The image shows a black and white marbled book cover. The marbling pattern consists of dark, wavy, concentric lines that resemble ripples in water or a topographical map, set against a lighter background. The lines are irregular and organic in shape. In the center of the cover is a white rectangular label with a thin black border. Inside this label, the text is printed in a serif font, arranged in five lines.

LIBRARY
OF THE
PHILADELPHIA
MUSEUM
OF ART





Philadelphia Museum of Art

*All passes, art alone
Enduring stays with us;
The bust outlasts the throne,
The coin, Tiberius.*

SEVENTIETH ANNUAL REPORT
OF THE
PHILADELPHIA MUSEUM OF ART
FOR THE YEAR ENDED MAY 31, 1946
WITH THE LIST OF MEMBERS



PHILADELPHIA · 1946



Figure of a Knight, French, XIII Century
Purchased in the Bernard Collection

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REPORT OF THE BOARD OF TRUSTEES TO THE MEMBERS OF THE PHILADELPHIA MUSEUM OF ART

LADIES AND GENTLEMEN:

Last year saw the completion of many projects on which we had been working for a long time. In 1939, at the outbreak of the war, we had only seventy-five galleries, and hence many fine works of art already in our possession could not be shown to the public. By the time the war ended, seventy-five new galleries had been completed and these have now been installed and opened. Many more collections can now be shown, notably the Barnard Collection of the Art of the Middle Ages, purchased through the generosity of a group of our friends. The opening of this Collection just before Christmas, on an evening of the greatest beauty both for the eye and for the ear, will long be remembered. Our Corot exhibition in the spring was a notable achievement, and the favorable comments of our guests from far and near confirmed the deep interest it aroused and the pleasure it afforded.

In reviewing the years of development of the Museum, and its steady advance to higher and higher achievements, we must be ever grateful to those who made this possible: to the City Council for generously providing the funds for construction and maintenance, to the Commissioners of Fairmount Park who had the courage to initiate the building of our present monumental home, and to the members of our governing bodies and to other friends who have never failed to back the many bold moves the Museum has made in acquiring distinguished additions to its treasures. The past year particularly has been notable for its many fine gifts, headed by the important Collins Collection of illuminated manuscripts.

The Museum's two schools—the School of Industrial Art and the Philadelphia Textile Institute—have courageously endured the difficulties of the war years. Their classes are now full and they have again struck their forward stride. To the devotion of their Deans and teaching staffs are due the high standards of the Schools and the fine results they are obtaining. The Fleisher Art Memorial, formerly the Graphic Sketch Club, now forms an important addition to our educational work. Its renovated buildings are crowded with students, and the high ideals of its generous founder are being well followed.

A sad loss occurred during the year in the death of John Story Jenks, our Vice-President for some twelve years, and Chairman of the Committee on Museum since 1926. He gave us twenty years of devoted service, during which time he saw the Museum he so loved climb from relative obscurity to a high place among our national Museums of Art.

A handwritten signature in cursive script, reading "J. Stoddard Stokes". The signature is written in black ink on a white background. The letters are fluid and connected, with a prominent initial "J" and a long, sweeping underline that extends to the right.

President.

9.1.13.



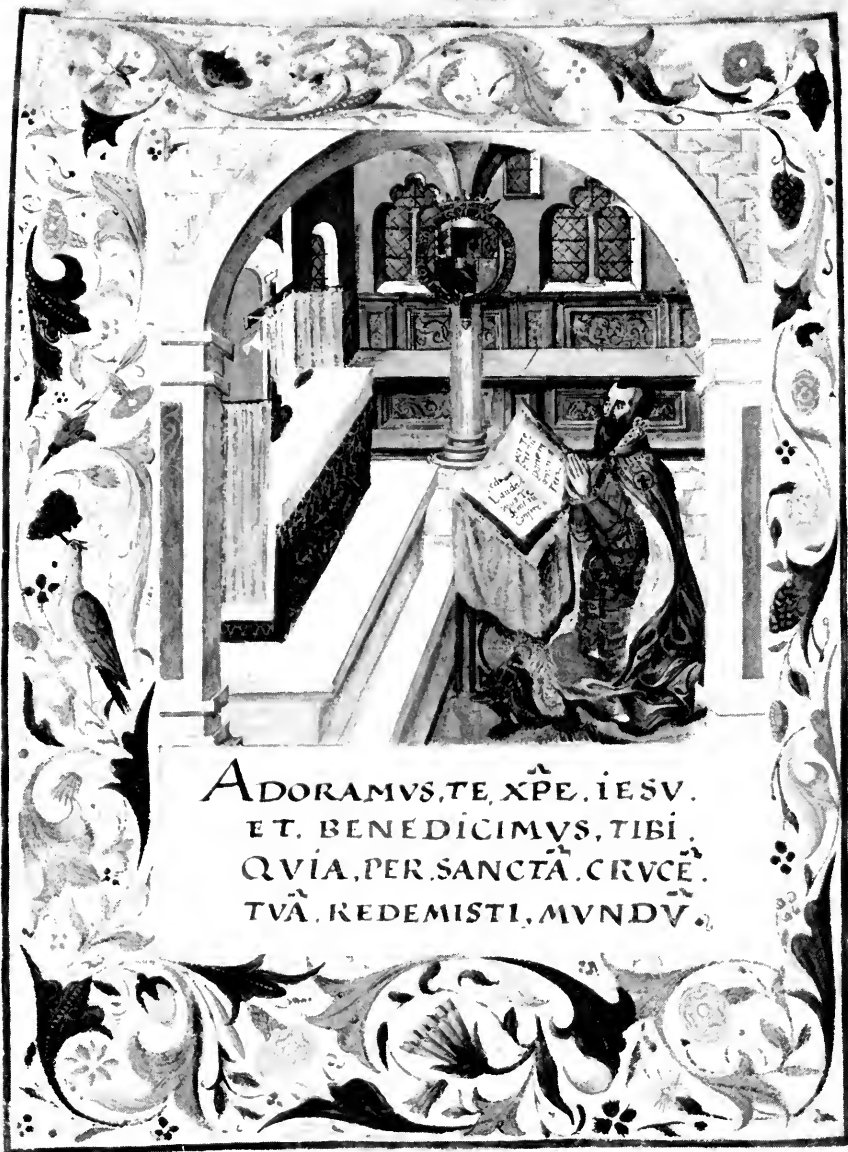
il y comence le premier prologue du traicte

Dous tres excellens seigneurs, le prince Charles le roy de fiance. Je moult de praelles vostre humble seruiteur et subget. Tout vostre et tout ce que ie sçay et puis faire a vostre commandement.

Qu'on tres redoubte seigneur les nativens comme plaine adelin aristote leade a autres qui furent les livres des proprietes des choses mettent laigle roy souverain de tous les oiseaux. Et entre ses prietes dont elle a plusieurs ly en attribuet trois principaux. La premiere est que elle soit

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Raoul de Praelles Dedicating his Translation of St. Augustine to Charles V of France
Miniature from illuminated manuscript *La Cité de Dieu*
Given by Mrs. Philip S. Collins



ADORAMVS, TE, X̄PE. IESV.
ET. BENEDICIMVS, TIBI.
QVIA, PER. SANCTĀ. CRVCĒ.
TVĀ. REDEMISTI, MVNDV̄.

Portrait miniature of the Earl of Pembroke
from the Pembroke Book of Hours
Given by Mrs. Philip S. Collins

REPORT OF THE DIRECTOR OF THE MUSEUM

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

These are times when the future of private support for charitable and educational institutions is often called into question. The rate of return on investments has fallen sharply and is still falling. The weight of taxation, even on small incomes, diminishes the readiness of people to pay membership dues—especially in the very classes of the public from which institutional membership used to be chiefly drawn. While on large incomes the net cost of charitable contributions of money, up to the limit of the 15% exemption, is now very small, even this net cost bears heavily on remaining income after taxes. Except through capital gains it is now very difficult for people to make such fortunes as formerly were given away freehandedly to institutions, so that the hopes of such institutions for additional endowment must rest largely on fortunes already in existence, which, under inheritance tax laws, it is now difficult to pass on to descendants.

We can acknowledge the force of all these observations without fearing at all for the future of the Philadelphia Museum of Art. Fortunately it has, like the National Gallery of Art and like the Metropolitan Museum, not only private but public support—sufficient to finance the maintenance and repair of buildings and the guardianship of the collections. Since the great depression following 1929, in which our appropriation was very sharply cut, City Council restored and repeatedly increased it to man new galleries and to meet the increased cost of services:

1931	\$168,000	1943	\$210,044
1941	100,000	1944	222,480
1942	124,000	1945	232,480
	1946		\$243,480

The City is doing its part splendidly and will doubtless continue to do this as the number of our galleries further increases. What we need for other phases of our work must come from private sources.

As in the other museums mentioned, our higher staff, our exhibitions and other activities, as well as the increase of collections, are financed by private generosity. Here, as at the Metropolitan, the staff so provided includes all the administrative, curatorial, educational, secretarial and

clerical salaries aside from those in the Department of Buildings. Here this staff, unlike that of the Metropolitan, which has very large endowments, has had necessarily to be kept small. It could well be more ample; indeed, not to compare with the Metropolitan, our operating budget is about \$100,000 a year less than those of the comparable museums in Washington, Boston, and Chicago.

For the support of this part of the budget in Philadelphia there are the resources of endowment, of membership, of earnings and of contributions. Let us consider these briefly one by one.

The desirability of increased endowment is too obvious to need elaboration. Alone among the great museums of America—perhaps because its rise has been among the most recent—the Philadelphia Museum is very weak in this one resource. Latest published figures on total productive funds, whether held directly or beneficially, are as follows (book value, less than market value):

Metropolitan Museum of Art	\$38,107,000
Museum of Fine Arts, Boston	14,530,000
Toledo Museum of Art	about 14,000,000
Art Institute of Chicago (1943)	12,907,000
Cleveland Museum of Art	7,678,000
William Rockhill Nelson Gallery, Kansas City	11,000,000
National Gallery of Art	5,000,000
Philadelphia Museum of Art	3,151,000

Museum membership, other than life membership, is generally at a much lower level than before the depression of 1929. In Philadelphia the number of members paying annual dues fell from 3,578 in 1932 to 1,157 in 1944, with a total revenue of \$11,875. At the Metropolitan, the number of such members was 3,965 (in 1944), at Chicago 3,759 (1943), at Boston 2,148 (1945). A determined effort to increase annual membership has now raised the number at Philadelphia to 1392, and this effort will be continued. We deeply appreciate the civic spirit of our members who support our work. It is obvious, however, membership receipts cannot be a major factor in the budget in a museum which must be open free to the public at all times.

A source of revenue often overlooked is the earnings of the Museum for special services: sales of publications and photographs, rental fees of circulating exhibitions, of films and slides, tuition fees for classes, and so

on. This, which has now risen here to over \$18,000, represents the staff's own contribution, by work additional to its other duties, to the income of the Museum. It is creditable, but can never be more than a minor resource.

Living donors—chiefly members of our governing bodies and other old friends of the Museum—have been generous in Philadelphia in supplementing deficient endowment by contributions for operation and activities. What is needed is to expand the circle of these donors by finding new friends, to raise the total of such contributions to say \$100,000 a year.

As concerns the increase of Museum collections, existing tax laws are very favorable. Gifts in kind are as deductible as gifts in cash, and leave the donor with a welcome net cash saving in taxes. This advantage has greatly reinforced the practice by which, through the generosity of the owners, the bulk of private collections in America pass to museums for the enjoyment of the public. As regards purchases, the suggestion has been made that the great era of accumulation is over. On the contrary, we believe that a new era of accumulation in America is opening, with important collections and works coming from Europe to America at an accelerated tempo. Let us hope that means will be found to enable the Philadelphia Museum to participate richly in such acquisitions. Enormously broad in the scope of its collections, the Museum still lacks major works of certain outstanding old masters of painting, particularly of the 16th and 17th centuries, and specifically (not to speak of Leonardo and Michelangelo) of Raphael, Titian, Tintoretto, El Greco, Velasquez, Rembrandt and Rubens, as well as Goya and Ingres. Such works will be coming to America; let us not fail to get our share of them.

Our neighbor the Metropolitan Museum is celebrating its seventy-fifth anniversary, which falls next year, by raising the sum of ten million dollars, \$7,500,000 of it through a general appeal. We too have a Diamond Jubilee coming, in 1950, and we should not neglect the opportunity of appealing for both public and for private support. Let us suppose that five million would be a suitable goal: one, we might hope from the City, toward the completion of our building; one for capital purchases of European masterpieces, one to provide income for purchases of the work of American artists, two as endowment for the support of our staff and activities. Is this too much to ask of Philadelphia, which has, in a score of years, brought its Museum already to a position in the leading rank in America?

THE YEAR 1945-1946

This year saw the war over, with corresponding increase in costs but also with the generous openhandedness characteristic of America, especially in good times. It saw the resumption of great loan exhibitions, including very notable ones at this Museum, where also the galleries were enriched by the installation of the vast collection of mediaeval art bought last year, as well as by several distinguished new purchases.

ACQUIRING

Gifts this year were in many fields, with notable purchases in painting and in the decorative arts, as well as in prints. As individual highlights among these acquisitions, one may call special attention to the illuminated manuscripts of the Collins collection, to the two important tapestries, the Peale *Staircase Group*, and the wonderful items of silver.

ILLUMINATED MANUSCRIPTS: THE COLLINS COLLECTION

Hitherto, while not wholly devoid of mediaeval illuminated manuscripts, the Museum has lacked any really extensive or important body of them. This gap has now been filled by the splendid gift by Mrs. Philip S. Collins of her late husband's collection of twenty-three superb illuminated manuscripts on vellum. With few exceptions the manuscripts date from the XV century and come from such distinguished sources as the Beatty, Spitzer, Bishop, and Lothian libraries. One of the most famous is a French version of St. Augustine's *City of God*, about 1410, containing over sixty illuminated miniatures of exquisite workmanship. Another equally famous, is the *Pembroke Book of Hours*, about 1440, containing among others, a large illuminated miniature of the Earl of Pembroke kneeling before an altar in a chapel (probably Wilton Abbey). There are thirteen other *Books of Hours* of French, Spanish, English, and Flemish origin, containing, as is customary in such sumptuous books of devotion, many full-page highly-finished miniatures in full color, decorative initials in color and burnished gold, and marginal designs of fruit, flowers, animals, drolleries, and the like. Interesting, too, for students of Gregorian music is a *Graduale Missarum* or manual of plain song, executed around 1400 for use in Paris.



Pompeo Battoni: Four English Gentlemen in Rome
Given by John H. McFadden, Jr.



Samuel Scott: Somerset House, London
Given by John H. McFadden, Jr.

Notable among the secular works is a XV century *Roman de la Rose*. These unique examples, displaying the art of the mediaeval scribe and illuminator in fullest flower, are on exhibition in the Mediaeval Section of the Museum.

Other collections acquired this year were, except for the interesting and varied one given by Mrs. Harald Paumgarten, of coherent groups, outlined in their respective classes below. Among individual items, only the more important can receive mention.

PAINTINGS

Of older paintings, the acquisitions this year were chiefly of the British school. John H. McFadden, whose father's bequest chiefly contributed to the Museum its great strength in this field, gave a number of works by masters hitherto not represented, including a Wheatley, a Bonington, and two of Samuel Scott's views of London. Closely related, and also his gifts, are a fine conversation piece of four English gentlemen in Rome by Pompeo Battoni, and two scenes of British worthies in Portugal during the Peninsular War by Noël. We had the pleasure of hanging during the winter the notable Turner *St. Mark's Place by Moonlight*, lent by Mrs. G. Macculloch Miller.

While the increments of contemporary European painting, in which we are so rich, were limited to a group lent by Mrs. Josiah Marvel, Jr., the additions in American painting were extensive. These were headed by Charles Willson Peale's *Staircase Group*, artistically his masterpiece, added to the George W. Elkins Collection by purchase from the fund left by Mr. Elkins, generously supplemented by his daughters Mrs. Wharton Sinkler and Mrs. George F. Tyler. Mrs. Alex Simpson, Jr. and A. Carson Simpson added further works to the Simpson Collection, by Gari Melchers, Metcalf, Twachtman, Carroll Tyson, and Guy Wiggins. Charles Bregler added an Eakins sketch for the *Rush Carving*, to our unique assemblage of this master. Mrs. Cyrus McCormick gave John Sloan's *Three A.M.* (1909) and *The White Way* (1926) rounding out our group by this dean of living American painters. Other donors broadened our representation of such artists: Briggs W. Buchanan, by Eugene Berman's *Bridges of Paris*; Mrs. A. W. Erickson, by two works of William Malherbe; Mr. and Mrs. Gustave E. Landt, by water colors of Edward Hopper and Ogden Pleissner; Mrs. Herbert Cameron Morris by a still

life of Milton Avery and a *String Quartet* of Dan Lutz; and the estate of Anne Goldthwaite, by several of her oils and water colors.

Our position in contemporary Mexican art was further strengthened by a gift of Miss Ines Amor, Siqueiros' *War*, and by loans from Henry Clifford, John McAndrew and William H. Taylor.

PRINTS AND DRAWINGS

In the course of the year there have been numerous accessions in the Department of Prints and Drawings. In all, 547 prints, 154 drawings and 4 illustrated books or manuscripts were added to the permanent collection by purchase and by gift from various generous donors including the Lea Prize Fund, the Philadelphia Water Color Club, Morris Blackburn, Gordon Block, Jr., Henry Clifford, Bernard Davis, Fiske Kimball, Mrs. John Frederick Lewis, Jr., Hans Tietze, Curt Valentin, and Arthur Wiesenberger.

Among the purchases, of prime importance are the four large and rare lithographs of *Bull Fights* by Goya, 48 prints by Corot including some beautiful early states and other rare proofs, all acquired through the McIlhenny Fund income; the complete set of 16 lithographs illustrating Hamlet by Delacroix mentioned below, and two exceptional Japanese prints by Kiyomasu and Utamaro, acquired through the Morris Fund. Through a Pilling Fund exchange 12 prints by Bone, Blake, Bracquemond, Legros and others, including a complete set of the lithographs of Brown's Portrait Gallery were obtained, all of them in keeping with the range and quality of the W. S. Pilling Collection.

By bequest there came from the Estate of Augustus W. Jordan, 33 prints by Benson, Buhot, Koellner, Pennell, Roth and the like; from the Estate of Edward Epstean, 13 prints and drawings, chiefly by Haskell and Sterner; from the Estate of Anne Goldthwaite, 51 prints and 4 water color drawings by her.

As usual the bulk of the acquisitions were through gifts. The munificent gift of mediaeval illuminated manuscripts to the Museum by Mrs. Philip S. Collins has already been mentioned on another page. In addition to the donors listed above we gratefully chronicle the following.

From Mr. and Mrs. John Sloan, a unique collection, possibly the only one of its kind extant, of original drawings, newspaper prints, and other memorabilia by artists of the Philadelphia press, such as Glackens, Gruger,



Charles Willson Peale: Staircase Group
Purchased: George W. Ellins Collection



John Sloan: Three A.M.
Given by Mrs. Cyrus McCormick

Davis, Preston, Fireman, and Campbell, 141 items in all, together with 15 drawings by Wickey and Barnes not identified with local newspapers.

From Staunton B. Peck, the rare original etching *Milford Bridge*, by Constable, a mezzotint by Lucas after Constable, an etching by Roth, four by Sloan, twenty lithographs by Doré, twenty-six lithographs in color by Thomas Shotter Boys, as well as a joint gift of some Cassatts mentioned below.

From Lessing J. Rosenwald, two rare and important prints, an engraving by Schongauer and an etching by Hirschvogel.

From R. Sturgis Ingersoll, an early proof of an etching by D. Hopfer, *The Proverbs of Solomon*, together with an original pen and ink drawing, the preliminary study for the same etching and thus a combination of related drawing and print seldom found among old masters; by the same donor in conjunction with Frederic L. Ballard, Alexander Cassatt, Staunton B. Peck and Mrs. William Potter Wear, eight early proofs of prints by Mary Cassatt including one in color.

From the Philadelphia Print Club, 138 prints and drawings to become part of their "Permanent Collection," housed in and presented to the Museum, including choice prints by Dürer, Raimondi, Agostino Veneziano, Guercino, Piranesi, Hollar, Delacroix, Charlet, Raffet, Chasseriau, Manet, Cézanne; a group of early mezzotints by Vaillant, Blooteling, and the like; and a large group of contemporary prints in all mediums by American and foreign artists.

From the Ketterlinus Lithographic Manufacturing Company—an example of enlightened public service by a famous printing firm—the gift of an outstanding lithographic masterpiece, the complete set of the *Illustrations to Hamlet* by Eugène Delacroix, to be a permanent memorial and a further link between lithography and the name Ketterlinus, which already has a long and honorable history as regards lithographic printing in Philadelphia.

DECORATIVE ARTS

Mrs. Widener Dixon added a third, *Don Quixote guided by Folly*, to the two tapestries of the famous Gobelins series from cartoons by Coppel and Desportes previously given by her. Clifford Lewis, Jr. gave a 17th century Brussels tapestry by Jan Raes, the *Marriage Feast*, from the Samson series lent by him to the Museum. Other important textiles received in-

cluded a Coptic group from Mrs. Bayard Henry, a Louis XVI lampas from Philip H. and A. S. W. Rosenbach, and a Flemish bobbin lace flounce of the early 18th century from Mrs. Henry Belin du Pont in memory of Mrs. Alexis I. du Pont.

Items of furniture were also of importance: a fine vargueño given by Mrs. F. W. Elliott Farr, an English Tudor turned chair purchased from the Seeler Fund income; several admirable English 18th century pieces given by John H. McFadden, Jr.; a famous Pergolesi painted sideboard given by Charlton Yarnall; a remarkable New York Chippendale card table purchased from the Harrison Fund income.

Two groups of ceramics of modern design—by Gertrud and Otto Natzler and by Russel Wright—were given by Mrs. Herbert Cameron Morris and by Miss Joan Prentice, respectively.

Of exceptional moment were the acquisitions of silver, headed by the purchase of the superb figural salt cellar by Antoine-Sébastien Durand, 1757, with the arms of the Duc d'Orléans, a work of the French rococo in its most delightful moment. Also remarkable are the pair of silver-gilt and rock-crystal Tudor candlesticks of 1592 given by Mrs. John Wintersteen and Henry P. McIlhenny; the épergne by Edward Romer, London, 1773, a Livingston heirloom given by Mrs. F. S. Crofts; and the Philadelphia tea service by Joseph Lownes and Joseph Anthony, Jr., received under the will of Clarissa Townley Chase from her brother, Samuel Hart Chase.

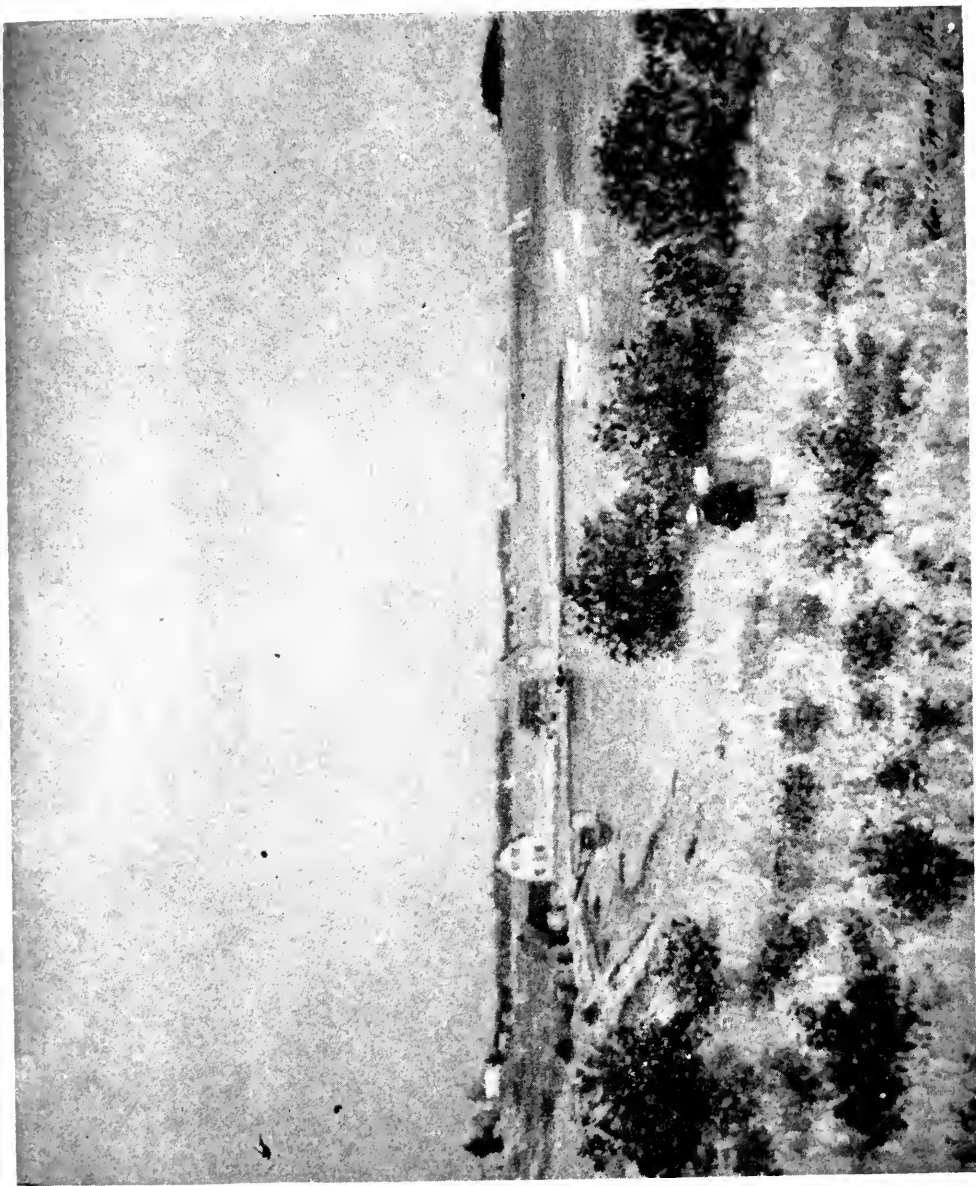
EASTERN ART

Mrs. William Crozier generously added to the Crozier collection two 18th century Chinese paintings: one large one of a White Eagle and Pine Tree with the signature of Lang Shih-ning, the Jesuit priest Castiglioni who was artist to the Imperial Court; the other, of great size, a charming study of lotus flowers, is mounted beneath an Imperial dragon and bears the seal of the Dowager Empress, Tzii Hsi.

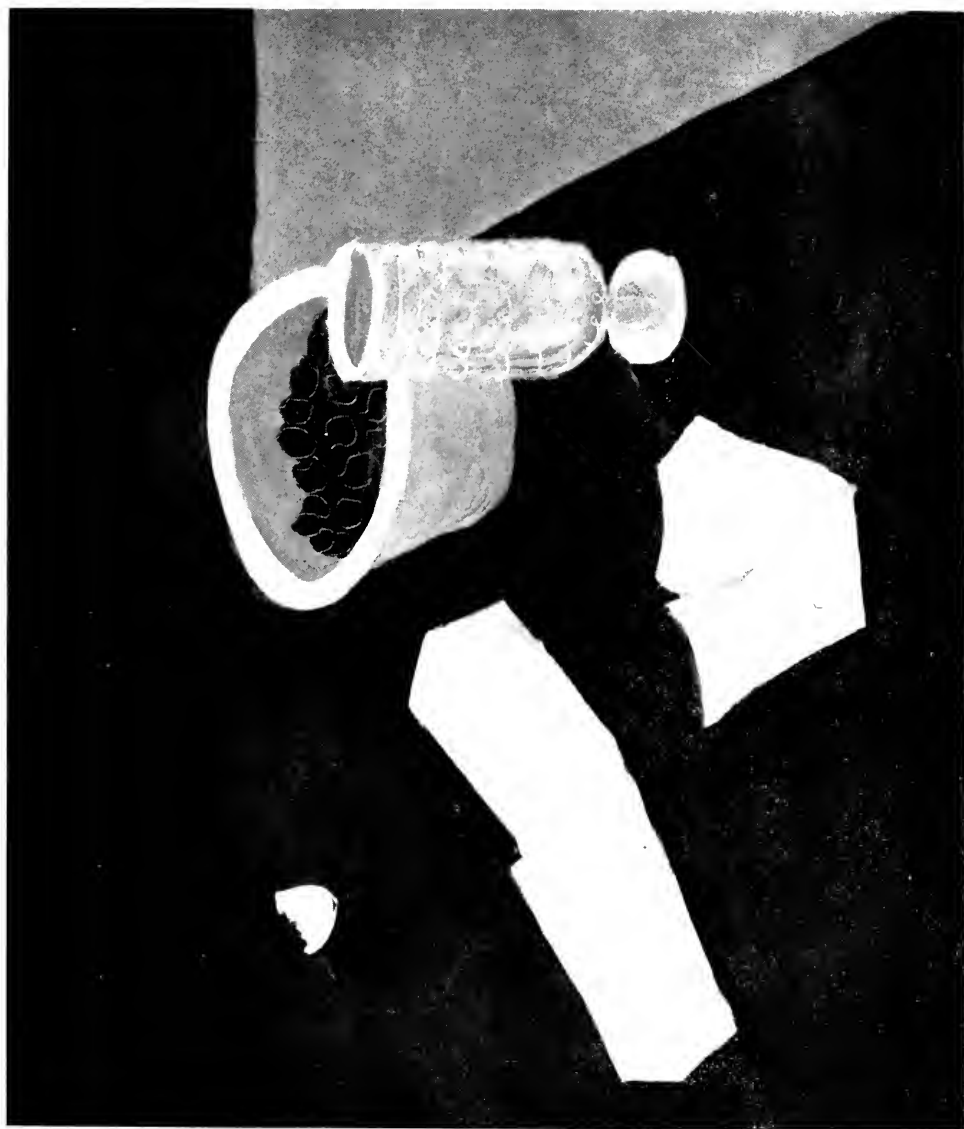
John Story Jenks, late Chairman of the Committee on Museum, gave, among other works, a group of 57 pieces of Chinese blue and white "Nanking" porcelain of the 18th century.

Mr. and Mrs. Morton E. Snellenburg presented a Japanese wooden figure of a Bodhisattva, gilded and lacquered.

David Hunter McAlpin lent a group of important Chinese ritual bronzes, ranging from the Shang through the Han dynasties.



*Carroll S. Tyson: Before Moonrise
Given by Mrs. Alex Simpson Jr., and A. Carson Simpson*



Milton Avery: Still Life
Given by Mrs. Herbert Cameron Morris

HOUSING

Four new galleries were constructed, enlarging the Mediaeval Section to receive the Barnard Collection.

SHOWING

Our basic function of *showing* works of art embraces much more than a static display of objects from the permanent collections. These themselves are rearranged as additional works are received and additional gallery space becomes available; our own things—both drawn from our display galleries and from our reserves—are grouped with temporary loans in transient exhibitions here; works which can be spared are lent by us for display elsewhere, sometimes in groups which circulate to several other places, sometimes singly for the transient exhibitions of other institutions, sometimes on a year to year basis to institutions to which they are more relevant.

INSTALLATIONS

The five galleries constructed in 1944-45 were hung by Mr. Clifford with our extensive collection of Mexican painting from the 18th to the 20th centuries, doubtless the most extensive and important in this field outside of Mexico.

The major task of the year was the installation, under Mr. Marceau's direction, of the immense accessions of mediaeval art of the Barnard Collection. Its completion gave us fifteen units, including three of great size, richly fitted with works of the highest quality—an ensemble exceeded in America only by The Cloisters in New York.

EXHIBITIONS

With the return of peace, it has again become possible to organize loan exhibitions of the first importance. By the aid of generous gifts, a moderate budget appropriation, and the accumulated earnings of our circulating exhibitions, we were able to take good advantage of these possibilities. Indeed our exhibition schedule was never richer, whether for the number of major shows or their individual importance.

Our chief exhibition of the year was a comprehensive one of the works of Corot, organized by Mr. Marceau. With few exceptions occasioned by legal restrictions or by standing policies, it included the major works of

the artist in America, the collections of which so richly represent him at his best. Never has so great and varied a body of his finest work been assembled—indeed the Director of the Musées de France has stated that the museums and collections there would not provide today an equal body of works.

A series of group shows by Philadelphia painters, organized by Mr. Clifford, was opened by an exhibition of artists of the old *Philadelphia Press*: William J. Glackens, George Luks, Everett Shinn and John Sloan—two of them happily among the living. It was followed by an exhibition of the work of two distinguished living Philadelphians, Arthur Carles and Franklin Watkins. The series will be continued next year, affirming once more our conviction of the endless renewal of creative art and the part which our own artists are taking in this.

The exhibition *Styles in Silver* was shown in twenty of our rooms and galleries of the corresponding periods of French, English and American art of the 17th to 20th centuries. About 750 pieces were assembled and arranged by Miss Prentice, including loans from no less than 85 museums and collectors from Boston to Washington, many pieces of the greatest magnificence. The show, as its title indicates, emphasized especially the element of *style*, in its evolution, brought out both by the arrangement and by extensive interpretative labelling.

To the three exhibitions last mentioned special numbers of the *Museum Bulletin* were devoted.

An exhibition *China Old and New* was mounted jointly by the Division of Education and the Division of Eastern Art, in the persons of Mr. Benson and Miss Lee. It included, but was augmented beyond, a panel exhibition made in conjunction with Mr. Earl B. Milliette, Director of the Department of Fine and Industrial Art of the Board of Public Education, for circulation in the Philadelphia schools. This included original works as well as photographic enlargements and explanatory captions, relating the art of China to its land, people, religion and history.

Seven exhibitions in the Print Gallery were developed and commented with Mr. Zigrosser's accustomed skill. Of these the Architectural Prints and the Color Prints and Color Printing were especially original in treatment, while the material of the Kaethe Kollwitz Memorial has already been embodied in a book-manuscript, and will be circulated this fall to other institutions.



La División de Plaza
from the set of 4 lithographs by Francisco Goya
Purchased: Mr. Henry Fund



Hamlet and the Grave Diggers
one of set of 16 lithographs by Eugène Delacroix
Given by the Ketterlinus Lithographic Manufacturing Co.

The full list of exhibitions of the year is as follows:

April 28—October 3

AMERICAN PAINTINGS—RECENT ACCESSIONS

May 26—October 3

BRAQUE-PICASSO

June 1—September 30

ARCHITECTURAL PRINTS

From September 29

MEXICAN PAINTINGS

Inaugural Showing of the Museum's Permanent Collection

October 14—November 18

ARTISTS OF THE PHILADELPHIA PRESS

Paintings and Prints by Glackens, Luks, Shinn, Sloan

October 20—March 31

ARTISTS LOOK LIKE THIS

Portrait Photographs by Arnold Neuman

November 27—January 1

COLOR PRINTS AND COLOR PRINTING

Original Works by Old and Modern Masters

From December 18

THE BARNARD COLLECTION

Sculpture and Crafts of the Middle Ages

January 8—February 10

KAETHE KOLLWITZ MEMORIAL

Prints and Drawings: Collection of Erich Cohn

February 2—April 20

ARCHITECTURE OF NEW ORLEANS

Photographs by Clarence John Laughlin

February 17—March 17

ARTHUR CARLES—FRANKLIN WATKINS

Paintings by Two Living Philadelphians

DRAWINGS BY PHILADELPHIA ARTISTS

March 27—May 1

PENNY PLAIN—TUPPENCE COLORED

Popular Prints from the Charles G. Shaw Collection

April 1—December 29

CHINA OLD AND NEW

Photographs and Illustrative Original Works

April 13—May 19

STYLES IN SILVER

May 11—June 16

COROT

Paintings, Drawings, and Prints

EVENTS

All museum members were invited to the two major openings of the year, inaugurating the Barnard and Corot exhibitions. The former took the character of a Christmas party, with seasonal decorations and special lighting and with music by the Trapp Family Singers in the Great Hall—an occasion not soon to be forgotten. Before the Corot private view there was a subscription luncheon in honor of American collectors, to which guests came from many other cities, and at which the French Ambassador was the principal speaker.

For the other openings we had the benefit of private hospitality on the part of the Associate Committee of Women and other, anonymous donors, for lenders and the higher classes of membership. The parties on these occasions were, like the others, imaginatively varied under Miss Prentice's leadership, recreating McSorley's Bar for the Artists of the *Philadelphia Press*, an old New Orleans café for the Carles-Watkins show. A special feature of these occasions was the floral decorations made with great originality by J. Liddon Pennock. At the Silver opening tea was served from some of our own magnificent services, and distinguished flower arrangements were made by Mrs. C. Frederick C. Stout in silver vases from the collections.

LOANS TO OTHERS

The Museum continues to have on deposit at other museums, at historic houses and other institutions where their presence is more appropriate than with us, some 4500 objects, often of anthropological, technical or historical character. In very few cases do these institutions have reciprocal deposits in our Museum, or material suitable to exchange with us. By



Gobelins Tapestry: Don Quixote guided by Folly
Given by Mrs. Wilener Dixon



Brussels Tapestry: Samson's Marriage Feast
Given by Clifford Lewis, Jr.

instruction of our Trustees we are seeking where possible to have our loans acquired by the depository institutions through purchase, so that, with the proceeds, we can acquire art objects more suitable to our own program. Aside from such long-term deposits, the Museum this year lent 179 objects for temporary exhibition at 28 institutions elsewhere, while we borrowed, for transient exhibitions here, 162 objects (aside from prints) from 37 institutions, not to speak of a greater number from private individuals. Chief among our loans to others were eight paintings for the exhibition of American art at the Tate Gallery in London this summer. Including loans from the Johnson and other City collections, there were seven of historic masterpieces of earlier American painting, a greater number than from any other single institution.

Aside from all the above, we circulated two major exhibitions of our paintings, of Russian Art, and of Thomas Eakins. Under the efficient management of Miss Givens these each received 5 showings, carrying our works of art to eight principal American cities, where they were seen by 56,024 visitors. Our educational exhibitions, partly of reproductive material, now number 17, including two new ones added during the year, Artists Look Like This (generously given us by R. Sturgis Ingersoll) and China Old and New, both already scheduled for a three-year period.

PRESERVING

Important projects of conservation were successfully completed by Mr. Marceau and Mr. Rosen during the fall and winter months of the past year. These included:

The repair, wax impregnation and cleaning of the carved portions of the *Antwerp Altarpiece* acquired with the George Grey Barnard Collection, the repair and cleaning of the painted shutters and predella of the altarpiece, and certain structural work on the casing of the altarpiece to exclude dust and to preserve the brilliance of the sculpture. The carved and polychromed group of *St. Martin and the Beggar*, also from the Barnard Collection, treated by wax impregnation, cleaned and repaired. Both of these major operations were made possible by the recent installation in the Museum's restoration shop of an electrically operated and controlled wax-immersion tank of our own design.

Restoration of the following pictures in the Elkins Collection was made possible by the Commissioners of Fairmount Park through a grant for the purpose from the Elkins Fund income: relining and cleaning of *The*

Triumph of Neptune and Amphitrite by Nicolas Poussin, and of the *Staircase Group* by Charles Willson Peale; the cleaning of portraits of *Mrs. McCall* by Sir Henry Raeburn, *Mrs. James Fraser* by Sir Thomas Lawrence, *Mrs. Tudway* by Thomas Gainsborough, *The Willett Children* by George Romney and *Miss Linley* by Thomas Gainsborough.

RECORDING

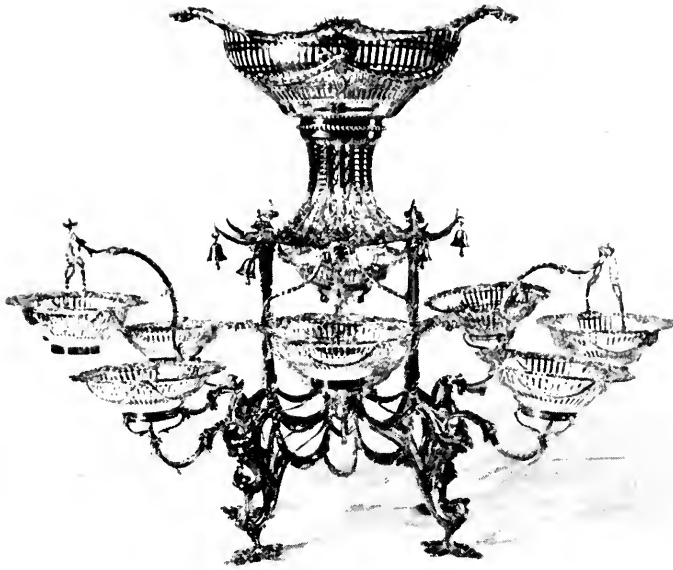
In addition to recording current accessions and incorporating in the catalogue the information regarding them supplied by the curators, the Registrar's Office also takes care of the receipt and dispatch of all loans for exhibitions, incoming and outgoing, with the placing of insurance thereon. The large number of our transient exhibitions has made the work in these regards particularly heavy this year.

Photography is one principal method of recording objects. Our photographic studio, manned by one photographer and one young assistant, accomplishes an incredible amount of this. Of small record photographs proper it produced about 700 negatives and 4100 prints, of photographs for publications and publicity (mostly 8 x 10) nearly 1000 prints, beside some 1500 prints for sale. All this was in addition to over 500 negatives in color for lantern slides, beside about 200 negatives and enlargements for inclusion in educational exhibitions. A relatively small additional number of negatives and prints were made by outside photographers.

STUDYING

As usual, members of the staff were well represented by contributions to knowledge and to understanding published in numerous learned journals, including the *Gazette des Beaux Arts*, *Quarterly Journal of the Library of Congress*, *Museion*, *Art News*, *Antiques*, among others. The scientific catalogue of the Corot exhibition, as edited by Mr. Marceau and Miss Sweeny, with an important introduction generously contributed by Lionello Venturi and translated by Henry Furst, also ministered freshly both to knowledge and understanding, as did the four issues of the *Museum Bulletin*, serving as catalogues of four other exhibitions.

Our indispensable tool of research, the Library, was enriched by 466 volumes, including large groups given by Mrs. F. Woodson Hancock and Mrs. Lea Hudson in memory of Mrs. Charles M. Lea, and by Mr. and Mrs. Alexander C. Groome in memory of Miss Nancy Andrews Reath.



Salt cellar by Antoine-Sébastien Durand, Paris, 1757-58
Purchased



Epergne by Edward Romer, London, 1773
Given by Mrs. F. S. Crofts



Chin Ting-piao: Lotus Pond, Ch'ien Lung Period
Given by General and Mrs. William Crozier

INTERPRETING

The various activities of the Division of Education were continued, with a total attendance at occasions here of 78,428.

Special mention is due of the Art Field Days for classes from the Philadelphia public schools, which drew a participation of 15,000. The arrangements for a second series of these, dealing with China, were further developed jointly by the Museum's Division of Education under Mr. Benson and by the Philadelphia Board of Education's Department of Fine and Industrial Art, under Earl B. Milliette, its Director. Jack Bookbinder, Special Assistant in that Department, acted most effectively as master of ceremonies, and the other personnel, both for the musical program and for projection, were provided by the Board of Education, which also made generous allocations for printing and other matériel in connection with the Field Days and with the exhibition *China Old and New* shown in connection with them. The Museum is deeply grateful to Dr. Stoddard, Superintendent of Schools, and his associates for their far-seeing initiative in this pioneer program.

Our film projection room was rebuilt and was supplied with wholly new and superior equipment toward which Lessing J. Rosenwald, John S. W. Holton, Mr. and Mrs. Hervey S. Walker, Harry Buten and John F. Lewis made generous contributions.

Color slides added during the year numbered 4200 of which 1500 were placed on permanent deposit by the American Council of Education. Black and white slides to the number of 2000—large groups being given by the Museum of Fine Arts, Boston, and by Mrs. R. Tait McKenzie—brought the total number of slides available for rental to 35,000. Robert P. Chapman added a quantity of large photographs and negatives from the collection of his father, Samuel H. Chapman.

An illustrated leaflet *What to See at the Art Museum*, given free to visitors, supplied a need long felt.

A good beginning was made this year in enlarging the number available for sale of color reproductions from our paintings. Seven large collotype reproductions were undertaken by various publishers of which six were finished during the year and seven sets of plates for smaller four-color letterpress prints were made chiefly of other subjects, from which prints from two are already for sale.

ADMINISTERING

To make and run a museum, like any other human enterprise, the first requirement is men. We are fortunate in having a seasoned administrative and curatorial staff, young yet already of many years of experience. The services of the chief of these, Henri Marceau, were recognized by his being named Associate Director. Mr. McIlhenny, now out of the Navy, will return in October to his post as Curator of Decorative Arts. Miss Prentice, who alone bore the burden in this department during his long absence on war service, has now been appointed Curator of Ceramics and Metalwork, two fields in which her connoisseurship and activity have been outstanding. Edward Watson brought to the Department of Buildings, as Assistant General Superintendent, his effectiveness and experience. Miss Rachel Haines and Miss Mabel Steele Jones generously contributed their valuable services during the year, as did, on more than one occasion, various former members of the staff.

Beside men, the chief requisite of operation is money. City Council generously increased its appropriation for care and maintenance of art museums in 1946 to \$243,480, beside making in 1945 a special appropriation of \$8500 earmarked for repairs to the building. The Commissioners of Fairmount Park allotted from the restricted Wilstach, Elkins, and Lea trust funds under their control \$5872 for operation, \$3750 for the restoration of paintings, and \$7500 toward purchase of works of art. The entire administrative, curatorial, educational, secretarial and clerical staffs (aside from that of the Department of Buildings), as well as exhibitions and activities, are supplied and paid for by corporate funds of the Philadelphia Museum of Art. To meet the cost of these beyond the income provided by endowment and memberships, living friends of the Museum gave \$41,340 during the year, in addition to contributing largely toward purchases of works of art. Another large share of the cost of activities, totalling \$18,412 (not reflected in the budget), was provided by earnings of the Museum for various services.

Public attendance increased sharply, to pre-war levels, from the beginning of 1946, up 28% in the first five months, resulting in a gain for our fiscal year 1945-46 of 13% and a total attendance for the year of 518,318. This was at a cost of 11¢ per inhabitant of metropolitan Philadelphia—a figure which compares very favorably with those prevailing elsewhere, and certainly seems very little in relation to the advantages and enjoyment secured.

The long struggle to give the Philadelphia Museum its rightful place among the great museums of the country and of the world has been rewarded by a widespread recognition that such a place has been attained. We still have the task of reinforcing its collections at the top, of expanding their base even more widely, and of placing the whole on a more secure and permanent financial foundation.

Respectfully submitted,

A handwritten signature in cursive script that reads "Fiske Kimball". The signature is written in black ink and has a long, sweeping tail that extends to the right.

Director.

FRIENDS OF THE MUSEUM

contributing to the cost of operation and activities
during the year 1945-1946

FREDERIC L. BALLARD	MR. AND MRS. MORRIS E. LEEDS
MISS E. JOSEPHINE BRAZIER	JOHN F. LEWIS, JR.
HARRY BUTEN	WRIGHT LUDINGTON
MRS. EDWARD BROWNING	ROBERT T. McCracken
MISS AUGUSTA CHASE	HENRY P. McILHENNY
PHILIP DECHERT	MISS SELINA B. McILHENNY
MRS. RODOLPHE M. DE SCHAUENSEE	MRS. RICHARD WALN MEIRS
MRS. WIDENER DIXON	MRS. WILLIAM R. MERCER
MRS. THOMAS J. DOLAN	MRS. RANDAL MORGAN
MRS. JOHN T. DORRANCE	MRS. HARALD PAUMGARTEN
WILLIAM M. ELKINS	MRS. EDGAR ALLAN POE
MISS EDITH T. FISHER	MISS JOAN PRENTICE
MRS. GEORGE H. FRAZIER	MRS. GODFREY R. REBMANN
THOMAS S. GATES	LESSING J. ROSENWALD
MISS MARY K. GIBSON	EDWIN J. SCHOETTLE
MR. AND MRS. JOHN S. C. HARVEY	C. ALISON SCULLY
MRS. MORRIS HAWKES	MISS CAROLINE SINKLER
MRS. NATHAN HAYWARD	EDWARD B. SMITH, JR.
JAMES H. HYDE	MRS. FRANK G. THOMSON
MISS ANNA WARREN INGERSOLL	MRS. JOHN B. TOWNSEND
R. STURGIS INGERSOLL	GEORGE D. WIDENER
INTERNATIONAL BUSINESS MACHINES CORPORATION	MRS. JOHN WINTERSTEEN
WALTER M. JEFFORDS	MORRIS WOLF
R. WINDER JOHNSON	MRS. CHARLES STEWART WURTS
	CHARLTON YARNALL

DONORS OF WORKS OF ART

- MISS INES AMOR
ANONYMOUS (3)
FREDERIC L. BALLARD
MORRIS BLACKBURN
GORDON BLOCK, JR.
CHARLES BREGLER
BROOKS BROMLEY
BRIGGS W. BUCHANAN
ALEXANDER J. CASSATT
MR. AND MRS. HENRY CLIFFORD
MRS. PHILIP S. COLLINS
RALPH T. K. CORNWELL
MRS. F. S. CROFTS
MRS. WILLIAM CROZIER
BERNARD DAVIS
MRS. WIDENER DIXON
MRS. HENRY BELIN DU PONT,
in memory of Mrs. Alexis I. du Pont
MRS. A. W. ERICKSON
MRS. F. W. ELLIOTT FARR
A. E. GALLATIN
ESTATE OF ANNE GOLDTHWAITE
MRS. C. MORRIS HALL
MRS. BAYARD HENRY
R. STURGIS INGERSOLL
MR. AND MRS. JOHN STORY JENKS
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THE REPORT OF THE DEAN OF THE ART SCHOOL
TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I have the honor to submit this, my Annual Report for the School Year ending June 1, 1946.

Two dates, May 8 and September 2, 1945, will live long in our memories. The first marked the end of hostilities in Europe, the second brought the war in the Pacific to a close. With the cessation of hostilities, we began to travel the road back to rehabilitation.

From the standpoint of our School, this meant the steady return of former students, who had left in the mid-years of their various courses, to enter the Armed Forces.

The veterans who have returned to the School to finish their Art Education, have been welcomed back wholeheartedly by the faculty, for in their work they have shown seriousness of purpose and maturity of mind. The cessation of hostilities also resulted in a heavy registration in the Freshman Class. It was necessary, therefore, to close the registration for the first semester, the second week in November, as we had 180 students registered in the first year.

The exception to this general ruling, however, occurred when one of our students, released from the Armed Forces, returned. In every instance if the student had been in good standing at the time of his induction into the Armed Forces, a place was found for him.

The Registration for the School Year of 1945-46 is as follows:

ART DAY SCHOOL		
1st year	205	
2nd year	135	
3rd year	95	
4th year	52	
	487	
Part-time	115	
	602	
ART EVENING		274
ART SATURDAY		
Junior	481	
Adult	28	
	509	
Total		1385

This year our Commencement Exercises were again held in the West Foyer of The Philadelphia Museum of Art on the morning of Thursday, 6th of June. The graduating class consisted of 40 students, ten of whom received their degree of Bachelor of Applied Art in Education, while 30 received the diploma of the School. The graduating class of 1946 is the class that felt most directly the effect of the war, which resulted in this rather small but select group.

The Costume Design Class was especially affected and it was due to the small numbers in the Senior class that it was found impossible to present the Fashion Show this year.

With a good Junior class coming up, however, we have been laying the ground work, built upon good design and craftsmanship for the presentation of our Annual Fashion Show in the Spring of '47.

The class work of this department was supplemented by the students, accompanied by their instructor, attending a number of events of particular interest to students of Costume Design. Among the most outstanding of these events were:

- Oct. 22—Forum—"The Clothes You Wear"—
Strawbridge & Clothier—Philadelphia
- Oct. 25—Luncheon—Fashion Group—New York
"Paris Fashions"
Fashion Show—New York Times—N. Y.
- Oct. 26—Costume Institute—New York
Fashion Show—New York Times—N. Y.
- Nov. 5—Luncheon—Elizabeth Penrose—
Editor of "Glamour"—Fashion Group—
Philadelphia
- Nov. 14—Lecture—Wholesale Designing—
Fashion Group—New York City
- Nov. 26—Luncheon—Fashion Show—
Fashion Group—New York City

ADVERTISING DESIGN AND ILLUSTRATION

In teaching the subjects, Advertising and Illustration, as well as other major courses, we aim as far as possible to train the student first as an artist. It is for this reason that in our curriculum, great emphasis is placed upon drawing and painting, for it is in these classes that the student gains

most readily the knowledge of proportion, selection, arrangement and the essential properties of design. It is here he develops his technical abilities that form the means for the expression of ideas with artistry in his major subject.

Four months ago, at the beginning of our second semester, Ray Ballinger, after his two years in service of the Armed Forces, returned to the faculty to again head the Course in Advertising Design. I also take this opportunity of expressing my appreciation to Arthur Williams, who helped us out so splendidly during Mr. Ballinger's absence.

The end of the war and Mr. Ballinger's return to the teaching staff has enabled us to reorganize the Advertising Course along many beneficial lines. Of great interest to us all was the appointment of Ben Rose as photography instructor, thus again establishing this course, discontinued during the war due to the shortage of photographic material.

Through the interest of Mr. Guy Fry, President of The Art Directors Club, an arrangement has been made whereby a full scholarship will be awarded to a student of outstanding merit in the Advertising Design Class. The school will give the scholarship to the student selected by the Art Directors Club, in return for which, a group of eight members of the club will, from time to time, present lectures on discussions specific to this field.

The Art Directors Club have also selected a Jury of Awards from among their members, who have presented a handsome certificate of merit to the outstanding student in the Senior Class. This will be an annual event and a much coveted award.

Mr. McCandlish, of the McCandlish Lithographic Corporation has presented the School with a collection of Holwein's posters. These posters were acquired by Mr. McCandlish in Europe. This valuable collection of one of the great artists in poster design is deeply appreciated.

A very interesting problem in the form of a competition was presented in the classes in Advertising Design and the class in Illustration, by the Du Pont Company, for poster ideas for their product "Five Star Anti-Freeze." Awards amounting to \$275.00 were distributed among the students who competed. Because of the satisfactory solution of their problems and the fine quality of the work submitted, several additional Honorable Mentions were awarded.

As in previous years a number of Artists, prominent in their fields, were

brought into the Composition Class as guest critics for both the Advertising and Illustration Classes. They were Mr. Oliver Swan, Art Director of Macrae-Smith Co.; Mr. Albert Gold, one of the Official War Artists; Mr. Grant, Advertising Manager of General Outdoor Advertising; Mr. Eugene, Art Director of the Du Pont Corporation; Mrs. Flood, Free Lance Fashion Artist; Leonard Leoni, Artist; Miss Jones and Miss Vink, Editors of Jack and Jill; and Mr. Lyle Justise, Illustrator.

TEACHER EDUCATION

The past year has been an unusually interesting one in the Teachers' Education Division. Returned veterans of fine calibre, and with a serious purpose, have added interest and zeal to the work of this class.

Forty students are enrolled in this department, ten of whom in the Senior Class, received their Degree of Bachelor of Applied Art in Education. I am happy to report that all of last year's graduates of this department have been successfully placed in teaching positions.

In a careful study of the curriculum of the Teachers' Course, as directed and approved by the Board of Education of the State, it soon becomes apparent that these students have a great many Academic Subjects on their roster, which naturally cuts down the time devoted to drawing, painting, water color, etc. The Board of Trustees, therefore, has granted the privilege to the graduates of this class, of returning for one year, at a greatly reduced tuition, for graduate work, devoted exclusively to Art Subjects. In time, this will redound to the credit of the School, as we will turn out very much better prepared artists in this field. For those students who will be able to avail themselves of this opportunity, the reward will be very great.

During the Winter months, the regular observation schedules to visit the Art Classes of the Public Schools were arranged through the courtesy and cooperation of Mr. Earl Milliette and his staff of the Art Department of the Public Schools. Current Exhibitions both at the Museum and Academy of Fine Arts were attended by the class under trained supervision.

A recently purchased Bell & Howell 16 m.m. sound projector has been of the greatest aid to Dr. Thomas, in his visual Education Course, as well as in Sociology, Education, Art and History. More and more as the sources become available, we are using visual aids extensively in our work.

STAGE COSTUME

The Stage Costume Class, though small in numbers, has had a very active, interesting and productive year. The students of this class, commissioned by Van Horn & Sons and under the direction of Mrs. West, made fifty hats and headdresses for the current production of the Mask & Wig Club. Their work was so successfully executed, that the same arrangement was made with Van Horn for seventy-five headdresses for the New Orleans Mardi Gras. As this work was done professionally, it was of great value to the students.

On the evening of May 2, 3, and 4 the students of the school presented at the Little Theatre of The Plays and Players Club, the interesting Chinese play "The Yellow-Jacket." The play was admirably directed by J. Kirk Merrick. Under the direction of Helen Stevenson West, thirty-three elaborate costumes, complete with headdress and accessories were made; also props and stage set were executed by the students of the Stage Costume Department, aided by interested volunteers from other classes.

The play was a financial success, and judging from the favorable press criticisms, I feel I can say it was likewise an artistic success.

SATURDAY MORNING JUNIOR CLASS

A very successful and interesting department of our school is the Saturday Morning Junior Class under the direction of Mrs. Starr. It is an inspiring sight to see this gathering of some 480 students, ranging from the age of 7 to 16, filling our school on Saturday mornings.

There are many reasons back of our intense interest in this Saturday Morning School. If, as we believe, there will be no great Contemporary American Art unless we have an intelligent audience for the artist, we feel it is part of our educational work to help cultivate this audience. So, we plan for the student to visit the Museum for research work and study, to attend local exhibitions, to enjoy the School Library. We aim to develop the student as a cooperative, industrious citizen, to let him adventure freely, yet have the power of judgment and control; to help him to observe and think; to work creatively; to form ideas of good taste as we understand it; and to encourage him to express creatively his dreams and ideas in charcoal, crayon, pencil, pen and ink, water color, clay or pastel.

We want to provide happy, profitable Saturdays for the many and to prepare the serious, gifted student for further training.

EVENING INTERIOR DECORATION COURSE

A new evening course in Interior Decoration was started this winter on the basis of the salesman decorator, rather than that of the studio designer. The course has included lectures on furniture, functional planning, color, business practice and other elements of decoration essential to the beginner in the business.

Many of the students have already found employment in the various branches of decorative trade, and fifteen members of the class have satisfactorily completed the first year of the planned two year course.

All of these have signified their intention of returning next October to complete the Course.

LIBRARIAN'S REPORT

During the School year, 1945-1946, there have been added to the Library 150 books—of which 40 were gifts—and 435 plates.

The acquisition of the Carnegie Collection of art books and photographs from the Graphic Sketch Club, now the Fleisher Art Memorial, has splendidly augmented our Library collection. This collection is open to students of both schools.

The attendance has been excellent, some ten thousand visits having been made during the School year.

We wish to acknowledge with deep appreciation the books from the following donors:

MR. W. WARD BEAN

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MRS. F. WOODSON HANCOCK

MRS. LEA HUDSON

MRS. HENRY S. JEANES

MR. STAUNTON PECK

On the 17th of March, the school suffered a great loss in the death of Mrs. Rebecca Gumbes, who for seventeen years held the important position of Recorder and Secretary to the Dean. During these years her interest and loyalty to the school never faltered. Her loss is deeply felt, for in her position, her graciousness and lovely personality lent great dignity to the school. The Faculty and Student Body were devoted to her.

I wish, also, to express my appreciation to the Associate Committee of Women for the generous help they have given us both as to scholarships, and to our prize fund.

Respectfully Submitted,

Edward Harwood

Dean.

REPORT OF THE DEAN OF THE PHILADELPHIA TEXTILE INSTITUTE

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I am presenting herewith my report for the school year just closed. The cessation of hostilities and the ending of the World War has caused rapid changes in the student body. The return of former students and the large number of veterans applying for admission under the G. I. Bill of Rights has filled all classes. We have now reached our capacity; in fact, we have enrolled more than our capacity in order to give the returning veterans the advantages they have missed in the last four or five years.

The upper classes have been small; consequently, at the mid-winter Commencement, only six degrees were awarded. Mr. Herman E. Michl, a former member of our faculty, and of the Wharton School of the University of Pennsylvania, delivered the address.

At the spring Commencement three degrees were awarded, one diploma, and one certificate for evening school. This picture will soon change, as we have many former graduates returning to complete the work necessary for their degree, having received a diploma before the degree-granting power was given to the Institute.

Our present enrolment represents students from twenty States, Canada, Mexico, Brazil, Colombia, Haiti, Iran and Turkey. Over seventy per cent of the students are veterans.

Several new courses were added to the curriculum this year. Knitting, which is now considered a major textile industry and one of great importance in the Philadelphia area, was given two considerations by the addition of a four-year knitting degree course, and a three-year knitting diploma course. These courses are complete and comprehensive, embracing the study of Yarns, Chemistry, Dyeing, and all other essential subjects to make top men for that field. These new courses were received with great acclaim by men in the industry.

Following a precedent of the past year, the cooperative courses with the Art School, for Art students who have been enrolled in the Textile Institute for courses of instruction in the technical details of reproducing patterns in fabrics, have been successfully carried out. It is our belief that these students have benefited greatly by this cooperative work. General

work in all the courses has been stiffened in order that the students may get the very latest information regarding the new developments that have taken place in the textile industry during the war.

To aid the work in the various courses, a number of guest instructors and lecturers have visited the Institute. In this connection, I would like to mention the visit of Colonel Albert Dennis of the Quartermaster Corps, who demonstrated and lectured to one of the classes on the use of Vectograph three-dimensional photography. Others who visited the school were: Joseph Truitt and Charles Wilson of the American Viscose Corporation, and Mr. Knight of Continental Mills, and to each of these gentlemen, we give our thanks for their kind cooperation and the splendid manner in which they fitted their programs into the general curriculum of the school.

A group of teachers from the Primary Textiles Institute of Toronto visited the Institute; they were engaged to manage a school in Hamilton, Ontario. They spent several days at the Institute, going over in detail some of the work they wish to give, and receiving our suggestions as to the best methods to pursue in presenting their various topics. This established a very cordial relationship between that section of Canada and the Institute, and no doubt it has been the cause of our receiving many inquiries and applications from that district.

It is pleasant to report that several manufacturing concerns are sponsoring students who are related to employees or who come from the same locality in which the concern is situated. These concerns are helping the students financially, as well as other ways, so that when they complete their education, they will have an assured position with that concern. This cooperative effect with industrial concerns is one that is to be fostered and is a far-sighted program on the part of the manufacturing interests that are partaking of this plan.

FACULTY ADDITIONS AND CHANGES:

Our faculty has, for the most part, remained intact. At the beginning of the Fall Semester, Dr. Klaus Schoeken accepted a position with a western university, and Mr. William Campbell was engaged to take his place as instructor in mathematics and physics.

At the beginning of the Spring Semester, George Decnyf left us to assume a responsible position with the United Piece Dye Works in Lodi, New

Jersey. Mr. Constantin Monego was engaged as assistant professor of dyeing.

With the rapidly increasing enrolment, it has been necessary to add several others to our staff: Miss Martha Jungerman is an instructor in Jacquard Design and Color; Dr. William Endriss is an assistant professor of Chemistry; Mr. George Deckelbaum is an instructor in Cotton and Knitting; Mr. Robert Stafford is an instructor in Hand Weaving; and Mr. Fred Marter is an instructor in Weave Formation and Fabric Analysis. These additions to the Faculty enabled us to keep pace with the rapidly increasing enrolment as the year progressed.

FACULTY ACTIVITIES:

It has been the policy of the Institute to have the faculty engage in the activities of the various scientific and textile organizations, such as The Textile Research Institute, the American Association of Textile Technologists, the American Chemical Society, the Cotton Textile Institute, the American Society for Testing Materials, and the American Association of Textile Chemists and Colorists. At all these meetings, one or more faculty members and the writer were present, and in many cases they served on committees or presented papers; notable among them was Mr. Monego who attended the Symposium on Colorimetry and Related Subjects at the Optical Society of America in Cleveland, Ohio. He assisted in the preparation of a paper which will soon be published.

The writer and Mr. Theel attended the research meeting of the Quartermaster Office in Washington, where the announcement was made that the future home of the Research and Development Division of the Office of the Quartermaster General would be located in Philadelphia at the Quartermaster Depot here.

The meetings of the National Council of Textile School Deans which was attended by the Dean, held in Stockbridge, Massachusetts, and Princeton, New Jersey, were helpful in bringing a closer association with the other textile colleges and institutes in the country. It is my belief that these meetings have done much to promote textile education in this country.

Mr. A. Ward France of our faculty was selected by the Government to be a member of a group to visit the textile schools of Germany, Austria, and England. Their report brought out many of the important phases of

textile education in these countries. Many of these schools had been wholly or partially destroyed by the war, but the instructors were interviewed and much valuable information was collected. Through the cooperation and assistance of the American Viscose Corporation, Mr. France's classes were ably taken care of during his absence by Mr. Robert Smith, Mr. Robert Pickens, and Mr. Paul Beatty. To these men I wish to express my thanks for the able manner in which they conducted the classes. These three men are former graduates of the Institute.

The writer was pleased to attend a luncheon, given in honor of Dr. F. C. Toy of the Shirley Institute of England, by the Textile Research Institute at its Princeton Laboratory. Dr. Toy was thoroughly familiar with the work of our Institute and expressed himself in a complimentary manner on our progress.

At the National Plastics Exhibition held in Detroit and New York, Miss Martha Jungerman of our faculty demonstrated on a small hand loom how Saran, one of the new extruded fibers, could be made into a fabric. The Institute had done considerable research for one of the companies along this line, and it was at their invitation that the loom was sent to Detroit and New York to show the general public the progress that had been made in the handling of this difficult fiber.

Several societies held their meetings at the Institute during the winter. Among them were: The Micro-Chemical Society, the Special Libraries Council, The Fiber Society, and a meeting sponsored by the Institute and the Philadelphia Textile Manufacturers Association.

RESEARCH:

Research has continued to be the big feature of our work. Several of our projects have been continued from year to year, notably one with the United States Government for the Office of the Quartermaster General.

There were several other projects with industrial concerns dealing with the manipulation of new fibers which have yet to make their appearance on the market. A great deal of this work is done in the summer and has been continued in the winter, in some cases, with the help of the advanced students—particularly those who have returned to work for their degree. With the building of a larger faculty, there are a number of projects which have been held up, due to the lack of manpower, which will be

started in the very near future. As most of this work is of a confidential nature, it is impossible for us to give details; however, there is one project which will be of benefit to the whole textile industry, and that is one which will shortly be undertaken by the American Association of Textile Technologists, of which the writer is a member of the Board of Governors, and also of the Research Committee—the Institute having been selected to be one of the active participants in this project, the results of which will be published in the Association's proceedings, and full benefit given to the entire textile industry.

ALUMNI ACTIVITIES:

Our Alumni Association has shown a marked increased activity this year. A dinner held in New York on December 14, 1945, was attended by all of the faculty. Dr. Harold DeWitt Smith delivered the address, and Mr. Alban Eavenson, Vice Chairman of our Board and Chairman of the Fund Raising Campaign, was presented with an engrossed set of resolutions by the President of the Association, Mr. Carl C. Mattmann, Jr.

The Annual Dinner was held in Philadelphia on February 1, 1946, and Mr. Bradley C. Algeo, first president of the Association, was the speaker. Regional meetings have been held in New York, Boston, and Philadelphia, for the formation of local clubs.

LIBRARY:

The library is one of the important features of the Institute, and its limitation being lack of space for stacks and reading rooms so that more use can be made of it by students, faculty, and the general textile industry. This year 210 books, 154 pamphlets, and 11 periodicals have been added. Of the 210 books added to the library, 68 were gifts, and 142 were purchased; of the 154 pamphlets, 151 were gifts, and 3 were purchased. We are grateful to the donors for their contributions to the library. Attendance in the library was 6,063; 716 books were circulated to students, and 210 to faculty members. The library collection now numbers 4,775, which includes 2,691 books, 733 bound volumes of periodicals, and 1,351 pamphlets. This does not include a number of unbound volumes of periodicals that will eventually be bound. The collection of sample books now numbers 302.

Twice during the year, the Special Libraries Council of Philadelphia and vicinity have had meetings at the Institute. In May, the Science Technology Group held their final meeting at the Institute.

Miss Bonner, the librarian, made an extended tour of the South during the year, at which time she visited all the libraries of the various textile institutes and research organizations south of Philadelphia. Her final report was very pleasing, for it showed our library to be in a very fine position with reference to the other textile libraries.

When more space is available, and when all the sample books and the other material which is now stored can be made available to the students, faculty, and members of the textile industry, the library will be outstanding.

DONATIONS:

Our friends in the industry, manufacturers of machines and supplies have been wonderful in their cooperation in helping us keep our equipment in order, and also furnish some of the raw materials necessary for the students to demonstrate their various problems on this equipment. One notable donation was three Grosser Hand Knitting Machines, which will aid greatly in our new knitting courses. These machines are hard to obtain at the present time, and to have this donation of three brand-new machines was indeed a very valuable addition to our equipment. We have also had donated to us another knitting machine and a twisting machine for our yarn preparation. Neither of these machines has been delivered, due to the scarcity of materials which the machine manufacturers have experienced; at any rate, we expect them both in a short time, so that they will be in a position to be used in the next year.

We are grateful to our many friends, and wish to thank them for their donations of yarns, supplies, advertising space, machinery, etc. They are as follows:

AMERICAN ANILINE PRODUCTS Co., New York City
AMERICAN VISCOSE CORPORATION, Marcus Hook, Pa.
BECCO SALES CORP., Buffalo, N. Y.
CALGON, INC., Pittsburgh, Pa.
CIBA COMPANY, INC., New York City
DAYTON RUBBER MANUFACTURING Co., Dayton, Ohio
E. I. DU PONT DE NEMOURS & Co., INC., New York City

E. I. DU PONT DE NEMOURS & Co., INC., Wilmington, Del.
EDERER, INC., Philadelphia, Pa.
FLETCHER WORKS, Philadelphia, Pa.
GEIGY COMPANY, Philadelphia, Pa.
GENERAL CHEMICAL COMPANY, New York City
GENERAL DYESTUFF CORPORATION, Philadelphia, Pa.
GENERAL TEXTILE MILLS, INC., Haledon, New Jersey
KALI MANUFACTURING Co., Philadelphia, Pa.
KOLDITZ, CURT O., Philadelphia, Pa.
LAUREL SOAP MANUFACTURING Co., Philadelphia, Pa.
MERCHANTS CHEMICAL Co., Philadelphia, Pa.
NAAB, JOHN, Philadelphia, Pa.
NATIONAL ANILINE DIVISION, New York City
NATIONAL MILLING & CHEMICAL Co., Philadelphia, Pa.
PHILADELPHIA QUARTZ Co., Philadelphia, Pa.
PIONEER SALT COMPANY, Philadelphia, Pa.
PONEMAH MILLS, Taftville, Connecticut
SCHOLLER BROS., INC., Philadelphia, Pa.
SIDEBOTHAM, JOHN, INC., Philadelphia, Pa.
STEEL HEDDLE MANUFACTURING Co., Philadelphia, Pa.
TENNESSEE-EASTMAN CORPORATION, Kingsport, Tennessee

We are also grateful to the following individual and corporate donors for their contributions to the library:

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AMERICAN VISCOSE CORPORATION
AMERICAN WOOL COUNCIL
ARIDYE CORPORATION
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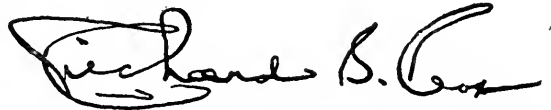
KASSAN, SAMUEL (STUDENT)
MATTMANN, CARL C. (1916)
NAAB, JOHN
NATIONAL ASSOCIATION OF WOOL MANUFACTURERS
NATIONAL COTTON COUNCIL
NATIONAL FEDERATION OF TEXTILES
POHLERS, EMIL
SACO-LOWELL SHOPS
SEARLE, WILLIAM
SCHOOL OF INDUSTRIAL ART LIBRARY
SIEGEL, LEONARD (STUDENT)
SWISS CONSULATE (PHILADELPHIA OFFICE)
THEEL, PERCIVAL
UNITED STATES TESTING COMPANY
WHITIN MACHINE WORKS

In closing this, my annual report, I wish to express my thanks to the Board of Governors for their support and for their unfailing interest in the workings of the Institute.

On behalf of the faculty I wish to thank the Philadelphia Textile Institute Foundation for the efforts being put forth in behalf of the Institute to give us better facilities for the future.

I also wish to thank the faculty for their cooperation and splendid work done in the furtherance of their research and classroom activities.

Respectfully submitted,

A handwritten signature in cursive script, reading "Richard B. Cox". The signature is written in dark ink and is positioned above the title "Dean".

Dean

REPORT OF THE COMMITTEE ON THE SAMUEL S. FLEISHER ART MEMORIAL

TO THE PRESIDENT AND BOARD OF TRUSTEES

The creative impulse is inherent in normal human beings. It is the continuing motive that leads from savagery to civilization. It is a worthy motive that finds for nearly everyone a concrete outlet for expression in drawing, painting and sculpture as well as music, and this expression is a real source of interest, pleasure, pride and development of character.

With a realization of this, the late Samuel S. Fleisher devoted the better part of his life to establishing the Graphic Sketch Club and perpetuating it by his Will as his Memorial. Here those who wish to draw, paint and model for simple enjoyment of doing, are welcomed, aided by competent instruction, without rules and restrictions necessary to professional schools, and free of all tuition charges.

The Memorial has just completed a full year's operation under the guidance of the Philadelphia Museum of Art. We believe it has lived up to the aims of its founder, brought the benefits he visualized and offered, to an increasing number of persons and expanded its activities and usefulness.

It will be recalled that the trustees of Mr. Fleisher's estate, at the stipulation of the Museum, made every provision against fire hazard. The Museum's first undertaking was to sort out a large accumulation of less desirable and duplicate art objects not needed, whose removal and disposal made much greater class room space available. The second step was thorough repairing, painting, lighting and putting the classrooms in the best possible condition for use, which resulted as hoped in students coming in increased numbers as soon as the increased facilities were there to care for them.

Classes are now held five nights a week. 1126 adult individuals are enrolled and there is an average attendance of 120 a night.

The Public Schools through their School Art League have an enrollment of 167 in the Saturday morning classes and there are 355 children in the Saturday afternoon classes from 4 years to 16 years of age. It is worth a visit to the Memorial to see these classes at work. Their interest and absorption in what they are doing, on a fine afternoon when they might supposedly rather be playing out of doors, is keenly gratifying to those carrying on the work of the Memorial.

The average attendance per week of all classes is between 800 and 900 students, and total attendance for the scholastic year, 19,205. These are large figures for an Art School, showing a great increase under the Museum's management and exceeding even our expectations.

I believe it was Mr. Fleisher's thought when he located the Graphic Sketch Club in one of the poorer sections of the city that the student attendance would be largely local. If so at any time, it is not so now. Philadelphia and its suburbs cover a wide area and our students come from every part of it. It speaks well for their appreciation of what the Memorial has to offer them that attendance averages so well, for it is entirely voluntary and the location to many, is not readily accessible. Looking over the registration of our college registrants we find students taking elsewhere other forms of education, housewives, secretaries, teachers, business men, advertisers, engineers, designers, architects, naval officers and men enlisted in both Navy and Army, accountants, librarians, draftsmen, chemists, artists, auditors, editors, doctors, clergymen, a nurse, social worker, a Red Cross director, a physiologist and a biologist. Truly the love of art is well-nigh universal, and the opportunity the Memorial offers so freely for its expression, instruction and gratification with the resultant development of culture and character is a noble undertaking worthy of even such a great institution as the Philadelphia Museum of Art.

While the Memorial is in no way a technical or professional school seeking to train its students for a future career in art, though a few may go on to that, some through our School of Industrial Art, we strive to maintain the high standard of instruction that has always prevailed at that School and are able to use the services of a number of the same instructors.

The fine facilities of the Memorial have here-to-fore been unused during the summer months. Our desire is to broaden the usefulness in every good way. So we are gladly arranging for a Summer School in response to a demand of some 160 students who have so far enrolled. This School will be conducted two nights a week at the Memorial and outdoor classes on Saturday mornings for six weeks from July 8 to August 17th.

The Graphic Sketch Club as the Memorial was formerly called was known widely through Mr. Fleisher's benevolent personality both in this Country and abroad and has always had many interested visitors who were and are most cordially welcomed. We are glad to tell them its purposes and

show how they are carried out, as well as to show the current exhibitions and the crowning one of all, the Sanctuary, with the music of its fine organ. This is a truly unique and beautiful building filled with a great collection of unusual and really fine objects of religious art all of which have been retained. Except for general cleaning, including the windows and some improvements in the arrangement and lighting, it is unchanged from the days when Mr. Fleisher loved to linger in it. He liked to think of it as a Sanctuary, a place of beauty for quiet and meditation. It has an atmosphere which justifies the name he gave it.

Apart from the classes, visitors to the Memorial from October 1st, 1945 to June 1st, 1946 were 6041.

There have been a regular series of exhibitions on the first and second floors during the year. The Inaugural Exhibition of works of former art students and teachers; the unique collection of cartoons of noted musicians by Alfred Bendiner; the well-known prints of birds in motion by Richard L. Bishop; water colors by William Barnett, Isaiah Hook, and Benjamin Eisenstat, former students of ours, made while in the armed services; work of the students of the School Art League, their annual exhibition. Not all but much of their work is done at our School. Annual Exhibition of the work of the students of the Fleisher Memorial, at the close of the classes.

A number of entertainments have been given at the Memorial during the school year and the attendance at these even on one or two evenings of very bad weather has been most gratifying, in fact just about taxing capacity to the limit. Most pleasing, however, to the Memorial's management has been the general enthusiasm shown freely by the guests.

Notable entertainments were: The Inaugural Opening of the New School year in our own rooms under the direction of the Philadelphia Museum of Art. This was held in accordance with the custom of past years on November 28th, the birthday of Mr. Samuel Fleisher. In addition to the invitation list of the past, the members of the Board of Trustees, all the several committees and staffs of the Museum were asked and the acceptance of many and their presence at the Memorial was greatly appreciated. A Christmas Party was given December 18th for our children, 500 attended with their parents. I need hardly say they enjoyed it as only children can.

An unusual and highly interesting event was a Chamber Music Concert in January commemorating the death of Mr. Samuel S. Fleisher. Mr. Edwin Fleisher, moved by the same generous impulses as led his brother to found the Graphic Sketch Club, has for years carried on a school for musicians where they may receive free instruction and practice together. The concert was unique in that the program contained compositions never before heard in Philadelphia, selected from Mr. Edwin Fleisher's unrivalled collection of musical manuscripts, some by the greatest masters. The musicians gave a most admirable performance and a similar and equally fine and unique concert was given in April. Both concerts evoked the greatest appreciation of the listeners and it is intended that they shall be an annual event at the Memorial.

As the classes at the Memorial are carried on at night, the rooms and facilities have been unused in the day hours with exception of Saturday. Fortunately, they will be made available to the School of Industrial Art the next Fall term, enabling that Institution to meet the urgent demands of the United States Government that art instruction be given to G.I.s who seek it under the Government provision. This will enable the Art School to accept as a patriotic duty some 150 or more G.I. students for which no space is available at the School at Broad and Pine Streets.

The Memorial gladly welcomes every opportunity for usefulness to the community that its means afford.

It is but right that I should conclude by saying that the greatly expanded facilities of the Memorial and their use are in large measure due to most untiring zeal and enthusiasm both on the part of the Director and staff at the Memorial and the Secretary of the Corporation, the Dean and the Superintendent of the School of Industrial Art.

Respectfully submitted,

A handwritten signature in cursive script, reading "Alvin B. Peck". The signature is written in dark ink and is positioned above the printed name "Chairman.".

Chairman.

REPORT OF THE ASSOCIATE COMMITTEE OF WOMEN TO THE PRESIDENT AND BOARD OF TRUSTEES

There have been many changes and plans to be made by the School of Industrial Art and therefore by the Associate Committee of Women. Since the coming of Peace last summer, an increased enrollment of veterans and many applications for entrance have resulted in full schools with over 200 students in the Textile Institute alone.

The Associate Committee of Women has presented four full scholarships, and four part-time scholarships amounting to the sum of \$1040 during the past year. They also have presented many cash prizes at graduation. Our Publicity for the School has been even better than usual and has included broadcasts over WCAU. These resulted in several professional engagements for members of the School staff.

Our Library Committee has been active and reported 435 plates and 150 books of which 40 were gifts. An excellent attendance of 10,000 during the school year was recorded.

The Cafeteria Committee reports serving 31,616 meals to students, an increase over last year's total of 24,488.

The Costume Design Committee's report shows a curtailment of activities, as owing to the war they were not able to hold a Fashion Show. The class, however, did have a trip to New York to the several shows. The outlook for next year is bright.

During the year there has been in the Associate Committee, one resignation and we were grieved by the death of Mrs. Eli Kirk Price. One new member and several new officers have been elected. Our Committee sponsored a delightful tea at the Museum of Art in April before the opening of the Exhibition of Period Silver. This was attended by several hundred people.

The coming year should be bright with the Associate Committee helping to fulfill plans for a full enrollment of students and faculty at the School of Industrial Art and the Textile Institute, and in aiding the projects of our great Museum of Art.

Respectfully submitted,

Page Randolph Platt

Corresponding Secretary.

REPORT OF THE TREASURER
TO THE PRESIDENT AND BOARD OF TRUSTEES

The Director of the Museum has covered in his report pertinent financial matters so that no comment regarding the Museum is required from the Treasurer.

The Schools faced serious financial problems during the early part of the year due to low student enrollment and rising cost of operation. Both Schools felt constrained to make modest increases in their yearly tuition fees. In the second half of the scholastic year, the Schools were filled to capacity due to returning former students from the armed services and by new veteran registrants thus enabling both Schools to balance their budgets for the year.

The Schools face, next year, a serious situation to provide additional facilities to meet the great, if temporary, demand of returning war veterans for educational opportunities. As is well known, the amount of tuition received from students is only one of many factors needed to meet the cost of operation. Paradoxical as it may seem, after registration has reached a certain figure, the more students enroll the greater the cost of educating them. However, spurred on by a sense of patriotic obligation to returning veterans, the Schools intend to bend every effort to take a leading part in fulfilling this obligation.

The Trustees are deeply indebted to the members of the Committee on Finance for the assiduous care with which they managed the Corporation's portfolio. Moreover, we are indeed fortunate and grateful, in making our investments, to have the facilities of so many leading Philadelphia financial institutions at our service.

Respectfully submitted,



Treasurer.

To the Board of Trustees
Philadelphia Museum of Art
Broad and Pine Streets
Philadelphia, Pennsylvania

Gentlemen:

We have completed our audit of the books and records of the above corporation for the fiscal year ended May 31, 1946 and append hereto the following exhibits:

EXHIBIT—"A"—Statement of Assets and Liabilities as of May 31, 1946.

EXHIBIT—"B"—Operating Statement for the Fiscal Year ended May 31, 1946.

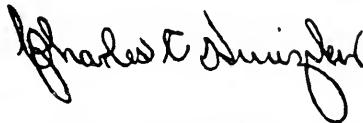
During the course of our examination we traced into banks all recorded receipts and expenditures, as well as reconciling the various bank balances with the statements furnished by your depositories at May 31, 1946.

All vouchers were examined for proper authorization as well as supporting invoices. The Cash Receipts and Disbursements were checked into the General Ledger, in detail.

The examination disclosed no irregularities or matters of sufficient importance to warrant its being directed to the attention of the Board, with the exception of Voucher No. 9043 dated March 14, 1946, paid to Wildenstein and Company, Inc., New York City, in the amount of \$10,000.00. We have been advised by your Treasurer that this represents an option payment against the purchase of pictures at some future date and that if the option is not exercised then this amount will be returned. The letter of transmittal attached to the voucher states that this is as per Mr. Stokes' instructions.

In our opinion, the appended Exhibits correctly set forth the true financial position and results of operations respectively, of your corporation, as of May 31, 1946.

Yours very truly,



Charles C. Hunziker, C. P. A.

Philadelphia, Pennsylvania
June 10, 1946

CCH:s

STATEMENT OF ASSETS AND LIABILITIES

AS OF MAY 31, 1946

*ASSETS

Cash in Bank	\$214,034.39	
Cash on Hand	250.00	
	<u> </u>	\$ 214,284.39
Real Estate (Cost).	550,778.99	
Less: Mortgage Loan	400,000.00	
	<u> </u>	150,778.99
Investments (Book Value)		2,330,928.07
Due from State of Pennsylvania		20,625.00
Due from Veterans Administration for Veterans Tuition.		32,950.00
		<u> </u>
		\$2,749,566.45
Balance		227,026.50
		<u> </u>
		<u>\$2,976,592.95</u>

LIABILITIES

Endowment and Restricted Funds	\$2,428,451.51	
Sundry Non-Operating Funds	351,141.44	
Loan from Museum Funds	197,000.00	
	<u> </u>	\$2,976,592.95

*The values of the Art Collections are not included in this Statement.

OPERATING STATEMENT

FOR THE FISCAL YEAR ENDED MAY 31, 1946

RECEIPTS

From State of Pennsylvania	\$ 61,875.00	
From City of Philadelphia	263,230.00	
From Contributions for Main- tenance and Research	20,872.00	
From Income Endowment and Unrestricted Funds	22,042.54	
From Membership Dues	14,345.00	
From Tuition Fees	138,168.97	
	<hr/>	\$520,533.51
Due from State of Pennsylvania	20,625.00	
Due from Veterans Administration for Veterans Tuition	32,950.00	
	<hr/>	\$574,108.51
Excess of Expenditures	39,619.70	
	<hr/>	<u>\$613,728.21</u>

EXPENDITURES

For School	\$268,795.61	
For Museum	323,272.09	
For Administration	21,660.51	
	<hr/>	<u>\$613,728.21</u>

MEMBERSHIP

CLASSIFICATION OF MEMBERS

Benefactors, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons, who contribute or bequeath \$5,000 to the Corporation.

Fellows, who contribute \$1,000 at one time.

Life Members, who contribute \$500 at one time.

Associates, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Any person may be elected a Benefactor, Patron, Fellow or Life Member, who shall have made a gift to an amount requisite for admission to the respective class, and an Honorary Benefactor, Honorary Patron or Honorary Fellow, who shall have made a loan of an important work of art or collection of a value equal to the gift of the corresponding class of members of the Corporation.

Benefactors, Patrons, Fellows, and Life Members are not liable to annual dues.

MEMBERS OF THE CORPORATION

Benefactors, Patrons and Fellows are enrolled in perpetuity.

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HARVEY, R. WISTAR
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JENKS, JOHN STORY
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SINKLER, MRS. WHARTON
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WOODWARD, MRS. GEORGE
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WEIGHTMAN, WILLIAM
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*Names of deceased Benefactors are in italic.

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HINCHMAN, LYDIA S.
HOCKLEY, AMELIA D.

HODGSON, ELLA
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 HORNER, SAMUEL, JR.
 HUBBARD, THEODORA KIMBALL
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 HUMPHREYS, LETITIA
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 McCARTER, HENRY
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 McFADDEN, J. FRANKLIN
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 McMURTRIE, ELLEN
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 Moreau
 Barrows, Mrs. Kenneth
 Bartol, Mrs. Grier
 Bartol, Eleanor G.
 Bartol, Mary Grier
 Bast, A. Robert
 Bateman, T. H.
 Batsel, Mrs. M. C.
 Battersby, William
 Battles, Mrs. Austin
 Bauer, Mrs. Russell J.
 Baugh, Mrs. Arthur P.
 Baugh, Helen
 Bausher, Mrs. Solon D.
 Baxter, C. C.
 Bayard, Mabel
 Baylis, Mrs. William
 Beale, Leonard T.
 Beck, Charles W., Jr.
 Beck, Mrs. William L.
 Behrend, Mrs. Bernard
 Bein, Amelia E.
 Bell, C. Herbert
 Bell, John C., Jr.
 Belmont, L. A.
 Benditt, Milton
 Benson, Mrs. James F.
 Benson, Mrs. Perry
 Benson, R. Dale, Jr.
 Berry, William R.
 Bertollette, Helen
 Berwind, Mrs. Henry A., Jr.
 Bible, Guy P.
 Biddle, Mrs. Alexander
 Biddle, Alice
 Biddle, Mrs. A. Mercer, Jr.
 Biddle, Mrs. Clement
- Biddle, Edward M.
 Biddle, Mrs. Edward W.
 Biddle, Francis
 Biddle, Mrs. H. W.
 Biddle, Livingston L.
 Biddle, Nicholas
 Biddle, Mrs. Nicholas
 Bieler, Louis H.
 Birdsall, Joseph C.
 Bishop, Richard E.
 Bishop, Mrs. Richard E.
 Blackburn, Morris
 Blackburne, Agnes C.
 Blaisdell, Viola Margaret
 Blank, J. Philip
 Bloch, Mrs. Bernard
 Bloch, Jules
 Blumenthal, Mrs. Jacob
 Blumenthal, Mrs. Joseph
 Blumenthal, Moses L.
 Bockus, H. L.
 Bodine, Mrs. S. Laurence
 Bohlen, Catherine
 Bohmer, Mrs. Henry, Jr.
 Bok, W. Curtis
 Bole, Mrs. John Clark
 Bonnell, Mrs. Henry H.
 Bonsall, Alice R.
 Borden, Mrs. E. Shirley
 Bostock, Edward C.
 Bostwick, Mrs. Margaret B.
 Boyd, Mrs. Fisher L.
 Boyer, Mrs. Francis
 Boykin, Irvine M.
 Bradley, Mrs. Newell C.
 Branin, Dorothy A.
 Brazier, Mrs. H. Bartol
 Brewster, C. Barton
 Brice, Mrs. C. Frederick
 Bright, Stanley, Jr.
 Brinley, Mrs. Charles E.
 Brinton, Clarence C.
 Brinton, Mrs. Clarence C.
 Brinton, Mrs. Joseph Hill
 Brock, Elizabeth N.
 Brock, Mrs. Henry G.
 Brock, Mrs. John Penn
 Brodsky, Jacob H.
 Bromley, Brooks
 Bromley, Mrs. Charles S.
 Bromley, Joseph H., Jr.
 Brooke, George
 Brooke, Mrs. Robert E.
 Brown, Mrs. Charles T.
 Brown, Clarence M.
 Brown, Dee Carlton
 Brown, Mrs. Everett H., Jr.
 Brown, Elizabeth S.
 Brown, Herbert
 Brown, Mrs. Richard P.
- Brown, Mrs. T. Wistar
 Brown, Mrs. T. Wistar, 4th
 Brown, Mrs. Wilson H.
 Browning, Mrs. Edward
 Browning, Mrs. Edward, Jr.
 Buck, Stuart W.
 Budd, Edward G., Jr.
 Budin, David
 Buenzli, Mrs. Carl H.
 Bullard, Alfred
 Bulley, Mrs. C. Rex
 Bullitt, Margaret E.
 Bullitt, Mrs. Orville H.
 Bullitt, Rita S.
 Bullock, Mrs. Benjamin
 Burk, Edwin H.
 Burnett, Mrs. W. Emory
 Burnham, Mrs. E. Lewis
 Burt, Edith B.
 Burt, Struthers
 Burt, M. Theodora
 Butcher, Mrs. Howard, Jr.
 Buten, Harry M.
 Buzby, Ethel M.
 Cadwalader, Charles M. B.
 Cadwalader, Mrs. Lambert
 Cadwalader, Mrs.
 Williams B.
 Calder, Mrs. W. C.
 Calvert, Mrs. F. H.
 Calwell, Mrs. Charles S.
 Caner, Mrs. Harrison K.
 Carpenter, John T.
 Carson, Mrs. John B.
 Carson, Joseph
 Carter, Mrs. Charles L.
 Carter, Mrs. Ellis
 Catherwood, Cummins
 Catlin, Mrs. Sheldon
 Cavendish, Mrs. George
 S. G.
 Chadwick-Collins, Mrs.
 James
 Chambers, Edith
 Chambers, Francis T., Jr.
 Chance, Mrs. Burton
 Chance, Edwin M.
 Chandlee, Edward E.
 Chantry, Mrs. Allan J.
 Chaplin, Chas. C. G.
 Chaplin, Mrs. Chas. C. G.
 Chapman, Mrs. Henry
 Chase, Mrs. Randall
 Cheston, Mrs. J. Hamilton
 Chew, Mrs. Benjamin
 Chew, Elizabeth B.
 Childs, Mrs. John N.
 Church, Herbert
 Church, Mrs. Herbert
 Clark, Bertha
 Clark, Henry F.
 Clement, Alice W.

ANNUAL MEMBERS (Continued)

- Clement, M. Withington
 Clement, Mrs. M.
 Withington
 Clerf, Louis H.
 Clothier, George B.
 Clothier, Isaac H., Jr.
 Clothier, Mrs. Isaac H., Jr.
 Clothier, Mr. and Mrs.
 Morris L.
 Coale, Edith S.
 Coale, William Ellis
 Cobden, Mrs. A. B.
 Cohen, Mrs. Charles J.
 Colahan, Mrs. John B. 3rd
 Coleman, Archie
 Coleman, Mrs. G. Dawson
 Coles, Mrs. Stricker
 Collingwood, Jennie
 Collins, Mrs. Alan C.
 Comer, Charles T.
 Conlan, Mrs. Walter A.
 Conlen, William J.
 Connor, John J.
 Cook, Mrs. Gustavus
 Wynne
 Cooke, Jay
 Cooke, Mrs. Jay
 Coombes, Mrs. Horace M.
 Cooper, Walter I.
 Copeland, Lamont du Pont
 Coulson, Mrs. Lippincott
 Cowan, Alfred
 Coyne, Mrs. Marshall A.
 Crawford, Alan
 Crawford, Mrs. Alan
 Crawford, Mrs. Lewis R.
 Crawford, W. Rex
 Crosby, Arthur U.
 Crossan, Edward T.
 Crouter, Gordon
 Crowder, Emma A.
 Crowder, Mrs. William S.
 Crowell, Lucius
 Cryer, Mrs. Matthew H.
 Cummings, Howard C.
 Cutler, J. W.
 Cutler, Walter P.
 Daland, Elliot
 Daland, Mrs. Elliot
 Dales, E. Lewis
 Dannenbaum, Mrs. Edwin
 Dannenbaum, Mrs.
 Harry M.
 Dannenbaum, Walter
 Darby, Mrs. Donald W.
 Darlington, Mrs.
 William M.
 David, Mrs. Edward W.
 Davis, Mrs. S. Boyer
 Davis, David M.
 Davis, Edna C.
 Davis, Eleanor Bushnell
 Davis, H. L. Jr.
 Davis, Meyer
 Davis, Mrs. Robert Hare
 Dawes, James H.
 Day, Mrs. Frank Miles
 Day, Mrs. Kenneth
 Day, Mrs. William L.
 Dearden, Mrs. E. C.
 DeBraux, Mrs. George
 Dechert, Mrs. Robert
 Deeter, Mrs. Paxson
 Delcher, Irving B.
 Dempsey, W. L.
 Dercum, Mary DeHaven
 deTrampe, Mrs.
 J. Adam C. L.
 de Spoelberch, Mrs. Eric
 De Wolf, Mrs. Halsey
 Dick, Mrs. L. B.
 Dickey, Mrs. Charles D.
 Dickey, Eloise
 Dickinson, Philemon
 Dickson, Mr. and Mrs.
 William T.
 Dilks, Mrs. John H.
 Dillon, Edward Saunders
 Dilworth, Richardson
 Dintenfass, Benjamin
 Disston, S. Horace
 Doak, Charles B.
 Dolan, Mrs. Clarence W.
 D'Olier, Mrs. Francis W.
 Dooley, Mrs. J. T.
 Dooner, Richard T.
 Dornan, Mrs. Sarah E.
 Dorrance, Mrs.
 George Morris
 Dougherty, Byrne
 Dougherty, Mrs. Thomas
 Harvey
 Doughten, William S.
 Doughten, William W.
 Downs, Mrs. Norton
 Drabenstadt, George R.
 Drayton, Frederick R.
 Drucker, Jerome
 Drueding, Caspar
 Drum, Thomas Burns
 Duane, Mrs. Russell
 DuBarry, Joseph N.
 DuBarry, Mrs. Joseph N.
 DuBarry, William H.
 Duer, John VanBure'n
 Duer, Mrs. John VanBuren
 Dulles, Mrs. Heatly C.
 duPont, Mrs. E. Paul
 Duvein Brothers
 Earp, Anne Tucker
 Eastwick, Abram T.
 Eastwick, Joseph L.
 Edmonds, Mrs. Franklin
 Spencer
 Egan, Thomas C.
 Egnal, Michael H.
 Ehle, Mrs. Archibald Hyde
 Ehret, Mrs. Harry
 Eichelberger, Walter H.
 Eiman, John
 Eldredge, Laurence H.
 Elliott, Huger
 Elliott, Mrs. William J.
 Ellis, Mrs. Thomas Biddle
 Ely, Gertrude S.
 Ely, Van Horn, Jr.
 Ely, Mrs. Van Horn
 Emerson, Victor Frederick
 Emerson, Mrs. Victor
 Frederick
 Emhardt, William H.
 Emlen, Mrs. Samuel
 Engle, Mrs. Gilson Colby
 English, Caroline C.
 English, Mrs. Chancellor C.
 Eshleman, Mrs. Benjamin
 Esty, Mrs. Robert P.
 Ettelson, Henry J.
 Evans, Mrs. Edmund C.
 Evans, Rowland
 Evans, Thomas
 Ewing, Mrs. John K., 3rd
 Fagan, Emma Lowry
 Fahnestock, Mrs. McClure
 Farley, Mrs. M. N.
 Farnum, Henry W.
 Farrell, Mrs. Katherine
 Fassitt, Mrs. John H.
 Faught, Albert Smith
 Fawley, J. Russell
 Febiger, Mrs. Christian
 Feinstein, Mrs. Myer
 Feldman, Jacob B.
 Felix, Mrs. Samuel P.
 Fenninger, Mrs. Carl W.
 Ferguson, William H.
 Fernley, Hattie M.
 Fetter, Theo. R.
 Fife, Mrs. Charles A.
 Finckel, Eliza Royal
 Finletter, Mrs. Edwin M.
 Fischer, Herman W.
 Fisher, Mrs. E. Monroe
 Fisher, Mrs. Philip B.
 Fiterman, M.
 Flag, Mrs. S. Griswold
 Fleisher, Mrs. Louis M.
 Fleming, Mrs. William T.
 Fletcher, Mrs. Jane Gordon
 Flint, George
 Flippin, Harrison F.
 Flippin, Mrs. Harrison F.
 Flynn, Florence B.
 Foerderer, Mrs. Edward
 Foerderer, Elsie

ANNUAL MEMBERS (Continued)

Foerderer, Percival E.
 Folz, Stanley
 Ford, Frances L.
 Forster, H. Walter
 Foster, Richard W.
 Fox, Mrs. Caleb F., Jr.
 Fox, Helen A.
 Fox, Joseph Craig
 Fox, Mrs. Wm. Henry
 Frame, T. E.
 Franceschetti, Romeo
 Franklin, Mrs. Walter S.
 Fraser, Joseph T., Jr.
 Frazier, Mrs. W. West, 3rd
 Freeman, Addison B.
 Freeman, George C.
 Frescoln, Leonard D.
 Fries, Emma R.
 Frontz, Clinton W.
 Fry, Wilfred E.
 Funk, Nevin E.
 Furness, Fairman
 Furness, Mrs. Raddclyffe
 Galey, William T., Jr.
 Garcin, Mrs. Edward H.
 Gardiner, Mrs. John, Jr.
 Garrett, Mrs. Alfred C.
 Gates, Mrs. Jay
 Geary, Mrs. John White
 Geesey, Titus C.
 Geist, Mrs. Clarence H.
 Gentle, Mrs. James C.
 Georges, Thomas
 Gerenbeck, George
 Gerhard, Albert P.
 Gerstley, Henry E.
 Gessner, Howard R.
 Gest, Lillian
 Gest, Mrs. William P.
 Geuting, A. H. Company
 Gibbon, Robert
 Gibbs, Mrs. Ralph
 Gilkyson, Hamilton H.
 Gill, John D.
 Gill, Mrs. Logan B.
 Gilpin, Mrs. John C.
 Goldbaum, Mrs. Jacob S.
 Goldberg, M. C.
 Goldberg, Samuel A.
 Golub, Mrs. Leib J.
 Good, Lloyd
 Goodall, H. W.
 Goodman, Mrs. Samuel
 Gould, Mrs. Bruce
 Grafly, Dorothy
 Graham, Mrs. Fred W. W.
 Grange, Mrs. William D.
 Gray, William F.
 Greenberg, Joseph J.
 Greene, Ryland Warriner
 Greenough, Cornelia
 Gribbel, Mrs. J. Bancker
 Gribbel, W. Griffin
 Griest, Thomas H.
 Griffin, Mrs. Frank H.
 Griffith, Mrs. Paul H.
 Griscom, Clement A. III
 Griscom, Gladys H.
 Griscom, Mrs. J. Milton
 Gross, Mrs. Joseph W.
 Guetter, Julius
 Guffy, Edythe M.
 Haas, Mr. and Mrs. Harry J.
 Hacker, Mrs. Arthur H.
 Haehnlen, Mrs. Walter L.
 Hagstoz, Arthur T.
 Hall, Mrs. Clayton Morris
 Hollowell, Helen R.
 Hollowell, Henry R.
 Halton, Thomas H., Sr.
 Hamill, Mrs. Samuel M.
 Hamill, Mrs. Samuel McC.
 Hammond, Mrs. L. Jay
 Hancock, Mrs. F. Woodson
 Hancock, James
 Hand, Helen G.
 Hansche, Maude B.
 Harbeson, John F.
 Harbison, Helen D.
 Harbison, Mrs. Robert J., Jr.
 Hardt, Frank M.
 Hardt, J. William
 Hare, Esther B.
 Hare, T. Truxtun
 Harris, David W.
 Harris, Earl
 Harris, Mrs. Frazer
 Harris, J. Andrews, 3rd
 Harris, Mrs. J. Andrews, 3rd
 Harris, Mrs. James Russell
 Harris, Mrs. William A.
 Harrison, Mrs. Charles C., Jr.
 Harrison, Dorothy
 Harrison, George L.
 Harrison, Mrs. George L.
 Harrison, Mrs. Harry W.
 Harrison, Mrs. John, Jr.
 Harrison, William Welsh, Jr.
 Hart, Mrs. Harry C.
 Hart, Mrs. Thomas
 Hart, Mrs. William H.
 Harter, William C.
 Haskell, Harry G.
 Haskins, Mrs. Harold
 Haslam, Greville
 Hassrick, Mrs. Romain C.
 Hastings, John V., Jr.
 Hatfield, Mrs. C. Alexander
 Hatfield, Charles J.
 Hatfield, Mrs. James S.
 Haupt, Grace G.
 Hay, Mrs. Charles
 Hays, Annie B.
 Hayt, Mrs. Todd
 Hayward, Mrs. Nathan
 Hazard, Spencer P.
 Hazlett, James V.
 Heacock, Mrs. Leon Brown
 Headman, Anna E.
 Hebard, Frederick V.
 Heckscher, Mrs. J. G. Richard
 Helbert, George K.
 Hellerman, Mrs. Harry H.
 Henderson, Mrs. George
 Henderson, Mrs. George R.
 Henderson, Mrs. Joseph W.
 Henning, Mary E.
 Henry, Mrs. Bayard
 Henry, J. Lewis
 Henry, Mrs. T. Charlton
 Herman, Mrs. Bernard L.
 Hepworth, Florence L.
 Herben, Stephen Joseph
 Hewson, William
 Hicks, P. C.
 Higgins, Mabel
 Highley, Mrs. George N.
 Hill, Mrs. J. Bennett
 Hilles, Franklin S.
 Hires, Harrison
 Hires, William L.
 Hirschwald, R. M.
 Hocker, David
 Hodge, Mrs. Charles, IV
 Hodge, Sewell W.
 Hoffman, Mrs. C. F.
 Hogg, Mrs. J. Renwick
 Hogue, Mrs. Robert M.
 Holden, Hallie K.
 Hollingsworth, Mrs. John P.
 Hollins, Mrs. H. B.
 Hood, Mrs. George Gowen
 Hooper, Robert P.
 Hopkins, Arthur H.
 Hopkinson, Mrs. Edward
 Hopper, Mrs. Charles Sterling
 Hopper, Marie Louise
 Horrocks, Mrs. Thomas S.
 Horstmann, Mrs. Walter
 Horstmann, Mrs. William H.
 Horton, Allen F.
 Horwitz, Mrs. Orville
 Hosie, Eleanor
 Houston, Samuel F.
 Howard, Morton
 Howe, Charlotte B.
 Howell, Carol-Joyce
 Howell, Cooper
 Howell, Josephine F.
 Huber, Mrs. John Y., Jr.
 Huey, Mrs. Arthur B.
 Hunter, Mrs. George J.
 Hurlburt, W. Merritt

ANNUAL MEMBERS (Continued)

- Huston, Laetitia P.
 Hutchinson, A. P.
 Hutchinson, Katharine P.
 Hutchinson, Mrs. S. Pemberton
 Hutchinson, Mrs. Morris
 Huttinger, Mrs. E. Paul
 Hyde, James H.
 Iloff, Mrs. Arthur R.
 Ilman, Adelaide T.
 Ingber, Mrs. David
 Ingersoll, George E.
 Ingersoll, George F.
 Ingersoll, Mrs. George F.
 Ingersoll, Robert S., Jr.
 Ingersoll, Mrs. Robert S., Jr.
 Irving, Edward B.
 Jackson, Mrs. Joseph Taylor
 Jacobs, Dorothy
 Jacobs, Mrs. George W., Jr.
 Jacobs, Reginald
 Jacobs, Mrs. Yarnall
 Jeanes, Mrs. Henry S.
 Jefferys, Mrs. Edward M.
 Jenkins, Marianna
 Jenkins, Mrs. Theodore F.
 Jenks, Mrs. Horace H.
 Jenks, Morton
 Jenks, Mrs. Robert D.
 Jenks, Thomas S.
 Johnson, Mrs. Alba B., Jr.
 Johnson, Mrs. Emory R.
 Johnson, Robert L.
 Johnson, Mrs. Robert L.
 Joiner, Franklin
 Jones, Arthur Woodruff
 Jones, George H.
 Jones, Henry Hand
 Jones, Mrs. J. Barclay
 Jones, Mrs. Livingston
 Jones, Mrs. Spencer L.
 Joralemon, Mrs. Dinwiddie
 Jordan, Mrs. T. Carrick
 Joyce, Thomas F.
 Junkin, George B.
 Junkin, Mrs. George B.
 Justice, Mrs. George L.
 Kaeser, Charles W., Jr.
 Karp, Leon
 Kaufman, Adeline
 Keedy, Edwin R.
 Keith, Mrs. Sidney W.
 Kendall, Mrs. Paul
 Kendrick, Mrs. Murdoch
 Kenney, Mrs. James F.
 Kent, Mrs. Donald W.
 Kenworthy, Mrs. Thomas
 Kimball, Maulsby, Jr.
 Kimbrough, Robert A.
 Kind, Mrs. Paul A.
 Kind, Mrs. Philip
 King, Mrs. Albert F. A.
 King, Katharine S.
 Kingsley, Mrs. Wm. H.
 Kinsey, Helen F.
 Kissileff, Leonard
 Klahr, Emma
 Klapp, Mrs. Wilbur P., Jr.
 Klapp, Mrs. Wilbur Paddock
 Klein, Max D.
 Klein, Philip
 Klein, Samuel A.
 Klein, Mrs. Thomas
 Kline, C. Mahlon
 Knabe, Lola E.
 Kneeder, Howard S., Jr.
 Knight, D. Allen
 Knowles, Frank Crozer
 Koelle, William F. B.
 Kohl, Dorothy
 Kohn, Bernard A.
 Kohn, George F.
 Kohn, Joseph
 Koyl, George Simpson
 Krauser, Elizabeth S.
 Krauss, Mrs. Sydney L.
 Kremer, John
 Krewson, W. Stanleigh
 Krumbhaar, Mrs. C. Hermann
 Kuemmerle, Gustave C.
 Kuhn, C. Hartman
 Kuttner, DeCosta and Company
 Lacey, Mrs. J. Madison
 Lamb, Mrs. William H.
 Lambert, Mrs. Donaldson L.
 Landenberger, Mrs. J. L.
 Langdon, Mrs. H. Maxwell
 Langston, Mrs. Samuel M.
 Larzelere, John L.
 Latta, William J., Jr.
 Lavino, Edwin M.
 Lawson, Harry
 Lay, Mrs. J. Tracy
 Lea, Van Antwerp
 Leaman, Ann H.
 Leaming, Mrs. E. B.
 Lear, John B., Jr.
 Ledwith, Mrs. Richard, IV
 Lee, Mildred W.
 Lee, Mrs. P. Blair
 Lee, Mrs. Walter Estell
 Leedom, Mrs. Charles
 Lefton, Al Paul
 Lemisch, Bernard L.
 Levy, Mrs. Della B.
 Levy, Howard S.
 Levy, Mrs. Lionel Farraday
 Lewis, Anna Shippen
 Lewis, Mrs. Clifford, Jr.
 Lewis, Mrs. Francis A.
 Lewis, H. G.
 Lewis, Mrs. Howard W.
 Lewis, Mrs. John Frederick, Jr.
 Lewis, Shippen
 Ligget, Robert C.
 Ligget, Mrs. Robert C.
 Lincoln, Mrs. George J., Jr.
 Lingelbach, William E., Jr.
 Linn, Mrs. William B.
 Linton, M. Albert
 Linton, Mrs. M. Albert
 Lionni, Leonard
 Lippincott, Mrs. Bertram
 Lippmann, Florence B.
 Littleton, Arthur
 Liveright, Mrs. Alice F.
 Lloyd, Richard W.
 Lloyd, Mrs. William Henry
 Lochhead, Catherine P.
 Locke, Mrs. Robert W.
 Loeb, Mrs. Adolf
 Loeb, Ludwig
 Logan, Mrs. John W.
 Logan, Robert R.
 Long, Walter E.
 Longshore, William A.
 Longstreth, Mrs. Howard
 Lorimer, Sarah Lee
 Louchheim, Mrs. Joseph A.
 Louchheim, Mrs. Stuart F.
 Louchheim, Mrs. William S.
 Loving, Mary H.
 Low, Mrs. Howe
 Lowrey, Elsie
 Lowry, Sarah N.
 Lucas, Mrs. H. Spencer
 Lucas, Mrs. William W.
 Ludington, Mrs. Nicholas
 Ludlum, Mrs. Seymour DeW.
 Lukens, Savage and Washburn
 Lutz, Mrs. George, Sr.
 Mabie, Walter C.
 MacCoy, Marjorie N.
 Macdonald, Mrs. Robin
 Macfarlane, Catharine
 MacGeorge, Beatrice
 MacGinley, Leo P.
 Maddock, Henry A.
 Madeira, Elizabeth
 Madeira, Louis C., 4th
 Madeira, Mrs. Louis C., 4th
 Magavero, F.
 Magill, James P.
 Mallery, Otto T.
 Mancill, Frank H.
 Marshall, Thomas R.
 Martin, E. Gwen
 Mason, William Clarke

ANNUAL MEMBERS (Continued)

- Mason, Mrs. William Clarke
 Mathers, Frank F., Inc.
 Mathers, Mrs. Frank F.
 Matthews, Orus J.
 Mathewson, Robert J.
 Maule, Margaret C.
 Maulsby, Matilda
 Mauran, Frank
 Maxwell, Mrs. John R.
 Mayer, Mrs. Clinton O.
 Mayer, Mrs. Henry C.
 McAllister, Mrs. J.
 Rutherford
 McAlpin, David H.
 McBurney, Mrs. Andrew M.
 McCahan, Mrs. William
 J., Jr.
 McCall, Virginia A.
 McCall, Mrs. Shirley C.
 McCarthy, D. J.
 McCawley, Mrs. William
 Morris
 McClelland, George W.
 McCloskey, Mrs. John F.
 McCloud, Mrs. Charles M.
 McCook, Mrs. Walter
 McCormick, Mrs. Vance
 McCoy, John F.
 McCreery, Mrs. Samuel
 McCullough, Mrs.
 Edmund H.
 McCurdy, Mrs. J. Aubrey
 McElroy, Mrs. Clayton
 McGowin, Mrs. R. S.
 McHale, Frances L.
 McHenry, Margaret
 McIlhenny, Francis S., Jr.
 McIlvain, Mrs. J. Gibson
 McIlvain, Mrs. M. D.
 McIlvaine, Leighton Howe
 McInnes, Mrs. Walter S.
 McIntire, A. Reed
 McKaig, Edgar S.
 McKean, Mrs. Bispham
 McLain, Mrs. Louis
 McLaughlin, Edward F.
 McLean, Robert
 McLean, Mrs. William L., Jr.
 McMichael, Harrison
 McMichael, Mrs. Morton
 McMullan, James
 McMullan, Mrs. James
 McMullin, Mrs. David, Jr.
 McOwen, Mrs. Frederick
 McPherson, Raymond A.
 Mechling, Mrs. B. Frankin,
 Jr.
 Meigs, Mrs. John F., 2nd
 Meirs, Mrs. William
 Weightman
 Mendenhall, Georgianna A.
 Meranze, Mrs. David
 Merrick, James Kirk
 Merrick, Mary R.
 Mertz, Oscar E.
 Meyeroff, Mrs. Otto F.
 Meyers, Clarence L.
 Meyers, Mrs. Morton J.
 Miller, Earle
 Miller, Mrs. F. R.
 Miller, George B.
 Miller, Mrs. Merle M.
 Miller, Walter P.
 Milliette, Earl B.
 Millville Manufacturing
 Company
 Milne, Frances F., Jr.
 Milner, Josef S.
 Mink, George W., Jr.
 Mitchell, Mrs. J. Clayton
 Molarsky, Maurice
 Montgomery, James
 Alan, Jr.
 Montgomery, W. W., Jr.
 Moore, Coleman B.
 Moore, Mrs. Coleman B.
 Moore, Mrs. H. McKnight
 Moore, Dr. and Mrs.
 Matthew T.
 Morgan, Mrs. F. Corlies
 Morgan, Marshall S.
 Morgan, Walter L.
 Morris, C. C.
 Morris, Mrs. Caspar Wistar
 Morris, Ellen
 Morris, Harrison S.
 Morris, Harold H.
 Morris, Mrs. I. Wistar
 Morris, Marriott C.
 Morrison, Orville C.
 Mortimore, Mrs. Charles
 Moyer, Allen B.
 Mueller, Charles G.
 Munoz, Mrs. Gonzalo C.
 Murray, Mrs. Florence R. C.
 Musser, Mrs. Charles S.
 Myers, W. Heyward
 Nagin, Mrs. Harry S.
 Nalle, Mrs. Jesse
 Neilson, Mrs. Lewis
 Nesbitt, Albert J.
 Newbold, Mrs. Arthur E.
 Newburger, Mrs. Frank L.
 Newhall, C. Stevenson
 Newhall, Mrs. Daniel A.
 Newhall, Mrs. W. P.
 Newkirk, Martha Bacon
 Newton, Dorr E.
 Niblo, James M.
 Nicholson, Mrs. John W.,
 3rd
 Niesson, Arthur A.
 Norberg, Rudolph C.
 Norris, Mrs. Chas. C., Jr.
 Norris, George W.
 Noyes, Mrs. C. Reinhold
 Oakley, Mrs. Thornton
 Obermayer, Leon J.
 Odenwelder, Asher J.
 Oelbermann, Mrs. Julius
 O'Neill, W. Paul
 O'Neill, Mrs. W. Paul
 Ormandy, Eugene
 Orr, Mrs. Charles P.
 Orr, Clifford H.
 Orr, George P.
 Osborne, Owen, Jr.
 Oster, Samel B.
 Ostroff, Louis
 Otto, Arthur B.
 Pace, Mrs. Frank, Jr.
 Packard, Mrs. Francis R.
 Packard, George R., Jr.
 Packard, Mrs. John H., 3rd
 Padis, Nicholas
 Page, L. Rodman
 Painter, Mrs. Herbert B.
 Palmer, Mrs. Frederic
 Park, Mrs. William
 Parrish, Mrs. Hugh R.
 Patterson, Mrs. George
 Stuart
 Patton, Mrs. John W.
 Paul, A. J. Drexel
 Paul, W. P.
 Paulson, Frances E.
 Peace, Mrs. William S.
 Pearson, Mrs. Joseph T.
 Pearson, Joshua Ash
 Pease, Mrs. Henry H.
 Peirce, Mrs. Wilmot Grant
 Pendleton, Constance
 Pennington, Mrs. Albin G.
 Pennock, J. Liddon
 Pennsylvania Society of
 Miniature Painters
 Pennypacker, Bevan A.
 Pepper, Benj. F.
 Pepper, Mrs. Benj. F.
 Pepper, Mrs. B. Franklin
 Pepper, Mrs. George W.
 Pepper, William
 Pepper, William, Jr.
 Perkins, Charles C.
 Perkins, Mrs. T. H. Dudley
 Perrin, Charles C.
 Perry, Mrs. Harold R.
 Pettit, Mrs. Horace
 Pcw, Arthur E.
 Pew, Mrs. J. Edgar
 Pew, J. N., Jr.
 Pfaelzer, Mrs. Frank
 Philler, Mrs. Wm. Winsor
 Pierpont, Mrs. Robert W.
 Pilling, Mrs. George
 Platt, 3rd

ANNUAL MEMBERS (Continued)

- Platt, Mrs. Charles
 Platt, Mrs. Henry N.
 Platt, John O.
 Pleet, Mrs. David H.
 Pleet, Herbert
 Pleet, Mrs. William
 Pockock, J. J.
 Polisher, Edward N.
 Pollock, Walter W.
 Pomeroy, John Nevin
 Pontius, Calvin L.
 Porcher, Mrs. Samuel
 Porter, Elva
 Porter, Mrs. W. Hobart
 Post, Mrs. L. Arnold
 Powell, Mrs. Humbert B.
 Powers, Mrs. Fred Perry
 Pratt, Dallas
 Prentice, Mrs. William K.
 Price, Philip
 Prime, Alice M.
 Pugh, Anne J.
 Purves, Mrs. Edmund R.
 Purviance, Julia Evelyn
 Purviance, Mrs. Mary A.
 Putney, R. Emerson
 Quell, Albert
 Radbill, Mrs. Samuel
 Rader, Mrs. Archibald
 Fleming
 Raiziss, Mrs. Anna
 Randolph, Mrs. Evan, Jr.
 Randolph, Evan
 Randolph, Mrs. Evan
 Rapp, Howard H.
 Ravdin, Mrs. I. S.
 Rawle, Louisa
 Rea, Robert W.
 Read, William B.
 Reath, Mrs. Benjamin
 Reath, Thomas
 Reber, J. Howard
 Rebman, Henry J.
 Rebmann, G. Ruhland, Jr.
 Redman, Mrs. John L.
 Reed, Homer
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 Reese, Warren S.
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Philadelphia Museum of Art

*All passes, art alone
Enduring stays with us;
The bust outlasts the throne,
The coin, Tiberius.*

SEVENTY-FIRST ANNUAL REPORT
OF THE
PHILADELPHIA MUSEUM OF ART
FOR THE YEAR ENDED MAY 31, 1947
WITH THE LIST OF MEMBERS



PHILADELPHIA · 1947



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- BENJAMIN SOLOWEY
Painting and Drawing
- DANIEL YODER
Assistant: Nature Drawing

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REPORT OF THE BOARD OF TRUSTEES TO THE MEMBERS OF THE PHILADELPHIA MUSEUM OF ART

LADIES AND GENTLEMEN:

Perhaps our major accomplishment of the year was the great increase in the number of the friends of the Museum who contributed substantial sums for its activities. Of these eighteen generously gave \$1,000 or more. We hope to spread such support still more widely, finding new friends in the community, so as to make possible desirable increases in our staff and in undertakings for the benefit of the public.

Through the good will of City Council our appropriation for 1947 was increased to over \$306,000, an increase of \$63,000 over the previous year, to enable us, through wage increases to the staff of our department of buildings, to retain our experienced men and thus keep a high standard of maintenance.

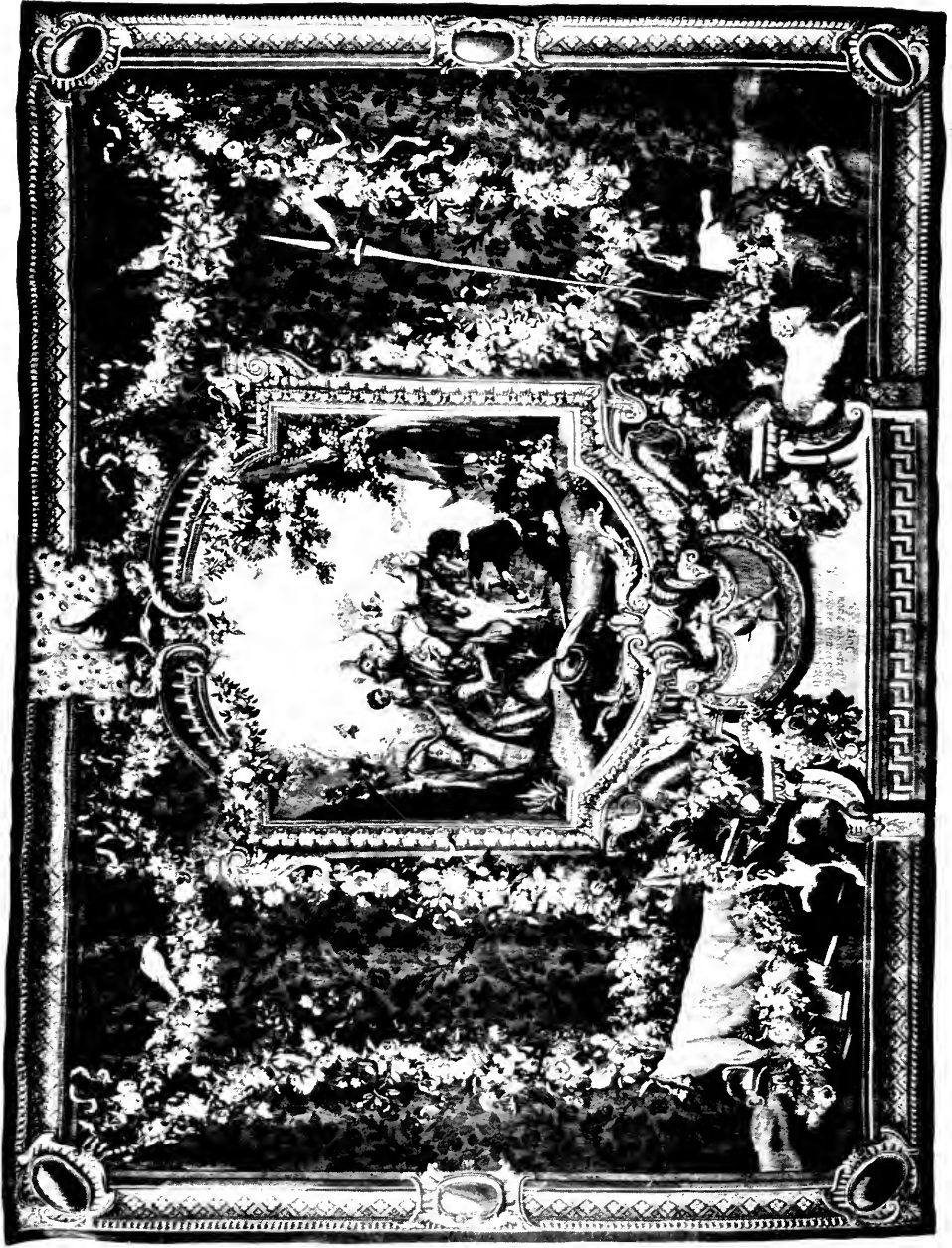
Among the Museum's achievements of the year, with its notable accessions and exhibitions, we may emphasize particularly its services to the public through its division of education, ministering to popular understanding and enjoyment. More than a hundred thousand of our six hundred thousand visitors participated in these organized activities this year.

Our two schools—the School of Industrial Art and the Philadelphia Textile Institute—have had a very successful year. All records for attendance have been excelled. There were over 800 students in the day school of the School of Industrial Art, and when the attendance at the Saturday morning junior classes and the night school is added, there are over 1600 students in all. In the Philadelphia Textile Institute there were 340 students in the day school and 504 in the night school. The quality of the instruction has been well maintained in spite of the increased numbers. Lack of space and teaching facilities prevented a large number of additional applicants from being admitted. The Philadelphia Textile Institute conducted two very successful seminars—one at Hershey and the other at Shawnee-on-the-Delaware. These were largely attended by leading textile manufacturers, and their outstanding success added much to the prestige of our school.

The Samuel S. Fleisher Memorial had another highly successful year with increased attendance, carrying out admirably the ideals of its founder.



Brussels Tapestry: The Family of Darius at the Feet of Alexander
Given by R. Livingston Sullivan



Gobelins Tapestry: Don Quixote, deceived by Sancho Panza, mistakes a peasant girl for his Dulcinea
Given by Mrs. Widener Dixon

As the year ended we had the heavy loss of our beloved Chairman of the Board of Trustees, William L. Elkins, whose constant generosity to the Museum was only equalled by the affection in which he was universally held, both by his associates and by the public which he loved so well.

Styall Stokes
President.

REPORT OF THE DIRECTOR OF THE MUSEUM TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

As in many other phases of life, so also in the Museum, the post-war period has presented in some regards more difficulties than the war itself. The rising costs of goods and services, the difficulties and delays of international dealings, have made the past year one of adjustment and preparation, rather than of major achievement. Nevertheless it was not without its many valuable acquisitions and substantial accomplishments.

HOUSING

With our own small force of skilled mechanics we effected the renovation of our Renaissance galleries. This included clearing away temporary construction which had concealed the monumental choir screen of the Château de Pagny, now nobly dominating the gallery of the French Renaissance. Here will ultimately also be installed the magnificent doorway from the Château de Montal, now dedicated to the memory of the late Roland L. Taylor in recognition of his great services to the Museum. We also remodelled our Museum lunch room, now made attractive by gilded figures in relief by the sculptor Paul Jennewein, secured some years ago after the New York World's Fair.

ACQUIRING

Among numerous and varied gifts two groups were outstanding: the important tapestries given by Mrs. Widener Dixon, by Clifford Lewis, Jr., and by R. Livingston Sullivan; the extensive collections of Japanese prints given by Mrs. John D. Rockefeller, Jr., and by Mrs. Anne Archbold. These are described below in their place. The total appraised value of gifts of works of art during the year was well over \$250,000.

PAINTINGS

The paintings acquired covered a considerable range. The oils included: British: Samuel Scott, *Westminster Bridge and Montague House*, given by John H. McFadden, Jr.; Sir William Beechey (attributed), *Little Mary*,

given by the late Mrs. John S. Williams, and three other portraits added by Mr. Williams.

French: Roland Oudot: *Portrait of a Girl*, given by Chester Dale, beside a Roger de la Fresnaye lent as an addition to his collection; Gaston Roux, *Composition* (1927), given by A. E. Gallatin.

American: Thomas Eakins, *The Oboe Player*, given by Mrs. Benjamin Sharp; Charles Fussell, *Young Art Student* (Sketch of Thomas Eakins, given by Seymour Adelman); Daniel Garber, *Morning Light, Interior*, given by Mrs. Harald Paumgarten; Margaretta Hinchman, *String of Beads*, given by Mrs. Thomas E. Drake; Guy Pene du Bois, *The Circus Tent, Sporting Life*, and *Cabaret*, given by Chester Dale; A. S. Baylinson, *Girl with Gladiolas*, given by the Shilling Foundation; Charles Burchfield, *Back Yards in Spring*, given by Mrs. Herbert Cameron Morris; Julius Bloch, *The Stevedore*, and Walter Stuempfig, *The Reprimand*, purchased from funds contributed by the Committee on Painting and Sculpture; and works by Bolotowsky, Morris, Man Ray, Shaw, and Slobodkina, given by A. E. Gallatin. Mr. Dale added to his loans two fine early portraits by Robert Feke and Jeremiah Theus.

Mexican: Works by Castellanos, Martinez Soriano, Chazez Morado, and Meza, given by Mr. and Mrs. Henry Clifford, MacKinley Helm and Mrs. Herbert Cameron Morris.

SCULPTURE

An important work of German Renaissance sculpture is a high-relief in wood of St. Ursula and Pope Cyriacus sailing from Rome, given by Mrs. Henry Disston. A group of fellow artists gave a Reclining Nude by their Philadelphia contemporary Harry Rosin. A. E. Gallatin added to his numerous gifts in other fields a construction by Alexander Calder.

PRINTS AND DRAWINGS

A total of 840 prints, 34 drawings, and 34 illustrated books were acquired by the Department of Prints and Drawings during the fiscal year. With the exception of 28 prints by Corot, Van Ostade and others, purchased through the McIlhenny and Revolving Prints Funds, all acquisitions were the result of generous donations. In addition to gifts by Richard Floethe, the Lea Prize Fund, Dr. H. P. MacNeal, Henry P. McIlhenny,

J. B. Neumann, The Philadelphia Water Color Club, Mrs. C. Schoneman, and Leonard Sessler, the following may be mentioned:

By R. Sturgis Ingersoll, 14 prints including two important Daumier lithographs, the rare first state of Delacroix, *Cheval Sauvage*, a *bon à tirer* proof of Manet's *Le Philosophe*, a rare lithograph by Toulouse-Lautrec, *À la Souris* and works by Matisse, Riggs, Spruance, Gropper, Barnett, and Hayter.

By Staunton B. Peck, a complete set—a presentation copy by the artist—of *English Landscape Scenery*, mezzotints by David Lucas after John Constable, three trial proofs of lithographs by Gustave Doré, a lithograph portrait of his wife by George Bellows, a pair of rare color aquatints by Debucourt, *Les Bouquets* and *Le Compliment*, a complete set of Tiepolo's etchings *Varii Caprichi*, and a *Life of Cruikshank* in four volumes, extra-illustrated with well over 200 original works by the artist.

By Lessing J. Rosenwald, a dozen scarce lithographs by Whistler, some existing in less than ten signed proofs, including such important works as *The Horoscope*, *Portrait of Henley*, *St. Anne's Soho*, *St. Giles in the Fields*; two lithographs by Kaethe Kollwitz, and a thirteenth century illuminated miniature on vellum.

The Print Club of Philadelphia has added 40 prints to their Permanent Collection, which is housed in the Museum. Among the group may be cited: etchings in early states by Begat, John Crome, Théodore Rousseau; three rare trial proofs of Gavarni lithographs; a group of Mexican prints; and works by Picasso, Kollwitz, Beckmann, Hofer, Heckel, Gropper, Gwathmey, Karp, Kuniyoshi, Tchacbasov, and others.

From A. E. Gallatin there came a group of ten modern drawings and water colors by Biederman, Christie, Cushman, Ferren, Frelinghausen, Green, Lachaise, Magnelli, Man Ray, and Reinhardt, which form part of his impressive cross section of the art of our time.

Mention is made, under the heading of Eastern Art, of the numerous fine Japanese prints given by Mrs. Anne Archbold and Mrs. John D. Rockefeller, Jr. Equally important is Mrs. Rockefeller's collection of 151 engraved portraits of Benjamin Franklin; an iconography of prints by American, French, English, German, Italian, and Russian artists, that contains many rarities and is now appropriately housed in the Philadelphia Museum of Art. By Philip S. and Dr. A. S. W. Rosenbach, a gift of 25 posters by Cheret,



Suzuki Harunobu (c.1725-1770) *The Boy Peddler*
Polychrome woodcut. Given by Mrs. Anne Arehbold



Hosoda Yeishi (1764-1829) Prince Yoshitsune Playing Music with Joruri Hime
One of a set of 5 polychrome woodcuts. Given by Mrs. John D. Rockefeller

Mucha, and other artists of the eighteen nineties. By Seymour Adelman, a group of 29 prints and drawings by August Koellner, covering both early and late periods. From Curt Valentin a complete set of 15 recent lithographs by Max Beckmann.

From Mrs. Lea Hudson and Mrs. F. Woodson Hancock, a selection from the collection of the late Mrs. Charles M. Lea, including contemporary American etchings, engravings by Longacre, Sartain, Finden, and other early American and English engravers, as well as group of sixteenth century woodcuts by Bernard Soloman and Tobias Stimmer.

By Mrs. John Sloan a collection of 30 prints and drawings by Harry Wickey, Don Freeman, Cecil Bell, Benton, Evergood, and other contemporary American artists.

In addition to the illustrated books given by Staunton B. Peck and Mrs. Anne Archbold, mention should be made of the rare Chinese work, *Yüan Ming Yüan* containing 40 full page woodcuts, 1745, presented by Mrs. John Story Jenks.

The most important addition to the Archives of American Art was the gift, through the kind mediation of Thornton Oakley, of 1289 letters from the personal files of Miss Leila Mechlin, one time Secretary of the American Federation of Arts, documenting activities of various American artists as well as the affairs of that organization over several decades. A letter given by Seymour Adelman is also worth special mention: it is an expense account submitted by Thomas Eakins to his father while he was an art student in Paris.

DECORATIVE ARTS

Mrs. Widener Dixon's Gobelins tapestry *Don Quixote, deceived by Sancho Panza, mistakes a peasant girl for his Dulcinea* was the fourth of this famous series which she has given to the Museum. Clifford Lewis, Jr. added *Delilah Betraying Samson*, the pendant of *Samson's Marriage Feast*, the 17th century Brussels tapestry by Jan Raes which he gave last year. R. Livingston Sullivan gave the tapestry by Jan Leyniers, of the same epoch, *The Family of Darius at the feet of Alexander*.

Three important examples of English 18th century furniture from the Garvan collection were purchased from the McIlhenny Fund income and other Museum funds: a superb George II carved armchair, a monumental

paw-foot table, and a Carlton House desk of the finest quality. Among numerous gifts of English and American furniture, the outstanding examples were a Philadelphia Chippendale side chair made for the Fisher family of Wakefield by Thomas Affleck, given by Mrs. William Macpherson Hornor, and a tall clock by Peter Stretch, one of the first made by this earliest Philadelphia clockmaker, was given by Miss Carolyn Wood Stretch. Reversions after life interest in a number of admirable pieces, Italian and English, were given by Mrs. Anne Archbold and Mrs. Edward Browning.

Acquisitions of ceramics were headed by a numerous collection, mostly Worcester of the Dr. Wall period, given by Mrs. E. Hollingsworth Siter, and by a fine green agate ware vase of Wedgwood and Bentley given by Samuel B. Oster.

Mrs. W. Griffin Gribbel gave six pieces of early American glass from the collection of her late husband, Adviser to the Museum in this field.

EASTERN ART

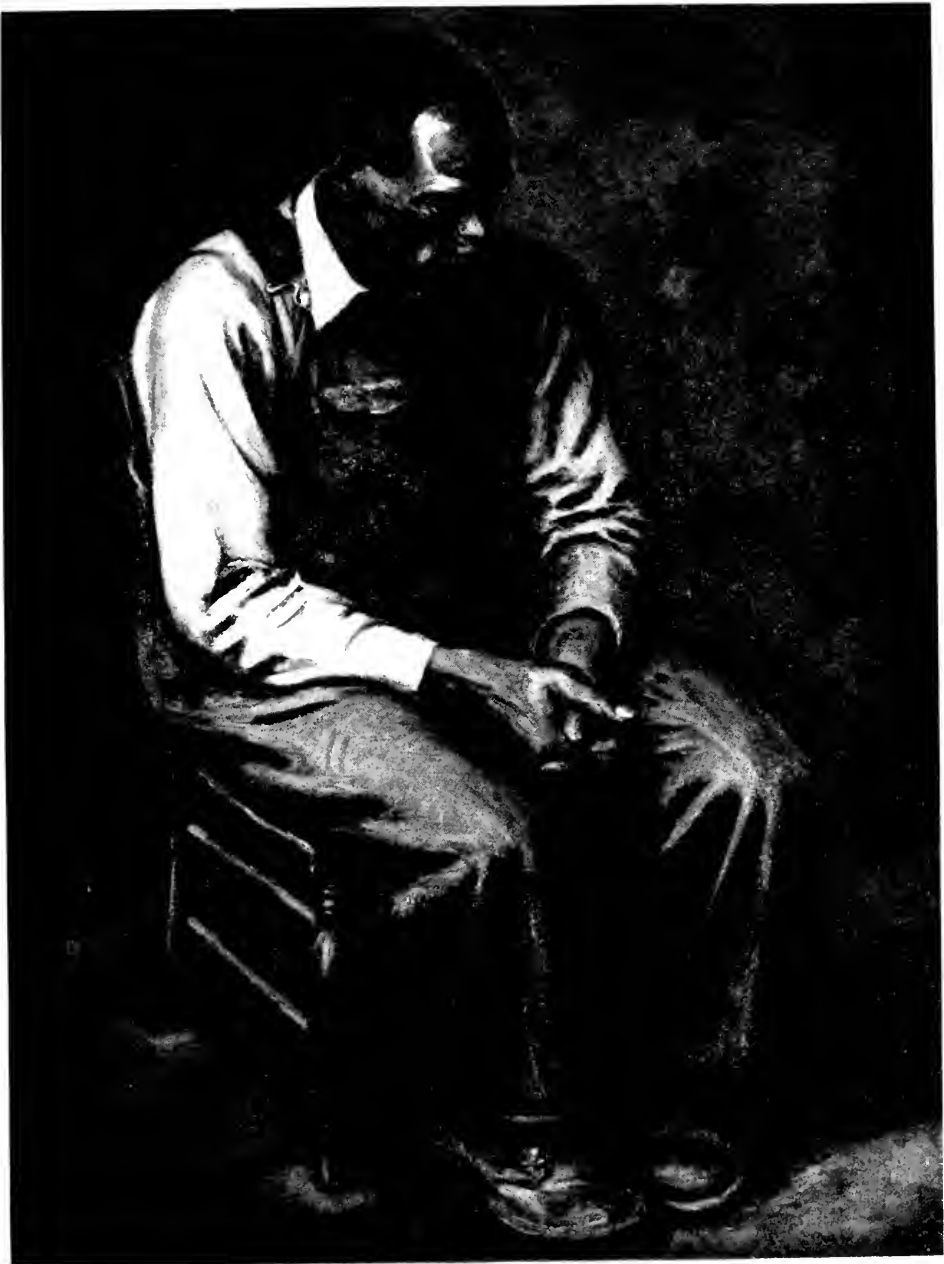
Mrs. John D. Rockefeller, Jr., and Mrs. Anne Archbold each made a munificent gift to the Museum, of their respective collections of Japanese prints, which admirably supplement one another. Thus they give our collection in this field an entirely new and important rank.

The collection of Mrs. Rockefeller comprises 125 prints of exceptional quality including masterpieces by Harunobu, Yeishi, Utamaro, Koriusai, Shunsho, Kiyonaga, Shigemasa, Hiroshige, Hokusai and many others.

The collection of Mrs. Archbold includes 249 individual prints and 41 books. It includes a group of woodcuts by such "Primitives" as Moronobu, Masanobu, Kiyonobu, Kiyomasu, Kiyomitsu, Shigenaga, Kiyotada; and a selection of works by Harunobu, Shunsho, Shuncho, Kiyonaga, Sharaku; Utamaro's famous set of Silk Culture; characteristic works by Hokusai and Hiroshige from most of the well-known series; and 27 Japanese books with woodcuts by Moronobu, Sukenobu, Hokusai, and others.

Gardner Cassatt gave a Japanese six-fold screen with painting attributed to Oguri Sotan, 1736-1795, once the property of Mary Cassatt.

The Museum continued to acquire notable early Chinese porcelains of types not represented in our collections: a Sung bowl of northern celadon



Julius Bloch: The Stevedore

Purchased from fund contributed by the Committee on Painting and Sculpture



Philadelphia Chippendale Side Chair by Thomas Affleck
Given by Mrs. William Macpherson Hornor

with incised decoration of peonies was purchased from the Morris Fund income; J. Mitchell Elliot gave in memory of his wife, Annie Yerkes Elliot, a very beautiful yellow glazed dish of the Ming dynasty, of the reign of Chang Te, 1506–1521 A.D.

An Emperor's robe of state, Tao Kuang Period, 1821–1850—one of a very limited number of such robes preserved—and a woman's robe of the K'ang Hsi Period, were purchased from the Morris Fund income. Other items of Chinese costume were given by Miss Priscilla W. Hancock and Miss Beatrice Bancroft Wolfe.

Further gifts and loans of Oriental objects were made by Mrs. John S. Jenks, Mrs. Harald Paumgarten, Mr. and Mrs. James Marshall Plumer, Mrs. Samuel W. Woodhouse and others.

SHOWING

INSTALLATIONS

The general aspect of the Italian, French, English and American galleries and rooms from the Renaissance onward, with their rich display of decorative arts, was refreshed by Mr. McIlhenny, back from the wars and seeing matters with an unjaded eye. The galleries of American painting were completely rehung by Mr. Clifford, improving the sequence and devoting a large gallery to contemporary works chiefly by Philadelphia artists. He also reinstalled in larger quarters our collection of Mexican painting and graphic art, which was largely supplemented by additional gifts and loans during the year. In general it may be said that our galleries have never before made so attractive and comprehensive a display.

EXHIBITIONS

The exhibitions held this year, devoted almost entirely to paintings, drawings and prints, were organized with their customary energy and skill by Mr. Clifford and Mr. Ziggrosser.

June 27—October 20

POPULAR FAVORITES

Paintings selected from the permanent collections

July 4—October 6

PRINT ACCESSIONS OF THE YEAR

October 16—November 24

WANDA GÁG MEMORIAL

Prints, drawings and books

December 1—22

WAR'S TOLL OF ITALIAN ART

Original works and photographic enlargements

December 4—February 9

JAPANESE PRINTS

Rockefeller, Archbold, Crozier and other collections

January 4—February 16

CARROLL TYSON—GEORGE BIDDLE

Paintings and graphic art

February 19—May 11

SURVEY OF WATERCOLOR

East and West—old and new

March 1—May 15

ENGRAVINGS BY NANTEUIL

Bequest of Ellis Ames Ballard

March 9—April 30

FINE ARTS UNDER FIRE

Photographic survey of the ordeal of art in Europe

March 29—April 27

PAINTINGS IN FRANCE, 1939—1946

Work of the war years selected by leading French authorities

Opening May 31

MASTERPIECES OF PHILADELPHIA PRIVATE COLLECTIONS

Paintings, drawings and prints—French and American

Our important circulating exhibition of the works of Thomas Eakins had this year six showings in as many cities, where it was seen by nearly 50,000 people.

Certain major exhibitions planned for this season were postponed until next year owing chiefly to factors still affecting the international movement of works of art.

EVENTS

Numerous special events, in some of which other artistic and cultural institutions participated, put the galleries and collections of the Museum to good use. The Christmas Party for all members was held December 13, on the occasion of the opening of the renovated Renaissance galleries, with music by the Guild Master Singers of the Bach Festival Chorus of Philadelphia, generously provided by Mrs. Herbert Cameron Morris. Memorable also, among others, were a reception to the Archbishop of Canterbury, and one to visiting foreign scholars, guests of the American Philosophical Society.

INTERPRETING

The Division of Education had a year of great activity. The free film programs, the children's art classes, the slide and film library, the circulating exhibitions were continued, with several new and enlarged enterprises. Chief of these were the Art Field Days developed jointly with the Department of Fine and Industrial Arts of the Philadelphia Board of Public Education. This year the audience for these was greatly enlarged, some six hundred pupils of the public schools being brought daily for a considerable period by school buses for the unique programs of film, art, music and the dance. They constitute one of the finest means yet devised of promoting appreciation of art in relation to life, and reflect great credit on all concerned in their organization.

A new undertaking was that of the Film Society, under the presidency of George Howe, in which the Museum collaborated by lending its facilities for showing to members of the Society ten programs of fine films, historic and modern, not readily seen in the commercial theatre.

Demand from many parents of children attending art classes led to organization of a painting workshop for adults meeting on twenty Saturday mornings.

An art workshop training program for students of Teachers College, Temple University, in cooperation with Boris Blai and other officials there, was undertaken this year with mutual benefit.

The total number of visitors participating in the activities of the Division of Education was 105,914.

ADMINISTERING

FINANCE

Museum employees of its Department of Buildings shared in the increased pay granted all employees carried on City appropriations. In addition Council authorized a reclassification, by the Pennsylvania Economy League, of salaries and wages of all such employees at the Museum, correcting certain inequalities of some years' standing. Our appropriation for 1947 thus increased to \$306,487, compared with \$243,480 in 1946.

The Commissioners of Fairmount Park kindly made available \$5914 from the income of trust funds they hold for the benefit of the Museum.

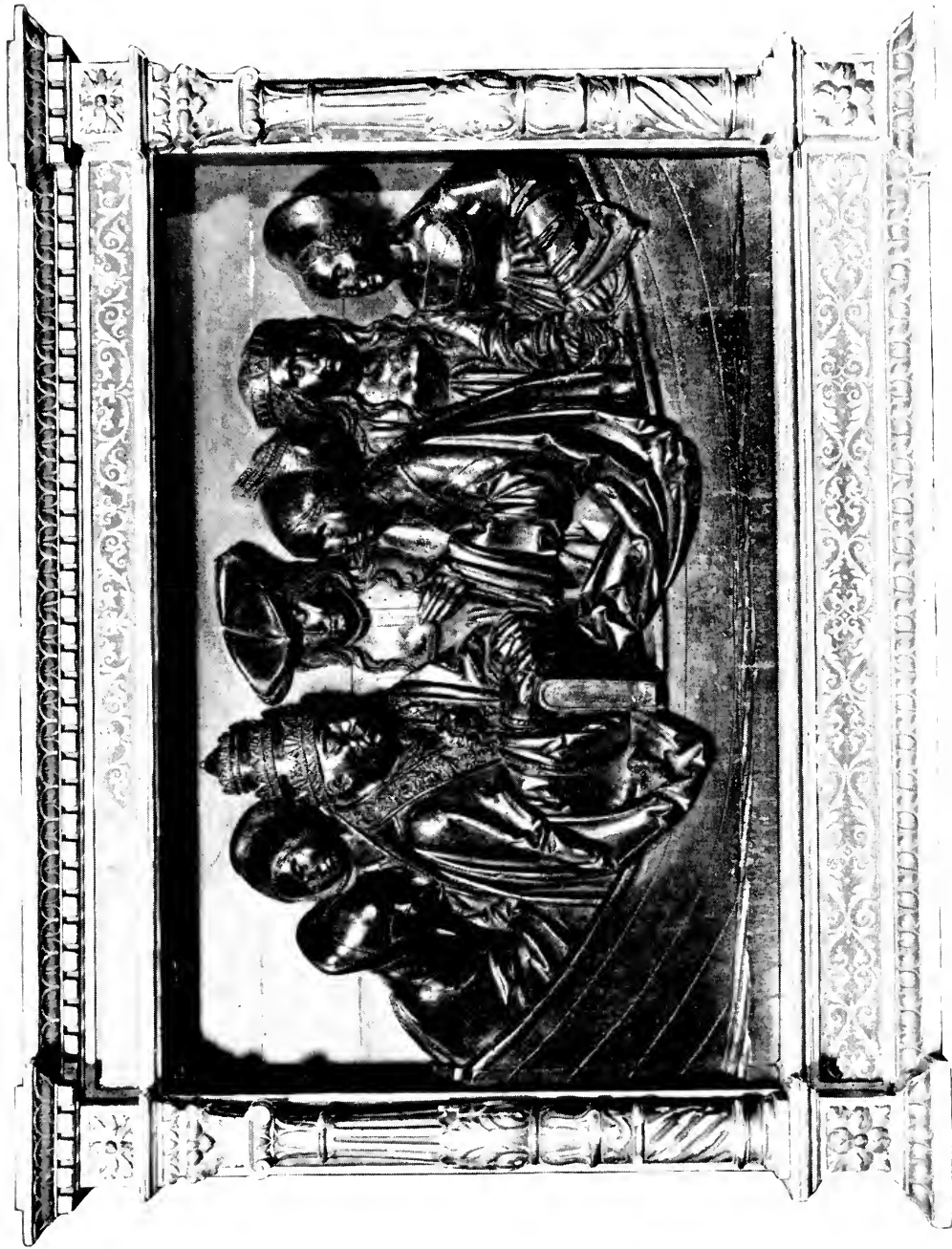
A good beginning was made in spreading much more widely the circle of private contributors, listed below as Friends of the Museum, who subscribe substantial sums toward the exhibitions and activities of the Museum.

John H. McFadden, Jr., generously gave to the Museum the reversion, after life interest, of his place Croxteth Farm, Ellendale, near Memphis, a very valuable addition to its financial resources for the future.

PERSONNEL

Miss Jean Lee, who has been on the staff since 1939, previously Associate Curator, was named Curator of Chinese Art.

Mrs. Marianna Merritt Hornor, who was Assistant Curator of Textiles prior to her absence during the war, was appointed Curator of Costume. To the deep regret of the Museum, Miss Joan Prentice resigned as Curator of Ceramics and Metalwork, after eight years of able and devoted service, during which the collections of her department were greatly enriched and admirably reinstalled.



St. Ursula and Pope Cyriacus Sailing from Rome
German, XVI Century
Given by Mrs. Henry Disston

ATTENDANCE

The number of visitors to all our buildings rose to 573,000, an increase of 11% over 1945-46. Of these, 104,000 were at Memorial Hall, which still houses extensive study collections, which have a considerable public. It is interesting to note that the whole number of visitors at our buildings since the formal opening of the new Philadelphia Museum of Art in March, 1928, has been about twelve million, of whom eight million were at the main museum.

Respectfully submitted,

A handwritten signature in cursive script that reads "Fiske Kimball". The signature is written in black ink and has a long, sweeping tail that extends to the right.

Director.

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contributing to the cost of operation and activities
during the year 1946-1947

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CARL ZIGROSSER

THE REPORT OF THE DEAN OF THE ART SCHOOL

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

At the head of the Parkway at Fairmount stands the Philadelphia Museum of Art. It houses works of art of the past periods of our civilizations, as well as the work of contemporary artists. These periods have been expressed so well in the art of that day and age that we are able to enrich continually our minds through association with the Museum collections. Thus the record of the past is preserved.

The School, associated with the Museum, is endeavoring to train its students as creative artists so that in days to come their work may be of sufficient value and significance to take its place as a record of this age. The work done in the School, therefore, can not lean too heavily upon the past, but deals with the present and the future.

This year marks the 70th anniversary of the School. For seventy years the Art School has carried on its educational work without interruption. In our faculty meetings the more we discuss and investigate the principles of teaching art as applied to Illustration, Advertising Design, Industrial Design and other major courses in our curriculum, the more we are convinced of the importance of a basic training in drawing, design and color. Drawing is our medium of expressing an idea—Design gives form and arrangement to the idea—Color enhances it.

During the past year it was found necessary, due to the great demand made upon us by the returning veterans, to do everything possible to meet this unusual situation. In a way we had two Freshman Classes—one at the School at Broad and Pine Streets and one at the Fleisher Memorial on Catharine Street. Next year these two classes will be consolidated into a Second Year group for attendance at Broad and Pine, which building will be used solely as an Upper School. The 1947 Freshman class will be housed in the Fleisher Memorial.

REGISTRATION 1946-1947

The registration for the School year, 1946-1947 is as follows:

ART DAY SCHOOL

1st Year—(Fleisher Memorial)	209	
1st Year—(Broad and Pine)	200	
2nd Year	164	
3rd Year	113	
4th Year	83	
	<u>769</u>	
Part time students	76	845

REGISTRATION (*Continued*)

Evening School		374
Saturday School		
Adult	40	
Juniors	447	487
Total School registration		<u>1,706</u>

FASHION SHOW

After an interval of a year we again presented the Fashion Show by members of the Costume Design Class, in the West Foyer of the Museum. Four performances were given to an audience numbering a little over 1,300. From letters we have received we feel that we are correct in stating that the showing this year reached a high in professional attainment both in technique and styling.

As Hilda Orth Dougherty is retiring at the end of this School year after fifteen years of devoted service as Director of the course in Costume Design, we will all realize the loss we will sustain in this department. The Costume Design Course, under her direction, has been gradually developed and improved each year until it has attained its present position, acclaimed by the profession as being a criterion for Schools in this field.

ILLUSTRATION

This year, with an enrollment of 128 students, the Illustration Course is the largest in the School's history.

During the year, as is customary, a group of important figures in the world of Illustration and Publishing came to the upper classes as guest critics.

Of outstanding importance was the series of four lectures by Fred Weber, dealing in a most comprehensive manner with the technique of painting. The subjects of the lectures were:

1. Preparation of Gesso Panels
2. Egg Tempera Media
3. Resin Oil and Mixed Media
4. Criticism

Also included among the guest critics were Guy Fry, Art Director of Gray and Rogers; Norman Kent, Managing Editor of *THE AMERICAN ARTIST*; Marjorie Santa Maria, Art Editor of *JACK AND JILL*; Lyle

Justis, Illustrator, and Donald Cooke, Art Editor of John B. Winston Company.

It is indicative of the success attained by this class that more than 50% of its members have been doing professional work before graduation. This included a great variety of work, such as newspaper drawings, department store advertising, folder design, story illustration, book illustration, display and trade journal advertising.

ADVERTISING DESIGN

Following the plan, in keeping with former years, many activities outside of regular class problems have been sponsored. These have included trips to New York to visit special galleries and exhibitions. The Senior Class also visited the Lincoln Photo-engraving Company and Typographic Service, Inc.

Of special importance is the interest the Art Directors' Club is taking in the Course of Advertising Design of our School. During the year the following members of the Art Directors' Club addressed the Junior and Senior members of the course:

	SUBJECT
MR. GUY FRY, Art Director, Gray and Rogers	<i>Art Directing</i>
MR. GORDON WILBUR, Art Buyer, N. W. Ayer & Son	<i>Art Buying</i>
MR. FRANK KILKER, Art Editor, Saturday Evening Post	<i>Art Editing</i>
MR. BEN COLLINS, Beck Engraving Co.	<i>Engraving</i>
MR. WALTER ARMSTRONG, Armstrong Typographers	<i>Typography</i>
MR. CORTLAND G. SMITH, The Dorville Company	<i>Direct Advertising</i>
MR. JACK MUENCH, W. H. Hoedt Studios	<i>The Art Service</i>

As a further indication of the interest of the members of the Art Directors' Club, they are presenting a gold medal and a scholarship to selected students of the Advertising Design Class.

EXHIBITIONS IN THE SCHOOL

A series of seventeen exhibitions was held during the School year in our Exhibition Hall. These were directed and arranged by Mr. Ballinger and Mr. Line.

September 30—October 9	European Posters
October 9 —October 19	Modern Posters
October 19 —November 1	Leaders in Photography (Museum of Modern Art)
November 1 —November 13	Raoul Dufy (A portfolio of drawings)
November 13—November 22	Prints from the Academy of Fine Arts
November 22—December 6	Leaders of Modern Painting (Museum of Modern Art)
December 6 —January 3	Holiday Packages by Philadelphia Designers
January 3 —January 17	Paintings by Paul Froelich
January 17 —January 31	Prints by Paul Klee (Museum of Modern Art)
January 31 —February 14	Originals from the Saturday Evening Post
February 14 —February 28	Drawings by Leon Karp
February 14 —March 14	Originals from N. W. Ayer
March 14 —March 28	Memorial Exhibition—Tanfield Miller
March 28 —April 18	Printed Fabrics by Milton and Reba Weiner
April 18 —May 2	The McCandlish Poster Awards
April 20 —May 6	Watercolors by J. Frank Copeland
May 6 —May 19	“What to do this summer”

INDUSTRIAL DESIGN

Deeply concerned as we are with the shape and form of the many objects made for our daily use, it is with gratification that I report that the Course in Industrial Design, so depleted during the war, is now well on its way back to its former standing. The number of students in this year's Freshman Class who have decided to major in this field next year is most encouraging.

TEACHER EDUCATION

The Teacher Education division has had an exceptionally good year. Several factors have contributed to this, one of which is the close coordination with the Art Department of the Public Schools. Both Mr. Earl Milliette and Miss Jantzen have been tireless in their efforts to schedule observation throughout the Public Schools for both Juniors and Seniors. Marguerite Walter and Myra Narbonne, both graduates of our School, and now Public School supervisors, have given our students a great deal of practical help. The work of Miss Mary E. Costello, Supervisor of Elementary Education in Gloucester City, New Jersey, in “Aims and Organizations,” has been a decided contribution to this course.

The instructors and students of this department have taken an active interest in the Junior Eastern Arts, Schoolmen's Week, and the Eastern Arts Convention, and we feel have made a definite contribution to the programs of these organizations.

STAGE CRAFT

The course formerly known as "Stage Costume" has broadened its scope and is now known as the Course in Stage Craft. During the year members of this class were engaged by the School for Opera on a professional basis to design, make and service both sets and costumes for the operas, The Magic Flute and The Bat.

SATURDAY MORNING JUNIOR SCHOOL AND EVENING SCHOOL

Both the Saturday Morning Junior School and the Evening School had a very successful year. The interest in the Saturday Junior Class has increased steadily over the years. However, we have been compelled to limit the registration to approximately 445 students due to lack of room space. This number was reached early on the second day of registration, and it was impossible to take all that applied for entrance to this class.

LIBRARY

During the School year 1946-1947, there have been added to the School Library, 140 books, 51 by gift and 89 by purchase.

We wish to acknowledge with deep appreciation the receipt of books from the following donors:

MISS MABEL HALL

MR. FRED DEP. ROTHERMEL

MR. WILLIAM LYBRAND

MR. WILLIAM T. TONNER

MR. EDWARD WARWICK

It is impossible to give a complete analysis in this report of all the varied activities and exciting work that is going on from day to day in the class rooms, but I cannot let this occasion go by without mentioning the loyal support I have had from my Faculty. The classes have been large—space not always adequate, the work strenuous and at times fatiguing, but through it all the members of the Faculty have never faltered in their effort to hold the high standard for which the School has always stood.

Respectfully submitted,

Edward Warwick

Dean.

REPORT OF THE DEAN OF THE PHILADELPHIA TEXTILE INSTITUTE

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I have the honor of presenting my report for the school year just closed. This year has been the most trying one in the history of the Institute, as problems never before anticipated have developed. A major problem has been how to expand the facilities of our building and equipment in order to accommodate the overwhelming number of applicants who wish to attend our school. We have solved this by engaging rooms in the neighborhood for classes that did not require laboratory demonstrations, such as English, Mathematics, etc. Some classrooms were made available for more hours by arranging schedules beyond the regular 5 P.M. closing hour, and by staggering the lunch periods. One basic principle that was enforced was that no schedules were cut or time reduced for any course, meaning that, notwithstanding the crowded conditions, the subject matter has been kept intact.

We find that the present students are the best scholars the Institute has ever had—particularly the returned veterans, who have been at the top of the Dean's Honor List each semester with exceptional averages.

The enrollment shows that 340 students registered for the day classes and 502 registered for the evening classes.

FACULTY ADDITIONS:

To properly care for the student body which is 50% larger than any previous year, we have made the following additions to the faculty: Dr. Robert T. Tumbelston, Assistant Professor of English; Gordon A. Marwine, Assistant Professor of Physics; William Sproule, Instructor in Weave Formation; Thomas Roberts Foltz, Jr., Instructor in Chemistry; Robert W. Kenyon, Instructor in Dyeing and Printing; Leon Seidel, Instructor in Jacquard Design and Testing; Dr. John Russell Doubman, Lecturer on Merchandise and Marketing; and Herman Michl, Lecturer on Economics.

In addition, a number of advanced and graduate students were engaged to assist as laboratory demonstrators, thereby relieving some of the teaching load placed upon the faculty.

The following men from the industry came to the Institute as guest instructors, taking specified classes: Dr. V. Hardy of the Research Department of E. I. du Pont de Nemours & Co.; Dr. E. Honegger of the Swiss Federal Institute of Technology; J. Sherwood Knight of Continental Mills; William Myers of Yorkshire Mills; George Decnyf of United Piece Dye Works, Lodi, N. J.; Wallace Gill of Collins & Aikman Corp.; Quinn Goldman, Barrister Clothes; T. L. Rusk, Jr., American Viscose Corporation; J. Hewitt, Crompton & Knowles Loom Works; and Carmen Reihle, Proctor & Schwartz.

FACULTY ACTIVITIES:

Members of the faculty and the Dean have attended meetings and participated in the preparation of papers for the following associations: American Chemical Society; American Association of Textile Chemists & Colorists; American Association of Textile Technologists; Textile Research Institute; and the American Society for Testing Materials. Also, they attended dinners for the following: Philadelphia Textile Salesmen's Association; Pennsylvania Textile Executives Association; Philadelphia Textile Manufacturers Association; Cotton Textile Institute of New York; National House Dress Manufacturers Association; and the National Council of Textile School Deans.

The preparation of the Philadelphia Sectional paper for presentation at the Silver Jubilee meeting of the American Association of Textile Chemists & Colorists in Boston in October brought into prominence some apparatus developed by men of the Institute, for measuring the absorption of heat by dyestuffs. This apparatus was the feature of an exhibit at the Engineering Progress Show at the Franklin Institute from April 5th to 13th. Also, it will be the basis of an exhibit of the Institute at the International Exposition of Textiles in New York from June 2d to 14th. Through these exhibitions much publicity was given the Institute along scientific studies included in the curriculum.

NATIONAL TEXTILE SEMINAR:

The National Textile Seminar held in Hershey from July 8th to 12th, 1946, was a big success and attracted top executives in the textile industry, who spent the week discussing the leading textile problems of the day.

The complete report was published and distributed by the Textile Alliance Fund in memory of Albert Mansfield Patterson. This year a second National Textile Seminar was conducted at Shawnee-on-Delaware from May 12th to 16th, 1947, and from reports received, this was a greater success than the first one. These seminars sponsored by the Institute bring together top executives of the industry who are addressed by prominent speakers from the industry, bringing forth discussions that are of great benefit to all participants.

RESEARCH:

A prominent feature of the Institute's activities are the research projects undertaken by members of the faculty for the industry and the Government. Several new projects were started, and others were completed during the year. In this way, industry is brought in close contact with the members of the faculty, thereby increasing their usefulness in bringing advanced thinking to the content of the various courses.

LIBRARY:

During the year there was an increase in the activities of the Library. A total of 555 books, pamphlets and periodicals were added to the Library, and 2,919 books, pamphlets and periodicals were circulated. The attendance for the year was 8,465. The Library collection now numbers 5,230, which includes 2,982 books, 756 bound volumes of periodicals, and 1,492 pamphlets. In addition to this amount, there are a number of unbound periodicals that we hope to have bound this summer. We are now taking approximately 145 current periodicals. The sample books now number 308. The Librarian has served as Secretary of the Special Libraries Council of Philadelphia and vicinity this past year, and she has regularly attended their meetings. For their donations to the Library, we wish to thank the following people and organizations:

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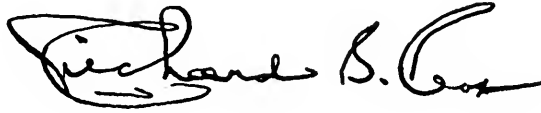
A tricot knitting machine, donated by the Aveco Corporation, has been installed and is in operation, thereby giving the Institute a much-needed addition to the knitting laboratory. For their donations of yarns, supplies, advertising space, machinery, etc., we wish to thank the following people and companies:

AMERICAN ANILINE PRODUCTS, INC., Bound Brook, N. J.
AMERICAN CYANAMID Co., New York City
AMERICAN VISCOSE CORPORATION, Marcus Hook, Pa.
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My thanks to the Board of Governors, the Philadelphia Textile Institute Foundation, and to the Faculty for their support and cooperation which made possible a successful year.

Respectfully submitted,

A handwritten signature in black ink, reading "Richard B. Cox". The signature is written in a cursive style with a large, sweeping initial "R" and a long, horizontal flourish at the end.

Dean.

REPORT OF THE COMMITTEE ON THE SAMUEL S. FLEISHER ART MEMORIAL

TO THE PRESIDENT AND BOARD OF TRUSTEES

The Samuel S. Fleisher Art Memorial has completed the third year under the management of the Philadelphia Museum of Art. The Committee operating the Memorial has held as its objective the carrying on of the ideals of the late Samuel S. Fleisher which have been expressed so well by Mr. Peck, the Chairman of the Committee, in the last two Annual Reports.

G. I. DAY SCHOOL

This year the Committee, under the authority of the Board of Trustees of the Museum, extended its public usefulness by making available its admirable facilities for the education of over two hundred returned veterans during the day. This important service has been conducted as an extension of the School of Industrial Art without in any way interfering with what may be called the normal purposes of the Memorial.

The Fleisher Committee works in close cooperation with the Board of Governors of the School of Industrial Art. The Committee and the Board of Governors are happy to report that as one of the results of this cooperation, every returned veteran who applied for admission at the Art School and was qualified, was admitted to the classes of the School. In order to have the Memorial's facilities available for these veterans, an almost impossible task was undertaken. An entirely new faculty of outstanding artists who were, at the same time, experienced teachers, was assembled. New equipment required for the day school, which naturally was not available at the Memorial, had to be obtained, even though it was a time of acute shortages, such as drawing tables, steel lockers, etc. Cafeteria facilities to serve these students, including such equipment as steam tables, dining tables and chairs, china and other materials, had to be procured. The most serious problem of all was time—there being less than three months to procure and install this equipment which was paid for by the School of Industrial Art.

That the staff faced and surmounted these obstacles was demonstrated when on September 23, the official opening date of the School, everything was in readiness.

The students began their school career as scheduled in a smoothly functioning institution which seemed to have been in active service for years.

The Committee is pleased to report that the School year was most successful. There was no crowding in classes; adequate skilled instruction was provided and the highest standards of professional art training were maintained throughout the year. As these returned veterans had been carefully selected, the faculty and the staff are extremely gratified to have played a part in this important educational project.

NIGHT AND SATURDAY CLASSES

It was stated above that this G. I. School in no way interfered with what may be stated as the normal purposes of the Memorial. These activities consist largely of free art classes at night for adults who otherwise are engaged during the day, and on Saturday mornings and afternoons for children. During the year 1945-46, when the G. I. School was not in existence, the registration for the night and Saturday classes totalled 1648. The class attendance for that year numbered 19,205. During the year just closed, the registration for such classes reached the astonishing total of 2,226 individuals, and the class attendance amounted to 25,097, an increase over last year of 35% and 20% respectively. For these free classes, the Memorial provided a faculty of twenty-six qualified teachers. It is amazing, the services the Memorial renders and the scope of its contacts. Literally all phases of adult life pass through its night school doors. It is no longer true, if it ever were, that the Memorial serves only the one-third ill-fed, ill-housed and ill-clothed of our population. Although this so-called class is in the minority, they are more in number than when the Museum took over the operation. They are always welcome and if they do not avail themselves of what the Memorial freely offers, then the fault is not ours. At least 30% of the adult registration have had high school education or better. Of this number 12% are college graduates, 5% are now attending college; another 8% are art students registered in other institutions. Having this latter group voluntary in attendance at the Memorial is a very sincere compliment to the quality of the Memorial's services, for the schools these students attend have very high standards. Yet these students find the Memorial has something important to offer them.

That the Memorial runs the scale of life is shown by the fact that, at the time a survey was made, 14% were unemployed; 3% of the enrollment

were artists; 2% advertising artists and about 2% free lance artists (total 7%); 7% were housewives; 8% were clerks; 5% were secretaries and about 2% were stenographers and typists. We have as students telephone operators, bookkeepers, hairdressers, salesgirls and salesmen, draftsmen, electricians, machinists, photographers, laborers, printers, sign-painters and one policeman. We have representatives from the library field and newspapers, designers, factory workers, waitresses, businessmen, contractors, registered nurses, etc. The occupations represented among our college graduates are as follows:

CONTRACTORS	BIBLIOGRAPHER
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INTERNAL REVENUE AGENT	INDUSTRIAL COPYWRITER
DRAFTSMEN	RESEARCH MATHEMATICIAN
NURSES	MEDICAL SOCIAL WORKER
ACCOUNTANTS	EXPEDITOR
TEACHERS	LABORATORY TECHNICIANS
ATTORNEYS	PHARMACIST
DENTAL HYGIENIST	ADVERTISING
DOCTORS	MERCHANT
DEAN	REAL ESTATE SALESMAN
LIBRARIANS	CASE WORKER—RED CROSS
ASSISTANT TO DEAN	EXAMINERS
ARCHITECTS	REVIEWER-VETERANS ADMINISTRATION
CHEMIST	FIELD REP. SOCIAL SECURITY BOARD
PSYCHIATRISTS	TECHNICIAN—ASSISTANT
VETERINARIAN INSTRUCTOR	MEDICAL TECHNICIAN
PATHOLOGISTS	DEACON
ELECTRO-CARDIOGRAM TECHNICIAN	RESEARCH ASSISTANT
MARKETING RESEARCH	DEACONESS
EXPORT CLERK	EDITORIAL DEPARTMENT
PHOTOLITHOGRAPHER	CLERK

Truly, as Mr. Peck stated in last year's Annual Report, "The love of Art is well-nigh universal, and the opportunity the Memorial offers so freely for its expression, instruction and gratification with the resultant

development of culture and character is a noble undertaking worthy of even such a great institution as the Philadelphia Museum of Art.”

SUMMER SCHOOL

A Summer School was conducted last year from July 7 to August 17th for the first time, in response to public demand. There were 215 students registered. So gratifying were the results, that another such school has been arranged this year from June 10 to July 17.

Apart from the classes, visitors to the Memorial from October 1, 1946 to June 1, 1947 were 4622 compared with 6041 the preceding year.

EXHIBITIONS

The exhibitions of students' work held at the Memorial, including that of the students of the Division of Fine and Industrial Arts of the Public Schools (under the direction of Earl B. Milliette) which used the Memorial's facilities, have proven both stimulating and exciting. These exhibitions have demonstrated, I believe, that Philadelphia has taken a commanding position among American cities in such educational work.

By making its facilities freely available to all interested parties, the Memorial has made a substantial contribution to the City's enviable reputation.

CONCERTS

The Memorial this year was again host to Mr. Edwin A. Fleisher's Symphony Club of Philadelphia for two of its unique concerts, in a series of compositions not previously performed in Philadelphia.

These compositions, carefully selected from Mr. Edwin Fleisher's internationally famous collection, cover a wide range, chronologically and nationally, from the great masters of the past, such as, Haydn, Mozart and Bach to living composers of the old and new world. The musicians are skilled performers and under the able direction of their conductor, Arthur Cohn, give delightful performances. The Symphony Club for years has rendered fine service to its members and the Memorial is proud of its modest pioneering part in making it possible for the public to enjoy these unique concerts.

The Samuel S. Fleisher Art Memorial is the youngest, and three years ago when the Corporation assumed the responsibility of its operation, was the least active member of the Museum family. Today, due to the devoted services of all who have been active in its management, the Memorial has reached a healthy maturity, proudly taking its place as an important family member.

Respectfully submitted,

A handwritten signature in cursive script that reads "Julius Giezel". The letters are fluid and connected, with a prominent initial 'J'.

Secretary.

**REPORT OF THE ASSOCIATE COMMITTEE OF WOMEN
OF THE PHILADELPHIA MUSEUM OF ART TO THE PRESIDENT AND BOARD OF TRUSTEES**

I have the honor to present the Fifty-ninth Annual Report of the Associate Committee of Women of the Philadelphia Museum of Art.

With profound sorrow we record the death of Mrs. Henry Brinton Coxe who since 1916 served on this Committee with distinction.

Three new members were elected, Mrs. George B. Junkin, Mrs. J. Howard Pew and Mrs. William T. Tonner. Mrs. Peter A. B. Widener's resignation was accepted with regret.

The Associate Committee of Women has continued to be of financial assistance to deserving students this year and provided four scholarships. With the School of Industrial Art it made possible cash prize awards which will be presented at the Commencement.

Members of the Committee have made contributions to the Art School library, all of which were greatly appreciated.

The Costume Design Classes presented an outstanding Fashion Show at the Museum on the 13th and 14th of May. Mrs. Richard Lloyd and Mrs. H. Lea Hudson served on the Board of Judges.

The Publicity Chairman was happy to report that the Committee has been responsible for bringing the school to the attention of over 1500 persons, through lectures, etc.

The School cafeteria is now operated independently and the Committee, therefore, has ceased its activities in that direction.

The Committee looks with great pride on the activities and the great achievements of both the School of Industrial Art and the Philadelphia Textile Institute this past fiscal year.

On September 10th, the Committee assisted at the Museum on the occasion of the reception to the Archbishop of Canterbury. There were 2,008 people present. It has been the policy of the Committee to hold one of its monthly meetings at the Museum and on June 6th, the monthly meeting took place there.

Respectfully submitted,

Mary Sharon Hudson

Corresponding Secretary.

REPORT OF THE TREASURER

TO THE PRESIDENT AND BOARD OF TRUSTEES

The Corporation has been very fortunate in its financial operation during the year just closed. The Mayor and City Council of Philadelphia made adequate appropriation during the year to maintain the protective services of our Museums at a satisfactory level. Generous friends have contributed nearly \$30,000 to meet the Museum's scale of operation. The Governor of our Commonwealth and the State Legislature have increased the State aid for our School of Industrial Art and the Philadelphia Textile Institute for the coming biennium 25% over the last biennium. This increase in our State aid, together with modest increases in tuition fees and the increased student enrollment, will make it possible for the Schools to carry on their important educational work in a reasonably satisfactory manner. The first year extension classes of the Art School at the Samuel S. Fleisher Art Memorial have worked out in a manner which proved financially successful to both the Art School and the Memorial.

The cost of operating the Samuel S. Fleisher Art Memorial has been kept within the amount of the income received from the trustees of the Fleisher Estate, even though the demands for the Memorial's free services increased 20% over that of last year.

Few persons are aware of the magnitude of the educational work carried on by the Corporation. Between four and five thousand registered students, for example, are in class attendance at its various educational centers. This service requires a faculty of over one hundred and thirty experienced instructors.

The Committee on Finance has suffered a severe and staggering loss in the death of its Chairman, William M. Elkins. Under his able leadership, continuous and painstaking consideration was given to the nature of the securities making up our portfolio. As a result of this assiduous watchfulness, the net return from our investments has been maintained at the high level of 3.86%. The Committee mourns the passing of its gallant leader.

Respectfully submitted,



Treasurer.

To the Board of Trustees,
Philadelphia Museum of Art,
Broad and Pine Streets,
Philadelphia, Pennsylvania.

Gentlemen:

We have completed our audit of the books and records of the above corporation for the fiscal year ended May 31, 1947 and append hereto the following Exhibits:

EXHIBIT—"A"—Statement of Assets and Liabilities as of May 31, 1947.

EXHIBIT—"B"—Operating Statement for the Fiscal Year ended May 31, 1947.

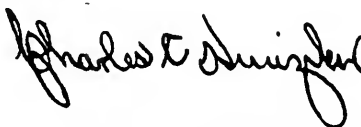
During the course of our examination we traced into banks all recorded receipts and expenditures, as well as reconciling the various bank balances with the statements furnished by your depositories at May 31, 1947.

All vouchers were examined for proper authorization as well as supporting invoices. The Cash Receipts and Disbursements were checked into the General Ledger, in detail.

The examination disclosed no irregularities or matters of sufficient importance to warrant its being directed to the attention of the Board.

In our opinion, the appended Exhibits correctly set forth the true financial position and results of operations respectively, of your corporation, as of May 31, 1947.

Yours very truly,



Charles C. Hunziker, C. P. A.

Philadelphia, Penna.
June 9, 1947.

STATEMENT OF ASSETS AND LIABILITIES

AS OF MAY 31, 1947

*ASSETS

Cash in Bank	\$208,201.99	
Cash on Hand	250.00	\$ 208,451.99
	<hr/>	
Real Estate (Cost)	550,778.99	
Less: Mortgage Loan	400,000.00	
	<hr/>	150,778.99
Investments (Book Value)	2,333,049.08	
Due from State of Pennsylvania	41,250.00	
Due from Veterans Administration for Veterans Tuition (estimated)	120,000.00	
	<hr/>	\$2,853,530.06
Balance		177,188.27
		<hr/>
		<u>\$3,030,718.33</u>

LIABILITIES

Endowment and Restricted Funds	\$2,448,141.00	
Sundry Non-Operating Funds	385,577.33	
Loan from Museum Funds	197,000.00	
	<hr/>	\$3,030,718.33

*The value of the Art Collections is not included in this statement.

OPERATING STATEMENT

FOR THE FISCAL YEAR ENDED MAY 31, 1947

RECEIPTS

From State of Pennsylvania	\$ 41,250.00	
From City of Philadelphia	323,612.30	
From Contributions for Main- tenance and Research	5,914.00	
From Income—Endowment and Unrestricted Funds	12,817.50	
From Membership Dues	13,950.00	
From Tuition Fees	251,602.85	
	<hr/>	
<i>Total Cash Receipts</i>		\$649,146.65
Due from State of Pennsylvania	\$ 41,250.00	
*Due from Veterans Administration for Veterans Tuition (estimated)	120,000.00	
	<hr/>	
<i>Total Accrued Receipts</i>		161,250.00
		<hr/>
<i>Total Receipts</i>		\$810,396.65

EXPENDITURES

For School	\$399,738.22	
For Museum	375,897.32	
For Administration	22,459.25	
	<hr/>	
<i>Total Expenditures</i>		798,094.79
		<hr/>
<i>Excess of Receipts over Expenditures</i>		\$12,301.86
		<hr/> <hr/>

*This is an estimated amount due from the Veterans Administration for Veterans Tuition fees for Second Semester covered by this report.

MEMBERSHIP

CLASSIFICATION OF MEMBERS

Benefactors, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons, who contribute or bequeath \$5,000 to the Corporation.

Fellows, who contribute \$1,000 at one time.

Life Members, who contribute \$500 at one time.

Associates, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Any person may be elected a Benefactor, Patron, Fellow or Life Member, who shall have made a gift to an amount requisite for admission to the respective class, and an Honorary Benefactor, Honorary Patron or Honorary Fellow, who shall have made a loan of an important work of art or collection of a value equal to the gift of the corresponding class of members of the Corporation.

Benefactors, Patrons, Fellows, and Life Members are not liable to annual dues.

MEMBERS OF THE CORPORATION

Benefactors, Patrons and Fellows are enrolled in perpetuity.

BENEFACTORS*

ARCHBOLD, MRS. ANNE
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COLLINS, MRS. PHILIP S.
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DORRANCE, MRS. JOHN T.
FAHNESTOCK, MRS. WILLIAM
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MCFADDEN, JOHN H., JR.
MCFADDEN, MRS. JOHN H. JR.
ROCKEFELLER, JOHN D., JR.
ROSENWALD, LESSING J.
SINKLER, WHARTON
SINKLER, MRS. WHARTON
STOKES, J. STOGDELL
WIDENER, GEORGE D.
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WOODWARD, GEORGE
WOODWARD, MRS. GEORGE
ZIMBALIST, MRS. EFREM

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BROCK, ALICE G.
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DOLFINGER, HENRY
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ELY, ANNA W.
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HARDING, DOROTHEA BARNEY
HARVEY, R. WISTAR
HELME, WILLIAM E.
HENRY, SARAH H.
HOWELL, ANNA HAZEN
HOWELL, EDWARD I. H.
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LORIMER, GEORGE HORACE

LORIMER, ALMA V.
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MORRIS, LYDIA THOMPSON
PATTERSON, FRANK THORNE
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ROBINETTE, EDWARD B.
SHIPPEN, ELIZABETH SWIFT
STOTESBURY, EDWARD T.
STOTESBURY, EVA R.
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TEMPLE, JOSEPH E.
WARDEN, WILLIAM G.
WEIGHTMAN, WILLIAM
WHITNEY, GERTRUDE VANDERBILT
WILLIAMS, MARY ADELINE
WOOD, WILLIAM

*Names of deceased Benefactors are in italic.

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LOVE, C. RUXTON, JR.
PITCAIRN, RAYMOND

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ROTAN, MRS. SAMUEL P.
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TYSON, MRS. CARROLL S.
WHITE, SAMUEL S., 3RD
WILLIAMS, MRS. CHARLES F.

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 CHESTON, MRS. RADCLIFFE, JR.
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 DISSTON, HENRY AND SONS
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 KENT, MRS. LUCAS
 LARA, MRS. HELENA S.
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 LORIMER, GRAEME

LORIMER, MRS. GRAEME
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 PAUMGARTEN, MRS. HARALD
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 PECK, MRS. STAUNTON B.
 PENROSE, BOIES
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 POE, MRS. EDGAR ALLAN
 RICE, A. HAMILTON
 ROCKEFELLER, MRS. JOHN D., JR.
 SIMPSON, MRS. ALEX, JR.
 SIMPSON, A. CARSON
 SMITH, EDWARD B.
 SMITH, GEOFFREY S.
 SMITH, JOHN STORY
 SULLIVAN, R. LIVINGSTON
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 THOMSON, ARCHIBALD G.
 TYSON, CARROLL S.
 TYSON, MRS. CARROLL S.
 WANAMAKER, THOMAS B., JR.
 WEBB, MRS. J. WATSON
 WHITNEY, A. AND SONS
 WIESENBERGER, ARTHUR
 WILLIAMS, MRS. CHARLES F.
 WOLF, MORRIS

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BALLARD, ELLIS AMES
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BERWIND, HARRY A.
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BLANCHARD, HARRIET
BODINE, SAMUEL T.
BOK, EDWARD
BRAUN, JOHN F.
BRINTON, CHRISTIAN
BROWN, HARRIET E.
BUSCH, HENRY PAUL
CARSON, ANNA L. B.
CHILDS, GEORGE W.
CLARK, CLARENCE M.

COLLET, MARK WILKES
COLLINS, PHILIPS
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CRANE, JOHN A.
CRESSON, JAMES H.
DEFOREST, EMILY J.
DICK, ELIZABETH S. J.
DICK, WILLIAM A.
DOBBINS, MARY A.
DOLAN, CLARENCE W.
DOLAN, THOMAS
DREXEL, A. J.
DREXEL, F. A.
FITLER, JANE W.
FLAGG, STANLEY GRISWOLD

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 FUGUET, HOWARD
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 GARRETT, W. E., JR.
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 GIBSON, HENRY C.
 GIBSON, SUSAN W. P.
 GRIBBEL, JOHN
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 HARRISON, THOMAS SKELTON
 HELME, EDITH B.
 HOUSTON, H. H.
 INGERSOLL, CHARLES E.
 JENKS, JOHN STORY
 LARNER, CHESTER W.
 LAUGHLIN, HENRY A.
 LAUGHLIN, ANNE IRWIN
 LEA, CAROLINE T. B.
 LEA, HENRY C.
 LEA, NINA
 LEWIS, FRANCIS W.
 LIPPINCOTT, AGNES
 LIPPINCOTT, WALTER
 MADEIRA, BETTY CAMPBELL
 MAGEE, FANNIE S.
 MARKOE, FRANCES E.
 MCCARTHY, JOHN A.
 MCFADDEN, GEORGE
 MCFADDEN, JOHN H.
 MEIGS, MARY R. B.
 MILES, SUSAN S.
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 MUNTHE, GENERAL J. W. N.

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 REA, MARY BLACK
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 ROBERTS, PAULINE L.
 SCOTT, ANNA D.
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 SEELER, MARTHA P. L.
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 SMITH, ANNA W.
 SMITH, ELIZABETH WANDELL
 SMITH, W. HINCKLE
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 STIRLING, ANNE BIDDLE
 SULLIVAN, JAMES F.
 SULZBERGER, MAYER
 TAYLOR, MARY E.
 THOMPSON, GERTRUDE B.
 TYLER, LAURA
 WASSERMAN, JOSEPH
 WILLIAMS, SARAH MCL.
 WISTER, SABINE D'INVILLIERS
 WISTER, SARAH TYLER

WOOD, EMILY PHILLER

*Names of deceased Patrons are in italics.

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 CALLERY, MRS. MERIC
 DAVIS, MRS. EUGENIA C.
 FIRST BAPTIST CHURCH OF
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 DU PONT, HENRY F.
 HARE, HORACE BINNEY
 HARE, MRS. HORACE BINNEY
 HYDE, JAMES H.

KING, ALBERT F. A.
 MILLER, MRS. G. MACCULLOCH
 MCCARTHY, MRS. DANIEL J.
 NUMISMATIC AND ANTIQUARIAN
 SOCIETY OF PHILADELPHIA
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 STOUT, C. FREDERICK C.
 STOUT, MRS. C. FREDERICK C.
 WEAR, MRS. WILLIAM POTTER

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 ARMSTRONG, F. WALLIS

AYERS, MRS. ALFRED B.
 BAIRD, MRS. EDGAR WRIGHT
 BAKER, MRS. SAMUEL M.

BALLARD, FREDERIC L.
 BELMONT, E. A.
 BENSON, MRS. EDWIN N.
 BERWIND, MRS. HENRY A.
 BETTLE, MRS. SAMUEL
 BIDDLE, MRS. ARTHUR
 BIDDLE, GEORGE
 BIDDLE, MRS. MONCURE
 BIRNBAUM, MARTIN
 BLUM, ALBERT
 BOND, CHARLES
 BROMLEY, MRS. WILLING
 BROWN, MILLARD D.
 BROWNING, EDWARD, JR.
 BUCHANAN, BRIGGS W.
 BULLITT, ORVILLE H.
 BREYER, MRS. HENRY W.
 CASSATT, GARDNER
 CHASE, AUGUSTA E.
 COXE, MRS. ALEXANDER BROWN
 CROFTS, MRS. F. S.
 DALE, CHESTER
 DAVIS, MRS. EUGENIA C.
 DE CERKEZ, MRS. DEMETRIUS
 DE SCHAUENSEE, RODOLPHE
 DE SCHAUENSEE, MRS. RODOLPHE
 DICKSON, ARTHUR G.
 DISSTON, MRS. HENRY S.
 DODGE, MRS. JAMES MAPES
 DUNTON, WILLIAM RUSH, JR.
 DU PONT, HENRY P.
 DU PONT, LAMMOT
 DU PONT, PIERRE S.
 DU PONT, MRS. WILLIAM K.
 DWIER, W. KIRKLAND
 EAVENSON, ALBAN
 EISENLOHR, CHARLES J.
 ERICKSON, MRS. A. W.
 FELS, SAMUEL S.
 FISHER, EDITH T.
 FOX, WILLIAM HENRY
 FRAZIER, MRS. GEORGE HARRISON
 FULLER, MRS. SARA K.
 FULLER, WALTER D.
 FULLER, MRS. WILLIAM A. M.
 GALLATIN, ALBERT EUGENE
 GATES, THOMAS S.
 GIBBONS, WILLIAM J.
 GIBSON, MRS. HENRY C.
 GOLDBERG, DANIEL
 GOODHART, HOWARD L.
 GREENFIELD, ALBERT M.
 GRISWOLD, MRS. FRANK TRACEY
 HART, CHARLES D.
 HART, MARY M.
 HEARD, M. EARL
 HELM, MACKINLEY
 HEPBURN, MRS. PHILIP R.
 HINCHMAN, MARGARETTA S.
 HOLTON, JOHN S. W.
 HOPKINSON, EDWARD
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 HUTCHINSON, MRS. JOSEPH B.
 HUTCHINSON, SYDNEY E.
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 INGERSOLL, MRS. R. STURGIS
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 JENKS, MRS. JOHN STORY
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 LEWIS, MRS. EDWIN O.
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 LOO, C. T.
 MANSURE, EDMUND L.
 MARTIN, SYDNEY E.
 MARTIN, MRS. SYDNEY E.
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 MUNSON, MRS. GEORGE S.
 MURRAY, MRS. SAMUEL
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POHLERS, RICHARD
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REBMAN, GODFREY
REBMAN, MRS. GODFREY
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RHOADS, MRS. CHARLES J.
ROBERTS, MRS. G. BRINTON
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ROSENBAACH, PHILIP H.
ROSENBERG, JAMES N.
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RUSH, MRS. BENJAMIN, SR.
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SAUNDERS, MRS. LAWRENCE
SCHAUM, OTTO
SCHLOSS, FREDERICK H.
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STARR, MRS. ISAAC TATNALL

STARR, JAMES
STARR, MRS. JAMES
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STOKES, MRS. J. STOGDELL
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DU PONT, ALICE BELIN
EARLE, CATHERINE H. F.
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 PRICE, WARWICK JAMES
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 SANTA EULALIA, COUNTESS ELIZ-
 ABETH DE
 SHARP, VIRGINIA P.
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 TOWNSEND, SALLY E. M.
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 WALLER, SADIE E. C.
 WANAMAKER, RODMAN
 WARRINER, SAMUEL D.
 WILLIAMS, DAVID E.
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 Birdsall, Joseph C.
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 Brown, Herbert
 Brown, J. T.
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 Browning, Mrs. Edward, Jr.
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 Hatfield, Charles J.
 Hatfield, Mrs. James S.
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 Hewson, William
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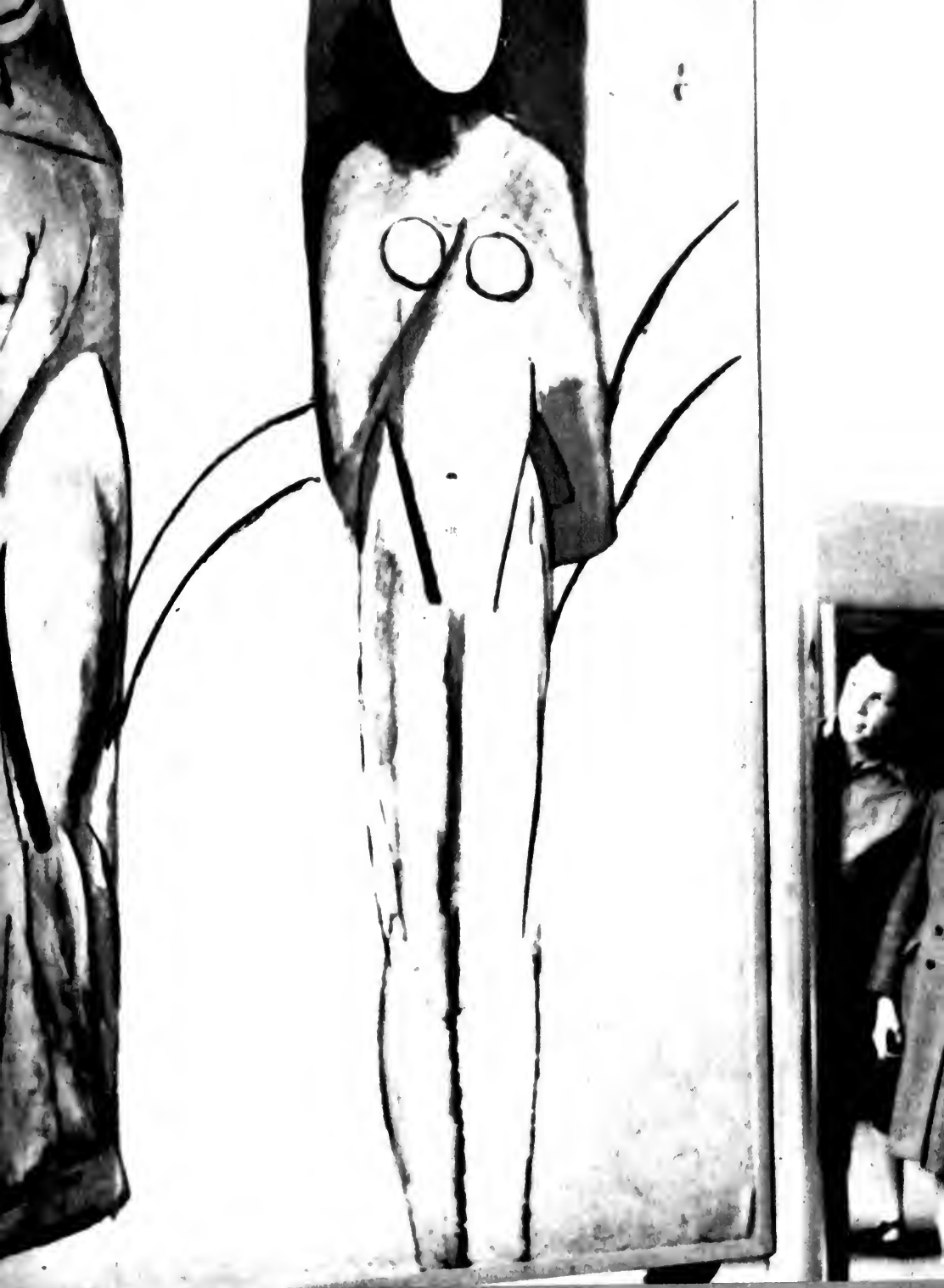
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PHILADELPHIA MUSEUM OF ART

*All passes, art alone
Enduring stays with us;
The bust outlasts the throne,
The coin, Tiberius.*

SEVENTY-SECOND ANNUAL REPORT
OF THE
PHILADELPHIA MUSEUM OF ART
FOR THE YEAR ENDED MAY 31, 1948
WITH THE LIST OF MEMBERS



PHILADELPHIA • 1948

IN MEMORIAM

J. STOGDELL STOKES

The Philadelphia Museum of Art has suffered the serious loss of its leader, J. Stogdell Stokes, President of the Museum, during the years of trial and of triumph from 1933.

He brought to the task, among other high qualities, an unfailing courage and a warm humanity which made him beloved by all. It was he who led in securing for the Museum the generous support of notable benefactors, on a scale commensurate with the large contribution of the public treasury. To him primarily the Museum thus owes its wonderful series of examples from so many ages and climes, as well as its superb works of art of the Middle Ages and of the Renaissance constituting the Foulle and Barnard collections. He lived to see his work fulfilled, and the Museum transformed from a bright promise to a noble realization—in the front rank of the museums of America.

Under his able leadership, the School of Industrial Art, the Philadelphia Textile Institute, and the Samuel S. Fleisher Art Memorial likewise have grown to be in the front rank in their respective fields.

He lives in our memories and our hearts.



Boris Blai: Rhythm of the Sea
Given by Mrs. George F. Tyler

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THE SCHOOL OF INDUSTRIAL ART

THE STAFF

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THE FACULTY 1947-48

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JOHN BUTLER <i>Director: Ceramics</i>	JOHN HATHAWAY <i>Assistant: Painting</i>
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J. FRANK COPELAND <i>Water Color Rendering</i>	JEROME KAPLAN <i>Assistant: Lithography</i>
MARY E. COSTELLO <i>Aims and Organizations in Education</i>	JOHN LEAR <i>Methods of Reproduction Composition</i>
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ROBERT J. FLECK <i>Assistant: Painting Instrumental Drawing Perspective Nature Drawing</i>	THOMAS F. MEEHAN <i>Assistant: Painting</i>
JEAN FRANCKSEN <i>Advertising Design</i>	JAMES KIRK MERRICK <i>Advanced Drawing I Anatomy</i>
PAUL FROELICH <i>Painting</i>	DOLLIE MORGAN <i>Assistant: Illustration</i>
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- HENRY C. PITZ
*Director: Illustration and
Decoration*
- W. KIRTMAN PLUMMER
Advertising Design
- HERBERT PULLINGER
*Graphics
Nature Drawing*
- RICHARD H. REINHARDT
*Assistant: Jewelry and
Silversmithing
Instrumental Drawing
Elementary Industrial Arts
Metals, Production Techniques
Perspective*
- AURELIUS RENZETTI
*Assistant: Three Dimensional
Techniques*
- BEN ROSE
Photography
- FRED DEP. ROTHERMEL
*Advanced Drawing I
Anatomy*
- ROBERT RUSHTON
*Advanced Drawing II
Fashion Figure Drawing*
- S. GERTRUDE SCHELL
Painting
- JOHN B. SCHNEIDER
*Assistant: Two Dimensional
Techniques*
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Health Education
- CLYDE SHULER
Director: Industrial Design
- BENTON SPRUANCE
*Lectures: History of Art I and II
Lithography*
- MARY B. SWEENEY
Advanced Drawing I
- VINCENT TAGGART
Physical Education
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Advertising Design
- E. BRUCE THOMAS
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Sociology
History*
- EDWARD A. WALTON
*Furniture Design and Full-Size
Drawing
Woods, Production Techniques
Water Color
Rendering*
- EDWARD WARWICK
*Lectures: History of Furniture
History of Costumes*
- HELEN STEVENSON WEST
*Director: Stage Craft
Lecture: History of Costume*
- ARTHUR WILLIAMS
Advanced Lettering
- JESSIE WISSLER
*Director: Interior and Furniture
Design*
- ELIZABETH C. WYNKOOP
Director: Fashion Illustration
- DOROTHY MEENEN YODER
Nature Drawing

FACULTY

SAMUEL S. FLEISHER ART MEMORIAL

THEODORE F. READ
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- WILLIAM DRESSLER
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Assistant: Advanced Drawing I*
- BENJAMIN EISENSTAT
*Drawing
Assistant: Water Color*
- EDWARD ELLIS
*Nature Drawing
Perspective
Instrumental Drawing*

FLEISHER ART MEMORIAL (*Continued*)

JOHN FOSTER <i>Assistant: Color and Design</i>	O. ERNEST MERTZ, JR. <i>Drawing</i>
WILLIAM HAGUE <i>Drawing</i>	MATTHEW E. SHARPE <i>Drawing</i>
LOUIS P. HIRSHMAN <i>Drawing</i>	KARL SHERMAN <i>Drawing</i>
J. WALLACE KELLY <i>Modeling</i>	HELEN STROUD <i>Assistant: Color and Design</i>
CAROLINE L. KELLY <i>Assistant: Modeling</i>	EDWARD W. WARWICK <i>Nature Drawing</i>
ALVIN KOEHLER <i>Color and Design</i>	DANIEL YODER <i>Nature Drawing</i>
CYNTHIA ILIFF KOEHLER <i>Color and Design</i>	

PHILADELPHIA TEXTILE INSTITUTE THE STAFF

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B.S., Colby College, M.A., Columbia University

RICHARD S. COX, <i>Dean</i> Diploma—School of Industrial Art Philadelphia Textile Institute	EDITH LILLIAN WYATT, <i>Librarian</i> Certificate in Library School, Drexel Institute of Technology
EDWARD W. FRANCE, <i>Dean Emeritus</i> L.H.D., Temple University	WILLARD P. GRAHAM, <i>Registrar</i>

THE FACULTY 1947-48

GEORGE G. BYLER B.S. in Chemistry—University of Pennsylvania <i>Assistant Professor of Chemistry</i>	JOHN RUSSELL DOUBMAN B.S., LL.B., M.A., Ph.D.—University of Pennsylvania <i>Lecturer on Marketing</i>
WILLIAM BUCKE CAMPBELL B.S. in Mechanical Engineering—University of Pennsylvania M.A., Cornell University <i>Assistant Professor of Mathematics</i>	FULTON M. FARRELL Philadelphia Textile Institute <i>Instructor in Raw Materials of the Wool Industry</i>
WILLIAM T. CLAY B.S.—University of Pennsylvania <i>Instructor in Wool Yarn Manufacture</i>	THOMAS R. FOLTZ, JR. B.S. in Chemistry—Philadelphia College of Pharmacy and Science <i>Instructor in Chemistry</i>
M. STANLEY DAVIS, JR. University of Pennsylvania <i>Instructor in Accounting and Costing</i>	A. WARD FRANCE B.S. in Industrial Engineering—Pennsylvania State College Philadelphia Textile Institute <i>Professor in Charge of Wool and Worsted Yarn Manufacturing and Finishing</i>
CHARLES F. ELLIS Diploma—School of Industrial Art <i>Instructor in Engineering Drawing</i>	

TEXTILE INSTITUTE (*Continued*)

- FRANK L. GIESE**
B.S. in Textile Engineering—Philadelphia Textile Institute
Professor in Charge of Weave Formation, Fabric Analysis and Structure
- WILLIAM R. HOCKENBERRY**
B.S. in Economics, A.M.—University of Pennsylvania
Lecturer on Business Administration
- WILLIAM H. HUGHES**
A.B. and B.S. in Chemical Engineering—University of Pennsylvania
M.S. in Chemistry—Philadelphia College of Pharmacy and Science
Assistant Professor of Chemistry and Testing
- MARTHA E. JUNGERMAN**
B.S. in Home Economics—Western Kentucky State Teachers College
Philadelphia Textile Institute
Instructor in Jacquard and Color
- ERCAL KAISER**
Philadelphia Textile Institute
Instructor in Jacquard Design
- ROBERT W. KENYON**
Diploma—Philadelphia Textile Institute,
Instructor in Dyeing and Printing
- BERNARD R. KOENIG**
B.S. in Textile Engineering—Philadelphia Textile Institute
Assistant Professor in Charge of Jacquard, Color, Testing and Microscopy
- NORMAN L. LAWRENCE**
Ph.B.—Brown University
A.M.—University of Pennsylvania
B.D., Th.M.—Crozer Theological Seminary
Instructor in English
- RICHARD W. LESWING**
Philadelphia Textile Institute
Instructor in Power Weaving
- ELMER FRED MARTER**
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Professor in Charge of Cotton Yarn Manufacture and Knitting
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A.B., B.S.—University of Pennsylvania
Lecturer on Production Control
- PAUL SIMINUK**
Philadelphia Textile Institute
Instructor in Power Weaving
- GRANT SMITH**
A.B.—Columbia College
Instructor in Mathematics
- WILLIAM SPROULE**
Diploma—Philadelphia Textile Institute
Instructor in Weave Formation, Fabric Analysis and Structure
- ROBERT F. STAFFORD**
Diploma—Philadelphia Textile Institute
Instructor in Hand Weaving
- PERCIVAL THEEL**
B.S. in Chemistry—University of Pennsylvania
Professor in Charge of Chemistry, Dyeing and Printing
- E. BRUCE THOMAS**
A.B., M.A.—Franklin and Marshall
Ed.D.—Temple University
Assistant Professor of Psychology and History
- ROBERT T. TUMBELSTON**
C.E., D.D.—Pennsylvania Military College
B.D.—Crozer Theological Seminary
M.A.—University of Pennsylvania
Assistant Professor of English

REPORT OF THE BOARD OF TRUSTEES

TO THE MEMBERS OF THE PHILADELPHIA MUSEUM OF ART

LADIES AND GENTLEMEN:

For years our late President, J. Stoddell Stokes, has annually addressed you, reporting with modesty on the developments for which he was so markedly responsible. His death in the fall of 1947 was an immense and deeply deplored event in our corporate history. I believe he would be happy in the record made by his beloved institution in the year just passed—a year so auspiciously initiated under his inspiration.

The Museum on the Parkway has prospered. The Director will report of the splendid additions to our permanent collections. The three exhibitions in our Transient Galleries—Masterpieces From Philadelphia Collections, the striking Fashion Show, and the Exhibition of Matisse—received nationwide acclaim. It would appear, as never before, that the residents of metropolitan Philadelphia recognize the opportunity the Museum affords.

The School of Industrial Art and The Philadelphia Textile Institute, under the able administration of their respective Boards of Governors, have played a significant part in their particular fields. At the recent graduation exercises, degrees and diplomas were awarded to one hundred and twenty-nine graduates. Those who were privileged to attend the Commencements were struck by the vigor and intelligence of these young men and women. It is expected that the enrollment next year in degree and diploma courses in the School of Industrial Art will be approximately one thousand, and in The Philadelphia Textile Institute four hundred and thirty-five students. The demand for education at Broad and Pine Streets has been such as to have made it advisable to construct this summer an additional pavilion to supplement our somewhat inadequate space.

If The Philadelphia Textile Institute Foundation—a separate entity from your corporation—is successful in raising the funds to build a proposed new school for textile education at the location acquired by it at Henry Avenue and School House Lane, Germantown, much needed space will be released at Broad and Pine Streets for the students of the School of Industrial Art.

Your corporation, as you know, administers the Samuel S. Fleisher Art



Georges Rouault: Engraving for the "Fleurs du Mal"
One of the set given by R. Sturgis Ingersoll



Chirico: The Fatal Temple, 1913
 Given by A. E. Gallatin

Memorial. The Trustees of the Fleisher Estate have expressed full satisfaction with our administration. If any member of the Museum finds opportunity to visit the Memorial, he will be impressed from every point of view that it is effecting highly useful work.

I take this opportunity to express my appreciation of the Mayor and City Council, the Governor and the State Legislature and the individual donors for their support of our endeavors through the past year. This support has represented an immense contribution to the intellectual and spiritual life of the nation. The Museum has a constant stream of visitors from all parts of the world. The Schools draw on ambitious students from a wide area throughout the United States and they, in turn, on graduation produce records in their several fields, casting credit upon our city.

Through this busy year, our curatorial and teaching staffs, our several responsible committees and all employees have approached their several tasks with that teamwork and imagination which produce results.

As have so many institutions, we note the gap in our personnel created by the death of that distinguished Philadelphian—Dr. Thomas S. Gates.

A handwritten signature in black ink, reading "W. Stimpson Angersoll". The signature is written in a cursive style with a large, prominent initial "W".

President

REPORT OF THE DIRECTOR OF THE MUSEUM TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

It was a proud moment for the Museum and for him, last fall, when J. Stogdell Stokes, our great leader, President since 1933, could announce that the last payment on our purchase of the Foulc Collection had been made to banks. This superb collection of Renaissance and Gothic sculpture and decorative art, still truly called the greatest single purchase ever undertaken by any museum, had been made in 1930 primarily on his initiative, and the funds to pay for it, over a million and a quarter dollars, had been secured from donors chiefly by him. He too had raised the funds for the purchase of the Barnard Collection of Mediaeval and Renaissance art, a collection of almost equal extent and importance. Together with other acquisitions of his time, they had lifted the collections to a position among the great museums of the world. That he had the happiness to see these two tasks achieved in his lifetime is a source of the deepest satisfaction and gratitude.

In the past year, which saw a new President and other officers succeed those recently lost by death, the Museum has been distinguished especially, among other activities, for good progress in clearing off further liabilities incurred in connection with purchase of collections, for three great exhibitions, for numerous and varied accessions, important chiefly in the decorative arts, for pioneering experiments in telecasting and other methods of interpretation to the public.

HOUSING

In the course of the year, with mechanics of our own maintenance force, we created or renovated three additional galleries in the Renaissance section, just in time to be serviceable to receive some of the paintings from Berlin Museums in the exhibition of the summer of 1948.

The Commissioners of Fairmount Park have now generously made available for construction the balance, some \$16,000, in their General Art Museum Fund. Part of this has been used to improve the lighting under the windows of the Transient and Print Galleries. It will also provide for building up the permanent walls of our great Stair Hall to a height to receive tapestries, and for other urgent needs during the coming year.

ACQUIRING

It is rare in American museums to find any large representation of works of one of the greatest periods of French art, the *grand siècle* of Louis XIV. The Philadelphia Museum is fortunate in having Poussin's *Triumph of Neptune and Amphitrite*, purchased from The Hermitage in 1932, and woodwork from the celebrated Hôtel de Lauzun in the Île St.-Louis, which will ultimately be installed to form the earliest of our rooms of the time of the Louis'. This year we were able to buy for this room a fine painted ceiling by Pierre Dupuis, pupil of Mignard. Mr. James H. Hyde further supplemented our resources by several items, including Van der Meulen's *Passage of the Rhine*—the version which belonged to the Grande Mademoiselle, and a carved frieze-board by Philippe Caffieri from one of the royal barges.

PAINTINGS AND SCULPTURE

We have already chronicled, just above, Mr. James H. Hyde's gift of Van der Meulen's *Passage of the Rhine*.

Of two important paintings the Museum received the gift of the reversion after life interest: Degas, *The Mante Family*, from Mrs. John Wintersteen; Morland, *The Cliffs of Dover*, from Mrs. Edward Browning.

A. E. Gallatin gave numerous contemporary works previously on loan, including an oil by Chirico, and a gouache and reliefs by Arp.

Other paintings received include: English: William Redmore Bigg, *The Charitable Lady*, lent by Mrs. Harald Paumgarten; Franz Ferg, three oils given by John H. McFadden, Jr. American: William Sartain, *The Green Meadow*, given by Miss Harriet Sartain; Thomas Eakins, three oil sketches, given by Seymour Adelman. Mexican: Guillermo Meza, *La camisa blanca*, given by Mrs. Herbert C. Morris; Alfredo Zalce, *The Two Tehuancas*, lent by Mr. and Mrs. John F. Lewis, Jr.

The only work of sculpture added to the collection this year was Milton Hebdal's *Dancing Children*, given by the Shilling Foundation. The bronze fountain figure by Boris Blai, given just before the war by Mrs. George F. Tyler, has now been suitably installed at the head of a cascade of the Court.

PRINTS AND DRAWINGS

In the course of the year a total of 470 items were acquired by the Department of Prints and Drawings. This includes 29 drawings or watercolors, 20 illustrated books, 61 tools and original metal plates illustrative of technique, and 350 prints. Among the drawings and watercolors may be cited works by Fuseli, Schussele, Sartain, Tamayo, Flannagan, Fitzpatrick, Hurd, and Sklar. The outstanding book acquisition was the purchase, through the McIlhenny Fund Income, of *Jazz*, written by Henri Matisse and illustrated with twenty of his brilliant color stencils. With the exception of *Jazz* and the purchase of a rare etching by Matisse from the Revolving Print Fund, all other objects have come to us by public spirited donations. In addition to gifts by Mrs. John C. Atwood, Jr., Mrs. Gideon Boericke, Adolf Dehn, Daniel Fitzpatrick, Fred S. Malcolm, the Philadelphia Water Color Club, Dr. George J. Roth, Miss Edith Thompson, Curt Valentin, Mrs. Edward Anderson White, Mrs. John Wintersteen, and Adja Yunkers, the following are gratefully chronicled.

By the Misses Margaret and Emily Bache, two early aquatints by Saint-Non and a sanguine by Demarteau after Boucher, all three coming from the Benjamin Franklin Bache Collection, probably purchased by Benjamin Franklin in Paris for his grandson, Benjamin Franklin Bache.

By Mrs. William M. Elkins, six mezzotints in black and white or in color after Morland, Gainsborough and others.

By Mrs. Frank T. Griswold, two rare aquatints by Debucourt, *Les Galans Suranns* and *Les Petits Messieurs*.

By R. Sturgis Ingersoll, fourteen lithographs by Adolf Dehn, and what is perhaps the most important single acquisition of the year, fourteen engravings in mixed process by Georges Rouault, made for an edition of Baudelaire's *Fleurs du Mal*. This set of very rare trial proofs, all that were completed of a projected set of thirty prints, was never published, and came from Vollard's private collection, dispersed after his death.

By Staunton B. Peck, a group of thirty distinguished prints, including twenty-five lithographs in early states by Géricault, two rare Legros etchings, Toulouse-Lautrec's rare lithograph of Ida Heath, the lithograph *Organdy Robe* by Matisse, and the large color lithograph *Still Life* by Braque.

By Miss Harriet Sartain, a group of two hundred twenty-one prints, drawings, and engraving tools, of great intrinsic and historical interest,



Van der Meulen: The Passage of the Rhine (detail)

Given by James II. Hyatt



Philadelphia Highboy
*Lent in perpetuity by the Pennsylvania Society of Colonial Dames of America
(bequest of Helen Louise Coates Stead)*

which once belonged to John Sartain. Among the prints are mezzotints and engravings by Sartain and his contemporaries, trial proofs and progressive states showing ways of working, woodcuts by Urs Graf and Jacob Cornelisz van Oostsanen. Among the tools there are mezzotint rockers, scrapers, burnishers, roulettes, etching needles, burins and other gravers, which form an important addition to the Museum's technical collection.

The Print Club of Philadelphia has added twenty-four prints to its Permanent Collection, which is housed in the Museum. Important works by Munch, Chagall, Nolde, Klee, Kirchner, Reder, Horter, Yunkers, and Prassinis are included in this year's selection.

The principal additions to the Archives of American Art have been as follows: two letters from Paul Cadmus to Juliana Force; one hundred twenty letters and Christmas cards from American artists ranging from John Taylor Arms to William Zorach, given by Henry Schakenberg; twelve notebooks belonging to Karl R. Free including studies of nudes, animals, mural studies, records of travel abroad, notes on American art and the like, given by his father Henry R. Free; and forty letters from Charles Burchfield, given by Edward W. Root.

DECORATIVE ARTS

The collection of tapestries continued its remarkable growth. Mrs. Widener Dixon and Clifford Lewis, Jr. gave the remaining pieces of the suites given by them and chronicled in previous reports. *Entresfenêtres* of the four quarters of the globe were lent by James H. Hyde. The noble series of the eight subjects of the story of Judith, woven by Heinrich Reydam and Jan Leyniers at Brussels in the 17th century were lent by the Radnor Corporation through Harrison Hoxie Smith. They will form a magnificent ornament of our Great Stair Hall, as they did so long of the foyer of the Metropolitan Museum.

The activity of the Fashion Group and its exhibition A Pageant of Fashion, together with the work of our curator Mrs. Hornor, were responsible for exceptional and welcome growth of our collections in the field of costume and textiles, rounding out and extending our remarkable series. American and other items of earlier modes were given by Miss Gertrude B. Brock, Miss Bertha A. Butler, Mrs. Edward Browning, Mrs. Bates Compton, Mrs. Henry W. Farnum, Miss A. R. Gilchrist, Mrs. Bayard Henry, Mrs.

William B. Kunkel, Mrs. Mary Washburn Lippincott, Miss Eoline Verlenden Lord, Miss Helen McClelland, Mrs. Emma F. Neilson, Oliver W. Robbins, Dr. Wharton Sinkler, Jr., Mrs. Joseph N. Snellenburg, Miss Barbara Sweeny, Mrs. William T. Tonner, Mrs. Robert von Moschzisker, Mrs. Drayton Haines, Mrs. Charles Newbold Welsh and Miss Beatrice Bancroft Wolfe.

Particularly notable was the series of original 1947 models created specially for the Museum and presented by the following leading contemporary American designers: Adrian, Hattie Carnegie, Inc., Jo Copeland, Lilly Daché, Newton Elkin, Tina Leser, Philip Mangone Co., Vincent Montesano, Clare Potter, Maurice Rentner, Inc. and Nettie Rosenstein, Inc.

Furniture included especially some magnificent Philadelphia items: received as part of the collection of the late R. Wistar Harvey, a pair of Chippendale side chairs; under the will of R. Ball Dodson, a mahogany secretary-bookcase; under the will of Mrs. Helen Louise Coates Stead (as a loan in perpetuity from the Pennsylvania Society of the Colonial Dames of America) a richly carved highboy. Mrs. Arthur Loeb gave a pair of fine English William and Mary side chairs. A Duncan Phyfe sofa, formerly the property of the Metropolitan Museum, was purchased from the Harrison fund income.

A delightful item of the early Victorian period was two pairs of painted, fired and frosted glass doors given by Mrs. Demetrius Grubb de Cerkes.

Philadelphia silver included a silver sucket fork of the greatest rarity by Johannis Nys, bequeathed by J. Stogdell Stokes, and a pair of sugar tongs by James Peters given by William Pepper. Mrs. F. S. Crofts gave a silver gilt tea-service by Charles Odier; Joseph Torrey, two rare snuff boxes as additions to the Torrey collection of Sheffield plate.

Among other works of ceramics received, Mrs. William M. Elkins gave a Tucker porcelain pitcher, one of the largest and most important examples known, and, in memory of her husband, five pieces of Tucker and Hemphill porcelain. Miss Anne Tucker Earp, a descendant of the Tuckers, gave a miniature of Thomas Tucker by Thomas E. Barrett and two watches treasured in her family.

EASTERN ART

Donors of works of Eastern Art included Mrs. William Crozier, Mrs. Dashu Nie, Staunton B. Peck, Samuel Abbott, William Abbott and John Barnes Abbott, in memory of their father. Mrs. Elizabeth MacDowell Kenton, in memory of her sister, Susan MacDowell Eakins (Mrs. Thomas Eakins), gave eighteen Japanese books illustrated with woodcuts by Hokusai and others.

Two Indian paintings were purchased from the Taylor Fund income.

PRESERVING

For the Department of Paintings Mr. Rosen completed the restoration of five eighteenth century Mexican paintings from the Lamborn Collection. Four of these pictures were relined and all were cleaned. The major part of the time Mr. Rosen spent at the Museum this year was devoted to restoration of paintings in the Johnson Collection.

SHOWING

INSTALLATIONS

Two more carved stone doorways from the Barnard Collection were installed during the course of the year: an additional French Romanesque one of the 12th century in the Cloister; a French Renaissance one of the 16th century in the French Renaissance gallery. Much Renaissance architectural material, both from the Foulc and the Barnard Collections still remains to be placed in future when we are able to have a new major campaign of building.

Meanwhile we are beginning the installation of the first galleries of our permanent Fashion Wing, with a generous contribution of \$10,000 from Mrs. Henry W. Breyer and other gifts of funds likewise secured through the Philadelphia Fashion Group.

EXHIBITIONS

The vast permanent collections of the Museum form a continuous exhibition of many varied phases of art, old and modern. As regards transient exhibitions, its policy has been increasingly to concentrate chiefly on a few each year of major extent and importance.

Three exhibitions of the year stand out:

Masterpieces of Philadelphia Private Collections, generously lent by twenty-one collectors. It included over one hundred oils and another hundred watercolors, drawings and prints, French and American, of the 19th and 20th centuries. Many were of the very highest importance and value, by David, Ingres, Delacroix, Manet, Degas, the Impressionists, Cezanne, Renoir, Van Gogh, Gauguin, Seurat, Lautrec, Matisse, Picasso, Braque, Winslow Homer, Hartley, Watkins, to mention but a few of the painters represented. Like the Matisse exhibition it reflected great credit on Mr. Clifford, Curator of Paintings, who organized both. Both attracted the widest public attention and visitation.

A Pageant of Fashion, sponsored by the Philadelphia Fashion Group, an inaugural showing of the Museum's collection of costumes and costume accessories, preliminary to their permanent installation in the Museum's fashion galleries. The exhibits ranged from the 18th to the 20th centuries and filled five galleries in groupings with period elements, all installed with the greatest art by Mrs. Hornor. The Museum is under deepest obligation to Mrs. Esther Cole Richardson, Regional Director, and her professional colleagues of the Fashion Group, as well as to twelve leading contemporary designers who created 1947 models specially for the opening and presented them to the Museum.

Matisse, the most extensive exhibition ever held of the work of this, one of the greatest living painters. The catalogue listed 271 works, including 93 oils, 19 bronzes, 86 drawings, and 73 prints and books—of which all the paintings and a representative selection in other media were illustrated. Many of these were lent by the artist himself, others by the Musées de France and by museums in the United States and abroad, from Switzerland to Japan, besides a multitude of private collectors. Visitors came from far and near in great numbers. One highly qualified critic called this "the most important exhibition of contemporary art ever held in the United States."

In connection with the show, weekly gallery talks were given by artists and other lecturers, and there were numerous showings of the film on Matisse produced by the French government. Of special interest were several telecasts, both of this film, and of other programs concerning Matisse using original works.



French Renaissance Doorway
Barnard Collection



French Romanesque Doorway
Barnard Collection

The full list of all exhibitions is as follows:

May 30—September 14

MASTERPIECES OF PHILADELPHIA PRIVATE COLLECTIONS

June, 1947—May, 1948

SIX TO SIXTEEN

Work by children in the Museum classes

October 11—February 28

A PAGEANT OF FASHION

October 11—December 1

COSTUME PRINTS

November 1—January 31

HOUSES, U. S. A.

History of American domestic architecture (*Life Magazine*)

December 15—January 25

FOLK PRINTS, of France, Italy and Spain from the collection of Frank Osborn

January 1—February 15

THE MEDIAEVAL WORLD

Religious and secular aspects (*Life Magazine*)

February 8—March 14

COLLECTOR'S CHOICE

Prints from 25 Philadelphia collections

April 3—May 9

MATISSE

May 1—September

150 YEARS OF LITHOGRAPHY

May 24—September

PERMANENT COLLECTION OF THE PRINT CLUB OF PHILADELPHIA

As our season ends we are to show, June 18 to July 7, the selection of 150 paintings from the Berlin Museums lately exhibited at the National Gallery of Art in Washington and at the Metropolitan Museum of Art.

During the year we lent 167 works of art for temporary exhibition to 33 other organizations. Additional objects to the number of 3200 were continued on loan to 34 institutions.

OTHER EVENTS

There were private views for members, financed by individual generosity, for the Philadelphia Masterpieces and Matisse exhibitions. The Fashion Group held a great dinner for nearly five hundred on the opening of the Pageant of Fashion. Mrs. John Wintersteen gave a large party during the Matisse show to interest young people in the Museum. On several other occasions the halls of the Museum were made available for use by artistic and educational organizations.

INTERPRETING

Our Division of Education maintained and enlarged its numerous public activities as aids to appreciation. The Art Field Days, so carefully planned and rehearsed, again reached large audiences brought from the public schools in school buses. The Saturday classes in art appreciation for children and for adults, the free film showings on Saturdays and Sundays, the meetings of the Film Society, and the guidance of groups in the galleries were continued. All told, an attendance of over 98,000 persons was attracted by the events held by the Division.

New amplification equipment was provided for the large lecture hall. Numerous films concerning art were added to the circulating Art Film Library, including notably the color film on Léger, partly taken at the Museum, given by Mrs. Maurice Bower Saul. To the Slide Library were added 4,000 lantern slides, of which two-thirds are in color. They include the whole set of paintings from Berlin Museums, selections from the Index of American Design, a long series on Matisse, and about 1,000 on Chinese Art.

The Division earned in fees, rentals, etc., a total of well over \$20,000, and is indeed largely self supporting.

ADMINISTERING

FINANCE

Appropriations by City Council for wages and salaries in our Department of Buildings were increased three times in the course of our past fiscal year, for which total City appropriations were thus \$346,005. For the calendar year 1948 they are over \$375,000. The Commissioners of Fairmount Park paid over from trust funds: for maintenance, \$4480 from the Wilstach Fund income, \$1175 from the Lea Fund income; and, for construction, \$2650 from the General Art Museum Fund.

Increased contributions for maintenance from private donors, totalling \$36,743, permitted us to close the year with a balanced budget as for the fifteen years past. They also gave in cash \$17,600 for capital outlays, besides further gifts in kind to be turned into cash for such purposes.

PERSONNEL

Mr. McIlhenny, Curator of Decorative Arts, received leave of absence for one year from November 1 to take up the post of Visiting Art Historian at the American Academy in Rome.

Mrs. Marianna Merritt Hornor, formerly Associate Curator of Textiles, returned to the Museum as Curator of Costume, in charge of both costumes and textiles. This was made possible by the generous support of the Philadelphia Fashion Group.

Mr. Zigrosser, Curator of Prints, goes abroad this summer on a grant from the McIlhenny Fund income, supplemented by a generous gift from the Lessing J. Rosenwald Foundation.

Kneeland McNulty was employed on the staff of the Print Department through a fund secured by Elmer Adler from various subscribers.

We had the continued generous and valuable assistance of Miss Mabel Steel Jones in the Division of Eastern Art, and gained that of Louis C. Madeira in the Division of Decorative Arts.

PUBLIC USE

Total attendance was 543,000. The decrease from 1946-47, five percent in

our case, was general among Philadelphia institutions, and doubtless attributable to the severe winter. Our great exhibitions sufficed to overcome the trend—the Matisse attracting nearly 90,000 in the five weeks it was on view.

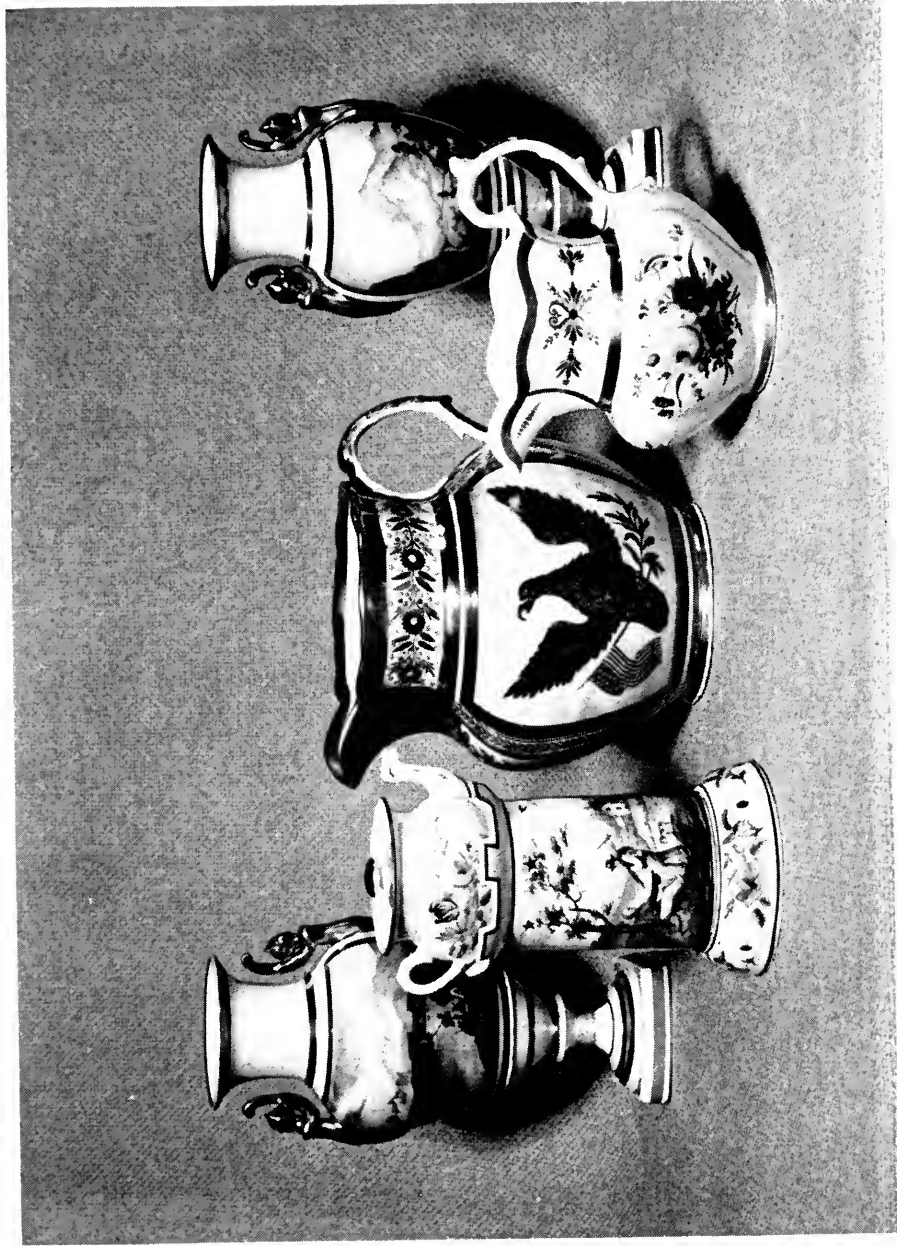
Nearly 100,000 persons, as previously stated, came for the specific activities in aid of appreciation, conducted by our Division of Education. Next year this service of interpretation will be much extended by an increased staff in that Division. The greatest assistance in its work would come if we could complete and put in public use the permanent auditorium of the Museum, of which the shell exists, but which lacks all equipment. The sum needed, estimated at \$250,000, would be a most welcome gift or bequest.

It is not fully realized that the curatorial staff is always available to members of the Museum and others for advice regarding works of art. We welcome any opportunity to place our collections and technical knowledge actively at the disposition of the public.

Respectfully submitted,

A handwritten signature in cursive script, reading "Fiske Kimball". The signature is written in dark ink and features a long, sweeping underline that extends to the right.

Director



Group of Tucker porcelain, Philadelphia, about 1835
Given by Mrs. William M. Elkins

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THE REPORT OF THE DEAN OF THE ART SCHOOL

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART • 1947-1948

I have the honor to submit this, my Annual Report, for the School year ending May 29, 1948.

REGISTRATION

The number of students registered for the School year 1947-1948 has filled the School to capacity. The Freshman class, again this year, was conducted at The Fleisher Memorial, 7th and Catharine Streets, while the upper school occupied the Art School building at Broad and Pine Streets.

The registration for the School year 1947-1948 was as follows:

1st year (Memorial)	302
2nd year (Broad & Pine)	345
3rd year (Broad & Pine)	131
4th year (Broad & Pine)	<u>87</u>
Total Regular Day School	865
Part Time	107
Evening School	375
Saturday School (Juniors)	<u>454</u>
TOTAL REGISTRATION	1,801

Because of the increased number of students in the upper School, and in order to carry out our schedule successfully, and to maintain the high standard of work that has become identified with our School, it was necessary to make a number of additions to the Teaching Staff.

Many honors have come to the School this year, which I have reported at our Board Meetings from time to time. For the matter of record, however, I would like to include in my report a few of the most outstanding.

In the National Competition sponsored by the Society of Illustrators, Harry McNaught, of the 3rd year class in Illustration, not only won the First Prize of \$1000 in the "American Heritage Group", but his entry was also chosen as the best piece of work in the Show, and accordingly was given the Grand Award from among 200 prize winners selected in National Competition from more than fifty accredited Art Schools and Colleges throughout the Country.

Under the same auspices, the entry of Joseph E. Kirby, of the graduating class in Illustration, was awarded 3rd prize in the competition for a Tuberculosis Seal design.

Henry Pitz, instructor in the course of Illustration, published two books—"A Treasury of American Book Illustration" and "The Practice of Illustration." He has also been appointed Contributing Editor for The American Artist magazine.

Of special importance is the continuing interest The Art Directors' Club of Philadelphia is taking in the course of Advertising Design. This year they sent, from their organization, the following members to talk to the students in this course, and we wish to take this opportunity to express our thanks and great appreciation for their valuable service.

MR. GUY FRY, Art Director—Gray & Rogers

MR. FERDINAND OBECK, President—Art Directors' Club

MR. CORTLAND SMITH, Dorville Agency

MR. MAX KILLE, Art Director—Farm Journal

MR. CHARLES COINER, Art Director—N. W. Ayer & Son

MR. BARRY THOMPSON, Art Director—Benjamin Eshleman Co.

The course in Photography, of the Advertising Design department, was honored by having the work of the students invited to be shown in the Gallery of N. W. Ayer & Son. The same photographers have been invited by Mr. Benson, of our Museum, to display their work in the Gallery of The Education Section of the Museum during the Summer months.

The Board of Governors feels that the standard of work achieved in the Photography course, warrants the expansion in the course planned for the Fall. This includes increased material and an addition to the Teaching Staff.

The redecorating of the Lobby and the building of the new Exhibition Gallery, planned and carried out under the direction of Raymond Ballinger, was accomplished this year. The new Gallery was officially opened on the evening of January 5, 1948 with an exhibition of the work of members of the Faculty. An interesting series of exhibitions was held throughout the year.

The Traveling Fund set up in our budget, proved to be of greatest value to my Teaching Staff. It allows and encourages members of the Faculty to go to New York from time to time to visit the Museums and Galleries. Re-

freshed and stimulated by these experiences, they return to their work with renewed enthusiasm and interest.

Their trips were of special value this year, due to the heavy teaching load everyone was carrying.

The program in the course of Teacher Education, as sponsored by the Council of Education of Pennsylvania, continued to expand. We have an active Junior Eastern Arts Association and Mr. Milliette and his staff have contributed liberally to this movement. Five members of the 1947 graduating class, availed themselves of the opportunity offered by the School to take a post-graduate course in Drawing and Painting.

AUDIO-VISUAL EDUCATION

In many departments of our School, we have introduced more and more Audio-Visual material. Moving pictures were used in the Teacher Education Department, in Illustration, Interior Decoration, Advertising and Industrial Design as well as in the Jewelry and Silversmithing Departments.

The Faculty is becoming more and more interested in the educational possibilities of the Sound Motion Picture in addition to the silent slide, which has been used so extensively in the past. Our equipment of this nature is quite complete, and we are projecting plans for next year to include extensive use of it in the Art Classes of the School.

Handy and Harman, the famed Silversmiths, are sponsoring a second Silversmithing conference this Summer, which will be conducted by Baron Eric Fleming, Silversmith to the King of Sweden. Mrs. Cute, the Director of our Jewelry and Silversmithing course, has been honored by a special invitation to attend Baron Fleming's class for two weeks. The class this year, numbering 12, was selected through a national competition and it gives us a feeling of confidence in our own course to know that Richard Reinhardt, assistant to Mrs. Cute, won his place in this class.

LIBRARY

Fortunately we have been able to renew contacts with publishers and book dealers abroad and have enriched our magazine section with many new subscriptions.

Gifts to the library during the year continue to show the interest of our many friends. The list of donors is as follows:

MRS. CHARLES DICKINSON

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Besides the gifts, numbering 29 books, we have added by careful selection, 126 volumes to the library.

The School owes much to the splendid cooperation that we are receiving from the Museum. The Museum has extended to us the privilege of having our Commencement exercises, as well as the Alumni dinner, in the West Foyer. The Faculty of the School wishes to extend its thanks to the Museum for their assistance and cooperation in projects undertaken in our Drawing, Painting, and Furniture Design classes.

The Drawing and Painting classes that are included in our four years of study, are becoming more and more adjusted and coordinated. This is achieved through meetings of members of the Faculty teaching these subjects, together with the heads of the different departments. Decisions as to the best way to present these subjects to the student body are not always easily arrived at, for in our day any observant person is conscious of the great variety of art expressions as seen in our exhibitions, as well as in the great amount of graphic art reproduced in print. The result is, and I think, fortunately, that there is no hard and fast way of expressing our ideas in pictorial form. There are so many concepts in art expression that run from Realism to Abstractions. In planning our course, therefore, we believe the approach that we have followed has been basic and, at the same time, fluid enough for the student to meet and adjust himself to the various changes that appear from time to time in this ever changing field of art.

I wish, in conclusion, to express my appreciation to the Associate Committee of Women for their generous help they have given us in Scholarship awards; to the Faculty and staff who work under a heavy teaching schedule, and who have never faltered in their effort to hold to the high standard that the School stands for; to Mr. Theodore Read for his fine cooperation in directing the Freshman class at the Memorial, and to my Board of Governors for their understanding, cooperation, and support.

Respectfully submitted,

Edward Warner

Dean

REPORT OF THE DIRECTOR OF THE PHILADELPHIA TEXTILE INSTITUTE

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

Although everyone does not seem to be aware of it, the Philadelphia Textile Institute has remarkable possibilities for becoming an outstanding example of the potentialities inherent in a proper combination of general and specialized education. The history of American education, like the history of our other institutions, shows in its beginnings an amazing unconcern for the needs of its own people and for the development of those peculiarly American concepts which have made our country great. To begin with, our educational programs leaned heavily upon medieval organizations which, in turn, derived much from Platonic and Aristotelian educational ideas. If these were amazingly unsuited for a frontier society and later for a tremendously developing industry it did not seem to matter much. To speak about an American type of education would have been as *déclassé* as to be an adherent of American art or American literature. But times and customs change. From the hour of the startling address by Emerson, *The American Scholar*, people began to take more pride in and give more recognition to the characteristics which our environment, our genius, and our initiative could add to the accomplishments of the past.

Education moved more slowly so that liberal arts courses based upon ancient plans for different societies were the only college patterns endowed with prestige. If such courses necessitated industrial training programs extending sometimes for as long as five years after college graduation this was of no concern to the colleges.

At the present time such an educational program as that of the Philadelphia Textile Institute offers a plan whereby men may acquire essential technical and economic competence while also learning "the common knowledge and common values on which a free society depends."

It is essential for a proper understanding of what the Philadelphia Textile Institute is doing, and will do, briefly to consider such an outline of general events as the above. Specific details of the year follow.

STUDENTS:

The enrollment shows 434 students by day and 438 by night.

The 44 graduates have experienced no difficulty in securing positions. In fact top men in the class could choose from as many as eight different opportunities with leading textile and related chemical corporations.

The yearbook resumed publication as did the student newspaper. A successful program of intercollegiate and intra-mural activities was completed.

FACULTY:

New members were

BERTRAND W. HAYWARD, Director
WILLIAM T. CLAY, Instructor in Wool Yarn Manufacture
CHARLES F. ELLIS, Instructor in Engineering Drawing
NORMAN L. LAWRENCE, Instructor in English
GRANT SMITH, Instructor in Mathematics
PAUL SIMINUK, Instructor in Power Weaving
ERCAL KAISER, Instructor in Jacquard Design
E. LILLIAN WYATT, replacing Mrs. Monego as Librarian

Members of the faculty carried on their usual program of activity and leadership among important textile associations. Faculty committees began a cooperative attack upon curriculum and other problems of our Institute.

The following lecturers from industry contributed to our educational program:

STANLEY PIKALOW, Beltex Mills
ROBERT MARENZANA, Fine Art Lace Company
WILLIAM WILSON, Delta Finishing Company
ROBERT WARD, Proctor & Schwartz, Inc.
FRANK ZURN, Alco-Zander Company
QUIN GOLDMAN, E. I. duPont deNemours & Company
ANDERSON C. NALLY, American Viscose Corporation
GEORGE DECNYF, United Piece Dye Works
HERMAN E. MICHL, Cotton Textile Institute
RICHARD STEHLE, Brehm & Stehle Company
J. SHERWOOD KNIGHT, Continental Mills, Inc.

NATIONAL TEXTILE SEMINAR:

This event, of ever increasing importance, was reported by newspapers across the entire country. It is coming to be accepted as one of the most important textile meetings of the year. All details of organization were cared for capably by Dean Cox with the assistance of a committee from our Board of Governors.

RESEARCH:

We are continuing a project for the Office of the Quartermaster General. A project for an outstanding textile company was completed on a new fiber.

LIBRARY:

Exclusive of pamphlets and public documents, there are 4,347 usable volumes in our library. During 1947-48, 384 new titles were accessioned. There are 166 periodicals currently being received. 1,759 loans to students, 1,202 loans to faculty members and 140 to outsiders were made during the year.

With more adequate physical quarters our library could be even more outstanding in its contribution to textile education.

DONATIONS:

Those reported to the office of the Dean came from the following:

AMERICAN ANILINE PRODUCTS, Inc., New York City
AMERICAN CARD CLOTHING COMPANY, Philadelphia
AMERICAN CYANAMID COMPANY, Bound Brook, New Jersey
AMERICAN ENKA CORPORATION, Enka, North Carolina
AMERICAN VISCOSE CORPORATION, Marcus Hook, Pa.
BOGER & CRAWFORD, Philadelphia
CALCO CHEMICAL DIVISION, Bound Brook, New Jersey
CARBIC COLOR & CHEMICAL COMPANY, INC., New York City
CIBA COMPANY, INC., New York City
E. I. DUPONT DENEMOURS & COMPANY, INC., Philadelphia
EDERER, INC., Philadelphia
GEIGY COMPANY, INC., New York City
GENERAL CHEMICAL COMPANY, New York City
GENERAL DYESTUFF CORPORATION, Philadelphia

E. F. HOUGHTON & COMPANY, Philadelphia
INDUSTRIAL RUBBER COMPANY, Philadelphia
INTERCHEMICAL CORPORATION, Fair Lawn, New Jersey
JOHNSON & BASSETT, INC., Worcester, Massachusetts
KALI MANUFACTURING COMPANY, Philadelphia
KROUT & FITE MANUFACTURING COMPANY, Philadelphia
LAUREL SOAP MANUFACTURING COMPANY, Philadelphia
NATIONAL ANILINE DIVISION, New York City
NATIONAL MILLING & CHEMICAL COMPANY, Philadelphia
NATIONAL PLASTIC PRODUCTS COMPANY, Odenton, Maryland
PHILADELPHIA QUARTZ COMPANY, Philadelphia
PIONEER SALT COMPANY, Philadelphia
ROYCE CHEMICAL COMPANY, Carlton Hill, New Jersey
SANDOZ CHEMICAL WORKS, INC., Philadelphia
SCHOLLER BROTHERS, INC., Philadelphia
SHARPLES CHEMICALS, INC., Philadelphia
STEEL HEDDLE MANUFACTURING COMPANY, Philadelphia
THE TORRINGTON COMPANY, Philadelphia
WALKER MANUFACTURING COMPANY, INC., Philadelphia

Donations of service were rendered by:

AMERICAN WOOL AND COTTON REPORTER
DAILY NEWS RECORD
TEXTILE INDUSTRIES
TEXTILE WORLD

and many other publications both general and textile.

My associations with Museum Trustees, our own Board of Governors, the Trustees of our Foundation, our alumni, the faculty and students have been pleasant. After one year I think I have become well enough acquainted with the possibilities of our type of educational program to state that our future possibilities are very great indeed. With the assistance of the men and women on our various boards I am sure that the Institute may become an educational institution with which one may be increasingly proud to be associated.

Respectfully submitted,


Director.

REPORT OF THE COMMITTEE ON THE SAMUEL S. FLEISHER ART MEMORIAL

TO THE PRESIDENT AND BOARD OF TRUSTEES

During the fourth year of administration by the Philadelphia Museum of Art of the Samuel S. Fleisher Art Memorial, a significant event occurred. The solicitors of the Samuel S. Fleisher Estate were successful in winning a tax refund from the Federal Inheritance Tax Division. The assurance given by the Philadelphia Museum of Art that it was well satisfied, after two years operation in accordance with the terms of the will, that the Memorial was an Institution most worthy of its permanent operation, established the Memorial's charitable and educational status and so entitled it to a reduction of a tax paid before its future had been determined. This refund increases the inventory value of the assets in the Fleisher Trust to approximately one and two-thirds million dollars, and increases the annual income projection to an amount which will enable the Fleisher Committee to expand the public usefulness of the Memorial. While the Fleisher Committee had every confidence that the solicitors of the Estate would be successful in their efforts to collect this refund, it, nevertheless, kept the amount of its expenditures well within the income it received, as the Board of Trustees of the Museum had directed it. Thus the Memorial faces hopefully a new and brighter future.

FREE NIGHT CLASSES

At the time the Philadelphia Museum of Art assumed the responsibility of operating the Memorial, these free night classes were held twice a week on the third floor of the Memorial. Nightly attendance averaged about fifty. Since the Museum assumed active charge, the demand for these free classes has steadily increased and attendance at the sessions has improved over previous years. Three floors of the building are now required every night from Monday to Friday inclusive and the basement two nights a week to meet the public demand. During the year 1946-47 the registration reached the total of 1280 adults. It was thought at that time that possibly the Memorial had reached the peak of registration. However, during the year just closed the registration was 1865. The attendance for these classes during 1946-47 was 14,872; for the year just closed 16,652, an increase of 12%.

One of the reasons for this present popularity is the quality of the instruction given under the direction of a faculty noted as artists and as inspiring, understanding instructors. Students are guided with great skill to become conscious of their progress and of their better understanding and appreciation of the fine arts. In these night classes instruction is offered in Elementary Drawing, Advanced Drawing, including Life, Painting, Water Color and Sculpture. The faculty consists of Messrs. Eisenstat, Gottlieb, Jackson, Karp, Renzetti and Sharpe. All of these instructors are serving or have served as teachers in leading art schools of Philadelphia. The average night attendance is now between 125-150.

SATURDAY MORNING CLASSES

These classes consist for the most part of high school students of the School Art League of Philadelphia Public Schools and are under the direct supervision of Mr. Earl B. Milliette, Director of Art Education of the Philadelphia Public School System. Mr. Milliette is assisted by Mr. Jack Bookbinder and art supervisors in the public schools. The Memorial supplies fourteen teachers trained especially for such instruction. There were three hundred and fifty students registered for these classes and attendance for the year amounted to 5,548, an increase of 8% over the previous year. The citizens of Philadelphia can be proud of the work accomplished by these public school children.

SATURDAY AFTERNOON CLASSES

There were three hundred and seventy students registered in these Saturday afternoon children's classes last year ranging from four to sixteen years. Weekly attendance averaged two hundred and fifty. The yearly total was 5,448, an increase over the previous year. It is most gratifying to the Committee Members to see these children so absorbed in the work that they come week after week in all kinds of weather to choose this form of occupation to the movies, the radio and to outdoor play. It is a sincere compliment to the faculty that against such competition they are so successful in arousing and holding the interest of these children. The Saturday afternoon faculty consists of Mrs. McNutt, Mrs. Tracey, Miss Dellaripa and Messrs. Gottlieb and Hague.

DAY CLASSES

The Memorial has been of incomparable help to the Philadelphia Museum of Art and the citizens of this state in taking care of an acute problem of the School of Industrial Art. During the past two years, the School of Industrial Art faced a serious situation owing to its large student enrollment occasioned by its policy of offering its educational advantages to all qualified returning war veterans. It was found that the school could accommodate only its upper classmen and was confronted with the problem of procuring more room for its freshman class and an expanded faculty, or severely limiting freshman enrollment. The Memorial was happy to join with the School of Industrial Art in its endeavor to continue its patriotic policy. Accordingly, during the year the Memorial accommodated the entire freshman class of the School of Industrial Art to the number of 280 students. Of this number, over one-third were returned war veterans. Members of the Memorial's faculty were thoroughly competent to assume teaching positions on the day school staff and to maintain the high quality standards for which the School of Industrial Art has an enviable reputation. Operating this day school presented in many respects a serious problem of administration. The day school was in itself a major undertaking requiring a faculty of 24 and a competent administrative and maintenance staff. These classes were in regular day attendance from nine in the morning to four in the afternoon from Monday to Friday inclusive. The night classes, as indicated, were in session from seven to ten at night and required the use of the same equipment employed by the day classes. However, due to the selfless devotion and efficiency of the Director of the Memorial and of the superintendent and staff, the Memorial's accommodations were used day and night without friction and without either service interfering with the other. The thanks of the Fleisher Committee are cordially extended to these faithful associates.

SUMMER SCHOOL

In addition to these free classes which Mr. Fleisher, the Founder, was so deeply interested in that he was inspired to make his beneficent endowment to continue them, the Memorial also operates a free summer school from June 10th to July 19th. The number of students registered for these courses was 245. Summer night classes were held Tuesday and Thursday nights for Elementary Drawing, Advanced Drawing and Life. The Daily attendance of these night classes averaged over 100, the smallest class

being July 3—87—and the largest, July 15—123. This made a total attendance in these night classes of 1386. The outdoor Saturday morning painting classes averaged 40 or a total attendance of 239. In short, the total attendance for the 1947 summer school was 1625.

SUMMARY OF EDUCATIONAL ACTIVITIES

During the year 1946-47 the total registration of the free art classes totalled 2226 individuals, with a yearly attendance of 25,097. During the year just closed, registration reached the total of 2830, an increase of 30% over the previous year. The attendance this year was 29,273, an increase of 16%. It is noteworthy that even during the cold months of January and February when attendance at other public Philadelphia institutions fell as much as 30% under the previous year, the free art class attendance at the Memorial actually attracted more students. These months supplied as good and as rigorous a test of the worthiness of the Memorial's activities as could be found. If to the total registration of the free art classes is added the 280 day school students of the School of Industrial Art, the Memorial accommodated during the year just closed the astounding total of 3,110 individuals.

MUSEUM ACTIVITIES

Aside from the educational activities carried on at the Memorial, the Committee also operates part of the Memorial as a Museum and Sanctuary, the Byzantine Church and its collection of ecclesiastical art offering an interesting and worthy display. A distinguished Philadelphia art critic has called the Sanctuary one of the beauty spots of the city and "one in which the eternal verities, as man has conceived them, in respect to an alliance among religion, life and beauty, are honored and venerated."

OTHER ACTIVITIES

During the year, exhibitions have been held in the Memorial's galleries on the first floor, beginning with the Da Vinci Alliance Seventh Annual Exhibition of Art and ending with the exhibition of the work of the students of the various classes. Visitors to the Memorial totalled 3,997.

FINANCES

As stated above, the Fleisher Committee has always kept its operating costs within the amount of income received. During the year just closed the Committee was successful in transferring to its reserve account \$16,423.30 excess receipts over expenditures.

June 14, 1948.

A handwritten signature in black ink, reading "Julius Gieget". The signature is written in a cursive style with a large initial 'J' and a long, sweeping tail on the 't'.

Secretary

REPORT OF THE ASSOCIATE COMMITTEE OF WOMEN
TO THE PRESIDENT AND BOARD OF TRUSTEES

It is my pleasure and honor to present the Fifty-eighth Annual Report of the Associate Committee of Women of the Philadelphia Museum of Art. Two new members were added to the Committee during the fiscal year: Mrs. Pierce Archer and Mrs. Malcolm Lloyd, Jr.

The By-laws were amended to provide an Assistant Treasurer. Mrs. W. Logan MacCoy was elected to fill this office.

Last year the Committee awarded three full scholarships to deserving students of the School of Industrial Art. On the afternoon of April 16th, the Treasurer, Mrs. Jeanes, gave a delightful tea to meet these students.

Seven members of the class in Theatrical Design were taken to see Katharine Cornell's performance and the Publicity Committee has continued its policy of bringing the School to the attention of the public.

Mrs. Prime gave an excellent illustrated lecture on *Old Silver* to members of the Silversmithing class. The Director and her assistant of this class have been honored by being two of the twelve silversmiths in the United States selected to take the course sponsored by a New York company under Baron Eric Fleming, Silversmith to the King of Sweden. The Committee was happy to assist financially the young assistant in meeting his living expenses and to purchase material.

The Committee has contributed funds to send students to see exhibitions and displays outside the City as well as assisting the School by a gift of money to be applied to the prize fund.

The Committee presented the School with a new rug for the Library which was much needed for comfort. Members have continued their gifts of books and publications throughout the year.

The Committee is assisting the Republican Entertainment Committee to receive visitors to the Park Houses; namely, Cedar Grove, Letitia Street House, Mt. Pleasant and Woodford.

The fiscal year just closed has been a very successful one and the Committee looks with eager anticipation toward a bright future for the Museum, the School of Industrial Art, the Philadelphia Textile Institute and for the growing and useful addition to the Corporate family—the Samuel S. Fleisher Art Memorial.

Respectfully submitted,

Mary Mason Hudson

June 14, 1948.

Corresponding Secretary.

REPORT OF THE TREASURER

TO THE PRESIDENT AND BOARD OF TRUSTEES

The operating cost of an Institution such as the Philadelphia Museum of Art measures, in many respects, the growth of its activities. During the fiscal year 1940-41, the total Operating Cost amounted to \$432,131.83. In that year the student enrollment in our day and night schools at the School of Industrial Art and the Philadelphia Textile Institute, was 1477. During the period from May 31, 1941 to May 31, 1948, such student enrollment increased to 2694 individuals, and the Museum continued the expansion of its facilities and the growth of its collections. For the year just closed, May 31, 1948, the Operating Costs totalled \$967,415.46. If we add to this total the cost of operating the Samuel S. Fleisher Art Memorial, \$42,838.87, our total Operating Cost for the fiscal year 1947-48 was \$1,010,254.33.

If to the student registration of the School of Industrial Art and the Philadelphia Textile Institute is added those enrolled in our Museum and the free art classes of the Fleisher Memorial our total student body for the fiscal year 1947-48 reached the grand total of 6274.

In meeting the demands of the rapidly expanding cost of operations, we have been most fortunate. The cooperation of the Governor and the Legislature of the Commonwealth in increasing our biennium appropriation for the Schools to \$206,000. and of the Mayor and City Council in increasing the annual appropriation for "Care and Maintenance of Art Museums" to \$378,443., are not only appreciated, but proved indispensable in meeting our obligation of service to the public.

During the fiscal year the Corporation was the recipient of a generous unrestricted bequest from Miss Cornelia Schiedt in the amount of \$55,615.71. This beneficent gift made it possible for the Museum to pay off the last of the bank loans incurred in purchasing the Edmond Foul Collection.

The Committee on Finance, consisting of Mr. Floyd T. Starr, Chairman, and Messrs. Donald F. Bishop, William F. Kurtz, Frank H. Thomas and Morris Wolf, has continued its patient, careful and ceaseless study of the securities making up our portfolio and has been of notable service to the Corporation. Consistent with the prime requisite of safety, the returns from investments have been maintained, as in the past, at a high level. The net return for this year was 4.01%.

Respectfully submitted,



June 14, 1948.

Treasurer

To the Board of Trustees,
Philadelphia Museum of Art,
Broad and Pine Streets,
Philadelphia, Pennsylvania.

Gentlemen:

We have completed our audit of the books and records of the above corporation for the fiscal year ended May 31, 1948 and append hereto the following Exhibits:

EXHIBIT—"A"—Statement of Assets and Liabilities as of May 31, 1948.

EXHIBIT—"B"—Operating Statement for the Fiscal Year ended May 31, 1948.

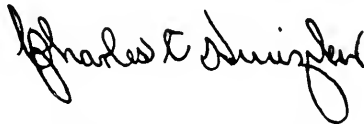
During the course of our examination we traced into banks all recorded receipts and expenditures, as well as reconciling the various bank balances with the statements furnished by your depositories at May 31, 1948.

All vouchers were examined for proper authorization as well as supporting invoices. The Cash Receipts and Disbursements were checked into the General Ledger, in detail.

The examination disclosed no irregularities or matters of sufficient importance to warrant its being directed to the attention of the Board.

In our opinion, the appended Exhibits correctly set forth the true financial position and results of operations respectively, of your corporation, as of May 31, 1948.

Yours very truly,

A handwritten signature in cursive script, appearing to read "Charles C. Hunziker".

Charles C. Hunziker, C. P. A.

Philadelphia, Pennsylvania.
June 11, 1948.

STATEMENT OF ASSETS AND LIABILITIES

AS OF MAY 31, 1948

*ASSETS

Cash in Bank	\$391,335.59	
Cash on Hand	250.00	
	<hr/>	\$ 391,585.59
Real Estate (Cost)	550,778.99	
Less: Mortgage Loan	360,000.00	
	<hr/>	190,778.99
Investments (Book Value)	2,341,867.39	
Due from State of Pennsylvania	25,750.00	
Due from Veterans Administration for Veterans' Tuition	65,897.50	
	<hr/>	\$3,015,879.47
Balance		184,206.56
		<hr/>
		<u>\$3,200,086.03</u>

LIABILITIES

Endowment and Restricted Funds	\$2,518,979.09	
Sundry Non-Operating Funds	484,106.94	
Loan from Museum Funds	197,000.00	
	<hr/>	<u>\$3,200,086.03</u>

*The value of the Art Collections is not included in this statement.

OPERATING STATEMENT

FOR THE FISCAL YEAR ENDED MAY 31, 1948

RECEIPTS

From State of Pennsylvania	\$ 77,250.00	
From City of Philadelphia	360,439.35	
From Contributions for Maintenance and Research	5,665.00	
From Income—Endowment and Unrestricted Funds	13,262.70	
From Membership Dues	13,145.00	
From Tuition Fees	412,723.96	
	<hr/>	
<i>Total Cash Receipts</i>		\$882,486.01
Due from State of Pennsylvania	25,750.00	
Due from Veterans' Administration for Veterans' Tuition	65,897.50	
	<hr/>	
<i>Total Accrued Receipts</i>		91,647.50
		<hr/>
<i>Total Receipts</i>		<u><u>\$974,133.51</u></u>

EXPENDITURES

For School	\$524,280.58	
For Museum	419,461.29	
For Administration	23,673.59	
	<hr/>	
<i>Total Expenditures</i>		967,415.46
		<hr/>
<i>Excess of Receipts over Expenditures</i>		<u><u>\$ 6,718.05</u></u>

MEMBERSHIP

CLASSIFICATION OF MEMBERS

Benefactors, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons, who contribute or bequeath \$5,000 to the Corporation.

Fellows, who contribute \$1,000 at one time.

Life Members, who contribute \$500 at one time.

Associates, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Any person may be elected a Benefactor, Patron, Fellow or Life Member, who shall have made a gift to an amount requisite for admission to the respective class, and an Honorary Benefactor, Honorary Patron or Honorary Fellow, who shall have made a loan of an important work of art or collection of a value equal to the gift of the corresponding class of members of the Corporation.

Benefactors, Patrons, Fellows, and Life Members are not liable to annual dues.

MEMBERS OF THE CORPORATION

Benefactors, Patrons and Fellows are enrolled in perpetuity.

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MCFADDEN, MRS. JOHN H., JR.
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SINKLER, MRS. WHARTON
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WOODWARD, MRS. GEORGE
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DOLFINGER, HENRY
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HARDING, DOROTHEA BARNEY
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HELME, WILLIAM E.
HENRY, SARAH H.
HOWELL, ANNA HAZEN
HOWELL, EDWARD I. H.
JANNEY, WALTER C.
JENKS, JOHN STORY
JEHNSON, ELDRIDGE REEVES
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LEA, CHARLOTTE A

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LORIMER, ALMA V.
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McILHENNY, JOHN D.
McILHENNY, FRANCES P.
McLEAN, WILLIAM L.
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MORRIS, JOHN T.
MORRIS, LYDIA THOMPSON
PATTERSON, FRANK THORNE
PILLING, WILLIAM S.
RICE, ELEANOR ELKINS
ROBINETTE, EDWARD B.
SCHIEDT, CORNELIA
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STOTESBURY, EDWARD T.
STOTESBURY, EVA R.
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TEMPLE, JOSEPH E.
WARDEN, WILLIAM G.
WEIGHTMAN, WILLIAM
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WILLIAMS, MARY ADELINE
WOOD, WILLIAM

*Names of deceased Benefactors are in italics.

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GALLATIN, ALBERT EUGENE
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LOVE, C. RUXTON, JR.
PITCAIRN, RAYMOND

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ROTAN, MRS. SAMUEL P.
SMITH, HOXIE HARRISON
TYSON, CARROLL S.
TYSON, MRS. CARROLL S.
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 CHESTON, MRS. RADCLIFFE, JR.
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 DISSTON, HENRY AND SONS
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 HENRY, MRS. J. NORMAN
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 KENT, MRS. LUCAS
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 LEWIS, CLIFFORD, JR.
 LORBER, HERMAN

LORIMER, G. BURFORD
 LORIMER, GRAEME
 LORIMER, MRS. GRAEME
 LUDINGTON, WRIGHT S.
 MARTIN, MRS. JOHN C.
 McCLATCHY, JOHN H.
 McCORMICK, MRS. CYRUS
 McLLHENNY, HENRY P.
 McMICHAEL, MRS. EMORY
 MERCER, MRS. WILLIAM R.
 MITCHESON, MRS. R. S. J.
 PECK, STAUNTON B.
 PECK, MRS. STAUNTON B.
 PENROSE, BOIES
 PITCAIRN, RAYMOND
 POE, MRS. EDGAR ALLAN
 RICE, A. HAMILTON
 ROCKEFELLER, MRS. JOHN D., JR.
 SIMPSON, MRS. ALEX, JR.
 SIMPSON, A. CARSON
 SMITH, EDWARD B.
 SMITH, GEOFFREY S.
 SMITH, JOHN STORY
 SULLIVAN, R. LIVINGSTON
 THE PRINT CLUB
 THOMSON, ARCHIBALD G.
 TONNER, MRS. WILLIAM T.
 TYSON, CARROLL S.
 TYSON, MRS. CARROLL S.
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 WIESENBERGER, ARTHUR
 WILLIAMS, MRS. CHARLES F.
 WOLF, MORRIS

BAIRD, JOHN
BALLARD, ELLIS AMES
BARTON, SUSAN R.
BERWIND, HARRY A.
BLANCHARD, ANNA
BLANCHARD, HARRIET
BODINE, SAMUEL T.
BOK, EDWARD
BRAUN, JOHN F.
BRINTON, CHRISTIAN
BROWN, HARRIET E.
BUSCH, HENRY PAUL
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COLLET, MARK WILKES

COLLINS, PHILIP S.
COMBS, MARY A.
CRAMP, ALICE W.
CRANE, JOHN A.
CRESSON, JAMES H.
DEFOREST, EMILY J.
DICK, ELIZABETH S. J.
DICK, WILLIAM A.
DOBBINS, MARY A.
DODSON, R. BALL
DOLAN, CLARENCE W.
DOLAN, THOMAS
DREXEL, A. J.
DREXEL, F. A.
FITLER, JANE W.
FLAGG, STANLEY GRISWOLD

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 GIBSON, HENRY C.
 GIBSON, SUSAN W. P.
 GRIBBEL, JOHN
 GRISCOM, RODMAN E.
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 HARRISON, THOMAS SKELTON
 HELME, EDITH B.
 HOUSTON, H. H.
 INGERSOLL, CHARLES E.
 JENKS, JOHN STORY
 LARNER, CHESTER W.
 LAUGHLIN, HENRY A.
 LAUGHLIN, ANNE IRWIN
 LEA, CAROLINE T. B.
 LEA, HENRY C.
 LEA, NINA
 LEWIS, FRANCIS W.
 LIPPINCOTT, AGNES
 LIPPINCOTT, WALTER
 MADEIRA, BETTY CAMPBELL
 MAGEE, FANNIE S.
 MARKOE, FRANCES E.
 MCCARTHY, JOHN A.
 MCFADDEN, GEORGE
 MCFADDEN, JOHN H.
 MEIGS, MARY R. B.
 MILES, SUSAN S.
 MORRIS, SAMUEL W.
 MUNTHE, J. W. N.

NEUMAN, CHARLES V.
 NICHOLS, ISABEL MCL.
 PAGE, LOUIS RODMAN
 PARSONS, ELLA B.
 PATTERSON, CATHERINE NORRIS
 PELL, ALFRED DUANE
 PEPPER, JOHN W.
 PRICE, ELI KIRK
 PURVES, ELIZABETH GILKISON
 REA, SAMUEL
 REA, MARY BLACK
 RITCHIE, CRAIG D.
 ROBERTS, PAULINE L.
 SCOTT, ANNA D.
 SEABREASE, N. M.
 SEARCH, THEODORE C.
 SEELER, EDGAR V.
 SEELER, MARTHA P. L.
 SIMPSON, ALEX, JR.
 SMITH, ALBERT L.
 SMITH, ANNA W.
 SMITH, ELIZABETH WANDELL
 SMITH, W. HINCKLE
 STARR, ISAAC TATNALL
 STIRLING, ANNE BIDDLE
 SULLIVAN, JAMES F.
 SULZBERGER, MAYER
 TAYLOR, MARY E.
 THOMPSON, GERTRUDE B.
 TYLER, LAURA
 WASSERMAN, JOSEPH
 WILLIAMS, SARAH MCL.
 WISTER, SABINE D'INVILLIERS
 WISTER, SARAH TYLER

WOOD, EMILY PHILLER

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BREGLER, CHARLES
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 DAVIS, MRS. EUGENIA C.
 FIRST BAPTIST CHURCH OF
 PHILADELPHIA
 HARE, HORACE BINNEY
 HARE, MRS. HORACE BINNEY
 KING, ALBERT F. A.

MILLER, MRS. G. MACCULLOCH
 MCCARTHY, MRS. DANIEL J.
 NUMISMATIC AND ANTIQUARIAN
 SOCIETY OF PHILADELPHIA
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 STOUT, C. FREDERICK C.
 STOUT, MRS. C. FREDERICK C.
 WEAR, MRS. WILLIAM POTTER

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 ARMSTRONG, F. WALLIS

AYERS, MRS. ALFRED B.
 BAIRD, MRS. EDGAR WRIGHT
 BAKER, MRS. SAMUEL M.

BALLARD, FREDERIC L.
 BELMONT, E. A.
 BENSON, MRS. EDWIN N.
 BERKSHIRE KNITTING MILLS
 BERWIND, MRS. HENRY A.
 BETTLE, MRS. SAMUEL
 BIDDLE, MRS. ARTHUR
 BIDDLE, GEORGE
 BIDDLE, MRS. MONCURE
 BIRNBAUM, MARTIN
 BLUM, ALBERT
 BOND, CHARLES
 BROMLEY, MRS. WILLING
 BROWN, MILLARD D.
 BROWNING, EDWARD, JR.
 BUCHANAN, BRIGGS W.
 BULLITT, ORVILLE H.
 CASSATT, GARDNER
 CHASE, AUGUSTA E.
 COXE, MRS. ALEXANDER BROWN
 CROFTS, MRS. F. S.
 DALE, CHESTER
 DAVIS, MRS. EUGENIA C.
 DE CERKEZ, MRS. DEMETRIUS
 DE SCHAUENSEE, RODOLPHE
 DE SCHAUENSEE, MRS. RODOLPHE
 DICKSON, ARTHUR G.
 DISSON, MRS. HENRY S.
 DODGE, MRS. JAMES MAPES
 DUNTON, WILLIAM RUSH, JR.
 DU PONT, LAMMOT
 DU PONT, PIERRE S.
 DU PONT, MRS. WILLIAM K.
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 ELKINS, MRS. WILLIAM M.
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 FISHER, EDITH T.
 FOERDERER, PERCIVAL E.
 FOERDERER, MRS. PERCIVAL E.
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 FRAZIER, MRS. GEORGE HARRISON
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 FULLER, WALTER D.
 FULLER, MRS. WILLIAM A. M.
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CARDEZA, CHARLOTTE D. M.
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CARSON, HAMPTON L.
CARTER, CORNELIA R.
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CHAMBERLIN, WILLIAM B.

COLEMAN, FANNY B.
COLES, MARY ROBERTS
COLTON, JESSIE S.
COX, RUTH L.
CRANE, T. I.
CRANE, CHARLOTTE W. A.
CRET, PAUL P.
CURTAIN, WILLIAM WILSON
DAY, CHARLES
DIXON, FANNIE G.
DORRANCE, JOHN T.
DU PONT, BERTHA TAYLOR
DU PONT, ALICE BELIN
EARLE, CATHERINE H. F.
EISLENLOHR, CHARLES J.
EVANS, RALPH B.
FLAGG, ELISE W.
FOX, L. WEBSTER
FRAZIER, GEORGE HARRISON
FRY, WILFRED W.
GATES, THOMAS S.
GEST, WILLIAM P.
GROOME, AGNES P. R.

HALLAHAN, WALTER J.
 HART, STANLEY H.
 HATFIELD, HENRY REED
 HENSON, EDWARD F.
 HINCHMAN, LYDIA S.
 HOCKLEY, AMELIA D.
 HODSON, ELLA
 HORN, JOSEPH V.
 HORNER, SAMUEL, JR.
 HUBBARD, THEODORA KIMBALL
 HUFF, HENRIETTA B.
 HUMPHREYS, LETITIA
 HUNT, REBECCA MANDEVILLE
 ROZET
 INGERSOLL, HENRY MCKEAN
 JOHNSON, ALBA B.
 KEEN, EDWIN F.
 LADD, MRS. WESTRAY
 LAVINO, E. J.
 LIPPINCOTT, J. BERTRAM
 LIPPINCOTT, JOANNA W.
 LOUCHHEIM, JEROME H.
 MASON, REBECCA P. STEVENSON
 MCCARTER, HENRY
 MCCREARY, KATE R.
 MCFADDEN, J. FRANKLIN
 MCMICHAEL, EMORY
 MCMURTRIE, ELLEN
 MCVITTY, ALBERT E.
 MERCER, WILLIAM R.
 MILLER, GEORGE
 MOSS, ANNA HUNTER

NEWTON, A. EDWARD
 NEWTON, FRANCIS
 PELL, CORNELIA LIVINGSTON
 PENNEBAKER, SUSAN B.
 PEPPER, HENRIETTA DALLAS
 PRICE, EVELYN T.
 PRICE, WARWICK JAMES
 REATH, MARY MORRIS
 REIFSNYDER, HOWARD
 REILLY, GEORGE
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 ROZET, MARIE JOSEPHINE
 SANTA EULALIA, COUNTESS ELIZ-
 ABETH DE
 SHARP, VIRGINIA P.
 SMITH, LEWIS LAWRENCE
 SPRING, LOUIS C.
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 VAN SCIVER, GEORGE D.
 VAUX, FRANCES CRAMP
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 WANAMAKER, RODMAN
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 WILLIAMS, DAVID E.
 WILLIAMS, JOHN B.
 WINDRIM, JOHN T.
 YARNALL, ANNA B. C.
 YEATMAN, GEORGIE C. W.
 ZIMMERMANN, JOHN E

*Names of deceased Fellows are in italics.

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 HARRISON, JOHN, JR.
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 LEA, VAN ANTWERP
 MARVEL, MRS. JOSIAH, JR.

NEWBOLD, CLEMENT B.
 OSTER, SAMUEL B.
 OSTER, MRS. SAMUEL B.
 PITCAIRN, THEODORE
 SMITH, ESTHER MORTON
 SOCIETY OF THE SONS OF ST. GEORGE
 TILGHMAN, BENJAMIN C.
 WELLS, HELEN DOUW
 WISTER, FRANCES A.

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--	--

LIFE MEMBERS (Continued)

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KOHN, HARRY E.
KOHN, IRVING
KOHN, MRS. ISIDORE
KRUMBHAAR, MRS. EDWARD B.
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MACCOY, MRS. W. LOGAN
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MADEIRA, PERCY C., JR.
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MASON, MARY T.
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MILES, THOMAS H.
MILLVILLE MFG. CO.
MINDS, JOHN H.
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MONTGOMERY, MRS. ROBERT L.
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NEWTON, MRS. JEWETT B.
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PROVIDENT TRUST CO.
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ROSSMASSLER, WALTER H.
ROTAN, MRS. SAMUEL P.
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TOWNSEND, MRS. JOHN BARNES
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WALKER, MRS. HERVEY S.
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WOOD, MRS. RICHARD D.
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ZIMMERMAN, MASON W.

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Fearon, Charles In memory of	McKean, Nancy B.	Warden, Mrs. Clarence A.
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	Redding, Charles S.	

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Adelhelm, John S.	Albrecht, H. Carl	Allen, Curtis

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 Biddle, Mrs. Nicholas
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 Birdsall, Joseph C.
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 Brinley, Mrs. Charles E.
 Brinton, Clarence C.
 Brinton, Mrs. Clarence C.
 Brinton, Mrs. Joseph Hill
 Brock, Elizabeth N.
 Brock, Mrs. Henry G.
 Brock, Mrs. John Penn
 Brodovitch, Alexey
 Bromley, Mrs. Charles S.
- Bromley, Joseph H., Jr.
 Brooke, George
 Brooke, Mrs. Robert E.
 Brown, Mrs. Charles T.
 Brown, Clarence M.
 Brown, Dee Carlton
 Brown, Mrs. Everett H., Jr.
 Brown, Herbert
 Brown, J. T.
 Brown, Mrs. Richard P.
 Brown, Mrs. T. Wistar
 Brown, Mrs. T. Wistar, 4th
 Brown, Mrs. Wilson H.
 Browning, Mrs. Edward
 Browning, Mrs. Edward, Jr.
 Brumbaugh, Mrs. G. Edwin
 Budin, David
 Bullard, Alfred
 Bulley, Mrs. C. Rex
 Bullitt, Margaret E.
 Bullitt, Mrs. Orville H.
 Burk, Edwin H.
 Burnham, Mrs. E. Lewis
 Burt, Edith B.
 Burt, Struthers
 Burt, M. Theodora
 Butcher, Mrs. Howard, Jr.
 Buten, Harry M.
 Butterworth, J. Ebert
 Butterworth, Mrs. J. Ebert
 Buzby, Ethel M.
 Cadwalader, Charles M. B.
 Cadwalader, Mrs. Gouverneur
 Cadwalader, Mrs. Lambert
 Cadwalader, Richard
 M., Jr.
 Cadwalader, Mrs.
 Williams B.
 Calder, Mrs. W. C.
 Calvert, Mrs. F. H.
 Calwell, Mrs. Charles S.
 Caner, Mrs. Harrison K.
 Carson, John J.
 Carson, Joseph
 Casnet, Catherine Fow
 Castle, Mrs. James M.
 Castor, Horace W.
 Catherwood, Cummins
 Catlin, Mrs. Sheldon
 Cavendish, Mrs. George
 S. G.
 Chambers, Edith
 Chambers, Francis T., Jr.
 Chance, Mrs. Burton
 Chance, Edwin M.
 Chandlee, Edward E.
 Chantry, Mrs. Allan J.
 Chaplin, Chas. C. G.
 Chaplin, Mrs. Chas. C. G.
 Chase, Mrs. Randall
 Cheston, Charles S.

ANNUAL MEMBERS (Continued)

Cheston, Mrs. J. Hamilton
 Chew, Mrs. Benjamin
 Chew, Elizabeth B.
 Childs, Mrs. John N.
 Church, Herbert
 Church, Mrs. Herbert
 Churchman, Mrs. W.
 Morgan
 Chutter, Mrs. Reginald F.
 Clark, Bertha
 Clark, Mrs. E. Cheston
 Clark, Henry F.
 Clement, Alice W.
 Clement, J. Browning, Jr.
 Clement, M. Withington
 Clement, Mrs. M.
 Withington
 Clerf, Louis H.
 Clothier, George B.
 Clothier, Isaac H., Jr.
 Clothier, Mrs. Isaac H., Jr.
 Clothier, Mr. and Mrs.
 Morris L.
 Coale, Edith S.
 Coale, William Ellis
 Colahan, Mrs. John B., 3rd
 Coleman, Mrs. F. Stokes
 Coleman, Mrs. G. Dawson
 Coles, Mrs. Stricker
 Collingwood, Jennie
 Collins, Mrs. Alan C.
 Combes, Mrs. Horace M.
 Comer, Charles T.
 Conlan, Mrs. Walter A.
 Conlen, William J.
 Converse, Mrs. Lily
 Cook, Mrs. Gustavus
 Wynne
 Cooke, Jay
 Cooper, Walter I.
 Copeland, Lamnot du Pont
 Coulson, Mrs. Lippincott
 Cowan, Alfred
 Crawford, Alan
 Crawford, Mrs. Alan
 Crawford, W. Rex
 Cresse, James
 Cret, Mrs. Paul
 Crosby, Arthur U.
 Crossan, Edward T.
 Crowder, Emma A.
 Crowder, Mrs. William S.
 Crowell, Lucius
 Crozer, Mrs. Samuel A.
 Cummings, Howard C.
 Curtis, Mrs. Harry L.
 Cute, Mrs. James Francis
 Cutler, J. W.
 Dales, E. Lewis
 Daniels, Mrs. Marion
 Duane, Mrs. William
 Dannenbaum, Mrs. Edwin
 Dannenbaum, Mrs.
 Harry M.
 Dannenbaum, Walter
 Darby, Mrs. Donald W.
 Darlington, Mrs.
 William M.
 Darrow, Paul W.
 David, Mrs. Edward W.
 Davis, David M.
 Davis, Edna C.
 Davis, Eleanor Bushnell
 Davis, Joseph A.
 Davis, Meyer
 Davis, Mrs. Robert Hare
 Davis, Mrs. S. Boyer
 Day, Mrs. Frank Miles
 Day, Mrs. Kenneth
 Day, Mrs. William L.
 Dearden, Mrs. E. C.
 DeBrau, Mrs. George
 Dechert, Mrs. Robert
 Delcher, Irving B.
 Dempsey, W. L.
 Denison, Mrs. J. Morgan
 deTrampe, Mrs.
 J. Adam C. L.
 Detwiler, Charles W., Jr.
 De Wolf, Mrs. Halsey
 Dick, Mrs. L. B.
 Dickey, Mrs. Charles D.
 Dickey, Eloise
 Dickson, Mr. and Mrs.
 William T.
 Dilks, Mrs. John H.
 Dillon, Edward Saunders
 Dilworth, Richardson
 Dintenfass, Benjamin
 Disston, Mrs. Jacob S., Jr.
 Doak, Charles B.
 Dolan, Mrs. Clarence W.
 D'Olier, Mrs. Francis W.
 Dooley, Mrs. J. T.
 Dooner, Richard T.
 Dornan, Mrs. Sarah E.
 Dorrance, Mrs.
 George Morris
 Dougherty, Mrs. Thomas
 Harvey
 Doughten, William S.
 Doughten, William W.
 Downs, Mrs. Norton
 Drabenstadt, George R.
 Drayton, Frederick R.
 Drucker, Jerome
 Drueding, Caspar
 Drummond, Mrs. Charles H.
 Duane, Mrs. Russell
 Duane, Mrs. William
 DuBarry, Joseph N.
 DuBarry, Mrs. Joseph N.
 DuBarry, William H.
 Dulles, Mrs. Heatly C.
 Dunphy, Mrs. Wm. H.
 duPont, Mrs. E. Paul
 Duvenc Brothers
 Dwier, Mrs. W. Kirkland
 Earp, Anne Tucker
 Eastwick, Abram T.
 Eastwick, Joseph L.
 Edmonds, Mrs. Franklin
 Spencer
 Egan, Thomas C.
 Egnal, Michael H.
 Ehle, Mrs. Archibald Hyde
 Ehret, Mrs. Harry
 Elkinton, Howard W.
 Elliott, Huger
 Elliott, Mrs. William J.
 Ellis, Mrs. Thomas Biddle
 Ely, Gertrude S.
 Ely, Van Horn, Jr.
 Ely, Mrs. Van Horn
 Emerson, Victor Frederick
 Emerson, Mrs. Victor
 Frederick
 Emhardt, William H.
 English, Mrs. Chancellor C.
 Erwin, Katharine Mudge
 Ervin, Mrs. Spencer
 Eshleman, Mrs. Benjamin
 Esty, Mrs. Robert P.
 Ettelson, Henry J.
 Evans, Mrs. Edmund C.
 Evans, Rowland
 Evans, Thomas
 Fahnestock, Mrs. McClure
 Fair, Mrs. Howard C.
 Farley, Mrs. M. N.
 Farnum, Henry W.
 Farrell, Mrs. Katherine
 Fassitt, Mrs. John H.
 Faught, Albert Smith
 Fawley, J. Russell
 Feinstein, Mrs. Myer
 Feldman, Emma
 Feldman, Jacob B.
 Feldman, Mrs. David N.
 Fenninger, Mrs. Carl W.
 Fernley, Hattie M.
 Fetter, Theo. R.
 Fife, Mrs. Charles A.
 Fifer, Helen
 Finckel, Eliza Royal
 Finletter, Mrs. Edwin M.
 Fischer, Herman W.
 Fisher, Mrs. Philip B.
 Fiterman, M.
 Flagg, Mrs. S. Griswold
 Fleisher, Mrs. Louis M.
 Flippin, Harrison F.
 Floppin, Mrs. Harrison F.
 Flock, S. M., Jr.
 Flynn, John M., 2nd
 Foerderer, Mrs. Edward

ANNUAL MEMBERS (Continued)

Foerderer, Elsie
 Foerderer, Percival E.
 Folz, Stanley
 Ford, Frances L.
 Forster, H. Walter
 Foster, Richard W.
 Fox, Mrs. Caleb F., Jr.
 Fox, Helen A.
 Fox, Mrs. Wm. Henry
 Frame, T. E.
 Franceschetti, Romeo
 Franklin, Mrs. Walter S.
 Fraser, Joseph T., Jr.
 Frazier, Mrs. W. West, 3rd
 Freeman, Addison B.
 Freeman, George C.
 Frei, Adolph and Sons
 Friedman, Harvey L.
 Fries, Emma R.
 Frontz, Clinton W.
 Fry, Wilfred E.
 Funk, Nevin E.
 Furness, Fairman
 Furness, Mrs. Radclyffe
 Galey, William T., Jr.
 Garcin, Mrs. Edward H.
 Gardiner, Mrs. John, Jr.
 Garrett, Mrs. Alfred C.
 Gartman, Mrs. Henry L.
 Gates, Mrs. Jay
 Geary, Mrs. John White
 Geesey, Titus C.
 Geist, Mrs. Clarence H.
 Gentle, Mrs. James C.
 Georges, Thomas
 Gerenbeck, George
 Gerhard, Albert P.
 Gerstley, Henry E.
 Gerstley, Mrs. Isaac
 Gessner, Howard R.
 Gest, Lillian
 Gest, Mrs. William P.
 Gibbon, Robert
 Gilbert, Mrs. Gwendolyn
 Taylor
 Gilkyson, Hamilton H.
 Gill, John D.
 Gill, Mrs. Logan B.
 Gilpin, Mrs. John C.
 Glickler, Barnet
 Goldbaum, Mrs. Jacob S.
 Goldberg, M. C.
 Goldberg, Samuel A.
 Goldsmith, Beth
 Golub, Mrs. Leib J.
 Good, Lloyd
 Goodall, H. W.
 Goodman, Mrs. Nelson
 Goodman, Mrs. Samuel
 Gould, Mrs. Bruce
 Graham, Mrs. Fred W. W.
 Grange, Mrs. William D.
 Gray, William F.
 Green, Mrs. Robert M.
 Greenberg, Joseph J., Jr.
 Greene, Ryland Warriner
 Greenough, Cornelia
 Gribbel, Mrs. J. Bancker
 Gribbel, Mrs. W. Griffin
 Griffith, Mrs. Paul H.
 Griscom, Clement A. III
 Griscom, Gladys H.
 Griscom, Mrs. J. Milton
 Gross, Mrs. Joseph W.
 Guetter, Julius
 Guffy, Edythe M.
 Gurovitz, I. William
 Gutner, Chester Coleman
 Haas, Mr. and Mrs. Harry J.
 Hacker, Mrs. Arthur H.
 Hagstoz, Arthur T.
 Haines, Joseph H.
 Hallowell, Helen R.
 Hallowell, Henry R.
 Halton, Thomas H., Sr.
 Hamilton, Mrs. Charles
 Hammond, Mrs. L. Jay
 Hancock, Mrs. F. Woodson
 Hancock, James
 Hand, Helen G.
 Hansche, Maude B.
 Harbeson, John F.
 Harbison, Helen D.
 Harbison, Mrs. Robert J., Jr.
 Hardt, Frank M.
 Hardt, J. William
 Hare, Esther B.
 Hare, T. Truxtun
 Harris, David W.
 Harris, Earle W.
 Harris, J. Andrews, 3rd
 Harris, Mrs. James Russell
 Harris, Mrs. William A.
 Harrison, Mrs. Charles C., Jr.
 Harrison, George L.
 Harrison, Mrs. George L.
 Harrison, Mrs. Harry W.
 Harrison, Mrs. John, Jr.
 Harrison, William Welsh, Jr.
 Hart, Mrs. Thomas
 Hart, Mrs. William H.
 Harter, William C.
 Haskell, Harry G.
 Haskins, Mrs. Harold
 Hassrick, Mrs. Romain C.
 Hatfield, Mrs. C. Alexander
 Hatfield, Charles J.
 Hatfield, Mrs. James S.
 Hay, Mrs. Charles
 Hays, Annie B.
 Hayt, Mrs. Todd
 Hayward, Mrs. Nathan
 Hazard, Spencer P.
 Heacock, Priscilla W.
 Heacock, Mrs. Leon Brown
 Headly, John F.
 Headman, Anna E.
 Hebard, Frederick V.
 Helbert, George K.
 Hellerman, Mrs. Harry H.
 Henderson, Mrs. George
 Henderson, Mrs. Joseph W.
 Henning, Mary E.
 Henry, Mrs. Bayard
 Henry, J. Lewis
 Henry, Mrs. T. Charlton
 Hepworth, Florence L.
 Herben, Stephen Joseph
 Hewson, William
 Hicks, P. C.
 Higgins, Mabel
 Highley, Mrs. George N.
 Hill, Mrs. J. Bennett
 Hilles, Franklin S.
 Hires, Harrison
 Hires, William L.
 Hirschwald, R. M.
 Hocker, David
 Hodge, Mrs. Charles, IV
 Hodge, Sewell W.
 Hoffman, Mrs. C. F.
 Hogg, Mrs. J. Renwick
 Hogue, Mrs. Robert M.
 Holden, Hallie K.
 Hollingsworth, Mrs. John P.
 Holmquist, Mrs. G. F.
 Holtzman, Robert M.
 Hood, Mrs. George Gowen
 Hopkins, Arthur H.
 Hopkinson, Mrs. Edward
 Hopper, Mrs. Charles
 Sterling
 Hopper, Marie Louise
 Horner, Mrs. James C.
 Horstmann, Mrs. Walter
 Horstmann, Mrs. William H.
 Horton, Allen F.
 Horwitz, Mrs. Orville
 Hosie, Eleanor
 Houston, Samuel F.
 Howard, Morton
 Howe, Mrs. Arthur
 Howe, Charlotte B.
 Howell, Carol-Joyce
 Howell, Cooper
 Howell, Josephine F.
 Huber, Mrs. John Y., Jr.
 Huey, Mrs. Arthur B.
 Hurlburt, W. Merritt
 Hutchinson, A. P.
 Hutchinson, Mrs. S.
 Pemberton
 Huttering, Mrs. E. Paul
 Iiff, Mrs. Arthur R.
 Illman, Adelaide T.
 Ingber, Mrs. David

ANNUAL MEMBERS (Continued)

Ingersoll, George E.
 Ingersoll, George F.
 Ingersoll, Mrs. George F.
 Ingersoll, Robert S., Jr.
 Ingersoll, Mrs. Robert S., Jr.
 Irvine, Mrs. James
 Irving, Edward B.
 Jackson, Mrs. Joseph Taylor
 Jacobs, Reginald
 Jacobs, Mrs. Yarnall
 Jameson, Mrs. Miriam B.
 Jeanes, Mrs. Henry S.
 Jefferys, Mrs. Edward M.
 Jenkins, Mrs. Theodore F.
 Jenks, Mrs. Horace H.
 Jenks, Morton
 Jenks, Mrs. Robert D.
 Jenks, Thomas S.
 Johnson, Mrs. Alba B., Jr.
 Johnson, Mrs. Emory R.
 Johnson, Robert L.
 Johnson, Mrs. Robert L.
 Joiner, Franklin
 Jones, Arthur Woodruff
 Jones, George H.
 Jones, Henry Hand
 Jones, Mrs. J. Barclay
 Jones, Mrs. Spencer L.
 Joralemon, Mrs. Dinwiddie
 Jordan, Mrs. T. Carrick
 Junkin, George B.
 Junkin, Mrs. George B.
 Justice, Mrs. George L.
 Karp, Leon
 Keedy, Edwin R.
 Keller, Frederick E.
 Kendall, Mrs. Paul
 Kendrick, Mrs. Murdoch
 Kenney, Mrs. Joseph F.
 Kent, Mrs. Donald W.
 Kienbusch, C. O. V.
 Kimball, Maulsby, Jr.
 Kind, Mrs. Paul A.
 Kind, Mrs. Philip
 King, Mrs. Albert F. A.
 King, Katharine S.
 King, W. Walton
 Kingsley, Mrs. Wm. H.
 Kinsey, Helen F.
 Kirkland, Samuel N.
 Kirschbaum, Alan B.
 Kirschbaum, Mrs. Alan B.
 Kissileff, Leonard
 Klahr, Emma
 Klapp, Mrs. Wilbur P., Jr.
 Klapp, Mrs. Wilbur Paddock
 Klein, Philip
 Klein, Samuel A.
 Klein, Mrs. Thomas
 Kline, C. Mahlon
 Kneeder, Howard S., Jr.
 Knight, D. Allen
 Knowles, Frank Crozer
 Koelle, William F. B.
 Kohl, Dorothy
 Kohn, Bernard A.
 Kohn, George F.
 Kohn, George M.
 Kohn, Joseph
 Koyl, George Simpson
 Krauss, Mrs. Sydney L.
 Kremer, John
 Krewson, W. Stanleigh
 Krumbhaar, Mrs. C. Hermann
 Kuemmerle, Gustave C.
 Kurtz, Virginia
 Kuttner, DeCosta and Company
 Lacey, Mrs. J. Madison
 Lafair, Mrs. I.
 Lamb, Mrs. William H.
 Lambert, Mrs. Donaldson L.
 Landenberger, C. H., Jr.
 Landreth, Symbington P.
 Langdon, Mrs. H. Maxwell
 Langston, Bryant W.
 Langston, Mrs. Samuel M.
 LaPlace, Mrs. Louis B.
 Larzelere, John L.
 Latta, William J., Jr.
 Lavenson, Jay
 Lavino, Edwin M.
 Lawson, Harry
 Lay, Mrs. J. Tracy
 Lea, Van Antwerp
 Leaman, Ann H.
 Leaming, Mrs. E. B.
 Ledwith, Mrs. Richard W.
 Lee, Mildred W.
 Lee, Mrs. P. Blair
 Lee, Mrs. Walter Estell
 Leedom, Mrs. Charles
 Lefton, Al Paul
 Leonard, Mrs. Raymond F.
 Levin, Albert J.
 Levy, Mrs. Della B.
 Levy, Howard S.
 Levy, Mrs. Lionel Farraday
 Lewis, Mrs. Clifford, Jr.
 Lewis, H. G.
 Lewis, Mrs. Howard W.
 Lewis, Shippen
 Ligget, Robert C.
 Ligget, Mrs. Robert C.
 Lincoln, Mrs. George J., Jr.
 Lingelbach, William E., Jr.
 Linn, Mrs. William B.
 Linton, M. Albert
 Linton, Mrs. M. Albert
 Lionni, Leonard
 Lippincott, Mrs. Bertram
 Littleton, Arthur
 Lloyd, Richard W.
 Lloyd, Mrs. Malcolm, Jr.
 Lochhead, Catherine P.
 Locke, Mrs. Robert W.
 Loeb, Mrs. Adolf
 Loeb, Ludwig
 Logan, Mrs. John W.
 Logan, Robert R.
 Long, Walter E.
 Longshore, William A.
 Longstreth, Mrs. Howard
 Lorimer, Sarah Lee
 Louchheim, Mrs. Joseph A.
 Louchheim, Mrs. Stuart F.
 Lovering, Mary H.
 Low, Mrs. Howe
 Lowrey, Elsie
 Lowry, Sarah N.
 Lucas, Mrs. H. Spencer
 Lucas, Mrs. William W.
 Ludington, Mrs. Nicholas
 Ludlum, Mrs. Seymour DeW.
 Lukens, Mrs. Edward C.
 Lukens, Lewis N., Jr.
 Lukens, Savage and Washburn
 Lyne, Mrs. Henry, Jr.
 Mabie, Walter C.
 MacCain, Mrs. Christian S.
 MacCoy, Marjorie N.
 Macdonald, Mrs. Robin
 Macfarlane, Catharine
 MacGeorge, Beatrice
 Machold, William F.
 Maddock, Mrs. Henry A.
 Madeira, Elizabeth
 Madeira, Louis C., 4th
 Madeira, Mrs. Louis C., 4th
 Magill, James P.
 Mallery, Bayard M.
 Mallery, Otto T.
 Mancill, Frank H.
 Martin, E. Gwen
 Marvin, Theodore
 Mason, William Clarke
 Mason, Mrs. William Clarke
 Mathers, Frank F., Inc.
 Mathers, Mrs. Frank F.
 Matthews, Orus J.
 Matthews, Rudolph
 Mathewson, Robert J.
 Maule, Margaret C.
 Maulsby, Matilda
 Mauran, Frank
 Maxwell, Mrs. John R.
 Mayer, Mrs. Clinton O.
 Mayer, Mrs. Henry C.
 McAllister, Mrs. J. Rutherford
 McAlpin, David H.
 McBurney, Mrs. Andrew M.

ANNUAL MEMBERS (Continued)

- McCahan, Mrs. William J., Jr.
 McCall, Virginia A.
 McCall, Mrs. Shirley C.
 McCarthy, D. J.
 McCawley, Mrs. William Morris
 McClelland, George W.
 McCloskey, Mrs. John F.
 McCormick, Mrs. Vance
 McCreery, Mrs. Samuel
 McCullough, Mrs. Edmund H.
 McCurdy, Mrs. J. Aubrey
 McElroy, Mrs. Clayton
 McFadden, George H., Jr.
 McGowin, Mrs. R. S.
 McHale, Frances L.
 McIlhenny, Francis S., Jr.
 McIlvain, Mrs. J. Gibson
 McIlvain, Mrs. M. D.
 McIlvaine, Leighton Howe
 McIlwain, Mrs. Hugh T.
 McInnes, Mrs. Walter S.
 McIntire, A. Reed
 McKean, Mrs. Bispham
 McLain, Mrs. Louis
 McLaughlin, Edward F.
 McLean, Mrs. William L., Jr.
 McMichael, Mrs. Morton
 McMullan, James
 McMullan, Mrs. James
 McMullin, Mrs. David, Jr.
 McOwen, Mrs. Frederick
 Mechling, Mrs. B. Franklin, Jr.
 Meeuse, Mrs. Johanne
 Meigs, Mrs. John F., 2nd
 Meirs, Mrs. William Weightman
 Mendenhall, Georgianna A.
 Mendenhall, John C.
 Meranze, Mrs. David
 Merrick, James Kirk
 Merrick, Mary R.
 Mertz, Oscar E.
 Meyers, Clarence L.
 Meyers, Mrs. Morton J.
 Miller, Abner A.
 Miller, C. Earle
 Miller, Decius
 Miller, Mrs. F. R.
 Miller, Mrs. Merle M.
 Miller, Walter P.
 Milliette, Earl B.
 Millville Manufacturing Company
 Milne, Frances F., Jr.
 Mink, George W., Jr.
 Mitchell, Mrs. Harbour
 Mitchell, Mrs. James F., Jr.
 Moffett, Caroline T.
 Mogavero, F.
 Molarsky, Maurice
 Montgomery, James Alan, Jr.
 Montgomery, W. W., Jr.
 Moore, Mrs. H. McKnight
 Morgan, Mrs. F. Corlies
 Morgan, Marshall S.
 Morgan, Walter L.
 Morris, C. C.
 Morris, Mrs. Caspar Wistar
 Morris, Ellen
 Morris, Harrison S.
 Morris, Mrs. I. Wistar, Jr.
 Morrison, Orville C.
 Morse, Mildred
 Mortimore, Mrs. Charles
 Moyer, Allen B.
 Mueller, Charles G.
 Munoz, Mrs. Gonzalo C.
 Murray, Mrs. Florence R. C.
 Musser, Mrs. Charles S.
 Myers, W. Heyward
 Nagin, Mrs. Harry S.
 Neall, Adelaide W.
 Neilson, Mrs. Lewis
 Nesbitt, Albert J.
 Newburger, Mrs. Frank L.
 Newhall, C. Stevenson
 Newhall, Mrs. Daniel A.
 Newhall, Mrs. W. P.
 Newkirk, Martha Bacon
 Newland, Mrs. Harry B.
 Newton, Caroline
 Newton, Dorr E.
 Niblo, James M.
 Nicholson, Mrs. John W., 3rd
 Niesson, Arthur A.
 Noble, William H., Jr.
 Norberg, Rudolph C.
 Norris, Mrs. Chas. C., Jr.
 Norris, George W.
 Norton, Mrs. Marion S.
 Noyes, Mrs. C. Reinhold
 Oakley, Mrs. Thornton
 Obermayer, Leon J.
 Odenwelder, Asher J.
 Odgers, Merle M.
 Oelbermann, Mrs. Julius
 O'Neill, W. Paul
 O'Neill, Mrs. W. Paul
 Ormandy, Eugene
 Orr, Clifford H.
 Orr, George P.
 Osborne, Owen, Jr.
 Osman, Harry R., Jr.
 Otto, Arthur B.
 Pace, Mrs. Frank, Jr.
 Packard, Mrs. Francis R.
 Packard, George R., Jr.
 Packard, Mrs. John H., 3rd
 Padis, Nicholas
 Page, L. Rodman
 Pagon, Mrs. Garrett D.
 Painter, Mrs. Herbert B.
 Palmer, Mrs. Frederic
 Park, Mrs. William
 Parrish, Mrs. Hugh R.
 Patrick, Ethel
 Patterson, Mrs. George Stuart
 Paul, A. J. Drexel
 Paul, W. P.
 Paulson, Frances E.
 Pearlstein, Martin
 Pearson, Joshua Ash
 Pease, Mrs. Henry H.
 Peirce, Mrs. Wilmot Grant
 Pendleton, Constance
 Pennock, J. Liddon
 Pennsylvania Society of Miniature Painters
 Pennypacker, Bevan A.
 Pennypacker, Mrs. Isaac
 Pepper, Benj. F.
 Pepper, Mrs. Benj. F.
 Pepper, Mrs. B. Franklin
 Pepper, William
 Perrin, Charles C.
 Perry, Mrs. Harold R.
 Peterson, John D.
 Pew, Arthur E.
 Philler, Mrs. Win. Winsor
 Phillips, Mrs. M.
 Pilling, Mrs. George Platt, 3rd
 Platt, Mrs. Charles
 Platt, Mrs. Henry N.
 Pleet, Mrs. David H.
 Pleet, Mrs. William
 Pooock, J. J.
 Polisher, Edward N.
 Pollock, Walter W.
 Pomeroy, John Nevin
 Pontius, Calvin L.
 Porcher, Mrs. Samuel
 Porter, Elva
 Porter, Mrs. W. Hobart
 Post, Mrs. L. Arnold
 Potts, Edward R.
 Potts, Mrs. Edward R.
 Prentice, Joan
 Prentice, Mrs. William K.
 Pressell, George W.
 Price, Mrs. Franklin H.
 Price, Philip
 Prime, Alice M.
 Prock, Harry A.
 Pugh, Anne J.
 Purves, Mrs. Edmund R.
 Purviance, Julia Evelyn
 Purvis, Elizabeth
 Putney, R. Emerson

ANNUAL MEMBERS (*Continued*)

- Quitman, Sidney L.
 Radbill, Mrs. Samuel
 Rader, Mrs. Archibald
 Fleming
 Raiguel, Mrs. George Earle
 Rainey, Mrs. Frederick A.
 Raiziss, Mrs. Anna
 Ramberg, Sarah S.
 Randolph, Mrs. Evan, Jr.
 Randolph, Mrs. Evan
 Rapp, Howard H.
 Ravdin, Mrs. I. S.
 Rea, Robert W.
 Read, William B.
 Reath, Mrs. Benjamin
 Reath, Thomas
 Reber, J. Howard
 Rebman, Henry J.
 Rebmann, G. Ruhland, Jr.
 Redman, Mrs. John L.
 Reed, Homer
 Reed, Luther D.
 Reese, Warren S.
 Reeve, J. Stanley
 Reeves, Mrs. A. S.
 Reeves, Mrs. Horace A.
 Reichert, Emma H.
 Reichlin, Fulton
 Reinsel, Mrs. Walter
 Remick, R. M.
 Remington, William P.
 Reuss, William
 Rex, Mrs. Walter E.
 Rhoads, Lydia W.
 Rhoads, Owen B.
 Rhodes, Phyllis A.
 Richardson, Grace P.
 Richardson, Mrs. Sheppard
 Richardson, Mrs.
 Tolbert N.
 Richmond, Francis H.
 Ridgely, Mrs. Julian White
 Ridgway, Mrs. Thomas
 Riggs, Robert
 Ringe, Thomas B. K.
 Ristine, Mrs. Charles S.
 Ritchie, Mrs. C. L.
 Ritter, R. M.
 Rivinus, Mrs. E. Florens
 Rivise, Charles W.
 Robb, Max
 Roberts, E. A.
 Roberts, Mrs. George
 Brooke
 Roberts, H. Radclyffe
 Roberts, Mrs. Herbert A.
 Roberts, Isaac W.
 Robinson, Mrs. Louis
 Barclay
 Robinson, Mrs. William
 Wilson
 Rocky, Chas. S.
 Roebing, Mrs. Siegfried
 Rosenbaum, Robert
 Rosenfeld, A. J.
 Rosengarten, Albert H.
 Rosengarten, Mrs.
 Albert H.
 Rosengarten, Frederic
 Rosengarten, Mrs.
 Howard D.
 Rosengarten, Mrs. J.
 Clifford
 Rosengarten, Joseph G.
 Rosenwald, Mrs. Lessing J.
 Ross, Sophia L.
 Ross, T. Edward
 Rowan, Stephen C.
 Rowland, Mrs. Louis H.
 Rowland, Mrs. Wm. O., Jr.
 Ruben, Herman L.
 Rump, Marie W.
 Rush, Mrs. Alexander
 Russell, Norman F. S.
 Rust, Harry R.
 Ryan, James Francis
 Sachsenmaier, George
 Sailer, A. Jackson
 Sailer, Emily W.
 Saltus, R. Sanford
 Samuel, Mrs. Snowden
 Sanson, Mrs. Albert W.
 Sargent, Mrs. S. Worcester
 Saul, Maurice Bower
 Saul, Walter Biddle
 Saul, Mrs. Walter Biddle
 Savage, Mrs. Ernest C.
 Savage, Mrs. Jas. A. McC.
 Saylor, Harold D.
 Scattergood, Mrs. Alfred G.
 Scattergood, J. Henry
 Schaffer, William I.
 Schaffer, Mrs. William I.
 Schekter, Yale L.
 Schenck, Julius
 Scherer, Henry Emil
 Schireson, Henry J.
 Schmidt, Henry R.
 Schnader, Mrs. William A.
 Schneider, Mrs. Karl J.
 Schoenly, W. Elwood
 Schoettle, Mrs. Edwin J.
 Schoff, Mrs. Leonard H.
 Schofield, Mrs. Everett A.
 Schofield, Lemuel B.
 Scholler, Fred C.
 Schroeder, Mrs. Gilliat
 G., Jr.
 Schultz, D. H.
 Schwartz, Mrs. H. W.
 Scott, Alice A.
 Scott, Edgar
 Scrivanich, D.
 Scull, Mrs. William C.
 Scull, Mrs. William S.
 Scull, Mrs. R. Barclay
 Scully, C. Alison
 Scully, Mrs. C. Alison
 Seabreeze, Mrs. N. McLean
 Seabrook, C. Courtney
 Security Banknote
 Company
 Seeley, Mrs. Oscar
 Sellers, Mrs. Horace W.
 Sellers, Mrs. Howard
 Senn, George
 Serrill, William J.
 Sessler, J. Leonard
 Shapiro, Mrs. Benjamin
 Sharpe, Mrs. John S.
 Sharples, Mrs. Philip T.
 Shaw, Dexter N.
 Sheble, Mrs. Frank J.
 Sheerr, Philip L., & Son
 Shelton, Mrs. F. H.
 Shepard, William V. K.
 Sherrerd, Lois
 Sherrerd, Mrs. William D.
 Shewbrooks, Daniel M.
 Shillard-Smith, Mrs. C.
 Shollenberger, C. L.
 Short, Joseph A.
 Shupp, Mary R.
 Sickel, H. S. J.
 Siegel, Mrs. Adrian
 Sill, Mrs. Harold
 Montgomery
 Sims, Joseph P.
 Sinkler, Charles
 Sinkler, Julia U.
 Sinkler, William L. E.
 Sinnickson, Mrs. Charles
 Sittig, Edgar H.
 Sittig, Mrs. Edgar H.
 Skilling, Bayard T.
 Skilling, Joseph Kennard
 Skilling, Mrs. Joseph
 Kennard
 Slaymaker, Mrs. Samuel
 E., Jr.
 Slifer, Levina
 Sloan, Mrs. Burrows
 Sloane, Joseph C., Jr.
 Smith, Arthur D.
 Smith, Edward B., Jr.
 Smith, Mrs. Edward B., Jr.
 Smith, G. Allen
 Smith, Mrs. G. Allen
 Smith, Mrs. J. Somers, Jr.
 Smith, L. M. C.
 Smith, Mrs. L. M. C.
 Smith, Mrs. Lyon
 Smith, Mary C.
 Smith, Mrs. William Wikoff
 Snedaker, E. Raymond

ANNUAL MEMBERS (Continued)

- Suedaker, Mrs. E. Raymond
 Snellenburg, Harry, Jr.
 Snellenburg, Mrs. Morton E.
 Snellenburg, Stanley S.
 Snyder, Allen G.
 Spaeth, Edmund B.
 Speiser, Maurice J.
 Spellissy, Mrs. Amy W.
 Spellman, Orrin I.
 Spitzer, Franklin H.
 Squier, Mrs. Arthur
 Staples, Philip C.
 Starkweather, John K.
 Starr, Isaac
 Steel, A. G. B.
 Steele, Mrs. Edward A.
 Steere, Jonathan M.
 Stein, Bill
 Steinman, John F.
 Steinman, Mrs. John F.
 Stem, Samuel G.
 Stem, Mrs. Samuel G.
 Stern, Edward & Co., Inc.
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 Stern, Mrs. Horace
 Stern, J. David
 Sternberger, Mrs. M. K.
 Stevens, Mrs. John
 Stevens, Mrs. John
 Conyngham
 Stevens, Lewis M.
 Stevenson, Suzanne
 Stewart, Mrs. Charles
 Stifel, Virginia
 Stilz, Ethel
 Stimson, Mrs. Boudinot
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 Stokes, Francis J.
 Stokes, Mrs. J. Tyson
 Stonorov, Mrs. Oskar
 Stork, Mrs. C. W.
 Strauss, Berthold
 Strawbridge, Mrs.
 Francis R.
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 Stuart, Mrs. George H., 3rd
 Suffredini, J. R.
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 Swackhamer, Byron F.
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 Symes, James M.
 Tabuteau, Mrs. Marcel
 Talbutt, Mrs. James Felix
 Talimer, Mrs. Bernard
 Tattersfield, Mrs. Gerald
 Tatum, Mrs. Richard Parry
 Taylor, Anne W.
 Taylor, Mrs. Herbert K.
 Taylor, Mrs. J. Madison
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 Terry, Duncan Niles
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 Thomas, Charles A.
 Thomas, Mrs. Edward O.
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 George A.
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 Tyler, Mary Graham
 Tyson, Mrs. Ralph
 Macguire
 Underdown, Mrs. Henry T.
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 VanDusen, Lewis H.
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 VanPelt, Gertrude
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 Vauclain, Mrs. Jacques L.
 Vaughan, Charles Z.
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 Von Moschzisker, Bertha
 Von Moschzisker, Mrs.
 Robert
 Voorhees, Theodore
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 Wagner, Paul C.
 Walker, Edward T.
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 Walker, Robert M.
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 Walton, Mrs. Charles S., Jr.
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 Watson, Joseph Harold
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 Weber, Ernest G.
 Weber, F. W.
 Weber, Mrs. Marie H.
 Weiss, David J.
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 West, William Morton
 West, W. Nelson L.
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 Wetherill, Mrs. Francis M.
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 Wetherill, Mrs. William
 Chattin
 Weyl, Mrs. Julius S.
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 Whelen, Mrs. William Baker
 Whelen, W. Ellison
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 White, Allen Hunter
 White, Mrs. Gilbert F.
 White, Mrs. Robert V.
 White, Mrs. William
 White, William, Jr.
 Whiting, Allen E.
 Whitney, Cynthia
 Wice, David H.
 Wiedersheim, Theodore E.
 Wiedersheim, Mrs. William
 A., 2nd
 Wieland, D. Alexander
 Wielopolski, Alfred
 Wielopolski, Mrs. Alfred
 Wilde, B. M.
 Wiler, Herbert Day
 Willard, DeForest P.

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Williams, David E.	Wolf, Edwin, 2nd	Wrench, Mrs. Kimbrough
Williams, Mrs. Everett C.	Wolf, Mrs. Elias	Wriggins, Mrs. Charles C.
Williams, Horace James	Wolf, Howard A.	Wright, Mrs. Harrison B.
Williams, Ira Jewell	Wolf, Mrs. Louis	Wright, Mrs. Philip H.
Williams, Mrs. LeRoi John	Wolf, Walter L.	Wright, Mrs. Sydney L.
Willing, Charles	Wolff, Ruth M.	Wynne, Thomas E.
Willis, Edith R.	Wood, Mrs. Alan D.	Yarnall, D. Robert
Wilmerding, Mrs. David R.	Wood, Mrs. Charles R.	Yarnall, Mrs. D. Robert
Wilson, Mrs. Arthur M.	Wood, Dorothea	Yeats, Mrs. J. Wilbur
Wilson, Stanley E.	Wood, Mrs. Edward F. R.	Young, Charles H.
Wilson, Mrs. Stanley E.	Wood, Mrs. George B.	Yulsman, Benjamin
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Winsor, Mrs. James D., Jr.	Wood, Howard, Jr.	Zens, Paul
Winsor, Mary	Wood, Estate of Naomi	Zieget, Julius
Wirkman, Emanuel W.	Wood, Mrs. Richard D., II	Ziegler, Mrs. Carl A.
Wistar, Charles M.	Woodall, Mrs. John	Ziegler, William J.
Wistar, Rebecca B.	Woodruff, A. Allen	Zimmerman, Mrs. John E.
Wistar, Thomas	Woodward, Mrs. Charles H.	Zimmermann, William
Wistar, Mrs. Thomas	Woodward, Mrs. Samuel	Zimmers, Mabel
Wister, Mrs. Lewis W.	Woodward, Stanley	Zinsser, Mrs. John S.
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