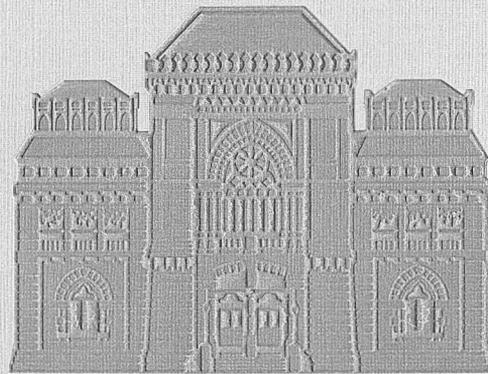


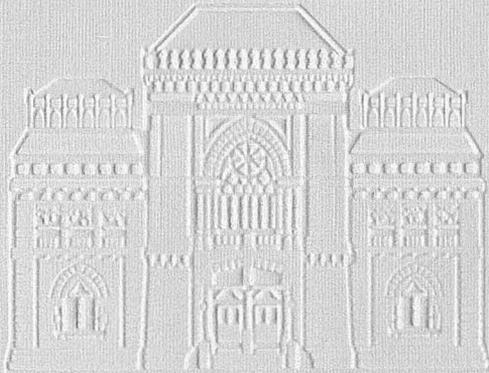
Annual Report 1985



Pennsylvania Academy of the Fine Arts

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REPORT OF THE Chairman

Samuel M. V. Hamilton

(right) Samuel M.V. Hamilton, Chairman of the Board of Trustees, presents the first *Award of American Art* to the artist Frank Stella (left), on October 25, 1985, while President Frank H. Goodyear, Jr., looks on.



The year 1985 was an excellent one for the Pennsylvania Academy of the Fine Arts. More importantly, this past year points to an even better future. Through the programs of the museum and school, programs that reflect the interests of many different public constituencies, the Academy has lived up to its charter, to its commitment to present exhibitions of great American art, and to educate and nurture talented students.

The acclaim that accompanied two exhibitions last year, *Alice Neel: Paintings Since 1970* and *Red Grooms: A Retrospective 1956-1984*, was most gratifying. The Alice Neel exhibition, a tribute to a remarkable, fiercely independent American artist, was so popular that its run at the Academy was extended by three weeks. The Red Grooms show, organized by the Academy, later traveled to Denver, Los Angeles, and Nashville. It received unanimous acclaim from art critics throughout the country, and was the most popular exhibition in the Academy's recent history, drawing record-breaking crowds.

In July 1985, the Pennsylvania Academy and the Philadelphia Museum of Art announced an agreement on an exchange of art and funds. Under this agreement, the Academy acquired six important works of American art and funds for future acquisitions, in exchange for its European print collection. I am proud to be Chairman of the Academy at a time that two major cultural

resources, such as the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art, by working together, have enriched the lives of all who live in the Delaware Valley, by strengthening each museum's collection, and ensuring that these works of art will continue to remain in Philadelphia.

Last year, the number of members of the Board of Trustees was increased from twenty-five to thirty, to enable the Academy to manifest even more its commitment to provide strong leadership now, and in the years to come. This leadership is of the greatest importance because the Board and the staff of the Academy look forward to the challenge of maintaining the quality of this institution, and developing new programs.

I want to thank the Academy's staff, under the leadership of Frank H. Goodyear, Jr., for its hard work, innovation, and enthusiasm; and the members of our Board of Trustees for its dedication, energy, and commitment. In addition, I express my gratitude to The Charles Willson Peale Society, the Collectors' Circle, the Women's Committee, and our countless friends and donors, for their thoughtfulness, their time, and their generous continuing support.

REPORT OF THE
President

Frank H. Goodyear, Jr.



(left to right) President Frank H. Goodyear, Jr., Mario Francescon of Belfi Brothers, William A. Cobb, Jr., of Haverstick-Borthwick Company, Hyman Myers of Vitetta Group/Studio Four, and Linda Bantel (standing). The Academy completed the restoration of its historic building on June 10, 1985, with the laying of the final tile. Installation of the floor was made possible by a grant from The Pew Memorial Trust.

In the writing of histories, at some distant time, the myriad events of one year in the life of an institution, particularly one as old and distinguished as the Pennsylvania Academy of the Fine Arts, must, ultimately, become condensed into a set of characteristics or attributes that epitomize the time and place. Years merge into decades, quarter centuries, and beyond. Let it be written now, for future historians to assess, that 1985 was the year that the Pennsylvania Academy laid the critical foundations to allow for future growth and development of major new institutional initiatives.

Plans are only as good as the people who conceive and execute them and, in 1985, we were fortunate in finding several highly professional leaders in their fields to fill critical management positions: Linda Bantel as Director of the Museum; Daniel V. Dalzell as Director of Finance and Administration; Frederick S. Osborne, Jr., as Director of the Schools; and Robert Self as Manager of the Peale Club. A new team, as it

each has proven his/her effectiveness in handling the increasingly complex issues in the not-for-profit world.

Concomitant with effective staff leadership is the thoughtful and productive work of *all* of the ten committees of the Board of Trustees. These committees, made up of Trustees and non-Trustees, are the principal forums where substantive programmatic, planning, financial, and developmental issues are debated in the context of an overall Academy strategy. In this regard, it is a pleasure to recognize the dedicated work of the following committee Chairs: Dr. Charles W. Nichols (Collections and Exhibitions); Mrs. Meyer P. Potamkin (Instruction); Charles J. Kenkelen (Finance); Carpenter Dewey (Development, Membership, and Public Relations); Robert G. Williams (Strategic Planning); J. Roffe Wike (Nominating); Mrs. Herbert F. Schiffer (Women's Committee); Frank R. Veale (Properties); and Mrs. Nelson J. Leidner (Peale Club). I should add that it was under Bobette Leidner's leadership that the decision to turn the management of the Peale Club

over to The Freshie Company was made. This decision has resulted in a vastly improved club facility for the benefit of its members.

In 1985, several objectives, started years ago, were finally consummated. A decorative tile floor, a reproduction of the original in the grand staircase foyer of the Furness building, was put down through the generosity of The Pew Memorial Trust. This installation effectively completes the restoration of the great Furness building, begun in 1974. Similarly, after years of negotiation, an agreement was reached between the Philadelphia Museum of Art and the Pennsylvania Academy whereby the Academy transferred title of its European print collection to the Museum in exchange for American works of art and funds for future acquisitions of American art. In reaching this historic agreement, the Academy and the Philadelphia Museum of Art recognized the importance of keeping these valued collections in Philadelphia.

Whereas a great deal was accomplished in 1985 (the details of which are included in subsequent reports), there remains a long list of Academy objectives. First and foremost, the Academy must strengthen its financial condition; that condition is far too fragile. In recent years, we have had to raise *annually* over sixty percent of our total income budget to meet annual operating expenses. In the past fifteen years, the Academy has dramatically upgraded its physical facilities, its staff and educational programs in the museum and school, all made possible through the generosity of thousands of donors. The time is now, to assure a viable future, that we must rededicate our efforts to strengthening the financial resources that will provide for a great American institution in years to come. Don't we owe it to our forebears as well as to future generations? *We must be the best guardians of a national heritage that we can be!*

The Academy must also become a more consumer-oriented institution, *ever mindful of its*



3 Officers of the Board of Trustees (left to right), Paul Carpenter Dewey and Harold A. Sorgenti, at the Peale Club.

mission, to be sure, cognizant also of the pulse and needs of our times. In this regard, our programs must reach out to *all* constituencies, whether or not the chances for educational exchange, at first glance, seem too slim, initially, to warrant the effort. Under the direction of Regina Neu, Director of Education, giant strides were taken in this arena in 1985.

Outreach is one thing. New cooperative initiatives are another. In this day and age, when it is difficult enough merely "to mind the shop," it is increasingly critical to identify new ways of serving public needs through cooperative ventures. It has been the Academy's position that, as a leader in the arts in Philadelphia, it is not enough to only serve our institution; we must serve the at-large community in whatever appropriate ways exist to do so.

It is with great sadness that I record the death of Edgar P. Richardson (1902–1985), who served the Pennsylvania Academy as President in 1968 and 1969, and as a Trustee from 1966–68, and again from 1970–77. Ted Richardson was a pioneer scholar in writing the history of American art. As scholar, lecturer, director, advisor, and founder, Ted's involvements helped make possible the tremendous growth of interest in things American.

We would also like to acknowledge the service of David Robb, who resigned from the Board in 1985 after serving a three-year term.

It has been an honor and a pleasure to serve the Academy as its President during the past year. To its Chairman, Samuel M. V. Hamilton, the Officers of the Board of Trustees, the Trustees, other volunteers, members, and donors, I extend my thanks for "a job well done." The staff has all of our thanks. Because of its loyalty, commitment to high standards, and willingness to work long hours, the Academy is a far better place.



The artist Frank Stella, seated with Mrs. Walter H. Annenberg, Co-Chairman of the first *Award of American Art* at the Pennsylvania Academy on October 25, 1985.

REPORT OF THE
Director of the Museum

Linda Bantel



The artist Red Grooms, seen in the company of two of his subway figures as part of the exhibition *Red Grooms: A Retrospective 1956-1984*, held at the Academy from June 21-September 29, 1985.

Introduction

The great strengths of the museum of the Pennsylvania Academy of the Fine Arts are that it is not only a distinguished national resource chronicling the history of American art, but throughout its 180-year history, it has always maintained a close association with living artists. The institution's dual mission of educating and promoting American artists is the basis of this strength. Unlike most other museums, because of the close alliance with an art school, the Academy museum must not only be committed in its programming and collecting to its venerable artistic heritage, but it must also accept the challenge of progressive change. While the core of the educational experience at the school is drawing from the figure as well as from antique casts, we recognize that by the very nature of the art school experience artistic innovations must be encouraged and supported. Similarly, the museum's historical collection and programs, as well as its current programs, reflect the richness of the art scene in America, in all the dynamic diversity that that implies, from realism to abstraction, from Thomas Eakins to Arthur B. Carles and Robert Motherwell.

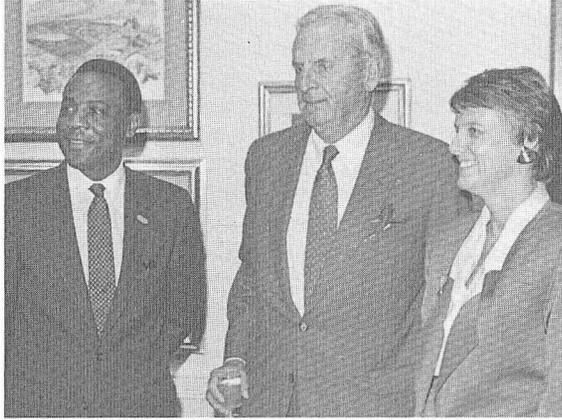
The year of 1985 marked a period of exceptional activity at the museum. Rarely seen aspects of the permanent collection were exhibited as well as major works by contemporary artists. We made significant additions to the collection in the area of contemporary art and, at the same time, filled historical gaps. The Academy's collection is well represented by Philadelphia-based artists, and we continued to build upon this strength.

In the area of programming and education, we sought to collaborate with more Philadelphia institutions and organizations than we have in the past. With new staff appointments in these areas, we successfully forged new linkages to the community and thereby reached a constituency that rarely, if ever, attended Academy functions.

It was also a banner year in terms of the amount and the quality of research done on the permanent collections. In tandem with that, conservation was initiated on numerous objects in the graphics and sculpture collections, and, under the guidance of registrar Janice Dockery, a program to place the entire collection on computer was created.

Exhibitions

The exhibitions in the museum's galleries, listed in more detail elsewhere in this report, were responsible for attendance swelling in 1985 to almost 130,000 visitors. *Alice Neel: Paintings Since 1975* was so popular that it was extended for an additional three weeks. It appeared simultaneously with an exhibition of the permanent collection entitled *A Growing American Treasure*, which had opened in September of 1984. Works for this last exhibition were drawn from the Academy's own collection. Highlighted were major acquisitions made since 1977 and installed within the historical context of the permanent collection. Because of the salon style hanging, more of the permanent collection than had been on view at the Academy in years was able to be shown.



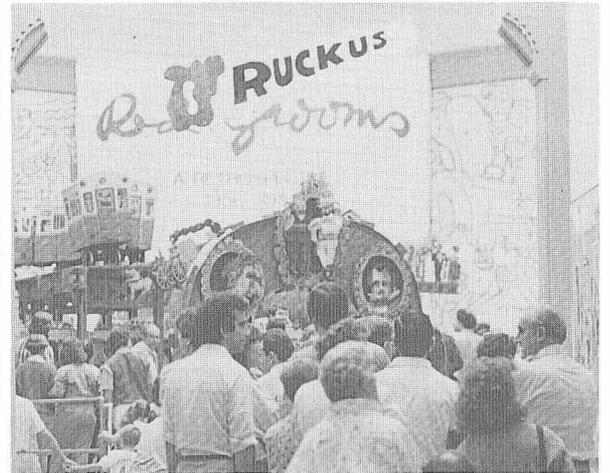
(left to right) The Honorable W. Wilson Goode, Mayor of the City of Philadelphia, with Jack Bowen, Chairman of the Board of Transco Energy Company, and Linda Bantel, on the occasion of the opening of the exhibition *Contemplating the American Watercolor*, October 22, 1985.

The blockbuster exhibition of 1985 was *Red Grooms: A Retrospective 1956–1984*. Over 100,000 people ambled through the Academy's jam-packed installation of 160 works created by this zany and inventive artist. Included were rarely seen sculpto-pictoramas, paintings, sculptures, and works on paper. Children and adults alike loved the *City of Chicago* and excerpts from *Ruckus*, *Manhattan*, which included the enormously popular walk-through environments, the *Subway* and the *Woolworth Building*. *Grooms* also created, especially for the Academy, a movie theater which featured a continuously-running series of films in which he sometimes appeared as an actor, and which he created and produced. Indeed, the Academy's glorious Victorian galleries themselves were transformed into a marvelous, pulsating sculpto-pictorama. The installation was created by Atkin, Voith & Associates in collaboration with the artist and the organizing curator Judith Stein. The exhibition, generously supported by a grant from the Atlantic Richfield Company, was accompanied by a fully illustrated catalogue with essays by Judith Stein, John Ashbery, and Janet Cutler. It traveled to the

Denver Art Museum, the Museum of Contemporary Art in Los Angeles, and closed at the Tennessee Art Museum in Nashville, the artist's hometown. Associate registrar Gale Rawson, in addition to her regular duties, was responsible for organizing the packing and shipping of this highly complex exhibition. Its transportation and installation at all venues were overseen by chief preparator Randy Cleaver and his associate Tim Gilfillan.

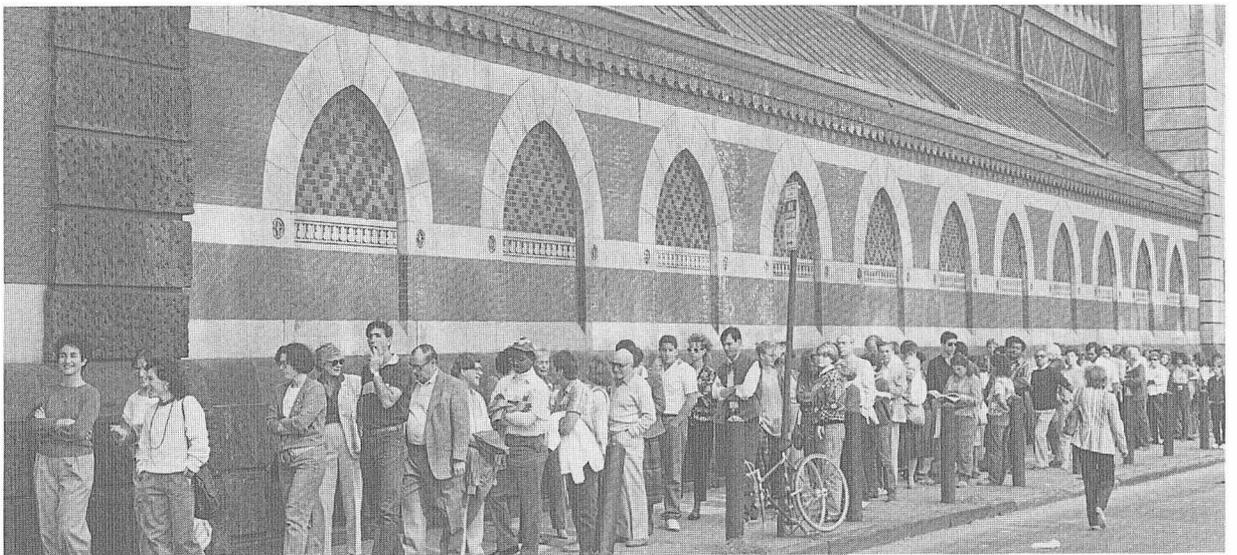
To complement the *Grooms* installation, the Terra Museum of American Art lent the magnificent 19th-century interior, *The Gallery of the Louvre*, painted by Samuel F. B. Morse between 1831 and 1833.

In the process of cataloguing the graphics collection, a trove of 40 works drawn by American Indian men in 1879 was discovered. Because of the unique subject matter of these works by untrained artists, a small exhibition entitled *Images of a Vanished Life* was organized by Helen Mangelsdorf, assistant to the curator, and William S. Weirzbowski, a Ph.D. candidate at the University of Pennsylvania. It was accompanied by a fully illustrated catalogue with essays by the



Crowds await a tour of Red Grooms's *City of Chicago* sculpto-pictorama.

Long lines attest to the immense popularity of the exhibition *Red Grooms: A Retrospective 1956–1984*, seen at the Academy from June 21–September 29, 1985.



organizing curators and noted ethnologist John C. Ewers. Its publication was supported by grants from the Samuel S. Fels Fund and the John Sloan Memorial Foundation. In 1986, the exhibition travels to the Buffalo Bill Historical Center in Cody, Wyoming, where there is housed a similar collection of American Indian drawings. Bringing these two collections together for comparative purposes will surely result in further discoveries. Since most of the Academy's drawings are signed and dated, Cody anticipates that they will be able to attribute many of their unsigned drawings.

The Academy's continuing commitment to Philadelphia artists was represented by the six exhibitions held in the Morris Gallery. They are listed elsewhere in this report and discussed in more detail by associate curator and Morris Gallery coordinator Judith Stein. The quality of these exhibitions, under Dr. Stein's direction, have been consistently high for the last several years. They are receiving increasing national recognition, primarily as a result of the brochures accompanying each exhibition, which are circulated to museums and libraries throughout the country.

The Morris Gallery

The Morris Gallery is the Pennsylvania Academy's primary vehicle for expressing its support of contemporary Philadelphia artists. For the past eight years, we have maintained a continuous policy of reserving this gallery for contemporary artists of excellence who have a connection with Philadelphia as determined by birth, residence, or schooling.

The jurying committee of the Morris Gallery is composed of a range of Philadelphia-area artists, collectors, and museum personnel. Two academy students and several curatorial staff members also sit on the committee. Each member is encouraged to propose artists for review by the group. Most of our submissions are made by the artists themselves although a few local galleries have also brought individuals to our attention. All shows are juried by the group.

In 1985, the six exhibitions were all solo shows. Stanley Whitney, a professor at Tyler School of Art, had never shown his work in Philadelphia prior to his Morris Gallery show. Nancy Hellebrand's new series of portraits and nudes had never been exhibited before. The range of media included paintings in oils and acrylic, photographs, unique works on paper, and sculpture made from fiberglass and polyresin as well as wood, clay, metal, stone, and canvas. Two exhibitions featured abstract images while others used the human figure as a point of departure.

Two of the artists show regularly in New York (Hellebrand and Butter), betokening a national recognition which lends prestige and wider visibility to our entire series. Of the six artists, one was a minority artist and one was a woman artist.

In addition to the recognition of a prestigious museum exhibition, a Morris Gallery show can now benefit area artists in yet another manner. In 1984, a long-established purchase fund which originated during the era of the Academy Annuals was freshly interpreted to permit the curators to use it to acquire works from Morris Gallery exhibitions for the Academy's permanent collection. During 1985, we acquired works by the following Morris Gallery exhibitors: Brian Meunier, Bill Freeland, and Tom Butter.

Committee Members

1985

- Cynthia Carlson
- Jennie Dietrich
- William Freeland
- Ofelia Garcia
- Helen Herrick
- Harold Jacobs
- Jay Massey
- Cheryl McClenney
- John Moore
- Elizabeth Osborne
- Eileen Rosenau
- Mark Rosenthal

Staff Members

- Judith Stein, Coordinator
- Frank H. Goodyear, Jr.
- Linda Bantel
- Kathleen A. Foster
- Elizabeth Romanella

List of Exhibitions

Museum

A Growing American Treasure: Recent Acquisitions and Highlights from the Permanent Collection
September 21, 1984—April 14, 1985

Alice Neel: Paintings Since 1975
January 26, 1985—March 17, 1985 (Extended to April 7, 1985)

1983 Whitney Biennial Video Exhibition
March 26, 1985—April 2, 1985

The 84th Annual Student Exhibition
May 9, 1985—June 2, 1985

Red Grooms: A Retrospective 1956–1984
June 21, 1985—September 29, 1985

Contemplating the American Watercolor
October 23, 1985—January 5, 1986

Images of a Vanished Life: Plains Indians Drawings from the Collection of the Pennsylvania Academy of the Fine Arts
October 26, 1985—January 5, 1986

Morris Gallery

Stanley Whitney—Paintings and Drawings
January 11, 1985—February 24, 1985

Bill Freeland—Excavation: An Irish Suite
March 8, 1985—April 21, 1985

Dean Dass—Unique Work on Paper
May 3, 1985—June 23, 1985

Nancy Hellebrand—Nudes and Portraits
June 28, 1985—August 25, 1985

Bill Richards—Abstract Paintings
September 6, 1985—October 20, 1986

Tom Butter—Sculpture
November 1, 1985—December 29, 1985



Artist Bill Freeland with Morris Gallery Coordinator/ Associate Curator Judith E. Stein at the opening of Freeland's Morris Gallery exhibition on March 7, 1985.

Collections

In order to maintain the vitality of its collection, the museum is obligated to evaluate the collection from time to time with the goal of refining and refocusing it. In the 19th century, the Academy was the major art museum in Philadelphia and thus acquired, through gifts and purchases, works by both European and American artists. In the 20th century the museum staff increasingly specialized in American art, and the European collection increasingly remained in storage, underutilized and unstudied. More recently, it became obvious that the museum's mission must be focused on American art and that these collections of European works were no longer pertinent to its goals. It, therefore, was determined that it would best serve the public and the scholarly community at large if we tried to place this part of the collection in other institutions which were better staffed to study the objects and make them available to the public.

In February 1984, it was announced that the Academy was transferring to the Philadelphia Museum of Art 2,400 European drawings, principally from the John S. Phillips collection. The sale was the first of two agreements between the Academy and the Museum, both of which were approved by the Orphans Court of Philadelphia. The announcement culminated five years of negotiations which had been initiated in 1979 by

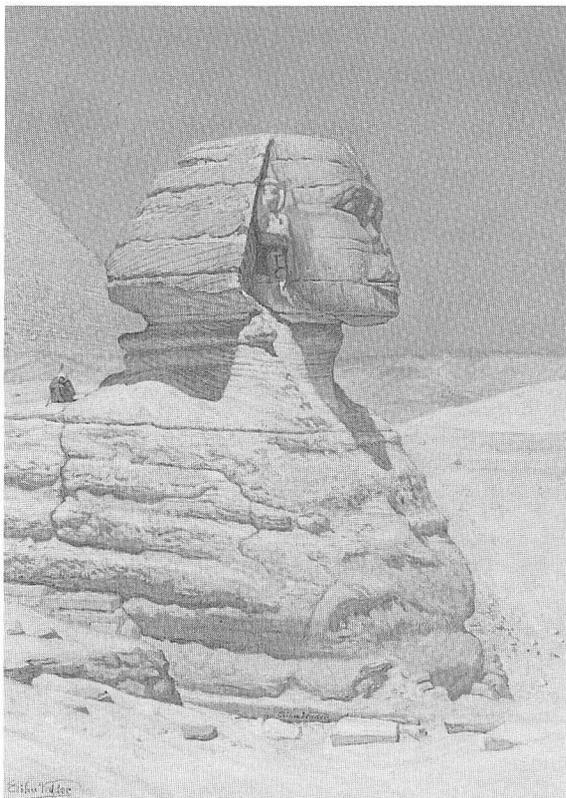
the late Henry S. McNeil, who was then President of the Board. In addition to cash, the Academy received in exchange from the Museum a tempera by Charles Demuth entitled *Box of Tricks*, 1919. The second announcement occurred in the summer of 1985. The Museum agreed to acquire from the Academy over 43,000 European prints. This represented the balance of the John S. Phillips collection, and the John F. Lewis and the John T. Morris collections. The prints ranged in date from the 15th to the early 20th century. Again, in addition to cash, the Academy received six American works which filled significant gaps in the collection. (These are listed under acquisitions elsewhere in this report.)

In accordance with the Academy's deaccessioning policy, the cash derived from the sale was placed in a restricted acquisitions fund, the principal to be used only to purchase other works of art. Thus, this historic transfer not only enriched the collections of both institutions, but by creating funds for acquisitions will have incalculable effect upon the Academy's future ability to enhance the scope and quality of its American collection. We all are indebted to Philip I. Berman, Philadelphia Museum of Art Trustee, and his wife Muriel Berman for the extraordinary contribution that made it possible to keep this collection in Philadelphia.

In continuing to refine the collection and create acquisitions funds to purchase American works, the Academy also began deaccessioning the European paintings that had no legal or other ethical restrictions.

The first major purchase with funds generated by the sale of European paintings was a picture by Martin Johnson Heade entitled *Sunset Harbor at Rio* of 1864. This recently-discovered painting combines the attention to detail associated with the Hudson River School and the atmospheric effects and expansive vistas associated with the luminist style. The Academy has no major works by any of the artists working in this mode. The acquisition of a landscape painted during this seminal period during Heade's career has long been an Academy goal.

For years, art historians involved with the work of Thomas Eakins have been aware of a major cache of paintings, sculptures, photographs, and manuscripts retained by the widow of Charles Bregler, who was a favorite pupil and long-time friend of Thomas Eakins. After several months of negotiations, the Pennsylvania Academy signed an agreement of sale in 1985 committing itself to purchasing the Bregler collection. The collection of over 4,000 objects is so unusual in the scope of its documentary material that it will provide countless opportunities for scholars to reinterpret the work and life of Thomas Eakins. For example, until the discovery of this collection, less than 100 Eakins drawings were known. This collection



Elihu Vedder, *The Sphinx, Egypt*, 1890.
Bequest of Edgar P. Richardson.

Martin Johnson
Heade, *Sunset Har-
bor at Rio*, 1864.
Henry C. Gibson
Fund Purchase.



contains 261. In 1985, the Academy staff began cataloguing and sorting this vast body of material in preparation for at least one, if not more, publications, and an exhibition which is planned for 1990. It was thanks to a partial grant from The Pew Memorial Trust that the Academy was able to move so swiftly to take advantage of this unique opportunity.

In anticipation of the Red Grooms exhibition, the Academy purchased one of the artist's major pieces entitled *A Room in Connecticut* of 1984. A prime example of Grooms exploring art historical themes, the painting includes portraits of the noted collector Katherine S. Dreier and artist Marcel Duchamp who are shown conversing in the library of Dreier's art-filled home in West Redding, Connecticut.

Of the 152 works acquired in 1985, twelve were purchases and the rest were gifts. An institution can never express its gratitude to its donors too often. And we thank them all. Many who donated works to the Academy have supported it generously throughout the years. From Academy board member Mrs. Henry S. McNeil, we received a painting by Michael Felice Corné entitled *The Landing of the Pilgrims, 1803–12*, which she gave in loving memory of her husband. This addition augments the early 19th-century collection and complements similar retrospective historical pictures, such as Edward Savage's *Penn's Treaty with the Indians* and the newly acquired *Peaceable Kingdom* by Edward Hicks.

Former Academy Board member and President Edgar P. Richardson bequeathed Elihu Vedder's painting *The Sphinx: Egypt* of 1889. That year, Vedder went to Egypt, and this was the most

important work he painted as a result of that trip. It combines Vedder's interest in rendering closely observed nature and personal symbolism.

Mr. and Mrs. William Dove presented a series of 27 miniature watercolors by Arthur Dove. They illustrate Dove's manner of working out his techniques before enlarging them into oil paintings. Many of the works, in fact, can be related to finished compositions, while others stand as independent works in and of themselves. Painted between 1943 and 1944 toward the end of the artist's life, they represent a period when Dove was experimenting with denying the depth of the picture plane, a quality which characterized so much of his earlier work.

Mrs. Lawrence Katz gave a major work by early American sculptor Gaston Lachaise. The bronze entitled *The Peacocks* was cast in an edition of 12 beginning about 1922.

Jalane and Richard Davidson, whose collection was shown at the Academy in 1982–83, have continued to be generous donors to the Academy's graphics collection. They donated four marvelous lithographs by Jack Beal, including a self-portrait of 1974–75.

Mrs. Alfred Bendiner donated a lithograph by her late husband along with memorabilia and a sculpture by former Academy student and teacher Charles Rudy.

The Betty Parsons Foundation, in dispersing its collection, gave to the museum a large group of objects by artists related to Betty Parsons and her gallery, including a painting and a group of miniature watercolors by Sonia Sekula and a collage of 1966 by Jim Dine.

In addition to the new funds for acquisitions created by the sale of the European collections, Academy student Helen Sewell Johnson inaugurated another new acquisition fund entitled the Grace Sewell Fund in honor of Ms. Johnson's mother. The fund was established to help the Academy acquire work by living women artists who (1) live and work in Pennsylvania or are living and working elsewhere and are the holders of a certificate from the Pennsylvania Academy; (2) who have been out of art school and have been working professionally for at least five years; and (3) whose work is not represented in the Academy's collection. Ms. Johnson hopes that this fund will improve career opportunities for women artists whom she feels are underrepresented in museums.

1985 Acquisitions
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Gifts:

Walter Anderson

Spice Bush Swallow Tail in Blazing Star, 1955-65
Watercolor and graphite on cream paper
Gift of the Estate of Walter Anderson, 1985.3

Alice Aycock

The St. Gall Pantomime, 1983
Pencil, colored pencils, and watercolor wash
on off-white wove paper
Gift of Henry S. McNeil, Jr., 1985.38

Jack Beal

Lobster, 1975
Color lithograph on heavy off-white paper
Gift of Jalane and Richard Davidson, 1985.23

Jack Beal

Oysters, Wine and Lemon, 1974
Four-color lithograph on heavy off-white wove paper
Gift of Jalane and Richard Davidson, 1985.25

Jack Beal

Self Portrait, 1974-75
Lithograph on heavy cream wove paper
Gift of Jalane and Richard Davidson, 1985.24

Jack Beal

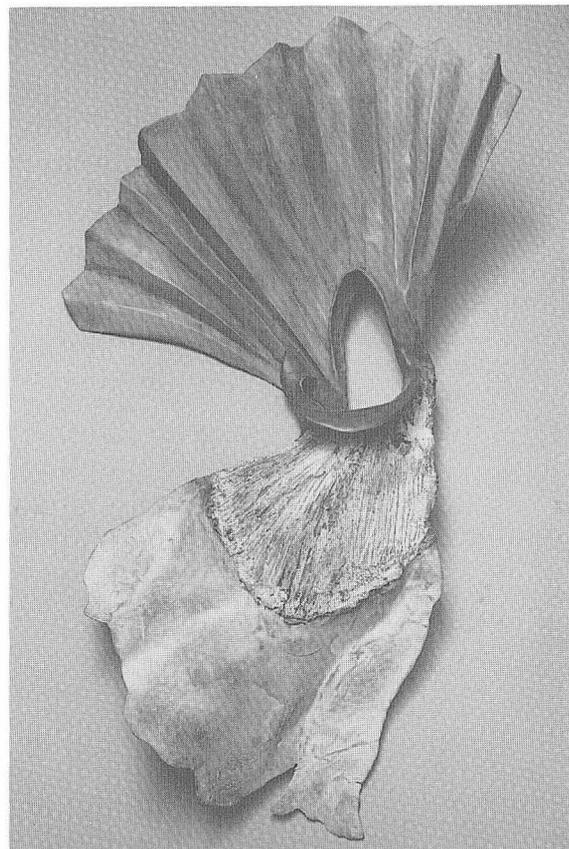
Trout, 1977
Nine-color lithograph on heavy off-white wove paper
Gift of Jalane and Richard Davidson, 1985.26

Alfred Bendiner

The Afternoon of a Middle Aged Faun, 1947
Lithograph on ivory wove paper
Gift of Mrs. Alfred Bendiner, 1985.9.1

Alfred Bendiner

The Cloisters/Farmhouse
Watercolor on heavy cream wove paper
Gift of Mrs. Alfred Bendiner, 1985.9.2



Phoebe Adams, *Half Laugh*, 1985. Henry D. Gilpin Fund Purchase.

Alfred Bendiner

Dinner invitation Commemorating the 150th Anniversary of the Academy, includes caricature of Francis Henry Taylor, 1955
Blue pencil on paper
Gift of Mrs. Alfred Bendiner, 1985.9.3

Jonathan Borofsky

Workers on Planet Earth, 1985
Three-color lithograph on ivory wove paper
Gift of Charles E. Mather III and Mary MacGregor Mather, 1985.65

Judy Chicago

Creation of the World, 1985
Embroidery by Pamella Nebit over painting by Judy Chicago
Gift of Through the Flower Corporation, 1985.2

Michel Felice Corné

The Landing of the Pilgrims, ca. 1803-12
Oil on canvas
Gift of Mrs. Henry S. McNeil in loving memory of her husband Henry S. McNeil, 1985.46

Jim Dine

The Yellow Collar #1, 1966
Collage (ink wash and yellow paper) on cream paper
Gift of The Betty Parsons Foundation, 1985.27

Arthur G. Dove

Series of 27 Watercolors, 1943-44
Gift of Mr. and Mrs. William Dove, 1985.55.1-27

H. Richard Duhme, Jr.
Harvest Home, ca. 1937–38
Plaster, painted ochre
Gift of the Artist, 1985.61

Daniel Garber
Night Life Class, 1901
Charcoal, graphite, and white chalk on buff laid paper
Gift of Francis Speight, 1985.37

Daniel Garber
Portrait of Francis Speight, ca. 1925–30
Charcoal and graphite on buff laid paper
Gift of Francis Speight, 1985.36

Chaim Gross
Drawing from the Model, 1965–70
Graphite and sepia wash on beige wove paper
Gift of the Artist, 1985.57

Chaim Gross
Sketch for Sculpture, 1968
Graphite on off-white wove paper
Gift of the Artist, 1985.58

Chaim Gross
Sketch for Sculpture, 1980
Pen and ink, graphite and sepia wash on off-white wove paper
Gift of the Artist, 1985.59

Chaim Gross
Studies for Sculpture, 1936
Sepia ink on cream paper
Gift of the Artist, 1985.56

Ray Johnson
Frogs, 1966
Collage (oil paint, india ink, cardboard, and wood)
Gift of The Betty Parsons Foundation, 1985.31

Gaston Lachaise
Peacocks, 1918
Bronze cast of 1922
Gift of Mr. and Mrs Lawrence Katz, 1985.8

Sven Lukin
Earth Strata, 1960
Black ink over colored ink on white wove paper
Gift of The Betty Parsons Foundation, 1985.29

Sven Lukin
Untitled, 1960
Watercolor and ink on white wove paper
Gift of The Betty Parsons Foundation, 1985.28

Richard Merkin
Poet of Wickedness, 1979
Pastel and charcoal on paper
Gift of William H. Iredale, 1985.32

Dan Miller
Benton, 1979
Two-block woodcut on rice paper
Gift of the Artist, 1985.41

Dan Miller
Darwin #2, 1985
Six-color woodcut on rice paper
Gift of the Artist, 1985.42

Dan Miller
Gertrude, 1983
Eleven-color woodcut on laid rice paper
Gift of the Artist, 1985.40

Dan Miller
Whitman, 1981
Three-color woodcut on laid rice paper
Gift of the Artist, 1985.39

Obsessions:
A portfolio of 16 prints produced in edition of 25 prints by graphic majors at the Pennsylvania Academy of the Fine Arts, 1984–85. 11 x 14 prints boxed in a handmade “clamshell” portfolio (made under the supervision of Hester Stinnett). Artists represented in this portfolio are George Apostos, Amy Bunin, Josephine E. Christen, Laura Kaderabek, Cheryl Knowles, Rone Mecklin, Lesley Mitchell, Maureen Pitcher, Marie Ricciuti, Doug Sanders, Kathy Schoepflin, John Serpenti, Michelle Strader, Morey Trainer, Molly Wing, and Anna C. Yates.
Gift of the School of the Pennsylvania Academy of the Fine Arts, 1985.34.1–16

Rembrandt Peale
Presley Blakiston, ca. 1814
Oil on canvas
Gift of J. Forsyth Alexander in memory of his mother Edith F. Alexander, 1985.45

Philip Pearlstein
Two Female Models on Hammock and Floor, 1974
Oil on canvas
Gift of Frank and Betsy Goodyear, 1985.21

Stephen Porter
Ladders #2, 1963
Pine, weathered
Gift of The Betty Parsons Foundation, 1985.43

Charles Rudy
Two Hearts That Beat As One, 1945
Pentalic marble
Gift of Mrs. Alfred Bendiner, 1985.60

Charles B. J. Fevret de Saint-Mémin
Dr. Henry Latimer
Pastel, charcoal, white chalk, and pink ground on buff laid paper
Gift of Robert K. Cassatt, 1985.62

John Sartain (after Francis Danby)
The Enchanted Island
Engraving and mezzotint on cream wove paper
Gift of Mr. and Mrs. Saul B. Lapp, 1985.1.2

John Sartain (after John Martin)
The Return of the Waters
Etching and mezzotint on cream wove paper
Gift of Mr. and Mrs. Saul B. Lapp, 1985.1.3

John Sartain (after Joshua Reynolds)
The Snake in the Grass
Engraving and mezzotint on cream wove paper
Gift of Mr. and Mrs. Saul B. Lapp, 1985.1.1

Sonia Sekula
“Memory of the Rains in Uruapan”, 1949
Gouache and graphite on off-white wove paper
Gift of The Betty Parsons Foundation, 1985.51

Sonia Sekula
"Near the Rocks", 1949
Watercolor, gouache, and graphite on cream wove paper
Gift of The Betty Parsons Foundation, 1985.50

Sonia Sekula
The Rains, 1949
Oil and pencil on canvas
Gift of The Betty Parsons Foundation, 1985.47

Sonia Sekula
Untitled, 1946
Gouache, ink, and graphite on cream watercolor paper
Gift of The Betty Parsons Foundation, 1985.48

Sonia Sekula
Untitled, 1953
Watercolor, gouache, graphite, india ink, and crayon on cream wove paper
Gift of The Betty Parsons Foundation, 1985.52

Sonia Sekula
Untitled, 1954
Watercolor, gouache, and india ink on cream wove paper
Gift of The Betty Parsons Foundation, 1985.53

Sonia Sekula
"Watersounds" (Bermuda 49), 1949
Gouache and graphite on cream wove paper
Gift of The Betty Parsons Foundation, 1985.49

Steven Sorman
This: Stand within Feet, 1984
Ten-color woodcut, etching, line cut, collage, and paint on oriental and white handmade papers
Gift of the Collectors' Circle, 1985.

Richard Tuttle
Steinway Fourth Floor
2 volumes (I: serigraphs: white on black 2-ply paper; II: serigraphs with cutouts on white wove paper bound in black felt—one hard cover, one soft cover—in a grey slipcase)
Gift of The Betty Parsons Foundation, 1985.30

James Valerio
Elizabeth's Visit, 1981
Oil on canvas
Gift of David N. Pincus, 1985.66

John Vanderlyn
Study for Head and Torso of Ariadne, ca. 1809/1812
Charcoal heightened with white on toned paper
Gift of the International Business Machines Corporation Collections, 1985.7

Elihu Vedder
The Sphinx, Egypt, 1890
Oil on canvas
Bequest of Edgar P. Richardson, 1985.44

Roswell Weidner
Upstream, 1981
Plaster on paper
Gift of Roslyn Weidner Nilson and Arthur Nilson, 1985.54

Isaiah Zagar
Isaiah Zagar (With a lot of Help from his Friends), 1985
Oil on canvas
Gift of the Artist, 1985.33

By Purchase:

Phoebe Adams
Half Laugh, 1985
Bronze
Henry D. Gilpin Fund Purchase, 1985.14

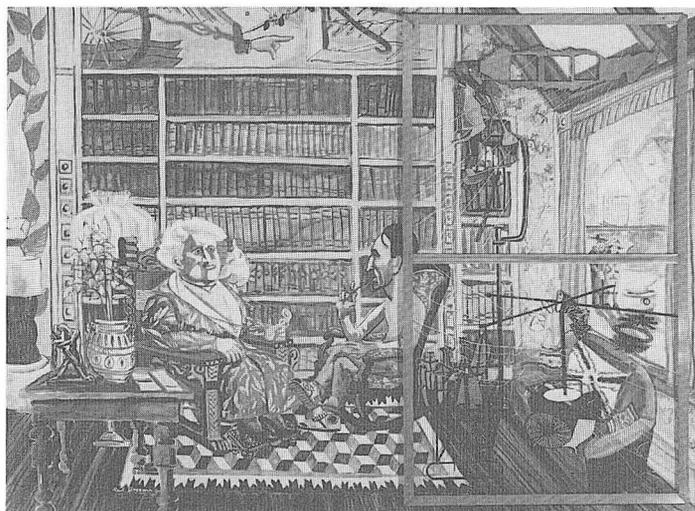
Walter Anderson
Yellow Flowers with Pitcher Plants, 1940–45
Watercolor and graphite on off-white watercolor paper
John S. Phillips Fund Purchase, 1985.5

Tom Butter
S.C., 1985
Fiberglas, polyester resin
Contemporary Arts Fund and Henry D. Gilpin Fund Purchase, 1985.63

Bill Freeland
Galway Rocker, 1982
Wood, canvas, stone, and wire
John Lambert Fund Purchase, 1985.13

Gems of American Etchers:

A portfolio of 40 American etchings, published by Cassell and Co., York, 1885. In eight parts, housed in cloth gilt portfolios, with accompanying texts by S. R. Koehler. Artists included in this portfolio are John George Brown, Frederick Stuart Church, John Foxcroft Cole, Samuel Colman, M. F. H. DeHaas, Frederick Dielman, Henry Farrer, Ignaz M. Gaugengigl, Robert Swain Gifford, Seymour J. Guy, E. F. Miller, J. A. S. Monks, J. Leon Moran, Mary Nimmo Moran, Percy Moran, Peter Moran, Thomas Moran, James C. Nicoll, Stephen Parrish, Edith Loring Pierce, Joseph Pennell, Charles Adams Platt, George H. Smillie, James D. Smillie, Charles A. Vanderhoof, Kruseman Van Elten, and T. W. Wood.
John S. Phillips Fund Purchase, 1985.16.1–40



12 | Red Grooms, *A Room in Connecticut*, 1984. John Lambert Fund Purchase.

Red Grooms

A Room in Connecticut, 1984
Oil on canvas, acrylic on plexiglas
John Lambert Fund Purchase, 1985.4

Martin Johnson Heade

Sunset Harbor at Rio, 1864
Oil on canvas
Henry C. Gibson Fund Purchase, 1985.10

James J. Lloyd

Portal Figure, 1985
Epoxy resin
Pennsylvania Academy Purchase Prize from the 88th Annual Fellowship Exhibition, Henry D. Gilpin Fund Purchase, 1985.64

Louis Lozowick

Tanks #1, 1929
Lithograph on cream wove paper
John S. Phillips Fund Purchase, 1985.15

Jody Pinto

Henri with a Soft Meteor, 1983
Watercolor, gouache, crayon, and graphite on paper
Partial and John S. Phillips Fund Purchase, 1985.6

Joseph Rafael

Water with Fish, 1985
Watercolor on watercolor paper
John S. Phillips Fund Purchase, 1985.11

Stephen Talasnik

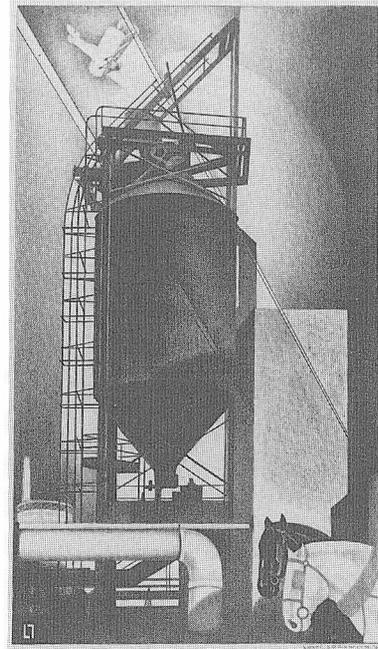
Georgian Fish Trap (Otian Bas Series), 1984
Charcoal on stonehinge paper
John Lambert Fund Purchase, 1985.12

Grant Wood

Sultry Night, 1939
Lithograph on cream wove paper
John S. Phillips Fund Purchase, 1985.35



Edward Hicks, *The Peaceable Kingdom*, c. 1848. John S. Phillips Bequest (By exchange: acquired from the 1950 bequest of Lisa Norris Elkins to the Philadelphia Museum of Art).



Louis Lozowick, *Tanks #1*, 1929. John S. Phillips Fund Purchase.

By Exchange:

Edward Hicks

The Peaceable Kingdom, ca. 1848
Oil on canvas
John S. Phillips Bequest (By exchange: acquired from the 1950 bequest of Lisa Norris Elkins to the Philadelphia Museum of Art), 1985.17

Winslow Homer

Eight Bells, 1887
Etching on tan "Japan" vellum
John S. Phillips Bequest (By exchange: given to the Philadelphia Museum of Art in 1958 by Bryant W. Langston), 1985.19

Edward Hopper

Drawing for "Aux Fortifications", 1923
Charcoal, white chalk, and graphite on Bristol board
John S. Phillips Bequest (By exchange: acquired from the Philadelphia Museum of Art), 1985.22

John Marin

Sun, Sea, Land—Maine, 1921
Watercolor over charcoal on heavy off-white wove paper
John S. Phillips Bequest (By exchange: acquired from the Samuel S. White 3rd, and Vera White Collection given to the Philadelphia Museum of Art in 1967), 1985.21

Maurice Prendergast

Bathers in a Cove, 1916
Oil on canvas
John S. Phillips Bequest (By exchange: acquired from the Philadelphia Museum of Art), 1985.18

James Abbott McNeill Whistler

The Thames (from the Savoy), 1896
"Lithotint" on heavy Japanese tissue
John S. Phillips Bequest (By exchange: acquired from the Philip H. & S. W. Rosenbach Foundation, given to the Philadelphia Museum of Art in 1953), 1985.20

Collectors' Circle

The Collectors' Circle was founded in 1983 by Mrs. Meyer P. Potamkin and co-Chairpersons Allen J. Model and Harvey S. Shipley Miller. Its purpose is to involve collectors with the Academy, to attract new members, to encourage collectors to exchange ideas and information, to educate young collectors, and to create an art purchase fund. Membership has grown from the initial group of thirty to forty-two. In 1985, Mrs. J. Welles Henderson succeeded Harvey S. Shipley Miller as co-Chairperson.

Throughout the year, Collectors' Circle members attended a variety of events including complimentary admittance to museum-organized symposia, a private viewing of the spectacular American collection of Mr. and Mrs. Meyer P. Potamkin, accompanied by a talk given by Tom Armstrong, former director of the Academy and currently director of the Whitney Museum of American Art, a presentation about paper conservation by Marjorie Shelley, associate conservator of paper conservation at The Metropolitan Museum of Art, and a private tour of The Brooklyn Museum exhibition, *The New Path: Ruskin and the American Pre-Raphaelites*.

On November 9, the Collectors' Circle had its first shopping spree in Philadelphia. After visiting several galleries to view a group of works pre-selected by the museum staff, the committee voted to purchase a work by Minneapolis-based artist Steven Sorman. Entitled *This, Stand Within Feet*, this spectacular mixed-technique work combines 10-color woodcut, etching, line cut, collage, and painting on large sheets of handmade papers.

Research

In 1985, scholarly research on the permanent collection continued at a pace unprecedented in the Academy's 180-year history. Thanks to two generous grants from The Pew Memorial Trust, the staff has been compiling the first permanent collection catalogues—graphics and sculpture—which we anticipate will be completed within the next year. Curator Kathleen Foster directed research on the graphics collection. Under my supervision, and with the assistance of research associate Susan James-Gadzinski, and curatorial assistant Mary Mullen Cunningham, research on the over 300 objects in the sculpture collection has continued.

In addition, the Andrew W. Mellon Foundation awarded the Academy a grant to support the preparation of its first illustrated checklist of the American paintings collection, which consists of approximately 1700 objects. In 1985, research assistant Nancy Fresella verified the data for the checklist, entered the information into the computer, and oversaw the photography of the collection. It is expected that this publication will be available in 1987.

Conservation

At the same time that the collection was being catalogued, objects were selected for conservation. Several important works in the paper collection were conserved at Philadelphia's regional paper conservation center, the Conservation Center for Art and Historic Artifacts. This work was partially supported by grants from the

(left to right) Samuel M.V. Hamilton and Thomas N. Armstrong III chat with Mr. and Mrs. Meyer P. Potamkin on the occasion of a Collectors' Circle evening at the Potamkin's home.



National Endowment for the Arts, and the Institute of Museum Services.

Also, with grant support from the National Endowment for the Arts, the entire sculpture collection was surveyed. Under the supervision of sculpture conservator Virginia Naudé, most of it has been cleaned and, where necessary, conserved. Technical discoveries made in the laboratory have provided invaluable information about the objects, much of which will be incorporated into the collection catalogue.

Inspired by this research on the permanent sculpture collection, the Academy hosted a conference in November 1983 which addressed issues of sculpture conservation, primarily of outdoor bronzes. Under the direction of Virginia Naudé, an edited and amended transcript of that conference was published in 1985. Entitled *Sculptural Monuments in an Outdoor Environment*, this publication has filled a pressing need for information in the highly controversial area of conservation of outdoor bronzes. Demand has been so great that the book will be reprinted. The publication was supported by grants from the J. Paul Getty Trust, the Samuel H. Kress Foundation, the National Museum Act (administered by the Smithsonian Institution), Eastern National Park and Monument Association, and the American Conservation Association.

For several years the Museum staff has been aware that many of the frames surrounding the best of the 18th- and 19th-century pictures were not as well preserved as the pictures themselves. Structural weaknesses, missing ornamentation, previous careless restoration and overpainting, and decades of accumulated dirt obscured luster and detail. The frames often detracted rather than enhanced the picture. Thus, in 1984-85, the frames were surveyed with the goal of systematically having the best ones restored to their original brilliance. The survey was guided by R. Wayne Reynolds, a distinguished frame conservator based in Baltimore, Maryland. With the support of two grants from the National Endowment for the Arts Mr. Reynolds restored the following frames:

Rembrandt Peale,
George Washington
Benjamin West,
Penn's Treaty with the Indians
Joseph Wright,
The Wright Family
John Vanderlyn,
Ariadne Asleep on the Island of Naxos
Gilbert Stuart,
George Washington, The Lansdowne Portrait
Frank Duveneck,
The Turkish Page
Rembrandt Peale,
William Raborg

William Lamb Picknell,
Road to Nice

Staff Changes

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In September of 1984, Stephen Edidin, who had been working as an Andrew W. Mellon Fellow on the first illustrated paintings checklist for the Academy, resigned to assume the position of curator at the Montclair Art Museum in New Jersey. Nancy Fresella, a graduate student at the University of Pennsylvania, was appointed research assistant to carry this project through to completion.

In the fall of 1984, Elizabeth Kolowrat resigned as the museum's Director of Education. Ms. Kolowrat virtually created the education department and put it on such sound professional standards that today it is highly respected by other museum educators. She structured the first docent training program and, during her ten years at the Academy, she increased the docent membership from 12 to 45. In cooperation with formal public school programs she put together historical and thematic packages for the public school tours. She wrote educational brochures for the collection and for all temporary exhibitions, and oversaw the production of the audio visual programs related to such blockbuster exhibitions as Jamie Wyeth, Arthur B. Carles, and Contemporary American Realism.

Also in the fall of 1984, Jeanne MacAlpine resigned as school tour coordinator. Ms. MacAlpine had been responsible for administering the school program and, during her almost ten-year association with the Academy, had substantially increased the number of school children visiting the museum. She was responsible for researching, writing, and designing many of the materials for the school program.

In February, Regina E. Neu was appointed as the Director of Education. Ms. Neu had formerly been assistant curator for School Programs at the Delaware Art Museum and also worked with children at the Please Touch Museum. Her particular strengths are in outreach programs to schools and other community groups. In these areas, Ms. Neu has been a dynamo and, in a very short time, has initiated several new programs which she describes in her report.

In January, Betty Romanella, who has been at the Academy for seven years as administrative assistant to former curator Frank Goodyear, was promoted to the position of Assistant to the Director for Program Development. In this capacity, Ms. Romanella has been responsible for initiating and coordinating all museum programs relating to exhibitions. A particular focus of the programming for 1985 has been the creation of * programs targeted at special audiences and families. As Ms. Romanella's report indicates, the

number of programs as well as the range have increased.

In 1985, Catherine Stover, the Academy's first archivist, resigned to become archivist at the Art Institute of Chicago, where she will oversee the establishment of their archival program. Ms. Stover came to the Academy in 1976 and began creating a professional archives supported by a grant from the National Endowment for the Humanities. Because of Ms. Stover's high standards of excellence, the Academy boasts one of the finest professional museum archives in the country.

In May, Cheryl A. Leibold replaced Ms. Stover as archivist. Ms. Leibold has an M.S.L.S. in Library Science from Villanova University, an M.A. in Art History from Wayne State University in Detroit, Michigan, and a B.A. in Humanities from Michigan State University. She has worked as an instructor in Art History at Villanova, as an Assistant to the Director of Villanova University Art Gallery, and a Librarian at Combs College of Music. Ms. Leibold's report indicates that the archives are now back in full swing after a brief interruption of service. To her credit, and thanks to the generosity of Ben and Ruth Wolf, she produced the first pamphlet describing the resources in the archives and the services available to the scholarly community.

Elizabeth Milroy, a research associate working on the graphics catalogue, left the Academy in the spring to take on the post of curator at The Terra Museum of American Art in Chicago. She was replaced by Jeanette M. Toohey, a doctoral candidate in art history at Northwestern University. Since her arrival, Ms. Toohey has taken over the massive task of transferring the prints and drawings card catalogue into computer memory, checking the entries, and preparing commentaries for the catalogue. Since the fall, she has been assisted part time by Cindy Haveson Veloric, whose M.A. in art history from Tyler School of Art (Temple University) prepared her for cataloguing the graphics collection and assisting in the creation of the checklist and brochure to accompany the American Graphic Arts exhibition. Cindy replaced Karen Quinn, who left to continue her studies in Boston, after working part time in 1984-85 as a research assistant on the project.

In October, Joseph Amarotico died of a heart attack. For over 16 years, Mr. Amarotico had been not only a popular and much admired teacher at the school, but also the Museum's painting conservator. He was always responsive to the Museum's needs and exceedingly generous in sharing his knowledge of materials and techniques with both the staff and the docents.

Report of the Archivist

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The Archives reopened to the public in mid-year. For the period August-December the Archives logged 165 outside telephone calls for reference service, 75 mail requests, and 7 visiting researchers.

The first major task was to deal with the very large backlog of accumulated material. This included material sent to the archives from within the Academy, files and photographs removed but never refiled, and new gifts and acquisitions.

Acquisitions

By Gift:

Photograph of Daniel Garber

Gift of Julia Bristow

Correspondence of Walter Anderson

Gift of Mary Pickard

Correspondence of Walter Reinsel

Bequest of the artist

Three color photos of Broad & Cherry facade

Gift of Jack Veale

By Purchase:

Twelve 19th-century financial receipts

The second major area of endeavor was the preliminary organization of the manuscript material in the Bregler/Eakins collection. More than 1000 manuscript items were arranged and housed for study, and box and folder lists prepared. These included an annotated list of the Thomas Eakins correspondence which was entered onto the computer file for future editing and research use.

The following projects were also accomplished:

- publication of a brochure describing the Archives. This long-overdue event was generously funded by Ben and Ruth Wolf. The brochure will be mailed to art research institutions and used as a promotional piece.
- processing of 10 boxes of stored office files from the 1970's.
- 25 boxes of student records from the period 1925-49 were transferred from the School Registrar. I assisted the Alumni Office in organizing and preparing these files for archival storage.
- The Archives of American Art microfilming project filmed a large part of our collection of artists' personal papers, including holdings of papers of Daniel Garber, Charles Grafly, Hugh Breckenridge, Jessie Wilcox Smith, and Alice Kent Stoddard.

Cheryl Leibold
Archivist

Artist Judy Chicago addresses an enthusiastic audience about her work on the *Birth Project*, April 11, 1985 at the Academy.



Programs

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Perhaps 1985 will be remembered as the year of "The Great Leap Forward" in the Academy's programming activity. In addition to the standard format of lectures, symposia, and films, the year's schedule included various events specifically designed to attract new audiences, popularize our exhibitions, and increase the Academy's collaboration with other agencies which contribute to the cultural life of the community.

Among the highlights of activities designed to coincide with national observances were an expanded Black History Month program which included a series of lectures by black artists and scholars, a musical drama presented by a troupe from the New Freedom Theater, and the first jazz concert in Academy history—performed by Charles Bowen and his trio. To observe Women's History Week, a capacity audience filled the auditorium to hear Jeanne Madeline Weimann lecture on the Woman's Building at the 1893 Columbian Exposition.

Conjunctive programming at the Academy often includes organizing symposia featuring scholars, curators, and artists to explore the content of a particular exhibition in greater depth. Continuing this tradition in 1985, we held symposia for the *Growing American Treasure*, *Alice Neel*, *Red Grooms*, and *Images of a Vanished Life* exhibitions. The latter, organized in collaboration with the Indian Rights Association, examined issues surrounding Indian advocacy as well as Plains Indian drawings, and was especially successful in attracting a constituency with interests in ethnography, anthropology, and social history in addition to art.

Program innovations which brought new visitors to the Academy were: replacing the conventional wine and cheese opening for *Images of a Vanished Life* with weekend festivities comprised of native American dancing and singing, story-telling, craft demonstrations, along with

appearances by the South Street Dance Company, and Pan's Puppets (children's programs organized under the auspices of Young Audiences, Inc.).

Although advance planning is a major factor in programming, serendipity and schedule flexibility were instrumental in one of 1985's most well-attended events. The lecture and book-signing by Judy Chicago, noted feminist artist, was speedily arranged to take advantage of the artist's presence during the East Coast opening of her exhibition *The Birth Project*. More than 350 people filled the museum rotunda for this event, hosted by the newly-organized Young Friends.

Elizabeth Romanella
*Assistant to the Director
for Program Development*

Education Department

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During the ten months of 1985 that I have been on the Academy staff several new programs and fruitful liaisons have been established among a wide range of groups within the city. Many of these new initiatives could not have been accomplished without the help and support of the docents, Judith Ringold, an Academy student worker, and the Academy staff.

The docent program is the backbone of the Education Department. Docents are the Academy's 'front line' public relations team. There are approximately 35 docents who volunteer countless hours a year to the Academy.

In 1985, 18,008 people took tours at the Academy. This number includes 2,657 adult and corporate participants, 4,355 visitors on general tours, 4,268 students through the free bus program, and 6,728 students without the free buses. This represents a 10% increase over 1984 attendance.

During the Red Grooms exhibition, the Education Department inaugurated a series of special tours as a benefit for the employees of the City and our other corporate and foundation supporters. These half hour tours, which took place every

Tuesday at lunchtime, were attended by staff members of the Mellon Bank, Provident Bank, CitiCorp, City of Philadelphia, Glenmede Trust, SmithKline Beckman, and ARA Services.

Also during the Red Grooms exhibition, the Education Department collaborated for the first time with the City's Phil-A-Job program, funded by the Philadelphia Urban Coalition, to introduce a Young Docents program at the Academy utilizing high school students. This specially selected group were involved in many aspects of the Academy's operation—they gave tours to family and children's groups, manned the membership table (recruited over 100 members), and helped out in many of the Academy's departments.

The Academy was one of three Philadelphia institutions selected to participate in a pilot program funded by the Pennsylvania Council of the Arts entitled Fellowship in Arts Management Enterprise (FAME). This program provides minority arts administrators with working experience in a variety of cultural institutions. During the month of April, Deryl Mackie (Curator of Fine Arts at the Afro-American Historical and Cultural Museum) worked at the Academy as the first representative of this program. He developed a slide presentation targeted at a senior citizen audience. With this as a foundation, ten slide presentations focusing on the highlights of the Academy's collection were made to senior citizen centers and nursing homes. Four of these groups subsequently booked special museum tours. This program is being expanded to reach a larger senior citizen audience.

Beginning in November, Rob Chambers, Managing Director of the Melanie Stewart and Company Dance and a bookkeeper at the Greater Philadelphia Cultural Alliance, began work as the second representative of the FAME program. Dur-

ing his almost three-month stay at the Academy, he developed a proposal on what would be involved in creating an educational video about the Academy's museum for outreach and development purposes.

A major concern of the Education Department has been to strengthen its school tour program and connections with school teachers. Through a grant received from PATHS (Philadelphia Alliance for Teaching the Humanities in the Schools), we cosponsored with a Philadelphia school teacher a colloquium entitled *Images of Nineteenth Century America Through the Arts*. The eight-part program, utilizing experts as distinguished speakers on a variety of related topics, was presented to Philadelphia school teachers. The Education Department also worked with a Philadelphia school teacher to produce a special program entitled *Weather and Art* which was funded by PRISM (Philadelphia Renaissance in Science and Math). This interdisciplinary unit included museum visits, hands-on projects in art and science, and a slide presentation of works from the Academy's collection to stimulate discussion about weather tools, seasons, precipitation, and clouds.

The Education Department has also been concerned with strengthening programming for families. Several family programs in conjunction with the special exhibitions were offered in 1985. They all included tours of the exhibition and related hands-on experiences.

The Education Department plans to continue to collaborate with area institutions on programs. Currently the Education Department is working with the Girl Scouts of Greater Philadelphia to design a Museum patch which would utilize the Academy as a resource; the University of Pennsylvania's College of General Studies to develop several one-day art programs; and the Philadelphia School District's Adopt-a-School program.

In 1986, as in 1985, a major effort is audience development. Special adult tour packages will be developed. Also, school tour programs which coordinate with the Philadelphia School District's standardized curriculum and the museum's special exhibitions are being developed.

Regina E. Neu
Director of Education

Through the participatory program of the South Street Dance Company, inner-city Philadelphia school children were able to experience art and movement in the Pennsylvania Academy galleries.



Volunteer Docents

The Academy is particularly privileged in having 33 dedicated docents who give specialized tours of the Academy's building, collections, and temporary exhibitions. To qualify as a member of this group, each volunteer must have passed an examination after taking an intensive six-month training course in art history and tour techniques. These volunteers are an elite corps of highly-motivated and well-informed individuals to whom the Academy is particularly grateful.

Docents—1985

Bernice Abrams	Deborah Mangel
Fahnya Bean	Ruthe McCann
Susan Behrend	Nancy Mundth
Ann Bosworth	Etta Nussbaum
Shirlene Coyne	Ruth Preucel
Jane Cratsley	Esiye Rappeport
Lois Domm	Myrtle Rosen
Mary Epstein	Lois Rosenau
Barbara Evans	Beatrice Rosenfield
Grace Halter	Ruth Rothman
Irma Jelinek	Miriam Sealfon
Rose Kaplan	Hortense Steinberg
Dot Kennedy	Ruth Stern
Sylvia Korngold	Dorothy Wartman
Lillian Landau	Carmine Winters
Henrietta Landis	Norma Zion
Sylvia Lieberman	

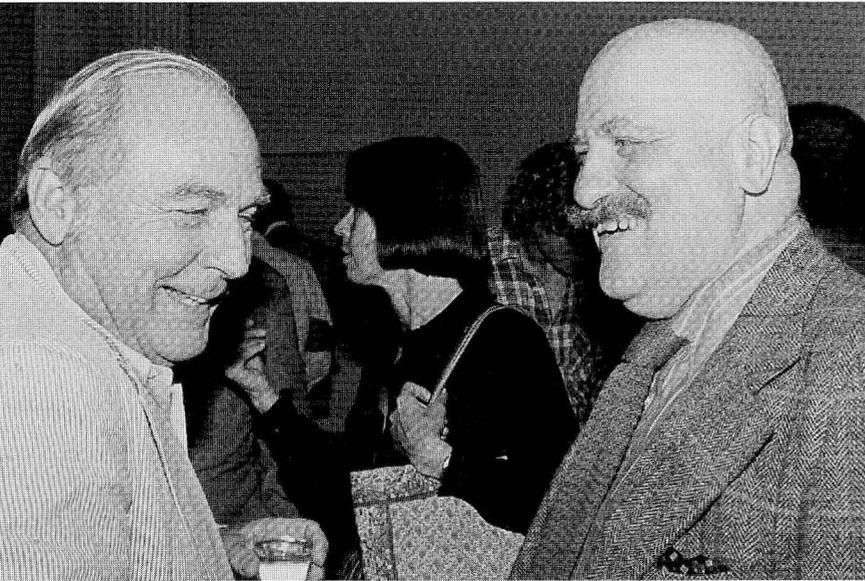
Institutions & Organizations to Which the Academy Lent Works in 1985

The American Embassy, Bern, Switzerland
The American Embassy, London, England
Bellevue Art Museum, Bellevue, WA
Berry-Hill Galleries, New York, NY
Bishop White House, Independence National Historical Park, Philadelphia, PA
Brandywine River Museum, Chadds Ford, PA
The Brooklyn Museum, Brooklyn, NY
The Butler Institute, Youngstown, OH
The Corcoran Gallery of Art, Washington, DC
Cummer Gallery of Art, Jacksonville, FL
Davenport Art Gallery, Davenport, IA
Delaware Art Museum, Wilmington, DE
Dept. of Romance Languages, University of Pennsylvania, Philadelphia, PA
Deshler-Morris House, Independence National Historical Park, Philadelphia, PA
Ebenezer Maxwell Mansion, Philadelphia, PA
Fukushima Prefectural Museum, Fukushima, Japan

The Governor's Mansion, Harrisburg, PA
Grunwald Center for the Graphic Arts, UCLA, Los Angeles, CA
Guild Hall Museum, East Hampton, NY
Hanshin Dept. Store Grand Gallery, Osaka, Japan
Historical Society of Pennsylvania, Philadelphia, PA
Hood Museum of Art, Dartmouth College, Hanover, NH
Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA
Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
Keio Dept. Store Grand Gallery, Tokyo, Japan
LaSalle University Art Museum, Philadelphia, PA
Lemon Hill Mansion, Philadelphia, PA
Loyola Marymount University Art Gallery, Los Angeles, CA
Mansfield Art Center, Mansfield, OH
The Metropolitan Museum of Art, New York, NY
Miyazaki Prefectural Museum, Miyazaki, Japan
Montgomery Museum of Fine Arts, Montgomery, AL
Moore College of Art, Philadelphia, PA
Museum of Fine Arts, Boston, MA
Nassau County Museum of Fine Arts, Roslyn, NY
National Academy of Design, New York, NY
National Portrait Gallery, Washington, DC
The Octagon, Washington, DC
Philadelphia Art Alliance, Philadelphia, PA
The Powel House, Philadelphia, PA
The Queens Museum, Flushing, NY
The Racquet Club, Philadelphia, PA
The Rittenhouse Club, Philadelphia, PA
Saint Louis Art Museum, Saint Louis, MO
Solomon R. Guggenheim Museum, New York, NY
Southern Alleghenies Museum of Art, Loretto, PA
Staatsgalerie Stuttgart, Stuttgart, Germany
Stephen C. Foster Memorial, University of Pittsburgh, Pittsburgh, PA
The Taft Museum, Cincinnati, OH
University Art Galleries, University of New Hampshire, Durham, NH
Westmoreland Museum of Art, Greensburg, PA
Wharton Esherick Museum, Paoli, PA
The White House, Washington, DC
William Penn Foundation, Philadelphia, PA
Woodmere Art Museum, Philadelphia, PA
Yamanashi Prefectural Museum, Kofu, Japan

REPORT OF THE
Director of the Schools

Frederick S. Osborne, Jr.



Faculty members, (left to right) Jimmy Lueders, Elizabeth Osborne, and Peter Paone at the Annual Faculty Exhibition opening at the Peale House.

After nine months at the Academy I am more convinced than ever that the Academy provides one of the finest educations for the developing visual artist available anywhere. It is further distinguished by the extensive prize and traveling scholarship opportunities, the availability of private studios to advanced students, and the exceptionally low tuition made possible by generous patrons and endowment revenues.

The transitional months following my arrival last April were notable for their smoothness. This is a tribute to the dedication of the entire staff as well as to Dan Miller's careful preparations as Acting Director of the Schools last spring.

Transition is always an opportunity for assessment. Many aspects of the School are currently being examined. Foremost has been the initiation of a review of the academic curriculum and its effectiveness in educating artists for the world of the '80s. Initiated before my arrival, a significant early result of this review was the reinstatement of a rigorous anatomy course in the second year program. By the fall of 1986, there will be more adjustments as well as a continuation of the examination of the curriculum by the chairpersons of the three departments: Painting, Graphics, and Sculpture.

In September 1985, the Furness Building became the home base for preliminary year students, allowing most of the upper year students to be housed at the Peale House.

The Evening Program moved to the Peale House last fall. New classes and the new location have proven to be a powerful combination, and enrollment has increased significantly. Jan Baltzell joined the staff of the Academy School in August to administrate the Evening and Summer Schools. Under her supervision we anticipate continued

growth in the extension programs of the School not only in enrollment but in the quality and diversity of the programs.

The identification of the second major focus of energy for the School has been new revenue sources to provide financial assistance for enrolled and entering Day School students. Federal legislation has made the situation at the Academy, as well as at other schools across the country, a major concern. Serious cuts in the availability of low interest student loans seem inevitable as do massive reductions in federal grants to students and institutions. Combined, these factors could make higher education an impossibility for hundreds of thousands of students, including many at the Academy. Among the many corrective measures that are being taken is the inauguration in September 1986 of a \$1.6 million scholarship endowment campaign. The Academy is presently able to assist only a third of its student population with its own funds and the average scholarship award provides only a fraction of the total cost of attending the Academy.

While we continue to attract the highest calibre of student we must also maintain a faculty of an equally high calibre to challenge the students in the studio. A Ford Foundation Grant for Faculty Enrichment, endowed several years ago, provides the School with tremendous advantages. The Visiting Artist Lecture Series has continued to prosper under the coordinated efforts of Jody Pinto and the Director's Office. We were visited last fall by video artist Joan Jonas, painter Deborah Remington, and painter Paul Brach. Each artist spent a full day in the studios working with the students and then presented an illustrated lecture of their work in the evening. A



(left to right) Frederick S. Osborne, Jr., Director of the Schools, Samuel M.V. Hamilton, The Honorable Richard L. Thornburgh, Governor of the Commonwealth of Pennsylvania, Brett Bigbee, in front of Brett Bigbee's award-winning wall. In addition to Bigbee winning the coveted Governor's Award, he was also honored as a Fulbright Scholar as well as receiving a Cresson Award.

Academy students arrange works in preparation for hanging in the 85th Annual Student Exhibition on view at the Pennsylvania Academy of the Fine Arts from May 8–June 8, 1986.



bonus to the program was Frank Stella's three-hour open critique prior to receiving the Academy's *Award of American Art* in October.

Two members of the faculty were distinguished with national awards this year. Sidney Goodman received an Award in the Visual Arts funded by the NEA, The Rockefeller Foundation, and Equitable Insurance, while David Slivka received a Krasner/Pollock grant.

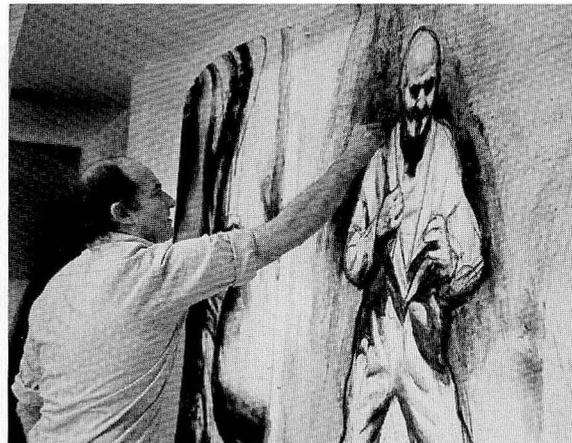
Graphics Critic and Director of the Philadelphia Print Club, Ofelia Garcia was selected as the new President of the Atlanta College of Art and left the School to assume her new position as of January 1. We were very pleased for Ofelia, but Atlanta's good fortune was a very distinct loss for the Academy School and the arts community of Philadelphia.

New faculty this year included Tony Visco in the Sculpture Department and Ron Wyffels and Tony Rosati in Printmaking.

The death of Joe Amarotico in October rocked the Academy family and inspired the establishment of a scholarship fund in his memory. The fund continues to grow and will be a help to future students at the Academy.

A major highlight of this year has been the completion of a synchronized slide-tape presentation produced as an in-kind gift by the SmithKline Beckman Corporation. The project involved faculty, staff, students, and alumni in an enormous cooperative effort that is a tribute to all involved. Viewers have said it is the most accurate presentation of the Academy School experience they have ever seen. The presentation will be used to inform prospective students, raise funds, and present the Academy School to the community at large.

In September, a generous grant from the Samuel S. Fels Fund enabled the School to plan modifications to the Peale House Gallery to increase hanging space and give the institution a new highly visible face on Chestnut Street. The assistance and guidance of Mrs. Jerome Weinstein were invaluable to our effort in the gallery.



Sidney Goodman, instructor in painting/critic of the Academy's schools, is shown at work in his studio.



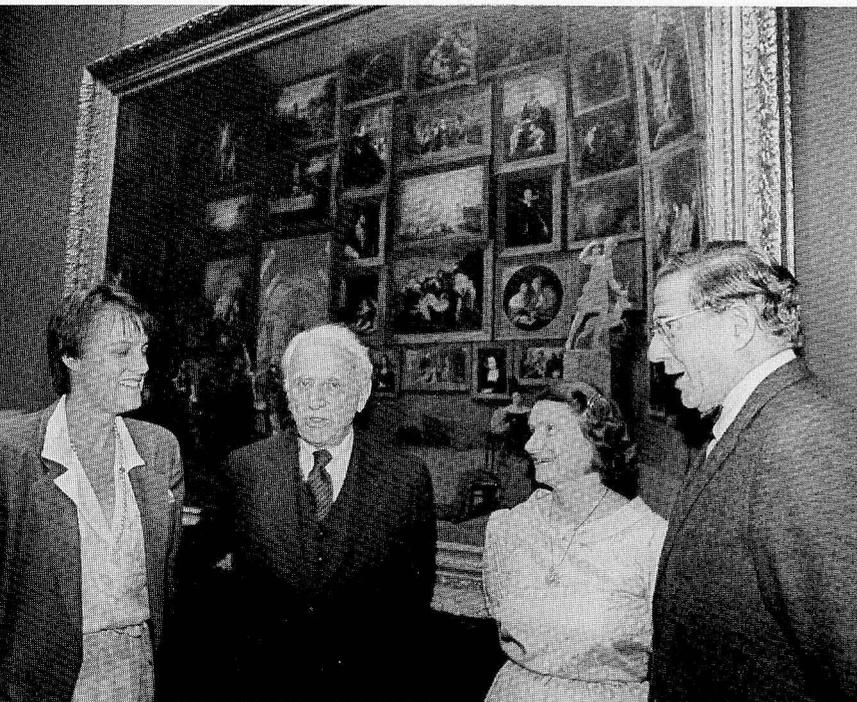
(left to right) Artist Bo Bartlett, Mrs. Herbert F. Schiffer, President of the Women's Committee, chatting with Mr. and Mrs. Barkley Hendricks following the opening of Barkley Hendricks's exhibition at the Peale House on April 10, 1985.

Ben Wolf, educator, writer, and artist, addressed the graduating class of 1985. In a very eloquent talk he linked the graduating class to its unbroken line of heritage from Charles Willson Peale to the present. Mayor W. Wilson Goode and Governor Dick Thornburgh attended the ceremony to award the Mayor's and Governor's prizes. Once again the Annual Student Exhibition proved to be a grand finale for a productive year. Over \$60,000 of student work was sold during the show.

I close this report by offering my sincerest thanks to all—faculty, students, staff, trustees and friends—who have assisted me in successfully completing this first year. I want to express particular appreciation to the members of the Committee on Instruction who have guided me with their counsel and wisdom.

REPORT OF THE
Director of Development

Elaine Breslow, CFRE



(left to right) Linda Bantel, Director of the Museum, Daniel J. Terra, Ambassador-at-Large for Cultural Affairs, with Mrs. Robert A. Hauslohner and Dr. B. Perry Ottenberg, Co-Chairmen of The Charles Willson Peale Society, at a reception in honor of Samuel F.B. Morse's *Gallery of the Louvre*, loaned by The Terra Museum of American Art to the Pennsylvania Academy, June 4, 1985.

It is a pleasure to list the many generous donors to the Academy in 1985. In 1985, there was a dramatic increase in contributions from individual donors, jumping thirty-seven percent over 1984. This increase, one of the best indicators of a healthy institution, is due to the generosity of a growing family of Academy donors, as well as the efforts and imagination of volunteers, Trustees, and staff. Deserving special mention is The Charles Willson Peale Society, Chaired, in 1985, by Mrs. Robert A. Hauslohner and Dr. B. Perry Ottenberg. The Society increased its members by twenty percent, with many individuals contributing more than their basic dues. Another exciting achievement in 1985 was made by the Young Friends of the Pennsylvania Academy, which more than doubled its membership, from 82 to 182 members. Under its Chairmen, Marcie J. Weintraub and Daniel J. Goldfarb, the Young Friends developed a successful series of programs and events for Academy members thirty-five years of age and under. The Academy's Alumni Association, founded in 1984, grew to a membership of 2,500, with alumni from across the country. Under the direction of Alumni President Anthony DiRienzi and ten alumni board members, the Association shows considerable potential for creative growth and achievement. Through the generosity of these, and all its donors, the Academy continues to prosper and serve its community.

Corporate giving has been the most fascinating donor group to watch. While corporate generosity is always encouraging, these donors have made enormous and innovative differences far greater than their dollars indicate. Matching gift programs, in-kind contributions, volunteer power, and the availability of avenues of publicity are some of the reasons.

Both membership and corporate giving have become powerful supports because most of these gifts have been generated and are nurtured by the committed volunteers to whom we are immensely grateful. The Development Committee, under the leadership of Carpenter Dewey and Harold A. Sorgenti, with the help of Mrs. Jerome Weinstein, and members of the Women's Committee, have together and individually, spent hours and given untold efforts in order to make a difference.

In spite of threatened and real cutbacks and the threatened demise of certain governmental sources, as well as changes in federal and foundation regulations and focuses, the Academy has fared well in the grants-writing field. Our programs—scholarly, popular, outreach, and in-house—attract attention and compete favorably in these regional and national markets.

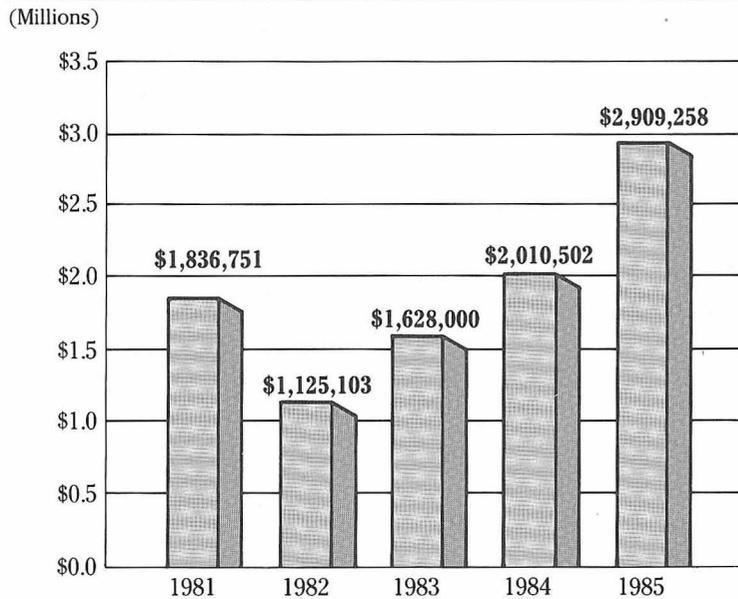
The following charts tell the 1985 annual giving story, which should be considered within the context of a five-year history of support. Also demonstrated is a bar chart of membership growth between 1981 and 1985. They do not tell the individuals who facilitated the happening and the events that humanize the bald numbers.

Between 1982 and 1984, a \$5 million capital campaign, led by Board member, William L. Grala, resulted in a major breakthrough toward substantial growth in annual giving. The move into a new school facility introduced hundreds of first-time donors to the dynamic presence of the Pennsylvania Academy of the Fine Arts.

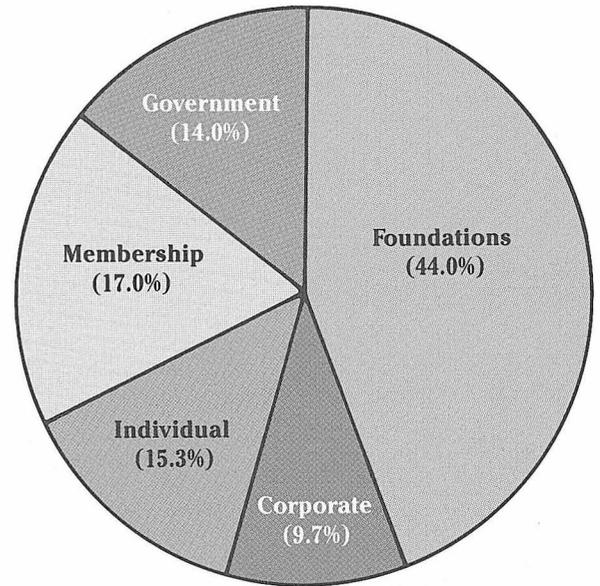
The computerization of departmental record-keeping followed immediately on the campaign's heels, which helped staff manage increased giving, direct mail drives, and telephone year-end giving of major proportions. Mechanization of record-keeping has been the beginning of the systematic development of alumni giving programs and other initiatives never before possible. However, the continuing growth in annual giving was made possible by the hours of time and thoughtful efforts of Board and committee members, and Business Volunteers for the Arts. To all of our volunteers, we owe much.

Efficiently working to make 1985 the success it demonstrated was a very special group, the Development Department staff. I was assisted untiringly by Joy Harbeson and Elsie Rojo. James Voirol, our grants writer, made his first year at the Academy stellar by helping to increase the

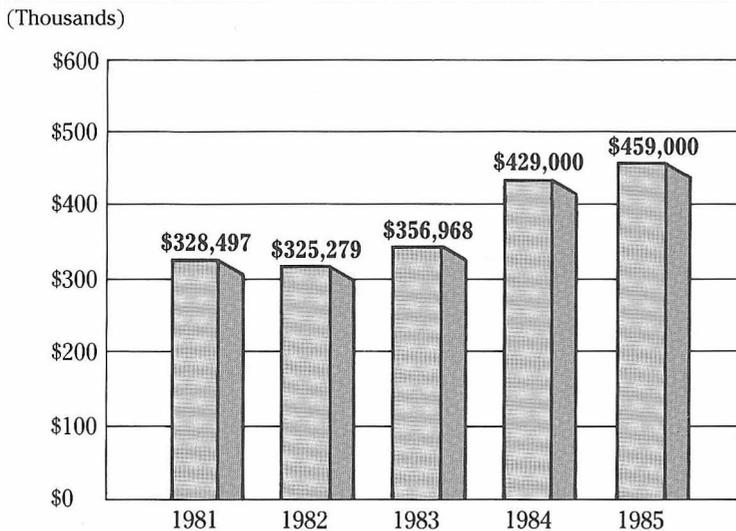
Annual Giving 1981–1985



Annual Giving 1985



Membership Revenue 1981–1985



government grants category by 64%. Kirby Smith, public relations officer, and Wendy Metzger, public information associate, assisted by Joan Irving, gave us new and national visibility which was particularly exciting to watch during the *Red Grooms Retrospective*. Rosemary Harms, alumni coordinator, has brought spirit and growth to this new group. To Stuart Lamson, membership acquisitions officer (a new staff member in 1984) and Josephine Borie, membership and special events coordinator, we owe much for innovation in programming, tirelessness, and goodwill.

Gifts of special note were made by the Atlantic Richfield Foundation and SmithKline Beckman Corporation, which made a challenge grant that successfully raised \$80,000 over the 1984 corporate level. This increase represented new gifts and additional giving. Each of these two donors made a second significant gift to the Academy in 1985. The Atlantic Richfield Foundation was the major funder to the *Red Grooms Retrospective*, while SmithKline Beckman Corporation worked throughout the year to produce a recruitment slide presentation for the School, which will serve the development department and museum equally.

CIGNA Corporation, Samuel S. Fels Fund, and Rohm and Haas Company were very generous. It must be noted that The Pew Memorial Trust deserves a special spotlight for their gifts which helped set the stage for two museum programs based on the permanent collections in 1986.

The Pennsylvania Council on the Arts, the Institute of Museum Services, and the National Endowment for the Arts each made increased donations to museum operations.

The list of persons who made a significant difference is long and impressive. The Academy owes much to each person who considered the museum and school. Through the individual and collective wish to join in partnership with the Board of Trustees and staff, the Academy educates, collects, cares for, and shows the finest programs in American art.

Financial Data

Balance Sheet as of December 31: (000 omitted)

Assets:	1985	1984
Net Property	\$9,884	\$9,978
Current Assets	\$6,205	\$4,920
Investments	\$5,555	\$5,745
Pledges Receivable	\$884	\$1,036
Notes Receivable	\$750	\$0
All Other	\$3	\$3
Total Assets	\$23,281	\$21,682
Liabilities and Fund Balances:		
Current Liabilities	\$5,782	\$4,634
Deferred Contributions	\$375	\$0
Retirement Plan Liability	\$310	\$310
Fund Balance (Net Worth)	\$16,814	\$16,738
Total Liabilities and Fund Balances	\$23,281	\$21,682

**Statement of Income and Expenses
for the Year Ended December 31: (000 omitted)**

Income:	1985	1984
Private Gifts and Grants	\$1,823	\$1,956
Proceeds from Deaccessioning	\$1,170	\$0
Tuition	\$886	\$839
Investment Income	\$831	\$810
Net Realized Gain on Investments	\$552	(\$4)
Membership	\$459	\$429
Government Grants	\$332	\$309
Retail Sales	\$296	\$165
Museum Admissions	\$134	\$26
All Other	\$115	\$96
Total Income	\$6,598	\$4,626
Expenses:		
Payroll Costs	\$2,024	\$1,788
Accessioning & Conservation	\$1,414	\$917
Exhibitions and Projects	\$844	\$532
Insurance, Interest, & Depreciation	\$674	\$563
Utilities & Maintenance	\$403	\$425
Marketing	\$313	\$286
Net Peale Club Expenses	\$230	\$191
Office Expenses	\$180	\$179
Student Prizes and Grants in Aid	\$159	\$155
Retail Cost of Sales	\$125	\$107
Professional Fees	\$103	\$116
All other	\$53	\$51
Total Expenses	\$6,522	\$5,310
Excess (Deficit) of Income Over Expenses	\$76	(\$684)

1985 Contributions from Foundations, Estates, Trusts, Etc.

Annenberg Fund, Inc.	Elizabeth S. Hooper Foundation	Pew Memorial Trust
Arcadia Foundation	J.D.B. Fund	Philadelphia Foundation
Barra Foundation, Inc.	Samuel H. Kress Foundation	Albin Polasek Foundation
Allen H. & Selma W. Berkman Trust	Christian R. & Mary F. Lindback Foundation	Estate of Edgar P. Richardson
Cameron Memorial Fund	Lovett Foundation, Inc.	Gilroy & Lillian P. Roberts Charitable Foundation
Catherwood Foundation	Henry Luce Foundation, Inc.	Alexis Rosenberg Foundation
Chace Fund, Inc.	Mabel Pew Myrin Trust	Estate of Hope S. Schary
Claneil Foundation, Inc.	Irving May & Edith H. May Foundation	John Sloan Memorial Foundation, Inc.
Estate of Marion C. Cobb	William J. McCahan 3rd Fund	Smith Foundation
Colin Gardner Foundation	McLean Contributionship	Harold S. Truitt Fund
Samuel S. Fels Fund	Leo Model Foundation	Warwick Foundation
Elsie Lee Garthwaite Memorial Foundation	Oxford Foundation, Inc.	Jesse R. Wike Charitable Trust
Haney Foundation Trust	William Penn Foundation	

1985 Contributions from Corporations and Corporate Foundations

AT&T Communications	Germantown Savings Bank	Price Waterhouse & Company
ARA Services, Inc.	Goldman, Sachs & Co.	Provident National Bank
Armco	Hercules, Incorporated	Prudential Insurance Company of America
Allstate Insurance Co.	Houghton-Carpenter Company	Quaker Chemical Corporation
American Airlines, Inc.	Hunt Manufacturing Company	Quaker Storage Co., Inc.
American Home Products Corporation	IU International	RCA
Anchor Packing Company	Industrial Valley Bank & Trust Company	Raymond M. Spiller & Associates
Atlantic Financial Federal	International Business Machines Corporation	Reliance Insurance Company
Atlantic Richfield Company	J.C. Penney Company, Inc.	Ristorante Il Gallo Nero, Inc.
Balis & Company, Inc.	John Condax Photography	Rohm & Haas Company
Bell Telephone Company of Pennsylvania	Kidder, Peabody & Co., Inc.	Rosenbluth Travel Agency, Inc.
Berwind Corporation	Kraft, Inc.	SKF Industries, Inc.
Binswanger Company	Lesser & Kaplin	SPS Technologies, Inc.
Burlington Industries, Inc.	Lewis, Gilman & Kynett, Inc.	Saul, Ewing, Remick & Saul
Campbell Soup Company	Lyon & Armor, Inc.	Sears, Roebuck & Co.
Central Penn National Bank	Marcolina Brothers, Inc.	Selas Corporation of America
Certainteed Corporation	Mather & Co.	SmithKline Beckman Corporation
Chubb & Son, Inc.	McNeil Consumer Products Company	Sonat Marine, Inc.
CIGNA Corporation	Mellon Bank	Sotheby's
Citicorp (USA), Inc.	Merck & Co., Inc.	Stanley Blacker, Inc.
Coca-Cola Company	Montgomery, McCracken, Walker & Rhoads	Stearns Catalytic Corporation
Continental Bank	PENJERDEL Retail Council	Subaru of America, Inc.
Davis Advertising Inc.	Philadelphia National Bank	Sun Company, Inc.
Day & Zimmerman, Inc.	PQ Corporation	Sunshine Scientific Instrument, Inc.
Deloitte, Haskins & Sells	PSFS	Tasty Baking Company
Derwell Company	Penn Mutual Life Insurance Company	Teleflex Incorporated
Eagle Transfer Corporation	Pennsylvania Lumbermens Mutual Insurance Company	Time, Inc.
Equitable Life Assurance Society of the United States	Pennwalt Corporation	Touche Ross & Co.
FMC Corporation	Pep Boys	Transco Energy Company
Fidelity Bank	Philadelphia Contributionship	United Engineers & Constructors, Inc.
Fidelity Mutual Life Insurance Company	Philadelphia Electric Company	Venturi, Rauch and Scott Brown
First Boston Corporation	Philadelphia Gas Works	Vitetta Group
First Pennsylvania Bank	Philadelphia Newspapers, Inc.	Warner Company
Frederick Goldman Advertising	Philadelphia Suburban Corporation	C.J. Webb, Inc.
GMAC Mortgage Corporation		Yarway Corporation

1985 Contributions from Government Agencies

City of Philadelphia
Institute of Museum Services
National Endowment for the Arts
National Museum Act
Pennsylvania Council on the Arts
Pennsylvania Historical & Museum Commission
Pennsylvania Humanities Council

1985 Contributions from Individuals, Associations & Groups

- Abel, James K.
Abel, Robert
Aborn, Peter K.
Abraham, Drs. Hans & Lillian
Abrahams, Mrs. Robert D.
Abrams, David J.
Abrams, Dr. & Mrs. Leonard
Adams, Evelyn H.
Adams, Jr., Mr. & Mrs. Francis T.
Adams, Jr., Ray D.
Adkins, Dr. & Mrs. Edwin P.
Adler, Marjorie H.
Adler, Zena
Adolph, Edward F.
Affleck, Ralph D.
Agazarian, Dr. Yvonne M.
Ahl, Mr. & Mrs. Kenneth E.
Aikman, Mr. & Mrs. Walter M.
Aisen, Susan
Albany, Mr. & Mrs. James R.
Albers, Jr., Col. & Mrs. Vincent A.
Albert, Dr. & Mrs. Michael B.
Alexander, Mr. & Mrs. Bernard
Alexander, David
Alexander, Mrs. Elizabeth D. A.
Alexander, Lorraine R. and Ben
Alexanderson, Patricia A.
Alio, Mrs. Constantin G.
Allam, Dr. & Mrs. Mark W.
Allan, Dr. Mary Berninger
Allan, Stanley A.
Allebach, Mrs. Doris J.
Allen, Mrs. David W.
Allen, Mr. & Mrs. Donald M.
Allen, Margaret P.
Allen III, Mrs. William W.
Aloe, Paul E.
Altman, Ashley J.
Alvarez, Col. & Mrs. Antonio F.
Amato, Michael A.
Ambrose, Jay
American Conservation Association
American Historical Print
Collector's Circle
American Institute of Architects,
Philadelphia Chapter
Amsterdam, Valla
Anbari, Frank
Ancker, Carolyn R.
Andereck, Janet M.
Anderson, Mrs. Carl H.
Anderson, David
Anderson, Decima M.
Anderson, Mrs. Earle M.
Anderson, Esq., Gerald H.
Anderson, Mr. & Mrs. Henry W.
Anderson, Juliette Perry
Andrade, Edna
Andress, Mrs. Philip M.
Andrew, Mr. & Dr. C. B.
Andrews, Evelyn V.
Andrews, Mr. & Mrs. William D.
Angelo, Jr., Mr. & Mrs. Stanley
Annenberg, The Hon. & Mrs. W.H.
Anonymous (4)
Anyon, Mrs. Lydia H.
Apesos, Anthony
Apfel, Mrs. Fanchon M.
Apfelbaum, Mr. & Mrs. Earl P.L.
Apfelbaum, Mr. & Mrs. Leon
Aponte, Mr. & Mrs. Harry J.
Apothaker, Mrs. Catherine
Appel, Mr. & Dr. Harry H.
Appel, Joan R.
Appell, Louis J.
- Applebaum, Florence K.
Arader III, W. Graham
Aral, Imadettin A.
Arbaugh, P.T., Mr. & Mrs. Donald J.
Archer, Cynthia & Pierce
Arfaa, Peter F.
Aries, Charlotte A.R.
Armour, Mr. & Mrs. Peter M.
Armstrong, Jr., Mr. & Mrs. Richard
Arnold, Mr. & Mrs. Fred
Arnold, Stephen J.
Aronfreed, Dr. Eva
Aronson, Barbara B.
Art Lovers' League Inc.
Arufu, Cecile
Ash, Richard A.
Ashcom, Mr. & Mrs. Benjamin M.
Asher, Mrs. Howard B.
Ashmead III, Mr. & Mrs. Duffield
Ashmead, John
Aspen, Alfred W.
Asplundh, Mr. & Mrs. Edward K.
Athinson, Dr. & Mrs. G. Russell
Atkinson, Jr., Mr. & Mrs. Walter C.
Atlee, Mrs. S. John
Atterbury, George R.
Auerbach, Philip P.
Austin, Mrs. H. P.
Austrian, Dr. & Mrs. Robert
Auten, Mr. & Mrs. David C.
Axilbund, Mr. & Mrs. George M.
Aylward, Rr. Adm. & Mrs. T.C.
- Babich, Mr. & Mrs. Walter P.
Bach, Leonard E.
Bacharach, Dr. & Mrs. Benjamin
Bacharach, Charles K.
Bachman, Mrs. Barbara C.
Bacon, Mr. & Mrs. Edmund N.
Bacsujlaky, Laszlo
Bade, Mr. & Mrs. John W.
Baer, Alan J.
Baer II, Mr. & Mrs. William G.
Bagger, The Rev. & Mrs. Ralph W.
Bailey, Mr. & Mrs. Carl W.
Bailey, Mr. & Mrs. Michael R.
Baillie, Mrs. Marian H.
Bainbridge, Harry T.
Baird, Mr. & Mrs. Carl A.
Baird, Mrs. Donald L.
Baird, John A.
Baird, Thomas R.
Baker, Mr. & Mrs. Calvin D.
Baker, Mrs. Catherine E.
Baker, Mr. & Mrs. Raymond N.
Baldwin III, Mr. & Mrs. Frank
Balis, Jr., Mr. & Mrs. C. Wanton
Balis, Mr. & Mrs. Mark E.
Ballard, Mr. & Mrs. Francis
Ballard, Mr. & Mrs. John A.
Ballengee, Mr. & Mrs. James M.
Ballinger, Mrs. Raymond A.
Baltzell, Mr. & Mrs. E. Digby
Baltzell, Dr. William H.
Bamberger, Jr., William L.
Bamford II, Mr. William
Bangert, Jr., Mr. & Mrs. Charles
Banks, Harriet & Bart
Banks, Mr. & Mrs. Philip J.
Barattini, Denise M.
Barbieri, Mrs. Alexander F.
Barbieri, Mrs. Edward A.
Barbieri, Joseph
Barclay, Mrs. Katharine B.
- Barg, Mr. & Mrs. Herbert
Barker, Mrs. Robert W.
Barlow, D. Brooks
Barlow, Mr. & Mrs. Joseph O.
Barnes, Jr., Mr. Carroll B.
Barnes, K. A.
Barnett, Eleanor F.
Barnett, Mrs. Ellen
Barnhart, Edward A.
Barnshaw, Dr. Harold D.
Baron, Mr. & Mrs. Marten B.
Barone, Joseph F.
Barr, Virginia M.
Barrack, Esq., Leonard
Barratt, Mrs. Norris S.
Barrie, Mrs. Elizabeth F.
Barrie, Mary Adams
Barrie, Winston Alexander
Barringer, Mr. & Mrs. Brandon
Barringer, Mrs. Charles M.
Barrows, Mr. & Mrs. Walter
Barse, Joann M.
Barth, Wolf D.
Barthelson, Mary
Bartlett, James Bo
Bartlett, Mr. & Mrs. John B.
Bartlett, W. L.
Bartol, Mr. & Mrs. John G.
Barton, Jr., A. Daniel
Bass, Mr. & Mrs. Herbert
Bass, Robert S.
Bassett, Barbara A.
Bassett, Mr. & Mrs. Preston C.
Bast, Robert L.
Bates, Mr. & Mrs. Frederick H.
Batt, Mr. & Mrs. Harry
Batt, Mr. & Mrs. Robert R.
Battles, Mr. & Mrs. Winthrop H.
Batty, Jr., Mr. Walter S.
Batzer, Bruce Edgar
Bauer, Richard Alan
Baum, Bernice
Bauman, Edward T.
Baumann, Mrs. John A.
Baxter, Col. & Mrs. Joseph M.
Bayersdorfer, Mr. & Mrs. Richard
Bayliss, Mr. & Mrs. Ernest B.
Beach, George
Beadle, Mr. & Mrs. Walter J.
Bean, Mrs. Donald
Beard, Jr., Mrs. Samuel P.
Beardwood, Mrs. Joseph T.
Bechtel, Richard C.
Beck, Mrs. Lillian A.
Beck, The Hon. Phyllis W.
Becker, Jr., Mrs. Charles
Beckett, Esq., Mr. Milton
Beckman, Frederick
Beene, Mr. & Mrs. Lavelle V.
Beer, Janice D.
Beerman, Dr. & Mrs. Herman
Behr, Mr. & Mrs. Philip
Beierschmitt, Sister Mary Paula
Beilman, David
Beiter, Mr. & Mrs. Stephen E.
Belber II, Mr. Henry S.
Belcher, Edward A.
Bell, Joseph & Helen
Bell, Jr., Mr. & Mrs. Malcolm
Bell, Mary T.
Bell, Dr. & Mrs. Randall W.
Bell, Robert M.
Bell, Jr., Dr. Whitfield J.
Bellet, Mr. & Mrs. Benjamin
- Bellet, Mr. & Mrs. Edward
Belli, Dr. Albert J.
Belson, Jr., Charles V.
Bemis, Mr. & Mrs. Hal L.
Benasutti, Frank
Beneman, Mrs. Jay
Benenson, Mr. & Mrs. James
Benjamin, Esq., Michael D.
Bennett, Jr., John C.
Bennett, Jr., Dr. Lee C.
Benoliel, Mr. & Mrs. Peter A.
Benscoter, Dr. Judith L.
Benson, Mrs. Mildred
Benson, Perry
Berenholz, Doris
Berger-Zeitoun, Marie Theres
Berger, Albert I.
Berger, Bud
Berger, Doris Cummins
Berger, Mr. & Mrs. Harold P.
Berger, Harriet
Bergin, Mr. & Mrs. William J.
Berkman, Mr. & Mrs. James
Berkman, Judy & Richard
Berkowitz, Mrs. Henry
Berley, Dr. Lawrence F.
Berlinger, Mr. & Mrs. Frederick W.
Berman, Dr. Arnold
Berman, Ethel and Leon L.
Berman, Ken & Beth
Berman, Mr. & Mrs. Philip I.
Berman, Mr. & Mrs. Robert J.
Berman, Mr. & Mrs. Stanley
Bernhardt, Lynford P.
Bernick, Penny
Bernstein, Edward
Bernstein, Mr. & Mrs. Howard J.
Bernstein, Mr. & Mrs. Irwin L.
Bernstein, Max
Bernstein, Theresa
Berret, Alexandra Cyr
Berry, Mrs. Martha B.
Bers, Mr. & Mrs. Julian
Bertolet, Elain M.
Best, John T.
Betz, Claire S.
Bevan, David C.
Bevan, Dr. Emma B.
Beverly, Dr. Avery W.
Beyer, Mrs. Audrey Bickley
Bick, Mr. & Mrs. John D.
Bicker, Peter & Julie
Biddle, Mrs. Anne Gertrude
Biddle, Jr., Mrs. Craig
Biddle, Mrs. Nicholas
Bider, Ed
Bidgood, Mr. & Mrs. Edmund L.
Bieber, Mr. & Mrs. Ralph J.
Bigelow, Mrs. Barbara Chase
Biggs, Mr. & Mrs. Peter
Bigoney, Mrs. Thomas W.
Billet, Jr., Mr. & Mrs. L. H.
Billings, Charlotte W.
Billington, Mrs. Dorothy L.
Billups, Jr., Mr. & Mrs. Frederick
Bilokur, Anatole
Binder, David F.
Binder, Elin B.
Binswanger-Wild, Mrs. Eve
Binswanger, Sr., Mr. & Mrs. Frank
Binswanger, Jr., Mr. & Mrs. Frank
Bird, Bronwyn
Birdsall, Mr. & Mrs. Robert H.
Biringier, Mr. & Mrs. Joseph A.
Birnhak, Mr. & Mrs. J. R.

Biron, Mrs. Lillian G.
Bisbee, Jr., Mrs. Arthur L.
Bishop, Mrs. Harry
Bishop, Mr. & Mrs. Thomas L.
Bissell, Jr., Mrs. George P.
Bitonti, Samuel P.
Bitzer, Mrs. Joan
Bixler, Mrs. M. T.
Bjornsgard, Mr. & Mrs. Frank K.
Blackburn, Joan
Blackburn, Mrs. Morris
Blagg, Woodrow M.
Blair, John J.
Blake, Mrs. Maurice J.
Blake, Nancy E.
Blakely, Patricia I.
Blankenberg, Leonora
Blanning, Carol B.
Blaufeld, Shirley
Blenko, Mr. & Mrs. Don B.
Bleznak, Mr. & Mrs. Alan
Bleznak, C. Ronald
Bliss, Eleanor A.
Block, Mr. & Mrs. Alvin
Block, Dr. & Mrs. Reuben
Bloom, Mr. & Mrs. Charles J.
Bloom, Dr. & Mrs. Edward
Bloom, Joel N.
Bloomer, Mr. & Mrs. David Earley
Blount, The Hon. Lynwood F.
Bluestein, Mrs. Reba S.
Bluestein, Ronald
Blum, Adelaide
Blum, Mr. & Mrs. Kurt
Blum, Mr. & Mrs. Leonard
Blum, Leslie R.
Blumberg, Dr. & Mrs. Baruch S.
Blumenthal, Mr. & Mrs. Bernhard
Blumstein, Mr. & Mrs. Edward
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