R. Manning

Awarded by Instructors (\$50) — A. John Kammer, Jr.

Awarded by Instructors (\$25) — Gunnar W. Zorn, Jr.

Awarded by Students (\$25) — Mimi Boynton

Awarded by Students (\$25) — Louis Faracchio

Ramborger Prize (Est. 1911) (\$25) — Millicent Krouse

Honorable Mention — Christine McGinnis

Stimson Prize (Est. 1917) (\$100), awarded on November 16th by a Jury composed of Jean de Marco, to Sally Laird.

Thomas Eakins Memorial Prize (Est. 1951) (\$100) — Raymond Saunders

Honorable Mentions — Dorothy Grant

Eva Oddivak

John W. Reilly

Victor Lasuchin

Darwin L. Au

Lila Agnes Kennedy Hill Memorial Prize (Est. 1952) (\$50) — Carlo Travaglia

The Print Club's Graphics Prize (Est. 1953), consisting of one year's membership in the Club, and the use of its workshop facilities — Millicent Krouse

Honorable Mention — Edward G. Reustow

The John Wanamaker Store Water Color Prize (Est. 1954), consisting of art materials to the value of \$50 — Herbert Lautman

Honorable Mention — Louis Faracchio

Lux Prize in Graphics (Est. 1955 in memory of John R. Conner) (\$50) Gary D. Decker

Catharine Grant Memorial Prize (Est. 1955) (\$100) — Raymond Saunders

Honorable Mentions (\$50 each) — Eva Oddivak

Louis Sloan

Class Prizes:

Construction (\$25) — Dorothy Grant

Honorable Mentions — Millicent Krouse

John W. Chumley

Antique Cast Drawing (\$25) — Lawrence Glasson

Honorable Mention — Linda M. Downum

Perspective Class Prize (\$20), awarded by William M. Campbell — Edward G. Reustow

Honorable Mention — June K. Niblock

Evening School Prize for Portrait (\$25) — Henry Kloczynski

Evening School Prize for Life (\$25) — Walter Novoshielski

35 works, amounting to \$2,400.00, were sold. 1,418 people attended the exhibition, which opened on May 16th and closed on June 3rd.

LIVING PHILADELPHIA ARTISTS' EXHIBITION

Special honor was paid local artists by the Academy as it opened an Exhibition of Painting and Sculpture by Living Artists in the Philadelphia Area Represented in the Academy's Permanent Collection on October 20th, following a Private View on October 19th. Each artist was represented by two works; one from the Academy's permanent collection, and one of his, or her, own choice. This exhibition continued through November 18th. Sales amounted to \$4,245.00, and the total attendance was 3,943.

REGINALD MARSH RETROSPECTIVE MEMORIAL EXHIBITION

Following the death of Reginald Marsh in 1954, the Whitney Museum of American Art assembled an exhibition of 160 examples of his prodigious output of paintings, water colors, drawings, graphics, plus photographs of studies for his murals in the Post Office Building in Washington, and the New York Custom House. The exhibition opened there in 1955, and since then about half of it traveled across the country to several important museums. This exhibition had its final showing at the Academy, where it opened with a Private View on November 30th, continued through December 30th, and was then returned to the Whitney Museum.

SPECIAL EVENTS

The following special events took place in the Academy during the calendar year 1956:

COSMOPOLITAN and FRANKLIN INN CLUBS

February 17th — Members of the Cosmopolitan Club and the Franklin Inn Club held a joint meeting in the galleries in the evening.

CONCERTS — 8:30 P.M.

January 27th — Works by Haydn, Mozart, Ravel and Bloch — performed by the Philadelphia Chamber Players; Jacob Krachmalnick, Veda Reynolds, violinists; Harry Zaratzian, violist; Lorne Munroe, cellist; Vladimir Sokoloff, pianist.

- February 24th — Works for Four Hands at One Piano by Mozart, Schubert, Mendelssohn, Debussy and Dvorak — Eleanor and Vladimir Sokoloff, pianists.
- March 23rd — Works by Locatelli, Vitali, Castaldi, Mennini, Elgar and Holst — String Virtuosi of Philadelphia, Louis Vyner conductor.
- November 16th — Sonatas by Bach, Handel and Hindemith — Kenton Terry, flute; Vladimir Sokoloff, piano.

All of the concerts were free to the public, and the programs were presented by the Academy in collaboration with the Music Performance Trust Fund of the American Phonograph Industry, and through the courtesy of Local 77, American Federation of Musicians. Miss Elizabeth Z. Swenson, the Academy's Director of Public Relations, and Mr. Vladimir Sokoloff cooperated, once again, in planning these concerts.

GALLERY TALKS — 2:30 P.M.

- January 25th — Dorothy Grafly, critic, publisher
- February 2nd — John W. McCoy, painter, teacher
- February 9th — Hobson Pittman, painter, teacher
- February 16th — Morris Blackburn, painter, teacher
- February 23rd — Harry Rosin, sculptor, teacher
- November 8th — Dorothy Grafly, critic, publisher

LECTURES — 8:15 P.M. (Six evenings, devoted to "Understanding and Enjoyment of Art," were presented by the Academy as a feature of its evening school program; Jack Bookbinder, moderator):

- October 30th — Henry Mitchell
- November 13th — Robert Gwathmey
- November 27th — Francis Speight
- December 4th — Wharton Esherick
- December 11th — Martin Jackson
- December 18th — Alden Wicks

TOTAL ATTENDANCE IN THE GALLERIES DURING 1956: 27,522

ACQUISITIONS

All of the details concerning registering purchases and gifts, as well as those required for each loan were taken care of by the Assistant Director, Mabel L. Eiseley. They were as follows:

Purchases

Through the Lambert Fund: *Buchenwald Cart* (painting) by Rico Lebrun.
 Through the Gilpin and Lambert Funds: *Medicine Show* (painting) by Jack Levine.

Through the Temple Fund: *Seabird and Fish* (sculpture) by Koren der Harootian.

Through the Collections Fund: *Portrait of Mr. Alfred G. B. Steel* (oil) by Sue May Gill. (The acquisition of this painting completed the Academy's collection of portraits of all of its former Presidents).

Strong Man, Clown and Dancer (oil) by Everett Shinn.

Comestibles (oil) by Dorothy Dennison Butler.

The Committee on Collections wishes to report the sale of the *Portrait of Lord Baltimore*, by an Unknown Artist, to the Louis and Henrietta Blaustein Foundation, Baltimore, Maryland. (This portrait was eventually presented to the Peale Museum, Baltimore, Maryland).

Gifts

Trees (oil) by Morris Kantor; *Puerto Cortez, Gnarled Tree, Meadows and Sky, Beach at Nantucket* and *Thicket* (water colors), all by Mary Hinchman Le Boiteaux; *Sunflowers* (color print) by Luigi Rist; *Upland Country* (wood block) by Herbert Pullinger; *Trees and Sky* (lithograph) by Stowe Wengenroth; *Flowers in Glass Jar* (oil) by Arthur Carles: all from Mrs. Thomas E. Drake (from a collection bequeathed to her by her aunt, the late Margaretta S. Hinchman).

Boats, St. Pierre, Canada; Percé, Canada; and On the Morris River (water colors) all by Paul Gill, from his wife Mrs. Sue May Gill.

Portrait of Edith Lisee; Seascape #1; Seascape #2, all by Kent Wetherill; *Battersea Bridge* by Daniel Garber; *Jersey Beach* by Blossom Farley; *Gloucester* by Everett L. Warner (all oil paintings), from Mrs. S. S. White, 3rd.

Quest (wood carving) by William S. Kendall, from the artist's wife. (This item had been on deposit at the Academy for a number of years prior to its presentation).

Sir Joshua Reynolds and His Works (book) by William Cotton, from Dr. Burton Chance.

Three photographs of the Academy's galleries, circa 1890, from Mr. Frank S. Stone.

Portrait of William Beckford (oil) by Joseph Wright, from Mrs. R. Barclay Scull.

Moby Dick (oil) by Henry McCarter, from Mrs. Morris Wenger.

Admission card for a student party held in the Academy in 1894, from Mr. James E. Grabitz.

Deed to the Academy's original property, from Mr. Ben Wolf.

Three Figures by Frederick Castellon; *"Easter" of Tuscaloosa, Alabama* by Howard Cook; *Park at Coburg* by Adolf Dehn; *Old House in Con-*

necticut by Wanda Gag; *Bavarian Landscape* by Andre Ruellan (all original drawings); *Dancing Goat* (wood sculpture), all from Mr. Carl Zigrosser.

Portrait of the Artist's Wife (oil) by Thomas P. Anshutz, from the artist's son, Mr. Edward R. Anshutz. (This painting was part of the Academy's 150th Anniversary Exhibition in 1955, and among the works which went to Europe)

Bequest of the late Helen W. Henderson of *Pastel Portrait* and *Oil Portrait*, both of the late Miss Henderson, and both by Thomas P. Anshutz.

Sun, Sea and Sky (oil) by George Constant, from the Shilling Fund through the kind offices of Mr. Walter Pach and Mr. Hugo Robus.

Devotion (oil) by Harry W. Watrous from Mr. Russell C. Graef in memory of his wife, Jennie M. Graef.

Copy of an Academy Catalogue of 1870 from Mr. George L. Howe.

The following is a list of the works received, on indefinite loan, from the Philadelphia Museum of Art. This transaction is discussed in detail in the front part of this book under *Report of the Officers and Board of Directors*:

Still Life (oil) by William M. Harnett

Sextant (oil) by Marsden Hartley

Still Life with Fish (oil) by Marsden Hartley

New Mexico Landscape (oil) by Marsden Hartley

Tyrol Series, No. 7 (water color) by John Marin

Untitled II (Sea and Rocks) (water color) by John Marin

Red Hills and Bones (oil) by Georgia O'Keeffe

Peach and Glass (oil) by Georgia O'Keeffe

Tragedy (wood sculpture) by William Rush

Comedy (wood sculpture) by William Rush

Wisdom (wood sculpture) by William Rush

Justice (wood sculpture) by William Rush

LOANS

Whitney Museum of American Art, New York City, for a Retrospective Exhibition of the work of Charles Burchfield, January 10th through February 26th, the work to be circulated under the sponsorship of the Whitney Museum for one year thereafter, *End of the Day*.

Rhode Island School of Design, Rhode Island, for an exhibition of works by Edward Hopper and John Corbino, from March 7th through March 28th, *East Wind over Weehawken* by Edward Hopper, and *Bather's Picnic* by John Corbino; also, for an exhibition from November 28th, 1956, through January 2nd, 1957, *The Great Oak of Ornans* by Gustave Courbet.

Birmingham Museum of Art, Birmingham, Alabama, for an exhibition from January 15th through February 11th, *Colonel Isaac Franks* by Gilbert Stuart.

Paul Rosenberg Gallery, New York City, for an exhibition of the work of Gustave Courbet, from January 16th through February 11th, *The Great Oak of Ornans*.

The Peale Museum, Baltimore, Maryland, for an exhibition from February 12th through April 15th, *Lord Cecil Calvert Baltimore (Second)* by an Unknown Artist; *Ariadne* by John Vanderlyn.

Virginia Museum of Fine Arts, Richmond, Virginia, for an exhibition of portraits of the eight Virginia-born Presidents of the United States, from January 19th to February 22nd, as a feature of the celebration of "Virginia Heritage Month," *James Monroe* by Gilbert Stuart.

The American Philosophical Society, Philadelphia, for its Benjamin Franklin Anniversary Exhibition, from January 4th to April 20th, *Benjamin Franklin* by Charles Willson Peale, *Benjamin Franklin* (mezzotint) by Titian Peale, and *Benjamin Franklin* by David Martin.

The Artists' Gallery, New York City, for an exhibition from September 10th through October 6th, *Ugesie* by Saul Baizerman; also, *Still Life with Green Bowl* by Nicholas Vasilieff.

The Triton Press, New York City, for one month beginning March 9th, to make a collotype photograph for inclusion in a limited edition of reproductions of the artist's work, *Young America* by Andrew Wyeth.

Venice Biennale, from June 1st through October 1st, *Arrival in New York* by William Thöny.

Philadelphia Art Alliance 'Circus' Exhibition, during May, *Medicine Show* by Jack Levine; *Clown with Folded Arms* by Walt Kuhn.

Cerebral Palsy Residence Home, Overbrook, Pennsylvania, from February for an indefinite period, *View of Chester Springs* by Elizabeth F. Washington.

Dallas Museum of Fine Arts, Dallas, Texas, for an exhibition from October 1st to November 11th, *James Monroe and Mrs. James Madison (1804)* both by Gilbert Stuart.

Cleveland Museum of Art, Cleveland, Ohio, for an exhibition titled "The Venetian Tradition," from November 9th, 1956, through January 1st, 1957, *Ariadne Asleep in the Island of Naxos* by John Vanderlyn.

Milwaukee Art Museum, Milwaukee, Wisconsin, for an exhibition from September 6th through October 3rd, and following that to the Cincinnati Art Museum, Cincinnati, Ohio, for an exhibition from October 10th through November 6th, *Apples and Fox Grapes* by Raphaele Peale.

Wilmington Society of the Fine Arts, Wilmington, Delaware, for an exhibition from October 7th through November 4th, *Midday Rest in New England* by J. Alden Weir; *Mr. and Mrs. John W. Field* by John Singer Sargent; *The 'Cello Player* by Thomas Eakins; *New England Woman* by Cecilia Beaux; *North River* by George Bellows.

Strawbridge & Clothier, Philadelphia, for window display during International Museum Week, from October 7th through October 14th, *Delicacies* by Sarah Provan.

Athenum of Philadelphia, from July 9th, for an indefinite period, *Last Sigh of the Moor* by Peter Roethermel; *Dead Game and Fruit*; *Dead Game and Dog*; *Boar Hunt*, all by Frans Snyder.

The Cosmopolitan Club, Philadelphia, from September 14th and November 30th, respectively, for an indefinite period, *Dried Flowers* by A. R. Kindler and *The River* by Doris Kunzie.

The Wildenstein Gallery, New York City, for an exhibition for the benefit of the blind, from October 31st through December 1st, *Birth of Venus* by Alexandre Cabanel.

National Gallery of Art, Washington, D. C., for an exhibition of the work of George Bellows, from January 12th through February 17th, 1957, *North River*.

The Fidelity-Philadelphia Trust Company, one painting each month for their "Picture of the Month" exhibition of works from the Academy's permanent collection.

Seattle Art Museum, Seattle, Washington, for an exhibition there first, and later overseas, under the auspices of the United States Information Agency, from November 28th, 1956, through April, 1958, *The Tides* by Kenneth Callahan.

Mabel L. Eiseley

CONSERVATION OF WORKS FROM PERMANENT COLLECTION

The following twenty-one works from the permanent collection received conservation attention during the year from Theodor Sigel, the Academy's conservator and technical adviser:

A Little Girl by Cecilia Beaux

Still Life by William M. Chase

Prodigal Son by Russell Cowles

New Jersey Beach by Richard E. Farley

Autumn in Rockport by Helen Horter

Black Afternoon by Anna Warren Ingersoll

Still Life by Jean Knox
End of 14th Street Crosstown Line by Reginald Marsh
Vase of Flowers by A. H. Maurer
Miss Anna Gibbon Johnson by John Neagle
Matilda Washington Dawson by John Neagle
Phillip Archelarius by John Paradise
The Artist in His Museum by Charles Willson Peale
George Washington at Princeton by Charles Willson Peale
Patrick Henry Before the House of Burgesses by Peter Rothermel
Hilah by Henry Rothman
Juggler by Raphael Sabatini
Boar Hunt by Frans Snyder
Eliza Willing Spring Peters by Thomas Sully
Portrait of James Madison by Unknown Artist
Companion of the Studio by Robert William Vonnoh

SCHOOLS

Increased enrollment can be reported in all departments in the Day, Evening and Summer Schools. While it is gratifying to report a large student body, we must register the fact that the studios are taxed almost beyond their physical capacity, and the faculty is burdened with very heavy responsibilities in giving individual attention to these many students. The painting department continues with our critics carrying on their weekly work. Mr. Pittman returned from Europe in December after using his Guggenheim Award in travel and study in Spain, Italy and Greece. Mr. Watkins has served on juries of Guggenheim, Fulbright and American Academy in Rome awards to promising students. Mr. Stuempfig had a one-man show at Durlacher Brothers in November. Mr. Speight and Mr. Weidner had one-man shows at the Community Art Center, Miami Beach, Florida. Julius Bloch has been busy with portrait commissions in addition to his regular studio work. John McCoy was granted a year's leave of absence, commencing in the fall of 1956, to carry on a more intensive creative painting schedule. The Mural Department, under the direction of George Harding, assisted by John Hanlen, has been very active in creating large scale murals for local sites. The Illustration Department, under the continued leadership of Edward Shenton, has added a new assistant instructor in Richard Baldwin. Mr. Baldwin, a former student, now working for N. W. Ayer, teaches advertising illustration, and Mr. Shenton works with the students in literary illustration. The Sculpture Department continues to grow under the guidance of Harry

Rosin. Mr. Rosin is in the midst of the final plans for the erection of the memorial to Connie Mack. Walker Hancock is enjoying study and work as Sculptor-in-Residence at the American Academy in Rome, and will return in the fall of 1957. Charles Rudy has been instructing in the department of stone and wood carving. J. Stephen Lewis, in his evening studio, also has instructed the day students in sculpture in direct carving. A significant addition to our sculpture department has been Dr. George Kreier, Jr., who has been working with our students in casting work in plastic as well as plaster. We feel that it is worth while for our students to work with this unique medium in the early stages of its development. Students of special merit from our public and parochial schools continue to enjoy study here under funds from the City Council granted to the Academy. Two City Council Scholarship students were awarded Cressons in 1956.

After the Cresson competition and awards, the work of students from the competition was sold because of the interest of Mr. and Mrs. David Gwinn who, on May 18th, entertained friends of the Academy in the exhibition galleries. This was the most successful party to date and 35 works of students were purchased, representing \$2400.00.

The Evening School of the Academy was organized under a new system in September of 1956. In the past, it was necessary for the students to pay for five nights per week even though they did not intend to use all five nights. Under our new system the students may enroll for one evening, or up to five evenings. We continue to offer life and portrait models for the students and the studio in carving for the sculptors. Our enrollment more than tripled under the new system, and more day students take advantage of the night school. Much of the credit for this reorganization should go to Roswell Weidner.

We also had a series of six evenings with "Art and the Artist" as a special subscription feature of our new evening program. The series, under the skillful direction of Jack Bookbinder as moderator, brought into our galleries an entirely new group of local people. Because of the success of this series another is planned for the fall of 1957.

Through the generosity of one of our Directors, the Faculty was enabled to present \$25.00 prizes to outstanding members of each studio at the end of the first semester to encourage the work in each studio. The same awards will also be available in 1957.

Wanamaker Store held a show of the work of present students, and in the spring of 1956 the American Federation of Arts sponsored a traveling show of work of recent art school graduates entitled "Forecast." The only awards went to three of our students — Gordon Russell, Thomas

Yerxa and William Scharf. The Federation also sent a show of recent graduates' work to leading art schools here and abroad — Jim Lueders had several of his paintings included in this show. In December, the John Wanamaker Store held a show of the work of current students, and various other smaller shows were held during the year in small galleries in and around Philadelphia. Another former student, Gerard Negelspach, was granted a scholarship to study in Mexico City by the Institute of International Education. Shows of student work continue to attract attention in the small gallery on the first floor.

Included in another section of the Annual Report are details of some \$27,000.00 in prizes and awards that went to our present students during 1956.

Library

Books and clippings withdrawn	1,421
Accessions	
55 by purchase	
8 as gifts	63

Raymond T. Entenmann, Curator.

PUBLIC RELATIONS

During the current calendar year, the Academy enrolled 206 new members: 192 annual, 10 sustaining, 1 contributing, and 3 life. Twelve members increased their classifications; others sent contributions, with dues, all amounting to \$4485.00 in new funds, \$1265.00 of which resulted from the twelve increased rates.

While our membership has more than doubled in the past ten years, it has not yet reached the goal of 2000 which we had hoped it would attain by 1955. Many current members do keep us very much in mind with suggestions for new ones. We appreciate this. We cannot have too many actively interested friends, and we might also keep in mind that funds from this source have become an increasingly important part of our annual income.

Four excellent programs of chamber music (recorded elsewhere in this Report) were presented during this, our eighth consecutive season of these events, and the seventh under the able musical direction of Vladimir Sokoloff, as a project of this department. They must have partial financial support outside the Academy budget. We again record our appreciation not only to the musicians but to the other friends who made these events possible.

As we look through our press-clipping books, and the list of radio or television announcements and appearances, we realize that there have been many occasions for considerable joy as the result of some particularly fine review, informative news or photographic story. It seems but natural that our spirits should be lifted then as these direct contacts with the public have much to do with upswings in gallery attendance.

However, with the reduction, over the past few years, in the number of daily and Sunday newspapers published in Philadelphia, the task of keeping the general public informed of our activities (members receive direct notices) has become increasingly difficult. The higher costs of newsprint and services to those papers which continue to function often has meant curtailed space for news or reviews of cultural events. It is really for the purpose of enriching the cultural side of the readers' lives that an institution such as our own exists. Therefore, the value of cooperation from the various publicity media — press, periodicals, radio, television — however curtailed, can hardly be over-estimated. We never cease to be very grateful when it comes, for these agents of communication have been and must continue to be the real liaison between the Academy and the public. This department also continues its efforts to cooperate with all departments of the Academy — galleries, schools, Women's Committee, Fellowship, et cetera — in all activities that require it.

Elizabeth Z. Swenson

BUILDINGS

MAIN BUILDINGS, BROAD AND CHERRY STREETS

The moving of our prints, chiefly from the room on the north side of our building which houses our School Office, has made alterations possible in that section. The result is a greatly improved and more cheerful office, and an additional classroom. We must, however, look at this classroom as a temporary adjustment which has relieved something of the space pressure in our School Department, but which is far from ideal. It will, we hope, be a temporary arrangement which may be bettered in the future. In addition to the improvements to the School Office area, we accomplished the refurbishing of the central gallery area and the Main Office.

WOMEN'S COMMITTEE

The first event this year under our auspices was a Subscription Party held at the Academy on Friday afternoon, February 10th, from 4 to 6:30, as a feature of the 151st Annual Exhibition of Oil Painting and Sculpture. Tea and cocktails were served for \$2.50 each subscription. The response was very gratifying and a good number attended.

On March 16th, members of the Committee were hostesses at the tea and private view of exhibitions by two young painters — Ben Kamihira and Jim C. Lueders — in the Philadelphia Artists' Galleries.

Nothing that this Committee has done since its inception in 1950 has received more enthusiastic approval than the *Tour of Nine Artists' Studios in the New Hope Area* held on May 23rd. Tickets were sold for \$5 per person, exclusive of transportation and luncheon, for the benefit of our Student Aid Fund. There was a splendid diversity both in the work each is known for as well as in the studios of the artists visited: Daniel Garber, Charles Child, Alden Wicks, John Folinsbee, Paul Froelich and Louise Pershing (also a dealer), all painters; Harry Rosin, sculptor; Valentine D'Ogries, stained glass artist; George Nakashima, contemporary furniture designer. Studios were open from 11 to 4 o'clock and a gracious welcome was given all who visited them. The various eating places in the area were alerted for extra visitors that day. Reports indicate that the guests seemed well distributed among them and were satisfactorily provided for. Advance publicity and ticket sales were both good, but we had not quite expected the rush for tickets that took place on the day of the Tour. Regular ticket supplies were soon exhausted in several studios and substitutes had to be improvised. A substantial sum was realized to be used for the assistance of those among our students who have emergency needs. We are still receiving inquiries as to when we will arrange another Tour — even being urged to do so soon.

We collaborated with the Women's Committee of the Philadelphia Museum of Art on November 16th from 4:30 to 6:30 when the Museum and the Academy opened an exhibition *Great Prints 1440-1940* from the large collection transferred to the Museum by the Academy on long-term loan. The *Retrospective Memorial Exhibition of Paintings and Graphics by Reginald Marsh*, and exhibitions by sculptors Paul A. Greenwood and Henry Mitchell, the latter two in the Philadelphia Artists' Galleries, were opened on November 30th from 4 to 6 o'clock. Again, Committee members were hostesses.

For the private views of the Academy's two major exhibitions of the year, members of the Committee presided at the refreshment tables.

The Committee is taking an increasingly active interest in the welfare of the Academy's students. A sub-committee has been formed consisting of Mrs. Elias Wolf, chairman, Mrs. John G. Bartol, Jr., and Mrs. Lawrence M. C. Smith to carry on this very important work.

The following were elected members of the Committee during the year: Mesdames John G. Bartol, Jr., Richardson Dilworth, H. Lea Hudson, Samuel W. Pray, R. Barclay Scull, Elias Wolf, and Miss Anna K. Stimson.

THE FELLOWSHIP

The Fellowship (Alumni) was organized in 1897, principally to foster a spirit of fraternity among former and present students of the Academy in the interests of art.

An important annual event is its exhibition, which, in recent years, has become national in scope. This year, the works of a number of former Academy students, who have become outstanding artists, were included. As is customary, a token payment of \$350.00 was made to the Academy for the use of its Galleries and attending services.

During the Exhibition of Living Philadelphia Artists, on November 8th, at 2:30 P.M., Dorothy Grafty gave an interesting talk. This event was arranged by the Fellowship.

Several student representatives served with the Board of Managers to help keep the Board informed concerning the welfare and needs of students. Recommendations were made to students for teaching positions and for other opportunities.

Mr. Walker Hancock was President until the election of May 7th, 1956, when Mr. Roswell Weidner assumed office.

THE COMMITTEE ON FELLOWSHIP

The Committee on Fellowship administers the Henry J. Thouron Memorial Fund, the Special Fund, the Picture Purchase Fund, and the Mary Butler Memorial Fund, all for the benefit of Fellowship members, and present or former students, and seeks to be useful to both the Fellowship and the Academy when needed.

It (1) purchases pictures or sculpture to encourage or assist artists, or improve the Loan Collection from which works are currently on exhibition in many schools, settlement houses, hospitals and other organizations or institutions; (2) provides art classes, generally in settlement houses, to give study opportunities for the youth of those neighborhoods, as well as teaching experience and income for present and/or former Academy students; (3) gives a type of financial assistance not permissible from the regular Fellowship treasury, to current and former students; (4) assists needy current Academy students with tuition, artists' materials, or living expenses; (5) provides the Gold Medal Award in the Annual Fellowship Exhibitions.

Mrs. A. Bruce Gill is Chairman and Treasurer.

CONSOLIDATED TREASURER'S REPORT

September 1, 1955 to August 31, 1956

INCOME

Art Gallery and Exhibitions	\$ 28,748.03
School	50,857.09
Trust Funds	81,990.60
Membership Dues	15,720.00
City Appropriation	25,000.00
	<hr/>
Total	\$202,315.72

EXPENSES

Art Gallery and Exhibitions	\$129,745.74
School	77,193.82
	<hr/>
Total	\$206,939.56
Net Operating Loss	\$ 4,623.84
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APPENDIX

Contributions (unrestricted)	\$ 5,619.86
Profit on sale of General Fund Investments	1,002.84
Profit on sale of Arch Street property	4,562.52
	<hr/>
Total	\$ 11,185.22
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CONTRIBUTIONS FOR THE CALENDAR YEAR 1956

Unrestricted:

Mr. James P. Magill	\$ 574.86	
Elizabeth R. R. Howell	15.00	
Dr. Clifford B. Farr	10.00	
Sydney E. Martin	300.00	
Mrs. Francis J. Scott	25.00	\$ 924.86
		<hr/>

Miscellaneous:

James P. Magill — Benton Spruance Ex. Preview	165.00	
Mrs. Henry V. Greenough — purchase of portrait of Alfred G. B. Steel	500.00	
Academy Fellowship — Annual Exhibition	350.00	
Emmanuel Klein — Walter E. Baum Memorial	5.00	
Joseph G. Butler — purchase of paintings for permanent collection	500.00	
Mrs. Herbert C. Morris — concerts	73.32	
Anna K. Stimson — 1 share of Academy stock	12.50	
William Clarke Mason — dues	199.50	\$ 1,805.32
		<hr/>

School:

Student Aid Fund:

Anonymous	299.86	
Anonymous	50.00	
Anonymous	50.00	
Mrs. Herbert C. Morris	100.00	
Mrs. James H. Beal	100.00	
Edward D. Balken	100.00	
Girard Trust Corn Exchange Bank	150.00	
Student Welfare Council	175.00	
Anonymous	300.00	
Rothschild Foundation	800.00	
Women's Committee	134.74	
Mrs. Lionel F. Levy	300.00	
George D. Widener — Scholarships	2,000.00	
Mabel Gill — Mabel Wilson Woodrow Prize	50.00	
Walter Stuempfig — Sculpture Prize	50.00	
Mae Diffenbaugh — Principal of Catharine Grant Prize Fund	500.00	
David Gwinn — Eakins Student Prize	100.00	
David Gwinn — Student Party	391.38	
Anonymous — Student Travel Scholarships	3,000.00	
William Clarke Mason — Photographic enlarger	186.75	
William Clarke Mason — Night School Prizes	120.00	
William Clarke Mason — Catharine Grant Memorial Prize	100.00	
William Clarke Mason — Honorable Mentions	500.00	\$ 9,557.73
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Total		\$12,287.91
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NEW MEMBERS

Enrolled during 1956, including those
who increased their classification

*Patron

**Miss Fanny Travis Cochran

*Fellows

Miss Mae Diffenbaugh
**Mrs. Thomas E. Drake
Henry S. Drinker
**David Gwinn

**Mrs. Herbert C. Morris
**Mrs. R. Barclay Scull
**Miss Anna Katherine Stimson
**Mrs. Morris Wenger

Life Members

**Mrs. Donald Alexander
**Mrs. Thomas Graham
Mrs. Lionel Levy
**Mrs. Howell Pollock

**Joseph Kennard Skilling
Paul Wescott
Mrs. Paul Wescott

Contributing Member

Miss Mary A. Rumsey

Sustaining Members

**Alfred Bendiner
**Mrs. Henry H. Bonnell
William H. Bulkeley
**Roy B. Davis
Mrs. W. Oakley Hermance
Mrs. Frederick S. Kirk
Charles H. Krumbhaar, Jr.
Mrs. Lewis J. Laventhol
William J. McCarthy, Jr.

**Mrs. J. Aubrey McCurdy
Crawford C. Madeira
Philadelphia Water Color Club
**Mrs. S. Emlen Stokes
Mrs. Harold E. Tippet
**Mrs. Harry S. Valentine
**Mrs. C. Newbold Welsh
**Ralph W. Whitaker
Mrs. Charles Henry Woodward

Annual Members

Abel, Mrs. Alex
Allen, Mrs. Clifford P., Jr.
Anthony, Mrs. W.

Bard, Miss Sara
Barth, Miss Amy
Basy, Arthur W. L.
Bentz, Charles
Berkowitz, Leon
Berkowitz, Mrs. Leon
Bettison, Mrs. Lindley Smyth
Bongartz, Richard R.
Bortin, George
Buehler, C. Jones
Buskey, F. A.

Canaday, John E.
Cannon, Mrs. Arthur R.
Clarke, Dr. Francis P.
Cochran, Mrs. W. O.
Cohen, Mrs. Morton
Costanza, John

Dallett, Mrs. Francis J.
Dowland, Miss Edna
Dugan, Miss Ann
Dull, Christian L.
Dunn, Mrs. T. Evans, Jr.
Dutten, Mrs. Eugene

Eddy, Mrs. P. D., Jr.
Egnal, Michael H.

Evans, Harold
Evans, Louis
Evans, Mrs. William W.

Fife, Mrs. Charles A.
Fischer, Mrs. Kermit
Fugett, Joseph R., Jr.
Furness, George Wood

Geesey, Titus C.
Gibson, Phillip R.
Gillen, Miss Mary T.
Glendening, Frank S.
Goldman, Herman
Gravdahl, Mrs. Ragnvald
Guibor, Charles

Hamilton, Mrs. John H.
Hannum, Mrs. Edward T.
Harbeson, Paul C.
Harnwell, G. P.
Harootunian, Berj
Hatling, Mrs. Kenneth
Heller, Mrs. Harry
Herring, Mrs. James M.
Horstmann, Francis X.
Huber, Mrs. Thomas W.
Hudson, Mrs. H. Lea
Hughes, Mrs. Joseph
Hunter, Barton H.

Ingber, Mrs. David A.
Ireland, Mrs. George

Jenkins, Mrs. H. Laurence
Johnson, Charles M.
Jones, Miss Helen M.

Kahn, Louis I.
Kaiser, Mrs. Paul R.
Kaplan, Mrs. David
Katze, Mrs. Alma
Kendrick, Richard
Kirschbaum, Alan B.
Klauder, Miss Anna Marie
Klauder, Miss Kathryn L.
Klebanoff, Benjamin
Kline, Mrs. Lawrence C.
Kramrisch, Dr. Stella
Krell, Mrs. Edna Hill
Kurtz, Charles
Kynett, H. H.

Lawrence, Miss Gladys C.
Lee, P. Blair
Lefferts, Mrs. Walter
Lehr, Mrs. Carl B.
Leidner, Mrs. Milton
Leopold, Dr. Irving H.
Levy, Louis E.
Levy, Miss Violet I.
Lewis, Mrs. Eugene John
Liss, Leonard
Livingston, J. A.
Lizars, Mrs. Rawson Goodsir
Low, Mrs. Howe
Lowenstein, Emanuel D.
Lucas, Miss Caroline Louise
Lukens, Mrs. William W.
Luria, Mrs. Herbert L.
Lutman, Mrs. Frank C.
Lutz, Herbert B.

Mackey, B. H.
MacNeill, Henry T.
Magaziner, Mrs. Louis
Mancill, Frank H.
Manganaro, Mrs. Richard H.
Materi, Mrs. Joseph
Mathewson, Mrs. R. W.
Maury, Mrs. Austin G.
McKenna, Joseph G.
Meanor, Edward D.
Measuroll, Mrs. David W.
Meisler, Dr. Edward C.
Merriam, Mrs. John W.
Meyer, Martin T.
Mitchell, Mrs. Allan G.
Moffett, Mrs. Warren
Mohrfeld, Mrs. Herbert H.
Montague, Mrs. Harry
Montgomery, D. Cortlandt
Morrell, C. Michael
Moss, Mrs. Emanuel
Moss, Mrs. Joseph
Moyerman, Samuel
Muller, Mrs. John H.
Myers, Dr. David
Myers, Mrs. Edward B.

Nicholas, Mrs. Frederick S.
Nock, Miss Anna W.
Norman, Mrs. Paul D.
Norris, Mrs. Charles C., Jr.

O'Brien, Mrs. Joseph L.
O'Neill, Wesley R. M.

Pearson, Charles H.
Pearson, Mrs. Joseph T.
Pennell, Mrs. H. Barrett
Pew, Mrs. John G., Jr.
Phelps, Mrs. William E.
Polin, Dr. Claire
Pollock, Edwin Morgan
Pomerantz, Benjamin
Pray, Mrs. Samuel W.
Prichett, Mrs. Peter

Reed, Mrs. Edward A.
Richman, Stanley L.
Rimmel, Mrs. Charles C., Jr.
Roberts, Mrs. Frederick M.
Rockey, Mrs. Charles Snowden
Rogers, Mrs. Theodore O.
Ross, Miss Sophia L.

Sanford, David H.
Sanson, Aaron I., 3rd

Satinsky, I. Erwin
Schaffer, Harry
Schaffer, Miss Sophia R.
Scull, Mrs. Theodore C.
Segall, Miss Gloria F.
Sessions, Mrs. Robert E.
Seymour, Mrs. Frank E.
Shaw, Mrs. Howard D.
Shipkin, Irving
Simes, Henry S.
Sipley, Dr. Louis W.
Slade, Dr. David
Slagen, John A.
Sliwinski, Richard J.
Smith, Miss Carolyn F.
Smolens, Maxwell
Snyder, Mrs. Eli
Sordoni, Mrs. A. J., Jr.
Stasinski, Joseph
Stevens, Lawrence M.
Stewart, Miss Susan B.
Stokes, Mrs. Francis J.
Stone, Mrs. A. G.
Storm, Mrs. G. L.
Suckle, William V.
Sullivan, Joseph H.

Taft, Mrs. W. Allen, Jr.
Thayer, Mrs. Harry E. T.
Thompson, Rodman E., Jr.
Tittman, Mrs. George F.
Troth, Mrs. Celeste H.
Tumen, Dr. Henry

Vassalo, Anthony J.
Vinicoff, Paul J.

Walter, Mrs. Otis
Warner, Dr. Miriam
Weber, Mrs. Livia Mann
Weisberg, Mrs. Samuel
West, Mrs. Grace B.
Wexler, Morris M.
White, Mrs. William
Wiggins, Norman S.
Wiley, Mrs. Ethel M.
Wilson, Dr. Elizabeth D.
Wood, William P.
Wright, Mrs. Harrison B.

Yasinow, Dr. J. B.

Zachary, Frank

*Elected in perpetuity

**Classification increased

MEMBERSHIP CLASSES

Yearly Members: { Annual \$10.00
 { Sustaining \$25.00
 { Contributing \$100.00

Life Member	\$300
Fellow	\$1000 to \$5000
Patron	\$5000 to \$25,000
Benefactor	\$25,000 or more

(Fellows, Patrons and Benefactors are enrolled in perpetuity.)

A membership in the Academy helps to support and affiliates you with the oldest art institution in the country and one of the most important in the community and the nation. Founded in 1805 and chartered in 1806, its origin actually dates from the efforts made in 1791 by Charles Willson Peale to organize a school for the fine arts in Philadelphia.

In the Academy's schools, many distinguished American painters, sculptors and illustrators have been trained, and its students of today rank with the best.

In its galleries are shown two of America's major annual art exhibitions; American Painting and Sculpture; Water Colors and Prints; other special exhibitions; and the Academy's permanent collection, representing a cross-section of American art from the early eighteenth century through its current acquisitions.

Members receive notices of all activities (concerts, lectures, motion pictures), invitations to private views, catalogues of exhibitions and schools, the Annual Report, a discount on art works purchased from Academy-sponsored professional exhibitions, and have use of the art reference library.

FORM OF BEQUEST

I give, devise and bequeath to The Pennsylvania Academy of the Fine Arts _____ Dollars, in trust, to invest and keep invested and apply the income to the maintenance of the said Academy.

The Academy is open weekdays (except Mondays) from 10 A.M. to 5 P.M.; Sundays and Holidays from 1 to 5 P.M. Closed Mondays, New Year's Day, Good Friday, Memorial Day, Fourth of July, Thanksgiving and Christmas.