



THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS • PHILADELPHIA

158th ANNUAL REPORT

1963

**Cover: *Portrait of Mrs. John B. Wallace* by Thomas Sully
Bequest of Mrs. Willing Spencer**

The One Hundred and Fifty-eighth Annual Report

of

PENNSYLVANIA ACADEMY OF THE FINE ARTS

FOR THE YEAR 1963

Presented to the Meeting of the Stockholders
of the Academy on February 3, 1964

OFFICERS

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Alfred Zantzinger *Vice President*
C. Newbold Taylor *Treasurer*
Joseph T. Fraser, Jr. *Secretary*

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Alfred Zantzinger

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George B. Roberts (to October)
David Gwinn
Mrs. John G. Bartol, Jr.
C. Earle Miller
Arthur C. Kaufman
Roswell Weidner

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James K. Stone
C. Newbold Taylor
William H. S. Wells

Ex officio

Frank T. Howard Joseph T. Fraser, Jr. Alfred Zantzing

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Mrs. George Reath

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Mrs. Alfred Zantzing

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Mabel L. Eiseley Assistant Director
Charles J. Marsh (1883-1963) Assistant to the Secretary
Dorothy E. Runk Secretary to the Director
August V. Viilu Comptroller
Rita Damiano Assistant to the Comptroller
Louise Wallman Registrar
Elizabeth Z. Swenson Director of Membership and Special Events
E. Elizabeth Fermanis Receptionist and Billing Clerk
Frances M. Vanderpool Exhibitions and Membership Clerk
Harriet P. Broza (to July 1) Public Relations

SCHOOLS

M. Wister Wood Administrator
Roswell Weidner In Charge of Evening Program
Nancy W. Dall Assistant to the Administrator
Constance A. Taylor Secretary to the Administrator
Ethel V. Ashton Librarian
Mabel Gearhart Cook Resident Counselor, Peale House
LaVerne Delach Receptionist, Peale House

FACULTY (Season of 1963-1964)

Day School

Morris Blackburn	Ben Kamihira	Harry Rosin
Paul A. Greenwood	Julian Levi	Edward Shenton
John Hanlen	Jimmy C. Lueders	Louis Sloan
Walker Hancock	John McCoy	Walter Stuempfig, Jr.
Homer Johnson	Hobson Pittman	Franklin C. Watkins
	Roswell Weidner	

Evening School

Morris Blackburn	Homer Johnson	Jimmy C. Lueders
Thomas Gaughan	Ben Kamihira	Louis Sloan
Paul A. Greenwood	Russell Keeter	Gerd Utescher
	Roswell Weidner	

Summer Day School

John Hanlen	Jimmy C. Lueders	Francis Speight
John L. Massey		Roswell Weidner

Augmenting the Faculty

William Campbell	Dr. Henry I. Perlmutter
Robert B. Ennis	Theodor Siegl

ACADEMY BUILDING

Isaiah J. Sellers, *Superintendent*

PEALE HOUSE

James J. Lulias	Manager
James R. Knipe	Consultant

CONSOLIDATED TREASURER'S REPORT

September 1, 1962, to August 31, 1963

INCOME:

Art Gallery & Exhibitions.....	\$ 14,884.17
School	119,132.03
Trust Funds	120,137.61
Membership Dues	19,475.00
Contributions (unrestricted)	1,729.86
City Appropriation	25,000.00
Total	\$300,358.67

EXPENSE:

Art Gallery & Exhibitions.....	\$162,110.68
School	113,516.54
Peale House	47,404.20
Total	\$323,031.42
Net Operating Deficit	\$ 22,672.75

CONTRIBUTIONS FOR THE CALENDAR YEAR 1963

UNRESTRICTED:

Mrs. Rodolphe M. de Schauensee.....	\$ 614.86	
Dr. and Mrs. Edgar P. Richardson.....	50.00	
Mrs. Thomas S. Gates.....	25.00	
Edith Stix Wasserman.....	15.00	
Margaret C. McCreeny.....	5.00	
		<u>\$ 709.86</u>

MISCELLANEOUS:

City of Philadelphia, 1963 appropriation.....	\$25,000.00	
Commonwealth of Pennsylvania grant.....	2,031.25	
William Coxe Wright, for Directors' Fund.....	1,000.00	
Fellowship, for Fellowship Exhibition expense.....	350.00	
Mrs. Herbert C. Morris, for Directors' Fund.....	200.00	
Fidelity-Philadelphia Trust Co., for Haney Foundation Award	150.00	
Dr. and Mrs. Loren C. Eiseley, for Library and Concerts...	100.00	
C. Newbold Taylor, for Directors' Fund.....	100.00	
Philadelphia Foundation, for Leona Karp Braverman Prize	36.63	
		<u>\$28,967.88</u>

SCHOOL:

School District of Philadelphia, for 21 scholarships.....	\$ 4,200.00	
Mrs. Emma W. Cadwalader, for Emma and Lambert Cadwalader Prize	4,070.00	
George D. Widener, for Widener Scholarships.....	2,000.00	
Mrs. Maurice Gray, for student tuition.....	250.00	
Jimmy C. Lueders, for student tuition.....	250.00	
Mrs. Ann Stokes, for student tuition.....	250.00	
Marion D. Higgins, for prize.....	250.00	
School District of Philadelphia, for student tuition.....	200.00	
John McCoy, for student tuition.....	150.00	
Mrs. Emma Cadwalader, for prize.....	100.00	
Elizabeth Geist Ely, for prize.....	100.00	
Mabel Gill, for Woodrow Prize.....	100.00	
David Gwinn, for Eakins Prize.....	100.00	
David Gwinn, for student party.....	91.93	
Arthur C. Kaufmann, for student party.....	91.93	
John Merriam, for student party.....	91.93	
C. Earle Miller, for student party.....	91.93	
George B. Roberts, for student party.....	91.93	
Mae Diffenbaugh, for prize.....	45.00	
Mrs. Herbert Syme, for prize.....	25.00	
		<u>\$12,549.65</u>
Total		<u>\$42,227.39</u>

DONORS TO THE PROGRESS FUND:

J. Welles Henderson, Arthur C. Kaufmann, John Stewart, C. Newbold Taylor, Mrs. Leonard T. Beale, Sordoni Foundation, Mrs. Alfred Zantzingler, Sarah Wentz Sinkler, Alphin J. and Alphin W. Cameron Memorial Fund, Frank T. Howard, William Coxe Wright, David J. Grossman, John W. Merriam, Evan Randolph, Jr., Alfred Bissell, James P. Magill, Franklin P. Watkins, Women's Committee.....**Total \$87,398.70**

REPORT OF THE OFFICERS AND BOARD OF DIRECTORS

Few years in the Academy's history have so taxed the energies and dedication of the members of the Board of Directors and the professional staff as 1963. Before recounting the major problems and activities, changes in our Board of Directors must be recorded. The two new members of the Board are William H. S. Wells whose election in January accomplished a closer relationship with Saul, Ewing, Remick and Saul, the law firm which has so effectively advised the Academy on legal matters since 1921, and Evan Randolph, Jr. At his election in October, Mr. Randolph assumed the important and heavy responsibilities of chairman of the fund drive then forming.

George Brooks Roberts resigned in September after eighteen years as a director, and in December, Mr. Drinker's failing health dictated his resignation. Mr. Drinker had served on the Board for forty-three years, twenty-five of those years as vice president and one as president. Even when circumstances seem to justify them, resignations are always received with sincere regret.

It is with genuine sorrow that we record the death on November eleventh of Charles J. Marsh, whose record has perhaps exceeded in length that of any other Academy employee—he served on the office staff with utmost devotion for thirty-nine years. We also express regret that the changing of her home from Philadelphia to New York City necessitated the resignation of Mrs. Stanley Broza, Jr., who had proved herself a most valued staff member, particularly through her exemplary help to our Women's Committee.

Elsewhere our report lists the new personnel who have joined our ranks as we inaugurated activities in the property on Chestnut Street, purchased last year. Indeed, this new project, which has chiefly consumed our extra energies, is the most important aspect of this year's report. In January a thorough examination of the newly acquired real estate revealed the breadth of attention and repair necessary to restore all of the mechanical services, such as plumbing, heating, wiring and so on. It was decided that the second and third floors be dedicated to school studios. Two handsome and well-lighted painting rooms were created on the whole north width of the building by removing the ceiling back to the first structural bay, thus achieving great ceiling height. The major graphics equipment, including splendid new additions of presses, work tables, sinks, warmers and the like, was housed in several spacious rooms in the center of the building. The south rooms were altered to accommodate classes in modeling; several smaller rooms provided ideal studios for drawing from the antique and

for the study of still life. The purpose of all these changes has been to give the first-year students a department completely adequate for their beginning technical studies. Since lecture courses in the late hours of each day continue to be held at Broad and Cherry Streets, the young beginners are brought into contact with the venerable parent place.

The fifth floor of the Chestnut Street building was handsomely renovated and furnished to house women students. As expected, however, the number taking advantage of these quarters was not great during the fall semester for the reason that the architects and contractors were sorely pushed to complete even a limited number of housing units by the fourth of September. On the ground floor, adjacent to a spacious room which provides a dining area and comfortable student lounge, a modern cafeteria was installed.

The property has been renamed Peale House, in honor of Charles Willson Peale and the other artist members of his distinguished family.

Coincident with the adjustments recounted, study was begun, with the help of the architectural firm of Harbeson, Hough, Livingston and Larson, to determine how the single-width property to the west of the main building could be put to maximum use. It was decided to build a new, one-storey building, contemporary in design, to serve as a lobby and lounge to a proposed Academy dining club. The dining area, in line with the re-naming of the main property, will be known as the *Peale Club*, and will be housed in new and elegant quarters on the lower Chestnut Street level which previously housed the *Chestnut Club*. Space and time are not adequate in this report for full particulars, nor have details concerning membership in the Club been completely formulated. It seems clearly indicated, however, that the dining facilities, and superlative food, will act in a practical way to support the whole project. With inviting settings indoors and the use of the attractive garden area for dining in the summer season, delightful times are in prospect.

Ideal use for those areas not yet completed have been carefully considered. Two large, handsome display galleries with exposure directly on Chestnut Street, are nearing readiness on the ground floor. An auxiliary exhibition program will bring that aspect of the Academy's life to the great audience passing the doors in this new and active environment. Thus a new chapter in our history is launched.

The Academy has the unique record of never having made a major appeal to the public for financial aid, but, with the work reported above in progress, a fund drive is now dictated. Loyal and generous support from Philadelphians and from the American art world at large is needed to meet this

great challenge, and the President, Board, and working committees are confident of success.

A few of the less dramatic aspects of this year's activities must find space in at least a thumbnail sketch. At Broad and Cherry Streets a renovation project with rewarding results was accomplished by renewing the glass in both ceiling and roof skylights over Galleries H and I. The resulting brilliance of the light reveals the urgency of carrying out this project over all our galleries. The fund drive must insure major attention to our great Frank Furness building on Broad Street, as well as provision for renovations to our new Chestnut Street property.

Our very real gratitude continues to the City of Philadelphia for the generous annual grant of \$25,000. The State of Pennsylvania also continues to give modest assistance to the School, and we can record, with appreciation, an increase from that source for the current academic year.

Late in the year the importance of our School received gratifying recognition. The Ford Foundation, in a broad program to give encouragement and help to independent art and music institutions, has awarded us a grant of \$55,000. These monies, available over a five-year period, make possible paid tuition and/or grants-in-aid to worthy and gifted students. The program will be inaugurated by competition in the spring of 1964.

Warmest thanks and praise are expressed once more to the gracious and loyal members of our Women's Committee, our exemplary faculty, our loyal staff, and all those dedicated friends who see the broadening and exciting new vistas ahead and lend new life and importance to this, the oldest fine arts institution in the United States.

FRANK T. HOWARD, *President*
JOSEPH T. FRASER, JR., *Director*

EXHIBITIONS

THE 158th ANNUAL EXHIBITION, WATER COLORS, PRINTS, AND DRAWINGS (reception and private view, Wednesday Evening, January 16th; open to the public, January 18th through March 3rd).

In 1902 the Academy began a series of exhibitions in collaboration with the Philadelphia Water Color Club, but in 1955 the management of the Academy decided that it would stage but one "annual" each season instead of the two major shows formerly held each year. This numbered Annual Exhibition marks the fourth devoted to water colors, prints, and drawings, held on alternate years with oils and sculptures.

JURY OF SELECTION

Adolph Dehn

Sidney Goodman

Romas Viesulas

PRIZES AND AWARDS

Awarded by the Directors of the Philadelphia Water Color Club:

Philadelphia Water Color Club Medal of Award, to Andrew Wyeth.

Pennell Memorial Medal, to Rico LeBrun for *Study for Two Prophets*.

Dawson Memorial Medal, to W. Emerton Heitland for *Waterfront Tank*.

Awarded by Jury of Selection:

Philadelphia Water Color Prize (\$200), to Jacob Landau for *Tragic Hero*.

Dana Water Color Medal, to Bogomir Bogdanovic for *Winter Silhouette*.

Alice McFadden Eyre Medal, to Klindt Houlberg for *Winnebago Family*.

Honorable Mentions: For the Dawson Memorial Medal, to Robert Laessig for *Sentinels in the Sun*; for the Alice McFadden Eyre Medal, to Wanda Miller Matthews for *Paesaggio in Italia* and John Solen for *Westwood Village No. 2*; for the Philadelphia Water Color Prize, to George A. Nama for *Interior No. 2*.

Number sold: 149; total \$13,276.00.

FELLOWSHIP ANNUAL EXHIBITION (reception and private view, Friday evening, March 15; open to the public March 16th through April 14th).

This partly-invited, partly-juried exhibition consisted of work by professional artists who have attended the Academy's Schools.

JURIES

Oil

Lois Eaton Dollin

Lucius Crowell

Raymond Saunders

Water Color and Graphics

Christine McGinnis

A. P. Hankins

Oliver Grimley

Sculpture

Margaret Wasserman Levy

Dexter Jones

AWARDS

Percy M. Owens Memorial for a Distinguished Pennsylvania Artist (\$250), to Raphael Sabatini.

Harrison S. Morris Memorial (\$100 divided), to John Deckard for *Tragic Jam* (drawing); Leon Kelly for *Still-Life With the City Flag of Pollensa—1960* (water color).

Mary Butler Memorial Award for any medium (\$100), to Robert Gwathmey for *Flowers for the Pulpit* (water color).

Bertha H. Goldberg Memorial Award for any medium (\$100), to Russell Keeter for *Spiritual Earth* (oil).

May Audubon Post Prize for oil or sculpture (\$50), to Franklin Watkins for *Still Life* (oil).

Caroline Gibbons Granger Memorial Prize for oils (\$50), to Peter Buttos for *Window at L'Aiglon*.

Leona Karp Braverman Memorial Award for sculpture (\$50), to Frank Gasparro for *The Taming of the Minotaur*.

Mabel Wilson Woodrow Award for a student represented in the show (\$50), to Toshiharu Kitagawa for *Pierian Spring* (oil).

17 items were sold from the show, totaling \$3,195.00.

STUDENT EXHIBITION FOR ANNUAL AWARDS AND SCHOLARSHIPS (May 1 through 26).

At special exercises held on May 1 at 4 P.M. it was announced that fifteen traveling scholarships and other prizes, amounting to \$27,730.00 had been awarded to students in the Schools of The Pennsylvania Academy of the Fine Arts. The address was given by Mr. Jacques Lipchitz, sculptor, and, following the address, awards were made on recommendation of the Faculty.

William Emlen Cresson Memorial European Traveling Scholarships (est. 1902, \$1,800 each), Alan F. Berger, Margaret Anne Goodall, Arthur W. Jones, Betty Jane Lee, Bruno Melone, Peter D. Schnore, Robert T. Shepard, Harriet T. Sosson, Thomas N. Toner (painters); Joanne Fertik (sculptor).

Honorable Mentions (with free tuition for 1963-64): Jerry Fleishman, James Gadson, Russell Keeter.

J. Henry Schiedt Memorial Traveling Scholarships (est. 1949, \$1,300 each), Douglass Branch, John Formicola, Nina Klymowska (painters); Nura Petrov (sculptor).

Lewis S. Ware Traveling Scholarship (est. 1938, \$1,300), Cynthia Bayer.

Skowhegan Scholarships (tuition and board awarded by the Skowhegan [Maine] School of Painting and Sculpture for study in their school during the months of July and August), Barbara Heisman.

ENDOWED PRIZES

Cecilia Beaux Memorial Prize (est. 1946, \$100), James Gadson.

Honorable Mention: Auseklis Ozols.

Lambert and Emma W. Cadwalader Prize (est. 1961, \$100), James Stegall.

John R. Conner Memorial Prize (est. 1953, \$50), James Ferrell.

Catharine Grant Memorial Prize (est. 1955, \$100), James Stegall.

J. Maurice Gray Foundation Prize (est. 1961, \$50), Auseklis Ozols.

Honorable Mention: James Gadson.

Packard Zoological Sketch Prize (est. 1899), Siegfried Halus (1st Prize, \$50.00); Marjorie Gibbon (2nd Prize, \$25.00).

Ramborger Prize (est. 1910, \$25), Franklin Shores.

Edna Pennypacker Stauffer Memorial Prize (est. 1961, \$100), James Victor.

Edmund Stewardson Prize (est. 1899, \$100), Richard Blake (Tyler School of Fine Arts).

Honorable Mention: Steve Hinkle, Cynthia Bayer.

Emma Burnham Stimson Prize (est. 1917, \$100), Mark Jay Oxman.

Henry J. Thouron Prizes (est. 1903), Auseklis Ozols (awarded by the Faculty, \$100). *Honorable Mentions:* Joan Casanova, Margaret Goodall

Franklin Shores (1st award by Instructor, \$100)

Barbara Heisman (2nd award by Instructor, \$50.00)

William Adler (Student Vote, \$50.00)

Charles Toppa Prizes (est. 1881), Jerry Fleishman, Gail Goodman, James Havard, Peter Schnore, Marlene Sellers (\$200 each).

UNENDOWED PRIZES

Thomas Eakins Memorial Prize (est. 1949, \$100), Alan Berger.

Gimbel Prize (est. 1958, \$50 in art supplies), Murray Dessner.

Marion Higgins Prize (est. 1960), John Formicola (\$100).

Honorable Mentions: Margaret Goodall, Moe Brooker (\$25 each).

Mindel Caplan Kleinbard Prize (est. 1958, \$25 in art supplies), Joan Casanova.

Perspective Prize (est. 1916, \$20), Peter Schnore.

Honorable Mention: Noel Mahaffey.

Philadelphia Print Club Graphics Prize (est. 1953. A one-year membership in the club and the use of its workshop facilities), Judy Hyman.

M. Herbert Syme Prize (est. 1959, \$25), David Meade.

John Wanamaker Water Color Prize (est. 1954, \$50 in art supplies), James Stegall.

Woodrow Prize in Graphics (est. 1955, \$50), Marlene Sellers.

On Thursday, May 2, a cocktail party was held in the Academy from four until six o'clock. The hosts were members of the Committee on Instruction, carrying on this exemplary annual event established by Mr. and Mrs. David Gwinn. Student work submitted for European Traveling Scholarships and other awards were on exhibition. Seventy-two items were sold during the exhibition, with a total of \$3,196.50.

FOUR LARGE MURALS BY BENTON SPRUANCE, commissioned by the City of Philadelphia for the chapel of the new Detention Center, were exhibited from September 3rd through the 8th.

DECADE OF THE ARMORY SHOW 1910-1920 (reception and private view, Tuesday Evening, October 1st; open to the public October 2 through 30). Approximately fifty-six items of painting and sculpture comprised this show, a portion of the "Sixth Loan Exhibition of the Friends of the Whitney Museum of American Art." **JAMES GOODWIN CLONNEY** (Oct. 2 through 30). The Academy's painting *Militia Training*, with fourteen preparatory drawings, lent by the Museum of Fine Arts, Boston, were on exhibition.

BENJAMIN WEST AND HIS FAMOUS AMERICAN PROTEGES IN LONDON (September 25 through December 24) opened with a cocktail party on Wednesday, the 25th, given by Friends of the American Museum in Britain. Works by William Dunlap, Ralph Earl, Charles Robert Leslie,

Charles Willson Peale, Rembrandt Peale, Matthew Pratt, Thomas Sully, Gilbert Stuart, and Joseph Wright, all of whom had studied in West's studio in London, were on exhibition, as well as works by Benjamin West. All but one of the forty-nine paintings shown were from the Academy's permanent collection.

PORTRAITS BY GILBERT STUART (November 7 through December 24). In connection with the West show, twenty-four of the twenty-eight Stuart portraits in the Academy's collection were exhibited in Gallery K.

PHILADELPHIA WATER COLOR CLUB 46th ANNUAL EXHIBITION (reception and private view Friday afternoon, November 15; open to the public November 16 through December 15). This exhibition consisted of eighty items by members of the Philadelphia Water Color Club.

JURY OF SELECTION

Benjamin Eisenstat Mario Cooper N. A. Robert F. McGovern

The following prizes were awarded for the year 1964:

The Philadelphia Water Color Medal of Award, to Edith Emerson, Curator of Woodmere Art Gallery.

The Philadelphia Water Color Prize, to Henry Pitz for *Rocky Beach*.

The Dana Water Color Medal, to Gladys Krieger Bloch for *Phoenix*.

The Alice McFadden Eyre Medal, to Mitzi Melnicoff for *Interior With Plants and Figures*.

The Dawson Memorial Medal, to James Kirk Merrick for *Vegetation*.

The Pennell Memorial Medal, to John Muench for *Harvest*.

The Thornton Oakley Memorial Prize, to H. Emerton Heitland, N. A., for *Morning and the River*.

The M. V. Zimmerman Memorial Prize, to Philip Jamison for *John Morton's Fish House*.

MORTON L. SCHAMBERG (1881-1918) RETROSPECTIVE EXHIBITION (November 21 through December 24). This exhibition consisted of thirty-three items—oils, water colors, and one assemblage—the showing co-incident with the publication of *Morton L. Schamberg, a Monograph* by Ben Wolf.

CONTEMPORARY PORTRAITURE FROM THE COVERS OF TIME MAGAZINE (December 5 through 24). Approximately 90 portraits of people in the news (1950 through 1963) were shown.

SPECIAL EVENTS

A series of three subscription lectures, under the auspices of the Women's Club, were held at 5:30, Wednesday evenings, in connection with the exhibition program. On September 16, Lloyd Goodrich, Director of the Whitney Museum of American Art, spoke on "The Decade of the Armory Show"; November 6, Charles Merrill Mount, author and painter, "Gilbert Stuart and His Irish Period"; November 20, Ben Wolf, writer, critic, painter, "In Search of Morton L. Schamberg."

FREE CONCERTS

January 25. Works by Francaix, Danzi, Barber, Nordoff, and Mozart; Miro Woodwind Quintet, Dean Miller, *flute*; Fred Gruenebaum, *oboe*; Loren Kitt, *clarinet*; William Winsted, *bassoon*; William Capps, *French horn*; Vladimir Sokoloff, *piano*.

February 15th. Works by Handel, Chausson, Respighi, and Debussy; Mary Minott Burgess, *mezzo soprano*, assisted by Hidetaro Suzuki, and Miwako Ninomiya, *violins*; Russell Smith, *cello*; Clyn Barrus, *viola*; Vladimir Sokoloff, *piano*.

March 22nd. Works by Schubert and Brahms; Vladimir and Eleanor Sokoloff, *piano*, assisted by Judith Blegen, *soprano*; Mary Minott Burgess, *mezzo soprano*; Vahan Khanzadian, *tenor*; John Wiseman, *baritone*.

April 5th. Works by Loelliet, Brahms, Hindemith, Villa-Lobos, and Haydn; Laurie Sokoloff, *flute*; David Cole, *cello*; Peter Serkin, *piano*.

November 8th. Works by Beethoven, Bloch, and Schumann; Windsor String Quartet, Morris Shulik and Isadore Schwartz, *violins*; Sidney Curtiss, *viola*; William Stokking, Jr., *cello*; Vladimir Sokoloff, *piano*.

December 13th. Works by de Chambonnieres, William Byrde, J. P. Rameau, Harold Boatrite, Scarlatti, J. S. Bach, and Handel; Temple Painter, *harpsichord*.

GALLERY TALKS (sponsored by the Fellowship of the Academy).

January 31st. Ben Eisenstat, painter, illustrator, and teacher.

February 7th. Dorothy Grafly, critic, editor and publisher of *Art in Focus*.

February 14th. Morris Blackburn, painter, teacher, printmaker.

February 21st. Hobson Pittman, painter and teacher.

February 28th. Henry Pitz, painter, teacher, writer, illustrator.

TOTAL ATTENDANCE FOR 1963: 39,146

ACQUISITIONS

By Purchase

Through the Lambert Fund:

Brooding by Morris Graves. (tempera)

By Gift

From Mr. and Mrs. James P. Magill:

Sicilian Decorated Cart (drawing) by Alfred Bendiner

French Policeman (drawing) by Alfred Bendiner

Bull Fight (lithograph) by Alfred Bendiner

Fruit on Table (oil) by Thomas Gaughan

Manayunk (oil) by Thomas Gaughan

Antique Shop (oil) by John Kammer

Art Collector's Desk (oil) by Hilbert Sabin

Death of the Minotaur (lithograph) by Benton Spruance

Where's the Dough (drawing) by William Steig

Bequeathed by Eva Halle Fromkes:

Gothic Madonna (oil) by Maurice Fromkes

Bequeathed by Mrs. Willing Spencer:

Portrait of Mrs. John B. Wallace by Thomas Sully

Portrait of The Rev. Robert Blackwell, D.D., by Thomas Sully

From Horace H. F. Jayne:

Portrait of Elizabeth Mathews Jayne by Adolphe Borie

From Mr. and Mrs. David Grossman:

Antique desk

From Francis Cadwalader:

Peasant Girl (oil) by John Lambert

CONSERVATION OF WORKS FROM THE PERMANENT COLLECTION

Fifteen paintings received attention during the year from Theodore Siegl, the Academy's conservator and technical adviser: *Militia Training* by James Clonney, *Table With Fish and Scales* by Carlyle Brown, *A Peasant Girl* by John Lambert, Jr., *Majestic Tenement* by Arthur Osver, *Mother and Child* by George de Forest Brush, and *Shipwreck* by William Trost Richards; the portraits of *Benjamin Franklin* by Joseph Wright, *Lawrence Washington* by Joseph Badger, *Col. Constant Storrs* by William Jennys, *Anna Maria Smyth* by Sarah M. Peale, *Walt Whitman* by Thomas Eakins, *Admiral David Dixon Porter*, *The Rev. John Heckewelder*, *Mrs. Elder and Three Children*, and *Self-Portrait*, the four last named by Jacob Eichholtz.

LOANS

Title	Artist	Institution
<i>The Gossips</i>	Hobson Pittman	North Carolina Museum of Art
<i>The Spinster</i>	" "	" " " " "
<i>Woman With Cat</i>	" "	" " " " "
<i>Mary McCall</i>	Robert Feke	" " " " "
<i>Benjamin West</i>	Matthew Pratt	" " " " "
<i>Elizabeth Shewell West</i>	" "	" " " " "
<i>The Wright Family</i>	Joseph Wright	" " " " "
<i>Purple Veitch With Buttercups</i>	Charles Burchfield	Western Savings Fund, Phila.
<i>California Trip</i>	Antonio Frasconi	" " " " "
<i>The Woodcarver</i>	Oliver F. Grimley	" " " " "
<i>Plummers Lilies</i>	Philip Jamison	" " " " "
<i>España</i>	Mauricio Lasansky	" " " " "
<i>The Turkey</i>	Arthur B. Carles	Columbus (Ga.) Museum of Arts and Crafts
<i>Portrait of the Artist's Wife</i>	Thomas P. Anshutz	James Graham & Sons, New York
<i>Dissecting Room</i>	" " "	" " " " "
<i>Portrait of Helen Henderson</i>	" " "	" " " " "
<i>In a Garrett</i>	" " "	" " " " "
<i>Incense Burner</i>	" " "	" " " " "
<i>Becky Sharp</i>	" " "	" " " " "
<i>Studio Study</i>	" " "	" " " " "
<i>The Tanagra</i>	" " "	" " " " "
<i>La Chambre</i>	Raymond Saunders	To artist—for National Institute of Arts and Letters
<i>Country Wedding; Bishop White Officiating</i>	John L. Krimmel	Newark (N. J.) Museum
<i>The Young Merchants</i>	William Page	" " " " "
<i>Self-Portrait</i>	William Rush	" " " " "
<i>The Announcements</i>	Martin Henning	Amon Carter Museum of Western Art, Forth Worth, Texas
<i>Hauling</i>	Andrew Wyeth	University of Arizona, Tucson
<i>Wind Over Weehawken</i>	Edward Hopper	" " " " "
<i>Apartment Houses</i>	" "	" " " " "
<i>Synthesis</i>	Dorothy Van Loan	Penn Center Art Galleries, Phila.
<i>Fairmount Water Works</i>	Thomas Birch	Tyler School, Temple Univ., Phila.
<i>Autumn Morning, Fairmount Park</i>	Robert Craig	" " " " "
<i>View of Philadelphia</i>	James Hanes	" " " " "
<i>Lark in Latimer Street</i>	Margaretta Hinchman	" " " " "
<i>Waldron Academy, Overbrook</i>	Virginia A. McCall	" " " " "
<i>Dock Street</i>	Charles Semser	" " " " "
<i>Chew House, Germantown</i>	Russell Smith	" " " " "
<i>Approach to Modern Art</i>	Alfred Bendiner	" " " " "
<i>Philadelphia Orchestra</i>	Arthur B. Carles	" " " " "
<i>Terminal Market</i>	Abraham Hankins	" " " " "
<i>The Wall</i>	Walter Stuempfig, Jr.	" " " " "
<i>Julius</i>	Richmond Barthe	Urban League of Philadelphia
<i>John Brown Going to His Hanging</i>	Horace Pippin	" " " " "
<i>Nicodemus</i>	Henry O. Tanner	" " " " "
<i>Antique cast (male)</i>	Unknown	Philadelphia Flower Show
<i>" " (female)</i>	" "	" " " " "
<i>Gathering Storm over Philadelphia</i>	Louis Sloan	Artist — for Guggenheim Grant Competition
<i>Craige's Meadow</i>	John McCoy	Wilmington (Del.) Society of the Fine Arts
<i>The Prodigal Son</i>	Russell Cowles	Dartmouth College, Hanover, N. H.

LOANS (Cont.)

Title	Artist	Institution
<i>The Painter's Triumph</i>	William S. Mount	Columbus (Ohio) Gallery of Fine Arts
<i>Sextant</i>	Marsden Hartley	Corcoran Gallery of Art
<i>Purple Vetch and Buttercups</i>	Charles Burchfield	State Univ. College, Buffalo, N. Y.
<i>Interior</i>	Will Barnett	Artist—Cherry Hill Mall, N. J.
<i>The Tanagra</i>	Thomas P. Anshutz	American Federation of Arts Traveling show "The Philadelphia Tradition"
<i>New England Woman</i>	Cecilia Beaux	"
<i>Between the Rocks</i>	Thomas Birch	"
<i>Fairmount Water Works</i>	" "	"
<i>Jersey Shore</i>	Morris Blackburn	"
<i>Tree of Life</i>	Hugh Breckenridge	"
<i>Composition No. 6</i>	Arthur B. Carles	"
<i>The Turkey</i>	" " "	"
<i>Still Life: Fish</i>	William M. Chase	"
<i>Walt Whitman</i>	Thomas Eakins	"
<i>Lowry's Hill</i>	Daniel Garber	"
<i>Earthquake at Rabaul</i>	George Harding	"
<i>Promenade</i>	Ben Kamihira	"
<i>Coal Mine</i>	Henry McCarter	"
<i>Interior</i>	" "	"
<i>Craige's Meadow</i>	John McCoy	"
<i>Matilda Washington Dawson</i>	John Neagle	"
<i>Capt. Wilmon Whilldin</i>	" "	"
<i>Self-Portrait</i>	Charles Willson Peale	"
<i>Anna Maria Hodgkinson</i>	James Peale	"
<i>Strawberries and Cherries</i>	Margaretta Peale	"
<i>Apples and Fox Grapes</i>	Raphaelle Peale	"
<i>George Washington</i>	Rembrandt Peale	"
<i>Fish House Door</i>	John Frederick Peto	"
<i>The Gossips</i>	Hobson Pittman	"
<i>Morning Paper No. II</i>	" "	"
<i>The Juggler</i>	Raphael Sabatini	"
<i>Late Afternoon</i>	Francis Speight	"
<i>Schuylkill Valley Town</i>	" "	"
<i>William Montgomery</i>	Gilbert Stuart	"
<i>Mrs. William Montgomery</i>	" "	"
<i>Return at Six</i>	Walter Stuempfig, Jr.	"
<i>The Wall</i>	" " "	"
<i>Mary McKean Hoffman</i>	Thomas Sully	"
<i>James Ross</i>	" "	"
<i>The Crucifixion</i>	Franklin C. Watkins	"
<i>Summer Scene</i>	" " "	"
<i>Dorcas Combing Her Hair</i>	Roswell Weidner	"
<i>Elizabeth Peel</i>	Benjamin West	"
<i>George Washington at Princeton</i>	Charles Willson Peale	Washington County Museum of Fine Arts, Hagerstown, Md.
<i>Anna and Margaretta Peale</i>	James Peale	"
<i>Still Life #3</i>	" "	"
<i>Anna Maria Smyth</i>	Sarah M. Peale	"
<i>Self-Portrait</i>	Rembrandt Peale	"
<i>Fox Grapes and Peaches</i>	Raphaelle Peale	"
<i>George Washington</i>	Charles Peale Polk	"
<i>Avenue of the Americas</i>	Chen Chi	Allentown (Pa.) Art Museum
<i>Penn's Treaty with the Indians</i>	Benjamin West	John Wanamaker's Philadelphia

LOANS (Cont.)

Title	Artist	Institution
<i>Picnic at Bedford Hills</i>	Florine Stettheimer	Durlacher Brothers Gallery, N. Y.
<i>Percé, Canada</i>	Paul Gill	Lehigh University, Bethlehem, Pa.
" "	" "	Woodmere Art Gallery, Philadelphia
<i>The Wright Family</i>	Joseph Wright	Minneapolis Institute of Art
<i>William Rush</i>	William Rush	" " "
<i>People</i>	Guy Pene DuBois	Graham Galleries, New York
<i>Golden City II</i>	Alfred Blaustein	Instituto de Alta Cultura, Lisbon, Portugal
<i>Purple Vetch and Buttercups</i>	Charles Burchfield	
<i>Taos Plaza in Snow</i>	John Ward Lockwood	"
<i>Escape</i>	John Hanlen	"
<i>The Woodcarver</i>	Oliver F. Grimley	"
<i>Painting Table No. 1</i>	Walter Redding	"
<i>Box Number Two-O-Six</i>	Charles Vinson	"
<i>Taxco (Mexico)</i>	Morris Blackburn	"
<i>Jeweler's Window</i>	Benton Spruance	"
<i>Studio Window</i>	Bradley Walker Tomlin	"
<i>Place of Echoes</i>	Martin Jackson	"
<i>Acorn Squash</i>	Henry Lee McFee	"
<i>Black Night—Russell's Corners</i>	George C. Ault	"
<i>The Tides</i>	Kenneth Callahan	"
<i>The French Flag</i>	Abraham Rattner	"
<i>Turkey Knob Farm</i>	Jessie-Drew Bear	"
<i>Last Supper</i>	Mark Tobey	"
<i>Black Boats</i>	Charles Copeland Burg	"
<i>Still Life</i>	Preston Dickinson	"
<i>White Horse</i>	Lee Gatch	"
<i>Apple Blossom Time</i>	George Inness	Montclair (N. J.) Art Museum
<i>Architectural Drawings (2)</i>	Frank Furness	Philadelphia Museum of Art
<i>Black Night—Russell's Corners</i>	George C. Ault	Fidelity-Philadelphia Trust Co.
<i>The Painter's Triumph</i>	William S. Mount	" " " "
<i>Clapboards</i>	Charles Sheeler	" " " "
<i>Petunias</i>	Henry Lee McFee	" " " "
<i>Mumble the Peg</i>	Henry Inman	" " " "
<i>Fourth of July</i>	Constance Richardson	" " " "
<i>Along the River</i>	Sarah Blakeslee	" " " "
<i>Black Boats</i>	Charles Copeland Burg	" " " "
<i>Lark in Latimer Street</i>	Margaretta Hinchman	" " " "
<i>Black Afternoon</i>	Anna Ingersoll	" " " "
<i>Waldron Academy; Overbrook</i>	Virginia A. McCall	" " " "
<i>Anna and Margaretta Peale</i>	James Peale	" " " "

SCHOOLS

The second term of the 1962-63 school year opened on January 2nd, with 213 day and 101 evening students registered. Exercises for scholarships and awards were held on May 1st, with Mr. Jacques Lipchitz giving the main address. Approximately \$30,000 were distributed to students in the form of overseas traveling scholarships and other prizes.

The Summer School was conducted from June 17th to July 26th. The faculty included Francis Speight, Roswell Weidner, John Hanlen, Jim Lueders, and Jack Massey. Landscape, Life, and Portrait courses were offered. Ninety-nine students registered for all or part of the Summer School, and 41 requested grades at the end.

When the 1963-1964 school year began on September 3rd, Peale House, our new annex at 1811 Chestnut Street was in operation. The cafeteria on the main floor opened under the direction of James Knipe, and the adjoining lounge was instantly popular with first-year students for relaxation and dining. The second floor was equipped with studios for painting, graphics, and clay modeling. Rooms were assigned on the third floor for cast drawing, still life, and water color classes.

The residence for women students on the fifth floor was in charge of Mrs. Mabel G. Cook, with the assistance of Miss LaVerne Delach. The number of students in residence increased from 13 to 20 before the beginning of the second term.

Throughout the fall term, approximately 100 new students did most of their work at Peale House. Certain classes, however, were scheduled for them at Broad and Cherry Streets.

The school opened with an increase in enrollment from 213 to 253 students in the Day School, and from approximately 100 to 125 in Evening School. Mr. Walker Hancock returned, after a year in Italy, as consulting instructor in sculpture, and Mr. Ben Kamihira, as instructor in life painting, after spending a year in Spain. Mr. John Hanlen, who had taught in the Summer School, continued during the fall as instructor in painting, replacing Mr. John McCoy, who shifted to a special program in water color. Mr. Julian Levi of New York City joined the faculty in September for one day a week, conducting a croquis class in the morning, and criticism in the afternoon; Russell Keeter joined the Evening School faculty to instruct in elementary drawing and painting; and Mr. Robert B. Ennis, as new lecturer in art history. Mr. Francis Speight, who is now artist in residence at the East Carolina College in Greenville, N. C., returned to substitute during November and part of December for Mr. Walter Stuempfig, Jr., while Mr.

Stuempfig gave a series of lectures at the Birmingham, Alabama, art museum. Visiting artists who shared their knowledge with our students included Pietro Carolfi, an expert in casting; Richard Kimball, Director of the American Academy in Rome; and Julius Bloch, a former instructor on the faculty.

The sculpture students went to New York City with Mr. Rosin for a day to visit points of interest, centered around a visit to a bronze foundry, and Mr. Blackburn took about 50 students to Barnegat Light in September to spend a day painting and sketching.

The Rotary Club of Philadelphia had a show of members' interests in the ballroom of the Bellevue-Stratford Hotel. The Academy booth included a figure by a sculpture student, and two paintings by students.

A group of Russian artists visited our graphics studios, exhibited examples of their work, and talked to the students. They were brought to Philadelphia under the Cultural Exchange program of the U. S. A. and the U. S. S. R. in connection with an exhibition of Soviet graphic arts at the Commercial Museum. A successful Halloween party was held in the studios and the auditorium at Broad and Cherry Streets.

In addition to the traveling scholarships (listed elsewhere in this report) the Academy awarded ten full, and twenty-five half, paid-tuition scholarships during the spring term; and eleven full, and twenty-six half, during the fall term, from funds designated for this purpose—a total of \$11,625.00. From City Council appropriation, sixteen full-paid tuition scholarships were given for the school year—a total of \$8,000.00. The Board of Education also gave to students in the Academy schools twenty-one part scholarships of \$200.00 each.

To summarize: The year 1963 represents considerable expansion in the history of the school—the opening of Peale House, with a residence for women, and a cafeteria, provided for a larger student body without undue crowding. The traditional freedom within a fine program of instruction from outstanding artists was maintained.

M. WISTER WOOD

Administrator of the Schools

LIBRARY

Only a general report is practical concerning the activities in the Library. Accessions by purchase were made within the funds allotted, and the Librarian acknowledges with gratitude the generous gifts of valuable books

and magazines which have been extremely useful. A normal and altogether healthy use of the Library and its facilities is reported by the Librarian.

PUBLIC RELATIONS

Membership. The Academy was happy to welcome 197 new subscribers into its membership during the year. New income from this source, plus increases in current members' classifications, and some contributions with dues, amounted to \$3,460.00. In addition, four members were enrolled as Fellows (in perpetuity).

Concerts. If the enthusiasm of our audiences is any gage, the Academy's concerts are constantly growing in appeal and response. The fourteenth consecutive season closed on a rather novel note: its performers (all aged 15) were exceptionally gifted children of distinguished musical parents: Laurie Sokoloff, *flute*; David Cole, *cello*; Peter Serkin, *piano*. In December, Temple Painter played what we believe was the first harpsichord recital ever presented in the galleries. Since the programs are itemized elsewhere in this Report, I shall not go into further detail, except to voice our continued appreciation to those who help us make them possible: Vladimir Sokoloff, music director, and the musicians who collaborated with him; the Recording Industries' Trust Funds; the Fredric R. Mann Foundation; the Women's Committee of the Academy; and N. Stetson Company (for the loan of Steinway pianos). It has been our intent from the start that this part of our annual activity should not be just another series of concerts, but rather that it should provide the opportunity to bring the best and the rarely-heard in chamber music together with art under what we believe to be an ideal set of circumstances.

Other Activities. There was a considerable upswing in group attendance at exhibitions, particularly from the Philadelphia public schools. Much of this can be attributed to the fact, especially during our Annual Exhibition, that the Board of Education designated Mrs. Myra Narbonne of its art department to encourage greater attendance on the part of public school pupils, and to be on hand when those classes came, to act as guide and lecturer. However, there was also a goodly increase from out-of-town schools, and club groups.

During the year, among special events held in the galleries were: a reception by the Honorable James H. J. Tate, Mayor of Philadelphia, in honor of Benton Spruance; an evening meeting of the Franklin Inn Club; a dinner by the Philadelphia Chapter, American Institute of Architects; the Key Ball by the Women's Auxiliary Committee of Pennsylvania Hospital; a dinner in honor of Raphael Sabatini under the auspices of the Da Vinci Art

Alliance; a cocktail party for the American Museum in Britain, sponsored by a local committee as a feature of Exposition Britannia; and another by Time Magazine.

It might be interesting to note, as we are in the midst of expanding our activities, to include a second building (1811 Chestnut Street), that April 22, 1963 was the 87th anniversary of the formal opening in 1876 of our "Broad and Cherry" building, it being the third one to house the Academy since its founding in 1805.

ELIZABETH Z. SWENSON
*Director of Membership and
Special Events*

PUBLICITY

The year 1963 saw a continuation of the arrangement whereby The Beacon Agency, Inc., handled public relations, publicity and promotion for the Academy.

Performance of these duties naturally requires close liaison and regular contact with the Director and members of the Academy's staff. Their constant cooperation and assistance is hereby gratefully acknowledged. The main areas of our work during the year included:

- (1) General promotion and public relations concerning the institution itself, such as preparation of news releases, material for articles and other copy requested by media of public information;
- (2) Publicizing, through the many channels of promotion, the various exhibitions held in the Academy's galleries (in several instances where special exhibitions were staged at the Academy in cooperation with other organizations, promotional activities included contact work with such organizations as the Philadelphia Water Color Club and TIME Magazine);
- (3) Attention to happenings in the Schools of the Academy to obtain news for publicity about current events, students and faculty.

Also, during the latter part of 1963, we negotiated with the Yellow Cab Company of Philadelphia for the purpose of securing a public service showing of promotional taxiposters on 100 cabs.

While we know of no yardstick by which to measure the effectiveness of the Academy's overall publicity program, other than perhaps increasing attendance figures (for example 39,146 in 1963 when the major Annual Exhibition featured water colors-prints-drawings, compared with 31,290 in 1961 with the same type of exhibition), the attention of the newspapers, radio and television, magazines and other print media has been encouraging.

Space here does not permit a detailed itemization of all tangible forms in which Academy publicity during the year has been manifest on the local, regional and national levels. However, we wish to express special thanks to: The city editors of the Philadelphia daily newspapers; Dorothy Grafly, art critic of *The Bulletin* and editor & publisher of *Art In Focus*; Judy Jennings and Ruth Seltzer of *The Bulletin*; and Victoria Donohoe, art critic, and Katherine Dunlap, society editor, of *The Inquirer*—for their coverage of art, cultural and social events at the Pennsylvania Academy of the Fine Arts.

THE BEACON AGENCY, INC.

WOMEN'S COMMITTEE

The year 1963 opened for the Women's Committee with the membership subscription dinner before the 158th Annual Exhibition of American Water Colors, Prints, and Drawings. Mrs. Coleman, along with Mrs. Schiffer and Mrs. Reath, made the arrangements for a very tasty dinner which was attended by approximately 275, rather more than is usually expected in a "water color" year. Ladies of the Committee and wives of Board members presided at the refreshment tables for the private view which followed.

On March first, the Women's Committee sponsored a theater benefit. Miss Helen Hayes and Mr. Maurice Evans gave a delightful performance in "A Program for Two Players" and then were escorted to the Academy by Mr. Gwinn, where a champagne supper-dance was held in the galleries. Buses were provided to and from the Academy and the theater, thus avoiding some of the inconvenience caused by the rain. Mr. Rubin provided music for the dancing, Mrs. Wainwright arranged the decorations, and Mrs. Hinkson kindly supplied a corsage of home-grown orchids for Miss Hayes. (The proceeds from this party were later donated to the Progress Fund.)

In early May members of the Committee served as hostesses at the party given by the Committee on Instruction to encourage the sale of student work shown in the competitions for travel scholarships and other prizes.

For the fall season, the Committee, along with the Board and staff of the Academy, arranged a series of three lectures to coincide with shows then current in the galleries. The first was "The Decade of the Armory Show—1910-1920" by Lloyd Goodrich; the second was by Charles Merrill Mount on "Gilbert Stuart's Lost Years"; and the final one was "In Search of Morton Livingston Schamberg" by Ben Wolf. The lectures, given in the late afternoon, each followed by cocktails, were exceedingly interesting though not sufficiently well attended, perhaps due to the hour at which they were held.

Throughout the year the Committee continued to interest itself in the needs of the students and supplied various properties for the still-life classes. It also contributed a sum toward the cost of the free concerts given at the Academy. These concerts were exceedingly well attended both by the students and the general public.

CAROLINE S. BARTOL

Chairman

NEW MEMBERS

Enrolled during 1963, including those who increased their classification.

*Fellows

**Mrs. Leonard T. Beale
**J. Welles Henderson, Jr.

**Mrs. J. Welles Henderson, Jr.
**John Stewart

Life Members

**Mrs. William D. Gordon
Mrs. Andries Henrik Schramm, Jr.

Arthur Klein

Contributing Members

Bernard M. Auer
**Dr. Samuel C. Contakos
James K. Stone

Mrs. James K. Stone
**Alfred Zantzing

Sustaining Members

Mrs. Henry S. Bromley
James M. Cohen
Walter R. Coley
Mrs. James S. Collins
W. Arthur Dill
Edmond du Pont
Miss Ida Edelson
Alvin M. Ehret, Sr.

**Mrs. John C. Keene
**Mrs. Ward Dix Kerlin
Edward M. K. Klapp
John W. McCoy, 2nd
George A. Robbins
Dr. Jonas B. Robitscher
William A. Schnader

Annual Members

Dr. Fred Alexander
Carl H. Anderson
Miss Gretchen Anton-Smith
Jerome B. Apfel
Mrs. Norman Asher
Mrs. John Ashmead

Jon W. Bean
Mrs. Harry M. Bell
Mrs. D. Jacques Benoliel
Bernard Bernbaum

Clarence E. Bertolet
George P. Bissell, Jr.
Mrs. Alan D. Bleznak
Mrs. Bernard Bloch
Miss Mary A. Boardman
Willard S. Boothby, Jr.
Robinson Bosler
Mrs. John McE. Bowman, Jr.
Mrs. Thomas O. Bretherton
John A. Brittain
Dr. Robert S. Brodey

Miss R. Jean Brownlee
T. B. Buchholz
Mrs. William B. Bullock
Francis T. Burke
Mrs. W. Atlee Burpee
Mrs. J. Ebert Butterworth
John Butterworth

Dr. Margaret Caball
Edward Cantor
Mrs. Lucien B. Carpenter

Miss Rachel Cartledge
Rear Adm. Robt. W. Cavenagh
Mrs. E. Calvert Cheston
Mrs. John H. Church, Jr.
Maurice L. Clancy
Mrs. Avery B. Clark
Miss Alice W. Clement
Mrs. Charles F. Clement, Jr.
Mrs. George H. Clement
George L. Cohen
Charles T. Coiner
Mrs. Charles J. Cole
Mrs. Henry L. Collins, Jr.
Neil L. Conver
Mrs. Samuel Cooke
Mrs. Robert Copeland
Joseph A. Corcoran
John L. Cornog
Mrs. Walter J. Cowan, Jr.
Mrs. Herman Cutler
Alfred G. Cypress

S. A. Dalton
Mrs. Frank P. Davis
Mrs. Robert Hare Davis
Mrs. William T. Davis
Frank J. Deker
Mrs. Francis J. Delaney
Miss Eileen Denvir
Mrs. Leonard C. Dill
Leonard C. Dill, Jr.
Mrs. Edwin A. Donaghy
Mrs. B. Gould Donohue
Mrs. Walter De C. Douglas
Mrs. Harry C. Doyle
Mrs. Ford B. Draper
Lee F. Driscoll
Mrs. Edward J. Dwyer

Mrs. Ralph Earle, 2nd
Mrs. Samuel P. Eckert
Dr. Anne M. Edelmann
Mrs. Walter E. Egbert
Miss A. Elizabeth Eichman
Mrs. John Eimerbrink
Mrs. Howard E. Eldridge
William Elliott
Herman M. Ellis
Miss Edith Emerson
Mrs. Woodruff J. Emlen
Mrs. John Estey
John Evans
Mrs. Rowland Evans

Dr. Theodore H. Fairbanks
Charles J. Faunce

Miss Helen F. Faust
Max Feigenberg
Michael T. Fiorillo
Mrs. Robert F. Fitzpatrick

Morris P. Gallagher
Henry G. Gardiner
David L. German, 3rd
Mrs. Edward S. Gifford, Jr.
Miss Mary Therese Gillen
Mrs. Hyman Gold
Mrs. Michael Goldenburg
Mrs. Melvin S. Gordon
Dr. Edward Gosfield
Mrs. Francis I. Gowen
Mrs. Paul H. Griffith

Henry E. Haught, Jr.
Miss Cynthia Heppenstall
Mrs. Lindsay C. Herkness, Jr.
Mrs. Roy A. Heymann
Mrs. Efreim Hian
Robert W. Hompe
Mrs. De Forest Hurlburt
John S. Hurlburt

Mrs. Nathaniel Jacobson
John K. Jenney
William Jepson
C. Edwin Johnson
Mrs. Herbert E. Joseph

Mrs. Robert Kaye
Mrs. William R. Klaus
Mrs. Erasmus H. Kloman

Mrs. Joseph N. Lansburg
Mrs. Richmond Lattimore
Al Paul Lefton, Jr.
Mrs. Robert F. Lehman
Mrs. Robert P. Levy
Mrs. Aaron Lichtin

J. Grant McCabe
Mrs. Thomas D. McCloskey

Theodore T. Newbold

Dr. Hugh O'Neill
Miss Mary Dale Owen

Paul E. Paalborg
Mrs. Stanley Packman
Horace A. Paul
Mrs. Leonard C. Peskin
Mrs. Horace Pettit

Mrs. Theodore C. Phillips
Mrs. Thomas C. Pillion
Mrs. S. Soski Piroeff
Robert T. Poole

Evan Randolph, Jr.
Mrs. Edward A. Reed
Mrs. George W. D. Rockett
Mrs. Norman F. S. Russell, Jr.

Herbert W. Salus, Jr.
Mrs. Lewis C. Scheffey, Jr.
Mrs. Philip A. Schoettle
George P. Scurria
J. G. Sheaffer
Richard H. Shryock
William D. Smith
Mrs. Joseph N. Snellenburg
Martin P. Snyder
Mrs. Edmund B. Spaeth
Robert K. Spencer
Mrs. E. Bessie Steinberg
Frank M. Steinberg
Edward Barnett Steinmetz
Mrs. Robert L. Stephenson
Mrs. Bernard Stern
Mrs. Markley Stevenson
Oskar G. Stonorov
Mrs. Bayard T. Storey
Mrs. Harry L. Strube
Miss Geraldine Sydney-Smith

Mrs. Samuel Tauder
Miss Joan E. Trainer
Mrs. Alfred Troncelliti
Mrs. Stanley C. Tuttleman

Dr. Charles A. W. Uhle

Frederick T. Van Urk
Mrs. Thomas J. Vischer

Mrs. John W. Watson
Mrs. Mayer L. Weinstein
William Henry Welsh, Jr.
Mrs. W. S. Wilcox
Thomas A. Williams
William B. Wilson
Mrs. William Wolgin
Mrs. Granville Worrell
Curtis Wright, Jr.
Robert Wyndra

Mrs. Alfred G. Zantzinger
Stanley Zeman

* Enrolled in perpetuity.
** Increased classification.

THE COMMITTEE ON FELLOWSHIP

Mabel W. Gill, *Chairman-Treasurer* Ethel Ashton Irene Denney
Mary Mullineux Roy C. Nuse Roswell Weidner

The function of the Committee is to administer the following funds: Henry J. Thouron Memorial Fund, Picture Purchase Fund, Special Fund, and the Mary Butler Memorial Fund for the benefit of Fellowship members, either present or former students and also the William Clothier Watts Fund, a welcome gift of \$2,000 for aid to students. The Butler Fund, which now amounts to approximately \$12,000, is still short of its goal of \$15,000.

The Committee also endeavors to be useful to both the Fellowship and the Academy whenever possible. In addition, the Committee is responsible for (1) the purchase of painting and sculpture to encourage or assist artists, or to improve the Loan Collection from which works are currently on exhibition in various institutions; (2) to provide classes usually 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; and (3) giving a type of financial assistance, not permissible from the regular Fellowship treasury, to current and former Academy students, art workers, and Fellowship members.

THE FELLOWSHIP OF THE P.A.F.A.

The main purpose of the Fellowship, which was organized in 1897, is to foster a spirit of fraternity among former and present Academy students.

OFFICERS

Roswell Weidner *President*
Roy C. Nuse *First Vice President*
Mabel Woodrow Gill *Vice President*
Mary Townsend Mason *Vice President*
Francis Speight *Vice President*
Franklin C. Watkins *Vice President*
Paul Wescott *Vice President*
Ethel V. Ashton *Recording Secretary*
Elizabeth Eichman *Corresponding Secretary*
Irene Denney *Treasurer*

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.