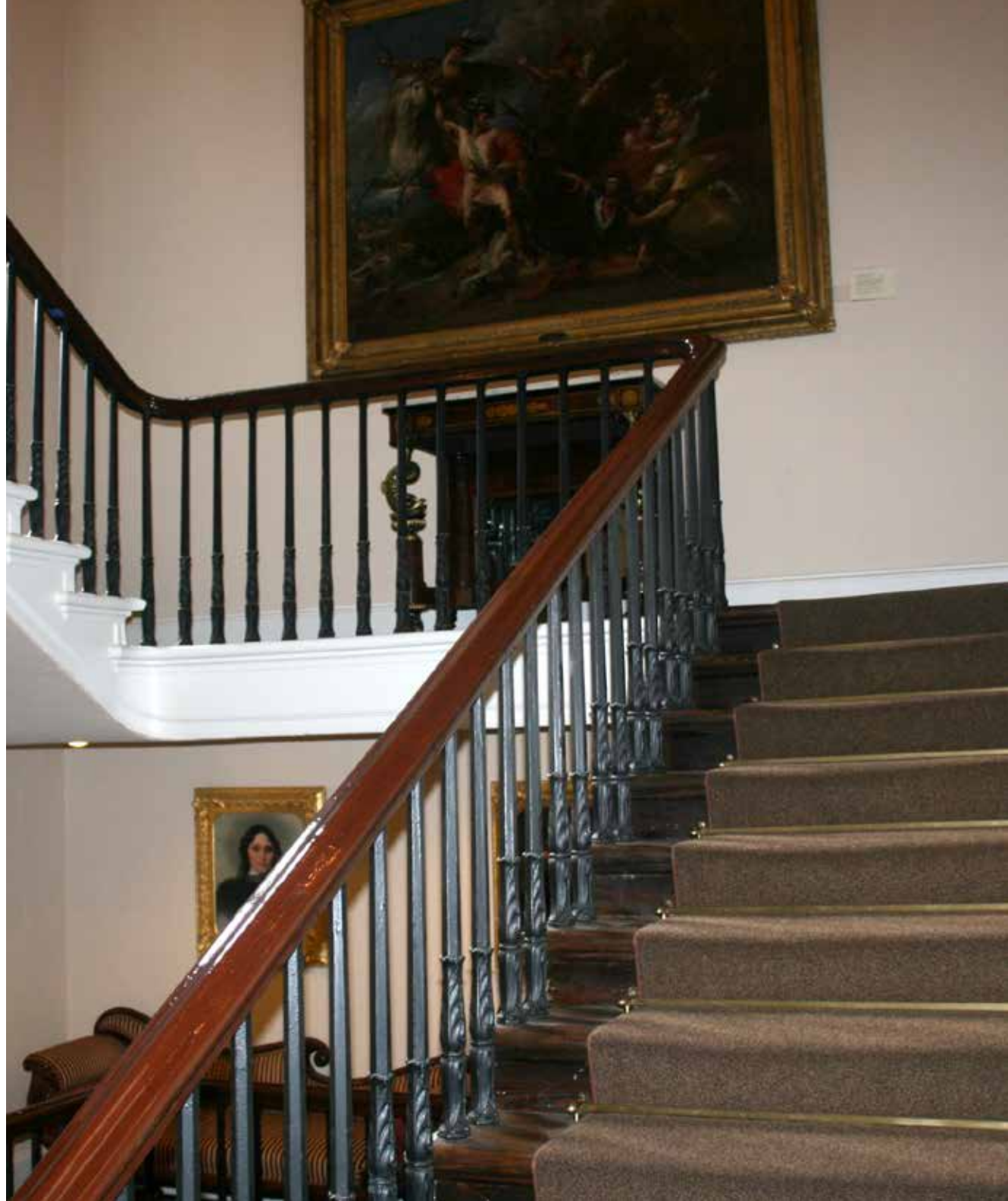


THE
ATHENÆUM OF
PHILADELPHIA

200TH
ANNUAL
REPORT

2014/2015



Cover: Grand Stair.

THE ATHENÆUM OF PHILADELPHIA



200TH ANNUAL REPORT

FISCAL YEAR 2014/2015

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PRESIDENT'S REPORT

ROBERT E. LINCK

The year 2015 (our 201st!) ushered in a period of carefully planned transition in view of the retirement by year-end of Sandra L. Tatman, Ph.D., Executive Director since October 2007. In that connection, the Search Committee, appointed by board president Lea Carson Sherk, commenced this most important undertaking in 2014 and will have presented its recommendation to the Board for final consideration in time to announce Dr. Tatman's successor as executive director beginning January 1, 2016.

The transition commenced in earnest with a board retreat conducted by a highly skilled facilitator who engaged not only all members of the Board but also the welcome participation of two keenly-interested Shareholders. This dynamic discussion defined and prioritized functions deemed of greatest importance. All participants expressed meaningful commitments of time and energy.

The Athenaeum is continually confronting the forever accelerating rates of change in the cultural environment by systematically re-examining and re-evaluating its strengths and weaknesses in a positive manner which will enhance its valuable presence throughout the indefinite future.

We heartily welcome our newest member of the Board, Richard W. Bartholomew, FAIA, AICP. His 30-year career with Wallace Roberts & Todd was highlighted in 2011 by the John Frederick Harbeson Award presented by AIA Philadelphia in recognition of his many professional achievements and life-long contributions as teacher, mentor, and friend of the Philadelphia community of architects.



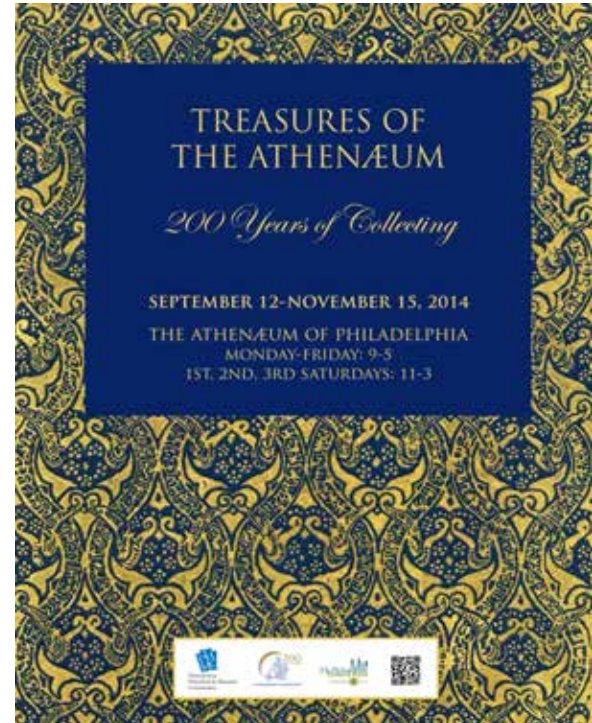
Richard W. Bartholomew

The Athenæum of Philadelphia appears to be remarkably well prepared to fulfill its mission by having identified immediate needs while addressing perceived future challenges in time to respond accordingly. As the transition unfolds, it is most fitting to acknowledge that its very existence remains forever dependent on the invaluable sense of commitment and dedication demonstrated daily by the staff as well as all others who serve the Athenæum, dating all the way back to our founding.

EXECUTIVE DIRECTOR'S REPORT

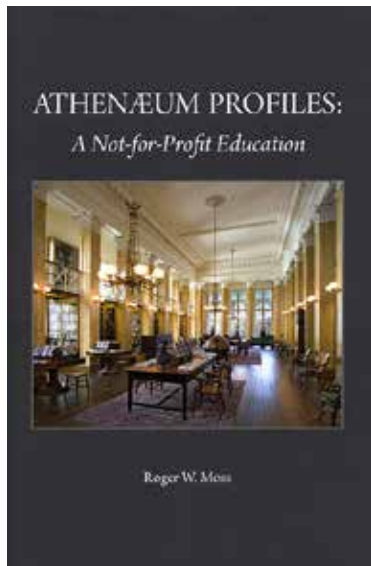
SANDRA L. TATMAN, PH.D.

Fiscal year 2014/2015 presented the Athenæum with several opportunities for elaborating on the history of the organization and its collections. Fall 2014 saw a continued celebration of the Athenæum 200th Anniversary. The “Treasures” exhibition showcased items from our rare book, architectural, decorative arts, and map collections. Enhancing this exhibition we presented a series of lectures and gallery talks which concentrated on individual objects or collections. Speakers included C. Ford Peatross, who reflected on his 40 years as Director for the Center for Architecture, Design and Engineering at the Library of Congress. Athenæum shareholder William Williams, Professor of Fine Arts and Curator of Photography at Haverford College, followed with a gallery talk which concentrated on the Athenæum’s photography collection. In October Brock Jobe of Winterthur turned our attention to nineteenth-century furniture, and one week later Alexandra Kirtley of the Philadelphia Museum of Art expounded on “The Classical Ideal of A. G. Quervelle: Fashioning French Furniture in Early 19th Century Philadelphia.” Also in October 2014 Andrew Lins, Neubauer Family Chair of Conservation of the Philadelphia Museum of Art, exposed the conservation of the William Penn statue atop Philadelphia City Hall, and related that finished piece to the Athenæum’s own maquette. At the very end of October Medill Higgins Harvey, Research Associate in the American Wing of the Metropolitan Museum of Art, revealed her in-depth research with “Invaluable Treasures: The Philadelphia Athenæum’s Fletcher and Gardiner Silver and Archives.”





Former Receptionist, Jasmine Clark appears in the Athenæum Bicentennial Video.



Picking up in November with a gallery talk, Donald Cresswell, also an Athenæum shareholder and founder of the Philadelphia Print Shop, concentrated on the John Hill “Plan of the City of Philadelphia and Environs” of 1808, a gift of Dr. Eli P. Zebooker. This map is one of only 17 copies known to have survived and represents the depth and richness of the Athenæum’s map collections. Also in November, Dr. Carol Eaton Soltis, Project Associate Curator, Center for American Art at the Philadelphia Museum of Art, and a longtime Athenæum shareholder, exposed the workings of Thomas Sully and his daughter Jane Sully Darley. Although one of the illustrations for the talk was the Sully portrait of Lydia Leaming, a gift of Lydia Thomson to the Athenæum, the surprising revelation was that the Athenæum’s portrait of Benjamin Carr, which had been attributed to Jane Sully Darley, is really by her brother-in-law, John C. Darley. It was very worthwhile to have Dr. Soltis contribute to the research on our painting collection.

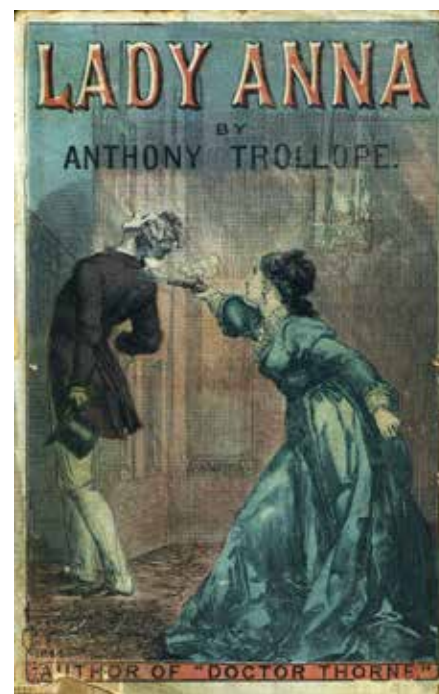
Capping the *Treasures* exhibition was a party and presentation in November when Director Emeritus Dr. Roger W. Moss launched his *Athenæum Profiles* with a short lecture and book signing and Sam Katz of History Making Productions premiered the film which he made regarding the Athenæum. Music, books, film – a great time was had by all.

Athenæum Profiles: A Not-For-Profit Education
by Executive Director Emeritus, Roger W. Moss.

One more gallery talk finished the “Treasures” celebration, with Sam Streit, retired from Brown University, and Daniel Traister, retired from the University of Pennsylvania, talking about rare books at the Athenæum. Included in their presentation was the Bernard de Montfaucon’s *L’Antiquité expliquée et représentée en figures*, a multi-volume work where Athenæum founders discovered a decorative image of Athena which became the insignia of the Athenæum. More recent books like the two Robert Frost titles *A Boy’s Will*, published in London in 1913, and *A Cabin in the Clearing*, which was issued as holiday greetings from Robert Frost, Christmas, 1951 with an inscription by the author, demonstrated the breadth of the rare books collections.

The final program capping the Athenæum’s 200th year was the competition and exhibition entitled *Looking Forward: Re-Imagining the Athenæum of Philadelphia*. Over 200 people attended the award ceremony for this innovative competition and exhibition co-curated by Bruce Laverty and Michael Seneca, and you may find further description of that exhibition and its success in the essay which follows.

February 2015 launched a new round of lectures and exhibitions. Beginning with Cordelia Biddle’s *Saint Katherine: The Life of Katherine Drexel*, lectures illuminating Philadelphia’s history as well as that of other regions encouraged Athenæum members and visitors to think more deeply about several topics. The first exhibition opening in 2015 focused on an often-overlooked Athenæum collection: *Yellowbacks: Don’t Judge These Books by Their Covers*. Offered for an astounding price of one or two shillings, “yellowbacks,” with their dramatic covers, responded to rising literacy in England in the mid to late nineteenth century. Their eye-catching paper covers displayed dramatic scenes intended to draw the reader into the plot while the backs of the books advertised such popular products as Pears’ Soap. The Athenæum owns over 100 “yellowback” titles, first intended as cheap reading for British travel. These were acquired as they were published in England, clearly indicating a stage in the development of the Athenæum’s recreational reading collection.



Anthony Trollope, *Lady Anna*.
London; New York: Ward, Lock & Co., 1882?

Establishing our series of Saturday lectures, Dr. Conor Lucey of Trinity College, Dublin, presented his research with “New Light on Owen Biddle.” Owen Biddle (1774-1806) was elected to The Carpenters’ Company in 1800 and designed the Arch Street Meeting House in 1803. A “sketch and plan” for the Meeting House is included in the Athenæum’s architectural drawing collection, so this again amplifies our knowledge of the Athenæum’s collections.

When Richard Binzen, accompanied by both his son and Deborah Dilworth Bishop, brought his presentation on *Richardson Dilworth: The Last of the Bare Knuckled Aristocrats*, a bumper crop of Philadelphians turned out. The lively discussion and questions added new insights into the career and personal life of Philadelphia’s iconic mayor.

The next two lectures in the season enlarged the Athenæum’s lecture scope beyond Philadelphia, and contrasted city views with splendid images of the mountain regions. The annual Alvin Holm Lecture, co-sponsored with the Institute



A few items from *The Atlas Imagined: A Collaborative Project* exhibition.

for Classical Art & Architecture, brought Peter Pennoyer and Anne Walker from New York to talk about *New York Transformed: The Architecture of Cross & Cross*. This talk presented many illustrations of the City of New York and contrasted with the following lecture by Sue Eisenfeld on *Shenandoah: A Story of Conservation and Betrayal*, which revealed some uncomfortable truths about the creation of the Shenandoah National Park.

On April 10th the Delaware Valley Chapter of the Guild of Book Workers opened its exhibition titled *The Atlas Imagined: A Collaborative Project*, in which 39 Members of the Chapter made an edition of maps of a place, real or imagined, each set in its own unique enclosure. This popular exhibition also attracted five classes from St. Mary Interparochial School, whose art teacher Donna Bridy has arranged for her classes to visit Athenæum exhibitions in the past.

The Annual Meeting on April 13th included an exciting presentation by Dr. Charles N. Edel on his book, *Nation Builder: John Quincy Adams and the Grand Strategy of the Republic*. Dr. Edel is Assistant Professor of Strategy and Policy at the U.S. Naval War College in Newport, RI. Since 1815 marked the year that the Athenæum received its charter from the State of Pennsylvania and also the year that Adams moved from Russia to England as a diplomat for the United States, Dr. Edel's lecture connected the Athenæum's landmark year to international developments.

Taking Athenæum audiences even farther afield was RISD's Dr. Mary Bergstein, *In Looking Back One Learns to See: Marcel Proust and Photography*, which brought to light Proust's visual imagination, his visual metaphors, and his photographic resources and imaginings. Drawing upon a rich palette of imagery found in daguerreotypes, stereoscopic cards, cartes-de-visite, postcards, book illustrations, and other photographic media, Dr. Bergstein illuminated fin-de-siecle Paris and the intellectual circle familiar to Proust.

Continuing with the Parisian theme, Dr. Joan deJean of the University of Pennsylvania presented her *How Paris Became Paris: The Invention of the Modern City*. For this presentation Dr. deJean brought illustrations from paintings and maps which depict Paris as early as the 1600s with the reign of Henry IV. She then connected these illustrations to the design for a city that would incorporate the arts, entertainment, commerce, and government in its plan.

Returning to Saturday afternoon programs and topics which focus on Philadelphia, Jefferson M. Moak, an Archivist with the National Archives in Philadelphia, presented "A Harmony of Talents: The Philadelphia Map Publishing Industry in the 19th Century." His extensive and in-depth research on Philadelphia maps, genealogy, history and street names has added immensely to what we know about Philadelphia history, and this talk was attended by members of the

Athenæum but also brought in a number of interested individuals from the Philadelphia Map Society. Since his talk here, Jefferson Moak has published “Maps and Mapmaking” in the Encyclopedia of Greater Philadelphia [see <http://philadelphiaencyclopedia.org/archive/maps-and-mapmaking/>].

At the beginning of May, restoration architect and former director of preservation for the Executive Office of the President, Lonny Hovey, presented his work on the history and development of Lafayette Square in the District of Columbia. Drawing upon photographs from the Library of Congress’s Prints and Photographs Division, he imparted the story of this important and changing square.

May has been designated as “Literary May” for several years at the Athenæum, and 2015 was no different. This year the Literary Award, chosen by a committee chaired by Ned Scharf, presented its award to Temple University Assistant Professor Jessica Choppin Roney for her *Governed by a Spirit of Opposition: The Origins of Colonial Philadelphia*. Part of the Studies in Early American Economy and Society series from the Library Company, this book explores political volunteerism in Philadelphia at a time when civic organizations held great power and encouraged individuals regardless of income to take responsibility for the City’s basic needs.

Following in the “Literary May” theme, Saturnalia Books held its annual poetry reading, this time highlighting the work of Jay Nebel, Timothy Liu, Laurie Saurborn Young, and Kristi Maxwell. Equally fitting for the “Literary May” theme, Athenæum shareholder Dr. Concha Alborg, recently retired from Saint Joseph’s University, gathered a “Writers’ Mixer” in order to explore the interest for local writers in joining a writer’ group. The large turnout testified to that interest and several smaller writers’ groups were established, one of which still meets regularly at the Athenæum.

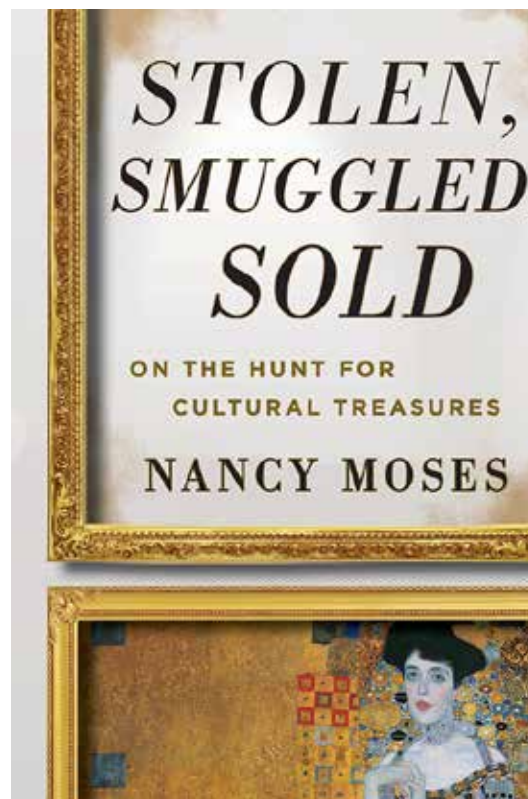


Literary Award Chair Edward Scharff with award winner Jessica Choppin Roney.

Although June is ordinarily a slow time for Athenæum programming and an energetic time for construction projects, we managed to squeeze in two lectures. The first by Charles Peterson Fellow Paul Hardin Kapp brought attention to the southern architect William Nichols (ca. 1777-1853), and the second launched another successful book by Athenæum shareholder Nancy Moses, who continues to write portions of her books in the Athenæum's Chess Room. This time *Stolen, Smuggled, Sold: On the Hunt for Cultural Treasures* detailed several famous stolen or lost objects which were recovered and returned to their rightful owner, including Gustav Klimt's Portrait of Adele Bloch-Bauer and the typeset manuscript for Pearl Buck's *The Good Earth*. Nancy's work is an example of the several member authors, researchers, and students who take advantage of the Athenæum's Wi-Fi system to prepare their manuscripts, study for various Board exams, and complete their research. We can always find a place for a member writer, student or researcher.

Throughout the 2014/15 season the Athenæum also hosted a series of lectures for Society Hill Hot & Healthy, a wellness program organized by Athenæum stockholder Dr. Lisa Unger. This outreach to our members and others provides free guidance from local physicians on such topics as brain health, arthritis, and insomnia. These free programs are well-attended by both members and visitors and represent the Athenæum's efforts to provide community support.

No essay on the 2014/15 year can be prepared without including the current work on the building. After finishing the replastering, repainting and recarpeting of the grand stair hall with the aid of the William B. Dietrich Foundation, the Superintendence Committee turned to several smaller projects that had been waiting. These included the refinishing of the front hall floor, accompanied by the repair and cleaning of the carpet on that floor. This was accomplished in January, during a quiet period.



Stolen, Smuggled, Sold: On The Hunt for Cultural Treasures by Athenæum Member Nancy Moses.



Re-finished floors in the front hall.

As Board President Robert E. Linck states, the Athenæum will soon go through a period of transition, with my last day as your Executive Director on December 31st, 2015. I have truly valued the last eight years spent here, first working with President Lea Carson Sherk and then with Robert Linck, and want to thank the Board, Athenæum members, and staff for the opportunities for education and growth that you have presented. Over these last years we have restored the building and concentrated on expanding programs, offering a variety of lectures, workshops, and exhibitions which I hope you have enjoyed. Further, our collaborations with such organizations as the Philadelphia Center for the Book and the Institute for Classical Art & Architecture have enriched every aspect of programming. Many donors and volunteers have contributed to the Athenæum, enabling the organization to remain open on Saturdays and supporting the building and collection restoration. With this support, I'm confident that the future of the Athenæum will remain as bright as its venerable history.

LOOKING FORWARD

BRUCE LAVERTY & MICHAEL J. SENECA
LOOKING FORWARD CO-MANAGERS

The ultimate event of the Athenæum's bicentennial celebration was the Looking Forward program, a concept-only architectural competition that asked designers to imagine a new Athenæum of the year 2050. This building, on our current site, would address the purposes and functions as outlined by the Athenæum's 19th century predecessors: to "disseminate useful knowledge," to be the "pride and ornament of Philadelphia," and to be "the Architectural Library of Philadelphia."

139 individuals, representing 46 professional teams and 42 student teams submitted between April and October, 2014. These submissions came from 17 countries, 15 states and 10 schools. The expert jury (Michele Delk, Roger W. Moss, Laurie Olin, C. Ford Peatross and Billie Tsien) met at the Athenæum on November 4, 2014 to choose the winners. Winners were announced on Friday December 5, at which time an exhibition opened in the Haas Gallery. The Awards ceremony was one of the most lively Athenæum programs in memory, and more than 40 competitors, including several from overseas, attended in person. Winners who could not attend sent video greetings to those in attendance.

1st Place Professional Winner,
by Stanev Potts Architects, Philadelphia, PA



Looking Forward marked several firsts for the Athenæum:

- The first **CONCEPTUAL** architectural competition sponsored by the Athenæum
- The first Athenæum exhibition to feature all “born digital” materials
- The first Athenæum exhibition to feature images displayed on a high definition monitor
- The first Athenæum program to be webcast live
- The first time the Athenæum has commissioned the production of architectural models
- The first time 3-D printed models have been featured in an Athenæum exhibition



Opening night of the Looking Forward Exhibition, December 5, 2014.

Looking Forward was the subject of a dozen on-line and print articles, and is now the focus of a Drexel University design studio class. Thanks to the Looking Forward Competition, it can be safely said that never in our 200 years, have so many designers, from so far away, been concentrating on the Athenæum of Philadelphia---its site, its collections, its programs, and its future. Plans are currently underway to prepare a scholarly publication on the competition- providing a permanent and lasting assessment of the bicentennial endeavor. Digital versions of all the submissions are now available on the Athenæum’s website at: www.PhilaAthenaeum.org/LookingForward

Athenæum Fellow, Laurie Olin, who made the keynote remarks at the awards ceremony, did a superlative job of placing Looking Forward in the context of international competitions past and present:

In all, it was as intended: fun, stimulating, and thought provoking. One looks for the magic answer to all our problems in one brilliant solution and instead finds elegant bits here, marvelous but incomplete thought there, beautiful ideas of form and light or color in one place, and useful, workable stuff in another, but no one scheme quite perfect, --- yet in a way it was very much like real life, and probably very much like the real future. The leadership, staff, and board of the Athenæum, like those Philadelphians and visitors who come and examine the projects will undoubtedly find much food for thought and helpful hints for their endeavors in the future.



Plaster of Paris and wood model of 2nd Place Professional Winner, Looking Forward Competition, by Fox in the Snow Studio, Brooklyn, NY. Jim Carroll Photographer. 2015.05

RESEARCH COLLECTION REPORT

BRUCE LAVERTY, GLADYS BROOKS CURATOR OF ARCHITECTURE

The Athenæum marked its 201st year by accepting the largest single gift of architectural materials in its history. Building on a decades-long relationship, former partners of H2L2 Architects, Barry Eiswerth, Mykhaylo Kulynych, Thomas Piotrowski & Douglas Steele, gave to the Athenæum a collection of 3146 rolls of architectural drawings, representing the work of the firm between 1945 and 2007. Harbeson, Hough, Livingston & Larson and H2L2 Architects were the direct successors to Paul Philippe Cret. This gift (approximately 150,000 drawings) is the latest of multiple transfers that date back to 1988, and preserves a full century of documents by an internationally-recognized architectural dynasty.



H2L2 Bookplate.



Peterson Intern Carolina Downey applies barcode labels to drawing tubes in preparation for the move of collection to Athenæum offsite storage in Delaware, May 2015, Photo by Bruce Laverty.



"Chi-Namel Super House Paint,"
early 20th century sheet metal paint
sign with stand and 14 hanging
wooden color samples.
Gift of Roger W. Moss

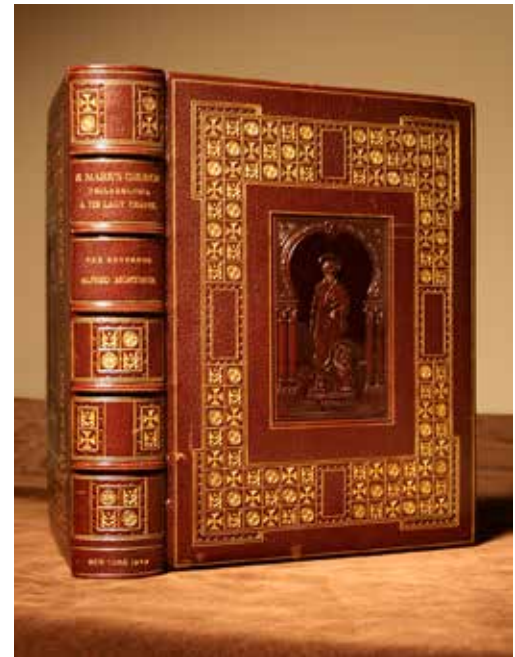
Athenæum Chess Room, Ink & Wash
sketch by Edwin Bronstein, 2014.
Gift of the artist.



In 1835 Philadelphia architect Thomas Ustick Walter was paid a visit by the successful New York architect Minard Lafever, who was working on his second book, *The Beauties of Modern Architecture*. Two years earlier Lafever had published his first house pattern book, *The Modern Builders Guide*. Walter recorded the visit in his diary thus: “Mr. Lafever called to see me...he is making another book-hope it will be better than the last---don’t like book making while we have so many more good books than we read----don’t think I’ll ever make a book, was I ever to attempt it I might give every man an opportunity of buying for a few dollars, all the brains I’ve got.” For 11 years Walter resisted the temptation to “make a book” but in 1846 he published *Cottage and Villa Architecture – Two Hundred Designs*. The Athenæum had only No. 1 of this four-volume work. In 2015 we received a complete set from Hyman & Sandra Myers.



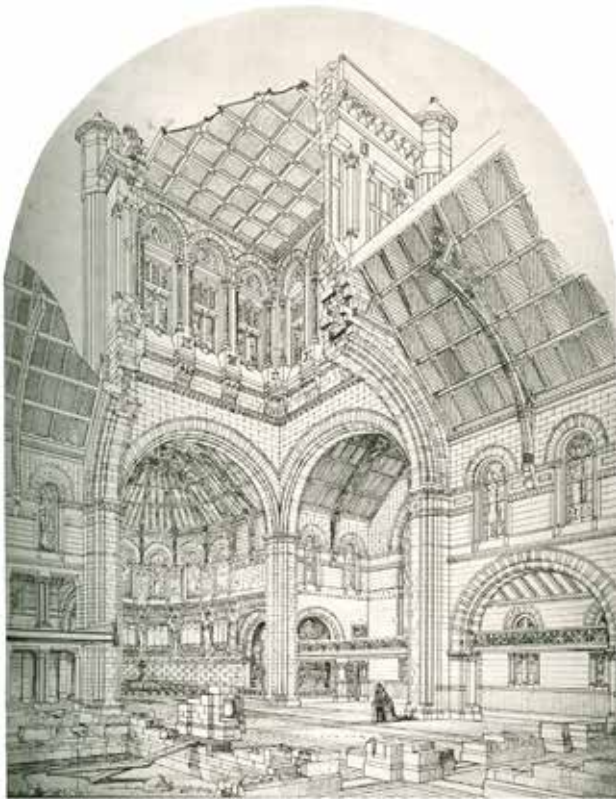
Left: *Cottage & Villa Architecture 200 Hundred Designs* by Thomas Ustick Walter and John Jay Smith, Carey & Hart Publishers, 1846.
Gift of Hyman & Sandra Myers.



Right: *St. Marks Church and Its Lady Chapel*, Rev. Alfred G. Mortimer, 1909.
Gift of Hyman & Sandra Myers.

In the same gift, the Myers’ presented a beautiful 1909 numbered edition of *St. Mark’s Church and its Lady Chapel* by Reverend Alfred G. Mortimer. In addition to the lavish illustrations, this work has a hand tooled inlaid leather binding with gold detailing. Like the Athenæum, St. Mark’s was designed by architect John Notman, and completed in 1847. David M. Doret gave us the first two volumes of *The Architectural Sketch Book* (1873-1876), an important early

architectural periodical edited by the Portfolio Club of Boston. Two generations later, and an ocean away, *Gardens and Gardening*, published in London, had in its 1940 issue, an optimistic and bittersweet article entitled “Gardening in War Time.” In it, the author advised against abandoning flower gardening in favor of vegetables and fruits. The author advised “the maintenance of present plantings of flowers wherever possible... that it would be patriotic in these times to spend even more money on the floral side than in peace time...since in the garden and beauty of Nature we have a powerful antidote for nervous strain.” This single issue was the gift of Frederick S. Cowan in 2015.



“Trinity Church, Boston, Interior”
Architectural Sketch Book, Volume 1, 1873-1874.
 Gift of David M. Doret.



Cottage & Villa Architecture 200 Hundred Designs by Thomas Ustick Walter and John Jay Smith, Carey & Hart Publishers, 1846.
 Gift of Hyman & Sandra Myers.



Fischer's Fruit Shop, 7 North 13th Street, Philadelphia, 1949.
 Jacob Stelman Photographer.
 Gift of George E. Thomas.



Cheltenham Railroad Station, c. 1920,
 Station on Newtown Line of Reading
 Railroad, Cheltenham, PA black & white
 albumen photo.
 Gift of Denise Fox.

REGIONAL DIGITAL IMAGING CENTER REPORT

MICHAEL J. SENECA, RDIC DIRECTOR

In 2004, the Athenæum purchased a Cruse Scanner which would allow us to digitize large architectural drawings in the collection. Over the past twelve years, the Cruse has performed tens of thousands of scans for the Athenæum, as well as for clients of the RDIC. Items such as the Bill of Rights, The Treaty of Paris, and The Declaration of Independence have been brought to the Athenæum to be scanned on the Cruse. This year, the scanner has been improved, with a substantial upgrade of its processing and optical components.

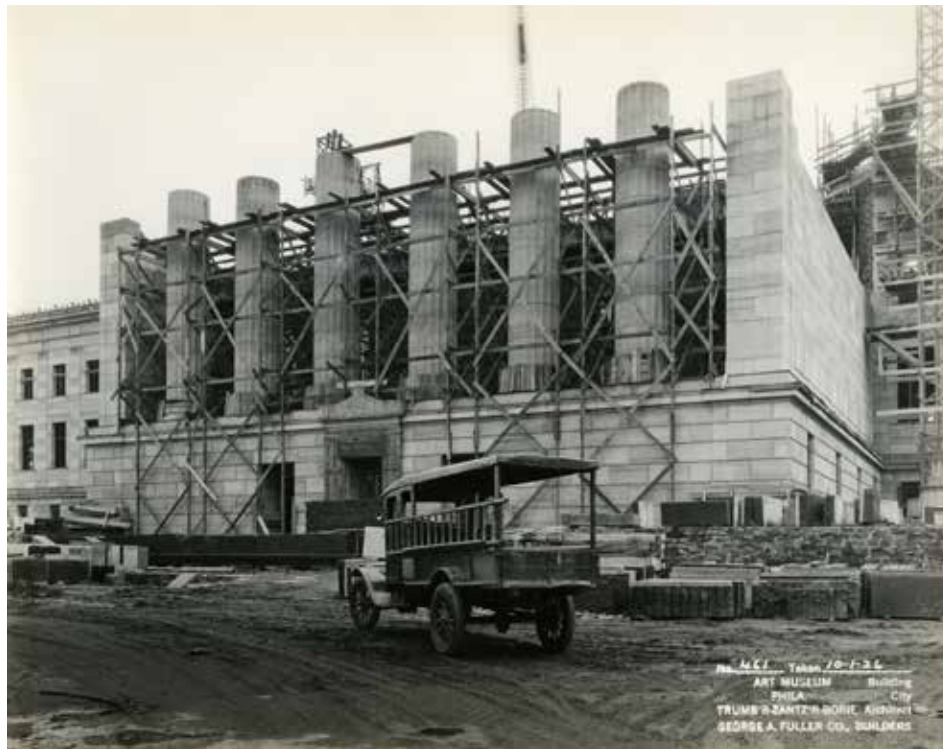
The purpose of the upgrade was primarily to make the scanner compatible with modern-day computers. Our Cruse Scanner was designed to operate with the computers of a decade ago, and we recently discovered that it would not work when attached to a new computer. The aging computer the scanner was attached to began to operate more and more slowly, and had to be kept running with spare parts, which significantly hampered the RDIC's workflow.

A side benefit to this upgrade is improved scans, since the scanner is now using the same technology and software as models currently in production. Scans look even closer to the original than before, with less need for color adjustment to achieve a match. With this upgrade, we can now look forward to another decade of digitizing important collections so that they can be made more widely available online.

Cruse ST-220 Fine Art Scanner.



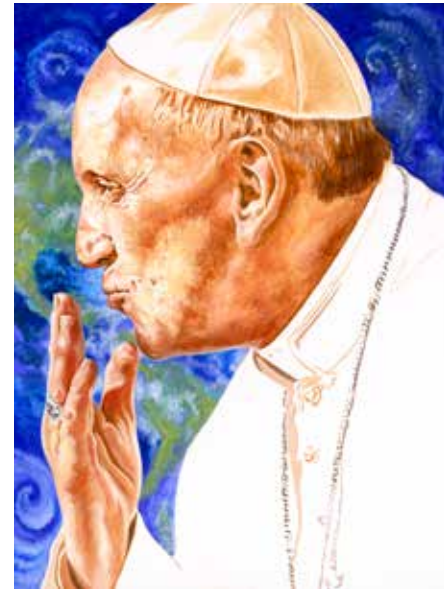
Among the interesting projects carried out by the RDIC this year, was the scanning of a group of Philadelphia Museum of Art construction photographs dating from 1924-1928. Architect, Frank Gehry is planning the future expansion of the Museum. An architect from his firm had been looking at the photos to determine how the foundation had been waterproofed during the early years of construction. He initially requested scans of 25 photos, but when he returned to the office and spoke with his colleagues, the firm decided to request the entire series of photos, which totaled 830 images. At that point, the Museum Archives contacted the RDIC to carry out the work. The Museum of Art has also allowed the Athenæum to make these images available online through the Philadelphia Architects and Buildings website (www.PhiladelphiaBuildings.org).



Philadelphia Museum of Art Construction, 10/1/1926.
William R. Hellerman, Photographer. SFP-B01-F40-011
Philadelphia Museum of Art Archives.



Beethoven, Andy Warhol, 1987
Screenprint on Lenox Museum Board, 40 1/8 x 40 1/8 inches
PT 146C ER.001
Special Collections and College Archives/
Musselman Library, Gettysburg College



A Prayer For Peace
Perry Milou, 2015
Oil on Linen, 40 x 30 inches

Another exciting job was done for the Special Collections and College Archives Department of Gettysburg College's Musselman Library. The RDIC scanned prints by Andy Warhol, including portraits of *Beethoven*, *Sitting Bull*, and *Hans Christen Anderson*. The Musselman Library has been an RDIC customer for three years and always brings in interesting items for digitization.

The RDIC also benefited this year from the success of a longtime RDIC customer, artist Perry Milou. Perry painted the official portrait licensed by The World Meeting of Families for the Papal visit to Philadelphia. The RDIC scanned his paintings of Pope Francis and produced many prints of his works over the past year.

Statements of Operating Revenues and Expenses (Years ended June 30, 2015 and 2014)

	<u>2015</u>	<u>2014</u>
Revenues and Other Support		
Member dues	171,768	\$171,038
New memberships	8,925	11,375
Endowment income designated for current operations	458,445	404,992
Other investment income	51	64
Income from dedicated trust	312,000	303,822
Programs		
Members	4,610	81,060
Contributions	191,769	357,190
Grants	60,872	15,973
Outside services	99,040	115,221
Miscellaneous income	17,696	41,509
Sales of publications	21,747	1,379
	1,346,923	1,503,623
Transfers from designated net assets	(118,569)	(102,964)
Net assets released from restrictions	59,069	45,271
Total revenues and other support	1,287,423	1,445,930
Expenses		
Programs-exhibitions and lectures	92,701	99,831
Salaries	508,308	516,150
Payroll taxes	41,895	42,353
Employees' medical insurance	81,843	97,222
Staff retirement	34,424	36,351
Collection and acquisition	56,674	40,585
Research fellowships and awards	28,019	18,749
Printing	7,900	13,035
Outside services	30,592	33,064
Utilities	55,309	64,042
Building maintenance and service contracts	76,335	63,790
Insurance	34,551	33,717
Legal and accounting	16,636	14,850
Office	42,193	43,926
Collection storage off-site	44,416	79,869
Professional society dues	3,485	3,667
Miscellaneous	37,149	21,335
Conservation of collections	33,822	32,471
Total expenses	1,226,252	1,255,007
Excess of operating revenue over expenses before depreciation	61,171	190,923
Non-Cash Charges/Other Charges		
Depreciation expense	(86,327)	(96,952)
Excess (deficit) of operating revenue over expenses	(25,156)	\$93,971

NAMED BOOK FUNDS AND ENDOWMENTS

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