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Fairmount Park
Art Association
Sixty-Ninth Annual Report



"MONUMENTAL SCULPTURE AND
THE PROBLEM OF THE ARTIST"

AN ADDRESS BY

FRANCIS HENRY TAYLOR

Thirty-Third and Spruce Streets, Philadelphia

1 9 4 1



NORTH EXEDRA OF ELLEN PHILLIPS SAMUEL MEMORIAL
FIRST COMPLETED UNIT ON THE EAST RIVER DRIVE

THE SLAVE
by HÉLÈNE SARDEAU

WELCOMING TO FREEDOM
by MAURICE STERNE

THE IMMIGRANT
by HEINZ WARNEKE

FAIRMOUNT PARK ART ASSOCIATION

Founded June, 1871

Publication No. 80

SIXTY-NINTH ANNUAL REPORT

Thirty-Third and Spruce Streets, Philadelphia

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OFFICERS 1940

President

ROLAND L. TAYLOR

Vice-President

SYDNEY E. MARTIN

Treasurer

ORVILLE H. BULLITT

Executive Secretary

W. H. NOBLE, JR.

Thirty-Third and Spruce Streets

TRUSTEES

TERM EXPIRES IN 1941

JOHN STORY JENKS
BENJAMIN R. HOFFMAN
HORACE H. F. JAYNE

ORVILLE H. BULLITT
W. HINCKLE SMITH
CARROLL S. TYSON

TERM EXPIRES IN 1942

CHARLES L. BORIE, JR.
ALBERT KELSEY
T. TRUXTON HARE

ROLAND L. TAYLOR
SAMUEL PRICE WETHERILL, JR.
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TERM EXPIRES IN 1943

R. STURGIS INGERSOLL
FRANCIS BIDDLE
SYDNEY E. MARTIN

ALFRED G. B. STEEL
BRANDON BARRINGER
HENRI MARCEAU

Associate Counsel

R. STURGIS INGERSOLL

FRANCIS BIDDLE

STANDING COMMITTEES

(The President is *ex officio* a member of all Committees)

On Finances, Legacies and Trusts

ORVILLE H. BULLITT, *Chairman*

BRANDON BARRINGER

ALFRED G. B. STEEL

SPECIAL COMMITTEES

On Samuel Foundation

CHARLES L. BORIE, JR., *Chairman*

R. STURGIS INGERSOLL

BENJAMIN R. HOFFMAN

HORACE H. F. JAYNE

HENRI MARCEAU

On Aero Memorial

ROLAND L. TAYLOR, *Chairman*

HORACE H. F. JAYNE

SYDNEY E. MARTIN

C. TOWNSEND LUDINGTON

On Relocation of Sculpture

SYDNEY E. MARTIN, *Chairman*

CHARLES L. BORIE, JR.

R. STURGIS INGERSOLL

(The Executive Secretary acts as Secretary to all Committees)

LIST OF EXECUTIVE OFFICERS FROM THE ORGANIZATION OF THE ASSOCIATION

PRESIDENTS

Anthony J. Drexel.....	1871-1893
John H. Converse.....	1894-1900; 1904-1909
Charles H. Howell.....	1900-1902
James M. Beck.....	1903-1904
Edward T. Stotesbury.....	1909-1916
Charles J. Cohen.....	1916-1927
Emory McMichael.....	1927-1930
Roland L. Taylor.....	1930-

HONORARY VICE-PRESIDENT

J. Rodman Paul.....	1940-1941
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VICE-PRESIDENTS

H. Corbit Ogden.....	1871-1876
Charles H. Rogers.....	1876-1886
Joel J. Bailey.....	1886-1903
Alexander Brown.....	1887-1893
George B. Roberts.....	1887-1898
Charles C. Harrison.....	1894-1907
Frank Thomson.....	1898-1899
William W. Justice.....	1899-1900
Ferdinand J. Dreer.....	1900-1902
Charles E. Dana.....	1900-1914
Edgar V. Seeler.....	1904-1909
John T. Morris.....	1909-1915
John H. Converse.....	1909-1910
Charles J. Cohen.....	1912-1916
E. Burgess Warren.....	1916-1917
James M. Beck.....	1916-1936
Henry K. Fox.....	1916-1925
J. Rodman Paul.....	1924-1939
Eli Kirk Price.....	1925-1933
Sydney E. Martin.....	1936-

TREASURERS

James L. Claghorn.....	1871-1885
Thomas Hockley.....	1885-1892
Henry K. Fox.....	1892-1899
James W. Paul, Jr.....	1899-1908
William W. Justice.....	1909-1914
John W. Pepper.....	1915-1918
W. Hinckle Smith.....	1919-1940
Orville H. Bullitt.....	1940-

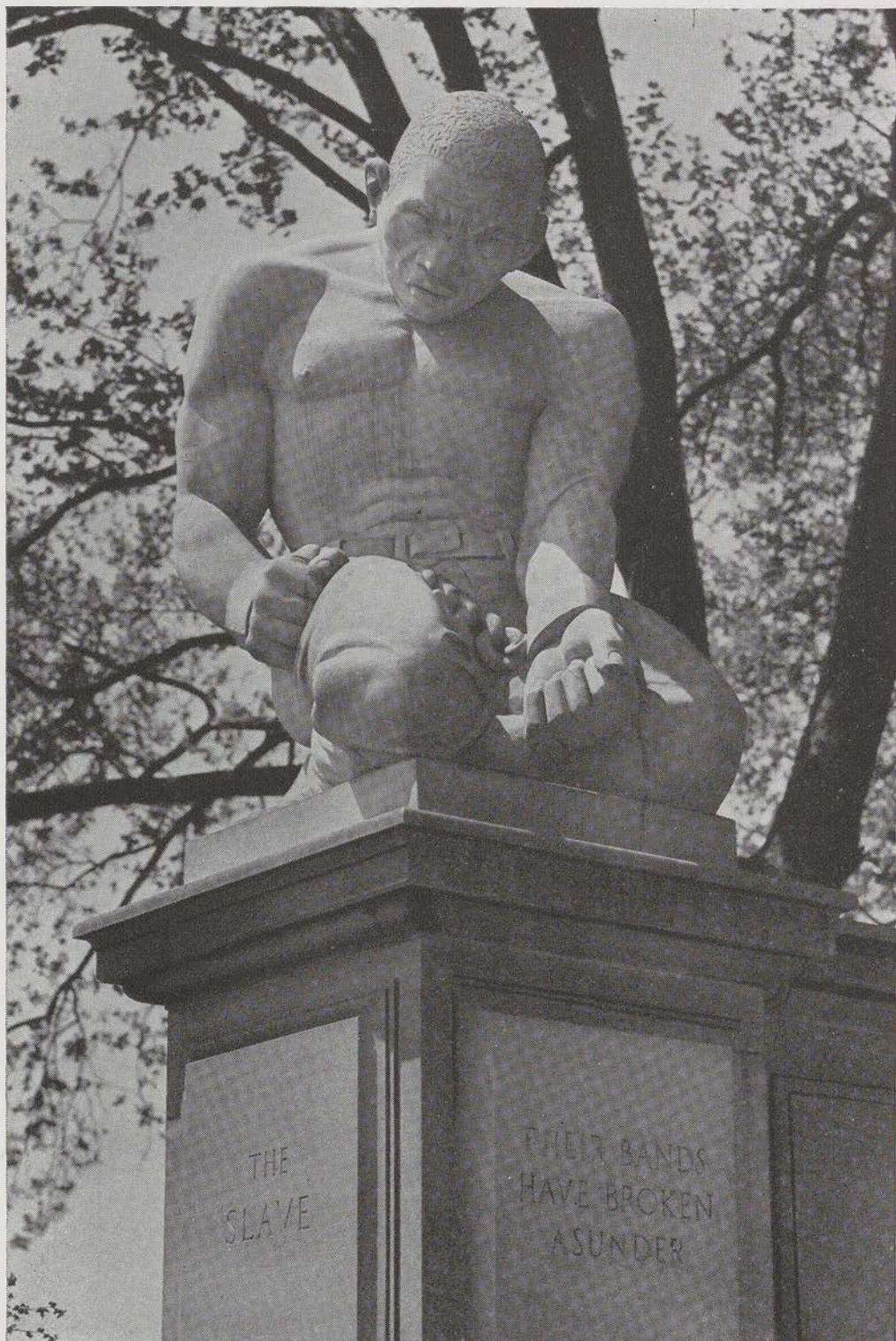
SECRETARIES

John Bellangee Cox.....	1871-1875; 1877-1887
John B. Robinson.....	1875-1877
Charles H. Howell.....	1887-1900
Leslie W. Miller.....	1900-1920
Roland L. Taylor.....	1920-1930

EXECUTIVE SECRETARIES

Andrew Wright Crawford.....	1922-1930
Henri Marceau.....	1930-1939
W. H. Noble, Jr.....	1939-

*For list of sculpture and other art objects presented to
the Park by the Association, see Annual Report of 1932.*



THE SLAVE
by HÉLÈNE SARDEAU
ELLEN PHILLIPS SAMUEL MEMORIAL

SIXTY-NINTH ANNUAL REPORT OF THE BOARD OF TRUSTEES

January 22, 1941.

To the Members of the Fairmount Park Art Association:

LADIES AND GENTLEMEN:

Your Board has the honor of presenting this report which reviews the activities of the Fairmount Park Art Association during the past year. This period has been one of signal achievement toward the completion of the

ELLEN PHILLIPS SAMUEL MEMORIAL.

The last two figures of the Middle Terrace of the Memorial have been placed in position. These, you doubtless recall, flank the bronze group of Maurice Sterne "Welcoming to Freedom." On one pedestal of the North Exedra now kneels a portrayal of *The Slave* by Hélène Sardeau. On the opposite pedestal is *The Immigrant* by Heinz Warneke. These two figures complete the originally planned and approved conception of the spiritual association between the freeing of the slaves and the welcoming to our shores of the flow of immigrants. The entire group now effectively projects the idea that this exedra symbolizes the brotherhood of peoples by emphasizing more particularly the welcoming of the oppressed from all lands.

Here might be pointed out a recent example of the usefulness to which the Samuel Memorial has been employed most happily during the Bicentennial Celebration of the University of Pennsylvania. An evening water pageant was held for the entertainment of distinguished guests of the University and the citizens of Philadelphia on the Schuylkill River directly in front of the Memorial. The central unit lends itself most effectively to this type of activity; the statues

and balustrades were flood lit, the bays of the exedra contained brass bands and in the court between stood the reviewing stand resplendent with dignitaries. Seats were placed along the banks of the river on either side of the Memorial to accommodate the crowds. We feel that the donor would be gratified at the fortunate and hospitable role played by the Samuel Memorial in one of the leading activities of the city during the year 1940 and at its participation in many future activities when the Samuel Memorial is completed.

A second event, important in the cultural life of Philadelphia during the past year, owes its stimulation and achievement to the Samuel Memorial Foundation. From May to October the Philadelphia Museum of Art most graciously allowed the use of its courtyard, terraces, great central hall and adjoining galleries for a notable Exhibition of Sculpture which brought to this city the works of leading sculptors of America as well as a number of foreign artists. This exhibition, like its predecessor in 1933, was planned primarily as an aid to the committee in the selection of sculptors to execute the work for the Memorial according to the wish of the testatrix. I here quote from the report of Mr. Henri Marceau, one of your Board, who so ably filled the post of Chairman on the Exhibition Committee:

“The Exhibition contained four hundred and thirty-one works by two hundred and thirty-one individual sculptors. Seventeen of these artists represented foreign countries, the balance being American or foreigners residing and working in the United States. Owing to the war the foreign sections were necessarily limited to works already in this country. The response to the Exhibition Committee’s invitation to exhibit was enthusiastic and widely representative. Over 1800 photographs were submitted to the Committee. From this mass of work selection was made to form the exhibition. Works from twenty-seven states were included in the final selections. In addition to this representation it must be remembered that many works originating in New York or with various governmental agencies were executed by artists of widely separated geographical locations. The exhibition

FAIRMOUNT PARK ART ASSOCIATION

was, therefore, truly regional in character and it thoroughly represented the state of American sculpture today.

“Great numbers visited the exhibition at night to view the flood lighting in the courtyard and many others coming during the day entered the Great Hall and Galleries as well. It is conservatively estimated that over two hundred thousand visitors saw the Exhibition.

“Favorable reviews of the Exhibition were carried in the Philadelphia press and news items and critical reviews were noted widely in the newspapers of the nation. Special articles appeared in *The Magazine of Art*, *Parnassus*, *The Art News*, *The Art Digest*, *Life Magazine*, *News Week*, and *Time*.”

AERO MEMORIAL

In your last Annual Report you were informed that the Aero Memorial Fund had reached the sum of \$13,090.29 to which has been added \$17,516.52, the unused balance of the Logan Memorial Fund, bringing the Aero Memorial Fund to the total of \$30,606.81. During the year your Aero Memorial Committee has been active in studying sites and choosing a sculptor. Definite progress has been made and a design by the distinguished sculptor Paulanship has been approved by your Committee, subject to the further approval of the Park Commission as to site and of the Art Jury as to design.

ELECTIONS

It is now your duty to elect six members of the Board of Trustees for a term of three years and until their successors are chosen.

The Trustees whose terms expire at this time are:

R. STURGIS INGERSOLL

FRANCIS BIDDLE

SYDNEY E. MARTIN

ALFRED G. B. STEEL

BRANDON BARRINGER

HENRI MARCEAU

On behalf of the Board,

ROLAND L. TAYLOR,
President.



THE IMMIGRANT

by HEINZ WARNEKE

ELLEN PHILLIPS SAMUEL MEMORIAL

MINUTES OF THE SIXTY-NINTH ANNUAL MEETING OF THE FAIRMOUNT PARK ART ASSOCIATION

The Sixty-ninth Annual Meeting of the Fairmount Park Art Association was held at the Bellevue-Stratford Hotel on Wednesday, January 22, 1941, at 12 noon, in Philadelphia.

There were about four hundred and fifty members and guests present. Mr. Taylor presided and welcomed Mr. Francis Henry Taylor, who was the guest of honor and speaker.

The reading of the Minutes of the last meeting held January 24, 1940, having been printed in the Annual Report, was, on motion, dispensed with. Copies of the Annual Report were available.

The Annual Report of the Board of Trustees was then read by the Secretary. It was moved that the Sixty-ninth Annual Report of the Board of Trustees of the Fairmount Park Art Association be accepted and referred to the incoming Board for publication and that the Secretary be instructed to order the usual number of reports printed and distributed to the members of the Association.

The motion was seconded and carried.

The Treasurer's Report, duly audited, was presented by headings. It was moved that the Treasurer's report be accepted and be referred to the incoming Board for publication. The motion was seconded and carried.

The terms of the six Trustees having expired, the following were nominated to serve for a term of three years until their successors are chosen:

BRANDON BARRINGER
FRANCIS BIDDLE
R. STURGIS INGERSOLL

HENRI MARCEAU
SYDNEY E. MARTIN
ALFRED G. B. STEEL

F A I R M O U N T P A R K A R T A S S O C I A T I O N

It was moved that the nominations be closed and that the Secretary be instructed to cast one ballot for those nominated. When this motion had been carried, the Secretary cast the ballot and the President announced the election of the nominees.

The President then thanked the Philadelphia Museum of Art for their cooperation in the Sculpture Exhibition of the summer of 1940. He reported on the progress of the Ellen Phillips Samuel Memorial and announced the names of the four sculptors who had been selected to create the next group of statues for the Memorial.

The President then introduced the speaker, Mr. Francis Henry Taylor, conferring on him an Honorary Perpetual Membership in this Association and presenting to him its Medal of Honor for Distinguished Service.

On motion the meeting was adjourned.

W. H. NOBLE, JR.,
Executive Secretary.

THE PRESIDENT REPORTS ON THE ELLEN PHILLIPS SAMUEL MEMORIAL AND INTRODUCES THE SPEAKER

I would like to make public acknowledgment to the Trustees of the Philadelphia Museum for their permission to hold our exhibition of sculpture on the central esplanade, or plaza, and for the services of Mr. Marceau, the associate director. We hear from critics all over the country that it was a notable exhibition. It, of course, was held to help the Samuel Memorial Committee in its choice of sculptors for the next units. The architectural part of the next two units is already under construction.

The service of this Association among the several organizations for the beautification of the Park and the City is very clear. Of course, the Park Commission has to pass upon all of our plans, every site, and by courtesy it has something to say about the work itself. The Art Jury is always consulted. When we are working near the Museum, the authorities there are also consulted.

In this particular matter I call attention to the members of the Museum staff who have gone on to other cities with great credit. Our speaker of the day, Mr. Francis Henry Taylor, of course, is most distinguished, having risen to the directorship of The Metropolitan Museum which is, I believe, admitted to be the finest in the country. Mr. Horace H. F. Jayne, scarcely less distinguished, has also gone from Philadelphia, we are sorry to say. He is now Vice-Director to Mr. Francis Henry Taylor at The Metropolitan Museum, but he hasn't left this Association, we are happy to announce. He remains as a Trustee, and we will have the benefit of his wisdom and judgment.

Mr. Richard Foster Howard went from us to the Dallas Museum as Director; Mr. Joseph Downs to The Metropolitan Museum as Curator

of the American Wing; Mr. Calvin S. Hathaway is Associate Curator of the Cooper Union in New York; Mr. Philip Youtz was formerly Director, and Mr. Laurence Roberts is now Director of the Brooklyn Museum.

All these gentlemen started their careers as professional museum assistants or directors in Philadelphia and I think that speaks very well for our Museums here in every way.

You have noticed that the Annual Report deals principally with the work of the Samuel Memorial during the year just passed. That follows naturally because our activities have been devoted almost entirely to the completion of the first unit under the plan for this work. We, therefore, wish to emphasize this feature in our meeting as a tribute to Mrs. Samuel. Her gift of \$661,000 was and is munificent.

In the first place, I would like to say what a difficult problem it was to carry out Mrs. Samuel's plans because the Trustees were directed to erect statuary between the lighthouse and the Girard Avenue Bridge. It is a very narrow strip of land lying between the East River Drive and the River and we worked over a good many plans, including the making of models, before adopting the one that is now in process.

The central unit, as you have seen, is complete in its structure and statuary. We have started work on the next two units which will flank it to the north and to the south. These have been designated the Green Units because architecturally they will be outlined in evergreen hedges. We will thus have a Green Unit on either side of the central and more imposing stone unit which we hope will make an attractive whole.

The work on the grading and the new sea wall along the Schuylkill River has been started and we hope by this time next year that those two units will be complete with the exception of the statuary, which, of course, will take much longer. The evergreen hedges and

other planting will have been done and we will have made a long step toward completion.

We have made contacts with sculptors chosen after the exhibition in front of the Museum, to do the statuary for the south unit. These gentlemen have been chosen with a great deal of care and we hope they are going to find inspiration in the work and give us an outstanding group. We always take a great chance with sculptors because some of them who are noted don't do as well as they have in the past, and some who are not so well known do a wonderful piece of work and become distinguished. But we believe these gentlemen are going to do us a good job in this particular case.

You will probably recall the description of the memorial work as planned in 1934, and the report of the Committee of Horace H. F. Jayne, Francis Biddle and R. Sturgis Ingersoll, as read by Mr. Ingersoll. This Committee projected the plans for sculpture and prepared the inscriptions after a great deal of study. Nothing has occurred to change these plans and they will be followed as then envisioned.

The completed unit, most of us have seen, and I hope you all like the idea of the Green Units on either side. The south unit is to have a group called *The Settlers*. You remember that the work itself, as a whole was to be statuary emblematic of the history of America from the early settlers to the present era. The south unit will be the first one noticed in driving from the city.

There will be a group at one end of the Green Unit called *The Settlers*, which will be flanked by two figures, one of *The Puritan* and one of *The Quaker*.

At the other end of the unit will be a group entitled *Birth of Democracy*, flanked by figures of a soldier and a statesman.

The group entitled *The Settlers* will be done by Mr. Wheeler Williams and the figures flanking it by Harry Rosin, of Philadelphia.

FAIRMOUNT PARK ART ASSOCIATION

The Birth of Democracy is to be worked out by Henry Kreis, flanked by *The Soldier* and *The Statesman* by Erwin Frey.

I would just like to read a very short description of the achievements of these gentlemen so that you may have it ahead of publication and be satisfied with the selection we have made.

Mr. Rosin was born in Philadelphia, took early training at the School of Industrial Arts and later at the Pennsylvania Academy of Fine Arts. His work was continued in Paris, the French West Indies and in the South Seas. His career includes a series of prizes, medals and scholarships, while examples of his work are found in leading museums and collections both here and abroad. At the present time he is an instructor at the School of Industrial Arts, Philadelphia.

Mr. Kreis studied at the Beaux Arts School of Design and was for several years assistant to Paulanship and C. Paul Jennewein. In 1936-37 he was supervising sculptor of the Federal Housing Project in Stamford, Connecticut, and he is now sculpture instructor at the Hartford Art School. His awards cover a wide range of work and his monumental figures and reliefs on government buildings in New York, Erie, and Washington have brought him distinguished recognition.

Mr. Frey, a native of Ohio, attended Lima College and later the Cincinnati Art Academy, the Art Students League in New York and the Beaux Arts School of Design. This work was followed by study at the Academie Julian in Paris under Henri Bouchard and Paul Landowski. His exhibitions have been widely recognized and he is at the present time Associate Professor at the Ohio State University in Columbus.

Mr. Williams studied at the Art Institute of Chicago, followed by work at both Yale and Harvard. His next eight years were spent in Paris where he studied at the Ecole des Beaux Arts with Jules Couton. Returning to America he occupied a studio in New York,

though much of his work was done in California. He won an international competition for the pediment of the Library of Brazil and another for the Interstate Commerce Building in Washington. His work has a wide distribution and acclaim in many parts of the United States.

These four sculptors all exhibited in the Sculpture International at the Philadelphia Museum of Art in the summer just passed.

It is expected that a contract will soon be signed with the well known sculptor Paulanship to create the design of the Aero Memorial which will be placed in Fairmount Park and will commemorate the aviators from Pennsylvania who died in the Great War. Mr. Manship is one of America's leading sculptors today and his name requires no introduction. It is fortunate that the City of Philadelphia may have such an important example of his notable work, as we expect.

This emphasis on the Samuel Memorial and on sculpture naturally leads up to the address of the day on *Monumental Sculpture and The Problem of the Artist*, to be treated by our speaker of the day, Mr. Francis Henry Taylor.

In presenting Mr. Taylor to you I have great satisfaction in presenting something to him.

Francis Henry Taylor is Director of The Metropolitan Museum of Art, was formerly Director of The Worcester Museum and before this the distinguished Curator of the Medieval Department of our own great Philadelphia Museum of Art in Fairmount. He, therefore, comes to us as no stranger.

Mr. Taylor made for himself a distinguished scholastic career at the University of Pennsylvania from which he graduated with particular honors in 1924 to pursue his studies in the medieval field abroad. In the course of these he was led to Paris, Rome and other

centers of learning. Later, and after his appointment to the office of Director of The Worcester Museum, he extended his fields to the Near East and indicated his catholic tastes by his discrimination and counsel in the conduct of the excavations at Antioch.

Mr. Taylor's development of the potentialities of The Worcester Museum as an effective educational force in the community plainly indicated that his abilities required a larger field of activity. This was particularly accented by requests for his cooperation and direction in the organization of the art exhibitions of the Swedish and the Belgian governments.

As Philadelphians we are not surprised that Mr. Taylor should have achieved his present eminent office. For his attainments we commend him and we salute him.

Francis Henry Taylor, The Fairmount Park Art Association takes honor to itself in receiving you as an Honorary Perpetual Member and in presenting to you its Medal of Honor for Distinguished Accomplishment.

MONUMENTAL SCULPTURE
AND THE PROBLEM OF THE ARTIST
AN ADDRESS BY
FRANCIS HENRY TAYLOR

Mr. President, Mr. Secretary, and ladies and gentlemen: I hardly know how to explain my own personal feeling to this very extraordinary honor, and I need scarcely tell you how deeply grateful I am.

In accepting it, I want to accept it not so much as a personal tribute but as a tribute to an interest which I have and which this Association has always very clearly expressed, and that is a belief and interest in American Art, and particularly in American Sculpture.

We are very fortunate today to have with us the president of the National Sculpture Society, Mr. Manship, as well as the other artists of whom Mr. Taylor has just spoken. We came over together on the train from New York today. The problem of the artist which I am going to speak about is their problem, and it is your problem. It is an economic one.

One of the gentlemen on the train told me that to the best of his knowledge and to the best of the knowledge of the members of that society, there were only twelve sculptors in the United States who were in a position to pay income tax. I think that gives you some picture of what the problem of the sculptor is in this country, and I think that this Association, of which I am very proud to be an honorary member, is probably the most consistent and most handsomely endowed institution in this country working in behalf of the sculptors that I know of. Therefore, my remarks this afternoon, which are on the subject of sculpture—American sculpture, particularly—will be all in praise of what you are doing, and my urgent prayer is that you continue to do it and do a great deal more than you have.

Ever since the Middle Ages there has been a very serious decline in monumental sculpture, and I use the word "monumental" in the bookish sense, in the sense in which it is applicable to sculpture design as decoration for buildings.

It is hardly necessary to go into the question of the facades of the Romanesque and Gothic cathedrals, but that in many ways was the last great sculpture emphasis in the civilized world in the past 5,000 years. From that time on there has been a steady decline, a decline towards individualism brought about largely by the growth of individualism during the Renaissance, and which succeeded ultimately in the 19th Century in divorcing sculpture completely from the building or surrounding to which it was intended, and we find that after the French Revolution the state of affairs had reached such a point where the easel statue became almost as much a commonplace as the easel picture.

Now, the easel picture taken on its own merits is bad enough, but you can roll it up, or you can stack it flat and put it in the closet, and you can get rid of it. So, the public takes less of a chance with the easel picture.

But you can't pick up, you can't roll up an easel statue, and it is very hard to put an easel statue in the closet to hide it, with the result that our parks and public places all through the country—and I think the crime is just as bad abroad—have been filled, just like the basements of our museums, with very highly paid pieces of junk in block and marble and cast iron which form a permanent record of the progressive bad taste of the 19th Century.

Added to this fact was the very terrible cult of the statue, its sacredness. You can pull down any number of city blocks, you can demolish historic museums of any kind, but don't try to take down a single Civil War veteran in bronze. The only thing that can do that is an earthquake or time, and it has not been long enough.

The result, I think, has been that sculpture has lapsed into a complete desuetude. People are scared to death of it, and only commissions can buy it. As Jennewein pointed out to me in the train, people don't want it in their houses, so the parks are full of it.

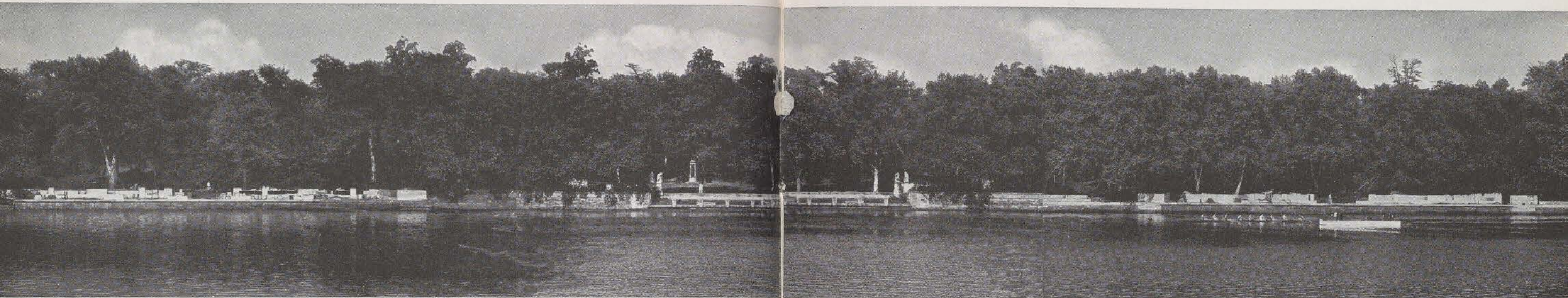
That has had, I think, the most desperate psychological effect on the sculptor, personally. It has made him an ingrowing artist who has had to get what pleasure he could out of smaller things which he did for himself and hoped that somebody might buy, and adopt a very cynical attitude about the public commissions which were his bread and butter, very much more so than the portrait painter.

That cynicism has been very deep-rooted, very serious, but fortunately there has been growing a movement in revolt, which, in this country, started with the Chicago Fair of 1893, an attempt to restore sculpture to its dignity and monumentality, making it part of the architectural ensemble to which it belongs.

During the pre-war years from the Paris Exposition of 1900 to the outbreak of the War in 1914 this movement had great impetus not only in France, but particularly in Germany and in Central Europe. While you may quarrel with the taste of many of the buildings which were adorned, and with the adornment itself, nevertheless, the heart was in the right place, there was an attempt to make a really unified expression of the architecture and sculpture.

Then one great event happened after the War. It was the Paris Exposition, *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, 1925. I happened to be there as a student, and as one English artist once said to me, almost the only thing you can say about that Exposition is that it gives you an awful thirst. It did, and we quaffed very freely. But that Exposition contained a few buildings in which this whole surge towards monumentality appeared.

Much of the sculpture was very bad, some of it was quite good, but it was the first consistent effort that had taken place in Europe in nearly 500 years to make sculpture part of architecture.



THE ELLEN PHILLIP SAMUEL MEMORIAL IN FAIRMOUNT PARK, PHILADELPHIA

Above: PANORAMA OF THE SITE OF THE MEMORIAL
SHOWING CONSTRUCTION OF THE TWO NEW UNITS IN MAY, 1941

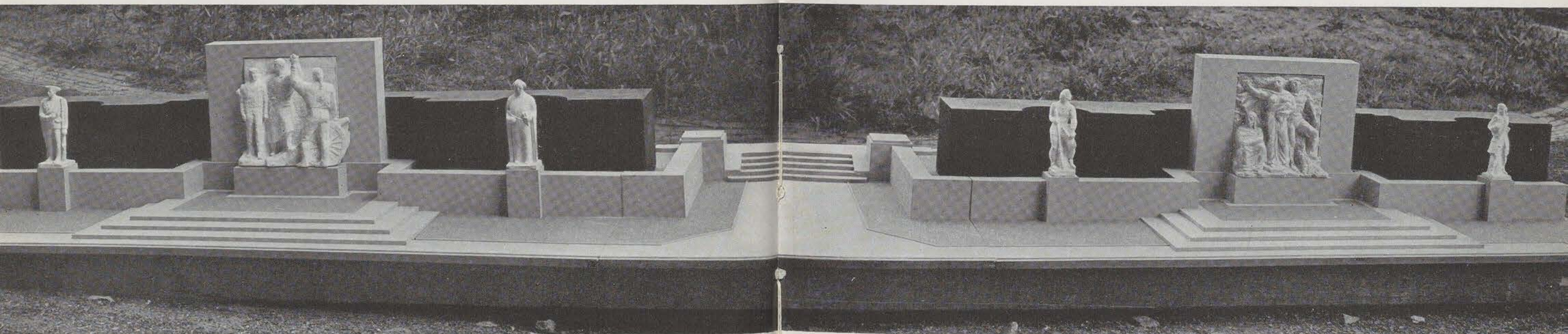
Center, THE BIRTH OF THE NATION
by HENRY KREIS

On Either Side, THE SOLDIER AND THE STATESMAN
by ERWIN F. FREY

Below: A SCALE MODEL OF THE SOUTH GREEN UNIT
SHOWING MODELS OF THE SCULPTOR'S DESIGNS

Center, THE SETTLERS
by WHEELER WILLIAMS

On Either Side, THE PURITAN AND THE QUAKER
by HARRY ROSIN



I don't mean to say during that period of 500 years there had not been any instances of great architectural sculpture. There had been. It was in the French blood, and you find it representing different points of view; for instance, *The Great Horses of Marly* are just as architectural as anything could possibly be, and *The Great Reliefs* by Carpeaux, and things of that kind in the 19th Century.

But, taken by and large, there has been this complete degeneration from the building into individual free standing things which were, in a sense, easel pictures, easel conceptions that had no larger life to them, and from this *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, the thing spread like wildfire, and as new building materials were being developed in the post-war years and money was being spent, and particularly abroad upon the decoration of these buildings, it was possible to spend large sums of money on dressed stone and cornices. Therefore, you could have a fine relief or a fine spandrel. Of course, that was really, in itself, a work of art as part of the architectural ensemble.

That movement came to this country where steel and concrete construction permitted an even wider use of it, and during the building boom of the 20's you find astonishing results.

That extraordinary building in Chicago, the Medinah Athletic Club, had an extraordinary Syrian frieze that went around it for two stories; was an indication of the type of the astounding things that might be expected from new building materials and tactics to promote interest for the eye, to relieve the monotony of story after story of office buildings with windows of marked regularity.

Then the depression hit us in '33, and I understand has continued ever since. It really started in '29, but in '33 the Federal Government stepped in and started a series of Federal Art Projects which gave a certain new hope to sculptors, provided a great many commissions for government buildings, and I am happy to say that now there is, not

as a relief measure, but as a permanent process of the government, one per cent of all appropriations for public buildings being used for embellishment, that is to say, for paintings, sculpture and decoration of one kind or another.

That, briefly, is the history that has created the cynicism of which I spoke, a cynicism based on not merely actual starvation, because in many cases, there are great artists in this country who are on the point of starvation, but a starvation in a spiritual sense, a lack of recognition, a feeling that they are working purely for themselves and not for any wide public, and there is nothing more futile than an artist working in a vacuum.

Furthermore, we have seen in painting a great many excursions of the mind in what we call abstract paintings. Abstract painting and all abstract art can be very simply discussed. All great art is by its very nature abstract, but abstract art with a big "A" as it had been known in the 20's and the 30's is about as important and as necessary as finger exercises on the piano. It is a process of getting somewhere. It is a means to an end, but it is not the final achievement.

In painting there is a much greater market for abstract drawings and designs, and paintings in chalk, and water color and in oil than there is in stone and bronze. It costs much less to produce. You don't have to spend the money in casting, and it has enjoyed a readier market. The sculptor hasn't had that form of escape.

I feel that there is a need for all of the artists in this country today of being able to express the things that they feel as citizens and as persons of the world. The world has changed very much in the last generation, and the artist, whatever you may think of what he has accomplished, has said what he feels, I believe, just as truthfully as the banker or the lawyer, or the journalist. He said it in many instances much more sincerely, and I think when the time comes for all of his productions to be analyzed, the record of his thought will

last much longer and much more permanently than that of the people in the business world.

For that reason I think there is a necessity for a broad public program to which the artist as well as the architect and the painter can subscribe, such a program as that undertaken by Commissioner Moses in New York for the beautification of the city, that extraordinary program of recreation—recreation centers, playgrounds, swimming pools, all kinds of athletic stadia, concert halls, and things of that kind.

It seems to me that there is a chance for the artist to express something a great deal more important and worthwhile, particularly for the sculptor, than the perpetuation of compromise garden figures or great personalities that can be placed here and there throughout a great city park, and I believe that one of the great functions of this Association whose avowed purpose is to beautify the park is to have some consistent policy, some general purpose of beautification which will have a social and recreational implication to it.

By that, I don't mean that it is necessary for art to be useful, but I believe that the artist, if he feels that the things he is working on will have at least some general social consumption, will instinctively do a better job.

There is a program, which Mr. Moses is carrying out in New York. It is magnificent. All over the city he has created these parks and playgrounds, and they have a general meaning, the people flock to them, and it seems to me that in Fairmount Park the same type of thing could take place. You have the machinery, you have this extraordinary Association with an endowment, which, as I said before, is unparalleled in any other city of the United States, and you have a technique of exhibitions every few years in which you can do window shopping, see what sculpture is like, pick out the best men, and give them commissions of importance.

F A I R M O U N T P A R K A R T A S S O C I A T I O N

I think the work that Mr. Taylor and Mr. Marceau have done in that respect will go down in the annals of American Art as one of the greatest contributions of the early part of the 20th Century. It is a thrilling opportunity, the opportunity presented by the Samuel Bequest, and it is one of integration, one in which I believe the great of this City will have the recognition and the profound gratitude of sculptors of this country, and sculptors, I repeat again, have been the one branch of the arts, the one great part of the artists in the United States that from the beginning had the shortest end of the deal.

Therefore, I hope very much that in the future you may encourage the work of the sculptors and broaden the scope, give them a wider opportunity for the work which they can do best.

Again, I thank you from the bottom of my heart for the very great honor which you have conferred on me today.

TREASURER'S REPORT

OF THE

FAIRMOUNT PARK ART ASSOCIATION

OCTOBER 31, 1940

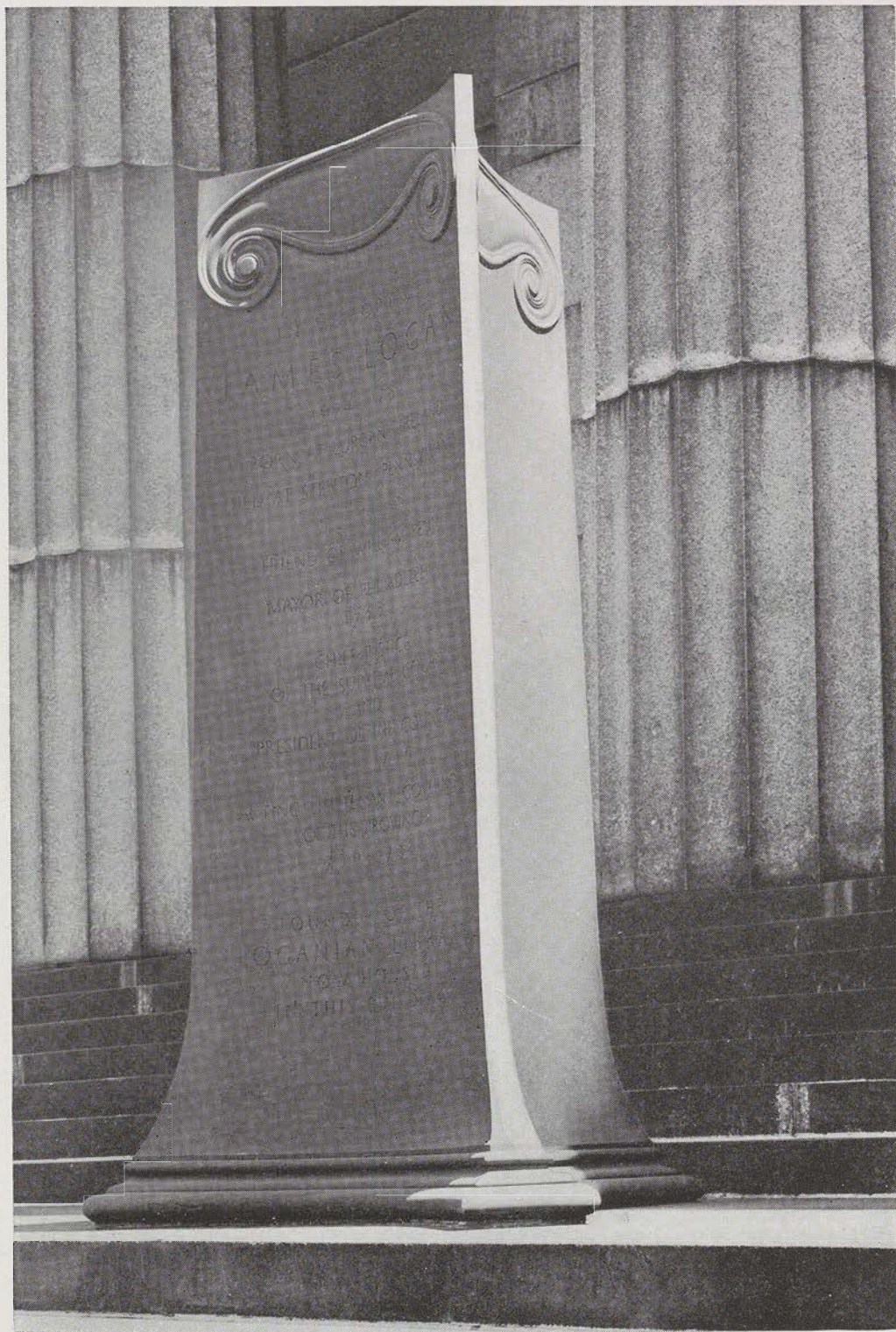
FAIRMOUNT PARK ART ASSOCIATION

The balances in the various Funds at cost or par, are as follows:

ACCOUNTS	U. S. TREASURY AND SAV- INGS BONDS	STATE AND MUNICIPAL BONDS	OTHER BONDS AND STOCKS	MORT- GAGES AND REAL ESTATE	CASH	TOTAL
Permanent Fund (Park Branch)	\$38, 154.05	\$20, 388.75	\$ 52, 498.02	\$29, 930.54	\$ 2, 156.06	\$ 143, 127.42
Permanent Fund (City Branch).	1, 997.25	5, 853.75	40, 063.04	5, 776.06	2, 984.70	56, 674.80
General Fund (Park Branch)...	7, 060.31	1, 987.50	3, 082.30	.....	2, 959.08	15, 089.19
General Fund (City Branch)...	1, 999.69	862.50	712.11	.....	3, 740.18	7, 314.48

Hancock Memorial.....	1, 586.78	.....	2, 532.83	.....	1, 269.35	5, 388.96
Conor-Wood Memorial.....	1, 125.00	.....	.....	.....	159.33	1, 284.33
Aero Memorial.....	6, 724.50	2, 763.75	16, 689.51	1, 050.19	4, 688.71	31, 916.66
John Harrison.....	.....	.....	.....	.....	706.24	706.24
Ellen Phillips Samuel Memorial	1, 000.00	22, 595.00	636, 667.62	.....	1, 677.92	661, 940.54
Ellen Phillips Samuel Memorial Accumulation Fund.....	30, 000.00	1, 980.00	.....	.....	46, 717.42	78, 697.42
Howell Fund.	7, 500.00	.....	61, 023.34	20, 107.72	8, 534.93	97, 165.99
Carpenter's Hall.....	.....	.....	.....	.....	2.45	2.45
TOTAL.....	\$97, 147.58	\$56, 431.25	\$813, 268.77	\$56, 864.51	\$75, 591.47	\$1, 099, 303.58

NOTE:—Investments are represented in the above statement at cost or par value as indicated in statements and records of The Pennsylvania Company for Insurances on Lives and Granting Annuities, which institution acts as fiscal agent for the Association under authority from the Board and Treasurer.



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Corrected to April 1, 1941

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| P A Tatum, Mrs. Richard Parry | P L Widener, Joseph |
| P A Taylor, Roland L. | C L Widener, Joseph |
| C A Taylor, Roland L. | P L Wiener, Henry, Jr. |
| P L Teller, Miss Louise S. | P A Wilcox, Mrs. Montgomery |
| P A Temple, Edw. B. | P A Willet, Henry Lee |

F A I R M O U N T P A R K A R T A S S O C I A T I O N

- | | |
|------------------------------|--------------------------------|
| P L Williams, David E. | P A Woodward, Stanley |
| C L Williams, David E. | P L Woolman, Mrs. Henry N. |
| P L Williams, Ira Jewell | P A Woolman, Miss Josephine T. |
| P A Williams, Parker S. | P A Wriggins, Charles C. |
| C A Williams, Parker S. | P L Wright, Mrs. Minturn T. |
| P A Williams, Thomas S. | P A Wright, Mrs. Raymond D. B. |
| P A Wilson, Irving L. | P L Wright, W. D. Craig |
| P A Wiltbank, Mrs. George M. | P A Wurts, Mrs. C. S. |
| C A Wiltbank, Mrs. George M. | |
| P A Wintersteen, Mrs. John | P L Yarnall, Mrs. Charlton |
| P A Wolf, Morris | P A Yarnall, D. Robert |
| P L Wood, Miss Marion B. | P A Yeatman, Mrs. Pope |
| P A Woodall, Mrs. John | P A Yerkes, Milton R. |
| P A Woodward, Dr. George | |
| C A Woodward, Dr. George | P A Ziegler, Mrs. Carl A. |
| P A Woodward, Mrs. George | P L Zimmerman, Miss Anna W. |
| C A Woodward, Mrs. George | P A Zimmerman, John E. |

ASSOCIATE MEMBERS

*Associate members pay one dollar annually in either Branch
and two dollars in both.*

P indicates PARK branch

C indicates CITY branch

p Aertsen, Mrs. Guilliaem, Jr.	c Dauner, E. J.
c Aertsen, Mrs. Guilliaem, Jr.	p Howell, Cooper
p Bartram, Frank M.	c Howell, Cooper
p Brubaker, Dr. Albert P.	p Wolf, Louis
p Dauner, E. J.	

