



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

145th ANNUAL REPORT

1950

Cover: *Picnic at Bedford Hills* by Florine Stettheimer.
Acquired as the gift of Miss Ettie Stettheimer in
November, 1950.

**The One-Hundred and Forty-Fifth
Annual Report**

of

THE PENNSYLVANIA ACADEMY of the FINE ARTS

FOR THE YEAR

1950

**Presented to the Meeting of the Stockholders
of the Academy on February 5, 1951**

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George Harding	Franklin Chenault Watkins	John F. Harbeson
Roy C. Nuse	Allan Jones	William M. Campbell
Francis Speight	John W. McCoy	Philip Aliano
* Walker Hancock	Julius Bloch	Edmond J. Farris
Roswell Weidner	Walter Stuempfig	Jack Bookbinder
Harry Rosin		Joseph Schindler

* Leave-of-absence first term.

** First term only.

(Chester Springs)

Roy C. Nuse	Walter Stuempfig
Francis Speight	Charles Rudy
Paul Froelich	Roswell Weidner

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Mayland T. McAvoy, *Superintendent*

FOREWORD

The 145th Annual Report of the President and Board of Directors of the Pennsylvania Academy of the Fine Arts sets forth in some detail the year's achievements and it is followed in turn by even more detailed reports of the Treasurer, contributions, exhibitions, loans, acquisitions, buildings and schools.

We have in Philadelphia in the Academy the finest, as well as the oldest, school of the fine arts in the United States. Our two great annual exhibitions of contemporary American art — water colors, prints and drawings in the autumn, sculpture and oils in the winter — are outstanding in their fields.

However, just a word concerning unrealized objectives. In addition to the great schools and our annual exhibitions, the Academy has in its permanent collections one of the most notable treasuries of American art throughout the whole history of the arts in our country. Until very recently this collection was unrivaled, but this is so no longer. There are some notable gaps in the completeness of the collection in its representation of the earlier periods and this incompleteness is more marked in respect to the leading contemporary American painters and sculptors. The simple truth is that we lack sufficient funds to purchase each year enough work by contemporary artists or those of the recent past, to enable us to continue for very long our former supremacy in this field. The acquisitions, for example, listed in this report are inadequate to the realization of our purpose and duty to maintain a truly representative collection of American art. Therefore we are currently dependent on our friends, our members and stockholders to help us in this matter. Accordingly, we will mail out shortly, as we did last year, a list of our major needs, outstanding American artists, living and dead, not at present adequately represented in our collection.

I hope most earnestly that some of the friends of the Academy will avail themselves of the opportunity to serve us and the cultural life of Philadelphia by presenting us with work of these artists or of others similar in quality, or with funds wherewith to achieve this objective.

JOHN F. LEWIS, JR.

President

REPORT OF THE PRESIDENT AND BOARD OF DIRECTORS

In the meeting of January 9, 1950, and by unanimous vote, Mr. Robert Strausz-Hupé was elected a member of the Board of Directors for a term expiring in February 1952, that vacancy having been made by the death of Mr. Alfred G. B. Steel.

At the same meeting, Article I of the By-Laws was amended to read as follows:

"The Officers of the Corporation shall consist of a President and fifteen (15) directors. At each election hereafter held five (5) directors shall be elected by the stockholders to hold office for three (3) years. If a vacancy in said office, or among the members of the Board of Directors, occurs by death, resignation, or otherwise, the Directors may fill the same by electing a President and/or Director to hold office until the next annual meeting. The President shall be *ex officio* a member of the Board of Directors."

and it was further Resolved that Article VI of the By-Laws be amended to read as follows:

"Eight (8) members shall constitute a quorum of the Board of Directors, but at any meeting at which five (5) or more members are actually present, they shall constitute a quorum, provided additional members sign the minutes to bring the total participating to eight (8)."

Final action on the above amendments was taken at the meeting of February 13th.

Mr. R. Sturgis Ingersoll was elected a member of the Board of Directors for a term expiring in February, 1951.

In the meeting of October 9, 1950, Mrs. Leonard T. Beale was elected a member of the Board of Directors for a term expiring in February, 1952. Her election marks the advent of the first lady on the Board of Directors. Mrs. Beale is also serving the Academy as Chairman of the newly formed Women's Committee, the aim of which is generally to assist the Academy by encouraging greater interest and attendance.

We must pay particular tribute to our new Women's Committee, an enthusi-

astic and working unit which we have long needed and which has already wonderfully justified itself by cultivating general interest and by planning and gracing many social events which have greatly increased our attendance and enhanced our exhibition program.

The Women's Committee inaugurated its activities by giving a Garden Cocktail Party on the grounds of the Academy summer school at Chester Springs. The affair was eminently successful with a large attendance. Upon the opening of the exhibition of Contemporary British Painting on the evening of December 8th, the Women's Committee organized a large dinner attended by approximately 200 guests and at which the guest of honor was Mr. Andrew C. Ritchie of the Museum of Modern Art. This was one of the most successful social events in the history of the Academy.

With deep regret we record the resignation of Mr. Marshall S. Morgan from the Board of Directors by his letter of November 27, 1950. He had served faithfully from the time of his election in 1927 and the loss of his interest and counsel will be deeply felt.

The Academy is glad to acknowledge the second and final payment of \$500.00 from the American Philosophical Society to assist in the carrying forward of the research by Miss Anna Rutledge in compiling an index of the exhibitions presented by the Academy from 1805-1875. That project is very close to the completion of the research phase and it is hoped that in the ensuing year steps may be taken for further support of its publication.

Last year the Academy published an annual report for the first time in many years. We were very gratified with the enthusiastic response which it met. Accordingly, we will continue to publish it.

It is unfortunate that this report embodies the activities of a calendar year when actually our program is always planned on a fiscal year which runs from September 1st through August 31st. We are currently engaged in activities which far transcend any season on record. The two large contemporary exhibitions have been joined by others which has meant that the members of the staff have been taxed to their utmost and we are happy to pay tribute to their devotion and help, without which we would most certainly have failed.

The augmenting features have been major exhibitions, each departures from precedent. The Art Directors' Club of Philadelphia made a most earnest plea to us to stage its annual exhibition and although the Academy has been dedicated in its schools and galleries to the fine arts only, their request was looked on with favor, and we consider that the Academy

was honored by the handsome and thoroughly representative exhibition of advertising and editorial art which resulted.

The second extra show of really great magnitude was the presentation of a large number of paintings by contemporary British painters. No other comparable undertaking has been staged in the United States. Even though this was a departure from our regular program concerned with American art and the American artist, we felt that we enjoyed a rare privilege in housing this particular phase of the painting of today. The outstanding quality evidenced in the selections and the very efficient organization are a tribute to Mr. George E. Dix, Jr., of New York City, whose cooperation we enjoyed.

Another feature which afforded us particular pleasure, and which brought great numbers of people who perhaps would not otherwise have visited our galleries, was the showing of the famous carpet composed of panels of tapestry worked by Queen Mary of England which was so genuinely admired through its extensive travels to the major cities of the United States and carried such a message of good will.

The Academy was privileged again in presenting two memorial exhibitions of outstanding Philadelphia artists whose deaths within a year closed their long and distinguished careers. Galleries C and D have seldom been more handsomely furnished than when the works of Alexander Portnoff (1887-1949) and Maurice Molarsky (1885-1950) were exhibited.

The Philadelphia Artists' Gallery continues its program of one-man shows by Philadelphia artists, adding four more to bring the total to date to 44. The permanent collection was on view when other special or annual exhibitions were not current.

A very important start has been made in the care of our large and important historical pictures. Benjamin West's *Paul and Barnabas at Lystra* and Washington Allston's *Dead Man Restored to Life*, which have hung high in the stair hall for about fifty years, received expert attention from Hans Gassman of Richmond, Virginia, through the summer months. They have been placed in the entrance vestibule where they can now be seen and enjoyed and where they are easy of access for constant attention and cleaning.

We are extremely glad to report that there have been several excellent gifts to the permanent collection as a result of publishing a list of artists not represented in the permanent collection. Many gaps remain, however,

and we hope that our members and friends will be alert to give personally or let us know of the availability of such items.

We have long possessed in our library a great number of books which were of interest to art historians and people interested in general reference works in art, but which filled space in our limited book cases badly needed for modern books of genuine interest to art students. The sale of approximately 1500 of these books and pamphlets to the Free Library of Philadelphia means, not only that these books are still available to the public of the Philadelphia area for consultation, but also that we have the space and funds with which to supply our art students with a far better art library than they hitherto enjoyed.

Since the last Stockholders' meeting, the Academy has received contributions for specific purposes of \$8,335.00, and for general purposes \$261.25. We also received the generous bequest of our last President, Alfred G. B. Steel, in the sum of \$10,000.00.

On October 13th, we felt honored to make several of our galleries available for the annual luncheon and presentation of awards to Pennsylvania's twelve *Distinguished Daughters*, as a preliminary event in connection with *Pennsylvania Week*. The gold medals were presented by Mrs. James H. Duff, wife of Pennsylvania's Governor. The event brought representative women from all parts of the state.

During the year the Academy also was host to the Miniature Camera Club of Philadelphia (for its regular meetings); the Philadelphia Chapter, American Institute of Architects; the Architectural Alumni Association of the University of Pennsylvania; the Beaux Arts Institute of Design; the Art Teachers' Association of Philadelphia; School Art League; the Water Color Club of Philadelphia; the Junior League; and the Franklin Inn Club.

This brief message which has mentioned only the high spots of our activities will lead our members to the more detailed accounts which follow in this report, for we are dedicated to a program of service to them.

JOSEPH T. FRASER, JR., *Director*
JOHN F. LEWIS, JR., *President*

EXHIBITIONS

THE 145th ANNUAL EXHIBITION OF OIL PAINTING AND SCULPTURE

The 145th Annual Exhibition of Oil Painting and Sculpture was held in the Galleries from January 22nd through February 26th, with a Private View on Saturday, January 21st, from 9 to 11 P. M.

PAINTING JURY

Charles Burchfield, *Chairman*
Vaughn Flannery
George Harding
John Heliker
Ben Shahn

SCULPTURE JURY

Oronzio Maldarelli, *Chairman*
Waldemar Raemisch
William Zorach

PRIZES AND AWARDS

The Painting Jury awarded the following:

Temple Gold Medal — Harvey Dinnerstein for his oil *Noah-Wolf* as being the best painting regardless of subject.

Jennie Sesnan Gold Medal — Albert Gold for his oil *Nicetown* as being the best landscape in the Exhibition.

Carol H. Beck Gold Medal — Henry Mattson for his oil *Self-Portrait* as being the best portrait in oil.

J. Henry Schiedt Memorial Prize — Joseph Meert for his oil *Still Life on a Sewing Machine* as being of special importance in the Exhibition.

The Sculpture Jury awarded the following:

George D. Widener Memorial Gold Medal — Hugo Robus for his sculpture *Dawn* as being the most meritorious work in sculpture.

Honorable Mention in Sculpture — Sol A. Bauer for his *Processional*.

Honorable Mention in Sculpture — Milton Hebard for his *Circus Maximus*.

The Committee on Exhibition awarded the following:

Walter Lippincott Prize — Darrell Austin for his oil *Sorceress* as the best figure in oil.

Mary Smith Prize — Marie-Celeste Fadden for her oil *French Child on Train* as being the best work by a Philadelphia woman.

A Special Jury appointed by the President of the Academy's Fellowship awarded:

The Fellowship Prize — Franklin C. Watkins for his oil *The Resurrection*.

Gallery Talks, sponsored by the Fellowship, were held at 2:30 P. M., as follows: January 26th, Raphael Sabatini; February 2nd, Hobson Pittman; 9th, Gladys Rockmore Davis; 16th, Dorothy Grafty; 23rd, Walter E. Baum.

The Exhibition consisted of 238 paintings and 124 pieces of sculpture; 362 artists were represented. The Academy purchased 2 oils and 2 sculptures through the Temple Fund, 8 oils through the Lambert Fund, and 1 oil through the Gilpin Fund. Three oils and 1 sculpture were sold to the public.

A total of 17 items were purchased from the Exhibition, representing a sales value of \$10,119.70. The total attendance was 11,724.

THE FELLOWSHIP ANNUAL EXHIBITION

The Fellowship Annual Exhibition of Oil Painting, Sculpture, Water Colors, and Graphics, and the Fellowship-Sponsored Exhibition of Student Work was held in Galleries A, B, C, D, and N from March 11th through April 2nd, with a Private View on Friday, March 10th, from 3 to 5 P. M.

JURIES FOR FELLOWSHIP EXHIBITION

OIL PAINTING	WATER COLOR AND GRAPHIC	SCULPTURE
Martin Jackson	Morris Blackburn	James House, Jr.
Cora Purviance	Walter Reinsel	Wallace Kelly
Benton Spruance	Andrew Wyeth	Harry Rosin

JURIES FOR STUDENT EXHIBITION

PAINTING	SCULPTURE
Morris Berd	Amelie Zell Felton
Paul Froelich	Angelo Frudakis
John Lear	Raphael Sabatini

PRIZES AND AWARDS

The Juries awarded the following:

Harrison S. Morris Prize, equally divided — Ben Eisenstat for his gouache *Fisherman's Shack and Nets*, and Abraham Hankins for his gouache *Gloucester, Mass.*, with *Honorable Mention* — Jeanette Neuman Kohn for her water color *Bayside*.

May Audubon Post Prize — Julian Levy for his oil *Nets*, with *Honorable Mention* — Francis Speight for his oil *Jamestown Street*.

Fellowship Gold Medal Award — Leon Karp for his oil *Evening Bath*.

Fellowship Prize for Sculpture — Gladys Edgerly Bates for her sculpture *Waiting*.

William Penn Charter School Prize — Margaret Gest for her oil *Roses*.
Caroline Gibbons Granger Memorial Student Prize — Jimmy C. Leuders for his oil *Interior With Girl*.

Student Sculpture Prize — Emideo di Placido for his sculpture *Head of Christ*.

Three free chamber music concerts by members of the Alumni Association of The Curtis Institute of Music (arranged by Joseph Levine) were held on Friday evenings, March 17, 24 and 31 at 8:30. They were presented in cooperation with Local 77, American Federation of Musicians, with a grant from the Music Performance Trust Fund of the American Phonograph Industry.

The Fellowship Exhibition consisted of 140 works; the Student Exhibition 67 works. Three items were sold, representing a sales value of \$87.00. The total attendance was 4556.

EXHIBITION OF PORTRAIT DRAWINGS BY VIOLET OAKLEY

An Exhibition of Portrait Drawings by Violet Oakley was held in Gallery M from March 10th through April 2nd. Miss Oakley spoke of her experiences in making these studies of the delegates to the 1949 World Assembly for Moral Re-Armament at Caux, Switzerland, in Gallery M, on March 14th at 4 P. M. The total attendance was 3426.

MEMORIAL EXHIBITION OF WORK BY ALEXANDER PORTNOFF

A Memorial Exhibition of Sculpture, Drawings, and Prints by Alexander Portnoff (1887-1949) was held in Galleries C and D from April 11th through May 7th. The total attendance was 2768.

THE STUDENT EXHIBITION

The Student Exhibition held in conjunction with the Competition for the William Emlen Cresson Memorial European Traveling Scholarships was on view in Galleries C, D, E, F, J and the Rotunda from May 18th through June 4th, opening with exercises for the students and their friends on May 17th at 4 P. M.

An address was made in Gallery F by Mr. R. Sturgis Ingersoll, President of The Philadelphia Museum of Art, before the awarding of Cresson Scholarships and other prizes.

The Board of Directors, on recommendation of the faculty, awarded the following:

William Emlen Cresson Memorial European Traveling Scholarships (\$1250):

P. Allen Harris	Donald W. Luft
William A. Hirsch	Henry W. Peacock
Joan S. Knight	Arnold H. Pierson, Jr.
Sam Ladenson	Simone C. Titone

Jimmy C. Lueders

Honorable Mentions:

Marion Crawford	Charles E. Hewins
Kathryn Fligg	Homer W. Johnson
Philip E. Fowler	Palle Ib Mylner

Charles C. Parks

Lewis S. Ware Memorial European Traveling Scholarship (\$1250):

John A. Hanlen

J. Henry Schiedt Memorial Scholarship (\$1200):

Oliver Grimley

Thomas Eakins and Susan M. Eakins Memorial Prize (\$100):

John Antonik

Honorable Mention — Arnold H. Pierson, Jr.

Packard Prizes:

First Prize (\$30) — Clarence F. Sherdon

Second Prize (\$20) — Shirley Larkin Tassencourt

Thouron Prizes:

Awarded by the Faculty (\$50) — Ben Kamihari

Awarded by the Students (\$25) — Royal Lewando

Awarded by the Instructor (\$50) — James A. Hanes

Awarded by the Instructor (\$25) — Harry Thomas

Perspective Class Prize:

Awarded by Instructors, John F. Harbeson and William M. Campbell (\$20) — Charles E. Harpt

Honorable Mention — Leo Franey

Honorable Mention — Nial C. Bartram

Cecilia Beaux Memorial Prize (\$100):

Sam Ladenson

Honorable Mention — Peggy Bradford Long

Honorable Mention — Ben Kamihari

Anatomy Class Prize:

Nial C. Bartram

Honorable Mention — Milton Becker

Lila Agnes Kennedy Hill Memorial Sculpture Prize (\$50):

Charles C. Parks

Walker Hancock Sculpture Prize (\$50):

Philip Fowler

Special Prize in Sculpture (\$250):

Emidio di Placido

The Stewardson Prize (\$100), awarded on March 17th, by a Jury consisting of Joe Brown, Cecil Howard and Heinz Warneke — Charles C. Parks

The Stimson Prize (\$100), awarded on November 10th, by a Jury consisting of Nina Winkel, Adlai S. Hardin, and Maurice Glickman — Mary P. Love
Honorable Mention — Irving Drummond

The University of Pennsylvania, in conjunction with the Academy, through the Co-ordinated Courses, awarded to the following *Bachelor of Fine Arts* degrees:

Marie Capazzoli

Naomi C. Nissley

Harriet Dolfman

Shirley Larkin Tassencourt

Charles E. Hewins

Dolores Lesseraux

Sally Kravitch

John S. Schneider

and to the following *Master of Fine Arts* degrees:

Donald Meeker

James R. Gainor

Oliver Grimley

Total attendance at the Exhibition was 12,387.

**EXHIBITIONS OF WORK BY JOHN A. HANLEN AND
A. BROCKIE STEVENSON**

Exhibitions of sketches and paintings by John A. Hanlen and A. Brockie Stevenson, two Academy students who enjoyed a year's travel in Peru on William Emlen Cresson Memorial Traveling Scholarships, were held in Galleries M and A from May 17th through June 4th. Total attendance was 12,387.

EXHIBITION OF QUEEN MARY'S NEEDLEPOINT CARPET

An exhibition of the needlepoint carpet worked by Her Majesty, Queen Mary, was held in Gallery L from May 30th through June 2nd. Mrs. E.

Florens Rivinus, as First Vice-Chairman of the American Women's Voluntary Services, Philadelphia Unit, entertained at a reception at the Academy on June 1st from 5:30 to 7 P. M., for a special viewing of the carpet. A reception was held by the British Consulate General for the members of the press on May 29th from 3 to 5 P. M. The total attendance was 10,308.

EXHIBITION OF ADVERTISING AND EDITORIAL ART

The 16th Annual Exhibition of Advertising and Editorial Art, staged by The Art Directors' Club of Philadelphia, was held in Galleries E, J, K, and the Rotunda from September 23rd through October 15th, with a Private View on Friday, September 22nd, from 5:30 to 7 P. M. The total attendance was 5183.

THE 48th ANNUAL WATER COLOR AND PRINT EXHIBITION

The 48th Annual Water Color and Print Exhibition, held in collaboration with the Philadelphia Water Color Club, was hung in all of the Galleries with the exception of H and I, from October 28th through November 26th, with a Private View on Saturday, October 27th, from 9 to 11 P. M.

JURY OF SELECTION

Chosen By Academy

Francis Chapin

Paul Froelich

Benton Spruance

Chosen By Water Color Club

Will Barnett

Margaret Gest

PRIZES AND AWARDS

The Jury of Selection awarded the following:

Special Prize, 1950 — Charles Burchfield for his *Autumn Wind*, in recognition of his distinguished achievements as a watercolorist.

Philadelphia Water Color Prize — Karl Zerbe for his *Palatial Front* as being the strongest work in the Exhibition executed in water color.

Dana Water Color Medal — William Thon for his *Venus* as being outstanding for its boldness, simplicity and frankness.

Alice McFadden Eyre Medal — Vera Berdich for her *Time Different from the Present* as being the best print entered.

Honorable Mention — Miyoko Ito for group: *A Tree in a Window*, *My Room at Ox Bow*, and *Objects in the Nursery*.

The Directors of the Water Color Club awarded the following:

Pennell Memorial Medal — Dong Kingman for his *Triple Decker*, for achievement in the graphic arts.

Dawson Memorial Medal — Andrée Ruellan for her *October Still Life*, for distinction in painting or drawing of flowers, or of gardens.

Philadelphia Water Color Club Medal of Award — Thornton Oakley. Conferred at the discretion of the Club, upon that individual, or group of individuals or museum, publisher, dealer, or corporation, or any other agency whose sincerity of purpose is recognized in their advancement of art.

Gallery Talks, sponsored by the Fellowship, were held at 2:30 P. M., as follows: November 3rd, John W. McCoy; 10th, Albert Gold; 17th, Benton Spruance; 22nd, James Kirk Merrick; December 1st, Dorothy Grafly.

A total of 25 water colors and prints were sold, representing a sales value of \$1,627.50. The Exhibition consisted of 511 items; 244 artists were represented. The total attendance was 6228.

The 49th ANNUAL EXHIBITION OF MINIATURES

The 49th Annual Exhibition of Miniatures, held in collaboration with the Pennsylvania Society of Miniature Painters, was hung in Gallery A from October 28th through November 26th, opening with a Private View on Saturday, October 27th, from 9 to 11 P. M., concurrent with the Water Color and Print Exhibition.

JURY OF SELECTION

Walter Emerson Baum	Elizabeth White McCarthy
Katharine K. Borda	Josephine Neall Phillips
	Ruel P. Tolman

PRIZES AND AWARDS

A Jury composed of Walter Emerson Baum, Katharine K. Borda, and Elizabeth White McCarthy awarded the following:

D. J. McCarthy Prize — Virginia H. Irvin for *My Son* as being the best portrait in the Exhibition.

Miniature Society Prize — Eulabee Dix for *Mary E. Dix* as being of outstanding worth.

Miniature Society Prize — Grace Collier for *Magnolia* as being the best miniature still life in the Exhibition.

The Jury of Selection awarded the following:

Society's Medal of Honor — Alexandrina R. Harris for My Old Professor, J. B. W. for high achievement, to a miniature painter whose work is in the Exhibition.

The exhibition consisted of 86 miniatures; 49 artists were represented. Three miniatures were sold, representing a sales value of \$50.00. The total attendance was 6228.

MEMORIAL EXHIBITION OF PAINTINGS BY MAURICE MOLARSKY

A Memorial Exhibition of Paintings by Maurice Molarsky (1885-1950) was held in Galleries C and D from September 23rd through October 15th. Mrs. Molarsky received guests on Friday, October 6th, from 3 to 5 P. M. The total attendance was 4583.

EXHIBITION OF CONTEMPORARY BRITISH PAINTING (1925-1950)

An Exhibition of Contemporary British Painting (1925-1950), selected by Mr. George E. Dix, Jr., was held in Galleries C, D and F from December 9th, through January 7th (1951), opening on Friday, December 8th, with a private dinner given by the Women's Committee, followed from 9 to 11 P. M. by a Private View. The total attendance was 2985.

PHILADELPHIA ARTISTS' GALLERY

GALLERY M

Paintings by Charles Coiner — April 11th through 23rd

Paintings by Jessie Drew-Bear — April 25th through May 14th

Paintings by Abraham Hankins — December 5th through 17th

Drawings by Daniel Rasmusson — December 19th through January 7 (1951)

STUDENT GALLERY

MAIN FLOOR

Paintings by Hugh Weiss — January 9th through February 5th

Prints from Life Magazine series, 1848 — February 6th through 12th

Drawings by N. C. Wyeth — March 20th through 26th

Oils, water colors and drawings of the *Mardi Gras* by William Billings, Donald E. Schlegel, and Raymond M. Spiller — March 28th through April 2nd

Drawings by Joseph Coll — April 7th through 22nd

Photographic series *Making a Lithograph* — October 27th through November 9th

Paintings and drawings by Daniel J. Murphy — November 13th through December 3rd

European Posters (courtesy of Mr. Raymond A. Ballinger) — December 12th through 31st

In addition to the sales for special exhibitions indicated in the foregoing report, 32 additional works representing a sales value of \$2,752.00 have been sold from other exhibitions during the year.

TOTAL ATTENDANCE IN THE GALLERIES during 1950: 55,906.

ACQUISITIONS

Purchases

Through the Temple Fund, from the 145th Annual Exhibition:

Processional by Sol A. Bauer (wood carving)

Whom Shall I Fear? by Alice Decker (wood carving)

Sorceress by Darrell Austin (painting)

Self-Portrait by Henry Mattson (painting)

Through The Gilpin Fund, from the 145th Annual Exhibition:

Girl in White by Alexander Brook (painting)

Through the Lambert Fund, from the 145th Annual Exhibition:

The Tides by Kenneth Callahan (painting)

View of Philadelphia by James A. Hanes (painting)

Nicetown by Albert Gold (painting)

Noah-Wolf by Harvey Dinnerstein (painting)

Applebutter Time by Kathryn K. Rank (painting)

The Hex Sign by Henry W. Peacock (painting)

Turkey Knob Farm by Jessie Drew-Bear (painting)

Craige's Meadow by John W. McCoy (painting)

Through the Committee on Collections:

Sidewalk Market by Louis Bosa (painting)

Jungle in Venezuela by Adolph Dehn (painting)

Olsen's Men by Zoltan Sepeshy (painting)

Fallen Tree by Max Weber (painting)

Gifts

Mother and Daughter by Cecilia Beaux, from Miss Frances C. Griscom. (painting)

The Clown by Nahum Tschacbasov, from an anonymous donor. (painting)

Picnic at Bedford Hills by Florine Stettheimer, from Miss Ettie Stettheimer. (painting)

Portrait head of *Richard T. Dooner* by Alexander Portnoff, from Mrs. Alexander Portnoff. (bronze)

The Boxers by Joseph Brown, from Mr. J. Brooks B. Parker. (bronze)

Head, Amazon, by Helene Sardeau, from Mr. George Biddle. (terra cotta)

Black Beetle by Cornelia Van A. Chapin, from Mr. George Biddle. (stone)

Woman Bathing by Sigmund Menkes, and *Henrietta As My Model* by Leon Kelly, from Mr. Bernard Davis. (paintings)

Reclining Nude by Arthur B. Davies, from Macbeth Gallery. (water color)

Along the Tracks by Andrew Dasberg, from Miss Gertrude S. Ely (water color)

Forty-one sketches on paper, board and canvas, and 6 major sketches on canvas (one signed "John Lambert"), photographs and prints of drawings, by Cecilia Beaux, from Mr. Henry S. Drinker.

Copper urn, two Spanish shawls and 12 books (8 titles) from Mrs. Maurice Molarsky.

The Works of John Trumbull by Theodore Sizer (one volume) from Mr. John Stewart.

LOANS

Ninety loans were made from the Permanent Collection, as follows:

Free Library of Philadelphia, on indefinite loan, portrait of *William III* by an unknown artist.

International House, Philadelphia, on indefinite loan, *Farm Pattern* by Margaret R. Gest, *Blue and Still Life* by William E. Mackey, *Zebras* by Suzanne S. Martyl, *Girl from Bali* by Norman Jacobsen, *Three Flowers* by Caroline Faught Armstrong, *The Village* by Ellen Donovan, *Grandmother's Dressing Gown* by Frederick Gray, *Intersection* by Jeanne McLavy, *The Lunch Basket* by Carl F. Binder, *Petunias* by Laura Stroud Ladd, *Steamboat — Venice* by Arthur M. Young, *The China Cup* by Cora Gibson Purviance.

Nurses' Home of the University of Pennsylvania Hospital, on indefinite loan, *Asters* by Everett Bryant, *Flower Study* by Christine Chambers, *Sargeant Street* by Edmund Quincy, *Monomy* by Katherine Farrell, *South Street Corner* by Alice Elizabeth Whitten, *White Flowers* by Florence Standish Whiting, *Skating — Central Park* by Mildred Williams, *A Provincetown Street* by Ross E. Moffett, *August — Lanesville* by Yarnall Abbott, *The River* by James Lechay, *Taos Plaza in Snow* by Ward Lockwood, and *Lake* by Ellen Sinclair.

Racquet Club, Philadelphia, on indefinite loan, *Dead Game and Dog*, *Dead Game and Fruit*, and *Boar Hunt* by Frans Snyder, and *Falls of Tivoli* by Richard Wilson.

Lincoln University, Pennsylvania, for 96th Anniversary Dinner, February 8th, *Abraham Lincoln* by Samuel Waugh.

Whitney Museum of Art, New York City, for *Retrospective Exhibition of the Work of Edward Hopper*, February 11th to March 26th, and on to the Boston Museum of Fine Arts, Boston, Massachusetts, from April 13th to May 14th, *Apartment Houses* by Edward Hopper.

Woodmere Art Gallery, Philadelphia, for an *Exhibition of the Work of Elizabeth Coyne*, February 12th to March 4th, *Landscape — Nantucket* by Elizabeth Coyne.

The Century Association, New York City, for an exhibition titled *Aspects of New York City Life*, March 1st to May 1st, *Walt Whitman* by Thomas Eakins.

Memorial Exhibition of the Work of Alexander Portnoff, Harvey Cedars, New Jersey, during the summer, portrait head of *Richard T. Dooner* by Alexander Portnoff.

National Gallery of Art, Washington, D. C., for exhibition *Makers of History in Washington*, June 28th through November 19th *Walt Whitman* by Thomas Eakins, and *James Monroe* by Gilbert Stuart.

Corcoran Gallery of Art, Washington, D. C., for Sesqui-Centennial Exhibition *American Processional*, July 8th through December 17th, *Penn's Treaty with the Indians* by Benjamin West, and *Fairmount Water Works* by Thomas Birch.

James A. Hanes, for the Louis Comfort Tiffany Foundation Competition, September 7th to 30th, *View of Philadelphia* by James A. Hanes.

Fidelity-Philadelphia Trust Company, Philadelphia, one picture each month

for its *Picture of the Month* exhibition, September to May (1951), Mrs. Samuel Blodget by Gilbert Stuart, *Fourth of July in Center Square* by John Lewis Krimmel, *The Coal Mine* by Henry McCarter, *Fox Hunters at White Horse* by Charles Morris Young, *North River* by George Bellows, *Benjamin Franklin* by Charles Willson Peale, *George Washington* by Rembrandt Peale, *New England Woman* by Cecilia Beaux, and *Craige's Meadow* by John McCoy.

Farnsworth Library and Art Museum, Rockland Maine, for *Waldo Peirce Retrospective Exhibition*, September 15th to October 30th, *Spring in Monsey*, by Waldo Peirce.

Los Angeles County Fair Association, California, for exhibition, *The Evolution of Contemporary Painting*, September 1st to October 20th, *The Cello Player* by Thomas Eakins.

Dickinson College, Carlisle, Pennsylvania, for a series of *Exhibitions of American Portraiture, Genre and Landscapes*, October through January (1951), Mrs. Richard Peters, Jr. by Gilbert Stuart, *Gideon Fairman and Elizabeth Willing Jackson* by Thomas Sully, *Strawberries and Cherries* by Margaretta A. Peale, *Self-Portrait, Landscape with Figures*, and *Painter's Triumph* by William Sidney Mount, *Self-Portrait*, and *Mumble the Peg* by Henry Inman, *Country Wedding* by John Lewis Krimmel, *Dancing Doll* (paper) by Thomas Sully, *Anna Maria Hodgkinson* by James Peale, *Landscape No. 1 and Landscape No. 2* by Thomas Doughty, and *Chew House, Germantown* by Russell Smith.

The Blum Store, Philadelphia, for display in its windows during *Pennsylvania Week*, October 15th through 21st, *Dark Hollow* by John Folinsbee, *Leverington Avenue* by Antonio P. Martino, *Place of Echoes* by Martin Jackson, *Black Crows* by A. Brockie Stevenson, *Dock Street* by Charles Semser, *The Villa Maria* by Catharine Grant, *Landscape* by Edward Loper, *Mother and Child* by Stella Drabkin, *Canal Bridge* by Giovanni Martino, *Trappers' Trail* by Arthur Meltzer, *The Hex Sign* by Henry W. Peacock, *Turkey Knob Farm* by Jessie Drew-Bear and *Applebutter Time* by Kathryn K. Rank.

Smith College Museum of Art, Northampton, Massachusetts, for an *Exhibition of Canaletto*, November 1st to 25th, *Old Fishmarket* by Antonio Canaletto.

Philadelphia Museum of Art, for *Diamond Jubilee Exhibition Masterpieces in America*, November 3rd through February 11th (1951), *The Fox Hunt*

by Winslow Homer, and *Abraham Directed to Return to the Land of His Fathers* by G. B. Castiglione.

Seattle Art Museum, Seattle, Washington, for *Exhibition of Contemporary American Painters*, November 8th through January 4th (1951), *Lighthouse* by Morris Kantor.

Philadelphia Sketch Club, for its *90th Anniversary Exhibition of Members' Work*, November 20th through December 31st, *Picture Book* by Adolph Borie, *Tree of Life* and *Village Stream* by Hugh Breckenridge, *Glimpse of the St. Lawrence* by L. Birge Harrison, *Venice* by Thomas Moran, *In a Garret* by Thomas Anshutz, and *Pioneer Mother* by Charles Grafty.

A. Brockie Stevenson, for *Exhibition for Candidates of Arts and Letters Grants*, at the National Institute of Arts and Letters, New York City, December 8th through January 15th (1951), *Black Crows* by A. Brockie Stevenson.

SCHOOLS

The winter school sessions were successfully conducted and the report of the faculty on the calibre of work performed very satisfactory. The enrollment was lower than during the preceding year in both the day and evening sessions due to the withdrawal of veterans whose entitlement for study under the G. I. Bill of Rights had expired. However, some of that reduction was overcome by a larger enrollment of other students.

Mr. Hobson Pittman was added to the faculty for the year 1950-51 as Instructor in General Criticism and Advanced Painting. Mr. Walker Hancock was on leave the first term 1949-50. Mr. Charles Rudy of the summer school faculty was with us during Mr. Hancock's absence.

The school at Chester Springs was open for twelve weeks: June 12th through September 2nd, with a total attendance of 78 students and an average of 39.

The enrollment of the schools was as follows:

Winter School:	September 1949 through January 1950 . . .	278
	January 1950 through May 1950 . . .	261
	September 1950 through January 1951 . . .	253
Summer School:	June 12th through September 2nd . . .	78

This year marked the fortieth during which Mr. Daniel Garber had been a member of the School's faculty. It would be difficult to put into a few words the respect and gratitude for the man and the artist that have been his during this long period of time. He served the institution and its students, and in so doing, art and the artist in America, in a most distinguished manner. The Academy has had great pride and satisfaction in this association. The Board of Directors entertained the members of the faculty for luncheon on June 16th in honor of Mr. Garber and this anniversary.

An Open House for Friends and Neighbors of the Chester Springs Summer School was held at the School on Sunday afternoon, June 18th. This event inaugurated the activities of the Academy's Women's Committee.

This has been a year particularly rich in honors for those who either were still students in the schools, or who had left it during the preceding year. In March, Angelo Frudakis (sculptor) was awarded a Rome Prize Fellowship for 1950-51, generally known as a *Prix de Rome*, estimated at approximately \$3000. In May, Edward Fenno Hoffman, 3rd (sculptor) and John A. Hanlen (painter), with a University of Pennsylvania student of architecture, won the Rome Collaborative Competition. Twenty-eight teams representing

ten universities and art schools, competed. In June, Kenneth Lochhead topped over 500 artists when he won the \$1000 O'Keefe Art Award Scholarship Competition in Canada. In October word was received that from over 300 contestants from all parts of the country, three of the Academy's students had won three of the four \$2000 Louis Comfort Tiffany Foundation Grants. They were James Hanes and John A. Hanlen (painters) and Edward Fenno Hoffman, 3rd (sculptor). In November Mr. Hanes was also awarded a Gold Medal of Honor in the 37th Annual Exhibition of the Allied Artists of America held at the National Academy in New York. Toward the close of December, Donald W. Luft won the \$2000 Edwin Austin Abbey Memorial Scholarship for Mural Painting.

Traveling scholarships and other cash prizes amounting to well over \$14,000 — and, indeed, we believe no other art school in the country has similar advantages to offer — were awarded by the Academy in May (see details in Director's report).

It is also encouraging to note that while the Academy's two annual exhibitions are purely professional, some of our advanced students oftentimes enter work for jury action. In 1950, taking their chances with several thousand artists from all parts of the country, four students had work selected for the Water Color and Print Exhibition, and the same number won places in the Oil and Sculpture Exhibition.

The elimination of books no longer useful to the students, and the purchase of others so badly needed, as reported by the Director, have proven a great boon to our already active library. The record indicates 1035 books and clippings were withdrawn, with only 11 items unaccounted for. This, of course, is in addition to the great amount of reading and reference work which took place in the room itself. We purchased 224 new books during the year and received 9 as gifts.

PUBLIC RELATIONS

The purpose of the program of every cultural institution is to educate, inform and/or entertain. Members receive notices of events and activities but the public must learn of these through established news channels. The task of successfully accomplishing this objective, particularly with but two major local newspapers, continues to be the "problem child" of every public relations representative.

Added to what the two papers have done for the Academy (and, indeed, we are grateful for it, as their civic responsibility is great) has been the

cooperation of the national press and art publications, our community newspapers, organization and special publications, radio, and television. We deeply appreciate the contribution of each and every one. But withal the disparity between the considerable flow of material from this desk on behalf of both galleries and schools, and the amount which actually finds its way into print, is very great.

The department has continued collaboration with representatives of public and private schools, women's clubs and other groups, as a part of the plan to encourage a larger number of people to make greater use of Academy facilities.

This department suggested the plan whereby the Alumni Association of The Curtis Institute of Music collaborated with our Fellowship (alumni) in presenting three free chamber music concerts on Friday nights during the 1950 Annual Fellowship Exhibition. The musicians' fees were provided by the Music Performance Trust Fund of the American Phonograph Industry in cooperation with Local 77 of the American Federation of Musicians. The Academy, the Fellowship, and the Curtis Alumni shared the other expenses. Infrequently-heard works for various combinations of instruments were programmed. The concerts were enthusiastically received and well attended.

For both the 1949 and 1950 campaigns of the Community Chest, the head of this department served as chairman of the Libraries and Museums Group, and is now serving as secretary for the Women's Committee of the Academy.

Where membership is concerned, this has been one of the most encouraging years since the department came into being. We have enrolled 237 new members in all classes. Their dues made a sum of \$3940 available for current operating expenses, or in the case of life memberships, for the endowment fund. Unfortunately, we must report the loss of 79 members through death, resignation or delinquency. The year's enrollment is as follows:

Annual Members	1037
(221 new during year)	
Sustaining Members	40
(11 new during year)	
Contributing Members	6
(1 new during year)	
Life Members	167
(4 new during year)	
Total members	1250
Stockholders	803

BUILDINGS

MAIN BUILDING, BROAD AND CHERRY STREETS

and

ANNEX, 1834 ARCH STREET

No major alteration or improvement was accomplished through the year in the Main Building with the exception of reclaiming for more useful purposes two of the rooms on the mezzanine floor over the Director's office, and the student exhibition room. As a result of work accomplished by our own maintenance crew through the summer months, a new Board Room has been achieved, access to which is made possible from the landing of the main stairs. This improvement has several distinct advantages. For many years the Board of Directors met for its stated meetings in the Library, which necessitated the closing of that very active branch of our school activities for every Board session. The forming of our new Women's Committee also called for a convenient and comfortable place where that group could meet at all times. The Fellowship (alumni) of the Academy had also had no regular place of meeting. Along with the room itself which now serves so adequately for all of these groups, a very adequate storage closet was provided for the Fellowship records. This new room has eliminated the Fellowship's crowding into the rear section of the School office for its meetings.

Another small room, formerly used for storage, was redecorated and furnished to provide a much-needed rest room for the administrative staff or for the accommodation of anyone taken ill in our galleries.

The readjustments in still a third room in this series has given us a very much more adequate office store room.

The usual painting and general freshing-up of our school rooms, together with similar work at 1834 Arch Street, was accomplished with our own staff.

CHESTER SPRINGS

The routine painting here, as laid out in our general program, was accomplished in the spring of the year by the maintenance crew from Broad and Cherry Streets, and we completed the five-year plan for re-wiring the buildings. The pond, which supplies the water for our swimming pool, had become so filled with silt over a period of years that it became necessary for us to dredge it this year. This work was done before the opening of the summer session. The major item of maintenance was the repair and painting of some of the tin roofs and the replacement of some old gutters

and leaders, which was completed by the early part of the summer. No other expenditures above normal maintenance were made for Chester Springs.

THE FELLOWSHIP

The Fellowship (organized in 1897) is the Academy's alumni association. It conducts an annual program of lectures, motion pictures, demonstrations, and twice weekly during the winter school season, a Croquis Class, for its members and Academy students. It has a Students' Committee whose members are chosen from the student body with one of the group serving on the Fellowship's Board of Managers, the purpose being to keep the Board informed concerning the welfare of the students, recommend them for teaching positions, or direct them to other opportunities or sources of income.

It stages an Annual Fellowship Exhibition in the Academy's galleries and contributes \$350 to the institution for the use of its various facilities for each exhibition. In 1950 it sponsored the free chamber music concerts of the Alumni Association of The Curtis Institute of Music during the Fellowship Exhibition. It also provides the Fellowship Prize of \$100 in each Academy Annual Oil and Sculpture Exhibition.

It reports a membership of 664 and an annual income of approximately \$1500.

Mr. Charles W. Bentz is its President.

THE COMMITTEE ON FELLOWSHIP

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

It (1) purchases pictures or sculpture to encourage or assist artists, or improve the Loan Collection from which works are currently on exhibition in some forty schools, settlement houses, hospitals and other organizations or institutions; (2) provides art classes, generally in settlement houses, to give study opportunities for the youth of those neighborhoods, as well as teaching experience and income for present and/or former Academy students; (3) gives a type of financial assistance not permissible from the

regular Fellowship treasury, to current and former students; (4) assists needy current Academy students with tuition, artists' materials, or living expenses; (5) provides the Annual Gold Medal Award in the Annual Fellowship Exhibitions.

An Emergency Committee of Students has been organized, in association with the Committee on Fellowship, to meet illness and accident emergency needs in the student body.

Between the years 1912 and 1950, inclusive, the Committee reports the purchase of 407 works representing a sum of \$24,974.20, and an expenditure of \$39,881.05 for all purposes.

Mrs. A. Bruce Gill is its Chairman and Treasurer.

CONSOLIDATED TREASURER'S REPORT

September 1, 1949 to August 31, 1950

INCOME

Art Gallery and Exhibitions	\$ 18,461.01
Philadelphia School	82,569.43
Chester Springs School	20,758.86
Trust Funds	60,554.13
Membership Dues	9,630.00
Contributions	2,057.00
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Total Income	\$194,030.43

EXPENSES

Art Gallery and Exhibitions	\$ 98,160.53
Philadelphia School	55,674.91
Chester Springs School	29,557.67
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Total Expenses	\$183,393.11
Net Operating Surplus	10,637.32

BEQUEST

Under the terms of the Will of the late Alfred G. B. Steel, the Academy was bequeathed the sum of \$10,000 for its Consolidated Investment Trust for Unrestricted Funds, the income to be used for operation and maintenance of the Academy.

CONTRIBUTIONS FOR SPECIFIC PURPOSES

February 1950 to January 1951, inclusive

John F. Lewis, Jr., for dredging pond, Chester Springs	\$ 672.00
for student prizes	300.00
for Charles Burchfield Prize	200.00
for British Exhibition	1,550.00
William Clarke Mason, for student prizes	300.00
for sculpture prizes	250.00
for Flower Show prizes	150.00
for new camera	106.00
George D. Widener, for scholarships	2,000.00
American Philosophical Society, for indexing project	500.00
Fellowship of the Academy, for Fellowship Exhibition	350.00
Water Color Club, for Water Color Exhibition	200.00
Miniature Society, for Miniatures Exhibition	50.00
Charles Bregler, for student prize	100.00
Walter Stuempfig, for student prize	50.00
Walker Hancock, for student prize	50.00
John Stewart, for Print Club prize	25.00
Mrs. Alfred G. B. Steel, for Garden Party, Chester Springs	50.00
for the Steel Memorial Prize Fund, 16 shares of Standard Oil of New Jersey stock	1,082.00
William E. Lingelbach, Jr., for British Exhibition	50.00
C. Mahlon Kline, for British Exhibition	100.00
Henry P. McIlhenny, for British Exhibition	100.00
Mrs. Charles Grace, for British Exhibition	50.00
Mrs. Lawrence M. C. Smith, for British Exhibition	50.00
Clifford P. Allen, Jr., for general purposes	5.00
C. Alison Scully, for general purposes	50.00
James B. Mehorter, for general purposes	6.25
Sydney E. Martin for general purposes	200.00
Total	\$8,596.25

MEMBERS

*This list includes those enrolled since the printing of
the 1949 Annual Report*

Life Members

Franklin, Walter S.
Horner, Mrs. Joseph

MacFarland, Mrs. William J.

Martin, Sydney E.
Vogel, Irving H.

Contributing Member

Prickett, Stanley G.

Sustaining Members

Baton, Henry E., Jr.
Beale, Mrs. Leonard T.
Cann, Harry E.

Delcher, Irving B.
Hare, Mrs. Horace Binney
McMichael, Mrs. Morton

Rosenwald, Mrs. Julius, II
Rosenwald, Mrs. Lessing
Stassen, Harold

Annual Members

Adames, George E.
Adams, Miss Margaret
Albert, Daniel J.
Alexander, Mrs. William C.
Allen, Clifford P., Jr.
Ancker, Laurence L.
Andrade, C. Preston, Jr.
Antonelli, Severo
Antrim, Mrs. E. Hulings
Atmore, Frank B.

Dall, Mrs. William
Delaplain, Mrs. Henry
Dickey, Mrs. Samuel
Doherty, George H. M.
Dunn, Mrs. J. Struthers
Dunn, Roland I.
du Pont, Eleuthère I.

Eisenberg, Mrs. B. D.
Elfreth, Mrs. W. Henry
Ellis, Mrs. Richard

Fahnestock, Mrs. McClure
Felix, Mrs. Samuel P.
Finkelstein, Mrs. Clara
Flagg, Miss Adelaide Gordon
Fleming, Miss Geraldine M.
Florin, Mrs. Francis André
Fox, Mrs. William Logan
Friedland, Mrs. George

Gaul, Miss Arrah Lee
Geist, Mrs. Clarence H.
Gibson, Miss Margaret
Gill, Mrs. Sue May
Goldman, Dr. Joel
Goodfellow, Mrs. Arthur N.
Gould, Erl C. B.
Goutman, Dolya
Graham, Mrs. Thomas
Granger, Percival H.
Green, Mrs. Raymond S.
Greenwood, Mrs. Richard
Greenwood, Mrs. Walter B.
Gutner, Chester Coleman

Haas, Mrs. Stephen
Hammond, Mrs. M. Acton
Harmer, Mrs. J. P.
Harvey, Mrs. John S. C.
Hay, Miss Dorothy Gordon
Heltzel, Mrs. Eleanor Reed
Herring, Mrs. James Morton
Heymann, Mrs. Roy
Hirst, Miss Alice M.
Hohenlohe, Princess
Holloway, Mrs. Sidney J.
Horn, Miss Marion R.
Howland, Mrs. Ralph B.

Irish, Mrs. Warren L.

Jackson, Mrs. Irene Williams
Jackson, Miss Joan Louise
Jameson, Mrs. James J.
Keedy, Edwin R.
Kent, Mrs. Dorothy C.
Kester, Miss Irene
Ketterer, Mrs. Gustav
Ketterlinus, Miss Eugenia
Kimball, Albert
Kohler, William
Kohn, Mrs. George Ellis
Korninsky, Joseph

Larer, Miss Marian L.
Lee, Miss Jean Gordon
Leidner, Mrs. Nelson
Leonhardt, Miss Edna F.
Leves, Mrs. Elizabeth S.
Little, Miss N. Bernice

Baber, Mrs. Malcolm J.
Badenhausen, Mrs. Bayard
Barnes, Miss Catherine
Bartow, Miss Alice Smith
Bates, Miss Lauralou Courtney
Biddle, Mrs. Alexander
Birkhead, Mrs. Arthur G.
Blankensee, Jack
Bolton, Earle W., Jr.
Bongard, Miss E. Helen
Bortin, David
Brock, Mrs. Lynmar
Brogan, Mrs. Edward T.
Brown, Mrs. Darwin Charles
Brubaker, Mrs. W. G.
Burnside, Cameron

Campbell, Miss Cora A.
Caplan, Albert J.
Caprano, Mrs. Julius John
Cornman, Mrs. Ralph M.
Crane, Dr. A. Reynolds
Crossan, Dr. Edward T.

Loeb, Mrs. Joel Traitel
Ludlum, Mrs. Seymour De W.

McGoldrick, Joseph A.
McGonigal, Mrs. John F.
McGranary, Mrs. Catherine
Corcoran
McManus, Charles J., Jr.
McFarlane, Dr. Norman M.

Macloskey, Miss M. Christine
Marder, Mrs. David
Marquis, Mrs. Donald J.
Master, Mrs. I. Edward
Masterman, Miss Dorothy
Mates, Miss Anna H.
Matthews, Mrs. Charles J.
Meigs, Mrs. Arthur I.
Middleton, Mrs. G. Plantou
Miller, Mrs. Isabel Lazarus
Molarsky, Mrs. Maurice
Montani, Mrs. Nicola A.
Morris, Mrs. Caspar W.
Morris, Mrs. J. B.

Nelsen, Mrs. Blanche Hunter
Noble, Miss Emma L.
Norton, Mrs. Adelaide I.

Otley, J. D.
Ott, Mrs. George W.
Overton, Mrs. Beatrice Clare

Pancoast, George T.
Pardi, Justin
Patton, John William

Patzau, Otto J.
Pedrick, Miss Lyola C.
Peiser, Kurt
Perloff, Dr. William Harry
Persichetti, Vincent
Phillips, Miss Marguerita
Poinsard, Mrs. Paul J.

Rainear, Mrs. Warren R.
Rains, Claude
Rauscher, Mrs. Robert G.
Reed, Wesley
Reese, Charles Lee, Jr.
Renouf, Miss Edna M.
Rex, Mrs. Walter E., Jr.
Rhoads, Dr. Jonathan E.
Roberts, Miss Frances F.
Robertson, Mrs. Marion N.
Rowland, Mrs. Edmund
Russell, Mrs. John C.

Samuel, Edward, Jr.
Sapp, Allen D.
Saxman, Mrs. Edwin F., Jr.
Schaub, Mrs. Frank Carter
Schlegel, Mrs. Carl A.
Schmidt, Allan
Schuirmann, Mrs. R. E.
Schultz, John A.
Scott, Mrs. William T.
Scull, William E.
Seltzer, Miss Elma
Shepard, Mrs. Willard C.
Shoemaker, R. M.
Shollenberger, Mrs. C. L.
Slepin, Mrs. William
Smith, C. Ross

Smith, Miss Dorothy Alden
Smith, Dudley S.
Snyder, Mrs. C. Paul
Solis-Cohen, Hays, Jr.
Spiess, Mrs. C. William
Spruance, Benton M.
Starr, Dr. Isaac
Stephenson, Mrs. Wilson
Stewart, Miss Betty Rahn
Stillwell, Mrs. Winfred N.
Stimson, Mrs. Boudinot
Sundheim, Harry G.
Sweet, John E.

Taylor, Miss Helen B.
Thayer, Mrs. Frederick M.
Thomas, Mrs. George H.
Tift, Mrs. John Alden
Tindall, Mrs. Morris

Valentine, Mrs. Harry S.
Van Sciver, Mrs. Grace T.
Von Bernuth, Miss Lecian

Walker, Robert Miller
Ward, Mrs. Mary Kimball
Warner, Mrs. Paul McC.
Wasserman, Mrs. Charles K.
Weiller, Mrs. Eugene W.
Wessels, Mrs. Walther J.
Whyte, Thomas, Jr.
Willson, Mrs. Laurence M.
Wilson, Mrs. John G.
Winkelman, Dr. N. W.
Wirkman, Emanuel W.
Woodall, Mrs. John

MEMBERSHIP CLASSES

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

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

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

Members receive notices of all activities, invitations to private views, admission tickets to annual exhibitions and special lectures, catalogues for exhibitions and schools; have access to the print collection and use of the art reference library, subject to the regulations of the institution.

The Academy is maintained entirely by private funds. Through their subscriptions, members share in the support of the Institution, and in its encouragement of American art and the American artist.

FORM OF BEQUEST

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

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