

Fairmount Park Art Association

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

Ninety-Seventh Annual Report



P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1969

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

ANNUAL REPORT
BOARD OF TRUSTEES

“A PHILOSOPHER IN THE PARK”

BY

DR. HENRY ALLEN MOE
PRESIDENT, THE AMERICAN
PHILOSOPHICAL SOCIETY

P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1969



Photograph by Cortlandt V. D. Hubbard

The ELI KIRK PRICE FOUNTAIN, Benjamin Franklin Parkway. Erected by The Fairmount Park Art Association in 1969 after the original design by Borie, Trumbauer & Zantzinger, Associated Architects.

OFFICERS

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C. CLARK ZANTZINGER, JR.

Vice-Presidents

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Treasurer

ORVILLE H. BULLITT

Counsel

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TERM EXPIRES IN 1970

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JOSEPH T. FRASER, JR.
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G. HOLMES PERKINS
GEORGE F. TYLER, JR.
J. WELLES HENDERSON

TERM EXPIRES IN 1971

R. STURGIS INGERSOLL
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HENRI MARCEAU

SYDNEY E. MARTIN
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TERM EXPIRES IN 1972

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JOHN M. FOGG, JR.
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H. RADCLYFFE ROBERTS
HENRY W. SAWYER, 3RD
H. GATES LLOYD, III

Executive Secretary

W. H. NOBLE, JR.
P. O. Box 7646
Philadelphia, Pa. 19101

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On Finances, Legacies and Trusts

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WILLIAM G. FOULKE

GORDON A. HARDWICK

On The Fine Arts

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HENRI MARCEAU

HENRY W. SAWYER, III

J. WELLES HENDERSON

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HENRI MARCEAU, *Co-Chairman*

JOSEPH T. FRASER, JR.

H. RADCLYFFE ROBERTS

On New Projects

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ORVILLE H. BULLITT

H. GATES LLOYD, III

PHILIP PRICE

On Location of Sculpture

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G. HOLMES PERKINS

On Plan of City

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GORDON A. HARDWICK

THEODORE T. NEWBOLD

GEORGE F. TYLER, JR.

C. CLARK ZANTZINGER, JR.

FAIRMOUNT PARK ART ASSOCIATION

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

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MRS. FREDERIC L. BALLARD	MRS. JAMES ALAN MONTGOMERY
MRS. DONALD B. BARROWS	MRS. WILLIAM H. NOBLE, JR.
MRS. ALFRED BENDINER	MRS. CHARLES O'CONNOR
MRS. EDWARD BROWNING	MRS. GEORGE W. PEPPER, 3RD
MRS. R. GEORGE BUCHANAN, JR.	MRS. ROBERT W. PREUCEL
MRS. ORVILLE H. BULLITT	MRS. JOHN S. PRICE, 3RD
MRS. PAUL CHANCELLOR	MRS. PHILIP PRICE
MRS. LLOYD COATES	MRS. CHARLES L. RITCHIE
MRS. ANTELO DEVEREUX	MRS. E. FLORENS RIVINUS
MRS. JOSEPH T. FRASER, JR.	MRS. JAMES M. SKINNER, JR.
MRS. JOHN H. GIBBON	MRS. EDMOND G. THOMAS
MRS. ROBERT GIBBON, JR.	MRS. OWEN J. TOLAND
MRS. ROBERT MCKAY GREEN	MRS. S. STOKES TRUITT
MRS. THOMAS HART	MRS. JOHN TYSON
MRS. J. H. WARD HINKSON	MRS. CLARENCE A. WARDEN, JR.
MRS. ORVILLE HORWITZ	MRS. J. BALLARD WELLS
MRS. SIDNEY KEITH	MRS. ELKINS WETHERILL
MRS. ROY LARSON	MRS. WILLIAM WHITE, JR.
MISS MILDRED LEE	MRS. JOSEPH WILMSEN
MRS. ROBERT H. LEE	MRS. ELIAS WOLF
MRS. MALCOLM LLOYD	MRS. GRANVILLE WORRELL
MRS. LOUIS C. MADEIRA, 4TH	

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.....	1954-1969
C. Clark Zantzinger, Jr.....	1969-

FAIRMOUNT PARK ART ASSOCIATION

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.....1887-1893
 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.....1936-1943
 Henri Marceau.....1944-1969
 R. Sturgis Ingersoll.....1943-
 H. Gates Lloyd, III.....1969-

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-SEVENTH ANNUAL REPORT OF THE BOARD OF TRUSTEES

To The Members and Guests of the Fairmount Park Art Association:

LADIES AND GENTLEMEN:

It is a great pleasure to welcome you to the Second Annual Meeting of the Association that has been held in April. Last year was the first time that we met in the spring rather than in the middle of winter and I hope that you find the change of time to have been a good one.

Although it is repetitious I feel no embarrassment in reminding our members and informing our guests that the purpose of the Association is to erect "statues, busts and other works of art" in public places and "To promote and foster the beautiful in the City of Philadelphia in its architecture, improvements and general plan." If you deem that a worthy purpose we hope for your continued support.

Every program these days seems to require a "commercial" and this is no exception. We need your support in order to continue to function and if some of our guests consider our activities of value to the City we hope that they will join us. On the tables is a folder describing some of the projects that the Association has completed heretofore and indicating that membership can be acquired by the modest payment of \$10 to cover membership in both the Park and City Branches. Although the activities of the Association were originally restricted to Fairmount Park the Association is now authorized by its Charter to operate in the City as well.

This year we have as our special guests members of the American Philosophical Society who live in this area and this is particularly fitting because you will shortly hear an address by Dr. Henry Allen Moe, the President of that distinguished society.

I have no doubt that many times in the past you have considered that it takes an unconscionably long time for the Association to get anything done. I fully sympathize with that view and have frequently entertained it myself. However, in justification for

the deliberation which marks the progress of many of our projects they are all designed to last for a long time and to stay where originally placed, and the most careful consideration is given to the form and location of every project. I can think offhand of only three figures that were gifts of the Association which were moved from the sites originally chosen for them. There may possibly have been others, but I can recall only the bronze figure of wolves, which was moved to the Zoo from its original site, a short distance below Sweetbrier Mansion, because the ground was literally cut from under it by the Expressway. Another was the mounted figure of Joan of Arc, which was moved from Sedgley Drive to its present site on East River Drive, across from the Art Museum, because it was believed that many more people would see and enjoy the statue in its present location. The third was a statue of The Wrestlers which was moved from its original site below Lemon Hill to a spot in front of Memorial Hall when that building became a center of athletic activity.

However, two major projects in which we have been engaged for some time can now be considered completed, although some minor corrections in pumps need still to be made. The first of these, and the one which has been under consideration longer than the other, is the fountain in the Kennedy Plaza, which was first tested last December but had to be shut down when the ice became unmanageable. The other is the companion to the Ericsson Fountain at the Museum end of the Parkway and which duplicates it on the south side of the Washington Monument. This bronze fountain was cast by the Mingo Non-Ferrous Metal Company, near Phoenixville, and was transported to its present site by truck. With its erection the balanced scheme of the development of this end of the Parkway has at last been accomplished and when the water begins to flow permanently, as should be the case in a relatively few days, I hope that you will find the effect pleasing both by day and by night, since both fountains will be illuminated and should stand out well even in the bright lights of the Plaza.

The fountain in the Kennedy Plaza is also to be illuminated at night and will complete the series of fountains and cascades which start at the Art Museum and give the Parkway its distinctive character, unmatched by any other boulevard in the country. For the most important features of these displays of water this Association can claim the credit and since it provided for the illumination of all of them at night, including also the exterior of the Rodin Museum and the Museum of Art on Fairmount, the Association has continued in a tangible fashion the moral support that it originally gave to the Parkway project at its inception.

Although a long time in coming to fruition, we hope that the two fountains just completed will bring pleasure to those who travel along the Parkway for many generations to come.

Another project which may be marked completed was the purchase and location of a stone figure of an ape, acquired by the Association from the collection of works by Jacob Lipkin which were on display at the Provident National Bank last spring. It may presently be seen in the Zoo in the Large Mammal House where it flanks a small fountain in the center of that building, on the other side of which is the bronze figures of two giraffes which also were presented to the Zoo by the Association some years ago. On your next visit to the Zoo I hope that you will take a few moments to look at the APE and see how well it has been placed by Mr. Tyler and Mr. Conant, and perhaps enjoy seeing again some of the other animal figures in stone and bronze that have been gifts of the Association over the years.

Another project which is well on its way to accomplishment is the erection of three bronze Milles Angels, whose purchase was referred to this time last year. The figures themselves have arrived and are presently resting safely in the Art Museum pending a determination of a proper location for their erection. Full size cardboard silhouettes of the figures were set up at various places, in an effort to find a spot which seemed wholly suitable.

One place tried was the planted area in the Kennedy Plaza on the Parkway side of the new fountain, but the surrounding buildings so dwarfed the figures and provided so unsatisfactory a background for them that the Committee charged with finding a site has had to look elsewhere. The search for an appropriate site is still going on and I hope that before long the Angels may be seen on the top of the posts on which it is planned to erect them.

We had originally hoped that the bronze figure of the Quaker martyr, Mary Dyer, by Sylvia Shaw Judson, might be placed near the Free Quaker Meeting House in Independence Mall. Since it was not executed in the colonial period this was not permitted by the Federal authorities but there is presently being studied a plan to place this figure in the triangle on the Parkway, just west of 16th Street, where it will be close to the Friends Select School. When the office building presently being erected across Cherry Street from this triangle is completed we hope that a suitable development of that area can be created as a background for this interesting statue.

Our most recent acquisition has been a stone Indian Bull which was carved in the 15th Century. It is a fine example of sacred Hindu

sculpture and is approximately 8 feet long and weighs about 14 tons. It was secured through the good offices of Dr. Stella Kramrisch, who has assembled the extensive collection of Indian sculpture at the Museum of Art. It took some persuading to allow this fine example of Indian art to be taken from the country, but Dr. Kramrisch was able to secure the necessary permission and it is presently reported to be on a vessel bringing it from Madras direct to Philadelphia. After its arrival, when a visual inspection of it can be made, a site can be more effectively chosen than could be done merely from photographs.

In a few weeks the annual Flower Market will take place in Rittenhouse Square and the Women's Committee will again be offering flowers for sale in the Checking Booth, which these ladies operate. I hope that you will patronize their booth since the Association's share of the profits of the Flower Market are available to it for the improvement of the Square. A plan for this which is presently under consideration is the decorative paving of the central portion of the square and if that can be accomplished it will greatly improve its appearance. This enterprising committee, which is under the joint chairmanship of Miss Katherine King and Mrs. Henry M. Watts, has arranged for a lecture at the home of Mrs. John Tyson on Sunday, May 11, when our Treasurer, Mr. Orville Bullitt, will speak about the fascinating excavations in Sybaris, for which he was so largely responsible. This affair will provide the committee with funds with which to stock the booth at the Flower Market.

Each year the three-year terms of six trustees expire and in the course of the meeting you will be asked to fill the vacancies caused by the expiration of their terms.

The six trustees whose terms expire at this time are:

ORVILLE H. BULLITT	H. RADCLYFFE ROBERTS
JOHN M. FOGG, JR.	HENRY W. SAWYER, 3RD
GORDON A. HARDWICK	H. GATES LLOYD, III

Submitted on behalf of the Board,

PHILIP PRICE
President



Photograph by Cortlandt V. D. Hubbard

The ELLEN PHILLIPS SAMUEL FOUNTAIN, John F. Kennedy Plaza.
Erected by the Fairmount Park Art Association, 1969.

MINUTES OF THE NINETY-SEVENTH ANNUAL MEETING

The Ninety-Seventh Annual Meeting of the Fairmount Park Art Association was held at the Bellevue-Stratford Hotel on Thursday, April 10, 1969 at 12 o'clock noon.

There were approximately three hundred and fifty 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 meeting held on Thursday, April 25, 1968 was, on motion, dispensed with as they were printed in the Ninety-Sixth Annual Report, and a copy 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-Seventh Annual Report.

The meeting proceeded to the election of six Trustees to succeed those whose term had expired.

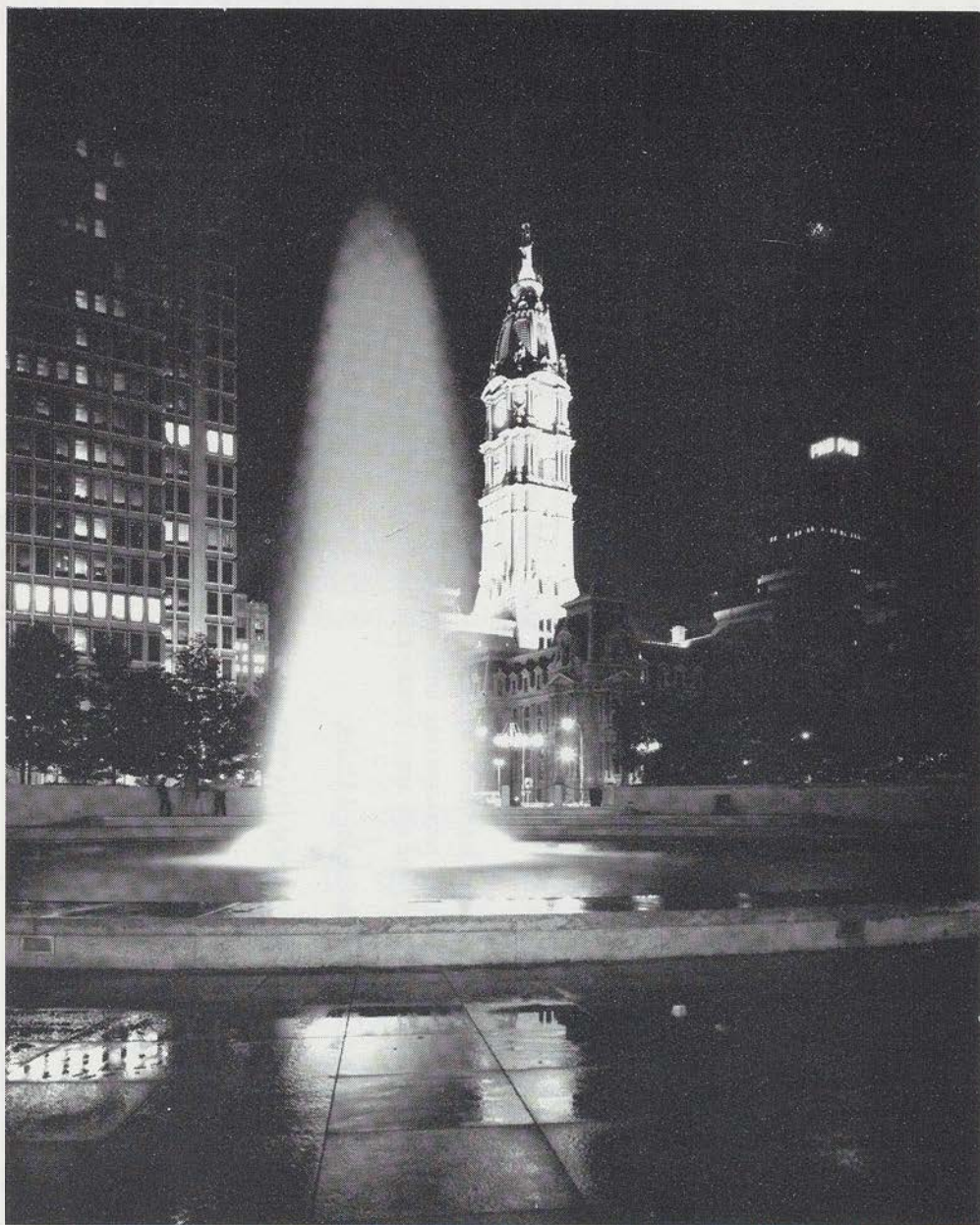
ORVILLE H. BULLITT
JOHN M. FOGG, JR.
GORDON A. HARDWICK

H. RADCLYFFE ROBERTS
HENRY W. SAWYER, III
H. GATES LLOYD, III

The President then presented the speaker of the meeting, Dr. Henry Allen Moe, President of the American Philosophical Society, who spoke on "A Philosopher in The Park."

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

W. H. NOBLE, JR.
Executive Secretary



Photograph by Cortlandt V. D. Hubbard

Night view of the Ellen Phillips Samuel Fountain,
John F. Kennedy Plaza, looking toward Philadelphia's City Hall

TREASURER'S REPORT OF THE ASSOCIATION, OCTOBER 31, 1968

	Participating Units Cons. Investment Pool Units		Treasurer's Account		
	Units	Carrying Value	U.S. Govt. Securities	Cash	Total Balance
Walter S. Cooper Fund.....	1,141	\$ 30,797.36	.....	\$ 7,585.75	\$ 38,383.11
Hancock Memorial Fund.....	1,187	22,701.18	.....	8,076.32	30,777.50
Howell Fund.....	7,479	143,253.86	\$ 24,901.85	4,382.64	172,538.35
Permanent Fund (City Branch).....	8,639	148,621.64	.....	.....	148,621.64
Permanent Fund (Park Branch).....	14,180	244,998.10	.....	.....	244,998.10
Ellen Phillips Samuel Memorial Fund.....	55,918	1,047,892.43	104,074.70	22,141.53	1,174,108.66
General Fund (City Branch).....	.....	.....	25,119.83	3,595.20	28,715.03
General Fund (Park Branch).....	.....	.....	15,064.07	15,532.57	30,596.64
Rittenhouse Square Improvement Association.....	.....	.....	15,128.90	4,453.21	19,582.11
	88,544	\$1,638,264.57†	\$184,289.35	\$ 65,767.22	\$1,888,321.14

NOTE 1—Investments are represented in the above Statement at cost.

NOTE 2—The approximate market value of one (1) participating unit at October 31, 1968 is \$30.37 and was determined by the relationship which exists between the total number of such units (88,544) and the approximate market value of the total consolidated investment pool units (\$2,688,776.00) at that date.

† See attached Statement, Consolidated Investment Pool Units.

CONSOLIDATED INVESTMENT POOL UNITS

	<i>Cost</i>	<i>Approximate Market Values</i>
United States Government Securities.....	\$ 428,735.22	\$ 414,800.00
Public Utility, Railroad and Industrial Bonds.....	807,970.54	676,970.00
Stocks.....	398,242.81	1,593,690.00
Cash.....	3,316.00	3,316.00
	<u>\$1,638,264.57</u>	<u>\$2,688,776.00</u>

TREASURER'S REPORT OF THE ASSOCIATION

November 1, 1967 - October 31, 1968

SAMUEL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1967.....	\$ 44,216.73	Landscape Maintenance.....	\$ 3,250.00
Income from Securities.....	77,079.05	Auditing.....	480.00
Sale of Temporary Investments..	167,833.84	Purchased U.S. Treasury Bonds..	20,474.59
City of Philadelphia.....	30,000.00	Henry Moore Statuary.....	1,136.20
Toward Fountain at		Eli Kirk Price Fountain.....	146,430.59
John F. Kennedy Plaza		John F. Kennedy Plaza Fountain..	120,005.00
		Repairs to Memorial.....	5,211.71
		Balance, October 31, 1968.....	22,141.53
	<u>\$319,129.62</u>		<u>\$319,129.62</u>

Temporary Investments:

\$25,000. U.S. Treasury 5¼s 5/15/71
60,000. 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, 1967.....	\$15,329.92	Office Salaries.....	\$ 5,229.38
Income from Securities.....	18,192.32	Printing.....	1,209.31
Income from Dues.....	2,170.00	Telephone.....	137.75
Sale of Park Prints.....	6.00	Annual Meeting.....	1,081.35
Miscellaneous.....	205.30	Auditing.....	120.00
		Subscriptions and Dues.....	385.00
		Purchased U.S. Treasury Bonds..	10,190.70
		Miscellaneous.....	2,017.48
		Balance, October 31, 1968.....	15,532.57
	<u>\$35,903.54</u>		<u>\$35,903.54</u>

Temporary Investments:

\$ 5,000. U.S. Treasury 5¼s 5/15/71
10,000. U.S. Treasury 5½s 2/15/69

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1967.....	\$14,862.10	Office Salaries.....	\$ 1,307.34
Income from Securities.....	13,065.90	Printing.....	259.12
Income from Dues.....	1,935.00	Annual Meeting.....	270.34
Sale of Temporary Investments..	35,345.91	Auditing.....	82.50
		Subscriptions and Dues.....	140.00
		Purchased U.S. Treasury Bonds..	10,102.35
		Stone Figure of Ape.....	3,000.00
		Milles Angels.....	46,258.55
		Miscellaneous.....	193.51
		Balance, October 31, 1968.....	3,595.20
	<u>\$65,208.91</u>		<u>\$65,208.91</u>

Temporary Investments:

\$10,000. U.S. Treasury 5¼s 5/15/71
 5,000. U.S. Treasury 4¼s 5/15/74
 10,000. U.S. Treasury 5½s 2/15/69

HOWELL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1967.....	\$14,870.52	Floodlighting Museum.....	\$10,725.00
Income from Securities.....	10,318.65	Auditing.....	67.50
		Purchased U.S. Treasury Bonds..	10,014.03
		Balance, October 31, 1968.....	4,382.64
	<u>\$25,189.17</u>		<u>\$25,189.17</u>

Temporary Investments:

\$ 5,000. U.S. Treasury 4s 2/15/69
 5,000. U.S. Treasury 4s 10/1/69
 5,000. U.S. Treasury 5¼s 5/15/71
 10,000. U.S. Treasury 5½s 2/15/69

RITTENHOUSE SQUARE IMPROVEMENT FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1967.....	\$ 7,043.95	Flower Market.....	\$ 36.50
Income from Securities.....	635.94	Purchased U.S. Treasury Bonds..	5,007.01
Share of Proceeds of		Miscellaneous.....	30.00
Flower Market.....	1,833.33	Balance, October 31, 1968.....	4,453.21
Miscellaneous.....	13.50		
	<u>\$ 9,526.72</u>		<u>\$ 9,526.72</u>

Temporary Investments:

\$10,000. U.S. Treasury 4¼s 5/15/74
 5,000. U.S. Treasury 5½s 2/15/69

WALTER I. COOPER FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1967.....	\$ 6,176.97		
Income from Securities.....	1,408.78	Balance, October 31, 1968.....	\$7,585.75
	<u>\$ 7,585.75</u>		

HANCOCK MEMORIAL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1967.....	\$ 6,610.75		
Income from Securities.....	1,465.57	Balance, October 31, 1968.....	\$ 8,076.32
	<u>\$ 8,076.32</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, 1968 and the related statements of Treasurer's 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 investments of the Association were confirmed to us by the depository bank.

In our opinion, the accompanying Treasurer's Report and the statement of Treasurer's cash transactions present fairly the financial position of the Fairmount Park Art Association at October 31, 1967 and the results of its operations for the year then ended.

MATHIESON, AITKEN & Co.

December 3, 1968



Sign erected during construction of Eli Kirk Price Fountain

A PHILOSOPHER IN THE PARK

HENRY ALLEN MOE

PRESIDENT, THE AMERICAN PHILOSOPHICAL SOCIETY

A technical philosopher of the present might well think that my effrontery in referring to myself as a philosopher in the park is hardly sufferable; but perhaps Dr. Franklin, with his concept of useful knowledge, would give me his *okay*. Or so I like to think. At any rate, perhaps Poor Richard would agree that my paper is an appropriate one to present to the Fairmount Park Art Association.

As a non-Philadelphian, I had feared that mine is but a thrice-told tale; but I am told by better Philadelphian historians than I am, that it isn't. I came by it, as a starter, in this way:

Browsing among some books, hitherto unknown to me, in the library of the American Philosophical Society, I came across a slim volume credited to one E. K. Price. Fascinated by it, I acquired a copy of my own.

My curiosity led me to read this little book while sitting in the sun on a bench in the Park just outside Philadelphia's Museum of Art.

Beginning with a serious and well-reasoned dissertation on the importance of family in the development of a culture and a civilization, Price goes on to trace the genealogy of his own family group, from the Philip ap Rhys who migrated with other Quakers from England late in the seventeenth century. In 1697 Philip purchased a thousand acres of fertile farm land in Plymouth Township, now part of Montgomery County in Pennsylvania.

These ap Rhyses became Prices, and their offspring were sturdy yeomen with a love of their lands, but by the beginning of the nineteenth century the pull of Philadelphia proved too magnetic to resist.

Eli Kirk Price, the writer of that family history, produced it for a reunion of the clan Price in 1854. He had, by that time, become a leader at the Pennsylvania Bar, a State Senator, and a personality of pervading influence and power in the Commonwealth. Born just before the turn of the 19th century, he had come to the big city to seek his fortune. He studied law and was admitted to the Bar in 1822, where he specialized in the law of real property and wills. He

combined a shrewd sense of politics and manoeuvre with his success at the Bar and with a dedicated ambition to espouse public causes.

In the State Senate he applied his inherited love of the land, its trees and open spaces, to a persistent and successful campaign to bring the beauty of the country into the town.

Most of the towns and villages that then constituted the area of the County of Philadelphia obtained their supplies of water either from individual wells or from the Schuylkill River, in which pollution became the cause of repeated epidemics of typhoid.

Price became the father of a plan that required legislative authority to fuse together this congeries of municipal governments in the County of Philadelphia into one municipality, the present City of Philadelphia. This was done by the famous and unprecedented Consolidation Act of 1854. He succeeded in winning over the many opposing and dissident elements by preaching the imperative need for their joining together in order to make possible a unified and more palatable source of water supply that would safely serve the entire area.

He obtained backing for a bold scheme, originally put forward as far back as 1812, of excavating enough rock from the summit of the hill called Faire Mount to convert it into a huge reservoir from which water would flow and be distributed by gravity to the entire region of what was Old Philadelphia. Together with this visionary scheme—which he succeeded in selling to the General Assembly and to the many municipalities involved—he was able to bring to realization another dream that had long been taking shape in his restless and fertile imagination.

His inherited love of the land in Eastern Pennsylvania, its hills and cliffs, its trees and shrubs and lawns, had long urged him to bring the country, as he put it, "into the town."

Much against the will of some of the gentry who had acquired lovely rolling estates on both banks of the placid River Schuylkill and had built themselves charming homes on their commanding hilltops, he succeeded in getting support for an ambitious plan to get the State to acquire these lands on both sides of the River from Faire Mount out to the Falls of Schuylkill and on up the Wissahickon Valley to the boundary of the County, and amplify some thirty acres previously acquired, in order as he said, "to preserve the purity of the water supply."

By this device, partly subterfuge, but principally idealistic, in one persistent and undaunted campaign, he laid the foundation for

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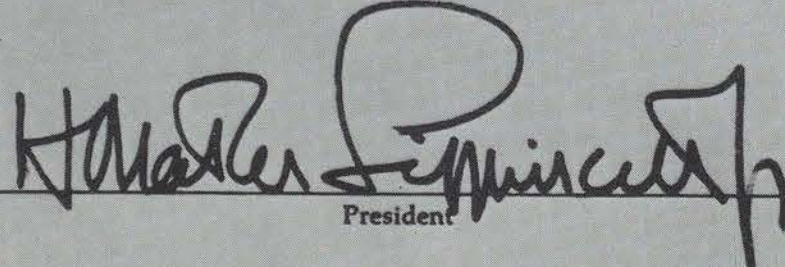
THE PHILADELPHIA CHAPTER / AMERICAN INSTITUTE OF ARCHITECTS □ 1869-1969

CENTENNIAL AWARD OF HONOR TO THE FAIRMOUNT PARK ART ASSOCIATION

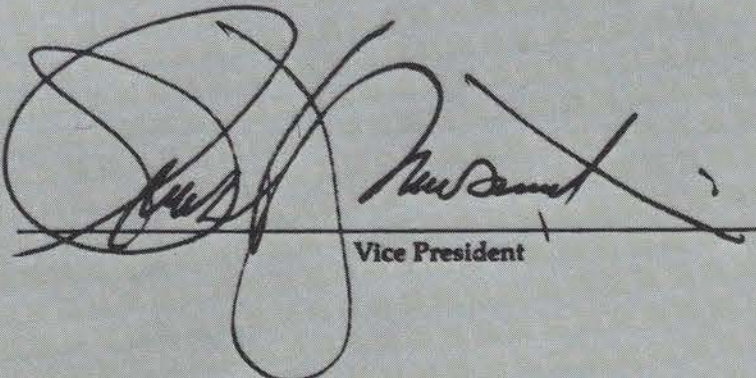
For devoting all its 98 years to increasing the appreciation and love of art in our midst . . . for employing its own funds in adorning Fairmount Park and the city with more than 60 works of sculpture . . . for overseeing the creation and installation of the many sculptures which constitute the Smith and Samuel Memorials . . . for furthering establishment of the Art Commissions of Philadelphia and Pennsylvania . . . for its farsighted

inspiration, in 1907 when it commissioned the Cret/Trumbauer/Zantzinger plan which became the basis of the Parkway as now built, and similarly in the 1940's when it furthered the Larson plan for Independence National Park and the State Mall, which triggered redevelopment of the Washington Square, Society Hill and Franklin neighborhoods . . . and for being the first and the best society of its kind in the United States.

29 April 1969


President




Vice President

the creation of Fairmount Park in 1868, making it the largest municipal park in the nation. In it was created a municipal reservoir at an imposing height overlooking the river basin, with a pumping station at its foot. The exterior of the pumping station—still there—was designed to emulate a graceful little Greek temple.

From that time on, until his death in the eighteen eighties, he devoted himself assiduously to the care and husbandry, the improvement and beautification of the 4,100 acres that constitute Fairmount Park. There were developed many miles of trails, footwalks, bridle paths and drives, for the recreation and edification of the public. To protect walkers from the recklessness of drivers, there were signs on the drives prohibiting horses or carriages from exceeding a speed of seven miles an hour.

Hardly a day would pass when he did not spend hours riding or walking somewhere in the Park, planning the placing of trees and flower beds. There was a legend that he would fill his pockets with acorns, to drop them in spots where he wanted oaks to grow.

On many of these trips into the Park he would be accompanied by a grandson, he who bore the name of Eli Kirk Price, Jr. (until he dropped the Jr. after his grandfather died), in whom he instilled the same love of nature and of urban beautification that was part of his own creed. On his grandson he impressed the duty—to be faithfully discharged as a family obligation—of protecting and caring for the preservation of Fairmount Park as though it were a patrimony.

The younger Price, born in Philadelphia in 1860, followed his distinguished grandfather to the Philadelphia Bar. He early began to pursue the interests that were enjoined upon him by his family inheritance.

By 1885 he had become active in the Pennsylvania Museum and School of Industrial Art as one of its life members. That institution was established at Broad and Pine Streets, in central Philadelphia, in one of the historic buildings designed by the architect Frank Furness some decades earlier. It had been founded by prosperous and public-spirited weavers of carpets and other textiles in northeast Philadelphia. The Museum was originally rather a side-line to the School, but its collections began to outgrow the space allotted to it, so that when Memorial Hall in Fairmount Park was vacated by the Centennial Exposition of 1876, the Museum moved out away from the School to the more commodious and more salubrious space and surroundings in the Park at the invitation of the Commissioners of Fairmount Park.

In 1902 Eli Kirk Price was elected a member of the Fairmount Park Commission, of which he eventually became the Chairman, serving in that capacity for many years until his death in 1933. In this position, Price began to weave his dreams, his projects and his plots for the Museum and for the Park, their connection and surroundings and their approaches. These were eventually brought to realization, and have made Philadelphia one of the great art centers and triumphs of city planning of the world.

In the early decades of the twentieth century, the Museum's collections, constantly augmented by inheritance, gifts and purchases, began to outgrow the limited facilities of Memorial Hall. Even before World War I, the trustees of what was then still called the Pennsylvania Museum and School of Industrial Art, began to look about for some means of expanding their inadequate exhibition space. Although the School was still in Center City, the rapid growth of the distant Museum was converting the Museum into the senior partner of a combination in which it had begun as very much the junior. This was brought to pass by the dynamic leadership of a series of art-loving magnates as Museum presidents.

The Museum's Annual Reports disclose that before 1916 the space in the Museum had become so constricted for its collections that complaints from its curators were regularly reported. It was then that Price demonstrated the sweep and the boldness of conception that was in the true tradition of his grandfather's achievements.

During those years the supply of water from the Schuylkill for domestic use had become less and less satisfactory. Recurrent epidemics of typhoid made it imperative to seek other sources and to provide enough space for treating the water both by filtration and otherwise to make it safely potable. The use of the big reservoir on Fairmount had to be abandoned in favor of other better situated areas. This left empty, unoccupied and useless, the enormous rock cavity that for nearly a century had acted as the water reservoir for Old Philadelphia.

In a burst of inspiration, but craftily and diplomatically concealing what enormous expense would ultimately be involved, Price argued to the City Council that nothing could be more logical than to use the abandoned hole on top of Fairmount with its massive rock walls as a foundation for a museum to house the Museum's collections. Thus would be saved the enormous expense that would be involved in having to build foundations for a new building from the ground up.

FAIRMOUNT PARK ART ASSOCIATION

In other words, the hole that had been dug by a previous generation could now be filled up by a later one to good advantage.

The simplicity of the idea made it attractive to a pragmatic and political City Council. It proved acceptable and was adopted. Little did the statesmen in City Council realize the millions upon millions it would be called upon to vote in succeeding years to complete the Museum and operate it. The vast size of the rock foundation would require a building of commensurate magnitude—even though far larger than the need that then was actually felt. As one commentator put it in after years, Price very shrewdly backed the City Council into a hole before they realized what they were getting into.

Not only that, but Price then proceeded to line up strong support among the city's titans for cutting a grand avenue from the acropolis that the new Art Museum would create, straight through to the city center at City Hall, and so not only bring the country (Fairmount Park) into the town, as did his grandfather before him, but also create a Parisian Champs Elysées as a majestic vista between

From left: The Eli Kirk Price (1969), The Washington and The Ericsson (1935)



FAIRMOUNT PARK ART ASSOCIATION

City Hall at one end and the Art Museum acropolis at the other, with monumental public buildings and fountains along its course.

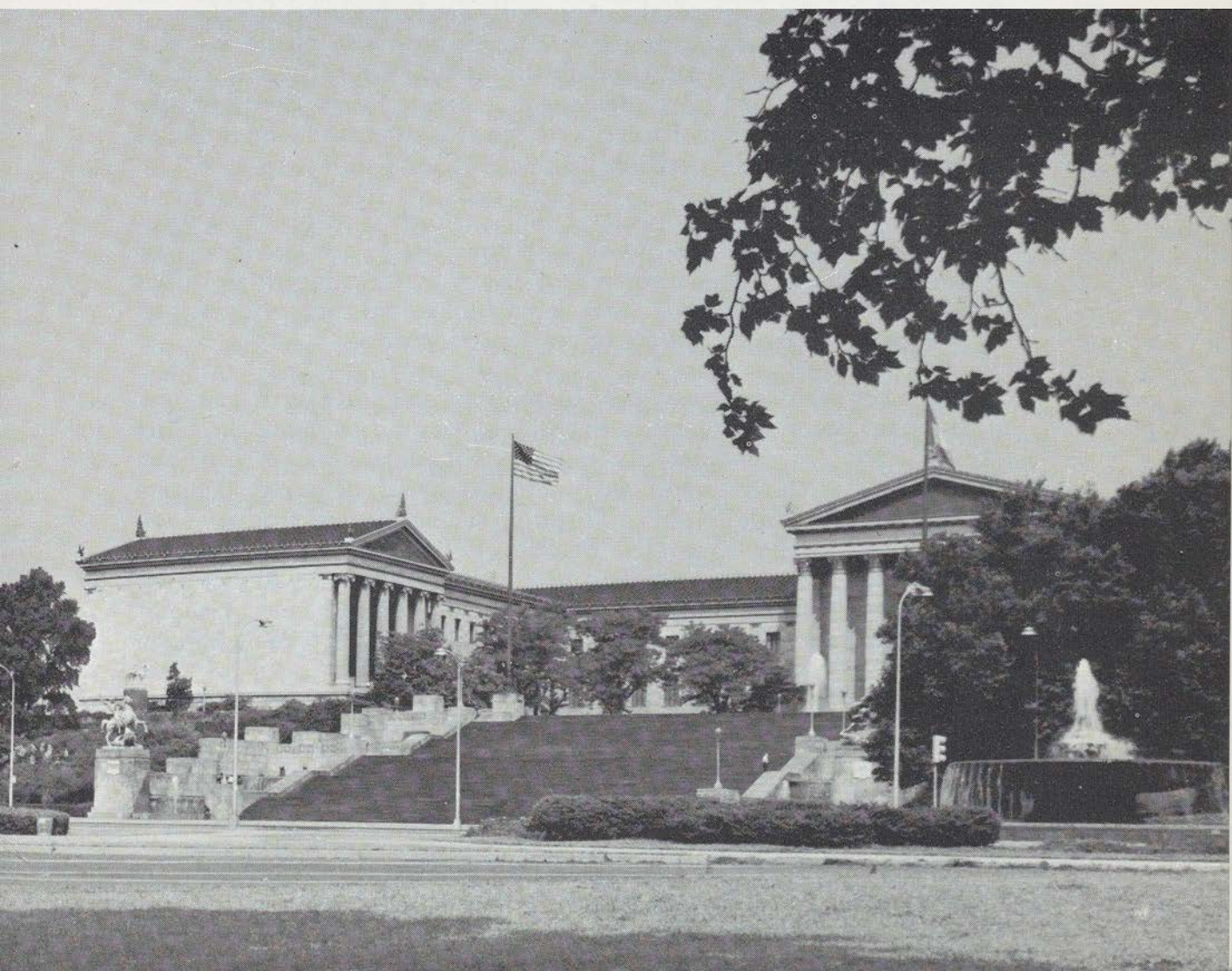
With the backing of citizen leaders like Edward T. Stotesbury and Joseph E. Widener, the political leaders of the day were won over to the plan in spite of its incredible effrontery. Many blocks of low-grade dwellings in the path of the improvement had to be demolished.

Paul P. Cret, the creative French architect then practising in Philadelphia and teaching at the University of Pennsylvania, advised that Jacques Greber, then probably the leading city planner in the world, be retained. They worked together on the Greber plan that was adopted and carried out.

From its first beginnings about 1910, the planning and the work have gone on for half a century. They are not completed even today in the full sense originally contemplated. The Art Museum is the unit that is perhaps nearest to realization of the basic plan. By 1918 this was sufficiently assured so that during that year its Board adopted a definitive resolution to move from Memorial Hall to the

Fountains in front of The Philadelphia Museum of Art

Photograph by Cortlandt V. D. Hubbard



site at the head of the newly-named Benjamin Franklin Parkway. The actual move was only begun some years later.

In 1926 when the move was about completed, Price became president of the Pennsylvania Museum and School of Industrial Art. In 1928 the new Museum was dedicated by him as its president. The following year he received the Philadelphia Award, the highest civic honor that can be conferred on a citizen of Philadelphia. It was given in recognition of his vision and courage, with its combination of love for his city, devotion to the fine arts, and his skill in political manoeuvre. His fame for these qualities spread abroad. In 1931 France made him a Chevalier of its Legion d'Honneur. He had already been made a Knight Commander of the Crown of Italy.

As might be surmised from this recital, Price was always cautious and reticent in what he would at first reveal of the scope of his plans. Small of stature, dapper in appearance to the point of elegance, he was known to be difficult of approach except to his closest friends and confidants.

I have given this brief outline of the history of the two Eli Kirk Prices, grandfather and grandson, in their relation to the creation of Fairmount Park and its preservation, and particularly to the Museum of Art and to the Parkway that flows majestically from City Hall to the foot of the Acropolis, only because I feel, as a philosopher in the Park, it is well to revive these memories at a session of the Art Association of the Park. Your Association is dedicated to the same high ideals that animated these two broadly civic-minded Prices, and I have told the story because I have found no printed history that tells it all.

It is not for me to suggest it, but perhaps it might be appropriate, if it is within the powers of your Board, to encourage or even to commission the composition of a work that might be called "The Prices and the Park," that would make this story known to all for its value as an example of civic patriotism.

Indeed, such a work should include, or conclude with a review of the remarkable partnership that has grown up between the Fairmount Park Art Association, since its foundation in 1871 to the present day, with the public authorities and with other art agencies in the city of Philadelphia. Through its administration of such benefactions as the legacy left by Mrs. J. Bunford (Ellen Phillips) Samuel, and many other gifts and contributions, the Association can be credited very largely with the result that has caused one of the leading art critics of America to observe that today Philadelphia

is graced with more important outdoor sculpture than any city in the country—all the way from the most conservative representations of animals and of historic personalities to the most modern conceptions of Jacob Epstein, Jacques Lipchitz and Henry Moore.

Certainly there is no other city in the country that has made it a requirement by law that one per cent of the cost of all new municipal structures must be devoted to their embellishment by art including sculpture. This ordinance of City Council adopted in 1959 after its introduction by Mr. Henry W. Sawyer, one of your active members, was followed by a similar requirement adopted by resolution of the Philadelphia Redevelopment Authority applying to all new structures built by approved redevelopers, adopted under the chairmanship of another of your active members, Mr. Michael von Moschzisker.

I am by no means the first instance of a philosopher moved to speech by sitting on a park bench. The example of the late Bernard Baruch is too well known to require citation, and he served as an adviser to Presidents. As an adviser to Presidents, Mr. Baruch's counsels were often disregarded when first offered; but eventually almost all were adopted. I am not in a hurry to have the full story told of the Prices in the Park, but I hope I have convinced you of the merits of my proposal—by this my talk in honor of two great citizens of Philadelphia. Their monument now is a great hole in the ground filled with a magnificent Art Museum, approached by a monumental avenue that bears the thumb-print of one and serves as the portico to a Park that is the legacy of the other.

A present-day Poor Richard might well have summed up their accomplishments in this way: without trees and open spaces, the quality of life is strictly bargain basement. And so it is that the works of two Prices, both Eli Kirk, beat all hollow the works of any number of Conrad Hiltons. As a matter of fact, a present-day Poor Richard, Russell Baker, said as much and more in *The New York Times* this morning. He wrote, too, of the need for successful resistance against the urban barbarism of the twentieth-century city—deploring cities that devalue the human condition. All this my two Prices had persistently understood from more than a century and a half ago. And so does the present Price, under whose chairmanship I have had the honor to speak today.

April 10, 1969

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Corrected to July 1, 1969

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Night lighting of porticos along the North Facade of Philadelphia Museum of Art installed by the Fairmount Park Art Association
Photograph by Corliss V. D. Hubbard

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