

PafAA@2000



Pennsylvania
Academy
of the Fine Arts

Annual Report
1999



Membership 1998

Membership 1999 +47%

H i g h l i g h t s

- ◆ Joshua C. Thompson named PAFA President
- ◆ Executive Director and Provost Derek A. Gillman appointed
- ◆ Federal Building signals a unified campus for PAFA
- ◆ Record numbers of visitors to Maxfield Parrish exhibition
- ◆ Dramatic increase in Academy membership
- ◆ Cecilia Beaux's *Harold and Mildred Colton* (1887) purchased
- ◆ USArtists brings national recognition
- ◆ Commonwealth grants PAFA first wine auction in Pennsylvania
- ◆ Alumni Office reconnects PAFA and alumni



LEFT

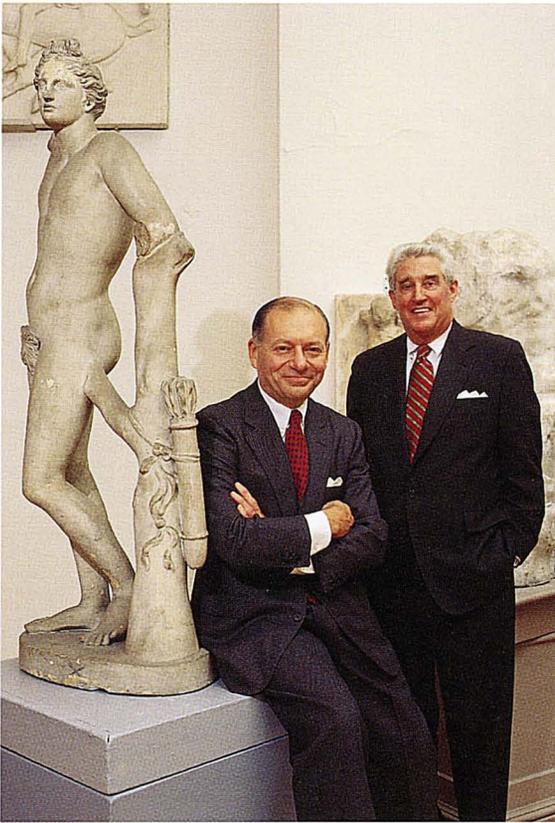
Michele Ridge, wife of Pennsylvania Governor Tom Ridge, takes a behind-the-scenes tour of the Museum vaults with Vivian O. Potamkin, Trustee Vice Chair.

PAGE 1, TOP

Darwin Nix, *Untitled*, 1990



A year ago, the Pennsylvania Academy of the Fine Arts began laying the groundwork to support a period of major growth between now and 2005, when the institution will celebrate the two hundredth anniversary of its founding. What we did not expect was how quickly the institution would begin harvesting the fruits of its labors. This was an exhilarating year at the Academy, filled with landmark achievements and new beginnings at both the Museum and the School. We are profoundly grateful for the outstanding support received from our members, alumni, volunteers, friends and staff. This Annual Report surveys the progress—financial and operational—made during the year ending July 31, 1999.



DONALD R. CALDWELL
*Chairman of the
Board of Trustees*

JOSHUA C. THOMPSON
*President and
Chief Executive Officer*

As we reflect on the accomplishments of the past year, all of us at the Pennsylvania Academy can take pride in the knowledge that our nearly 200-year commitment to excellence in the cultivation of the visual arts in America stands unparalleled. The essence of the institution today remains true to the vision of its founders, that of informing and exciting the efforts of artists through the studio-based training offered by the School, and of elevating cultural awareness through the varied offerings in its Museum—from the permanent collection to special exhibitions to educational and related outreach programs.

Of late, the Academy, we think, once again is enjoying fresh vitality and enhanced visibility on both local and national fronts. The feeling of renewed energy and excitement was evidenced dramatically in the success of last summer's exhibition, *Maxfield Parrish, 1870-1966*, which was notable not only for the worldwide coverage that it received, but also for the nearly unprecedented attendance figures, record numbers of both new and renewing memberships, and sales in the Museum Shop that were considerably higher than had been forecast. Significant underwriting support from various foundations, corporations and governmental agencies in the area made much of this success possible.

PAFA's Women's Committee, led for the past several years by president Jane Fortune, once again was one of the institution's most generous supporters in its promotion of the Academy and in the depth of its fundraising efforts. The increasingly popular USArtists Exposition and Sale, held in the fall of each year, netted a record \$291,000 last year, a 100 percent increase over the previous year's proceeds and the most successful show since its inauguration in 1991. Among the many areas to which the funds were directed were the Annual Student Exhibition, which is on display in the Museum throughout the final month of the School year, and the Special Needs Endowment Fund, which enables those with handicaps to attend classes at the Academy by offering special one-year endowments to such individuals.

June 1999 saw an important addition to our management team with the arrival of Derek A. Gillman to the newly created position of Executive Director and Provost, with over-all responsibility for the programs and activities in both the Museum and the School. Derek comes to the Academy with an impressive record in museum management from the major encyclopaedic art museum in Australia, the National Gallery of Victoria in Melbourne, where he had served as Deputy Director since 1995. He has a distinguished academic background as well, holding a Master of Arts degree from Oxford University and a Master of Laws degree from the University of East Anglia in Norwich, England. Derek's influence on the institution is evident



The Museum draws numerous visitors to the Maxfield Parrish exhibition.

already, after less than one year on the job, and we are certain that he will have a profound impact on the future direction of the Pennsylvania Academy in the years to come.

On the financial front, a decision was made at the beginning of the year to make a significant investment in rebuilding the infrastructure of the Academy in an effort to increase the sources and levels of earned income and support needed to carry out the institution's myriad programs and activities. The focus of these initiatives—which are ongoing—has been in areas such as development and marketing, and it is encouraging to note that the fruits of our labors are now beginning to be realized. While the rebuilding initiatives undertaken in 1999 resulted in an increase in operating expenses of close to 10 percent over the prior year's level, income of all types, led by a 29 percent increase in fundraising and other support revenues, rose by nearly 17 percent, resulting in an excess of income over expense of approximately \$49,000.

Perhaps the crowning achievement of the year, and a catalyst for the reemergence of the Pennsylvania Academy as a preeminent cultural institution as it approaches its third century, was the acquisition of the Federal Building on the northwest corner of Broad and Cherry Streets. This 11-floor, 300,000 square-foot structure, located directly across Cherry Street from the famous Furness-designed Museum building, will create for the first time in many decades a unified campus for the Museum and the School. Among the numerous benefits expected from the redevelopment of this facility will be significantly more gallery space; five floors dedicated to classrooms, studios and "crit" rooms; much needed library expansion; a greatly enlarged Museum Shop and a superb café. Moreover, the consolidation of the Academy's management team in one building will facilitate a dialogue and a greater spirit of collaboration and collegiality than has been evident in the operation of the institution in the recent past.

The Pennsylvania Academy's evolution over the past 200 years has been dynamic, characterized by the most contemporary thinking while imbued with reverence for its venerable heritage. We are confident that the creation of a first-class urban fine arts campus just two blocks north of City Hall will position the Academy as the cultural anchor to the northward extension of the Avenue of the Arts. We invite you to visit PAFA often and savor some of the finest American art in the world.

Donald R. Caldwell

Joshua C. Thompson

DEREK A. GILLMAN
*Executive Director
and Provost*



Exhibition
Maxfield Parrish,
1870-1966



ABOVE
Trustee Vice Chair and Treasurer Kevin F. Donohoe and Betsy Donohoe at the Maxfield Parrish Preview Gala.

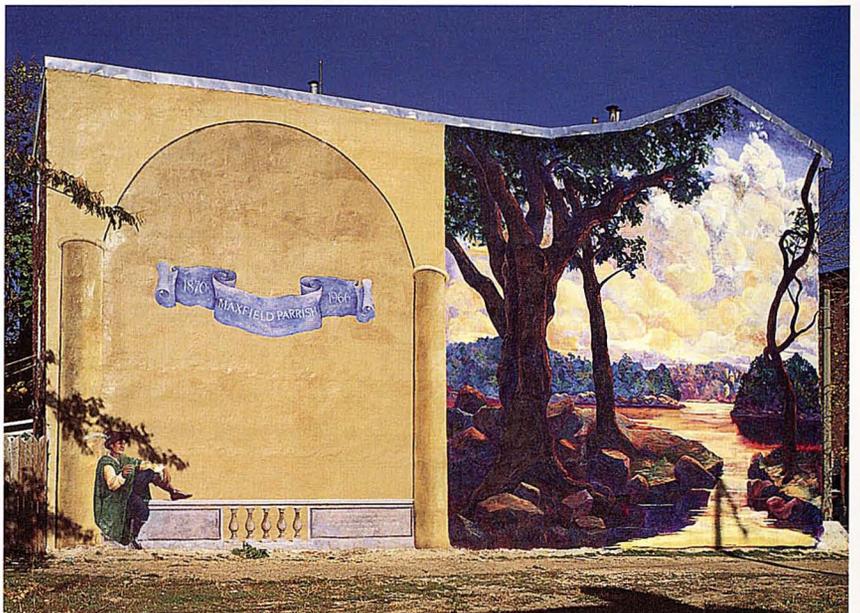
During the summer of 1999, Philadelphia warmed to the brilliance of an Academy alumnus named Maxfield Parrish. Parrish, America's most popular artist of the early- to mid-twentieth century, studied at the Academy from 1892 to 1894. The Museum's major exhibition of the year was conceived by its Chief Curator, Sylvia Yount, who also authored an academically important catalogue, one which subsequently entered a second printing.

The sell-out Preview Gala on June 16, co-chaired by Women's Committee members Connie Kay and Patricia Kermes, gave a foretaste of things to come. A record number of visitors came to the Academy to see the exhibition, which later traveled to New Hampshire and New York. Many of the region's cultural institutions shared our enthusiasm for Maxfield Parrish and held collaborative exhibitions and programs. Participating were the Atwater Kent Museum, the Brandywine River



RIGHT
Parrish Preview Gala guests William J. Stallkamp, Trustee and retired Chairman of Mellon PSFS; Susan Ravenscroft; John B. Bartlett, Trustee; Gabriele W. Lee, Trustee; Richard S. Ravenscroft; Mary MacGregor Mather; Mary Lee Stallkamp; Vivian O. Potamkin, Trustee Vice Chair; and Meyer P. Potamkin.

BELOW
Maxfield Parrish-inspired mural created by Academy alumna Patricia Ingersoll is located at Eleventh and Spring Garden Streets.





PafA recognized internationally

ABOVE
Richard W. Graham and Trustee Mary P. Graham at the Maxfield Parrish Preview Gala.

RIGHT
Maxfield Parrish, 1870-1966 receives international media coverage.

Museum, the Delaware Art Museum, the Free Library of Philadelphia, the Philadelphia Museum of Art, the Rosenbach Museum & Library, and the Woodmere Art Museum.

In the area of community outreach, the Academy collaborated with the Philadelphia Parks and Recreation Department to create a Parrish-inspired mural for the neighborhood surrounding Eleventh and Spring Garden Streets. The creation of the mural, which was funded by the Independence Foundation, was painted by Patricia (Tish) Ingersoll, also an Academy graduate.

Another creative partnership specific to the Parrish exhibition was the Maxfield Parrish Composers' Competition, which drew thirty-nine chamber music compositions inspired by Parrish imagery. The five outstanding works selected as winners were performed by the Philadelphia Classical Symphony, our partner in the project, to a standing room only audience in the exhibition space that had inspired the composers.

Over the last 195 years, the Academy often has seized the attention of the national art community, but perhaps never more so than in the past year. The Parrish exhibition received media coverage worldwide, with high profile pieces in *Smithsonian*, *Town & Country*, *Attaché*, the *US Airways* magazine, and the *New York Times*, as well as virtually every area publication. Extensive television coverage throughout the region included Channel 12's WHY? hourlong "Maxfield Parrish's Dream Days," which brought the show home to public television viewers, many of whom then made their way to the exhibition.



Cecilia Beaux
acquisition is
capstone of her
holdings at PAFA



Cecilia Beaux
Harold and Mildred Colton
1887

Membership rises
dramatically

In the fall of 1998, the painting *Harold and Mildred Colton* (1887), an exquisite work by Cecilia Beaux, was purchased for the Museum's permanent collection through the generosity of Captain J. Ferrell Colton—a descendant of the subjects of the portrait—and Mrs. Colton. Beaux, one of Thomas Eakins's most acclaimed students, was born and raised in Philadelphia and studied here from 1877 to 1879. She became the first woman instructor at the Academy in 1865, a position which she held until 1916. The Museum possesses the largest collection of her work in the nation, ranging from paintings and drawings to sketchbooks and material objects. This most recent acquisition, which is Beaux's first double portrait of children, enhances the Academy's reputation as the major center for the study of her life and art.

The year 1999 was excellent in the area of membership, with the ranks of those new Members swelling by a remarkable 47 percent from 1998. In addition to first-time memberships, renewals of existing memberships also rose significantly. Retention of Members is a high priority for the institution, and we continue to work diligently to assure that both new and existing supporters have the best possible experience when they visit the Academy. A special benefit to Members is the opportunity to preview exhibitions at the Academy before they open to the public. New Members were welcomed with a breakfast reception at which Daniel Rosenfeld, the Edna S. Tuttleman Director of the Museum, and Derek Gillman, Executive Director and Provost, spoke to more than one hundred people on the history of the Academy and its plans for upcoming exhibitions and programs.

The Collectors' Circle and the Charles Willson Peale Society offer both new and established art collectors the opportunity to meet and discuss their interests in art, to enjoy expert lectures on a wide range of topics, and to visit private collections and museum exhibitions. Some of the stimulating trips sponsored during the year included: a

RIGHT
Visitors at the last day of Parrish.

PAGE 7, TOP
Robert Coles Kafes, winner of a 1999 William Emlen Cresson Memorial Travel Scholarship, poses with his installation at the Annual Student Exhibition.

PAGE 7, BOTTOM
Nieci Graham, USArtists98 Co-Chairs Lore Yao and Gale Gillespie, Mayor Edward G. Rendell, and Mark A. Graham, Regional Vice President of Wilmington Trust of Pennsylvania, at the USArtists98 Preview Gala.





reception and tour of *Earl Horter and His Gang*, an exhibition at the Philadelphia Sketch Club; a behind-the-scenes tour at the Conservation Center for Art and Historic Artifacts; and an excursion to Washington, D.C. to see the John Singer Sargent show at the National Gallery of Art and the Georgia O’Keeffe exhibition at The Phillips Collection.

During the year, the introduction of the “Young Friends of PAF@” (formerly known as the Contemporaries) has brought special excitement to the life of the institution. This group of members, age forty and under, will be planning events of interest to a newer generation of art lovers. Their inaugural event, a wine tasting at the Academy, was extremely successful, with approximately 185 oenophiles in attendance.

Annual Student and Graduate Thesis Exhibitions draw enthusiastic crowds

Overflow crowds filled the Museum for the Preview Reception of the Annual Student and Graduate Thesis Exhibitions (ASE). The ASE is the country’s oldest and largest student fine arts exhibition, showcasing Academy students’ paintings, sculpture, prints and multi-media works. In addition to the critical public exposure the students receive, the exhibition also provides a platform for them to compete for prizes and scholarships, as well as affords the public an opportunity to purchase emerging artists’ work at reasonable prices.



Students exhibiting in the year-end exhibitions sold \$130,265 worth of their artwork. Ten students won prestigious travel scholarships; eight went to Western Europe, one to the Middle East, and one to Eastern Europe. Jenny Kahn, MFA 1999, received the first Judith McGregor Caldwell Purchase Prize, an endowment which allows the Academy to purchase annually a work from a current student for the permanent collection.

USArtists celebrates seventh anniversary Exceeds fund-raising goal

After seven years, the annual USArtists: The American Art Exposition and Sale, sponsored by the Academy’s Women’s Committee, continues to be a major event in the pantheon of Philadelphia benefit events. Thousands of art aficionados from thirty-two states and Canada again packed the Thirty-third Street Armory. Over a period of three days, they examined, enjoyed and purchased American paintings, sculpture, drawings and prints displayed by dozens of distinguished art dealers from across the country.

USArtists was conceived specifically to promote and benefit the Pennsylvania Academy. Each year, the sparkle of the Gala Preview evening sets the tone for the run of the show, and this year was no exception. Net proceeds from the event reached record levels, which the Women’s Committee generously contributed to the Academy to support many educational programs in both the School and the Museum.



Public education programs flourish

In addition to more than eighty special Parrish-related events held during 1998-99, the Academy's Education and Audience Development Department conducted an active yearlong schedule of programs for families, schoolchildren, teachers and adults, delivered by artists, critics, curators and art historians. A loyal corps of nearly fifty volunteer docents is available to interpret all of the exhibitions for visitors every day that the galleries are open. A greatly increased number of volunteers are now helping throughout the Academy with everything from greeting visitors to providing departmental assistance in the School.

In collaboration with PBS's landmark six-part series on African-American culture, "I'll Make Me a World," the Academy mounted an exhibition of works by African-American artists from the permanent collection and hosted a panel discussion in collaboration with the African American Museum in Philadelphia.

The Frank R. Veale Symposium was inaugurated in 1999, through the generosity of the Hoxie Harrison Smith Foundation, as a forum for American Studies graduate students. The Symposium represents a collaboration among Temple University, the University of Pennsylvania and the Academy, and has been named for a longtime former Academy Board member. The subject of the first symposium was "The American City," conducted under the guidance of author Phillip Lopate. Each summer, the Academy sponsors at least one travel and study trip abroad. Last summer, Ireland's landscape and its rich culture were the objects of attention. An Academy group spent ten days with faculty member Patricia Traub recording their Irish experiences and observations from seaside cliffs to prehistoric burial chambers.

The Academy now offers selected studio courses at area art centers. These classes are taught by PAFA faculty and carry academic credit. Two lecture series were introduced this year, one is given in the galleries of the Barnes Foundation and consists of an examination of the Barnes aesthetic approach designed specifically for educators; the other is the American Art Lecture Series, a subscription series led by Museum staff and guest lecturers addressing a variety of topics related to the permanent collection and exhibitions, including "Wyeth, Rockwell and Parrish: The Golden Age of American Illustration."

ABOVE

Visitors enjoy art-making activities in the Museum as a kickoff to the Sunoco Welcome America festival.

RIGHT

Daniel Rosenfeld, Edna S. Tuttleman Director of the Museum, spends time with Bert & Ernie and friends at the holiday open house.



Vigorous role and higher profile for PAFA alumni

During the past year, the Academy made great strides in furthering its alumni relations efforts. The new position of Director of Alumni Relations was created in September 1998 to oversee the development of an institutional alumni association. Results in the first year of this undertaking have exceeded expectations. Rapidly growing numbers of alumni from across the nation are corresponding with us through the alumni page on the PAFA website and through the quarterly Alumni Newsletter. Regional alumni have participated in numerous Academy

RIGHT

Faculty Member Murray Dessner (PAFA '65), Faculty Member Jan Baltzell, Frederick S. Osborne, Vice President of External and Alumni Affairs, and Faculty Member Bruce Samuelson (PAFA '68) are among those who attended a special preview of *The PAFA Line* at J. Cacciola Galleries in New York City.



BELOW

As part of the Special Needs Program, a Museum visitor takes a touch tour of the collection.

events, including USArtists and a preview party for *The PAFA Line*, an exhibition of work by five Academy alumni at the J. Cacciola Galleries in New York City. An ad hoc Steering Committee has been established, and plans call for that group to evolve into a permanent advisory body during the coming year.

Other new initiatives include an annual alumni exhibition, a juried show which this year featured work in the School Gallery by over fifty-one alumni; discounts on studio classes and lecture series; free Alumni Days in the Academy galleries; extra benefits for alumni who become Members of the Academy; and two recently established painting residencies: one at the Valerie Lamb Smith studio in Chester County and the other at the prestigious Vermont Studio Center in Johnson, Vermont.

Alumni provided financial support in record numbers last year. Not only did annual giving increase, but funding for specific scholarships and prize funds grew as well. The Alumni Association is a channel through which former students may again become directly involved with their Alma Mater.

Academy addresses issues of special needs audiences

With the Women's Committee (WOCO) playing a major advisory role, the Academy has spent the past several years addressing the need to adapt the Museum and School to individuals with special needs. An institutional committee dedicated to increasing accessibility to PAFAs met regularly throughout the year. The following are some accomplishments we are proud to report from 1998-99: gallery tours have been specifically designed for individuals with special needs; wheelchairs and FM hearing assistance programs have been purchased; physical improvements have been made to the wheelchair entrance at the rear of the building; and the Academy is now ADA (Americans with Disabilities Act) compliant.

An endowed fund, established several years ago by the Women's Committee to provide scholarships and materials for students with special needs to participate in Continuing Education's studio classes, nearly doubled because of WOCO's generosity and commitment.

The juried exhibition of works by artists with special needs—a distinguishing feature of USArtists—reached a crescendo last year, in terms of both the quality of individual pieces and the installation.



Acquisitions



Judith Schaechter, *Faith/Works*, 1998

GIFTS

Cecilia Beaux
Harold and Mildred Colton
1887
Oil on canvas
Gift of Captain and Mrs. J. Ferrell Colton
1998.7

James Peale
Susan Chambers Noble
1815
Oil on canvas
Gift of Mary Josephine Hitchcock, great-great-grand-daughter of the Sitter
1998.8

Darwin Nix
Untitled
1990
Oil on canvas
Anonymous Gift in Memory of Janice Matz Wagner
1998.9

Augustus Saint-Gaudens
Study for "John Singer Sargent"
1880
Plaster medallion
Gift of Edward Sargent
1999.1

Earl Horter
Sailboat
Etching and aquatint on paper
Joseph Edmond Molloy Collection
1999.2

Eugene Berman
Dancer (Romeo and Juliet), 1942
Watercolor, gouache, and ink on paper
Gift of Brooks and Nan McNamara in memory of Tom Neumiller
1999.5

Francis Speight
Studies for "Schuylkill Valley Town"
1940s-50s
Graphite on paper
Gift of Claiborne T. Smith, Jr.
1999.4.1-19

David McShane
Peace on Earth
1995
Pen and ink on mylar
Gift of the Artist
1999.5

Judith Schaechter
Faith/Works
1998
Linoleum cut on paper
Gift of the Artist
1999.6

Emilio Cruz
Blue Cup of No One
1996
Oil, charcoal and beeswax on panel
Gift of Bernice Steinbaum in honor of Jonathan Binstock
1999.7

Charles Cushing Wright and Paul Peter Duggan
The Gilbert Stuart Medal (American Art-Union)
1848
Bronze
Gift of Bernard Frank
1999.10

Gilbert Stuart
Portrait of "Philadelphia Hannah" (The Viscountess Cremorne)
ca. 1785
Oil on canvas
Anonymous Gift in Memory of Eleanor Morgan Drorbaugh
1999.11

Elaine De Kooning
Portrait of "Jeb" (Jacob Schwartz)
ca. 1980
Oil on canvas
Gift of Barbara Schwartz in memory of her parents, Esther and Jacob Schwartz
1999.12

Adolf A. Dehn
Swinging at the Savoy
1941
Lithograph on cream wove paper
Anonymous Gift in memory of E.C.W
1999.13

BEQUEST

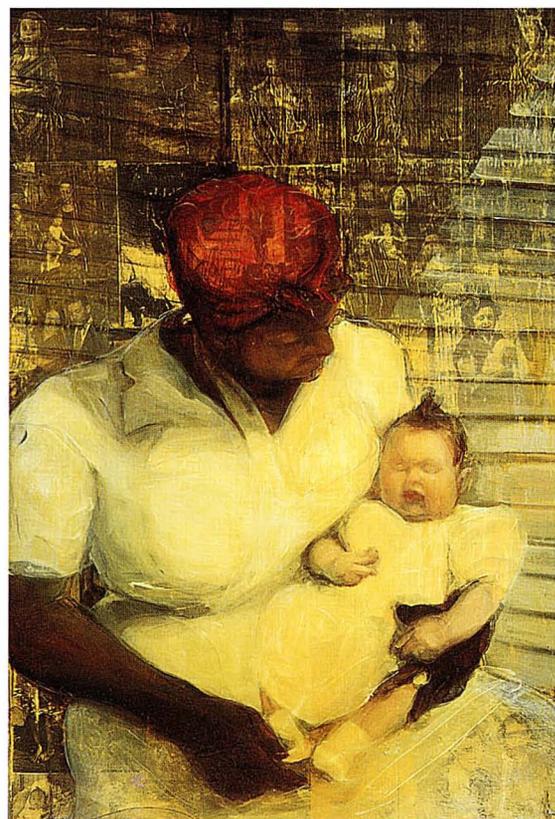
Larry Day
Group
1967
Oil on canvas
Bequest of the Artist
1999.8

PURCHASES

Jacqueline Cotter
Andalucia
1998
Oil on mylar
Pennsylvania Academy Purchase Prize from the 101st Annual Fellowship Exhibition
1998.10

Jenny Kahn
Black and White Photograph: New Orleans, 1952
1999
Collage, oil paint, and resin on canvas
Judith McGregor Caldwell Purchase Prize
1999.9

Jenny Kahn, *Black and White Photograph: New Orleans, 1952*, 1999



Emilio Cruz, *Blue Cup of No One*
1996

GIFTS FOR THE ARCHIVES

Sixty-five loose photographs and two photo albums of Cecilia Beaux
Gift of the artist's great niece, Cecilia Saltonstall

Scrapbooks and correspondence of Leroy Wolfe (*Philadelphia Inquirer* art critic, 1940s)
Gift of Mr. and Mrs. Clark Stull

Exhibitions 1998/99

Darwin Nix
June 13 - September 13, 1998

Nothing Personal: Ida Applebroog, 1987-97
September 12, 1998 - January 3, 1999

Judith Schaechter
September 18 - November 29, 1998

Season's Greetings: Artists' Holiday Cards
December 5, 1998 - January 3, 1999

Parks and Portraits: Dona Nelson, 1983-1999
January 9 - March 7, 1999

Collection Highlights: Graphics from the Permanent Collection by African-American Artists
January 16 - April 18, 1999

Jasper Johns' Map, 1961
March 5 - April 22, 1999
[Loan exchange with the Museum of Modern Art]

Peter Milton: Recent Acquisitions
March 12 - April 30, 1999

Maxfield Parrish, 1870-1966
June 19 - October 3, 1999

"Golden Age" Graphics
June 19 - October 3, 1999

Publications

Maxfield Parrish, 1870-1966
Sylvia Yount
Pennsylvania Academy of the Fine Arts
Published by Harry N. Abrams, Inc. 1999

Short-Term Loans

The Fields of David Smith
Storm King Art Center
May 15 - November 1998

David Smith
V.B. XXII, 1963
Welded Steel

New Worlds from Old: Australian & American Landscape Painting in the 19th Century

National Gallery of Victoria, Melbourne
June - August 1998
Wadsworth Athenaeum
September - December 1998

Corcoran Gallery of Art
January - March 1999

Thomas Birch
Fairmount Waterworks
1821
Oil on canvas

George Bellows: Love of Winter
Columbus Museum of Art
July - September 1998

George Bellows
North River, 1908
Oil on canvas

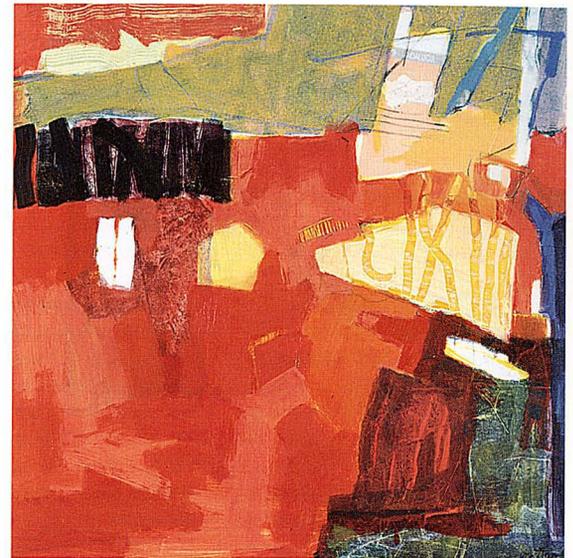
Mary Cassatt: Modern Woman
The Art Institute of Chicago
October 1998 - January 1999
Museum of Fine Arts, Boston
January - May 1999

Mary Cassatt
Bacchante, 1872
Oil on canvas

Earl Horter: A Modernist's Collection Lost and Found
Philadelphia Museum of Art
March - May 1999

Earl Horter
Gerona, 1924
Pencil on off-white wove paper

Earl Horter
Toledo, ca. 1923
Oil on canvas



Jacqueline Cotter, *Andalucia, 1998*

The Museum as Muse: Artists Reflect
Museum of Modern Art
March - June 1999

Charles Willson Peale
The Artist in His Museum
1822
Oil on canvas

America: The New World in 19th Century Paintings
Osterreichische Galerie Belvedere, Vienna
March - June 1999

George Bellows
North River, 1908
Oil on canvas

Thomas Sully
Major Thomas Biddle
1818
Oil on canvas

Thomas Sully
Mary McKean Hoffman
1821
Oil on canvas

Image and Memory: Picturing Old New England
National Museum of American Art
April 2 - August 1999

Charles Demuth
Box of Tricks, 1919
Gouache and graphite on composition board

The American Century: Art and Culture, 1900 - 2000 (Part 1: 1900-1950)
Whitney Museum of American Art
April - September 1999

Horace Pippin
John Brown Going to His Hanging, 1942
Oil on canvas

John Twachtman: An American Impressionist
Cincinnati Art Museum
June - September 1999

John Twachtman
Sailing in the Mist, 1893
Oil on canvas

Allegories: The Paintings of Ben Shahn, 1943-1962
Detroit Institute of Art
July - October 1999

Ben Shahn
Cat's Cradle in Blue
ca. 1959

Egg tempera on composition board

Donors to the Museum and School

The Academy wishes to express special appreciation to the Women's Committee whose collective energies raised more than \$500,000 this year.

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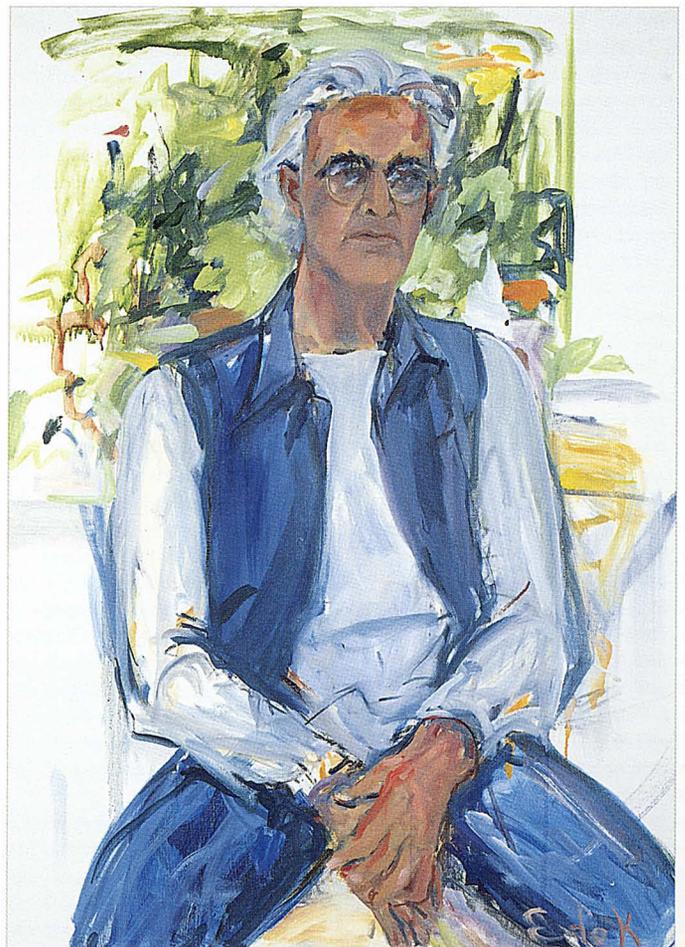
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Mrs. Meyer Eglin joins Joshua C. Thompson, President of PAFPA, and Frederick S. Osborne, Vice President of External and Alumni Affairs, at the re-installation of the bust of her late friend, Mrs. Maurice Gray, in the School Library. Mr. and Mrs. Gray were major benefactors of PAFPA, and both a prize and a scholarship fund commemorate their generosity.

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Leigh A. Morse, Gallery Director of Salander-O'Reilly Galleries in New York, stands in her booth with Connie Kay, Women's Committee Member and Dealer Coordinator of USArtists98, and Jules Kay in front of Florine Stettheimer's painting Flowers.

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Charles Harrison III
Becky Heath
Sandy Hoffstein
Ginny Hulnick
Susannah Hunter
Amy Johnston
Elizabeth Klein
Chloé A. Kraemer
Candace Le Claire
Cam Mason
Margaret McGregor
Jennifer McKinley
Amanda McLennan
Audrey Muldrow
Suzannah Niepold
Sheila Norman
Arthur Ostroff
Ron Pawluck
Jill Pihlaja
Adrienne Poli
Adriano Renzie
Harriet Robbins
Henriette Rogers
Luis Romero
Barbara Rouse
Marisa Russo
Abigail Salerno
Janine Sangillo
Ann Saul
Carolyn Schwarz
Larry Seavey
Lisa Strahl
Ali Thorell
Mark Thrapp
Pamela Tucci
Maria Velez
Sarah Wallace
Debi Weinberg
Kristen Wermuth
Robert Williams
Marjorie Wilson
Ka-Kee Yan

Young Friends of PafA Committee

Natalie D'Egidio
Dorothy Mather Ix
Margaret Keene
Alanna Kramer
Hilary Maner
Carmen Navarro Pelaez

President's Office

Joshua C. Thompson
President and Chief Executive Officer

Derek A. Gillman
Executive Director and Provost

Frederick S. Osborne
Vice President of External and Alumni Affairs

Beth Becker
President's Executive Assistant

ADMINISTRATION

Development

Mary Anne Dutt Justice
Director of Development

Melissa DeRuiter
Director of Donor and Member Services

Jennifer Gumula Rebman
Associate Director of Donor and Members Services

Marian Florence
Director of Special Gifts and Alumni Relations

Carol Forte
Director of Major Gifts and Corporate Relations

Judith Garst
Director of Facility Rentals

Karen Hall
Director of Special Events

Cheryl Sinclair
Development Assistant

Amanda McLennan
Administrative Assistant

Marjorie Wilson
Director of the Women's Committee

William "Pete" Hill
Special Events/Maintenance

Thomas Duffy
US Artists Event Coordinator

Jessica Moreno
US Artists Office Assistant

Finance

Kevin Glass
Director of Finance

Judith Macartney
Accounting Supervisor



Larry Day, *Group*, 1967

Lori Garceau
Cheryl Zomchick
Accounting Assistants

Marketing and Communications

Penny Blom
Director of Marketing and Communications

Amy Coleman
Publications Coordinator

Juliana Keyser
Media Relations Coordinator

Rosemarie King
Advertising and Promotions Coordinator

Rebecca Clement
Manager of Group Sales and Tourism

Peter Cullum
Web/Desktop Publisher

Mark DeLelys
Director of Retail Sales

Michael Kline
Manager of Retail Operations

Kelly Perfit
Visitor Services Supervisor

Cheryl Moore
Roy Carpenter
Front Desk/Sales Associates

Nancy Eagan
Retail Sales Associate/Museum

Nicola Bevilacqua
Benjamin Johnson

Stefania Lestier
Jamkarel Mato
Retail Sales Associates/Art Supply

Human Resources

Leslie Moody
Director of Human Resources

Susan Tomasello
Human Resources Associate

Operations

Kevin Martin Sr.
Director of Operations

Cecilia Matts
Help Desk Associate

Paul Carroll
Facilities Manager

Jenny Kahn
Purchasing Agent

Joshua Hinchey
Facilities Assistant

Thomas Lulias
Jeff Reilly
Robert McGough
Maintenance Mechanics

MUSEUM

Daniel Rosenfeld
Edna S. Tuttleman *Director of the Museum*

Judite Marques
Administrative Assistant

Sylvia Yount
Chief Curator

Jonathan Binstock
Assistant Curator

Glenn Tomlinson
Director of Museum Education and Audience Development

Mark Hain
Judith Ringold
Carol Royer
Museum Education Associates

Joan Hendrix
Volunteer Services Coordinator

Cheryl Leibold
Archivist

Gale Rawson
Museum Registrar

Lorena Sehgal
Associate Museum Registrar

Ka-Kee Yan
Registrar's Assistant

Barbara Katus
Manager of Rights and Reproductions

Aella Diamantopoulos
Chief Conservator

Keith Crippen
Exhibition Designer/Chief Preparator

Brian Murray
Assistant Preparator

SCHOOL

Michael Smith
Director of Admissions

Ellen Dougherty
Mauro Zamora
Admissions Associates

Aniello di Sabato
Director of Continuing Education

P. Michael Kowbuz
Continuing Education Associate

Marie-Jose Caro
Director of Student Affairs

Faculty

Wayne Morris
Director of Financial Aid

Richard Dunn
School Registrar

Thomas Clyde
Student Services Assistant

Shanin Dougherty
Graduate Program Coordinator

Aurora Deshauteurs
School Librarian

Richard Henderson
Library Assistant

Stefan Abrams
Coordinator of School Exhibitions

Joyce Adelman
Administrative Assistant

Richard Distefano
Models and Props Coordinator

Lisa Hamilton
Print Shop Manager

Misung Kim
Sculpture Shop Manager

Michael Gallagher
Painting Department Assistant

Daniel Shipley
Director of Sales for the Annual Student Exhibition

GRADUATE FACULTY

Jan C. Baltzell
Mark Blavat
Katherine Bradford
Vincent Desiderio
Murray Dessner
Joel Fisher
Sidney Goodman
Denise Green
Yvonne Jacqueline
Gillian Jagger
Stanley R. Merz, Jr.
Daniel D. Miller
Michael G. Moore
Kate Moran
Steven Nocella
Elizabeth Osborne
Peter Paone
Irving Petlin
Jody Pinto
Marjorie Portnow
Osvaldo Romberg
Anthony Rosati
James Rosen
Jill A. Rupinski
Sid Sachs
Bruce W. Samuelson
Judith Schaechter
Richard M. Torchia
Ann-Sargent Wooster
Ronald E. Wyffels

CERTIFICATE FACULTY

Jan C. Baltzell*
Linda Brenner*
Mark Bockrath
Anthony J. Ciambella
Patrick D. Connors
Fred Danziger
Murray Dessner*
James E. Dupree
Stuart M. Feldman
Renee P. Foulks*
Carson Fox
Sidney Goodman*
Barbara Goodstein
Oliver F. Grimley*
Albert F. Gury
John Horn
Alexander Hromych*
Homer W. Johnson*
Kevin P. Lewellen
Gilbert B. Lewis
Douglas S. Martenson
Stanley R. Merz, Jr.*
Daniel D. Miller Jr.*
Lesley Mitchell
Steven Nocella*
William Scott Noel
Elizabeth Osborne*
Katja Oxman
Peter Paone*
Jody Pinto*
Cynthia Porter
Marjorie Portnow
Robert Roesch*
Osvaldo Romberg

Anthony Rosati*
James Rosen
Glenn Rudderow
Jill A. Rupinski*
Bruce W. Samuelson*
Patricia Traub*
Anthony Visco*
Gary Weisman*
Steven L. Weiss*
Ronald E. Wyffels*
**appointed*

CONTINUING EDUCATION FACULTY

Jan C. Baltzell
Patrick Arnold
David Berger
Mark Bockrath
Emily S. Brown
Anthony J. Ciambella
Aniello di Sabato
Richard Mark Estell
Stephen Estock
Lawrence Francis
Margaretta Gilboy
Linda Gist
Oliver F. Grimley
Albert F. Gury
John Horn
Alexander Hromych
Homer W. Johnson
Patricia Kay
Gilbert B. Lewis
James J. Lloyd
Douglas S. Martenson
Maryann Matlock-Hinkle
David McShane
Stanley R. Merz, Jr.
Leslie Mitchell
Steven Nocella
Frederick Osborne
Judith Barbour Osborne
Anthony Rosati
Jill A. Rupinski
Hironori Sakaguchi
Joseph Sweeney
Patricia Traub
Steven L. Weiss
Ronald E. Wyffels

STUDIO FOR ADVANCED STUDY FACULTY

Mark Blavat
David McShane
Stanley R. Merz, Jr.
Ann Hopkins Wilson

PHOTOGRAPHY

David Graham
2, 5, 4 (bottom), 5 (bottom),
6 (bottom), 12

Rick Echelmeyer
Cover (bottom), 1, 6 (left), 10, 11,
13, 21

Nathan Florence
9 (top)

Linda Johnson
Cover (top), 7 (top), 8, 14

Kelly & Massa
Inside cover, 7 (bottom),
9 (bottom), 16, 19

Julie Skarratt
4 (top & left), 5 (top)

DESIGN

Phillip Unetic, 3r1 Group

Statement of Financial Condition (Balance Sheet) as of July 31, 1999

(IN THOUSANDS)

ASSETS	1999	1998	\$ CHANGE	% CHANGE
Cash and cash equivalents	\$1,504	\$1,057	\$447	42.3% <i>Note 1</i>
Pledge and bequest receivables	2,573	9,713	(7,140)	(73.5%) <i>Note 2</i>
Accounts receivable	189	105	84	80.0%
Inventories	505	356	149	41.9%
Investments	34,701	27,944	6,757	24.2% <i>Note 3</i>
Property, buildings and equipment	6,830	4,417	2,413	54.6% <i>Note 4</i>
Other	262	23	239	1039.1% <i>Note 5</i>
Total Assets	\$46,564	\$45,615	\$2,949	6.8%
LIABILITIES AND NET ASSETS				
Notes payable	-	\$1,150	(\$1,150)	(100.0%)
Accounts payable and accrued expenses	\$783	592	191	32.3%
Deferred revenue	206	165	41	24.8%
Other long-term liabilities	191	203	(12)	(5.9%)
Net assets	45,384	41,505	3,879	9.3% <i>Note 6</i>
Total Liabilities and Net Assets	\$46,564	\$45,615	\$2,949	6.8%

Statement of Activities (Income Statement) for the Year Ended July 31, 1999

(IN THOUSANDS)

REVENUES	1999	1998	\$ CHANGE	% CHANGE
Tuition and fees	\$3,448	\$3,328	\$120	3.6%
Fundraising and support	6,174	4,789	1,385	28.9%
Facility rental	261	151	110	72.8%
Museum admissions	248	89	159	178.7%
Retail shop sales	587	321	266	82.9%
Trust and investment income	1,068	842	226	26.8%
Net realized and unrealized gains	1,447	1,606	(159)	(9.9%)
Womens Committee/USArtists	761	775	(14)	(1.8%)
Other income	96	180	(84)	(46.7%)
Total Revenue	\$14,090	\$12,081	\$2,009	16.6%
EXPENSES AND OTHER CHANGES				
School	\$3,386	\$3,319	\$67	2.0%
Museum and museum exhibitions	1,567	1,173	394	33.6%
Development	476	459	17	3.7%
Marketing and communications	361	201	160	79.6%
General and administrative	1,807	1,682	125	7.4%
Facilities and operations	1,725	1,511	214	14.2%
Interest	12	77	(65)	(84.4%)
Women's Committee/USArtists	542	596	(54)	(9.1%)
Depreciation	334	264	70	26.5%
Total Expense	\$10,210	\$9,282	\$928	10.0%
Change in Net Assets	\$3,880	\$2,799	\$1,081	38.6%

Selected Footnotes and Explanations to Changes in Financial Statements

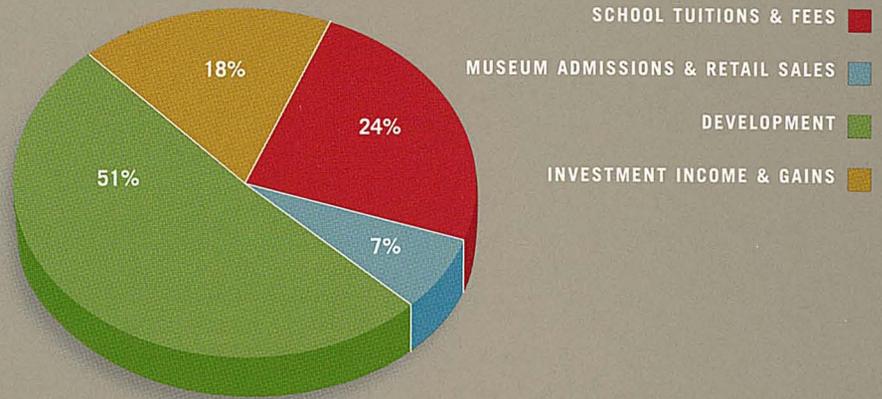
Financials

Note 1	Cash and Cash Equivalents	1999	1998	\$ change	% change
	Cash and cash equivalents	\$1,504	\$1,057	\$447	42.3%
	Increase in cash is due primarily to a major exhibit, <i>Maxfield Parrish, 1870-1966</i> , which commenced in mid-June 1999.				
Note 2	Pledge and Bequest Receivables	1999	1998	\$ change	% change
	Pledge receivable	\$955	\$1,192	(237)	(19.9%)
	Bequest receivable	1,618	8,521	(6,903)*	(81.0%)*
	Total	\$2,573	\$9,713	(\$7,140)	(73.5%)
	* Decrease is attributable to timing of collections made on major bequest.				
Note 3	Investment Holdings (Market Value)	1999	1998	\$ change	% change
	Money market, certificate of deposit funds	\$844	\$2,204	(\$1,360)	(61.7%)
	Equity securities	16,846	10,001	6,845	68.4%
	Fixed income securities	4,619	4,135	484	11.7%
	Outside trusts	12,392	11,604	788	6.8%
	Total	\$34,701	\$27,944	\$6,757	24.2%
Note 4	Property, buildings and equipment	1999	1998	\$ change	% change
	Property, buildings and equipment	\$6,830	\$4,417	\$2,413	54.6%
	Increase is due primarily to purchase of Federal Building, located at 1421 Cherry Street.				
Note 5	Other Assets	1999	1998	\$ change	% change
	Other assets	\$262	\$23	\$239	1039.1%
	Increase is due primarily to project costs (architect fees, etc.) incurred in the purchase of the Federal Building.				
Note 6	Net Assets	1999	1998	\$ change	% change
	Unrestricted	\$850	\$804	\$46	5.7%
	Temporarily restricted	8,918	6,583	2,335	35.5%
	Permanently restricted	35,616	34,118	1,498	4.4%
	Total	\$45,384	\$41,505	\$3,879	9.3%

(IN THOUSANDS)

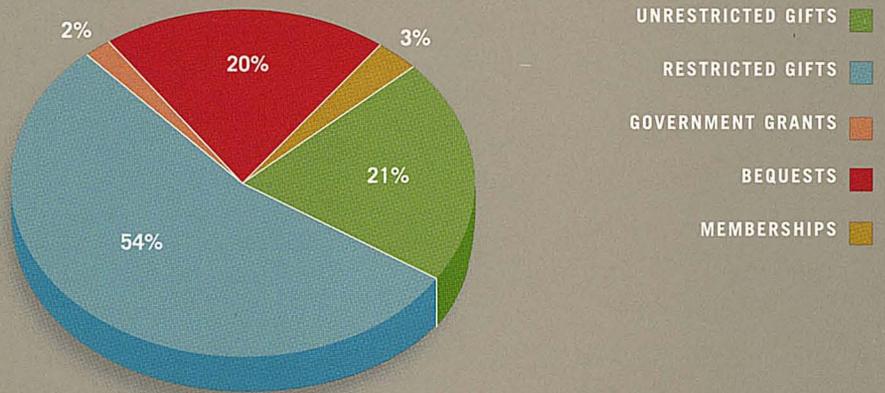
REVENUES

	1999
School Tuitions and Fees	\$5,448
Museum Admissions and Retail Sales	931
Development	7,196
Investment Income and Gains	2,515
Total	\$14,090



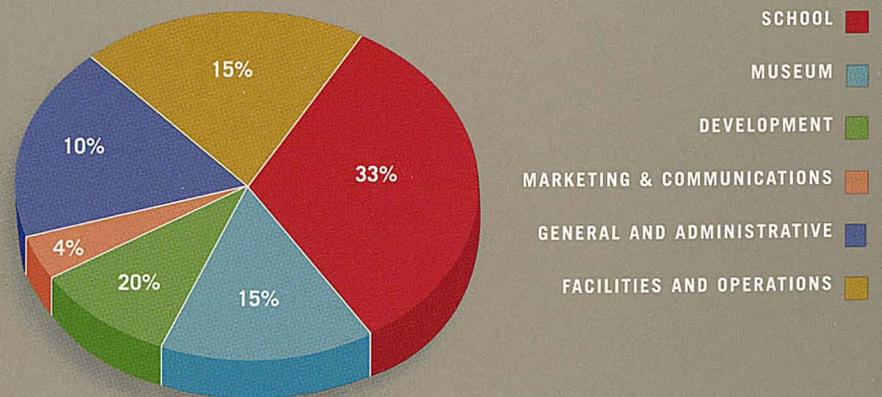
SUPPORT

	1999
Unrestricted Gifts	\$1,272
Restricted Gifts	\$3,349
Government Grants	\$149
Bequests	\$1,213
Memberships	\$191
Total	\$6,174



EXPENSES

	1999
School	\$3,386
Museum	\$1,567
Development	\$1,018
Marketing and Communications	\$561
General and Administrative	\$1,819
Facilities and Operations	\$2,059
Total	\$10,210



PafA

Pennsylvania Academy
of the Fine Arts

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