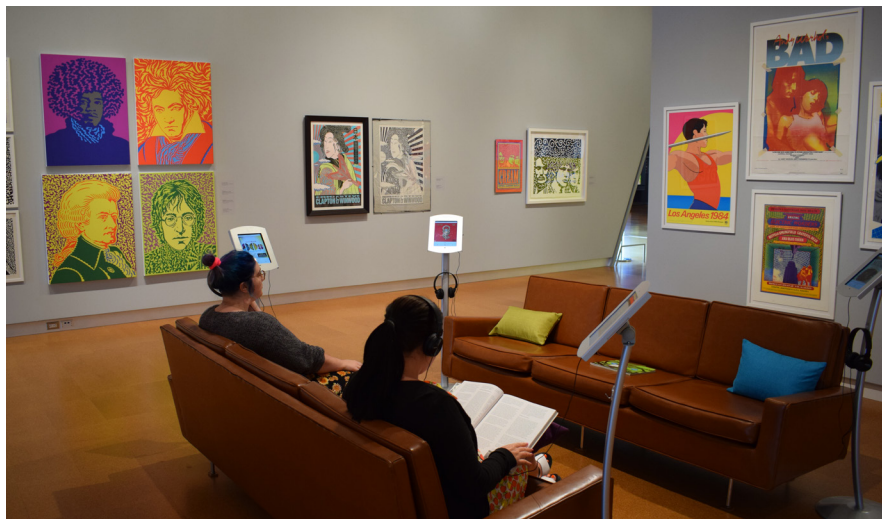


THE WESTMORELAND MUSEUM of AMERICAN ART

ANNUAL REPORT 2019-2020







- 03 Introduction
- 04 Art Exhibitions
- 05 Art Acquisitions, Gifts & Loans
- 06 People Who Make It Possible
- 07 Our Supporters
- 09 Statement of Activities

The Westmoreland Museum of American Art



The nationally recognized collections of The Westmoreland bring together over 4,000 objects of fine and decorative American art from the mid-18th century through the present, including a unique focus on the art of Southwestern Pennsylvania. The collections relate directly to the historical and cultural heritage of the region by presenting the fine and decorative arts of Southwestern Pennsylvania within the context of the broader American art scene. Through the collections, visitors learn about art as an expression of history and culture of the region.

2019-2020 at The Westmoreland

The 2019–2020 fiscal year (July 1, 2019 – June 30, 2020) marked the start of what was to be the first full operational year of *Free Admission for All* at The Westmoreland. This initiative, made possible by the generous support of UPMC Health Plan and loyal Museum supporters, launched initially in November 2018. *Free Admission for All* along with increased public program offerings led to strong visitation growth of 27% when comparing 2019 to 2018. Unfortunately, in mid-March 2020, these great strides were halted when The Westmoreland was forced to close due to the pandemic and remained so for the following four plus months. During this time, the Museum staff quickly pivoted to generate additional digital content and rolled out new virtual programming. Through these virtual presentations, the public could continue to connect with the Museum and much of the previously planned in-person events were able to live on in a reimagined virtual format.

Staff, whose roles were primarily visitor facing and thus unable to perform their normal responsibilities with the Museum now closed, took on other important project work, like writing notes to senior citizens on postcards featuring works from the Museum's collection and sewing artful masks for area residents to pick up from the Little Free Library at the Museum's north entrance. Proudly, The Westmoreland was able to keep all staff employed throughout periods of closure during the COVID-19 pandemic.

Additionally, in the early months of COVID-19 and lasting well beyond, The Westmoreland participated in a collaborative group of 40 regional museums and cultural institutions to discuss and develop shared approaches regarding our facilities, staff and volunteers, visitors, communications and advocacy, and diversity and equity issues in the time of COVID-19. Among other positive effects, these collaborations incited a further commitment to diversity and equity at The Westmoreland. We know that this work requires sustained efforts and accountability measures and thus have centered the Museum's strategic plan objectives on Diversity, Access, Equity and Inclusion.

Rewinding to the eight months before the closing caused by the pandemic, a full slate of public programming, inspired by temporary exhibitions and the Museum's permanent collection, was presented and well received. This included the continuation of The Westmoreland's popular Culinary Experiences and the launch of Summer Saturdays as well as Winter Lights, which kicked off with a grand Illumination Night. Additionally, the Jazz Concert Series returned after a hiatus and was enthusiastically welcomed back with sold-out performances.

Opening in February 2020, The Westmoreland was pleased to bring one of the finest collections of art created by African American artists to our region with the presentation of *African American Art in the 20th Century*. This traveling exhibition organized by the Smithsonian American Art Museum featured 45 artworks by 34 African American artists produced between the 1930s and 1990s, and fortunately its stay at The Westmoreland was able to be extended through January 2021 to allow more opportunity for regional audiences to experience.

This Annual Report provides an overview of the exhibitions presented in the fiscal year; details the artwork acquisition, gift and loan activity that occurred; includes a financial statement of activities; and recognizes the generous supporters, who make all that The Westmoreland does possible.

Art Exhibitions

2019-2020 Cantilever Gallery Featured Exhibitions

Era of Cool: The Art of John Van Hamersveld

July 20–October 20, 2019

Over the course of his 50-year career, multidisciplinary pop artist John Van Hamersveld has created influential and instantly recognizable graphic design. Early in his career, he created the legendary Endless Summer poster to advertise the 1966 film of the same name. Thus began a career in graphic design that found him immersed in the world of rock and roll as Art Director for Capitol Records Distribution Company. During the 1960s and 1970s he designed such iconic album covers as the Beatles Magical Mystery Tour, The Grateful Dead Skeletons in the Closet, the Rolling Stones Exile on Main Street, and concert posters for artists such as Jimi Hendrix, Cream, Bob Dylan and many others.

107th Associated Artists of Pittsburgh Annual

November 9, 2019–January 26, 2020

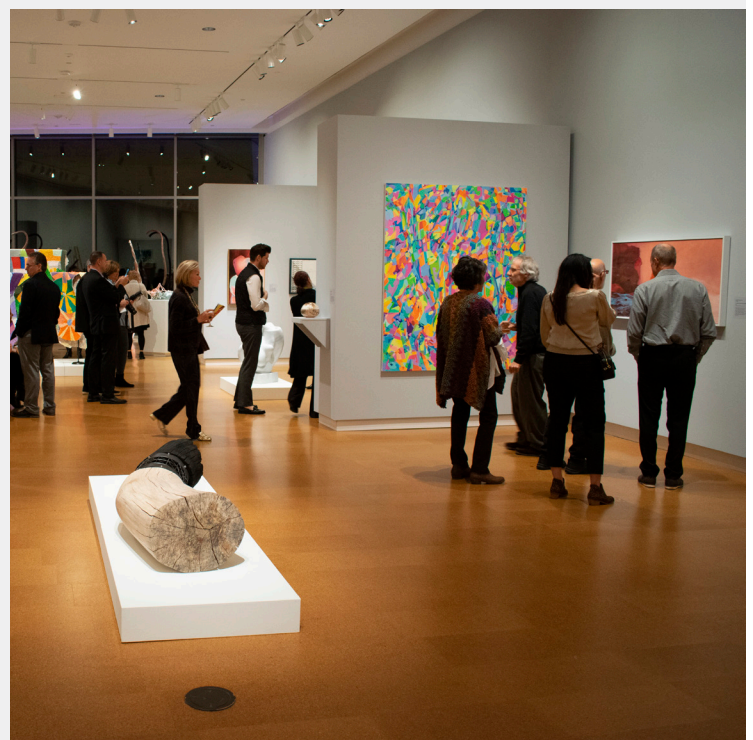
Established in 1910, the Associated Artists of Pittsburgh (AAP) is the oldest and largest visual arts group, with over 500 artist members, in the country and 2019 marks its 107th Annual, the longest continuing survey exhibition of regional art. The juried exhibition was planned by Madeline Gent, Executive Director of AAP, and juried by Juana Williams, Exhibitions Curator for the Urban Institute of Contemporary Arts in Grand Rapids, Michigan.

African American Art in the 20th Century

February 16, 2020–May 10, 2020

(extended to January 17, 2021)

This traveling exhibition presents 45 artworks by 34 African American artists from the Smithsonian American Art Museum's collection. The artists featured came to prominence during the period bracketed by the Harlem Renaissance and the Civil Rights movement. The means of these artists varied—from representational to modern abstraction to stained color to the postmodern assemblage of found objects—and their subjects are diverse. These works were created at a significant social and political moments in America.



Art Acquisitions

Will Wilson (b. 1957)
Andy Everson, Artist, Citizen of the K'omoks First Nation, 2017
 LightJet print from wet plate collodion scan, 50 x 40 inches
 Gift of the William W. Jamison II Art Acquisition Fund, 2019.21

Gifts to the Permanent Collection

William Coventry Wall (1811–1886)
River Scene at Twilight, 1879
 Oil on canvas, 20 x 32 inches
 Gift of Jack Millstein, 2020.1

Tina Williams Brewer (b. 1949)
Divine Plan, 2003
 Hand-pieced quilting on African and domestic fabrics, 90 x 50 inches
 Gift of the Westmoreland Society, 2019, 2020.2

Cara Livorio
Flourish, 2018–2019
 Oil on canvas, 72 x 96 inches
 Gift of the Westmoreland Society, 2019, 2020.3

Robert Schmertz (1898–1975)
Squirrel Hill, Pittsburgh, 1933
 Watercolor on paper, 14 x 19 inches
 Gift of Chris and Amy Bartels, 2019.18

John Van Hamersveld (b. 1941)
Birthday: Deconstructed Mickey, 2018
 Digital print on paper, 22 1/8 x 30 inches
 Gift of the artist, 2019.19.A

John Van Hamersveld (b. 1941)
Birthday: Mickey's Foot, 2018
 Digital print on paper, 22 1/8 x 30 inches
 Gift of the artist, 2019.19.B

Marguerite Thompson Zorach (1887–1968)
The Crow, n.d.
 Oil on canvas, 24 x 20 inches
 Gift of Richard and Lynda Lavengood, 2019.20

Johanna Knowles Woodwell Hailman (1871–1958)
My Garden, 1915
 Oil on canvas, 26 x 34 inches
 Gift of William and Ann Garrett, 2019.16

Malcom Parcell (1896–1987)
Butchering-Winter, 1979
 Oil on canvas, 19 1/2 x 35 1/2 inches
 Gift of Paula Zawadski, 2019.15

Nat Youngblood (1916–2009)
Pittsburgh Industrial, 1973
 Watercolor on paper, 21 1/2 x 29 5/8 inches
 Gift in honor of Mr. and Mrs. George P. Baumunk and Dr. Creston Neal Baumunk, by exchange, 2019.17

Loans from the Permanent Collection

REQUESTED BY:
New Canaan Museum & Historical Society
 New Canaan, CT 06840
Women of Waveny: Artist, Patrons, and the Lapham Legacy, April 3, 2020–June 27, 2020 (postponed) November 12, 2021–March 31, 2022

Mary Abastenia St. Leger Eberle (1878–1942)
Reclining Nude, 1914
 Bronze, 3 x 21 1/2 x 4 1/2 inches
 Gift of Dr. Michael L. Nieland, 2018.50

REQUESTED BY:
Canton Museum of Art
 Canton, OH 44702
Reflections: The Artistic Spirit of Merv Corning
 March 26, 2020–July 28, 2020

Mervin Allen Corning (1926–2006)
Wyeth Farm – Chadds Ford, 1988
 Watercolor on paper, 28 x 41 inches
 Gift of Arthur J. Rooney Jr., 2015.7

Mervin Allen Corning (1926–2006)
The Mill – Wyeth Farm, 2001
 Watercolor on paper, 29 1/4 x 39 1/2 inches
 Gift of Arthur J. Rooney Jr., 2015.8

Mervin Allen Corning (1926–2006)
October – Wyeth Farm, 1989
 Watercolor on paper, 28 3/4 x 41 inches
 Gift of Arthur J. Rooney Jr., 2015.9

Mervin Allen Corning (1926–2006)
The Bath, 1988
 Watercolor on paper, 21 x 28 7/8 inches
 Gift of Arthur J. Rooney Jr., 2015.10

Mervin Allen Corning (1926–2006)
Roses on Boudoir Table, 1990
 Watercolor on paper, 21 1/4 x 28 1/2 inches
 Gift of Arthur J. Rooney Jr., 2017.11

REQUESTED BY:
Crystal Bridges Museum of American Art
 Bentonville, Arkansas
Men of Steel, Women of Wonder: Modern American Heroes in Contemporary Times
 Venue 1: Crystal Bridges Museum of American Art (February 9, 2019–April 22, 2019)
 Venue 2: San Antonio Museum of Art (June 23–September 2, 2019)
 Venue 3: Addison Gallery of American Art, Phillips Academy, Andover MA (October 5, 2019–January 5, 2020)

Aiden Lassell Ripley (1896–1969)
Industries of Holyoke, 1935
 Oil on plywood panel, 30 1/2 x 50 1/4 inches
 Bequest of Richard M. Scaife, 2015.88

REQUESTED BY:
First Commonwealth Bank
 Indiana, PA

Raymond L. DeFazio (b. 1936)
Nightfall, Allegheny Observatory, 1978
 Oil on canvas, 32 x 58 inches
 Gift of Mrs. Nina DeFazio, 1992.14

REQUESTED BY:
Pittsburgh History and Landmarks Foundation
 Pittsburgh, PA

The Washington Family, n.d.
 Engraving after a painting by J. Paul Jr.

J.G. Miller, Engraver
The Battle at Bunker's Hill, Near Boston, 1775, n.d., Engraving after a painting by John Trumbull

REQUESTED BY:
University of Pittsburgh–Greensburg (President's Office)

Robert Qualters (b. 1934)
Greensburg, PA, 1971
 Oil and acrylic on canvas, 72 x 67 inches
 Gift of the Artist, 1971.32

Carleton Wiggins (1848–1932)
Winter Sunset, 1872
 Oil on canvas mounted on masonite, 13 x 25 inches
 Gift of Herman Williams, 1962.34

Loans to The Westmoreland

Gerrit Albertus Beneker (1882-1934)
Men Are Square, 1919
Oil on canvas, 30 x 19 inches
T.062209.2

ON LOAN FROM:

The LaRoche-Knight Family,
courtesy of Louanne LaRoche

William Gropper (1897-1977)
Joe Magarac, 1947
Oil on Canvas, 54 x 44 inches
T.06292009

ON LOAN FROM:

Collection: University Art Gallery,
University of Pittsburgh

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Every effort has been made to ensure the accuracy of this list, which recognizes donors who cumulatively gave \$250+ between July 1, 2019 and June 30, 2020. We apologize for any errors and ask that you please contact Ginnie Leiner at gliner@thewestmoreland.org or 724-837-1500 x127 with any corrections.



Statement of Activities

For the fiscal year ending June 30, 2020

Revenues, Gains and Other Support	WITHOUT DONOR RESTRICTION	WITH DONOR RESTRICTION	TOTAL
Gifts and Grants	1,771,954	1,477,220	3,249,174
Investment Income, net	61,887	228,189	290,076
Special Events	162,091	10,600	172,691
Membership Dues	100,061	28,000	128,061
Rental	84,487	—	84,487
Museum Shop	66,545	—	66,545
Miscellaneous	37,152	—	37,152
Education	7,831	—	7,831
Net Unrealized and Realized (Loss) Gain on Investments	(54,326)	47,767	(6,559)
Net Assets Released from Restrictions:			
For Operations	1,187,613	(982,764)	—
For Exhibition-Related Restricted Activities	58,054	(58,054)	—
For Investment Income Spending	367,182	(367,182)	—
Total Revenues, Gains, and Other Support	4,808,399	1,843,724	6,652,123
Expenses			
Compensation and Benefits	1,786,075	—	1,786,075
Utilities	151,859	—	151,859
Maintenance and Repairs	139,102	—	139,102
Insurance	79,132	—	79,132
Exhibitions and Projects	152,735	—	152,735
General Printing and Promotion	100,307	—	100,307
Professional Services	45,811	—	45,811
Office and Supplies Expense	63,623	—	63,623
Museum Shop	26,779	—	26,779
Public Receptions/Events	37,263	—	37,263
Depreciation/Amortization	698,904	—	698,904
Education Programming	205,697	—	205,697
Professional Travel and Entertainment	12,339	—	12,339
Fundraising	54,928	—	54,928
Write-off <i>Born of Fire</i>	10,408	—	10,408
Other	129,883	—	129,883
Total Expenses	3,694,845	—	3,694,845
Changes in Net Assets Before Changes Related to Collections Items Not Capitalized	1,113,554	1,843,724	2,957,278
Proceeds From Sale Of Collection Items	1,190	—	1,190
Collection Items Purchased But Not Capitalized	(115,450)	—	(115,450)
	(114,260)	—	(114,260)
Changes In Net Assets	999,294	1,843,724	2,843,018
Net Assets at Beginning of Year	21,308,954	10,745,775	32,054,729
Net Assets at End of Year	\$22,308,248	\$12,589,499	\$34,897,747

This statement is an excerpt of the Museum's financial statements, which include additional financial statements and notes to the financial statements.

Please note that total revenue includes the following: multi-year pledges for which payments has not been received and temporarily restricted gifts (gifts restricted by the donor for a specific purpose or time period).

The notes are an integral part of the Museum's financial statements that for space puposes cannot be printed here.

Foundations and organizations requiring a full copy of the Museum's 2020-2021 audited financial statements may contact the Museum at 724.837.1500 x127

Through the generous support of our community, The Westmoreland is able to bring enriching art experiences into the lives of more people—locally, nationally and even internationally. This includes thousands of school age children who are introduced to the art and history of their own region and nation each year.

Take the lead to ensure that your Museum will continue to grow and thrive, allowing current and future generations to experience American art.

Make a difference. Give today!

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THE WESTMORELAND MUSEUM of AMERICAN ART

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