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Fairmount Park Art Association

"TO PROMOTE AND FOSTER THE BEAUTIFUL IN
THE CITY OF PHILADELPHIA, IN ITS ARCHITEC-
TURE, IMPROVEMENTS AND GENERAL PLAN"

Ninety-Third Annual Report



Ormiston Mansion, Fairmount Park
Philadelphia

1965

M. de Mieg

PROCEEDINGS
OF THE
NINETY-THIRD ANNUAL MEETING
OF THE
FAIRMOUNT PARK
ART ASSOCIATION

ANNUAL REPORT
BOARD OF TRUSTEES

“SOME OBSERVATIONS ON
COMMISSIONING SCULPTURE GENERALLY
AND FOUNTAINS PARTICULARLY”

BY

DR. EVAN HOPKINS TURNER
DIRECTOR, PHILADELPHIA MUSEUM OF ART

Ormiston Mansion, Fairmount Park
Philadelphia 19121

1965

FAIRMOUNT PARK ART ASSOCIATION

OFFICERS 1965

President

PHILIP PRICE

Vice-Presidents

R. STURGIS INGERSOLL

HENRI MARCEAU

Treasurer

ORVILLE H. BULLITT

Counsel

R. STURGIS INGERSOLL

TRUSTEES

TERM EXPIRES IN 1965

R. STURGIS INGERSOLL
JOHN F. LEWIS, JR.
HENRI MARCEAU

SYDNEY E. MARTIN
PHILIP PRICE
C. CLARK ZANTZINGER, JR.

TERM EXPIRES IN 1966

ORVILLE H. BULLITT
JOHN M. FOGG, JR.
GORDON A. HARDWICK

H. RADCLYFFE ROBERTS
HENRY W. SAWYER, 3RD
MICHAEL VON MOSCHZISKER

TERM EXPIRES IN 1967

WILLIAM G. FOULKE
JOSEPH T. FRASER, JR.
FREDERICK H. LEVIS

G. HOLMES PERKINS
SAMUEL PRICE WETHERILL
RICHARD N. WILLIAMS, II

Executive Secretary

W. H. NOBLE, JR.

Ormiston Mansion,

East Fairmount Park, Philadelphia, Pa. 19121



Photograph by Cortlandt V. D. Hubbard

*The Seaweed Girl Fountain by Beatrice Fenton. The two bronze groups of Angel Fish
were recently commissioned by The Art Association. Lemon Hill and Sedgely Drive.*

STANDING COMMITTEES

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

On Finances, Legacies and Trusts

ORVILLE H. BULLITT, *Chairman*

WILLIAM G. FOULKE

GORDON A. HARDWICK

SPECIAL COMMITTEES

On Samuel Foundation

R. STURGIS INGERSOLL, *Chairman*

HENRI MARCEAU, *Co-Chairman*

JOSEPH T. FRASER, JR.

SYDNEY E. MARTIN

On New Projects

JOHN F. LEWIS, JR., *Chairman*

ORVILLE H. BULLITT

WILLIAM G. FOULKE

MICHAEL VON MOSCHZISKER

C. CLARK ZANTZINGER, JR.

On Plan of City

G. HOLMES PERKINS, *Chairman*

GORDON A. HARDWICK

JOHN F. LEWIS, JR.

SAMUEL PRICE WETHERILL

RICHARD N. WILLIAMS, II

C. CLARK ZANTZINGER, JR.

On Location of Sculpture

HENRY W. SAWYER, 3D, *Chairman*

JOHN M. FOGG, JR.

JOSEPH T. FRASER, JR.

HENRI MARCEAU

H. RADCLYFFE ROBERTS

WOMEN'S COMMITTEE

MISS KATHARINE SNOWDEN KING, *Chairman*

MRS. HENRY M. WATTS, JR., *Co-Chairman*

MRS. GEORGE F. B. APPEL	MRS. JOHN W. MOFFLY
MRS. FREDERIC L. BALLARD	MRS. JAMES ALAN MONTGOMERY
MRS. DONALD B. BARROWS	MRS. HAROLD NASON
MRS. ALFRED BENDINER	MRS. WILLIAM H. NOBLE, JR.
MRS. LAWRENCE A. BROWN, JR.	MRS. CHARLES O'CONNOR
MRS. R. GEORGE BUCHANAN, JR.	MRS. HAROLD PAUMGARTEN
MRS. ORVILLE H. BULLITT	MRS. GEORGE W. PEPPER, 3RD
MRS. JAMES CHESTON	MRS. JOHN S. PRICE, 3RD
MRS. ANTELO DEVEREUX	MRS. PHILIP PRICE
MRS. RICHARDSON DILWORTH	MRS. ROBERT W. PREUCEL
MRS. JOSEPH T. FRASER, JR.	MRS. CHARLES L. RITCHIE
MRS. THOMAS S. GATES	MRS. E. FLORENS RIVINUS
MRS. JOHN H. GIBBON	MRS. JAMES M. SKINNER, JR.
MRS. ROBERT GIBBON, JR.	MRS. LAWRENCE M. C. SMITH
MRS. ROBERT MCKAY GREEN	MRS. EDMOND G. THOMAS
MRS. THOMAS HART	MRS. CHARLES I. THOMPSON, JR.
MRS. J. H. WARD HINKSON	MRS. OWEN J. TOLAND
MRS. ORVILLE HORWITZ	MRS. S. STOKES TRUITT
MRS. CHARLES E. INGERSOLL	MRS. T. F. DIXON WAINWRIGHT
MRS. SIDNEY KEITH	MRS. CLARENCE A. WARDEN, JR.
MRS. ALBERT F. A. KING	MRS. ELKINS WETHERILL
MRS. ROY LARSON	MRS. WILLIAM WHITE
MISS MILDRED LEE	MRS. ELIAS WOLF
MRS. MALCOLM LLOYD	MRS. RICHARD D. WOOD, 2ND
MRS. LOUIS C. MADEIRA, 4TH	MRS. GRANVILLE WORRELL

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.....	1930-1943
Sydney E. Martin.....	1943-1954
Philip Price.....	1954-

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

HONORARY VICE-PRESIDENT

J. Rodman Paul.....1940-1941

VICE-PRESIDENTS

H. Corbit Ogden	1871-1876
Charles H. Rogers	1876-1886
Joel J. Bailey	1886-1903
Alexander Brown	1887-1892
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	1936-1943
R. Sturgis Ingersoll	1943-
Henri Marceau	1944-

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
Henri Marceau	1943–1946

EXECUTIVE SECRETARIES

Andrew Wright
Crawford.....1922-1930
Henri Marceau.....1930-1939
W. H. Noble, Jr.....1939-1942
Mrs. C. W. Letsch, Jr.1942-1946
W. H. Noble, Jr.....1946-

NINETY-THIRD ANNUAL REPORT OF THE BOARD OF TRUSTEES

To the Members and Guests of the Fairmount Park Art Association

LADIES AND GENTLEMEN:

It is again with pleasure that I welcome you to the Annual Meeting of the Fairmount Park Art Association. This is the only opportunity given the President to report to the members the activities of the Board of Trustees during the past year. We are still carrying out the purpose stated in our charter, "To Promote and Foster the Beautiful in the City of Philadelphia, in its Architecture, Improvement and General Plan." Your support in the past has been an expression of approval of the aims of the Association and the manner in which they have been pursued, and I hope it will continue to be.

It has been our custom to invite to our Annual Meeting those who might be interested in the subject discussed by our guest speaker as well as the activities of the Association. This year a large number of architects have been asked to attend. Their names were given us by the local chapter of the American Institute of Architects and we hope that some of them will sympathize sufficiently with the aims and purpose of this organization to lend their support by becoming members. The dues are not excessive and the rewards are substantial. This is also our only opportunity to suggest to our own members the desirability of adding to our membership lists and thereby widening the area, not only of support, but of interest in the activities of this Association. Last year at this time we asked our members to try to interest at least two of their friends to join this organization. To those who responded we are duly grateful, and I hope that you will continue to stimulate the interest of your friends in the undertakings of the Association and urge them to become members.

The activity of the Association during 1964 which has been the most interesting and it is hoped the most stimulating contribution to the interest of the general public in beautifying the City, has been the competition for a proposed fountain over the underground garage at the eastern terminus of the Benjamin Franklin Parkway. This will be in the square bounded by Arch Street on the north, Kennedy Boulevard on the south and by 15th and 16th Streets. You will remember that last year the Association was requested to conduct this competition by the West City Hall Plaza Advisory Committee, a committee which was originally appointed by Mayor Dilworth in 1962, was continued by Mayor Tate and

whose Chairman is Mr. John A. Diemand. Three trustees of the Association are members of that Committee and it seemed most appropriate for the Association to make this contribution toward the effort to obtain a distinguished feature at this most important site. This Association has made no commitment beyond undertaking to conduct the competition and pay the prizes awarded by the jury, but it is not unreasonable to believe that so important a feature of the City's artistic embellishment could not be constructed without the Association taking an active part in its accomplishment.

The architect, Mr. Vincent Kling, has provided for the City a surface treatment of this area, with a basin approximately the size of that of the fountain at Logan Circle. It will be surrounded by terraces and steps and planting beds for trees and shrubs. This will be the setting for the future fountain.

The Competition was conducted according to the rules of the American Institute of Architects and the Association employed Mr. Norman Rice, a Philadelphia architect and former president of the Philadelphia Chapter of the American Institute of Architects, to act as our professional advisor. By June, as a result of the first announcement, approximately one thousand preliminary inquiries had been received and by the closing date there had been 455 registrants who asked to have the program sent to them. By the closing date there were 194 submissions, which were set up and judged at the Philadelphia Museum of Art through the generous kindness of that organization. The jury consisted of:

Mr. Charles R. Colbert, architect, New Orleans
 Mr. Ieah Ming Pei, architect, New York
 Mr. Jacques Lipchitz, sculptor, New York
 Mr. Theodore Roszak, sculptor, New York
 Mr. Philip Price, President F.P.A.A.

Two full days were spent in selecting the five prize winners and the five honorable mentions. The winners were notified on the following day and their names were made public at a press conference. A total of \$35,000 was given in the awards.

The ten premiated submissions were displayed during December in the galleries of the Museum of Art and are being shown, with four of the models, by the Bell Telephone Company in their new building at 16th and Arch Streets, during the last two weeks of January. It is also contemplated that a much larger number of the submissions, with models, will be exhibited at the Commercial Museum in the coming spring.

Further action relative to the construction of the fountain awaits decisions to be made by Mr. Diemand's West City Hall Plaza Advisory Committee.

In April another distinguished fountain was added to the impressive list of Philadelphia fountains. This is the Impala Fountain

in the Zoological Gardens. The sculptor was Henry Mitchell. This stunning display of water and leaping bronze impalas was primarily the gift of Mrs. Herbert C. Morris, in memory of her late husband, but the Fairmount Park Art Association joined in contributing to the cost of its completion. It is not far from the Elephant Group, by Heinz Warneke, which you saw on the screen last year at this meeting, and which I hope you have also seen on the ground. If you haven't recently visited this world famous display of animals, birds and reptiles, supplemented by the interesting animal sculpture given by this Association over a period of many years, I advise you to do so in the spring when the fountain will be playing and when the new rare Mammal House, which faces it, will be open.

An old favorite among the fountains in Fairmount Park is the Seaweed Girl Fountain at the foot of Lemon Hill. The Seaweed Girl has always seemed a little small for her oval pool and some members of the Art Commission suggested that some additions to the composition might be made. The sculptor, Miss Beatrice Fenton, who had designed the first piece, was commissioned to study the problem. She created two groups of angel fish which now spout graceful arcs of water from each end of the basin, adding a great deal to the charm of the fountain. The fish were added last spring and, although they have been put away for the winter for their protection, you will be rewarded by a visit to this attractive portion of East Fairmount Park later in the season.

From time to time the Association has carried out its aims of embellishing sites in the Park and the City by commissioning or purchasing pieces of sculpture in bronze or stone and mounting them on suitable bases. Not too long ago a beautiful black marble puma by William Zorach, purchased from the annual exhibition of the Pennsylvania Academy of the Fine Arts, was placed in the Azalea Garden on the East River Drive. This superb triangle, filled with selected azaleas, rhododendrons, trees and bulbs, was planted by the Pennsylvania Horticultural Society in the early fifties and its bays of color and slopes of elm-shaded lawn have proven excellent settings for sculpture. Figures there are readily accessible to children and the visitor, whether sauntering or sitting on a park bench, may admire them. At the last Academy show, we bought a bronze tiger by the sculptor, Albino Manca, and another part of the Azalea Garden is under consideration for this dramatic piece. Mr. George Roberts, the architect who has successfully designed bases for a number of the Association's pieces of sculpture, has been commissioned to provide the base for the tiger.

It is the duty of the City's Art Commission to inspect the statues, fountains and monuments in Fairmount Park every two years and to report on their condition. Two of your Board members are on the committee which makes this inspection and recommends to

the Park Commission what repairs are needed and what improvements in their setting, such as planting for example, would be desirable. Many of these statues have not stood the rigors of Philadelphia's climate too well and although the Park Commission's personnel can generally handle the planting, grading and minor repairs, some involve technical skills beyond their abilities. Your Board has accordingly agreed to assist in preserving these works of art by employing a firm specializing in this type of work.

A special problem was presented by the Italian Fountain below the west entrance to the Art Museum and adjoining the Azalea Garden. This is a copy of the famous fountain in the Borghese Gardens in Rome and was given to the City by the Italian government in 1928. Unfortunately, it was carved of travertine, as is the original. Although this stone is suitable for the Roman climate, here the ice and snow of our winters has cracked off wings, tails and legs of the horses and has even broken the great basin beyond use. The City has been requested to make the necessary repairs but it is said that no money is available to put this handsome fountain back in shape. However, to prevent further damage, this Association has agreed to waterproof the surface of the remaining stone and prevent, as far as possible, any additional disintegration while awaiting an appropriation by the city to repair the damage already done. This is an illustration of the capacity of the Association to preserve the artistic embellishments already within the Park and the City, as well as to create new ones.

The Women's Committee, under its able Chairman, Miss Katherine King, assisted by Mrs. George Appel and her colleagues, achieved a banner year for the Association's booth at the Rittenhouse Square Flower Market last spring. At a recent meeting the members of the Committee reviewed their aims and purposes and discussed plans for the coming year. A program of planting ornamental trees and landscaping of Rittenhouse Square by the subcommittee on horticulture is underway.

Each year the three year terms of a group of six Trustees expire and, in the course of this meeting, you will be called upon to elect six members of the Board to serve for a period of three years and until their successors are chosen. The Trustees whose terms expire at this time are:

R. STURGIS INGERSOLL
JOHN F. LEWIS, JR.
HENRI MARCEAU

SYDNEY E. MARTIN
PHILIP PRICE
C. CLARK ZANTZINGER, JR.

Submitted on behalf of the Board,

PHILIP PRICE
President

TREASURER'S REPORT OF THE ASSOCIATION, OCTOBER 31, 1964

	<i>Participating Units Cons. Investment Fund</i>		<i>U.S. Govt. Bonds & Notes</i>	<i>Income Cash</i>	<i>Total Assets & Fund Balances</i>
	<i>Units</i>	<i>Carrying Value</i>			
Walter S. Cooper Fund.....	1,141	\$ 20,522.20	.....	\$ 2,325.51	\$ 22,847.71
Hancock Memorial Fund.....	1,187	21,349.57	.....	2,604.02	23,953.59
Howell Fund.....	7,479	134,518.47	.....	8,787.86	143,306.33
Permanent Fund (City Branch).....	8,639	155,382.41	.....	.....	155,382.41
Permanent Fund (Park Branch).....	14,180	255,043.70	.....	.....	255,043.70
Ellen Phillips Samuel Memorial Fund.....	55,918	1,005,749.89	\$184,814.95	45,737.17	1,236,302.01
General Fund (City Branch).....	.....	.....	30,863.64	11,867.89	42,731.53
General Fund (Park Branch).....	.....	.....	.....	2,306.72	2,306.73
Rittenhouse Square Improvement Association.....	.....	.....	15,120.32	8,134.62	23,254.94
	88,544	†\$1,592,566.24	\$230,798.91	\$81,763.80	\$1,905,128.95

† See attached Statement, Consolidated Investment Fund.

NOTE 1—Investments are represented in the above Statement at carrying values as indicated on quarterly statements of Fidelity-Philadelphia Trust Company, which institution during the year under review acted as fiscal agent for the Association under authority from the Board and the Treasurer.

NOTE 2—The approximate market value of one (1) participating unit at October 31, 1964 is \$29.67 and was determined by the relationship which exists between the total member of such units held by the participating funds (88,544 units) and the approximate market value of the fund (\$2,627,456.00) at that date.

Subject to Comments in Report.

CONSOLIDATED INVESTMENT FUND

	<i>Carrying Value</i>	<i>Approximate Market Value</i>
United States Government Securities.....	\$ 602,362.36	\$ 608,113.00
Public Utility, Railroad and Industrial Bonds.....	634,752.66	637,337.00
Stocks.....	345,754.23	1,372,309.00
Cash, Principal.....	9,696.99	9,697.00
	\$1,592,566.24	\$2,627,456.00

Investments are represented in the above Statement at carrying values as indicated on quarterly statements of the Fidelity-Philadelphia Trust Company, which institution during the year under review acted as fiscal agent for the Association under authority from the Board and the Treasurer.

TREASURER'S REPORT OF THE ASSOCIATION

November 1, 1963 - October 31, 1964

SAMUEL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1963	\$28,256.54	Landscaping:	
Income from Securities	65,414.89	Maintenance	\$ 3,000.00
Fountain Competition Fees	7,095.00	Miscellaneous	100.00
		Seaweed Fountain Fish Group:	
		Casting	4,400.00
		Final payment to Sculptor	1,000.00
		Miscellaneous	92.50
		Auditing	384.00
		Purchased U.S. Treasury Bonds	35,662.42
		Fountain Competition:	
		Professional Adviser	3,000.00
		Expenses	2,706.42
		Material	1,170.97
		Photo Service	3,064.75
		Miscellaneous	42.60
		Miscellaneous	405.60
		Balance, October 31, 1964	45,737.17
	<u>\$100,766.43</u>		<u>\$100,766.43</u>

Temporary Investments:

\$15,000. U.S. Treasury 3½s 11/15/65
 35,000 U.S. Treasury 3¾s 5/15/66
 15,000. U.S. Treasury 3¾s 8/15/67
 25,000. U.S. Treasury 3¾s 8/15/68
 20,000. U.S. Treasury 4s 2/15/69
 15,000. U.S. Treasury 4s 10/1/69
 20,000. U.S. Treasury 4s 8/15/70
 20,000. U.S. Treasury 4s 8/15/72
 20,000. U.S. Treasury 4¼s 5/15/74

GENERAL FUND—PARK

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1963	\$ 8,128.27	Office Salaries	\$ 4,538.88
Income from Securities	15,766.97	Printing	878.10
Income from Dues	1,790.00	Telephone	81.17
Sale of Prints of Park Houses	81.11	Annual Meeting	833.00
Sale of Temporary Investments	40,053.69	Auditing	96.00
Miscellaneous	292.50	Subscriptions and Dues	260.00
		Purchased U.S. Treasury Bonds	5,077.11
		Purchase of Tiger at Bay	12,000.00
		Zoological Society for the Morris	
		Memorial Fountain	38,158.43
		Miscellaneous	1,883.12
		Balance, October 31, 1964	2,306.73
	<u>\$66,112.54</u>		<u>\$66,112.54</u>

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1963.....	\$ 6,985.25	Office Salaries.....	\$ 1,134.64
Income from Securities.....	10,247.04	Printing.....	188.30
Income from Dues.....	1,405.00	Annual Meeting.....	220.35
Miscellaneous.....	57.00	Auditing.....	66.00
		Subscriptions and Dues.....	140.00
		Purchased U.S. Treasury Bonds.....	5,077.11
		Balance, October 31, 1964.....	11,867.89
	<u>\$18,694.29</u>		<u>\$18,694.92</u>

Temporary Investments:

\$15,000. U.S. Treasury 3¼s 8/15/67
 5,000. U.S. Treasury 3¼s 5/15/66
 6,000. U.S. Treasury 4s 8/15/70
 5,000. U.S. Treasury 4¼s 5/15/74

HOWELL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1963.....	\$ 5,377.20	Floodlighting Art Museum.....	\$ 4,392.71
Income from Securities.....	7,857.37	Auditing.....	54.00
		Balance, October 31, 1964.....	8,787.86
	<u>\$13,234.57</u>		<u>\$13,234.57</u>

RITTENHOUSE SQUARE IMPROVEMENT ASSOCIATION FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1963.....	\$ 5,891.62	Miscellaneous.....	\$ 19.50
Income from Securities.....	562.50	Balance, October 31, 1964.....	8,134.62
Share of Proceeds of Flower Market	1,700.00		
	<u>\$ 8,154.12</u>		<u>\$ 8,154.12</u>

Temporary Investments:

\$10,000. U.S. Treasury 4¼s 5/15/74
 5,000. U.S. Treasury 3¼s 8/15/68

WALTER I. COOPER FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1963.....	\$ 1,126.79		
Income from Securities.....	1,198.72		
	<u>\$ 2,325.51</u>	Balance, October 31, 1964.....	<u>\$ 2,325.51</u>

HANCOCK MEMORIAL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1963.....	\$ 1,356.97		
Income from Securities.....	1,247.05		
	<u>\$ 2,604.02</u>	Balance, October 31, 1964.....	<u>\$ 2,604.02</u>

ACCOUNTANTS' REPORT

BOARD OF TRUSTEES,
FAIRMOUNT PARK ART ASSOCIATION,
PHILADELPHIA, PENNSYLVANIA

We have examined the Treasurer's Report of the Fairmount Park Art Association as of October 31, 1964 and the related fund statements of Treasurer's income cash receipts and disbursements for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

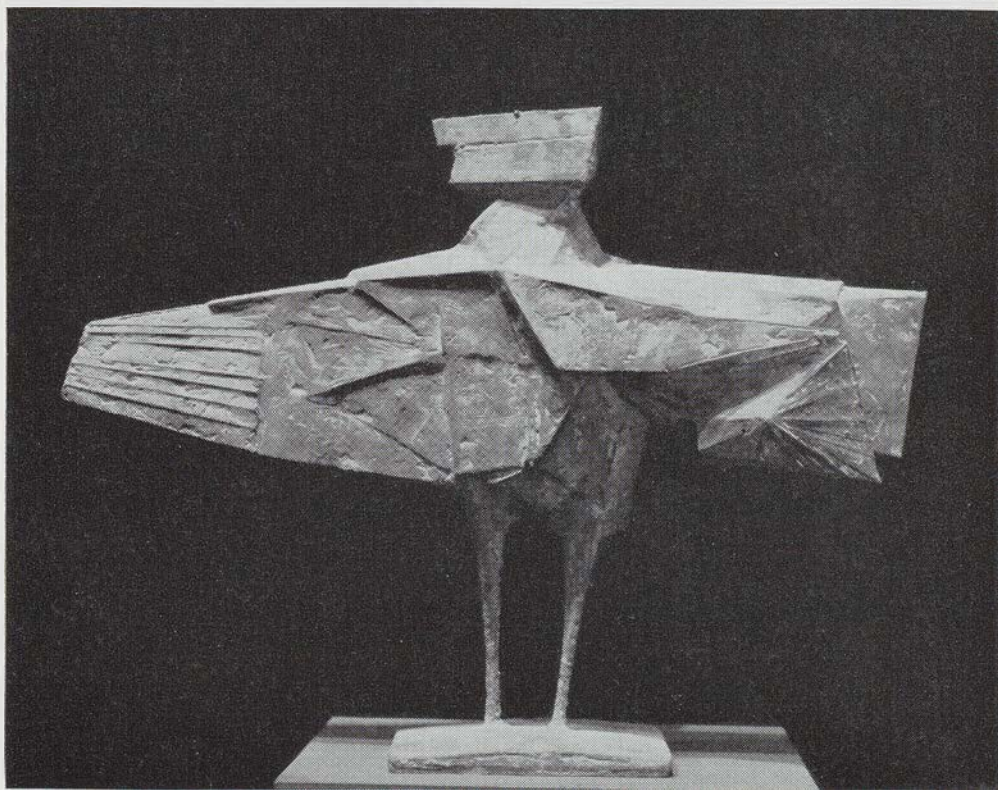
The correctness of the investments of the Association was confirmed to us by the depository bank.

In our opinion, the accompanying Treasurer's Report and the fund statements of Treasurer's income cash transactions present fairly the financial position of the Fairmount Park Art Association at October 31, 1964, and the results of its operations for the year then ended on a basis consistent with that of the preceding year.

MATHIESON, AITKEN & Co.

December 10, 1964

Photograph by Adolph Studly



Stranger VII 1960 (Bronze) by Lynn Chadwick



Photograph by Cortlandt V. D. Hubbard

*Members of the Jury for the Fountain Competition: (seated, left to right) Mr. Jacques Lipchitz and Mr. Leah Ming Pei;
(standing, left to right) Mr. Theodore Roszak, Mr. Philip Price, and Mr. Charles R. Colbert.*

Winners in the Fountain Competition
as announced November 16, 1964 by

PHILIP PRICE,
President of the Fairmount Park Art Association
at the Philadelphia Museum of Art

FIRST PRIZE — \$12,500
Stonorov & Haws, Architects
Oscar Stonorov and Jorio Vivarelli—Collaborating Sculptors

SECOND PRIZE — \$7,500
Abraham W. Geller, Architect, N. Y.
Raymond J. Abraham, Architect
Henry Gorlin, Structural Engineer
Richard DeCew, Fountain Consultant

THIRD PRIZE — \$5,000
Louis Sauer, Architect, Phila. Robert Ranieri, Sculptor

FOURTH PRIZE — \$3,000
Jack A. Thalheimer, Architect Nathan Rapoport, Sculptor
Milton Costello, Professional Engineer

FIFTH PRIZE — \$2,000
Reuben Nakian, Sculptor, Conn.

Five Honorable Mentions at \$1,000 each submission

Lundquist & Stonehill, Architects, N. Y.

George W. Hall, Sculptor, Calif.	Curtis & Barkkarie, Architects, Calif.
Rolf Myller, Architect	David Chapin, Sculptor, N. Y.
Otto Reichert-Facilidies, Architects, Phila.	Peter Nicholson, Sculptor, N. Y.
H. Lee Hirsche, Sculptor, Mass.	Ronald R. Rucinski, Architect, N. Y.

MINUTES OF THE NINETY-THIRD ANNUAL MEETING

The Ninety-Third Annual Meeting of the Fairmount Park Art Association was held at the Bellevue-Stratford Hotel on Thursday, January 21, 1965 at 12 o'clock noon.

There were approximately three hundred and seventy-five members and their guests present. Mr. Philip Price presided and proceeded immediately to the business of the meeting.

The reading of the minutes of the last annual meeting held January 23, 1964 was, on motion, dispensed with as they were printed in the Ninety-Second Annual Report, a copy of which has been sent to each member.

The Annual Report of the Board of Trustees was made by the President. It was duly resolved that this report 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 reading of the Treasurer's Report was, on motion, dispensed with as it has been duly audited and will be published in the Ninety-Third Annual Report.

The meeting proceeded to the election of six Trustees to succeed those whose term had expired. The following were elected to serve for a term of three years and until their successors are chosen:

R. STURGIS INGERSOLL	SYDNEY E. MARTIN
JOHN F. LEWIS, JR.	PHILIP PRICE
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The President then presented the speaker of the day, Dr. Evan H. Turner, Director of the Philadelphia Museum of Art, who spoke on "Some Observations on Commissioning Sculpture Generally and Fountains Particularly."

At the conclusion of his talk, Dr. Turner was thanked by the President and, on motion, the meeting was adjourned.

W. H. NOBLE, JR.
Executive Secretary

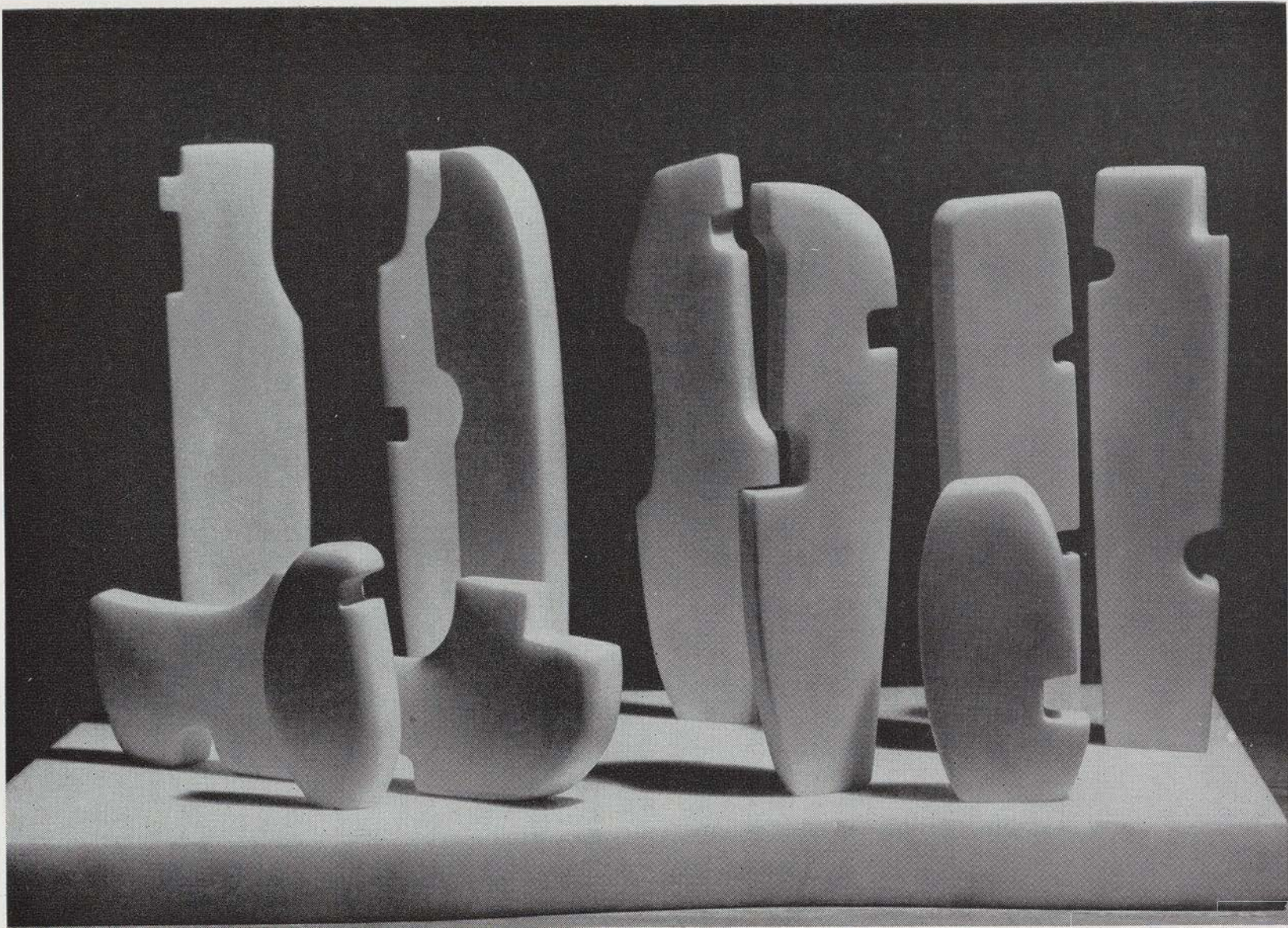
“SOME OBSERVATIONS ON COMMISSIONING SCULPTURE GENERALLY AND FOUNTAINS PARTICULARLY’

DR. EVAN HOPKINS TURNER
DIRECTOR, PHILADELPHIA MUSEUM OF ART

Mr. President, Members of the Association and guests, while I may be a new member of the Philadelphia community I am nonetheless fully aware of the great honour the Association has done me in inviting me to address its 93rd annual meeting. It exemplifies the cordiality that Mrs. Turner and I have found at every turn since we were first invited to Philadelphia. I thank you.

But even as I thank you I must stress my awareness of the considerable responsibility I have assumed. Society expects the guest to be amiable and sympathetic—and that I believe myself to be—but at the same time you must realize that this address provides me, a newcomer, devoid, therefore, of the sentimental feelings of your members, with an important opportunity to express certain views on the activities of the Association in the area of commissioning sculpture, an area which I recognize is ultimately the lesser achievement of the Association in contrast to its impact upon city planning, but one, nonetheless, that has been extremely important.

This point in the history of the Association can easily be thought of as a turning point in so many ways. First, the Association's single greatest responsibility in this century, the creation of the Samuel Memorial, which was its primary concern for twenty years, was terminated in 1963. Since then it has worked on several other projects but none on the same scale as that; therefore, with the Samuel Endowment free for other purposes the Association's means are now considerable and its responsibility accordingly great. Second, the public awareness of and interest in the arts is probably greater than ever before; thus an increasing public concern for your activities can be depended upon in evolving plans. And third, the most important of all, the fact that the city of Philadelphia is displaying a point of view which is creating respect throughout the country establishes a sympathetic atmosphere. This city which we love—and with everything loved there is a danger of taking it for granted and not recognizing gradual change—this city of Philadelphia is evolving a pattern of civic planning with an enterprise matched by no other community in the United States. These three factors place the Association in a situation where the principles it has supported for ninety-four years may now have greater strength;



Group II: People Waiting (Marble) by Barbara Hepworth

Photograph by Oliver Baker

the experience garnered with time and its image of objective responsibility should make the Association an effective force in establishing better standards of taste in the civic use of sculpture.

Nothing is gained on this occasion by my discussing or analyzing the past in a detailed manner. But I must stress that the Association's past is indeed an impressive one. I might also observe three points: studying all of the works you have commissioned suggests that they characterize American taste well from the end of the Civil War to about 1945; certain things that may have seemed grave disappointments, such as the substitution of Maurice Sterne's group for that planned by Lachaise, may have been proved by time as moments of victory; and, as is true of all good sculpture, the success of one generation becomes quite a different kind of success in another generation, for example, what could in its way be more thoroughly abstract expressionist than the wonderfully swirling tail of Mr. Remington's horse on the East River Drive?

We live in difficult times. Values of the past are being destroyed, or undermined, and progress is going at such a rapid pace that it is virtually impossible to follow today's many achievements—much less to comprehend them. The distress that some thoughtful founders of this Association must have felt over the publication of Mr. Darwin's theses is as nothing compared with our readjustment to a world dominated by the theories of such men as Mr. Freud or Mr. Einstein and of the myriad followers extending our horizons. To varying degrees each of us is tempted to evade the demands of readjustment incumbent upon the responsible citizen today.

There are few areas of accomplishment today in which one is actually more aware of exploration and discovery than in that of the visual arts. The latest achievement of the Pop artist or of today's master, whether that achievement is one of quality or one of ostentatious inadequacy, makes excellent copy in the popular press. And it can be made easy material to scoff at. However, the fact that so many artists have explored non-representational ideas is a reality of our times. History has shown us that while any given period invariably has quantities of mediocre accomplishment there is a significant element that stands the test of time and remains rewarding. One can assume therefore that certain aspects of non-representational art do have a validity—as difficult as it may be for some to accept this fact. How many of you, for example, have visited the Capitoline Museum in Rome and recall that colossal exaggerated stone head of Constantine the Great that was, we know, created in reaction to the artists of the previous generations? As one stands before it, one realizes that in its apparent naiveté there is a strength and conviction that could only have been achieved by a master.

Every member of this Association has the complete right to refuse house-room to the difficult problems presented by so many of

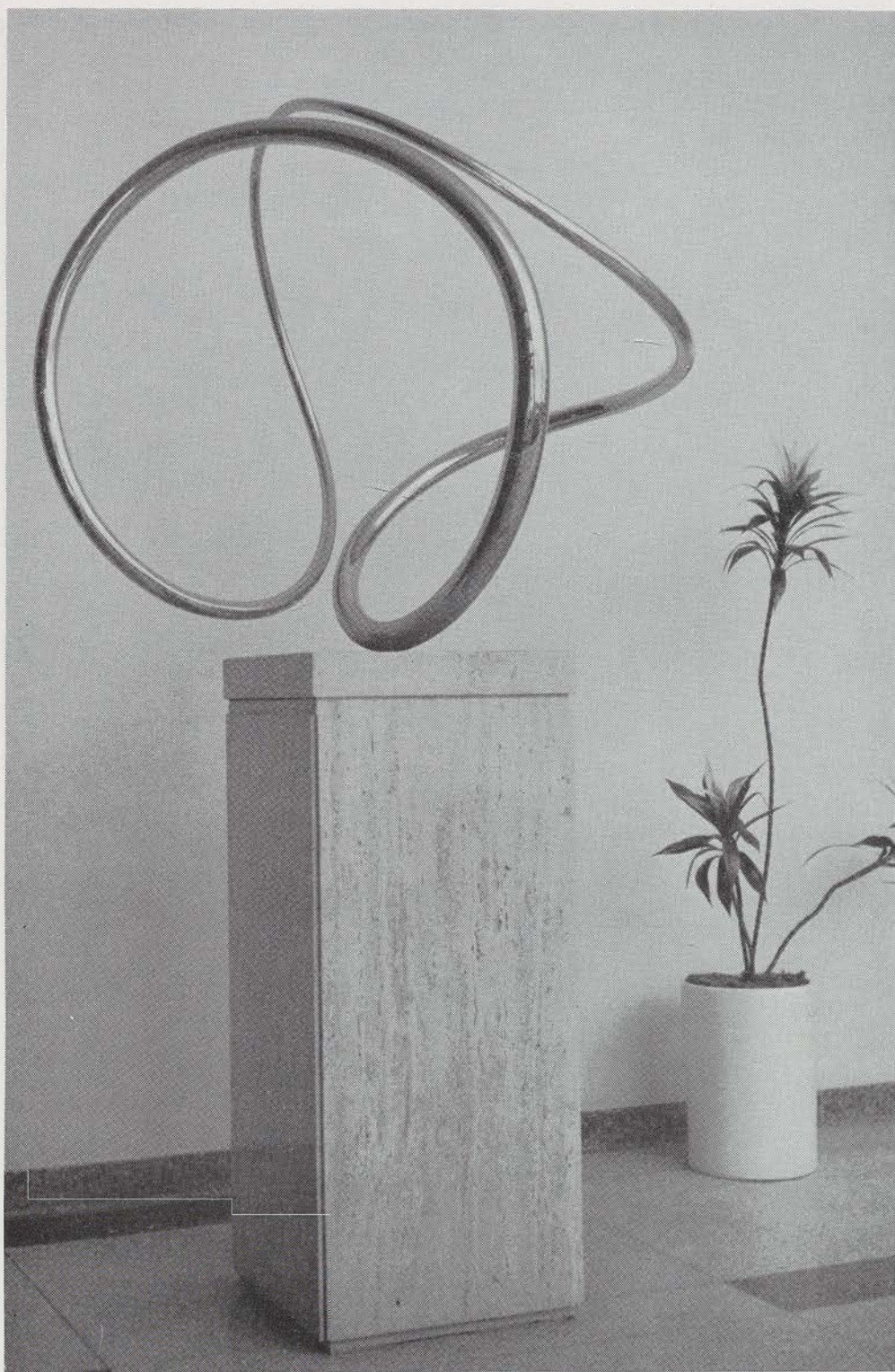
the most distinguished of today's artists. I can understand such a decision even if I do not entirely approve. I, carrying the responsibility for a great public art museum, must with my staff make every effort to present what I consider the best of contemporary accomplishment in the visual arts because how else can the general public form opinions without the opportunity to study the material. But, and this is the important point for this meeting, what you may privately wish to ignore is improper—even immoral—in your capacity as members of an Association with an august tradition of commissioning sculpture for the Philadelphia public. That each of us may prefer the achievement in the past of Mr. St. Gaudens, Mr. Epstein, Mr. Grafty or one of the other artists patronized by this Association is no reason whatsoever for using that artist as a guide to the selections of today. Enjoy the experience of the past but accept the responsibility of today!

Speaking to a group interested in public sculpture provides an ideal opportunity to make some suggestions which might contribute to the improvement of the sculpture in Philadelphia. Your example is such that perhaps you can help in the realization of some of these ideas.

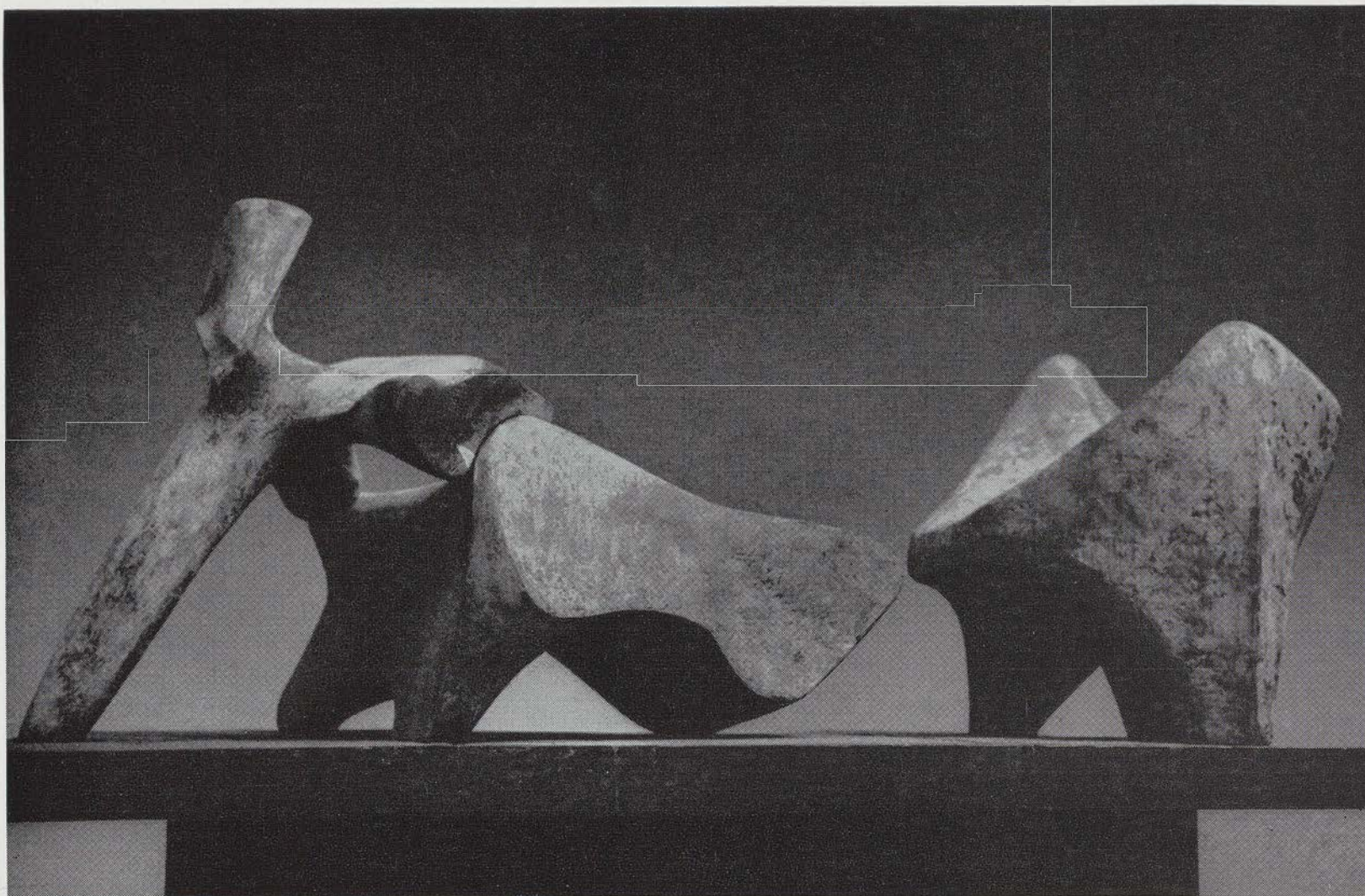
There has not been for many years a major exhibition in the United States presenting on a grand scale the trends of international contemporary sculpture as they exist today. The last such exhibition was that organized by Henri Marceau in 1948. While present-day American sculpture has been well presented—most notably in the series of exhibitions shown at the Whitney Museum of American Art in New York City—it is now time to do some thinking on the whole international situation. A new exhibition should be held here and I wonder whether you might not be interested in financing such an exhibition again or otherwise use your example to encourage others to do so.

But let's go a step further than was done last time. Don't present it in the Art Museum or even in its court. Instead, assuming security arrangements can be handled, present the exhibition in an area which will guarantee the greatest number of people being aware of it. There are in Centre City seven areas on various levels through which the public swarms—areas which would unquestionably be made more effective spatially with sculpture. Let's use these for the exhibition.

Such an exhibition should intend to present the fascinating variety of styles characteristic of contemporary sculpture. It must be international because neither the Association nor other bodies must limit their interest to the artists of the United States. The potential stimulating variety that such an exhibition might present is evident in the illustrations accompanying this text.



Construction 66 (Polished Metal) by Jose de Rivera
Photograph by Stecklor



Reclining Figure No. 7 (Bronze) by Henry Moore

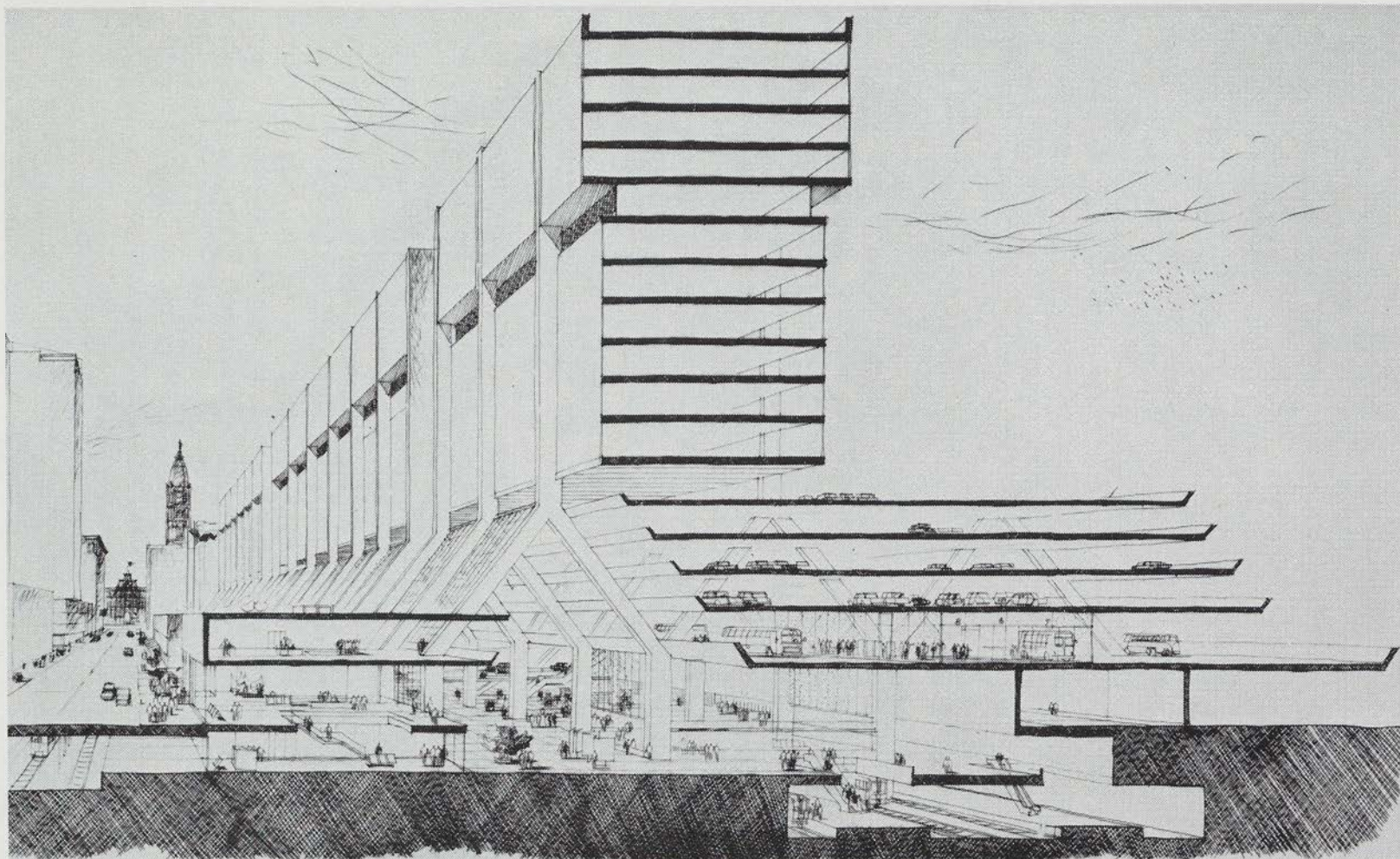
This exhibition will be expensive because monumental pieces proper for architectural spaces must be borrowed. Transportation of such pieces will be particularly costly. Yet when you consider the hundreds of thousands of dollars spent on sculpture in Philadelphia in recent years—spent by this Association and under the 1% ruling not to mention the considerable acquisitions of public and private collections—it is easy to see that a major exhibition could become an invaluable catalytic agent.

And the amounts spent on commissioning art will certainly be greater in the future. Between now and, let us say, 1976 when another World's Fair may be held here, over two million dollars will be spent. Think of the possibilities in Centre City's projected Market East construction alone! Its existing spaces will be a splendid setting for outstanding masterpieces which can contribute even more to Philadelphia's distinction of having the greatest out-door collection in this country.

Sculpture is clearly big business in Philadelphia. And no major business enterprise should be undertaken without some awareness of the possible areas of action. This is why a major exhibition presenting some perspective seems important to me.

Another idea: Philadelphia's ruling that 1% of the cost of a building on reclaimed land as well as 1% of the cost of all new civic buildings must be devoted to the adornment of said building has understandably and properly aroused a great deal of interest outside of the city. The Redevelopment Authority was exemplary in inaugurating this program; certainly the success of sculpture in public places resulting from this Association's years of activity must have been directly or indirectly a factor that made the ruling more widely acceptable.

It is in fact an admirable ruling. The results are not always as admirable, however. One can be proud when a sensitive mind carries the responsibility for allotting the commission—one thinks for example of the curvilinear forms of Gaston Lachaise's floating women—the work I have always felt to be his crowning achievement—so effectively contrasting the stylish geometric regularity of the Pei town houses surrounding it. Or again of the José de Rivera flowing composition in the Annenberg Centre. However, there is no virtue whatsoever when the 1% is used to create a mediocre gimmick such as the "Boy and Girl Playing in a Fountain" in the East Poplar Street Apartments or perhaps worse, a safe work such as the gate at Abbott's Dairy—and no credit should be given. By "safe" I mean a work that has little creative originality of exploration; for example, Remington's "Cowboy" was an interesting treatment of the equestrian monument when it was done in 1907 but what was creative then would be today safe and relatively uneventful.



Market Street East as Proposed by Philadelphia City Planning Commission

I wonder whether the city might not be wise to create a small committee of thoughtful connoisseurs to at least study each of the privately undertaken commissions which do not fall within the responsibility of the city's existing Art Commission. The selection of the committee would by no means be easy. It would be advisory only, but it could prove very useful in making suggestions to those private agencies commissioning works of art.

A third point: there is no greater hindrance to success in the arts than caution. Again and again history has shown this. Most recently, perhaps, we have all had an opportunity to be aware of this in the results of the competition for the fountain planned to go at the end of the Parkway.

Creating a fountain is by no means an easy matter. How many great fountains are there? When one thinks of examples one returns repeatedly, depending upon individual taste, to the simplicity of form found in the Renaissance or to the complex interrelationship of form and water produced as a result of the aesthetic freedom of 17th century Baroque Europe. The evolution of fountain design would suggest as well that a Northern climate is probably not as inducive to good fountains as that of the South—perhaps in part because it is so very difficult to create a composition that suggests the flow of water when, because of weather conditions, there can be no water. An interesting aspect of Mr. Henry Mitchell's recently finished Morris Memorial Fountain at the Zoo was his solution of this difficult problem.

In the case of this city's recent fountain competition caution was, I suspect, its greatest problem. To create an open competition, even one as financially splendid as this which was to design a fountain costing \$500,000, was a mistake. The field of commissions is such today that no sculptor of any stature lacks jobs. Consequently, it could have been assumed in advance, as was in fact proven the case, that few if any of the great sculptors of our day trouble to enter a competition which, even if he were able to undertake it, would cost him a fair amount of expense money and a great deal of working time. In addition, it was argued by the sculptor member of the competition's excellent jury who has had the most extensive experience along these lines, that, as astronomical as the sum seemed to the general public, it seemed to him inadequate, given casting costs today, for the scale of the fountain needed.

Assuming that the organizers of the competition sought a fountain that would last as one of the great ones of our time—and for Philadelphia to do otherwise given its present pattern would be incredible—a braver course of action would have been to choose and persuade four or six great names to enter in competition, guaranteeing each sculptor certain expenses as well as the winner the job.

Then the grave problems resulting from the inadequacy of the submissions might have been avoided.

Now we are waiting to see what will be done. We will hope for the best.

This is the time, however, that a body such as the Fairmount Park Art Association should—no, must—be prepared to take a position of conviction. So I ask each of you: is the first prize in the competition as satisfactory a solution of the problem as was hoped for?

Whatever the solution of the fountain competition may be, it must be recognized that Philadelphia has gained incalculably because of the enterprise and the responsibility of the Fairmount Park Art Association over the years. The record is one that creates pride. In the Samuel Memorial alone there have been the two great masterpieces, those of Epstein and Lipchitz; in addition there are the many other pieces that makes the commuter's life as well as that of the Sunday afternoon stroller much richer. Now the Association in 1965, being part of a growing city, must reconsider certain of its ideals to be sure that it is as contemporary now as it was, say, in 1890. The activity of the city should be an inspiration. It is not a matter even of trying to keep up with the city fathers in terms of their city planning—and to do just this would not be easy—but it should be a matter of the Association's having such stimulating ideas that the city has absolutely no choice but to accept it as the challenging leader in its area of interest.

The Fairmount Park Art Association is founded upon august traditions. Therefore, the Oxford Dictionary's definition of responsible—"Capable of fulfilling an obligation or trust . . . of good credit and repute"—is thoroughly apt. For a vital future this Association cannot bask in its pride in the past—but it must act, it must be responsible. Philadelphia needs the example of the Association as it never has before. I urge you to accept fully the difficult but nonetheless stimulating challenge. And by acting rather than by existing it is you as citizens of Philadelphia who will ultimately be the greatest gainers of all.

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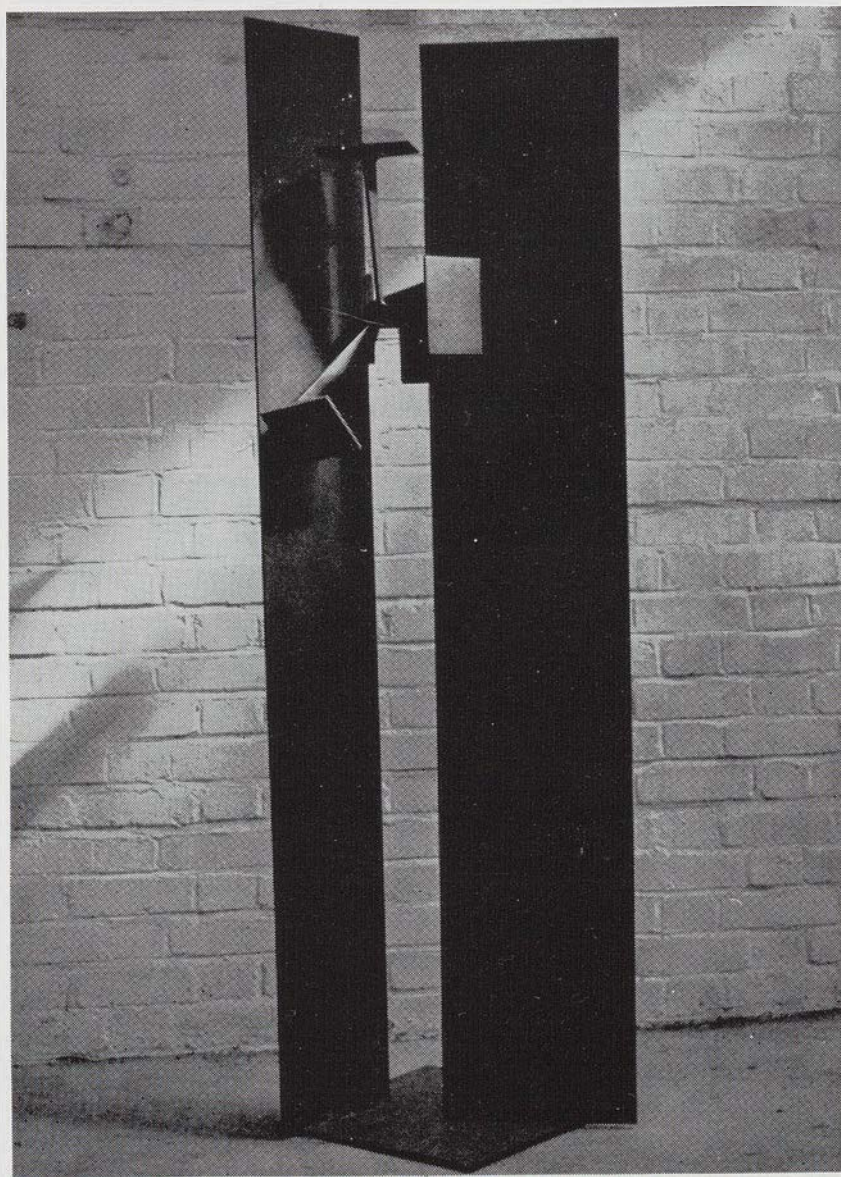
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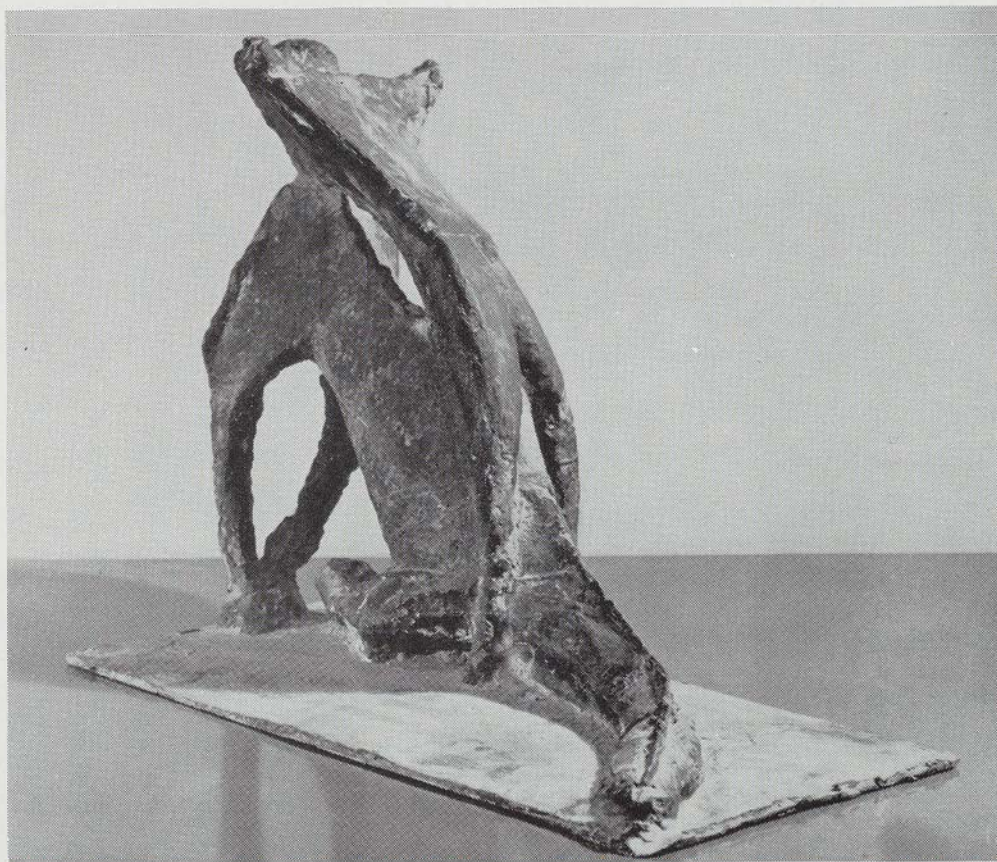


Barrier No. 2 (Bronzed Steel) by Robert Adams

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Photograph by Oliver Baker



Horse and Rider (Bronze) by Marino Marini

