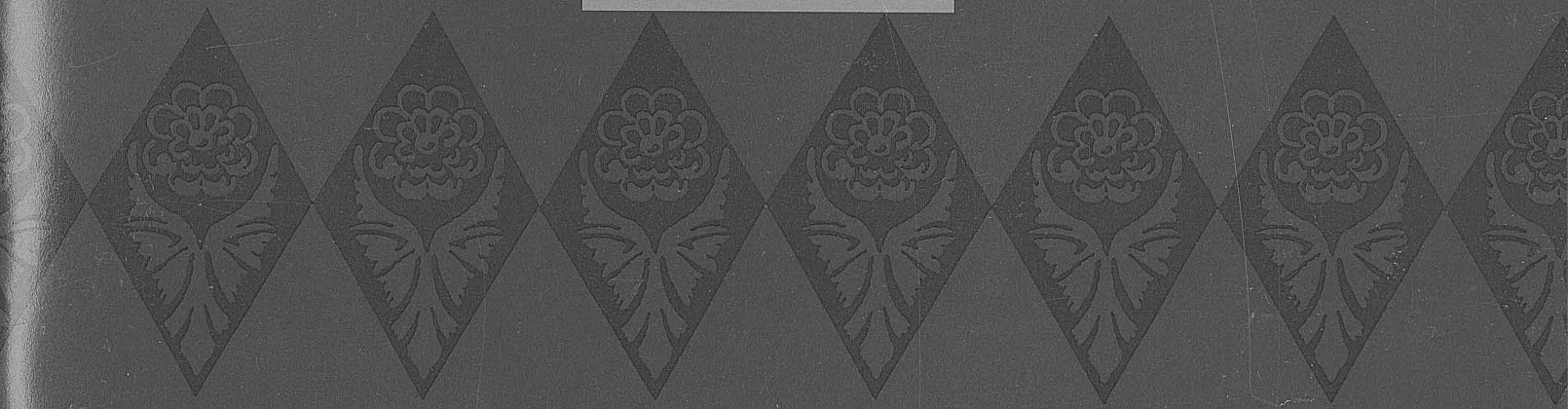
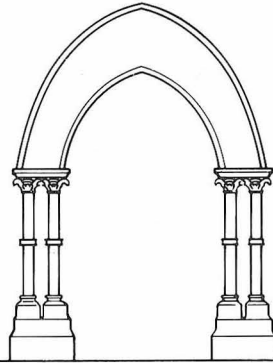


PENNSYLVANIA
ACADEMY OF
THE
FINE ARTS

1988 & 1989

ANNUAL REPORTS





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ACADEMY OF THE
FINE ARTS

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as of December 31, 1989

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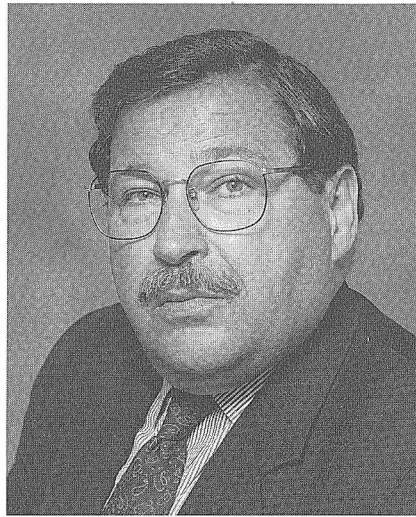
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CHAIRMAN'S REPORT

The Pennsylvania Academy of the Fine Arts has decided to publish its annual reports on a biennial basis. Thus, this publication contains the reports for both 1988 and 1989. When I last reported to you, in 1987, several of the plans formulated during the mid-1980s by the Pennsylvania Academy's Strategic Planning Committee were in their preliminary stages. I am proud to report that considerable progress has been made toward achieving these goals.

First, we have completed the \$8.5 million purchase and renovation of 1301 Cherry Street into a state-of-the-art school. Located just one block east of our National Historic Landmark building at Broad and Cherry streets, the new facility was dedicated on October 28, 1988. During the past two academic years, it has fulfilled its promise in serving the School's needs. Second, we have implemented plans to renovate behind-the-scenes spaces in the Museum at the same time that we introduce new services to our visitors. These projects were buoyed by a \$600,000 challenge grant from the National Endowment for the Arts, announced in 1989. Finally, we have moved to secure a piece of land on Cherry Street on which to build a future museum wing. It is a major goal of the Pennsylvania Academy to have sufficient gallery space to exhibit its permanent collection of American art and to continue its important program of traveling exhibitions.



Harold A. Sorgenti

In order to accomplish these objectives, the officers and the Board of Trustees, after careful evaluation, approved the establishment of the Third Century Fund to raise \$15.2 million. As we work on this capital fund drive, we are also seeking to strengthen our annual-giving program to overcome shortfalls in operating funds. Securing the financial future of the Pennsylvania Academy is the top priority for me, the Board of Trustees, and the administration.

One of the Pennsylvania Academy's consummate strengths is the dedication of its extraordinary volunteers — trustees, Women's Committee, and other committee members, as well as docents — who make the Academy a far stronger institution. As your chairman, I am enormously grateful for this support.

It gives me pleasure to record the reelection to the Board of Trustees in 1988 of Margaret B. English, Milton Ginsburg, Barbara C. Kligerman, Leonard I. Korman, and B. Herbert Lee, and the election of Gary D. Alexander, Eric Eichler, Caleb L. Fowler, and Daniel R. Kursman. I acknowledge with thanks those trustees whose terms expired at the end of 1988: George R. Burrell, Jr., Herbert S. Riband, Jr., Margaret B. Schiffer, and Robert G. Wilder. It also gives me pleasure to record the reelection in 1989 of Daniel R. Kursman, Vivian O. Potamkin, and Margaret duP. Smith, and the election of Terrence A. Larsen and Richard B. Worley. I acknowledge with thanks the support of those trustees whose terms expired at the end of 1989: Barbara L. Greenfield, Charles E. Mather III, Dr. Charles W. Nichols, and Lyn M. Ross. It is with great sadness that I record the death in 1989 of Margaret B. English. I gratefully acknowledge the past work of the following trustees who have tendered their resignations: Gary D. Alexander, Carpenter Dewey, William B. Grala, and Frank R. Veale.

The Pennsylvania Academy is blessed with a hardworking and creative team of staff and faculty, who daily make it a responsible and responsive institution. I am pleased to pay tribute to them as we work in partnership to strengthen one of the nation's greatest cultural treasures.

Harold A. Sorgenti
Chairman



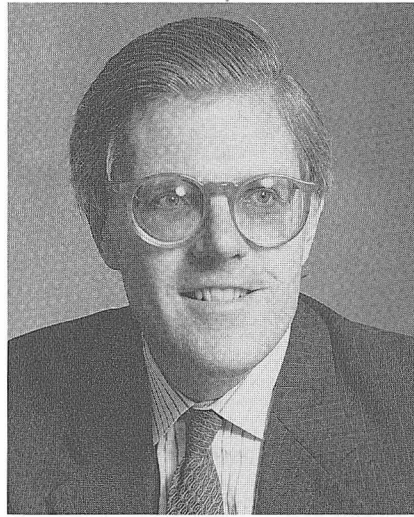
Great Hall of Museum, upper level

PRESIDENT'S REPORT

This is our final report for the 1980s, a decade of high visibility and rapid growth in all forms of art in America. For those of us involved in managing cultural institutions, these were exciting times.

The growth in the arts was paralleled by the growth in our own institution. The staff increased. Public programs expanded — and with them, the audiences. Our operating budgets doubled, and our fund-raising efforts intensified. All the while, expectations rose in regard to the role of an educational institution in a city like Philadelphia.

The decade of the 1980s also resulted in difficult challenges. The 1986 tax reform act has adversely affected the number of gifts of appreciated property to nonprofit organizations, notably works of art to museums with permanent collections. This loss of tax advantages, coupled with the huge leap in the prices commanded by American art, has reduced to a trickle the number of gifts to museums. Furthermore, the United States Congress is currently considering other types of tax legislation that would be deleterious to not-for-profits, including an unrelated-business income tax, as well as a tax on endowment income. Unfortunately, the growth in corporate support for the arts that took place in the early 1980s has leveled off, as the business sector addresses the enormous needs of the disadvantaged, particularly in large metropolitan areas like Philadelphia. The City of Philadelphia itself can no longer make steady commit-



Frank H. Goodyear, Jr.

ments to fund cultural/educational institutions such as ours, nor can one expect growth in the immediate future in federal or state support for the arts. In fact, with the heated debate over the impending reauthorization of the National Endowment for the Arts, federal funding is in limbo.

All of this points to serious challenges facing institutions like the Pennsylvania Academy. It is imperative that we stand up and be counted on the potential threat of the acceptance by the National Endowment for the Arts of even the suggestion of censorship. Freedom of expression, but *not* public obscenity, is the right of all Americans. As an institution and as individuals, we must become more active politically; we can no longer take for granted a widespread belief that the arts bring richness and fullness to people's lives. We need to convince our elected leaders of that truth.

The mission of the Pennsylvania Academy is broad: from conserving our artistic heritage to serving the largest public (both traditional and nontraditional audiences) to providing state-of-the-art facilities for the studio-arts program. In areas usually associated with institutions like the Pennsylvania Academy — scholarly publications, display and interpretation of works of art, educating art students — the Academy performs at the highest level. I believe, however, that we must do more to position ourselves within the mainstream of public, parochial, and private education systems in the Delaware Valley. American art history and studio arts are subjects that students must be exposed to early in their education; institutions like the Pennsylvania Academy can, and should, take steps to shape this experience. It is one of the major challenges that we face in the decade of the 1990s.

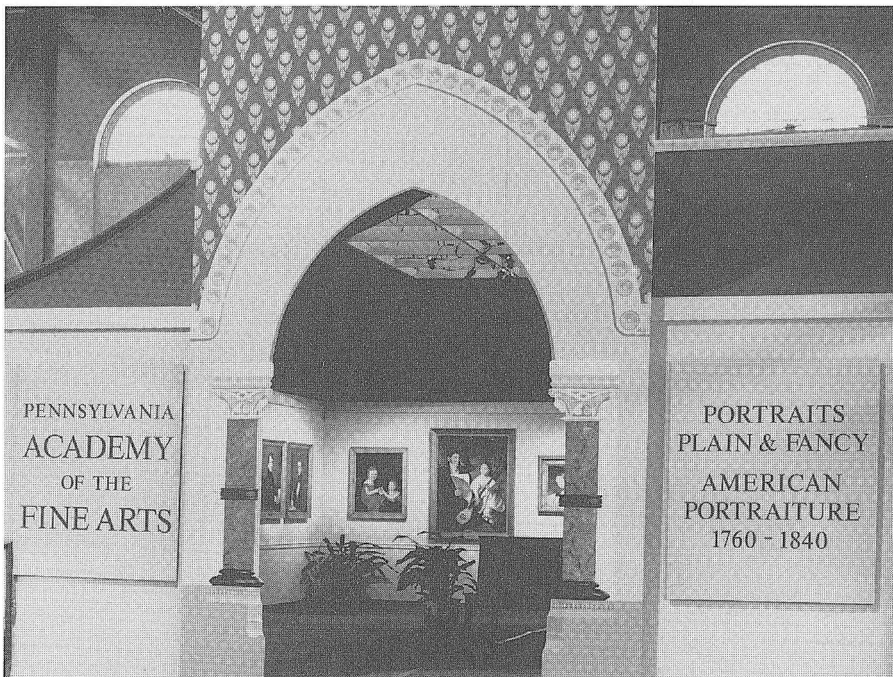
I have often reflected on the enormous "people power" at the Pennsylvania Academy of the Fine Arts: staff, faculty, and volunteers. The staff and faculty have my perpetual gratitude for giving their strength and expertise to securing the success of the Pennsylvania Academy's programs. I am equally indebted to the hundreds of volunteers who donate their time and effort to make the Pennsylvania Academy work. The Board of Trustees, led by an inspired chairman, Harold A. Sorgenti, has brought about an enormous difference in the general welfare of our lives. Similarly, I salute the Pennsylvania Academy's Women's Committee, chaired by Barbara C. Kligerman, for its considerable support.

We have not come through the last two years without the loss of some very close associates of the Pennsylvania Academy, including Margaret B. English, Joseph T. Fraser, Jr., Lucy Glick, Louise Nevelson, Michael Pearson, Francis W. Speight, Lucy Stimson, and Catherine Morris Wright. Their belief in the importance of the Pennsylvania Academy reinforces our living commitment to make the Pennsylvania Academy the best institution that it can be.

Frank H. Goodyear, Jr.
President



Fresh flowers grace the lobby of the Museum and are renewed each week through the generosity of an anonymous donor who also gave this handsome Chinese vase and oak pedestal



Entrance to the Pennsylvania Academy's exhibition *Portraits Plain and Fancy* at 1989 Philadelphia Antiques Show

Vice President for Development's Report

In 1988 and 1989, the development office at the Pennsylvania Academy of the Fine Arts embarked on an ambitious program to expand the institution's philanthropic relationships. The resulting revenues are summarized as follows:

| | 1988 | 1989 |
|---|--------------------|-----------------------|
| Board of Trustees/ trustees emeriti \$ | 182,375* | \$ 317,072** |
| Members | 458,182 | 329,263 |
| Individuals | 225,528 | 441,986 |
| Corporations | 327,220 | 354,650 |
| Foundations | 658,692 | 371,999 |
| Government | 398,402 | 430,882 |
| | <u>\$2,250,399</u> | <u>\$2,245,852***</u> |

*Trustees also gave \$39,073 for membership

**Does not include trustees' corporate gifts

***In addition to the above contributions, \$297,838 in pledges for prior years was received, a total income of \$2,543,690. Contributions to the Third Century Fund totaled \$1,281,666.

There are several outstanding successes to report for 1989, the first full year of the new development program. The most dramatic lies in the area of gifts from members of the Board of Trustees. In 1988, contributions by trustees for restricted and unrestricted purposes and for the support of the Pennsylvania Academy's annual membership campaign stood at \$221,448. Just one year later, under the leadership of Harold A. Sorgenti and a major-gifts team of board members led by Allen J. Model and J. Roffe Wike, giving by trustees more than tripled to \$769,422. The statistical breakdown for this support is even more



Morris Gallery exhibitors with Museum staff at the gallery's tenth anniversary celebration in 1988

revealing. It points to the trustees' broad support of the Academy and firmly establishes our board as one of the strongest leadership groups in the Philadelphia area. In 1989, nine trustees contributed gifts of \$25,000 or more. Five of these gifts exceeded \$50,000. There were seventeen other gifts of \$10,000 to \$24,999, and an additional eleven gifts from \$1,000 to \$10,000.

Individual members of the board also played an enormously important role in stimulating corporate and foundation gifts at a level that more truly reflected the Pennsylvania Academy's unique position as the oldest existing art museum and school of fine arts in the nation. Proceeding from the 1989 Major Exhibition Corporate Sponsorship Program, six gifts of



Raphaelle Peale Still Lives exhibition, 1989:

Top, Exhibition dinner

Center, Charles E. Mather III, Barbara Jordan, Lois McNeil, Dr. Henry A. Jordan, and Mary MacGregor Mather, arriving on opening night

Bottom, Edna S. Tuttleman, chairman of the Committee for the Museum, with the director, Linda Bantel, at reception

\$50,000 or more were received for current operating purposes. A special word of appreciation is due to the trustees Samuel M. V. Hamilton and Archbold D. van Beuren and trustee emeritus Herbert M. Baum for their support of the Pennsylvania Academy's first Annual School Dinner. This dinner, which was supported by the Campbell Soup Fund, proved to be the strongest fund-raising gala of the year, generating more than \$100,000 for the School's programs and scholarships. Other gifts of \$50,000 or more were received from the ARCO Chemical Company, CIGNA Foundation, Franklin Mint Foundation for the Arts, Pew Charitable Trusts, and Philadelphia National Bank. The Pennsylvania Academy is grateful to the trustees Harold A. Sorgenti, Caleb L. Fowler, and Terrence A. Larsen for their many efforts in making these gifts possible. Also, many thanks to Lynda and Stewart Resnick of the Franklin Mint for their support.

In 1988 and 1989, as part of the Pennsylvania Academy's commitment to expand its base of individual supporters, several special events were introduced. Individuals and corporations with a special interest in the Museum were invited to two gala dinners in connection with major exhibitions in 1989 — one in February for the *Raphaelle Peale Still Lifes* preview and the other in October for the exhibition *Making Their Mark: Women Artists Move into the Mainstream, 1970–85*. Both dinners were great successes, enhancing the Pennsylvania Academy's visi-

bility in the community while deepening the involvement of individuals in the life of the Museum. As a special treat for Museum members, the development office also introduced the Director's Annual Holiday Season Luncheon, at which members and guests enjoyed holiday festivities while receiving a preview of the coming year's Museum programs and exhibitions.

A special word of recognition and appreciation is due the Women's Committee and its president, Barbara C. Kligerman, for their outstanding special-events program in 1989. The Cassatt Ball, to celebrate the opening of the Rittenhouse, was clearly the highlight of the Pennsylvania Academy's social calendar. Several hundred guests and friends participated in a full schedule of activities, including luncheon and a gala evening of dinner and dancing. As in earlier years, the Women's Committee made an important contribution to the success of the Pennsylvania Academy's fund-raising.

In 1989, our first phone campaign was organized to expand the base of the Pennsylvania Academy's supporters. Sixty volunteers, including students, faculty, staff, administrators, docents, alumni, and friends of the Pennsylvania Academy, called more than 2,000 prospects during ten nights. A total of \$19,564 was raised for the 1989 annual-giving and membership programs.

For the future, our success in achieving the goals set forth in the

Chairman's Report, as well as ongoing efforts to increase support for current operations, will depend on the involvement and support of everyone associated with the Museum and the School of the Pennsylvania Academy. The past two years were important in sharply defining specific roles that volunteers can play in moving these activities forward.

Victor Chira
Vice President for Development



Students installing their art in annual exhibition

THE SCHOOL

For the School of the Pennsylvania Academy, 1988 and 1989 were so filled with growth and change that they will probably be remembered as years of exceptional progress and vitality. After an extensive renovation of the building, the School moved into 1301 Cherry Street. The library expanded. Admissions rose dramatically. Visiting artists from Japan, Czechoslovakia, and Wales were in residence. Saturday classes open to the public were added, as were summer evening classes. Advanced seminars for third and fourth year matriculated students were offered for the first time. A two-ton plaster cast of Michelangelo's *David* was acquired for the cast collection. The first Annual School Dinner raised \$100,000. And plans for a graduate program began to take shape.

1301 Cherry Street

The major challenge for the School in 1988 was also its greatest opportunity: the design of state-of-the-art studio facilities and the subsequent conversion of commercial loft space into a contemporary art school. The three department chairmen, Daniel D. Miller, Peter Paone, and Anthony Visco, worked with another faculty member, Bruce Samuelson, and me to plan the renovation in concert with Hava J. Gelblum of the architectural firm PHH Environments. Francis H. Foord of the engineering firm Barclay White Incorporated and Thomas J. Sullivan III of the Sullivan Construction Company supervised the project.



Frederick S. Osborne

The new school includes greatly increased sculpture, printmaking, and library space, a faculty/student gallery, a working critique room, cafeteria, conference room, school offices, storage rooms, canvas-preparation room, faculty studios, more individual student studios than ever before, skylit group painting studios, and centralized administrative offices. Now, for the first time, the offices of the president, development, finance, the Women's Committee, the dean, and the school staff are assembled in one complex.

The grand opening and ribbon-cutting ceremonies took place on October 28, 1988. Faculty, students, staff, alumni, and trustees joined the fun, along with local dignitaries, including Congressman Thomas M. Foglietta, Mayor W. Wilson Goode, Congressman William H. Gray III, and Councilman James J. Tayoun. It was a weekend of pomp and circumstance, parties, and an exhibition of work by the Pennsylvania Academy's faculty.

The new building signifies a new beginning for the School. It has heralded the arrival of larger classes composed of highly qualified students. And although it fueled spirited controversy, even that brought renewed vitality and energy to the School community.

By the fall of 1989, everyone seemed acclimated. The cafeteria became an inviting place for students, faculty, and staff to enjoy good food and good company in a cafélike setting with student artwork gracing the walls. An organized escort service greatly improved security at night; and thanks to the ARCO Chemical Company, a van transports students and faculty to select locations in the city every night on an hourly schedule.

Some of the original plans have already been modified to suit our changing needs. A foundry has been built in the sculpture department, and a studio exclusively for works on paper has been added. To benefit from the north light, advanced figure modeling has been moved to one of the studios designed by Frank Furness and George Hewitt in the Academy's building at Broad and Cherry streets.

With so much space available in the new building, it seemed sensible to take advantage of it year round. Thus, a program was established allowing students and alumni to rent studio space at a nominal fee during the summer months. This effort has proved successful. It utilizes the space; offsets the overhead; and provides inexpensive, short-term studios for those who need them.



Women's Committee members (from left) Ana Maria Keene, Jane F. Medveckis, and Ibitz Dolan with Frederick S. Osborne at preview party for annual student exhibition

We are still working on improving the ventilation and outfitting our hallways so we can use them to exhibit student work; but, for the most part, the School facility serves us well and reflects the positive spirit of the entire Academy community.

Library

During 1988 and 1989, the School reevaluated its library and made a commitment to expand and improve it. So far, the following goals have been achieved:

1. Library space has been increased by sixty-five percent.
2. Approximately 1,500 slides have been added to the collection, bringing the total to 13,500. Our goal is 20,000 slides by September 1991. Of paramount importance is to broaden the subject matter, paying particular attention to

areas that are outside the mainstream of American and European fine arts.

3. The librarian, Marietta Boyer, has hired a full-time assistant, whose duties include developing and cataloging the slide collection.
4. A recently retired librarian from Haverford College has been engaged to plan the expansion of the non-art collection and upgrade the systems currently in place.
5. The library has improved its reference collection, focusing on the addition of such general-knowledge materials as the *Dictionary of American Biography*, the *World Almanac*, the *Dictionary of Ideas*, the *Columbia Encyclopedia*, and *Collier's Encyclopedia*.

6. To assess library development, the Committee for the School has reestablished the Library Committee. This committee, which is to report to the dean, will begin meeting in 1990 and will be composed of the librarian, two trustees, two faculty members, two Museum staff members, one School staff member, and one outside librarian.

A generous grant from the Samuel P. Mandell Foundation, received in 1988, provided the leadership for funding library enhancements.

Admissions

In 1988 the admissions office was restructured to meet the challenge of increasing enrollment while maintaining the highest of standards. A new position was created, dean of admissions; and Rosanne Barrett was hired to fill it. As a result, enrollment of new students for the 1988-89 and 1989-90 academic years shows an increase of forty-five percent over 1987-88, with more than twenty-nine states and ten countries represented in the student body.

Determined to attract the most qualified students, the new dean of admissions took a decidedly personal approach toward recruiting, and she has cultivated strong relationships with prospective students. The admissions effort also focused on recruiting students from new locales and increasing communication with other art schools, community colleges, and universities.

Through ongoing contact and a well-developed guidance system, the admissions office can now thoroughly inform applicants about the Pennsylvania Academy and prepare them for their experience here. The dean of admissions meets personally with every applicant who is able to come to Philadelphia. Candidates who travel from a distance stay overnight with Academy friends or staff. This visit is strongly encouraged because it provides the best opportunity to assess whether the individual will contribute to and be well served by the School.

Extension Programs

In tandem with the momentum established by the admissions office, enrollment in the evening and summer schools increased by twenty percent from 1987 to 1988 and by thirty percent from 1988 to 1989 — with commensurate increases in income. The School now serves more than 1,000 people through these programs.

During 1989, the brochure, advertising strategy, and curriculum were upgraded. The following full-credit courses were added to the evening schedule: Metal Sculpture, Monotype, Media on Paper, Landscape at the Horticultural Center, and Cast Drawing and Modeling. Shorter, noncredit classes were offered on Saturdays. And a new art history lecture series, presented in conjunction with the Museum, rounded out the roster for spring, summer, and fall.

Academic Affairs

To enhance the advanced student's third and fourth years, upper-level drawing and painting seminars have been added to the curriculum.

Now, in addition to independent study with critics, third-year students must schedule at least one seminar in drawing and one in their major, and fourth-year students have the option to do the same.

Seminars such as Conceptual Drawing, Group Figure Drawing, and Site-Specific Sculpture have been well received and have provided students with the challenges of a more advanced level of instruction. As an extension of the upper-level seminars, a program of criticism by a rotating panel of instructors was established to provide students with as many points of view as possible. Every appointed faculty member can now serve as a critic, so that students have a larger pool from which to choose.

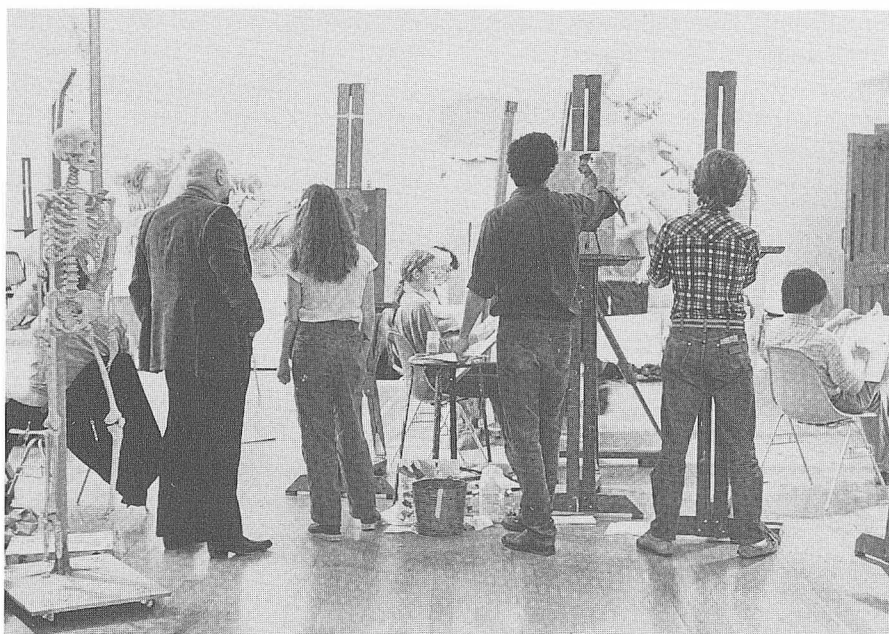
Also new is a more formalized system of academic advising. Under the auspices of the chairmen and

the director of faculty and student affairs, Julia Valenti, guidance is now available to students by appointment throughout the registration periods.

Visiting Artists

The Visiting Artists Program, coordinated by Jan Baltzell, a faculty member, brought a wide range of people and talents to the School during 1988 and 1989. Among those who lectured and critiqued were the painters Janet Fish, Jane Freilicher, Grace Hartigan, Robert Kulicke, Gabriel Laderman, and Nora Speyer; the sculptor Robert Cronbach; the printmaker Antonio Frasconi; and the critics Dore Ashton and Theodore Wolff.

Rounding out the Visiting Artists Program were the graduation speakers Jacob Lawrence (1988) and Wolf Kahn (1989), who offered rich personal insights to the Academy community.



Learning to draw and paint the figure

Faculty

The years 1988 and 1989 saw the arrival of several new faculty members: Edna Andrade, Marjorie Portnow, and Claire Romano as critics, and Linda Brenner, Stuart Feldman, Steven Nocella, and Steve Weiss as sculpture instructors.

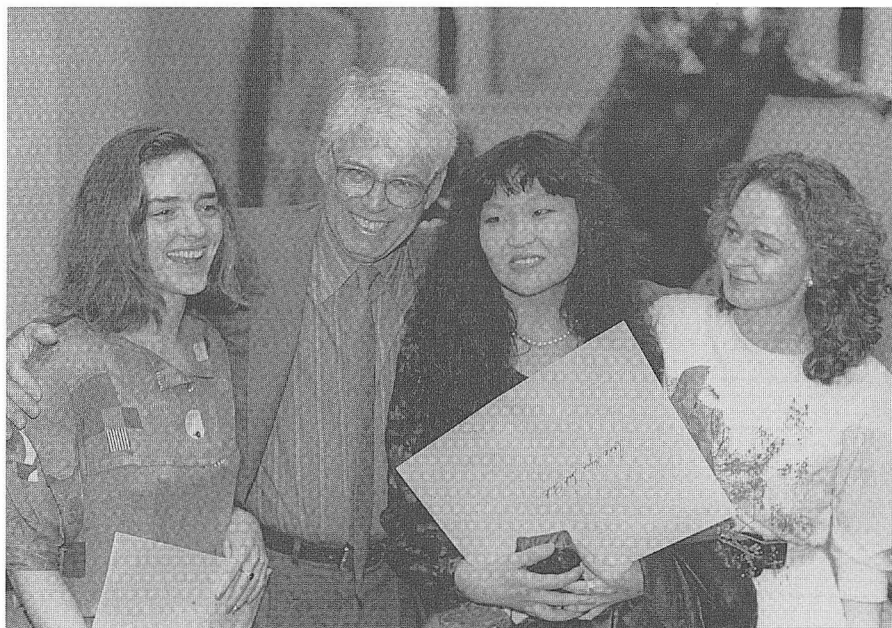
In the spring of 1989, after years of extraordinary service to his students, Henry Pearson retired from his position as instructor and critic.

To aid the faculty in their own development, each year one or two sabbaticals are granted. During 1988 and 1989, Daniel D. Miller, Elizabeth Osborne, Bruce Samuelson, and Louis B. Sloan took sabbatical leaves of one semester each.

To augment the sense of community among faculty and students, faculty members who have studios in the new building participated in an open house in 1989. It was so successful that it will become an annual event. Refreshments were served as students, staff, and faculty went from studio to studio, enjoying the works in progress, the camaraderie, and the ambience of the new facilities.

Student Activities

The students have been particularly active since the move to the new building and have taken a keen interest in the surrounding community. Shortly after their arrival in September of 1988, a group of students contacted Brother Malachy at Saint John's Hospice on Race Street to find out how they might help. What evolved from that meeting is a striking landscape mural that graces the dining hall of the hos-



Wolf Kahn with 1989 graduates (from left) Liz Sloate, Anna Hyun Sook Paik, and Christine Henderson

pice. Later, in 1989, the students organized a silent auction to benefit Saint John's. The evening was a terrific success. The cafeteria was filled with buyers, and \$2,060 was raised.

As Brother Malachy put it, "The money and art works contributed were most welcome but equally important is the encouragement we, Little Brothers of the Good Shepherd, receive when we are witness to the actions of kind, caring people. . . . Anyone who appreciates art knows what a lasting effect such beauty has on the human spirit."

The general public must also appreciate the beauty of our students' works of art, because attendance and sales at the Annual Student Exhibition continue to rise. Nineteen-eighty-nine was marked by record-breaking attendance and nearly \$100,000 in sales.

The number of prizes available to students each spring is also growing. Six new prizes were added during 1988 and 1989, including the Monotype Purchase Prize, the Gilbert M. Cantor Memorial Scholarship, the Melvin Paul and Pearl Miller Carpel Award, the Jeanne Culver Prize, the Deena Gu Prize, and the Lance Roy Lauffer Memorial Prize.

Chief among the special opportunities for students were the Cape May County Art League Internship and the Hand Rehabilitation Center Holiday Card Competition. The former provides a \$1,500 stipend and a four-week teaching slot at the Cape May County Art League. The latter includes a purchase prize and the use of the winning piece on the Hand Rehabilitation Center's holiday greeting card, which is mailed to medical affiliates around the world.



John B. Bartlett, chairman of the Committee for the School (left), with committee member Dr. Malcolm Campbell at opening of new building

Students with studios participated in an open house like the one hosted for faculty. The students' event was also a great success and a wonderful learning experience, as well.

The School Gallery

The School's art gallery is an integral tool in the educational process at the Pennsylvania Academy. It serves primarily as a showcase for student work and is thus critical to the students' preparation as artists. Each year the gallery also shows the work of Academy faculty and, on occasion, alumni and others whose work complements the curriculum.

During the past two years, the most significant outside exhibition hosted by the School Gallery was *From Ashes to the Rainbow*, an exhibition of works by Alice Lok Cahana. A prisoner at Auschwitz during World War II, Cahana uses her art to communicate to the pub-

lic her memories of the Holocaust and its aftermath. These works, which traveled through the United States under the auspices of the ARCO Foundation, were dedicated to the Swedish diplomat Raoul Wallenberg, a Christian who saved thousands of Jews, including Cahana's father, from Nazi death camps. This display of intense paintings and mixed-media pieces opened at the Pennsylvania Academy on November 29, 1988. Alice Cahana was present at the opening and gave a gallery talk for students the next day.

Other shows of note during 1988 and 1989 included a retrospective of oil paintings by Quita Brodhead, who attended the Pennsylvania Academy during the twenties and received much of her inspiration from the teachers Arthur B. Carles, Jr., and Henry McCarter.

Also presented were works by the recent alumni James Conboy, Annette De Ferrari, and Joanne Grodin, and a solo exhibition of pastels by the faculty member Edith Neff. A show of paintings, prints, sculpture, mixed media, and whimsy collected by faculty completed the exhibition roster.

Exhibition opportunities for students also exist outside of the Pennsylvania Academy, and the School continually strives to develop them. Two major examples are ongoing shows at the corporate headquarters of Lanard and Axilbund, Inc., and participation in the Rittenhouse Designers' Showcase, sponsored by the Women's Committee of the Pennsylvania Academy in the fall of 1988.

First Annual School Dinner

The tremendous support that the School enjoys from its public was apparent once again at the close of 1989, when the first Annual School Dinner raised more than \$100,000. Sponsored by the Campbell Soup Fund, this festive affair included a mime, a calliope, jugglers, strolling musicians, works of art by the faculty, and lavish table settings.

In a highlight of the evening, the first Dean's Award for Distinguished Service to the School of the Pennsylvania Academy of the Fine Arts was presented to Daniel D. Miller. He was honored for unflinching dedication to his students and peers during twenty-five years as a faculty member. A prolific painter, printmaker, and constructionist, Dan Miller has served as acting dean of the School, chairman of the painting department (his present position), dean of faculty, and chairman of innumerable



New school gallery, 1988 faculty exhibition

committees. The School looks forward to continuing this inspired and fruitful association.

Also honored was the preliminary-year student Geoffrey Johnson. He received the Campbell Soup Fund Scholarship, which will cover full tuition for his intermediate year.

Graduate Program

In the long run, the initiative begun during these two years to establish the Pennsylvania Academy as a degree-granting institution may be the most significant. Since its founding, the School has been proudly nondegree-granting. In the twentieth century, however, credentials have become increasingly important. In accord with the Academy's mission to occupy a contemporary position in the art world and the School's mandate to focus solely on the fine arts, it seems appropriate to offer a graduate degree as a service to those individuals who wish to earn one.

This program will begin in the fall of 1991. Applications are being accepted now, and a search for faculty has begun. The graduate program will reflect the same standards and principles currently espoused by the certificate program and will similarly focus on the studio activities of drawing, painting, sculpture, and printmaking through a system of independent study, seminars, and criticism.

A Word of Thanks

When one reflects on two years' achievements, the realization of how many people are responsible for the School's success is staggering. There is no way to thank adequately everyone who has contributed to our growth and welfare. Nevertheless, the staff, faculty, and students join me in expressing deep appreciation to the Board of Trustees, particularly Harold A. Sorgenti, chairman; to the Committee for the School and John B. Bartlett, its chairman; and to the Women's Committee and Barbara C. Kligerman, its president. Without them, many of the accomplishments listed in this report would not have occurred.

Frederick S. Osborne
Dean and Director of the School



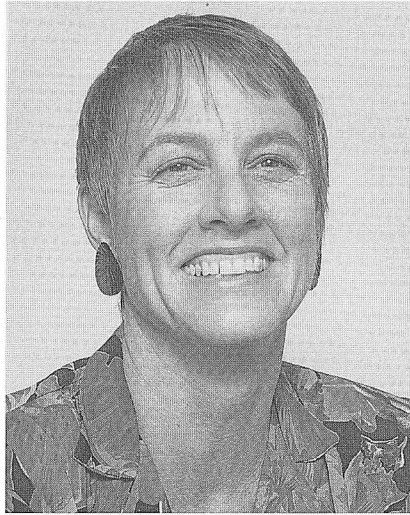
Tom's River Yacht Club by John Frederick Peto, 1904

THE MUSEUM

This annual report, because it marks the end of one decade and the beginning of another, provides an opportunity to reflect upon past accomplishments and look to future goals. Throughout the 1980s, our focus was on the permanent collection. We researched and reevaluated over 1,700 paintings, 300 sculptures, and 12,000 works on paper to prepare for the computerization of our records and for forthcoming publications. In that process, we also assessed the condition of each object to establish priorities for the conservation of the collection as a whole.

Collections

By 1985 the conservation of the sculpture collection had been completed under the direction of Virginia Norton Naudé. Then we turned our attention to the paintings. We upgraded the paintings conservation laboratory with state-of-the-art equipment, thanks to the Pew Charitable Trusts. The new apparatus includes an optical microscope, an infrared Vidicon camera, renovation of the spray booth and ductwork, and a humidification/suction table. As a result, during the last two years, the laboratory, supervised by Mark Bockrath, has become a respected training center. Interns come from the University of Delaware/Winterthur Museum and Buffalo College art conservation programs, two of the preeminent such programs in this country. Over 900 works have been examined. We also equipped a special area of the laboratory to repair frames and provided training for the staff so that, when a painting is conserved, its frame can be treated at the same time. Serious conditions and aesthetic problems of scale or incongruity of style are prioritized and eventually referred to appropriate

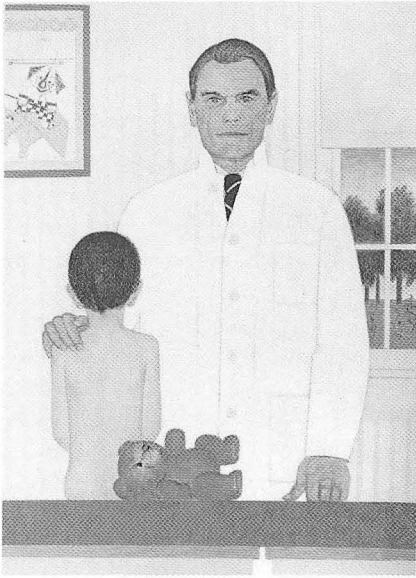


Linda Bantel

outside consultants. Art on paper was similarly examined, catalogued, and assessed for conservation. As in the past, objects with severe problems were sent to Philadelphia's Conservation Center for Art and Historic Artifacts. Many works, however, required only minor treatment that could be done in-house. For this purpose, we created a new program in which the Conservation Center trains a Pennsylvania Academy technician and oversees the remedial treatments made at the Academy. The training program was funded initially by the National Endowment for the Arts, and the new space was equipped through funds provided by the William Penn Foundation. As a result of this training, the Pennsylvania Academy has a paper specialist on staff, Helen Mangelsdorf, who can monitor the collection more efficiently, check objects being lent to temporary exhibitions, and analyze the condition of proposed acquisitions prior to purchase.

The curators continued to research and write on every aspect of the collection: Susan Danly on painting, Susan James-Gadzinski on sculpture, and Jeanette Toohey on graphics. In 1989 an illustrated checklist of the paintings collection, compiled by Nancy Fresella-Lee, was edited and produced by Jacolyn Mott. It was the first such catalogue ever published by the Pennsylvania Academy. We are enormously grateful to the Pennsylvania Historical and Museum Commission, the Henry Luce Foundation, and the Andrew W. Mellon Foundation for their support of this important project.

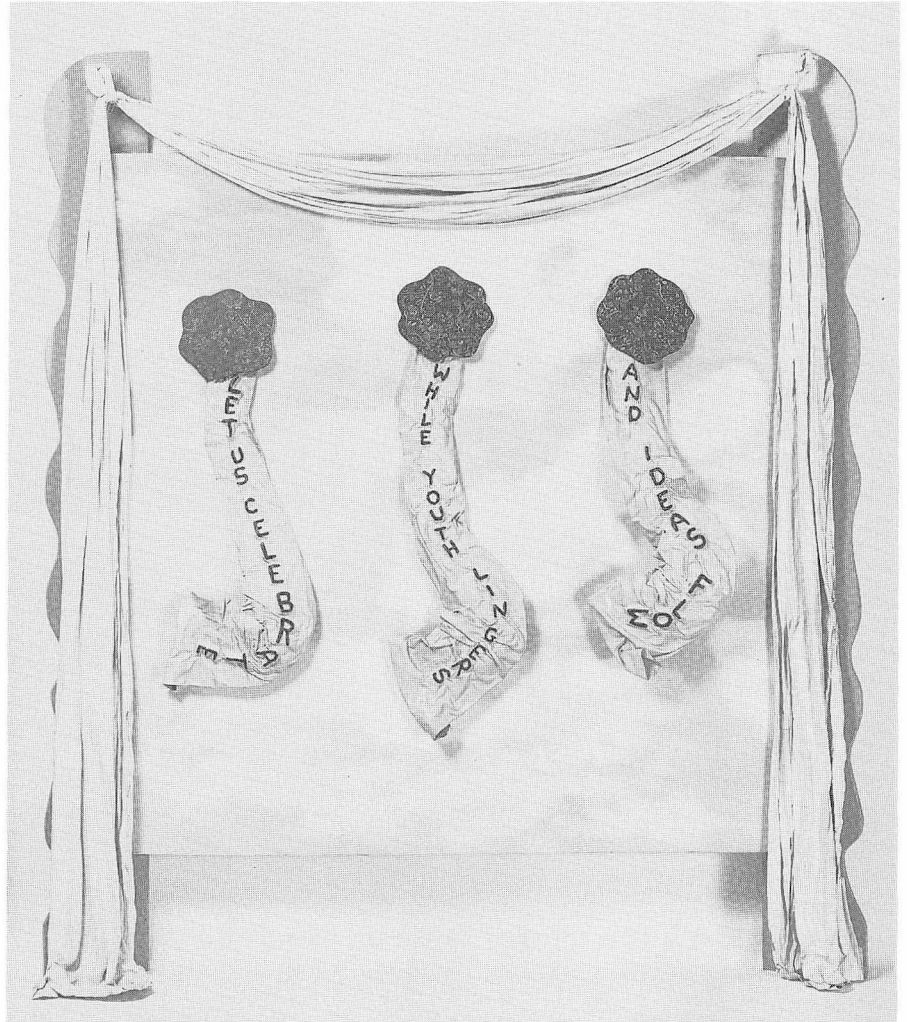
The Pennsylvania Academy's renowned archives formed another hub of activity. The archivist, Cheryl Leibold, worked with Sound View Press of Madison, Connecticut, which published a three-volume index to the annual exhibitions held at the Academy from 1807 through 1968. Another publication, *A Guide to the Manuscripts in Charles Bregler's Thomas Eakins Collection*, was written by the Eakins expert and former Academy curator Kathleen Foster and Ms. Leibold. It was published by the University of Pennsylvania Press and supported by a grant from the Henry Luce Foundation. To accompany this major contribution to Eakins scholarship, a microfiche edition of the manuscripts in the collection was also produced. In addition, Ms. Leibold oversaw the accessioning, cataloging, and conservation of over 1,400 photographs from the Bregler collection. This last project was partially funded by the John J. Medveckis Foundation.



Dr. Howard Steel by Will Barnett, 1987

Acquisitions

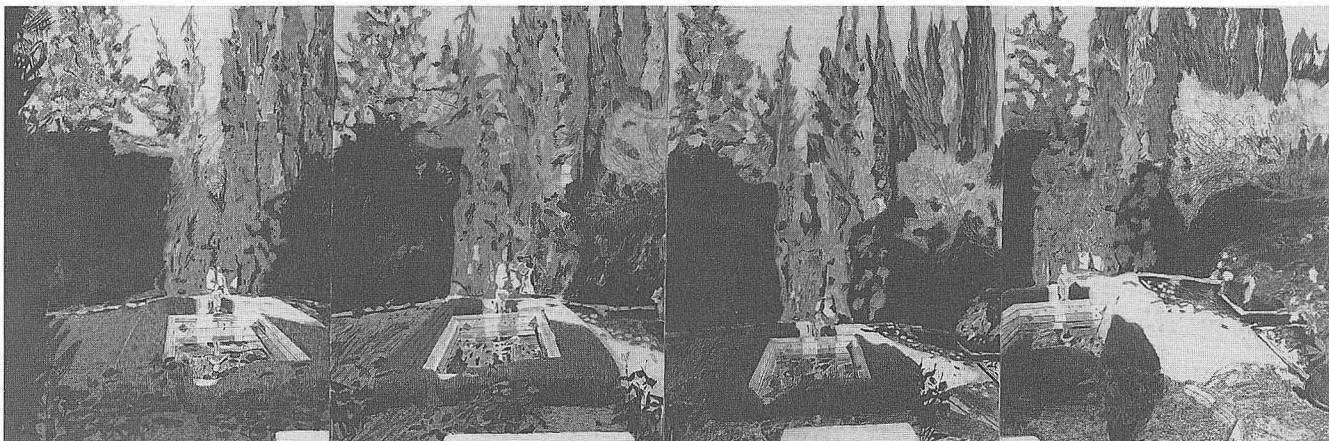
The collecting philosophy articulated by the Pennsylvania Academy in 1985 — to acquire American art exclusively — provided the framework for all acquisitions. In 1988 and 1989, we acquired fifty-three objects. Many were by Philadelphia artists, whose works form one of the great strengths of the Academy's collection. Thirty-one of these acquisitions were gifts. A portrait of Dr. Howard Steel painted by Will Barnett was an important gift and added breadth to our representation of the work of this artist, who taught at the Pennsylvania Academy from 1967 to 1988. We received a wonderful group of prints from the Brandywine Workshop of Philadelphia. From the annual Academy Fellowship exhibition, we purchased an encaustic painting by Mark McCullen and from Morris Gallery exhibitions, works by Maurie Kerrigan, Martha Zelt, and Barbara Schwartz. We also added works by Betye Saar and Lowry Burgess, both of whom had created site-specific installations in the galleries. Two major twentieth-century paintings were bought dur-



Let Us Celebrate While Youth Lingers and Ideas Flow by Ree Morton, 1975

ing this period. *Let Us Celebrate While Youth Lingers and Ideas Flow* is one of Ree Morton's most important works. Shortly after our purchase, it was included in the exhibition *Making Their Mark: Women Artists Move into the Mainstream, 1970–85*. Morton, who received her master of fine arts degree from the Tyler School of Art in 1970, forged a new synthesis between painting and sculpture and made an early and significant contribution to the pattern-and-decoration movement of the mid-seventies. Thanks to a grant from the National Endowment for the

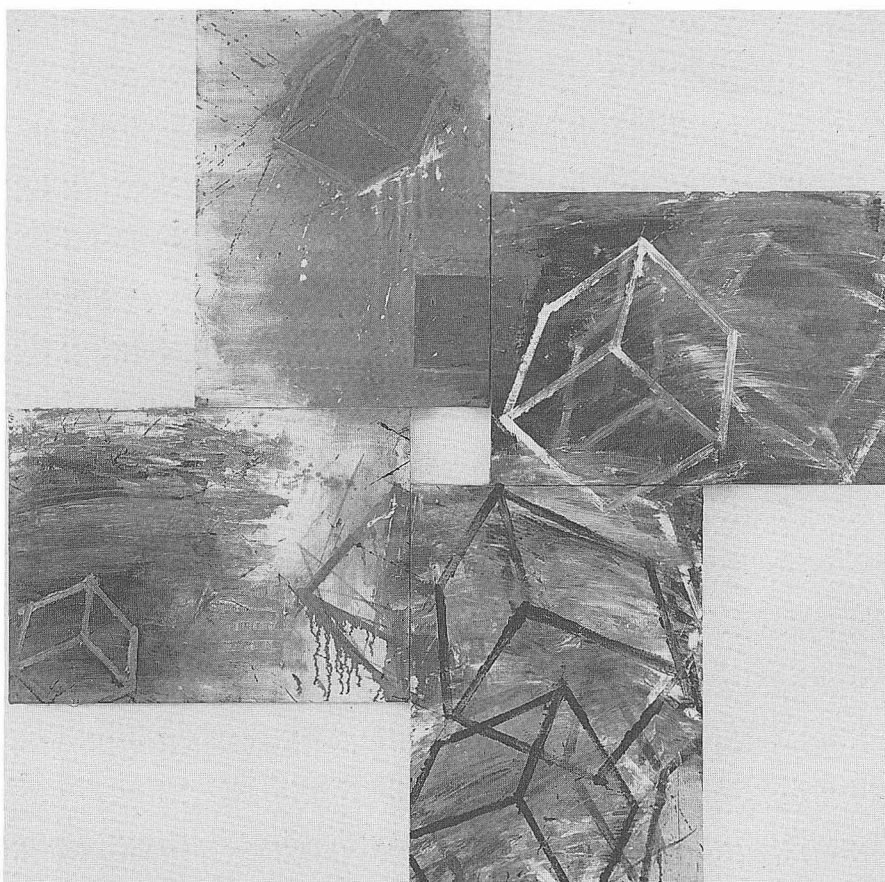
Arts and matching funds from Mr. and Mrs. Charles E. Mather III, we were able to acquire a work on four canvases entitled *Second Small Quartet* by Mel Bochner. This is an excellent example of his robust style of the late 1980s, which creates tension between geometric shapes and abstract fields of expressive brushwork. In our continuing effort to expand the number of works in the collection by important American artists in mid-career, we were also fortunate to acquire a major print by Jennifer Bartlett, another participant in our *Making Their Mark* exhibition.



Shadow by Jennifer Bartlett, 1984

Entitled *Shadow*, the 1984 work on four sheets of paper is one of several versions done over many years of the view from a window overlooking the pool behind a villa in France. The print was bought partly through a contribution by the Collectors' Circle, a group of Academy members whose dues provide the funds to purchase a work of art every two years for the Museum's collection. This singular category of membership was founded by Vivian Potamkin. As the chairman, she continues to provide vibrant leadership.

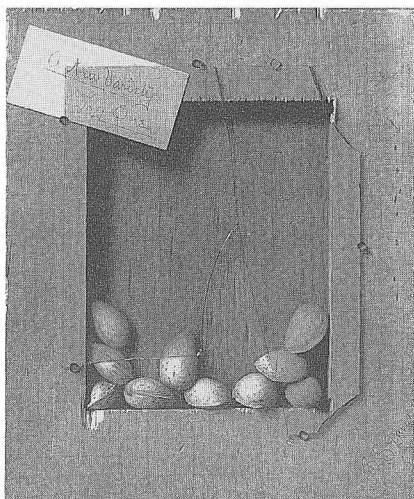
Two purchases were directed toward filling gaps in our late nineteenth and early twentieth century still-life collection. The major purchase was John Frederick Peto's 1904 oil entitled *Tom's River Yacht Club*. Peto was one of the foremost figures working in the trompe l'oeil tradition during this period. He spent his early years in Philadelphia, where he studied briefly at the Pennsylvania Academy. This painting, commissioned by the Philadelphian J. H. Stoutenburgh to commemorate his twenty years as commodore of the Tom's River Yacht Club, contains many references to Stoutenburgh, including his initials, his photograph, his



Second Small Quartet by Mel Bochner, 1988



Les Derniers Jours d'Enfance by Cecilia Beaux, 1883–85



A New Variety, Try One by DeScott Evans, 1887–90

club membership card, and an envelope addressed to him. The frame is said to have been made by the acclaimed arts and crafts furniture designer Gustav Stickley. While we have two earlier paintings by Peto in the collection, this is the first that represents the artist in this flat abstracted style. Purchased at the same time was *A New Variety, Try One*, a whimsical depiction of almonds by DeScott Evans.

Because of the change, beginning in 1986, in the tax laws regarding gifts of appreciated property, donations of art to museums across the country have declined dramatically. Our museum is no exception. Thus, when we do receive a gift of major significance, it is especially gratifying. Such a gift occurred in 1989. An early painting by Cecilia

Beaux entitled *Les Derniers Jours d'Enfance*, 1883–85, was donated anonymously. This portrait of Mrs. Henry S. Drinker and her son Henry S. Drinker, Jr., won the Mary Smith Prize for the best painting by a woman artist at the Pennsylvania Academy's annual exhibition in 1885. It was also shown at the Paris Salon of 1887, a rare honor for an American woman. The gifts of this painting and the artist's palette, together with the fortunate purchase of a rare and important pastel, strengthen the Academy's position as a major repository of the work of Cecilia Beaux.

Exhibitions

We continued to strike a balance between historical and twentieth-century artists and between one-person and thematic shows. The exhibition *American Frontier Life: Early Western Paintings and Prints* focused on a unique moment in pre-Civil War America and offered wonderful programs for families, thanks to the generosity of the Stockton Rush Bartol Foundation and the Pennsylvania Humanities Council. The highlight of the summer of 1988 was the unique collaborative installation *Matter of Time*. Twelve Philadelphia artists filled the main galleries with a multimedia extravaganza to celebrate the tenth anniversary of the Pennsylvania Academy's Morris Gallery. This exhibition was the first of three at local museums in a program called Philadelphia Art Now, underwritten by the William Penn Foundation to provide greater visibility for Philadelphia artists. The Morris Gallery's anniversary was also celebrated by the publication of a book entitled *Searching Out the Best* that featured, in full color, recent works by eighty-six of the local artists who had been invited

to show in the gallery during the past ten years. The book presented comments by each of the artists and essays about the Morris Gallery and the history of collecting at the Pennsylvania Academy. The publication was made possible by the Marian Locks Foundation, the William Penn Foundation, and Catherine Morris Wright. The Morris Gallery, under the direction of Judith Stein, continued its dynamic schedule of six annual shows featuring artists from our region. Furthermore, in the Pennsylvania Academy's main galleries, two contemporary artists who work in New York were each given a show: a fifteen-year retrospective of the relief abstractions of Judith Rothschild in 1988 and a ten-year retrospective of the sculpture, prints, and drawings of Mary Frank in 1989. These two exhibitions and the Morris Gallery program reflect the Pennsylvania Academy's historical commitment to living American artists.

There were important institutional collaborations as well — with the Newport Harbor Art Museum in California in 1988 for the exhibition *Figurative Fifties: New York Figurative Expressionism* and with the National Gallery of Art in Washington, D.C., in 1989 for the exhibition *Raphaelle Peale Still Lifes*. Both projects extended the Pennsylvania Academy's reputation outside our immediate area by virtue of shared publicity and nationally distributed catalogues. Such collaborations are rewarding in many ways. They forge new relationships; and, by sharing curatorial expertise and institutional resources, they enhance the contributions that each participant can make.



Judith Rothschild (left) at opening of her 1988 retrospective exhibition with trustee Harvey S. Shipley Miller and docent Susan Behrend



Artists George McNeil and Jay Milder with Academy curator Judith E. Stein at opening of *The Figurative Fifties* exhibition, 1988



Vivian and Meyer P. Potamkin at the opening of the 1989 exhibition of their collection of American art, with Linda Bantel

In the summer of 1989, the Pennsylvania Academy was particularly fortunate to have the opportunity to exhibit one of the premier private collections of American art in the United States. This Philadelphia collection, assembled by Vivian and Meyer P. Potamkin, attracted more than 20,000 visitors, the highest summer attendance in four years. It was followed in the fall by *Making Their Mark: Women Artists Move into the Mainstream, 1970–85*. The show, organized by guest curators Randy Rosen and Catherine C. Brawer, was a tribute to the unusually high number of women artists who came to professional maturity and prominence during the seventies and early eighties. A traveling exhibition, it was seen on the East Coast only at the Pennsylvania Academy.



Children discovering new ways to look at art during a special gallery program

As *Making Their Mark* was opening in Philadelphia, *Paris 1889: American Artists at the Universal Exposition*, another exhibition organized by the Pennsylvania Academy, opened at the Chrysler Museum in Norfolk, Virginia. It was the Academy's contribution to the bicentennial of the French Revolution. The guest curator, Annette Blaugrund, located many of the American works that had been displayed in Paris at the 1889 World's Fair, which celebrated the centennial of the Revolution. The largest showing of contemporary art held in Europe up to that time, the exhibition proved significant for the Americans, who developed an appreciative international audience. In 1990, the show will travel to the Pennsylvania Academy, the Memphis Brooks Museum of Art, and the New-York Historical Society. Harry N. Abrams published the catalogue for the Academy.

A second outside exhibition was mounted by the Pennsylvania Academy in 1989. Susan Danly organized a small show entitled *Portraits Plain and Fancy: American Portraiture, 1760–1840* for the Philadelphia Antiques Show. It focused on paintings that are rarely on view in the Academy's galleries because of lack of space. The exhibition presented us with a welcome opportunity to collaborate with another venerable Philadelphia institution, the Hospital of the University of Pennsylvania, which sponsors this annual antiques show. It also afforded the occasion to research some of the fine examples of American folk portraits in our collection and, through the exhibition and the published catalogue, share the findings with a wide public.

Education

In the past two years, attendance increased from 42,989 to 62,794 visitors. As the audience grows, we are intensifying our efforts to develop exciting projects and to make the educational content of the Museum more accessible. In August 1988, we hired Inez Wolins as curator of education. She has ten years of experience in teaching about art in museum and classroom settings. Under her direction, several new events for adults were introduced: a monthly lunchtime lecture series for the downtown business community; feature and documentary films related to the exhibition program; and an active roster of credit and noncredit continuing education classes in the history of art, taught by outside consultants and the curatorial staff. Family activities included performances, workshops



The dynamic storyteller Linda Goss captivating children and adults alike at a program for the 1989 exhibition of Mary Frank's sculpture, prints, and drawings

fostering parent-child communication, and an expanded vacation art camp. Over twenty-five percent of our visitors in 1989 participated in one of these special programs.

Area teachers brought 124 groups to the Museum. Thanks to the support of the Dolfinger-McMahon Foundation, we created slide packets and lesson ideas to help teachers prepare their students for the visit. More than 3,000 students were able to come to the Pennsylvania Academy from public schools in Philadelphia and southern New Jersey because of transportation grants from the Philadelphia Foundation and the Campbell Soup Fund.

Our volunteer docents conducted 629 tours for 11,238 visitors. Their educational skills were enhanced by weekly lectures, discussions, and tour-strategy workshops. Committees of docents completed a new handbook of Museum policies and practices, offered expanded training sessions, and organized study trips to keep abreast of art exhibitions in the area. Volunteers and interns continued to augment the work of the professional staff and provided invaluable assistance to the education department.

To try to make more people aware of all the Pennsylvania Academy has to offer, we increased from 7,000 to 35,500 the number of nonmembers to whom we send brochures announcing programs. During the coming year, we will automate these lists to strengthen communication with our public.

Funding

As can be seen throughout this report, the financial support of private foundations, corporations, and individuals was instrumental in enabling us to present expanded, quality programs. Support of the exhibition schedule was augmented by the Pew Charitable Trusts. Federal and state granting agencies also supported exhibitions, conservation, and educational projects. General operations were supported by the City of Philadelphia, the Pennsylvania Council on the Arts, and, in 1989, the Institute of Museum Services, a federal agency. In an era of escalating costs, all these sources were critical not only in maintaining the quality of our programs but also in expanding our service to the community.

Also in 1989, the Museum was honored to be awarded a Challenge II grant of \$600,000 by the National Endowment for the Arts. It is the largest such grant that the Museum has ever received. Only two other visual arts institutions in the country were given higher awards. This grant and the funds that must be raised to match it will increase the Pennsylvania Academy's endowment and help in a renovation designed by Tony Atkin and Associates that will create larger and more efficient spaces for Museum staff, art storage, and the conservation of works on paper. The plans also include redesigning the front interior of our National Historic Landmark building to provide enhanced public areas, a much-needed eating facility, a more commodious museum shop; and a lobby area with more seating, clearer signs, and easy access to information about the building,

upcoming exhibitions, and public and educational programs.

Looking Ahead

As a result of the comprehensive curatorial and conservation work done on the collections during the 1980s, the Museum — with its highly trained professional staff — is well prepared to interpret American art for a diverse and expanding audience. As we go forward into the 1990s, our most exciting challenge will be the planning of a new wing that will enable us at last to display on a permanent basis the riches of the Pennsylvania Academy's renowned collection, representing 250 years of American art.

Neither the accomplishments nor the goals set forth in this report would be possible without dedicated staff and volunteers; a dynamic Board of Trustees, particularly the chairman, Harold A. Sorgenti, and the Committee for the Museum and its chairman, Edna S. Tuttleman, and vice chairman, Charles E. Mather III; and generous supporters in government, charitable organizations, and the community. I am deeply grateful to them all.

Linda Bantel
Director of the Museum

Acquisitions

1988

GIFTS

Will Barnet

Dr. Howard Steel, 1987
Oil on canvas
Gift of Howard H. Steel,
M.D., and Elizabeth Clack
Steel, 1988.22

Cecilia Beaux

Artist's Palette
Wood
Gift of Cecilia D. Saltonstall,
1988.17.1

William Birch

After a Battle, 1817
Enamel on copper
Arch Street Ferry, 1801
Watercolor on paper
*Springland: The Artist's Resi-
dence*, after 1798
Enamel on copper
Bequest of Constance A.
Jones, 1988.16.1-3

Arthur B. Carles, Jr.

Reclining Female Nude, after
1915
Etching on paper
Gift of Stephen J.
Casamassima, 1988.26

H. Francis Criss

Colonel Samuel R. Rosenbaum,
1933
Oil on canvas
Gift of D. Hugh Rosenbaum,
1988.18

Daniel Garber

Walter H. Gardner, 1922-23
Charcoal on paper
Gift of Walter H. Gardner,
1988.1

Max Gimblett

Three untitled paintings
Acrylic, polymer, and metal-
lic pigments over pencil on
paper, 1987
Inks on handmade paper,
1985 (two works)
Gift of Janet Anderson and
Roger Abrahams, 1988.2.1-3

James McBey

Charles Copeland, 1930
Etching on paper
Gift of Mrs. Lamot duPont
Copeland, 1988.11

Robert Morris

Untitled, 1987
Photo-silkscreen on paper
Gift of Dr. Claire Fagin,
1988.20

Harry Nadler

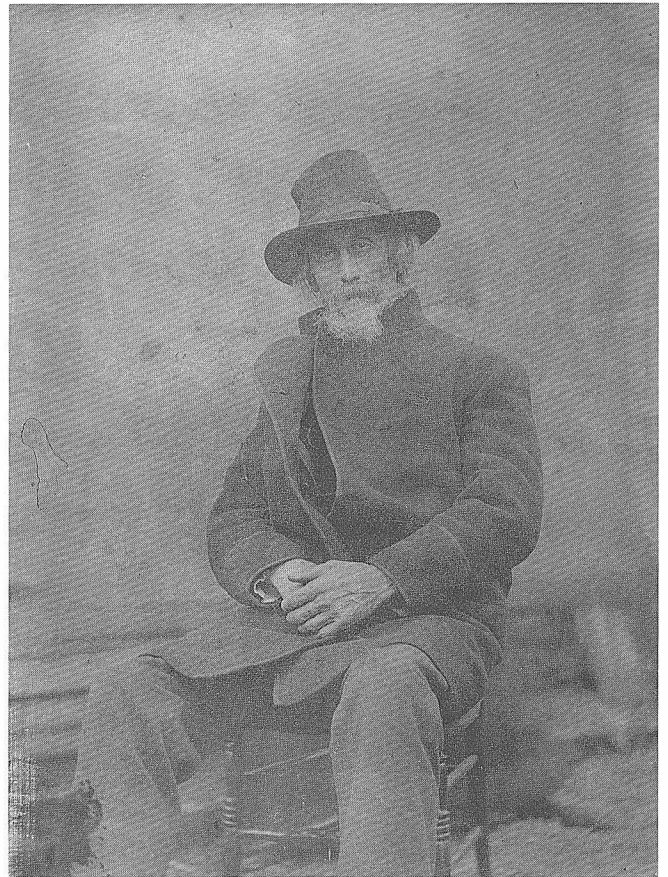
Untitled, 1987
Watercolor on paper
Gift of the artist, 1988.23

Barbara Schwartz

Ariel, 1984
Bronze with patina and oil
paint
Gift of Aladar Marberger and
Lawrence diCarlo, 1988.24

Andy Warhol

Merce Cunningham I, 1974
Screenprint on Japanese gift-
wrapping paper
Gift of N. Richard Miller,
1988.4



Photograph of William H. Macdowell by Thomas Eakins, ca. 1884

Neil Welliver

Little Marsh, 1986
Sixteen-color woodcut on
Japanese tissue paper
Gift of the artist, 1988.12

Kate Wilson

*Carnegie Art Institute Medal of
Honor of the Third Class*, 1896,
awarded to Cecilia Beaux
Bronze
Gift of Cecilia D. Saltonstall,
1988.17.2

Catherine Morris Wright

String Quartet, 1936
Watercolor with chinese
white over pencil on paper
Gift of Ellen Saltonstall and
Robert Kushner, 1988.25

Alexander H. Wyant

*Landscape Sketch with River
and Cows*
Oil on paper mounted on
cardboard
Gift of Theodore T. Newbold
and Helen Cunningham,
1988.15

Martha Zelt

Three prints, *Dream #1*,
Dream #2, *Dream #3*, 1987
Monoprint, fabric, stitching,
Prisma color, and glitter on
paper
Gift of Mr. and Mrs. Meyer
P. Potamkin, 1988.3.1-3

PURCHASES

Edwin Austin Abbey

The Eve of Saint Agnes: "They Glide like Phantoms, into the Wide Hall," 1879
Ink wash and chinese white on paper
John S. Phillips Fund, 1988.9

Oscar Bluemner

Ascension, 1927
Watercolor and chinese white on paper
John S. Phillips Fund, 1988.5

Lowry Burgess

Montreal Cup, 1986
Mixed media on linen
Joseph E. Temple Fund, 1988.6

Thomas Eakins and others of his circle

Photographs, Prints, Casts, Drawings, and Manuscripts
Funds provided by Pennsylvania Academy Women's Committee, 1988.10.1 +

Paul Landacre

August Seventh, 1936
Wood engraving on Japanese paper
John S. Phillips Fund, 1988.8

Bertha Boynton Lum

Rain, 1908
Color woodcut on Japanese paper
John S. Phillips Fund, 1988.7

Ree Morton

Let Us Celebrate While Youth Lingers and Ideas Flow, 1975
Celastic and oil on canvas and wood
Academy Purchase Fund, 1988.13a-g

Claes Oldenburg

Oberlin Project: An Alternate Proposal for an Addition to the Allen Memorial Art Museum, 1979
Etching on paper
John S. Phillips Fund, 1988.14

Betye Saar

Slipping from Paradise, 1986
Mixed media on handmade paper with custom frame
Funds provided by Marion Stroud Swingle and the National Endowment for the Arts, 1988.21

For the Archives

GIFTS

Letters from Susan Macdowell Eakins and Elizabeth Macdowell Kenton to Julius Rauzin, 1925-45
Gift of Julius Rauzin

School publications and photographs of students, ca. 1930
Gift of Betty Geasland

Interview with Harry Rosin and Isabel Bishop, ca. 1952
Sixteen-millimeter film
Gift of the School of the Pennsylvania Academy of the Fine Arts

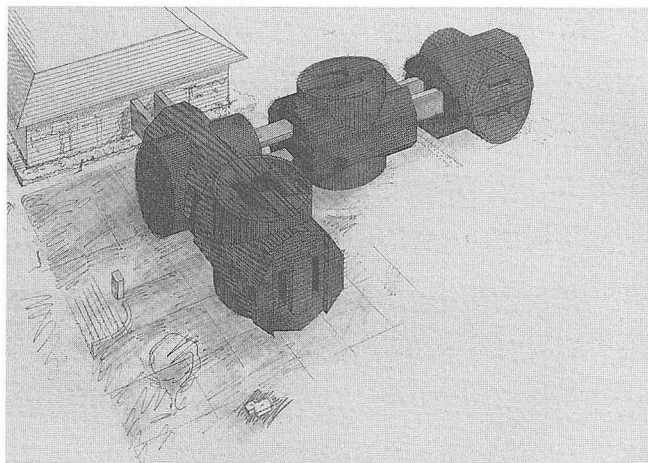
PURCHASES

Sixty-two photographs and a small group of manuscripts relating to Thomas Eakins, 1880-1900
Funds provided by the Women's Committee of the Pennsylvania Academy of the Fine Arts

Lease agreement on part of the Academy's Chestnut Street lot, 1809
Academy purchase



Slipping from Paradise by Betye Saar, 1986



Oberlin Project: An Alternate Proposal for an Addition to the Allen Memorial Art Museum by Claes Oldenburg, 1979

Acquisitions

1989

GIFTS

Benny Andrews

Amen Corner, 1985
Offset lithograph on paper
Gift of the Brandywine
Workshop, 1989.14.4

Cecilia Beaux

Les Derniers Jours d'Enfance,
1883–85
Oil on canvas
Anonymous partial gift,
1989.21

Gershon Benjamin

Milton Avery, undated
Oil on canvas
Gift of Gershon Benjamin
Foundation, 1989.20

Willie Birch

Promise Land, 1985
Offset lithograph on paper
Gift of the Brandywine
Workshop, 1989.14.1

Adolphe Borie

Thirty-six Drawings
Various media on paper
Gift of Peter Borie,
1989.12.1–36

Elizabeth Catlett

Malcolm X Speaks for Us,
1969
Color linocut on paper
Gift of the artist, 1989.11

Earl Tomlinson Donelson

My Mother (Mrs. Lavinia
Blackfan Donelson), ca. 1933
Oil on canvas
Bequest of the artist, 1989.22

James Dupree

Triangular Weez II, 1988–89
Offset lithograph and
serigraph on paper
Gift of the Brandywine
Workshop, 1989.14.3

Allan Edmunds

Dr. J., 1987
Offset lithograph and
serigraph on paper
Gift of the Brandywine
Workshop, 1989.14.5

Lucy Glick

Reflections of Venice, 1988
Watercolor, graphite, pastel,
oil pastel, and collage on
paper
Gift of the Fellowship of the
Pennsylvania Academy of the
Fine Arts, 1989.3

Keith Morrison

Dance in America: Folk Ritual,
1985
Offset lithograph on paper
Gift of the Brandywine
Workshop, 1989.14.2

Philip Pearlstein

Nude on a Hassock, undated
Color lithograph on paper
Gift of Jay Massey, 1989.13

Catherine Morris Wright

Three paintings, *Frank Adler*
[and Catherine Drinker
Bowen?], *Ernest Brown*,
Violinist, 1935
Gouache over graphite on
gray paper
Gift of Anna Templeton-
Cofill, W. Redwood Wright,
Ellicott Wright, and Harrison
M. Wright, 1989.19.3,2,1



Helen Biddle Griscom by Cecilia Beaux, 1893

PURCHASES

Jennifer Bartlett

Shadow, 1984
Etching and engraving (seven
plates) on paper
John S. Phillips Fund and
funds provided by the Collec-
tors' Circle, 1989.15

Cecilia Beaux

Helen Biddle Griscom, 1893
Pastel on gray paper
John S. Phillips Fund,
1989.16

Mel Bochner

Second Small Quartet, 1988
Oil on four canvases
Funds provided by the
National Endowment for the
Arts and Mr. and Mrs.
Charles E. Mather III,
1989.7a-d

Jim Dine

Pink Chinese Scissors,
1974–76
Hand-colored etching on
paper
John S. Phillips Fund, 1989.5

Arthur Wesley Dow

August Moon, after 1898
Five-color woodcut on heavy
Japanese paper
John S. Phillips Fund, 1989.6

DeScott Evans

A New Variety, Try One,
1887-90
Oil on canvas
Funds provided by the daugh-
ters of Mary W. F. Howe,
1989.2

Lucy Glick

*Skulls, Tears, and Chattering
Tongues*, 1987
Watercolor, pastel, and col-
lage on paper
John S. Phillips Fund, 1989.4

Perry Gunther

Tziquin, 1989
Acrylic and marble dust on
wood
Henry D. Gilpin Fund,
1989.18

Maurie Kerrigan

Slow Passage Suite, 1988
Oil on silk, and wood
John Lambert Fund and funds
provided by Mr. and Mrs.
Meyer P. Potamkin,
1989.10a-h

Mark McCullen

Fountain, 1988
Encaustic on canvas
Pennsylvania Academy Pur-
chase Prize from the 1988
Annual Fellowship Exhibi-
tion, 1989.8

John Frederick Peto

Tom's River Yacht Club, 1904
Oil on canvas
Purchased with funds from
the bequest of Henry C.
Gibson, 1989.1

Italo Scanga

Untitled (*Pax with Dog*),
1986
Oil on wood
John Lambert Fund and by
exchange with the artist,
1989.9

William T. Wiley

For M. W. and the Pure Desire,
1985
Watercolor, pen and ink, and
colored pencil on paper
John S. Phillips Fund,
1989.17

For the Archives

GIFTS

Album containing seventy-
two *carte de visite* photographs
of friends and family of
Thomas Eakins, 1860-90
Gift of Guido Castelli

Four photographs of student
groups, ca. 1918
Gift of Davis Meltzer

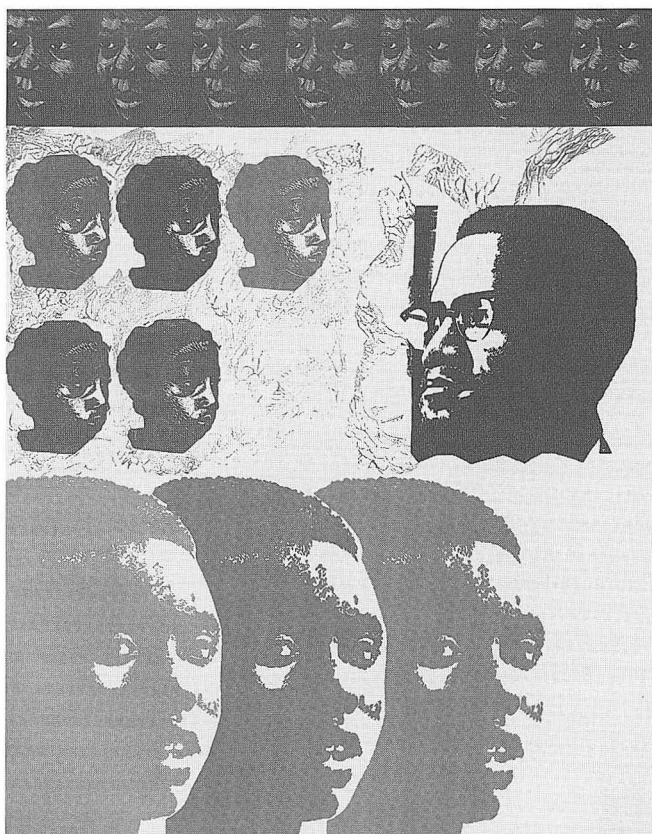
Commercial postcard
showing Pennsylvania
Academy of the Fine Arts,
early 1900s
Gift of Mrs. Alma Cohen

Invitation to artists' costume
ball, 1916
Gift of the University of New
Mexico Library

Ten American Painters
exhibition catalogue and
eight newspaper clippings
about the exhibition, 1908
Gift of Ira Spanierman
Gallery



Pink Chinese Scissors by Jim Dine, 1974-76



Malcolm X Speaks for Us by Elizabeth Catlett, 1969

Exhibitions

The Museum is supported by grants from the Pennsylvania Council on the Arts and the City of Philadelphia.

1988

American Frontier Life: Early Western Paintings and Prints

January 29 through April 22

For firsthand accounts of frontier life before the Civil War, we are indebted to artists like George Caleb Bingham, George Catlin, and Seth Eastman, who lived among the Indians, trappers, and settlers. Approximately sixty paintings and prints, portraying both the history and romance of the West, were featured in this exhibition. It was organized by the Buffalo Bill Historical Center in Cody, Wyoming, and the Amon Carter Museum in Fort Worth, Texas, with generous support from the Henry Luce Foundation, an anonymous donor, the Boulevard Mortgage Company, Mr. and Mrs. Meyer P. Potamkin, Mr. and Mrs. Stephen B. Klein, and the John Sloan Memorial Foundation. A 204-page catalogue was supported by a grant from the Luce Fund for Scholarship in American Art, a program of the Henry Luce Foundation.

Eighty-seventh Annual Student Exhibition

May 14 through June 12

More than 400 works in all media were exhibited by the eighty upperclassmen of the Pennsylvania Academy. Seventy prizes were awarded, including many prestigious scholarships and travel prizes. The Women's Committee held its annual student exhibition preview party, which offers patrons an early opportunity to view and purchase works. Contributions benefited the Student Scholarship Fund.

Judith Rothschild: Relief Paintings, 1972–1987

June 17 through September 18

Elegant and graceful abstractions filled the gallery with color. The paintings comprised Rothschild's experiments with textured collage built up on canvas. The catalogue that accompanied the exhibition was made possible by grants from the Arcadia Foundation and the Miller-Plummer Foundation.

Matter of Time

June 30 through September 25

To celebrate the tenth anniversary of the Morris Gallery, twelve local artists created installations based on a unifying

theme, the passage of time, which they explored through video art, constructions, paintings, sculpture, photography, and dance. The artists were Steven Beyer, Constance Coleman, Alan Powell, Cheryl Gelover, Thomas Murray, Mitchell Smith, Ralfka Gonzalez, Steve Kriekhaus, Eileen Neff, Peter Rose, and Donald and Edward Waisnis. The exhibition was supported by a grant from the William Penn Foundation, as part of its Philadelphia Art Now project.

Figurative Fifties: New York Figurative Expressionism

October 14 through December 31

This was the first comprehensive exhibition to explore figurative painting as an alternative to abstract expressionism. It comprised seventy-five works by thirteen artists, including Alex Katz, Willem de Kooning, Robert Goodnough, Jackson Pollock, Fairfield Porter, and Larry Rivers. The exhibition was organized by the Newport Harbor Art Museum in California in cooperation with the Pennsylvania Academy. It was funded by the Irvine Company of Newport Beach and the National Endowment for the Arts, a federal agency. In Philadelphia, the exhibition was supported by a generous grant from the CIGNA Foundation and the Pew Charitable Trusts. A full-color catalogue accompanied the show.

1989

Natural Histories: Mary Frank's Sculpture, Prints, and Drawings

January 27 through April 16

Best known for clay sculpture, Mary Frank has been increasingly recognized for innovative monoprints, drawings, bronze and plaster sculpture, paintings on metal plates, and collages. The human, animal, and plant forms in this exhibition were endowed with mythical and metaphorical qualities. The show was organized by the DeCordova and Dana Museum and Park in Lincoln, Massachusetts, with funding from the Massachusetts Council on the Arts and Humanities.

Raphaelle Peale Still Lifes

February 17 through April 16

America's first great still-life painter, Raphaelle Peale, was represented by thirty-two works in an exhibition organized by the National Gallery of Art and the Pennsylvania Academy of the Fine Arts. The show was accompanied by a lavishly illustrated, colorful catalogue. It was supported by a major grant from the Pew Charitable Trusts and, in Philadelphia, partially supported by a grant from Price Waterhouse.

Eighty-eighth Annual Student Exhibition

May 11 through June 4

Approximately 400 works, selected and hung by the students themselves, filled the main galleries. The students, who had completed the rigorous fine-arts program, competed for more than \$50,000 in prizes.

American Art from the Collection of Vivian and Meyer P. Potamkin

June 10 through October 1

This exhibition from one of the finest collections of American art in the country included nineteenth-century paintings by William Michael Harnett and John LaFarge; urban scenes by John Sloan, George Luks, Robert Henri, and Maurice Prendergast; impressionist landscapes by Childe Hassam and John Twachtman; and early modernist work by Marsden Hartley, Alfred Maurer, and Arthur Dove. The exhibition was made possible by a generous grant from the VIPA Foundation and the Boulevard Mortgage Company.

Making Their Mark: Women Artists Move into the Mainstream, 1970–85

October 20 through December 31

The first overview of the period, this exhibition explored the breadth and diversity of the contributions women have made. There were 150 paintings, sculptures, and photographs, as well as thirty-two works by video and performance artists. The exhibition and its national tour were made possible by Maidenform, Inc., with additional local funding by the Philadelphia National Bank and the Pew Charitable Trusts.

Morris Gallery

The Morris Gallery is supported in part by a grant from the National Endowment for the Arts, a federal agency.

1988

Hubert Taylor: New Work

January 14 through February 28

His expressionistic canvases, framed in elaborate wood constructions, ranged from pure abstractions to figurative works. The artist is a practicing architect, who served as senior designer of the Criminal Justice Center in Philadelphia.

Barbara Schwartz: Dispersions

March 10 through April 24

Departing from her usual medium, bronze, Schwartz designed an installation of paper stretched over shaped wire mesh and colored with dry pigments and watercolors.

Robinson Fredenthal: Big Plus

May 5 through June 15

Big Plus was a twelve-foot-tall cardboard sculpture designed specifically for the Morris Gallery. A smaller steel sculpture entitled *Step* and twelve small bronze models accompanied it. All were explorations of interlocking tetrahedrons and octahedrons in different media and scale.

Eugene Baguskas: Idyllic Places

June 30 through August 28

Gentle irony and a wry sense of humor characterized these woodland fantasies in which realistically painted waterfalls, cows, moose, and birds were set in unlikely combinations.

Robert Bingham: Goodbye Lord, By and By

September 8 through October 16

Commenting on materialism and modern values, the artist created a game-show setting in which large slides of food and luxury items could be lit up by pedaling a stationary bicycle. He designed brick-patterned fabric for the installation and had it printed at the Fabric Workshop.

Joe Stefanelli, Paintings: The Fifties to the Present

October 27, 1988, through January 1, 1989

This exhibition began with works that showed the influence of the abstract expressionists whom the artist, a native Philadelphian, met while living in New York during the late 1940s and 1950s. It then followed the evolution of his style through nearly four decades.

1989

Ken Hassell/Stuart Rome: Recent Photographs

January 12 through February 26

Ken Hassell presented vivid images in black and white that emphasized the dignity of the craftsman in rapidly fading industries. Stuart Rome's color photographs examined the potential of spiritualism and magic to expand everyday life in places as diverse as Haiti, the Deep South, and West Philadelphia.

Michael Harnett: New Paintings

March 10 through April 23

Vertical paintings on wood gave floor-to-ceiling views of highly detailed interiors and exteriors. These keyhole glimpses combined vivid, realistic elements with the mystery of mythical landscapes.

Maurie Kerrigan: when Dervish eyes are miling . . .

WALKIN' Part II — Rhythms of Life

May 5 through June 18

Part of a trilogy, *Rhythms of Life*, this installation included walking sticks, suites of pastel drawings, frescoes, and a "sound mural" audiotape. The show resonated with the fundamental human rhythm of walking.

Frank Hyder: *Pleurants*

June 30 through August 27

His heads of pensive monks — monumental in size, with aggressive rough and painted surfaces — had a powerful physical presence. Yet their intensity also conveyed the solemn, spiritual mood of their namesakes, carved mourners in medieval tomb sculptures.

Elizabeth T. Scott/Joyce J. Scott: Family Traditions

September 8 through November 5

The first Morris Gallery exhibition of works by non-Philadelphia artists, this show featured quilts by the Baltimore artist Elizabeth Scott and textiles, beaded jewelry, and sculpture by her daughter, Joyce. Trained in quilting by her sharecropper father, Elizabeth now incorporates beads, rocks, buttons, and sequins into colorful quilts and pillows. Joyce, a graduate of the Maryland Institute College of Art, has built on the lessons learned from her mother and creates wearable sculptures dealing with political and social themes.

Institutions and Organizations Receiving Loans of Artwork

- Akron Art Museum
Allentown Art Museum, Pa.
American Embassies in Bern, Bonn, and London
Amon Carter Museum, Fort Worth
Art Institute of Chicago
Babcock Galleries, New York
Baltimore Museum of Art
Baruch College Gallery, New York
Bennington College, Vt.
Bergen Museum of Art and Sciences, Paramus, N.J.
Berry-Hill Galleries, New York
Birmingham Museum of Art
Brandywine River Museum, Chadds Ford
Brooklyn Museum
Butler Institute of American Art, Youngstown
Cape Ann Historical Association, Gloucester
Carnegie Institute, Museum of Art, Pittsburgh
Cheekwood Fine Arts Center, Nashville
Chester County Historical Society, West Chester, Pa.
Chrysler Museum, Norfolk, Va.
Cincinnati Art Museum
Colonial Dames of America, Lemon Hill Mansion,
Philadelphia
Columbus Museum of Art, Ohio
Corcoran Gallery of Art, Washington
Cornell University, Herbert F. Johnson Museum of Art,
Ithaca, N.Y.
DeCordova and Dana Museum and Park, Lincoln, Mass.
Delaware Art Museum, Wilmington
Denver Art Museum
Detroit Institute of Arts
Ebenezer Maxwell Mansion, Philadelphia
Everson Museum of Art of Syracuse and Onondaga County,
Syracuse, N.Y.
Fort Worth Art Museum
Glencairn Museum, Academy of the New Church, Bryn
Athyn, Pa.
Governor's Residence, Harrisburg
Hampton University Museum, Va.
Heritage Center of Lancaster County, Lancaster, Pa.
Heritage Plantation of Sandwich, Mass.
High Museum of Art, Atlanta
Hirshhorn Museum and Sculpture Garden, Washington
Historical Society of Pennsylvania, Philadelphia
Historical Society of Princeton
Historical Society of York County, York, Pa.
Hudson River Museum of Westchester, Yonkers, N.Y.
IBM Gallery of Science and Art, New York
Independence National Historic Park, Bishop William
White House, Philadelphia
Jewish Museum, New York
Katonah Gallery, N.Y.
Keny and Johnson Gallery, Columbus, Ohio
Los Angeles County Museum of Art, Los Angeles
Meadows Museum, Dallas
Museum of Fine Arts, Houston
Musée national de la Coopération franco-américaine,
Blérancourt, France
Musée de Nouveau-Monde, La Rochelle, France
National Gallery of Art, Washington
National Museum of American History, Washington
National Museum of American Jewish History,
Philadelphia
National Museum of Women in the Arts, Washington
National Portrait Gallery, Washington
Nelson-Atkins Museum of Art, Kansas City
New Jersey State Museum, Trenton
New Orleans Museum of Art
Octagon, American Institute of Architects Foundation,
Washington
Philadelphia Antiques Show
Philadelphia Museum of Art
Philadelphia Society for the Preservation of Landmarks,
Powel House
Queens Museum, Flushing, N.Y.
Racquet Club, Philadelphia
Rittenhouse Club, Philadelphia
Roberson Center for the Arts and Sciences, Binghamton,
N.Y.
Rodin Museum, Philadelphia
San Diego Museum of Art
San Francisco Museum of Modern Art
Spanierman Gallery, New York
State in Schuylkill, Cornwells Heights, Pa.
Tampa Museum of Art, Fla.
Terry Dintenfass, Inc., New York
United States Department of State, diplomatic reception
rooms, Washington
University of Rochester, Memorial Art Gallery, N.Y.
Wadsworth Atheneum, Hartford
Walker Art Center, Minneapolis
Westmoreland Museum of Art, Greensburg, Pa.
Wharton Esherick Museum, Paoli, Pa.
White House, Washington
Whitney Museum of American Art, New York
William A. Farnsworth Library and Art Museum,
Rockland, Maine
William Penn Memorial Museum, Harrisburg
Woodmere Art Museum, Philadelphia

FINANCIAL STATEMENTS

Report of Independent Accountants Coopers & Lybrand

To the Board of Trustees of the Pennsylvania Academy of the Fine Arts:

We have audited the accompanying balance sheet of the Pennsylvania Academy of the Fine Arts as of December 31, 1989, and the related statement of activity and changes in fund balances (deficit) for the year then ended. We previously audited and reported upon the financial statements of the Pennsylvania Academy for the years ended December 31, 1988 and December 31, 1987, which condensed statements are presented for comparative purpose only. These financial statements are the responsibility of the Academy's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Pennsylvania Academy of the Fine Arts as of December 31, 1989, and the results of its operations and changes in its fund balances (deficit) for the year then ended in conformity with generally accepted accounting principles.

Coopers & Lybrand
2400 Eleven Penn Center
Philadelphia, Pennsylvania
July 20, 1990

PENNSYLVANIA ACADEMY OF THE FINE ARTS
BALANCE SHEET, as of December 31, 1989

ASSETS

| | Current Funds | | Third Century Fund | Endowment Fund | Plant Fund | Combined Totals 1989 | Combined Totals 1988 | Combined Totals 1987 |
|-----------------------------------|--------------------|--------------------|--------------------------|---------------------|---------------------|----------------------------|----------------------------|----------------------------|
| | Unrestricted | Restricted | | | | | | |
| Current assets: | | | | | | | | |
| Cash | \$ 250,515 | | \$ 3,499 | | | \$ 254,014 | \$ 9,324 | \$ 718,563 |
| Cash — Women's Committee ... | 80,679 | | | | | 80,679 | 80,679 | 165,524 |
| Grants receivable | | | | | | | 46,465 | 84,800 |
| Accounts receivable | 95,382 | | | | | 95,382 | 157,741 | 129,942 |
| Pledges receivable | 76,553 | \$ 129,000 | 1,281,666 | \$ 50,000 | | 1,537,219 | 410,338 | 638,326 |
| Notes receivable | | | | | | | | 250,000 |
| Accrued interest receivable | | 78,105 | | | | 78,105 | 116,372 | 109,350 |
| Inventories | 477,844 | | | | | 477,844 | 434,683 | 434,332 |
| Prepaid insurance and other | 59,847 | | | | | 59,847 | 93,897 | 71,592 |
| Property held for sale | | | | | | | 4,265,517 | |
| Interfund balances | 88,742 | 3,337,922 | 34,000 | 10,000 | | 3,470,664 | 1,949,604 | 1,131,913 |
| Total current assets | 1,129,562 | 3,545,027 | 1,319,165 | 60,000 | | 6,053,754 | 7,564,620 | 3,734,342 |
| Property — net | | | | | \$13,193,224 | 13,193,224 | 13,656,364 | 9,698,044 |
| Investments: | | | | | | | | |
| Endowment fund | | | | 7,403,017 | | 7,403,017 | 6,689,765 | 6,741,787 |
| Women's Committee | 20,150 | | | | | 20,150 | 20,150 | 20,150 |
| Restricted | | 402,400 | 796,605 | | | 1,199,005 | | 30,686 |
| Unrestricted | | | | | | | 8,601 | 52,427 |
| Pledges receivable | | 81,000 | 2,158,334 | 10,000 | | 2,249,334 | 192,000 | 320,575 |
| Interfund balances | | | | 6,914,047 | | 6,914,047 | 6,475,047 | 4,927,203 |
| Other | | | | | | | 3,200 | 3,200 |
| Total assets | <u>\$1,149,712</u> | <u>\$4,028,427</u> | <u>\$4,274,104</u> | <u>\$14,387,064</u> | <u>\$13,193,224</u> | <u>\$37,032,531</u> | <u>\$34,609,747</u> | <u>\$25,528,414</u> |

LIABILITIES AND FUND BALANCES
(DEFICIT)

| | Current Funds | | Third Century Fund | Endowment Fund | Plant Fund | Combined Totals 1989 | Combined Totals 1988 | Combined Totals 1987 |
|--|--------------------|--------------------|--------------------------|---------------------|---------------------|----------------------------|----------------------------|----------------------------|
| | Unrestricted | Restricted | | | | | | |
| Current liabilities: | | | | | | | | |
| Notes payable — current | \$ 268,994 | | | | \$ 180,000 | \$ 448,994 | \$ 6,280,075 | |
| Accounts payable | 133,286 | \$ 28,070 | \$ 8,750 | | | 170,106 | 787,227 | \$ 454,215 |
| Accrued interest payable | | | | | | | 78,566 | |
| Cash overdraft | | | | | | | 91,810 | 407,785 |
| Accrued expenses | 179,190 | 110,443 | 59,649 | | 33,011 | 382,293 | 73,603 | 38,347 |
| Funds for financial aid | | | | | | | 26,049 | 70,864 |
| Deferred revenue: | | | | | | | | |
| Contribution | | 91,000 | 831,666 | \$ 50,000 | | 972,666 | 75,000 | 75,000 |
| Tuition | 27,015 | | | | | 27,015 | 24,678 | 30,403 |
| Memberships | | | | | | | 25,548 | 49,784 |
| Interfund balances | 3,046,751 | 44,000 | 188,742 | 191,171 | | 3,470,664 | 1,949,604 | 1,131,913 |
| Total current liabilities | 3,655,236 | 273,513 | 1,088,807 | 241,171 | 213,011 | 5,471,738 | 9,412,160 | 2,258,311 |
| Estimated liability for retirement plan | 356,092 | | | | | 356,092 | 374,385 | 375,664 |
| Deferred contribution | | 91,000 | 2,158,334 | 10,000 | | 2,259,334 | 150,000 | 225,000 |
| Note payable | | | | | 2,340,000 | 2,340,000 | 2,409,218 | |
| Interfund balances | 563,930 | | | | 6,350,117 | 6,914,047 | 6,475,047 | 4,927,203 |
| Fund balances (deficit) | (3,425,546) | 3,663,914 | 1,026,963 | 14,135,893 | 4,290,096 | 19,691,320 | 15,788,937 | 17,742,236 |
| Total liabilities and fund balances | <u>\$1,149,712</u> | <u>\$4,028,427</u> | <u>\$4,274,104</u> | <u>\$14,387,064</u> | <u>\$13,193,224</u> | <u>\$37,032,531</u> | <u>\$34,609,747</u> | <u>\$25,528,414</u> |

The accompanying notes are an integral part of these financial statements.

STATEMENT OF ACTIVITY AND CHANGES IN FUND BALANCES (DEFICIT)
for the year ended December 31, 1989

ASSETS

| | Current Funds | | Third Century Fund | Endowment Fund | Plant Fund | Combined Totals 1989 | Combined Totals 1988 | Combined Totals 1987 |
|--|-----------------------------|---------------------------|---------------------------|----------------------------|---------------------------|----------------------------|----------------------------|----------------------------|
| | Unrestricted | Restricted | | | | | | |
| Support and revenue: | | | | | | | | |
| Tuition | \$ 1,368,305 | | | | | \$ 1,368,305 | \$ 1,105,586 | \$ 970,877 |
| School store sales | 111,033 | | | | | 111,033 | 94,841 | 92,506 |
| School cafeteria sales | | | | | | | 19,008 | |
| Museum admissions | 112,806 | | | | | 112,806 | 43,244 | 46,065 |
| Museum shop sales | 127,870 | | | | | 127,870 | 104,763 | 167,755 |
| Government appropriations | 37,500 | \$ 340,329 | | | | 377,829 | 316,096 | 292,349 |
| City of Philadelphia appropriations | 53,053 | | | | | 53,053 | 90,000 | 100,000 |
| Gifts and grants | 739,201 | 448,136 | \$1,284,000 | | | 2,471,337 | 1,991,338 | 1,349,796 |
| Proceeds from deaccessions | | 2,037,710 | | | | 2,037,710 | 33,613 | 838,184 |
| Memberships | 329,263 | | | | | 329,263 | 467,207 | 529,461 |
| Investment income | 162,058 | 1,029,564 | 7,605 | | | 1,199,227 | 1,031,622 | 865,611 |
| Special events, fees and other | 544,762 | | | | | 544,762 | 76,384 | 96,433 |
| Net realized investment gains | | | | \$ 1,153,601 | | 1,153,601 | 278,213 | 1,102,546 |
| Gain on sale of Peale House | | | | | \$1,900,122 | 1,900,122 | | |
| Total support and revenue .. | <u>3,585,851</u> | <u>3,855,739</u> | <u>1,291,605</u> | <u>1,153,601</u> | <u>1,900,122</u> | <u>11,786,918</u> | <u>5,632,907</u> | <u>6,470,591</u> |
| Program Expenses: | | | | | | | | |
| Capital campaign | | | 157,065 | | | 157,065 | | |
| School | 3,486,176 | | | | 232,592 | 3,718,768 | 3,360,442 | 2,902,015 |
| Museum | 3,539,360 | | | | 161,695 | 3,701,055 | 3,837,148 | 3,575,846 |
| Total program expenses | <u>7,025,536</u> | | <u>157,065</u> | | <u>394,287</u> | <u>7,576,888</u> | <u>7,197,590</u> | <u>6,477,861</u> |
| Peale Club — net of revenues | | | | | | | 316,061 | 302,804 |
| Retirements | | | | | 278,798 | 278,798 | 72,555 | |
| Other expenses | | | | 28,849 | | 28,849 | | |
| Reimbursement to unrestricted fund for expenditures for restricted purposes | (2,651,231) | 2,651,231 | | | | | | |
| Total expenses | <u>4,374,305</u> | <u>2,651,231</u> | <u>157,065</u> | <u>28,849</u> | <u>673,085</u> | <u>7,884,535</u> | <u>7,586,206</u> | <u>6,780,665</u> |
| Excess (deficiency) of support and revenue over expenses before interfund transfers .. | (788,454) | 1,204,508 | 1,134,540 | 1,124,752 | 1,227,037 | 3,902,383 | (1,953,299) | (310,074) |
| Interfund transfers: | | | | | | | | |
| Capital additions | (156,053) | | (107,577) | | 263,630 | | | |
| Other | 6,167,728 | 191,171 | | (191,171) | (6,167,728) | | | |
| Excess (deficiency) of support and revenue over expenses | <u>5,223,221</u> | <u>1,395,679</u> | <u>1,026,963</u> | <u>933,581</u> | <u>(4,677,061)</u> | <u>3,902,383</u> | <u>(1,953,299)</u> | <u>(310,074)</u> |
| Fund balances (deficit), January 1 .. | (8,648,767) | 2,268,235 | | 13,202,312 | 8,967,157 | 15,788,937 | 17,742,236 | 18,052,310 |
| Fund balances (deficit), December 31 | <u><u>\$(3,425,546)</u></u> | <u><u>\$3,663,914</u></u> | <u><u>\$1,026,963</u></u> | <u><u>\$14,135,893</u></u> | <u><u>\$4,290,096</u></u> | <u><u>\$19,691,320</u></u> | <u><u>\$15,788,937</u></u> | <u><u>\$17,742,236</u></u> |

The accompanying notes are an integral part of the financial statements.

NOTES TO FINANCIAL STATEMENTS

1. Significant Accounting Policies:

Basis of Presentation:

The accompanying financial statements have been prepared on the accrual basis of accounting. To ensure observance of limitations and restrictions placed on the use of the resources available to the Pennsylvania Academy, the accounts of the Academy are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds according to the activities or objectives specified.

The assets, liabilities, and fund balances of the Academy are reported in self-balancing fund groups as follows:

- Current Funds — unrestricted and restricted resources, represent that portion of the Academy's expendable funds available for support of the Academy's operations.
- Third Century Fund — represents funds subject to the restrictions of the Third Century Fund capital campaign. The goals of this campaign include renovating the Academy's museum, acquiring land adjacent to the museum, and repaying the funds borrowed to fund the purchase of the building located at 1301 Cherry Street.
- Endowment Fund — represents funds subject to restrictions of gift instruments requiring that the principal be invested and, generally, only income be used for specified amounts of time or in perpetuity.
- Plant Fund — represents resources expended or restricted for purchases of property.

Certain reclassifications have been made to amounts previously reported to enhance comparability of the financial statements.

Combined Totals: The "Combined Totals" column is the total of similar accounts of the various funds. Since the assets of certain funds are restricted or endowed, the totals for all funds are for supplemental analysis purposes only and do not indicate that the combined fund balances are available in any manner other than provided for in the separate funds.

Works of Art: In accordance with the general practice of art museums, the cost of works of art are charged directly to the funds available for such purposes and are not capitalized.

Investments: The Pennsylvania Academy reports investments in marketable equity securities at the lower of aggregate cost or market. Investments in bonds and other debt instruments are carried at cost. Realized gains and losses on portfolio transactions are accounted for on the first-in, first-out cost method. Investment income is recorded on the accrual basis.

Inventories: Inventories, principally retail merchandise, are valued at the lower of cost or market by use of the retail method on the first-in, first-out basis.

Property, Plant, and Equipment: Land, buildings and improvements, furniture, fixtures and equipment are stated at cost. Betterments which materially add to the value of the related assets or materially extend the useful life of the assets are capitalized. Property donated is recorded at fair value at date of the gift. Depreciation is provided on a straight-line basis over the estimated lives of the respective fixed assets.

Interfund Balances: Interfund balances represent advances which will be eliminated through collection of gift pledges, external borrowings, or through future fund-raising campaigns. Interest is charged internally on the endowment fund advances.

Memberships: Memberships are recognized as revenue when payment is received, except that memberships paid for the subsequent year are classified as deferred revenue.

Restricted Contributions: Contributions restricted by the donor are recognized as revenue in the Current Fund — Restricted or as an increase in the Endowment Fund balance in accordance with the donor's wishes.

Unrestricted Pledges Receivable: Pledges from donors for unrestricted contributions that are to be remitted over more than one period are recorded as receivables and deferred contributions. Deferred contributions are recognized as revenue in the period in which the funds are received.

Functional Expense Allocations: Expenses of various programs and other activities have been summarized on a functional basis in the statement of activity. Accordingly, certain expenses have been allocated among the programs and supporting services.

2. Investments:

The following are the carrying and quoted market values of investments at December 31, 1989:

| | <u>Carrying Value</u> | <u>Quoted Market Value</u> |
|--|---------------------------|------------------------------------|
| Endowment fund: | | |
| Bonds and short-term investments | \$3,212,042 | \$3,229,487 |
| Common stocks | <u>4,190,975</u> | <u>4,532,608</u> |
| Total | <u>\$7,403,017</u> | <u>\$7,762,095</u> |
| Restricted fund: | | |
| Short-term investments | <u>\$ 402,400</u> | <u>\$ 402,400</u> |
| Third Century Fund: | | |
| Short-term investments | \$ 500,605 | \$ 500,605 |
| U.S. Treasury Note | <u>296,000</u> | <u>296,000</u> |
| Total | <u>\$ 796,605</u> | <u>\$ 796,605</u> |
| Unrestricted fund: | | |
| Held by Women's Committee: | | |
| U.S. Treasury Note | <u>\$ 20,150</u> | <u>\$ 20,150</u> |

Investment income of \$507,417 earned for the year ended December 31, 1989 from pooled investments was distributed to the participating funds based upon the percentage of the beginning fund balance to the total participating fund balances.

3. Art Collection:

The following is a summary of the proceeds from deaccessions less the cost of art objects purchased (exclusive of donated art objects) for the year ended December 31, 1989. Proceeds from deaccessions reported in the restricted fund result from sales of art objects gifted or granted to the Pennsylvania Academy.

| | |
|---|--------------------|
| Restricted proceeds of deaccessions | \$2,037,710 |
| Accession of art for collection | <u>(651,708)</u> |
| Total | <u>\$1,386,002</u> |

4. Property:

A summary of property, less accumulated depreciation, at December 31, 1989 is as follows:

| | <u>Plant Fund</u> |
|--|-----------------------|
| Land, buildings, and improvements | \$15,117,845 |
| Furniture, fixtures, and equipment | 417,976 |
| | <u>\$15,535,821</u> |
| Less accumulated depreciation | <u>(2,590,900)</u> |
| | 12,944,921 |
| School library (books, periodicals, films, etc.) | 248,303 |
| Net property, plant, and equipment | <u>\$13,193,224</u> |

5. Notes Payable:

At December 31, 1989, the Pennsylvania Academy had a mortgage outstanding of \$2,520,000 and borrowings outstanding under a \$500,000 line of credit of \$268,994. The mortgage note, which is collateralized by the school building, is payable in quarterly installments ranging from \$40,000 to \$90,000 plus interest at the bank's prime rate. Payment of the final balance is due April 1, 1994. The line of credit is unsecured and interest thereon is payable on a monthly basis at the bank's prime rate.

Maturity of the December 31, 1989 balances is as follows:

| | |
|------------|--------------------|
| 1990 | \$ 448,994 |
| 1991 | 230,000 |
| 1992 | 290,000 |
| 1993 | 340,000 |
| 1994 | <u>1,480,000</u> |
| | <u>\$2,788,944</u> |

6. Retirement Plans:

The Pennsylvania Academy has a defined contribution retirement plan covering all full-time employees. Under this plan, employees may contribute up to sixteen percent of their salaries. The Academy will match each contribution up to four percent of the individual salaries. During 1989, the Academy contributed \$29,160 to the plan. These contributions were used to purchase annuities for each participant.

The Pennsylvania Academy also maintains an unfunded deferred compensation plan covering certain current and former employees. The cost of this plan for 1989 was \$22,463.

7. Commitments:

The Pennsylvania Academy has outstanding a standby letter of credit issued by a bank in the amount of \$175,000, collateralized by investments held by the bank.

8. Sale of Peale House:

Pursuant to a resolution of the Board of Trustees, the unrestricted net proceeds from the sale of the property in 1989, amounting to \$6,167,728, were transferred to the Unrestricted Fund to enable the Unrestricted Fund to reduce its borrowings from the Endowment Fund. Concurrently, the Board authorized the borrowing of such funds by the Plant Fund.

CONTRIBUTORS

Annual Giving

President's Council (\$10,000 or more)

Mr. and Mrs. C. Graham Berwind, Jr.
Nancy Rothkopf Cantor
Robert T. Caruso
James Eagen
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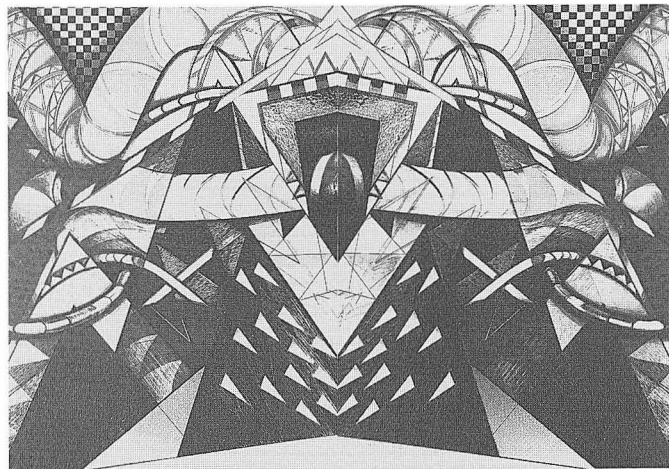
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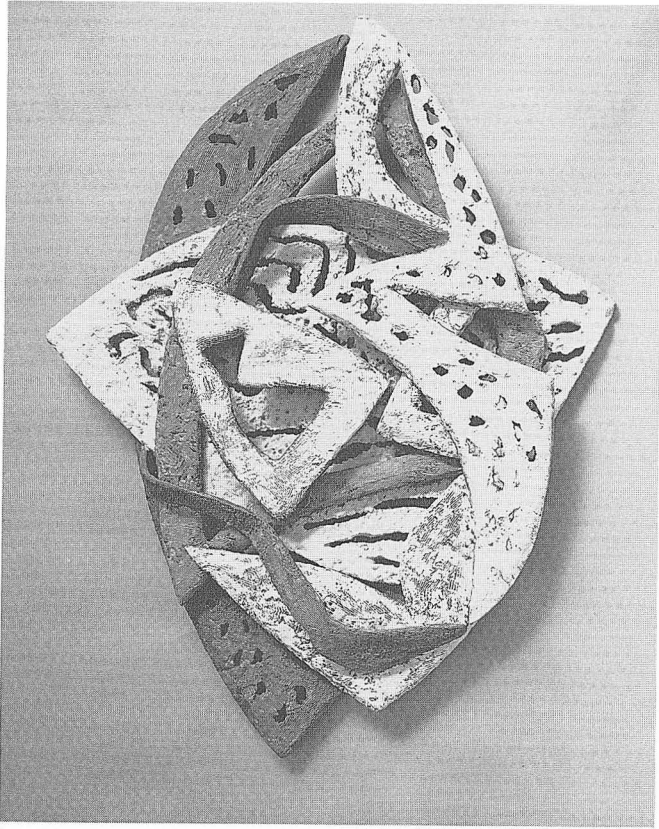
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Ariel by Barbara Schwartz, 1984

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*Vice President of Finance
and Administration*

Marian E. Kirwin
*Assistant to the Vice
President of Finance
and Administration*

Timothy Dougherty
Office Services Manager

Adrienne D. Eichelburg
School Store Assistant

Joseph B. Fee
Senior Accountant

Frederick Kelley
Sales Manager

Theresa M. Kelley
School Store Assistant

Lora Kronik
Business Office Manager

Stephanie L. Lestier
Museum Shop Assistant

Jackie Morfesis
*Administrative Services
Assistant*

Scott Thomas
Junior Accountant

Buildings Management

John D. Maguire
Maintenance Manager

Christine A. Bobb
Housekeeping Supervisor

Patricia Covert
Carol J. Della Penna-Tirante

Elliott Ebbett
Housekeepers

William P. Hill
Chief Maintenance Mechanic

Lavoisier Lambright
Housekeeping Supervisor

Thomas Lulias
William J. McBurnie

Maintenance Mechanics

Steven Weigel
Housekeeper

Albert Young
*Shipping and Receiving
Manager*

Security

Kenneth L. Cosby
Charles E. Crawley
Security Captains

Abdul Abernathy
Walter Brunson

John R. T. Calhoun
Marvin Davis

Frank J. Fritz
Albert Graham

Melvin Halsey
Eric Harper

Mildred M. Harris
Joseph T. Harrity

Edward R. Henderson
Oliver Hodges

George E. Kee
Thomas M. Kohlmann

Roosevelt Lewis
Matthew McClendon

John J. Michalonis
Carl A. Moore

Clyde Moore
Joseph Pacifico

Melvin B. Perkins
Dallas Philson

Edward W. Poole
William M. Souder

Harry L. Swinton
Anthony J. Travaglio

William Zaharchuk
Security Guards

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Annual report prepared by
Frank H. Goodyear, Jr.
President
Jacolyn A. Mott
Editor in Chief

Photographs by
Tony Atkin and Assoc.
I. George Bilyk
Will Brown
Rick Echelmeyer
Adam Gordon
Elliott Kaufman
Kelly & Massa
Joseph Nettis
Rosemary Ranck
Inez Wolins
Anthony Wood

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