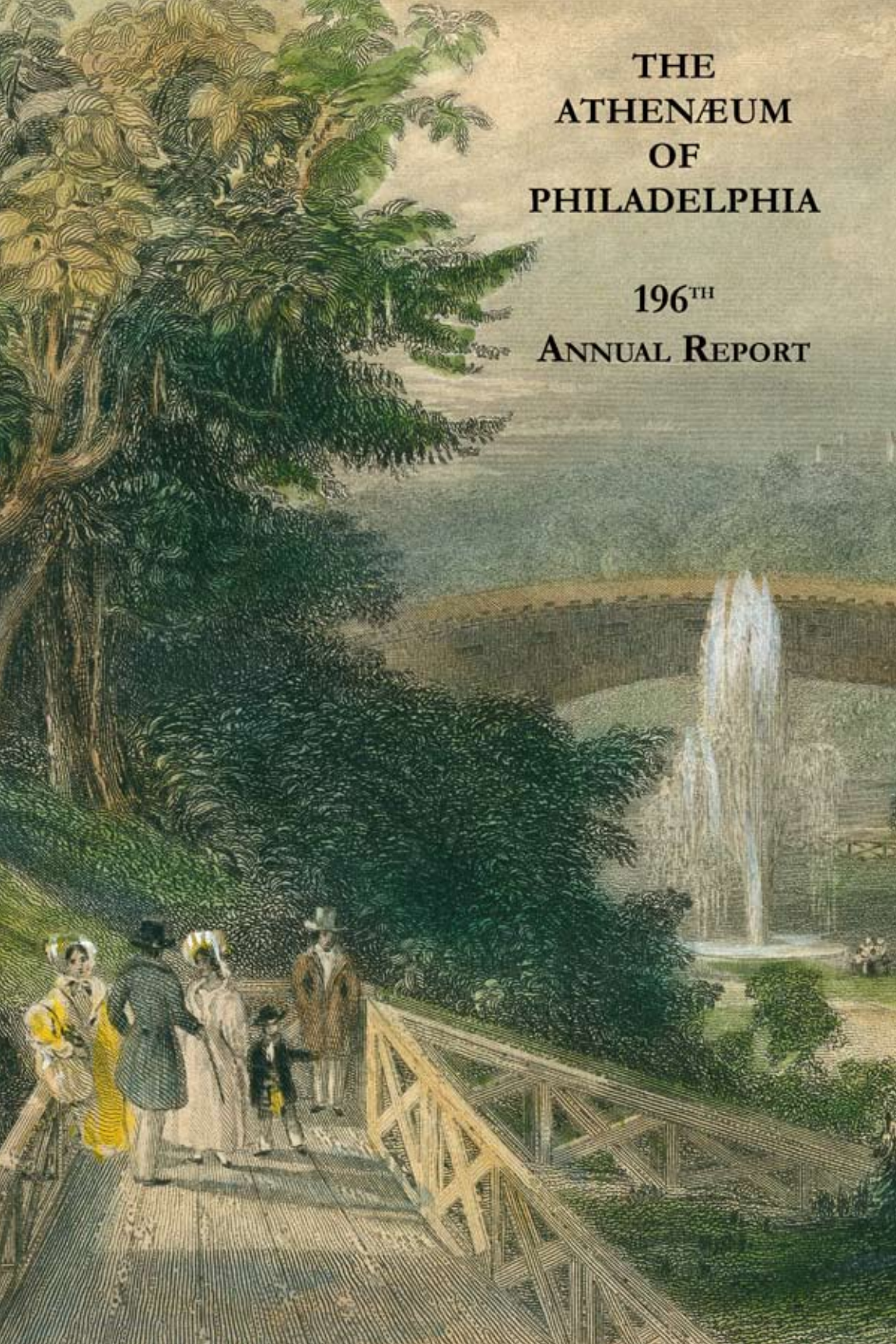


THE
ATHENÆUM
OF
PHILADELPHIA

196TH
ANNUAL REPORT



THE ATHENÆUM OF PHILADELPHIA



196TH ANNUAL REPORT

FISCAL YEAR
2010/2011

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Front Cover: *Fairmount Gardens, with Schuylkill Bridge (Philadelphia)*. Printed in
London, By the Proprietors, Geo. Virtue, 1830. Gift of Eli P. Zebooker.

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PRESIDENT'S REPORT

The past year was a productive one for the Athenaeum's Board of Directors. Through generous gifts from shareholders and the Board itself, we have been able to prioritize and address many of the condition issues of our 165-year-old building, including the windows, front balcony and, in the coming months, the beautiful iron-work balcony overlooking the garden.

We have welcomed both Penelope McCaskill Hunt and Steven B. King, Esq. as new Directors in the past year. Penny Hunt brings extensive event-planning expertise to help with our Bicentennial Celebration in 2014. She is a graduate of the American Studies program at the University of Pennsylvania and has long served as Executive Director of the Decorative Arts Trust, a group for scholars and connoisseurs. Steve King is a cum laude graduate of the Harvard Law School and a partner at the Philadelphia firm of Ballard Spahr LLP where he specializes in business, private equity and higher education. As a member of the legal profession, he will fill an important advisory position on the Board long held by Hugh A. A. Sargent, Esq. who will retire in 2012.



Penelope McCaskill Hunt



Steven B. King, Esq.

Although much of the Board is responsible for overseeing the repair and maintenance of our building and the collections it houses, it also must work to maintain and improve the Board function and practice. For this reason, we will be spending the first six months of 2012 rewriting our strategic plan, mission statements and, under Steve King's leadership, updating the organization's by-laws. The Board has assembled a hardworking committee which includes several Board members and interested stakeholders. Throughout this process we will be strengthening and streamlining our two-hundred-year-old institution to address and fulfill the needs of tomorrow.

Lea Carson Sberk
President

EXECUTIVE DIRECTOR'S REPORT

As usual I begin the Annual Report with news about renovation and replacement in the building. Late in the fiscal year, after months of work on the part of the Athenaeum Superintendence Committee (Robert E. Linck and Hyman Myers), W. Kramer Associates, Inc. was chosen to replace the six HVAC units which were installed in the 1975/76 renovations. In the last few years those aging units have required expensive repairs, but in 2010/11 the Board raised funding for the replacements. These new units also represent the latest in energy savings and will have an impact on energy bills for the Athenaeum. However, since this work continued through the early summer 2011, some of you might have visited when we had staff from the Reading Room actually working in the gallery, where air conditioning was not affected. We were sorry for any inconvenience, but between the noise from the installations and the occasional hot day, the second floor was not the best working environment.



New air conditioner condenser units installed on Athenaeum roof.

Even with all of the activity in planning for additional renovation, a crowded lecture schedule launched in September 2010 with a visit from Edmund de Waal, author of *The Hare with Amber Eyes*, an account of his family with emphasis on the netsuke collection of 264 wood and ivory carvings saved during World War II. This very affecting program was followed by Michael Capuzzo's *The Murder Room*, Witold Rybczynski's *Makeshift Metropolis*, and Anne Trubek's, *A Skeptic's Guide to Writers' Houses*. 2011 began with the launch of *Philadelphia: The Great Experiment*, a film with Sam Katz, and Calder Loth's "Palladio and America," co-sponsored with the Institute for Classical Studies. Another co-sponsored program, this time with Shofuso, the Friends of the Japanese House and Garden, brought Felice Fisher to speak on "An Historic Perspective of Collecting Asian Works

on Paper in Philadelphia.” At the end of the season book talks returned with Josh Kendall’s *The Forgotten Founding Father: Noah Webster’s Obsession and the Creation of an American Culture*.

Exhibitions emphasized Philadelphia artists and architects, with September’s *Theophilus Parsons Chandler, Jr.: Portrait of an American Architect*, accompanied by a catalogue by researcher Joan Roberts, edited by curator Bruce Laverty, and generously supported by the Beneficia and the Bostonian Foundations. A highlight of this exhibition was the Chandler furniture loaned to the Athenaeum by the Chandler Family. The squirrel and owl pinnacles on the chairs proved to be a real hit with viewers.



**Pair of armchairs (Owl and Squirrel motif).
Designed by T. P. Chandler, Jr., c. 1882.
Loaned by Susan & Alfred Chandler.
Photo by Jim Carroll.**

Certainly one standout in programming for 2010/2011 was the opening in December 2010 of *William Birch: Picturing The American Scene* which brought out the rich holdings of the Carson Collection of William Birch’s work and also included a number of items borrowed from others, such as the Baltimore Museum of Art, the Corcoran, the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, and individual collectors. The Birch exhibition was accompanied by the first Roger W. Moss Symposium, funded by the Barra Foundation. Speakers Emily T. Cooperman, John Dixon Hunt, Michael J. Lewis, and Wendy Bellion created a context for the British-born William Birch in Philadelphia, including an examination of his publications in both England and the United States. In the afternoon Athenaeum Board President Lea Carson Sherk gave two gallery talks entitled “The Birch ‘Lives’ and the Carson Collection” which explained the origins of

the Carson Collection and described her experience with the collection as a child. At the opening reception both Emily Cooperman and Lea Carson Sherk signed copies of the recent University of Pennsylvania Press *William Birch: Picturing the American Scene*, on which the Athenaeum exhibition was based. The Athenaeum was pleased to host a class from the Charter High School for Architecture + Design for both the symposium and gallery talks.

Following the Birch exhibition and symposium came the work of Colette Fu in *Haunted Philadelphia*. Ms. Fu's giant popups represent a technological feat in a technique ordinarily associated with children's books. Furthermore, her nuanced treatment of Philadelphia's landmark buildings brought new layers of interpretation to those familiar sites. In the upstairs exhibition cases Athenaeum member Nan Gutterman showed selections from her extensive collection of popup books for both adults and children. Accompanying these exhibitions, Colette Fu conducted a popup workshop for Chinese New Year, in 2011 the Year of the Rabbit.



Exhibition poster for *William Birch: Picturing The American Scene*.

Haunted Philadelphia: Photography and Pop-Ups
by Colette Fu exhibition.



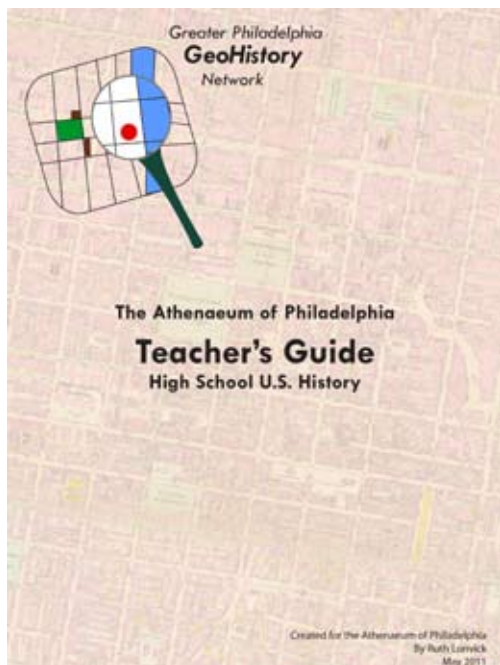


Farm Group at the Alfred E. Newbold Residence, c. 1925. Philip B. Wallace, Photographer. Mellor, Meigs & Howe Collection.

Opening in April 2011, *Bastille to Broad Street* marked the Athenaeum's participation in the Philadelphia International Festival of the Arts. Familiar sites, such as the Rodin Museum (designed by Paul Cret), Whitemarsh Hall (by Horace Trumbauer, with gardens by Jacques Greber), and City Hall (John McArthur, Jr., Architect) proclaimed Philadelphia's connections to French architectural design. Perhaps most surprising to viewers was the Norman Farmhouse which Mellor, Meigs, & Howe designed for the Alfred E. Newbold family in Laverock. Unfortunately, neither Whitemarsh Hall nor the Newbold farmhouse survives, but the Athenaeum's extensive architectural drawing collections allow us to understand their design and the influence of French culture on their architects. Extending beyond the gallery exhibition, Athenaeum Curator of Architecture Bruce Laverty presented a lecture which focused on Paul P. Cret, whose work is amply represented in Athenaeum architectural holdings.

This year again the contributions of student interns and work study students should be acknowledged. In Fall 2010 the University of the Arts Museum Match program brought two graduate assistants to the Athenaeum. Each designed an online exhibition using our PastPerfect software. Ani Geragosian constructed "Keeping Time," which concentrates on the Athenaeum's clock collection; and Margaret Bullock designed "Gasoliers to Chandeliers," presenting the Athenaeum's

lighting collection. In spring 2011 Ruth Lonvick, an intern from the University of the Arts, researched and wrote an educational unit to accompany the Greater Philadelphia GeoHistory Network (www.PhilaGeohistory.org). Her interest in child labor laws led her to the Hexamer Surveys of industrial properties which include demographic information such as how many children worked in the factory or mill. Ms. Lonvick made a presentation regarding her work to Athenaeum member Grant Calder and the members of the history faculty from Friends Central School whose comments and suggestions further strengthened the educational unit.



Teacher's Guide for Greater Philadelphia GeoHistory Network Lesson Plans, prepared by Ruth Lonvick.

Every year the Athenaeum welcomes colleague non-profit organizations which require space for meetings. Mission statements, strategic planning, induction of new board members, workshops – all have found working space in our building. During 2010/2011 the Philadelphia Chapter of the American Institute of Architects returned for its yearly Induction of Officers and Directors and the Thomas Ustick Walter Award presentation. In 2011 Athenaeum member Julie Hoffman became the Chapter President, and Jerry Roller received the Thomas U. Walter Award, named for the architect of Girard College and the dome of the U.S. Capitol. Drawings for both of these buildings are held at the Athenaeum, and the Philadelphia Chapter remains a vital part of Athenaeum history since they rented space on the third floor from 1870 to 1874 at \$216 per annum, plus the cost for gas lighting. The Chapter supplied its own coal for heat.



Mario Zacharjasz presents Jerry K. Roller with the AIA's 2011 Thomas U. Walter Award at The Athenaeum. Photo by Dominic Mercier.

As we face a new fiscal year, I must thank the members of the Board again for their support while we undertake needed repair and renovation in our National Historic Landmark building. My appreciation also goes out to Athenaeum members who have already contributed to capital repairs and whose pledges sustain us while we work on our 1847 building. Failure to maintain the building can only result in damage to the historic rooms, paint finishes, even the collections. My thanks to all who help us maintain our legacy.

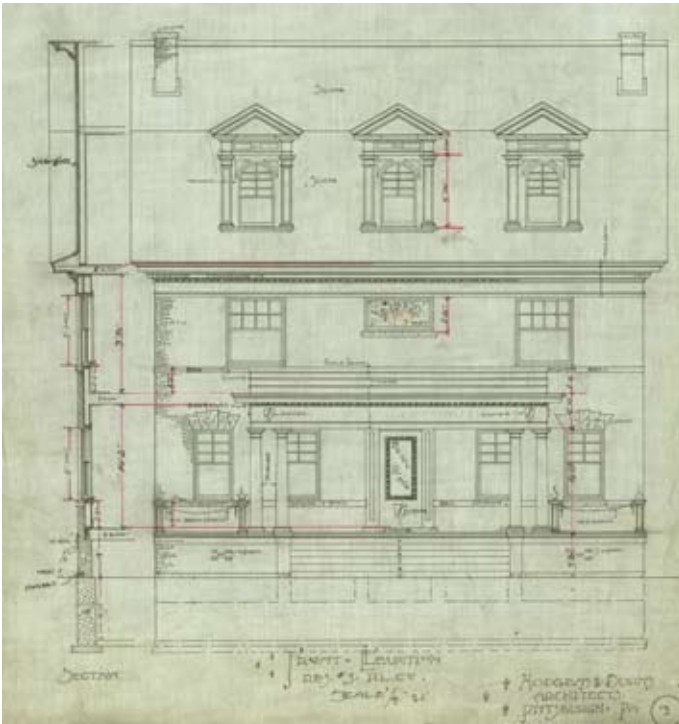
Sandra L. Tatman, Ph. D.
Executive Director

RESEARCH COLLECTIONS REPORT

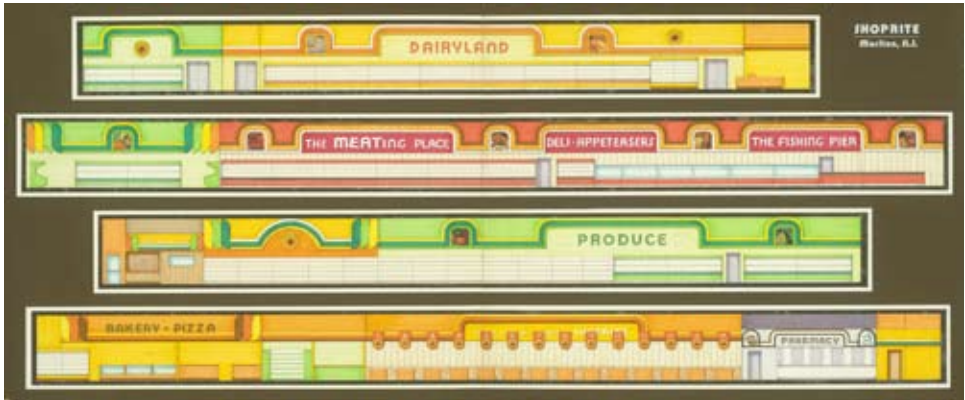
Items in a wide range of collecting areas have been acquired by the Athenaeum for the Research Collection in the past year. Some of the highlights are enumerated below.

Architectural Drawings

The Athenaeum was pleased to receive a collection of more than 700 drawings by architect Harvey Childs Hodgens (1876-c.1952), who had an extensive Western Pennsylvania practice in the early twentieth century. By the 1920s he had designed a number of motion picture theaters in the Philadelphia area, including the Tower Theatre on 69th Street in Upper Darby. Our collection of Mellor & Meigs material was significantly bolstered by more than 100 drawings for the Morris Leeds Residence (1929-1935) in Germantown, the generous gift of shareholders, Denise DeLaurentis Cilio and her husband, Peter. Architect Arthur M. Tofani, Jr., donated



Front Elevation of Residence #3 for the Pittsburgh (*sic*) Land Company, Hodgens & Burns, Architects, Ink on linen, c. 1903. Gift of Robert T. & Dahlia M. Sataloff.



ShopRite of Marlton, NJ, Rendered Elevations of Supermarket Interior by Joel Frankel, Interior Designer, c. 1975. Gift of Essie Frankel Sidlow.

a collection of more than 500 drawings documenting his work from 1955-1979. We were also pleased to accession a collection of more than 50 renderings by interior designer, Joel Frankel (1937-1986), that depict the vibrant color palette employed by local supermarkets in the 1960s and 1970s. Funds from the Architectural Advisory Committee underwrote the purchase of several sketches and advertising features for Levittown, PA model homes, c. 1952.

The Levittowner

\$67 A MONTH

A new model has just been built in Levittown, Pa., the most carefully planned community in America. It was built in a week from 10 A.M. to 10 P.M. at the Exhibit Center right on the Grand Plaza at the entrance to Levittown.

There is nothing to compare with it anywhere. Owners are \$100 additional and an occupancy of least 90 a little longer plan are at least 750.00.

Each house has an entrance porch, a very large living room, beautiful bedrooms, a kitchen, a dining, a bathroom, and a carpet on the main floor.

The following is included in Every House:

- Hardie-Plank Automatic Windows
- 6 x 6 Post-Beam Range, Washboard and Cup.
- 6 x 6 V.C.P. like Floor Balustrades
- Heavy Oil-Boat Ceiling
- Extra Resilient Wood Block
- Central Vacuum Sucking throughout
- Fluorescent Recessed Light
- White Enamel Bath Fixtures
- Porcelain-on-Floor Wall Tiles
- Hot Water Radiator Heating
- Weathered Sillings and Wains
- Federal Glass Radiators for Fire
- Lock-Blade Automatic Oil Burner
- 2 Double French Sash Windows
- Extra Electric Ventilating Fan
- Red-Log Burning Stove
- Marble Top Sinks
- Complete Landscaping
- Fine Use of Levittown Porcelain Plank
- Fine Use of Levittown Plasterwork
- Fine Use of Levittown Recessed Plasterwork

Total Levittowner Charge \$70

LEVITTOWN MAY BE REACHED AS FOLLOWS

By car from Philadelphia: Drive out National Boulevard continuing on Route 1 for about 4 miles. Turn right at Levittown sign to Route 11. Turn left on Route 11 about 2 miles to the Exhibit Center.

By bus from Philadelphia: Take Levittown Express Bus at Bridge Street on the 10 o'clock Bus to Exhibit Center.

By car from Trenton: Drive on Route 100 (Levittown Pike) to Lehigh Valley Turnpike and turn right on Route 11 for about 2 miles to Exhibit Center.

By car from Camden: Drive on Route 130 (Levittown Pike) to Lehigh Valley Turnpike and turn right on Route 11 for about 2 miles to Exhibit Center.



BRIDGE PLAZA - LEVITTOWN, PA. • Telephone BRIDGE 6-1000

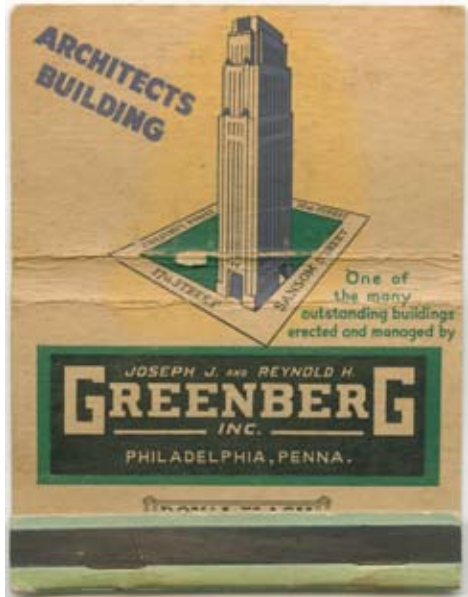


Perspective view of "The Levittowner," Model No. 2, pen & ink sketch on trace paper by M. Frank Ehrman, c. 1952; Levitt & Sons Advertisement, 1952. Purchased with funds from the Architectural Advisory Committee.

Objects

Not all building images appear in traditional formats. A random eBay search turned up this matchbook, c. 1945 that was used as an advertisement for realtors Joseph J. & Reynold H. Greenberg. Fortunately for the safety of our collections, none of the matches remain in the book.

Joseph J. & Reynold H. Greenberg, Inc.,
Matchbook depicting Architects Building,
17th & Sansom Street, Philadelphia, c. 1945.
Purchased with funds from the Architectural
Advisory Committee.



Photographs

Also discovered on eBay was this daguerreotype of William Strickland (1788-1854), taken c. 1850 while the architect was at work on the Tennessee State Capitol in Memphis.

Cased daguerreotype of William Strickland,
c. 1850. Purchased with funds provided by
James F. O'Gorman.



Trade Materials

Our trade collections have continued to grow and include this 1902 catalog for School and Church furniture.



The "Trenton Study" Combination Adjustable Desk, from the catalog of the New Jersey School-Church Furniture Company, 1902. Gift of Constance M. Greiff.

Books

The Athenaeum strengthens its reference collection each year by adding unpublished monographs by students on architectural and design subjects. Among such works acquired this year was a report done for University of Pennsylvania Fine Arts Course 444 in 1955. Prepared by future architectural historian and Athenaeum shareholder, Robert B. Ennis, this report documents the brand new building for the Mercantile Library on Chestnut Street.

Mercantile Library of Philadelphia, 1021 Chestnut Street, from Student Report by Robert B. Ennis, 1955, Gift of Paul Hirshorn.



Maps

In September 2010, the Athenaeum acquired the collection of long-time shareholder, Eli P. Zebooker. This group contains sixteen rare and historic maps of Philadelphia and beyond.



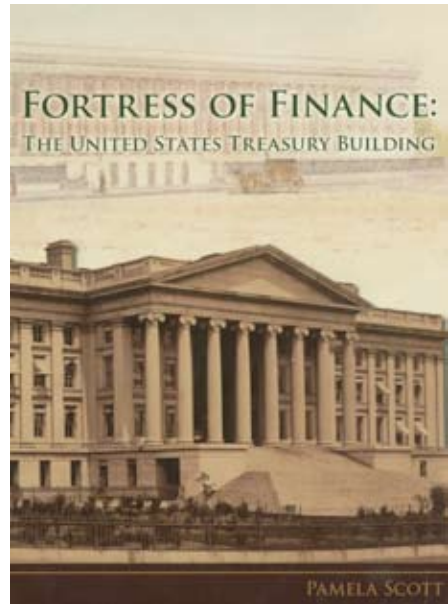
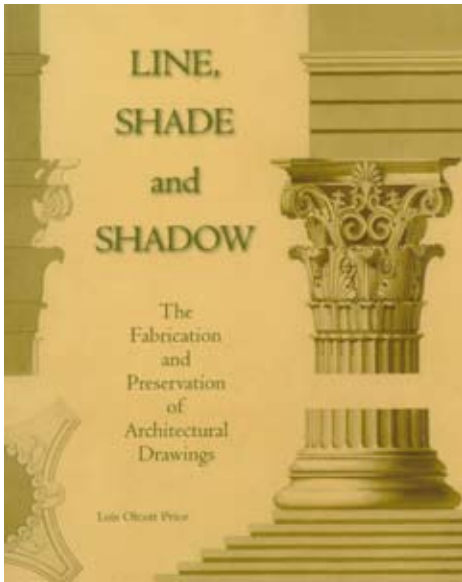
Satterlee Heights, Satterlee Hospital Grounds, 27th Ward, West Philadelphia, Lithograph Map by Herline & Co., Philadelphia. Gift of Eli P. Zebooker.

Prints

Dr. Zebooker's collection also includes thirty-nine prints illustrating Philadelphia from the 1770s through the 1920s, one of which is reproduced on the cover of this report. Another significant collection of eleven prints came to us from shareholder, Ellen Miller, including this plate by John J. Audubon.



Scurius Rubricaudatus (Red Tailed Squirrel), No. 11. Plate 55 from The Quadrupeds of North America, drawn by J. J. Audubon, Lithographed by J.T. Bowen, Philadelphia., 1844, Gift of Ellen Miller.



The Athenaeum is pleased to note the publication of *Line, Shade & Shadow, The Fabrication and Preservation of Architectural Drawings*, Oak Knoll Press, by Lois Olcott Price, Director of Conservation at the Winterthur Museum. More than two decades in the making, this seminal publication has been substantially supported by the Athenaeum's Charles E. Peterson Fellowship and features dozens of illustrations from our drawing and trade catalog collections. In addition, many of the illustrations from other collections were scanned on the Cruse Scanner in the Athenaeum's Regional Digital Imaging Center. Also released in 2010 was Pamela Scott's *Fortress of Finance, The United States Treasury Building*, which features several of the Athenaeum's Thomas Ustick Walter items, including the photograph on the dust jacket.

Bruce Laverty

Gladys Brooks Curator of Architecture

REGIONAL DIGITAL IMAGING CENTER REPORT

The Regional Digital Imaging Center (RDIC) serves as the technology department of The Athenaeum, enhancing the institution's ability to provide library and museum services to its members, community and scholars in an ever changing digital world. Among its purposes is the digitization of Athenaeum collections for preservation and access purposes. It handles all requests for reproductions of Athenaeum materials and supports programs, exhibitions and organizational outreach efforts with custom designed graphics, websites and publications, including this Annual Report. The RDIC also maintains and produces content for the Athenaeum's general website (www.PhilaAthenaeum.org), American Architects and Buildings site (www.AmericanArchitects.org), and The Greater Philadelphia Geohistory Network (www.PhilaGeohistory.org).

The Greater Philadelphia Geohistory Network (GPGN) saw a twelve percent increase in visits during fiscal year 2010/11 when compared to 2009/10. This can be attributed to users discovering major additions to the site including maps from The Frankford Historical Society, The Fairmount Park Historic Resource Archives, and atlases from The Athenaeum's own collection. In addition, an online ordering system has been implemented which allows users to easily order prints or digital copies of maps on the site.

To offset the costs of the work performed for the Athenaeum, RDIC services are also offered to outside customers. The majority of these have been other non-profit cultural institutions who are able to take advantage of our services at a discounted rate. In this role, the RDIC assists others in preserving and making their collections more accessible. The RDIC's Cruse ST220 flatbed scanner is the only scanner that can consistently and safely produce the type of large-format scans that libraries and museums require.

The artistic community has increasingly realized the benefits of scanning their works on the RDIC's Cruse scanner for several years, but this year there has been a surge in the number of artist customers. Requests from those artists for high-quality large-format printing services, as well as requests for maps from the GPGN, led to the acquisition of a Canon iPF8300 printer. RDIC customers can now have prints made of their work in the same place they were scanned rather than having to find another vendor. To further enhance the Athenaeum's relationship with artists, a bi-monthly column was added to the Athenaeum newsletter profiling the artists who make use of RDIC services.



Canon iPF8300 printer.

More information regarding The Regional Digital Imaging Center can be found at www.PhilaAthenaeum.org/RDIC

Michael J. Seneca
Director, RDIC

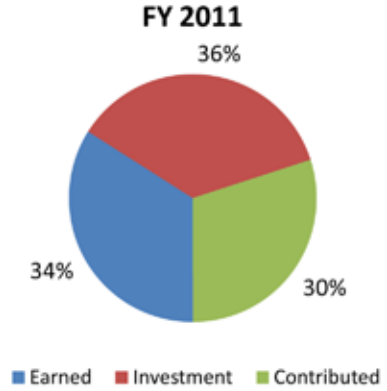
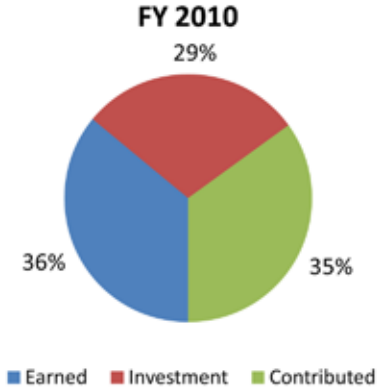
FINANCIAL REPORT

Statements of Operating Revenues and Expenses

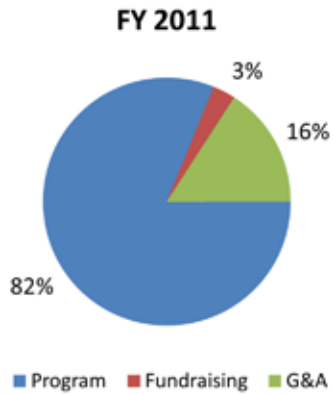
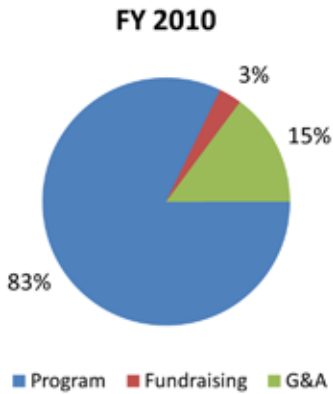
Years ended June 30, 2011 and 2010

	<u>2011</u>	<u>2010</u>
Revenues and Other Support		
Member dues	\$159,048	\$156,100
New memberships	22,800	20,000
Endowment income designated for current operations	284,127	302,991
Other investment income	14,518	16,972
Income from dedicated trust	145,958	158,384
Programs		
Members	8,124	14,940
Contributions	241,431	230,649
Outside services	51,051	48,139
Miscellaneous income	45,287	50,649
Sales of publications	3,962	4,488
	976,306	1,003,312
Transfers from designated net assets	45,000	
Net assets released from restrictions	113,571	91,491
Total revenues and other support	1,134,877	1,094,803
Expenses		
Programs-exhibitions and lectures	81,837	62,190
Salaries	477,071	468,450
Payroll taxes	38,982	37,740
Employees' medical insurance	103,339	87,456
Staff retirement	28,637	27,879
Collection and acquisition	42,017	53,958
Research fellowships and awards	32,690	23,808
Printing	5,859	2,987
Outside services	36,066	46,734
Utilities	59,364	63,939
Building maintenance and service contracts	48,668	52,157
Insurance	33,569	33,699
Legal and accounting	13,468	18,554
Office	30,638	28,918
Collection storage off-site	49,721	39,535
Professional society dues	2,440	3,265
Miscellaneous	18,517	16,413
Conservation of collections	22,102	23,322
Total expenses	1,124,985	1,091,004
Excess of operating revenue over expenses before depreciation	9,892	3,799
Non-Cash Charges/Other Charges		
Depreciation expense	(125,664)	(131,259)
Excess (deficit) of operating revenue over expenses	\$ (115,772)	\$ (127,460)

Revenue



Expenses



NAMED BOOK FUNDS AND ENDOWMENTS

Roland Taylor Addis Book Fund
Edward Lee Altemus Book Fund
Architectural Advisory Committee Endowment
Architecture Acquisitions Fund
Arronson Foundation Conservation Fund
Thomas G. Ashjean III Book Fund
Graham Gaylord Ashmead Book Fund
Clare Austin Baird Book Fund
Barra Foundation Symposium Fund
Isaac Barton Fund
Arnold A. Bayard Fund
Alice Beardwood Book Fund
Alice Beardwood Lecture Fund
Emma Beerman Book Fund
Hannah G. Brody Fund
Gladys Brooks Fund
Richard Bull Fund
Struthers and Katherine Newlin Burt Book Fund
Henry Paul Busch Book Fund
Claneil Foundation Conservation Fund
Benjamin Coates Memorial Fund
Arthur G. Coffin Fund
Elliott Cresson Fund
John M. Dickey Book Fund
Samuel J. Dornsife Book Fund
Franklin and Helen Eden Book Fund
Annette Harsipe Emgarth Book Fund
Armand G. Erpf Book Fund
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Eleanor R. Green Book Fund
Albert M. Greenfield Memorial Book Fund
F. Otto & Dorothy W. Haas Fund
John Otto Haas Book Fund
Thomas Bailey Hagen Book Fund
Edith Ogden Harrison Lecture Fund
Richard Hubbard Howland Book Fund
Constance A. Jones Book Fund
Arthur M. Kennedy Memorial Fund
Fenton Keyes Memorial Book Fund
Perot Lardner Fund
Eleanor Bird Light Operations Fund

Eleanor Bird Light Decorative Arts Conservation Fund
John Livezey Book Fund
David R. Longhi Book Fund
H.J. Magaziner Annuity Fund
Stephen Walter Mason, Jr. Conservation Fund
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Walter Stait Book Fund
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