

INDE-416

Independence National Historical Park Second Bank Museum

Philadelphia, Pennsylvania

Phase 1: Discovery Trip Report



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Brooklyn, NY 11217
C119098016/
T0119000084

National Park Service
Independence National Historical Park
313 Walnut Street
Philadelphia PA 19106
November 20, 2000

Color Scans

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A. Introduction

On October 25, 26 and 27, 2000, Vincent Ciulla Design conducted a charette/workshop with selected staff of Independence National Historical Park as the first step towards developing a new interpretive design of the portrait collection, largely the work of Charles Willson Peale, currently on exhibition at the Second Bank. The participants identified and discussed potential themes, as well as the Park's goals and objectives for the re-installation. The primary outcome of the workshop was the development of a conceptual bubble diagram/floor plan positioning the chosen themes in the spaces of the Second Bank building.

This conceptual plan focuses on artist Charles Willson Peale's vision of the new Republic of the United States as presented in the portraits he chose to paint. Through these portraits, Peale chronicled significant events in the late 18th and early 19th centuries, when our new nation was being formed.

Today's visitor will be introduced to the intellectual context that formed Peale's world: the republican virtues, classical ideals and enlightenment philosophy that shaped the thinking of the leaders of our new nation. These individuals, most of whom lived and worked in the vibrant, cosmopolitan city of Philadelphia, developed the key ideas and crafted the key documents relating to our quest for independence.

Peale's subjects embodied the republican virtues valued in America's formative years. The new installation will tell the stories of these people, their accomplishments and their interactions with each other, so visitors may gain a better understanding of the founding of our nation, of our country today, and most importantly, of our roles and responsibilities as citizens of the United States.

Please unfold the Exhibition Concept Diagram, page 27, before proceeding.

B. General Museum Themes

1. Overarching Theme

The treasury of images within this historic Bank speaks to us of the accomplishments as well as the ideals, hopes and courage of the men and women who between 1765 and the 1830s struggled to start America, while giving it the power to endure. By connecting with these men and women, visitors will identify these qualities, which can make them better citizens, in themselves.

2. Subordinate/illuminating theme statements

2.1. Getting to know the public accomplishments of the individuals represented in the Park's portrait collection allows visitors to have access to the stories of the founding of the American republic.

2.2. Peale's museum portraits represent the contributions and agendas of people whom Peale considered to embody republican virtues: revolutionaries, statesmen, warriors, jurists, diplomats, scientists and men of letters. The sitters he selected were public servants who worked for the common good.

2.3. The ideas of ancient democracies and those of the 18th century enlightenment inspired the thinking of those who declared independence and then created our governing institutions. The enlightenment gave colonial thinkers the power to believe that they were capable of doing anything, including governing themselves.

2.4. The individuals depicted in this collection created the Declaration of Independence, the Articles of Confederation and the Constitution of the United States.

2.5. Peale's paintings formed the original national portrait gallery in his Museum. Contemporary viewers had a chance to "meet" and learn from, or be inspired by, those he termed "worthies." These were individuals whose lives exemplified republican virtues of selflessness, hard work, public service, education, and self-reliance.

2.6. The postures, orientations, costumes and attributes of the individuals portrayed in Peale's portraits provided a complex symbolic system of information for the viewers. The frames' oval spandrels reminded viewers of Americans' conscious emulation of the classical idea, while the unadorned portraits emphasized the lack of self-aggrandizement.

2.7. Woven together, the stories of the individuals portrayed contribute to the tapestry of late 18th century American history, particularly that of Philadelphia and the role it played in the founding of the new nation.

2.8. The Second Bank building by architect William Strickland and modeled after the Parthenon, is a physical manifestation of the nation's emulation of the principles of the Greek democratic ideal. The building originally housed the Second Bank—an institution created to foster America's growth as an economic world power.

C.Exhibition Interpretive Themes

During the work session on October 26, a series of interpretive themes were developed. Each theme was described as follows on individual index cards:
(Note: ideas may be added or deleted from these lists as we all see fit during the course of the development of the project.)

Charles Willson Peale

- Peale, a chronicler of his times
- The world through Peale's eyes
- The artist's studio
- Peale the artisan
- Subjects Peale chose to paint and why
- Humanizer of his subjects
- History of the collection
- Peale's museum
- Peale family

The Founding of the Nation

- Continental Congress
- Declaration of Independence
- Government structure
- Constitution defines the powers
- Checks and balances
- No one above the law
- Banks—yeah or nay?
- Relate to individual—do you owe money? How would you invest?
- Relationship of the individual to the U.S., to loans we make to other countries
- Alan Greenspan

Philosophy and Beliefs

- The enlightenment
- Order vs. chaos
- Rationalism
- Natural law
- The rights of man
- Belief in a higher being
- Classical ideals
- Social and political philosophy of Greece

- Theory of the nature of republics
- Deferential society
- Contemporary innovations
- The Constitution as a product of classical ideals
- Building and building styles

People of the City (and of the Republic)

Republican virtues:

- Commitment
- Honesty
- Disinterestedness—no personal gain
- Sense of history
- Self-reliant
- Hope
- Public responsibility
- Public service
- Participation
- Raising republican children
- Education

Other virtues that came out of this session:

- Modesty
- Self-improvement
- Obligation to be informed
- Good citizenship
- Human agency—individual power to act
- Sense of history
- Anti-monarchy
- Anti-aristocracy
- Equality of opportunity
- Meritocracy—ability to be successful in chosen profession and family life
- Property defines success, ability to vote
- Humbleness

Stories:

- Epic, larger than life details

- Life's lessons
- Parable

Roles:

- Diplomats
- Scientists
- Priests
- Statesmen
- Warriors
- Artists

Vibrant City

- An American city
- An American design
- Unprecedented
- Commerce
- Major port
- Business and government center
- Deferential society
- Cosmopolitan/Diversity/Many languages
- Physical city is manifestation of classical idea
- Athens of America
- Epitome of new republic
- Focal point
- Religious practice
- Newspapers
- Libraries of knowledge
- Style Mecca for architecture, decorative arts, aesthetics, publishing
- Art
- Richness in small space
- Walking city
- Street interaction
- More accommodating
- People living cheek to jowl (no zoning)

- Social hierarchy:

- Voters=property owners: gentlemen and gentlewomen, professionals

- People, artisans

- Non-voters: Working poor and dependents

- Others that came out of session:

- Science

- Philanthropy

Spaces with Specific Uses

- Archival access/resource library

- Special exhibitions

- Group gatherings

Connection to ME

- Who would I choose to be in my museum?

D. Functional Analysis Diagram



E. Preliminary Exhibition Design Intention

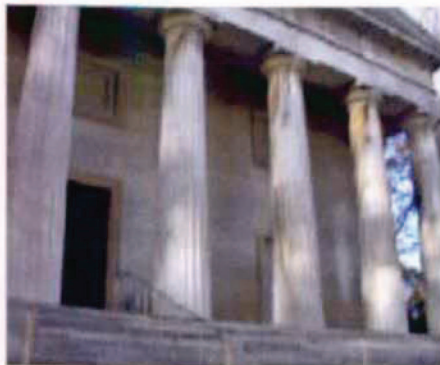
1. Behavioral Objectives

After visiting the Second Bank exhibition, viewers will:

- 1.1. Say that those depicted, and some who are not, helped found a new nation based on the ideals of limited, Constitutional government and popular sovereignty, ideas that combined traditional knowledge with contemporary innovation.
- 1.2. Explain the different public roles (statesmen, warriors, clergy, artists, writers, scientists, diplomats, revolutionaries, etc.) of the individuals Peale painted and how they contributed to the nation's founding.
- 1.3. Say that the building's style embodied classical ideals. Also understand that as a financial institution, it reflected American debate over the balance of power between state and federal government.
- 1.4. Say who created the paintings and understand their (Peale and others') roles as chroniclers of the nation's major revolutionary and Constitutional events. Also describe how they chose and depicted their subjects.
- 1.5. Say why and how the objects on display came to be displayed at the Second Bank.

2. Goals

- 2.1. To enable the visitors to easily meet the objectives stated above.
- 2.2. To interpret the subject matter in a way that is meaningful and relevant to the visitors, their experiences and concerns.
- 2.3. To create a thematic and well-designed exhibition that will allow the material to be accessible to all visitors regardless of their level of previous subject matter knowledge, of different learning styles and of any physical or learning disabilities they may have.
- 2.4. To make the grand space feel welcoming and impressive, not overwhelming or intimidating.
- 2.5. To enable visitors to use the spaces and exhibitions easily via effective orientation.
- 2.6. To make the best use of the public spaces for the permanent exhibitions, new changing exhibitions, new reference/interactive media area and new multi-purpose/educational section.
- 2.7. To relate the events and individuals interpreted here to other relevant Park sites.
- 4.8. To foster preservation ethic and protect the building from unintentional damage or willful vandalism or theft.
- 4.9. To create in visitors a better understanding of themselves.



The front and the back of the building have to be clearly identified as one of the Park's sites.



This crucial space is where the visitors will make the decision to proceed further or to leave.

F. Visitor Experience Walk Through

1 Approach to the Museum

The approach to the Museum today is a dual experience. Visitors recognize the grandeur of the architectural setting: the stairs leading to a massive doorway on center of a beautiful classic facade. On the other hand visitors, don't know anything about the function of the building.

There is very little signage on Chestnut Street that identifies the building as belonging to Independence National Historic Park. Nor do visitors learn that it is open to the public.

There is a strong need for signage around the site to guide visitors from more popular Park buildings (Independence Hall, Liberty Bell Pavilion) to the Second Bank Museum.

This signage needs to go beyond wayfinding information. It needs to engage the visitors in content and make them eager to step in.

2 Entrance / Welcoming Space

Here the decision to stay or leave is made by a potential visitor. Currently the space sends mixed messages. When visitors walk in, on either side they are prevented access even though they can see, and might be curious about, some of the exhibitions in those side galleries.

The central axis designed by Strickland remains a powerful pull, but is negated by a long corridor (leading to the main gallery) which deters many visitors.

This space needs to be more informative about the content awaiting the visitor in the Museum, and how this content is being interpreted.

The basic messages carried through in the main exhibitions need to be outlined here to prepare the visitor for the experience to come.

It is also important to allow access to these side galleries, giving the visitor a chance to engage in the content before reaching Gallery 3.

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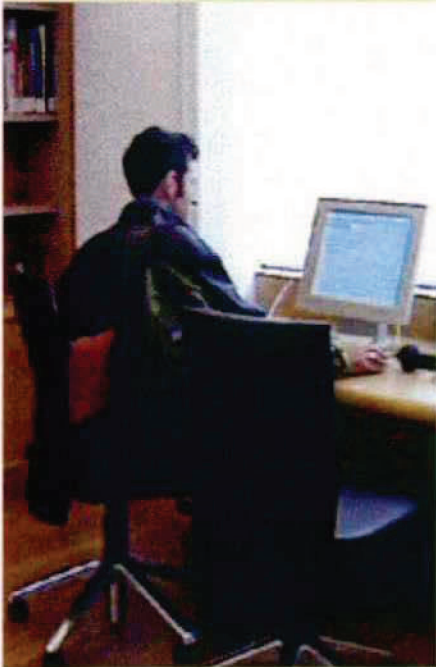
Visitors will return to regularly updated changing exhibitions and programs.

2.1 Changing Exhibition Space

The changing exhibition space contains exhibits related to the specific themes that Independence National Historical Park staff develops yearly. Portraits and related materials will be used to tell stories that entice visitors to experience the rest of the museum.

Resource Package Requirements

- *Research related to the Independence National Historical Park themes being developed for 2002*



Computer databases will guide visitors through the content material presented in the entire Park.

2.2 Resource Library

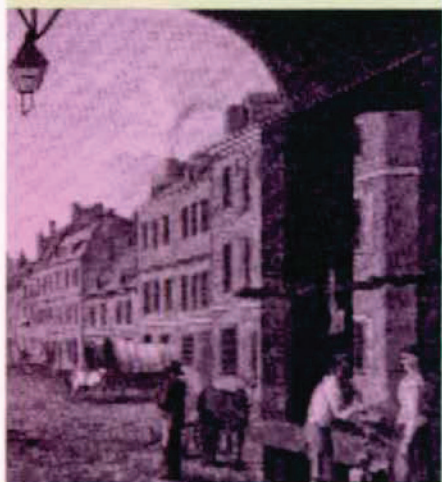
The resource library provides visitors an opportunity to learn more about the subject via computerized information. It is the one centralized location in Independence National Historical Park where the general public can learn more about the Park and the historical events that took place in Philadelphia. It may also be a repository for more in-depth genealogical information about the signers of the Declaration of Independence and Constitution.

Resource Package Requirements

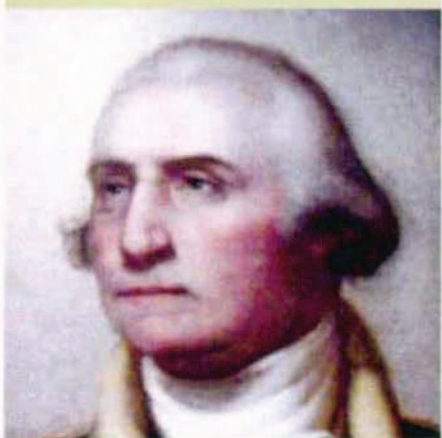
- *Compilation of research materials related to the Second Bank and the portrait collection.*
- *Compilation of research materials and information related to the other sites at Independence National Historical Park.*



New urban planning ideas are melded with Greek Revival architecture to establish the identity of the new American City



18th century Philadelphia was a deferential society with people living in proximity to each other



Major figures of the American Revolution were seen regularly in 18th century Philadelphia

3 The Vibrant City

The largest and most significant room of the Bank building is devoted to the people of independence who conducted their affairs in the vibrant city of Philadelphia. As the largest American city and major port filled with a diverse population, Philadelphia was a political center and a style Mecca for architecture, decorative arts, aesthetics and publishing.

In this space, visitors meet some of the savviest social, political, economic and religious leaders of the time. Just as these individuals met on the streets, in shops and in private homes to discuss their changing world, their portraits by Charles Willson Peale are arranged in a series of small groupings to tell specific stories related to life in Philadelphia. These stories include scientific discoveries, exciting political and social theories, and the founding of the nation with the drafting of the Declaration of Independence and the Constitution. A narrative, related to the themes identified by Independence National Historical Park, unfolds as the visitor walks down the "street" created in this large space.

As visitors learn about each individual's history and accomplishments, they will also become aware of their virtues and flaws. They will gain an understanding that through interactions with each other, the colonists were able to translate their ideas into actions with a specific outcome. Peale's portraits of these individuals will be supported by accompanying presentations of documents and artifacts. These objects will highlight the contribution these individuals made to the founding of the nation and the times in which they lived.

Resource Package Requirements

- Provide background (primary and/or secondary) research for each of the selected stories.
- Identify 5 stories and the individuals to be considered for presentation in this gallery.
- Provide information about individuals in database matrix—providing the following data:
 - Name
 - Role
 - Virtues/Flaws
 - Contributions
 - Connections
- Research possible documents for exhibition related to the individuals and stories.
- Research artifacts that represent the contributions of the individuals being featured.
- Document and identify sources for material context for the street scene—i.e. lighting, street surfaces, signage and other things that might have appeared on the street at the time.
- Document and identify sources for clothing that would have been worn by the people on the street.
- Research images of late 18th century Philadelphia.

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Ancient Greek philosophers' texts, such as those of Aristotle (above), were commonly referred to in 18th century Philadelphian discussions.

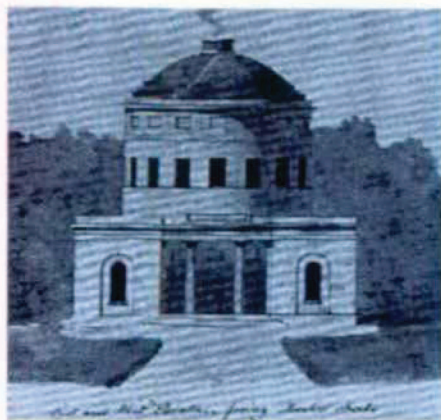
3.1 The Classical Ideal

Around the perimeter of the Vibrant City, visitors learn about the various forces of thought that flowered in the new nation. In particular, the classical ideals of ancient Greece and ideas of the enlightenment took firm hold in the hearts and minds of the colonists. Visitors will not only learn what these ideas were, they will also learn how they were transplanted to the colonies, and how they found expression in the deeds and documents that created the nation.

Travel, education, books, correspondence and the popular press were all-important elements in the dissemination of new ideas to a land so far away. Visitors will see how these lines of thought were imported. They found expression in their everyday world in art, architecture, society, popular literature, in the rights and opportunities of man. The ultimate expression was the Declaration of Independence and the Constitution.

Resource Package Requirements

- *Identify the great thinkers of the classical era and the enlightenment who informed the colonists; provide background information and image sources.*
- *Research how and why the ideas of these great thinkers crossed the Atlantic; identify the tangible means by which the ideas were spread.*
- *Research and identify graphics, images and books and documents for exhibition purposes that would show that classical thought, and republican virtues, were part of daily life and thought in Philadelphia.*
- *Identify sources of items that would show people's familiarity with the subject—i.e. newspaper references, correspondence, political cartoons, broadsides, etc.*
- *Research letters and diaries for personal accounts of travel to Europe where excitement over classical ideals, enlightenment ideas, republican ideals might have been expressed.*



The Classical Revival Movement carried a political message through its references to Greek and Roman architecture



For the Flourishing CITY of,
PHILADELPHIA,

The SNOW FEN,

JOHN Mc. CADDON, Master,

Burthen 200 Tons,

Well known to be the most healthy and cheapest place in all America.

A Stout Vessel and a prime Sailor, will Sail the 1st of May.

All young Men and young Women, who have a mind to better their fortunes, will meet with proper encouragement, by applying to Mrs. M. through Mr. Brown's Lane, where the Captain will be seen every Day. For freight or passage apply to Messrs. James and Brown, near the City Bridge. *City, April 19, 1774*

Printed by S. Mc. INERNEY in Meeting-house Lane

Goods and ideas travelled through Philadelphia, a major destination port in America.

3.2 3.4 The Classical Ideal (extensions)

These two galleries explore the dissemination of the classical ideal in more detail. Visitors learn more about the importance of travel as the means to gain exposure to classical ideals and enlightenment thought. The experience of artists such as Peale, and architects such as Strickland, studying abroad and returning to America, is explored through their work, letters, diaries and other sources.

Visitors will learn more about how the classical ideal in art and architecture manifested itself in Philadelphia and other parts of the New World.

Resource Package Requirements

- Compile background information on the experience of the artist or architect studying abroad in the late 18th century.
- Identify sources of first-hand accounts of these experiences by Peale, Strickland and perhaps some of their contemporaries.
- Identify images of other physical manifestations of the classical ideal in Philadelphia and elsewhere in America at the time.



Original elevation of the building by Strickland



Marble column detail in the main space of the building's first floor



South facade of the building as it stands today.

3.3 Second Bank: the Building

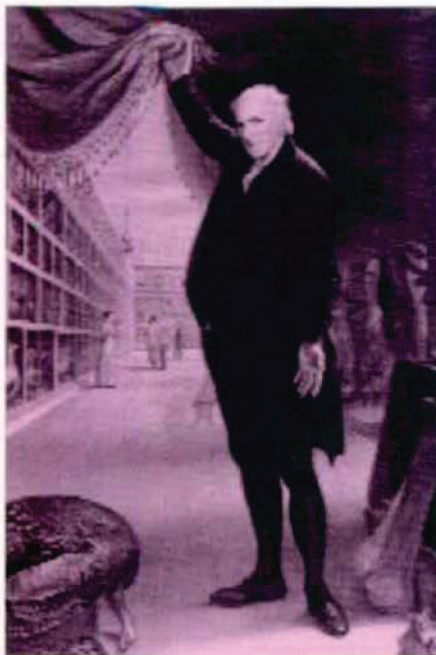
Second Bank: the Building as an Architectural Masterpiece and Financial Institution

An early, important example of Greek Revival architecture designed by William Strickland, the Second Bank is the physical manifestation of the classical ideals that shaped the thinking of the colonists. In this gallery, visitors will be introduced to the notion of political architecture.

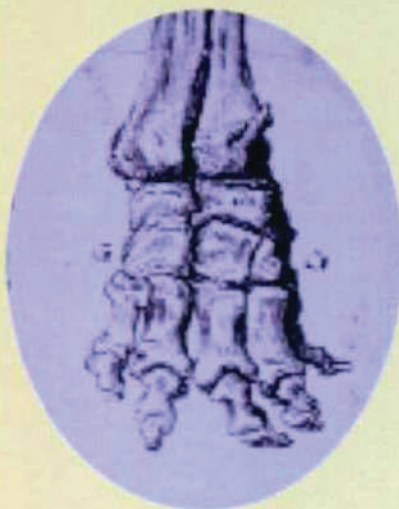
Visitors will also learn about the function of the Second Bank, chartered as a financial institution by Congress in response to public desire for stronger federal control of money. The struggle over the role of a national bank will be explored here as part of the ongoing interpretation of the Constitution with regard to states' rights and federal rights. Visitors will learn about subsequent uses of the Bank as a Customs House and finally a portrait gallery.

Resource Package Requirements

- *Research and identify construction documents of the Bank.*
- *Provide background information on William Strickland, particularly with respect to his education abroad.*
- *Provide background on classical revival architecture influences that came from England and Europe.*
- *Provide information to support the idea that the classical architecture of the Bank expressed the republican ideals of the time.*
- *Provide general background source material on the history of the Bank building.*
- *Identify images of the Second Bank representing different phases of its architectural history.*
- *Provide general background source material on the creation and demise of the Second Bank—the Bank Wars in context of a larger debate about the role of the government.*
- *Provide background information of the changes in the function of the Second Bank building from bank to custom house to portrait gallery.*
- *Identify political cartoons related to the controversy surrounding the function of the Second Bank as financial institution.*



Charles Willson Peale assembled a multi-disciplinary collection and opened one of the first American museums.



Peale wanted to expose a larger audience to natural history and science through his exhibitions.

4 Peale's Museum

Visitors approach the Peale Museum via a central corridor in where they are introduced to Peale the artist/craftsman, citizen of Philadelphia and student of classicism. Visitors learn about Peale and his vision of sharing his collections of both national heroes and natural specimens with the citizens of the republic.

Visitors are invited into the Peale Museum past a heavy red curtain, experiencing a recreation of its installation at Assembly Hall. Peale collected ethnographic items, artifacts from the Lewis and Clark expeditions, as well as numerous plant, animal, bird and marine specimens, including a mastodon skeleton. These ethnographic and natural specimens occupy cases that line the wall while portraits are arranged above them.

This was one of the first museums of its kind in America, inspired by the cabinets of curiosity in Europe during the 16th and 17th centuries. Taking cues from enlightenment thinkers, Peale assembled his museum to uplift his visitors and give them connection to the natural and cultural aspects of the world.

A working physiognotracer, a silhouette-maker similar to one that was an attraction in the Peale Museum, will be featured here.

Resource Package Requirements

- Document and identify contents in Peale's Museum.
- Provide background information on the display cases and techniques related to Peale's Museum to assist in recreation of museum.
- Provide information related to the European inspiration for such a museum.
- Identify variety of potential exhibit items—historical or reproduction taxidermy and birds, bones, mineral samples.
- Identify a variety of ethnographic items as would have been shown by Peale for use in the recreated museum.
- Document elements related to the Museum i.e. tickets, brochures, broadsides, newspaper ads, etc.
- Investigate specific sources for additional ethnographic and natural history specimens.

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The Artist's Studio is an important space which leaders and thinkers of the time would have visited.



Who would be part of your Museum?
What would determine your choices?

4.1 The Artist's Studio

Visitors will learn of Peale's methodology in creating his museum portraits in a recreation of Peale's studio, complete with an easel, paints and an unfinished portrait. They will understand why he decided to paint the people he did. Visitors will learn of the commissions Peale painted and how they differed from his museum portraits.

The visitor will also be introduced to other portrait artists of the time and learn about the role portraiture played before the advent of photography.

Resource Package Requirements

- Research images of ateliers of the era.
- Provide documentation of Peale's painting process.
- Research why Peale chose his particular sitters (APS letters).

4.2 My Museum

My Museum is an opportunity for visitors to think like Peale did in the creation of his Museum. Visitors will select people they consider the heroes and heroines of today, identifying their virtues, flaws and contributions while comparing them to the qualities Peale identified as necessary for mention in his Museum.

An interactive component will provide visitors of all ages, particularly families and younger visitors, an opportunity to think about the qualities that make someone a contributor to a positive society.

Resource Package Requirements

- Compile a database of 20th century personalities (political or not) to allow visitors to compose their own Museum.
- Visitors could also suggest potential candidates and record them in the database for future visitors to select.



Public and private: the private home as a space where public matters are discussed.

5

6

Looking to the New Century. The Sharples Pastels

Visitors will learn about the fears of the leaders of the New Republic had with the dawning of the 19th century. The country had just lost its first leader Georges Washington in 1799, with his death, they wondered if the young nation would survive and if Philadelphia would continue to be the vibrant center of new ideas for the still new republic.

We will utilize the Sharples pastels in these two more intimate spaces to interpret the move of the country into the new century.

Visitors might be asked in an interactive component to make a similar evaluation of our current move into the twenty first century, and to gauge, and perhaps record, their feelings about the future of the United States of America.

Resource Package Requirements

- *Provide background materials on Sharples and his pastels.*
- *Provide detailed background information about fear of entering a new century. Identify the players, their interaction and the outcomes.*
- *Provide background research and images on furnishings of 18th century interiors.*
- *Identification of furnishings and other artifacts that would have been used in the selected interior settings.*

G. Potential Artifact and Image Sources

1. Second Bank—Currently on Exhibit

Most of the collection is on exhibit.

- Collection of Peale paintings
- Collection of William Sharples pastels
- Miscellaneous archaeological pieces
- Nicholas Biddle bust
- Physiognotrace (machine to make silhouettes)
- Rush's statue of George Washington
- Miscellaneous furniture

2. Second Bank—Basement Storage

None of the items in storage is related to portrait sitters on display.

- Portrait copies by 19th and 20th century artists
- Miscellaneous furniture—chairs and tables
- Sabers
- House furnishings—andirons, wooden boxes, tin boxes
- Miscellaneous textiles—carpets, flags
- Small personal items from 18th century—shoe buckles, buttons, etc.

3. Second Bank—Works on Paper in Storage

Collection includes approximately 500 to 600 prints, all of which are indexed and catalogued. Searches for a particular subject can be easily performed.

- Philadelphia, 18th century views, including nearly a full set of Birch prints
- Philadelphia maps (3): 1740, 1774, 1799
- Memorabilia: 19th and 20th centuries
- Portrait engravings of signers of the Declaration, published by Sanderson and Delaplaine
- Portrait engravings of other individuals by Sartain, Longacre, Peale, Savage, Doolittle, Birch, Rosenthal and a variety of British and European artists
- Political cartoons, some representing the classical ideal and the bank wars

4. Independence National Historical Park—Library and Archives

Ten of the collections held in the archives contain records relating to the Second Bank, the majority of which are architectural records generated in the 20th century. However, two collections in particular pertain to the interpretation of the portraits. They are the Office of History Files and the Photograph Collection.

4.1. Office of History. Files. (1959-1974)

Files regarding the Old Customs House (1830-1939); Carl Schurz Memorial Foundation; interpretation materials; museum collection of Birch prints, the Pine-Savage painting *SIGNING OF THE CONSTITUTION*, and portraits; exhibitions in portrait gallery; and building rehabilitation (1959-1966). Includes correspondence, research notes, brochures, reports and photographs.

4.2. Photograph Collection

Includes photographs of early 19th century prints and drawings and from pre-Park period acquired for research and study from institutions; both exterior and interior documentation for rehabilitation and restoration projects; and archaeological excavations. Photographic negatives, prints and slides; some in color.

5. Independence National Historical Park—On Exhibition

The Park owns only one original item from the Peale Museum that is not a portrait. Peale's bald eagle is currently on display at the Visitors Center.

6. American Philosophical Society

The American Philosophical Society holds the Peale Papers. In addition to correspondence, the collection owns drawings by Peale and his sons of objects like natural history specimens, equipment and inventions.

At APS there are also documents, correspondence and artifacts related to some of the subjects of Peale's portraits. While the Peale Papers are indexed and published, materials related to other individuals will require special research.

7. National Portrait Gallery, Smithsonian Institution

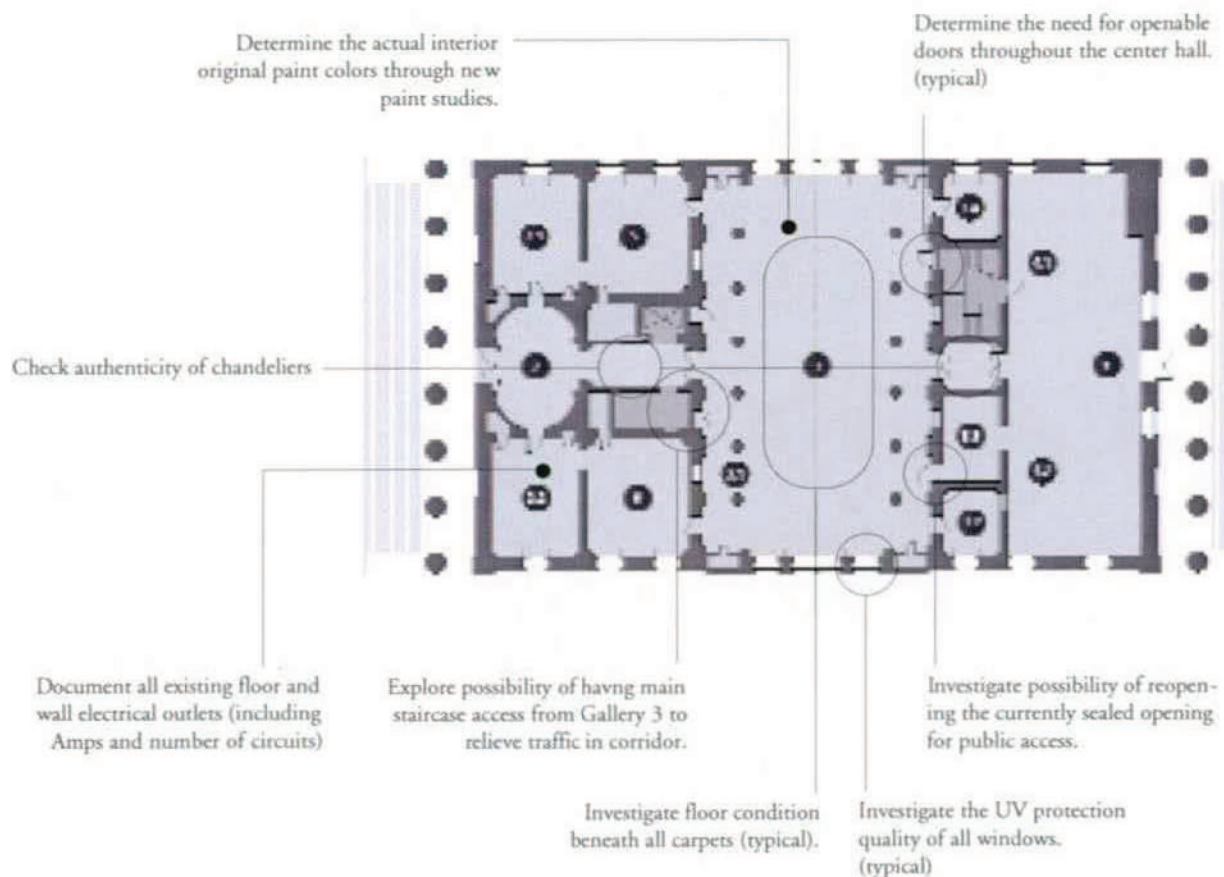
The collection, which contains work by Peale and his family members, may include other items related to Peale. An assessment of this collection is necessary.

8. Peabody Museum, Harvard University

A large collection of the ethnographic items and items related to the expeditions of Lewis and Clark, formerly displayed in the Peale Museum, are contained at the Peabody. An assessment of this collection is necessary.

H. Existing Building Conditions

This section explores potential modifications to the building to better serve the interpretive intent of the exhibitions and visitor experience in them. The building is a historical artifact which is part of the exhibition, and we want to maintain its historical integrity. Over the years the building has been altered to fit specific needs. In many instances, these modifications have changed the building from its original design intent. The floor plan below highlights some issues that need to be investigated and resolved.



I. Existing Lighting Conditions

1. Exterior

The site meeting took place during daylight hours. No observations of the building or building site were made at night.

1.1 Site: the site of the Second Bank building appears to be lit only by ambient street lighting. There is no apparent lighting on the sides or rear of the site.

1.2 Building Exterior: the front façade is lit with three (3) HID fixtures mounted on the back side of the pediment face, above the columns.

It appears that not all of these fixtures may be working.

The sides of the building are lit with HID fixtures (one per side) in the rear, upper corners. The intent of these fixtures appears to be primarily for security purposes.

2. Interior

The interior spaces of the building are lit in three (3) primary ways:

2.1 Track Lighting

In the Main Bank Floor room, track lights line the vaulted ceiling base line above the side colonnades.

In the smaller rooms, track lighting is mounted in the barrel vault apexes.

All the track light fixtures use incandescent lamps (PAR-36, -38, -46).

2.2 Chandeliers

Hallways and several of the smaller gallery rooms have chandeliers which provide a base level of general illumination. Only in several of the halls are they the sole source of illumination.

2.3 Indirect:

The Main Bank Floor room has a system of indirect fluorescent lights inset-mounted in the tops of the exhibit wall panels. It does not appear that high CRI (color rendering index) or full spectrum lamps are being used in these fixtures.

3. Light Level Readings

The lighting from room to room varies considerably. Sample foot-candle readings in each room ranged from a low of 1 foot-candle to a high of 15 foot-candles, with an average of 3–4 foot-candles. The highest reading was taken in the entry rotunda (Rm. #2) where there was heavy day-lighting. The Main Bank Floor room (Rm. # 3) varied from 4–6 foot-candles. The gallery spaces varied from 1–4 foot-candles.

The lighting on the exhibits themselves showed the same level of variation. The light level range was from a low of less than 1 foot-candle to a high of

15 foot-candles. The lowest levels were recorded on paintings which were un-lit due to lamp burn-out or out-of-focus lighting. The highest levels were due to use of spot lamps or over-lapping focus of multiple lamps.

All foot-candle readings were taken with an OSRAM-Sylvania model # DS 2050 incident foot-candle meter.

4. Recommended Lighting Level Guidelines

IES (Illuminating Engineering Society) light level guidelines for museum ambient illumination (general room illumination) are in the range of 5–30 foot-candles. The IES guidelines for paintings and artifacts of similar sensitivity are in the range of 5 foot-candles for watercolors, drawings on sensitive papers and similar materials to 20 foot-candles for oil paintings, textiles with stable dyes and similar materials. These light levels are based on 1,000 hours of exposure per year.

5. Contrast Ratios and Visual Perception

The difficulty for the visitor with such a variable range of light levels (both within the building as a whole and within a particular exhibit space) is one of visual discomfort. High contrast ratios (the variation between bright and dark) are uncomfortable and distracting in an exhibition setting. With brightly lit individual objects in a room with low ambient lighting, the objects will “appear” over-lit while the room will “appear” even darker than it is. This is also true of the variations of light levels observed from object to object. If the room ambient lighting is directed at the floor (as is the case in most of the rooms without chandeliers), the room will “feel” even darker although a light meter reading will show more than sufficient lighting in the space.

The glare created by the low angle location of the track lighting in the Main Bank Floor room is an added element of visual distraction and discomfort.

6. Day Lighting

While all of the ground floor windows are opened during visiting hours, the ambient daylight from the windows has minimal impact on the exhibit spaces and is not a significant lighting factor. This may be due to the orientation of the building and possibly also the lines of large sycamore trees on each side. The entry rotunda is the only exception to this, with its large double glass door opening facing north. A great deal of the light “spill” coming through the doors is reflected off the marble portico floor outside.

7. Maintenance

It is clear that the difficulty of reaching the current lighting fixture locations, especially in the Main Bank Floor room, is a maintenance issue. A number of the track light lamps are burned out and they all require the use of a platform lift for changing.

J. Preliminary Lighting Design Intention

1. The Building

The idea of “building as artifact” is a very appropriate one for the Second Bank building. The building itself is of both historic and architectural importance. In fact, a number of visitors were observed to be as intent on the architecture of the building as they were the paintings and artifacts on exhibit within the building.

From a lighting standpoint, the “building as artifact” idea translates to addressing the physical space of the exhibits as an integral part of the visitor experience. The same close attention paid to appropriate lighting levels for the painting and exhibits is given to the building as well.

For the exterior, this means lighting the building as closely as possible within its historic context, sensitive to its surroundings and within the context of Independence Park as a whole. The Second Bank building is not a monument as should not be lit as such.

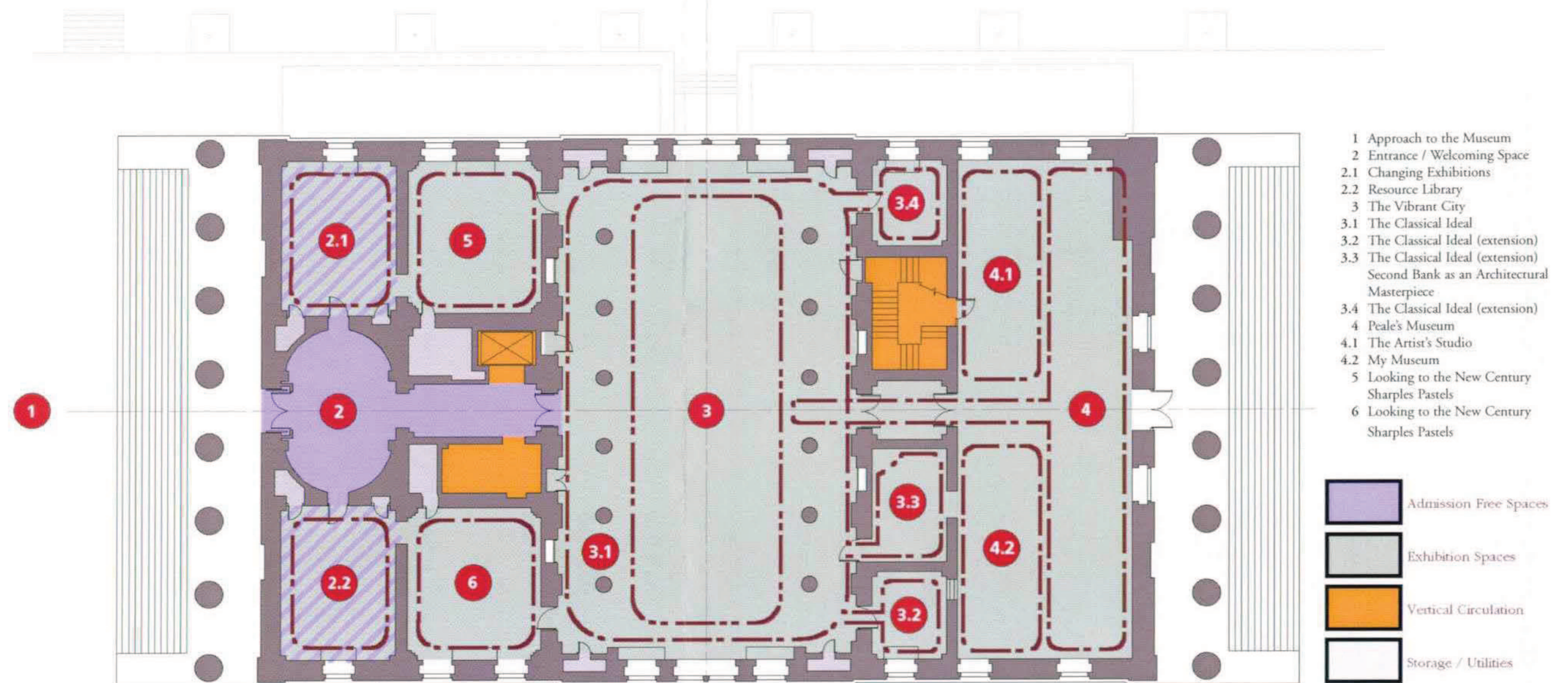
For the interior, the approach is to provide appropriate lighting in each room, which will create a comfortable viewing environment and allow for full appreciation of the interior architecture.

2. The Exhibitions

Ideally, the lighting for the portraits and other artifacts is designed as an integral part of the physical exhibit structures, whether those are walls, panels or casework. This allows for maximum control of light levels, fixture positioning, and fixture and lamp choices. It also minimizes maintenance issues: all lamps and light sources will be easily accessible for re-lamping. This approach may also be a part of creating a greater sense of the portrait collection less as an “art museum” and more as a means to see a more personal view of our country’s early history.

If the new exhibit design requires overhead lighting, there are many more low profile, low maintenance choices for exposed lighting, primarily due to greatly extended lamp life technologies. In the Main Bank Floor room, there is no better exposed fixture location than the one currently in use. The smaller gallery spaces are better suited, physically, to use of exposed, surface-mounted lighting systems.

J. Exhibition Concept Diagram



Appendix 1.

Interpretive Themes for Independence National Historical Park

The themes represent the concepts that all visitors to the Park should be able to learn:

-Independence Hall and related structures, scene of central events that resulted in the creation of the United States of America, are physical reminders of the epic struggle for freedom and self-government, not only as they relate to the founding of the United States, but to the birthplace of modern democratic government worldwide.

-The interpretive themes being used to interpret the Park overlap and vary in how and to what degree they are addressed at each historical site.

The five primary themes are:

- The idea of limited, or Constitutional government—an idea that originated in the ancient and medieval worlds and inspired the founders of our nation.
- The idea of popular sovereignty—a relatively new idea crafted by people with varying ideas, agendas and talents.
- Benjamin Franklin—printer, publisher, author, philosopher, scientist, inventor, philanthropist, diplomat, elder statesman of the revolution and oldest signer of the Declaration of Independence and the Constitution.
- Eighteenth century Philadelphia—political, economic and cultural center of colonial America. It provided the setting for setting the break with Britain, the crafting of a new government and the seat of American government for 26 years.
- The Liberty Bell—international icon and one of most venerated objects in the Park, became a symbol of liberty.

The four secondary themes are:

- American Architecture, 1727–1834
- Historic Preservation
- Banks of the United States
- People of Philadelphia

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National Park Service
Independence National Historical Park
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November 20, 2000

Appendix 2.

Concept Budget for the Second Bank Museum

This represents the concept level budget for production costs allocated for each of the galleries described in the report.

These numbers include environments construction, graphics, AV hardware and production as well as lighting.

Note: electrical upgrade, floor refinishing and repainting the building come under the building refurbishment budget carried by H.F. Lenz Company.

Gallery 2	Introduction	\$18,000
Gallery 2.1	Changing Exhibitions	\$13,500
Gallery 2.2	Resource Library	\$63,000
Gallery 3	The Vibrant City	\$135,000
Gallery 3.1	The Classical Ideal	\$72,000
Gallery 3.2	The Classical Ideal (extension)	\$13,500
Gallery 3.3	The Classical Ideal (architecture)	\$22,500
Gallery 3.4	The Classical Ideal (extension)	\$13,500
Gallery 4	Peale's Museum	\$135,000
Gallery 4.1	Artist's Studio	\$36,000
Gallery 4.2	My Museum	\$45,000
Gallery 5	Looking into the New Century	\$31,500
Gallery 6	Looking into the New Century	\$31,500
	Contingency 10%	\$70,000
	Total	\$700,000