

THE ATHENÆUM OF
PHILADELPHIA

198TH ANNUAL REPORT
2012/2013

Cover: Perspective Aerial View of Centennial Exhibition (detail), Benjamin Linfoot, 1876. Ink on cartridge paper.
Athenæum purchase, 2013.

THE ATHENÆUM OF PHILADELPHIA



198TH ANNUAL REPORT

FISCAL YEAR 2012/2013

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PRESIDENT'S REPORT

This year, in preparation for the two hundredth anniversary of the Athenæum's founding, your Board of Directors has made improvements to our beautiful and historic building its number one priority. Visitors and members have been coming to our Notman-designed Italian Revival style home for all but twenty-three of its two hundred year history to exchange ideas, read, or do research.

So many changes have taken place during the past year, not all of them obvious even to regular visitors. The most visible improvement, however, has taken place in the Busch Room, with restored finishes to the floor, walls, and woodwork and the removal of the two-story reference book shelf along the north wall. The imposing Lukens clock was put in working order and reattached to the wall. A festive party in the spring marked the reopening of the Busch Room, with increased seating space and fine acoustics for the programs.

The Superintendence Committee, under the leadership of Directors Robert Linck and Hyman Myers, has overseen work on many of the building's windows, stopping drafts which, in turn, have made the interior space more comfortable and energy-efficient. Natural light now floods the office of the Director on Washington Square from windows that had been blocked off for many years.



Restored Grand Stair chandelier. Photo by Robert E. Linck.

The lantern above the Grand Stair has been modified, with redesigned flashing and storm-proof windows and the magnificent chandelier was restored and re-hung. Because of leakage at the lantern site over many decades, complete restoration of the plaster and paint on the walls and ceiling in the Grand Stair will need to be undertaken. This will be an enormous project requiring scaffolding, restricted use of the staircase and a large capital commitment. The work will be deferred until after our bicentennial celebration and when the Athenæum has raised funds commensurate with project costs.



A contractor works inside the rebuilt chandelier. Photo by Robert E. Linck.

The Athenæum's Board, as many of you already know, possesses both talent and energy. This year Trustee Penny Hunt has been in charge of the planning and execution of many events to celebrate our two hundredth year. Beginning 2013 with the cocktail party to reopen the Busch Room we will have many events this year, highlighted by the Gala on April 24th. Many other Trustees have participated in planning these festivities, and have shouldered other responsibilities as well.



Steven King has made sure that the by-laws were currently serving our needs, and Hyman Myers has become Secretary of the Athenæum to adhere to current standards of not-for-profit practice. Our long-time Board member Christina Webber has resigned as she now lives in Florida. We will miss Chris a great deal and she should be applauded for her many contributions of time and hard work over many years.

I thank each of our members, too, for supporting so completely the mission and history of the Athenæum. It is my sincerest wish that, in this bicentennial year each of you will participate in many of the outstanding events that will celebrate our legacy and welcome a bright future.

Lea Carson Sherk
President



Henry Paul Busch Reading Room after renovation. Photo by Jim Carroll.

EXECUTIVE DIRECTOR'S REPORT

As our President has reported, much of 2012/2013 was devoted to restoration of the Athenæum's Landmark building, but that did not prevent us from undertaking the usual full program and exhibition schedule.

Programs and Exhibitions

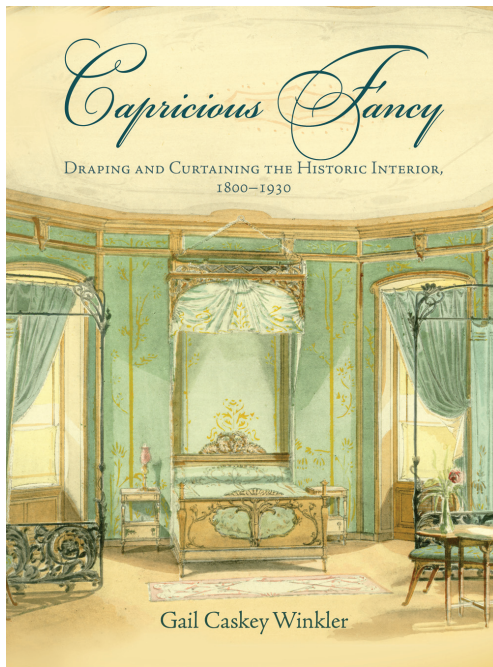
The Athenæum launched Fall 2012 with the exhibition *Three Generations of Book Collectors: The Evan Turner Gift at The Athenæum of Philadelphia*, curated by Athenæum members Samuel Streit and Daniel Traister, both of whom are retired rare books and special collections librarians (from Brown University and the University of Pennsylvania respectively). The Turner Collection, donated in 2006 by Dr. Evan H. Turner, reflects the far-ranging and informed interests of the Turner Family and includes incunables as well as designs by English Arts and Crafts artist William Morris. A generous donation from the Marjorie Kriebel Delmas Foundation enabled the Athenæum to publish a catalogue of the exhibition, with expanded information and an introductory essay by the curators.

September 2012 also featured two lectures as Grace Gary enlightened our audience on the production of *Nemours: A Portrait*



Books from the Turner Collection. Photo by Jim Carroll.

of Alfred I. DuPont's House, and Donald W. Linebaugh brought his book on the Springfield Gas Machine, an invention that allowed suburban home development with gaslighting and heating.

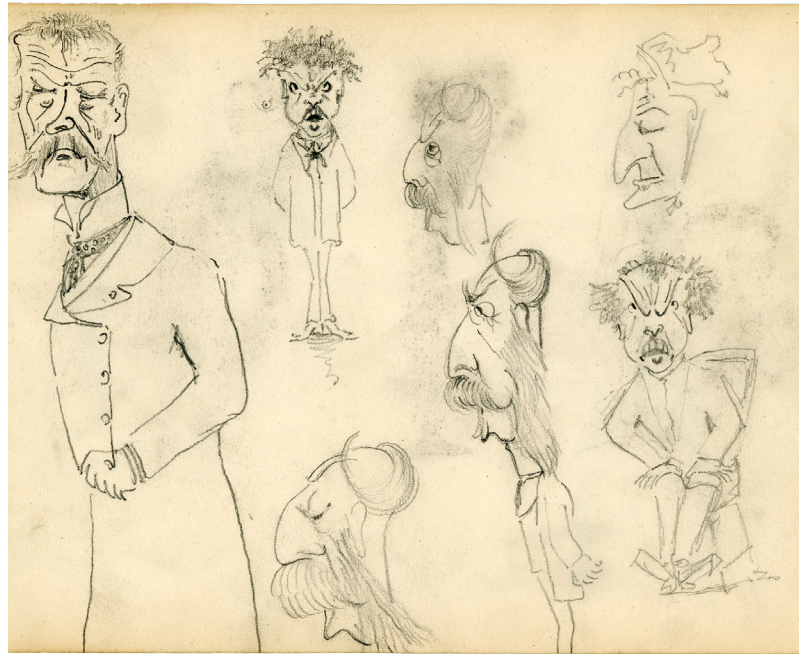


The cover of *Capricious Fancy* by Gail Caskey Winkler.

One highlight of the Fall 2012 season was Charlene M. Boyer Lewis and her lecture on *Elizabeth Patterson Bonaparte: An American Aristocrat in the Early Republic*. This connected nicely to the Athenæum's own Joseph Bonaparte Collection and the French émigré community. Dr. Lewis's lecture was followed by a visit from the world-famous designer Mary McFadden, whose lecture to a packed audience focused on both her fashion designs and collections.

In November 2012 the Athenæum audience greeted Robert McCracken Peck and Patricia Tyson Stroud and their book *A Glorious Enterprise: The Academy of Natural Sciences of Philadelphia and the Making of American Science*, which marked the 200th anniversary of the Academy. In December Gail Caskey Winkler rounded out the lecture schedule with her *Capricious Fancy: Draping and Curtaining the Historic Interior, 1800-1930*. Highlighting the Samuel Dornsife Collection of rare books and trade catalogues devoted to drapery, Dr. Winkler revealed the richness of the Athenæum's books focusing on the decorative arts.

2012 programming ended with a grand celebration of Philadelphia architect Frank Furness, a lively collaboration with several noteworthy institutions across Philadelphia and beyond. A one-day symposium with a keynote presentation by British architectural historian Andrew Saint focused on “Frank Furness: His City, His World.” The exhibition accompanying this symposium was co-curated by Athenæum Architectural Archivist Bruce Laverty and Athenæum member Dr. Michael Lewis of Williams College. This exhibition, titled *Face and Form: The Art and Caricature of Frank Furness*, showcased never-before-exhibited sketchbooks and was the outcome of generous loans by members of the Furness Family. This exhibition proved to be so popular that it was extended to January 19th.



Frank Furness, *Self-Portrait with Caricatures*, n.d. (Furness Sketchbook, private collection. From the exhibition *Face and Form: The Art and Caricature of Frank Furness*.

Striking a lighter tone, the Athenæum’s gallery hosted *The Art of the Fan: Beyond the Victorian Lady*, which combined a new collection of hand fans with reproductions from the many Victorian women’s magazines that the Athenæum holds in its collections. Members of the Fan Association of America (FANA) helped Athenæum curators by providing captions for the fans and helping to place them in the American context. Six classes from St. Mary Interparochial School visited the exhibition, accompanied by their art teacher Donna Renn Bridy.



The Art of the Fan exhibition. Photo by Jim Carroll.

At the end of February, evening lectures resumed with Carl Rollyson's new book *American Isis: The Life and Art of Sylvia Plath*, a revealing look at the well-known poet whose papers Mr. Rollyson consulted. Early March brought the annual Alvin Holm Lecture, which the Athenæum co-sponsors with the Institute for Classical Studies. In 2013 Gil Schafer brought *The Great American House: Tradition for the Way We Live Now*. Also in March, Leonard F. Tantillo's "The Rise and Fall of Fort Casimir: Picturing the Colonial Conflict to Control the Delaware River" brought a topic of local interest to the Athenæum.

For April's Annual Meeting Dr. Martin Levitt of the American Philosophical Society discussed the challenges of archives and special collections in his timely "The American Philosophical Society, the Athenæum, and Archives: Distinguished Histories, Present and Future Challenges." Dr. Levitt shared his thoughts on what might happen in the future to archives and provided the audience with a glimpse into the potential problems facing researchers. April also marked the opening of *From Seneca Falls to Philadelphia: Fourth of July 1876 and the Women of the Centennial*, an exhibition which allowed the Athenæum to collaborate with distinguished book artists from across the country as part of the Philadelphia International Festival of the Arts (PIFA). This collaboration with the Philadelphia Center for the Book featured a

competition in which book artists responded to items from the Athenæum's collections regarding the Centennial, particularly items from the Curry/Sherk Centennial Collection. In 2013 PIFA asked participants to undertake a project devoted to a particular day in time, and, at the suggestion of Athenæum Librarian Jill L. Lee, the Athenæum chose the Fourth of July 1876, when Susan B. Anthony and others presented the Bill of Rights for Women on the steps of Independence Hall.

May 2013, of course, brought the Athenæum's annual Literary Award, changed this year so that Art and Architecture books would receive an individual award from a committee chaired by Dr. Satoko I. Parker. That committee selected the Robert McCracken Peck and Patricia Tyson Stroud *A Glorious Enterprise*. The traditional Athenæum Literary Award Committee, co-chaired by Cordelia Biddle and Ned Scharff, chose two Literary Award winners from books published in 2012: Steven Ujifusa's *A Man and His Ship: America's Greatest Naval Architect and His Quest to Build the S.S. United States*; and Liz Moore's novel *Heft*.

In May the Athenæum participated in Hidden City, with a focus on Edgar Allan Poe (whose portrait hangs in the Athenæum's Chess Room) and the Poe House. In 1838, Edgar Allan Poe visited the Athenæum's rental space in Philosophical Hall and signed the Athenæum's "Book of Strangers." His visit and our research



Resolutions 1848 by Julie Shaw Lutts. Part of the exhibition *From Seneca Falls to Philadelphia: Fourth of July 1876 and the Women of the Centennial*.



collection monograph of paint color analysis for Poe's house inspired artist Ruth Scott-Blackson to create a site-specific installation. Also for the Hidden City project, the Athenæum hosted Edward G Pettit for his talk "The Poe Wars."

The Athenæum completed its season of lectures with Gregory L. Heller speaking on *Ed Bacon: Planning, Politics, and the Building of Modern Philadelphia* followed by Susan Rimby whose talk about *Mira Lloyd Dock and the Progressive Era Conservation Movement* revealed the work of an overlooked proponent of conservation in Pennsylvania.

STAFF CHANGES

In Fall 2013 Susan Gallo indicated that she would retire from the position of receptionist, a post she had held since 2006. Her job, shared with Rebecca Daniels for the year prior to 2013, is now jointly held by Jasmine Clark, a former Athenæum work study student from Temple University and Rebecca. We will long remember Susan's warm manner and welcoming smile.

Top: Susan Gallo, Middle: Rebecca Daniels, Bottom: Jasmine Clark.
Photos by Jim Carroll.

VOLUNTEERS

In Fall 2012 a new face was added to our Saturday openings when longtime member Lawrence Fuguet Filippone volunteered to help with reception for these weekend openings. Larry, who was proposed for membership in 1974 by his cousin Francis James Dallett, is Independence Foundation Faculty Chair at Lawrenceville School in Princeton, NJ, but he makes the trip here on Saturdays to help us. Furthermore, his knowledge of the Athenæum and its history is a welcome addition for both visitors and new members.

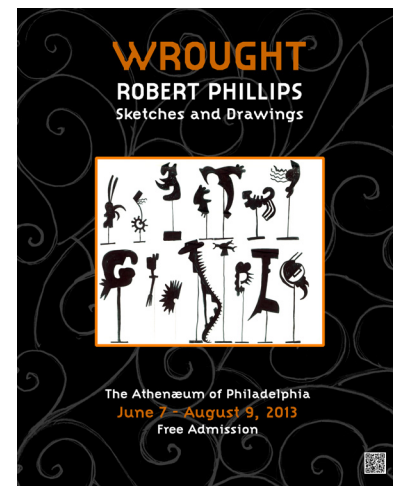
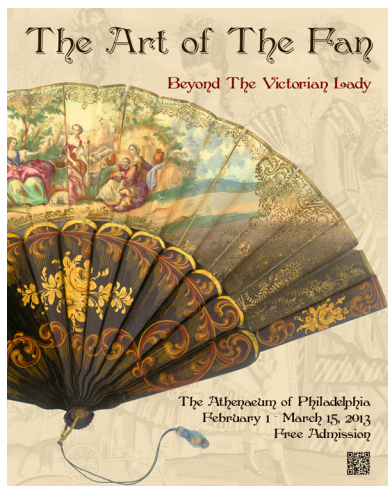
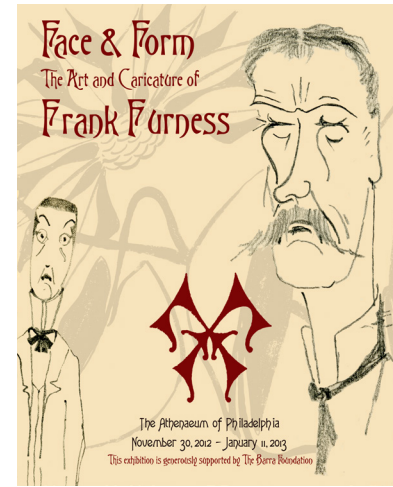
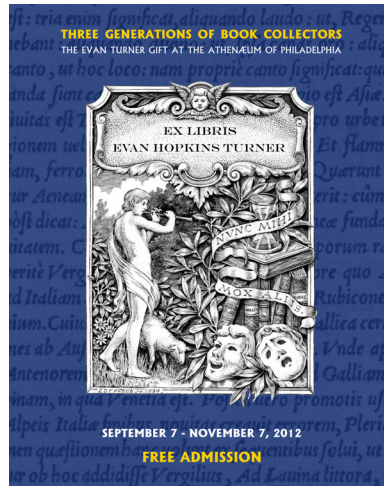
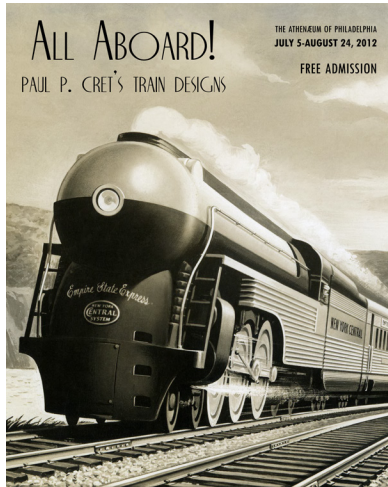
Lenore Hardy has also added her skills to our Saturday roster. A retired librarian and a District Director for the Society Hill Civic Association, Lenore first came to the Athenæum as a volunteer for our book sale in 2012. Thereafter, she joined the Saturday crew as a circulation librarian.

We thank these two stalwart volunteers who have joined Bernard Resnick in his faithful Saturday hours.

Sandra L. Tatman, Ph.D.
Executive Director



Lenore Hardy.



RESEARCH COLLECTION REPORT

Busch Room

Beginning in November 2012, the Henry Paul Busch Reading Room was closed for repainting and reconfiguration into a multi-purpose reference room/lecture hall. Despite the difficulties of the construction we still managed to accommodate nearly 100 in-person readers who used the rare book, architectural drawing, photograph, and manuscript collections. These hardy researchers were accommodated in a variety of make-shift settings, including the Chess Room, the Members Library, and the DuBarry Conference Room. We thank all of those who used the collections during this time for their patience and forbearance with cold, dust, noise and odor. Regular reference operations in the Busch Room resumed in June 2013. Reorganization and relocation of the books and periodicals formerly in the Busch Room continues on the 3rd floor and at our off-site storage facilities.

The first researcher to use the Busch Room since the renovation was our shareholder, Nancy Heinzen, who reviewed the Paul P. Cret drawings of the fountain at Rittenhouse Square.

Settee and arm chairs designed by Paul P. Cret in the Henry Paul Busch Reading Room. Gift of Barry Eiswerth, Douglas Steele, Thomas Piotrowski & Mykahylo Kulynych, 2012.



Objects

Just a few weeks after Mrs. Heinzen used those Cret drawings, three pieces of Cret-designed furniture arrived in the Busch Room. These include two arm chairs designed for the Federal Reserve Board Building in Washington and a settee that was in Cret's own office. These items were part of a larger gift that included Cret-designed library cabinets and a 11-foot long zebrawood board table from his office.



Photo of Typical Office, Architect's Building.
Gift of Andrew Blanda, 2012.

Photos

The furniture and cabinetry were made for Cret's office in the Architect's Building at 17th & Sansom Streets. Also in this building was the headquarters of the Philadelphia Chapter of the American Institute of Architects. In December 2012 Andrew Blanda gave us 11 mounted photographs taken in the 1920s by William Rittase.

In 1932 the AIA initiated the Old Philadelphia Survey, a project to provide work for unemployed architects and draftsmen measuring and photographing historic buildings. In 2012 the Philadelphia Chapter AIA added to its archive at the Athenæum a collection of more than 400 photographs of buildings in Old City and Society Hill.



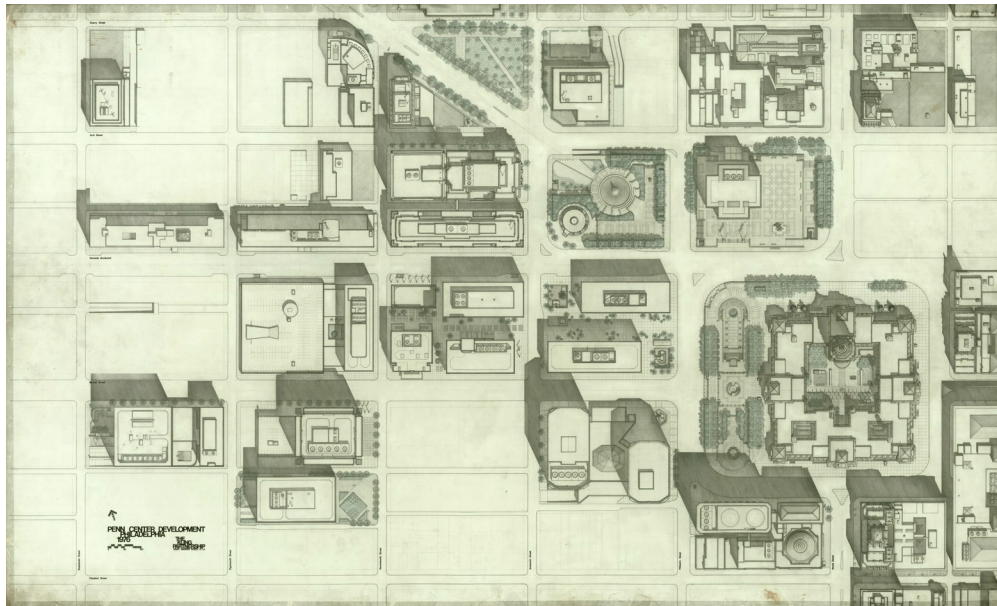
Photo of 700 block Washington Square, 1932. Gift of Philadelphia Chapter, AIA, 2012.



Teachers' cottage, front elevation, ink on linen by Sloan, Balderston & Young, architects. Gift of David M. Doret, 2012.

Architectural Drawings

Athenæum member David Doret gave us a pair of ink on linen drawings for teachers' cottages in Westtown PA, by the architects Samuel Sloan, Charles Balderston and Isaiah B. Young, who were in partnership for just two years. A century later, in 1976, the Kling Partnership prepared a plan of the Penn Center development. This 6-foot long aerial view was given to the Athenæum by Mrs. Florinda D. Doelp and her son, John McL. Doelp, in memory of David W. Doelp, Sr., who joined the Kling firm in 1958.



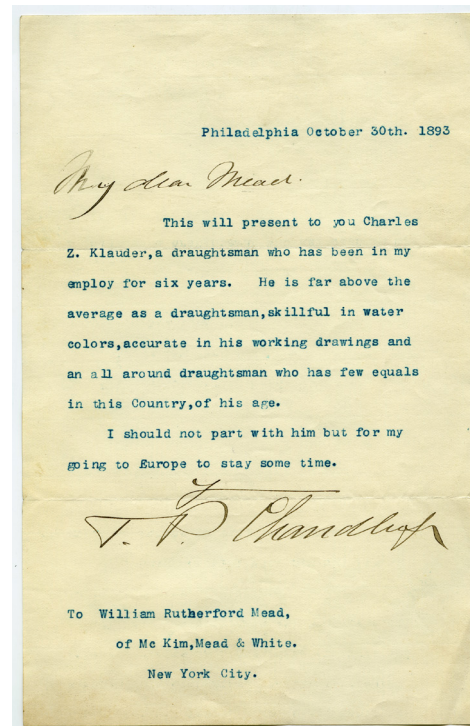
Penn Center development. Gift of Mrs. Florinda D. Doelp and her son, John McL. Doelp, in memory of David W. Doelp, Sr.

Manuscripts

Eric Spaeth donated an interesting group of manuscripts documenting the career of architect Charles Z. Klauder from 1893 through 1938. Of note is an October 1893 letter of recommendation for Klauder to William Rutherford Mead of the New York architectural firm, McKim, Mead & White. The letter was written by Klauder's boss, architect T. P. Chandler, Jr., who claimed "I should not part with him, but for my going to Europe to stay for some time."



McArthur & McIlvain broadside.
Gift of Charles B. Wood, III, 2013.



T. P. Chandler to William Rutherford Mead,
October 30, 1893. Gift of Eric Spaeth, 2012.

Trade Materials

Our collection of trade materials, one of the largest in America, continues to grow. Included in our accessions this year was a rare 1860 broadside advertisement for Philadelphia house carpenters and cabinet makers McArthur & McIlvain.



Through the Pale Door. Gift of Ruth Scott Blackson, 2013. Photo by Bruce Laverty.

Books

One of the more unusual books that came to the Athenæum this year was the gift of book artist Ruth Scott Blackson, whose Hidden City Festival installation, *Through the Pale Door*, was inspired by a random Saturday perusal of our former reference room book stacks and her discovery of Frank Welsh's historic paint analysis of the Edgar Allan Poe house. Ms. Scott Blackson was pleased to learn that her three-volume, hand-made cased book now resides on the reference room shelf next to the Frank Welsh book that inspired it.

Bruce Laverty
Gladys Brooks Curator of Architecture

REGIONAL DIGITAL IMAGING CENTER REPORT

The Regional Digital Imaging Center (RDIC) continues to make great strides. Digitization work for FY2012/2013 increased 27% over the previous fiscal year. This increase is due in-part to several large digitization projects that commenced during this report period.

The first was a contract with the City of Philadelphia's Office of Innovation and Technology to scan historic maps from the Philadelphia Streets Department. These plans document both the initial laying out of the city's street grid and changes to the same, as well as locations of buildings, streams, and other man-made and natural features. The RDIC has made approximately 900 scans for the Streets Department as part of this ongoing project. The resulting images are being made available on the Athenaeum-managed Greater Philadelphia Geohistory Network (www.philageohistory.org), as well as on a City of Philadelphia internal website so city planners, engineers, and other interested employees can easily access the wealth of information they contain. The citizens of Philadelphia will benefit from the digitization of these maps for years to come.



Detail from *Plan exhibiting the curb heights, water courses and culverts in the Northern Section of Passyunk together with the location of certain streets made in pursuance of Acts of Assembly passed June 21st, 1839 and by Saml. H. Kneass, Civil Engineer. Approved by Commissioners October 21st, 1840. Confirmed Decr. 12th, 1840.* Philadelphia Streets Department, Survey and Design Bureau.

Another project begun this year was the digitization of the Vestry Minutes of Christ Church. The RDIC scanned over 1000 pages from three bound Minute Books dating from 1717-1815. The scans are now available on the Christ Church website (www.christchurchphila.org) and the text is fully searchable.

This fiscal year also saw the RDIC obtain its most high-profile client to date. Early in 2012, Curator of Architecture Bruce Laverty introduced White House Preservationist George Kanellos to the work of the RDIC. By August of that year, we had received an order from the Office of the President to make reproductions



These portraits of Lord Ashburton and Daniel Webster in the Eisenhower Executive Office Building are prints produced by the RDIC. Photo by Jim Carroll.

of artwork.

The Eisenhower Executive Office Building was formerly the State, War and Navy Building. When those agencies moved out, their artwork and decorations were relocated to their new quarters. The White House wanted to reproduce some of the paintings that had formerly been in the building as they restored various rooms.

On October 16, 2012, Bruce Laverty, Michael Seneca, and Jim Carroll joined a group of curators from public buildings throughout Washington, DC, for the first official showing of these spaces with their

historic reproductions in place. The White House has continued to be a repeat client since that initial contract.

In addition to these government and institutional clients, the RDIC continues to be popular with local artists. High quality reproductions made using the Cruse Scanner and our Canon iPF 8400 printer truly benefit the artistic community by allowing them to maximize the potential of every piece of art they create.

The work of the RDIC has far-reaching benefits. Whether the client is a non-profit organization or the White House, the scanning of art and historic materials enriches all of us with easier access to the knowledge and artistry contained within.

Michael J. Seneca
RDIC Director



Bruce Laverty, Jim Carroll and Michael Seneca at the White House, October 2012.

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