# Annual Report 2007

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MISSION STATEMENT
The Woodmere Art Museum celebrates the importance and richness of the Philadelphia region’s artistic legacy through its core collections, exhibitions, and educational programs, with the goal of promoting knowledge and appreciation of the fine arts for the broadest possible audience.
PRESIDENT’S REPORT

In this year, 2007, we’ve achieved some landmark accomplishments.

We continue to collect aggressively and add to and round out our permanent collection. Our curator Doug Paschall’s constant vigilance of the art market has lead us to some remarkable acquisitions through purchases and gifts. Several highlights of the year include two works by Edna Andrade, two works by Thomas Chimes, and works from four artists who were with the WPA program - Sam Brown, Dox Thrash, Raymond Steth and Richard Hood.

The exhibition schedule this year was ambitions and amazing. We started 2007 with a most successful upgraded Juried Exhibition and continued our Emerging Artists Series concurrently. These were followed by a critically acclaimed exhibition Sensational: Edna Andrade’s Drawings coinciding with the 90th birthday of the artist. The Senior Artists Initiative followed in the summer months and we started September with a brilliant print exhibition Angels, Alleys, and Animal Acts timed to link with the North American Print conference.

We completed the AAM Governance Assessment Program (GAP) that we started in 2005 and have implemented their recommendations. Woodmere was one of the first museums to undertake this study. Our director Michael Schantz has submitted a one-year update.

After two years of self-assessment toward our second AAM reaccreditation we prepared for a site visit in July. Woodmere was originally accredited by the AAM in 1985. Our reviewer’s report is now in evaluation by the AAM commission. The commission will make its decision in January 2008. We expect nothing less than the best.

When I look back at my report of last year I focused on three areas of the museum; those of development, marketing and governance. I’m going to focus on these areas again, albeit with a broad brush stroke, as they have much to do with the growth and health of Woodmere.

Confirming his commitment to Woodmere’s expansion, our trustee Leonard Klorfine has pledged $1 million to the endowment portion of the capital campaign. A man who understands and wishes to support sustainability, Len has directed his gift to endow The Klorfine Foundation Director of Development position.

This year the director, the director of marketing and the marketing committee, which I chair, with Board approval, undertook the huge task of selecting a branding agency to partner with Woodmere in the repositioning and messaging of the Museum. We selected a young and vital Philadelphia firm – 160over90 – with whom we have been working since spring. The timing is perfect for a brand rollout in 2008 concurrent with the realization of the expansion.

Our Governance committee has been busy too. We are board-building, slowly and strategically. We have two new trustees with us, Peter May and Jeff Wymard. Both bring valuable experience and expertise to the Museum.

As the branding agency aptly put it, Woodmere “finds itself at a transformational moment.” We have great expectations for 2008 on the coattails of a very positive 2007.

I want to thank our director Michael Schantz and the Woodmere staff who work tirelessly to operate and promote the museum in every possible way; the board of trustees who provide oversight and guidance, and who are responsible for all actions of the corporation; the numerous volunteers that Woodmere is so fortunate to have and without whom we could not function; and the 2200 members, whose support and loyalty is invaluable.

Vivian A. A. Gast, President, Woodmere Art Museum
It is my pleasure to commend Vivian Gast for the extraordinary time, effort, and intensity she contributed to this institution’s advancement during her tenure as president. In particular, I congratulate her for being the prime mover behind the elevation of the marketing arm of Woodmere to an independent department, standing shoulder-to-shoulder with the other Museum departments on the organizational flow chart, thus positioning the Museum to take the next giant step in its professional evolution.

As one reviews the multitude of programs presented by Woodmere over the last year, it becomes so plainly evident how much the Museum depends on the largess, support, and cooperation of others, and the importance of developing relationships with individuals and organizations. There is a Pyramid of Support that has the Museum’s Board of Trustees and staff as its cap, built on a rock-solid base of support from an abundance of other people, including members, volunteers, artists, donors, and lenders. This critical mass of underpinning supports all areas of the Museum’s operations, including finance, programs, collections, exhibitions, and facilities.

In the financial area, for instance, the Museum has, over the years, developed a sizeable amount of permanently restricted endowment and quasi-endowment funds, now totaling more than $6 million. In each case, the endowments were made possible by individuals with personal relations with the Museum, starting with the founder Charles Knox Smith, and followed by magnificent gifts from Catherine M. Kuch, Patricia Van Bugh Allison, Robert Yarnall, Robert McNeil, Jr., and most recently Museum trustee Leonard Klorfine. The Museum is indebted, as well, to the ongoing financial commitment of so many friends, whose annual contributions to Woodmere totaled more than $1 million during 2007.

The Museum’s education department could simply not provide its splendid array of programs were it not for the tremendous time and talent donated by docents and other volunteers who help with outreach and visitor services. Thousands of hours were contributed last year, enough to equal 2 full-time staff equivalents!

The Museum’s collections are acquired primarily through gifts from donors and collectors, and each gift of art represents a personal relationship developed between the Museum and an individual, or individuals, who appreciate and support the Museum’s mission. Although the generous and numerous gifts of art received during 2007 are listed elsewhere in this report, I do want to express here the Board and staff’s heartfelt thanks to the donors for their largess. And too, most of the Museum’s purchases of art are dependent on individual legacies, as, for instance, the largest portion of the Museum’s art acquisition fund is derived directly from original assets of Woodmere founder Charles Knox Smith. Other purchase endowments have been established by such individuals as Robert McNeil, Jr. and Robert Yarnall. So when you are next in a museum take note of the credit lines on object wall labels, as there is a story about the artwork on display other than about its content and the artist who created it. There is also a story about the relationship, courtship if you will, between donor and museum.

Collection conservation efforts during 2007 owed much to the support of the William Penn Foundation, as it provided a $75,000 grant for the restoration of Violet Oakley’s magnificent mural cycle Building the House of Wisdom.

Likewise the Museum’s active exhibition schedule would be crippled without the cooperation of lenders. Financial sponsorship for exhibitions is equally crucial, and in this regard, I would like to point out Peter Benoliel and Willo Carey’s multi-year underwriting of the Museum’s Emerging Artists Series.

Even the Museum’s ongoing renewal of its historic building has been helped tremendously through special grants from the State of Pennsylvania’s Department of Community and Economic Development, which over the last year made possible the replacement of the 1910 skylight over the Schnader Gallery, as well as that gallery’s renovation.

The point is, the Museum and what it contributes to society is very much a joint venture, offering its programs in partnership with individuals, businesses, foundations, and government, forged on mutual trust and a common cause. These diverse and beneficial relationships will help sustain Woodmere Art Museum long into the future.

Michael W. Schantz, Ph.D.
The Patricia Van Bugh Allison Director & CEO
EXHIBITIONS

The past year, 2007, has been one of the most rewarding for Woodmere’s special exhibitions program, a year when efforts to look at the Philadelphia area’s art scene from the vantage of new conservation, new scholarship, and new juxtapositions brought the Museum some of its most laudatory print reviews and no less effusive vocal encouragement from visitors.

The 67th Annual Juried Exhibition, selected by juror Polly Apfelbaum, overcame the logistical hurdles of switching to digital submissions to become one of the finest such shows that Woodmere has presented in recent memory. The accompanying Emerging Artist Series exhibition of works by Christopher Hartshorne and Hiro Sakaguchi, presented in collaboration with the Center for Emerging Visual Artists, proved the perfect complement to make the shared opening reception and subsequent runs of these shows among our most lively.

The spring offered a chance to revisit the career – for the first time anywhere, the full career – of one of Philadelphia’s most beloved masters.
Sensational: Edna Andrade’s Drawings opened on the artist’s early years, in archives and Surrealist-inspired works, and then traced her evolution toward abstraction, optical art, collage, and back to figuration in the remarkable drawings and paintings of Maine rocks that marked the final triumph of her aesthetic investigations.

The Fourth Biennial of the Senior Artists Initiative, the Museum’s summer exhibition, brought the works of fourteen of the region’s veteran artists to the fore, all participants in the Senior Artists Initiative’s program to catalogue works, record the careers, and place the creative output of the figures who shaped the art scene of the past several decades.

Autumn brought two special exhibitions of note. Building the House of Wisdom gave Woodmere’s visitors an opportunity to view the results of the Museum’s ongoing conservation project of Violet Oakley’s 1911 mural cycle for the Charlton Yarnall House in Philadelphia. This project, largely funded by the William Penn Foundation, is permitting Woodmere to preserve one of the most notable mural cycles of the early
September also saw the opening of *Angels, Alleys, and Animal Acts: Prints by Julius Bloch, Robert Riggs, G. Ralph Smith, Earl Horter, and Benton Spruance*, an exhibition that recaptured in microcosm the print renaissance that occurred in Philadelphia between the two World Wars. Drawn from Woodmere’s own collection and from those of the Free Library of Philadelphia, the Villanova University Art Gallery, and the Atwater Kent Museum of Philadelphia, this show of almost eighty etchings, aquatints, and lithographs recounted how an art of the people was used to acknowledge and shape the concerns and aspirations of a nation through three crises.

As has been the pattern in the past, rotating selections of paintings and sculptures from the Woodmere Art Museum’s permanent collection were installed in the Museum’s remaining galleries to “speak” – with context or contrast – to each of these special exhibitions, affording casual visitors and school groups a layered, multifaceted interpretation of the art of the Philadelphia region and of its place in world art history.
This year has been a year of fulfilling goals, of bridging gaps, of venturing into unheralded territories, of giving breadth to what had been isolated holdings up to now. On all of those fronts, progress would indicate a collection that is maturing like a fine wine, becoming more full-bodied, richer, more complex.

Over the course of the year, the Museum’s collection of works on paper was the greatest beneficiary. From the first half of the twentieth century came prints by Richard Hood, Elizabeth Horter, Jack Bookbinder, Salvatore Pinto, and those of African American artists Samuel Brown, Dox Thrash, Rex Goreleigh, and Raymond Steth. The print renaissance that materialized in the Delaware Valley between the World Wars, catalyzed by the Print Club of Philadelphia and the W.P.A. Printmaking Workshop in the city, is becoming one of the strengths in Woodmere’s collections. From the postwar decades came other graphics by Mitzi Melnicoff, Sam Maitin, Jean Francksen, Jacob Landau, Peter Milton, and James Gadsen, and from the most recent past came a remarkable linocut by Selma Bortner (the first in what will be annual purchase-prize donations from the Perkins Center for the Arts) and two artist’s books by Clarissa Sligh, augmenting the Museum’s holdings in later chapters in the region’s art history.
From Woodmere’s exhibitions, historically a prominent source for acquisitions for the institution, came two woodcuts by Christopher Hartshorne and a painting by Hiro Sakaguchi, purchased from their Emerging Artists Series exhibition, and paintings by Mili Dunn Weiss, Rita Siemienski Smith, and Barbara Mimnaugh, gifts from the artists who were participants in the Senior Artists Initiative and its Fourth Biennial at the Museum.

Two more purchases out of Woodmere’s Edna Andrade retrospective – of a 1965 design for a public-art project and a recent graphite/acrylic-on-canvas of a rock outcrop – added depth to the Museum’s collection of one of the region’s most prominent contemporary masters. An effort to bring equally comprehensive representation to the career of another such master, Thomas Chimes, found fruit in the purchase of two of his most significant recent paintings, the first in our collection. Two more paintings that had been centerpieces in Woodmere’s 2004 retrospective of Arthur De Costa came to the Museum this year as gifts from the artist’s estate, and another gift brought us John Barber’s painting Public Gathering – Crete.

MILI DUNN WEISS, WHEN ORCHIDS BLOOM IN THE MOONLIGHT NO. 2, 1970S

CHRISTOPHER HARTSHORNE, UNTITLED, 2006

HIRO SAKAGUCHI, OVER CLOUDS, 2006

JOHN BARBER, PUBLIC GATHERING – CRETE, 1940-42
Photographs, a recent area of collecting priority, again brought dramatic punctuation to the year’s acquisitions, beginning with a stellar William Rittase view of a streamlined locomotive, continuing with a Richard Dooner portrait of Violet Oakley and a vintage silver print by George Krause, and culminating in grand style with an important gift from J. Randall Plummer and Harvey S. Shipley Miller of 245 photographs and related archival items, stretching from mid-nineteenth-century stereographs by William Bell, John Moran, Ridgway Glover, William Purviance, and the Langenheims to innovative processes – zoetrope strips, kromskop slides, and a parallax stereogram – by Eadweard Muybridge and Frederic Ives to a grand, nine-foot cyanotype by Martha Madigan. A medium of the highest creative endeavor that for many decades of its existence was synonymous with Philadelphia is now represented in considerable depth at Woodmere, where it will be a source for scholarship, for exhibitions, and for inspiration to generations to come.
Mitzi Melnicoff (1922–1972)
PROFILE, 1959
Aquatint, 13 3/4 x 10 7/8 in.
Gift of Mrs. John Maxwell

Helene Stephenson (born 1926)
UNTITLED, undated
Acrylic and pastel, 28 x 22 1/4 in.
Gift of Mrs. John Maxwell

William M. Rittase (1887–1968)
STREAMLINER, READING R.R., 1930s
Gelatin silver print, 7 3/4 x 9 1/5 in.
Purchase, with funds provided by the D. Robert Yarnall Photography Fund

Samuel J. Brown (1907–1994)
WASH GIRL, 1935
Woodcut, 10 x 7 7/8 in.
Purchase, Charles Knox Smith Fund

Christopher Hartshorne
DAN, 2001
Woodcut, 38 1/2 x 41 1/2 in.
Purchase, The Barra Foundation Art Acquisition Fund

Helene Stephenson (born 1926)
UNTITLED, undated
Acrylic and pastel, 28 x 22 1/4 in.
Gift of Mrs. John Maxwell

Dox Thrash (1892–1965)
COAL BREAKER, c. 1943
Carborundum mezzotint, 9 13/16 x 6 7/8 in.
Purchase, Charles Knox Smith Fund

Christopher Hartshorne
UNTITLED, 2006
Woodcut, 40 3/4 x 24 in.
Purchase, The Barra Foundation Art Acquisition Fund

Sam Maitin (1928–2005)
ASCENDING FIGURE, 1959
Etching, 7 1/2 x 5 3/8 in.
Gift of Anne Kaplan

Hiro Sakaguchi (born 1965)
OVER CLOUDS (from the “Traveler’s Tale” series), 2006
Acrylic on canvas, 51 1/8 x 66 in.
Purchase, The Barra Foundation Art Acquisition Fund

George Krause (born 1937)
PUTTI, c. 1960
Gelatin silver print, 5 5/16 x 4 1/8 in.
Gift of Anne Kaplan

Samuel J. Brown (1907–1994)
WASH GIRL, 1935
Woodcut, 10 x 7 7/8 in.
Purchase, Charles Knox Smith Fund

Edna Andrade (1917–2008)
SPACE FRAME STUDY, 1965
Gouache on board, 6 5/8 x 26 in.
Purchase, Charles Knox Smith Fund

Selma Bortner (born 1926)
TROUBLE IN PARADISE, 2006
Linoleum print, hand colored, 20 x 29 1/4 in.
Gift of the Perkins Center for the Arts

Thomas Chimes (born 1921)
FROM PARIS TO PARIS BY SEA, 1988
Oil on canvas, 18 1/2 x 22 1/4 in.
Purchase, Charles Knox Smith Fund

Edna Andrade (1917–2008)
PINNACLE, 2001-02
Graphite on acrylic-primed canvas, 72 1/2 x 42 1/2 in.
Purchase, Charles Knox Smith Fund

Rex Goreleigh (1902–1987)
IN THE BEGINNING, from the “Tobacco” series, 1978
Silkscreen, 19 1/4 x 14 3/4 in.
Purchase, Charles Knox Smith Fund

George Krause (born 1937)
PUTTI, c. 1960
Gelatin silver print, 5 5/16 x 4 1/8 in.
Gift of Anne Kaplan

Selma Bortner (born 1926)
TROUBLE IN PARADISE, 2006
Linoleum print, hand colored, 20 x 29 1/4 in.
Gift of the Perkins Center for the Arts

Maybelle Longstreet (1919–1995)
STILL LIFE, late 1950s
Oil on canvas, 20 x 16 in.
Gift of Alan and Joan S. Gross

Thomas Chimes (born 1921)
NOUS CONSTATERONS PLUS LOINS QUE DE PASSÉ EST PAR DE LA FUTURE VU DE LA MACHINE, 1996
Oil on panel, 14 5/8 x 23 3/4 in.
Purchase, Charles Knox Smith Fund

Edna Andrade (1917–2008)
PINNACLE, 2001-02
Graphite on acrylic-primed canvas, 72 1/2 x 42 1/2 in.
Purchase, Charles Knox Smith Fund
Jean Eda Francksen (1914–1996)
SPIRAL FORCE, 1972
Lithograph, 16 1/2 x 22 in.
Gift of Anne Kaplan

Richard T. Dooner (1878–1954)
PORTRAIT OF VIOLET
OAKLEY, mid-1920s?
Gelatin silver print, 10 x 8 in.
Transferred from Woodmere Art Museum Archives, 2007

Sam Maitin (1928–2005)
FLAG CONCEPTS, 1994
Collages (set of five),
3 7/8 x 5 15/16 in. ea.
Purchased with funds provided by Bonnie McCausland, Trustee, in 1994

Jacob Landau (1917–2001)
BOXING, undated
Ink on paper, 17 1/2 x 23 in.
Gift of the artist, 1990

Jacob Landau (1917–2001)
THE GOLFER, 1960
Woodcut, 22 x 14 1/2 in.
Gift of the artist, 1990

Jacob Landau (1917–2001)
THE GOLFER, undated
Ink on paper, 21 x 16 1/2 in.
Gift of the artist, 1990

Tony Rosati (born 1947)
LOVERS, 1991
Etching, 5 7/8 x 3 15/16 in.
Gift of the artist

Julius Bloch (1888–1966)
SELF PORTRAIT, 1941
Ink on paper 10 1/2 x 8 in.
Gift of Mildred Hurwitz

Paul Froelich (1898–1968),
HORSE AND RIDER, undated
Charcoal on paper,
13 1/4 x 15 1/4 in.
Gift of Rosina Feldman

John Barber (1898–1965)
PUBLIC GATHERING – CRETE,
c.1940-42
Oil on canvas, 24 x 21 in.
Gift of Hal and Linda Robinson

Blanche Gilroy Roberts (1871– ?)
STILL LIFE, undated
Watercolor, 14 x 10 1/2 in.
Gift of Doris Hrinda

John McLure Hamilton
(1853–1936)
KING GEORGE V, undated
Lithograph, 20 3/4 x 12 1/2 in.
Gift of Doris Hrinda

Ranulph Bye (1916–2003)
CORN SHOCKS ON STOVER MILL ROAD, 1985
Watercolor, 14 3/8 x 20 1/2 in.
Gift of Francis H. Rasmus, Jr.

Mili Dunn Weiss
WHEN ORCHIDS BLOOM IN THE MOONLIGHT NO. 2, 1970s
Oil on canvas, 40 1/4 x 60 1/4 in.
Gift of the artist

Leon Sitarchuk (1922–1993)
NUDE, 1957
Oil on canvas, 15 1/2 x 39 1/2 in.
Gift of Marion W. Sitarchuk

Lily Yeh (born 1941)
BLUE, undated
Acrylic on canvas, 22 x 22 in.
Gift of Rosina Feldman

Barbara Mimnaugh (born 1937)
UMBRIAN NIGHTS, 2004
Oil on canvas, 34 x 42 1/8 in.
Gift of the Artist

Rita Siemienski Smith
OCHRE STREAM, 2006
Acrylic on wood, 56 x 36 in.
Gift of the artist
Eadweard Muybridge (1830–1904)  
HORSE, RACKING (PACING)  
(side a) and WILD STEER, RUNNING (GALLOPING)  
(side b), 1879  
Lithograph zoetrope strip of animal locomotion series, 3 1/2 x 38 1/4 in.

Frederic Eugene Ives (1856–1937)  
PORTRAIT OF AN UNIDENTIFIED MAN, c. 1903  
Parallax stereogram, 7 x 5 in.

Martha Madigan (born 1950)  
UNTITLED, 1979  
Cyanotype, 47 1/2 x 108 in.

### Recent Acquisitions continued

- **Jack Bookbinder** (1911–1991)  
  CIRCUS REST, 1940s,  
  Lithograph, 9 15/16 x 14 in.  
  Gift of Rosina Feldman

- **Clarissa Sligh** (born 1939)  
  IT WASN’T LITTLE ROCK, undated  
  Artist (offset) book, 11 x 8 5/8 in.  
  Gift of the artist

- **Clarissa Sligh** (born 1939)  
  VOYAGE(R): TOURIST MAP JAPAN, undated  
  Artist (offset) book, 7 1/4 x 5 in.  
  Gift of the artist

- **Edith Neff** (1943–1995)  
  SELF-PORTRAIT, undated  
  Charcoal, 40 1/2 x 29 in.  
  Gift of Patricia Stewart

- **Salvatore Pinto** (1905–1966)  
  BALLERINA, 1950  
  Wood engraving, 8 1/8 x 6 3/4 in.  
  Gift of Dr. Sam Moore

- **Salvatore Pinto** (1905–1966)  
  TRAPEZE PERFORMER, undated  
  Wood engraving, 8 1/2 x 6 3/4 in.  
  Gift of Dr. Sam Moore

- **Salvatore Pinto** (1905–1966)  
  BEACH SCENE, undated  
  Wood engraving, 6 3/4 x 8 1/2 in.  
  Gift of Dr. Sam Moore

- **Elizabeth Lentz Horter**  
  (1990–1985)  
  MANAYUNK HILLSIDE, undated  
  Lithograph, 8 x 10 in.  
  Gift of The Philadelphia Print Shop

- **Arthur De Costa** (1921–2004)  
  WILLIAM RUSH AND THE NYMPH OF THE SCHUYLKILL, early 1990s  
  Oil on canvasboard, 20 1/4 x 32 in.  
  Gift of the Estate of Arthur De Costa

- **Arthur De Costa** (1921–2004)  
  CELADON SQUASH AND ROSE, 1979  
  Oil on canvas, 16 x 18 in.  
  Gift of the Estate of Arthur De Costa

- **Peter Milton** (born 1930)  
  THE JOLLY CORNER I:3, 1971  
  Resist ground etching and engraving, 9 7/8 x 14 3/4 in.  
  Gift of Donald V. Selkow and Lynne Clibanoff

- **James Gadson** (born 1937)  
  EZA MINOR, 1971  
  Lithograph, 26 x 100 in.  
  Gift of Margaret Chew Dolan and Peter Maxwell

- **Jane Piper** (1916–1991)  
  STILL LIFE WITH THREE VASES, 1987-88  
  Oil on paper, 38 x 29 in.  
  Gift of Schuy and Ted Wood, 2007

- **Raymond Steth** (1916–1997)  
  UNCLE LEE, c. 1940  
  Color carborundum mezzotint, 9 3/8 x 7 3/8 in.  
  Purchase, Charles Knox Smith Fund

- **Richard Hood** (1930–1983)  
  DINNER TIME, c. 1956  
  Etching, 8 5/8 x 7 in.  
  Purchase, Charles Knox Smith Fund

- **Various artists**  
  245 photographs and related items  
  Gift of J. Randall Plummer and Harvey S. Shipley Miller, including

  - **James Cremer** (1821–1893)  
    FAIRMOUNT PARK, PHILADELPHIA: WATER WORKS, c. 1875  
    Albumen print, 5 3/4 x 7 3/4 in.
In 2007, Woodmere’s education department continued to offer several avenues to explore and learn about art to its members, school children, and the entire Philadelphia community.

Throughout the year, Woodmere hosted numerous art-making opportunities: Family Day events, children’s school tours, studio art classes, community projects, and neighborhood events. Woodmere also partnered with the Chestnut Hill Historical Society to offer Gravestone Rubbings at the graveyard of the Chestnut Hill United Methodist Church.

The George D. Widener Studio program again flourished with an extensive variety of classes offered to beginners and advanced art students alike. From abstraction to traditional portraiture, pastel drawing to oil painting classes for adults, Woodmere’s one-room studio bustled with activity. Woodmere also offered inventive children’s studio classes. Woodmere’s community sculpture project last summer was WeatherVanes. Under the instruction of artist and Woodmere board member Gary Miller, children created magical, ten foot tall, wooden weathervanes depicting the four seasons.

The Helen Millard Children’s Gallery shone brightly in 2007 featuring six exceptional exhibitions. The year started with a wonderful exhibition called Art through the Ages featuring the work of Copper Beech Elementary, followed by The Art of Student Teaching featuring the artwork created by children under the tutelage of art educators training at Moore College of Art. Over the summer, the Millard was filled with hundreds of colorful works by students participating in Woodmere’s outreach efforts in Philadelphia schools. The fall presented artwork by students from New Horizon Montessori School and Selected Works by Photography and Honors Art Students from Wissahickon High School. The year ended with the 14th annual exhibition of Kids Care. Amazing artworks, based on the theme “Impressions,” were created by over 800 children from twenty-four schools.

The Dialogues lecture series continued with top-rate speakers promoting the art and artists of the region. Lectures on Thomas Chimes, Earl Horter, Charles Sheeler, Arthur Carles, and Charles Demuth were just a few of the offerings. In conjunction with the Edna Andrade exhibition, Woodmere offered a special series of lectures on the women artists of Philadelphia. Alice Neel, Judith Schaechter, Mary Cassatt, Jane Piper, Quita Brodhead, and Cecilia Beaux were all highlighted.

Woodmere expanded its adult offerings with the addition of four art history classes, Early American Art and American Landscape Painting, taught by Kathleen Szpila, SSJ, Ph.D., assistant professor at Chestnut Hill College.

Outreach programming continues be an area of growth and importance for Woodmere. 2007 saw the beginning of a new program called The Way I See It – an arts and literacy program, helping to reconnect children with poetry, reading, writing, and art-making.

Overall, in 2007, Woodmere’s education department worked with over 85 different children’s organizations and 22 adult organizations with a total number of 9,510 individuals benefiting from the Museum’s educational programming. More than statistics can show, the department has helped visitors and our membership make connections with Woodmere’s collections and exhibitions by providing an art experience full of observation, personal interpretation, and creative thought.
**DIALOGUES**

**Thomas Chimes: Painting and ‘Pataphysics**
Michael Taylor, Curator of Modern and Contemporary Art,
Philadelphia Museum of Art

**Philadelphia Visions - Charles Sheeler**
Sarah Powers, Dissertation Fellow at the Smithsonian American Art Museum

**New Perspectives on American Modernism**
Robert Cozzolino, Curator, Pennsylvania Academy of the Fine Arts

**Philadelphia Visions - Arthur Carles**
Cheryl Leibold, Archivist, Pennsylvania Academy of the Fine Arts

**Philadelphia Visions - Charles Demuth: Lancaster's Artist**
Anne M. Lampe, Executive Director, Demuth Foundation and Museum

**Philadelphia Artists**
Elyse A. Gonzales, Assistant Curator, Institute of Contemporary Art

**Visionary Women Artists: Redressing the Power Imbalance**
Happy Fernandez, President of Moore College of Art and Design

**Osborne - Four Decades of Painting**
Elizabeth Osborne, Artist

**Mary Cassatt: Portrait of the Artist as a Young Woman**
Caroline Harris, Curator of Education and Academic Programs, Princeton University Art Museum

**Philadelphia Women Painters: the Students of Arthur B. Carles**
Barbara Wolanin, Ph.D., Curator for the Architect of the Capitol

**Three Academy Women Artists: Cecilia Beaux, Mary Cassatt, and Violet Oakley**
Cheryl Leibold, Archivist, Pennsylvania Academy of the Fine Arts

**The Philadelphia Ten: A Women's Artist Group**
Page Talbott, Ph.D., Chief Curator, Benjamin Franklin: In Search of a Better World, Associate Director, Benjamin Franklin Tercentenary

**From Flappers to the New Look: Fashion from the 1920s to 1940s**
Kristina Haugland, Associate Curator of Costume and Textiles, Philadelphia Museum of Art

**Printmaking in Philadelphia c. 1940: A Hotbed of Innovation**
Ron Rumford, Director of Dolan/Maxwell, Philadelphia

**New Perspectives on American Modernism**
Robert Cozzolino, Curator, The Pennsylvania Academy of the Fine Arts

**Charles Demuth: Lancaster’s Artist**
Anne M. Lampe, Executive Director, Demuth Foundation and Museum

**The Perceptual Moment**
Stuart Shils, Painter

**The Philadelphia Invitational Portfolio: A Legacy of Collaboration and Community in Printmaking**
Thora Jacobson, Chief Operating Officer, Philagrafika

**Earl Horter: An Artist Collects Modern Art**
Innis Shoemaker, The Audrey and William H. Helland Senior Curator of Prints, Drawings, and Photographs, Philadelphia Museum of Art

**HELEN MILLARD CHILDREN’S GALLERY**

**Art Through the Ages**
Copper Beech Elementary School

**The Art of Student Teaching**
Art Educators from Moore College of Art & Design

**New Horizon Montessori School**

**Woodmere Reaches Out**

**Narratives: Meaning in Context**

**Kids Care 14: Impressions**

**CHARLIZE MILLARD CHILDREN’S GALLERY**

**Artists At Work**

**Family Days**

**Kids Care**

**Made in the Shade Summer Arts Camp**

**Weathervanes Community Project**

**Museum Mentor**

**1, 2, Rhythm and Blue Portrait Project**

**The Way I See It**

**WEDNESDAYS AT WOODMERE**

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Ms. Peggie H. Bachman
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Mrs. Loretta Balistocky
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Mr. Peter A. Benoliel
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Ante the Capitan Valais
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Mr. Jerry Segal
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Grace Tucker
Coby Waks
Elizabeth Wallace
Jing Wang
Nicole Wargo
Korey Welch
Reina Wiley
Dashirah Williams
Jacqueline Ziegler

## Financial Statement

### Support & Revenue

<table>
<thead>
<tr>
<th>Contribution Type</th>
<th>2007 UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contributions &amp; Grants</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individual</td>
<td>156,944</td>
<td>16,205</td>
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<td>173,149</td>
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<td>Foundation</td>
<td>231,936</td>
<td>30,000</td>
<td>505,000</td>
<td>766,936</td>
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<td>Corporate</td>
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<td>Government</td>
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<td>Memberships</td>
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<td>Art Classes</td>
<td>108,490</td>
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<td>108,490</td>
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<tr>
<td>Museum Store Sales</td>
<td>37,361</td>
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<td>37,361</td>
<td>37,361</td>
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<tr>
<td>Museum Gallery Sales</td>
<td>2,925</td>
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<td>2,925</td>
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<tr>
<td>Museum Collection Sales</td>
<td>190,385</td>
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<td>Programs</td>
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<td>21,203</td>
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<tr>
<td>Investment Income</td>
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<td>236,453</td>
<td>17,222</td>
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<td>Increase in Fair Value of Perpetual Trust</td>
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<tr>
<td>Net Assets Released From Restrictions</td>
<td>260,552</td>
<td>-260,552</td>
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<td><strong>Total Support &amp; Revenue</strong></td>
<td>1,472,301</td>
<td>5,901</td>
<td>589,223</td>
<td>2,067,425</td>
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### Expenses

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<th>Expense Type</th>
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<th>2006</th>
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<tr>
<td>Program Services</td>
<td>1,249,779</td>
<td>1,249,779</td>
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<tr>
<td>Management &amp; General</td>
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<td>282,334</td>
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<tr>
<td>Development &amp; Marketing</td>
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<td>208,572</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td>1,740,685</td>
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### Changes in Net Assets

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<tr>
<th>Period</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>-2007 &amp; -2006</td>
<td>-268,384</td>
<td>5,901</td>
<td>589,223</td>
<td>326,740</td>
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### Net Assets, Beginning of Year

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<tr>
<th>Year</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>2007</td>
<td>5,325,459</td>
<td>4,842,086</td>
<td>5,720,972</td>
<td>15,888,517</td>
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### Net Assets, End of Year

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<tr>
<th>Year</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>2006</td>
<td>5,057,075</td>
<td>4,847,987</td>
<td>6,310,195</td>
<td>16,215,257</td>
</tr>
</tbody>
</table>
STAFF LIST

Michael W. Schantz, Ph.D.
The Patricia Van Burgh Allison
Director and CEO

Pamela Birmingham
The Robert L. McNeil, Jr.
Curator of Education

Michael DeGennaro
Security

Guy DiCesare
Security

Thomas Durnell
Building and Grounds Superintendent

Natalie Greene
Development Assistant

Frank Heymer
Security

Sally Larson
Registrar

Lori Hines
Museum Store Buyer

Kelly McLaughlin
Bookkeeper

Rick Ortwein
Preparator

W. Douglass Paschall
Curator of Collections

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