

Corrections pp. 5, 6, 8

ANNUAL REPORT
98

What's in a name?

PafA

Pennsylvania Academy of the Fine Arts

MUSEUM ♦ SCHOOL

Charles Willson Peale President J

Person Rembrandt Peale William

ush Benjamin West Thomas Eakin

William Glackens Mary Cassatt

Grace Pippin Cecilia Beaux George

Hewitt Frank Furness Maxfield

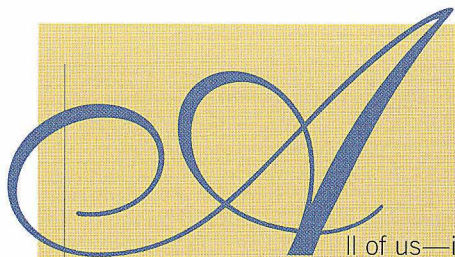
Parrish Alexander Calder Red E

What's in a name?

For some years, research has indicated that a high percentage of visitors to Philadelphia know little or nothing of this Academy, the nation's first art museum and school of the fine arts. Moreover, artists and art lovers who are familiar with the institution have reported some confusion caused by efforts to improve awareness by designating the Museum as the Museum of American Art.

In 1998, the Academy's Board of Trustees set out to address the confusion. This year's Annual Report is part of an initiative to re-establish awareness of the Pennsylvania Academy of the Fine Arts as an important influence in the history and future of art in America.

Pennsylvania Academy of the Fine Arts



Il of us—individuals and organizations alike—must work at change. Balancing a sense of what we have been with fresh aspirations of what we want to become is a never-ending challenge. Since Thomas Jefferson occupied the White House, the name *Pennsylvania Academy of the Fine Arts* has held out the creation and appreciation of the fine arts as powerful experiential tools for helping human beings grow to change.

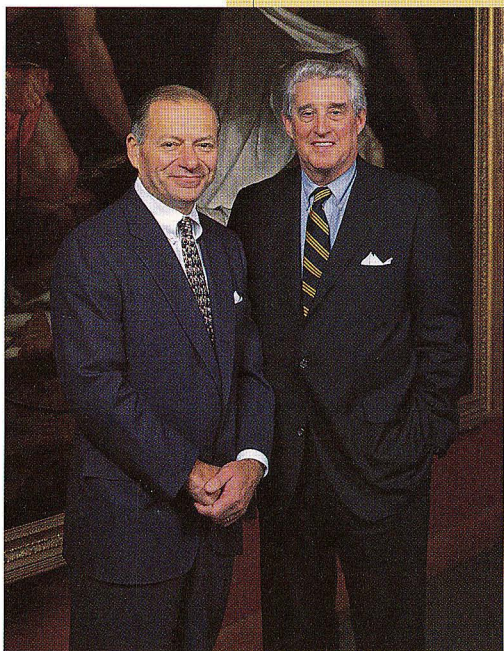
Donald R. Caldwell
Chairman of the Board
of Trustees
Joshua C. Thompson
Interim Chief
Executive Officer

If creative energy is indeed to be found in the tension that separates past from future, old from new, stasis from movement, then America's first institution of the fine arts need look no further than its mission for the strength and inspiration necessary for positive institutional change. This year, even as we have embarked upon a broad-based search for new presidential leadership, the Pennsylvania Academy has

looked to its heritage and to its mission in order to envision its future. Four priorities undertaken in 1998 exemplify the progress that has been made.

First, we are embarked upon an initiative to broaden recognition of our name: *Pennsylvania Academy of the Fine Arts*. This institution's identity as an Academy—a dynamic interaction of a Museum and a School of the Fine Arts—provides a source of renewable energy to propel us forward. The art work alone—as it is exhibited in our galleries, stored in our vaults and created in our studios—offers a limitless source of inspiration. The Women's Committee (WOCO) plays an important leadership role in this outreach effort. In 1998,

WOCO's USArtists Exposition and Sale of American Art broke records for attendance and dollars raised. This year the Women's Committee also established an endowment to bring special needs audiences and students to the Academy.

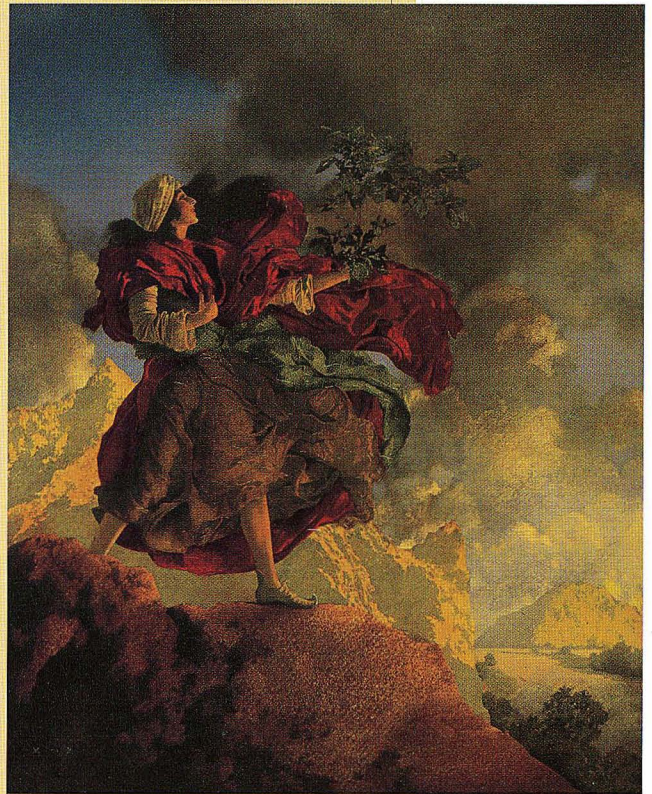


Secondly, as we have mentioned, the search for a new Chief Executive Officer to lead the Academy into its third century is well underway. We are most appreciative of the Search Committee's meticulous efforts. We also want to thank the Board of Trustees, other volunteers, and staff members who have worked so hard during this transitional year. The search for a CEO, while necessarily deliberate, is progressing well.

Third, we are planning an energetic and ambitious exhibition schedule, headed by the most exciting show in recent memory, "*Maxfield Parrish, 1870-1966*". *Parrish* will be the region's primary attraction during the summer of 1999. Maxfield Parrish was trained at the Academy. He is considered by many to have been the most popular painter of the first half of the twentieth century. He was an artistic and technological innovator. There is no more appropriate artist to help reaffirm the influential role of the Academy.

Finally, and perhaps of greatest significance this year, has been our continuing progress in realizing the Academy's dream of a world-class campus in proximity to the historic Furness-designed Academy building. We continue to work closely with private donors, as well as with leaders at the City and State levels, to finalize plans for a most exciting addition to Philadelphia's Avenue of the Arts.

We trust that your perusal of this report will provide a sense of just what a special place this is. We hope it will help those who have not already done so to become a part of this unique and exciting organization. If you need further convincing, take a look at our web site, come visit or give us a call. By all means, join us! J.C.T. / D.R.C.



**Maxfield Parrish,
*Princess Parizade
Bringing Home the
Singing Tree, 1906, oil
on composition board.*
Gift of Mrs.
Francis P. Garvan**

Charles Willson Peale President J

erson Rembrandt Peale William S

sh Benjamin West Nicholas Bida

Emperor Napoleon Mary Cassatt

Edgar Degas John Sartain Georg

Hewitt Frank Furness Thomas E

kins Ralph Waldo Emerson Robert



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1786 *Philadelphia painter*

Charles Willson Peale, having transformed his studio into a portrait gallery five years prior, opens a museum of natural history and portraiture on the second floor of Independence Hall. Peale believes that the portrait, as well as the preserved birds and animals that are displayed with them in this "artist's museum," serve to illustrate the perfection of order in nature.

1805

Peale's letter to President Jefferson describes his vision for an "academy for the encouragement of the fine arts."

1805

A group of 71 prominent national leaders, organized by Peale, his son Rembrandt and sculptor William Rush, establish the Academy. Celebrated American painter, Benjamin West, President of the Royal Academy in London, accepts the Academy's first award of "Honorary ^{member} Academician". In their application to the Commonwealth for a Charter, the founders describe the organization's purpose as "exciting the efforts of the artist gradually to unfold, enlighten and invigorate the talents of our countrymen."

Academy emissary Nicholas Biddle travels to Paris to arrange for the purchase from the Louvre

(for instructional purposes) of an array of casts made from antique and ~~renaissance~~ sculptures in that collection.

1812

Emperor Napoleon donates 24 volumes of classical engravings.

1845

The Academy's Annual Report is issued, observing that "pecuniary affairs are in flourishing condition." Nine days later, fire ravages the building. Miraculously, most of the collection is saved, including Benjamin West's *Death on the Pale Horse*.

Mary Cassatt

1865

Mary Cassatt completes ^{1 1/2} four years at the Academy and prepares to move to France, where Degas will invite her to join the French Impressionists, with whom she will work and exhibit frequently.



1871

Free-spirited architect "Fearless" Frank Furness is engaged to design the new Pennsylvania Academy to be completed in time for the Nation's Centennial Celebration in Philadelphia. John Sartain oversees the process of helping Furness and his partner, George Hewitt, envision the famed cast studios.

Benjamin West

1876

Abolitionist theologian William Henry Furness, the architect's father, dedicates the acclaimed new Academy building "that draws upon the beautiful arts to gladden and elevate the hearts of man." Faculty member Thomas Eakins is in the audience, as is Rev. Furness' closest friend, Ralph Waldo Emerson of Boston. Some of Philadelphia's wealthiest patrons, including Henry Gibson, Fairman Rogers, Joseph Temple and Sarah Harrison, are openly enthused by the experience.



Thomas Eakins in frontal view, in Chestnut Street studio, 1891-92.

Two years later Mrs. Harrison will donate Peale's self-portrait, *An Artist in His Museum*, as well as *Penn's Treaty with the Indians* by Benjamin West. In 1880, the Temple Fund will be established, income from which is for acquisitions. In 1891, Mr. Gibson will leave the largest bequest to the Academy until that of collector John W. Merriam one hundred years later.

N

ow in its ^{72nd} 32nd

1903 year, the Academy's Annual Exhibition draws 5,034 visitors in one day. Two years later, on the occasion of the Academy's Centennial, distinguished faculty member William Merritt Chase will call the Academy "the most important art institution in the world."

William Merritt Chase

1908

More than a quarter of a million people visit during the year, which is highlighted by the renowned exhibition entitled "The Eight." This ground-breaking effort explores the modern realism associated with the Ashcan School. Five members of The Eight, Robert Henri, John Sloan, William Glackens, George Luks and Everett Shinn, are former

students of Thomas Anshutz at the Pennsylvania Academy.

1921

Alfred Stieglitz serves on the exhibition jury for the Academy's extensive survey of American Modernism, "Exhibitions of Paintings and Drawings Showing Later Tendencies in Art." During the prior year, the Academy's "Representative Modern Masters" exhibition included major European Moderns such as Matisse and Picasso, with a catalogue introduction authored by Albert Barnes.

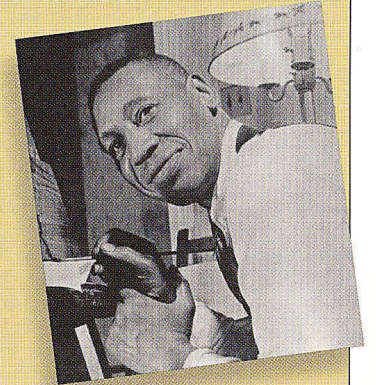
L. Stokowski

1932

Joseph Fraser is engaged to run the summer program at Chester Springs, now thriving in its 15th year with a distinguished faculty including N. C. Wyeth. Fraser will become Director of the Academy in 1936 and remain in the post for 33 years. During this era, the role of the "art academy" will come into question as artists and

patrons alike develop a more avant-garde perspective, and museums such as the Whitney Museum of American Art, the Philadelphia Museum of Art and the Museum of Modern Art became prominent. Fraser is an enormous force in cementing a one-to-one pedagogical tradition, further refining the apprenticeship model that had been developing since the time of Thomas Eakins. The goal can in fact be traced to Peale: to learn from existing works of art, and to

transform inspired art students into inspired artists and, in turn, into inspired teachers.



Horace Pippin

1946

Self-taught African-American artist Horace Pippin accepts the J. Henry Schiedt Memorial Prize at the 141st Academy Annual Exhibition. Forty-eight years later in 1994, the definitive retrospective of Pippin's works, organized by the Academy, will open in Philadelphia and tour the nation.

1950

Henry Drinker gives a large collection of the work of his famous aunt Cecilia Beaux, who was trained and exhibited often at the Academy. The Women's Committee is established.

Alexander Calder

1962

The Academy purchases *Route Barrée*, a mobile by the renowned third generation sculptor Alexander Calder, whose grandfather, father and mother were all Academy students.



John W. Merriam William Mer

itt Chase Robert Henri John Flo

William Glackens George Luks Eve

rett Shinn Thomas Arshutz Alf

nd Stieglitz Albert Barnes N.C.

Wyeth Horace Pippin Henry Da

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Samuel M. W. Hamilton Hymans

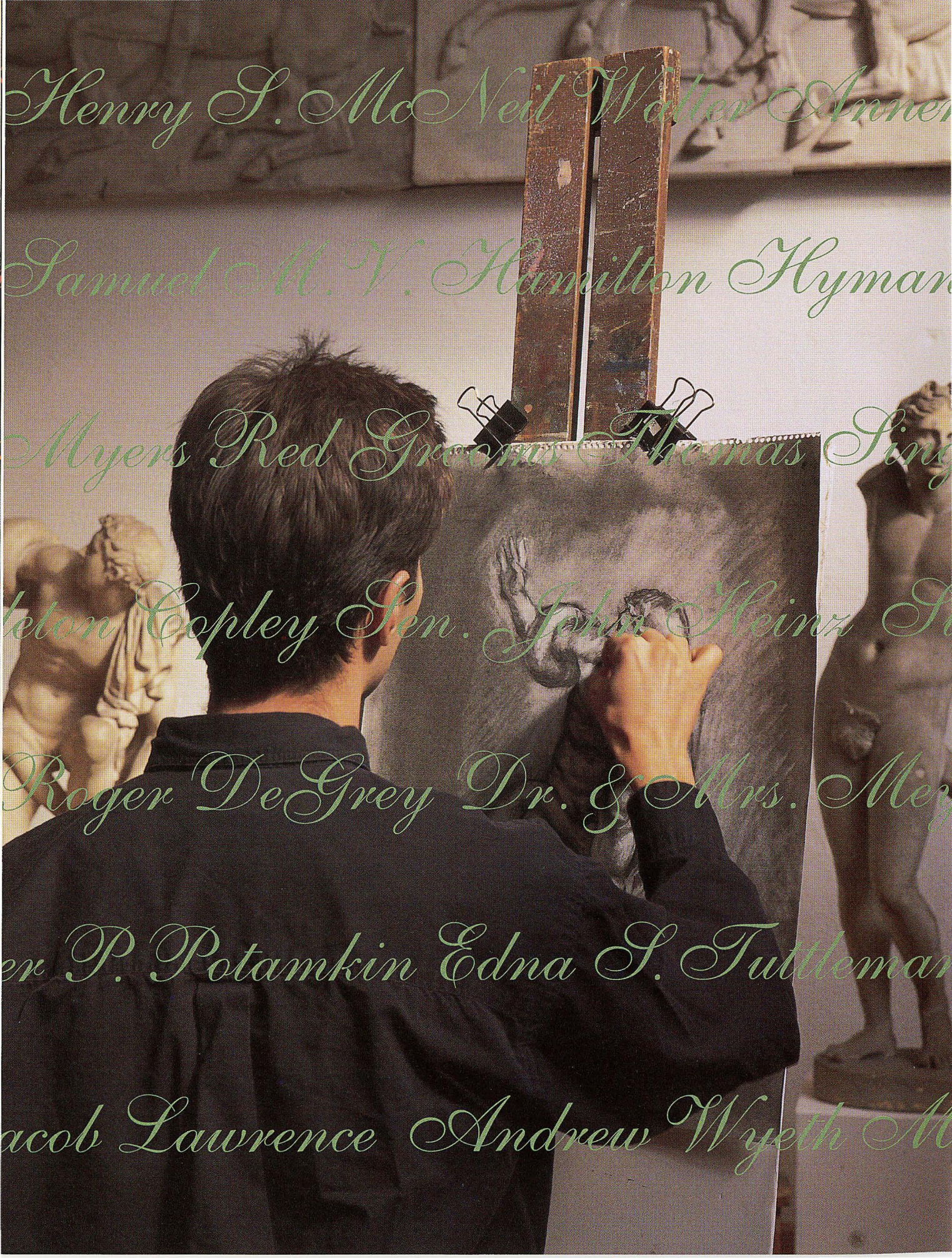
Myers Red Greenis Thomas Sing

Stetson Copley Sen. John Keinz

Roger DeGrey Dr. & Mrs. Mey

er P. Potamkin Edna S. Tuttleman

Jacob Lawrence Andrew Wyeth M



1966

Andrew Wyeth's exhibition draws large crowds and national media attention.

1969

The Annual Exhibition is discontinued. Committed Board members continue to ensure annual operating viability. Mr. and Mrs. Henry S. McNeil, Ambassador and Mrs. Walter Annenberg, and Mr. and Mrs. Samuel M. V. Hamilton advocate for an extensive restoration of the Academy building.

1974

The building is closed for a two-year restoration overseen by Hyman Myers. The international re-discovery of Furness as an important architect is reflected by the publication of ^{two} major books on his work, as well as by a major exhibition at the Philadelphia Museum of Art.

1976

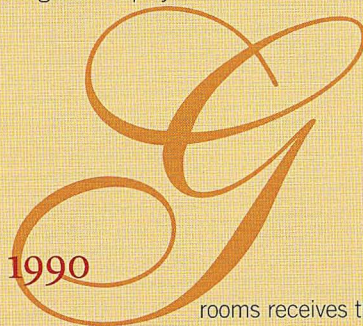
The restored Academy building, now officially designated a National Historic Landmark, is re-opened as part of the Nation's Bicentennial Celebration.

Red Grooms

1985

Charles Bregler's collection of Eakins is purchased. The Red Grooms exhibition brings 90,000 visitors. An endowment for acquisitions is established by the family of Henry S.

McNeil. The fund purchases the Academy's first painting by John Singleton Copley.



1990

rooms receives the first Founders' Day Medal. In subsequent years, the award will go to Sen. John Heinz III, Mrs. Edna S. Tuttleman, Sir Roger DeGrey, Mr. and Mrs. Samuel M. V. Hamilton, Dr. and Mrs. Meyer P. Potamkin, Jacob Lawrence, and Andrew Wyeth.

1996

"To Be Modern: American Encounters with Cézanne and Company" is the perfect complement to the summer's historic Cézanne exhibition at the Philadelphia Museum of Art. Philadelphia is established as a destination for fine arts-oriented vacationers. Plans are initiated to expand the Pennsylvania Convention Center with a Broad Street entrance directly opposite the Academy.

1998

Private donors and city and state leaders are engaged in a process to create a much larger, state of the art Academy facility adjacent to the historic Museum building. Numerous cultural and corporate partners participate in preparations for an

historic retrospective of the work of Academy-trained artist Maxfield Parrish. The Academy establishes a national alumni association.

1999

A comprehensive promotional effort of the Parrish show aligns the participation of the Philadelphia Convention and Visitors Bureau, Greater Philadelphia Tourism and Marketing Corporation, Philadelphia Newspapers, Inc., regional hotels, WHYY and other electronic media to make Parrish the hit of the summer.

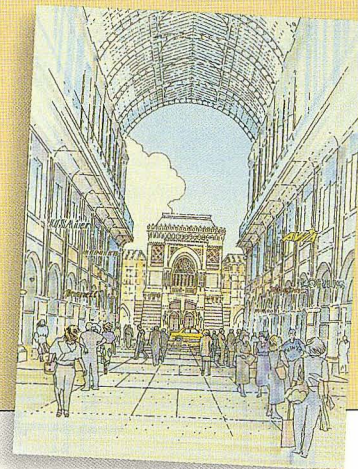
Maxfield Parrish

2000

The grand opening of the new Academy art campus occurs at Broad and Cherry Streets just as the Avenue of the Arts streetscaping on North Broad Street is completed.

2005

On the occasion of the bicentennial of the Pennsylvania Academy of the Fine Arts, the Academy Annual Exhibition is reborn.



Acquisitions

GIFTS

Marilyn Holsing

Untitled #9, 1979

Pastel on paper

Gift of Judith and Jonathan Stein, 1997.4

Dona Nelson

Summer Man, 1983

Oil on canvas

Gift of Richard Whelan, 1997.6

Peter Milton

Jolly Corner Suite, 1971

I:3, 2/90

III:1, 2/90

III:2, 3/90

III:3, 2/90

III:4, 4/90

III:5, 3/90

III:6, 5/90

III:7, 3/90

Summer Landscape V, 36/40, 1963

Victoria's Children, 70/100, 1967

Mornings With Judd, 32/100, 1968

The Garden, 2nd state, 3/50, 1969

The First Gate, 34/140, 1974

Second Opinion, 32/140, 1974

Card House, 15/160, 1975

The Rehearsal (Les Belles et la Bete I),
29/160, 1977

Cotillion (Eros Errant), 15/125, 1982

Europa (Eros Errant), 15/125, 1982

Friday's Children (Eros Errant), 84/125,
1982

Butterfly (Eros Errant), 84/125, 1982

Stolen Moments (Interiors II), II/XX, 1986

Time With Cella (Interiors III), II/XX, 1986

Hotel Paradise Cafe (Interiors IV), 80/175,
1987

Watermusic (Interiors V), 42/175, 1988

The Train From Munich (Interiors VII),
133/175, 1991

Under Greylock, 10/175, 1993

Mary's Turn, 119/175, 1994

Nijinsky Variations (Points of Departure II),
95/175, 1996

Light Sweet Crude, 60/175, 1996

The Aspern Papers, folio

Garden with Henry, 116/250, 1993

Other printed and photo-reproduced
material

Etchings

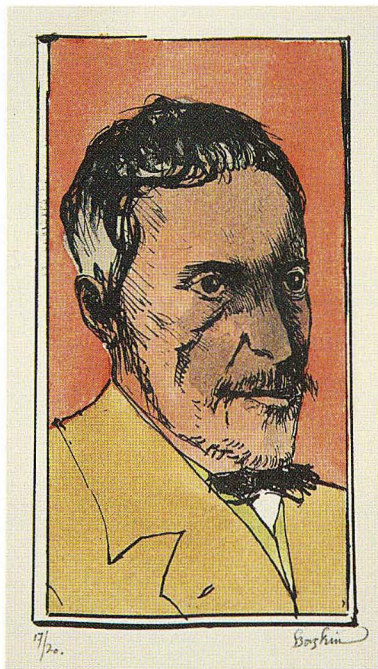
Gift of Dr. Stephen Silberstein,
1998.1.1-30

Leonard Baskin

Three Portraits of Thomas Eakins, 1990

Hand-colored lithographs

Anonymous Gift, 1998.2.1-3



Leonard Baskin, *Portrait of Thomas Eakins*,
1990

Joseph Norman

Eden, City Eden (triptych), 1996

Lithographs

Gift of Richard H. Koziara, 1998.3a-c

Sidney Simon

Catalyst #4, 1969-70

Bronze

Gift of Renée Simon, 1998.5

BEQUESTS

Charles Rudy

The Letter, 1945

Bronze

Bequest of Lorraine C. Rudy, Wife of the
Artist, 1997.5

John James Audubon and Robert Havell

Plumed Partridge, Thick-Legged Partridge,
1838

Hand-colored engraving, Audubon plate
#85

Bequest of Elsie Mae Coiner through
Syracuse University, 1998.4

PURCHASE

Barry Goldberg

Domino Wren, 1994

Oil and wax on linen

Pennsylvania Academy Purchase Prize on
the occasion of the 100th Annual
Fellowship Exhibition, and the Academy
Purchase Fund, 1998.6

Exhibitions 1997/98

Reconstruction:

William Christenberry's Art

June 20 - August 31, 1997

**The Pennsylvania Academy
at Pont-Aven**

June 13 - September 7, 1997

**The Unbroken Line: A Suite of Exhibitions
Celebrating the Centennial
of the Fellowship of the Pennsylvania
Academy of the Fine Arts**

September 19 - November 30, 1997

Violet Oakley

September 19 - December 21, 1997

**Philadelphia's Choice: Community Leaders
View the Collections**

December 7, 1997 - February 8, 1998

**Embodied Landscapes: Selected Works on
Paper by April Gornik**

January 9 - April 19, 1998

Vitreous Humours by Kate Moran

January 9 - April 26, 1998

Pop Abstraction

February 20 - April 19, 1998

**Annual Student Exhibition and Graduate
Thesis Exhibition**

May 8 - May 31, 1998

**Morgan Russell: The Origins of a Modern
Masterpiece**

June 12 - August 23, 1998

Darwin Nix

June 12 - September 13, 1998

Robert Motherwell's Graphics II

June 12 - August 16, 1998

Publications

*The Unbroken Line: A Suite of Exhibitions
Celebrating the Centennial of the
Fellowship of the Pennsylvania Academy of
the Fine Arts*

Cheryl Leibold, Sylvia Yount
Pennsylvania Academy of the Fine Arts
1997

April Gornik: Embodied Landscapes

Sylvia Yount
Rosenwald-Wolf Gallery, The University of
the Arts
Pennsylvania Academy of the Fine Arts
1998

Donors to the Museum and School

The Academy wishes to express special appreciation to the Women's Committee whose collective energies raised more than \$210,000 and established a special needs endowment fund.

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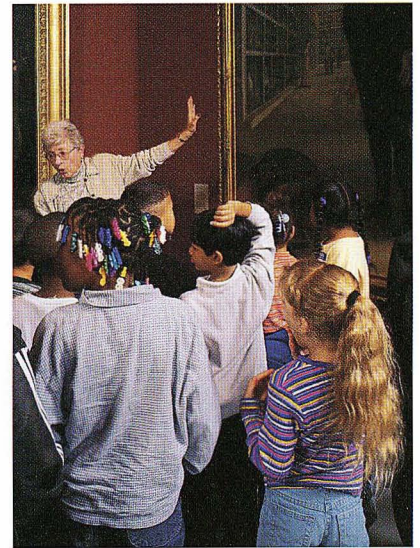
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Vittia Horwitz
Elaine Jaffe
Sara Hirsch Kaplan
Grace Keffer
Shirley Kline
Sylvia Korngold
Lillian Landau
Claire Levi
Dorothy Magen
Sondra Margolies
Candace Margolin
Rosalie Miller
Joan Naide
Janice Roediger
Henriette Rogers
Linda Rohrer
Lila Roisman
Reva Rose
Shelby Rosenberg
Lee Rothberg
Ruth Rothman
Estelle Rubens
Ann Russell
Renee Saul
Bella Schafer
Sylvia Schnaars
Diane Schragger
Irene Schrank
Miriam Sealfon
Lillian Siegel
Jo Ann Simon
Martha Smyth
Dorothy Wartman
Robin Windt
Patricia Zolfaghari
Debbie Zug

DOCENTS EMERITI

Fahnya Bean
Susan Berhend
Shirlene Coyne
Mary Epstein
Rose Kaplan
Henrietta Landis
Sylvia Lieberman
Florence Marder
Ruth McCann
Etta Nussbaum
Ruth Stern
Norma Zion
Lee Zlotnick



Schoolchildren tour the galleries with Docent Lee Rothberg.

Statement of Operations

OUR INCOME		
We recorded gross tuition of	3,327,674	
We supplied financial aid to our students of	(773,450)	
Therefore, we collected tuition revenues of	2,554,224	
We collected and recorded unrestricted fundraising revenues of	1,037,674	
We collected and recorded unrestricted trust revenue of	205,338	
We recorded bequest revenue of	1,566,895	
We recorded rental of museum facilities, net direct costs, of	156,608	
We recorded net revenues from Museum Gift Shop and School Stores sales of	154,808	
We recorded museum admission revenues of	89,275	
We recorded museum collection rental fees and other museum income of	139,726	
We satisfied restrictions of previously restricted revenues of	1,595,466	
We received revenues from other sources of	51,840	
The Women's Committee and USArtists received and collected revenues of	775,387	
Thus, the Academy has received or will receive a total of	8,327,241	
OUR EXPENDITURES		
We paid for salaries, wages, and employee benefits of	3,928,917	
We incurred facilities maintenance costs in the school and museum buildings, including the depreciation of equipment, of	1,646,431	
We paid rents for offsite student studio space of	238,304	
We paid interest expense on \$1.25 million of bank borrowings of	77,397	
We spent operating funds on capital additions of	78,467	
We spent money on museum exhibitions of	209,423	
Professional fees, including attorney, audit and fees paid to defend a trust, totaled	115,857	
Other expenses totaled	1,413,940	
The Women's Committee and USArtists spent	595,915	
Therefore, the total expenditures we paid or will pay equaled	8,304,651	
The Academy reflected a net gain for the year of	22,590	

Balance Sheet

ASSETS		
Cash	1,053,869	
Receivables:		
Pledges of gifts, net	9,553,447	
Other	265,096	
Inventories	355,628	
Long-term investments, permanently restricted, at market	16,343,342	
Long-term investments, outside trusts, at market	11,603,642	
Land, buildings and equipment, net of accumulated depreciation	4,416,537	
Other assets	23,198	
Total assets	43,614,759	
LIABILITIES AND NET ASSETS		
Notes payable, bank	1,150,000	
Accounts payable and accrued expenses	592,179	
Deferred revenues	236,531	
Other liabilities	203,300	
Total liabilities	2,182,010	
Net assets:		
Unrestricted	803,945	
Temporarily restricted	6,510,981	
Permanently restricted	34,117,823	
Total net assets	41,432,749	
Total liabilities and net assets	43,614,759	

President's Office

Interim Chief Executive Officer
Joshua C. Thompson

Executive Assistant
Melanie Mergliano

Development and Public Relations

Vice President
Theodore Furness Green

Development Administrative Assistant
Jennifer Gumula

Director of Membership and Annual Giving
Melissa DeRuitter

Director of Special Projects and Events
Mary Anne Dutt Justice

Director of Public Relations
Anna Welch

Public Relations Associate
Amy Coleman

Coordinator of the Women's Committee
Nancy Guthrie

USArtists Manager/Coordinator
Thomas Duffy

USArtists Office Assistant
Jessica Moreno

Finance

Vice President
Maureen Brusca

Controller
Kevin Glass

Accounting Supervisor
Judy Macartney

Accounting Assistants
Lori Garceau
Cheryl Zomchick

Director of Retail Sales
Mark DeLelys

Museum Shop Associate Manager
Tina Rocha

Front Desk/Sales Associates
Kelly Armstrong
P. Michael Kowbuz
Cheryl Moore

PAFA Art Supply Manager
Michael Kline

PAFA Art Supply Associates
Stefania Lestier
Benjamin Johnson

Human Resources

Director
Leslie Moody

Human Resources Associate
Melanie Orme

Operations

Director
Kevin Martin

Internet Specialist
Peter Cullum

Facilities Engineer/Maintenance Supervisor
Paul Carroll

Building Services Coordinator
Jenny Kahn

Special Events/Maintenance
William "Pete" Hill

Maintenance
Joshua Hinchey
Thomas Lulias
Jeff Reilly

Housekeeping
Andrew Robinson

SCHOOL

Dean and Director of the School
Frederick Osborne

Assistant to the School Director
Joyce Adelman

Director of School Admissions
Michael Smith

Admissions Assistant
Ellen Dougherty

Director of Continuing Education Programs
Aniello diSabato

Continuing Education Programs Assistant
Evelyn Kobler

Director of Student Services
Anne Rothman

Director of Financial Aid
Wayne Morris

Registrar
Kathryn Paluscio

Librarian
Aurora Deshauteurs

Library Assistant
Richard Henderson

Models and Props
Richard Distefano

Painting Department Assistant
Michael Gallagher

School Exhibitions Coordinator
David McShane

Sculpture Shop Manager
Misung Kim

Print Shop Assistant
Lisa Hamilton

MUSEUM

Edna S. Tuttleman Director
Daniel Rosenfeld

Assistant to the Museum Director
Kathryn Grimshaw

Curator of Collections
Sylvia Yount

Director of Museum Education and Audience Development
Glenn Tomlinson

Museum Education Specialists
Erika Schneider
Judith Ringold

Museum Education Administrative Assistant
Jeannette Cropper

Manager of Audience Development
Rebecca Clement

Archivist
Cheryl Leibold

Registrar
Gale Rawson

Associate Registrar
Lorena Sehgal

Manager of Rights and Reproductions
Barbara Katus

Facilities Rental Director
Maggi Lawler Kirk

Facilities Rental Assistant
Dawn Stillwagen

Chief Preparator
Keith Crippen

Assistant Preparator
Brian Murray

FACULTY

Appointed

Jan Baltzell
Linda Brenner
Murray Dessner
Renee Foulks
Sidney Goodman
Oliver Grimley
Alexander Hromych
Homer Johnson
Stan Merz
Dan Miller
Steve Nocella
Elizabeth Osborne
Frederick Osborne
Peter Paone
Jody Pinto
Robert Roesch
Anthony Rosati
Jill Rupinski
Bruce Samuelson
Patricia Traub
Anthony Visco
Gary Weisman
Steven Weiss
Ronald Wyffels

Adjunct

Patrick Arnold
Mark Blavat
Mark Bockrath
Katherine Bradford
Patrick Connors
Fred Danziger
Vincent Desiderio
James Dupree
Stuart Feldman
Joel Fisher
Carson Fox
Lawrence Francis
Margaretta Gilboy
Jane Golden-Heriza
Barbara Goodstein
Denise Green
Albert Gury
John Horn
Yvonne Jacqueline
Gillian Jagger
Patricia Kay
Kevin Lewellen
Gilbert Lewis
Douglas Martenson
Lesley Mitchell
Michael Moore
William Noel
Katja Oxman
Irving Petlin
Cynthia Porter
Marjorie Portnow
Osvaldo Romberg
James Rosen
Glenn Rudderow
Sid Sachs
Judith Schaechter
Richard Torchia
Ann-Sargent Wooster

Cover

Detail of Museum Exterior.
Photograph by Will Brown.

Inside cover

Detail of Museum Interior.
Photograph by Rick Echelmeyer.

Pages 2, 5, 7, 8, 17

Photographs by David Graham, 1998.

Page 4

Attributed to Susan Macdowell Eakins
Thomas Eakins in frontal view, in
Chestnut Street studio, 1891-92
Dry-plate negative
Charles Bregler's Thomas Eakins Collection.
Purchased with the partial support of the
Pew Memorial Trust.

Page 5

Baroni and Gardelli, photographers
Mary Cassatt
Carte de visite, albumen print
c. 1872

Page 6

Photographer unknown.
*Horace Pippin painting "Man Seated Near
Stove"*
c. 1941
From *Horace Pippin: A Negro Painter in
America* by Selden Rodman.

Page 9

Photograph by Rick Echelmeyer.
Architect's rendering of the Academy as
it will be seen from a new Broad Street
entrance to the Pennsylvania Convention
Center.

Page 10

Leonard Baskin
Portrait of Thomas Eakins
Hand-colored lithograph
1990
Anonymous gift.

PafA

Pennsylvania Academy

of the Fine Arts

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