

Ws
1495

✓

FAIRMOUNT PARK ART ASSOCIATION

No. 41



CONTAINING

CHARTER OF THE ASSOCIATION

As Amended November 27, 1906

THIRTY-FIFTH ANNUAL REPORT
of the BOARD OF TRUSTEES

Proceedings of the Thirty-fifth Annual Meeting

— AND THE —

LIST OF MEMBERS

PHILADELPHIA, 1907



ORGANIZED in 1871 and enlarged in 1888 to extend the field of its operations to the entire city, as well as to Fairmount Park, the Fairmount Park Art Association is believed to represent the oldest existing organization having for its aim the adornment and development along artistic lines of the parks and public places of American cities.

During the thirty-six years of its existence the Association has either presented outright or assisted in promoting the presentation to the city of most of the works in Fairmount Park, and such works in the city itself as the fine "Lion and Serpent," by Barye, in Rittenhouse Square, and Elwell's group of "Dickens and Little Nell" in Clarence H. Clark Park, West Philadelphia.

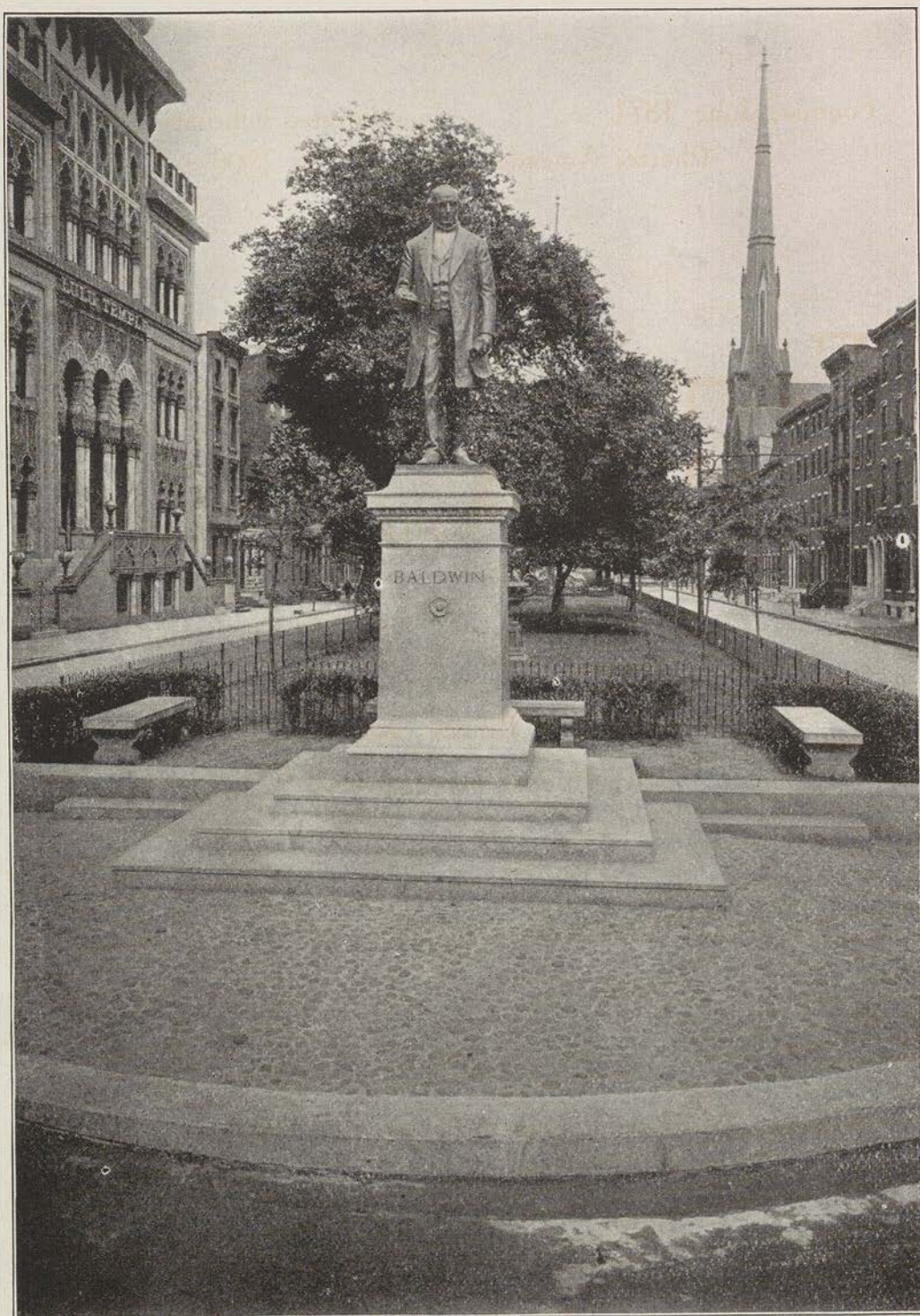
Among the works which have been erected in Fairmount Park are the equestrian statues of General Grant, by French, and of General Meade, by Calder, Dallin's "Medicine Man," Fremiet's "Jeanne d'Arc," Boyle's spirited group of the "Indian Mother Defending her Children," the Garfield monument by St. Gaudens, Wolff's "Wounded Lioness," which is placed at the entrance to the Zoölogical Gardens, Cain's "Lioness Bringing a Wild Boar to her Cubs," Kemeys' "Hudson's Bay Wolves," the Grand Fountain near the Dauphin Street entrance, the statues of "Night," "Il Penseroso" and "Diana Borghese" in Horticultural Hall, besides many fountains and minor works, including such reproductions as the "Silenus and Infant Bacchus" and the "Wrestlers." The casual visitor is apt to regard these works as matters of course and thinks of them as part of the indispensable furniture of parks in general, forgetting that such things do not come of themselves and form no part of the provision for public enjoyment with which official oversight is concerned.

Such an idea as the association of artistic ideals with a sense of public duty and responsibility has hardly been recognized thus far in America, and whatever has been accomplished in this direction has depended almost entirely upon private initiative.

It is something to remember that the movement for civic betterment, for the systematic promotion of worthy memorials and for the recognition of beauty in public places as something worth working for, which is perhaps the most hopeful sign of the present time, had its origin in Philadelphia when the Fairmount Park Art Association was organized thirty-six years ago.

In addition to erecting the works already enumerated, the Association is at present earnestly endeavoring to secure the means for erecting suitable memorials to John Ericsson, the engineer and inventor, and to Robert Morris, the financier of the American Revolution. It hopes that in the near future it may be able to honor, in a similar way, the memories of a good many other distinguished Philadelphians—John Bartram, for example, and David Rittenhouse,

The aims of the Association are, however, by no means limited to the erection of personal memorials, or even works of any detached and specific class. The tendency of its officers and members is to interpret its purpose in terms of the most liberal and inclusive effort for the expression of high civic ideals in forms whose beauty and dignity are synonyms for Art.



STATUE OF MATTHIAS W. BALDWIN.

BY HERBERT ADAMS.

This memorial to the founder of the great industry which bears his name, erected at the corner of Broad and Spring Garden Streets, was formally presented to the City of Philadelphia, through this Association, by the firm of Burnham, Williams & Co., proprietors of the Baldwin Locomotive Works, on June 2, 1906.

No. 41

Founded June, 1871

Incorporated February 2, 1872

Charter Amended November 27, 1906

Fairmount Park Art Association

Fairmount Park Branch Established 1871

City Branch Established 1888

Thirty-fifth Annual Report of the Board of Trustees
and the List of Members

ALSO THE

Charter of the Association as Amended November 27, '06

AND THE

Proceedings of the Thirty-fifth Annual Meeting
of the Association

PHILADELPHIA, 1907

.....Press of.....
THE JOHN C. WINSTON COMPANY
1006-1016 Arch Street
Philadelphia

OFFICERS, 1907

PRESIDENT

JOHN H. CONVERSE

VICE-PRESIDENT

(Vacancy)

ADDITIONAL VICE-PRESIDENTS

CHARLES E. DANA

EDGAR V. SEELER

TREASURER

JAMES W. PAUL, JR.

SECRETARY

LESLIE W. MILLER

320 South Broad Street

BOARD OF TRUSTEES

Term Expires in 1907

JAMES MACALISTER, LL.D.

LESLIE W. MILLER

JAMES M. BECK

CHARLES J. COHEN

JOSEPH ALLISON STEINMETZ

Term Expires in 1908

WILLIAM W. JUSTICE

JOHN WORRELL PEPPER

JOHN T. MORRIS

A. G. HETHERINGTON

E. BURGESS WARREN

Term Expires in 1909

ANDREW WRIGHT CRAWFORD

JOHN H. CONVERSE

HENRY K. FOX

C. N. WEYGANDT*

JAMES W. PAUL, JR.

COUNSELLORS

JAMES M. BECK

D. STUART ROBINSON

* Deceased.

STANDING COMMITTEES

(The President is *ex-officio* a member of all Committees)

1. On Ways and Means

C. N. WEYGANDT,* *Chairman*

WILLIAM W. JUSTICE

E. BURGESS WARREN

JOHN H. CONVERSE

2. On Works of Art

LESLIE W. MILLER, *Chairman*

CHARLES M. BURNS, JR.

E. BURGESS WARREN

JOHN T. MORRIS

A. G. HETHERINGTON

EDWARD H. COATES

JOHN H. CONVERSE

CHARLES J. COHEN

ALBERT KELSEY

CHARLES E. DANA

3. Auditing Committee

CHARLES J. COHEN, *Chairman*

JOHN T. MORRIS

WILLIAM W. JUSTICE

4. Committee on Finance, Legacies and Trusts

JAMES W. PAUL, JR., *Chairman*

C. N. WEYGANDT*

HENRY K. FOX

CHARLES J. COHEN

JOHN T. MORRIS

SPECIAL COMMITTEES

1. On McClellan Memorial

E. BURGESS WARREN, *Chairman*

C. N. WEYGANDT*

HENRY K. FOX

2. On Monumental Memorial (Bequest of Richard Smith)

E. BURGESS WARREN, *Chairman*

CHARLES J. COHEN, *Secretary*

On behalf of the Board of Trustees

WILLIAM W. JUSTICE

CHARLES C. HARRISON, LL. D.

On behalf of the Association

CHARLES E. DANA

JAMES MACALISTER, LL. D.

WESTCOTT BAILEY

W. BEAUMONT WHITNEY

And the Committee on Works of Art

CHARLES M. BURNS, JR.

JOHN H. CONVERSE

EDWARD H. COATES

ALBERT KELSEY

CHARLES J. COHEN

LESLIE W. MILLER

CHARLES E. DANA

JOHN T. MORRIS

A. G. HETHERINGTON

E. BURGESS WARREN

* Deceased.

SPECIAL COMMITTEES

3. On Robert Morris Memorial

DANIEL BAUGH, *Chairman*

JOHN H. MICHENER
JOSEPH G. ROSENGARTEN
LESLIE W. MILLER
CHARLES J. COHEN
THOMAS DOLAN
JOHN H. CONVERSE
JAMES M. BECK

WILLIAM W. JUSTICE
THEODORE N. ELY
WILLIAM H. GAW
JOHN T. MORRIS
C. N. WEYGANDT
HENRY K. FOX
GEN'L LOUIS WAGNER

ISAAC H. CLOTHIER

4. On Ericsson Memorial

JAMES W. PAUL, JR., *Chairman*

WILLIAM W. JUSTICE, *Secretary*

LEWIS E. BEITLER
COLONEL R. DALE BENSON
GEN. HENRY H. BINGHAM
CHARLES M. BURNS, JR.
THEOPHILUS P. CHANDLER
B. FRANK CLAPP
EDWARD H. COATES
CHARLES J. COHEN
JOHN H. CONVERSE
ORLANDO CREASE
JOSEPH G. DARLINGTON
HENRY M. DECHERT
CAPT. THOMAS J. DOLAN
SAMUEL S. FELS
WILLIAM W. FRAZIER
W. W. GIBBS
MRS. WASHINGTON H. GILPIN
GEORGE GRIFFITHS
ROBERT E. HASTINGS
A. G. HETHERINGTON

CLEMENT R. HOOPES
JOHN STORY JENKS
WILLIAM W. JUSTICE
J. LEVERING JONES
ALBERT KELSEY
MRS. MARY B. C. LOVERING
LESLIE W. MILLER
HON. JAMES T. MITCHELL
JOHN T. MORRIS
MORRIS NEWBURGER
JAMES W. PAUL, JR.
HON. WILLIAM POTTER
THOMAS HARRIS POWERS
JACOB E. RIDGWAY
WILLIAM H. SCOTT
THEODORE C. SEARCH
WILLIAM SELLERS
MRS. I. N. SOLIS
JOSEPH ALLISON STEINMETZ
E. BURGESS WARREN

COL. THEO. E. WIEDERSHEIM

List of Works of Art

Contributed by the Fairmount Park Art Association to
Fairmount Park

1. "NIGHT"Bronze Statue

BY EDWARD STAUCH

Cast in Philadelphia. PRESENTED TO THE ASSOCIATION BY EDWIN N. BENSON, ESQ. Accepted by the Commissioners of Fairmount Park, April 13, 1872. Erected on George's Hill.

2. "HUDSON BAY WOLVES"Bronze Group

BY EDWARD KEMEYS

Cast in Philadelphia. Purchased by the Association. Accepted by the Commissioners of Fairmount Park, September 28, 1872. Erected at Lansdowne Entrance, West Park.

3. "IL PENNEROSO"Marble Statue

BY MOZIER

Purchased by the Association. Accepted by the Commissioners of Fairmount Park, January 10, 1874. Placed in Horticultural Hall, in the Park.

4. "THE AMBUSCADE" Oil Painting

FIGURES BY BARON WAPPERS. LANDSCAPE BY KOEKKOEK

PRESENTED TO THE ASSOCIATION BY NAPOLEON A. JENNINGS, ESQ. Accepted by the Commissioners of Fairmount Park, January 24, 1874. Placed in the office of the Commission.

5. "CHALK AND HIS FRIENDS" Oil Painting

BY NEWBOLD H. TROTTER

PRESENTED TO THE ASSOCIATION BY THE ARTIST. Accepted by the Commissioners of Fairmount Park, March 21, 1874. Placed in Horticultural Hall, in the Park.

6. "THE DYING LIONESS"Bronze Group

BY PROF. WILHELM WOLFF, OF BERLIN

Medal, Vienna Exposition, 1873. Cast in Munich. Purchased by the Association. Accepted by the Commissioners of Fairmount Park, December 9, 1876. Placed in the Concourse on Girard Avenue, in front of the Zoölogical Gardens.

Fairmount Park Art Association.

7. **"DIANA BORGHESE"**.....Terra Cotta Statue
PRESENTED TO THE ASSOCIATION, December 29, 1876,
by MESSRS. H. DOULTON & Co., London, England. Placed
in Horticultural Hall, Fairmount Park.
8. **"TAM O'SHANTER"**....Group of Four Figures in Red Sandstone
BY THOM
TRANSFERRED TO THE ASSOCIATION BY THE
TRUSTEES OF FRANKLIN INSTITUTE. Accepted by the
Commissioners of Fairmount Park, November 10, 1877.
Placed on the River Drive, under a rustic shelter, opposite the
boat-houses.
9. **DRINKING FOUNTAIN** Granite
PRESENTED TO THE ASSOCIATION BY MRS. R. D.
WOOD. Accepted by the Commissioners of Fairmount Park
December 8, 1877. Placed on the Wissahickon Drive, near
the site of the Old Log Cabin.
- 10-14. **FIVE FOUNTAINS***Bronzed Iron
Replicas of the Fountains, Rond Point, Champs Elysées,
Paris.
Cast at Paris, France, at the Foundry of Val D'Osne.
Purchased by the Association, and erected with basins, hy-
draulic fitments, etc., at the expense of the Association, in the
Park near the Lincoln Monument. Accepted by the Com-
missioners of Fairmount Park, December 8, 1877.
15. **HORSE TROUGH**.....Italian Marble
PRESENTED BY CLARENCE S. KATES. Accepted by
the Commissioners of Fairmount Park, December 15, 1878,
and placed on the Wissahickon Drive, near the site of the Old
Log Cabin.
16. **GRAND FOUNTAIN**.....Bronzed Iron
Purchased by the Association and erected with basin, hy-
draulic fitments, etc., at the expense of the Association, in
the East Park, near the Dauphin Street entrance. Accepted
by the Commissioners of Fairmount Park, June 19, 1879.
17. **FOUNTAIN OF "ORESTES AND PYLADES"**.....Bronze Group
BY CARL STEINHAEUSER, OF CARLSRUHE, GERMANY
Cast by Bureau Brothers, Philadelphia. Mounted on a
pedestal of Richmond granite, with streams of water pour-
ing from four bronze masks. Placed near Columbia Avenue
entrance to the East Park, south of the great Receiving
Reservoir, in September, 1884.

* Two have been placed near East River Drive below Girard Avenue Bridge.

Fairmount Park Art Association.

18. **"SILENUS AND THE INFANT BACCHUS".....Bronze**

Supposed to be the work of Praxiteles. Reproduced in bronze by Barbedienne, Paris, France, from the original in the Louvre. Purchased by the Association. Erected on a pedestal of granite, on the east side of the Main Drive, half-way between Fairmount Avenue entrance and Brown Street entrance to the Old Park, in November, 1885.

19. **"THE WRESTLERS" Bronze**

Reproduced in bronze by Barbedienne, Paris, France, from the original Antique in the Royal Gallery of Florence, Italy. **PRESENTED TO THE ASSOCIATION BY MR. A. J. DREXEL.** Mounted on a pedestal of granite, on the west side of the Main Drive, at the foot of Lemon Hill, near Brown Street entrance to the Old Park, in November, 1885.

20. **FACE AND HANDS OF ABRAHAM LINCOLN.....Bronze**

These casts were taken from the first replicas of the original casts taken from life by Leonard W. Volk, Chicago, April, 1860. Deposited with the Pennsylvania Museum, Memorial Hall, Fairmount Park.

21-22. **"FLORENTINE LIONS"Bronze**

Cast by Harrison, Winans & Eastwick, at the Imperial Head Mechanical Works, at Alexandroffsky, Russia, in 1849, from the pair at the entrance to the Imperial Works, which, no doubt, were reproduced from those at the entrance to the Loggia di Lanzi, Florence. Of the two lions, one is ancient, from the Villa Medici, at Rome, the other an imitation by Flaminio Vacca. **PRESENTED TO THE ASSOCIATION BY MRS. A. M. EASTWICK**, widow of a late member of the above firm. Accepted by the Commissioners of Fairmount Park, April, 1887, and placed near the Welsh Memorial, West Park.

23. **HEROIC EQUESTRIAN STATUE OF MAJOR-GENERAL
GEORGE GORDON MEADE.....Bronze**

BY ALEXANDER MILNE CALDER

A Commission from the Association

The United States Government donated a number of captured cannon, and the Legislature of the State of Pennsylvania appropriated the sum of \$5,000 toward the expense of the granite pedestal; special subscriptions largely aided by the Women's Auxiliary Committee, completed the fund necessary for its erection.

Cast by the Henry-Bonnard Company. Mounted on a pedestal of Pennsylvania granite. Placed north of Memorial Hall. Accepted by the Commissioners of Fairmount Park, October 18, 1887, and unveiled with ceremonies participated in by representatives of the military and naval forces of the United States, the Grand Army of the Republic, the National Guard, and by distinguished citizens.

Fairmount Park Art Association.

24. "STONE AGE IN AMERICA".....Indian Group, Bronze

BY JOHN J. BOYLE

A Commission from the Association

Mr. Boyle's spirited group represents an Indian mother defending her children from an attack of wild beasts. A bear's cub, which she has killed with her stone hatchet, lies at her feet, and with her baby clasped to her breast she awaits the attack of the savage mother. The group is among the most masterly works which have been added to the works in the Park, and Mr. Boyle is undoubtedly the first sculptor who has adequately presented the Indians' case in American art. It was cast by Barbedienne, of Paris, and placed in West Park, near the Children's Play Ground, in 1888.

- 25 "LIONESS CARRYING TO HER YOUNG A WILD BOAR" Bronze

BY AUGUST CAIN

A Commission from the Association

Placed near the Iron Spring and Lincoln Monument, foot of Lemon Hill, 1888.

26. "EQUESTRIAN STATUE OF JEANNE D'ARC".....Bronze

BY FREMIET

The Sculptor's more mature conception of the same subject that he erected in 1874.

Place des Pyramides, Paris. Purchased by the Association

Mounted on granite pedestal. Placed near the eastern approach to Girard Avenue Bridge. Accepted by the Commissioners of Fairmount Park, November 15, 1890.

27. COLOSSAL EQUESTRIAN GROUP, "LION FIGHTER"..Bronze

BY PROF. ALBERT WOLFF, OF BERLIN

Original plaster cast purchased by the Association

Cast in bronze by Bureau Brothers, 1893. Placed on natural jutting rock, East River Drive below Girard Avenue Bridge, June, 1897.

28. "HAMLET AND OPHELIA".....Oil Painting

BY GEORGE W. PETTIT

PRESENTED BY J. LEHMAN EISENBREY, D. D. S.

Placed in Memorial Hall, in the Park.

29. HEROIC BUST OF JAMES A. GARFIELD, PRESIDENT OF THE UNITED STATES, AND ALLEGORICAL FIGURE...Bronze

BY AUGUSTUS ST. GAUDENS

A Commission from the Association

Erected by special subscription, unveiled with imposing military and naval ceremonies, and accepted by the Commissioners of Fairmount Park, on the evening of Memorial Day, May 30, 1896; followed by a sylvan fête, under the auspices of the Women's Committee on Entertainment. Placed on the East Park Drive below Girard Avenue Bridge and near the Rond Point Fountains.

Fairmount Park Art Association.

30. HEROIC EQUESTRIAN STATUE OF GEN. U. S. GRANT...Bronze

BY DANIEL CHESTER FRENCH AND EDWARD C. POTTER

A commission from the Association, erected by means of special subscriptions, together with an appropriation by the City Councils of Philadelphia. Unveiled on "Grant Day," Thursday, April 27, 1899, and accepted by the Commissioners of Fairmount Park. Cast by Bureau Brothers, Philadelphia, and mounted on a pedestal of Jonesboro granite, designed by Frank Miles Day & Bro., Philadelphia.

The unveiling ceremonies were participated in by his Excellency, William McKinley, President of the United States, members of his cabinet, Mrs. U. S. Grant, the widow of General Grant, and members of her family, Major-General Miles and many distinguished guests both in military and civil life.

The monument is located at the intersection of the East Park River Drive and Fountain Green Drive in Fairmount Park.

31. BRONZE SPANISH CANNON, "MILTIADES".....Date, 1743

32. BRONZE SPANISH CANNON, "SEMIRAMIS".....Date, 1737

33. BRONZE SPANISH MORTAR.....Date, 1731

The above three pieces, from fortifications in Cuba, are ornamented with carved decorations, including the royal arms of Spain as employed by Philip V and his queen Elizabeth Farnese.

Presented to Fairmount Park by the Fairmount Park Art Association in 1899, and placed in front of the Columbus Monument on Belmont Avenue.

34. EQUESTRIAN STATUE, "THE MEDICINE MAN".....Bronze

BY CYRUS E. DALLIN

Purchased by the Association, and erected in the East Park at the head of Strawberry Hill near the Dauphin Street entrance, on a pedestal of red Westerly granite.

Unveiled December 10, 1903, and formally presented to the City of Philadelphia and the Commissioners of Fairmount Park at the Thirty-second Annual Meeting of this Association on the evening of the same day.

35. COLOSSAL EQUESTRIAN GROUP, "THE AMAZON"....Plaster

BY KISS

Plaster cast purchased by the Association 1893. Deposited with the Pennsylvania Museum and School of Industrial Art.

36. MONUMENTAL MEMORIAL IN MEMORY OF PENNSYLVANIANS WHO TOOK PART IN THE CIVIL WAR

Provided by the will of the late Richard Smith, whose bequest for the purpose was \$500,000, and who provided that it be erected under the auspices of this Association. The sculptors entrusted with the fifteen examples of sculpture were selected by a committee of the Association, and their work is proceeding under its supervision.

Fairmount Park Art Association.

37. **SUN-DIAL and MARBLE PEDESTAL.** Presented to the city of Philadelphia through this Association, by a member who desires the gift to remain anonymous, and erected in the centre of the Sunken Garden in front of Horticultural Hall, in the West Park, in May, 1905.

The dial is of bronze, accurately calculated for the exact spot in which it is placed, and shows the variations for each month of the year and the time at 12 o'clock in twelve principal cities of the world.

The pedestal is the work of Alexander Stirling Calder, and the design includes the twelve signs of the zodiac, and four supporting female figures, emblematic of the four seasons.

38. **JAPANESE TEMPLE-GATE.** Presented to the city of Philadelphia, through this Association, by Messrs. John H. Converse and Samuel M. Vauclain, and erected in the ravine between Memorial and Horticultural Halls in the West Park, near the Lotus-Pond, in December, 1905.

This extremely interesting specimen of the best Japanese work of three hundred years ago, formed part of the official Japanese exhibit at the Louisiana Purchase Exposition in St. Louis in 1904, and was purchased, with its contents, by Messrs. Converse and Vauclain as a gift to the city. The contents of the building, as exhibited at St. Louis, include a superb pair of the usual Temple guardians, Brahma and Indra, and many specimens of Japanese art in wood, metal and fabrics. As the Park Commission is unable at the present time to provide a custodian for the Temple-Gate, these objects have been deposited with the Pennsylvania Museum and School of Industrial Art to be exhibited among its collections at Memorial Hall.

Contributed by the City Branch:

1. **"LION AND SERPENT"** **Bronze**
BY BARYE

Purchased by the Association

Replica of one in the Garden of the Tuileries, Paris, by permission of the French Government.

Placed on Walnut Street side of Rittenhouse Square, above Eighteenth Street, 1893.

2. **"DICKENS AND LITTLE NELL"** **Bronze**
BY F. EDWIN ELWELL

Purchased by the Association

Cast by Bureau Brothers, Philadelphia.
The Little Nell won the Gold Medal of the Art Club, Philadelphia, in 1891. The group was awarded a medal at the Columbian Exposition, Chicago, 1893.

Erected in Clarence H. Clark Park, West Philadelphia, 1901.

Fairmount Park Art Association.

3. **STATUE OF MATTHIAS W. BALDWIN Bronze**

This memorial to the founder of the Baldwin Locomotive Works is located at the corner of Broad and Spring Garden Streets, opposite the great industry that bears his name. It is the work of Herbert Adams, the contract being given, and formal presentation of the statue to the city, on June 2, 1906, being made, through this Association, by the firm of Burnham, Williams & Co., proprietors of the Baldwin Locomotive Works.

4. **MARBLE PLAYER® Plaster**

BY A. STIRLING CALDER

In Memoriam

At the Regular Meeting of the Board of Trustees of the Fairmount Park Art Association, held on Friday, November 9, 1906, the following minute was adopted:

Mrs. Mary McHenry Cox, an honorary member of the Fairmount Park Branch of this Association, died on November 3, 1906.

In the years 1872 and 1873 a sum of money had been raised by a committee of influential citizens for the purpose of erecting a memorial to General George Gordon Meade, Philadelphia's greatest soldier, its management, by request, being undertaken by the Fairmount Park Art Association. For several years the fund showed but slight increases, when, in 1877, stimulated by a strong appeal in the Secretary's report of that year, a committee of the Board of Trustees invoked the aid of Miss Mary McHenry, who immediately established the "Women's Auxiliary Committee, Meade Memorial," over which she ably presided and under whose energetic procedure the necessary funds were obtained. On October 18, 1887, the statue in bronze, suitably mounted on a granite pedestal and placed near Memorial Hall, Fairmount Park, was unveiled with impressive ceremonies.

In recognition of this invaluable work, the Board created Miss McHenry an honorary member, and it is now desired to put upon record its sense of deep regret at the passing away of this distinguished woman, identified for more than a generation with the interests of this Association, and with many other good works leading to the welfare of Philadelphia and its citizens.

Resolved. That this minute be entered of record to be published in the forthcoming annual report and that the same be inserted in the daily papers of Philadelphia.

CHARTER

OF THE

FAIRMOUNT PARK ART ASSOCIATION

AN ACT

TO INCORPORATE THE FAIRMOUNT PARK ART ASSOCIATION

SECTION 1. *Be it enacted by the Senate and House of Representatives of the Commonwealth of Pennsylvania in General Assembly met, and it is hereby enacted by the authority of the same,* That A. J. Drexel, James L. Claghorn, Edward H. Trotter, William J. Horstmann, Henry C. Gibson, Samuel S. White, Henry K. Fox, Thomas Dolan, Archibald Campbell, Joseph Frailey Smith, John Bellangee Cox, H. Corbit Ogden, Frederick Meade Bissell, Walter Lippincott, and Charles H. Howell, and their associates, subscribers to the Association called the Fairmount Park Association, and all such persons as may hereafter be admitted members of the same, shall be and they are hereby declared to be a body politic and corporate, by the name and style of Fairmount Park Art Association, to have perpetual succession, to sue and be sued, implead and be impleaded in all courts of record or elsewhere, to use a common seal, and break, alter, and renew the same at pleasure, and to take, hold, and enjoy lands, tenements, and hereditaments.

Provided, That the yearly income of the real estate held by them shall not exceed two thousand dollars.

SECTION 2. And be it further enacted by the authority aforesaid, That the objects of the said corporation shall be the accumulation of a fund by means of annual contributions

Fairmount Park Art Association.

of small fixed sums of money by the members thereof, and by legacies, donations, et cetera, which fund, or the interest thereon, shall be devoted to and expended in adorning Fairmount Park, in the City of Philadelphia, with statues, busts, and other works of art, either of a memorial nature or otherwise.

(As amended November 27, 1906, by order of the Court of Common Pleas No. 1, for Philadelphia County, as follows:

"That the objects of the said corporation shall be the accumulation of a fund by means of annual contributions of fixed sums of money by the members thereof, and by legacies, donations, et cetera, which fund, or the interest thereon, shall be devoted to and expended in adorning Fairmount Park, and the streets, avenues, parkways and public places in the City of Philadelphia with statues, busts and other works of art, either of a memorial nature or otherwise; and to promote and foster the beautiful in the City of Philadelphia, in its architecture, improvements and general plan.")

SECTION 3. That the said corporation shall have power to make such by-laws as they may deem proper to enable them to carry out the objects of the Association, and the same to alter, amend, add to or repeal at their pleasure. *Provided*, That such by-laws be not repugnant to nor inconsistent with the Constitution and laws of this Commonwealth, or of the United States of America.

SECTION 4. That the said corporation shall be managed in such a way and by such number of officers, trustees, and other persons as the by-laws may prescribe; and the powers and functions of such officers, trustees, and other persons, the rights and duties of members, the manner of their admission into the Association, and the causes which may justify their expulsion or suspension, and all other concerns of the said corporation, shall be fixed and regulated by its by-laws, which shall be made and adopted, and are hereby required so to be, within one year after the date of this Act; and the said by-laws shall be altered and amended only in the manner provided in the said by-laws as then adopted.

SECTION 5. The present Board of Trustees of the said Association are hereby constituted the Board of Trustees of

Fairmount Park Art Association.

the corporation hereby created, and shall continue in office until their successors shall be duly elected and organized in accordance with the provisions of the by-laws of this corporation.

W. ELLIOTT,

Speaker of the House of Representatives.

JAS. S. RUTAN,

Speaker of the Senate.

Approved the second day of February, Anno Domini one thousand eight hundred and seventy-two.

JNO. W. GEARY,

Governor.

THIRTY-FIFTH ANNUAL REPORT

OF THE

FAIRMOUNT PARK ART ASSOCIATION

PHILADELPHIA, DECEMBER 19th, 1906.

To the Members of the Fairmount Park Art Association:

LADIES AND GENTLEMEN:—Your Board of Trustees presents this, the Thirty-fifth Annual Report, as follows:

During the year just closed the Association lost thirty-nine members by death.

During the same period there were sixty-six new enrolments. These enrolments in detail are as follows:

Park Branch.	
Life Members.....	4
Annual Members.....	34
Associate Members.....	2
	40
City Branch.	
Life Members.....	2
Annual Members.....	22
Associate Members.....	2
	26
Total.....	66

The membership at the present time is as follows:

Park Branch.	
Perpetual Members.....	28
Honorary Members.....	5
Life Members.....	260
Annual Members.....	489
Associate Members.....	63
	845

Fairmount Park Art Association.

Brought forward.....	845
City Branch.	
Perpetual Member.....	1
Life Members.....	42
Annual Members.....	177
Associate Members.....	12
	—
	232
	—
	1077

A complete statement of the amounts in the various funds of the Association is included in the Report of the Treasurer, which is appended.

The monument to Matthias W. Baldwin by Herbert Adams, presented to the City through this Association by the firm of which Mr. Baldwin was the founder, was unveiled and dedicated with appropriate ceremonies on June 2d, 1906. The monument consists of a portrait statue of Mr. Baldwin in bronze, surmounting a pedestal of red granite bearing this inscription—

MATTHIAS WILLIAM
BALDWIN
MDCCXCV
MDCCCLXVI

FOUNDER OF THE BALDWIN
LOCOMOTIVE WORKS

HIS SKILL IN THE MECHANIC
ARTS HIS FAITHFUL DISCHARGE
OF THE DUTIES OF CITIZENSHIP
HIS BROAD PHILANTHROPY AND
UNFAILING BENEVOLENCE
AND HIS DEVOTION TO ALL
CHRISTIAN WORK
PLACED HIM FOREMOST
AMONG THE MAKERS OF
PHILADELPHIA

At the last Annual Meeting attention was called to the statue of a mounted Cowboy on which Frederic Remington was

Fairmount Park Art Association.

at work, and for which, on the acceptance of his design in the form of a sketch model a commission would be given by the Association. Since that time the model prepared by Mr. Remington has been inspected and approved by the Committee on Works of Art and the contract awarded. It is expected that the work will be completed within four years from the signing of the contract, namely by June 1, 1910. The accepted model is an extremely spirited and effective work entirely worthy of the subject and of the reputation of Mr. Remington; and the statue when completed can hardly fail to prove one of the most important contributions that has ever been made to the public art of the city.

Your Board is glad to report that amendments to the Charter, defining the objects of the Association in terms which are comprehensive enough to allow it to work for the general improvement of the city along artistic lines instead of limiting its activities to the presentation of a particular class of works to Fairmount Park, have been granted by the courts, in answer to a petition presented by your President and Secretary in accordance with corporate action taken at a special meeting of your membership on May 18th, 1906, and are now a part of the Charter.

The thanks of the Association are due to the firm of Beck and Robinson and to Henry K. Fox, Esq., for the patience and care with which they have attended to this matter of revising the Charter, including as it did a diligent and long-continued search for the decree by which a former amendment (that under which the City Branch was established in 1888) became operative, but which was unfortunately lost before being properly recorded.

In accordance with the resolutions adopted at the last Annual Meeting, and with the spirit of the meeting the Secretary has not only transmitted to Washington the resolutions adopted by the Association regarding the abolition of the tariff on works of art and the preservation of Niagara Falls but has, in the name of the Association, restated and advocated these measures whenever occasion has served and has, moreover, assisted, whenever

Fairmount Park Art Association.

an opportunity occurred, at hearings and discussions affecting the extensions or improvements of the parks, playgrounds and public places of the city.

It is your duty to-day to select five Trustees to serve for three years, and until their successors shall be chosen, in place of those whose term has expired,

Respectfully submitted,

JOHN H. CONVERSE, *President.*

LESLIE W. MILLER, *Secretary.*

TREASURER'S REPORT

FAIRMOUNT PARK ART ASSOCIATION

OCTOBER 31, 1906.

The Treasurer reports the following balances in the various funds:

Permanent Fund (Park).....	\$115,389 26
Permanent Fund (City).....	11,643 73
General Fund (Park).....	10,382 79
General Fund (City).....	626 53
McClellan Memorial Fund	1,158 76
Lafayette Memorial Fund.....	142 68
Fountain Fund.....	385 07
Children's Art Brigade.....	136 37
Ericsson Memorial Fund.....	6,633 85
Childs-Drexel Memorial Fund.....	2,220 83
Total.....	<u>\$148,719 87</u>

Detailed Report as follows:

PERMANENT FUND (Park)

	DR.	
Balance, Oct. 31, 1905.		
Mortgages.....	\$85,000 .	
Phila. City 3½'s (par) .	24,000	
Phila. City 3's.....	5,865	
	<u>\$114,865 00</u>	
Less over draft.....	4,974 94	
	<u>\$109,890 06</u>	
Dues from Members (10% of \$2142)..	214 20	
Two Life Memberships (\$40.).....	80 00	
Four Life Memberships (\$50.).....	200 00	
Special Contribution	5 00	
J. Dundas Lippincott Legacy.....	5,000 00	
	<u>\$115,389 26</u>	

\$115,389 26

Fairmount Park Art Association.

CR.

Balance, Oct. 31, 1906.

Mortgages.....	\$83,000 00
Phila. City 3½'s (at par).....	24,000 00
Phila. City 3's (at cost).....	5,865 00
Cash in Bank.....	2,524 26

\$115,389 26

PERMANENT FUND (City)

DR.

Balance, Oct. 31, 1905.

Mortgages.....	\$2,000 00
Cash in Bank.....	9,375 13

\$11,375 13

Dues from Members.....	43 60
Two Life Memberships (\$40.).....	80 00
Two Life Memberships (\$50.).....	100 00
Interest on Mortgages.....	45 00

\$11,643 73

CR.

Balance, Oct. 31, 1906.

Mortgages.....	\$1,000 00
Phila. City 3½'s (par).....	9,000 00
Cash in Bank.....	1,643 73

\$11,643 73

GENERAL FUND (Park)

DR.

Balance, Oct. 31, 1905.....	\$5,409 69
Dues from Members.....	1,927 80
Interest on Bank Account (Real Est. Tr. Co.)	124 65
“ “ “ “ (Drexel & Co.)....	240 00
“ “ Mortgages.....	3,735 00
“ “ City Bonds.....	1,020 00

\$12,457 14

Fairmount Park Art Association.

CR.

Warrants paid.....	\$2,074 35
Cash in Bank.....	10,382 97

\$12,457 14

GENERAL FUND (City)

DR.

Balance, Oct. 31, 1905.....	\$297 54
Dues from Members.....	752 40
Interest on Bank Account (Real Est. Tr. Co.).....	62 32
Interest on Bank Account (Drexel & Co.)..	19 00

\$1,131 26

CR

Warrants paid.....	\$504 73
Cash in Bank.....	626 53

\$1,131 26

McCLELLAN MEMORIAL FUND

DR.

Balance, Oct. 31, 1905.....	\$1,158 76
Interest on Investments.....	17 50

\$1,176 26

CR.

Balance, Oct. 31, 1906.	
Phila. City 3½'s (par).....	\$1,000 00
Cash in Bank.....	158 76
On account premium City 3½'s (\$21 50).....	17 50

\$1,176 26

LAFAYETTE MEMORIAL FUND

DR.

Balance, Oct. 31, 1905.....	\$138 51
Interest on Bank Account.....	4 17

\$142 68

Fairmount Park Art Association.

	CR.	
Cash in Bank.....		\$142 68

FOUNTAIN FUND

	DR.	
Balance, Oct. 31, 1905.....		\$373 85
Interest on Bank Account.....		11 22
		\$385 07

	CR.	
Cash in Bank.....		\$385 07

CHILDREN'S ART BRIGADE

	DR.	
Balance, Oct. 31, 1905.....		\$132 41
Interest on Bank Account.....		3 96
		\$136 37

	CR.	
Cash in Bank.....		\$136 37

ERICSSON MEMORIAL FUND

	DR.	
Balance, Oct. 31, 1905.....		\$6,633 85
Interest on Investments.....		105 00
		\$6,738 85

	CR.	
Balance, Oct. 31, 1906.		
Phila. City 3½'s (par).....		\$6,000 00
Cash in Bank.....		633 85
On account premium City 3½'s (\$127 50).....		105 00
		\$6,738 85

CHILDS-DREXEL MEMORIAL FUND

	DR.	
Balance, Oct. 31, 1905.....		\$2,160 83
Interest on Bank Account.....		60 00
		\$2,220 83

Fairmount Park Art Association.

CR.

Cash in Bank.....	\$2,220 83
-------------------	------------

SECURITIES

(Held for various funds.)

First Mortgages on Real Estate.....	\$84,000 00
\$40,000 Phila. City 3½'s at par.....	40,000 00
6,000 Phila. City 3's at cost.....	5,865 00

Amount Brought forward.....	\$129,865 00
-----------------------------	--------------

CASH IN BANK.

Permanent Fund (Park).....	\$2,524 26
Permanent Fund (City).....	1,643 73
General Fund (Park).....	10,382 79
General Fund (City).....	626 53
McClellan Memorial Fund.....	158 76
Lafayette Memorial Fund.....	142 68
Fountain Fund.....	385 07
Children's Art Brigade.....	136 37
Ericsson Memorial Fund.....	633 85
Childs-Drexel Memorial Fund.....	2,220 83

\$18,854 87

*Less Amount of Real Estate Trust Com- pany Deposit.....	3,577 97
---	----------

\$15,276 90

Total.....	\$145,141 90
------------	--------------

*Referring to this item the Association now holds Cash.....	\$1,198 29
Preferred Stock.....	2,396 58

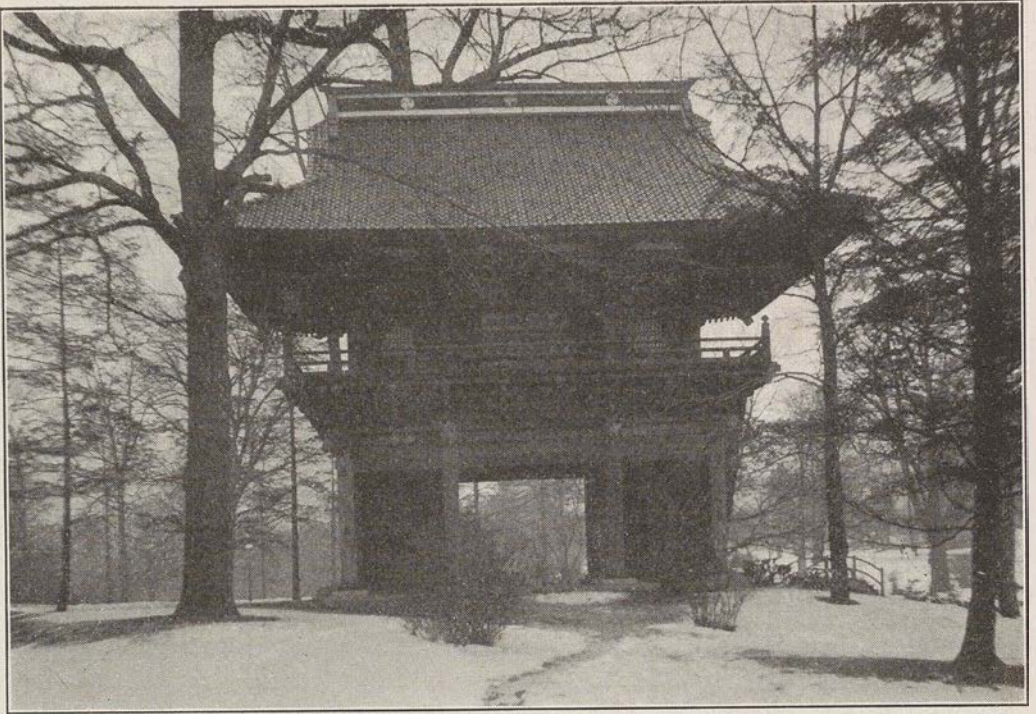
\$3,594 87

JAMES W. PAUL, JR.,
Treasurer.

Examined, Audited and found correct:

CHARLES J. COHEN,
JOHN T. MORRIS,
Auditing Committee.

December, 14, 1906.



JAPANESE TEMPLE-GATE.

(In the West Park, on Lansdowne Drive, near Belmont Avenue.)

This beautiful specimen of Japanese work of three hundred years ago formed part of the Japanese Exhibit at the Louisiana Purchase Exposition at St. Louis in 1904, and was purchased by John H. Converse and Samuel M. Vauclain, by whom it was presented, through this Association, to the Commissioners of Fairmount Park in 1905, and erected at its present site near the lotos-pond.



MINUTES OF THE SPECIAL MEETING

OF THE

FAIRMOUNT PARK ART ASSOCIATION

MAY 18, 1906

In response to a call, signed by thirty members of the Association, in accordance with the provision of the By-Laws, the following notice was mailed to all members of the Association on May 8th, 1906 and due notice of the meeting was given in three daily papers of the City (*Ledger, Press and Record*) on the morning of Tuesday, May 15th.

Fairmount Park Art Association, 320 South Broad St., Philadelphia. A special meeting of the Association to consider a proposed amendment to the Charter by which the purposes of the Association shall be so extended as to include the adornment of the streets, avenues, parkways and public places of the City and the promotion and fostering of "the beautiful in the City of Philadelphia, in its architecture, improvements and general plan," will be held at this office on Friday, May 18th at 4 o'clock P. M. A full attendance is desired.

LESLIE W. MILLER, *Secretary*.

May, 8, 1906.

In accordance with the above notice a meeting of the Association was held at the office of the Secretary, 320 South Broad Street, Philadelphia, on the afternoon of Friday, May 18th, 1906 at 4 o'clock P. M.

A quorum of thirty members was present. In the absence of the President, Mr. Dana occupied the Chair.

The object of the meeting was stated by the Chair, and the following preamble and resolution, adopted by the Board of Trustees at the meeting of April 27th, 1906, was then read by the Secretary:—

WHEREAS, The Fairmount Park Art Association was incorporated under the Act of the Legislature of the State of Pennsylvania, approved the second day of February, A. D., 1872, for the purpose of accumulating

Fairmount Park Art Association.

a fund which shall be devoted to and expended in adorning Fairmount Park in the City of Philadelphia with statues, busts and other works of art, either of a memorial nature or otherwise;

AND WHEREAS, Application was made by the Fairmount Park Art Association to the Judges of the Court of Common Pleas No. 1 for the City and County of Philadelphia, of December term 1892, No. 1162 for the purpose of amending its Charter so "that the objects of the said corporation shall be the accumulating of a fund by means of annual contributions of small fixed sums of money by the members thereof, and by legacies, donations, etc., which fund, or the interest thereon, shall be devoted to and expended in adorning Fairmount Park in the City of Philadelphia, and said City, with statues, busts and other works of art, either of a memorial nature or otherwise;" which said application, after being duly advertised, was granted by the said Court of Common Pleas No. 1 on the 27th day of March, A. D., 1893, and the said Court ordered and decreed that "Upon the recording of said certificate with its endorsements and this decree in the office of the Recorder of Deeds in and for said County, which is now hereby ordered, the said improvements, amendments or alterations shall be deemed and taken to be a part of the Charter of the Fairmount Park Art Association;"

AND WHEREAS, The said original application and decree has been lost and was never recorded, whereby the said Association has been advised by its Counsel that the amendments applied for have not become effective,

AND WHEREAS, It is desirable that the power and scope of this Association should be so extended that it should include the adornment of the City of Philadelphia, its streets, avenues, parkways and public places, and the promotion and fostering of the beautiful in the City of Philadelphia, in its architecture, improvements and general plan;

NOW, THEREFORE, BE IT RESOLVED, That the Board of Trustees do hereby recommend to the members of this Association that an amendment to its Charter should be applied for, so that the object and purpose of the Association should read substantially as follows:—

"That the objects of the said corporation shall be the accumulation of a fund by means of annual contributions of fixed sums of money by the members thereof, and by legacies, donations, et cetera, which fund or the interest thereon, shall be devoted to and expended in adorning Fairmount Park, and the streets, avenues, parkways and public places in the City of Philadelphia with statues, busts and other works of art, either of a memorial nature or otherwise; and to promote and foster the beautiful in the City of Philadelphia, in its architecture, improvements and general plan.

AND BE IT FURTHER RESOLVED, That the Secretary be authorized and directed to transmit to the members of the Association at their next meeting a copy of this resolution and its preambles.

Fairmount Park Art Association.

General Wagner offered the following preamble and resolutions, and spoke in explanation and support of them. They were duly seconded by Mr. Weygandt, and unanimously adopted:—

WHEREAS, The Fairmount Park Art Association was incorporated under the Act of the Legislature of the State of Pennsylvania, approved the second day of February, A. D. 1872, for the purpose of accumulating a fund which “shall be devoted to and expended in adorning Fairmount Park in the City of Philadelphia with statues, busts and other works of art, either of a memorial nature or otherwise;”

AND WHEREAS, Application was made by the Fairmount Park Art Association to the Judges of the Court of Common Pleas No. 1 for the City and County of Philadelphia, of December term 1892, No. 1162 for the purpose of amending its charter so “that the objects of the said corporation shall be the accumulation of a fund by means of annual contributions of small fixed sums of money by the members thereof, and by legacies, donations, etc., which fund, or the interest thereon, shall be devoted to and expended in adorning Fairmount Park in the City of Philadelphia, and said City, with statues, busts and other works of art, either of a memorial nature or otherwise” which said application, after being duly advertised, was granted by the said Court of Common Pleas No. 1 on the 27th day of March, A. D. 1893, and the said Court ordered and decreed that “Upon the recording of said certificate with its endorsements and this decree in the office of the Recorder of Deeds in and for said County, which is now hereby ordered, the said improvements, amendments or alterations shall be deemed and taken to be a part of the Charter of the Fairmount Park Art Association.”

AND WHEREAS, The said original application and decree has been lost and was never recorded, whereby the said Association has been advised by its counsel that the amendments applied for have not become effective;

AND WHEREAS, It is desirable that the power and the scope of this Association be extended so that it shall include not only the adornment of Fairmount Park, but also that its power should be so extended that it should include the adornment of the City of Philadelphia, its streets, avenues and parkways public places, and the promotion and fostering of the beautiful in the City of Philadelphia, in its architecture, improvements and general plan;

NOW, THEREFORE, BE IT RESOLVED, That this Association apply to the Court of Common Pleas No. 1 of Philadelphia County for an amendment to its Charter, so that the object and purpose of the Association shall read substantially as follows:—

“That the objects of the said corporation shall be the accumulation of a fund by means of annual contributions of fixed sums of money by the members thereof, and by legacies, donations, et cetera, which fund, or

Fairmount Park Art Association.

the interest thereon, shall be devoted to and expended in adorning Fairmount Park, and the streets, avenues, parkways and public places in the City of Philadelphia with statues, busts and other works of art, either of a memorial nature or otherwise; and to promote and foster the beautiful in the City of Philadelphia, in its architecture, improvements and general plan."

AND BE IT FURTHER RESOLVED, That the President and Secretary of this Association, in the name of the Association, shall forthwith apply to the Court of Common Pleas No. 1 of Philadelphia County, for such an amendment.

The meeting was then adjourned,

LESLIE W. MILLER,
Secretary.

THIRTY-FIFTH ANNUAL MEETING

OF THE

FAIRMOUNT PARK ART ASSOCIATION

The Thirty-fifth Annual Meeting of the Fairmount Park Art Association was held in the Ball-Room of the Bellevue-Stratford on the evening of Wednesday, December 19, 1906, at eight o'clock.

About seven hundred members and invited guests were present. John H. Converse, Esq., President of the Association, occupied the Chair.

The reading of the Minutes of the last Annual Meeting, which had already been printed in the last Annual Report, and distributed as usual, was dispensed with.

The Thirty-fifth Annual Report of the Board of Trustees, including the Report of the Treasurer, was presented and read by the Secretary.

On motion, duly seconded, the Report was accepted and referred to the incoming Board, and the Secretary was instructed to have the usual number of copies printed and distributed.

The election of five Trustees for the ensuing term of three years, and until their successors shall be chosen being next in order, the following ticket was nominated by Mr. William W. Justice, and duly seconded. There being no further nominations the Secretary was instructed to cast one ballot for the ticket as nominated, which was done, and the following gentlemen were declared elected:—

JOHN H. CONVERSE,
ANDREW WRIGHT CRAWFORD,
HENRY J. FOX,
JAMES W. PAUL, JR.,
C. N. WEYGANDT.

Fairmount Park Art Association

The following preamble and resolution offered by Mr. Joseph A. Steinmetz, and duly seconded, was unanimously adopted:

WHEREAS, The Fairmount Park Art Association was incorporated under the Act of the Legislature of the State of Pennsylvania, approved the second day of February, A. D. 1872, for the purpose of accumulating a fund which "shall be devoted to and expended in adorning Fairmount Park in the City of Philadelphia with statues, busts and other works of art, either of a memorial or otherwise;"

AND WHEREAS, Application was made by the Fairmount Park Art Association to the Judges of the Court of Common Pleas No. 1, for the City and County of Philadelphia, of December Term, 1892, No. 1162, for the purpose of amending its Charter so "that the objects of the said corporation shall be the accumulation of a fund by means of annual contributions of fixed sums of money by the members thereof, and by legacies, donations etc., which fund, or the interest thereon, shall be devoted to and expended in adorning Fairmount Park in the City of Philadelphia, and said city, with statues, busts and other works of art, either of a memorial nature or otherwise;" which said application, after being duly advertised, was granted by the said Court of Common Pleas No. 1 on the 27th day of March, A. D. 1893, and the said Court ordered and decreed that "upon the recording of said certificate with its endorsements and this decree in the office of the Recorder of Deeds in and for said County, which is now hereby ordered, the said improvements, amendments or alterations shall be deemed and taken to be a part of the Charter of the Fairmount Park Art Association;"

AND WHEREAS, The said original application and decree has been lost and has never been recorded, whereby the said Association has been advised that the amendments applied for have not become effective;

AND WHEREAS, Acting under and by virtue of the supposed authority contained in the said amendments to the Charter of the Fairmount Park Association, the Board of Trustees have expended certain moneys of the Association in the designing, constructing and erecting of certain statues or works of art, which have been placed in the streets and public places of the City of Philadelphia, as follows:—

"The Lion and Serpent," by Barye, erected in Rittenhouse Square;

"Dickens and Little Nell," by Elwell, erected in Clarence H. Clark Park.

AND WHEREAS, By reason of the fact that the said amendment to the Charter of this Association was not recorded, this Association has been advised by its counsel that there might be liability on the part of the Trustees of the Association by reason of their expending such moneys in the designing, constructing and erecting of statues or works of art outside

Fairmount Park Art Association.

of the limits of Fairmount Park, as not being authorized by the Charter, and as it is proper and right that the Trustees, who acted upon the faith of the supposed authority upon them conferred by reason of the said amendment, should be relieved from such responsibility, in so far as the Association can do so;

AND WHEREAS, By the decree of the Court of Common Pleas No. 1 of Philadelphia County, of December Term, 1892, No. 1162, dated the 27th day of November, A. D. 1906, the Charter of this Association has been so amended, and that it is now within the power and authority of the Trustees of this Association to place the statues, busts, and works of art in the streets and public places of the City;

NOW, THEREFORE, On motion duly seconded, IT WAS RESOLVED that the acts of the Board of Trustees of this Association in heretofore expending the moneys of this Association upon the statues erected, to wit:

"The Lion and Serpent," in Rittenhouse Square, "Dickens and Little Nell," in Clarence H. Clark Park, be, and the same are hereby ratified, confirmed and approved.

The Chair extended to the members present a special invitation to visit the exhibition of the T-Square Club, now open at the Academy of Fine Arts, on the evening of the 22d instant. The exhibition, including plans and drawings for several extensive municipal improvements in other cities would have for the members present, it was felt, an especial interest at this time.

The principal address of the evening was delivered by Frederic Crowninshield, Esq., President of the Fine Arts Federation of New York, who took for his subject the place and function of a Municipal Art Gallery. Hon. Samuel Gustine Thompson also spoke in the interest of the proposal to erect such a gallery in this city and the following representatives of art organizations of the city also spoke briefly to the same effect:

Mr. John H. Converse, for the Academy of Fine Arts.

Prof. Herbert Everett, for the University of Pennsylvania.

Mr. Leslie W. Miller, for the Pennsylvania Museum and School of Industrial Art.

James MacAlister, LL. D., for the Drexel Institute.

Mr. Elliott Daingerfield, for the School of Design for Women.

Fairmount Park Art Association.

Mr. James P. Jamieson, for the Philadelphia Chapter, American Institute of Architects.

Mr. Thomas M. Kellogg, for the T-Square Club.

Miss Florence W. Fulton, for the Plastic Club.

Mr. Ludwig E. Faber, for the Philadelphia Sketch Club.

(All of the foregoing are printed in full in the following pages of this Report).

On motion of James MacAlister LL.D., it was resolved that the Board of Trustees be instructed to prepare a memorial to be sent to the Mayor and Councils of the City in the interest of the proposed Municipal Art Gallery.

The meeting was then adjourned,

LESLIE W. MILLER,

Secretary.

ADDRESS OF FREDERIC CROWNINSHIELD

MR. PRESIDENT, LADIES AND GENTLEMEN: It occurs to me at this moment that it would be just as well to explain myself and tell you who I am, and what the Fine Arts Federation is; because I do not believe that any body in the audience exactly knows what it is.

The Fine Arts Federation, in a word, is a sort of senate, that represents the thirteen principal art societies of New York, each organization sending three representatives and three alternates. There is so much art business to be conducted in New York that it is inconvenient for the societies frequently to meet together; and it was suggested some ten years ago that they should act collectively by establishing this senate; and we have found in the long run that it has worked most admirably; and it is owing to the endeavors of the Fine Arts Federation that an Art Commission has been established in New York with certain powers—not all the powers that we would wish, but very much more than we ever expected to obtain; that is to say, the Art

Fairmount Park Art Association.

Commission has a veto power under certain circumstances, and not only in the way of statues, pictures, mosaics, stained glass, and things of that nature, but it can absolutely veto the erection of any public work on public land that costs more than a million dollars; so that we have made considerable progress.

I do not know whether you have an Art Commission, or not, in Philadelphia; and I should judge not, from the fact that this society apparently erects its statues in your streets, and squares; but I know that the Fine Arts Federation has been anxious that other cities and other localities should establish federations so that they all might form one great senate. Then, if we have any work, any motion to make of great importance, anything to bring before the government, we could act with great force and great effect.

It seems almost absurd for a New Yorker to come to Philadelphia to talk about art; because I think we have always looked upon Philadelphia as the Mecca of art; and it always has seemed to us from the outside that whatever you wanted was given unto you—that we had to work for the very little that we wanted, but that you had everything that you desired. In New York it is very difficult to get anything; because there is no public spirit; and the effort of the art organizations all the time is to create a public spirit. As you know, New Yorkers come to New York as the Yankees say “to get on,” to make money; and very few of them care anything about the town itself. In fact, I don't know that there are any real New Yorkers. I am not a New Yorker. I come from down East, so to speak; but I have been in New York a good many years and the real New Yorker is gradually disappearing. I do not even believe my friend Mr. Daingerfield is a New Yorker. I am not sure; but I do not think he is. So that with us that lack of civic pride makes it extraordinarily difficult for us to accomplish anything; but I should think that here you could accomplish pretty much everything.

Now the subject to night, as I understand it, is the establishment of a municipal art museum; and I do not know any thing about it from your point of view; and perhaps it is just as well.

Fairmount Park Art Association.

I mean to say I know nothing about the local conditions. So that all that I can talk about is about museums in general; and even those things that I shall say will be more or less platitudinous; but then I count on your benevolence, because I think the American people are more tolerant of platform platitudes than almost any other people in the world; so I beg that you will pardon me if I talk in a platitudinous fashion.

The conditions of wealth from day to day change very much the conditions of museums. For instance, in Italy the great collections are being broken up, owing to the abolition of primogeniture, and to the fact that many of the great families have been ruined by speculations. There the one idea is to sell their pictures; but the government says: "No, you must not!"

Now in this country we have no primogeniture, either, and that tends to dissipate collections—tends to dissipate everything. The rich man collects pictures and then he says to himself; "What shall I do with these things when I die? My children won't care for them. They may, and they may not—probably will not. Or, they will be divided." That he does not want. Why! even the poor man doesn't know what to do with his things when he is going to die. If anybody has ever made a will, even if he has not many possessions he is more or less embarrassed. What is going to become of his things, especially in New York where the rent is high, storage is high? Then he says to himself—"I think I will leave those things to a museum." If it is a book perhaps he will leave it to a public library, and so on. Things are left out of the family, so much so that I do not believe a large fund will be necessary for many years to come for the purchase of works of art. I think the works of art will surely drop into the museums, if the museums have the patience to wait.

Then again there is a certain legitimate vanity that prompts a man to give things to the state. He says to himself: "I am a very wealthy man; I am very well known in this community now; but I wonder if I shall be in the next generation? I may be worth fifty million dollars now; but perhaps the next generation or two will never have heard of me. But if I leave

Fairmount Park Art Association.

a large collection to a museum, they will hear of me." That is a legitimate vanity; and his name is perpetuated. The poor devil of an artist who was not anything perpetuates the rich man's memory. For instance, who would have ever heard of that savage, old Condottiere Gattamelata if it had not been for Donatello? Who would have heard of that other Condottiere Colleoni had it not been for Verrochio and Leopardi? Of course, Lorenzo, Leo X, Julius, would be more or less remembered; but after all their fame would have been very much curtailed had it not been for the giants of art that helped to send their names down to posterity. Take an instance in our own time: personally I do not know who Mr. Corcoran was; which may show very great ignorance on my part, yet when anybody speaks of Corcoran one instinctively says "Oh, yes! the Corcoran Art Gallery."

Now there is another thing to be considered in the foundation of the museum; and this is one of the reasons why I personally hope you will found it. In art, I believe, in decentralization. I do not want to see all the works of art in one museum. I would not have all the beautiful things in the Metropolitan Museum of New York. I want to see them scattered more or less. I don't wish to say anything derogatory to museums, because that would spoil the whole evening; but museums, after all, are rather difficult of digestion, don't you think so? I do. I like to take things singly. Now would not most of you rather see a delightful little Robbia tabernacle among the olive hills, make a pilgrimage to it, go to it as to a shrine? I think you would. I would rather go to Ravenna, or to Palermo and see the mosaics, than to see them any where else. I am glad that the little so-called wax head by Raphael (which is not by Raphael at all, but one of the most beautiful things in art), is at Lille in a department museum; because it is a source of artistic pleasure to go there; and in the same way would I hope if you have a museum here that you will offer something to us that no other museum offers, and that we shall have to come to your town; shall have to make a pilgrimage here to see it. I trust Philadelphians will be able to say to us: Pooh! your New York

Fairmount Park Art Association.

Museum is not worth a button, so far as the Barbizon school is concerned (or some other school), as compared with that of Philadelphia." Then we should be able to have other things represented at Chicago, St. Louis, San Francisco and so on—see them all over the country; and in fact they are being started all over the country, and even the little country town has its museum, which I think is a very great advantage. It makes a town so much more interesting. I could name a half-dozen little communities in New England that have their museums, partly devoted to historical objects, partly to works of art; and if you go to a little country town and ask: "Is there anything to see?" the answer does not come: "Oh, yes! the Presbyterian Church," or something of the kind. Yes, the Presbyterian church is there too; but there is also a museum, and it is very interesting. All that makes life artistically richer and fuller.

Now in our cities, in a way, as far as the beauty of our cities is concerned, all we artistic people are facing a tremendous problem: that is to say, parts of the city, it would seem, have necessarily got to be hideous; they have got to be almost ugly; and "We can't help it, somehow or other," business people say; "they must be so." I don't altogether think so; but then I am merely a dissenting artist.

I took occasion to say this at a dinner at the Municipal Art Society last night during the course of which a prominent municipal officer said: "Oh, first we must have rapid transit, and then we must have this and that and the other; and when we have got all these things, why, then let art come in as an incident." That is fundamentally wrong; because then it is altogether too late. The thing has got to be concurrent. Suppose, for instance, you were bringing up a child; you said to your child: "Now, first, you must learn to read—nothing else; mustn't learn to write at all." Then, after it had acquired reading, the child must learn to write. Then the child must learn, perhaps, a little arithmetic; then the child must learn a little grammar, and so on, until the child becomes a nearly full-grown man; then you turn around and say: "Having learned all these things earlier, now learn your languages."

Fairmount Park Art Association.

The man says: "It is too late." That is just the way with our cities. The things that should be done concurrently are done separately, and we get into a dreadful state. Now we have got to accept the inevitable. There are sections of the city that are very ugly and we hope that when the millennium comes they will cease to be so; but that they are so we must accept; therefore I think that any little oasis of beauty in such a place is a godsend to us. We will awake to it. It is like an oasis in the Sahara; and, after all accepting the inevitable, isn't it rather pleasant to go from some place that isn't particularly attractive, turn a corner and find yourself face to face with something very beautiful—let us say a little square that has been kept apart, or some particular building that is well-placed, with a beautiful façade. Why, at Sienna, the first time I ever saw its cathedral I could not see the dome; and all of a sudden I turned a corner into that piazza and saw that jewel-like thing—that marvelous thing in a way, and I was dumfounded; and I said to myself: "These dark streets were almost worth while for that beautiful oasis, that beautiful thing." So for another reason I should like to see an oasis in the waste—an art museum in a city.

Of course, the chief advantages to be derived—the great advantages to be derived from a museum are more or less self-evident; but for the artist they serve, the critic they serve, and for the layman they serve. For the artist who wants to study technique; he likes to go to a museum to analyze a picture; he likes to know how this man prepared his background, that man his glazes and all sorts of questions which interest only the artist. The critic goes there for like purposes, and the layman goes there for general pleasure; but above all the museum gives us standards. That is what we want. We do not want to copy these things; we do not want to have them serve exactly as copies, but we do want to have them serve as standards.

Now let us talk a moment of literature; because, after all, from a certain point of view, literature and art are the same thing. Suppose anybody gives you a poem to read, and you don't know

Fairmount Park Art Association.

exactly what to think of it. If it is an epic poem, perhaps, you run to your Milton, you open your Milton and read a little and say: "Is it that thing? No, that is not exactly the thing." Or, if it is the lyric, you turn to your Shelley or your Keats. If dramatic, you turn to your Shakespeare, and so on. Well, now, a museum does that for you as far as art, as far as pictures, are concerned: it gives you standards. If you only could have standards—if the laymen would only think for themselves just a little! But they don't; they prefer to read a review, something authoritative but a review. There is something a little bit that you like about a review, and it imposes, when you ought to be judging things for yourselves all the time.

Take a case like poor Homer Martin, who has just died. All the world says, with bated breath, "Magnificent, glorious, nothing like it." Why didn't you say that when the poor devil lived? They did not know enough to. Absolutely didn't know enough to. The things were hanging there; nobody cared a button. When the first, or late works fell into the hands of the picture dealers, when the critics got hold of it, then it was "the great Homer Martin." It has been so in all ages: the judgment, the judgment of ages on contemporaries is one of the most interesting studies in the world, whether of art or of literature. It is only the other day I read a biography both of Blackwood and of John Murray; and it was most interesting to hear their opinion of the contemporary things that were published by them. Take in art, for instance Raphael Mengs. Winckelmann was the greatest critic of his day of antique things. He it was who really created modern archaeology; but when he came to judge of Raphael Mengs, his contemporary, he was completely at sea. He thought that Raphael Mengs was quite the equal of Raphael d'Urbino; and so people have made mistakes. Museums suffer from those mistakes. The constant seeing of good things saves you from it,

Another advantage you have in not having had a museum thus far: you can do the right thing when you have it. To build a museum properly is a very difficult problem. The question of light is in itself a study. The arrangement of the very different

Fairmount Park Art Association.

rooms, the proper approach to things—it seems to me there is so much to be done in that direction.

By the way, do you remember the statue gallery in the Vatican? I do not know any gallery arranged more charmingly than that. Of course, there is not a great deal of space; but there you see the great things in the little niches by themselves. If those things were arranged in a tasteless fashion, they would not be half so good or so interesting. Then again, there is another thing, as far as I am concerned, although I suppose the artist would not agree with me, I think that museums—permanent museums—have got to treat the contemporary art very, very gingerly. Great pressure will be brought to bear upon them to buy contemporary pictures which will be dissected twenty years from now; but they may have become committed.—It seems to me the most admirable way is the French way; that is, of having two museums; a Louvre and a Luxembourg. If my memory serves me, no picture is admitted into the Louvre until the artist has been dead ten years—if it were twenty-five years it would be better.

Not that anybody would do an injustice to a contemporary artist. There should be museums for them, too; there should be purchases made of their works, too; but a permanent museum may be compromised by it. We are treating that very question in New York now; it is probable that the Metropolitan will have a room set apart for contemporary art. If a museum is large enough to do that, well and good; but I am speaking now of what I deem the ideal treatment of a museum.

We are apt in this country, perhaps, to blame the public too much. In a way we are right; and in a way we are wrong. The public care a great deal for art. More than we imagine. Even children care for it. The other day on Fifth Avenue I was standing at a shop window and I saw a charming reproduction, or, rather, interpretation of Leonardo's Gioconda. I was admiring it; and a man and a little girl came along and the little girl said to him: "Oh, Papa, isn't that fine!" And he said: "No, it isn't. Come along!" I was amazed at that child liking that thing. If any body had asked me, I should have said

Fairmount Park Art Association.

just the other way: Papa would have liked it and the little girl would not; but somehow Papa didn't like it and he was very cross and he drew the child away. The baby does like things. Everybody has a certain amount of taste. The trouble of it is, that there is taste *and* taste. Everybody wants a beautiful thing; and if it were not for the everlasting conceit of man we should get the very best. You know—all of you, perhaps—how some of your neighbors have offended you by putting up a cottage or a house that you don't like. That man does not for a minute think that his taste is not good: he has gone astray; he has not taken professional advice, as he should have taken. But he is perfectly sure of his taste. The country bumpkin has a feeling for art. It displays itself in discordant colors; but that feeling for art is there. A person who likes a chromo makes a mistake; but he has a feeling for art, all the same. The world at large cares enormously for art, much more than they think. It is individual taste, it is conceit from which we suffer; it is the art that is misdirected. In my neighborhood we had a very charming square, until a man with a seemingly—what he thought his great artistic taste, painted one whole end of it a dead white, with green trimmings and that in the city, and spoiled the square; but if I should tell him that he had spoiled the square, he would probably be enormously shocked—it had never occurred to him; so that you see it is not that we have not taste, but that our taste is misdirected.

Last night at this very dinner Mr. Metz, the chairman (who, as you know, holds the purse strings of New York) said: "I have just come from a celebration of the Clinton High School." The Clinton High School happened to be built by the City architect, who is doing wonderfully good work; and his work commands every body's admiration. It has also been decorated by some mural paintings by Mr. Turner that have just been put in place; and they had that celebration last night. Mr. Metz, in his speech, said: "I have always been opposed to this high-falutin decoration; but," he said "I believe in it now: the thing is beautiful."

Now that, for the Comptroller of New York, is a great ad-

Fairmount Park Art Association.

mission. He had the right thing presented to him. Now when your museum is established, when you have to present to the people the most beautiful things—objects—that you can possess, those things must surely react on the community, must surely help to raise their taste. Now, you see, we are an active people; we are a strong people; we are a proud people; we are a very rich people. We have a plenty of strength, plenty of money, plenty of pride; but if I may say so without offending any of my audience or anybody in the nation, what I do think we lack is refinement. We are not quite refined enough. I want to see some of our energies go in that direction; because in my opinion strength is no more deteriorated by refinement than the strong beauty of a Greek god is deteriorated by it.

Sir Philip Sidney, in his essay on the art of poesy, says: "Plant more laurels with which to engarland the brows of the poets." Well, paraphrasing that and interpreting it as I think you will—as I would have you—I want to say to every body in this country: "Plant more laurels!"

ADDRESS OF THE HON. SAMUEL GUSTINE THOMPSON.

LADIES AND GENTLEMEN: Possibilities in an individual create ambition that renders possible the most difficult achievement. Possibilities in a municipality stimulate civic pride and cause activities, that result in great progressive developments. Perhaps the best illustration of such a thought is found in Fairmount Park and its creation. In 1795 a piece of ground called Lemon Hill, was owned by Robert Morris, the financier of the Revolution, whose personal sacrifices were so great in the cause of human liberty that it seems to me that it would be fitting to put in that place, a monument to make it the more conspicuous; because it had been the residence of Mr. Morris. In 1843 after Mr. Morris had ceased to be its owner an effort was made to make that piece of ground a park; but for some cause

Fairmount Park Art Association.

it failed. In 1844 the same effort was made; but it failed. In 1851 another one was made, but it also failed; and in 1855 a facetious member of council, thinking the whole matter practically dead, proposed to turn that piece of ground into a cemetery. In 1855 came the Consolidation Act, consolidating the different parts of this city and making it one city; and in it, it was provided that areas of ground should be set aside for the comfort, for the welfare and for the enjoyment of the people; and accordingly, in 1855, Lemon Hill was made a park. Then Sedgley Park was added, and then the possibilities of our park became manifest and civic pride was aroused; then it was that we took one piece of ground upon one side of the river, then upon the other side another piece; then we swept on until we got to the Wissahickon and there took in that territory; and this the realization of the possibilities of a great park, was the creation of one of the conspicuous parks of the world—a source of comfort and pleasure and joy to our masses, and an object of high civic pride.

We have thus an illustration of possibilities that have been realized in our municipality in regard to this one important subject. There are possibilities before us in regard to art which, if realized, will make our city distinctly famous and the center of art of this country. In 1892 Mrs. Wilstach left a large estate, the income of which was to be used thus, in the purchase of pictures. She distinctly said that she wished it to be the foundation of an art gallery in the park. For years that income has been applied to the purchase of pictures; and I can say, I think, without exaggeration, that we have in Memorial Hall to-day a collection that represents artists of high order and contains the best examples of their work. In 1895 it was suggested that possibly some of the owners of great galleries would devote them by bequest to the city; and it was thought that they could be tempted to do it by the erection of a proper and fire proof gallery, such as would be fitting for the reception of such bequests. It may be said that in Philadelphia there are several private collections of paintings that are not surpassed by any private collections in this or any country. Accordingly we applied to the councils for an appropriation of \$25,000 for the purpose of

Fairmount Park Art Association.

getting a plan for such a structure; and a plan was finally adopted. It was a superb plan, and one that would justly warrant bequests to city by the owners of their great collections. In the meantime, let me say, the Board of City Trusts, stimulated by your distinguished Chairman, Mr. Converse, doubtless, took action in regard to what is known as the Franklin Fund. The Franklin Fund was a fund created by the will of Benjamin Franklin; and it directed its accumulations to be used in the erection of buildings, or bridges, or whatever might be convenient to the people living in Philadelphia, or that would afford pleasure to the stranger that should come here. The Board concluded to apply the use of this fund co-operatively in the erection of an art gallery such as is contemplated.

Now that fund has been accumulating; and to-day it has reached the large sum of \$150,000; and under this wise policy it is to be used in the direction of an art gallery. Now then the matter stands: a plan adopted and some money in sight for the purpose of carrying out that plan. Nothing has been done; there the matter stands to-day as it stood in 1895. It is manifest to me that circumstances now point, in a way, to the realization of the possibilities of art in the erection of a gallery in which might be gathered several great collections of paintings that would make this city famous throughout the land.

Suppose, for instance, a great gallery contained within its limits first, the Wilstach collection, with its continually increasing number of pictures; two or three of these other great galleries devised to the city by bequests, then we would have a gathering of art in this city that would be simply superlative, a collection that would make our city famous throughout this country and Europe. The people of our great city would obtain through such collections a knowledge of the development in art which it would be difficult for them to attain in any other way. They would thus get here at their very homes that which those who are fortunate in wealth can now get only by travel abroad.

So we are thus in this position. We have initiated the movement in the direction of a concentrated gallery; and if that movement goes on, we shall have the full realization of all that is

Fairmount Park Art Association.

believed to be possible in the direction of an art gallery. Shall it go on? I trust it shall; and I trust that the civic pride will be developed in such a way that when the movement begins again to move, it will move on and we shall have the consummation that is so devoutly to be wished for.

Now, first, then, we have the scheme—the suggestion of a great center of art, in which all the collections of the city shall be gathered and which shall make us conspicuous in the line of art; and the question then comes as to the locality in which such a gallery should be placed. I had thought of Pine and Broad Streets. It is a fine location—it is a superb location; its environments are good; there are no factories with their heat and smoke so destructive to pictures; and it is in the center of great masses of people. It would be in my judgment an ideal place; but on reading within a day or two the will of Mrs. Wilstach I find that she has limited her gallery to the park; and I can see no legal ground by which that distinctive designation can be avoided. If so, there must be a gallery located in the park if the collections are to be aggregated and congregated within the one great building. But if I am wrong and the results should be different and if the conclusion should be otherwise than mine, then I should say distinctively that the best place for a great art gallery would be at Broad and Pine, right in the center of our great city. It would be there that the visitor coming to this city could turn for a few hours to see the great works of art; and it would be there where our great masses of people could go to get that knowledge which leads to refinement.

The next question, and the serious question, is the question of money. It always crops up. It is an unmanageable thing; it is always preventing things from being done that ought to be done; it is always money that defeats the realization of your refining purposes and drives them out of existence. Money is frequently the thing that destroys achievements; but, after all, it is at the basis of great movements, and is a powerful lever; and while it is but filthy lucre, we should not despise it. Now what is the difficulty? A gallery such as we ought to have would cost millions—several millions of dollars—many millions.

Fairmount Park Art Association.

What though it does? I would not ask the people to-day to spend millions of dollars in that direction; but I would favor the plan that we have adopted or suggested—that the gallery be built by sections; one section finished at a time, another section following and so on, until the building is completed. Thus, by this method, the burden would not be cast upon one year, or two years, or three years, but might extend over a period of time and the effect would be scarcely felt by the great masses of the people. I see no great difficulty in the way of money if the process as indicated be adopted in its expenditure. Now if we can get such a gallery; if we can realize all the possibilities of art by the erection of a magnificent building and fill it with the great treasures of these magnificent galleries: if we can do that, Philadelphia will be a famous city, great in her own country, widely known throughout the world. Is this not a just subject of civic pride? Should not the most intense form of that pride be created? Should it not, and should not its development be sufficient to drive such a scheme on to success?

I am glad, ladies and gentlemen, that this society has taken the initiative in the development of that civic pride. I am sure if you go on as you ought to, the development will be complete; and if complete, then Philadelphia may be a city not provincial, but broad and cosmopolitan; and New York may have its Metropolitan Art Gallery; Paris may have its Louvre, and these other cities may have their great collections—London her great gallery; if they have these galleries, stimulated by civic pride, why should not Philadelphia have a great gallery and be known throughout the world as the place where art is felt, and where art is shown in its best form?

ADDRESS OF MR. JOHN H. CONVERSE.

It would be very desirable if we could now have expressions of the views of other art associations in Philadelphia on this important subject; and I had hoped, as I presume you all hope,

Fairmount Park Art Association.

that we might hear from a representative of the Academy of Fine Arts. But I was told that Mr. Whelen, the President, could not be here to-night; and I do not see any one in the audience who represents that institution. Therefore, I shall have to impose upon you by saying something myself in its behalf.

One of the most impressive things, to me, in Vienna, was the sight of the two splendid buildings on either side of the public square. One was the municipal art gallery and the other was the municipal museum. If Philadelphia could have something of the kind, what an admirable thing it would be! If on a square of ground like that at Broad and Pine, provided it were large enough, there could be two fine buildings, one of those buildings being the municipal art gallery and the other, we will say, the public library, it would be an improvement worthy of Philadelphia. A large appropriation already is available for the public library which, by the will of Mr. George S. Pepper, is required to be located south of Market Street. But whatever the location, the city has money appropriated for a public library and has something appropriated for an art gallery; and if these amounts were combined with possible resources from the sale of the Academy of Fine Arts on Broad Street, it would go far, perhaps, towards solving some of the financial difficulties to which Judge Thompson has alluded.

The arrangement, in my mind, would be this: that the city should build a municipal gallery to take the Wilstach collection and that of the Academy of Fine Arts; that all should be concentrated in one building; and that the Academy of Fine Arts, whose schools are among the best, if not the very best, in the United States, should have in this proposed building enlarged accommodations for its art schools and should be the custodian of the building and of the art collection. This, it seems to me, would be an ideal arrangement for the city of Philadelphia; and I take the liberty of stating it now, because others are to follow who may dissent from my view or have improvements to suggest in the scheme which I have put before you.

Fairmount Park Art Association.

ADDRESS OF PROFESSOR HERBERT E. EVERETT

Representing the University of Pennsylvania

I am ashamed to say, ladies and gentlemen, that when I first heard that there was a possibility of our having a fine arts gallery and a great collection of pictures, my first thought was not at all for the good of the general public but entirely for my own advantage as a teacher. I do not suppose that there is any one here who feels the actual necessity, or need of a great public collection of pictures as much as I do as a teacher of the history of fine arts. After I have lectured to the students and shown them lantern slides, and made them study and compare photographs and write papers on them, I ought to be able to take them before a collection of great originals, where they can study color, technique—all those thousand and one things that really make the glory of a great picture; and which cannot be reproduced by photography.

Under the present conditions, of course, that is quite impossible. The best I can do at present is to arrange an annual excursion or something of the sort over to New York, to see the pictures in the Metropolitan Gallery; or, possibly, to take the class to the city of New Haven, which is fortunate enough to possess a very fine collection of works of art. So that when we do get our new art museum, I feel sure that it will supply an actual necessity, as far as the University of Pennsylvania is concerned.

Without referring to the great benefit which the general public would derive from an art gallery, there is a special class, and here in Philadelphia it is a large class, the students of art, to whom great collections of historic examples of work of art are as important as libraries are to scholars. We have in America schools of fine arts which most of us believe to be better suited for the education of Americans than any European schools. Yet we continue to advise art students to study in Europe and we found and award scholarships to enable them to go there,

Fairmount Park Art Association.

not however to attend the schools but to work independently, deriving their inspiration from the great collections of masterpieces in the capitals of Europe. And we urge them to do this solely because here at home there are as yet no art museums where they can adequately study the works of the great masters. We have in Philadelphia some of the finest schools of art in the world and in order to make this city the art educational center of the country and the equal of any in Europe, we need only a museum of fine arts with great collections where our students can go for that inspiration from the past for which we now send them abroad.

ADDRESS OF MR. LESLIE W. MILLER

*Representing the Pennsylvania Museum and School of
Industrial Art*

I am very glad to be here to speak for a phase of art which the name of my institution in some sort recalls but which, I am often reminded, is in Milton's phrase, like some, other "first great causes, least understood." Nothing in the current discussion regarding art and its mission impresses me more than the necessity of emphatic and continued insistence upon the fundamental truth, so often forgotten, that of all human things, art is the one which makes the most direct appeal to the masses and is therefore the most popular; the most truly democratic of all forms of expression. And the one word that I want to say to-night is that, just as through all the ages, art has been the poor man's bible and the preceptor of the unlettered, so it is still, not to any great extent the exponent of any exclusive or exceptional culture, but the one form of appeal to which the common intelligence and common sentiment everywhere respond. It is the form of expression for those emotions and sentiments which transcend the spoken or written word.

It has been well said here to-night that there is always plenty of taste, such as it is. The impulse toward art is strong

Fairmount Park Art Association.

enough and universal enough, there is no doubt about that. The place where the crowd gathers, at every exposition, is where the pictures are. Everybody knows that who came to Philadelphia in 1876, or who went to Chicago, or St. Louis, or any of the great exhibitions that make an appeal to the popular heart and the popular mind; and so the one word that I have to say is this—that nothing stands so truly for the uplift which they need who do the world's work and for the inspiration of all the noble forms of industry as the public art gallery. Nothing is so democratic as this; nothing comes so close to the heart of the people. We live in the greatest industrial city in America, almost the ideal industrial community of the world. Shall we neglect to cultivate at the heart of it, accessible to all its children, those sources of inspiration and instruction and assistance, without which all else in the way of precept and guidance is vanity indeed?

ADDRESS OF JAMES MACALISTER, LL. D.

Representing the Drexel Institute

MR. CHAIRMAN, LADIES AND GENTLEMEN: One practical aspect of the question which we are discussing here to-night, to which I would like to call your attention for a few minutes, is, where should the support of a great gallery of art come from? Perhaps I can answer this question best by asking you to look at the other side of the Atlantic where the best exemplification of what we are seeking to accomplish, can be found. There are two ways in which the galleries of Europe are organized and maintained. First, there are the great national galleries, such as the National Gallery in London, the Louvre in Paris, the Pitti in Florence, and the splendid collections in other large European capitals. These are all national institutions. Then there are the municipal galleries which are carried on by the citizens for the same purposes as the national institutions. These are of more

Fairmount Park Art Association.

recent creation, and are being multiplied not only in the large cities but in the important towns. Perhaps no better example of this kind of gallery could be given than the Corporation Galleries of Glasgow. Some years ago, this great commercial and industrial center was somewhat backward (may I say, like ourselves) in realizing its obligation with respect to art, but it now maintains a magnificent public gallery which is a charge upon the municipality on the same general principle as its other public utilities. The same thing has been done in Liverpool, Birmingham, Manchester, and even in some of the smaller towns of Great Britain. So also the larger provincial cities in France have their galleries or museums, organized and conducted on this plan, and affiliated with the great central institution in Paris. The position taken by these communities is that art stands in the same category as education; that, in fact, the picture gallery and museum, like the school, is an essential element in the education of the people. In all these countries the people are willingly taxed for the agencies which foster art, just as they are taxed for streets and lighting and sanitary purposes. In our own country the municipality is gradually coming to a realization of its duty in this respect, and in some places, notably in the case of the Metropolitan Museum of New York, the city has shown a broad liberality which is deserving of the highest praise.

While emphasizing the duty of the nation and the municipality in the promotion of art, it should not be forgotten that all the galleries of art of which I have been speaking have been largely aided by private benefactions. Anyone who knows anything of the European galleries and the more important ones in our own country, can recall the splendid gifts of private persons, which in some cases constitute their choicest possessions. Indeed, the inception and growth of many of these institutions have been due in no small measure to the munificence of men who have gathered works of art for their own enjoyment, but ultimately for the enrichment of public institutions in which they have become interested. The collector who has spent years in the delightful pursuit of gathering his treasures is reluctant to see

Fairmount Park Art Association.

them scattered by the auctioneer, and it is only in the national or municipal gallery that he can count upon that care, and insure that perpetuity for them which he desires.

It is such possibilities as these that have prompted the Fairmount Park Art Association to bring the question of securing an art gallery for Philadelphia, before you to-night. We have in the Wilstach collection the foundation for a gallery which would be an honor to the city. The rooms allotted to it in Memorial Hall, in the Park, are not only unsuited for the proper exhibition of the pictures, but it will not be long before the accommodations for their exhibition will be inadequate. What is still more important at this time is, that there are in the city two or three private collections of paintings of a very high order which there is reason to believe might be presented to the city if a building worthy of them and of future acquisitions were provided. These collections are so well known that it is needless to say a word of their high character and value. The most competent judges speak of them in the strongest terms; they are known all over the United States, and every artist and lover of pictures who comes to Philadelphia esteems it to be a privilege to see them. While there is no authority for saying what the intentions of the owners of these collections are, it has been indicated by Judge Thompson, who is in a position to know something of their purposes with reference to them, that there is a possibility of their passing to the city if a permanent gallery suitable for housing them were provided. One thing seems to be quite certain, that unless some action in this direction is taken soon, Philadelphia will lose an opportunity that may not come again. As a matter of fact, the city has already bound itself to provide for an art gallery, and has made partial but liberal provision for its erection, in the million dollars appropriated by Councils in the city treasurer's office and the Franklin fund of three hundred thousand dollars, dedicated to this object by the City Board of Trusts. But the delay in going forward with the project may be fatal to securing such gifts as would not only add to the advantages Philadelphia possesses as a center of art, but would give additional distinction to its great historic associations.

Fairmount Park Art Association.

There is no time to speak of the value of art as a means of cultivation and enjoyment in a community like that of Philadelphia. The appreciation of the opportunities already provided may be seen any Sunday in the crowds which visit the Wilstach galleries, and the exhibitions made from time to time at the Academy of the Fine Arts. Nor is it necessary to say anything of the value of art, especially of the painter's art, as a refining and cultivating influence upon the masses of the people. I recall a motto which Alma Tadema had painted on the walls of his studio in London, "As the sun colors the flowers, so art should color life." The day has gone by when the enjoyment of art can be limited to the rich and cultured class. The true artist works for the people, and it is a mistake to suppose that even the poorest and least cultivated are insensible to its influence. Some time ago an exhibition of pictures was opened in the east end of London, than which there are, perhaps, no more wretched quarters in any city of the world. A poor woman with a child in her arms who had come to see the pictures, stopped at a Madonna, and after gazing at it for some time, said: "Who wouldn't be a good mother with a child like that?"

I remember also hearing another story while I was in London of two working men passing along Oxford street, who were attracted by a fine engraving of the Crucifixion, hanging in a shop window. "I say, Bill," said one, "that must be a picture of the Saviour on the Cross. I didn't know it looked like that." Such, even on the untutored mind, is the influence of art. The connoisseur has his own kind of pleasure in the treasures among which he lives, but the humblest man or woman, knowing nothing of the language or refinements of art, finds in a public museum or gallery, sources of enjoyment that he cannot analyze or express, but which none the less tend to refine and elevate his mind and heart.

The question before us to-night is, Will the city of Philadelphia rise to its opportunity and provide a gallery where these advantages may be added to the material conditions of living which are so just a source of pride to our people?

Fairmount Park Art Association.

ADDRESS OF MR. ELLIOTT DAINGERFIELD

Representing The School of Design for Women

LADIES AND GENTLEMEN: I feel somewhat apologetic for attempting to stand in the stead of your distinguished townswoman, Miss Emily Sartain, of the Philadelphia School of Design; but we want that school to be enrolled among those who endorse this movement. Undoubtedly it would be a very desirable thing if all our cities could have great fine arts museums, but it seems to me that it is especially right that the city of Philadelphia should have such a building, because it was here in this great city of Philadelphia, in the year 1876, that the initial movement of that art influence which has grown and spread until it has become the splendid thing that it is to-day, had its origin. It is for you to say whether that work, started then, shall go on. Certainly, in no better way could it go on than in this great fine arts building.

That building is not to be a place of recreation only; that building is not to be a place to spend an idle or a negligent hour—a place where you will go simply to idle away your moments; but it is to be a place which will get close to the hearts of the people; it will be for no sect, for no class, neither for the rich man nor for the poor man. It will be for the street gamin as well as for the rich man's son; and it is the wonderful thing about the exposition of great works of art, that they speak in their silent voices to people who have not the trained education of cultivated people, but that those works and those efforts made by the great artists for all times reach into the hearts of the people and make an indelible impress upon their lives; therefore, such a building makes for democratic advancement. A city like this owes it to herself to carry forward a work of that kind; and the Philadelphia School of Design wants to endorse any movement looking to so noble an end.

There is one other reason, perhaps, why you should build this building, that has not been suggested to you. It is because,

Fairmount Park Art Association.

if you build it, it will act as a spur to those sluggish activities in the other great cities about us which will induce them to do something along this line. We in New York feel this need extremely. We have felt it for years; we have made a struggle and we know that if you will, with this wonderful opportunity that you have now before you—put forward a building of this kind and carry it to its completion, it will be a thorn in the side of our sluggish activities and will be a blessing in that way; therefore, it is a duty you owe to yourselves and to your sister cities. I hope that you will have this building almost at once.

ADDRESS OF MR. JAMES P. JAMIESON

Representing the Philadelphia Chapter of the American Institute of Architects

LADIES AND GENTLEMEN: Speaking for the Philadelphia Chapter of the American Institute of Architects, I believe that the suggestion we are now considering will do more to advance the artistic development of public taste than any of the many others looking to civic betterment that we have had before us lately. I should say that we, as architects, are naturally most interested in the development of taste along architectural lines; and to that end we have a dream of there some day being with us a collection of reproductions of architectural gems such as is now being gathered in the Metropolitan Museum in New York. But we feel that this suggestion of an art gallery is of prime importance; that it comes before anything else; that it is a need that must be filled before any other idea is taken up.

To be of the greatest advantage to the community this building should undoubtedly be so close to our homes as to become as familiar to us as are our public buildings at Broad and Market Streets. Again I speak, perhaps, from an architectural standpoint. We all believe that the paintings should be

Fairmount Park Art Association.

close at hand, but I say that we should have this art building seen every day, and that its beauty as a piece of refined architectural design may gradually become the ideal of the Philadelphian. Referring to the exhibition of architectural works to which you have just been invited, and which is now being held by the T-Square Club at the Academy of the Fine Arts (an exhibition which is being largely attended)—perhaps the entire exhibition will do less to educate the man who has not already graduated in architecture than this art building, designed as it must and as it shall be, may do in every day of its existence.

When such a gallery as we are considering is erected, with all its solid substance there before us to prove its existence, the wonder will be not how we could afford such a structure, not what value it is to the public, but how a city of the size and importance of Philadelphia could have remained so long without it. It has been suggested that the site of the Pennsylvania Museum and School of Industrial Art offers a suitable position for the building. To my view it is ideally central; but we must not be satisfied to consider a less frontage on Broad Street than the entire distance from Pine to Spruce. (Applause.)

Consider how a building such as the library, we will say, now being erected on Fifth Avenue near Forty-second Street in New York, or such a building as the Treasury in Washington, would look crowded into one-half of a small Philadelphia square, the other half of which is perhaps covered with a high skyscraper! I believe that this city should devote at least one square to an art gallery. If the Florentines can afford an art gallery extending across their city from the Palazzo Reale over the Arno to the Palazzo Pitti, surely we can allow ourselves the luxury of one square. It is not only necessary to have space on all sides for light and for fire protection, but for the proper setting of the building; and we must not so arrange matters at this time that in a generation or less, cramped quarters will set a limit to the possibilities of one of the finest art collections in the world.

Fairmount Park Art Association.

ADDRESS OF MR. THOMAS M. KELLOGG

Representing the T-Square Club

LADIES AND GENTLEMEN: The T-Square Club of Philadelphia is largely educational in character; the prime object of its organization is the advancement of architecture and the allied arts. Public art galleries are therefore directly in our line, and especially so a public art gallery for Philadelphia. It is therefore with the greatest confidence that I assure you of the hearty and unqualified support of our club. We have little or no money, but lots of enthusiasm, and, after all in matters of this kind, enthusiasm counts for a great deal.

I remember reading in one of the magazines, several years ago, Jacob Riis' account of his laborious and arduous task of clearing out certain of the slum districts of New York, which had become a nuisance as well as a menace to the city. His efforts were met on all sides by secret opposition and countless obstacles, almost impossible to overcome. One day, during his absence from his office, a card was left for him bearing the following brief but pointed inscription:—"I have come to help;" and the card was signed, "Theodore Roosevelt." It is needless to say that he did help too, with all the enthusiasm of his impetuous nature, and with results that are well known. Now if all those who are more or less interested in the establishment of a new permanent art gallery in Philadelphia would only approach the undertaking with the same degree of enthusiasm with which the former Police Commissioner of New York took hold of the slum question, the result would be equally successful.

There is, doubtless, no other city in this country with such a wealth of material for a permanent art gallery as Philadelphia possesses. I was told, not long ago, that if all the public and private art collections in this city were combined in one large exhibit, it would rival, in point of excellence, almost any other gallery in the world. That is rather a surprising statement, and doubtless somewhat exaggerated, when we consider the National

Fairmount Park Art Association.

Gallery at London; the Louvre and Luxembourg at Paris; the Pitti and Uffizzi at Florence; and many others equally well known. There is, however, undoubtedly sufficient material here to form a nucleus well worth working for; and with a permanent gallery once established in a central and commanding location, Philadelphia would ultimately secure a collection of art treasures of which she could well be proud.

There is another matter which would assist largely, if indirectly, towards accomplishing the object we have in view, and that is, the removal of all duties on works of art coming into this country. There is no question as to the injustice of such a tax, and it is most significant, that the very people whom it is supposed to benefit are practically unanimous in favor of its being abolished. I have been told that there is a certain large and valuable art collection owned by an American and remaining in England owing to the enormous duty which would be imposed if brought to this country.

Every effort should therefore be made to have this tax abolished, which, if accomplished, would have a most stimulating effect on the advancement of higher art, and at the same time help to realize the establishment of a new permanent art gallery in Philadelphia.

ADDRESS OF MISS FLORENCE W. FULTON

Representing the Plastic Club of Philadelphia

LADIES AND GENTLEMEN: When I was asked by the Secretary of this Association, Mr. Miller, to speak to you this evening, my first impulse was to say no, not because I am not in sympathy with this movement, for I am heartily so, but because I felt that it would be quite impossible for me to say anything that would not be said a thousand times better by the other speakers of the evening. My next impulse was to ask some other member of

Fairmount Park Art Association.

the Plastic Club to speak to you, for there are many who are far better qualified to do so than I am, but then I felt that it would be cowardly for me to shirk any duty which seemed to devolve upon me as president; and so I shall have to ask your indulgence for one who has never before addressed a public assembly.

I am not a Philadelphian by birth; only by adoption. I am very glad and very proud, however, to be called a Philadelphian, and when my friends from other cities—in the very pleasant way that friends have sometimes—twit me with what *they* call our slowness and lack of progression, I become indignant and feel very much like answering as the small boy does who, when his comrades tease him because he has not an automobile, sturdily says, with his hands in his pockets: “I can have one if I want it.” That is exactly the way I feel about Philadelphia. Anything that it undertakes, or anything that it wants, it can have if it really wants it.

There is no city that has greater educational advantages than has this city in its public and its private schools; no city where there are finer art schools than we have here at the Academy, the School of Industrial Art, and the School of Design. There is no state where there are better colleges than we have in our beautiful Bryn Mawr College and our grand old University of Pennsylvania. There is no place where there is a keener sense of appreciation of literature and the arts than we have right here in our midst; and the only question is, Do we need this Art gallery? And I, for one, do not think there is very much doubt about the real need for such a gallery.

I have seen in Philadelphia, crowded between the four walls of a city house, the most wonderful collection of canvases; in the vestibule, corridors, drawing-rooms, on the stairs, in the bedrooms and, in the very dressing-room of the owner of the house, are master pieces that are not known, not dreamed of by the average Philadelphian; and it does seem as if there should be some provision made for the custody of such treasures, some place where these works of art may be seen and appreciated. I feel quite sure, therefore, that when the people of Philadelphia understand the need for this public art gallery they will respond

Fairmount Park Art Association.

to this need with enthusiasm and with their proverbial generosity. And so I believe that, if we want this art gallery, we are going to have it very soon.

ADDRESS OF MR. LUDWIG E. FABER

Representing the Philadelphia Sketch Club

LADIES AND GENTLEMEN: The proposition made this evening is like a ship at sea—pointing directly for its destination, with every sail set and filled with a good breeze.

I scarcely have the power of wind to assist in the pushing, but as representative of the Philadelphia Sketch Club, am anxious to express the sentiments of our organization which are absolutely in accord with the proposition made, and being the last called on, I will in a modest way, endeavor to represent the rudder.

The Sketch Club is an old organization and a patriotic one—so patriotic that at the outbreak of the war of the rebellion, when President Lincoln issued the call to arms—its members not only hastened to the front but to both fronts, fighting on both sides—North and South.

President Roosevelt in his message to Congress called attention to the need of schools—for technical pursuits and industrial arts, in the hope that if this want were looked after, and schools founded in the District of Columbia, the individual States might follow the example.

Philadelphia has schools for these purposes and has collections.

Whether for the Fine Arts, or Industrial Arts, a gallery and museum are a necessity as a source of inspiration. The best and most artistic products of the world are made where the collections are most accessible.

Unfortunately, in our city, we lack a place for storing or maintaining such collections as we may have and may acquire,

Fairmount Park Art Association.

but the site proposed, at Broad and Pine streets would be ideal, filling all requirements as an attraction and convenience for study.

In speaking of museums—Mr. Crowninshield indicated the difference between the Louvre and Luxembourg galleries, showing that at least twenty-five years must elapse after the death of an artist before his work will be considered for a place in the Louvre, while the Luxembourg is for contemporary art. Other European cities have similar arrangements.

The point we would like to call attention to is that in emulating this procedure, we would not only acquire a finer collection but one free from any "issues," besides overcoming a possible difficulty, as intimated by Mr. Thompson, concerning the removal of the Wilstach collection from Fairmount Park, which, under such circumstances, might be to Philadelphia what the Luxembourg is to Paris.

A commission of thoroughly versed men should be appointed at once to bring this proposition to a focus.

Ladies and Gentlemen of the Fairmount Park Art Association, as representative of the Philadelphia Sketch Club, we thank you for the courtesy extended.

Fairmount Park Art Association.

PERMANENT ENDOWMENT FUND

FAIRMOUNT PARK BRANCH

This fund was created in the year 1874, by a resolution of the Board of Trustees which appropriated the sum of \$3,000 as a nucleus.

All amounts received from Life Memberships, ten per centum of the annual dues of Members, together with all special donations, are added to this fund.

In 1895 the special form of membership known as "Perpetual Members" was adopted, all sums received in connection therewith to become a part of the Permanent Fund. Perpetual membership may either be in one's own name or "In Memoriam."

PERPETUAL MEMBERS

FAIRMOUNT PARK BRANCH

1895	Garrett, William E., Jr.*	1899	Harrison, Charles C., LL. D.
1895	Phillips, Miss Emily*	1900	Morris, Miss Lydia T.
1897	Converse, John H.	1900	Justice, William W.
1897	Converse, Mrs. John H.*	1900	Warren, E. Burgess
1898	Elkins, Col. William L.*	1901	"Donatello"
1898	Elkins, Mrs. William L.	1906	Dundas, James
1899	Dolan, Thomas	1906	Lippincott, J. Dundas

PERPETUAL MEMBERS, IN MEMORIAM

FAIRMOUNT PARK BRANCH

1895	Bamber, Alfred	1900	Dreer, Mrs. Ferdinand J.
1895	Smith, Richard	1901	Justice, Miss Cecilia
1895	Phillips, Miss Ellen	1901	Thomson, J. Edgar
1895	Phillips, Hon. Henry M.	1901	Drexel, Anthony J.
1898	Fitler, Hon. Edwin H.	1901	Scott, Col. Thomas A.
1898	Howell, Henry C.	1904	Henry, Charles W.
1900	Morris, Isaac W., Jr.	1904	Howell, Col. Charles H.

CITY BRANCH

1904 Howell, Col. Charles H.

* Deceased.

Fairmount Park Art Association.

HONORARY MEMBERS OF THE FAIRMOUNT PARK ART ASSOCIATION

1872	Edwin N. Benson	1880	Mrs. John Bellangee Cox*
1875	G. Henry Horstmann	1899	Hampton L. Carson
	1906	Henry K. Fox.	

LIST OF LIFE AND ANNUAL MEMBERS OF THE FAIRMOUNT PARK ART ASSOCIATION

DECEMBER 1, 1906.

 *Members will please notify the Secretary of any change in address or error in the list of members.*

The fee for Life Membership in either Branch is fifty dollars, one hundred in both. That for Annual Membership is five dollars in either Branch, ten in both.

P L indicates PARK branch LIFE members.
C L " CITY " " "
P A " PARK " ANNUAL members.
C A " CITY " " "
* " DECEASED. See page 93.

P A Abbot, Francis R., 268 S. Third St.
P A Acker, Finley, 4943 Rubicam Ave., Germantown
P A Adams & Keen, 500 Arch St.
P L Addicks, J. Edward, 1006 King St., Wilmington, Del.
C A Addicks, J. Edward
P A Albert, Charles F., 205 S. Ninth St.
P A Albrecht, Emil P., The Bourse
P A Alburger, Stoer & Co., 615 Chestnut St.

Fairmount Park Art Association.

- P A Allen, Lane & Scott, 1211 Clover St.
C A Allen, Lane & Scott
P A Allison, Wm. Clare, 2034 Spruce St.
C A Allison, Wm. Clare
P L Alter, John Joseph, 935 N. Twenty-ninth St.
P L Alter, Mrs. John Joseph, 935 N. Twenty-ninth St.
P A Archambault, V. E., Jr.*
P A Archambault, V. E., Jr. (In Memoriam).
P A Archer, Pierce, 2011 Spruce St.
P A Armstrong, Theodore, 115 Chestnut St.
P L Ashhurst, Richard, 1524 Pine St.
C L Ashhurst, Richard
P A Ashbridge, Hon. Samuel H.*
P A Ashbridge, Mrs. Samuel H., 2037 N. Broad St.
P A Ashton, Mrs. Thomas G., 1814 S. Rittenhouse Sq.
P A Austin, Richard L., 430 Chestnut St.
P A Austin, Samuel H., Jr., 511 Chestnut St.
P A Austin, William L., 500 N. Broad St.
P A Bache, Dr. T. Hewson, 233 S. Thirteenth St.
P L Bacon, Henry, 138 S. Fourth St.
P A Bahls, Emil J., 4101 Girard Ave.
C A Bailey, Charles W., 1218 Chestnut St.
P L Bailey, E. Headley, 2314 Green St.
C A Bailey, Edward L., 410 Franklin St.
P A Bailey, John T. & Co., Water and Tasker Sts.
P A Bailey, Joseph T., 1218 Chestnut St.
C A Bailey, Joseph T.
P L Bailey, Westcott, 2115 Spruce St.
P A Bailly, Joshua L., 30 S. Fifteenth St.
P L Baird, Charles O., Darby
P A Baird, John E., 306 Real Estate Trust Bldg.
C A Baird, John E.
P A Baird, Mrs. Matthew, Care of Civic Club, 1615 Walnut St.
C A Baird, Mrs. Matthew
P A Baird, Thomas E., Villa Nova
C A Baird, Thomas E.
C A Baltz, Harry R., 3101 Thompson St.
P L Baltz, J. & P. Brewing Co., 31st and Thompson Sts.
P L Banks, George W., 1218 Chestnut St.
P A Barlow, Thomas W., 1012 Girard Bldg.
P A Barnes, Mrs. H. Louisa, 2010 N. Thirteenth St.
P L Barnes, William Henry, 1727 Spruce St.
C A Barnes, William Henry
P A Barnett, Maurice, 26 S. Eighteenth St.
P A Barney, Charles D., 122 S. Fourth St.

Fairmount Park Art Association.

- C A Barney, Charles D.
P L Barrie, George, 1313 Walnut St.
P L Barrows, Mrs. Ira, 667 Fifth Ave., New York
P A Bartol, Mrs. B. H., 1900 Spruce St.
P L Battles, H. H., 108 S. Twelfth St.
P L Baugh, Daniel, 1601 Locust St.
C A Baugh, Mrs. Daniel, 1601 Locust St.
P A Beath, Colonel Robert B., 419 Walnut St.
P A Beatty, Robert, 1736 N. Seventh St.
P A Beck, James M., 44 Wall St., New York
C A Beck, James M.
P A Beeber, Dimner, 632 Land Title Bldg.
C A Beeber, Dimner
P L Bein, August, S. W. Cor. Fifth and Cherry Sts.
P L Bell, Frank F.*
P A Bell, Levi H., 1514 Franklin St.
P L Bement, Clarence S., 1804 Spring Garden St.
P L Bement, William P., 3817 Spruce St.
P A Benson, Alexander, 59 S. Fourth St.
C A Benson, Alexander
P L Benson, Miss Harriett S.*
P A Benson, Col. R. Dale, 510 Walnut St.
P L Bergdoll, Louis, Jr., 2806 Parrish St.
P L Berlinger, Charles G., 2034 Hancock St.
P L Berlinger, Frederick, 2038 Hancock St.
P A Besselievre, Capt. William C., 1610 S. Twelfth St.
P A Betts, B. Franklin, M.D., 1609 Girard Ave.
P L Betz, John F., 1400 Girard Ave.
P L Biddle, Mrs. J. Williams, 122 S. Twenty-second St.
P L Biddle, William F., 4305 Spruce St.
P L Bingham, Gen. Henry H., 315 S. Twelfth St.
P L Bisler, Gustav A., 746 N. Fortieth St.
C L Bisler, Gustav A.
P A Black, Francis F., 620 S. Washington Sq.
P A Blake, Mrs. Robert W., 1719 Spring Garden St.
C A Blakiston, Miss Mary, 2042 Chestnut St.
P A Blankenburg, Rudolph, 214 W. Logan Sq.
C A Bockius, Morris R., 934 Land Title Bldg.
P A Bodine, George I., 129 S. Fourth St.
P A Bodine, Samuel T., 222 S. Nineteenth St.
P L Boldt, George C., The Bellevue-Stratford
C L Boldt, George C.
P L Bolger, Andrew, Norwood
C L Bond, Miss Catharine A., 1608 Locust St.
P A Bonnell, Geo. B., 610 Real Estate Trust Bldg.

Fairmount Park Art Association.

- C A Bonnell, Geo. B.
- P A Bonsack, Mrs. James A., 1721 Pine St.
- P A Bonsall, Edward H., Land Title Bldg.
- P L Borden, Edward P., 2038 Spruce St.
- C A Borden, Edward P.
- P A Borgner, Cyrus, Twenty-third and Race Sts.
- P A Borie, Charles L., Jr., 251 S. Fourth St.
- C A Borie, Charles L., Jr.
- P A Bowen, J. B., N. Penn Junction
- P A Boyer, Henry K., 350 S. Sixteenth St.
- P L Bournonville, A. C., M.D., The Lorraine
- P L Bradley, John C.*
- P A Brazier, Joseph H., 1803 Pine St.
- C A Brazier, H. Bartol, 1714 Spruce St.
- P L Bremer, George W., 2024 Spring Garden St.
- P A Breuil, James F., Drexel Building
- P L Brock, Mrs. Robert C. H., 1612 Walnut St.
- C L Brock, Mrs. Robert C. H.
- P A Bromley, Edward, 1931 N. Broad St.
- C A Bromley, Edward
- P A Bromley, John H., 137 Susquehanna Ave.
- C A Bromley, John H.
- P A Bromley, Joseph H., Wissahickon and Cheltenham Aves., Germantown
- C A Bromley, Joseph H.
- P A Brooks, Dr. Edward, 5971 Drexel Road, Overbrook
- P L Brooks, William H., 509 Chestnut St.
- P A Brown, Com. Francis Shunk, 5927 Drexel Road, Overbrook
- P L Brown, John A., Jr., 224 S. Eighteenth St.
- P L Brown, T. Wistar, Villa Nova
- P A Brown, W. G., 627 Reading Terminal
- P A Bucknell, Miss Gertrude
- C A Bucknell, Miss Gertrude
- P A Bucknell, Mrs. W., Hoffman Arms, Fifty-ninth St. and Madison Ave., New York
- C A Bucknell, Mrs. W.
- P A Bullock, Mrs. Annie S., Haverford
- P L Burges, Henry, 1500 Erie Ave.
- P L Burges, William, 1500 Erie Ave.
- P A Bureau Brothers, Twenty-first St. and Allegheny Ave.
- C A Bureau Brothers
- P A Burk, Addison B., 307 Real Estate Trust Bldg.
- P L Burnham, George, 3401 Powelton Ave.
- P L Burnham, George, Jr., 214 N. Thirty-fourth St.
- C L Burnham, George, Jr.
- P A Burnham, William, 4301 Spruce St.

Fairmount Park Art Association.

- C A Burnham, William
P L Burns, Charles M., Jr., 717 Walnut St.
P A Burpee, W. Atlee, 1332 Arch St.
C A Burpee, W. Atlee
P A Busch, Henry E., 1006 Spruce St.
C A Busch, Henry E.
P A Busch, Mrs. Henry E., 1006 Spruce St.
C A Busch, Mrs. Henry E.
P A Busch, Henry Paul, 1006 Spruce St.
P L Busch, Paul
P A Butcher, Mrs. Washington, 134 S. Twentieth St.
P A Calder, Alexander Stirling, 337 S. Broad St.
P A Caldwell, J. Albert, 1531 Pine St.
P A Cannstatter Volksfest-Verein, 303 Green St.
C A Cannstatter Volksfest-Verein
P A Carré, John L., 1700 Columbia Ave.
P A Carrick, William C., 1903 Market St.
C A Carrick, William C.
P L Carver, Alexander B., 1809 Walnut St.
P L Cassatt, Alexander J., 202 W. Rittenhouse Sq.
P L Castner, Samuel, Jr., 3729 Chestnut St.
C A Castner, Samuel, Jr.
P A Catherwood, John H., 2126 Locust St.
P A Caven, Joseph L., 523 Chestnut St.
P L Chandler, Alfred N., 108 The Bourse
C L Chandler, Alfred N.
P L Chandler, T. P., 328 Chestnut St.
C A Chapman Decorative Co., 1502 Walnut St.
C A Chauncey, Charles, 251 S. Fourth St.
C A Child, Edward T., 318 S. Fortieth St.
P A Chipman, Charles, 518 Park Ave., Plainfield, N. J.
P A Christ, Amos H., 1209 Market St.
P A Church, Arthur L., 500 N. Broad St.
P L Claghorn, J. Raymond,*
C L Clapp, B. Frank, 1908 Walnut St.
P L Clark, Clarence H.*
P A Clark, C. Howard, Jr., 4200 Spruce St.
P A Clark, Mrs. C. Howard, Jr., 4200 Spruce St.
P A Clark, C. M., 321 Chestnut St.
C A Clark, C. M.
P L Clark, Mrs. Edward W., School Lane, Germantown
C A Clark, Mrs. Edward W.,
P A Clark, Mrs. Edward Walter, Chestnut Hill
P A Clark, Miss Frances, 2026 Spruce St.
C A Clark, Miss Frances

Fairmount Park Art Association.

- P A Clark, Herbert L., 321 Chestnut St.
P A Clark, Percy H., 321 Chestnut St.
C A Clark, Percy H.
P A Class & Nachod, 1729 Mervine St.
P A Clothier, Clarkson, 801 Market St.
P L Clothier, Mrs. Conrad F., 844 N. Broad St.
P A Clothier, Isaac H., Wynnewood
C A Clothier, Isaac H.
C L Clothier, Morris L., 801 Market St.
P A Coates, Edward H., 5321 Hancock St., Germantown
C A Coates, Edward H.
P L Coates, William M., 127 Market St.
P A Cohen, Charles J., 312 Chestnut St.
P A Cohen, Mrs. Charles J., 334 S. Twenty-first St.
P A Coles, Edward*
P L Colket, C. Howard, 2008 DeLancey Pl.
P A Colket, William W., Strafford
C A Colket, William W.
P A Colladay, Charles T., 1529 N. Seventeenth St.
P A Collingwood, J. R., 1320 Chestnut St.
P L Collins, Henry H., 103 S. Twenty-first St.
P A Collins, Henry Hill, Jr., 1712 Locust St.
P A Colton, Sabin W., Jr., 3409 Powelton Ave.
C A Colton, Sabin W., Jr.
P A Combs, John F., 119 S. Fourth St.
P A Combs, Mrs. John F., 119 S. Fourth St.
P A Comfort, Howard, 5339 Knox St., Germantown
P A Comly, Robert, 3311 Arch St.
P A Conrad, Jacob, 2646 Brown St.
P L Converse, John H., 500 N. Broad St.
C L Converse, John H.
P L Converse, Mrs John H.*
C L Converse, Mrs. John H.*
P A Cook, Edwin F., 213 S. Forty-first St.
P A Cope, Porter Farquharson, 4806 Chester Ave.
P L Corlies, Miss Margaret L., 264 S. Twenty-first St.
P L Corlies, Mrs. S. Fisher, 264 S. Twenty-first St.
P A Cox, Miss Sarah Stevenson, care of Morris R. Bockius, 934 Land Title Building
C A Cox, Alexander Brown, Paoli
C A Cox, Mrs. Alexander Brown, Paoli
P L Cox, Miss Rebecca, 1512 Spruce St.
P L Cragin, Charles I., 232 S. Twenty-first St.
P L Craig, Andrew C., Jr., 3901 Walnut St.
P L Craig, Hugh, Jr., 1915 Chestnut St.

Fairmount Park Art Association.

- P A Craig, John F., 3417 Baring St.
P A Cramp, Charles H., Beach and Ball Sts.
P A Cramp, Edwin S., 1936 Spruce St.
C A Cramp, Edwin S.
P A Cramp, Theodore, 228 Drexel Bldg.
P A Cramp, William M., 448 The Bourse
C A Cramp, William M.
P A Crawford, Andrew Wright, 701 Stephen Girard Bldg.
C A Crawford, Andrew Wright
P A Crawford, Alexander L., 912 N. Sixth St.
P L Crease, Orlando, 6129 Wayne Ave., Germantown
P L Cresson, George V., Ashbourne
P A Croft & Allen Co., Thirty-third and Market Sts.
C A Croft & Allen Co.
P A Crozer, Samuel, Upland
P A Curtin, Roland G., M.D., 22 S. Eighteenth St.
P A Curtis, Cyrus, H. K., Wyncote
P A Cuyler, Col. T. De Witt, Haverford
P L Dallett, Michael, Devon
P A Dana, Charles E., 2013 DeLancey Pl.
C A Dana, Charles E.
P A Dana, Mrs. Charles E., 2013 DeLancey Pl.
C A Dana, Mrs. Charles E.
P A Daniels, Samuel, 1823 Fairmount Ave.
P A Darley, Francis T. Sully, 510 S. Broad St.
P L Darlington, Joseph G., Haverford
P A Darrach, Dr. James, 5923 Greene St., Germantown
P A Davis, Charles Gibbons, 1915 Spruce St.
P L Davis, Henry J., 719 Market St.
P A Day, Frank Miles, 801 Penn Mutual Bldg.
P A De Bow, Theodore L., 109 S. Fourth St.
P A Dechert, Henry M., 306 Commonwealth Trust Bldg.
P A Denneler, Charles & Son, 108 S. Eleventh St.
P A Devine, Miss Mary K., 1542 Diamond St.
C A Devine, Miss Mary K.
P A Dick, Mrs. William A., Chestnut Hill
P A Dickson, Samuel, 901 Clinton St.
P L Dilley, Franklin P., 25 N. Tenth St.
P L Disston, Jacob S., 1012 North American Bldg.
C A Disston, Jacob S.
P L Disston, Samuel, 1609 N. Broad St,
C L Disston, Samuel
P A Doak, James, Jr., 1502 N. Fifteenth St.
P A Doan, Horace A., 36 S. Eighteenth St.
P A Dobbins, Edward T.*

Fairmount Park Art Association.

- C A Dobbins, Edward T.*
P A Dobson, James, 28 N. Front St.
P A Dolan, N. Brooke, 1809 Walnut St.
C A Dolan, N. Brooke
P A Dolan, Thomas, 1809 Walnut St.
C A Dolan, Thomas
P A Dolan, Mrs. Thomas, 1809 Walnut St.
C A Dolan, Mrs. Thomas
P A Dolan, Capt. Thomas J., 2021 Walnut St.
C A Dolan, Capt. Thomas J.
P L Doll, Miss Josephine, 3411 N. Seventeenth St.
P A Donohugh, Miss Emma Edith, Shawmont Ave., Roxboro
P L Donohugh, William J., Shawmont Ave., Roxboro
P A Dornan Brothers & Co., Oxford and Mascher Sts.
C A Dornan Brothers & Co.
P A Dougherty, John A., 1532 Green St.
P L Downing, Richard H., 1608 Market St.
P L Dreer, Edwin Greble, 1520 Spruce St.
C L Dreer, Edwin Greble
P L Dreer, William F., 101 N. Thirty-third St.
C A Dreka, Louis, 1121 Chestnut St.
P A Drexel, Col. Anthony J., 116 Custom House Place
C A Drexel, Col. Anthony J.
P A Drexel, G. W. C., 608 Chestnut St.
C A Drexel, Mrs. G. W. C., Eighteenth and Locust Sts.
P A Drexel, John R., 116 Custom House Place
P A Drexel, Mrs. John R., 116 Custom House Place
P A Dun, R. G. & Co., Betz Bldg.
P A Dunn, Joseph H., Drexel Bldg.
C A Durang, Edwin F., 1200 Chestnut St.
P A Dutilh, Miss., 311 S. Broad St.
P L Ebbs, Walter, West Chester
P L Edwards, E. B.*
C L Edwards, E. B.*
P L Ehret, M., Jr., & Co., Inc., 950 Drexel Bldg.
P A Elkins, George W., 1205 Land Title Bldg.
C A Elkins, George W.,
P A Elliott, Col. William J., 1308 Spruce St.
P L Elliott, Miss Mary E., 1308 Spruce St.
P L Ellison, Rodman B., 1503 Walnut St.
P L Ellison, William P.*
C A Ellison, William P.*
P L Elverson, James, 1109 Market St.
P A Elverson, Col. James, Jr., 1109 Market St.
C A Elverson, Col. James, Jr.

Fairmount Park Art Association.

- P A Ely, Theodore N., 115 Broad St. Station
P A Ely, Mrs. Theodore W.*
P A Engard, Albert C., 2131 N. Nineteenth St.
P A Engart, John S., N. E. Cor. Twelfth and Chestnut Sts.
P A English, Mrs. Chancellor C., Chestnut Hill
P A Erben, Henry*
P A Evans, Mrs. George B., 223 N. Thirty-fourth St.
P L Everhart, Mrs. Mary*
C L Everhart, Mrs. Mary*
P A Fels, Samuel S., 3640 Chestnut St.
C A Fels, Samuel S.
P A Fels, Mrs. Samuel S., 3640 Chestnut St.
C A Fels, Mrs. Samuel S.
P A Fetterolf, Dr. A. H., Girard College
P L Field, John, Bryn Mawr
P A Firth, Frank J., 26 S. Fifteenth St.
P A Fitzgerald, Harrington, 28 S. Seventh St.
P A Fitzgerald, Hildebrand
P A Flagg, Mrs. Stanley G., Jr., 116 S. Twentieth St.
C A Flagg, Mrs. Stanley G., Jr.
P A Flanigen, William A., 118 S. Delaware Ave.
P A Fleisher Brothers, 513 Market St.
P A Fleisher, S. B. & B. W., 28 S. Sixth St.
C A Fleisher, S. B. & B. W.
P A Fletcher, Mrs. George A., 216 N. Thirty-fourth St.
P A Folwell, N. T., 625 Chestnut St.
P A Ford, Albert E., 1807 Arch St.
P A Forrest, Henry C., Torresdale
C A Forrest, Henry C., Torresdale
P A Fotterall, Stephen B., 2001 Chestnut St.
C A Fotterall, Stephen B.
P A Foulke, J. Roberts, 409 Chestnut St.
P A Foulkrod, W. W., 4716 Leiper St., Frankford
P A Fouse, L. G., 3613 Baring St.
P L Fox, Alexander M., 1415 N. Broad St.
P L Fraley, John U., 710 The Bourse
P L Frazier, Capt. Wm. W., 250 S. Eighteenth St.
C L Frazier, Capt. Wm. W.
P A Frechie, Abraham M.*
C A Frechie, Abraham M.*
P L Fullerton, John, 1424 Girard Ave.
P A Fritz, Horace H., 713 Walnut St.
P A Frothingham, Theodore, 518 Walnut St.
C A Frothingham, Theodore
P L Fullerton, John, 1424 Girard Ave.

Fairmount Park Art Association.

- P A Fussel, Dr. M. H., 189 Green Lane, Manayunk
 P A Gable, Vivian Frank, 3647 N. Fifth St.
 P L Gallagher, Christopher A., 1152 S. Broad St.
 P A Galloney, Frank Hutchinson, Devon
 P A Galloway, William, 3216 Walnut St.
 P L Garden, Wm. Morton, 608 Market St.
 P L Garrett, Philip C.*
 P L Garrett, Mrs. Walter, 404 S. Ninth St.
 P L Garrett, Wm. H.*
 P L Garrison, David R., Radnor
 P L Garvey, Rev. P. J., D.D., St. Charles' Seminary, Overbrook
 P L Gaw, William H., 106 S. Twenty-first St.
 P L Gazzam, Hon. Joseph M., 1218 Chestnut St.
 P L Gest, John B., Overbrook
 P A Gest, John Marshall, 400 Chestnut St.
 P L Gest, William P., 327 Chestnut St.
 P L Gibbs, William W., 1733 Walnut St.
 C A Gibbs, William W.
 P A Gibson, Alfred C., 703 W. Phil-Ellena St. Mt. Airy
 C A Gibson, Miss Mary K., 1612 Walnut St.
 P L Gibson, Miss Rebecca, 1702 Walnut St.
 P L Gillett, Alfred G., 633 Chestnut St.
 P L Gillilan, Mrs. James M.*
 P L Gillingham, Joseph E., Villa Nova
 P A Gilpin, Mrs. Washington H., 2004 DeLancey Pl.
 P L Githens, Benjamin, 327 S. Sixteenth St.
 P L Godey, Harry, M.D., 1841 Spruce St.
 P L Godfrey, Lincoln, Radnor
 P A Gopsill's James, Sons, Ninth and Walnut Sts.
 P A Gorham, Walter M., 26 S. Fifteenth St.
 P A Gorman, William, 1720 N. Eighteenth St.
 P L Govett, Annesley, R., Thirty-sixth and Walnut Sts.
 P A Graffy, Charles, 2200 Arch St.
 P A Grant, Mrs. Samuel, 1026 Spruce St.
 P A Graves, Nelson, Z., Manheim St., and Wissahickon Ave., Gtn.
 C A Graves, Nelson Z.
 P A Greene, Stephen, 279 W. Tulpehocken St. Germantown
 P A Grieb, J. G. & Sons, 531 Market St.
 C A Grieb, J. G. & Sons
 P A Griffin, Nicholas J., 202 N. Second St.
 P L Griffith, Paul, 915 N. Fourth St.
 P L Griffiths, George, 2101 Spruce St.
 P A Griggs, Wm. O., M.D., 509 Franklin St.
 P A Griscom, Mrs. Wm. W., Haverford
 P A Gross, H. B., 2135 Walnut St.

Fairmount Park Art Association.

- P A Grove, George W., 134 S. Twenty-third St.
P L Grubb, Gen'l E. Burd, Edgewater Park, N. J.
P A Grubnau, Carl, 114 Arch St.
C A Grubnau, Carl,
P A Guernsey, Joseph C., M.D., 1923 Chestnut St.
P A Hackenburg, Wm. B. & Co., 612 Arch St.
P A Hagen, Arthur, 63 N. Front St.
P L Hale & Kilburn Mfg. Co., Eighteenth St and Lehigh Ave.
C L Hale & Kilburn Mfg. Co.
P L Hale, Willis G., 3610 Chestnut St.
P A Hallowell, Wm. S., 3305 Race St.
P A Hance, Edward H., 104 Tulpehocken St., Germantown
P A Hance, Mrs. Joseph C., 1719 Spring Garden St.
P L Harrah, Charles J., 858 N. Broad St.
P L Harrah, Miss Georgie, 858 N. Broad St.
P L Harris, Alan C., 119 S. Sixteenth St.
C L Harris, Alan C.
P A Harris, Albert H., 710 North American Bldg.
P A Harris, Franklin M., 1820 N. Broad St.
P L Harris, Henry Frazer, 1607 Walnut St.
P L Harris, Mrs. J. Campbell, 1607 Walnut St.
C L Harris, Mrs. J. Campbell
C L Harrison, Alfred C., 1616 Locust St.
P L Harrison, Charles C., LL.D., 1618 Locust St.
C L Harrison, Charles C., LL.D.
P L Harrison, Mrs. Charles C., 1618 Locust St.
P A Harrison, John 1628 Locust St.
P A Harrison, John
P A Harrison, Mrs. John, 1628 Locust St.
C A Harrison, Mrs. John
P A Harrison, Mrs. Joseph*
C A Harrison, Mrs. Joseph*
P A Harrison, Col. Thomas S., 1520 Locust St.
C A Harrison, Col. Thomas S.
P A Hart, B. F., 2010 Wallace St.
P A Hart, Mrs. Charles B., 335 S. Twenty-first St.
P A Hart, Henry B., 4045 Aspen St.
P L Hartshorne, Charles, Merion Station P. O.
P A Hastings, John V., 819 Filbert St.
P A Hastings, Robert E., 819 Filbert St.
P L Haupt, Mrs. William K.*
P L Haydon, James C., Jeanesville, Pa.
P L Hazlehurst, Edward, 1011 Clinton St.
P L Heed, Charles E., 119 S. Fourth St.
C L Hemsley, Frederick, Radnor

Fairmount Park Art Association.

- P A Henkle, E. A., 112 N. Twelfth St.
 C A Henkle, E. A.
 P L Henry, Mrs. Charles W., Chestnut Hill
 C L Henry, Mrs. Charles W.
 P A Hensel, Colladay & Co., Franklin and Vine Sts.
 P L Henszey, William P., Wynnewood
 C A Henszey, William P.
 P L Hentz, J. Henry, 1237 N. Broad St.
 P A Heppe, Christopher, Jr.*
 P A Hering, W. E., 112 N. Twelfth St.
 C A Hering, W. E.
 P L Herzog, George, 42 E. Twenty-fifth St. New York
 P L Hetherington, Albert G., 1008 Witherspoon Bldg.
 P A Heyl, George A., 125 Chestnut St.
 P A Hibbs, James M., 527 N. Eighteenth St.
 P A Hibbs, Mrs. James M., 527 N. Eighteenth St.
 P L Hinkle, Dr. A. G. B., 1300 Spring Garden St.
 P A Hipple, Frank K.*
 C A Hipple, Frank K.*
 P A Hires, Charles E., Delaware and Fairmount Aves.
 C A Hires, Charles E.
 P L Hockley, Mrs. Thomas, 75 Mt. Vernon St., Boston, Mass.
 P L Hockley, Miss Mary*
 P A Hogan, James, 3204 Powelton Ave.
 P A Holmes, Henry, 1513 N. Eighth St.
 P L Hookey, Anthony C., 2464 Frankford Ave.
 P A Hood, Mrs. Thomas G., 1714 Arch St.
 P A Hoopes, Mrs. Edward, 1210 Spruce St.
 P A Hope, James F., 3905 Chestnut St.
 P A Hopper, Wm. G., & Co., 28 S. Third St.
 P A Horn, Austin S., 1824 Chestnut St.
 P A Horner, Samuel Jr., 733 Land Title Bldg.
 P A Horner, Mrs. Cable W., 1636 Walnut St.
 P A Horstmann, Walter, Fifth and Cherry Sts.
 P L Horstmann, William H., Fifth and Cherry Sts.
 P A Houston, Mrs. Henry H., Chestnut Hill
 C A Houston, Mrs. Henry H.
 P A Houston, Samuel F., 305 Walnut St.
 C A Houston, Samuel F.
 P A Houston, William C., 122 W. Cheltenham Ave., Germantown
 C A Howell, Miss Anna H., 5218 Germantown Ave.
 P L Howell, Mrs. Charles H., 1523 Walnut St.
 C L Howell, Mrs. Charles H.
 P A Howell, Edward I. H., 5218 Germantown Ave., Germantown
 P A Howell, Miss Josephine F., 1523 Walnut St.

Fairmount Park Art Association.

- C A Howell, Miss Josephine F.
- P A Huneker & Son, Sixteenth and Sansom Sts.
- P A Huston, Joseph M., 1102 Witherspoon Bldg.
- P A Hutchinson, Miss Margaretta, 1617 Walnut St.
- C A Hutchinson, Miss Margaretta
- P L Irvine, William B., 2239 Spring Garden St.
- P L Iungerich, Henry*
- P A Jack, Louis, D.D.S., 1533 Locust St.
- P A Jacobs, Mrs. Edward B., 1915 Spruce St.
- C A Jacobs, Mrs. Edward B.
- P A Jacobs, George W. 1216 Walnut St.
- P L Jenks, John Story, 1937 Arch St.
- P L Jenks, Mrs. John Story, 1937 Arch St.
- P L Jenks, William H., 2004 Arch St.
- P L Jerman, N. Theodore, M.D., 2911 Decatur St., Holmesburg
- P A Johnson, A. B., Rosemont
- C A Johnson, A. B.
- P A Johnson, Mrs. A. B., Rosemont
- P A Johnson, Ellwood, 1021 Walnut St.
- P A Jones, J. Levering, Wissahickon Heights
- C A Jones, J. Levering
- P L Jones, Richard M., LL.D., Haverford
- P L Jordan, Mrs. G. Frederick, The Gladstone
- P L Jordan, Mrs. John, Jr.*
- P L Justice, Theodore, 122 S. Front St.
- P L Justice, William W., Manheim St., Germantown
- C L Justice, William W.
- P A Karcher & Rehn Co., 1608 Chestnut St.
- P L Keen, Edwin F., 62 N. Second St.
- C L Keen, Edwin F.
- P L Keen, Joseph S., 723 N. Sixth St.
- P A Keen, William W., M.D., 1729 Chestnut St.
- C A Keen, William W., M.D.
- P A Keene, George Frederick, 1012 Girard Bldg.
- P L Keese, Francis S., Union League
- P A Keim, Joseph R., 515 Market St.
- P L Keith, Sidney, W., 1820 DeLancey Pl.
- P A Kelly, Philip F., Room 50 N. E. Cor. Fifth and Chestnut Sts.
- C A Kelly, Philip F.
- C A Kelsey, Albert, 931 Chestnut St.
- P L Kendrick, George W., Jr., 3507 Baring St.
- P L Kenworthy, Charles D., Ashbourne
- P A Kerrick, E. J., 228 W. Hortter St., Germantown
- P L Ketterlinus, John Louis, Wissahickon Ave., Germantown
- C A Keyser, Mrs. James D., Merion

Fairmount Park Art Association.

- P A Kimball, William S., 404 S. Forty-second St.
P A Kimball, Mrs. William S., 404 S. Forty-second St.
P A Kitchen, Theodore*
P A Knerr, Calvin B., M.D., 1833 Chestnut St.
P A Knight, Miss Annie C., Lock Box 26, Cape May, N. J.
C A Knight, Miss Annie C.
P A Knowles, George L., 2020 Walnut St.
C A Knowles, George L.
P A Kohn, Adler & Co., 722 Market St.
P A Koradi, Rudolph, 1528 Master St.
P A Kretschman, E. A., 455 Franklin St.
P A Kuhn, C. Hartman, 1712 Spruce St.
C A Kuhn, C. Hartman
P L Ladner, Louis J., 2349 N. Twenty-first St.
P A Lambert, Maj. William H., 330 W. Johnson St., Germantown
C A Landell, Miss Mary B., 4035 Walnut St.
P A Lea, Charles M., 2000 Walnut St.
C A Lea, Charles M.
P L Lea, Henry C., 2000 Walnut St.
C L Lea, Henry C.
P A Lea, Miss Nina, 2000 Walnut St.
C A Lea, Miss Nina
P L Lee, Edmund J., M. D., 1213 Walnut St.
P L Lee, Edward Clinton, Haverford
P L Lee, George, 427 Walnut St.
P L Leonhardt, Arno, 867 N. Seventh St.
P L Lewis, Richard A., 1909 Green St.
P A Link Belt Engineering Co., Nicetown
C A Link Belt Engineering Co.
P L Lippincott, Craige, 218 W. Rittenhouse Sq.
P A Lippincott, J. Bertram, Logan
C A Lippincott, J. Bertram, Logan
C A Lippincott, Mrs. J. Bertram, Logan
P L Lippincott, Walter, 2101 Walnut St.
P L Lippincott, Mrs. Walter, 2101 Walnut St.
P A Lippincott, William A., Devon
P A Lit Brothers, Eighth and Market Sts.
P A Lit, Samuel D., Eighth and Market Sts.
P L Little, Amos R., The Aldine
P A Lober, John B., Land Title Bldg.
P L Lonergan, J. E., 211 Race St.
P L Long, James, 1529 Girard Ave.
P L Loper, Richard F., 113 N. Nineteenth St.
P A Lovering, Mrs. Joseph S., School Lane, Germantown
P A Lubin, Siegmund, 21 S. Eighth St.

Fairmount Park Art Association.

- P A Lucas, William H.*
C A Lucas, William H.*
P A Lukens, William H. R., 505 Girard Bldg.
P A MacAlister, James, LL. D., Drexel Institute
P A Mackay-Smith, Rt. Rev. Alexander, 251 S. Twenty-second St.
C A Mackay-Smith, Rt. Rev. Alexander
P A Maguire, Edward T., Narberth
C A Maguire, Edward T.
P A Malone, Watson & Son, 1001 N. Delaware Ave.
P L Maloney, Martin, Spring Lake, N. J.
P L Mariner, Joseph G., Third and Cambridge Sts.
P L Maris, Thomas R., Beverly, N. J.
P A Martin, Alexander, 128 S. Eleventh St.
P A Marvill, William H., 515 Market St.
P L Mason, Prof. William A., 212 W. Cheltenham Ave., Germantown
C A Mather, Charles E., 2039 Chestnut St.
P A May, George, 500 S. Delaware Ave.
P A Melloy's, John M., Sons, 1421 Spring Garden St.
P L Mercer, George Gluyas*
P A Merrick, J. Vaughn*
C A Merrick, J. Vaughn*
P A Merrick, William H., School Lane, Germantown
C A Merrick, William H.
P A Michener, Jesse H., 4512 Regent St.
P L Michener, John H.*
P L Mickle, Charles C., 3301 Race St.
P A Middleton, Mrs. C. W., 1901 Spruce St.
P A Middleton & Co., F., 19 S. Second St.
P A Mifflin, Mrs. James, 1824 Spruce St.
P A Miles, Edwin Stewart, 314 S. Broad St.
P L Miles, Thomas, 1820 Arch St.
P A Miles, Thomas, H. 5214 Wayne Ave., Germantown
P L Miller, Leslie W., 320 S. Broad St.
C A Miller, Mrs. Leslie W., 320 S. Broad St.
P L Milne, Caleb J., 2030 Walnut St.
P L Milne, Caleb J., Jr., 2029 Walnut St.
P L Milne, David, 2030 Walnut St.
P L Mitchell, Hon. James T., 1722 Walnut St.
P A Monges, Miss Josephine T., 1910 Pine St.
P A Montgomery, Dr. E. E., 1703 Walnut St.
C A Montgomery, Dr. E. E.
P A Moore, Alfred F., 1921 Walnut St.
P A Moore, Mrs. Alfred F., 1921 Walnut St.
P L Moore, Clarence B., 1321 Locust St.
P L Moore, Joseph, Jr., 1821 Walnut St.

Fairmount Park Art Association.

- P A Morgan, Mrs. John B., 157 W. Cheltenham Ave., Germantown
P A Morgan, Randal, N. W. cor. Broad and Arch Sts.
P L Morrell, Mrs. Edward de V., Torresdale
P L Morris, Effingham B., 405 Girard Bldg.
C L Morris, Effingham B.
P A Morris, Frederick W., 1608 Market St.
C A Morris, Frederick W.
P L Morris, Israel*
P L Morris, John T., 826 Pine St.
P L Morris, Miss Lydia T., 826 Pine St.
P L Morris, Theodore, H. 1619 Arch St.
P L Morris, William H., 1608 Market St.
P A Morse, Williams, & Co., Inc., 1105 Frankford Ave.
P A Morton, Dr. Thomas S. K., School Lane, Germantown
P A Moulton, Mrs. Byron P., Ardmore
P A Muckle, Col. M. Richards, 1722 Pine St.
P A Murphey, Abner G., 1612 Christian St.
P A Myers, Nathan, 302 Walnut St.
C A Myers, Nathan
C L McAllister, Miss Eliza Y.
P L McAllister, James W., 1603 Green St.
P L McCahan, William J., 3419 Baring St.
C L McCahan, William J.
P A McClees, J. E., 415 N. Thirty-second St.
P A McClure, Col. Alexander K., 1828 Spruce St.
P L McCormick, Laurence, The Bellevue-Stratford
C L McCormick, Laurence
P L McCreary, George D., 3301 Arch St.
P A McCullough, Capt. Edmund H., 224 S. Third St.
C A McCullough, Capt. Edmund H.
P L McFadden, George H., 1428 Walnut St.
C A McFadden, George H., 1428 Walnut St.
C A McFadden, Mrs. George H., 1428 Walnut St.
P A McKean, Thomas, 1923 Walnut St.
C A McKean, Thomas
P A McLean, William L., Queen Lane, Germantown
C A McMichael, Col. Clayton*
P L McNeely, Richard P., 1827 Walnut St.
P L McNeely, Robert K., 1827 Walnut St.
P L McOwen, Frederick, 5871 Drexel Road, Overbrook
P A Neafie & Levy, 1336 Beach St.
P A Newbold's, Wm. H. Son, & Co., 113 S. Fifth St.
C A Newbold's, Wm. H. Son, & Co.
P A Newburger, Morris, 527 Chestnut St.
P A Newhall, George M., 1209 Walnut St.

Fairmount Park Art Association.

- P A Newhall, Mrs. George M., 1209 Walnut St.
P A Newhall, William E.*
P L Newman, John S., 702 N. Fifth St.
P A Nice, Eugene E., 1720 Diamond St.
P A Nixon, William H., 229 Drexel Bldg.
P A Norris, Mrs. Alfred E., 228 S. Twenty-second St.
P L Norris, Charles, 617 Walnut St.
P A Norris, George W., S. W. cor. Seventeenth and Rittenhouse Sts.
P A O'Callaghan, M. J., 133 S. Twelfth St.
C A O'Callaghan, M. J.
P A Oellers, Richard G., 541 Drexel Bldg.
P L Ogden, Mrs. Edward H., Riverton, N. J.
P A Ostheimer Brothers, 900 Chestnut St.
P A Palmer, John T., Fifth and Locust Sts.
P L Pardee, Calvin, 239 W. Walnut Lane, Germantown
P A Patten, John Williams, Devon
P A Patten, Mrs. John Williams, Devon
P A Patterson, Joseph M., Drexel & Co.
P A Patterson, T. H. Hoge, 4231 Walnut St.
C A Patterson, T. H. Hoge
P A Paul, Dr. James, 1628 Walnut St.
C A Paul, Dr. James
P A Paul, James W., Jr., Drexel & Co.
C A Paul, James W., Jr.
P A Paul, Miss Mary W., 1608 Walnut St.
P A Paxson, J. W. Co., 1021 N. Delaware Ave.
C A Pendleton, Miss, Acorn Club, 1618 Walnut St.
C A Pepper, John Worrell, 1305 Spruce St.
C A Pepper, Mrs. John W., 1305 Spruce St.
P A Perot, Mrs. Charles Poultney, 1523 Spruce St.
P A Perot, Effingham, 125 S. Fifth St.
P A Perot, Joseph S.*
P A Perry, Edward, S. E. cor. Sixteenth and Chestnut Sts.
P A Peters, James, 116 Diamond St.
P L Peterson, C. Lehman, 7319 Bryon St., Mt. Airy.
P A Phila. Granite & Blue Stone Co., Twenty-fourth and Locust Sts.
P A Philadelphia Turngemeinde, 431 N. Sixth St.
P A Philler, George, 2117 Spruce St.
P A Peiree Harold, 222 Drexel Bldg.
C A Pieree Harold
P A Platt, Charles, 237 S. Eighteenth St.
C A Platt, Charles
P A Plumly, George W., Co., 213 N. Fourth St.
P A Porter, Hon. Charles A., 805 Girard Bldg.
P L Porter & Dickey, 116 Norris St.

Fairmount Park Art Association.

- P A Porter, Harry T., 326 N. Second St.
P A Postlethwaite, E. T., Broad St. Station
C A Postlethwaite, E. T.
P A Potter, Charles A., Chestnut Hill
P A Potter, Col. Thomas Jr., 522 Arch St.
P A Potter, Hon. William, Chestnut Hill
P L Powers, Thomas Harris, 1607 Walnut St.
C L Powers, Thomas Harris
P A Prendergast, Rt. Rev. E. F., 1426 N. Warnock St.
P L Price, Eli Kirk, 1834 Spruce St.
P L Price, William S., 633 Walnut St.
P A Pugh, Charles E., Overbrook
C A Pugh, Charles E.
C L Pulaski, M. H., 925 Chestnut St.
P A Queen, Mrs. James W., 1204 Spruce St.
P A Ralston, Robert W., N. E. cor. Thirteenth St. and Girard Ave.
P A Randall, B. Alexander, M. D., 1604 Walnut St.
P A Rau, William H., S. E. cor. Thirteenth and Chestnut Sts.
P A Rea, Samuel, Broad St. Station
P L Read, Mrs. Frank, The Bartram
C L Read, Mrs. Frank
P A Read, William F., 209 Chestnut St.
C A Read, William F.
P A Rech, Jacob*
P A Redner, Lewis H., 2207 Walnut St.
P A Reger, George F., 421 Walnut St.
P A Register, Henry C., M.D., 1907 Chestnut St.
P L Register, I. Layton, 238 Drexel Bldg.
P L Rhoads, Joseph R., 514 Walnut St.
P L Richards, Benjamin W., 24 S. Seventeenth St.
P A Richardson, Thomas de Q., DeLong Hook & Eye Co., Broad and
Wallace Sts.
P A Ridgway, Barzillai, Jenkintown
P L Ridgway, Jacob E., 201 Walnut Pl.
C A Ridgway, Jacob E.
P L Riebenack, Max, Broad St. Station
P A Riehlé, Frederick A., 1424 N. Ninth St.
C A Riehlé, Frederick A.
P A Riley, William B & Co., 324 Market St.
P A Ripple, Col. Ezra H., Scranton
P A Ritchie, Craig D., 414 N. Thirty-fourth St.
C A Ritchie, Craig D.
P A Ritchie, Mrs. Craig D., 414 N. Thirty-fourth St.
C A Ritchie, Mrs. Craig D.
P A Roberts, Algernon Brooks., Bala

Fairmount Park Art Association.

- P L Roberts, Mrs. Charles, 1716 Arch St.
P A Roberts, Edward, 3d, 320 Walnut St.
P L Roberts, Miss Elizabeth C., 1901 Walnut St.
C A Roberts, Mrs. Emily L., Malvern
P L Roberts, Miss Frances A., 1901 Walnut St.
P A Roberts, Mrs. George B., Bala
C A Roberts, Mrs. George B.
P A Roberts, G. Theodore, 121 Madison Ave., New York
C A Roberts, G. Theodore
P A Roberts, Thomas & Co., 116 S. Front St.
P L Robinson, Anthony W., 1926 Race St.
C L Robinson, Anthony W.
C L Robinson, Mrs. Anthony W., 1926 Race St.
P A Robinson, Thomas A.*
P A Rodman, Mrs. Lewis, 2100 Spruce St.
C A Rodman, Mrs. Lewis
P L Rogers, Roland C., Brownsville
P A Rohner, Henry, 201 N. Fifth St.
P L Rolin, Harry M., 1707 Spring Garden St.
P A Rosengarten, Joseph G., 1704 Walnut St.
C A Rosengarten, Joseph G.
P L Rumpp, W. A., S. W. Cor. Fifth and Cherry Sts.
P A Ryan, Most Rev. P. J., 225 N. Eighteenth St.
P A Sailer, John, 2039 Spruce St.
P L Santee, Charles, 534 N. Sixth St.
C L Santee, Charles
P L Santee, Eugene Irving, M.D., 532 N. Sixth St.
P A Sauter, William F., 1637 Diamond St.
P A Schell, John W., 1201 Commonwealth Bldg.
P A Schell, Mrs. John W., 1201 Commonwealth Bldg.
P A Scheibal, Otto, 16 N. Ninth St.
P L Schemm, Peter A., 931 N. Eight St.
P A Schmidt, C. & Sons, 127 Edward St.
C A Schmid, Mrs. Jacob, 1005 Tioga St.
P A Schober, George P., Nineteenth and Buttonwood Sts.
P A Schofield, Miss Jennie, Ridge and Dearnley Aves., Roxboro
P L Schutte, Louis, 1509 N. Seventeenth St.
C L Schutte, Louis
P L Schwarz, G. A., 1314 N. Broad St.
P L Scott, Mrs. Edgar, 1830 Rittenhouse Sq.
C L Scott, Mrs. Edgar
P L Scott, James P., 133 S. Fourth St.
P L Scott, William B., Bryn Mawr
C A Scull, Mrs. William Ellis, Overbrook
P A Search, Theodore C., 914 Arcade Bldg.

Fairmount Park Art Association.

- C A Search, Theodore, C.
P A Seeler, Edgar V., Real Estate Trust Bldg.
C A Seeler, Edgar V.
P L Sellers, David W.*
P A Sellers, John, Jr., Millbourne
C A Sellers, John, Jr.
P L Sharpless, Samuel J., 1418 Walnut St.
P A Sharpless & Watts, 1501 Walnut St.
P A Sheppard, Isaac A. & Co., Fourth St. and Montgomery Ave.
C A Sheppard, Isaac A. & Co.
P A Sheppard, J. B. & Sons, 1008 Chestnut St.
P A Shipley, Samuel R., 1034 Spruce St.
P A Shoch, Henry R., 1503 N. Sixteenth St.
P A Shortridge, John H.*
P L Shortridge, N. Parker, Wynnewood
P A Sibley, Edward A., 136 N. Fourth St.
C A Simmons, Miss Mary E., Devon
P A Simpson, Mrs. William, Jr., 721 Arcade Bldg.
P A Sinnott, Joseph F.*
P A Sinnott, Mrs. Joseph F., Rosemont
P A Smedley, Walter, 904 Stephen Girard Bldg.
C A Smith Granite Co., care of H. E. Shenton, Representative, 1241 N. Fifty-seventh St.
P L Smith, Charles*
P A Smith, Hon. Charles Emory, The Press
P L Smith, D. C. Wharton, Darlington, Md.
P L Smith, Edward Brinton, 306 S. Nineteenth St.
P L Smith, Mrs. Edward Brinton, 306 S. Nineteenth St.
P A Smith, Kline & French Co., 429 Arch St.
C A Smith, Kline & French Co.
C A Smith, Milton W., P. O. Drawer 51, Portland, Oregon
P A Smith, Mrs. Monroe, 3919 Chestnut St.
P A Smith, W. Hinckle, Bryn Mawr
P A Snare, Jacob, 427 Walnut St.
P A Snellenburg, N. & Co., Twelfth and Market Sts.
P A Snellenburg, Samuel, Twelfth and Market Sts.
P L Snowden, Col. A. Loudon, 1812 Spruce St.
P A Sousa, John Philip, Astor Court Bldg., New York City
P L Spaeth, Krautter, & Hess, 2703 Germantown Ave.
P L Staake, William H., 544 N. Seventeenth St.
P L Stafford, John, Broad and Norris Sts.
P L Stambach, John A., 341 The Bourse
C A Stambach, S. P., 52 N. Seventh St.
P A Standard Steel Works, Harrison Bldg.
C A Standard Steel Works

Fairmount Park Art Association.

- P A Starr, Louis, M.D., 1818 S. Rittenhouse Sq.
P A Steel, Henry M., McKean Ave, Germantown
P A Steinmetz, Joseph Allison, Central Trust Bldg.
P L Stelwagon, Henry G., 633 Vine St.
P A Sterling, Bowman S., 614 Betz Bldg.
P A Stern, David, 1421 N. Fifteenth St.
P A Sternberger, Samuel, Tenth and Filbert Sts.
C A Sternberger, Samuel
P L Stetson, John B.*
P A Stevenson, Miss Anna P., 1828 Pine St.
P A Stevenson, George, 38 S. Third St.
P A Stewart, Mrs. Clara, 1031 Spruce St.
P L Stinson, Thomas D., The Aldine
P A Stokes, James M., 680 Drexel Bldg.
P A Stokes, & Parrish Elevator Co., 702 Bullitt Bldg.
C A Stokes, & Parrish Elevator Co.
P A Stotesbury, Edward T., 255 W. Tulpehocken St., Germantown
P A Stout, Elbridge G., 1717 Berks St.
P A Stover, Lewis, 522 Walnut St.
P L Strawbridge, Frederick H., School House Lane, Germantown
P A Strawbridge, George S., 404 Manheim St. Germantown
P L Strawbridge, Justus C., School House Lane, Germantown
C A Strawbridge, Justus C.
P A Stroud, Edwin Adams, 5830 Drexel Road, Overbrook
P L Strouse, Loeb & Co., 513 Market St.
P A Stryker, Samuel S., M.D., 3833 Walnut St.
C L Stuart, Hon. Edwin S., 9 S. Ninth St.
P A Stulb, Theodore B., 1116 Land Title Bldg.
P A Stull, Adam A., 517 S. Forty-second St.
P L Sullivan, Jeremiah J., 1910 Walnut St.
P L Sulzberger, Hon. Mayer, 1303 Girard Ave.
P A Sulzer, G. W. F., Rochelle and Freeland Aves., Wissahickon
P A Supplee, William W., 4102 Walnut St.
P L Swain, Mrs. William M., 3919 Walnut St.
P A Swartz, James S., 9 Broadway, New York City
P L Sweatman, Virtue C.*
P A Taitt, Mrs. Caroline C.*
P A Tasker, Stephen P. M., 1818 Girard Ave.
P A Taws, Louis, 1718 Tioga St.
P L Taylor, William Y., 1721 Arch St.
P L Teller, Miss Louise S., 1727 Spring Garden St.
P A Tenbrook, Mrs. William H., 1436 Poplar St.
C A Thole, Francis H., Fifty-eighth St. and Hoffman Ave.
P A Thomas, Augustus, 2029 DeLancey Pl.
C A Thomas, Augustus

Fairmount Park Art Association.

- P A Thomas, George C., 206 W. Washington Sq.
C A Thomas, George C.
P A Thomas, James B., 1519 N. Gratz St.
P A Thomas, Walter C., 126 S. Sixteenth St.
P A Thompson, James B., 200 Walnut Pl.
P A Thompson, James D., 1919 N. Broad St.
P A Thompson, Dr. Robert Ellis, Central High School
P A Thompson, Hon. Samuel Gustine, 1630 Spruce St.
P A Thompson, Samuel S., 2029 Spruce St.
P A Thomson, George, 710 Filbert St.
P A Thomson, John L., 510 Walnut St.
P A Thomson, William, 64 N. Second St.
C A Thomson, William
P A Thorn, J. S., 1227 Callowhill St.
P A Thorn, Miss Mary, 1527 N. Sixteenth St.
P L Thropp, Mrs. Joseph E., 1701 Twentieth St., Washington, D. C.
P A Tiers, William T.*
P A Tilge, Jesse A., 306 New St.
P L Tobey, Frank R., 3942 Spruce St.
P A Todd, M. Hampton, 2115 Spruce St.
P A Tomkins, Rev. Floyd W., D.D., 1904 Walnut St.
P A Toomey, Frank, 131 N. Third St.
P L Townsend, Edward Y., 1903 Spruce St.
P A Trask, John E. D., Academy of Fine Arts
P A Trotter, Charles W., 2024 Spruce St.
C A Trotter, Charles W.
P A Trueman, Dr. William H., 900 Spruce St.
P A Tryon, Edward K., Jr., & Co., 10 N. Sixth St.
P A Tucker, Russell & Co., 123 S. Fifth St.
C A Tucker, Russell, & Co.
P L Turner, Mrs. Charles P., 1506 Walnut St.
C A Twells, H. N., Woodbury, N. J.
P A Twitchell, Selden, 223 Vine St.
P A Tyler, Sidney F., Ashbourne
P A Ulrich, George, 1517 Fairmount Ave.
P L Van Rensselaer, Alexander, 1601 Walnut St.
P A Vauclain, Samuel M., 500 N. Broad St.
P A von Moschzisker, Hon. Robert, City Hall
P A Von Utassy, Anton W., 6013 Greene St., Germantown
P A Voorhees, Theodore, 1025 Spruce St.
P A Voorhees, Mrs. Theodore, 1025 Spruce St.
P A Vulcanite Paving Co., 1710 Market St.
C A Vulcanite Paving Co.
P L Wagner, Gen'l Louis, Third National Bank
P L Wainwright, Joseph R., 1627 Spruce St.

Fairmount Park Art Association.

- C L Wainwright, Joseph R.
P A Walker, James B., M. D., 1617 Green St.
P L Wallace, J. M. Power, 124 N. Seventeenth St.
P A Wanamaker, Hon. John, 1301 Chestnut St.
P A Wanamaker, William H.*
P A Warden, William G., 1012 Witherspoon Bldg.
P A Warner, George W., 1500 Arch St.
P L Warner, Redwood F.*
P L Warren, E. Burgess, 2013 Spruce St.
C L Warren, E. Burgess
P L Waterall, William, N. W. cor. Fourth and Race Sts.
C A Waterall, William
P A Watson, James V., 718 Franklin St.
P A Weaver, Hon. John, 1416 S. Penn Square
P A Weber, Frederick, 120 Sumac St., Wissahickon
P A Webster, George S., 4900 Penn St., Frankford
P A Weger Brothers, 501 N. Third St.
P A Weingartner, Charles, Anchor Hotel, Lancaster
P A Wells, George B., 919 Market St.
C A Welsh, Herbert, 1305 Arch St.
P L Wentz, John S., Land Title Bldg.
P L West, Harry F.*
P A Wetherill, John Price*
C A Wetherill, John Price*
P A Wetherill, Mrs. John Price, 2014 Walnut St.
C A Wetherill, Mrs. John Price
P L Wetherill, William Henry, 3734 Walnut St.
P A Weygandt, C. N., Western National Bank
C A Weygandt, C. N.
P L Wharton, Charles W., Branchtown
C L Wharton, Charles W.
P A Wheeler, Mrs. Charles, Bryn Mawr
C A Wheeler, Mrs. Charles
P A Whitaker, Rt. Rev. O. W., 4027 Walnut St.
C A Whitaker, Rt. Rev. O. W.
P A White, Hentz & Co., 222 N. Second St.
C A White, Hentz & Co.
P A White, J. Clarence, 5528 Wayne Ave., Germantown
P A White, Richard P., 2024 Chestnut St.
P L White, William R., 1529 Pine St.
P L Whitney, W. Beaumont*
P A Whitman, Horace F., 3801 Walnut St.
P A Whitman, J. F. & Co., 410 Sansom St.
P L Wiedersheim, Col. John A., 200 N. Thirty-fourth St.
P A Wiedersheim, Major William A., 2033 Spruce St.

Fairmount Park Art Association.

- P L Widener, George D., Ashbourne
P L Widener, Mrs. George D., Ashbourne
P L Widener, Peter A. B., Ashbourne
C L Widener, Peter A. B.
P A Wilbur, H. O., 237 N. Second St.
P L Willard, De Forest, M. D., 1818 Chestnut St.
P L Williams, David E., Bala
P A Williams, Edward P., 500 N. Broad St.
P A Williams, Ellis D., 526 Drexel Bldg.
P A Wiltbank, Mrs. Wm. White, 1923 Spruce St.
P L Wilson, Capt. J. Lapsley, Overbrook
P A Wilson, Dr. W. Powell, 640 N. Thirty-second St.
P L Windrim, James H., 1107 Walnut St.
C A Windrim, James H.
P A Windrim, John T., 1107 Walnut St.
C A Windrim, John T.
P A Wing, Asa S., 4027 Walnut St.
P A Wister, Mrs. Jones, 1819 Walnut St.
P A Wister, L. & R. & Co., Bullitt Bldg.
C A Wister, L. & R. & Co.
C A Wister, Mrs. Rodman, 1014 Spruce St.
P L Wittman, Joseph F., 2035 N. Broad St.
P L Wolf, Mrs. Abraham S., 1530 Green St.
C L Wolf, Mrs. Abraham S.
P A Wolf, Clarence, 608 Chestnut St.
P A Wood, Rev. Charles, D. D., Overbrook
C A Wood, Rev. Charles, D. D.
P L Wood, Mrs. George, 1239 N. Broad St.
P L Wood, Walter, 1620 Locust St.
P L Wood, William, Wayne
C A Woodruff, Clinton Rogers, 703 North American Bldg.
P L Wright, W. D. Craig, School House Lane, Germantown
P A Wyeth, Frank H., 1912 S. Rittenhouse Sq.
C A Wyeth, Frank H.
P A Young, Alfred C., 43 N. Seventh St.
P L Ziegler, George J., Jr., 1534 N. Sixteenth St.
P L Ziegler, Henry Z., 110 N. Thirty-fourth St. 4

Fairmount Park Art Association.

ASSOCIATE MEMBERS

OF THE

FAIRMOUNT PARK ART ASSOCIATION

DECEMBER 1, 1906.

Associate members pay one dollar annually in either branch and two dollars for both.

P indicates **PARK** branch.

C " **CITY** "

***** " **DECEASED.** See page 93.

- P Baugh, J. Gordon, Jr., 5549 Morris St., Germantown
P Bradford, Mrs. T. H., 125 S. Eighteenth St.
P Brinton, Jasper Yeates, 1423 Spruce St.
P Brubaker, Dr. Albert P., 105 N. Thirty-fourth St.
P Cattell, Miss Esther, 2315 DeLancey Pl.
P Child, Henry L., 318 S. Fortieth St.
C Child, Mrs. Henry L., 318 S. Fortieth St.
P Cohen, Albert M., 334 S. Twenty-first St.
P Cohen, Miss Eleanor Florence, 334 S. Twenty-first St.
P Cohen, Henry B., 334 S. Twenty-first St.
P Cohen, Miss Katherine M., care of J. S. Morgan & Co., London, Eng.
P Clark, William Slade, Girard Trust Bldg.
P Cryer, Dr. Matthew H., Crozer Bldg.
P Delbert, Simon, Jr., 1724 Arch St.
P Dixon, C. B., D.D.S., 621 Witherspoon Bldg.
P Gaskill, J. Howard, M. D., 1629 Walnut St.
C Gaskill, J. Howard, M. D.
P Godwin, Joseph B., 212 S. Third St.
P Hamilton, Mrs. Wilbur F., Shawmont Ave., Roxboro
P Heckel, George B., 4032 Chestnut St.
P Herring, Miss Louisa C., 3822 Locust St.
P Hinckle, Miss Harriet H., 2132 N. Twenty-seventh St.
P Holmes, Miss Mary S., 1331 N. Twelfth St.
C Holmes, Miss Mary S.
P Howell, Miss Beatrice, 1523 Walnut St.

Fairmount Park Art Association.

- c Howell, Miss Beatrice
- p Howell, Miss Cecile F., 1523 Walnut St.
- c Howell, Miss Cecile F.
- p Howell, Cooper, 1523 Walnut St.
- c Howell, Cooper
- p Jordan, Miss Adelaide L., The Gladstone
- p Kauffman, Joseph A., 1736 Lindenwood Ave.
- p Keller, Prof. Harry F., 512 N. Thirty-fourth St.
- p Kessler, George*
- p Kessler, John, 1520 N. Twenty-fourth St.
- p Klessel, Charles E., 212 Race St.
- p Küsel, Dr. George C., 1831 Chestnut St.
- p Laird, Prof. Warren P., University of Pennsylvania
- p McMichael, Charles B., 2110 Pine St.
- p Miller, Arthur P., 320 S. Broad St.
- p Miller, Ewing L., 319 S. Fifteenth St.
- c Miller, Ewing L.
- p Miller, P. C., 320 S. Broad St.
- p Newlin, Miss Sarah, 1510 Arch St.
- c Newlin, Miss Sarah
- p O'Neill, William C., 138 S. Fourth St.
- p Patten, Mrs. William*
- p Paul, J. Rodman, 903 Pine St.
- p Pearce, Mrs. Thomas D., 1908 Pine St.
- p Peters, Richard, Jr., 1101 Spruce St.
- p Rich, Mrs. Sarah M. S., 1716 Pine St.
- p Roberts, George W., West Chester
- p Rulon, Mrs. W., 2004 Chestnut St.
- p Smith, Mrs. W. Hinckle, Bryn Mawr
- p Stillwell-Küsel, Dr. Mary H., 1831 Chestnut St.
- c Stillwell-Küsel, Dr. Mary H.
- p Strawbridge, Mrs. John, 647 Westview St., Upsal
- p Thomas, James B. Jr., 1519 N. Gratz St.
- p Thomas, Mrs. Lizzie G., 1519 N. Gratz St.
- p Thompson, Edwin Stanley, Wissinoming Hall, Mt. Airy
- c Thompson, Edwin Stanley
- p Thouron, Henry J., 2003 DeLancey Pl.
- c Thouron, Henry J.
- p Warren, Douglas S., Devon
- p Warren, Miss Helen White, Devon
- p Warren, Henry Mather, Devon
- p Warren, Mrs. Henry Mather, Devon
- p Warren, Henry Mather, Jr., Devon
- p Warren, Richard F., Devon
- p Weightman, Miss Ethel, 1819 Walnut St.

Fairmount Park Art Association.

- P Wesenberg, F., 1851 N. Nineteenth St.
- C Wesenberg, F.
- P Whitesides, Major E. J., 165 W. Cheltenham Ave., Germantown
- P Williams, Theodore Brown, 4025 Green St.
- P Williams, Miss G. E.*
- P Wister, Miss Ethel, 1819 Walnut St.
- P Wolf, Louis, 608 Chestnut St.
- P Zell, Miss Hannah Ann, Locust Ave., Germantown

Fairmount Park Art Association.

NECROLOGY

DECEMBER 1, 1906.

Archambault, V. E., Jr.	January 10, 1906
Ashbridge, Hon. Samuel H.	March 24, 1906
Bell, Frank F.	August 31, 1903
Benson, Miss Harriet S.	September 3, 1902
Bradley, John C.	May 17, 1906
Claghorn, J. Raymond	July , 1906
Clark, Clarence H.	March 13, 1906
Coles, Edward	August 4, 1906
Converse, Mrs. John H.	January 19, 1906
Cox, Mrs. John Bellangee	November 3, 1906
Dobbins, Edward T.	February 17, 1906
Edwards, E. B.	August 15, 1902
Ellison, William P.	March 11, 1906
Ely, Mrs. Theodore N.	July 24, 1906
Erben, Henry	April 16, 1906
Frechie, Abraham M.	October 19, 1906
Garrett, Philip C.	December 9, 1905
Garrett, William H.	no date
Gillilan, Mrs. James M.	July 23, 1906
Harrison, Mrs. Joseph	July 21, 1906
Haupt, Mrs. William K.	December 7, 1904
Heppe, Christopher J.	October 5, 1906
Hipple, Frank K.	August 24, 1906
Hockley, Miss Mary	October 15, 1900
Iungerich, Henry	June, , 1905
Jordan, Mrs. John, Jr.	January 13, 1902
Kessler, George	April 30, 1906
Kitchen, Theodore	October 3, 1906
Lucas, William H.	July 1, 1906
Mercer, George Gluyas	May 28, 1906
Merrick, J. Vaughn	March 27, 1906
Michener, John H. Michener.	September 16, 1906
Morris, Israel	December 13, 1905
McMichael, Col. Clayton	April 17, 1906

Fairmount Park Art Association.

Newhall, William E.,	May 1, 1906
Patten, Mrs. William	December 28, 1905
Perot, Joseph S.,	April 16, 1906
Rech, Jacob,	September 9, 1904
Robinson, Thomas A.,	April 11, 1906
Sellers, David W.,	December 24, 1901
Shortridge, John H.,	Februray 10, 1906
Sinnott, Joseph F.,	June 21, 1906
Smith, Charles	February 8, 1906
Stetson, John B.,	February 18, 1906
Sweatman, Virtue C.,	November 13, 1906
Tiers, William T.,	August 1, 1905
Wanamaker, William H.,	September 20, 1905
Warner, Redwood F.,	November 29, 1898
West, Harry F.,	July 3, 1906
Wetherill, John Price,	November 9, 1906
Whitney, W. Beaumont,	July 17, 1906
Williams, Miss G. E.,	February 21, 1906

Fairmount Park Art Association

Classes of Membership

PARK BRANCH

ASSOCIATE MEMBERSHIP (Annually),.....	ONE DOLLAR
ANNUAL MEMBERSHIP,	FIVE DOLLARS
LIFE MEMBERSHIP (AND CERTIFICATE),	FIFTY DOLLARS
*PERPETUAL MEMBERSHIP,	FIVE HUNDRED DOLLARS

CITY BRANCH

ASSOCIATE MEMBERSHIP (Annually),.....	ONE DOLLAR
ANNUAL MEMBERSHIP,	FIVE DOLLARS
LIFE MEMBERSHIP (AND CERTIFICATE),	FIFTY DOLLARS
*PERPETUAL MEMBERSHIP,	FIVE HUNDRED DOLLARS

Annual members of two or more years may change to Life Membership upon payment of Forty Dollars.

As the Association welcomes gifts and bequests of securities, money and real estate, it is hoped that all who desire to perpetuate the work of the Association will, in disposing of their property, include the Fairmount Park Art Association among their beneficiaries.

Perpetual memberships are especially valued as legacies

* May be in one's own name or "In Memoriam."

Some of the matters which are at present engaging the attention of the Association are the following:

1st. The improvement of the banks of the Schuylkill, whose appearance below Fairmount Dam is becoming more discreditable every year.

2d. The promotion of a system of parkways and main avenues which will at once relieve the depressing monotony of the present City plan, provide a readier and more attractive means of communication between the business center and the more remote sections and provide adequate approaches to, and extensions of, our magnificent Park, whose influence for good would thus be greatly emphasized and extended.

3d. The creation of a Park System generous enough to provide for the future needs of the rapidly growing city, and to preserve tracts of rural beauty with which it is surrounded, but whose existence is threatened by the ruthless advance of private enterprise.

To the study of the problems which the above outline involves, the Fairmount Park Art Association brings the power which comes from co-ordinated and organized energy and especially from experience, but its means are inadequate to the service which is before it.

It aims to add to the attractions of the city, not only by its own direct efforts, but by the kind of agitation which educates and stimulates public interest and opinion, and by such co-operation with other organizations which are animated by a similar purpose and which in other related ways are serving similar ends.

A Permanent Fund, which amounts to upwards of \$120,000, has been created, the inviolability of the principal of which is guaranteed. The perpetuity of the Association which is thus assured is an element of decided strength, but its main dependence is, of course, upon the membership. The scope of its activities is limited only by the resources which the membership supplies; accessions to it are cordially welcomed, and all who are interested in the unselfish service which it has been organized to perform are invited to identify themselves with it by becoming members.