
THE ONE HUNDRED
AND SEVENTY-FIRST
ANNUAL REPORT
OF THE



PENNSYLVANIA
ACADEMY
OF THE
FINE ARTS

1976

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Richard J. Boyle

. . . an active and gratifying
collaboration among
the Board, the Staff, and the
Women's Committee
. . . is one of the
great strengths of the
Pennsylvania Academy

REPORT OF THE DIRECTOR



"The timing of the restoration, ostensibly for the Bicentennial, actually coincides with a growing consciousness of the excellence of the best nineteenth-century architectural design."

Ada Louise Huxtable
The New York Times
May 9, 1976

Despite the many problems and disappointments associated with the Bicentennial celebration in Philadelphia, it did provide the inspiration and the impetus for many worthwhile and significant projects. One of the most important of these in Philadelphia, and one which has had an impact on a national scale is, of course, the restoration of the

Pennsylvania Academy's century-old National Landmark building designed by Furness and Hewitt.

1976, therefore, has been an extraordinary year for the Pennsylvania Academy of the Fine Arts. On April 22nd, the restored gallery spaces were opened to Academy patrons and members, including a special preview for Philadelphia artists and architects. Between two and three thousand people were expected for the membership opening, but the attendance actually came closer to five thousand. The Academy's reopening on the occasion of the hundredth anniversary of its building was a resounding success.

If the reopening date for the galleries was April,

the target date for the Academy School was September; after the parties were over upstairs, work continued downstairs and the School was opened in time for the 1976-77 academic year.

However, the parties were over in more than one sense of the word. Because of fewer than anticipated Bicentennial visitors, and because of pride and an ardent ambition to succeed in 1976, we incurred a substantial deficit. In the effort to erase this deficit, members of the Board and supporters of the Academy responded most generously to a letter of appeal written by the Academy's President, John Gribbel. So far \$68,479 has been raised towards eliminating the overage of \$78,820. Money is also still being sought to finish the work on the building. The final check in the sum of \$163,000 has been received from the State of Pennsylvania, completing its generous grant of \$1,163,000. We have received \$90,000 from The Kresge Foundation, Troy, Michigan, towards the \$105,000 required to complete the Academy's auditorium; \$15,000 needed to match the Kresge grant has been supplied by an anonymous donor.

Work on the Conservation Laboratory continues and our conservator, Joseph Amarotico, will move into the Broad and Cherry building in November. The design for picture storage and office space in the basement area is being worked on and discussions with the architect are going forward. The estimated date for the return of the collection, as well as staff occupancy, is March, 1977. In the meantime most of the Staff continues to work in the Peale House.

1976 has been a year of staff changes as well. Mrs. Mary Hopper has replaced Louise Schutz as Administrative Assistant to the Director. Joseph S. MacLaughlin has resigned as Director of Development and Public Relations, as did his assistant, Pamela Carunchio. Alva M. Meyers continues as Consultant in Development and Mary Lou Boardman has replaced Ms. Carunchio. Pamela Lajeunesse has replaced Susan Leidy as Assistant Registrar.

In regard to staff changes, I regret to report that this is Henry Hotz's last Annual Report as Dean of the School. Mr. Hotz retires, January 31, a sad day for the Academy School which he has run so well for so many years.

We have been coping with many serious concerns and we have been dealing with extraordinary problems. We have also had extraordinary accomplishments beginning with the relocation of the School, Staff and Collection, and the return to the restored Broad and Cherry building by April 22, 1976. We have instituted a massive lending program in order to keep as much of the Collection as possible on public view. The culmination of that lending policy was *Young America*, the exhibition of PAFA paintings which toured Great Britain and New York, from July 1975 to February 1976. *Young America* was a phenomenal success, and was not only fully financed outside the Academy budget, but came up showing a modest surplus. In 1975, also, the Federal Government made the Furness building a National Historic Landmark, and by 1976 we restored that Landmark building and reopened on

time, a monumental task and a major achievement. The restoration has left its mark on the country at large and is an architectural legacy for future generations.

Along with the building we have also restored the Collection. We have organized and mounted *In This Academy*, the most exciting, and one of the biggest exhibitions ever held at the Academy. At the same time in Peale House, we presented another major Bicentennial exhibition, *Symbols of Peace*. We have produced six new publications: *In This Academy* (hard and soft cover)—a serious contribution to American art and Academy history; *Symbols of Peace*; *Some Thoughts on Painting in Pennsylvania*; *Faces of The Pennsylvania Academy*—a layman's guide to the Academy; a re-designed School catalogue; and a PAFA coloring book for our Museum Shop, which in itself is one of the best-looking sales shops around. We have also filmed the step-by-step restoration of the building, conceived just before restoration work was started in 1974, as a way of documenting the work itself and presenting a slice of Academy history. We have a treatment—and a considerable amount of very dramatic and beautiful footage before and during restoration—done by a local film-maker, William C. Bopp and his cameraman, Peaseley Bond. Further work on this project has been temporarily halted pending further financing.

In conclusion, I would like to emphasize that practically *all* the efforts described above were achieved by an active and gratifying collaboration among the Board, the Staff and the Women's Committee. This is one of the great strengths of the Pennsylvania Academy and a most important hope for the future.

Richard J. Boyle



REPORT OF THE DEAN OF THE SCHOOL



The 1975-76 school year, the second year of absence from the Academy's Furness building at Broad and Cherry Streets, did not have quite the exhilaration of the first year when we were facing and solving problems and challenges created by the move to temporary quarters at 2200 Arch Street. Nevertheless, the latter year of the exodus was a busy one, with a full enrollment and an emergence of talented students, guided and encouraged by our excellent faculty.

In a day school of 404 students, 26 states and 10 foreign countries were represented, with 86 percent twenty years of age or older, and 68 percent with some education beyond high school (16 percent held an academic degree). These figures represent a

trend in recent years toward an older, more mature student body and a growing proportion interested in an academic degree opportunity.

In May 1976, the Academy and the University of Pennsylvania re-established a coordinated program whereby Academy students can earn a Bachelor of Fine Arts degree awarded by the University. Students entering this five-year program would combine their Academy student credit with academic credits from the College of General Studies. The B.F.A. degree program with the Philadelphia College of Art will continue unchanged.

This was the first year of the Ford Grant of \$50,000 for Faculty Enrichment. To qualify, we must raise \$150,000 before September 1, 1978. We

have received gifts totaling \$64,135, including the initial \$25,000 from the Foundation.

One of the excellent features of the 2200 Arch Street studio was the sculpture workshop where welding, stone cutting, wood carving, kiln firing, and small metal casting could be done. With the help of the Tiffany Foundation, a few industrial power tools were added this year, giving the sculpture students the opportunity to extend their work.

Two new appointments were made to the School staff: Richard Ranck, an Academy student of painting, became Registrar upon the retirement of Miss Constance Taylor; and Mrs. Marietta P. Bushnell became Librarian, replacing Miss Ethel Ashton, who died May 8, 1975 after 18 years in that post. Mrs. Martha Zelt Stanton, Instructor in silk-screen, resigned and has been replaced by Miss Mavis Pusey. Joseph Amarotico returned to the faculty as Instructor of painting; during the past two years, he has been able to devote his full time to restoration of the Academy's collection preparatory to the bicentennial exhibition, *In This Academy*.

Six small student exhibitions were held in the Peale House where the exercise of organizing and hanging a sizable show, under the guidance of a member of the faculty, provided valuable experience as well as pointing up to all students the kind of work being done. The basic thirty hours of studio and three weekly lectures on Materials and Techniques, Perspective, and Art History, were expanded by a series of lectures on Anatomy by Robert Hale and visits by artists Harvey Dinnerstein, Yves Beaujard, Nakazito Hitoshi, Sidney Simon, Ted Egri, Joseph Wilfer, Peter Paone, Sidney Goodman, Angelo Frudakis, Rudolf Staffel, John McCoy, and Gary Rich. Bus trips to New York and Washington were arranged, among them two to the Whitney Museum to see the Academy's show *Young America*. Two student exhibitions were shown outside the Academy—one at the invitation of the Aerospace Division of General Electric Company, and the other in the Moore College of Art Gallery during the summer months of the Bicentennial year.

The annual exhibition of student work merited favorable comparison with former years. There were 82 entries in competition for the Cresson, Schiedt and Ware travel awards. Richard J. Boyle, Director of the Academy, presented 11 awards representing \$32,000 and more than 30 other prizes totaling \$7,500 at the exercises held at Moore College at the close of the year. Lewis Iselin, sculptor and President of the Tiffany Foundation, was the speaker of the day.

The end of summer school marked the conclusion of the use of Peale House for summer and evening school studios. In late June we began preparing to move back to the Academy building from Arch Street. To save a month's rental, we had moved all equipment into partially finished studios, and offices into unfinished spaces by August 1st. Although workmen still occupied the area, we opened school on schedule in September.

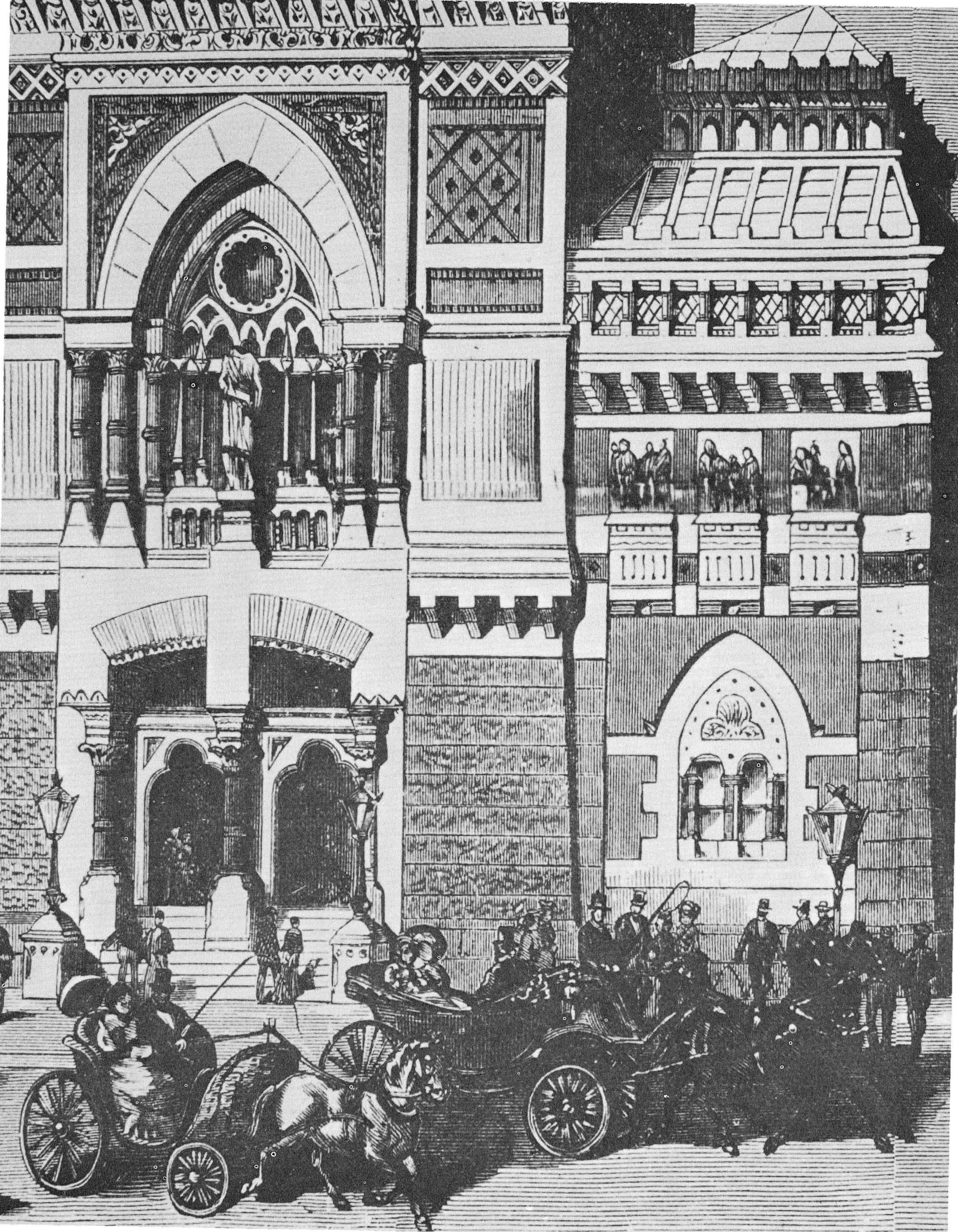
My retirement, January 31, 1977, as Dean of the Academy School means that this will be my last

report. Much has happened during the short 7½ years of my second tenure—the first being 1938 to 1942. Yet the basic concepts and values which prevailed in the 1930's are still in force today though under greater siege than ever. The academic degree has become the measure of an artist's excellence. The university and college have replaced the professional school where pursuit of art was the only "study". Praised by its friends in academia, the first art school in America whose single purpose is to train the talented and dedicated student, is nevertheless an "endangered species".

The Academy today stands at the crossroads. Financial support from the private sector and enlightened leadership is needed if freedom to provide uninterrupted pure studio practice and instruction in the arts of painting, drawing, sculpture and graphics is to be preserved.

Henry Hotz Jr.
Dean of the School





The accomplishments
of the past year
have brought the Academy
deserved
national attention

REPORT OF THE CURATOR



The accomplishments of the past year have brought the Academy deserved national attention. These accomplishments are the result of the hard work, cooperation, generosity, and loyalty of many individuals. Each one of them has our thanks.

The Academy's international exhibition, *Young America*, seen in London, Glasgow, and Bristol prior to opening in New York at the Whitney Museum of American Art (December 10, 1975–February 16, 1976), was enthusiastically received at each stop. Abroad, it was both an artistic triumph for American art and for the Academy.

When the Academy reopened its museum in April, the public was greeted with not only a sparkling architectural transformation, but an exhibition, the most ambitious in its history, entitled *In This Academy: The Pennsylvania Academy of the Fine Arts, 1805–1976*. In *This Academy*, the cooperative effort of guest art historians, curators, conservators and designers, identified and celebrated the Academy's preeminent role in the development of an American artistic tradition. *In This Academy* was partially supported by a grant from the National Endowment for the Arts. An important part of the overall exhibition was an emphasis on Pennsylvania artists which was supported by the Pennsylvania Bicentennial Commission.

Equally fascinating was the exhibition, *Symbols of Peace: William Penn's Treaty with the Indians*, shown at Peale House, the joint effort of Dickinson College and the Academy. *Symbols of Peace* was supported in part by the Pennsylvania Council on the Arts, but I would especially like to thank Mr. and Mrs. Meyer P. Potamkin for their generosity and help.

During this period the Academy continued its active program in painting conservation under the able direction of Joseph Amarotico, conservator.

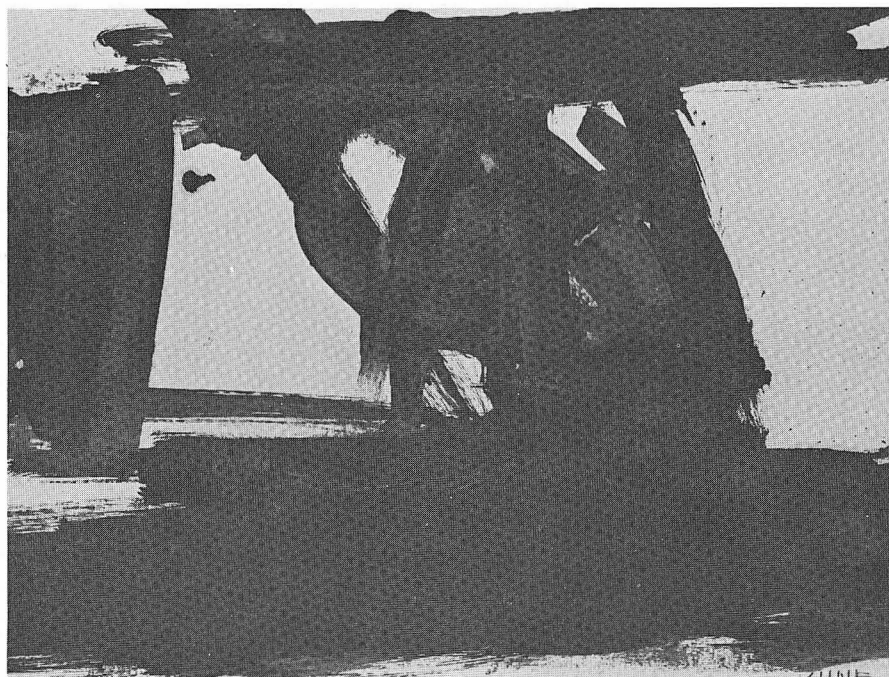
Nineteen works from the permanent collection were conserved, including Benjamin West's two monumental works, *Death on a Pale Horse* and *Christ Rejected*. Financial assistance from the National Endowment for the Arts enabled the Academy to undertake the much-needed conservation of the Wests. The following works from the Academy's collection were conserved at a total cost of \$24,125:

Joseph Amarotico—Synopsis
Thomas Anshutz—The Tanagra
Margaret Leslie Bush-Brown—Self-Portrait
George Constant—Sea, Sun and Sky
Gustave Courbet—Great Oak of Ornans
Sanford Gifford—St. Peters from the Pincian Hill
Emanuel Leutze—Self-Portrait
William Henry Lippincott—Childish Thoughts
George Luks—The Polish Dancer
Willard Metcalf—The Twin Birches
John Neagle—Miss Anna Gibbon Johnson
Rembrandt Peale—Dominique Denon
William Picknell—Road to Nice
Walter Schofield—Winter
Christian Schussele—Old Man
Florine Stettheimer—Picnic at Bedford Hills
Walter Stuempfig—Return at Six
Benjamin West—Christ Rejected
Benjamin West—Death on a Pale Horse

The Academy will be able to continue this vital conservation program in its newly refurbished Jordan Conservation Laboratory, made possible through the generosity of Mr. and Mrs. Bertram L. O'Neill.

The Academy was fortunate to receive the following important works of art for its permanent collection:

Jasper Cropsey, *European Landscape*, 1867
Gift of Mr. and Mrs. Edward Kesler



Stuart Davis, *Sand Cove* (gouache on paper)
Bequest of Marie Weeks

Charles Fahlen, *Speed King*, 1975 (sculpture)
Purchased through subscribers to the Marian
Locks benefit exhibition and Mr. and Mrs. Charles
E. Mather III

Sanford Gifford, *St. Peters from the Pincian Hill*,
1865

Gift of Mr. and Mrs. Edward Kesler

Sidney Goodman, *Two Sisters*, 1973 (drawing)

Gift of the Allstate Foundation

Robert Henri, *Ruth St. Denis in the Peacock Dance*,
1919

Gift of Sameric Corporation in memory of Eric
Shapiro

David Johnson, *Mt. Marcy, New York*, c. 1870

Gift of Mr. and Mrs. Edward Kesler

John Frederick Kensett, *Newport Harbor, R.I.*, c.
1860-65

Gift of Mr. and Mrs. Edward Kesler

Franz Kline, *Untitled* (drawing)

Gift of Gerrish Milliken

John LaFarge, *Two opalescent stained glass windows*
made for the Grover House, Canton, Massachusetts,
c. 1884

Gift of Mr. and Mrs. Theodore T. Newbold in
memory of Louis I. Kahn

William Henry Lippincott, *Childish Thoughts*, 1895

Gift of Mrs. Mary Rice

Philip Pearlstein, *Model on an African Stool*, 1975

Purchased through subscribers to the Marian
Locks benefit exhibition and Mr. and Mrs. Charles
E. Mather III

Severin Roesen, *Still Life with Fruit*, c. 1860-70

Acquired by exchange through the gift of William
Williamson, and Henry S. McNeil and the Gilpin
Fund

Edward Savage, *Penn's Treaty with the Indians*, c.
1800-1815

Gift of the Philadelphia Electric Company

William Strickland, *New Chestnut Street Theatre*
(w/c), 1808

Gift of Mr. and Mrs. William Jeanes

Andy Warhol, *Chairman Mao* (silkscreen)

Gift of Marian Locks

Franklin C. Watkins, *Angel Turning a Page of the*
Book

Gift of Mrs. Herbert C. Morris in memory of Ruth
Kathryn and Emily Millward Morris

Worthington Whittredge, *Walking Tour Abroad*, c.
1848-58

Gift of Mr. and Mrs. Edward Kesler

Worthington Whittredge, *Flowers in a Blue Vase*
(w/c), c. 1896

Gift of Mr. and Mrs. Edward Kesler

Alexander Wyant, *Landscape*

Gift of Mr. and Mrs. Edward Kesler

These are vital additions to the collection. The
Academy is extremely grateful to its many donors
who have made these acquisitions possible. We hope
to continue attracting works of art of this quality,
especially in the area of contemporary American
painting and sculpture.

I would like to thank Louise Lippincott, assistant
curator, for her invaluable assistance in the organi-
zation of *In This Academy*, and to acknowledge the
daily help of my assistant, Marcela de Keyser.
Finally, I would like to thank the Committee on
Collections and Exhibitions, especially the Chair-
man, Charles E. Mather III. Without such support
and guidance the curatorial tasks would be infinitely
more difficult.

Frank H. Goodyear, Jr.
Curator

For the Year Ended August 31, 1976

STATEMENT OF OPERATIONS

REVENUE

Various Trust Funds	\$227,255.32	
Memberships	164,474.58	
Contributions	29,199.52	
City appropriation	25,000.00	
Sales desk and miscellaneous	43,933.60	
Museum	49,084.96	
School	462,212.76	
British Exhibition	<u>99,030.92</u>	
Total Revenues		\$1,100,191.66

EXPENSES

Administration	\$324,853.27	
Museum	301,284.84	
School	457,024.88	
Peale Club	1,677.95	
British Exhibition	<u>94,170.91</u>	
Total Expenses		\$1,179,011.85

NET OPERATING (LOSS) (\$78,820.19)

NET INCOME FROM SPECIAL FUNDS \$2,887,127.29

NET INCOME TO RETAINED EARNINGS \$2,808,307.10

CENTENNIAL FUND

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

REVENUE

Contributions	\$3,163,877.59	
Interest	<u>4,437.36</u>	
		\$3,168,314.95

EXPENSES

Renovation	<u>\$3,663,989.14</u>	
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DEFICIT (\$495,674.19)



REPORT OF THE WOMEN'S COMMITTEE



The biggest effort during the winter was spent preparing for the reopening of the restored building. The Landmark Dinner on April 22nd, the special opening for Artists and Architects, and the Members' Opening on April 23rd, all were the responsibility of the Women's Committee, with special thanks to Mmes Gribbel and Thomas, Mmes West, Behr, and Kaufmann.

The Women's Committee underwrote the hardback edition of *In This Academy*, the catalogue for our Bicentennial Exhibition. A cover letter, written by Mrs. Greenfield, was sent out with 7500 brochures to museums and libraries in the United States offering it for sale. (Numbered 1 to 1000, the catalogues were signed by Richard J. Boyle and Frank H. Goodyear, Jr.). Catalogue number one was sent to President Ford and catalogue number two was sent to Queen Elizabeth II in honor of her visit to Philadelphia. By the end of the summer, nearly 600 copies were sold.

The Women's Committee, as an adjunct organization of The Pennsylvania Academy of the Fine Arts, this year in particular sponsored numerous special events which created interest in the Academy, its students, and in many cases provided financial support. The Contemporary Arts Evenings, a series of lectures given in homes of collectors, were well attended. Among the speakers were Robert Venturi, architect, Mrs. H. Gates Lloyd, well-known collector, and Suzanne Delehanty, Director of the Institute of Contemporary Art.

The Academy "Art Safaris" continue to be successful and popular with the Academy membership. Four took place this year between January and April, to Florida, Mexico, Hartford, Connecticut,

and to St. Louis and Kansas City, Missouri. Owing to the imagination and hard work of Mrs. Greenfield and Mrs. Reath, twenty-five safaris have taken place since they were started, spreading the Academy's name far and wide, and providing a source of continuing financial support.

The Committee is also interested in long-term projects, one of which is the establishment of an active alumni association. Mrs. Leidner and Mrs. Preucel are providing a valuable service to the School by working on the whereabouts and activities of alumni, starting with the Fellowship, which has been extremely helpful.

I regret to record the tragic deaths of two beloved and valued members of our Committee, Mrs. William P. Wood and Mrs. Caspar W. B. Townsend, our treasurer for many years. In their memory we have established the *Women's Committee Memorial Fund* of the Academy, the *Mia Wood Floral Fund* to be used for the maintenance of plants in the Furness building, and the *Marie H. Townsend Guest Artist Fund*, which is included within the *Faculty Enrichment Program*. The respective families, close friends and members of our Committee have so far generously contributed.

Refreshments play such a large part in our many activities that, in addition to thanking the Committee members who were involved in these arrangements, I especially want to thank Jim Lulias, of the Academy staff, without whom our Committee would be at a standstill.

Mrs. James W. Cooke
President
Women's Committee

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