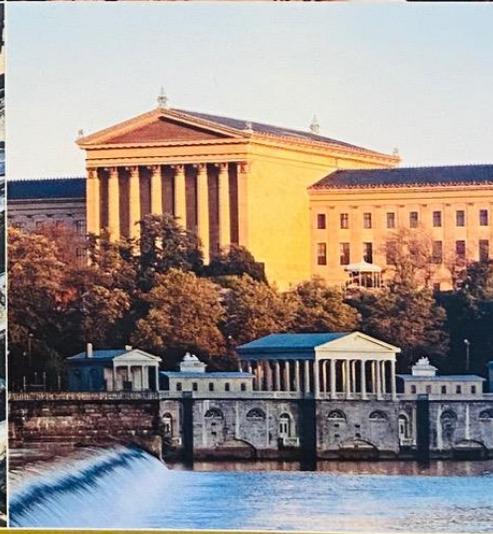
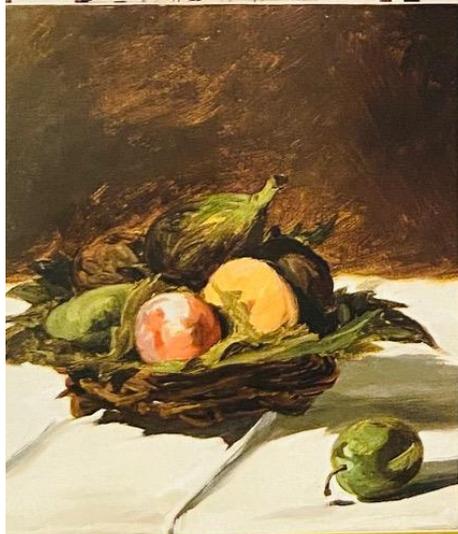
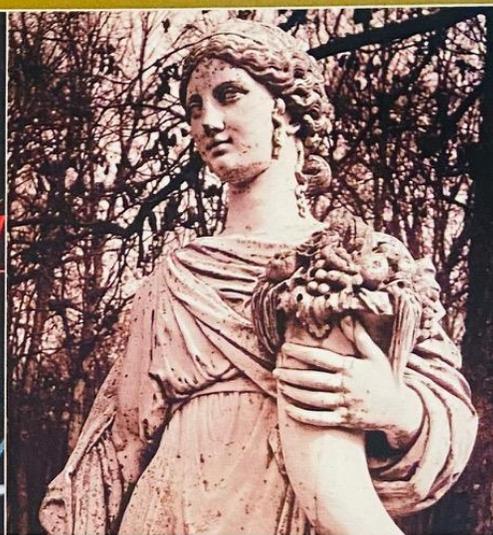
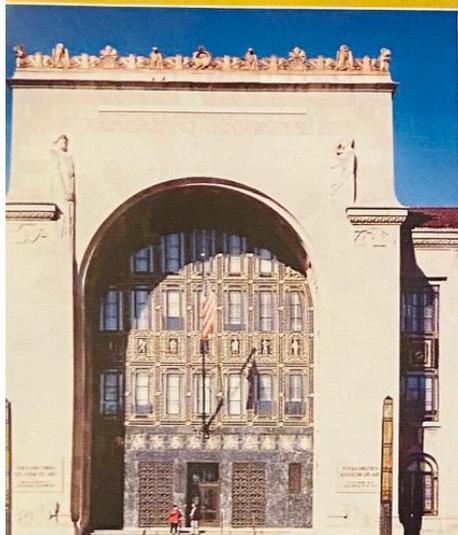


# Philadelphia Museum of Art



125TH ANNIVERSARY CAMPAIGN

REPORT TO DONORS

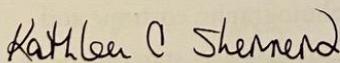
## 2001 FUND 125TH ANNIVERSARY CAMPAIGN

The success of the 2001 FUND is an enormously encouraging vote of confidence for the Philadelphia Museum of Art, the Benjamin Franklin Parkway, Philadelphia, and the tri-state region. Indeed, it is a concrete expression of enthusiasm and commitment that will benefit and delight art lovers from around the globe. On behalf of the Museum's Trustees, members, volunteers, staff, and—most importantly—its visitors, we extend our profound, heartfelt appreciation to the more than 3,800 donors who invested more than \$247 million in the future of this remarkable artistic, cultural, and educational resource.

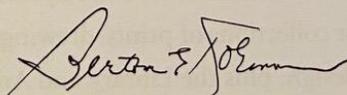
Your support of the 2001 FUND is enabling the Museum to grow in *every* meaningful way—in the breadth, depth, and excellence of its collections; in its physical facilities (the 2001 FUND added two key buildings to the Museum's campus—The Ruth and Raymond G. Perelman Building and a vital off-site art storage and study facility); in the quality and reach of its education, conservation, and information technology programs; and in the strength of its endowment, which is the very bedrock of the institution's long-term well-being. These accomplishments have been made possible by a partnership of private and public funding—including crucial support from the Commonwealth of Pennsylvania and the City of Philadelphia.

These are exciting times for all art museums, and especially for our great Philadelphia institution. Public interest in art has never been higher, and museums across the country and around the world are responding to this encouraging groundswell with more and better facilities to serve their audiences. The Philadelphia Museum of Art has always been keenly attuned to the needs and desires of its current and potential visitors, and has—quite ingeniously—found ways to grow *within* the existing bounds of our spectacular building. Now, at long last and with credit to you and all those who contributed to the success of the 2001 FUND, the Museum is also expanding *outward*. This dramatic growth will bring many more treasures—both new and old—to view, engages the city at street level (thanks to the Perelman Building), and enhances the quality of life, with notable cultural and economic impact, throughout the region.

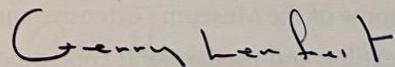
We join the Museum's visionary Trustees and its intelligent and hardworking staff in pledging to you that your investment in the future, through this Campaign, will be well managed and will yield tangible and intangible dividends for generations to come. We thank you for your gifts, and look forward *with you* to watching the Museum thrive.



Kathleen C. Sherrerd  
Campaign Co-Chair



Berton E. Korman  
Campaign Co-Chair



H. F. (Gerry) Lenfest  
Campaign Co-Chair

# CELEBRATING A TRANSFORMING ACHIEVEMENT

The Philadelphia Museum of Art has had the immense good fortune to celebrate any number of pivotal, transforming, and quite simply amazing moments throughout its nearly 130 years of history. Looking back at that history while looking forward to the Museum's future, we suggest that *three* of those moments are unparalleled in their importance to the Museum's growth. Two are many decades in the past: first, the Museum's founding in 1876 in Memorial Hall as the permanent legacy of Philadelphia's great Centennial Exhibition, and, second, the move to its new quarters in the magnificent neoclassical "Temple on Fairmount" in 1928. This publication documents the third in this trio of epochal accomplishments—the success of the 125th Anniversary Campaign and all that it has made possible for the Museum, including the acquisition and renovation (well underway at the time of this publication) of The Ruth and Raymond G. Perelman Building.

The 2001 FUND was launched in December 2000 under the leadership of Ray Perelman, then Chairman of the Museum's Board of Trustees (now Chairman Emeritus and Chairman of the Executive Committee). Since its inception, stewardship of the Campaign has rested in the hands of Trustees Berton E. Korman, Kathleen C. Sherrerd, and H. F. (Gerry) Lenfest (who succeeded Mr. Perelman as Chairman of the Board in 2001), three individuals who committed their boundless energy and wisdom as the 2001 FUND co-chairs.

The 2001 FUND was conceived as a \$200 million fund-raising initiative (the goal was later increased to \$240 million in recognition of the inspiring and enthusiastic response to the Campaign) that would transform and enhance the Museum's collections, endowment, and campus, as well as its education and conservation programs to a degree unprecedented in the institution's history. On November 15, 2004, the Museum marked the conclusion of the Campaign and celebrated a level of success that exceeded all expectations—more than \$247 million raised.

Thanks to those who contributed so generously to the Museum's future in honor of the 125th Anniversary Campaign, the Museum:

- Acquired some 4,000 collections-transforming works of art, enriching all areas of its existing holdings and inaugurating new fields of collecting, such as African art.
- Expanded its campus to include the Art Deco landmark Ruth and Raymond G. Perelman Building—future home of the Museum's extensive and stellar collections of prints, drawings, and photographs; costume and textiles; and modern and contemporary design; plus the Library and Archives—as well as a state-of-the-art off-site art storage and research facility located in South Philadelphia.
- Received a critical boost in establishing permanent funding for its award-winning education programs, thanks to a generous challenge grant from the National Endowment for the Humanities. Additional private funding is still being sought to meet this challenge.



LEFT TO RIGHT: Anne d'Harnoncourt; Gail Harrity; John F. Street, Mayor of Philadelphia, presents Ruth and Raymond G. Perelman with a city proclamation declaring June 15, 2000, "Perelman Day."

- Endowed a wide range of both senior- and fellowship-level positions in the curatorial, conservation, library, and education departments, at the core of the Museum's mission to "preserve, enhance, interpret, and extend the reach of its great collections."
- Brought significantly more and better technology to the service of art and art-lovers by recording the entirety of the Museum's distinguished collections in a state-of-the-art collections information and management database, bringing some of the greatest riches of the Museum's Archives online, and expanding the scope and function of the Museum's website ([www.philamuseum.org](http://www.philamuseum.org)), among other high-tech accomplishments.

We are overjoyed by the thousands of Campaign donors who now join, many generations later, the Museum's founders by dedicating themselves to growing the Museum. Your efforts will better this institution in ways hardly dreamed of in 1876—a true Museum campus of beautiful buildings, a far stronger endowment, fellowships for young professionals, information technology, galleries of modern and contemporary art that are beyond the nineteenth century's wildest imaginings, and so much more. It is this dedication, as well as your financial support, that sustains this institution day in and day out. On behalf of the hundreds of thousands who pass through the Museum's doors each year, we salute you and thank you for your Campaign gifts and your ongoing commitment to the Philadelphia Museum of Art and its very bright future.

Anne d'Harnoncourt  
The George D. Widener Director  
and Chief Executive Officer

Gail Harrity  
Chief Operating Officer

# EXPANDING OUR MUSEUM CAMPUS

Ever since I was a boy, the Museum has represented for me the greatest achievements and highest aspirations of my hometown, a city to which I'm truly devoted. Ruth and I join everyone who loves the Museum in celebrating the realization of a dream: the crucial expansion of the city's world-class art museum into another spectacular building consistent with the Museum's own integrity, beauty, and architectural significance. This new building, to which we're enormously honored to give our names, will greatly enhance the Museum's ability to sustain and expand its ambitious efforts to create collections, exhibitions, and educational programs of distinction.

RAYMOND G. PERELMAN,  
TRUSTEE AND CHAIRMAN EMERITUS



TOP: Making a stake for the renovation and expansion of the Perelman Building at a groundbreaking ceremony on October 26, 2004, are (left to right) Board Chairman Gerry Lenfest, COO Gail Harrity, project architect Richard Gluckman, Ruth Perelman, Chairman Emeritus Raymond G. Perelman, Philadelphia City Council member Darrell L. Clarke and Director Anne d'Harnoncourt. BOTTOM: Members of The Women's Committee of the Philadelphia Museum of Art with a model of The Ruth and Raymond G. Perelman Building.

Great works of art—and the visitors who come to see artistic masterpieces, in search of beauty and inspiration—call for architectural contexts that are themselves beautiful and inspiring. Although blessed with a majestic building, the Museum long ago outgrew its home. Creating thoughtful ways to accommodate the Museum’s growth—and to facilitate future growth—was an overarching goal of the 2001 FUND 125th Anniversary Campaign. This goal is realized in a dramatically expanded campus that now extends from Mount Pleasant and Cedar Grove mansions in Fairmount Park and the Museum’s landmark “Temple on Fairmount,” to The Ruth and Raymond G. Perelman Building, the Rodin Museum, and an off-site art storage and study facility in South Philadelphia.

Raising the funds needed to renovate and expand the recently acquired Perelman Building, formerly the headquarters of an insurance company, into an elegant and state-of-the-art showcase for key Museum collections—a transformation that will further enliven Philadelphia’s great and growing cultural corridor, the Benjamin Franklin Parkway—was a central focus of the Campaign. This successful and ongoing initiative has been accompanied by the acquisition and development of an off-site art

storage facility, dramatic improvements to the Rodin Museum and its gardens and to Mount Pleasant mansion in Fairmount Park, the reinstallation of galleries in the Museum’s main building, and the handsome relandscaping of the Museum’s grounds.

### The Ruth and Raymond G. Perelman Building

The Perelman Building—the former Reliance Standard Life Insurance Company Building—is an Art Deco landmark that will open to the public in 2007, providing 150,000 square feet for some of the Museum’s most important collections and resources. The Perelman Building will be home to the Museum’s Department of Prints, Drawings, and Photographs; the Hamilton Center for Costume and Textiles; the Collab Gallery for modern and contemporary design; a high-tech and accessible Library and Archives; the Wachovia Education Resource Center; and spectacular galleries for rotating exhibitions.

The architecturally distinguished Perelman Building is located at the corner of Fairmount and Pennsylvania Avenues—across Kelly Drive from the main Museum building. It was designed by the same architectural firm (Zantlinger, Borie and Medary,

All Philadelphians know and take pride in the Philadelphia Museum of Art’s grand building crowning Fairmount hill at the end of the Benjamin Franklin Parkway. Now, another distinctive landmark building will find a creative new use as it is incorporated into the Museum’s campus. I am delighted to commend Ruth and Ray Perelman for their extraordinary philanthropy.

JOHN F. STREET, MAYOR, CITY OF PHILADELPHIA

who were joined by Horace Trumbauer and Julian Abele in designing the main building) at the same moment in history (the mid- to late 1920s) as the “Temple on Fairmount.” Gluckman Mayner Architects of New York—a firm acclaimed for its design of the Andy Warhol Museum in Pittsburgh; the Picasso Museum in Malaga, Spain; renovations to the Whitney Museum of American Art in New York; and earlier work for the Philadelphia Museum of Art—are the architects for the Perelman Building project. The Perelman Building is dedicated in honor of Raymond G. Perelman, Chairman Emeritus of the Museum’s Board of Trustees, and his wife, Ruth, his thoughtful partner in philanthropy, civic commitment, and devotion to the arts and education.

### Off-Site Art Storage

By 1976, all available space for both exhibition and storage of the Museum’s collections was filled to overflowing—and the collections have continued to grow throughout the subsequent three decades. During the course of the 125th Anniversary Campaign, the Museum was presented with the opportunity to create a state-of-the-art art storage and study facility at a well-situated and secure location in South Philadelphia. This 50,000-square-foot addition to the Museum’s campus was renovated over the course of just one year and was

fully operational by the end of June 2004. Great thanks are due to Penelope P. Wilson, Marguerite and Gerry Lenfest, Trustee Kenneth and Susan Kaiserman and their family, the Commonwealth of Pennsylvania, the City of Philadelphia, the Pew Charitable Trusts, and the William Penn Foundation.

### The Rodin Museum

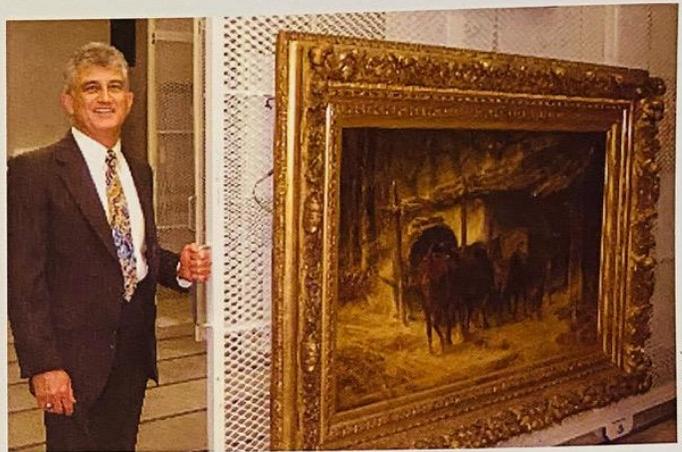
A singular gem on the Benjamin Franklin Parkway, the Rodin Museum opened in 1929, the posthumous gift of movie theater magnate Jules Mastbaum (1872–1926) to his fellow Philadelphians. It has been administered by the Philadelphia Museum of Art since 1939, and today stands as the largest public collection of Auguste Rodin’s masterpieces outside Paris. In preparation for its seventy-fifth anniversary in fall 2004, the Rodin Museum and its gardens began a multiyear process of planning and renovation. Paul Cret’s elegant building now features a reinstalled collection, a new store and visitor’s center, and modern air-conditioning and fire alarm systems. Repair of the Rodin garden’s graceful fountain and reflecting pool was completed with the cooperation of the City of Philadelphia’s Capital Program Office. The restoration of the garden itself—designed in the 1920s by Jacques Gréber in conjunction with Paul Cret—is being planned by Laurie Olin, an internationally renowned,

The Library is a secret treasure—the Museum’s exhibitions could not take place without the wonderful resources of its Library. Support for the Library benefits every aspect of the Museum, ultimately. It is heartening to see its visibility rise, and thrilling to plan for a greatly expanded, technologically advanced home for the Library and Archives in the Perelman Building.

MARTHA HAMILTON MORRIS, TRUSTEE, CHAIR OF THE LIBRARY COMMITTEE AND  
MEMBER OF THE WOMEN’S COMMITTEE



Kelly & Massa



Lynn Rosenthal



Kelly & Massa



Gaydon Wood



CLOCKWISE FROM TOP LEFT: Kathryn Bloom Hiesinger, Curator of European Decorative Arts after 1700; Richard Gluckman, Perelman Building project architect; Lisa S. Roberts, Trustee and Collab member; and Collab Co-Chair James G. Fulton, Jr.; Director of Facilities and Operations Robert J. Morrone in the off-site art storage and study facility; Marla K. Shoemaker, Senior Curator of Education, and Sherry Paillet, Wealth Management Director for Wachovia; Dilys E. Blum, Curator of Costume and Textiles; Dorrance Hill Hamilton (left) and Director Anne d'Harnoncourt

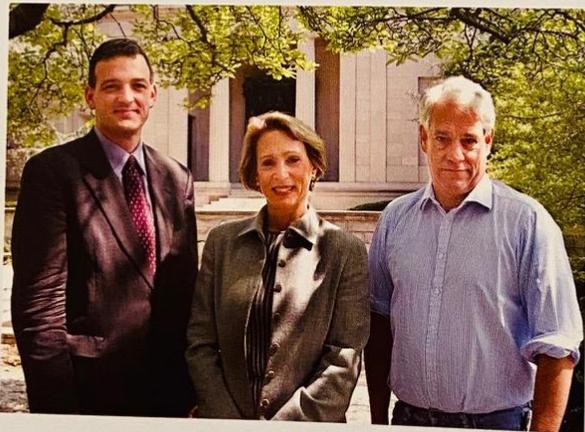
Collab raises funds to enrich the Museum's modern and contemporary design collection, which now includes nearly one thousand works. We're excited to have a substantive impact on Collab's efforts, and to raise awareness of the Museum's design collections and contribute to their growth.

LISA S. ROBERTS, TRUSTEE

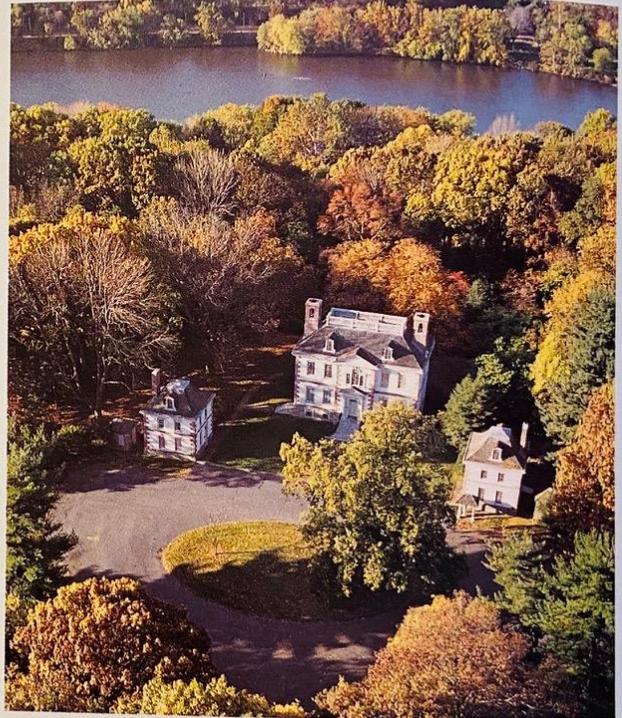
Philadelphia-based landscape architect. Helping to steward all of these efforts are Philadelphia Museum of Art Trustee and Rodin Museum Committee Chair Barbara B. Aronson together with Trustee John H. McFadden.

### Mount Pleasant Mansion

With major grants from the William B. Dietrich Foundation and a bequest from the late Elizabeth G. Woodward, this eighteenth-century masterpiece of domestic architecture, declared “the most elegant seat in Pennsylvania,” is undergoing crucial structural repair and reroofing. Planned renovations are overseen by the departments of Conservation and American Art and involve innovative techniques for preserving the original queen-post truss roof elements and shingling techniques used in this historic house, which is a work of art in itself. Mount



Pleasant and Cedar Grove mansions in Fairmount Park are administered by the Museum. Additional support for this project has been provided by ACE INA and the many gifts in memory of the late Martha Cray Halpern.

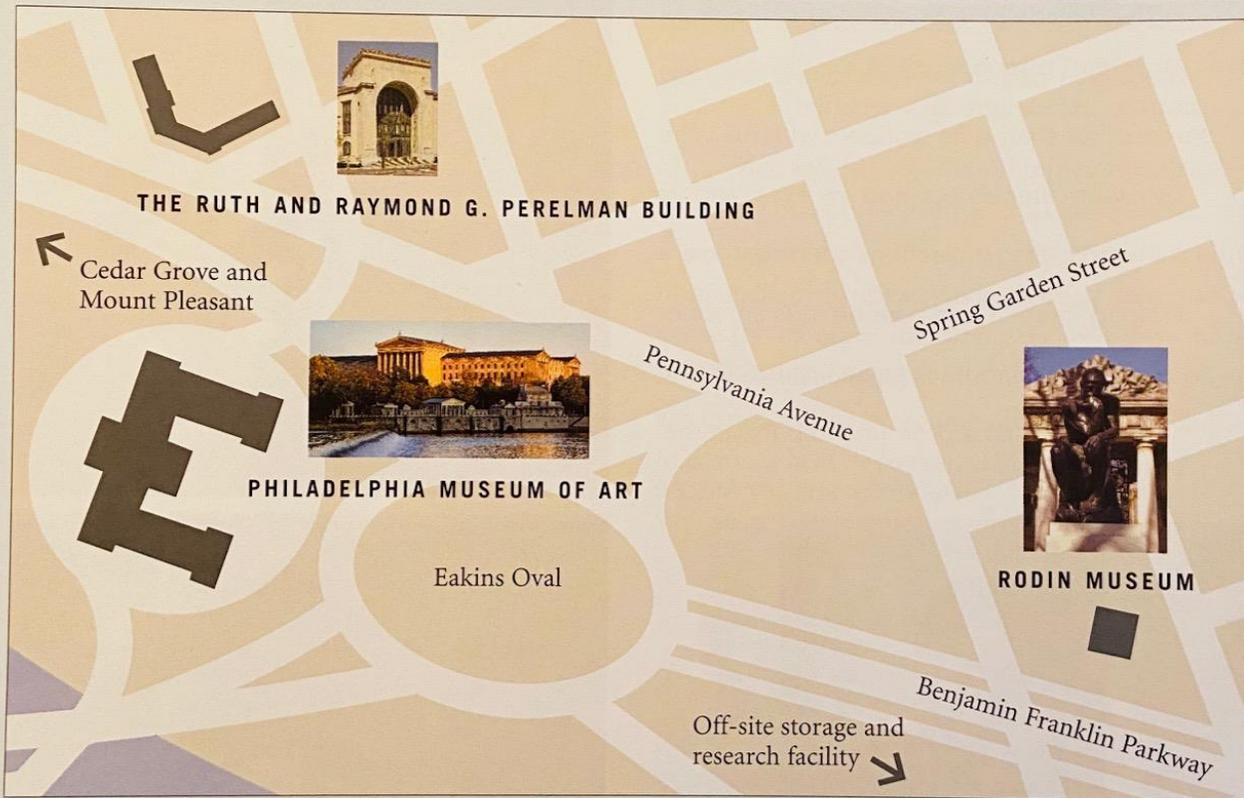


LEFT: Trustees Barbara B. Aronson and John H. McFadden (right), co-chairs (with Theodore R. Aronson and Lisa D. Kabnick) of the Rodin Museum Seventy-Fifth Anniversary Gala, join John Zarobell, Assistant Curator of European Painting before 1900 and the Rodin Museum. Mrs. Aronson is Chair and Mr. McFadden a member of the Rodin Museum Committee. ABOVE: Mount Pleasant mansion in Fairmount Park

I'm certain the Benjamin Franklin Parkway will realize its potential as a major cultural loop for Philadelphia, and I'm impressed by the significant role the Rodin Museum plays on the Parkway. It is more than a beautiful building—it is an urban oasis that houses remarkable collections, and its gardens are filled with the promise of beauty. BARBARA B. ARONSON, TRUSTEE, CHAIR OF THE COSTUME AND TEXTILES COMMITTEE, AND CHAIR OF THE RODIN COMMITTEE



**RIGHT:** In addition to the Perelman Building and an off-site art-storage facility, Campaign contributions made possible improvements to the Museum's Fairmount Building.  
**BELOW:** The Museum's growing campus



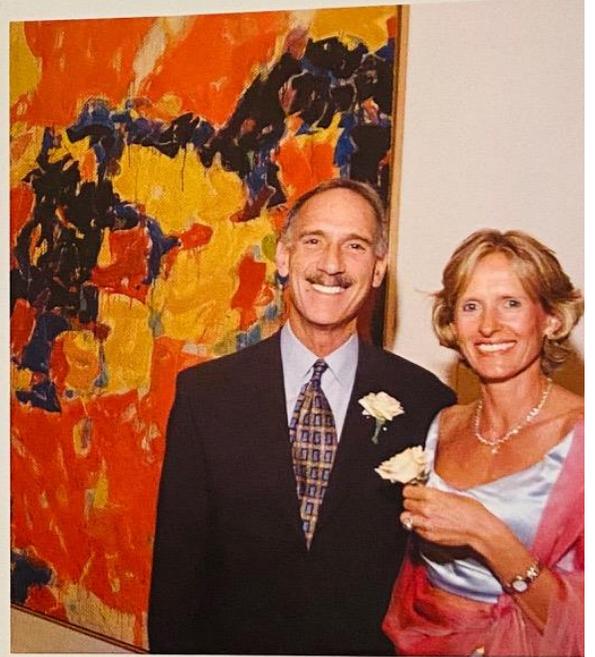
The Benjamin Franklin Parkway is one of America's great and most distinctive public spaces. It connects the natural wonders and beauty of Fairmount Park with the grandeur of City Hall. Along the way, it provides an extraordinary setting for some of the city's preeminent cultural institutions, including the crowning glory of the Parkway—the Philadelphia Museum of Art—and its growing campus. FITZ EUGENE DIXON, JR., VICE-CHAIRMAN OF THE BOARD OF THE PHILADELPHIA MUSEUM OF ART AND FORMER PRESIDENT OF THE FAIRMOUNT PARK COMMISSION



# TRANSFORMING OUR COLLECTIONS

The Philadelphia Museum of Art is, truly, where I learned to see—I was five when my parents first shared its wonders with me. The Museum literally opened my eyes, and its astounding collections spurred in me a lifelong interest and passion. It is an honor to give something back to an institution that has had such a profound impact on me.

HARVEY S. SHIPLEY MILLER



ABOVE, CLOCKWISE FROM TOP: Trustee Dennis Alter and Gisela Alter in front of *Red* (1955–56), by Sam Francis, a partial promised gift of the Alters; John C. and Chara C. Haas with their promised gift, *Path on the Island of Saint Martin, Vétheuil* (1881), a radiant summer landscape by Claude Monet; Harvey S. Shipley Miller, Trustee, Vice-Chairman of the Board of the Philadelphia Museum of Art, and Chairman of the Committee for Collections 2001. OPPOSITE: Kathleen A. Foster, The L. McNeil Curator of American Art, and Mr. McNeil with Thomas Eakins's evocative *Portrait of Lucy Lewis* (1896), a gift from an anonymous donor; John Woodrow Wilson's charcoal portrait *Martin Luther King, Jr.* (1981) was acquired with the generous assistance of the Young Friends of the Museum, co-chaired in 2002–2003 by Tami Traynor and Scott Donahue.

It is the magnificence and diversity of the Museum's collections—more than 225,000 works of art representing 2,000 years of human creativity in Europe, Asia, the Americas, and Africa—that propel this institution to achieve excellence in all that it offers to its audiences. The works of art the Museum holds in public trust place it among the world's great museums; a number of its collections are of an extent and quality that is simply without parallel. The Museum's collections delight, educate, and inspire our visitors. They embody the talents, skills, and vision of artists from around the world and across millennia. And they bear witness to the tastes and passions of generations of collectors, donors, and museum professionals. They affirm humanity, and are a resource for all.

Thanks to a new and exceedingly philanthropic generation of donors and collectors, the Museum was able to acquire some 4,000 works of art in celebration of its 125th Anniversary, many of them purchased with contributions to the 2001 FUND. The Committee for Collections 2001, chaired by Trustee Harvey S. Shipley Miller, stewarded the "Gifts That Transform" initiative with unprecedented success.

Mr. Miller and his fellow Committee members—and every one of the many friends and benefactors who presented the Museum with cherished gifts from their own private collections or gave funds necessary to make important acquisitions—have made an indelible impact on the institution. Every gift expressed the profound affection in which the Museum is held by so many.



When a gift is given, there is usually an expectation of a return, either a show of gratitude, a return gift, or both. Throughout the world, gift giving creates a bond between givers and receivers that reinforces human connections. By engaging with and admiring the many art objects that grace the Museum—including the wonderful recent acquisitions made during the Campaign's Gifts That Transform initiative—the visitor completes the cycle of exchange that is a natural part of gift giving and art. DANIELLE RICE, ASSOCIATE DIRECTOR FOR PROGRAM

Here are just a few examples of “Gifts That Transform” that the Museum is so grateful to have received and is delighted to share with you.

- Jean-Antoine Houdon’s spectacular marble *Bust of Benjamin Franklin* (1779) was purchased with a generous grant from The Barra Foundation, Inc., matched by contributions from the Henry P. McIlhenny Fund in memory of Frances P. McIlhenny, the Walter E. Stait Fund, the Fiske Kimball Fund, and by funds contributed by Mr. and Mrs. Jack M. Friedland, Hannah L. and J. Welles Henderson, Mr. and Mrs. E. Newbold Smith, Mr. and Mrs. Mark E. Rubenstein, Mr. and Mrs. John J. F. Sherrerd, The Women’s Committee of the Philadelphia Museum of Art, Marguerite and Gerry Lenfest, Leslie A. Miller and Richard B. Worley, Mr. and Mrs. John A. Nyheim, Mr. and Mrs. Robert A. Fox, Stephanie S. Eglin, Maude de Schauensee, Mr. and Mrs. William T. Vogt, and with funds contributed by individual donors to the Fund for Franklin.
- The penetrating and affectionate *Portrait of Mr. and Mrs. Thomas Mifflin (Sarah Morris)* (1773) by John Singleton Copley, which was a bequest of Mrs. Esther F. Wistar to The Historical Society of Pennsylvania in 1900, was acquired by the Philadelphia Museum of Art by mutual agreement with the Society through the generosity of Mr. and Mrs. Fitz Eugene Dixon, Jr., and significant contributions

from Stephanie S. Eglin, Maude de Schauensee, and other donors to the Philadelphia Museum of Art, as well as the George W. Elkins Fund and the W. P. Wilstach Fund, and through the generosity of Maxine and Howard H. Lewis to the Historical Society of Pennsylvania.

- Two radiant landscapes by Claude Monet—*Path on the Island of Saint Martin, Vétheuil* (1881) and *Under the Pines, Evening* (1888)—are, respectively, the promised gift of John C. and Chara C. Haas, and the gift of F. Otto Haas and partial gift of the reserved life interest of Carole Haas Gravagno.
- *Basket of Fruit* (1864), an anonymous partial and promised gift, is the first still life by Edouard Manet to enter the Museum’s distinguished collection of the great painter’s work.
- Jean-Auguste-Dominique Ingres’s brilliant *Antiochus and Stratonice* (1860) is a promised gift of Maude de Schauensee and Maxine de S. Lewis in memory of their parents, Williamina and Rodolphe Meyer de Schauensee.
- An extremely rare carved-mahogany, upholstered easy chair (1770–71)—attributed to the workshop of Thomas Affleck and part of a suite of furniture commissioned by General John Cadwalader of Philadelphia—is a partial and promised gift of H. Richard Dietrich, Jr.

Since 1876, the Museum has enjoyed a special relationship with the City of Philadelphia and has helped to shape the image of our city as one of the great urban centers in America. Like all great art, each and every work in the Museum by an African American artist conveys a story vital to our shared cultures and history. DR. CONSTANCE E. CLAYTON, TRUSTEE AND CO-CHAIR OF THE AFRICAN AMERICAN COLLECTIONS COMMITTEE

- *Poems from the Shinkokin wakashū*, an elegant, twenty-seven-foot-long calligraphy scroll by the seventeenth-century Japanese master Hon'ami Kōetsu, was purchased with funds contributed by the members of the East Asian Art Committee in honor of the 125th Anniversary of the Museum.
- Man Ray's Surrealist masterpiece *Le Beau Temps* (1939) is a promised gift of Sidney Kimmel.
- Jacob Lawrence's striking and courageous *Taboo* (1963) is a gift of the Zelda and Josef Jaffe Family.
- *Abstract Speed* (1912) by Giacomo Balla, a superb Futurist image that was the first example of the artist's work to enter the Museum's collection, is a promised gift of The Judith Rothschild Foundation.
- Israhel van Meckenem's engraving *Self-Portrait with His Wife, Ida* (c. 1490)—the earliest European print depicting known persons, and the first self-portrait by a printmaker—was the gift of Suzanne A. Rosenborg.
- *Swan (2)*, the partial and promised gift of Keith L. and Katherine Sachs, is a mysterious, majestic, and monumental 1989 abstract painting by Gerhard Richter.
- The magnificent *Red* (1955–56) by Sam Francis—one of the most important painters of the Abstract Expressionist generation—is the partial and promised gift of Gisela and Dennis Alter.
- *Catenary (I Call to the Grave)* is an elegiac and monumental painting of 1998 by Jasper Johns,



Jasper Johns's *Catenary (I Call to the Grave)* (1998) is one of the "collection transforming" works acquired by the Museum in celebration of its 125th Anniversary. Funds for its purchase are being contributed by members of the Modern and Contemporary Art Committee and other generous donors, some of whom are shown here at a celebration of the painting's acquisition.

It is exciting to contribute to building the Museum's modern and contemporary art collections because you can do that here in the context of galleries devoted to the works of Marcel Duchamp, Constantin Brancusi, and Jasper Johns that are preeminent destinations for regional, national, and international devotees of twentieth- and twenty-first-century art. KEITH L. SACHS, VICE-CHAIRMAN OF THE BOARD OF THE PHILADELPHIA MUSEUM OF ART AND CHAIRMAN OF THE MODERN AND CONTEMPORARY ART COMMITTEE

among the greatest masters of contemporary art. It was purchased with funds contributed by Gisela and Dennis Alter, Keith L. and Katherine Sachs, Frances and Bayard Storey, The Dietrich Foundation, Marguerite and Gerry Lenfest, Mr. and Mrs. Brook Lenfest, Marsha and Jeffrey Perelman, Mr. and Mrs. Leonard I. Korman, Mr. and Mrs. Berton E. Korman, Mr. and Mrs. William T. Vogt, Dr. and Mrs. Paul Richardson, Mr. and Mrs. George M. Ross, Ella B. Schaap, Eileen and Stephen Matchett, and other donors.

The 125th Anniversary effort to secure “Gifts That Transform” enhanced all areas of the Museum’s collections, and—in many glorious cases—filled longstanding gaps in specific areas:

- The Museum acquired an important group of more than ninety Korean art objects from Colonel Stephen McCormick, and received a \$1 million commitment from the James J. and Agnes Kim Foundation to establish an endowment and funds for Korean art.
- The African American Collections Committee was launched to seek important gifts and raise funds for the purchase of significant works by African American artists. This effort—thanks to the generosity of individual donors—bore great fruit.

The Museum acquired masterpieces by Romare Bearden, Elizabeth Catlett, Barbara Chase-Riboud, Dave the Potter, Beauford Delaney, William Edmondson, Joshua Johnson, William H. Johnson, Jacob Lawrence, Martin Puryear, Alma Thomas, Bob Thompson, William Traylor, and John Woodrow Wilson, among others, in celebration of its 125th Anniversary.

- The Museum also made significant advances in collecting African art, including richly allegorical works such as a twentieth-century Baule culture royal seat in the form of a leopard, from Côte d’Ivoire, which was a gift of William C. Bertolet.

In addition to spectacular individual works of art, the Museum was fortunate to receive a number of extensive and superlative collections. Among them:

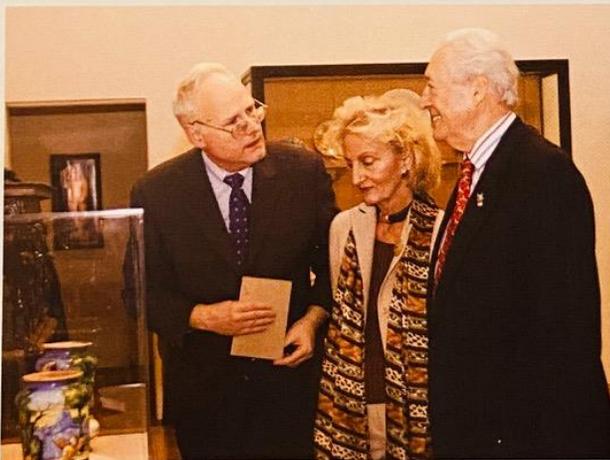
- The Lynne and Harold Honickman Gift of the Julien Levy Collection includes some 2,500 photographs, including major works by Surrealists, European and American Modernists, and more than 350 photographs by Eugène Atget.
- Howard I. and the late Janet H. Stein built a distinguished private collection of Italian Renaissance maiolica of international importance. Mr. Stein made a partial and promised gift of this seventy-one-piece collection—which presents the brilliant

Houdon’s portrait bust of Benjamin Franklin is arguably the most subtle and compelling characterization of Franklin created in any medium. It is a powerful portrait of a great man by a great artist working at the height of his powers. To be able to acquire an important Houdon of Franklin has been the dream of Museum staff members for decades, and a portrait of this caliber is an addition of historic importance for the city of Philadelphia. DEAN WALKER, THE HENRY D. MCILHENNY SENIOR CURATOR OF EUROPEAN DECORATIVE ARTS AND SCULPTURE

achievements of sixteenth-century Italy's principal centers of ceramic production—in its entirety to the Museum.

- The late Dr. Alvin O. Bellak bequeathed to the Museum eighty-eight superb works from his world-renowned collection of Indian “miniature” paintings and drawings, forever transforming the Museum’s holdings of South Asian art.
- The Judith Rothschild Foundation presented to the Museum thirty-three prints and a drawing by Jacques Villon demonstrating the artist’s brilliant development of a Cubist style in printmaking in superb impressions.

- The Museum built upon its already distinguished collection of work by self-taught artists with an important and extensive array of gifts—with masterpieces by William Edmondson, William Traylor, Martín Ramírez, Peter Charlie Besharo, Joseph Yoakum, Louis Monza, William L. Hawkins, and Justin McCarthy—from visionary collectors including Jill and Sheldon Bonovitz, Josephine Albarelli, Ann and John Ollman, the late Derrel DePasse, and Nancy F. Karlins Thoman and Mark Thoman.
- A spectacular assortment of women’s haute couture—fifty-five striking ensembles and eighty-two finely designed and crafted accessories—was given by the stylish collector Diane Wolf.



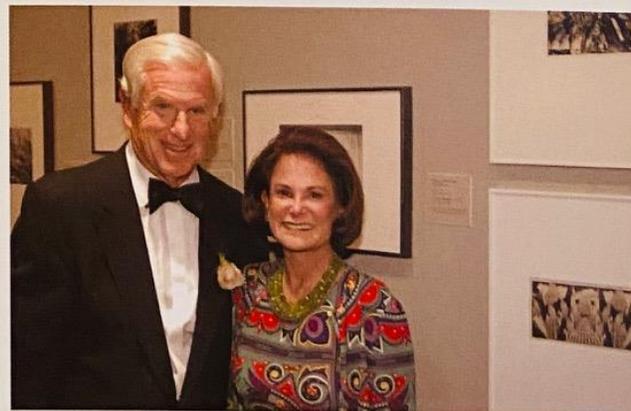
Kelly & Massa



Kelly & Massa



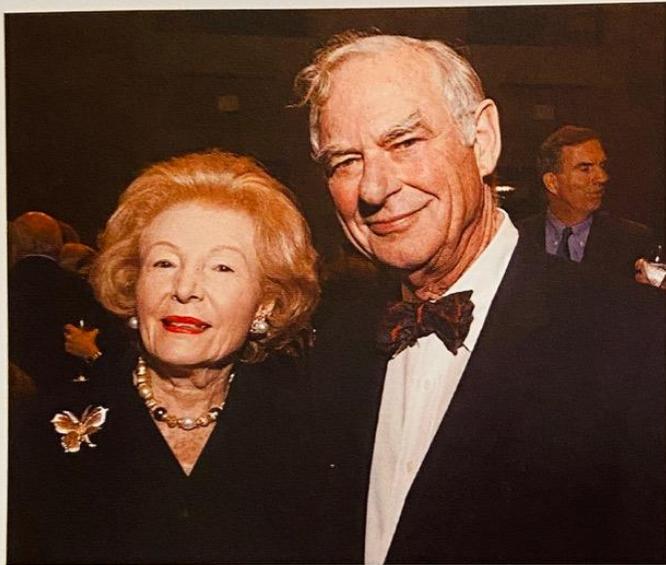
Kelly & Massa



Kelly & Massa

CLOCKWISE FROM TOP LEFT: Dean Walker, The Henry P. McIlhenny Senior Curator of European Decorative Arts and Sculpture, Beverly Spitzer, and Howard I. Stein with selections from the collection of Italian Renaissance ceramics presented to the Museum by Mr. Stein and his late wife, Janet H. Stein; Joining artist Barbara Chase-Riboud (center) with her sculpture *Malcolm X, No. 3* (1970) are Museum Trustee and African American Collections Committee member Ragan A. Henry, and his wife, Regina; Mr. and Mrs. Harold Honickman with selections from The Lynne and Harold Honickman Gift of the Julien Levy collection of some 2,500 outstanding early modern American and European photographs; Jean-Auguste-Dominique Ingres’s brilliant *Antiochus and Stratonice* (1860) is a promised gift of Maude de Schauensee (second from right) and Maxine de S. Lewis (third from left) in memory of their parents, Williamina and Rodolphe Meyer de Schauensee. Joining Miss De Schauensee and Mrs. Lewis are (left to right) Howard H. Lewis, Jr., Howard H. Lewis, and Elie-Anne and J. Rodolphe Lewis.

# SECURING OUR FUTURE, THE PIVOTAL ROLE OF ENDOWMENT



Kelly & Massa



The 2001 FUND 125th Anniversary Campaign was launched to strengthen the Museum in every way possible—in the collections the Museum presents to the public; in the buildings in which the art is displayed, cared for, and stored; and in the programs that connect art with people. Increasing the Museum's endowment was a central priority of the 2001 FUND 125th Anniversary Campaign, for endowment is the bedrock of the Museum's financial strength and promise for long-term well-being.

A strong, carefully invested endowment provides the Museum with reliable annual income that supports exhibitions, conservation, education, professional training, new technology, and scholarship—essential functions that visitors, members, supporters, students, staff, and admirers from near and far *expect* of this great institution. Endowment moderates the need for increased admission and program fees, thereby keeping the Museum accessible to the broadest possible audience. In short, endowment enables the Museum to achieve in all areas of its mission.



The Museum's Great Stair Hall

When the Campaign was launched, the Museum's Endowment stood at \$85.7 million—16th among its peer institutions. The 2001 FUND raised more than \$128 million to build a substantial and secure endowment for the Museum's eight curatorial departments, the Department of Conservation, the Library and Archives, and the Division of Education. As of December 31, 2004, the Museum's endowment stood at \$261.4 million. The Museum's Trustees and staff are committed to continuing the growth of endowment, providing—for generations to come—a foundation for future accomplishment.

#### PLANNED GIVING

The Fiske Kimball Society, which recognizes planned gifts to the Museum in any amount, was inaugurated in 1999, just prior to the launch of the 2001 FUND. The Society has grown steadily thanks to the leadership of Gerry Lenfest, Chairman of the Museum's Board of Trustees and of the Fiske Kimball Society, and Trustee Harvey S. Shipley Miller, Vice Chairman for Gifts of Works of Art. At the conclusion of the Campaign, membership in the Society had reached a grand total of 366, a growth of 50 percent over four years. Through trusts, charitable-gift annuities, and bequests, these donors helped to ensure the success of the Campaign and continue to provide for the Museum's future.

Investing in the Museum is an investment in the entire Philadelphia region. Donors to this preeminent cultural institution can rest assured that their contributions are wisely administered—the Museum is a well-run and forward-thinking organization that is deeply committed to its mission to serve the public through art. JOHN A. NYHEIM, TRUSTEE AND CHAIRMAN OF THE INVESTMENT COMMITTEE

A commitment to building connections between people and art drives everything that the Museum does, whether presenting opportunities for exploration and learning for individuals of all ages and abilities in its classrooms, studios, and—most essentially—its galleries; extending the reach of the collections and the power of the visual arts through new technologies and distinguished publications; or bringing the latest scientific techniques and scholarly knowledge to the care of the collections. The 2001 FUND profoundly enhanced and expanded the Museum's abilities and activities in all of these essential spheres.

### Education: Learning with the Museum

Thoughtful encounters with art enliven the mind and awaken the creative spirit. Supporters of the 2001 FUND demonstrated the value they place on arts education—commitment that is particularly important as financially challenged public school systems are forced to eliminate such programs. Among the Museum's accomplishments—all made possible by the Campaign—in bringing art and its many lessons to individuals of all ages, abilities, and interests:

- The National Endowment for the Humanities presented the Museum with an \$800,000 challenge grant—to be matched 4:1 by donors—to
- endow the Senior Curatorship of Education and establish a fund for producing interpretive materials. This was the largest such grant awarded by the NEH in a decade. Additional private funding continues to be sought to match this spectacular award.
- A \$750,000 grant from the Wachovia Foundation will support the creation of the Wachovia Education Resource Center in The Ruth and Raymond G. Perelman Building. The new Center will provide a wealth of art information and teaching materials for area educators.
- With support from a sequence of grants from the Delphi Project Foundation, the Museum produced four sets of teaching posters, based on its collections, that were distributed free to Philadelphia public schools. This is just one of many education initiatives—including after-school art activities for middle and high school students—made possible by Campaign support from the Delphi Project Foundation, which is funded by Reliance Standard Life Insurance Company, a subsidiary of Delphi Financial Group, Inc.
- The Freeman Foundation supported a three-year Asian Arts Initiative, which funds an Asian arts fellow in the Division of Education, the development

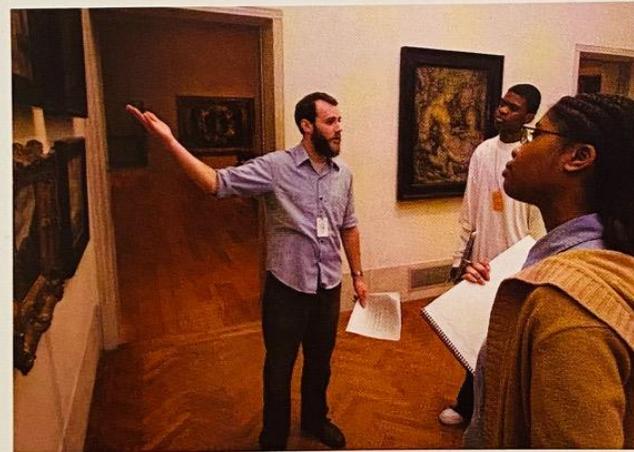
I learned quite a bit from all the exhibits I saw at the Museum, but the most important thing I learned was that art expresses culture, and that makes art an important tool in learning about and understanding other types of people. As international citizens, it is important for us to have an idea of other cultures besides our own. KATIE KENDALL, STUDENT FROM THE SCHOOL DISTRICT OF PHILADELPHIA'S FARRELL SCHOOL

of multimedia teaching kits on the arts of Japan, Korea, and China, as well as school and community outreach programs.

- The Dolfinger-McMahon Foundation is supporting the Division of Education's acclaimed Distance Learning program with a five-year, \$250,000 grant.

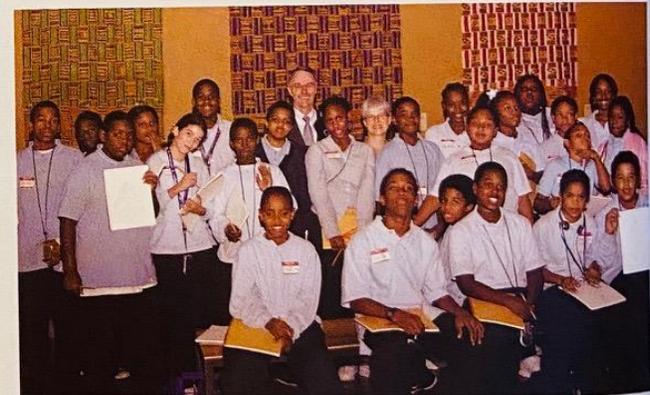


Kelly & Massa



Amelia Walch

- The Christian R. and Mary F. Lindback Foundation made a five-year, \$600,000 pledge to support essential Museum educators in the Philadelphia School District for whom funding was lost due to budget cuts.
- A generous commitment from The Comcast Foundation will enable the Museum to develop new materials for children and their teachers,



CLOCKWISE FROM TOP LEFT: Members of the Education Committee; Bruce Cole, Chairman of the National Endowment for the Humanities, with (left to right) Director Anne d'Harnoncourt; Ingrid E. Bogel, Executive Director, Conservation Center for Art and Historic Artifacts; and Dr. D. James Baker, President and CEO, The Academy of Natural Sciences; John R. Alchin (center, rear), Co-Chief Financial Officer, Executive Vice President, and Treasurer for the Comcast Corporation, with Manager of School and Teacher Programs Barbara A. Bassett and students from the Wagner School in the *African Art, African Voices* exhibition; Young visitors tour the galleries.

I often notice families returning each Sunday to enjoy the activities. Many of the families do not speak English as their primary language. These parents listen and watch diligently and direct their children to explore the armor collection or focus on the Renaissance altarpieces. This proves to me that the Museum is treasured not only by its neighbors, but by countless others for whom art is an international language. ALEX B. KAUFFMAN, TEEN DOCENT AND STUDENT AT STRATH HAVEN HIGH SCHOOL IN WALLINGFORD, PA

including a video to introduce young people to the Museum prior to their first visit, a multimedia classroom teaching kit, and online teaching materials.

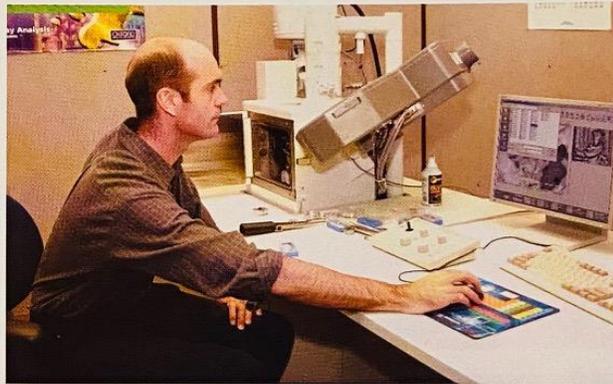
- The High School Sketch Club for talented juniors and seniors was initiated and supported by David and Linda Glickstein through the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation, and by Marie and Joseph Field.
- In fiscal 2004 alone, the Museum's education programs and materials reached more than 189,000 people directly, including nearly 73,000 school-children who visited the Museum with their classes, and informed the experience of all the Museum's more than 800,000 visitors.

### Technology: Bringing the Cutting Edge to Art

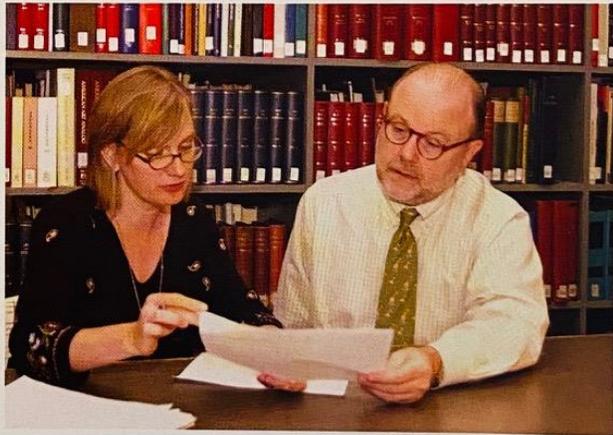
The Museum is committed to using the very latest technologies to care for and present its collections, serve current audiences, and reach new ones. Communications technologies have evolved rapidly in recent years, allowing for vastly improved access to information and images. The 2001 FUND 125th Anniversary Campaign has enabled the Museum to invest in and implement new technologies that engage visitors on-site and around the world, track and store information about its collections, advance the conservation of works of art, enhance the

visitor's experience, facilitate education, and promote scholarly research. Among the highlights in bringing technology to the service of art:

- A \$5 million gift from the Annenberg Foundation supported the creation of a comprehensive collection



Lynn Rosenthal



Lynn Rosenthal

TOP: Kenneth Sutherland, Conservation Scientist, studies the Museum's collections with state-of-the-art equipment.  
BOTTOM: Archivist Susan Anderson and C. Danial Elliott, the Arcadia Director of the Library and Archives

The Center for American Art offers a wonderful opportunity for investigating and communicating the excellence and diversity of our national heritage, especially as it has been shaped by Philadelphia's great tradition in the arts. Bob McNeil's generous gift set in motion a program that draws upon the vast intellectual and cultural resources available here and all across the region to encourage new ways of looking at and thinking about American art. KATHLEEN A. FOSTER,  
THE ROBERT L. MCNEIL, JR., CURATOR OF AMERICAN ART



Graydon Wood



Graydon Wood

TOP: Felice Fischer, The Luther W. Brady Curator of Japanese Art and Curator of East Asian Art, demonstrates the computer simulation of a handscroll by Hon'ami Kōetsu and Tawaraya Sotatsu BOTTOM: Members of the Museum's Information Services department before a projection of some of the nearly 250,000 objects now recorded in the Museum's centralized electronic collections management system.

database and the digitization of images, and allowed Museum staff to enter information about the nearly 225,000 objects in its collections into The Museum System™ (TMS), an electronic collections information and management program. The TMS project was initiated with a farsighted grant from the Barra Foundation through the Landmark Renewal Fund, and has received additional support from Kathy and Ted Fernberger and The Comcast Foundation.

- Jeanette and Joseph Neubauer enabled the Department of Conservation to purchase a scanning electron microscope with spectrometers to enhance the evaluation and study of art objects and aid in their conservation.
- A generous commitment of \$250,000 from the Albert M. Greenfield Foundation will establish a new visual and digital resources center in The Ruth and Raymond G. Perelman Building. The new center will provide staff, scholars, educators, students, and other visitors easy and flexible access to digital images, slides, DVDs, CD-ROMs, and videotapes.
- The first-ever endowments for conservation of the Museum's Library holdings were established by The Gray Charitable Trusts and Margery P. and Trustee B. Herbert Lee.

Art teaches us about the world and ourselves. The grant from the National Endowment for the Humanities is not just a challenge, it is a charge! It is a magnificent vote of confidence that the Museum can and must meet. LYNNE HONICKMAN, TRUSTEE AND CHAIR OF THE EDUCATION COMMITTEE

- The McLean Contributionship made a \$100,000 grant to aid in the development of the new, technologically advanced Library and Archives in The Ruth and Raymond G. Perelman Building.

### Scholarship: Studying and Publishing the Collections

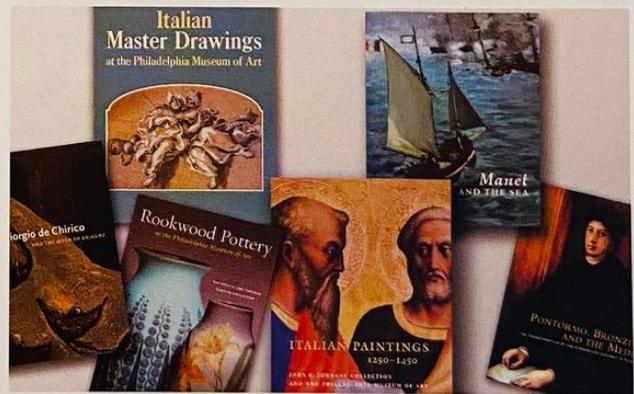
- The Museum has published sixteen books and catalogues since 2002, ranging from the monumental *Italian Paintings, 1250–1450, in the John G. Johnson Collection and the Philadelphia Museum of Art* to *Painted Splendor*, a fascinating *Museum Bulletin* detailing the history and recently completed conservation of the Museum’s Chinese

*Reception Hall from a Nobleman’s Palace*. Six recent publications showcasing the Museum’s collections and exhibitions were supported by an endowment from The Andrew W. Mellon Foundation that was matched by generous donors to the 2001 FUND.

- The Mellon Archives Project, another initiative of The Andrew W. Mellon Foundation, now makes it possible for scholars worldwide to research several of the Museum’s most historically significant manuscript and record holdings via the Internet, including the papers of collectors John G. Johnson and Louise and Walter Arensberg, former Museum Director Fiske Kimball, the art historian Lloyd Goodrich, and artists Thomas Eakins and Marcel Duchamp.



Graydon Wood



Lynn Rosenthal

LEFT: Museum Curatorial Associate Ella B. Schaap with a display of Dutch ceramics, including a fluted dish featured in the recently published book *Delft Ceramics at the Philadelphia Museum of Art* RIGHT: Recent Museum publications supported by The Andrew W. Mellon Foundation

With just a few keystrokes, educators, students, and art-lovers around the world can go online to visit the Museum’s collections and archives. Their exploration and research will increase personal knowledge and understanding and, in many cases, will enrich scholarship at an international level.

JULIAN A. BRODSKY, TRUSTEE AND VICE-CHAIRMAN OF THE BOARD OF THE PHILADELPHIA MUSEUM OF ART

## Conservation: Caring for the Museum's Treasures

Magnificent, evocative, and irreplaceable expressions of thousands of years of human creativity are in the care of the Philadelphia Museum of Art. Many of these works of art are fragile and all are vulnerable to the effects of time and the environment; preserving them for future generations is central to the Museum's mission. Responding to this core responsibility, philanthropists and civic leaders Jeanette Lerman-Neubauer and Joseph Neubauer made a \$1 million gift to the Department of Conservation. Matching a challenge grant from The Andrew W. Mellon Foundation, the gift established the Jeanette and Joseph Neubauer



Endowment Fund for Conservation and named the Neubauer Family Chair of Conservation, a position most ably filled by P. Andrew Lins, Senior Conservator of Decorative Arts and Sculpture, and Chair of the Conservation Department since 1997. Through their generosity, the Neubauers have ensured that the Conservation Department will remain a leader in the field—and a training ground for future generations of conservators—with a staff of conservators, scientists, and other professionals who possess specialized skills in the full breadth of mediums and materials represented in the Museum's collections.



LEFT: David deMuzio (right), the Elaine S. Harrington Senior Conservator of Furniture and Woodwork, conserves an eighteenth-century side chair commissioned by Revolutionary War hero General John Cadwalader and his wife Elizabeth (Lloyd). RIGHT: In the Museum's Conservation Laboratories are (left to right) Trustee Jeanette Lerman-Neubauer; P. Andrew Lins, the Neubauer Family Chair of Conservation; Angelica Z. Rudenstine, Program Officer for Museums and Art Conservation at The Andrew W. Mellon Foundation; Director Anne d'Harnoncourt; and Joseph Neubauer.

By preserving and restoring the wonders they house, museums remind us of the triumphs of civilization. It is gratifying to know that our gift will help to protect all that we treasure in society.

JOSEPH NEUBAUER AND JEANETTE LERMAN-NEUBAUER, TRUSTEE

## ARTS TV CAMPAIGN

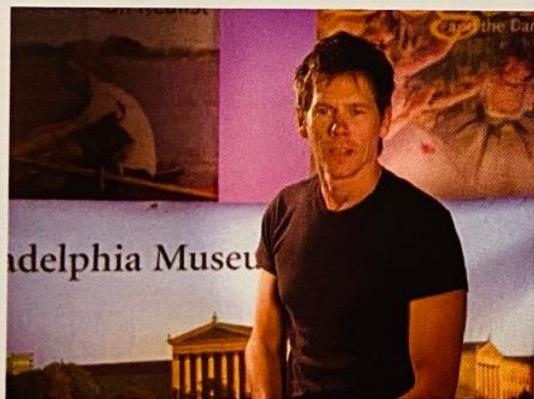
### BROADCASTS MUSEUM'S TREASURES

Among the most significant contributions of the corporate community to the Museum during the course of the 2001 FUND was the launch of the Arts TV Campaign, made possible through generous support from Board Chairman Gerry Lenfest and Comcast. Through this unique collaborative program, the Museum promoted its permanent collections and special exhibitions with more than 1,400 thirty-second television spots on broadcast and cable networks, reaching an audience of some two million viewers annually. Featuring actor Kevin Bacon, singer Patti LaBelle, and Judith Jamison, Artistic Director of the Alvin Ailey American Dance Theater, these spots air on twelve networks in the Comcast system. Joining the Museum in celebrating our region's arts through this Arts TV Campaign are the Kimmel Center and its eight resident companies, including the Philadelphia Orchestra.

Also made possible in 2004 by The Lenfest Foundation is *A World of Discovery*, the first-ever half-hour film for television highlighting the Museum's world-class collections and aimed at attracting new audiences. It features interviews with visitors, curators, and volunteers in the Museum's galleries and is now airing—to enthusiastic reviews—on local broadcast and cable television stations. Comcast has also extended its commitment to the Museum by making possible a video that orients schoolchildren to the Museum and its collections *before* they visit, thereby maximizing their experience within the Museum.



Kelly & Massa



TOP: Judith Jamison, Artistic Director of the Alvin Ailey American Dance Theater, in *A World of Discovery* BOTTOM: Actor Kevin Bacon shared his support and participation with the Arts TV Campaign.

# PORTRAITS OF PHILANTHROPY



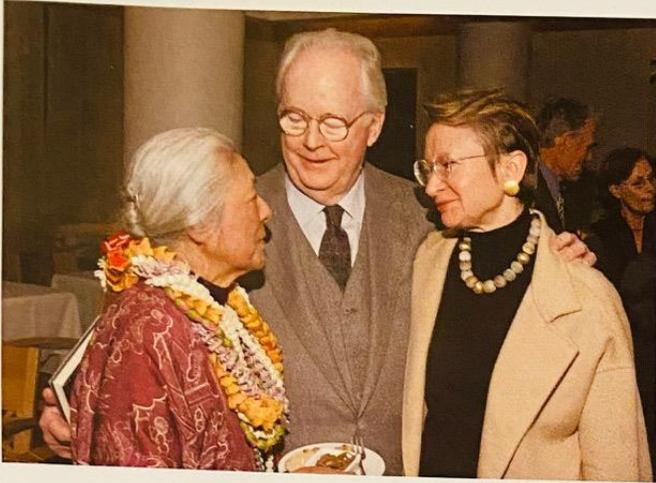
Anne d'Harnoncourt and Trustee Mrs. Walter H. Annenberg



Board Chairman Gerry Lenfest and Honorary Trustee Stephanie S. Eglin

Each of the thousands of gifts to the 2001 FUND tells an individual story of commitment to art, education, culture, and community. The examples set by the Campaign's donors are inspiring: some made a special effort to deliver their gifts in person; others made multiple gifts over the course of the Campaign; and entire groups of Museum supporters with long-term and exceptional involvement—The Women's Committee of the Philadelphia Museum of Art prominently among them—committed themselves to work even harder for the Museum's benefit and outdid their own remarkable record.

Every dollar counts in such a campaign, as does every hour of time volunteered on the Museum's behalf and every visit made to its galleries. The Museum was extraordinarily blessed during the 2001 FUND to be championed by admirers of all means, resources, interests, and backgrounds, including a spectacular total of fifty-nine individuals and organizations (some anonymous in their giving) who made gifts in excess of \$1 million.



Kelly & Massa



Kelly & Massa



Kelly & Massa



Kelly & Massa

CLOCKWISE FROM TOP LEFT: Artist Toshiko Takaezu, Trustee William M. Hollis, Jr., and Andrea Baldeck; I. Wistar Morris and Trustee Martha Hamilton Morris, Chair of the Library Committee; Marilyn Steinbright with *Haywagon Scene in Jarretttown*, Raymond Johnstone Theel's painting of about 1914, which she gave to the Museum. Steinbright is Director of the Arcadia Foundation, which has supported the Museum's Library and Archives; former Pennsylvania governor Mark Schweiker (second from left) delivers the first of two \$12.5 million challenge grants in support of capital projects at the Museum. Joining him are Gerry Lenfest, Anne d'Harnoncourt, and Philadelphia Mayor John F. Street.

## \$10 million or more

- The Annenberg Foundation established special funds for acquisitions, exhibitions, and technology initiatives, and made a magnificent challenge grant.
- Marguerite and Gerry Lenfest made splendid gifts to unrestricted endowment, contributed acquisition funds, and joined the Annenberg Foundation in its challenge grant, among many other transformative contributions. Their extraordinary support was recognized with the dedication of Lenfest Hall. Mr. Lenfest is Chairman of the Museum's Board of Trustees, and Mrs. Lenfest is a member of the Committee on Education.
- The Andrew W. Mellon Foundation made handsome challenge grants to support Museum publications and research and to endow curatorial and conservation positions.

- The Commonwealth of Pennsylvania made its first major capital grant to the Museum for building and renovation initiatives.
- The Museum recognized the many contributions of its Chairman Emeritus and his wife and partner philanthropy by dedicating The Ruth and Raymond G. Perelman Building in their honor.

### \$5 million to \$9,999,999

- Andrea M. Baldeck, M.D., and William M. Hollis, Jr., made generous endowment gifts and supported myriad initiatives in East Asian art. In recognition of their generosity, the Museum dedicated The Hollis Scholar's Study, The Baldeck Gallery, The Baldeck Garden, and the Hollis Baldeck Gallery, all at the head of the Asian wing. Mr. Hollis is a Trustee and a member of the Committee on East Asian Art.
- Mrs. Samuel M. V. Hamilton established the Hamilton Center for Costume and Textiles—providing state-of-the-art exhibition, study, and storage spaces for one of the Museum's largest and most brilliantly varied collections—to be housed in the new Perelman Building. Mrs. Hamilton is a member of the Committee on Costume and Textiles.
- Robert L. McNeil, Jr., established the Center for American Art, a venue and showcase for the study of the nation's cultural and artistic heritage that extends the strengths of the Museum's American collections to the vast intellectual and academic resources of the Philadelphia region. Mr. McNeil is a member of the Committee on American Art.
- The City of Philadelphia supported building and renovation initiatives.

### \$1 million to \$4,999,999

- Gisela and Dennis Alter endowed the Senior Curatorship of European Painting before 1900 and supported significant acquisitions and special exhibitions. Mr. Alter is a Trustee and a member of the Committee on Modern and Contemporary Art.
- Helen B. Alter\* supported special exhibitions.
- The Arcadia Foundation endowed the directorship of the Library and Archives.
- Jo and James\* Ballengee contributed to the Museum's endowment.
- The Barra Foundation, Inc., supported the acquisition of Houdon's *Bust of Benjamin Franklin* and established an endowed fellowship in American art in honor of Robert L. McNeil, Jr.
- Support from Trustee Betsy and Edward Cohen will be recognized with the new study room for the Department of Prints, Drawings, and Photographs in the Perelman Building, dedicated in memory of Abigail Cohen.

- A gift from Ruth and Tristram C. Colket, Jr., will be recognized with the dedication of a gallery (151) of nineteenth-century French landscape paintings. Mrs. Colket is a member of the Committee on European Decorative Arts.
- A bequest from Emilie deHellenbranth\* supported the Museum's endowment.
- The Delaware River Port Authority supported building and renovation initiatives, as well as exhibitions.
- The William B. Dietrich Foundation made two grants to support the renovation of Mount Pleasant mansion.
- Edith and Trustee Fitz Eugene Dixon, Jr., provided additional endowment support for The George D. Widener Directorship, and made a crucial lead gift toward the acquisition of John Singleton Copley's *Portrait of Mr. and Mrs. Thomas Mifflin* (Sarah Morris).
- Honorary Trustee Stephanie S. Eglin supported the Robert Montgomery Scott Endowment for Special Exhibitions as well as the Museum's endowment, among many other areas of giving including challenge grants that have encouraged annual support for the Museum. The Museum's recognition of her generosity includes the dedication of The Meyer and Stephanie Eglin Gallery.
- A gift from William H. Flammer, Jr., was recognized with the dedication of The Patricia Sinnett Flammer Gallery of American art, to honor the memory of his late wife, who was a longtime Museum Guide. Mr. Flammer is an Honorary Trustee and a member of the Committee on American Art.
- The Horace W. Goldsmith Foundation endowed the Museum's first curatorial fellowship in photography and provided funds for research, exhibitions, and publications.
- A bequest from Elaine S. Harrington\* endowed the senior conservatorship of furniture and woodwork.
- William H. Helfand's support included the endowment of The Audrey\* and William H. Helfand Senior Curatorship of Prints, Drawings, and Photographs. Mr. Helfand is an Honorary Trustee and member of the Prints, Drawings, and Photographs and Library Committees.



LEFT: *Bust of Benjamin Franklin* (1706–1790), 1779, by Jean-Antoine Houdon (125th Anniversary Acquisition. Purchased with a generous grant from The Barra Foundation, Inc., matched by contributions from the Henry P. McIlhenny Fund in memory of Frances P. McIlhenny, the Walter E. Stait Fund, the Fiske Kimball Fund, and with funds contributed by Mr. and Mrs. Jack M. Friedland, Hannah L. and J. Welles Henderson, Mr. and Mrs. E. Newbold Smith, Mr. and Mrs. Mark E. Rubenstein, Mr. and Mrs. John J. E. Sherrerd, The Women's Committee of the Philadelphia Museum of Art, Marguerite and Gerry Lenfest, Leslie A. Miller and Richard B. Worley, Mr. and Mrs. John A. Nyheim, Mr. and Mrs. Robert A. Fox, Stephanie S. Eglin, Maude de Schauensee, Mr. and Mrs. William T. Vogt, and with funds contributed by individual donors to the Fund for Franklin, 1996).

ABOVE: *Portrait of Mr. and Mrs. Thomas Mifflin* (Sarah Morris), 1773, by John Singleton Copley (125th Anniversary Acquisition. Bequest of Mrs. Esther F. Wistar to The Historical Society of Pennsylvania in 1900, and acquired by the Philadelphia Museum of Art by mutual agreement with the Society through the generosity of Mr. and Mrs. Fitz Eugene Dixon, Jr., and significant contributions from Stephanie S. Eglin, Maude de Schauensee, and other donors to the Philadelphia Museum of Art, as well as the George W. Elkins Fund and the W. P. Wilstach Fund, and through the generosity of Maxine and Howard H. Lewis to the Historical Society of Pennsylvania, 1999)

• Support from Lynne and Harold Honickman, recognized with the dedication of The Lynne and Harold Honickman Gallery, made possible the acquisition of the Julien Levy Collection of modern photographs, and supported the National Endowment for the Humanities challenge grant for the Museum's Division of Education. Mrs. Honickman is a Museum Trustee, a member of the Committee on Prints, Drawings, and Photographs, and Chair of the Committee on Education.



- The James and Agnes Kim Foundation supported Korean art research, acquisition, and outreach programming. The Kims are members of the Museum's Korean Heritage Group.
- A bequest from Margaret M. Kirk\* and a gift from The Susanna McCreedy Kirk Trust contributed to the Museum's endowment.
- A gift from Norma and Leonard Klorfine will be recognized in the dedication of a gallery for modern and contemporary craft. Mrs. Klorfine has served as President of The Women's Committee of the Philadelphia Museum of Art and is a member of the committees on Costume and Textiles and Indian and Himalayan Art.
- The John S. and James L. Knight Foundation contributed to the Museum's endowment.
- Sallie and Berton E. Korman contributed to the Museum's endowment, among other initiatives. Mr. Korman is a Museum Trustee, Co-Chair of the 2001 FUND, and a member of the Committee on Modern and Contemporary Art.
- Honorary Trustee Mrs. Louis C. Madeira IV contributed to the Museum's endowment.
- Margaret R. Mainwaring endowed a curatorial fellowship in Prints, Drawings, and Photographs.
- A bequest from John H. McFadden, Jr.,\* contributed to the Museum's endowment.
- Helen and Walter L.\* Morgan contributed to the Museum's endowment.
- A gift from Martha Hamilton and I. Wistar Morris III will be recognized with the dedication of the scholar's study in the new home of the Library and Archives in the Perelman Building. Mrs. Morris is a Trustee, Chair of the Library Committee, and a member of the Committee on European Painting and Sculpture.
- Jeanette Lerman-Neubauer and Joseph Neubauer endowed The Neubauer Family Chair of Conservation and made possible the purchase of crucial analytic equipment. Ms. Lerman-Neubauer is a Museum Trustee, and a member of the committees on Education and Modern and Contemporary Art.
- The William Penn Foundation contributed to building and renovation initiatives.
- The Pew Charitable Trusts contributed to building and renovation initiatives.
- A gift from Trustee Lisa Roberts and David Seltzer will be recognized with the Collab Gallery for modern and contemporary design in the Perelman Building.

- A gift from Trustee Mark E. Rubenstein in memory of his late wife was recognized with The Barbara B. Rubenstein Gallery. Mrs. Rubenstein\* was a Museum Trustee, a member of the Women's Committee, and a longtime Chair of the Committee on European Decorative Arts.
- A bequest from Honorary Trustee Mrs. John C. Russell\* contributed to the Museum's endowment.
- A gift from Katherine and Trustee Keith L. Sachs was recognized with a gallery presenting the work of the contemporary master Jasper Johns. Mr. Sachs chairs the Committee on Modern and Contemporary Art and is Vice-Chairman of the Board of the Philadelphia Museum of Art.
- Kathleen and John J. F. Sherrerd established endowed funds for special exhibitions and education, among many other areas of giving. Mrs. Sherrerd is a Museum Trustee, Co-Chair of the 2001 FUND, and a member of the Rodin Museum Committee and the Committee on Prints, Drawings, and Photographs.
- A gift from Joan and Bernard Spain will be recognized by the Museum with a gallery of costume and textiles in the Perelman Building. Mrs. Spain is a member of the Committee on Costume and Textiles.
- A gift from Robbi and Bruce Toll was recognized by dedicating The Toll Gallery, which presents many of the Museum's great Impressionist paintings. Mr. Toll is a Trustee and a member of the Committee on European Painting and Sculpture.
- A gift from Penelope P. Wilson supports building and renovation initiatives, including the development of the off-site art storage and research facility. Ms. Wilson is a member of the Committee on American Art.
- Gifts from The Women's Committee of the Philadelphia Museum of Art will support the growth and renovation of the Museum's campus, among other essential initiatives.
- A partial bequest from Elizabeth G. Woodward\* supported Mount Pleasant and contributed to the Museum's endowment for landscape maintenance and improvement on Fairmount and at the Rodin Museum.
- A bequest from Helen I. Young\* contributed to the Museum's endowment.



\* deceased

OPPOSITE: *Fireman's Coat (Hikeshibanten)*, 19th century, Japan (125th Anniversary Acquisition. Purchased with funds contributed by the Otto Haas Charitable Trust, The Women's Committee of the Philadelphia Museum of Art, Maude de Schauensee, Theodore R. and Barbara B. Aronson, Edna and Stanley C. Tuttleman, The Hamilton Family Foundation, and Maxine and Howard H. Lewis in honor of the 125th Anniversary of the Museum, 2000) ABOVE: *Untitled Rayograph*, 1923, by Man Ray (125th Anniversary Acquisition. Purchased with funds from the bequest of Dorothy Norman, the Alfred Stieglitz Center Revolving Fund, the Lola Downin Peck Fund and the Carl and Laura Zigrosser Collection (by exchange), the Lynne and Harold Honickman Fund for Photography, and with contributions from The Judith Rothschild Foundation, Marion Boulton Stroud, Harvey S. Shipley Miller and J. Randall Plummer, Ann and Donald W. McPhail, and Audrey and William H. Helfand in honor of the 125th Anniversary of the Museum, 1999)

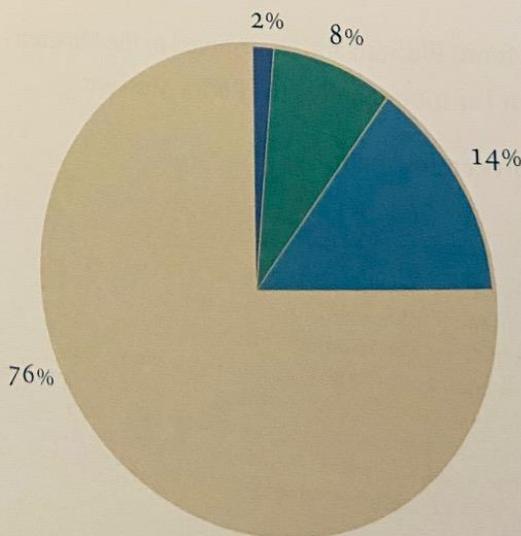
# EVERY GIFT COUNTS



The Philadelphia Museum of Art stands proudly among a small but distinguished and beloved group of American museums that are “encyclopedic” in their collections, providing the citizens of their home cities and visitors from near and far with the opportunity to experience thousands of years of exceptional human creativity from around the world, all under one roof—or, increasingly, in one campus. It is deeply gratifying that the 125th Anniversary Campaign was a community-wide effort. And it is because of this broad support for the Campaign—and widespread affection for, and appreciation of, the Museum—that the 2001 FUND was such an extraordinary success.

Donors to the 2001 FUND contributed:

- More than \$128 million to build a substantial and secure endowment for the Museum’s eight curatorial departments, the Department of Conservation, the Library and Archives, and the Division of Education.
- Nearly \$76 million to acquire, renovate, and develop superb and much-anticipated facilities in The Ruth and Raymond G. Perelman Building. These funds also support substantive improvements to the Museum’s spectacular main building, and the conversion of a historic building in South Philadelphia into an art storage and study facility.
- More than \$28 million to fund programs and the use of technology in education, research, and conservation.
- More than \$15 million in purchase funds to acquire exciting works of art that enhance the Museum’s world-class collections, offer new and enriching visual encounters, and reinforce the Museum as a major cultural destination for residents of the region and from around the globe.



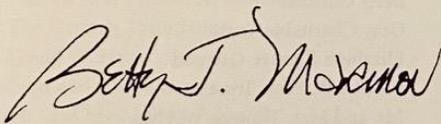
PERCENTAGE OF FUNDING BY SOURCE

- Corporations
- Foundations
- Government
- Individuals

Impressive in their broadest strokes, the achievements of the 2001 FUND are equally striking in their details. The following examples suggest the wide range of contributors to the Campaign, and the scope of their contributions:

- The Museum received 2001 FUND gifts from a total of more than 3,800 donors: 3,767 individuals, 27 foundations, 24 corporations, and 4 government entities.
- Gifts ranged in size from five dollars to more than \$35 million.
- Some 3,100 individuals, many of whom had not previously been regular Museum donors, responded to a personal invitation and challenge grant from Board Chairman Gerry Lenfest, and in so doing contributed \$1,364,456.
- Twenty-nine galleries and other public spaces in the Fairmount and Perelman buildings were named and dedicated as a result of the 2001 FUND.
- Seven curatorships, six conservation positions, the senior librarianship, and five fellowships were endowed by donors to the Campaign.

The legacy of the 125th Anniversary Campaign will grow ever more wonderfully apparent in the galleries and programs of this great Museum for countless years to come. Thousands of generous, community-minded, and visionary individuals—like *you*—established this legacy. You have our infinite thanks.



Betty J. Marmon  
Director of Development

