

In the Service of Art:  
A Guide to the Archives  
of the  
Pennsylvania Academy of the Fine Arts

by  
Cheryl Leibold

Pennsylvania Academy of the Fine Arts

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## Foreword

In the galleries and studios of the Pennsylvania Academy of the Fine Arts (PAFA) we often hear the expression “the unbroken line,” referring to the fact that the institution has existed continuously for two centuries. The extraordinary and virtually complete documentation of such an important organization, now housed in its Archives, has few parallels and constitutes one of the greatest treasures in the history of American art. Custodianship of this collection has been both a pleasure and a privilege. This publication culminates not only my efforts, but also the labors of many who have cared for the collection in the past.

I would like to thank my predecessor, Catherine Stover Gaines, for her initial training and constant support and for her preliminary draft of this volume. Sylvia Yount and Susan James-Gadzinski offered valuable comments on the manuscript. The photography skills of Rick Echelmeyer and Barbara Katus have added significantly to the final product.

Cheryl Leibold, Archivist

Pennsylvania Academy of Fine Arts

## Introduction

In May 1854, the artist Asher B. Durand wrote to the Pennsylvania Academy of the Fine Arts, then a venerable forty-nine-year-old institution, acknowledging his election as an honorary professional member. He noted his “full appreciation of this connection with the oldest Institution of its kind in the country, and which has been so long prominent for the service it has rendered to the great cause of Art.” Three years later, the board of directors purchased a safe, the first of many measures it would take to protect valuable documents. The mid-nineteenth century board members would no doubt be please to know that the documents they took care to preserve are secure, facilitating research in the history of art as part of the archives of America’s oldest art museum and school.

The collection of records in the Archives is unique in American art. The other major art institution of roughly equal age, the National Academy of Design, has lost much of its recorded history. Thus, for the first three-quarters of the nineteenth century, these records are of singular importance.

The archival collections at the Pennsylvania Academy are regularly used by curators, art historians, gallery owners, writers, and the general public, as well as by staff members at the institution. The purpose of this guide is twofold—to facilitate use of the collections and to increase awareness of the rich resources for American art scholarship in the Archives of the Pennsylvania Academy.

## Scope of the Collection

Since its founding in 1805, the Pennsylvania Academy has enjoyed the good fortune of continuous operation, and despite several fires, a large proportion of its records have been

preserved. Surviving primary materials prior to 1870 when the institution was on Chestnut Street, include minutes, annual reports, correspondence, and printed matter. Much more material remains documenting the period after 1876, when the institution was moved to its current location at Broad and Cherry Streets. In addition to the records listed above, the Archives houses large amounts of correspondence, student records, receipts and financial information, photographs, and newspaper clippings. Many of these series are virtually complete. Overall, the surviving materials document the institution's two main functions—educating artists and exhibiting and collecting art. The support functions of administration and finance are less well documented.

In addition to the institutional records of the Academy, the Archives contains various collections of manuscripts and personal papers relating to artists associated with the Academy or to other Philadelphia art organizations. These collections range in size from one to more than one thousand items.

### History of the Archives

Minutes of early-nineteenth-century Academy board meetings indicate that committees were appointed to select and secure a storage area for the institution's important papers and to arrange them for convenient reference. After the 1876 move to the new building, various older records were recopied to ensure their preservation. By the mid-twentieth century, the large volume of older museum records and such items as board minutes and copies of annual reports were in the custody of the museum Registrar. Staff of this department became adept at using the records to answer the many reference questions received each week.

Many other school and business records were stored in departmental closets and old file cabinets.

In 1976, with the aid of a grant from the National Endowment for the Humanities, the Pennsylvania Academy established a department for all its older records and hired an archivist, becoming one of the country's first professionally administered museum archives. The first archivist, Catherine Stover, organized and arranged the materials according to standard archival practice and established procedures for reference use, conservation, and the timely transfer of records. She also prepared a preliminary draft of this volume. Stover left the Academy in 1983, and for two years the Archives was closed or staffed by part-time help.

The Academy reopened its Archives in 1985. The next archivist, Cheryl Leibold, building on the groundwork laid by Stover, produced a number of reference tools, including a departmental brochure, a three-volume index to the annual exhibitions (edited and published by Sound View Press), and co-authored two books documenting the landmark acquisition of Charles Bregler's Thomas Eakins Collection.

About 1955, the Archives of American Art (AAA), a newly formed branch of the Smithsonian Institution, began microfilming important groups of documents relating to American art, including a large part of the Academy's nineteenth-century records. In this way researchers could—and still do—consult Academy records by borrowing the microfilm. Additional microfilming in 1989 incorporated a large amount of additional records.

## Arrangement of the Collection

The institutional records of the Pennsylvania Academy are organized into record groups according to established archival practice. Each major division within or affiliated with the institution constitutes one record group, and subdivisions within record groups are called series. For example, the records of the museum have been designated a separate record group, composed of eight series. See the Table of Contents for a breakdown of the record groups.

Printed matter, such as newsletters or brochures, is separated from correspondence or other documents in each record group. Usually three copies of all printed materials are preserved. In each series, records are arranged chronologically and, as far as possible, in the arrangement established at the time of creation. Thus, when attempting to answer a question or locate information, a researcher's first determination must be the most likely record group in which to search, and the second will be the most likely year or years in which the answer might be found.

Dates of record groups and series are either open or closed. If a record group or series is open, that is, material is still being added to it, the beginning date is followed by a dash. If a record group or series is closed (no more records are being added), a starting and ending date will appear. The date "1805—" after an entry for board minutes indicates that this is an open record group. The dates "1856–1988" following the entry for the minutes of the Committee on Instruction indicate a closed series. Undated material is noted with the abbreviation "n.d."

In this volume, the relative size of record groups and series will be indicated by the number of boxes the records occupy. A box is a standard archival document case measuring



six inches in width, so two boxes equal one linear foot of material. In some cases the specified container is a records storage carton, which is a larger box measuring 10 by 15½ by 12 inches. One records storage carton holds about three archival boxes of material. The word *volume* is used where information survives in bound volumes. The word *oversize* indicates material stored in the flat drawers of a three by four foot map case.

### Reference and Access to the Archives Collections

The Archives is open to researchers by appointment during regular business hours. The large volume of records microfilmed by the AAA can facilitate much preliminary research at institutional or regional libraries before visiting the Archives. Researchers are encouraged to contact the archivist in advance of any visit to discuss their project. Visitors should be prepared to describe their project in writing and to sign a rules and regulations consent form.

Access to all materials is at the discretion of the archivist. Records determined to be confidential or restricted by law will be withheld from public examination. Determination of copyright is the responsibility of the researcher; the Pennsylvania Academy of the Fine Arts is not accountable for copyright infringement. Reference inquiries via mail, fax, or e-mail are answered as promptly as possible. Photocopying and postage is billed as appropriate.

## Record Group 1: Management

### 1-A Charter and Founding Members

As early as the 1780s, various Philadelphia artists and citizens had discussed the need for an art institution in the city. In the summer and fall of 1805, a group of citizens, led in large part by the painter Charles Willson Peale, acted on these ideas. On 13 June, Peale wrote to President Thomas Jefferson:

Some Gentlemen have met a few times at my House and planned a design of an Academy for the incouragement of the fine arts in this City. A handsome subscription is already made by very respectable Charactors and we hope soon to begin a building for the reception of Casts of Statues, also for a display of Paintings, by the exhibition of which a revenue may be had to defray the expence of a Keeper who shall be capable to give instruction to the Pupels.

By the end of the year a building was well under way, and a charter had been drafted. On 26 December, seventy-one men, including artists Peale, his son Rembrandt, and sculptor William Rush, met at Independence Hall to sign the document. In 1806 the charter was ratified by the Commonwealth of Pennsylvania. The founding document of the Pennsylvania Academy of the Fine Arts reads:

Original Articles of Association, Dec. 26, 1805, of the Academy of the Fine Arts

The Subscribers, Citizens of Pennsylvania, having associated for the object and purposes herein-after mentioned, and under the name conditions and articles following, are desirous to acquire and enjoy

the power and immunities of a Corporation or body politic in Law, agreeably to the Act of Assembly in such case made and provided.

The object of this association is to promote the cultivation of the Fine Arts, in the United States of America, by introducing correct and elegant Copies, from works of the first Masters, in Sculpture and Painting, and, by thus facilitating the access to such Standards, and also by occasionally conferring moderate but honorable premiums, and otherwise assisting the Studies and exciting the efforts of the artists, gradually to unfold, enlighten and invigorate the talents of our Countrymen.

The name of this Association shall be The Pennsylvania Academy of the Fine Arts. A President and twelve Directors of the Academy shall be elected by the Members, by ballot, on the first Monday of May in each Year. The President shall ex-officio be one of the Board of Directors.

The Board of Directors, five of whom shall form a quorum, shall have power to appoint a Secretary, Treasurer, and such other officers and attendants as they shall think necessary.

The Directors shall prescribe the manner and terms of admitting new members, shall procure and use in their corporate Acts, a common Seal, and shall have power to make such rules, regulations and By-laws, as they shall think proper to promote the objects of the Institution. The Corporation have power to purchase, or take on ground rent a suitable lot or piece of ground, and erect thereon a suitable building, or buildings, for the purposes of the Institution; to procure casts of the best statues and busts, to dispose thereof, and such paintings, drawings, and other specimens of the Fine Arts, as the Corporation may become possessed of, or as may be sent for Exhibition, in such manner as to display them to the best advantage, and regulate the prices of Admission to the Exhibition; to offer premiums in Sculpture, Painting, and Engraving and generally to do all such things as shall be conducive and beneficial to the objects of the Institution. No alienation of real estate belonging to the Corporation shall be made for a longer term than seven Years, except by a resolution of the members, convened at a General Meeting.

A General Meeting of the Members may be called by order of the Directors, or at the request of any six Members, signified in writing to the President, on at least six days notice, in two of the public newspapers printed in the City of Philadelphia. The Treasurer's accounts shall always be open to the inspection of the board of Directors, or a general meeting of the Members, or a Committee appointed at such general Meeting.

Witness our Hands this twenty sixth day of December in the Year of our Lord One Thousand eight hundred and five.

James Oldden, Jun.  
Henry K. Helmuth  
John Redman Coxe  
Will. Poyntell  
Jos. Reed  
Peter S. Du Ponceau  
W. Lewis

Wm. Tilghman  
Samson Levy  
Thos. Barton Zantzinger  
Henry Pratt  
John B. Wallace  
Thos. Weidman  
Lewis Neill  
Saml. Meeker

Thomas Bradford, Jun.  
Charles Smith  
Joseph Lownes

G. Clymer  
W. Rawle  
Jos. Hopkinson  
Simon Gratz  
Geo. Fox  
Ch. Chauncey  
Charles Swift  
Saml. Ewing  
John K. Helmuth

Wilson Hunt  
Moses Levy

Edw. Penington	J. B. McKean
D. Watts	A. J. Dallas
Edw. Burd	William H. Tod
William Smith	Hor. Binney
James Hopkins	Richard Rush
Benj. R. Morgan	C. W. Hare
John Hallowell	John Read, Jun.
John R. Coates	James Gibson
Plun. F. Glentworth	Wm. Meredith
Philip Wager	J. Dorsey
Peter Wager	W. S. Biddle
James Tatem	Richd. Peters, Jun.
Walter Kerr	Walter Franklin
Wm. Rush	Samuel Shoemaker
Jacob S. Waln	Mahlon Dickerson
Henry Kuhl	J. W. Condy
C. W. Peale	Zalegman Phillips
Rem. Peale	Peter A. Browne
Charles Clark	Robt. Frazer
Andw. Bayard	James Milnor
T. P. Garesché	Chas. Biddle

To the Judges of the Supreme Court of Pennsylvania

I, Joseph B. McKean attorney general of the Commonwealth of Pennsylvania do hereby certify that I have perused and examined the above instrument of association and am of the opinion that the objects articles and conditions therein set forth and contained are lawful. Witness my hand this twenty sixth day of December one thousand eight hundred and five.

We certify that we have perused and examined the above instrument and are of opinion that the objects articles and conditions therein set forth and contained are lawful. Witness our hands in open court this twenty eighth day of December one thousand eight hundred and five.

To his excellency Thomas McKean, Governor of the Commonwealth of Pennsylvania.

The signers of the charter are referred to as the founders of the Academy, and among them, Charles Willson Peale was undoubtedly the driving force. From its inception, he maintained a keen, daily interest in the affairs of the institution. His correspondence, preserved in the Maryland Historical Society and other repositories, attests to this commitment. Had it not been for his efforts, the Pennsylvania Academy of the Fine Arts might not exist today.

## 1-B The Board of Trustees (Board of Directors Prior to 1974)

An elected board governs the Pennsylvania Academy of the Fine Arts. Beginning in 1807 the board, then consisting of twelve members, began selling stock in the corporation to raise money for operating expenses and to pay for the building that had opened to the public in April 1806. Stockholders (also called subscribers) were entitled to one vote per share at the annual meeting, where directors were elected.

Throughout its history, the board has included relatively few artists. The businessmen and attorneys who constituted the board ran the institution without the services of a professional administrator until the 1890s. In the twentieth century, the size of the board grew to more than thirty, but its intimate involvement in the workings of the institution has never waned.

The Pennsylvania Academy was reorganized on a non-stock basis in 1974, and all outstanding shares were canceled. The directors became trustees.

The records of the board consist of minutes and reports, including those of its various standing and ad hoc committees; annual reports, both published and unpublished; the Academy's act of incorporation, bylaws and regulations, and amendments and revisions of these documents; the Academy seal; annual discourses; and office files of some of its presidents. It should be noted that the board, like the departments covered in Record Group 5: Administration, leads and directs both the museum and the school.

A variety of biographical materials on board members has been amassed, including personal correspondence, memoirs, clippings, and photographic portraits. The Archives retains a copy of Moses King's *Philadelphia and Notable Philadelphians* (New York, 1902) because this publication reproduces photographic images of many of our nineteenth-century

board members. Several group photographs of the board are also preserved. Engraved, painted, and sculpted portraits are in the museum's permanent collection.

### Board Presidents

George Clymer (1739–1813)	21 June 1805–7 February 1813
Joseph Hopkinson (1770–1842)	8 February 1813–5 January 1842
Joseph A. Dugan (1766–1845)	8 June 1842–26 May 1845
Edward L. Carey (1805–1845)	2 June 1845–16 June 1845
William D. Lewis (1792–1881)	16 June 1845–2 June 1846
Joseph R. Ingersoll (1786–1868)	2 June 1846–5 June 1852
Henry D. Gilpin (1801–1860)	7 June 1852–13 June 1859
Caleb Cope (1797–1888)	13 June 1859–11 January 1872
James L. Claghorn (1817–1884)	11 January 1872–25 August 1884
George S. Pepper (1808–1890)	18 October 1884–3 May 1890
Edward H. Coates (1846–1921)	12 May 1890–9 April 1906
Henry Whelen, Jr. (1848–1907)	8 October 1906–17 May 1907
John F. Lewis, Sr. (1860–1932)	3 February 1908–24 December 1932
Arthur H. Lea (1859–1938)	4 January 1933–24 May 1933
Alfred G. B. Steel (1886–1949)	24 May 1933–7 February 1949
John F. Lewis, Jr. (1899–1965)	7 February 1949–13 October 1958
Henry S. Drinker (1880–1965)	13 October 1958–10 September 1959
Frank T. Howard (1912–1982)	10 September 1959–13 May 1968
Edgar P. Richardson (1902–1985)	13 May 1968–13 December 1969
John Gribbel II (1916–1997)	21 January 1970–15 February 1977

Henry S. McNeil (1917–1983)	16 February 1977–21 January 1981
Charles E. Mather (1934–)	21 January 1981–17 December 1984
Samuel M. V. Hamilton (1924–1997)	17 December 1984–30 November 1986
Harold A. Sorgenti (1934–)	1 December 1986–3 December 1993
Charles E. Andes (1930–)	1 January 1994–31 January 1996
Donald R. Caldwell (1946–)	1 January 1997–

Board Minutes, 1805– (15 boxes and 2 oversize volumes)

The Archives houses a continuous run of the minutes of the full board. The minutes are handwritten in bound volumes from 1805 through 1901 and typed or printed on loose sheets thereafter. Minutes for the two major standing committees of the board directly concerned with matters relating to the museum and the school commence with 1856 and are virtually complete.

Loose Minutes, 1806–87 (1 box)

Rough Minutes, 1823–40, 1894–1902 (1 box)

Index to the Minutes, 1805–ca. 1855 (1 volume)

Excerpts from the Minutes, 1895–1959 (1/2 box; summaries of discussions and decisions enacted at selected meetings)

Miscellaneous Board-Related Documents and Printed Matter, 1845–77, 1897–1912, 1934–72 (1/2 box)

Presidents' Correspondence (7 boxes)

John F. Lewis, Sr., 1903–29

Alfred G. B. Steel, 1938–49

John F. Lewis, Jr., 1949–58

Frank T. Howard, 1959–68

Edgar P. Richardson, 1968–69

John Gribbel II, 1970–77

Member Correspondence (1 box)

Henry White Taylor, re: the Pepper-Coffee Bill, 1931–39

Act of Incorporation, Bylaws, Regulations, Amendments, 1813– (1 box)

Annual Reports, 1851, 1855, 1858, 1879, 1881– (7 boxes)

Academy Seal

The original Academy seal, made by John Reich in 1807, has not survived. Its design, a brush and palette surrounded by a foliate motif, has been used widely on printed matter. It bore the date 1806, the year the Commonwealth of Pennsylvania ratified the charter, and has been modified in recent years to read 1805.

Annual Discourses (1/2 box)

Joseph Hopkinson, 1810

Henry D. Gilpin, 1826

Committee on Instruction

This committee was responsible for the administration of the school until about the mid-1890s. Thereafter its function increasingly became more of an advisory body for the director of the school. Separate minutes for this committee begin with 1856. Prior to that date, information on decisions relating to the school can be found in the minutes of the full board.

Minutes, 1856–1988 (4 boxes)

Reports and printed matter, n.d., 1852–56, 1859, 1877–81, 1965–69 (4 folders)

Student petitions, n.d., 1877–1916 (2 folders)

Rules for copying paintings, ca. 1890, 1993– (1 folder)

Permits to copy paintings, 1837–45, 1856–69, 1899–1901 (3 folders). Also see Register of Copies Made, 1856–69, in Minutes of the Committee on Instruction, 1856–80.

Committee for the School

The name of the Committee on Instruction was changed to the Committee for the School in mid-1988. Its function did not change.

Minutes, 1988– (2 boxes)

Committee on Exhibitions

This committee supervised the museum exhibition program and, in many periods, the acquisition of artworks for the permanent collection. Separate minutes for this committee begin with 1856, although a few items survive for earlier years. Prior to that date, information on decisions relating to the museum and the collection can be found in the minutes of the full board. This committee operated under several names:

Committee on Exhibitions, 1805–1948

Committee on Collections, 1949–53

Committee on Collections and Exhibitions, 1953–88



Minutes, 1856–1988 (6 boxes)

Reports, 1831, 1850, 1857, 1885 (1/2 box)

Committee for the Museum

The name of the Committee on Exhibitions was changed to the Committee for the Museum in mid-1989. Its function did not change. This committee was split into two separate committees, for the collection and for the exhibition program, in May of 2006.

Minutes, 1989– (2 boxes)

Committee on Collections

Minutes, 2006-

Committee on Exhibitions

Minutes, 2006-

Development Committee, minutes, 1967, 1977– (1 box)

Executive Committee, minutes, 1958–59, 1971–76, 1984– (1 box)

Finance Committee, minutes, 1972– (3 boxes)

Strategic Planning Committee, minutes, 1976– (1 box)

Various Temporary Committees, minutes and reports (1 box)

Society of Artists of the United States, Joint Committee with the Academy, n.d., 1810–20

Committee on the Treasurer's Accounts, 1811–23, 1845

Committee to Consider Mr. Sully's Proposition, 1828

Committee to Correspond with Mr. Niederstetter, 1828

Committee on the Memorial of the Resident Artists of Philadelphia, 1828

Committee on the Academy, 1831–59 (1 folder), 1856–89 (1 volume)

Committee on Taxation, 1854

Committee on Repairs, 1857

Committee to Revise Bylaws, 1859

Committee on Honorary Members Certificates, 1863

Committee on the State of the Academy, 1865

Building Committee, 1871–74

Committee on the Temple Medal, 1882–83

Committee on the Annual Exhibition, 1885

Committee on Endowment, 1887

Committee on the 150th Anniversary Exhibition, 1953

Planning Committee, 1962

Committee on Benefactors, 1968–69

Peale Club (private dining club) Committee, 1970, 1974, 1977

Centennial Committee, 1972–75

Nominating Committee, 1977

Ad Hoc Committee on Peale House II, 1979–81

Properties Committee, 1979

Space Planning Committee, 1985–87

#### 1-C The Pennsylvania Academicians

The Pennsylvania Academicians were a group of artists charged with supervising the Academy's Life School and assisting with exhibitions. The original group, elected by the board of directors on 13 March 1812, consisted of

William Rush	Benjamin Latrobe
Thomas Sully	John W. Jarvis
Rembrandt Peale	Maximilian Godefroy
Charles Willson Peale	Gilbert Stuart
Gideon Fairman	Washington Allston
John Eckstein	John J. Vanderlyn

Thomas Birch	Charles King
John Reich	Benjamin West
Dennis Volozan	John S. Copley
Benjamin Trotter (declined)	John Trumbull
Luke Robbins	Robert Mills
David Edwin	

Subsequent members were elected by the Academicians themselves.

According to the regulations outlined by the board of directors, the Academicians were to be painters, sculptors, architects, or engravers of recognized merit. Membership was limited to forty, with the combined number of architects and engravers not exceeding one-quarter of the total. The Academicians were responsible for selecting professors and keepers (or curators) of the Academy. Each was expected to contribute an example of his work to the permanent collection, although there is little evidence that the elected artists observed this rule.

A council of six Academicians was elected annually for the purpose of handling routine business, their expenses paid by the directors. The Council of Academicians was permitted to attend board meetings, although it had no vote on anything other than the awarding of prizes.

In 1831 the Academicians appear to have disbanded. Bylaws relating to the group were amended in 1846, and the Academicians were reorganized. One of the amendments established a new category of membership, the Associates of the Pennsylvania Academy of the Fine Arts (also known as the Associate Artists). This was an honorary position given to practicing painters, sculptors, architects, and engravers over the age of twenty-one, from whom all future Academicians would be selected. The last recorded elections of the Associate Artists and the Pennsylvania Academicians occurred in 1869 and in 1871, respectively.

The Academicians were active in institutional affairs throughout the 1850s and 1860s. After 1871 they ceased to exist as a functioning organization.

Few surviving records remain of the Pennsylvania Academicians and the Associate Artists. Minutes of the board of directors between 1812 and 1871 make note of the nominations and elections. The bylaws of the Pennsylvania Academy outline the membership regulations, purpose, and responsibilities of the two bodies. Annual exhibition catalogues for the years 1862–69, and 1876 (see 2-F) contain rosters of the group's members and indicate who were members of the Council of Academicians.

In 1973 the Pennsylvania Academy mounted an exhibition of work by and portraits of the Academicians. A short history of the group was included with the printed checklist. The Archives has a list of all members of the Pennsylvania Academicians and the Associate Artists.

Resolutions, 1812

Minutes, 1861–74 (1897 copy made from a lost original minute book)

Membership Lists, 1863 (1 volume)

Membership Certificates, ca. 1850 (oversize)

These certificates carry an image of the Academy's second building on Chestnut Street drawn by James Hamilton and engraved by John Sartain.

Photograph Albums, ca. 1870 (2 volumes titled "Artists of Philadelphia Photographed by F. D. Richards")

Two nearly identical albums, containing more than forty photographs of the Pennsylvania Academicians and Associate Artists, are preserved. The albums were assembled about 1870, perhaps as commemoratives. Many of the images are apparently by Frederick De Bourg Richards.

1-D Secretary/Managing Director/Director

While the Academy was on Chestnut Street (1805–70), the board ran the institution with the help of the Pennsylvania Academicians, who advised and assisted in the running of the school and in the preparation of exhibitions. The curator (see 2-A and 3-A) performed routine daily tasks on the premises, and a member of the board handled most of the institution's correspondence.

The school curriculum and the museum's collecting and exhibition programs became so extensive after the 1876 move to the new building at Broad and Cherry Streets that a professional administrator was needed. In 1878 George C. Corliss became the first secretary of the Academy. Thenceforth, the holder of this office, while not called a curator, performed duties more traditionally understood as those of a museum curator. These included handling correspondence about exhibitions, shipping arrangements, gallery maintenance, and some collection care. The incumbent received assistance from the curator (see 2-A and 3-A) and acted as the secretary to the board, especially in regard to the business of the Committees on Instruction and Exhibitions, where virtually all relevant professional decisions originated.

During the tenure of Harrison S. Morris (1892–1905), the position title was changed to secretary and managing director. Morris was one of this country's first professional arts administrators, and his impact on the Academy was profound. He cultivated friendships with many of the prominent artists of the day and was instrumental in acquiring many of the collection's masterworks. After his angry break with the Academy in 1905 he occupied other influential arts management positions. His autobiography, *Confessions in Art* (New York: Sears Publishing, 1930), is strongly critical of the Academy board, but is nevertheless

a fascinating account of the daily workings of a major museum and of art world dynamics at the turn of the century.

Morris's successor, John E. D. Trask (1905–12), was also influential in the art world and conducted business in much the same manner as Morris. During the lengthy tenures of John Andrew Myers (1912–38) and Joseph T. Fraser, Jr. (1939–69), the managing director (called the director after 1946) acted primarily as an executor of board decisions. Neither Myers nor Fraser exhibited the independent leadership of Morris and Trask. Throughout their tenures, the Academy's focus became more regional.

Director Thomas B. Armstrong III (1971–73) widened the scope of the Academy's exhibition program by presenting a series of exhibitions devoted to historical American art. He was inspired and supported by the Academy's former board president, the eminent art historian Edgar P. Richardson, whose astute observations on the state of the institution also led to the hiring of a professional curator for the collection and the publication of the first collection catalogue in more than sixty years.

The director had been the senior administrator for both the museum and the school from the late nineteenth century and continued to function as such through the tenure of the last director, Richard J. Boyle (1973–82). The position, as described here, was abolished in the reorganization of 1983, which created the new and administratively equal positions of director of the museum and director of the school (see 2-B and 3-B), a structure that continued through 1998, and was revived in 2007.

#### Secretary/Managing Director/Director

George Corliss (1839–1908)  
Actuary

1877

Secretary	1878–91
John Douglas Woodward (1848–1924) Secretary	1891–92
Harrison S. Morris (1856–1948) Secretary/Managing Director	1892–1905
John E. D. Trask (1871–1926) Secretary and Manager	1905–12
John Andrew Myers (1863–1938) Secretary	1912–38
Joseph T. Fraser, Jr. (1898–1989) Secretary	1939–46
Director and Secretary	1946–69
William B. Stevens, Jr. (1934–) Director and Secretary	1969–70
Henry Hotz, Jr. (1912–81) Acting Director	1970–71
Thomas B. Armstrong III (1932–) Director	1971–73
Richard J. Boyle (1932–) Director	1973–82

The records of the secretary/managing director/director constitute the largest series (129 boxes) in the Academy Archives. Due to its volume and complexity, this series has not been microfilmed by the Archives of American Art and probably never will be. These files contain correspondence with artists, art institutions, collectors and others. They constitute an extremely valuable resource for research.

During the late nineteenth and early twentieth centuries, outgoing correspondence was preserved as press copies in bound letterbooks and thus is stored separately from

incoming letters. In some years, however, the letterbooks have been dismantled and the individual sheets interfiled with incoming correspondence.

About 1959, in an attempt to organize the material, nine linear feet of correspondence was removed from the separate yearly files and segregated into different boxes. Letters and documents ranging from 1805 to the mid-twentieth century and judged to be of great historical interest were reordered by name of sender or by subject. For example, all letters from the artist Henry O. Tanner, regardless of date, are stored together. This reorganization destroyed the original order of the materials, an act that modern archival theory would never allow. Such an artificial aggregation could, and in theory should, be dismantled. For the time being, it remains intact and is referred to as the “catalogued archives” because a card file index was created to describe it. The Archives has a detailed description of this material.

George C. Corliss

General office files, 1876–90 (1 box)

Letterbooks, June 1877–December 1890 (1 box)

Incoming correspondence, 1881–87 (6 volumes)

In this period many incoming letters were pasted into large scrapbooks. Later, some pieces were removed and interfiled with other correspondence. Most items remaining in the six scrapbooks are routine.

John Douglas Woodward

General office files, 1891–92 (1 box)

Letterbook, January 1891–June 1893 (1 volume)

Harrison S. Morris

General office files, 1893–1905 (9 boxes)

Letterbooks, January 1893–September 1905 (20 boxes)

John E. D. Trask



General office files, 1905–12 (9 boxes)

Trask's letterbooks for 1906–12 have been dismantled and the pages interfiled with incoming correspondence.

John Andrew Myers

General office files, 1913–38 (12 boxes)

Correspondence re: annual exhibitions, 1913–38 (8 boxes filed alphabetically by artist. One box contains files for rejected works for some years between 1928 and 1938.)

Correspondence with faculty, 1913–38 (3 boxes filed alphabetically, with some letters concerning annual exhibition matters included)

Letterbooks, July 1923–January 1933 (8 boxes)

Myers's letterbooks for 1913–22 and 1934–39 have been dismantled and the pages interfiled with incoming correspondence.

Joseph T. Fraser, Jr.

General office files, 1939–69 (24 boxes)

Correspondence re: annual exhibitions, 1939–69 (9 boxes filed alphabetically by artist)

Correspondence re: 150th anniversary exhibition, 1955 (1 box)

Correspondence re: 153rd annual exhibition, 1958 (1 box)

Correspondence with faculty, 1938–69 (5 boxes filed alphabetically, with some letters concerning annual exhibition matters included)

William B. Stevens, Jr.

General office files, 1970 (1 box)

Henry Hotz, Jr.

General office files, 1971 (1 box)

Thomas B. Armstrong III

General office files, October 1971–September 1973 (4 boxes)

Richard J. Boyle

General office files, 1973–82 (20 boxes, including two boxes of files on the building restoration of 1974–75)

## 1-E The President

The position of president was created in the administrative reorganization of 1983. The position is similar to the chief executive officer of a corporation, with department heads for the museum, school, development, and finance reporting to the president. It should be noted that the chairman of the board of directors was referred to as the President of the Academy until 1974.

### Presidents

Frank H. Goodyear, Jr.	1983–92
Dorothy M. Brown, Acting President	1993
Gresham Riley	1994–97
Joshua C. Thompson, Acting President	1998
Joshua C. Thompson, President	1999
Derek A. Gillman, Executive Director/Provost	1999–2000
Derek A. Gillman President and Edna S. Tuttleman Director	2001– 2006
Edward (Ted) Lewis, President	Nov. 1, 2006–

### Frank H. Goodyear, Jr.

Correspondence and General Office Files, 1983–92 (12 boxes)

### Dorothy M. Brown

Correspondence and General Office Files, 1993 (1 box)

### Gresham Riley

Correspondence and general office files, 1994–97 (unprocessed)

## Record Group 2: The Museum

### 2-A Curator (Curator of the Collection)

The curator's position has a long and complicated history at the Pennsylvania Academy of the Fine Arts. In the nineteenth century, the term generally meant a resident custodian. In early Academy days—and at many other institutions—the occupant of this position was called a keeper. The curator was the caretaker (resident or otherwise) of the school and, in addition, performed routine duties related to the museum exhibitions, including secretarial tasks. The position carried no executive power. The names of the nineteenth-century curators and a description of the surviving records for this position are documented in the section describing the records of the school. Information on the operations of the museum from 1805 to 1870 can be found primarily in the board minutes, the curator's daily log for 1864 to 1870 (see 3-A), the minutes of the Committee on Exhibitions, begun in 1856 (see 1-B), and the annual reports. For the period after 1876, the records of the secretary/managing director/director should also be consulted (see 1-D).

In the twentieth century, the term *curator* came to mean a person specifically responsible for the care and exhibition of a collection, that is, a museum professional. At the Pennsylvania Academy, acquisitions, collection care, and the exhibition program, like all other aspects of museum business, were supervised by the board without the services of a professional curator until after the middle of the twentieth century. Business was accomplished through the board and the Committee on Exhibitions using the administrative skills of the secretary/managing director.

Several persons briefly held semiprofessional, or part-time, curatorial positions from 1914 to 1943. Almost nothing survives to document exactly what these individuals did or

how much impact they had on the collection. The positions seem to have been unsalaried or honorary. These “connoisseur” curators were Sarah Hayes, Curator of Prints, 1914–17; Gilbert Sunderland Parker, Curator, 1914–21; Ernest L. Parker, Curator, 1927–37; and Bertha Von Moschzisker, Curator of Prints, 1940–43.

In 1964 the position of Peale House gallery coordinator was created. The first occupant, Marjorie Ruben, worked part-time, organizing exhibitions of contemporary art at the Peale House (the Chestnut Street building housing the school). She managed a program that consisted primarily of one- and two-person exhibitions and some small group shows. The program continued in this form until 1978, when it was essentially incorporated into the Morris Gallery exhibition program.

Exhibitions continued at the Peale House after 1978, organized by a committee of school faculty members with little documentation and almost no input from the museum. The records of this series are thus part of the school’s records. These exhibitions focused primarily on work by students, faculty, and alumni and continued until the building was sold in 1988.

The first modern, full-time curator was Frank H. Goodyear, Jr., who served in this capacity from 1972 to 1982. His duties included supervising all exhibitions (including those in the Peale House until 1978), presenting acquisitions, and publishing scholarship. Goodyear restructured the exhibition program, organizing substantive, scholarly exhibitions, as well as important loan exhibitions from outside the Academy. Various associate and assistant curators have worked with the chief curator to produce collection catalogues and organize exhibitions.

The Morris Gallery (named for Harrison S. Morris, the turn-of-the-century secretary/managing director) was created in 1978 as a venue for small exhibitions of Philadelphia-connected contemporary artists. Its location is a gallery (formerly a school studio) on the ground floor of the Furness-Hewitt building. After a series of part-time curators, the Academy hired a full-time head for the Morris Gallery program and for other contemporary exhibitions. Judith E. Stein held this position from 1983 until 1994. She was advised by the Morris Gallery Committee, consisting of board members, local artists, and Academy staff. In 1994 the gallery space was converted to a video and orientation theater, and Morris Gallery exhibitions were held in the main galleries for two years. The program resumed its exhibitions in the ground floor location in 1998. Subsequent Morris Gallery or Contemporary Art curators have widened the scope of this program and the Morris Gallery Committee has been discontinued.

#### Curators of the Collection

Frank H. Goodyear, Jr.	1972–82
Kathleen A. Foster	1983–87
Susan Danly	1988–93
Sylvia Yount	1993–2001
Lynn Marsden-Atlas	2003–2008

Administrative records of the curators comprise four series:

1. Records of the Peale House gallery coordinator. Minutes, general correspondence, and exhibition files, 1964–78 (3 boxes)
2. Special exhibition files. These documents relate to the organization of the special exhibitions, including traveling exhibitions brought in from other institutions. They are arranged in chronological order beginning with 1972. The files may contain material from several years, or from staff members other than the curator. Other sources of information on

exhibitions are files of the director of the museum (especially for traveling exhibitions brought in from outside the Academy), annual reports, and minutes of the Committee for the Museum (the Committee on Exhibitions prior to 1989; see 1-B). Pre-1972 exhibitions are documented in the files of the secretary/managing director (1-D), annual reports, and Minutes of the Committee on Exhibitions (1-B). Catalogues and other printed matter from exhibitions are stored separately.

3. General office files of curators. These contain correspondence unrelated to specific exhibitions, such as acquisitions policies, proposed exhibitions, special events, budgets, memoranda, and other matters. They are arranged by name in rough chronological order:

Curator Frank H. Goodyear, Jr.

General office files, 1972–82 (11 boxes)

Associate Curator Linda Bantel

General office files, 1981–84 (1 box)

Curator Kathleen A. Foster

General office files, 1983–88 (1 box)

Associate Curator Judith E. Stein

General office files, 1982–89 (2 boxes)

Curator Susan Danly

General office files, 1988–93 (1 box)

Curator Sylvia Yount

General office files, 1993–2000

4. Records of the Morris Gallery coordinator or curator. Minutes, correspondence, and exhibition files, 1978–

2-B Director of the Museum

Before the general reorganization of the Pennsylvania Academy in 1983 the director (formerly secretary/managing director) was the chief executive for both the museum and the school. The position of director of the museum was established to provide a separate administrator for the museum. A similar position was created for the school, with both officers reporting to the president. The first director of the museum was Linda Bantel. The position was endowed in 1990 as the Edna S. Tuttleman director of the museum.

From 1993 to 1998, the museum side of the institution was called the “Museum of American Art of the Pennsylvania Academy of the Fine Arts,” as cited in printed matter, advertisements, and promotions.

From 2001 to 2007 the position of Director of the Museum was eliminated. A Deputy Director was hired, reporting to the President. In October 2007 the position was reinstated.

#### Directors of the Museum

Linda Bantel	1985–94
Daniel Rosenfeld	1996–2000
David Brigham	2007–

#### Linda Bantel

General office files, (9 boxes). During Bantel’s tenure, most files regarding exhibitions organized by other institutions were kept in the director’s files rather than the curator’s.

#### Daniel Rosenfeld

General office files, (4 boxes)

#### Deputy Director

Kim Sajet	2001–2007
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2-C Museum Registrar

The first staff member whose duties were primarily the maintenance of records concerning the permanent collection—documentation of provenance, location control, loan activity, and storage facilities—was hired in 1943. This department consists of a department head, an associate registrar, and a rights and reproductions officer, although a number of assistants and temporary staff have been employed as well. Two or more preparators (art handlers) report jointly to the registrar and the curator.

Prior to 1943, the activities listed above were handled by the secretary/managing director (director after 1945). For other information about registrarial business, consult the collection files (see 2-D), office files of the secretary/managing director/director (see 1-D), registers of works received for exhibition (see below and 2-F), art property registers, and printed catalogues of the collection.

Registrars (heads of department):

Barbara Roberts	1943–1952
Mabel Eiseley	1952–1959
Louise Wallman	1960–1969
Elizabeth Bailey	1970–1978
Janice Stanland Dockery	1978–1986
Gale Rawson	1986–

Loan Receipts, 1936–75 (1 box)

General Office Files and Exhibition Records, 1950–  
(7 boxes and 3 records storage cartons)

Andrew Wyeth Exhibition, 1966 (1 box)

Works Lent to the Academy and Returned, 1970– (2 boxes)

Collections Management Policies, 1994– (1 folder)

2-D Permanent Collection



From 1805 to about 1880, the permanent collection grew slowly and primarily by gift. Much of the collection consisted of European art. Purchases of works by American artists took place when opportunities arose to acquire an important piece, such as the 1836 purchase of Benjamin West's *Death on the Pale Horse*. In 1870, at the time of the sale of the Chestnut Street building, the collection included 161 paintings, of which 54 were by American artists, and 30 sculptures, of which 4 were by Americans.

In the last quarter of the nineteenth century, several large bequests enriched the Academy's holdings, with roughly half of each bequest consisting of European pieces. In the final decade of the century, purchases of American art, especially from the annual exhibitions, which now featured only native artists, increased sharply due to the bequest of Joseph E. Temple for the purchase of American paintings. The size of the collection grew, and its American focus began to take shape. Few European works were purchased after 1870. By 1890 the collection included 310 paintings, 128 of which were by American artists, and 57 sculptures, 8 of which were by Americans. Although no formal policy restricting the Academy's focus to American work was expressed until well into the twentieth century, its American emphasis became dominant by the 1890s.

Deaccessions of European art began in the late nineteenth century and have continued to the present. Today the collection encompasses more than 1,600 paintings, 350 sculptures, and 11,000 works on paper. The Academy has never collected decorative art.

Information about the history of the collection is extensive. Property registers and collection catalogues were maintained throughout the nineteenth century and were updated several times in the twentieth. The registrar maintains files on every object currently in the collection, and the Archives houses files on deaccessioned objects.

Exhibition catalogues for the collection have also added to the documentation. Before 1870, however, many catalogues intermingled works of art owned by the Academy, objects brought in for display in the annual exhibitions, and art on long-term deposit from private owners.

Art Property Registers, 1810–52, ca. 1860, 1860–69, 1876, 1877–97, 1881–1944 (6 volumes)

#### Collection Catalogues

1864–1903 (annually, with a few missed years; 1 box)

1969 (published list of all works)

1989 (published checklist of the American paintings)

1997 (published catalogue of the American sculpture)

#### Object Files

The registrar's files on the works currently in the collection are maintained in that department office. They include information on provenance, correspondence with artists, donors, and sitters, conservation records, and loan and reproduction information. Access to these files is at the registrar's discretion. The Archives houses four boxes of glass negatives retired from these files. The curatorial offices also have files of miscellaneous information on objects in the collection. The editors of the 1997 catalogue of the sculpture collection produced a large quantity of research which is also housed in the curatorial offices.

Miscellaneous Records, 1878–1972 (one box, itemized below by file name)

Harrison Collection, 1878

Carey Collection, 1879

Gibson Collection, 1892

Lambert Collection, lists of paintings purchased, 1913–39

John T. Morris Collection of Engravings, 1925

John Frederick Lewis, Sr. Collection, 1933–45, 1966, 1981–86

The files listed above contain correspondence, inventories, printed catalogues, and publications on specific collections. (Legal papers, such as wills, or correspondence with donors and estate administrators are with Gifts and Bequests in the Administration record group; see 5-A.) Additional information on the major bequests of Henry C. Carey, Sarah Harrison, and Henry C. Gibson can be found in the curatorial files and printed checklists from the 1974 exhibition *Beneficent Connoisseurs*.

Other files in this box:

Donor list in chronological order by date of gift, 1807–1974  
 Sculpture in the collection, 1940  
 Wartime storage of the collection, 1942–51  
 Items deaccessioned, 1949–51; Items for possible deaccession, 1961–72  
 List of artists underrepresented in the collection, 1950  
 Antique casts: unpublished lists and notes, ca. 1950–70  
 Correspondence with Castano Galleries (Boston) concerning deaccessions, 1951–62  
 Carnegie Project (color slide production), 1959  
 Revisions of insurance values, 1964

Printed Brochures about the Collection, 1982– (1 box)

The Collection of Pictures Belonging to Henry C. Gibson, 1880 (oversize reprint of article by Charles Henry Hart from *American Art Review*, with three letters from Gibson to Hart)

Gibson Collection, ca. 1882 (oversize; suite of thirteen mounted photographs by William Rau of Henry C. Gibson's collection in his home; stored with the Manuscripts Collection)

Inventory of American Portraiture in Painting and Sculpture, 1942 (2 volumes; a project of the Works Progress Administration)

Reproductions of Objects in the Collection, 1892–

*Album of the Pennsylvania Academy of the Fine Arts*, 1892 (containing twenty-eight plates, seventeen of which are American)

*Works of the Pennsylvania Academy of the Fine Arts, Catalogue of Reproductions in Platinotype* (Philadelphia: London Art Publishers, 1898–99) (catalogue of commercially available reproductions of works in the collection, with eight illustrations)

*Portfolio of the Pennsylvania Academy of the Fine Arts* (Detroit: Detroit Publishing Co., 1914) (containing eighty-three plates, sixty-three of which are American)

*Paintings by Later American Artists* (Pennsylvania Arts & Sciences Society, 1939) (forty-eight reproductions of Academy paintings)

Black-and-white lantern slides of selected items from the collection, ca. 1925 (1 box)

Glass negatives retired from the object files, 1920s–50s (3 boxes)

Postcards and calendars, ca. 1900– (2 boxes; see 2-H)

Posters, ca. 1976– (oversize)

Hanging Lists, 1962– (1 box)

Deaccessioned Objects (19 boxes)

These files contain all the information on a work, as maintained by the registrar when the work was in the collection, as well as records of how and when the object was deaccessioned. Access to these files is at the discretion of the registrar and the archivist. A card file in the registrar's office contains some additional information on deaccessioned objects.

European Prints and Drawings Collection, 1876–1985 (4 boxes)

The Academy acquired several large collections of prints and drawings in the nineteenth century. Much of this work was European. In 1986 the Academy sold the European objects to the Philadelphia Museum of Art in exchange for a financial consideration and some American works. The files retained in the Archives consist of inventories, reports, loans, appraisals, sale agreements, and some photographs. Files on the original bequests can be found in Miscellaneous Records of the Permanent Collection (see 2-D) and Gifts and Bequests in the Administration record group (see 5-A).

Index to Mentions of Graphic Art in the Board Minutes, 1805–ca. 1979, created ca. 1985 (2 linear feet of file cards)

Index to Mentions of Sculpture, Medals, or Casts in the Board and Various Committee Minutes, 1805–ca. 1975, created ca. 1990 (1 linear foot of file cards)

Paintings Provenance Research, 1989 (1 linear foot of file cards)

## 2-E Conservator

Little information exists about the early history of conservation activities at the Pennsylvania Academy. Board minutes contain references to artists such as Thomas Sully or others “repairing” or varnishing various works. Treatment reports preserved in the object files offer valuable clues. For example, there are references from the late nineteenth century

to works being sent to outside restorers. In the 1920s Thomas H. Stevenson and Ernest L. Parker are known to have restored works in the collection. In the 1930s the names Hannah Mae Horner and A. J. Brooks appear in the records for several paintings.

In 1939 the Academy hired Joseph Schindler, a Viennese émigré, as a professional conservator. He also instructed Academy students in the chemistry of paints and color, a practice continued today by the Academy's conservator or by a faculty member. Schindler died in 1951. In 1999 Schindler's lecture notes on grounds, supports, and varnishes were donated to the Archives (see 3-B).

Schindler's successor, Theodor Siegl, had begun as his assistant in 1950. Siegl worked on paintings for both the Academy and the Philadelphia Museum of Art for about fifteen years. In the late 1960s, Siegl became the full-time conservator for the Philadelphia Museum of Art. His conservation work at the Academy was continued by his assistant, Joseph Amarotico, an Academy faculty member. In 1971 the former Gallery G, in the northwest corner of the gallery floor, was converted into a professional conservation lab. Air conditioning, an X-ray machine, a small spray booth, and a dark room were installed. The facility was dedicated to Mrs. T. Carrick Jordan, the major donor of the funds for these improvements. Amarotico died in 1984.

Mark F. Bockrath began as the full-time painting conservator in 1986 and assumed the title of chief conservator in 1992. During his tenure more scientific equipment was added to the lab, including several microscopes, a tabletop humidification and suction unit, and an infrared video camera and monitor. A program hosting interns from graduate conservation training centers began in 1988. Aella Diamantopoulos succeeded Bockrath in

1998. She inaugurated conservation lab monitoring of the building's environmental systems, and performs in-house frame conservation as well the day to day work on paintings.

In the 1980s Virginia Norton Naudé conserved almost every sculpture in the collection as part of a grant-funded project to catalogue and publish the Academy's sculpture. Currently, contracted staff conserve sculpture and works on paper under the supervision of the chief conservator. In 1994 a separate paper conservation lab was installed in the basement vault area.

Treatment reports, test results, and detail photographs are maintained in the conservation office. Special project and overview photographs are in the Archives.

#### Conservators

Joseph Schindler	1939–51
Theodor Siegl	1951–76
Joseph Amarotico	1976–84
Mark Bockrath	1986–97
Aella Diamantopoulos	1998–

#### 2-F Exhibitions

Printed matter and other documentation generated by the more than one thousand exhibitions mounted at the Academy since its inception constitutes the second largest record group in the Archives (more than 115 boxes and 32 volumes). Printed matter alone comprises more than eighty boxes of catalogues, checklists, brochures, and tickets. Posters are stored separately in flat files. Other sources of information are annual reports and Committee on Exhibitions meeting minutes (see 1-B), office files of the secretary/managing director/director (see 1-D), curators' files, photographs, and clippings.

Museum exhibitions fall into several distinct series: annual exhibitions, special exhibitions, the Peale House Gallery, and the Morris Gallery.

### The Annual Exhibitions, 1811–1969

The annual exhibitions were large group exhibitions selected partly by jury and partly through invitation. By the early 1880s European art was no longer accepted, and the exhibitions took on a marked American character. The Pennsylvania Academy of the Fine Arts annuals were among the two or three most prestigious and important exhibitions in the country. Until 1903 the annual exhibitions included oils, watercolors, prints, drawings, and sculpture. In 1904 watercolors, prints, and drawings were segregated into a separate annual exhibition, which also featured the annual display of the Pennsylvania Society of Miniature Painters. Thus, from 1904 to 1953, the Academy mounted two annual exhibitions. In 1954 the Academy held only the 149th Annual Exhibition of Painting and Sculpture; in 1955 only the special-format 150th Anniversary Exhibition took place; and in 1956 only the 151st Annual Exhibition of Painting and Sculpture was held. From 1957 to 1969 the annual exhibition of painting and sculpture alternated with the annual exhibition of watercolors, prints, and drawings. The exhibitions devoted to painting and sculpture occurred in 1958, 1960, 1962, 1964, 1966, and 1968.

The annual exhibitions (which included works from the Academy's permanent collection until about 1880) and some of the special exhibitions were indexed through 1870 by Anna Wells Rutledge. Her work, *Cumulative Record of Exhibition Catalogues, 1807–1870*, was published by the American Philosophical Society in 1955. This volume has been reissued, with additional material, by Sound View Press of Madison, Connecticut, and is the first of a three-volume series titled *The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts*. Volume 2 indexes the annual exhibitions from 1876 to 1913, and

volume 3 covers those from 1914 to 1968. All three volumes include informative background essays and research advice. Volumes 2 and 3 do not index the many special exhibitions or the annual exhibitions of watercolors, prints, and drawings, which were cosponsored by the Philadelphia Watercolor Club and the Pennsylvania Society of Miniature Painters. The latter series is indexed on file cards available in the Archives.

Annual exhibitions were accompanied by what modern usage would call a checklist, which contained virtually no narrative or descriptive material. Dimensions of works were not recorded. Illustrations consisted of pen and ink sketches from 1880 to 1884 and photographs from 1894 to 1969. After 1944 illustrations were limited to prizewinners. In *The Annual Exhibition Record*, illustrated works are denoted with a small open square.

Numerous prizes were awarded in both series of annual exhibitions, usually selected by the jury for the show. The winners in the oil/sculpture annuals are listed in the second and third volumes of *The Annual Exhibition Record*, which also contain descriptions of each prize. The Archives has a card-file index of prizewinners in the annual exhibitions of watercolors, prints, and drawings.

Installation photographs survive for 1877, 1893–96, 1898–1902 (limited), and 1903–13 (extensive). For 1913 to 1969 very few installation photographs are preserved. In most years, almost all of the photographs reproduced in the exhibition catalogues are also on file.

#### Records of the Annual Exhibitions, 1811–1969

Unbound annual exhibition catalogues, 1811–1969 (33 boxes)

Bound sets of Academy catalogues, 1810–1910 (4 boxes; includes annual and special exhibitions, broadsides, and pamphlets; volume for 1852–66 has many inserted pages of commentary in an unknown hand.)

Printed matter, 1811–69 (6 boxes; prospectuses, entry blanks, and tickets)



Completed entry forms, 1867–99 (4 boxes; many years missing)

Laymen's essay contests, 1939–42 (1 box)

Posters, 1878, 1891– (oversize)

#### Special Exhibitions, 1807–

The Pennsylvania Academy of the Fine Arts has sponsored or organized hundreds of special format, thematic, or single-artist exhibitions, large and small, and continues to do so. This category includes traveling exhibitions organized by other museums and, in modern times, thematic exhibitions of the permanent collection. A complete list of special exhibition titles, with additional explanatory material, is available on the Academy website. Volume 1 of *The Annual Exhibition Record* provides an index to individual artists in most of the pre-1870 special exhibitions.

Documentation for special exhibitions ranges from as little as a single printed ticket to full scholarly catalogues. Installation photographs survive in limited numbers from 1894 to 1959 and extensively after that date. Where no printed matter survives, information may be available in the minutes of the Committee on Exhibitions, annual reports, exhibition files, correspondence files, press releases or newspaper clippings.

#### Records of the Special Exhibitions, 1807–

Unbound special exhibition catalogues and associated printed matter, n.d., 1807– (43 boxes)

Completed entry blanks, 1847, 1881–83, and 1892 (1 box)

Posters, 1815, 1848, 1865, 1878– (oversize)

Peale House Gallery, 1964–88

Peale House exhibitions took place in the Academy's school buildings on Chestnut Street.

These exhibitions are generally documented only by an invitation and a checklist.

Photography of artworks and of the installations for this series is extensive. From 1964 to early March 1978, the series was run by the museum. For subsequent exhibitions run by the school faculty, see 3-C.

Printed matter, 1964–78 (3 boxes)

Morris Gallery, 1978–

Printed material for this series generally includes an invitation and a checklist. Photography for these exhibitions is extensive. A list of all Morris Gallery exhibitions is available from the Archives.

Printed matter, 1978– (4 boxes)

Other Exhibition Venues—Printed Matter and Checklists (1 box)

Peale Club (private dining club), 1964–88

Museum shop, 1970, 1980

Museum cafe, 1995–

Student exhibitions (see 3-C)

In addition to the catalogues and checklists described above, the Archives houses the following general exhibition records:

Registers of Works Received/Loaned for Exhibition, 1823–1905 (18 volumes)

Various registers exist for 1823, 1824, and 1847–1905. They record the name of the work, the artist, the date received, the owner if different from the artist, the person to whom the work was returned and the date, and occasionally the price if the work was sold. After 1900,

probably due to the greater volume of works shown and the increase in jurying outside of Philadelphia, the registers were discontinued.

Sales Records, 1892–1982 (2 boxes and 3 volumes)

Prior to 1870 a good deal of the work in the Academy exhibitions was loaned from private collectors and was not for sale. After 1876 much more of the work in the exhibitions was for sale, with prices sporadically listed. By the 1890s the size and complexity of the annual exhibitions necessitated the presence of a sales agent in the galleries. The sales records document purchases made during the run of the exhibition and for a few days after its close, and include records of sales from all types of exhibitions. Many annotated copies of exhibition checklists survive with prices noted, probably as used by the sales agent.

Miscellaneous Exhibition Records, 1831–

Printed tickets, passes, coat checks, n.d., 1859–97 (1/2 box)

Register of tickets and catalogues sold, 1858–70 (1 volume)

Exhibition ticket sales, 1877 (1 volume)

Visitors' entry registers and comment books, 1831, 1840–58, 1919–49, 1980– (9 volumes of signatures without comments, and 3 boxes of comment books commencing with 1997)

## 2-G Museum Education

This department has existed since 1976, when the first docents began giving tours. Today, the volunteer docent staff numbers more than fifty. The Education Department organizes a wide variety of programs for adults, children, and families. The Archives houses museum lessons, docent training materials and handbooks, scripts, brochures, and samples of games and other programs invented for use in various activities. Photographs and audiovisual materials pertaining to museum education can be found under “Special-Format Museum Records.”

Directors of Museum Education

Elizabeth Kolowrat	1976–84
Regina Neu	1985–88
Inez Wolins	1988–92

Directors of Museum Education and Audience Development

Naomi Nelson	1994–95
Glenn Tomlinson	1997–2000

Director of Public Education

Judy Ringold	2004– (various other positions from 1984)
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## 2-H Retail Shop

After the new structure opened in 1876, sets of stereopticon views of the building were sold at the door, in what might be termed the earliest museum shop activity. Photographs of the Grand Stairhall taken in the 1920s show a postcard display rack on the landing, and Academy postcards from many different decades survive. All postcards and notecards, regardless of image or date, are stored with the museum shop materials. The modern museum shop opened in the Furness-Hewitt building in 1976. Prior to that time, books and postcards were sold from the lobby, and for a few years in the early 1970s, from the former studio space that became the Morris Gallery.

In 1994, the museum shop, and the school store (renamed PAFA Art Supply), were incorporated into a new retail sales division of the Finance Department. The shop began selling a wider variety of merchandise, some of which, such as reproductions of works in the permanent collection, is produced specifically for sale (see 2-D for archived catalogues and portfolios of reproductions of art owned by the Academy). Other items, while sold in the shop, originated as promotions for exhibitions or special events and are noted under “Special-Format Museum Records.” The Archives houses an example of almost every item

carrying the Academy's logo, name, or images. These include clothing, bags, playing cards, coffee mugs, gift boxes, magnets, pencils, notepads, bookmarks, postcards, notecards, posters, coloring books, and calendars. Office files of the director of retail sales are not retained in the Archives.

In 2005 the retail shop, renamed Portfolio, was moved into new space on the ground floor of the Samuel M.V. Hamilton Building.

## Special-Format Museum Records: Photographs, Audio and Video Recordings, Artifacts, and Biographical Information

### Photographs

Photographs are stored separately from printed matter or correspondence. Photographs of staff and administrators vary widely in style and original source, and may be found in many series including exhibition openings and special events. The Academy magazine (begun 1968) is a rich source of photographs. Oversize material (both original and reproduction) exists in almost every category below.

Secretary/managing director/director, 1895–

Director of the museum, 1985–

Curators, conservators, and museum staff, 1970–

Artists, ca. 1860–

Permanent collection

    In transit, 1971–

    Off-site storage and exhibitions of the collection at other institutions, 1970–

Exhibitions

    Installation photographs of exhibitions, including the permanent collection, 1876–

    Glass negatives of works in the 1922 Thomas Sully exhibition, the 1923 Peale family exhibition, and the 1925 John Neagle exhibition

Exhibition juries, 1938–49, 1965–68

Museum special events, 1975–

Museum education activities, 1970–

### Audiovisual

Audio and video recordings are preserved in the following areas (a complete inventory is available from the Archives):

Research interviews with artists or descendants of artists, 1967–  
 Exhibition-related items, including short features about exhibitions, promotions, advertisements, and public service announcements, 1972–  
 Gallery talks, lectures, docent briefings, tours, 1980–  
 Special events, 1967–  
 Lectures and symposia, 1972–

### Artifacts

Artifacts are usually three-dimensional objects and are often created for some commemorative purpose. Other artifacts are described in the entry for the museum shop, and in the sections on the school and the buildings.

Ruby glass vase (thought to have been a raffle prize), ca. 1845  
 Horseshoe (According to Academy lore, it was placed in the building by workmen in 1876.)  
 Medal dies for awards in the annual exhibitions (Widener, Temple, Sesnan, Beck, Dana, and Academy gold medals)  
 Engraving plate for invitation card, n.d.  
 Founders' medals (duplicates and some originals), 1990–  
 The National Medal for the Arts, 2005  
 Plaster model for chocolate bar with embossed Academy seal, 1989–91  
 Banners displayed on the facade, or at various city locations, ca. 1970–  
 Plaque depicting Gilbert Stuart's *Dolley Madison*, made for presidential visit, 1970  
 Gallery identification plaques, n.d.  
 Coffee mugs, pins, boxes, puzzles, magnets, and T-shirts from museum exhibitions  
 Museum shop bags and boxes, 1994–  
 Rubber stamps used for the prints and drawings collection, 1920–60s

Commemorative U.S. postage stamps:

*The Artist in His Museum* by Charles Willson Peale, 1955  
*George Washington at Princeton* by Charles Willson Peale, 1976  
 Front elevation of the Furness-Hewitt building, 1980  
 Lucite paperweight with all three commemorative stamps, ca. 1983

### Biographical Information on Museum Staff

The Archives maintains files of miscellaneous biographical materials on staff members. These include resumés, publications, speeches, newspaper clippings, obituaries, and memorial statements. Photographs of these individuals are found in both regular and oversize files. For any museum staff member who was an artist, the Academy library clipping files should also be consulted.

## Record Group 3: The School

### 3-A Curator (Curator of the School)

From the Academy's earliest years, the management of the school, like that of the museum, was in the hands of the board. Standing committees for both divisions were established in 1856 and all significant school decisions originated with the Committee on Instruction after that date. The committee carefully supervised the school curriculum, catalogues, admissions, and faculty selection. Implementation of the committee's directives was carried out by the curator, and in some years a small volunteer committee of artists. Around the mid-1890s the curator began reporting to the secretary/managing director (see 1-D).

While the Academy occupied its first and second buildings on Chestnut Street (1806–70), the institution's day-to-day manager was called the keeper and later the curator. His duties, somewhat akin to those of a porter, included opening and closing the building each day, admitting visitors, and some tasks related to the exhibitions in the museum, such as accepting deliveries of work into the building and collecting door receipts. Other duties were general or school-related, such as supervising models and properties and monitoring classes. The incumbent was usually an artist, who was provided with a small apartment on the premises. The few paper records created by these early curators are preserved with the records of the Committee on Instruction. The curators through 1870 were:

John Vallance (keeper)	1806–12
Thomas Birch (keeper)	1812–16
James Thackara (keeper, curator after ca. 1820)	1816–28
Samuel Scarlet	1829–38
Charles Suss	1840–42
Eliza Suss	1843
No curator known	1844–55
F. Radoux	1856–58
Robert Wylie	1858–63



Joseph W. John 1864–70

Curator's Daily Log, 1864–70 (27-page volume, transcribed)

The final Chestnut Street curator, Joseph W. John, kept a daily log of his activities from the end of 1864 until the spring of 1870, when the building was vacated. This volume, which he headed “Miscellaneous Records,” is a detailed account of the day-to-day activities of the entire institution.

Curators after 1876

After the Academy opened its new building on Broad Street in 1876, the curator's position became more specialized, entailing duties more specifically related to the administration of the school. After 1892 the occupant reported to the secretary/managing director who was the liaison with the Committee on Instruction. The curator corresponded with students, supervised models, the cast collection and props, and handled routine faculty matters. The position was called curator of the schools (or curator of the school) for most of the period from 1882 to 1960 and by more modern titles after that date.

Other sources of information on the school are board minutes and annual reports (see 1-B) and the files of the secretary/managing directors from 1892 to 1982 (see 1-D). Correspondence with faculty, segregated in the files of directors John Andrew Myers and Joseph T. Fraser, Jr. (see 1-D), and the minutes of the Faculty Committee (q.v.) also contain relevant material.

Curator (in the earlier sense of “Porter”)

George W. Bartlett	1876–77
No curator known	1878–81

Curators of the Schools

Henry C. Whipple	1882–92 (and Librarian to 1903)
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From September 1882 through February 1886, Thomas Eakins, the professor of drawing and painting, also carried the title Director of the School. As far as can be ascertained, the curator at this time reported jointly to both secretary and director. Eakins's successor, Thomas Anshutz, was not given the title of director.

Milton Bancroft                      1892–94

No curator specified              1895–96 to 1905–6

Between 1895 and 1906 the school catalogues list no one as curator. John D. Pierce is indicated as secretary to the Committee on Instruction, and Hugh H. Breckenridge as secretary of the faculty. Letters addressed to either Pierce or Breckenridge, or in many cases, just to the Committee on Instruction, are interfiled for this period.

John D. Pierce	1906–7
Hugh H. Breckenridge	1907–8
Charles F. Ramsey	1908–12
Anna T. Bennett	1913–16
Eleanor B. Barker	1917–18
Florence B. Neely	1918–19
Eleanor B. Barker	1919–21
Roger M. Rittase	1922–24
Barbara Bell	1924–26
Eleanor A. Fraser	1926–36
Joseph T. Fraser, Jr.	1936–39
Henry Hotz, Jr.	1940–43
Dorothy A. Jones (Acting)	1943–44
Louise B. Ballinger	1944–48
Vernon M. Dodge	1948–53
Raymond T. Entenmann	1953–60

#### Administrators of the Schools

David Sellin	1960–62
Morris Wistar Wood	1963–69
Henry Hotz, Jr.	1970–74

#### Deans of the School

Henry Hotz, Jr.	1975–77
Ephraim Weinberg	1978–82

### 3-B Director and Dean of the School

Before the general reorganization of the Pennsylvania Academy in 1983, the Academy's director (formerly secretary/managing director) was the chief executive for both the museum and the school. The reorganization provided a separate administrator exclusively for the school and a similar position for the museum, with both officers reporting to the president.

Before the 1960s the director ran the school without additional professional staff.

The first school registrar was hired in 1963, and in subsequent decades managers of admissions, student affairs and financial aid augmented the school personnel.

#### Directors of the School

Ephraim Weinberg	1983–84
Dan Miller (Acting)	1984–85
Frederick S. Osborne	1985–88

#### Dean and Director of the School

Frederick S. Osborne	1989–1999
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During the period from 2000 to 2002 the overall administration of the school was handled by the president, assisted by the dean of enrollment and student affairs.

#### Dean of Enrollment and Student Affairs

Anne Stassen	2000–
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#### Dean of Academic Affairs

Jeffrey Carr	2003–
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#### Administrative Records of the School, 1859–

Miscellaneous records, 1859–91 (1 box; reports and letters received by the Committee on Instruction or by faculty members or, in some cases, school-related correspondence addressed to secretary/managing director Harrison S. Morris)

General office files, 1892– (20 boxes; correspondence with the school administrator)

Letterbooks, 1892–1905 (2 boxes; pressbook copies of outgoing correspondence)

Printed Catalogues and Announcements, 1856–  
Program descriptions, 1856–69 (1/2 box; single-sheet announcements)

School catalogues, 1878– (10 boxes; titles vary). These booklets describe the school curriculum, faculty, fees, schedules, and prizes. After 1908 the catalogues carry illustrations of classes, work by students (frequently winners of school prizes), exhibitions of student work, and, from 1940 to 1997, photographs of faculty and their work. Catalogues from the 1920s show many views of classes and grounds at the Chester Springs campus.

Continuing Education, 1942– (2 boxes; consolidating summer, evening, weekend and international programs after 1997)

Course Descriptions, Assignments, Lectures, Rules and Regulations, n.d., 1856– (2 boxes)

M.F.A. Program Brochures and Printed Matter, 1990– (1 box)

Posters, 1890, 1892, 1961– (oversize)

Library, lists of titles held, 1840–1901 (1 folder); brochures, 1950–

Printed Matter, n.d., ca. 1820– (1 box; blank certificates, identification cards, forms; announcements and ephemera)

Student Activities, 1894– (one folder and oversize; announcements and ephemera)

School Store, ca. 1893–ca. 1930 (1 folder; lists of art supplies). In 1994 the school store (renamed PAFA Art Supply) and the museum shop were incorporated into a new retail sales division of the Finance Department. Also see Artifacts under “Special-Format School Records.”

Miscellaneous Administrative Records, 1869–

Models’ schedules, handbooks, and payroll sheets, 1869 (1 item); 1928–86 (1 box)

Class monitors’ regulations, n.d. (1 folder)

Class monitors’ schedules, lists, and assigned models, 1938–40, 1976 (2 folders)

Veterans’ sign-in sheets, 1959–62 (1 folder)

Cast collection conservation survey, 1989 (1/2 box; files on individual casts are maintained in the school office.)

Alumni Association

Printed matter, 1984– (1/2 box). The Alumni Association, founded in 1984, was inactive from 1988 to 1997. It is distinct from the Fellowship, which is an independent organization (see Record Group 8).

3-C Student Records

For the first half century of the Academy's history the primary educational opportunities were copying of paintings in the galleries and drawing from casts or models. These activities were pursued by students in a somewhat self-directed manner. There were no organized classes with faculty present for set times. Students presented completed work for faculty critiques in informal settings. Prior to about 1855 the only documentation of student activity is the file of permits to copy paintings (see 1-B).

The earliest student enrollment records date from about 1856. The information is preserved in bound registers that run through 1904, and also cover 1923-29. About 1950, an alphabetical card file was created indexing student registrations through about 1929. The cards give only basic years of attendance. Where a register exists for the period in question, the actual months of attendance can be determined. The verso of the cards for the 1920s contains some biographical information. (It is not known exactly where student registration information for 1905-22 was found when these cards were made. One or more registers may be lost or our understanding of the origin of the cards may be incorrect.) In 1989 the registers were microfilmed. The card file was also filmed using a copy set of the cards in order to provide a separate card for the verso.

After about 1926, a file folder was maintained for each student. These files contain detailed information about student attendance, classes, correspondence, and biography (including transcripts, application forms and photographs). The files from ca. 1926 to 1949 are housed in the Archives. The student files for the period after 1950 are maintained by the registrar of the school. In accordance with the Family Educational Rights and Privacy Act

(FERPA), no educational records of a living former student can be released without his or her consent.

Registers and attendance lists, ca. 1856–1904, 1923–29, 1939–44 (13 volumes)  
 Registration cards, ca. 1856–ca. 1926 (4 drawers)  
 Student folders, ca. 1926–49 (23 records storage cartons)  
 Address books, ca. 1870–ca. 1908 (5 volumes)  
 Student publications, 1917–18, 1976–78, 1982– (1 box)  
 Grade sheets, 1965–67 (1 box)  
 Housing information, ca. 1969– (1/2 box)  
 Student Committee minutes, 1976–78, 1982– (1 box)  
 Student handbooks, 1985– (1 box)

Awards, Prizes, and Scholarships, 1879–

Legal papers and correspondence, 1879–ca. 1940 (4 boxes filed alphabetically by prize)  
 Lists of winners, 1879–1981 (1/2 box and 1 volume)  
 Academy travel scholarship (awarded prior to the Cresson ), 1891–1901 (5 folders)  
 City and state scholarships, 1899–1923 (1/2 box)

Cresson Traveling Scholarship records (1 box; correspondence, reports, payments, travel information), 1902–22.

Annual student exhibition and spring prizes (3 boxes; correspondence to and from prize winners, payment receipts, lists of winners, invitations to spring exhibition; post 1926 the student files contain some travel reports), 1923–59

Annual student exhibition and spring prizes (5 boxes; reports, payment receipts, lists of winners, printed invitations to spring exhibition, speeches, programs, and some correspondence), 1960–

Student Exhibitions, 1895–

The first recorded exhibition of student work seems to have taken place in 1879, when 120 works were displayed in a separate gallery during the annual exhibition, a practice that ended by 1885. Printed tickets and checklists for a variety of student exhibitions, held at various times of the year, are preserved from 1895 forward.

Early in the twentieth century, a spring exhibition became a regular feature of the school program. This event functions both as a celebration of the completion of the school

year and as a forum for the awarding of certificates, the M.F.A. degrees, and more than one hundred spring prizes and travel scholarships. (In the mid-twentieth century it was informally referred to as Cresson Day, a reference to the major travel scholarship.) Since the early 1920s, formal graduation exercises, an awards ceremony, and a guest speaker have been included, and the event is now officially referred to as the Annual Student Exhibition, M.F.A. Thesis Exhibition, and Graduation Exercises (ASE). Printed announcements for the exhibition, lists of prizewinners, and other documentation of the graduation day are part of the student records, above. An undergraduate degree program has recently been inaugurated, although many students earn a Bachelor of Fine Arts degree through the University of Pennsylvania cooperative program established in 1929. Many photographs of the ASE and of individual students can be found in the Academy's magazine.

Peale House I and II, the school buildings on Chestnut Street from 1964 to 1988, were also the locations of the Peale House Gallery. Until 1978 the museum ran a series of contemporary exhibitions there, as well as student and faculty shows in the summer. When the Morris Gallery opened in the museum in March 1978, the Peale House Gallery became a venue for student and faculty exhibitions and occasional one-person or thematic displays. The faculty organized this later Peale House series which is primarily documented by printed matter and a limited number of installation photographs.

With the 1988 move of the school to its 1301 Cherry Street building, a gallery on the ground floor provided a venue for student and faculty shows as well as a few small exhibitions related to alumni or other school affairs.

Printed matter and unpublished checklists, n.d., 1895–ca. 1905, 1944 (1/2 box)  
 Reproductions of student work (printed booklets), 1930–31 (2 folders)  
 Student exhibitions held elsewhere, ca. 1900, 1904, 1964– (1/2 box)  
 M. F. A. Thesis Exhibitions: postcards, artists' statements, and resumes, 1996–

Peale House Gallery printed matter and correspondence (faculty-sponsored series), 1978–88 (2 boxes)  
 School gallery at 1301 Cherry Street, 1988–2006 (1 box)

### 3-D Faculty

Information on faculty (appointed, part-time, or augmenting) will be found in the school catalogues, administrative correspondence, exhibition records as appropriate, and library artist files; also see “Special-Format School Records” for biographical files on faculty.

Faculty meeting minutes, 1892–1952, 1965– (4 boxes)  
 Faculty Committee, 1979– (1 box)  
 Visiting artists, 1982– (2 boxes)

### 3-E Chester Springs Campus

From 1917 to 1951, the Academy operated a summer school of landscape painting and art study at Chester Springs, Pennsylvania. Classes usually ran for six to eight weeks. From 1928 to 1933, a winter school session was held. Extensive photographic documentation survives for this program. The current owner of the property, Historic Yellow Springs, also preserves some records of the Academy’s programs.

Financial reports, 1916–30 (1 box)  
 Correspondence, 1916–52 (2 boxes)  
 Program catalogues and printed matter, 1917–51 (1 box)  
 Registration cards, 1917–51 (3 drawers)  
 Exhibition catalogues, 1917–38 (1 box)  
 Student attendance records, 1923–33 (1 box)  
 Dormitory records, 1926 (1 volume)  
 Rules and regulations, 1927–29 (1 folder)  
 Register of student work, 1929–30 (1 volume)  
 Student registers, 1930–34 (2 volumes)  
 Student sign-out books, 1931–33 (3 volumes)  
 Exhibition register, 1932 (1 volume)  
 Histories, 1947, 1972– (1 box)



## Special-Format School Records: Photographs, Audio and Video Recordings, Artifacts, and Biographical Information

### Photographs

Photographs are stored separately from printed matter and correspondence. Photographs of staff and administrators vary widely in style and original source. Exhibition openings are one such source, especially when a faculty member had a solo exhibition in the museum; also see Record Group 4: Special Events. The Academy magazine (begun 1968) is a rich source of photographs. Oversize material (both original and reproduction) exists in almost every category below.

Faculty and staff, 1860s–

Individual students, ca. 1860– (especially student files after 1925)

Classes in session, 1880–

Student groups outside of class, 1864, 1880–

Graduation day ceremonies, 1960–

Annual student exhibition and, after 1960, graduation ceremonies and photographs of students with their prize-winning works, 1916–

Student competitions (selected prize-winning works filed by prize), 1905–

Chester Springs campus (classes, grounds, buildings), 1920s–52

School special events, 1981–

Visiting artists, 1962–

### Audiovisual

Audio and video recordings are preserved in the following areas (a complete inventory is available from the Archives):

Interviews with faculty and former students, 1957–

Visiting artist lectures, 1969–

Faculty gallery talks, 1986–

Promotional pieces and advertisements, 1987–

### Artifacts

Artifacts are usually three-dimensional objects produced as souvenir or promotional items.

The list below is not comprehensive.

Stencil used by students to identify copies of works in the permanent collection (still in occasional use), ca. 1870

Souvenir items with Academy name or logo, such as pencils, pins, T-shirts, coffee mugs, paperweights, etc., generated by or for the school

School store (PAFA Art Supply) boxes and bags, 1994–

### Biographical Information

The Pennsylvania Archives maintains files of miscellaneous biographical material on faculty and school administrators. These include resumés, publications, exhibition checklists, speeches, newspaper clippings, obituaries, and memorial statements. Photographs of these individuals are found in both regular and oversize files. In addition, the Academy library's clipping files contain photographs, newspaper and magazine articles, and other material on faculty-artists. Active and inactive school registrar's files also house biographical information on individual students.

## Record Group 4: Special Events

The category of special events has been created to document awards given or received by the Pennsylvania Academy of the Fine Arts, as well as lectures, concerts, receptions, and celebrations sponsored by the institution. There is no department that carries this title.

Events have been sponsored by the museum, the school, the Fellowship, and, more recently, by the Development Office. It is often difficult to assign the originating impulse for a particular event to one branch or the other. In addition, the Academy has frequently rented or donated its premises to outside organizations for their events. It should be noted that the Hamilton Auditorium in the Furness-Hewitt building was originally known as the school lecture hall. More information on special events can be found in annual reports and in the records of the Women's Board, the Fellowship, the Public Relations and Development departments, and in the minutes of various committees.

### 4-A Awards Presented by, or Given to the Pennsylvania Academy of the Fine Arts

The most famous award given by the Academy, its Gold Medal of Honor, recognizes distinguished service or achievement in the field of visual art. First awarded in 1893, it was given forty-one times between that year and 1984. The award was revived in 2004 when it was presented to Louise Bourgeois. In 2005 there were two recipients: Helen Frankenthaler and R. B. Kitaj. Designed by Daniel Dupuis, the medal depicts a classically garbed man holding a palette while a muse or goddess extends a laurel wreath above his head.

The Award of American Art, a crystal disk etched with a design derived from the Gold Medal of Honor, was inaugurated in 1985 to recognize achievement by a living artist. It was presented to Frank Stella in 1985 and to Nancy Graves in 1987.

The Founders' Medal, was first presented in 1990. It recognizes distinguished efforts in support of the visual arts. It is a silver medal embossed with the palette and brush design derived from the original seal. The medal was awarded to Red Grooms in 1990, Senator John H. Heinz III in 1991 (posthumously), Edna S. Tuttleman in 1992, Sir Roger de Grey in 1994, Dorrance H. and Samuel M. V. Hamilton in 1995, Meyer P. and Vivian O. Potamkin in 1996, Jacob Lawrence in 1997, Andrew Wyeth in 1998 and the Women's Board in 2001. A redesigned Founders' Medal was presented to William Gerdts and Alex Katz in 2005.

The Furness Prize for distinction in American architecture, a bronze medallion designed by Alexander Hromych, was presented to Hyman Myers in 1976, and to Esther Kahn in memory of Louis I. Kahn, in 1979.

The Dean's Award, an embossed certificate, recognizes service to the school and was first awarded in 1989 and has been presented occasionally at either the school convocation or at the graduation exercises. Since 1994 the Academy has presented an honorary doctorate of humane letters at the school graduation ceremony.

Awards to students as spring prizes in the school, or to artists for work shown in the annual exhibitions are described in the relevant sections of this volume.

Awards or citations Presented to the Academy commence with 1960. Most recognize design or architectural excellence. The certificates or plaques are files in the Buildings and Special Events series. In 2005 the President of the United States awarded The National Medal for the Arts to the Pennsylvania Academy of the Fine Arts.

#### 4-B Lectures and Symposia

Printed tickets survive for more than one hundred lectures presented through about 1920, and for numerous lectures held in later years. Many of these were sponsored by the Fellowship, although the public was welcome. The list of lectures is a fascinating array of both famous and unknown names. Lecturers of note include Christopher Dresser, Eadweard Muybridge, John La Farge, Arthur J. Eddy, William Merritt Chase, and Ernest F. Fenolosa. The complete lecture list, and in many cases correspondence with the speakers, is available from the Archives. More information on lectures may be found in Academy newsletters and press releases as well as newspaper articles. Clippings can be found in the Academy scrapbooks (see 5-C), or the actual newspapers can be consulted elsewhere, as the scrapbooks are not complete. For lectures and symposia after about 1960, scripts or transcriptions of audiotapes may survive, along with the printed tickets.

Lecture and Symposia Tickets and Printed Announcements, 1876– (3 boxes)

#### 4-C Special Events Other Than Lectures

Miscellaneous Tickets and Printed Announcements, 1872– (3 boxes)

Musical Concert Programs and Tickets, 1879– (2 boxes)

Documentation for this series includes tickets, printed announcements, and programs, many of which carry advertisements for Philadelphia art and music activities. Attendance and income information on the Germania Orchestra concerts, presented from 1879 to 1899, is available in the minutes of the Committee on Exhibitions and in the annual reports (see 1-B).

Artists' Masque of Philadelphia, 1915–17 (1 box)

The Artists' Masques were historical costume pageants jointly sponsored by seven Philadelphia arts organizations.

Printed matter and correspondence, 1915–17  
Correspondence re: reviving the pageants, 1917–22

Engravings and Lithographs of Special Events, 1878–91 (oversize)

Posters, 1888– (oversize)

Photographs of Special Events, 1898; 1915; 1955– (also oversize)

Outside-Sponsored Events, 1876– (1 box; inventory for 1876–1909 available)

Lecture hall booking registers, 1879–92; 1948-71 (11 volumes). These registers contain valuable information on events held in the building, such as commencements, lectures, and theatricals sponsored by outside organizations. Also see the minutes of the Committee on Exhibitions (1-B).

Facility Rental Guidelines and Promotional Materials, 1992–

## Record Group 5: Administration

### 5-A Finance

The financial affairs of the Pennsylvania Academy of the Fine Arts are supervised by the vice president for finance, who reports to the president and is advised by the Finance Committee of the Board of Trustees. The Archives houses a great deal of financial information from 1805 to about 1950, primarily in the form of bound registers and cash books. Other sources of financial information are year-end summaries in the annual reports, board and Finance Committee meeting minutes (see 1-B), and the records of the Stockholders' Association.

Ledgers, Bankbooks, Cashbooks, 1805–1951 (50 volumes and 2 boxes)

Bills and Receipts, n.d., 1813–79; 1895 (3 boxes)

Stockholders' Association, 1805–1974 (4 boxes and 25 volumes; stock certificates, stock transfers, proxies, admission tickets, and lists of stockholders)

Several types of stock certificates exist. The earliest of these are engraved with an image of the first building on Chestnut Street. This type was superseded in 1875 by a certificate with small engraved views of all three of the Academy's buildings. The Academy was reorganized on a non-stock basis in 1974. More than 6,700 recalled certificates have been reinserted into the original stock books, along with wills, correspondence, and transfer papers. This material constitutes a potentially valuable body of documentation on Philadelphia history.

Real Estate Papers, 1805–1987 (5 boxes; legal papers, correspondence, and other records relating to various properties owned by the Academy)

Deeds to Various Properties, 1805–78 (1 oversize drawer)

Building Fund Contributions, 1845, 1872–76, 1917–18 (19 booklets)

Gifts and Bequests, ca. 1860–ca. 1985 (7 boxes; legal papers, correspondence, and other records, filed by name of donor)

Business Manager's General Office Files, 1969–79 (3 boxes)

## 5-B Development and Membership

The Development Office was created as a separate department about 1970 and was run by the director of development. In 1989, the position of vice president for development was created to supervise the functions of membership, fundraising, grant writing, as well as marketing and public relations. The Archives houses printed matter and a few other records for development. General office files of this department are retained in the department offices.

### Director of Development

Elaine Breslow	1979–1988
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### Vice President for Development

Victor Chira	1989–1992
Maynard (Chip) Poole	1993–1996
Theodore (Mike) Green	1996–1998
Mary Anne Dutt Justice	1999–2001
John H. Hewitt	2003–2005
Louisa Hanshew	2006–

Printed Brochures, 1960– (2 boxes; promotional, fundraising, and capital campaign materials)

Commemorative Opportunities, 1974–75 (1 folder)

Scholarship Endowment Campaign, 1986–87 (1 folder)

Peale Club (private dining club), 1964–88 (1/2 box)



Memberships, paid annually and entitling free admission to exhibitions and other events, can be traced to the earliest years of the institution, when purchase of stock in the Academy carried this perquisite. As early as the 1830s, exhibition catalogues informed the public that a share of stock purchased for thirty dollars allowed visitation of “the Academy during all public exhibitions, and ... tickets of admission thereto for ... immediate family, or in lieu thereof, tickets of admission for two ladies whom they may designate.” In 1847 an alternative to the concept of stockholder-member was introduced with an annual ticket for two dollars, or a life ticket “for a Gentleman and one Lady” at ten dollars.

By the 1880s, the Academy actively promoted annual memberships at a cost of ten dollars. The price of a basic membership stayed at this level through the 1950s. After that date prices began to rise, and graduated levels of membership contribution and privileges were introduced. Shares of stock, carrying membership privileges, were sold until about the late 1960s. In 1974 all outstanding shares were cancelled when the Academy was re-organized as a non-stock corporation.

Honorary Membership Certificates, ca. 1850 (oversize)

Early in the Academy’s history the board began awarding honorary memberships in the institution to artists, administrators, and collectors. This was sometimes accomplished by mail and at other times through personal visits from board members traveling in Europe and Britain. The engraved certificates, carrying the image of the second building, are similar to those used for membership to the Pennsylvania Academicians. Only a few honorary memberships were awarded after 1870.

Members’ Tickets and Membership Brochures, 1861– (2 boxes)

Membership Lists, 1944–71 (2 boxes)

Membership Reports, 1947–64 (1 box; also see board minutes and Academy newsletters)

Volunteers for Membership 1979–81 (1 folder)

Charles Willson Peale Society, 1979– (1 folder)

Young Friends, 1984– (1 folder)

Collectors' Circle, 1984–2005 (1 folder)

Potamkin Collectors Society, 2006– (1 folder)

## 5-C Public Relations

The Public Relations Department, like the Development Department, is a relatively recent addition to the administrative structure of the Academy. Public relations officers have reported to various administrators over the years. However, information about the institution has been provided to the press and public since the earliest days. In the nineteenth century, the board handled all advertising and promotion. Later, this was delegated to the secretary/managing director. From 1942 to 1947, the public relations firm Campbell-Wirtz Associates handled publicity and advertising. In 1948 Elizabeth Swenson became the first staff public relations officer.

### Newspaper Clippings and Magazine Articles, 1805

1805–69 (1 records storage carton).

For the pre-1870 period, only loose clippings are preserved in the Archives. Collected in a relatively random fashion, they are a mix of originals and photocopies. It is generally necessary to consult outside sources for detailed documentation of press coverage in this period. See “Publications and Information Resources” in this volume for a list of nineteenth-century Philadelphia newspapers.

1877–1964 (80 scrapbooks and 1 records storage carton of loose clippings).

Beginning in 1877 clippings were collected more scrupulously and mounted in scrapbooks, although it is clear that there are missing articles. (The entire volume for 1893–1900 is missing.) The badly deteriorated books are preferably accessed on the microfilm records of the Archives of American Art. Direct photocopying of the scrapbooks is virtually impossible, but photography of individual pages or articles is sometimes possible.

1965–2006 (6 records storage cartons)

The scrapbooks were discontinued in 1965. For 1966 to mid-2006, all clippings are stored as loose items in file folders. From mid-2006, all clippings were received from the clipping service as digital files, stored and searchable through the Public Relations Department.

Calendars of Events, 1948– (2 boxes)

Press Releases, 1947– (4 boxes)

Press Kits, 1952, 1973, 1981– (2 boxes)

Magazine (titles vary, includes membership information), 1968– (3 boxes)

Blank Stationery, ca. 1950– (1 box)

Identity Guidelines, 2004; 2008 (2 folders)

Promotional Brochures, 1951– (1 box; general and group-tour brochures, gallery floor plans, rack cards, etc.)

Market Research and Focus Group Reports, 1966– (2 boxes)

5-D Human Resources

Employee Records, 1920-70 (2 boxes)

Employee Handbooks, 1980, 1990– (1 volume)

Job Descriptions, ca. 1980 (1 folder)

Emergency Procedures Manual, 2003 (1 folder)

## Record Group 6: Academy Buildings

### 6-A Chestnut Street Between Tenth and Eleventh Streets (First and Second Buildings)

The Pennsylvania Academy's first and second buildings occupied the same location on the north side of Chestnut Street between Tenth and Eleventh Streets. The first building, designed by John Dorsey, was a small classical rotunda built in 1806 and destroyed by fire in 1845. A new and larger building, also in the classical style, was completed in 1847–48 by Richard Gilpin. It occupied the same site and was constructed using the surviving foundation walls of the first building. In 1870 the Chestnut Street building, deteriorating and far too small for the Academy's needs, was sold. During the period from 1870 to 1875 the Academy suspended most of its operations, although the school did hold some classes in rented rooms until about 1873.

### Deeds and Legal Documents (see 5-A)

#### Engravings, 1809–70 (1 folder and oversize)

Engravings of the first and second buildings are in the Academy's museum collection. These have been used on various certificates such as those issued to Academicians, honorary members, and stockholders. Copies of engravings from the permanent collection and from other institutions are maintained in the Archives for reference.

#### Photographs, 1860–70 (1 folder and oversize)

There are no photographs of the 1806 structure. For the second building, an 1870 interior photograph survives showing the board of directors seated in the rotunda, as well as several photographs of the exterior. Copies of images held by other institutions are maintained for reference.

### 6-B 118 North Broad Street (Furness-Hewitt Building)

In April 1876 the Academy's new building at Broad and Cherry Streets was opened. The architects were Frank Furness and George Hewitt. This building, in the style often called Victorian Gothic, is today a National Historic Landmark and one of the most famous examples of the American Gothic revival. In 1974-75 the building underwent a complete

restoration in order to remove decades of grime and superficial changes. In 2001, with the purchase of a second building at Broad and Cherry, the term Historic Landmark Building was selected for use in both internal and external communications.

Correspondence with Architects and Suppliers, 1871–76 (1 box). The original architects' drawings for the building are part of the museum collection. The Archives houses full-size negatives and mylars of these drawings, used at various times for large reproductions. Other records in the Archives include

Deeds and Legal Documents (see 5-A)

Correspondence re: Repairs and Alterations, 1877–1971 (1 box)

Renovation Drawings, 1940–60 (1 oversize drawer), 1976 (1 large tube)

Architect's Prospectus for the Restoration, 1973 (1 volume)

Correspondence re: Renovations, 1974–75 (3 boxes in the general office files of Richard J. Boyle; see 1-D)

Engravings, 1872–93, 1982, 1984 (1 folder and oversize; also see stock certificates in 5-A) Copies of engravings depicting the Furness-Hewitt Building from the Academy's collection and from other institutions are maintained for reference.

Photographs, 1876– (2 linear feet of folders and 1 oversize drawer)

Photography of the building is extensive and includes images of the interior, exterior, and details of all areas. Photographs taken before the major restoration of 1974–75, as well as those taken during the project, are segregated. Also see museum and school photographs in "Special-Format Museum Records" and "Special-Format School Records," respectively.

Awards and Citations, 1975– (oversize)

Brochures, 1976–

Wall Calendar, 1987

Audiovisual, 1974–75 (22 reels of sixteen-millimeter footage of the building restoration in progress and 1 videotape copy of selected portions); 1994– (building footage shot for various video programs)

Artifacts, 1876–

Fragments of building materials in metal, glass, fabric, stone and tile (8 boxes)

Cast of a cake mold depicting the facade of the Furness-Hewitt building, ca. 1900  
 Banner reading "FURNESS" used at the front entrance, ca. 1976  
 Commemorative stamp showing the Furness-Hewitt building, 1980  
 Postcards, ca. 1900– (see 2-H)

#### 6-C 1811 and 1818 Chestnut Street (Peale House I and II)

In 1964 the Academy, needing additional space for the school, purchased the former Belgravia Hotel at 1811 Chestnut Street. It was named Peale House and served as the location for the most of the upper-level courses and student and faculty studios until 1982, when the Academy acquired a new property across the street at 1818-20 Chestnut Street. This building, Peale House II (the former Oliver Bair funeral home, designed by John Windrim in 1901) served the same purpose as its predecessor until the spring of 1988.

Peale House I Renovation Plans and Correspondence, 1962–69 (1/2 box)

Peale House I Renovation Drawings, 1964–ca. 1979 (2 tubes)

Peale House I Photographs, 1964–81 (1 folder; also see photographs under "Special-Format Records.")

Peale House II Renovation Correspondence, 1981–82 (in the general office files of Richard J. Boyle, Director; see 1-B)

Peale House II Renovation Drawings, 1981–82 (1 tube)

Peale House II Photographs, 1981–88 (one folder; also see photographs under "Special-Format Records.")

#### 6-D 1301 Cherry Street

The third building to house the school was 1301 Cherry Street (the former Metzger Building designed by Sauer and Hahn in 1914). The Academy occupied this facility from September of 1988 until the middle of 2006 when the school completed its move into the new Samuel M.V. Hamilton building (see below). 1301 Cherry Street was demolished in 2007.

Photographs, 1988– (2 folders)

Real Estate Papers, 1987–89 (1 box in 5-A)

#### 6-E Other Properties

Various other properties have been owned or leased over the years, either as adjunct studio space or as property investments. In the nineteenth century the property holdings were extensive, including several lots immediately behind the Furness-Hewitt building (see 5-A). The most important twentieth century holdings were the summer school campus at Chester Springs, Pennsylvania (1917–51), and the Peale Club, a private dining club (1964–88). In the 1990s, several floors were leased for M.F.A program studios at 315 North Twelfth Street (referred to as Twelfth and Vine), and in the Gilbert Building at 1300 Cherry Street.

Chester Springs Campus Plans, (2 items)

Chester Springs Building Photographs, (5 folders)

Peale Club (private dining club) Renovation Drawings, 1964 (1 tube)

Peale Club (private dining club) Photographs, 1964–88 (1 folder; also see “Special Format Records” and photographs in Record Group 7: The Women’s Board)

Ranstead Street Sculpture Annex (1810 Ranstead Street) Photographs, 1977– (1 folder)

Properties Not Built, 1828 (Thomas Sully’s plan for an addition to the Academy on Chestnut Street, 1 item; 1935, Morton Keast’s plans for a school building and a community center on the Benjamin Franklin Parkway, 6 items)

#### 6-F 128 North Broad Street (Samuel M. V. Hamilton Building)

In 2002, with a gift from the Hamilton Foundation, the newly purchased structure at the northeast corner of Broad and Cherry Streets was named for former Academy board president Samuel M.V. Hamilton. Housing the school, administrative offices, a larger retail

shop and several galleries, this building unites the entire institution into one campus for the first time since 1964.



## Record Group 7: The Women's Board

Women volunteers were raising funds and providing other support for the Academy at least a century before the Women's Committee was founded in 1950. When the Pennsylvania Academy's first building was destroyed in the fire of 1845, a group of women held a bazaar and ball, raising \$10,000 for the reconstruction fund.

The modern Women's Committee was formed at the suggestion of the President of the Board John F. Lewis, Jr. and Director Joseph T. Fraser, Jr. Its purpose was threefold: (1) to promote the Academy, especially events where there is public participation; (2) to concern itself with the non-academic needs of the students; and (3) to cooperate closely with the board. In the first decade, the committee's activities had a strong social component, emphasizing teas, receptions, and parties, especially in connection with exhibitions. In subsequent years the committee raised funds in various ways for projects such as vault and gallery renovation, and also sponsored a successful series of chamber music concerts for more than two decades.

In 2001, the Women's Committee changed its name to the Women's Board and its activities have continued to raise funds for many important needs, including museum acquisitions, library books and various forms of assistance for students. Since 1962 it has hosted a very successful preview and sale for the annual student exhibition. In 1992 the committee initiated *U.S. Artists*, an exhibition and sale of art presented by dealers from all over the United States.

Minutes, 1950–79 (1 box; also see monthly reports in 1-B.)

Membership Lists, Correspondence, Invitations, History, 1951– (1 box)

Publications, 1975–80 (1 box)

Printed Matter from Special Events, 1977–90 (1 box)

U.S. Artists Printed Matter, 1992– (2 boxes)

U.S. Artists Souvenir Items, 1992– (1 box)

Posters, 1956, 1978 (oversize)

Photographs, 1960–

Women's Board Presidents

Mrs. Leonard Beale	1950–54
Mrs. Morton McMichael	1954–58
Mrs. Elias Wolf	1958–62
Mrs. John G. Bartol	1962–63
Mrs. H. Lea Hudson	1963–65
Mrs. George Reath	1965–67
Mrs. Albert M. Greenfield, Jr.	1967–70
Mrs. Evan Randolph	1970–72
Mrs. James W. Cooke	1972–77
Mrs. George Reath	1977–78
Mrs. Nelson Leidner	1979–82
Mrs. Herbert Schiffer	1982–85
Mrs. Morton M. Kligerman	1986–89
Mrs. Thomas Dolan IV	1990–91
Mrs. Charles E. Mather III	1992–95
Jane Fortune	1995–2000
Mrs. James L. Kermes	2000–2003
Mrs. Robert E. O'Connor	2003–2005
Anne E. McCollum	2006–2008
Mrs. Darrell L. DeMoss	2008-

## Record Group 8: The Fellowship Of The Pennsylvania Academy Of The Fine Arts (alumni organization)

The Fellowship of the Pennsylvania Academy of the Fine Arts was founded on 19 April 1897 by a group of artists and other persons associated with the Academy. Its purpose was to form a union of former students interested in the welfare of the school and in maintaining social and professional ties. Membership was open to current and former Academy students, and faculty and directors were eligible for associate membership. At several points in its history, the Fellowship has opened its membership to artists neither affiliated with, nor graduates of, the Pennsylvania Academy.

The organization has always been governed by an elected board, and a number of distinguished alumni served as officers of the Fellowship in its early years, notably Cecilia Beaux, Violet Oakley, Helen W. Henderson, Hugh H. Breckenridge, Thomas P. Anshutz, and Mary Butler. Its activities have included lectures on art-related topics, visits to artists' studios, and popular entertainments, such as musical recitals, poetry readings, theatricals, and picnics.

Exhibitions of members' work became an annual event that continues to the present. Several memorial funds have been endowed to award prizes at the Fellowship exhibitions, and a work is purchased each year for the Academy's permanent collection.

From 1905 to 1911, the organization had its own headquarters at 201 South Eleventh Street. In 1989 the Fellowship once again acquired a headquarters with the rental of Hatfield House in Fairmount Park. In 1994 this arrangement ended, and the Fellowship secured office space in the Academy school building at 1301 Cherry Street.

The Fellowship's records were deposited in the Archives by agreement with its board in 1977. The Fellowship retains all rights to these records. Requests for permission to

quote or reproduce materials for publication must be made in writing to the Fellowship board.

Researchers encountering the term “Fellow” of the Pennsylvania Academy of the Fine Arts should keep in mind that this is incorrect usage. Members of the Fellowship are not referred to as Fellows.

Correspondence, n.d., 1896–ca. 1960 (2 boxes)

Special Events, 1897–ca. 1960 (3 boxes)

Financial Records, 1897–1962 (1 box and 4 ledgers)

Prizes and Awards, 1897–ca. 1960 (1/2 box)

Minutes, 1897– (3 boxes)

Annual Reports, 1898–1946, 1956–57 (1 box)

Posters, 1899, 1922, 1969–81 (oversize)

Exhibition Printed Matter, 1901– (3 boxes)

Exhibition and Loan Records, n.d., 1901–49 (1 box)

Bylaws, 1909–75 (2 folders)

Photographs, 1915, 1941– (5 folders)

Publicity, 1920s–ca. 1960 (1/2 box)

Histories, 1926– (2 folders)

Membership Lists, 1920– (Also see the Fellowship’s annual reports, above.)

Newsletters, 1943, 1958–

Agreement to Deposit Historic Records, 1982