

ANNUAL REPORT 1975





PENNSYLVANIA
ACADEMY
OF THE
FINE ARTS

FOUNDED IN 1805

BROAD AND CHERRY STREETS
PHILADELPHIA,
PENNSYLVANIA 19102

NOVEMBER 19, 1975





In his preface to "Young America," the Academy's traveling Exhibition to Great Britain, Professor John McCoubrey describes the condition of our building on Broad and Cherry Streets in 1975:

The Philadelphia home of the Pennsylvania Academy of the Fine Arts stands empty of its art and crowded with crews of workmen who are restoring this Victorian landmark — half as old as the nation — to its original gilt and polychrome splendor.

1975 has seen the Staff, the Board of Trustees and the Women's Committee of the Pennsylvania Academy apply extraordinary energy, hard work and effort in pursuing the restoration of our great building and its collection, and at the same time, in carrying out a lively series of programs and events to keep the Academy in the public eye during the time the Academy's building is closed. Since May of 1974, the Staff and Exhibition program and Museum Shop have functioned at Peale House, the Academy's adjunct building on Chestnut Street; the operations of the Academy's School have been carried on at 2200 Arch Street and the Peale House as we prepare for the grand re-opening of the Broad and Cherry building and the Bicentennial Celebration on April 22, 1976.

The renovation of the Furness-designed building, which has been designated a National Historic Landmark by the Federal Government (one of three such designations in Pennsylvania in 1975), is going forward very well indeed. The contractors for the mechanical and electrical work are

about one month ahead of schedule. However, despite the enthusiastic response from the Academy's Trustees, and friends in the private sector, the funds for the restoration have been somewhat slower due to the economic situation this past year. Nevertheless, our fund-raising has been given a tremendous boost by an extraordinary grant in the sum of \$1,163,000 from the State of Pennsylvania. It is the largest grant given by the State to a single institution for a Bicentennial effort, and it means that we will be able to finish our public spaces in time for the celebration of the Nation's Bicentennial and the celebration of the Centennial of our magnificent building.

As you may remember our ultimate goal is 7 million dollars, 5 million for the restoration and 2 million for endowment. The grant from the State puts us well over 4 million. We are therefore within shouting distance of total completion of the building, and we continue to earnestly pursue every available source of revenue in order to finally realize our ultimate objective.

In the meantime we have received other grants from government sources for both the restoration and programs in 1975. These matching grants include: \$332,222 from the National Endowment for the Arts for air conditioning and climate control; \$10,700 from the U.S. Department of Interior (through the State Museum and Historical Commission) for cleaning of interior stonework; \$9,975 from the NEA for the restoration of *Death on a Pale Horse* and *Christ Rejected* by Benjamin West; \$10,000 from the National En-

dowment for the Humanities as a first increment towards our five-year project for the organization and restoration of the Academy Archives; \$25,000 from the State Bicentennial Commission for the 1976 catalogue, "Pennsylvania Painters"; \$16,000 from the Pennsylvania Council on the Arts for the catalogue and expenses of "Young America" in the U.S.; \$6,500 from the Pennsylvania Council on the Arts for "Symbols of Peace," an important Bicentennial Exhibition.

Although the bulk of the collection is stored in the Quaker Moving and Storage Company, our ambitious renewal of the building has made possible a major loan program in order to keep as much of the collection as possible on public view. During 1974-75 works from the Academy collection were seen in such diverse locations as the Portrait Gallery of The Second Bank of the U.S. in Philadelphia, the Pennsylvania Hospital Antiques Show, Philadelphia, the Cincinnati Art Museum, Ohio, the Cleveland Museum of Art, Ohio, The White House and State Department, the Virginia Museum of Fine Arts, the Amon Carter Museum of Western Art, Fort Worth, Texas, and the Los Angeles County Museum of Art, to name just a few.

However, the culmination of this extended lending policy was achieved by "Young America," a group of outstanding paintings, including the cream of the collection, representing two centuries of American art, which was exhibited in Great Britain this summer. Over 800 people attended the enormously successful Opening on July 2nd

at the American Embassy in London. At that Opening, the Academy's Exhibition was designated as the *official* beginning of the Bicentennial celebrations in Great Britain. In conjunction with the Exhibition the Women's Committee organized a special ten-day London "Art Safari" for the Sponsors and Patrons of "Young America." When this part of our collection is reassembled and installed in the restored galleries in 1976, it will have been seen in London, Glasgow, Bristol and the Whitney Museum of American Art in New York. The public relations and publicity value to the Academy has been incalculable. The publicity on the Exhibition has been widespread both here and abroad and it included a special interview on NBC's *TODAY SHOW* in June.

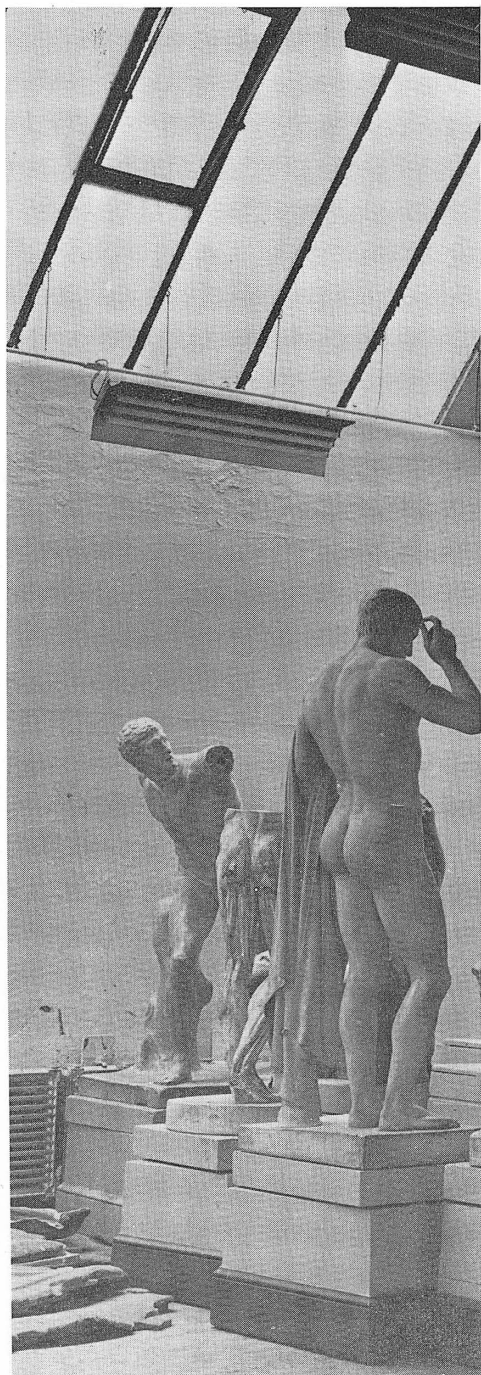
Although "Young America" is a culmination of our loan policy, and although the restored building will open on schedule, we must not sit back now. April 22, 1976 is the magic date, but it is not an ending; on the contrary, a renewed building means a new beginning. Much will have been accomplished, but much more needs *to be* accomplished, and to this purpose we need continued active support, not only in the coming months, but in the coming years as well.

Richard J. Boyle
Director



CENTENNIAL CAMPAIGN FUND

FOR THE PERIOD ENDED AUGUST 31, 1975



REVENUE:

Contributions	1,059,984.77	
Interest	<u>16,540.63</u>	
Total Revenue		1,076,525.40

EXPENSES:

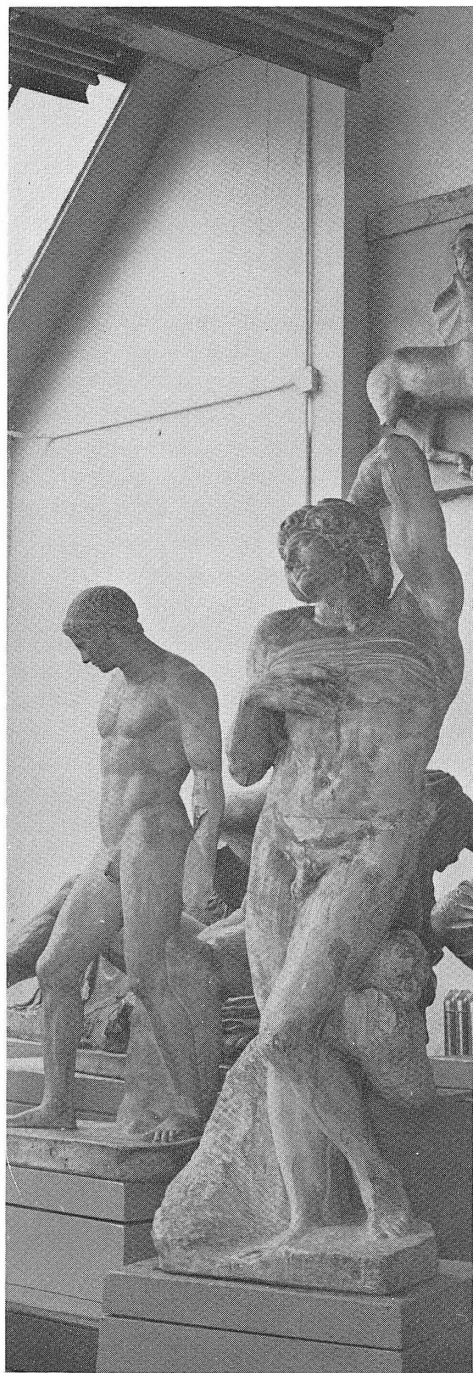
Fund raising	94,000.00	
Rent, moving and storage	120,682.83	
Utilities	4,677.53	
Repairs and maintenance	5,784.66	
Brochure and photos	5,728.00	
Other items	<u>7,873.99</u>	
Total Expenses		238,747.01

NET INCOME

837,778.39

STATEMENT OF OPERATIONS

FOR THE YEAR ENDED AUGUST 31, 1975



REVENUE:

Various Trust Funds	222,632.00	
Memberships	158,701.80	
Contributions	17,291.98	
City Appropriation	25,000.00	
Sales desk and miscellaneous	31,351.77	
Museum	20,799.25	
School	<u>454,341.50</u>	
Total Revenues		930,118.30

COSTS AND EXPENSES:

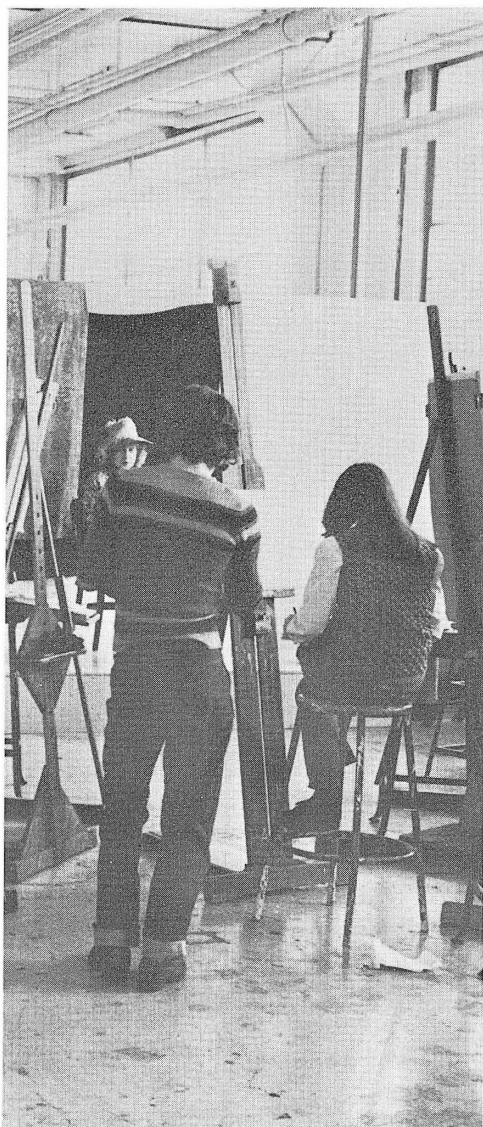
Administration	333,866.94	
Museum	177,508.65	
School	448,992.04	
Peale Club surplus	<u>(6,420.76)</u>	
Total Costs and Expenses		953,946.87

NET OPERATING LOSS (23,828.57)

**NET INCOME FROM
CENTENNIAL CAMPAIGN FUND** 837,778.39

**NET INCOME
TO RETAINED EARNINGS** 813,949.82

REPORT OF THE DEAN OF THE SCHOOL



The strength of the Academy School and particularly its faculty was graphically illustrated during the 1974-75 school year.

With the museum and school sharing limited accommodations at the Peale House, 1811 Chestnut Street, and the painting and sculpture studios relocated at 2200 Arch, many of the facilities which contributed so greatly to the student's opportunity to learn were reduced or in some instances eliminated. In the Peale House the student gallery was improved and the lunch-room/lounge area was eliminated so that the additional hanging space could be opened to the public. A few private studios were converted to offices for the museum staff and the school store was moved to smaller accommodations on the third floor. At the same time, the large spacious painting studios at Broad and Cherry were lost and smaller less desirable studios were substituted at 2200 Arch. Noise and light pollution at 2200 Arch were two of the problems which could not be overcome successfully. In spite of these several negatives and a slow start in both the evening and day school registration with 382 day students and 186 evening students registered for the Fall Semester, Day School registration astonishingly increased to 408 in the Spring Semester and Evening School declined to 165. The conduct of the Evening School at

the Peale House accounts for the lowering registration as the studios are small and the school is active on two floors increasing the problem of monitoring the classes and supervising models. Summer school was one of the best attended in recent years. Excellent monitors improved the running of the school and the studios.

The complexion of our student body changes somewhat from year to year. Forty-six per cent of our 382 day students indicated an interest in earning an academic degree, a slight increase from the previous year. Though a great majority of our students are from the State of Pennsylvania, 27 states and eight foreign countries were represented. Sixty-five per cent of our students came to the Academy with experience beyond high school, including 49 with academic degrees. Seventy-five per cent of our students are over 20 years of age, and a slight majority, 52%, are male. The daily round of studio work was enlivened by lectures in the late afternoon on Perspective, Materials and Techniques, Art History, and Anatomy. Guest artists visited the school broadening the experience of our students and amplifying the contact with the regular Academy teachers. Guests included Calvin Albert, Robert Engman, James Havard, Nathaniel Jacobson, Philip Jamison, Alex Katz, John McCoy, and Ray Saunders.

The regular faculty continued their invaluable teaching with minor changes in schedule to accommodate changes in the student body and the studio spaces at 2200 Arch. Ben Kamihira took a leave of absence for a prolonged visit to Japan. Two New York artists, Tania Millicic and Angelo Savelli took over Ben's teaching assignments. Joe Amarotico was again absent due to the conservation work which has grown in proportion because of the preparation for the Bicentennial exhibitions. Bill Omwake is teaching Joe's class.

Bus trips were arranged enabling the students to visit the New York and Washington areas when specific exhibitions of interest were to be seen.

In September of 1974 the Ford Foundation approved a grant of \$50,000.00 to The Pennsylvania Academy of the Fine Arts for support of professional studio training in the visual arts, specifically to enable the School to establish a permanent endowment fund for faculty enrichment. Receipt of the grant is contingent upon the raising of \$150,000.00 during the next three years starting September 1, 1975. We invite contributions toward the realization of this opportunity to serve both Faculty and Students.

Perhaps the most significant measure of the success of the school year is to be found in the year end annual student exhibition. More than 600 works were

shown including the winners of 39 prize awards and presentations by 96 competitors for 14 major European traveling and Scholarship awards. Eugene W. Leake, former President of the Maryland Institute College of Art and an artist of reputation, was the speaker of the day at the exercises announcing the award winners.

Again, because of the need to vacate the Academy building, the exercises were held in the Auditorium of Moore College of Art and the exhibition of student work was presented at the 22nd and Arch Streets location and the North Gallery at the Peale House. With the help of students under the direction of Steve Hammond, the studio spaces at 2200 Arch were transformed into an excellent gallery space. The works of art made the areas sparkle and attracted many visitors. Eighty-seven student works were sold for \$15,768.

Henry Hotz, Jr.
Dean



Design—Jim Ellis
Typography—Associates International, Inc.
Printer—Charles M. Nichols

