District Man Albandan Comment of the Comment of the

Continuing the Legacy



Mrs. Charles Copeland, Founder and First President

FOREWORD

The Wilmington Society of the Fine Arts is fifty years old this month. The anniversary seems a fitting time to review the highlights of the Society's progress from its small, rather informal beginnings to its present status as a very active community art center. In its first years the Society had no "home" and presented only one exhibition a year. Today it presents a full program of varied exhibits, lectures, concerts, classes for hundreds of students, and other educational activities at the Delaware Art Center at 2301 Kentmere Parkway.

This development has been possible by the hard work of hundreds of persons who have given their thought, time, and energy to the Society. The notable generosity of a few large benefactors has played an important part as have also the contributions of the 3818 people to the Art Center Campaign in 1935, and the gifts of the 160 individuals who subscribed to the original fund to buy the Howard Pyle collection in 1912.

The Directors and the Committee for the Fiftieth Anniversary Celebration take pleasure in presenting this review of the Society to members and friends.

> C. Douglass Buck, Jr., President.

November 13, 1962

THE DELAWARE ART MUSEUM: Building for the Future

A special presentation

A history of the Delaware Art Museum written in 1962

Photos of construction in 1938

Photos of construction in 1956

Photos of expansion in 1987

Photos of architectural model and architectural drawings for 2004 expansion

The Evening Journal

FOUNDED 1888.

FRIDAY, MAR. 15, 1912

ART EXHIBIT AT AN END

Many Admirers at Public Exhibition of Pyle Paintings

\$10,000 IN HAND FOR PURCHASE OF COLLECTION

The exhibition of the paintings of Howard Pyle closed last night after two days in which the dufont ballroom was crowded with spectatora every minute of the display. About

Chery Evening

Wilmington, Friday, March I, 1912.

LIBRARY AND ART GALLERY

May Follow Exhibition of Howard Pyle's Paintings Two Weeks Hence.

A SPLENDID COLLECTION

Will be Shown in the Ballroom of the New du Pont Building.

The exhibition of Howard Pyle's paintings and drawings to be held March 13th and 14th in the du Pont ballroom is the only opportunity ever afforded the people of the artist's own city to see his works. To many he was known only by a seal of the contrast the contrast of the contrast there.

COMMERCIAL AND GASETTE

Wilmington, Friday, March 15, 1912.

GREAT CROWD VIEWS PICTURES

About 10,000 Saw the Howard Pyle Art Collection During Yesterday.

MANY COULD NOT GET IN

Committee in Charge Hopes for Prompt Replies for Contributions to Purchase Fund.

Nearly 19,000 more people, it is estimated, visited the exhibition of Pyle pictures in the du Pont building ball-

MONEY IS THE NEED

In Order to Keep the Howard Pyle Paintings

PEOPLE ASKED TO SUBSCRIBE

Amounts That Would be Sufficient, if the Responses Proved Favorable.

IT IS 'NOW OR NEVER'

Unless This Opportunity is Taken Hold of the Paintings Will be Lost to Delaware.

It is 'now or never' for the purchase of the collection of the pictures of Howard Pyle, show last week in the ballroom of

The Society's beginnings go back to an informal meeting of a small group of Howard Pyle's friends (Mr. and Mrs. Charles Copeland, Mr. and Mrs. George P. Bissell, Miss Emily P. Bissell, Stanley M. Arthurs, and Frank E. Schoonover) at the home of Mrs. Copeland soon after the death of the Wilmington artist, illustrator and author in Florence, Italy, on November 9, 1911, at the age of fifty-eight. Early in 1912, at another meeting, this group with a few more friends (Arthur L. Bailey, Gertrude Brinckle, P. S. du Pont, Mr. and Mrs. Otho Nowland, and Wilmer Palmer) formed the Delaware Art and Library Association, with Mrs. Copeland president, Mr. Bissell treasurer, and Miss Bissell secretary.

The first project of the new association was to hold an Exhibition of Paintings by Howard Pyle in the ballroom of the Hotel du Pont for one week, opening on March 13, 1912. So much enthusiasm was aroused that a spontaneous raising of funds followed, resulting in the purchase from Mrs. Howard Pyle of a collection of many of the artist's finest works.

In September, the Delaware Art and Library Association decided to incorporate as The Wilmington Society of the Fine Arts, omitting "library" from the title. At a meeting of the association on October 8th, the Honorable Thomas F. Bayard read the papers of incorporation which he had prepared, and a committee was appointed to draw up by-laws: Mrs. Copeland, Clifford W. Ashley, and Chancellor Charles M. Curtis.

The Wilmington Society of the Fine Arts was incorporated on November 27, 1912, by Louisa d'A. du Pont Copeland, George Perkins Bissell, Stanley M. Arthurs, and Frank E. Schoonover with Mr. Bissell as resident agent. Its charter was drawn with a broad vision for future growth, and it is interesting to see how much of this has been realized since then. Its purposes were: "to promote the knowledge and enjoyment of and cultivation in the Fine Arts in the State of Delaware by the establishment of schools and other methods of instruction; by books and other publications; by the establishment of a gallery or galleries of paintings and sculpture; and by such other methods as in the judgment of its members may further the promotion of the cultivation of the Fine Arts."

After the incorporation, the trustees of the Howard Pyle Fund formally deeded the Howard Pyle Collection to the Wilmington Society of the Fine Arts. The Society had held a large exhibit in the Hotel du Pont just before this, (November 11 to 16), to show the public the collection that the fund had purchased, together with examples of the work of many of Howard Pyle's pupils. A catalog was published with some Howard Pyle illustrations in color (by special permission of the original publishers), and a list of the donors to the original fund.

The Society now owned a collection of forty-seven paintings and thirty pen and ink drawings by Howard Pyle, but had no home in which to house them. The pictures were insured and stored in the Du Pont Building, and John G. Weller, who had worked and posed for Mr. Pyle, was appointed to inspect the collection at intervals.

The subscribers to the original fund were elected members of the Society in December 1912, and one hundred soon joined. (The membership of the Society in 1962 totals about 1,300.) The first officers elected were: Mrs. Charles Copeland, President; George P. Bissell, Treasurer; and Miss Gertrude Brinckle, Secretary. Mrs. Copeland served as president until her death in 1926; Mr. Bissell as treasurer until 1924; Miss Brinckle as secretary until 1937, except for an interval of nearly two years when she was abroad. She worked closely with Mrs. Wheelwright on exhibitions until 1942, served on the committee until 1958 and is still very much a part of the Society. Mr. Bissell retained his interest until his death in 1952, having been a director for nearly forty years and a vice-president for fifteen. Frank E. Schoonover, one of the incorporators has served continuously on the Board of Directors since 1912. Others on the first board were Chancellor M. Curtis (elected vice-president), Stanley M. Arthurs, Henry F. du Pont, Mrs. T. Coleman du Pont, Colonel George A. Elliott, and Samuel Bancroft, Jr.

Activities for the first years were necessarily confined to an annual exhibition. This consisted at first of the work of Mr. Pyle and his former pupils; later extended to include Delaware artists; and later still to members not necessarily Delawareans, and occasionally to a few by invitation. The governing body of the Society as set up in the by-laws was a Board of Directors, with nine members and the president, ex-officio. They with committee members ran the Society and did all the necessary work involved. During these years further Pyle works were acquired by gift or purchase (the collection in 1962 lists about five hundred items); and some paintings by other artists bought through special subscription funds.

In 1921, Willard S. Morse and Gertrude Brinckle published a bibliography, "Howard Pyle, a Record of his Illustrations and Writings," copies of which were sent to the Fine Arts members and to selected public libraries. This publication was made possible by contributions from ninety-eight members. Of the five hundred copies printed by the Marchbanks Press, a number are still available. The compilers of the bibliography were especially qualified for this work. Mr. Morse was a Howard Pyle enthusiast who helped to find and secure for the Society many of his illustrations. In 1923 he most generously presented to the Society a complete library of books, written or illustrated by Mr. Pyle, including a set of autographed first editions, and reproductions of all his book and magazine illustrations, arranged chronologically

in folders. He also gave about two hundred pen and ink drawings and, later, pencil sketches of many Howard Pyle illustrations mounted with their final printed reproductions, especially interesting to students.

Miss Brinckle was a personal friend of the Pyle family, and had been for years Mr. Pyle's secretary, going with the family to Italy in 1910. She had also posed for many of the pictures and knew them all.

LIBRARY GALLERIES

In 1923, after eleven homeless years, the Wilmington Society of the Fine Arts finally acquired a "home" in the new Wilmington Institute Free Library Building at 10th and Market Streets facing Rodney Square. The first small group, the Delaware Art and Library Association, had been interested in possibly combining with the public library, and had even written to Andrew Carnegie, without success, about it. As early as 1916, Arthur L. Bailey, head of the library and a member of the first small group, had been in touch with the Fine Arts Society about the possibility of quarters in a proposed new building. The Society and Mrs. Copeland were helpful in the subsequent fund-raising, and so rooms for the Society were planned by the architects. A lease was signed in October 1923 with the Wilmington Institute (The Honorable John P. Nields was the Institute's president) for the use of three rooms on the second floor for forty years, at a nominal rent of one hundred dollars a year.

And so the Society moved in. Its quarters were a large gallery, a smaller front room suitable for the Howard Pyle pen and inks, and a replica of the Howard Pyle front room at 907 Delaware Avenue, so designed to hold Mr. Pyle's series of murals, "The Genus of Art," which Mrs. Copeland had presented to the Society. This room also contained the bookcases with the Morse collection of books, and Mr. Pyle's easel and stool, palette, and costume chest given by Mrs. Pyle were added the following year. Mrs. Jeannette W. de Blois was the first curator from 1923 to 1928. She was succeeded by Katherine M. Tukey, who served from 1928 to 1931. Constance Moore became curator on September 1, 1931.

Mrs. Copeland's death on August 10, 1926, was a great loss to the Society. She had been its inspiring originator and generous leader, and had given the organization a firm foundation on which to grow. Soon after her death, a special meeting of the members adopted a proposal of Christopher L. Ward to raise a fund as a memorial, the income to be used to buy paintings for the collection. Over ten thousand five hundred dollars was given, and the fund established as the Louisa du Pont Copeland Memorial Fund, with H. Rodney Sharp as treasurer.



Paintings shown in Harmonious Settings 1929 The Spanish Room



Sculpture in a Garden Setting 1936

MORE AND VARIED EXHIBITIONS

Mrs. Wheelwright had been active for several years as chairman of the exhibitions committee. She continued in this, too, and still further widened the scope of the exhibits, giving freely both time and funds. Among the outstanding shows held in the Library Building were: Paintings shown in harmonious settings (the gallery was divided into richly furnished rooms), and Paintings shown in an inexpensively furnished apartment (less than five hundred dollars), with Mrs. Wheelwright chairman for both: Old Masters. Mrs. E. Paul du Pont, chairman; French Impressionists, N. C. Wyeth, chairman; Antique French Silver, Voruz de Vaux, chairman; Antique American Furniture, Charles A. MacLellan, chairman; Sculpture in a Garden Setting, Conway Sawyer, chairman. Russian Paintings, Dr. Christian Brinton, chairman, opened with fanfare with the cutting of a white satin ribbon by Governor C. Douglass Buck. Steuben Glass, Mrs. Alfred E. Bissell, chairman, was shown in a specially designed and constructed setting which was the gift of Mrs. Wheelwright. These exhibits all entailed very hard work on the part of their committees-it is unfortunate there is not space to name them all.

In order to keep the members, now about 500, informed of the Society's activities, Mrs. Wheelwright published the first bulletin in October 1927. Later the bulletin became the Annual Report, and monthly calendars of events were issued and sent not only to members but also to organizations, schools, art publications and newspapers.

In the spring of 1930, the Society received on indefinite loan the Spackman Collection of textiles and objects from many countries. Ida Evelyn MacFarlane, Philadelphia instructor in the Wilmington Academy of Art, was instrumental in securing this collection. She with Mrs. G. Morris Whiteside (Henryette Stadelman, who had started the Academy in 1927) and Gertrude Brinckle made a large and varied selection from a storage loft in Philadelphia. Mr. and Mrs. Samuel Spackman had been Philadelphians, interested in all phases of art. They spent years traveling all over the world. After Mr. Spackman died in 1911, Mrs. Spackman lived abroad most of the time. She died in 1927. Her wish was "that their collection be loaned, but never given, to a museum or a school." She wanted it to be used. Appropriate material from the collection was lent to the Wilmington Academy of Art; and in 1934 parts of it were assembled and mounted for small exhibits to be lent to schools

and organizations by the Society. These were the first of the circulating exhibitions which now number in the hundreds, managed by the Education Department. Some of the furniture in the collection has been useful, and the rest of it has been the basis for many exhibits, such as the "Marco Polo" show.

A PROPOSAL FROM THE ESTATE OF SAMUEL BANCROFT, JR.

Early in April 1931 an offer was made to the Wilmington Society of the Fine Arts which ultimately made possible the tremendous expansion of the Society's activities first dreamed of in the original charter in 1912. The offer was outlined by Joseph Bancroft June 3, 1931 in a letter to the Directors of the Society, in which he expressed the ideas of his mother, his sister and himself.

The offer from the Estate of Samuel Bancroft, Jr.—Mrs. Bancroft, his widow; Mrs. John B. Bird, his daughter; and Joseph Bancroft, his son—proposed to give to the Society a plot of ground about 350 by 250 feet on the Park Drive (now called Kentmere Parkway) for a museum site with the provision that the Society build a museum with a wing for the Samuel Bancroft, Jr. Collection of English Pre-Raphaelite paintings, to be kept intact, and with the understanding that this wing would be endowed by Joseph Bancroft in his will. In addition to the Pre-Raphaelite paintings, the offer included manuscripts of Rossetti's poems, letters, and memorabilia; an extensive library relating to the period; and some paintings by other artists, among them a Greuze and a Constable.

In his letter of June 3 Joseph Bancroft wrote, "... we further desire that the building shall be large enough to house and properly care for the permanent collections of the Society, and to afford room for lectures, art school, exhibitions, and other suitable activities. Our feeling is that no rigid restrictions should be placed on the use of the lecture, or exhibition rooms, as it might be to the advantage to use them for musicals, or for a meeting place of recognized scientific societies—in other words they could be used for any purpose of a cultural or educational nature..."

This most generous offer was appreciatively accepted in a general way at that time, and finally approved and ratified at the Annual Meeting of the members of the Society on March 14, 1933. As the times were not considered propitious for raising large sums of money, the fund raising was held in abeyance. Later Colonel Elliott and a small committee made informal appeals.

In May 1934, an exhibition of the Pre-Raphaelite Paintings was held in the Library Building galleries, opening with a reception for Dr. Charles L. Reese who had been elected president in March. Dr. Reese succeeded Mrs. Wheelwright who had been president for nearly eight years. In January 1935 Mrs. T. Coleman du Pont made the first contribution of five thousand dollars

toward a building, and later a gift of five hundred dollars was announced, given by the National Society of the Colonial Dames of America in the State of Delaware. Enthusiasm for the project was aroused at the March 5th Howard Pyle Anniversary Dinner honoring the artist, and his widow, Mrs. Pyle, attended by four hundred members of the Society, friends and former pupils of the artist.

Dr. Reese appointed H. G. Haskell chairman of the fund raising drive, with Robert H. Richards and the Honorable Hugh M. Morris. Elwyn Evans and Mrs. Wheelwright were appointed associate chairmen. An attractive campaign booklet was issued, and drawings for a possible building were contributed by G. Morris Whiteside, an interested member of the Society. From May 2 through June 17, 1935 a total of 422 volunteers working with the professional firm of Ward, Wells, and Dreshman, raised over \$350,000 for a building and endowment. This simple statement hardly conveys the weeks of work prior to May 2 when committees were formed, the volunteers secured, and a master list and file cards of thousands of prospects were assembled.

Mr. Haskell was appointed chairman for the building committee with wide powers. His first move was to call in three professionals in the art field (the president of the American Federation of Arts, the director of the Brooklyn Museum, and a representative of the art section of the U.S. Treasury Department) for advice on the practical features necessary in an art museum building. After a number of visits and consultations, they advised the Society very strongly to build downtown instead of on the Park Drive site.

Several members of the Building Committee felt very strongly and sincerely that this change was really necessary for the success of the museum plan. Many others were as sincerely opposed to the change. The decision was finally made to build on the original gift site, which had been an integral part of the offer and the contract and so specified in the campaign for funds.

One of the reasons advanced for a downtown site was that it would be more useful and more available to more people. As it has developed, the Park Drive land has provided plenty of room for expansion in a fine section of the city, and has proven easily accessible by bus and car. The landscape planting by Robert Wheelwright has provided an attractive setting.

A BUILDING IS PLANNED

An informal architectural competition resulted in the appointment of Samuel Homsey and G. Morris Whiteside, as Associate Architects. Irving Warner was appointed chairman of the building committee after the resignation of Mr. Haskell. Designs for the building were developed to include an entrance lobby; a central gallery for changing exhibits to be called the Louisa d'Andelot du Pont Copeland Gallery; on the left, the Samuel and

Mary R. Bancroft gallery with a smaller room and back library to house the Bancroft collection; on the right, the Howard Pyle gallery and library for the Pyle collection; a small room with kitchen, offices, and children's gallery; and on the lower floor several small working and gallery storage rooms. Class rooms and office were provided downstairs for the Wilmington Academy of Art, which had actively helped in the fund-raising campaign. The Academy had helped indirectly, too. Mrs. Whiteside and other members of the art school's board had done much to stimulate greater general public interest in painting and the other arts through publicity and the school itself. Rising costs and added space requirements brought the estimated cost for the building from \$150,000 to about \$250,000.

It was unfortunate that neither Mrs. Samuel Bancroft, Jr. nor Joseph Bancroft lived to see the completed plans for the building. Mrs. Bancroft had died on December 4, 1933 and Joseph Bancroft on May 6, 1936. Mr. Bancroft's will, dated in May 1931, left his estate to the Society with life interest to his widow, and with the provision that she might, if she wished, dispose of twenty-five per cent of the capital.

The annual meeting of the members in March 1937 elected a new Board of Directors headed by Elwyn Evans as president. Dr. Charles L. Reese became president emeritus. Other officers elected were: George P. Bissell, vice-president, J. Sellers Bancroft, treasurer, and Mrs. Philip J. Kimball, secretary. Only four former members of the board were re-elected: George P. Bissell, Frank E. Schoonover, Mrs. G. Morris Whiteside, and N. C. Wyeth.

On June 5, 1938, the Delaware Art Center opened to the public with the Swedish Exhibition of paintings and crafts sent to this country for the Swedish Tercentenary celebration. Dr. Gustav Munthe, Director of the Gothenburg Museum in Sweden, arranged the exhibit. This was its initial showing in this country. The Pre-Raphaelite paintings and the Howard Pyle paintings were hung in their galleries, but the other smaller rooms, central gallery, and hallways were used for the Swedish show. More than 1700 people attended the opening, with Junior League volunteers helping as hostesses. Elwyn Evans, the president, was the official host, with Mrs. John B. Bird, Mrs. Joseph Bancroft and Mrs. Howard Pyle as honored guests.

Mrs. Pyle died the following spring, 1939. Soon after the opening Mrs. Pyle had given the Society Mr. Pyle's reference books for the Howard Pyle library. These included, among others, Meyrick's Ancient Armor, and the Bilderbuchs.

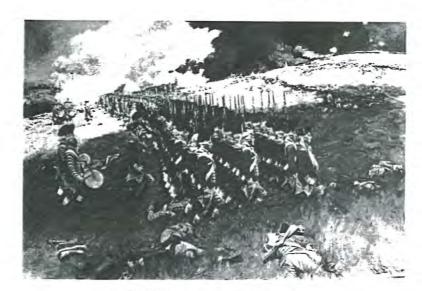
Fortunately, the Junior League at this time assumed responsibility for assembling interesting exhibits in the Children's Gallery arranged by Mrs. Charles A. Fitzgerald, Jr. (Helen Louise Taylor) who later became a part-time member of the staff, and supplied a volunteer worker in the afternoons. This was a great help as the first year's budget (about \$12,500) could provide only a small staff: a director, Constance Moore (who had been the



Little Girl of the Southwest by Robert Henri



La Bella Mano by D. C. Rossetti



Battle of Bunker Hill by Howard Pyle



Delaware Art Center Opened June 5, 1938



Swedish Tercentenary Exhibition—First Exhibit in the New Building, June 5, 1938

Society's curator for seven years); a curator of the Pre-Raphaelite Collection, Mrs. Jessie C. Rockwell (a niece of Mrs. Samuel Bancroft, Jr. who knew the collection and its library well) and three men "around the clock" with the night man doing the cleaning and the day man caring for the grounds. David E. Biddle, from George Hardcastle & Son, continued to help with the packing and installing of exhibitions when needed. After his death in 1946, A. J. Briggs took over this work with Jack Smith.

Soon after the building opened activities increased which meant more work for all the committees. In the fall, the Delaware Camera Club began to hold its monthly meetings in the building, and other organizations made use of it. A Public Relations Committee was formed, with I. B. Finkelstein as chairman; a series of talks on art appreciation were given by Mrs. Carl Henry Davis for the AAUW, open to all. A generous member made possible bus visits for 2,500 schoolchildren.

On April 8, 1940, Lammot du Pont Copeland was elected president.

THE FIRST CONCERT

In the fall of 1940 a Music Committee (at first a branch of Public Relations) was set up. On November 18 the first program was held. This was a concert by the American Society of the Ancient Instruments, given by Mrs. Irenee du Pont, a member of the committee. Later that winter several concerts were provided by local musicians. The next season Mrs. Henry T. Bush and her committee raised money for the programs, and the following year music was made a standing committee with a budget. This enabled the committee to schedule a series by professional artists from New York concert bureaus and offer free concerts for people who might not otherwise have an opportunity to hear such musicians. Concerts by the American Society of the Ancient Instruments have been so popular that they have been brought back every year since 1940. In 1945, Ben Stad, then director of the Ancient Instruments Society, lent to the Art Center a group of instruments from his large collection. These include a virginal, Lady Hamilton's lute, a hurdy-gurdy, two pochettes, and a four-string viola, some of which are usually on exhibit.

With the thought of interesting as wide an audience as possible, the exhibitions committee arranged fine exhibits not only of sculpture and paintings of many periods and schools but of a number of decorative arts as well. Among these were state-wide loan exhibits of Antique Glass and China in January 1940 and of Antique Silver in January 1941. William H. Fenn, 3rd, was general chairman for the Antique Glass and China show with Mrs. Richard S. Rodney, chairman for New Castle County, Mrs. Henry M. Ridgley, chairman for Kent, and Mrs. Harry Fooks, chairman for Sussex. A committee of twelve worked with them, securing loans from one hundred

and two exhibitors. Mrs. Alfred E. Bissell was chairman of the Antique Silver Show with Miss Jessie Harrington of Dover as vice-chairman, and a committee of fifteen. One hundred and twenty people lent silver. The glass-top cases which Mr. Fenn had designed and had made for the Glass and China exhibit were used for this, too—and many times since.

Another outstanding exhibit which entailed active participation by people from all over the state was "Delaware Furniture from Delaware Houses" as arranged in rooms of earlier years, shown in April 1950. A second printing was made of the catalog for this exhibit, including ten photographs of "the Rooms." A committee of thirty-four headed by Mrs. George P. Bissell, Jr. and Mrs. F. Samuel Wilcox, Jr. worked on this show.

Other unusual exhibits were: Pre-Inca Art (the John Wise Collection of Gold); Ancient Armor from the Metropolitan Museum (all the neighborhood children watched the two caparisoned horses and the figures in full armor unloaded from the van at the Art Center front door); a Patriotic Show arranged in alcoves depicting Historic Scenes, for which Albert Kruse and W. H. Fenn, 3rd, were co-chairmen (the realistic scene of Dr. Tilton's hospital had a dirt floor, and a jar of live leeches two of which escaped and were never found!); a Maritime Exhibition Featuring 19th Century Ships, Sail and Steam, assembled by H. B. du Pont; Early American Crafts, lent by Titus C. Geesey.

After the death of Mrs. Joseph Bancroft in October 1941, Joseph Bancroft's bequest in memory of his father and mother was received, and in December 1941, by action of the Board, the bequest was set up as the Samuel and Mary R. Bancroft Memorial Fund.

Albert Kruse in 1942 succeeded Mrs. Wheelwright who had been chairman of exhibitions for nearly twenty years. Mrs. George P. Bissell, Jr. and C. Douglass Buck, Jr. have served as chairmen more recently. Mrs. J. D. Hayes is the present chairman.

More exhibits for the Art Center to lend to schools and organizations were organized, including a Javanese exhibit from material in the George S. Capelle, Jr. Loan Collection arranged with permission of Mrs. Capelle; and several others made up of selected etchings from the Dr. Charles L. Reese Collection. Dr. Reese's bequest of four hundred prints was received in 1940. In 1936, he had given some fine early Chinese porcelains, and had also secured for the Society an anonymous gift of a set of Chinese pottery grave figures.

A Delaware Crafts Committee was formed in 1942, and in the fall of 1942 evening crafts classes were started. Mrs. Rockwell, secretary of the committee, took over organizing them, and continued her interest in them until she retired in 1948.



School Children Visit



Sketch class in Children's Gallery



Junior Members Play



Silver Class (Crafts) 1944



Scholarship Class for Gifted Public School Children 1944-45



Thursday Evening Class 1946-47

In the spring of 1943, the Wilmington Academy of Art, a victim of the war, ceased to exist as an organization, turning over all its assets and equipment to the Fine Arts Society, and releasing the classrooms on the ground floor. The Society engaged Marion Miller Johnson (Mrs. Robert Johnson) to continue the type of creative educational program—individual classes in place of the former daily regular course of instruction—begun by the Academy the previous year. The program included scholarship classes for gifted public school children; private classes for children; painting, sculpture, and crafts classes for adults. Mrs. Lawrence V. Smith continued as registrar for five years.

Everything was going along at full pace (exhibits, classes, lectures, concerts, children's programs) until oil and gas rationing went into effect. In the winters from 1942 to 1945 the galleries were closed for several months each year, with the staff working in the electrically-heated front office. Classes and some of the other programs were carried on at other locations, at 1305 Franklin Street and the Brown Vocational School. The Delaware Camera Club in 1943 held its International Photography Exhibit at the YMCA under the Society's auspices.

After the closing in December 1942, the galleries re-opened on April 4, 1943 with Mrs. Thorne's European Rooms in Miniature. During the closed period the elaborate structure to support the rooms was built. Mrs. Blanche W. Sudlow, curator of the rooms, came some weeks before the opening and personally unpacked and placed each tiny piece. The exhibit was a tremendous success, with 5303 paid admissions in the eight weeks it was shown. This has been the only exhibit at the Art Center for which an admission has been charged (we had had to agree to this when booking the show). The Society did charge admission (except for two free afternoons) for the exhibits in the Public Library galleries from 1923 to 1932, after which the charge was discontinued.

During the winter of 1943-44, Victor D'Amico, director of education at the Museum of Modern Art in New York, gave a series of eight talks at the Art Center, arranged by our educational program. The lectures were primarily for public school art teachers, who received credits for attending them.

In 1944, a Junior Members program (an idea suggested by the Planning Committee) was started. Mrs. E. Paul du Pont took an active interest in promoting this, and soon seventy-four young people joined for one dollar apiece. Programs were provided for them in which they could take part: making scenery and acting in plays under the Junior League Arts and Interests Committee, and making puppets and acting in Mrs. Samuel Lenher's



Mrs. Johnson Demonstrating, Highland School Art Education Workshop 1956



Mrs. Edith Conwell Demonstrating Pottery at the Clothes Line Fair City Building 1954

puppet theatre. Some years later, as activities and classes for children increased so much in the educational department, the program as a separate thing was discontinued.

By the fall of 1946 classes and other educational work had grown so much that a full-time professional assistant to Mrs. Johnson was secured—Julia Andrews, whose work as a teacher, docent, and artist was outstanding. Her resignation in 1958 was received with regret.

That same fall, 1946, a Special Purchase Fund was set up on the annual budgets, to be available to the Accessions Committee for buying work by outstanding American artists. The spring before this a fund had been raised by popular subscription to buy N. C. Wyeth's "Spring House," which had been a favorite in the memorial exhibition of his work held in January 1946. The Society received in 1948 a gift of the painting "Ann Inglis" by Benjamin West, bought by a group of the Society's friends, headed by Mr. and Mrs. Daniel Moore Bates.

In 1947, Mr. Copeland appointed an Education Committee (which later was made a standing committee) to work with the educational department. Mrs. Carl Henry Davis was chairman for the first year; Mrs. Philip G. Rhoads for the following ten years, followed by Harriet Baily and Mrs. Frank D. Ketcham. Edward L. Grant is the present chairman.

A number of interesting talks were scheduled during the winter of 1947-48: Hobson Pittman gave a series on art appreciation; Zorach spoke on scultpture during the Clay Club Sculpture Exhibit; Scalamandre talked on the textile exhibit; and Trenchard Cox of England lectured on William Blake.

Effective July 1, 1948, a Pension Plan was adopted for employees with the National Health and Welfare Association, one half the annual premium to be paid by the Society, the other half by the employee.

Mrs. Jessie C. Rockwell retired as curator of the Pre-Raphaelite Collection on September 1, 1948, becoming Curator Emeritus. She was succeeded as curator by Jane Driver who had been supervisor of art in the city public schools for many years, and a director of the Society since 1937. Miss Driver had also been active in arranging the annual exhibits of artwork by schoolchildren held in our galleries; and had done valuable liaison work between the public schools and the Art Center.

In the fall of 1948, a memorial tablet to Joseph Bancroft was placed at the entrance to the Bancroft Gallery in recognition of his generosity and the generosity of his family. His bequest had made possible the carrying out of so many of the ideas he had envisioned in his letter of June 3, 1931 that more space was badly needed. In the fall of 1948, too, the Public Relations Committee was re-formed as an Advisory Council, with I. B. Finkelstein as



Group from the Boys Club Visiting the Maritime Exhibition



Wednesday Afternoon Class

chairman. The council strongly recommended the making of long range plans for future expansion.

Charles Lee Reese, Jr., was elected president in October 1948, succeeding Lammot du Pont Copeland, who had served eight years. In the 1949 annual bulletin, Mr. Reese reported continued growth: total enrollment in classes for the two terms 836; 153 circulating exhibitions used 297 times; 23 talks given by the staff outside of the building; and a membership totalling 1,034.

INCREASED MEMBERSHIP

For some years efforts had been made to increase the membership, not only for more income but for help and new ideas. When the new building and increased programs were in prospect, the Society wanted and needed new members very badly. While the building was still in a very unfinished state, Elwyn Evans held a "tea party" in the shell of the center gallery. The curator with the help of Mrs. Ernest Briggs (who was later assistant to the treasurer for more than twenty years) had prepared an extensive prospect file. The guests took packs of the cards, and did good work bringing in new members. In 1940 and 1941, Mr. Evans and Mr. Copeland asked members to raise their dues if they could. Mr. Fenn in 1953 did likewise, and also asked members for help in getting new members. These appeals and the efforts of the membership committees all brought good results. The chairmen have been: Mrs. A. P. Tanberg, Mrs. E. Paul du Pont, Irving Warner, John K. Jenney, E. N. Carpenter, II. J. B. Finkelstein and Constance Moore are present co-chairmen. Mrs. George Lauder (Lita Blatz) and Jane Knox did constructive work on prospect lists while on the staff.

The change from a rather limited to a more open membership points up, in a way, the growth of the Society from a small organization to one whose purpose is to do culturally as much as possible for the public. The by-laws in 1912 read that a new member must be proposed by a member in writing, seconded by two other members, and approved by the Board of Directors. This was changed in 1947 to read "any qualified persons who wish to become members . . . subject to the approval of the Board of Directors."

In 1947, too, other changes in the by-laws indicated development of the Society. The number of directors, which had been increased to 15 in 1939, was raised to 21, to be elected as usual by the members. All officers, however, were to be elected by the directors from among their number. Prior to this the president had been elected by the members. In 1953, when there was a general revision of the by-laws, the number was made "not less than 15 and not more than 24." At this time also the terms of committee members were limited to five consecutive years; and a new class of membership was established, Life Members making one payment of a thousand dollars.

GROUP SHOWS.

In June 1950, the Exhibitions Committee sponsored the first of a continuing series of group shows of the work of Delaware artists, with Ellen and Robert Wheelwright, Henryette Stadelman Whiteside, and Edward L. Grant the exhibiting artists. In January 1951, a Wyeth Family show was held: Andrew, Caroline and Henriette Wyeth, Peter Hurd, and John McCoy. In June 1955, the Studio Group's twentieth anniversary exhibit was shown. In March 1957, five artists exhibited: Jack Lewis, Orville Peets, Howard Schroeder, Anne Warner West and Charles West; in March 1958, Prints by Alexander, Andrews, Balch, Markell, Peets, Shaub, and Whitehill and Sculpture by Bernhardt, Hoffman, Mafko, Parks, and Plunguian were shown. In February 1959, a three-man painting show was held featuring Tom Bostelle, Charles Vinson, and William Lee Freeland; in March 1959, Paintings and Sculpture by Frank Delle Donne, Edward Loper, and Charles Parks; in the fall of 1960, Paintings by Tua Hayes, Irene K. Lenher, Bayard T. Berndt, and Edward L. Grant; in March 1962, Paintings by Richard Layton, Reynolds Thomas, and George Weymouth.

Another group exhibit—but not a local one—was the unusual and interesting showing of the Work of Three Generations of the Calder Family in January 1961, C. Douglass Buck, Jr., chairman. A handsome Alexander Calder mobile from the exhibit was purchased by the Accessions Committee for the permanent collection.

Going back to the year 1950, a major addition to the collections was received that year, the gift of Francis V. du Pont: a complete set of 435 prints of the First Edition Elephant Folio, "Birds of America," by John James Audubon, printed by Havell in London, 1827-1838. We had previously had the privilege of showing selections of these well-loved prints several times.

In the following year a feature was the six-week exhibit of "Paintings by Dutch Masters of the 17th Century," shown jointly with the New Castle Tercentenary Commission in connection with the 300th Anniversary of the landing of the Dutch at New Castle. This exhibit, shown from May 6 to June 17, 1951, was the principal event held in advance of the New Castle celebration. Dr. N. A. C. Slotemaker de Bruine (representing the Netherlands Ambassador), committee and commission members, received with the president, Mr. Reese, at the public Sunday afternoon opening. Dr. Clotilda Brokaw, granddaughter of Howard Pyle, gave a talk on the show, which included a Rembrandt, Franz Hals, Pieter de Hoogh, and a Jan Steen, among others. Assembling this exhibit was a major last-minute effort on our part as the Netherlands Collection promised to the New Castle Tercentenary Commission did not materialize.

During this period, 1951 and 1952, a great deal of work and thought was given to planning for future expansion, if and when funds should become



Contemporary American Paintings Exhibit 1947



Opening of the 17th Century Dutch Paintings Exhibition 1951



Eliot O'Hara Watercolor Demonstration, Delaware Watercolor Show 1950



By 1953, the Art Center had developed a State-wide program

One of the highlights of 1953 was the Howard Pyle 100th Birthday Anniversary Dinner, held at the Art Center on March 5th, attended by 190 members and invited guests. The guests were all placed, with the seating arranged by Miss Brinckle and Miss Aileen du Pont. Speakers were the artists Henry C. Pitz, Dean Cornwell, Violet Oakley, Frank E. Schoonover, and Thornton Oakley. The last three had studied with Mr. Pyle. An attractive anniversary booklet, prepared by Theodore Marvin and Edward L. Grant, was given to all the members. An added feature was a special exhibit of Howard Pyle paintings lent by Wilmington owners.

THE H. FLETCHER BROWN EDUCATIONAL FUND

The year 1954 brought very exciting news, the gift of \$300,000 from a trust fund set up under the will of H. Fletcher Brown, allocated by a committee of three: the Honorable Clarence A. Southerland, Crawford H. Greenewalt and Charles Lee Reese, Jr. The gift was for the purpose of building a wing, "adjacent to and connected with" the present Art Center building, to provide adequate space for the expanding Educational Program.

When W. H. Fenn, 3rd, who had succeeded Mr. Reese as president in 1952, heard that the Society might be eligible for such a gift, a three-part application was made: a letter from the president stating reasons for the appeal; sketches and an explanatory statement from the architects, Victorine and Samuel Homsey; and a ten-year comparative report of the classes and educational program under Mrs. Johnson, assisted by Miss Andrews, prepared by the Art Center's Director, Constance Moore. The facts spoke so eloquently that the gift of this very substantial sum resulted, making possible the first section of the proposed plan for overall expansion as published in the 1952 Bulletin. (The total plan showed additional galleries and a sculpture court.)

The ten-year report was published in the 1954 Bulletin, showing an increase from 13 classes with 134 students in 1943 to 29 classes with 464

students, about 150 of whom were gifted public school scholarship children; and reporting proportionate gains in the other educational work. In a letter dated January 1953 to Mrs. Robert Johnson, Victor D'Amico, Director of Education at the Museum of Modern Art in New York, wrote, "Congratulations on the 10th year of your Educational Program. You should feel pleased because it is without a doubt one of the outstanding programs in the country."

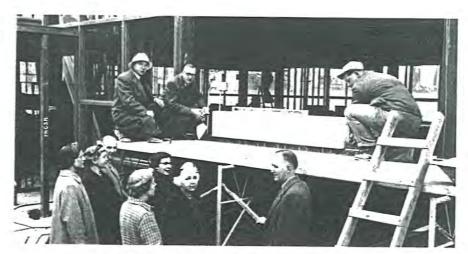
Eleuthere I. du Pont succeeded Mr. Fenn who retired as president at the October 1954 meeting, becoming chairman of the committee for the new building addition. Further work and changes were naturally needed on the tentative plans previously made. These were finished and ground broken for the new wing on July 22, 1955.

NEW EDUCATIONAL WING OPENED

The H. Fletcher Brown wing was officially opened on Sunday afternoon, October 7, 1956, with Governor Boggs, museum officials, and about four hundred members and friends attending. Mrs. Adelyn D. Breeskin, Director of the Baltimore Museum of Art, was the principal speaker, introduced by the Society's president, Eleuthere I. du Pont.

When the original Art Center was opened on June 5, 1938, it is doubtful that anyone foresaw that in eighteen years an addition of this size would be needed, or if needed, that it would be possible to build it. Primarily planned to provide adequate space for the educational program, it contains eight spacious classrooms, exhibit corridors, and offices. The educational wing was joined to the original building by a beautiful new gallery (next to the Howard Pyle library) with windows equipped with sliding panels, making it easy to black out for daytime lectures. The Pyle paintings were hung in this new room, releasing the former. Howard Pyle gallery for additional badly-needed space for changing exhibitions. A large shipping room was provided below the new gallery, accessible both to the galleries and the new wing, and the former art class rooms became available for more work and storage space. In order to include all this, an appropriation of \$40,000 from accumulated income in the Samuel and Mary R. Bancroft Memorial Fund was necessary to help complete the new wing, and equip it for immediate essentials.

Another notably generous gift was also announced in 1954: that the Society would receive income for a period of twenty years from a part of a trust fund set up by Lammot du Pont Copeland for certain charitable institutions. This substantial gift came at a time when annual expenses would necessarily be increased with an enlarged building, and when more income would be needed to carry on an even more ambitious program.



Placing of the Plaque in the H. Fletcher Brown Wing, March 28, 1956



Entrance new H. Fletcher Brown Wing



Section of an Exhibition of Instructors' Work in the Second Floor of the New Wing



Contemporary Crafts Exhibit in the H. Fletcher Brown Wing



Looking at Art in Nature Exhibit

An outstanding addition to the Society's collections was received in 1955 through the bequest of John L. Sexton: Twenty Paintings by 20th Century American Artists. Mrs. Alfred E. Bissell, chairman of accessions, in her report listed four paintings by Burchfield, and work by Cadmus, Carroll, Kantor, Poor, Spruce and others. It was like welcoming old friends, as the collection had been shown several times by the exhibitions committee. Recently Mrs. Doris Sexton Brown added Edward Hopper's "Summer Afternoon," from her brother's original collection.

There were two very important exhibitions held in 1957: the Andrew Wyeth Exhibition in January, and the Chinese Export Porcelain Loan exhibit in the fall, September 25 to October 27. Both of these did a great deal to increase the interest of the public in the Art Center, and helped to bring in new members, too.

The Andrew Wyeth Exhibit broke all records for attendance, 14,451 visitors in the four weeks it lasted. The galleries were so crowded on Sunday afternoons that two extra guards were necessary. Time Magazine did a feature article in advance of the exhibit, and other publicity was excellent. The result was visitors came from all over the country, and some of the lenders, including Robert Montgomery who is a Wyeth fan. Because of a Fine Arts policy, one-man local shows have been rare, with the small group exhibits by local artists taking their place. Wyeth, however, could certainly no longer be considered "local." The Fine Arts Society had watched his progress and rise to fame with interest from the time he first submitted drawings to a Delaware Show when he was fifteen years old. These had passed the jury as adult work without a question.

The second exhibit, "Chinese Export Porcelain," was a major effort of research, and assembling on the part of the committee of thirteen, headed by Mrs. Alfred E. Bissell and Mrs. Lammot du Pont Copeland. The exhibit was beautifully shown, and it also received national publicity with an article in Antiques Magazine. A handsome, forty-page catalog with twenty-five illustrations was issued, featuring articles by J. A. Lloyd Hyde and David H. Stockwell. The catalog listed 374 entries from 74 wide-spread lenders.

A few days after this exhibit was over Constance Moore retired, on November 1. Miss Moore had been Curator of the galleries at the Library Building for seven years, and Director of the Art Center from its opening in June 1938.

Bruce St. John, who had been Curator of the Pre-Raphaelite Collection and Assistant Director since September 1955, succeeded her as Director. Before coming to Wilmington, Mr. St. John had been Director of the Mint Museum, in Charlotte, North Carolina for three years.





Andrew Wyeth Exhibit-the Model for the "Coon Skin Cap"



Chinese Export Porcelain Exhibit 1957

Miss Moore's last annual report, October 8, 1957, gave a few statistics for the first twelve-month period since the opening of the new wing: seven new classes added, making twenty-eight with an average enrollment of 437 for each term, requiring fifteen extra part-time teachers; gallery attendance was up 15,000 (Wyeth Show); both net income and memberships showed an increase.

The next year the school added classes in the Modern Dance to its curriculum, two for children, and a third for adults in the second term.

A number of interesting things took place in 1958. The Pre-Raphaelite Gallery was completely done over during the summer, as planned by C. Douglass Buck, Jr., chairman of the House Committee, and formally opened at the annual meeting of the members on October 8th. The walls were finished with a green material, and a number of lighted glass cabinets installed to show objects and memorabilia from the collection.

Rowland P. Elzea, who had been assistant to Mr. St. John for several months, was made curator. Other curators for the collection, since Mrs. Rockwell's retirement in 1948, had been: Miss Jane Driver from 1948-1954; Mrs. Mildred Lincoln, 1954-55; and Mr. St. John, 1955-58.

THE FRIENDS OF THE ART CENTER

In the fall of 1958, two new groups were in the making: The Friends of the Art Center; and the Delaware Art Center Youth Program. The latter, headed by Mrs. Philip G. Rhoads, was established to continue the Art Center's entertainment for children (begun when the Art Center opened) and to extend it to include professional theatre appropriate for children to attend. Their first performance was given at the Playhouse on April 4, 1959. The innovation was so successful that the Program has been continued and increased each year.

The Friends of the Art Center group came about through an informal meeting of a few Fine Arts members called together by the president, Eleuthère du Pont, acting on a suggestion from Mrs. Charles Lee Reese, Jr. The thought was that a group, similar to the one at the Whitney Museum in New York, might raise funds annually from among the Fine Arts members to be used (with the approval of the Accessions Committee) to buy paintings by American artists not already included in the growing collection—to fill in some of the gaps which the Special Purchase Fund is not able to do.

A small committee was formed and letters signed by Eleuthère I. du Pont were sent to the members, describing the idea. The response was good, and these donors became the "Friends of the Art Center." Charles Lee Reese, Jr. headed the group the next year, followed by John K. Jenney, who is present chairman. In 1959, two paintings were selected by vote of the



Chinese Painting Exhibit with Objects from the Fine Arts Collections



Selecting Work to be included in the Public School Children's Exhibit

Friends from among a small group which had been approved by the Accessions Committee: A William Glackens and a Childe Hassam. In 1961, paintings by George Bellows and Ralph A. Blakelock were bought by the committee. As many of the "holes" in the collection are painters whose work has become very high-priced, the committee's policy is not to buy for the sake of buying, but to allow the fund to accumulate until a really good opportunity comes along.

In 1959, a piece of sculpture, "The Warriors," by Leonard Delong, was a gift to the collection from the Studio Group, which has been a good friend of the Art Center for a long time. Since 1948 it had been giving the Society an annual contribution for the Educational Department from the proceeds of the Clothesline Fair. Individual members of the group have also been active members of many committees over the years.

Other organizations whose members have been helpful are the Delaware Chapter of the American Institute of Architects, and several of Delaware's Garden Clubs. The Copeland Andelot Foundation has made a number of gifts for specific purposes.

In the winter of 1959 and 1960, the Junior League, which had been more or less inactive for several years, supplied volunteers for library and cataloging work, and established a valuable Docent Service Committee. This year the Art Section of the AAUW is supplying hostesses for the galleries.

Noteworthy exhibitions in 1958 were "Portraits in Delaware: 1700 to 1850," sponsored by the National Society of Colonial Dames in the State of Delaware in the spring, Mrs. F. Samuel Wilcox, Jr. and Mrs. George P. Bissell, Jr., chairmen; "Jefferson D. Chalfant, Wilmington Artist and Inventor," in January 1959, Mrs. Charles Lee Reese, Jr., chairman; and an extensive "Industrial Design" exhibit held in the Educational Department's "hanging" areas in the new H. Fletcher Brown Wing.

In January 1960, a major exhibit (which later brought an unforseen result) was assembled. "Independents of 1910," was a 50th Anniversary Exhibition of work by the artists who had staged a show of their work in New York in 1910. The Art Center exhibit was such a success that it was invited to New York to be shown at the James Graham and Sons Galleries. Mrs. J. D. Hayes was chairman of the Society's show.

The unforeseen result of the Art Center's exhibit was that Mrs. John Sloan, widow of the artist, who had helped Mr. St. John and the committee so much in organizing the show, became very much interested in the Art Center.

THE JOHN SLOAN COLLECTION

As announced in the May 31, 1961 Annual Report, she offered to place the John Sloan Collection on deposit at the Art Center with the intention of giving it over a period of years to the Fine Arts Society. The collection, containing paintings by other artists, Sloan's own drawings, etchings, personal papers and library constitutes a research as well as an art contribution.

From September 22 to October 29, 1961 a major loan exhibition of paintings by John Sloan was shown, with a large subscription dinner preceding the opening at which Mrs. Sloan was the honor guest. Documented illustrated catalogs were published for both the John Sloan and the Independents exhibits.

At the annual meeting in October 1961 it was announced that Mrs. Sloan had given the Society a collection of her husband's etchings; and that the collection as outlined was on deposit in the building. C. Douglass Buck, Jr., was elected president, to succeed Eleuthère I. du Pont, who had served since 1954.

From January 10 to February 18, 1962, "American Painting, 1857-1869," was shown. This exhibition was assembled jointly by the University of Delaware and the Society, in celebration of the centennial of the passing of the Land Grant Act of 1862. A very comprehensive catalog was written by Wayne Craven, of the University, with a foreword by its president, Dr. John A. Perkins.

THE COPELAND COLLECTION

As a feature of the 50th anniversary year an extensive Copeland Memorial Exhibition was held March 23rd through May 6. All of the one hundred and twenty-three pictures (oils, watercolors, prints and drawings) and the three pieces of sculpture which had been bought with the Louisa du Pont Copeland Memorial Purchase Fund were brought together and shown. This did not mean just bringing them upstairs from a storeroom, but it meant "calling them in." For many years the Society had been lending most of this collection to other institutions and organizations where they could be seen and appreciated, rather than left in storage except when hung in special exhibits. At the time the exhibit was assembled, all but four of the paintings were on loan. The catalog included a short resume of the Copeland Memorial Fund. Almost all of this collection was bought from the annual "Delaware Shows."

Three private collections have been featured recently during the summer months: in 1960, paintings and sculpture lent by Mr. and Mrs. Robert Wheelwright; in 1961, paintings lent by Titus C. Geesey; this summer, paintings and sculpture lent by Mrs. Josiah P. Marvel, Jr.

The October exhibit of the work of Frank E. Schoonover was especially appropriate for the anniversary year. Mr. Schoonover had studied with Mr. Pyle, and after the latter's death was one of the original small group who

formed the Delaware Art and Library Association and was one of the Fine Arts Society's incorporators, as we have mentioned before.

The most recent annual report lists two bequests of former members: a block of stock from Mrs. William H. Fenn, Jr., and a cash bequest from Alice D. Johnson.

This month a second catalog of the Pre-Raphaelite Collection is being issued. The first catalog was written by Mrs. Jessie C. Rockwell, and printed in 1940. This new catalog, which uses much of her material, is dedicated to her. The preface has been written by Rowland Elzea, present curator of the collection, with a foreword by the director, Bruce St. John.

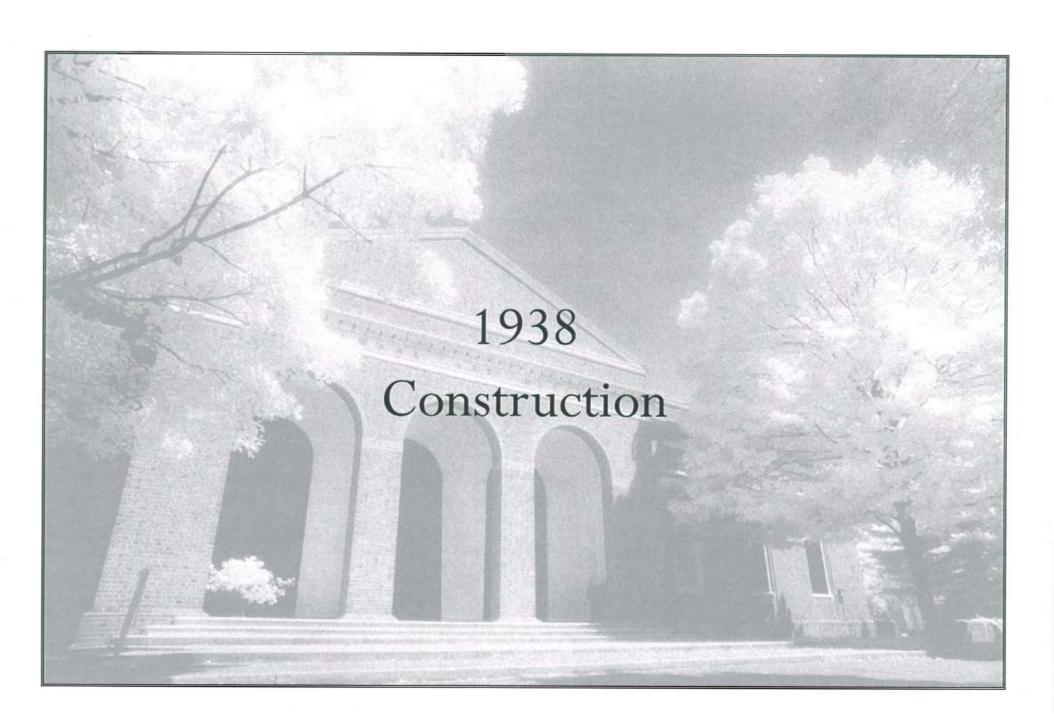
In the early part of this review we quoted the provisions of the Fine Arts charter, and later the ideas of the Bancroft family on how the building might be used. We hope the review has shown that many, if not all, of the aims outlined then have been realized. The Art Center's instruction program gives hundreds of people in all categories an opportunity to attend classes of their choice; varied exhibitions, lectures and concerts free to everyone are held; organizations are encouraged to hold meetings and use the building; the Society has issued some publications.

In addition, collections and libraries have been steadily increased, both by purchase and gift. Some have been mentioned, but there have also been many other valued individual gifts and bequests to collections and funds. It is regrettable that there is not space to list each one; nor space to mention every interested committee and board member, and all of the loyal staff members whose work has meant so much during the years.

CONSTANCE MOORE

50TH ANNIVERSARY COMMITTEE

MRS. ALFRED E. BISSELL, Chairman MISS GERTRUDE BRINCHLE MRS. LAMMOT DU PONT COPELAND MB. WILLIAM H. FENN, III MISS CONSTANCE MOORE MR. CHARLES LEE REESE, JR. MRS. G. MORRIS WHITESIDE





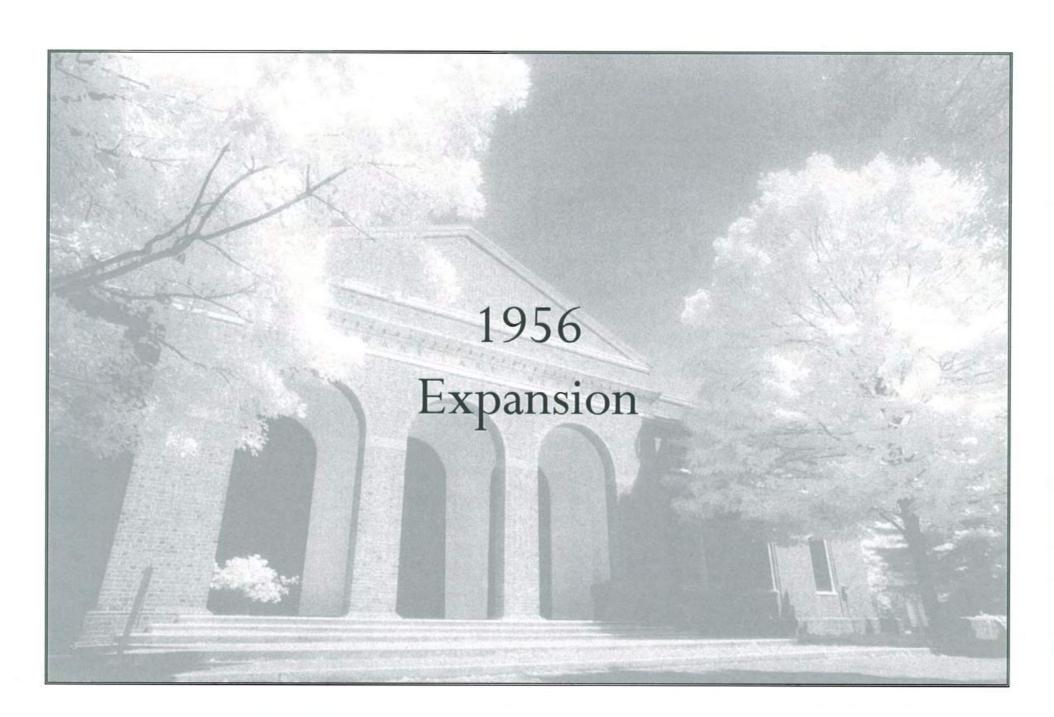
Turner Construction Company, Delaware Art Center Building, Wil. Del G.Morris Whiteside and Victorine and Samuel Homsey, Architects.

Contract #1513 View # g-16-1957



Turner Construction Company,
Delaware Art Center Building, Wil. Del.
G.Morris Whiteside and Victorine and
Samuel Homsey, Architects.

Contract #1515 View # /6. Date, 5-3/-35

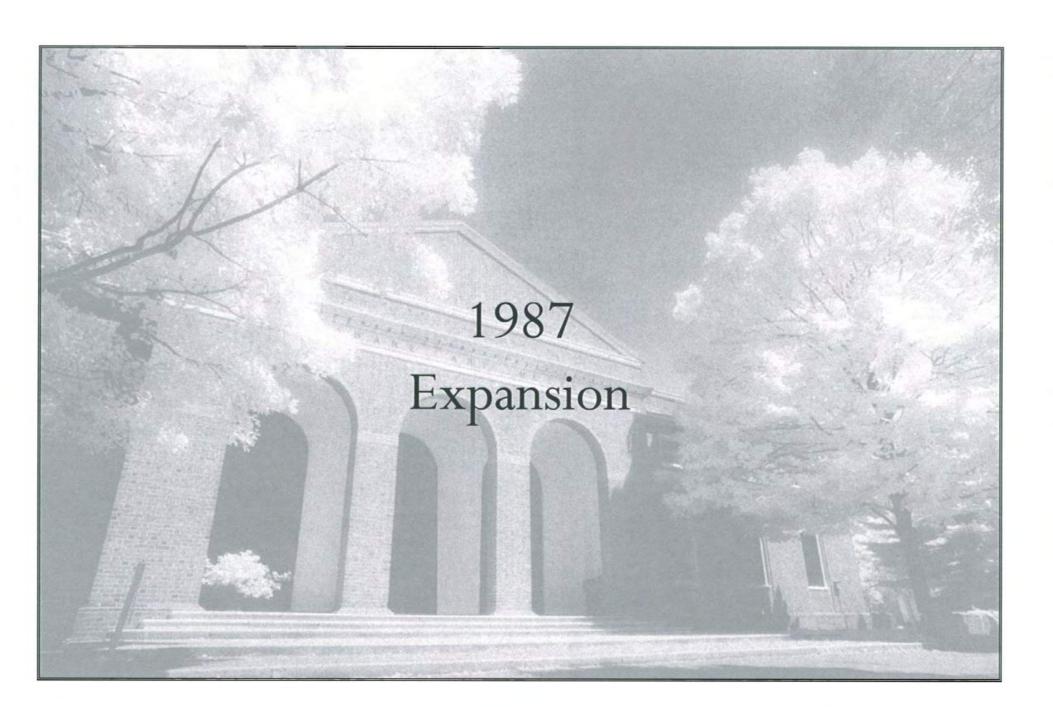










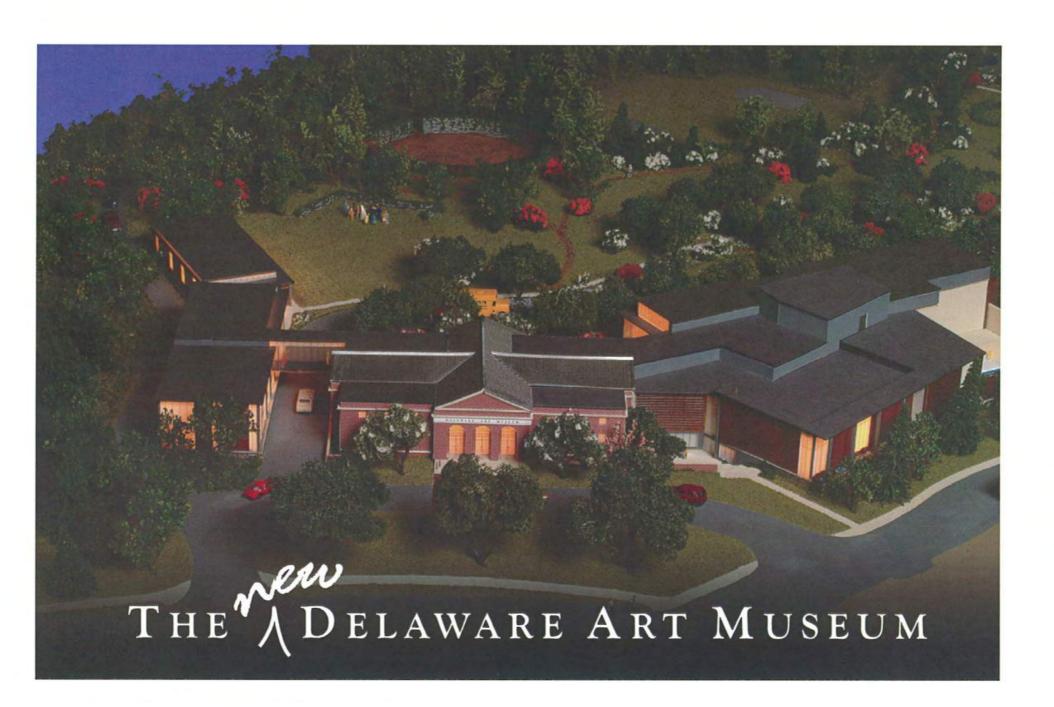






Opening Fall 2004

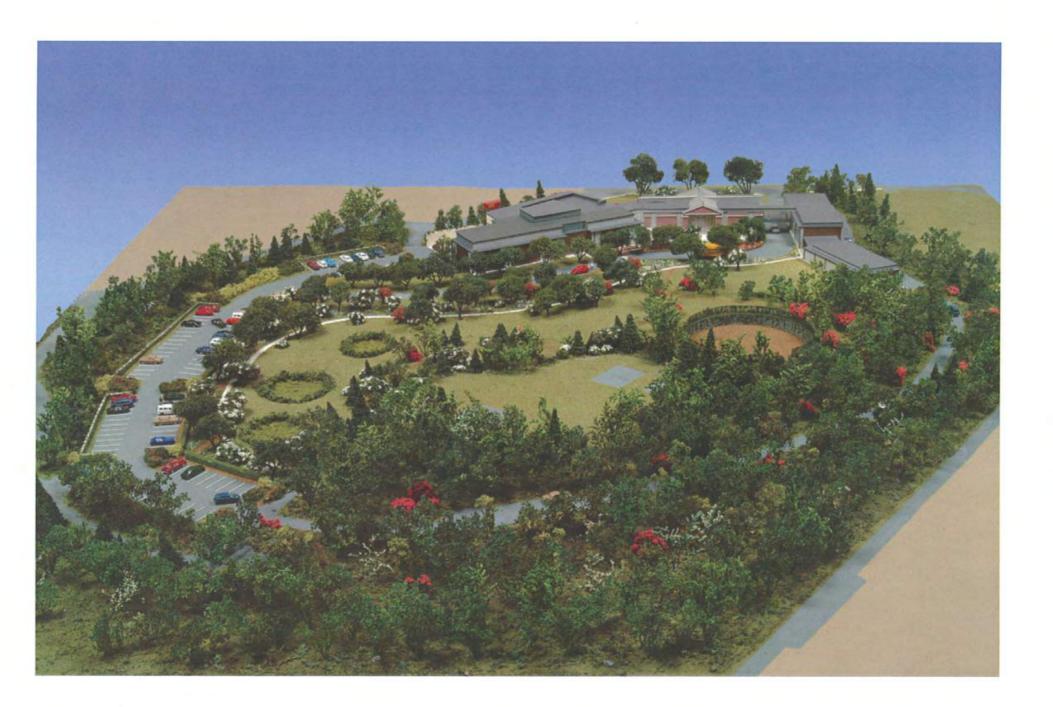






















The new DELAWARE ART MUSEUM Building for the Future

