

FAIRMOUNT PARK
ART ASSOCIATION

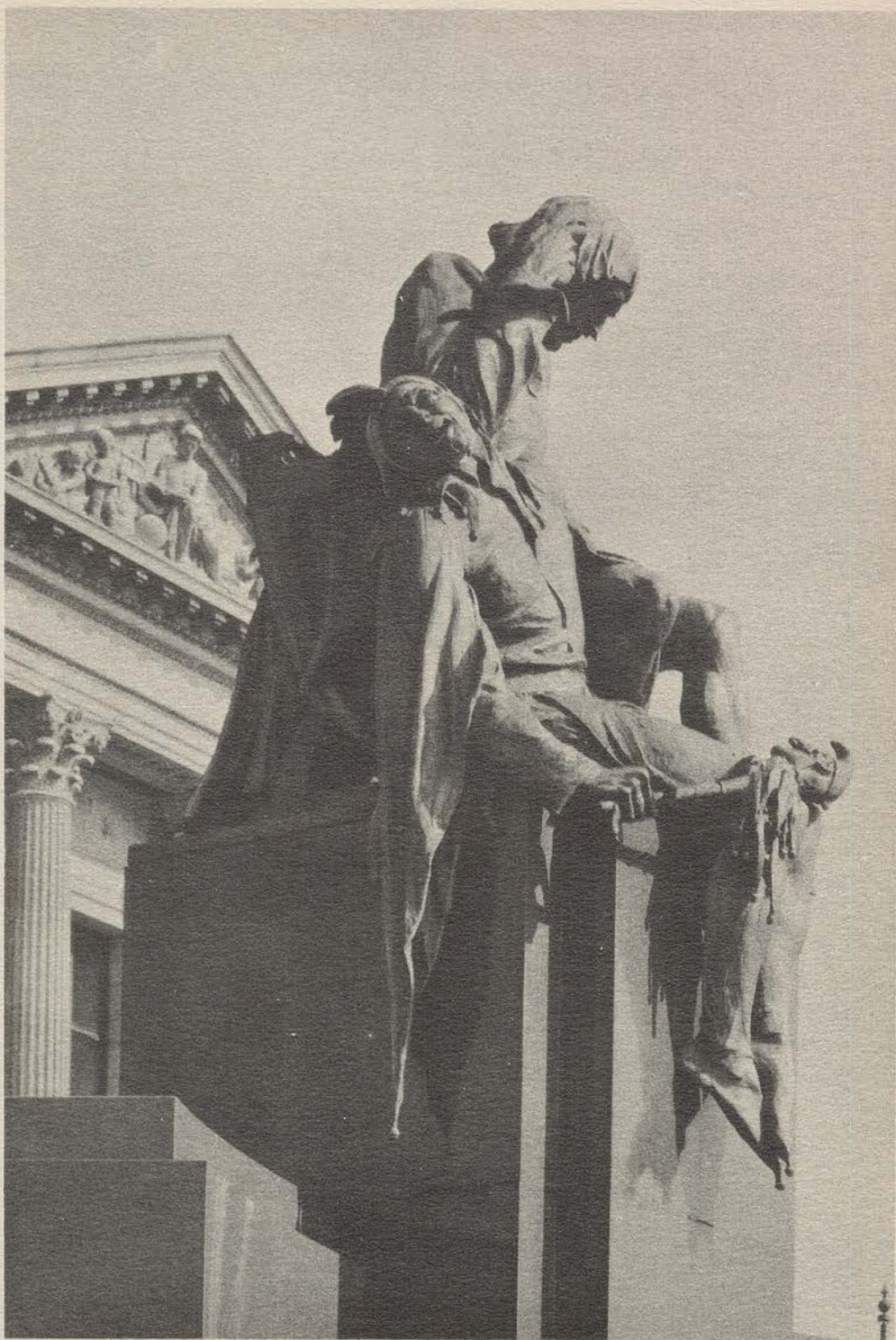
FIFTY-SEVENTH ANNUAL REPORT



MR. CORTISSOZ' ADDRESS

320 SOUTH BROAD STREET
PHILADELPHIA

1929



DETAIL OF THE SHAKESPEARE MEMORIAL

THE MEMORIAL TAKES THE FORM OF THE FIGURES OF "TRAGEDY AND COMEDY" REPRESENTED BY "HAMLET AND THE FOOL"

ALEXANDER STIRLING CALDER, SCULPTOR

WILSON BYRE & MCILVAINE, ASSOCIATE ARCHITECTS

FAIRMOUNT PARK ART ASSOCIATION

Founded June, 1871
Publication No. 68

FIFTY-SEVENTH ANNUAL REPORT



PHILADELPHIA

1929

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EMORY McMICHAEL

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320 South Broad Street

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EDGAR V. SEELER

Counsel

JAMES M. BECK

*Deceased

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*Deceased

LIST OF EXECUTIVE OFFICERS FROM THE ORGANIZATION OF THE ASSOCIATION

PRESIDENTS

John H. Converse.....	1894-1900; 1904-1909
Anthony J. Drexel.....	1871-1893
Charles H. Howell.....	1900-1902
James M. Beck.....	1903-1904
Edward T. Stotesbury.....	1909-1916
Charles J. Cohen.....	1916-1927
Emory McMichael.....	1927-

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Charles H. Rogers.....	1876-1886
Joel J. Baily.....	1886-1903
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George B. Roberts.....	1887-1898
Charles C. Harrison.....	1894-1907
Frank Thomson.....	1898-1899
William W. Justice.....	1899-1900
Ferdinand J. Dreer.....	1900-1902
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Edgar V. Seeler.....	1904-1909
John T. Morris.....	1909-1915
John H. Converse.....	1909-1910
Charles J. Cohen.....	1912-1916
E. Burgess Warren.....	1916-1917
James M. Beck.....	1916-
Henry K. Fox.....	1916-1925
J. Rodman Paul.....	1924-
Eli Kirk Price.....	1925-

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William W. Justice.....	1909-1914
John W. Pepper.....	1915-1918
W. Hinckle Smith.....	1919-

SECRETARIES

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John B. Robinson.....	1875-1877
Charles H. Howell.....	1887-1900
Leslie W. Miller.....	1900-1920
Roland L. Taylor.....	1920-

LIST OF WORKS OF ART

CONTRIBUTED BY THE PARK BRANCH 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 PENSEROSO" *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 LIONESSE" *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 Zoological 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 Ely-
sées, Paris.

Cast at Paris, France, at the Foundry of Val D'Osne.
Purchased by the Association and erected with basins,
hydraulic fitments, etc., at the expense of the Association
in the Park near the Lincoln Monument and along the
East River Drive. Accepted by the Commissioners 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,
hydraulic fitments, etc., at the expense of the Associa-
tion, in the East Park, near the Dauphin Street entrance.
Accepted by the Commissioners of Fairmount Park,
June 19, 1879.

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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 pouring from four bronze masks. Placed near Columbia Avenue entrance to the East Park, south of the great Receiving Reservoir, in September, 1884.

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. 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 \$5000 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.

24. "STONE AGE IN AMERICA".....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, "JEANNE D'ARC".....Bronze
BY FREMIET

*The Sculptor's more mature conception of the same subject
that he erected in 1874, Place des Pyramids, 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. A replica of this statue has now replaced the one originally erected in Paris, and a second replica was erected in Lille, France, in 1912.

27. 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. Re-located on the Fairmount Plaza, 1929.

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

BY AUGUSTUS SAINT 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 fete, under the auspices of the Women's Committee on Entertainment. Placed on the East River Drive below Girard Avenue Bridge and near the Rond Point Fountains.

30. 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,

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April 27, 1899, and accepted by the Commissioners of Fairmount Park. Cast by Bureau Brothers, Philadelphia, mounted on a pedestal of Jonesboro granite, designed by Frank Miles Day & Bro., Philadelphia, and placed at the intersection of the East 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. Remounted on appropriate carriages designed by Charles E. Dana and placed on the terrace in front of Memorial Hall, April, 1912.

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. MONUMENTAL MEMORIAL TO PENNSYLVANIA'S MILITARY AND NAVAL OFFICERS AND MEN DISTINGUISHED FOR GALLANTRY IN THE CIVIL WAR OF THE UNITED STATES, 1861-1865.

Erected under bequest of Richard Smith, of Philadelphia, by his executors and trustees, John B. Gest and the Fidelity Trust Co., the art work under the auspices of the Fairmount Park Art Association. James H. Windrim and John T. Windrim, architects, 1897-1912.

The statuary in bronze comprises the following:

- A. Colossal equestrian statue of Major-General Hancock, by J. Q. A. Ward.
- B. Colossal equestrian statue of Major-General McClellan, by Edward C. Potter.
- C. Colossal figure of Major-General Meade, by Daniel Chester French.
- D. Colossal figure of Major-General Reynolds, by Charles Grafly.
- E. Colossal figure of Richard Smith, by Herbert Adams.

Eight colossal busts as follows:

- F. Admiral Porter, by Charles Grafly.
- G. Major-General Hartranft, by A. Stirling Calder.
- H. Admiral Dahlgren, by George E. Bissel.
- I. James H. Windrim, Esq., by Samuel Murray.
- J. Major-General S. W. Crawford, by Bessie O. Potter.
- K. Governor Curtin, by M. Ezekiel.
- L. General James A. Beaver, by Katherine M. Cohen.
- M. John B. Gest, Esq., by Charles Grafly.
- N. Two Eagles and Globes, by J. Massey Rhind.

36. 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 center 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.

37. 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. These objects have been deposited with the Pennsylvania Museum and School of Industrial Art to be exhibited at Memorial Hall.

38. EQUESTRIAN STATUE, "COW-BOY" *Bronze*

BY FREDERIC REMINGTON

A Commission from the Association

Located on the East River Drive in Fairmount Park, north of the tunnel near Girard Avenue Bridge. Unveiled and formally presented to the city on June 20, 1908, with appropriate ceremonies. A band of Cowboys and Indians participated in the exercises.

39. FOUNTAIN FIGURE, "THE DUCK GIRL" *Bronze*

BY PAUL MANSHIP

This work was awarded the George D. Widener Gold Medal for most meritorious work in Sculpture at the Annual Exhibition of the Pennsylvania Academy of the Fine Arts in 1914. Purchased by the Association and transferred to the Commissioners of Fairmount Park, 1916.

40. MEMORIAL TABLET to HERMANN JOSEPH SCHWARZMANN *Bronze*

Erected in Memorial Hall in 1915 to commemorate his services as Principal Assistant and Consulting Engineer of the Commissioners of Fairmount Park from 1868 to 1877 and the designer of many of the most important structures in the Park, including Memorial Hall.

41. MARBLE FIGURE—"DANAID."

BY RAUCH

Bequest of Paul Griffith. Placed in Horticultural Hall, Fairmount Park, 1918.

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42. MARBLE FIGURE—"FEEDING THE DOVES."
Bequest of Paul Griffith. Placed in Horticultural Hall.
Fairmount Park, 1918.
43. MARBLE FIGURE—"LOVE TRIUMPHANT."
BY R. H. PARK
Presented by Mrs. M. Frank Kirkbride, in memory
of her father, James Dougherty. Placed in Horticultural
Hall, Fairmount Park, 1919.
44. BRONZE—"PENGUINS."
BY ALBERT LAESSLE
Purchased by the Association, 1918. Accepted by the
Commissioners of Fairmount Park. Placed, facing the
lake, in the Zoological Garden. Pedestal constructed,
1924.
45. "THORFINN KARLSEFNI" *Bronze*
BY EINAR JONSSON
Presented to the Association by Mr. J. Bunford Samuel.
Erected on the east bank of the Schuylkill River,
north of the Sedgley Boat House. Formally unveiled in
the company of the Commissioners of Fairmount Park,
invited guests, and members of this Association, November
20, 1920.
46. "SEAWEED FOUNTAIN" *Bronze*
BY BEATRICE FENTON
Presented, through the Association, by Edwin F.
Keen. Located at the foot of Lemon Hill, 1922.
-

CONTRIBUTED BY THE CITY BRANCH

- I. "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 in Rittenhouse Square, 1893.

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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.

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

BY HERBERT ADAMS

This memorial to the founder of the Baldwin Locomotive Works was located at the corner of Broad and Spring Garden Streets. It was presented through this Association by the firm of Burnham, Williams & Co., proprietors of the Baldwin Locomotive Works. It is now located temporarily on the City Hall Plaza.

4. MARBLE PLAYER..... *Plaster*

BY A. STIRLING CALDER

Deposited with the Pennsylvania Museum and School of Industrial Art.

5. LARGE MOUNTED PHOTOGRAPHS of Grand Fountain, The Medicine Man, Stone Age in America, Lioness Carrying to Her Young a Wild Boar, Jeanne d'Arc, Garfield, Lion and Serpent, The Dying Lioness, Grant, Hudson Bay Wolves and Meade have been presented by the Association through the Department of Superintendence, and placed in several Public Schools of Philadelphia.

6. MEMORIAL TABLET.

Erected at the entrance to the lot on Orianna Street, which was purchased by the Fairmount Park Art Association with funds subscribed for this purpose by several patriotic societies and public-spirited citizens and improved as a means of protecting Carpenters' Hall in 1911. The title to this property is in the name of the Fairmount Park Art Association.

7. FRAMED PHOTOGRAPHS.

The following large framed photographs of works presented to Park and City either by, or through, this Association, prepared as part of the exhibit made by the Association at the "Philadelphia Today and Tomorrow Civic Exposition," May 15 to June 10, 1916, were, at the close of that exposition, deposited with the Free Library of Philadelphia.

"Dickens and Little Nell."

BY F. EDWIN ELWELL.

"The Dying Lioness."

Equestrian Statue, "Cow-Boy."

BY FREDERIC REMINGTON.

"Equestrian Statue of Jeanne D'Arc."

BY FREMIET.

Equestrian Statue, "The Medicine Man."

BY CYRUS E. DALLIN.

Fountain Figure, "The Duck Girl."

BY PAUL MANSHIP.

Grand Fountain.

Heroic Bust of James A. Garfield, President of the United States, and Allegorical Figure.

BY AUGUSTUS SAINT GAUDENS.

Heroic Equestrian Statue of Major General George Gordon Meade.

BY ALEXANDER MILNE CALDER.

Heroic Equestrian Statue of General U. S. Grant.

BY DANIEL CHESTER FRENCH AND EDWARD C. POTTER.

Japanese Temple Gate. Presented to the City of Philadelphia, through this Association, by Messrs. John H. Converse and Samuel M. Vauclain. (Two views.)

"Lion and Serpent."

BY BARYE.

"Lioness Carrying to Her Young a Wild Boar."

BY AUGUST CAIN.

"Silenus and the Infant Bacchus." Supposed to be the work of Praxiteles.

REPRODUCED BY BARBEDIENNE.

Statue of Matthias W. Baldwin.

BY HERBERT ADAMS.

FAIRMOUNT PARK ART ASSOCIATION

"Stone Age in America."

BY JOHN J. BOYLE.

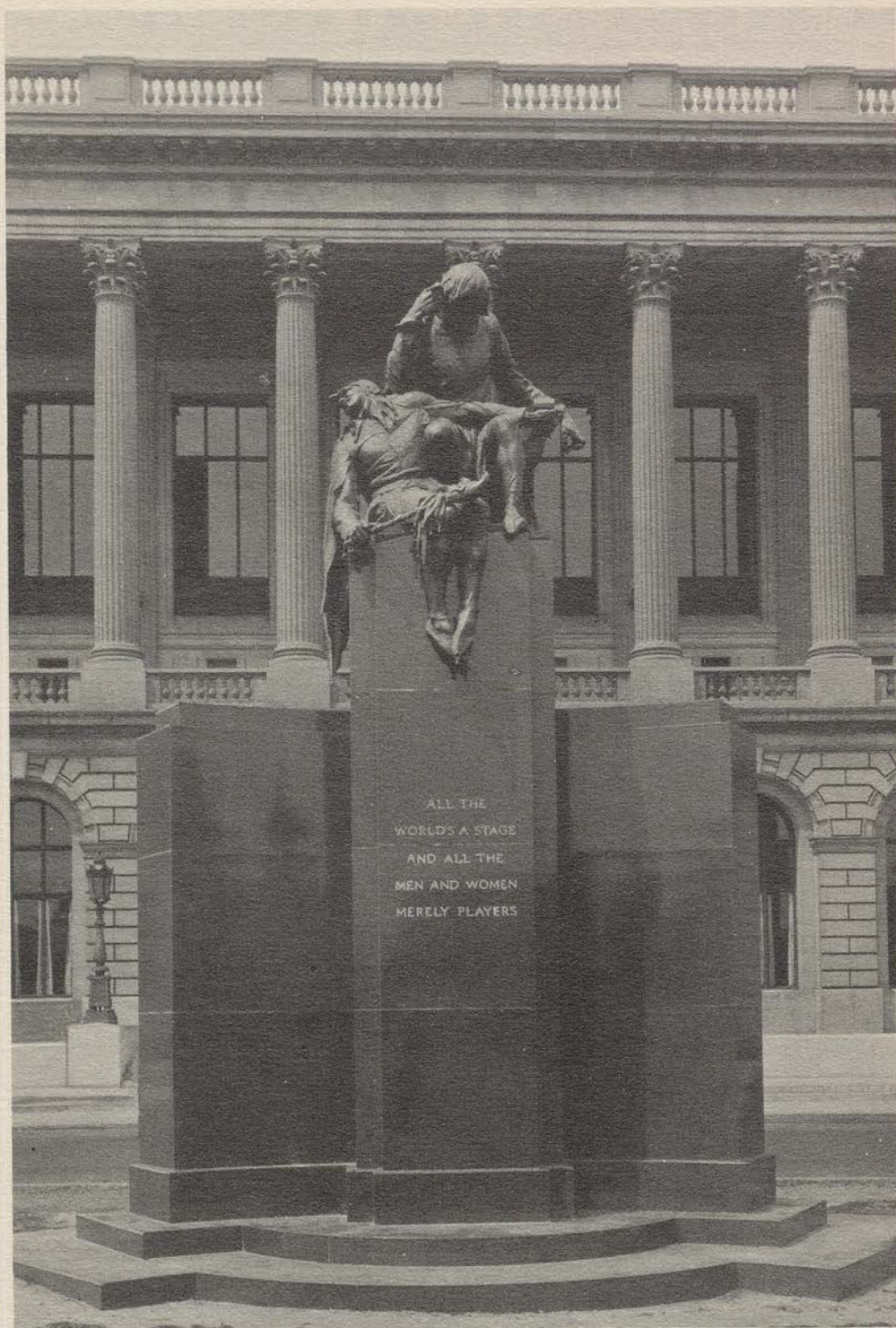
Sun Dial and Marble Pedestal.

THE PEDESTAL IS THE WORK OF ALEXANDER STIRLING
CALDER.

"The Wrestlers."

REPRODUCED BY BARBEDIENNE.

8. PEDESTAL AND SETTING for bronze goat, "Billy,"
by Albert Laessle. The bronze is a gift to the city by
Eli Kirk Price, Esq. The Association contributed the
pedestal and exedra. Erected in Rittenhouse Square,
1919.
9. MARBLE CUPID.
Bequest of Mr. John Moss, Jr., turned over to the
Commissioners of Fairmount Park in February, 1920,
and placed in Horticultural Hall.
10. HOLME TABLET.
Erected at 113 Arch Street on November 11, 1924, to
commemorate the tercentenary of the birth of Thomas
Holme, William Penn's surveyor.
11. ROBERT MORRIS.
Erected on the steps of the Custom House June 18,
1926. One of the last two works of Paul Bartlett. The
Fairmount Park Art Association collaborated with the
Pennsylvania State Commission and the Committee of
the Pennsylvania Bankers' Association.
12. SHAKESPEARE MEMORIAL.
A Commission from the Association
Erected in Logan Square, opposite the Main Building
of the Free Library, 1928.
ALEXANDER STIRLING CALDER, SCULPTOR.
WILSON EYRE & MCILVAINE, ARCHITECTS.



THE SHAKESPEARE MEMORIAL
THE FIGURES AND THE PEDESTAL

FIFTY-SEVENTH ANNUAL REPORT OF THE BOARD OF TRUSTEES

February 4, 1929.

To the Members of the Fairmount Park Art Association:

LADIES AND GENTLEMEN:

Your Board presents its Fifty-seventh Annual Report.

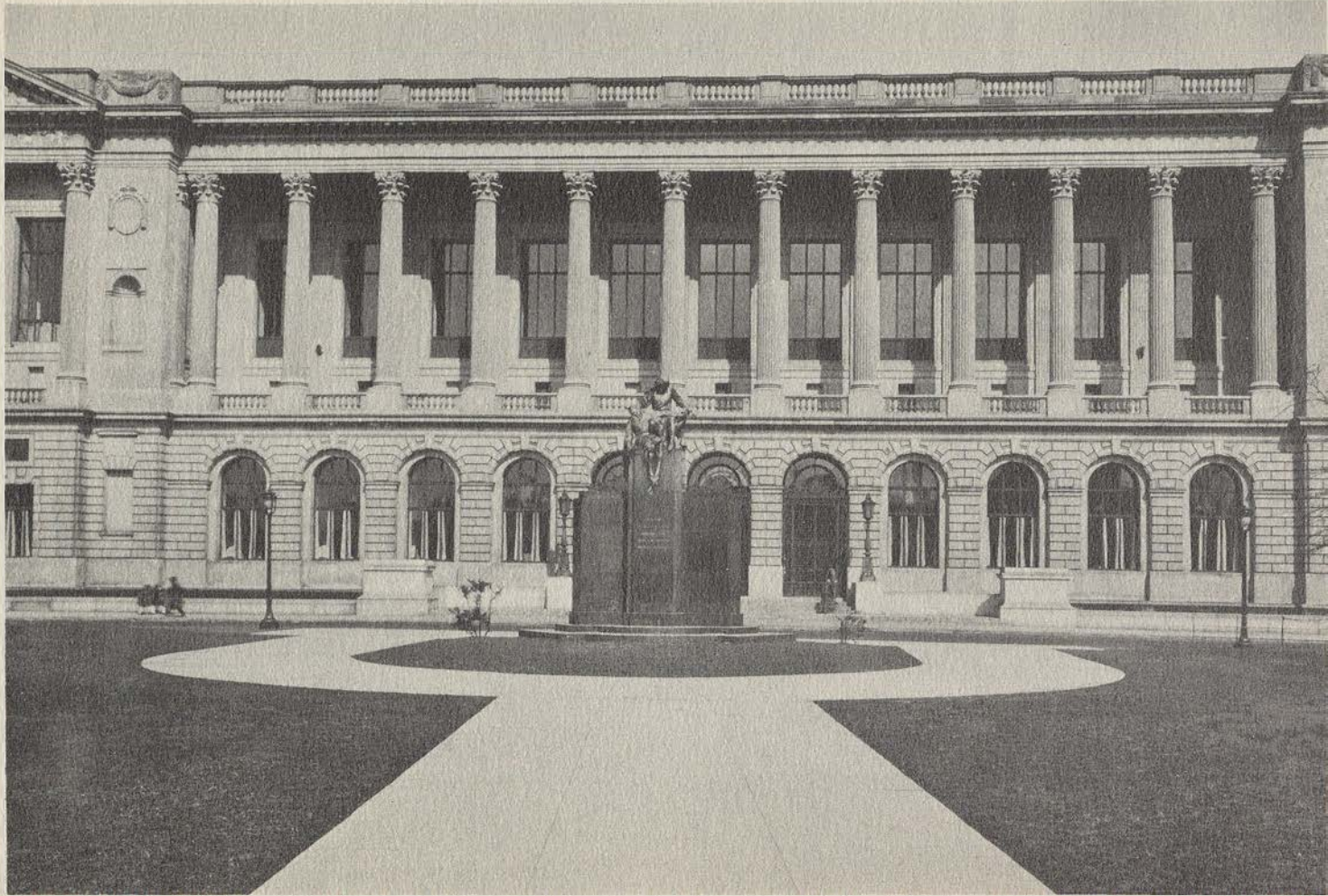
SHAKESPEARE MEMORIAL

The Shakespeare Memorial, an undertaking of this Association, has been erected in Logan Square on the axis of the central building of the Free Library, facing the Parkway. The Memorial, which reproduces two of Shakespeare's creations, Hamlet and the Fool, as Tragedy and Comedy, will be formally dedicated by appropriate proceedings on Shakespeare's birthday in the coming Spring. It is the work of Alexander Stirling Calder, sculptor; Wilson Eyre & McIlvaine, architects.

Your Board notes with satisfaction that just beyond the Shakespeare Memorial, as one leaves Logan Square and enters the Parkway Gardens, the Army and Navy Pylons, by Hermon A. MacNeil, sculptor, Monroe Hewlett, architect, erected by the Fairmount Park Commission, have been completed during the past year; and that the Rodin Museum, provided for by the late Jules E. Mastbaum, which is a short distance further along the Parkway, is under roof and will be opened in the Spring; Paul P. Cret, architect, and Jacques Greber, landscape architect.

"THE AMAZON," BY KISS

The cascades at either side of the grand stairway leading to the Art Museum were completed by the Fairmount Park Commission and put into operation during the past year. On each side and in front of the cascades there are two pedestals, and the Fairmount Park Commission has placed on one of them the equestrian group, the "Lion Fighter," by Albert Wolff, presented to the City some years ago by the Fairmount Park Art Association.



LOCATION OF THE SHAKESPEARE MEMORIAL
ON THE AXIS OF THE MAIN BUILDING OF THE FREE LIBRARY OF PHILADELPHIA

The Amazon, by August Kiss, of which the Association owned a plaster cast, was presented, in 1902, to the Germanic Museum at Harvard, where a special room was created for it and where the model now is. As noted in our last report, your Trustees authorized a reproduction of "The Amazon" in bronze, which has now been cast and erected on the other of the two pedestals.

Your Trustees are happy to note the graceful gift of the Italian Government to the United States in memory of the Sesqui-centennial Anniversary, in the form of a replica of the fountain of the Sea Horses, by Bernini, in the Borghese Gardens. This was unveiled by the Commissioners of Fairmount Park in June, 1928, and was presented to the Nation by the Italian Ambassador and accepted by the Secretary of State and the Secretary of the Treasury. It is on the northwestern side of the Museum, at the foot of the slope.

STORY'S JOHN MARSHALL

Your Board takes great pleasure in announcing that the Honorable James M. Beck, a Vice-President of the Fairmount Park Art Association, has offered to secure a replica of the statue of Chief Justice John Marshall, by William Wetmore Story, now erected to the west of the Capitol in Washington, to be placed on the northwestern front of the Museum. Your Board has undertaken to pay the cost of an appropriate pedestal. A plaster model of the figure has been completed and approved, in accordance with the terms of the contract, and the bronze is being cast.

William Wetmore Story, the son of Chief Justice Story, of Massachusetts, was born in 1819 and lived until 1895. His intimate friend, Nathaniel Hawthorne, describes him as being "a poet, a prose writer, a lawyer, a painter, a musician and a sculptor." Philadelphia has but one work from his hand and it is a gratification that he is now to be represented here by a replica of his sculptured portrait of John Marshall, the great Chief Justice of the United States, given by a former Solicitor-General of the United States, and present member of Congress from Philadelphia, the Honorable James M. Beck.

THE PROJECTS FOR THE EAST AND WEST RIVER DRIVES

The projects for the reclamation of the banks of the Schuylkill have been furthered during the past year through work done in carrying out the contracts entered into between the City of Phila-



"THE AMAZON," BY AUGUST KISS

ON THE NORTHEAST SIDE OF THE PLAZA AT THE FOOT OF THE GRAND STAIRWAY
LEADING TO THE PHILADELPHIA MUSEUM OF ART



ANOTHER VIEW OF "THE AMAZON"



“CHIEF JUSTICE JOHN MARSHALL”

BY WILLIAM WETMORE STORY. IN FRONT OF THE CAPITOL, WASHINGTON, D. C.
A DUPLICATE IS OFFERED BY THE HONOURABLE JAMES M. BECK

delphia and the Pennsylvania Railroad Company, dated July 13, 1926, and that entered into between the City of Philadelphia and the Baltimore and Ohio Railroad Company, dated December 31, 1927.

Additional property on the east side has been acquired by ordinance, extending the Parkway southward along the Schuylkill to the south line of Winter Street. All the property needed on the west side of the Schuylkill has been secured as far south as Market Street. The buildings formerly along Filbert Street have been removed and a large part of the necessary excavation for the subway under the new Pennsylvania Boulevard, has been done. The one building that remains is the power house for Broad Street Station and a substitute for it must be erected before the building, with its high stack, can be removed.

Four years ago, the address at the Annual Meeting of this Association was delivered by Mr. C. W. Farrier, who spoke on the reclamation of the banks of the Chicago River. The work on one side has now been carried through and this report, when printed, will show an illustration of the two-decked street, which constitutes this notable improvement. It is proposed that a somewhat similar two-decked street will be built in front of the new Pennsylvania Railroad Station on the west bank of the Schuylkill.

THE JOHN HARRISON MEMORIAL

The project for the John Harrison Memorial, as noted in our last report, was halted by the death of the sculptor, Mr. Lynn-Jenkins, on September 1, 1927. This caused a number of complications, which have finally been adjusted, and it is the present expectation that work on the project will be furthered during the coming year. The Fairmount Park Art Association is joined with Mr. H. Norris Harrison as joint trustees in the execution of this trust under the will of the late Thomas Skelton Harrison.

BEQUEST OF ELLEN PHILLIPS SAMUEL

Mr. J. Bunford Samuel, recently deceased, who was the executor of the will of his wife, the late Ellen Phillips Samuel, by which a very important residuary estate is left to the Association, has given the Association valuable literature dealing with the history of America, which should be of practical use in carrying out the terms of Mrs. Samuel's will. By it Mrs. Samuel provided for the erection



THE DOUBLE-DECK ROADWAY CALLED "WACKER DRIVE"
AT THE SIDE OF THE CHICAGO RIVER, CHICAGO, ILL.



Underwood & Underwood

DETAILS OF THE DOUBLE-DECK ROADWAY
ALONG THE CHICAGO RIVER



THE RAMPS OF WACKER DRIVE



THE BRIDGES AT PRAGUE

MUCH OF THE BEAUTY OF ANY CITY DEPENDS UPON THE DESIGNS OF ITS BRIDGES CROSSING ITS RIVERS

along the East River Drive, from the Lighthouse northward to the Girard Avenue Bridge, of statuary emblematic of the early settlers of America. Mr. Samuel himself generously caused the erection of the first figure, that of the well-known Thorfinn Karlsefni, by Einar Jonsson, of Iceland.

THE FAIRMOUNT PARK ART ASSOCIATION PRIZE

A prize of \$500 was offered by your Association for a work in sculpture, suitable for erection out of doors, shown in the 1928 Exhibition of Oils and Sculpture at the Pennsylvania Academy of the Fine Arts. The Committee to award the prize consisted of: Albert Laessle, appointed by the President of the Pennsylvania Academy of the Fine Arts; Grant Simon, appointed by the President of the Philadelphia Chapter of the American Institute of Architects; Morris R. Bockius, appointed by the President of the Fairmount Park Commission; Leo Lentelli, appointed by the President of the National Sculpture Society; and Frank Battles, appointed by the President of the Fairmount Park Art Association. The Committee awarded the prize to Miss Mary E. Moore for her work entitled "Shell Bird Bath," a reproduction of which will appear in this report when printed.

In making the award, the Committee noted that "the number of pieces of sculpture exhibited coming within the specifications was comparatively small. It is the sense of the Committee that, if some method could be devised by which the matter of the prize could be made more generally known, it would result in a greater number of artists entering their work for competition."

THE RITTENHOUSE SQUARE SCULPTURAL EXHIBITION

The Fairmount Park Art Association joined in the Rittenhouse Square Exhibition of Sculpture in the Open Air, the other organizations being, in alphabetical order:

The Curtis Institute
The Four Counties Garden Club
The Garden Club of Philadelphia
The Gardeners and Weeders
The Penn Athletic Club
The Philadelphia Art Alliance



"SHELL BIRD BATH"

BY MARY E. MOORE; AWARDED THE FAIRMOUNT PARK ART ASSOCIATION'S PRIZE
AT THE 1928 EXHIBITION OF OILS AND SCULPTURE AT THE
PENNSYLVANIA ACADEMY OF THE FINE ARTS

FAIRMOUNT PARK ART ASSOCIATION

Certain Philadelphia public utilities also assisted in technical matters connected with the Exhibition.

The Fairmount Park Art Association's Committee consisted of:

Mrs. Henry S. Jeanes, *Chairman*
Herbert L. Clark
Mrs. Thomas Elwyn
Fiske Kimball
Miss Louise Rawle
The President, *ex officio*
The Executive Secretary, *ex officio*

In view of the small number of works in sculpture, suitable for erection out of doors, shown at the Pennsylvania Academy of the Fine Arts Exhibition and of the considerably larger number shown in the Rittenhouse Square Exhibition, your Board adopted the following resolution:

"RESOLVED, That the Fairmount Park Art Association offer a prize of \$1000 for a work in sculpture, suitable for permanent erection out of doors, to be shown at the Biennial 1930 Exhibition of Sculpture-in-the-Open-Air, in Rittenhouse Square, under the auspices of the Art Alliance of Philadelphia, the Fairmount Park Art Association, and possibly other organizations. The Committee to award the prize will consist of five persons; one appointed by the President of the Pennsylvania Academy of the Fine Arts; one appointed by the President of the National Sculpture Society; one appointed by the President of the Philadelphia Chapter of the American Institute of Architects; one appointed by the President of the Fairmount Park Commission; and one appointed by the President of the Fairmount Park Art Association. The prize will not be awarded if the Committee is of the opinion that no work is worthy of it. Should the prize be awarded and the Fairmount Park Art Association desire to purchase the work, the Association shall have the first opportunity to purchase it."

A copy of the foregoing resolution has been sent, by order of your Board, to every member of the National Sculpture Society.

CHILDS-DREXEL MEMORIAL

The project for the Childs-Drexel Memorial, which has been before your Association for a number of years, was reported upon by a Committee consisting of: Mr. J. Rodman Paul, Chairman; Mr. Eli Kirk Price and Mr. Emory McMichael, as follows:

"Mr. Cohen, a short time before his death, feeling that the Drexel Institute would be the proper place for the establishment of this memorial to the friendship of Messrs. Drexel and Childs (the Fund consisting originally of about \$2500, subscribed by various persons and since increased by interest to about \$4600) conferred with Dr. Matheson, President of the Drexel Institute, as to what form the memorial should take. At first a scholarship was proposed but was thought by the Board not sufficiently in line with the purposes of the Fairmount Park Art Association, with which this money had been entrusted by the donors. A fountain in the Great Court was suggested, but this, for various reasons, did not seem feasible.

"Dr. Matheson has now suggested to the Committee that it would be of great benefit to the Institute and entirely in line with the wishes of Messrs. Drexel and Childs, if this Fund could be applied to the establishment of a club or recreation room for the men students, who have nothing of this kind at present and are forced to spend the time between classes, etc., in the corridors of the basement, while the girls are allowed to use the Picture Gallery. He proposed, if the Committee and the Board approved, to set apart a room now used for classes, have it fitted up, rehabilitated and decorated and place in it an artistic bronze tablet, design and inscription approved by this Board, testifying to the friendship of Messrs. Drexel and Childs and stating that this room was a memorial room established by the Fund of the Fairmount Park Art Association, forever to be maintained in name and memory of these two friends, who had the interests of the Drexel Institute so much at heart.

"This suggestion of Dr. Matheson's seemed to fall within the scope of the Association's purpose to create a concrete visible memorial as well as to confer a great benefit on the Institute and to be a happy solution, which the Board could properly accept.

FAIRMOUNT PARK ART ASSOCIATION

"The Committee therefore recommends to the Board the appropriation of the Childs-Drexel Memorial Fund for the purpose above outlined and that the Committee be continued to supervise the carrying out of the project and to report further details for the approval of the Board."

Your Board approved the report, reserving authority to pass upon certain designs. It is the hope of the Board that this memorial will be completed during the coming year.

NATIONAL CONFERENCES

Your Board was represented at the Convention of the American Federation of Arts and at the meeting of the American Institute of City Planning.

BILLBOARDS

Your Board was happy to make contributions to the work of the Council for the Preservation of Natural Beauty in Pennsylvania and to the National Committee for the Restriction of Billboards. The work of both organizations is directed to the reduction of the nuisance of billboards.

THE AERO MEMORIAL

The fund for the Aero Memorial has reached the sum of \$8568.61. This project was particularly dear to the heart of the late Joseph Allison Steinmetz, whose untimely death occurred during the past Summer.

JOSEPH ALLISON STEINMETZ

Your Board adopted the following resolution:

"Whereas the late Joseph Allison Steinmetz, who died July 11, 1928, has been a member of the Board of Trustees of the Fairmount Park Art Association since 1901;

"And whereas continuously during that time he worked loyally and effectively for the objects of the Association, especially in connection with its Annual Meetings, for the Committee of which he was chairman;

"And whereas he initiated the movement for an Aero Memorial to the men who, through service, gave their lives in the Great War;

"*And whereas* his infectious enthusiasm, high spirits and joyous optimism were a great stimulus and encouragement to the members of the Board of Trustees in their work;

"RESOLVED That the Board of Trustees of the Fairmount Park Art Association place on record their sincere and heartfelt regret at the death of their fellow-Trustee, Joseph Allison Steinmetz, and their deep sympathy with his family in their bereavement;

"ALSO RESOLVED That copies of these resolutions be sent to his family and be printed in the Annual Report of the Association."

ELECTIONS

It is your duty today to elect six members to the Board of Trustees for a term of three years and until their successors are chosen.

EMORY McMICHAEL, *President.*

ANDREW WRIGHT CRAWFORD,
Executive Secretary.

ROLAND L. TAYLOR,
Secretary.

MINUTES OF THE FIFTY-SEVENTH ANNUAL MEETING OF THE FAIRMOUNT PARK ART ASSOCIATION

The Fifty-seventh Annual Meeting of the Fairmount Park Art Association was held in the Bellevue-Stratford on Monday, February 4, 1929, at twelve o'clock noon.

There were about 450 members and guests present.

President McMichael occupied the chair.

The Minutes of the meeting held January 26, 1928, having been printed in the Annual Report, a copy of which was available at the meeting, the reading of the Minutes was not called for and they were approved.

The Fifty-seventh Annual Report of the Board of Trustees was presented and read.

Mr. Kelsey suggested additions and moved that the Fifty-seventh Annual Report of the Board of Trustees of the Fairmount Park Art Association be accepted and referred to the incoming Board; and that the Secretary be instructed to have the usual number of copies printed and distributed. Seconded and carried.

The Treasurer's Report, duly audited, was presented by headings. Mr. Serrill moved that the Treasurer's Report be accepted and referred to the incoming Board for publication. Seconded and carried.

The terms of six Trustees, including those of the late Charles J. Cohen and the late Joseph Allison Steinmetz, having expired, Mr. Owen Wister moved that Messrs. James M. Beck, R. Sturgis Ingersoll, Wright S. Ludington, Eli Kirk Price, Samuel Rea and Edgar V. Seeler, be nominated for the full term of three years and until their successors are chosen. Seconded. It was moved that the nominations be closed and that the Executive Secretary be instructed to cast one ballot for those nominated. Seconded and carried. The Executive Secretary reported that he had cast one ballot accordingly. The President announced the election of the nominees.

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The President then asked Roland L. Taylor, Esq., Chairman of the Committee on the Annual Meeting, to take the chair. He did so and introduced Royal Cortissoz, Esq., who delivered an address on "Life and the Museum."

On motion, the meeting adjourned.

ANDREW WRIGHT CRAWFORD,
Executive Secretary.

ROLAND L. TAYLOR,
Secretary.

February 4, 1929.

REMARKS

EMORY McMICHAEL, *President*

LADIES AND GENTLEMEN:

It is my pleasant privilege and very agreeable duty to welcome you to the Fifty-seventh Annual Meeting of the Fairmount Park Art Association, which, it is believed, represents the oldest existing organization having for its aim the adornment and the development along artistic lines of the parks and other public places in American cities. This is something of which we may well be proud. I would like to remind you that we are still continuing to render very real service to our community, both through the work of our organization and especially through the personal influence of its individual members. We can all be greatly helpful in this respect by interesting our friends in the purposes of the Association and by doing what we can to increase its membership.

You have had submitted for your consideration the report of the principal activities of your Board during the past year; but I ask your permission to expand on that report for a few moments while I briefly refresh your memory and recollection of that very splendid Ellen Phillips Samuel bequest.

Mrs. Samuel died on October 1, 1913, and left to your Association her entire residuary estate, with the provision that its income should be used for the erection, on the east bank of the Schuylkill River in Fairmount Park, of statuary emblematic of the history of America.

I have before me a copy of the Forty-second Annual Report of your Association and I would like to read to you the resolution adopted by your Board at its stated meeting, held on November 14, 1913:

“RESOLVED, That the Board of Trustees of the Fairmount Park Art Association has received with much satisfaction notice of the munificent bequest of Mrs. J. Bunford Samuel (Ellen Phillips Samuel), which will provide funds for a comprehensive and dignified treatment of a noble theme, the history of America symbolized in a system of statuary in Fairmount Park, and which will insure the continuance for all time on a generous scale of the influence of the Association in promoting the aims for which it exists.

“RESOLVED, That the Board of Trustees gratefully accepts the bequest of Mrs. Samuel and will carry out to the best of its ability the wishes of the testatrix.”

By the recent death of Mr. Samuel, through whose conscientious and devoted care the principal of this estate, amounting originally to about \$500,000, has been very considerably increased, your Association will, in due course, now come into possession of this bequest, with its wonderful promise of useful accomplishment. May we not hope, then, that this may furnish both an inspiration and an example to others who may wish to perpetuate their interest in the beautification of our city?

I will take this opportunity of bringing to your attention that it has been our custom for many years to ask the chairman of the committee in charge of the arrangements for the annual meeting to introduce the speaker of the day. The member of your Board who is responsible for the pleasure now in store for you has already endeared himself to all of us by his ready and generous support of every endeavor for the development and appreciation of art in Philadelphia. It is particularly fitting, therefore, that today we should ask Mr. Roland L. Taylor to take the chair.

INTRODUCTORY REMARKS

ROLAND L. TAYLOR

Mr. President, I thank you very sincerely for such a beautiful compliment. Perhaps as we go along and do our daily tasks—carry on—we do not get very much flattery in this world; so that when it comes in such a nice way it is very acceptable.

You have heard the resolution in the annual report in relation to Mr. Steinmetz, but I am going to ask you to pause just for a moment with me in his memory. It was he who made all the arrangements for these meetings for at least fifteen years. We went back in the records until 1913 and found that he had been chairman of this committee all of those years; and how well he did his work you all know, the members and guests who have been here year by year. His cheery optimism and unfailing sense of humor, I think, endeared him to all of a very large circle of friends, and he earned from them admiration and respect. I know, therefore, that you will have pleasure in paying this little tribute to him at the annual meeting.

* * * * *

Three years ago, Mr. Charles B. Hall, then President of the City Council, addressed us on the improvement of the banks of the Schuylkill and city improvements generally. Two years ago, Mr. Atterbury and Mr. Temple spoke to us about the Pennsylvania-City of Philadelphia developments, with emphasis on the reclamation of the west bank of the Schuylkill River. Last year, Mr. Widener spoke to us about Philadelphia projects, particularly the improvement of the east bank of the Schuylkill.

We come, therefore, quite naturally and as a matter of sequence to our subject today, the principal event in the art history of this year—in fact, not only of this year, but really in the art history of Philadelphia, namely, the opening of our splendid Museum. It is, of course, on Fairmount, on the old hill, and it seems even in its title to fit into the Fairmount Park Art Association. We might also call it an allied industry, and I assure you that it has taken a vast deal of industry to bring this matter to fruition.

The subject which we are going to have today, therefore, is the Museum and its effect in our daily lives, and we are very, very happy

to announce that Mr. Royal Cortissoz, the leading critic of art in this country, and writer, has been persuaded to come over and talk to us. He did not need any persuasion in spirit; the spirit was willing, but the flesh was weak. So we had to use our persuasion on his doctor. Those of you who have not met Mr. Cortissoz before, of course know him by his writings in the *Herald-Tribune* and in *Scribner's* and in his books. I have great pleasure and it is a great honor to introduce Mr. Royal Cortissoz.

ADDRESS

"LIFE AND THE MUSEUM"

BY ROYAL CORTISSOZ

Mr. President, Ladies and Gentlemen:

I feel a little of the embarrassment of the man who brings coals to Newcastle. I am in the position of a poet whom my friend, the late Edmund Clarence Stedman, used to like to tell about. This poet was asked to define poetry. He said, "I cannot do that, but I can send you a copy of my 'Madrigals and Catches.' " I am asked to talk about museums and my first impulse is to say: "Why, look at your own Museum—the whole philosophy of museums is being embodied in that great building." But I say it is *being* embodied; it is bringing to a head a subject that has long been under discussion and study in Europe as well as here. In talking to you about it today, perhaps the best thing that I can do is to ask you to share my point of view. I begin by telling you something of how that came to be formed.

I remember a period—oh, so long ago that I feel like an ivied ruin when I think of how far back it is—in which I found myself in Venice, in the old Accademia there, looking at Titian's *Presentation of the Virgin*. You may remember the great, oblong canvas, with a staircase in it that you see in profile, and those steps the Virgin is mounting. The side of the staircase is a huge mass of stone. I was standing looking at this picture with Angelo Conti, a Government Inspector of the Fine Arts, and we were talking about it together. I said, "Conti, is it not extraordinary that a man like Titian, a man of his genius and resource, should have stuck that mass of masonry in front of us, right in the foreground of his picture—a vast, cumbersome pile of stone?" He smiled—smiled with the air of a man who knows something that he is not sure whether he is going to tell you or not, and he said, "I don't know whether or not I will tell you. Are you coming back next summer?" I said, "Yes," and he replied, "I'll be hanged if I'll tell you. You wait until you come back."

I returned that next summer and when I saw the painting I saw what he had refused to tell me he was going to do. He had taken that painting and restored it to the position for which Titian had executed it, and that was in a small room. You know the building that is occupied by the Accademia in Venice was originally the build-

ing of an old charitable brotherhood, and they had a room there which they called the Strangers' Room, where pilgrims and the like were entertained at meals; and for this comparatively small room, with a coffered ceiling, Titian had painted this picture of the *Presentation of the Virgin*. There were two doors that had to be accounted for when he painted his picture, and he made allowance for them. The doors jutted up, one on one side, one on the other, into the picture, and in the stony portion they immediately did away with the effect of bleakness that that gray mass gave one. I looked at it, in other words, as Titian meant me to look at it. It was lifted up to the ceiling, the top of it right against it, just below the coffered ceiling, and as one stood on the opposite side of the room and looked at it from the right level, one saw it exactly as it had been made by Titian to function—to function as a part of the familiar environment of that brotherhood, to function as a part of Venetian life. I saw that picture, in other words, as it was born to be seen, as it was created to be seen.

Well, that experience gave me a tremendous sensation, and it instantly helped to implant in me a certain point of view about museums. I saw that the great secret of a museum was the *arrangement* of the things within it. When the trustees of a museum buy a masterpiece, they have only performed half their duty when they have paid for it. The other and almost the more important part is the manner in which they display that work of art, the way in which they put it before you, so that it comes in contact with you exactly as it should and as the artist meant it to do.

What is the museum's duty, in a nutshell? It is to provide a kind of pedestal for genius, for great works. What has it actually done? You know we all assume, we take it for granted, from our earliest youth, upon going abroad or hearing of "abroad" before we go there, that the European museum is perfect, that it is an admirable thing. As a matter of fact, it is not always that. The European museum as it has existed for generations has often helped to hold back the growth of the museum idea, the correct museum point of view. Why? Because in many instances the museum was crowded within the walls of an old palazzo which was never meant for the display of paintings and other works of art. The consequence is that often things are badly lighted; ceilings are too high; pictures are crowded, on the other hand, into rooms too small; and in every

way works of art are at a discount, so to say, in the very place in which they should be most perfectly brought before the beholder.

The museum, I said, should supply a pedestal for genius. Genius, you know, is the most miraculous and heavenly thing in the world. It compels itself to be recognized. It affirms itself so that you cannot possibly escape it. And it is interesting to see, if you will accompany me in your memory, so to say, back over Europe just for a moment, through some of the episodes in the museums there, how they have been compelled by what you might call the force of genius, the power of beauty, the demands of beauty, properly to show certain masterpieces. The latter force these extraordinary moments in historical museums in Europe that are not otherwise altogether satisfactory.

Think, for example, of the *Venus de Milo*. You remember how you turn to the left and go down a few steps, go through a long gallery of sculpture, and as you approach that statue through that gallery, with its arches, you see it in an amazing vista. The Venus seems fairly to sing in her beauty, at the end of that wonderful flow of line, of arch and pillar, and the light and shade that is made there. And so it is with the *Victory of Samothrace*. You go up, mount to the next story, and find yourself at the foot of the Escalier Daru. There, above you, is the *Victory of Samothrace*, superb, detaching herself from everything and yet seeming somehow to be part and parcel of that building in which she is placed.

I saw such a curious instance of how the mind of man, so to say, can go wrong in this matter in the Louvre. Two years ago, I went there for a certain purpose, which I will speak of in a moment, but I want to tell you first that in order to accomplish that purpose I had to go through the famous Salon Carré. You remember the Salon Carré, where all the gems of the Louvre used to be placed. There was the *Mona Lisa* in the center and on one side was the *Baldassare Castiglione* of Raphael, and there were other wonderful things, all in one room, concentrated as in a jewel case. Unfortunately, madness overcame the authorities and they decided that each picture should go where its school required it, and the Salon Carré had these jewels torn from it. They passed, some of them, into that great, interminable, gallery, where you get museum fatigue as you get it nowhere else in the world. I was heartbroken when I saw what they had done to the Salon Carré since the last time I had been there.

But I had come all the way to Paris from Belgium, in the depth of winter, for just five minutes at the Louvre. I wanted to see one solution of a museum problem. You know, the French took an unconscionable time in transferring Whistler's *Portrait of his Mother* from the Luxembourg to the Louvre. I had known about the transfer, but had not been in Paris since that had been made, and no one who had written about it had told me how it was placed. So I traveled all the way up to Paris from Ghent to see how they had placed Whistler's *Mother*. When I got there, I found to my delight that they had built a screen near the end of one of their greatest galleries, the gallery in which they place Delacroix and Ingres, Rousseau and Manet. In the middle of the floor, down toward one end, they had erected a screen, as I say, and on that screen they had placed Whistler's *Mother*. An American painter's masterpiece was made as important in the Louvre as the *Venus de Milo* downstairs or the *Victory of Samothrace* on the staircase. That was not only flattering to America, but it was a superb piece of museum management, of directorship, because you all know that painting, and if you remember it vividly in contrast with, say Manet's *Olympia*, or with certain things by Delacroix, you will see that to have hung it on the wall side by side with them would have been to kill it absolutely—kill it dead; but placing it by itself in the center of this vast room, on a screen with a background in perfectly good taste, Whistler's *Mother* sits there and lives again, lives perfectly, as a great work of art should live in a museum. If I allude to genius over and over again this afternoon, it is because I cannot help it, for if there is any one thing I revere in works of art it is genius—the divine fire, the glow of fire that a great man has; and how wonderful he makes his monument in the museum!

I want to speak of one or two other museums. Think of the *Sistine Madonna* by Raphael, at Dresden, and that room in which she presides with her extraordinary maternal divinity and *makes* the room. Think of that room in the Palazzo Doria in Rome, in which they have the portrait of *Innocent X*, by Velasquez. It does not matter whether you belong to the Roman Church or not, when you stand in that tiny little room in the presence of that portrait, you tremble. That Pope is put before you in his habit as he lived, and with all the eloquence of art, making him more thrilling than he ever was in

life. That again is museum management, museum directorship, that presents a work in such a way that you perfectly understand it. Take Velasquez in his length and breadth, so to say, in the Prado at Madrid, where we have the great Velasquez Room. Here all the figures of Philip and his Court are brought together. They are like flesh and blood ghosts, if I may use that paradoxical expression. It seems as though you were confronted all at once by all of the great figures of that epoch of Velasquez' time that he has made immortal. The authorities have done well there; and yet there are other parts of that museum which are merely distressing. You see picture piled on picture, pictures choked up one against the other, until it pretty nearly breaks your heart.

Now the problem is a very difficult one, because, after all, a museum is, in the nature of things, a museum. You have to have some place in which you are going to accumulate these masterpieces and you cannot give every work of art, even if it is a masterpiece, a room by itself. You have not space enough to go around. But something has been accomplished toward slowly trying to get this done. They have tried it in Europe, little by little, building new museums—I mean museums built *as museums*. I have one or two dates jotted down here that I want to give you, because I think it is rather interesting to realize what those dates mean. Take the National Gallery, which we all know. I wonder if you realize that it was built as far back as 1832? Museum building was absolutely in its infancy in those days. It consisted in the minds of museum builders chiefly of a matter of getting a string of rooms together, with here and there a rotunda. There had to be wall space on which to hang things; but the problems of setting, proportion, lighting, wall covering were all practically unknown. The Palais des Beaux Arts at Brussels was begun in 1875—so recently as that. The Ryks Museum at Amsterdam dates from 1877 and the two following years. The first museum that I know of that showed a grasp of the museum problem in modern Europe is the Kaiser Friedrich Museum in Berlin. That dates from 1898-1904. But even that is not perfect. Museum directors even so recently as 1904 were rather feeling their way to the solution of the museum problem than actually solving it.

In the meantime, however, there was always somebody to say, "Now, how much better not to have a museum at all, or rather to

make a museum out of a private house." There is a little house in Milan, a beautiful little place, known as the Poldi-Pezzoli Museum, the property of a gentleman of that name, who left to the public not only his works of art, his treasures, but his house; and there are other instances in Europe of houses occupied by museums, like, for example, Hertford House, where the Wallace Collection is in London.

Coming to America—you know, I like to make the Eagle scream now and then—I think it does him good—and I think the Eagle can afford to scream where museums are concerned. In the first place, in this matter of the private house, look what Mrs. Gardner did at Fenway Court, in Boston. Think what an extraordinary ensemble she created in her place there! Think of what Mr. Frick made of his house in New York. A year or two ago I went out to Cincinnati to talk about the Taft Pictures, in the Taft House. Mr. Taft is giving his entire collection of pictures, old and modern works, to the City of Cincinnati, and he is giving them to it in their natural habitat, in the house where he little by little collected them.

How charming! you say. Let us all have it. Let every man who has a marvelous collection of pictures, which perhaps he proposes to leave to the community—let him leave the house along with it. Well, I don't know. Take Mr. Johnson. I do not know how pussy-footed one has to be in speaking of this, but I am moved to speak out. I used to come down to Philadelphia on Sundays to lunch with Mr. Johnson and look at his pictures afterwards. Of course, I saw them often and I got to know them well. They got fixed in my memory, lots of them; and yet I felt yesterday when I went to your Museum that I was seeing some at all events, of the Johnson pictures, for the first time. You cannot always make a house into a museum. Take the collection of Mrs. Havemeyer, who died very recently, and who made a bequest to the Metropolitan Museum of her pictures. I have known her house for years and I know how great her collection is; but I know perfectly well that for the public to appreciate and enjoy those pictures, they absolutely cry aloud to be taken to the Metropolitan Museum and be placed as they should be. And, as I have said before, a museum is a museum. The private house is—what shall I say?—it is a *bonne bouche*. A private house, marvelous as it may be, is an exquisite, a lovely thing to give to mankind; but in the long run great works of art will gravitate to museums,

and they have to, as I have indicated before, in the very nature of things.

This question has very recently been occupying the minds of people in Great Britain. The King established a Royal Commission to discuss the status of the various museums and art galleries of Great Britain, and they took all sorts of testimony. Museum directors from all over the world, including some from the United States, went there and testified, and ultimately the minutes of this meeting, embracing the evidence, were published in a volume of some four hundred finely printed pages. I have read very nearly all of it—it is a most fascinating study—and I read with particular interest what my friend, Bernard Berenson, had to say on the subject. You know, he is a candid man. He sent his evidence in writing. The Commission asked him what he had to say that he thought might be useful to them about the art treasures of Great Britain and their display. He wrote very frankly, saying in substance, "You have some of the most extraordinary works of art in the world"—I am not quoting him word for word, but in substance—"you have indescribably valuable and precious collections of works of art, but they are very badly displayed." He said, "Instead of being displayed in what you might call a life-enhancing way, they are displayed in a life-diminishing way." He said also, "They have packed things in anyhow, somehow, they have crowded them in"—and it is true. Go to South Kensington, go to the British Museum, go to the National Gallery. There is going to be some improvement there by and by, but as it is things are terribly overcrowded. Berenson had a beautiful idea. He said, "How charming it would be if each subject could have its separate building, the various buildings being scattered around in a great park." Can't you see droves of taxpayers today shelling out for a great park with buildings scattered about it, each building with its separate exhibit of various works? No, that was a counsel of perfection.

And that brings me at last—after having gone rapidly through the situation that Europe has been feeling its way through—that brings me at last to Philadelphia, and I hope you do not think I have been too long in getting here. But you know we have been feeling our way, and now I want to make the Eagle scream again, over the rapidity and the efficiency that are characteristic of the

United States. We do those things well, we do them swiftly, and we do them so generously. In the pamphlet issued by the Museum I see a brief enumeration of certain benefactions that have been made to the American public in the way of museums; but it is only partial. All over the United States these things have been happening, wonderful things have been done in the museums, but I want to concentrate especially on just one or two things.

Let us take, for example, the question of lighting. That has been studied by the electric lighting companies and by the experts who affiliate themselves with such an industry. It has been studied by architects with the utmost devotion; and so at places like the new Detroit Museum, the Fogg Museum at Cambridge, the Freer Museum in Washington, and the new gallery that was added for the Clark Collection at the Corcoran Gallery in Washington, you find the lighting above all things improved. When I came into the building of your Museum the one thing that instantly fascinated me was the lighting. I thought, "This is a triumph! They must have given their minds to it"—because it is an extraordinary—what shall I say—not a blend or fusion, but a kind of a residuum of natural light and artificial light. All I can say of it is that it seems to me an absolutely perfect light. I was there when dusk was coming on yesterday afternoon, and yet the light in the various rooms seemed to be actually the light of day.

Then there is another matter; that of wall covering. Wall covering has fascinated me for years. I have been living in museums all my life and I have gone up and down the museums of the world sorrowing over the stuff that people will put on the walls. You remember the story of the engine driver who said that he did not care how they painted the engine so long as they painted it red? There is a certain type of museum director who does not care what you do so long as you cover his walls with red, or, if you insist upon it that he cannot have red, he says, "Well, let us have gold then, anyway," and the last thing in the world he will do will be to supply you with a cool and agreeable background which will throw out the picture but not throw it out too much, one which will not swallow it either. I thought my friend, Charles Platt, had worked a kind of miracle when he got some stuff woven in France to cover the walls of the Clark rooms in the Corcoran Gallery in Washington, and it

is a miracle—a beautiful background, a kind of écru tint. I wondered, when I entered your Museum, if Fiske Kimball wouldn't laugh if he knew what I was up to. I was going to a place to see, so interestedly, what he had done to the walls! I knew if he had made them red I was going to fly shrieking from the place. I found a wall that looks more or less like plaster, but that is not, I understand, strictly speaking, plaster. It is something mounted on some sort of board with some sort of silk ravelings, with a brownish tinge in it, and it makes an absolutely ripping background for the pictures. When you go in there you feel right away that the pictures are being properly displayed.

Then what did I see beside that? I saw ceilings that were not too high. My friend, Henry Kent, of the Metropolitan Museum, once mourned because of a certain room in a certain museum where an exhibit of snuff boxes was shown in a room nearly fifty feet high—snuff boxes, mind you! Well, I think the proportions of the rooms here in your Pennsylvania Museum are perfect. The rooms are not too big, they are not too wide, they are not too narrow, and above all things, they are not too high; and then there is a certain amount of furniture and little miscellaneous objects in them, but not too much. What a blessing it is! I felt like cheering all the way through that Museum for just that one thing, that nowhere did I find too much of anything.

And then I came into those rooms, those Period Rooms in which the McFadden Pictures, for example, are, and I was delighted with them, because there were pictures shown as they would be in the private house that I was talking about a little while ago, only it is not a private house, it is a museum; and they are shown there with the same intimacy, with the same freedom, with the same naturalness, that belongs to that *Presentation of the Virgin* of Titian's in the Strangers' Room of the Accademia in Venice. They are shown as they were meant to be shown—meant to be shown, that is, as things that people were living with. That, to me, is the great achievement of this Museum, and that is true not only in what it has done but in what it is planning to do, in the great succession of additional rooms which will come little by little—and perhaps not so little by little, I gather, after all, by the comfortable look Mr. Kimball has, exactly as though the cat had swallowed the canary.

"Oh, yes," he said to me yesterday, "we will have such-and-such a room by such-and-such a time." He was quite happy about it and I was tickled to death that he was.

Well, when you have got these rooms, what are you going to do with them? Mr. Taylor called me up on the telephone the other day and said, "What is to be the title of that little piece of yours?" and I said, "Life and the Museum." I said that because I think of a museum as a thing of life. It has been part of my life. I said I have been living in museums all my life, and it is true. It has been a real, tangible, organic part of my existence, and that is what it should be to everybody. Museums are, perhaps, always a little forbidding, even at their best. I think people, when they come to museums, come to them in what you might call a museum frame of mind; but I think it is fatal, absolutely fatal, to enter a museum with, so to say, a consciousness of the museum. A museum is properly to be classified, I suppose—we are always so mad about classification—as an educational institution. But I hate it as an educational institution; I think it is far more a place for *experience*. Berenson made a very good saying in that communication of his to the Royal Commission. He said that he thought works of art should be displayed so that they induced a mood akin to that of worship rather than that of curiosity; and above all, the impact of a work of art upon the imagination, in a certain sense, to use what sounds perhaps like an Irish expression, should be unconscious. It should happen to you; it should not be sought.

You know, a good deal has been made and a great deal has been written about your Museum and about the Period Rooms, and people have said, "How useful, how educational! Now you can go to the Museum and study an Adam Room or you can study a Louis-Quinze Room and you can study the period and the furniture;" and then I say to myself, "Yes, but what for?" Only because you are going to make an Adam Room or a Louis-Quinze Room? Oh, no; I think the business of the lover of things in art and in life, just as much as it is the business of the artist himself, is to see beautifully; to be conscious of the beauty in things; to go out to things that are beautiful, to meet them halfway; and you cannot do that without two things. You have got, in the first place, to have some sort of an inborn gift, a taste, a *flair* for beautiful things. And then you have got to have

contact with the past. You have got to have contact with that strange thing which men call tradition. I am known among my enemies as a traditionalist, and they think by that I am a hard-shelled conservative and that I have no sympathy with modern things, which I assure you is all nonsense. I care, however, enormously for the past, because I think that the great past, great tradition, is dateless, absolutely dateless. Is the *Victory of Samothrace* a thing to which you can assign a date and say it was beautiful then but is not beautiful now, is not interesting to us now? Does it not work its magic today as much as it did when it was made thousands of years ago? And tradition insensibly enters into your consciousness, into your mind and imagination and your knowledge of things, when you frequent a museum and yield to its atmosphere of general interest in beauty. You go not so much to the Period Room as a period room, but as a beautiful room, and it gives you a thing which Matthew Arnold liked to call touchstones. When he wrote his essay on the study of Poetry he accumulated in it a certain number of fragments, quotations. I remember one of them, the dying speech of Hamlet, where he says:

"If thou didst ever hold me in thy heart,
Absent thee from felicity awhile
And in this harsh world draw thy breath in pain
To tell my story."

Well, no man who yields to the spell of that music can ever match it; but no man who feels it and cares for it and thinks that somehow he understands it, can be moved by jazz music; he cannot. That is what museums do. They assemble touchstones, they make tradition manifest in a kind of magically eloquent way, in a penetrating way that touches your imagination and moves you.

I would like to glance just for a moment at a phase of the subject that is illustrated right there in your Museum, where you can see the working of tradition and the good that it did. You start in those rooms from Sutton-Scarsdale, which are occupied by the McFadden Pictures, and there, in the first place, in the background you see the woodwork, the cornice, the mantelpiece—the whole envelope, so to say, of the Eighteenth Century in which those painters worked. Then you see their paintings on the walls, and

you see in those paintings types of that time; stately men and women—above all things stately—measured, ordered, with a certain quiet elegance about them, which almost all eighteenth century life had. Now look at those portraits that have been loaned to the Museum by Mr. Thomas B. Clarke—and, I think you are lucky to have borrowed them—those things from Gilbert Stuart and from earlier men, for that matter, down to you might say the Civil War—just look at those pictures and see what happened to the men who painted those pictures, through the working of tradition. Stuart and Copley began under the influence of eighteenth century England. They produced the kind of picture that was being produced in eighteenth century England; but especially they derived from the school in Great Britain at that time certain technical habits, certain habits of good drawing, certain things which I like to call the “good manners” of painting—sober color, dignified composition, the arrangement of a figure in a way that is simple, fine and sympathetic to all of us. That simple, almost artless and yet very artful mode of portraiture was taken over by the American School, by such men as Stuart and Copley. Then watch the years go by, as you study the dates of those various portraits, until they bring you right up to the Civil War, bring you up to men like Waldo and Inman. You will find that costume has changed. The people themselves have changed, in a way. Before the Civil War, manners were a little statelier than they are, we will say, today. People carried themselves with a little more measure, a little more calm, a little more serenity, than today. It is mirrored in those pictures. Up to the Civil War our forefathers were influenced by that eighteenth century English social tradition, and it fused with our artistic impulse and made the type of portrait you see in the Clarke Collection. That type has one thing, if it has nothing else; it has dignity and it has a certain kind of technical rectitude. The men who made those pictures made them honestly and fairly. They were good workmen. Tradition helped to make them so.

You say, “How can we use that tradition today?” Well, you can use it, it seems to me, when you subject yourself to the influence of, say, that particular tradition, the eighteenth century English and American tradition in your Museum. One uses it in many ways: taste, the sense of measure and decorum, serenity, and good manners

—in what direction do not these things ramify and help to beautify life and make it more gracious?

To bring it down to art today. Well, there are a great number of people in this country; there are some here in Philadelphia, there are a good many in New York and in Boston and in Chicago—they are all over, young people—and just as the younger generation has got more or less corrupted by jazz, so this artistic younger generation has got more or less corrupted by modernistic bad manners, which means bad workmanship, bad taste in color, bad taste in subject, bad taste in feeling. Well, frequent this Museum of yours and get in contact with tradition. You drink in the tradition that exists there and that is going to be piled up there, all the epochs, all the great ages, and it seems to me that you will find that you will not abide modernism any more than I can. You will feel with me that these touchstones, these standards, after all, are not pedantic things. We speak of standards in art. A standard is not a two-foot rule, it is not a measuring tape. You do not take the *Victory of Samothrace* as a standard for modern sculpture and say that modern sculpture is no good because it is not as good as the *Victory of Samothrace*. How silly that would be! But if you have got the *Victory of Samothrace* in the back of your mind, if you have a multitude of antique marbles and a great number of Renaissance things, of modern things that are beautiful, in the back of your mind, what have you got? You have standards, not in any petty, pedantic, tape-measure way, but standards in the sense of a steadying force for feeling—for a cultivated, governed, discriminating instinct. That, ultimately, is the cornerstone and the secret of museum management, and it seems to me to be started upon a wonderful career here in Philadelphia, where, to go back to the point from which I started, the arrangement of works of art is being considered in so sane a way and in a way to make people who look at them see beautifully. The things are beautiful in themselves, they are being beautifully arranged, and they will cause people who frequent that Museum to do what? Not to trouble about the date of Leonardo's birth or about what this or that particular period technically meant, but about beauty. If the museum does not foster that, if the museum does not make daily life more beautiful, then the museum's role is misapprehended. And it does not make daily life more beautiful through making you go home and build a table

like an Adam table, or try to decorate a room like an Adam room. It means that you take your ordinary, barnyard room, so to speak, the familiar room that you have lived in, that you never thought of as a work of art, and somehow, insensibly, you pull it about, you put a chair in a different place, you arrange the mantelpiece, you get rid of half the impedimenta of the mantelpiece—you know how most people load up mantelpieces—you simply strip it and you put one or two things there and you put them in the right places. It is curious the way an artist will do that, how he will take a little plaster cast, he has got to put it somewhere, and he feels around and finds somehow the right place to put it.

Well, that is what the museum does, I think, for us all.

I know I owe a great deal to them. I have been living in them, I repeat, all my life, and have endeavored for a little while to tell you something of what makes me so very grateful to them. I am grateful to your Museum. I am glad I have seen it, I hope I will see it often, and I have to thank you for listening to me so patiently.

MR. TAYLOR: I know you will all join with me in an expression of gratitude to Mr. Cortissoz for coming over here and talking to us. To use his own words, I think he has not satisfied any *curiosity*, but he has probably *led us in worship*, and I hope that he will lead us to a worship stronger and more intense than in the past. Although this is the Fairmount Park Art Association meeting, I hope that he will lead all of us here present to a vigorous support of the Museum—to such an enjoyment of it that it may really be a part of our lives, and that we will support it as we do any other necessary part of our lives.

TREASURER'S ANNUAL REPORT

The Totals of the Various Funds are as Follows:

Permanent Fund (Park Branch).....	\$130,112.10
Permanent Fund (City Branch).....	33,108.63
General Fund (Park Branch).....	15,005.33
General Fund (City Branch).....	2,354.51
Ericsson Memorial Fund.....	30,033.64
Childs-Drexel Memorial Fund.....	5,006.73
Hancock Memorial Fund.....	3,175.78
George and Meta Conon-Wood Memorial Fund.....	906.34
Aero Memorial Fund.....	8,658.61
James Logan Fund.....	12,452.76
Pasteur Fund.....	66.47
John Harrison Memorial Fund.....	22,914.49
	<u>\$263,795.39</u>

The Receipts and Expenditures of the Several Funds During the Year Follows:

PERMANENT FUND (Park Branch) DEBIT

Balance October 31, 1927.		
4,950 Mortgages.....	\$ 4,950.00	
14,100 Philadelphia 3½'s (cost).....	13,231.33	
25,000 Philadelphia 3½'s (par).....	25,000.00	
24,800 Philadelphia 4's (cost).....	25,212.38	
4,200 Philadelphia 4's (par).....	4,200.00	
3,000 Philadelphia School District 5's (cost).....	3,016.10	
56,000 U. S. Liberty 4¼'s (cost).....	50,729.67	
1,450 U. S. Liberty 4¼'s (par).....	1,450.00	
Cash in Bank.....	120.16	
		<u>\$127,909.64</u>
Dues from Members.....	\$ 294.50	
Dues from Associate Members.....	1.50	
Life Memberships.....	40.00	
		<u>\$336.00</u>
Interest on Mortgages (less commission).....	\$ 977.06	
Interest on Liberty 4¼'s (less commission).....	1,874.20	
Interest on Philadelphia Loans (less commission).....	2,624.93	
		<u>5,476.19</u>
Interest on Bank Balance.....	88.81	
		<u>5,901.00</u>
Principal of 23,500 U. S. 4th Liberty Loan 4¼'s ..	\$23,500.00	
Included in Above Balance at.....	21,633.54	
		<u>1,866.46</u>
Principal of Bond and Mortgage, N. E. Cor. 21st and Pine Streets.....	\$4,500.00	
Included in Above Balance at.....	4,500.00	
Principal of 500 U. S. 2nd Liberty Loan 4¼'s	\$ 500.00	
Included in Above Balance at.....	500.00	
Principal of 900 U. S. 3rd Liberty Loan 4¼'s	\$ 900.00	
Included in Above Balance at.....	900.00	
		<u>\$135,677.10</u>
Investment in 28,500 Bond and Mortgage, S. E. cor. Wissahickon Ave. and Hortter St., at 6%, Due 1931, January 9.....	\$28,500.00	
Net Income Transferred General Fund (Park Branch).....		<u>5,565.00</u>
		<u>\$130,112.10</u>

FAIRMOUNT PARK ART ASSOCIATION

CREDIT

Balance October 31, 1928.

28,950 Mortgages.....	\$28,950.00	
14,100 Philadelphia 3½'s (cost).....	13,231.33	
25,000 Philadelphia 3½'s (par).....	25,000.00	
24,800 Philadelphia 4's (cost).....	25,212.38	
4,200 Philadelphia 4's (par).....	4,200.00	
3,000 Philadelphia School District 5's (cost).....	3,016.10	
32,500 U. S. Liberty 4¼'s (cost).....	29,096.13	
50 U. S. Liberty 4¼'s (par).....	50.00	
Cash in Bank.....	1,356.16	
		<u>130,112.10</u>

PERMANENT FUND (City Branch)

DEBIT

Balance October 31, 1927.

9,000 Philadelphia 3½'s (par).....	\$ 9,000.00	
3,800 Philadelphia 3½'s (cost).....	3,637.98	
5,600 Philadelphia 4's (cost).....	5,686.87	
2,000 Philadelphia 4's (par).....	2,000.00	
1,000 Philadelphia 4¼'s (cost).....	1,008.75	
7,150 U. S. Liberty 4¼'s (cost).....	6,811.97	
800 U. S. Liberty 4¼'s (par).....	800.00	
2,000 U. S. Treasury 4¼'s (cost).....	1,997.25	
Cash in Bank.....	635.19	
		<u>\$ 31,578.01</u>
Dues from Members.....	\$86.00	
Dues from Associate Members.....	.50	
		<u>\$86.50</u>
Interest on Mortgages (less commission).....	\$ 158.10	
Interest on Philadelphia Loans (less commission).....	778.61	
Interest on Liberty 4¼'s (less commission).....	228.01	
Interest on Treasury 4¼'s (less commission).....	83.30	
	<u>\$ 1,248.02</u>	
Interest on Bank Balance.....	26.47	1,360.99
Principal of 4,950 U. S. 2nd Liberty Loan 4¼'s....	\$4,950.00	
Included in above Balance at	4,772.89	177.11
		<u>\$ 33,116.11</u>
Investment in 5,500 Bond and Mortgage Wissahickon Avenue and Hortter Street, 6%, Due 1931, Jan. 5.....	\$ 5,500.00	
Investment in 1,200 City of Philadelphia 4's, Due 1938, Jan. 1.....	1,190.28	
Accrued Interest on Above Investment.....		7.48
		<u>\$33,108.63</u>

FAIRMOUNT PARK ART ASSOCIATION

CREDIT

Balance October 31, 1928	
9,000 Philadelphia 3½'s (par).....	\$ 9,000.00
3,800 Philadelphia 3½'s (cost).....	3,637.98
6,800 Philadelphia 4's (cost).....	6,877.15
2,000 Philadelphia 4's (par).....	2,000.00
1,000 Philadelphia 4¼'s (cost).....	1,008.75
2,200 U. S. Liberty 4¼'s (cost).....	2,039.08
800 U. S. Liberty 4¼'s (par).....	800.00
2,000 U. S. Treasury 4¼'s (cost).....	1,997.25
5,500 Mortgages.....	5,500.00
Cash in Bank.....	248.42
	<u>\$ 33,108.63</u>

GENERAL FUND (Park Branch)

DEBIT

Balance October 31, 1927.	
4,800 Philadelphia 4's (cost).....	\$ 4,840.00
7,500 Philadelphia 3½'s (cost).....	6,999.82
6,050 U. S. Liberty 4¼'s (cost).....	5,706.36
	<u>\$17,546.18</u>
Less Cash Due the Bank.....	368.23
	<u>\$17,177.95</u>
Dues from Members.....	\$2,650.50
Dues from Associate Members.....	13.50
Donations.....	2.00
Sale of Brochures.....	5.00
Interest on Bank Balance in Philadelphia Trust Co..	13.38
	<u>\$2,684.38</u>
Received from Permanent Fund (Park Branch).....	5,565.00
Interest on Philadelphia Loans (less commission)..	\$445.41
Interest on Liberty 4¼'s (less commission).....	125.98
	<u>571.39</u>
Interest on Bank Balance.....	63.28
	<u>8,884.05</u>
Principal of 6,050 U. S. 2nd Liberty Loan 4¼'s....	\$6,050.00
Included in Above Balance at.....	5,706.36
	<u>343.64</u>
	<u>\$26,405.64</u>
Transferred to Shakespeare Fund.....	\$2,600.00
Warrants Paid.....	8,800.31
	<u>11,400.31</u>
	<u>\$15,005.33</u>

CREDIT

Balance October 31, 1928.	
4,800 Philadelphia 4's (cost).....	\$4,840.00
7,500 Philadelphia 3½'s (cost).....	6,999.82
Cash in Bank.....	3,165.51
	<u>\$15,005.33</u>

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND (City Branch)

DEBIT

Balance October 31, 1927.		
400 U. S. Liberty 4¼'s (cost).....	\$400.00	
1,000 Philadelphia 3½'s (cost).....	980.00	
Cash in Bank.....	254.15	
		<u>\$1,634.15</u>
Dues from Members.....	\$774.00	
Dues from Associate Members.....	4.50	
	<u>\$778.50</u>	
Received from Robert Morris Memorial Fund.....	.85	
Interest on Liberty 4¼'s (less commission).....	\$ 8.33	
Interest on Philadelphia Loans (less commission).....	34.30	
	<u>42.63</u>	
Interest on Bank Balance.....	10.30	
		<u>832.28</u>
		<u>\$2,466.43</u>
Principal of 400 U. S. 3rd Liberty Loan 4¼'s.....	\$400.00	
Included in Above Balance at.....	400.00	
	<u></u>	
Transferred to Shakespeare Memorial Fund.....		111.92
		<u>\$2,354.51</u>

CREDIT

Balance October 31, 1928.		
1,000 Philadelphia 3½'s (cost).....	\$ 980.00	
Cash in Bank.....	1,374.51	
		<u>\$2,354.51</u>

ERICSSON MEMORIAL FUND

DEBIT

Balance October 31, 1927.		
6,000 Philadelphia 3½'s (par).....	\$6,000.00	
2,800 Philadelphia 3½'s (cost).....	2,629.25	
7,600 Philadelphia 4's (cost).....	7,631.13	
2,000 Philadelphia 4's (par).....	2,000.00	
1,000 Philadelphia 4¼'s (cost).....	1,030.00	
7,250 Liberty 4¼'s (cost).....	6,859.80	
1,150 Liberty 4¼'s (par).....	1,150.00	
1,400 Treasury 4¼'s (cost).....	1,398.08	
Cash in Bank.....	105.06	
		<u>\$28,803.32</u>
Interest on Philadelphia Loans (less commission).....	\$719.81	
Interest on Liberty 4¼'s (less commission).....	284.24	
Interest on Treasury 4¼'s (less commission).....	58.31	
		<u>1,062.36</u>
Interest on Bank Balance.....		54.46
Principal of 2,850 U. S. 2nd Liberty Loan 4¼'s.....	\$2,850.00	
Included in Above Balance at.....	2,712.23	
		<u>137.77</u>
Principal of 300 U. S. 3rd Liberty Loan 4¼'s.....	\$300.00	
Included in Above Balance at.....	300.00	
		<u>\$30,057.91</u>
Investment in 3,900 City of Philadelphia 4's.....	\$ 3,868.41	
Accrued Interest on Above Investment.....		24.27
		<u>\$30,033.64</u>

FAIRMOUNT PARK ART ASSOCIATION

CREDIT

Balance October 31, 1928.

6,000 Philadelphia 3½'s (par).....	\$6,000.00	
2,800 Philadelphia 3½'s (cost).....	2,629.25	
11,500 Philadelphia 4's (cost).....	11,499.54	
2,000 Philadelphia 4's (par).....	2,000.00	
1,000 Philadelphia 4¼'s (cost).....	1,030.00	
4,400 Liberty 4¼'s (cost).....	4,147.57	
850 Liberty 4¼'s (par).....	850.00	
1,400 Treasury 4¼'s (cost).....	1,398.08	
Cash in Bank.....	479.20	
		\$30,033.64

CHILDS-DREXEL FUND

DEBIT

Balance October 31, 1927.

3,100 Philadelphia 4's (cost).....	\$3,148.12	
100 Philadelphia 4's (par).....	100.00	
500 Philadelphia 3½'s (cost).....	490.00	
750 Liberty 4¼'s (cost).....	715.82	
300 Treasury 4¼'s (cost).....	299.58	
Cash in Bank.....	40.44	
		\$4,793.96
Interest on Philadelphia Loans (less commission).....	\$142.59	
Interest on Liberty 4¼'s (less commission).....	27.07	
Interest on Treasury 4¼'s (less commission).....	12.49	
		182.15
Interest on Bank Balance.....		6.42
Principal of 200 U. S. 2nd Liberty Loan 4¼'s.....	200.00	
Included in Above Balance at.....	175.80	
		24.20
		\$5,006.73

CREDIT

Balance October 31, 1928.

3,100 Philadelphia 4's (cost).....	\$3,148.12	
100 Philadelphia 4's (par).....	100.00	
500 Philadelphia 3½'s (cost).....	490.00	
550 Liberty 4¼'s (cost).....	540.02	
300 Treasury 4¼'s (cost).....	299.58	
Cash in Bank.....	429.01	
		\$5,006.73

FAIRMOUNT PARK ART ASSOCIATION

ROBERT MORRIS MEMORIAL FUND

DEBIT

Balance October 31, 1927.			
500 Philadelphia 4's (par).....	\$500.00		
100 Philadelphia 4's (cost).....	102.87		
100 Liberty 4¼'s (cost).....	91.08		
Cash in Bank.....	215.03		
			\$908.98
Interest on Philadelphia Loans (less commission).....	\$10.07		
Interest on Liberty 4¼'s (less commission).....	1.33		
			11.40
Interest on Bank Balance.....			.85
Principal of 50 U. S. 2nd Liberty Loan 4¼'s.....	\$50.00		
Included in Above Balance at.....	46.78		
		\$3.22	
Principal of 50 U. S. 4th Liberty Loan 4¼'s.....	\$52.00		
Included in Above Balance at.....	44.30		
		7.70	
Principal of 500 Philadelphia 4's.....	\$500.00		
Included in Above Balance at.....	500.00		
		\$10.92	
Difference between Cost of 100 Philadelphia 4's... \$102.87			
And Proceeds of Sale..... 100.00			
		2.87	
			8.05
			\$929.28
Warrants Paid.....	\$928.43		
Transferred to General Fund (City) to Close This Account...	.85		
			929.28

HANCOCK MEMORIAL FUND

DEBIT

Balance October 31, 1927.			
2,000 Philadelphia 3½'s (cost).....	\$ 1,870.98		
200 Philadelphia 4's (cost).....	202.26		
300 Liberty 4¼'s (cost).....	275.14		
200 Treasury 4¼'s (cost).....	199.74		
Cash in Bank.....	505.21		
			\$3,053.33
Interest on Philadelphia Loans (less commission).....	\$99.96		
Interest on Liberty 4¼'s (less commission).....	10.41		
Interest on Treasury 4¼'s (less commission).....	8.33		
			118.70
Interest on Bank Balance.....			2.12
Principal of 100 U. S. 2nd Liberty Loan 4¼'s.....	\$100.00		
Included in Above Balance at.....	88.10		
			11.90
			\$3,186.05
Investment in 500 City of Philadelphia 4's, Due 1940, July 1.	\$500.00		
Investment in 100 City of Philadelphia 4's, Due 1946, Nov. 1	\$100.00		
Accrued Interest to Above Investment.....			10.27
			\$3,175.78

FAIRMOUNT PARK ART ASSOCIATION

CREDIT

Balance October 31, 1928.	
2,000 Philadelphia 3½'s (cost).....	\$1,870.98
200 Philadelphia 4's (cost).....	202.26
600 Philadelphia 4's (par).....	600.00
200 Liberty 4¼'s (cost).....	187.04
200 Treasury 4¼'s (cost).....	199.74
Cash in Bank.....	115.76
	<u>\$3,175.78</u>

GEORGE AND META CONOR-WOOD MEMORIAL FUND

DEBIT

Balance October 31, 1927.	
100 Philadelphia 4's (cost).....	\$102.87
500 Liberty 4¼'s (cost).....	505.31
Cash in Bank.....	281.41
	<u>\$889.59</u>
Interest on Philadelphia Loans (less commission).....	\$ 3.92
Interest on Liberty 4¼'s (less commission).....	10.41
	<u>14.33</u>
Interest on Bank Balance.....	12.71
	<u>\$916.63</u>
Difference between Cost of 500 U. S. 2nd Liberty Loan.....	\$505.31
And Principal Paid Off.....	500.00
	<u>\$5.31</u>
Investment in 800 City of Philadelphia 4's, Due 1938, July 1.....	\$793.52
Accrued Interest on Above Investment.....	4.98
	<u>10.29</u>
	<u>\$906.34</u>

CREDIT

Balance October 31, 1928.	
900 Philadelphia 4's (cost).....	\$896.39
Cash in Bank.....	9.95
	<u>\$906.34</u>

AERO MEMORIAL FUND

DEBIT

Balance October 31, 1927.	
500 Liberty 4¼'s (par).....	\$ 500.00
800 Liberty 4¼'s (cost).....	816.75
7,000 Philadelphia 4's (cost).....	6,943.75
Cash in Bank.....	66.65
	<u>\$8,327.15</u>
Interest on Liberty 4¼'s (less commission).....	\$ 49.97
Interest on Philadelphia 4's (less commission).....	274.40
	<u>324.37</u>
Interest on Bank Balance.....	7.09
Principal of 100 U. S. 2nd Liberty Loan.....	\$ 100.00
Included in Above Balance at.....	100.00
Principal of 300 U. S. 3rd Liberty Loan.....	\$ 300.00
Included in Above Balance at.....	300.00
	<u>\$8,658.61</u>

FAIRMOUNT PARK ART ASSOCIATION

CREDIT

Balance October 31, 1928.

100 Liberty 4¼'s (par).....	\$ 100.00	
800 Liberty 4¼'s (cost).....	816.75	
7,000 Philadelphia 4's (cost).....	6,943.75	
Cash in Bank.....	798.11	
		<u>\$8,658.61</u>

SHAKESPEARE MEMORIAL FUND

DEBIT

Balance October 31, 1927.

7,000 Philadelphia 4's (cost).....	\$7,201.25	
5,000 Philadelphia 3½'s (cost).....	4,772.50	
Cash in Bank.....	286.23	
		<u>\$12,259.98</u>
Interest on Philadelphia Loans (less commission).....	\$ 501.64	
Interest on Liberty 4¼'s (less commission).....	1.66	
	<u>\$ 503.30</u>	
Interest on Overdraft.....	100.20	
		<u>403.10</u>
Received from General Fund (Park Branch).....	\$2,600.00	
Received from General Fund (City Branch).....	111.92	
		<u>2,711.92</u>
Principal of 4,000 City of Philadelphia 3½'s		
Due 1931.....	\$3,880.00	
Principal of 1,000 City of Philadelphia 3½'s,		
Due 1932.....	960.00	
	<u>\$4,840.00</u>	
Included in Above Balance at.....	4,772.50	
		<u>67.50</u>
		<u>\$15,442.50</u>
Difference between Cost of 50 U. S. 4th Liberty		
Loan	\$52.00	
And Proceeds of Sale.....	50.47	
	<u>\$ 1.53</u>	
Difference between Cost of 7,000 Philadelphia 4's..	\$7,201.25	
And Proceeds of Sale.....	6,860.00	
	<u>341.25</u>	
Investment in 50 U. S. 4th Liberty Loan 4¼'s.....	\$ 52.00	
	<u>.30</u>	
Accrued Interest on Above Investment.....	15,099.42	
Warrants Paid and This Account Now Closed.....		
		<u>\$15,442.50</u>

FAIRMOUNT PARK ART ASSOCIATION

JAMES LOGAN MEMORIAL FUND

DEBIT

Balance October 31, 1927.		
10,000 Liberty 4¼'s (par).....	\$10,000.00	
400 Liberty 4¼'s (cost).....	406.25	
1,300 Philadelphia 4's (cost).....	1,296.00	
Cash in Bank.....	261.98	
		<u>\$11,964.23</u>
Interest on Mortgage (less commission).....	\$ 28.75	
Interest on Liberty 4¼'s (less commission).....	403.99	
Interest on Philadelphia 4's (less commission).....	50.96	
		<u>483.70</u>
Interest on Bank Balance.....		16.68
		<u>\$12,464.61</u>
Difference between Cost of 1,400 U. S. 2nd Liberty		
Loan 4¼'s.....	\$1,406.25	
And Principal Received.....	1,400.00	
		<u>\$6.25</u>
Investment in 1,000 Bond and Mortgage, Wissahickon Avenue and Hortter Street, 6%, Due 1931, Jan. 5.....	\$1,000.00	
Investment in 900 City of Philadelphia 4's, Due 1938, July 1.....	\$ 892.71	
Accrued Interest on Above Investment.....	5.60	
		<u>11.85</u>
		<u><u>\$12,452.76</u></u>

CREDIT

Balance October 31, 1928.		
9,000 Liberty 4¼'s (par).....	\$9,000.00	
2,200 Philadelphia 4's (cost).....	2,188.71	
1,000 Mortgage.....	1,000.00	
Cash in Bank.....	264.05	
		<u>\$12,452.76</u>

PASTEUR FUND

DEBIT

Balance October 31, 1927.		
Cash in Bank.....	\$65.20	
Interest on Bank Balance.....	1.27	
		<u>\$66.47</u>

CREDIT

Balance October 31, 1928.		
Cash in Bank.....	\$66.47	
		<u><u>\$66.47</u></u>

FAIRMOUNT PARK ART ASSOCIATION

JOHN HARRISON MEMORIAL FUND

DEBIT

Balance October 31, 1927.		
3,000 Philadelphia 4¼'s (cost).....	\$3,037.50	
2,000 Bethlehem Steel Co. 6's (cost)	2,100.00	
8,900 Liberty 4¼'s (cost).....	8,330.16	
1,100 Liberty 3½'s (cost).....	1,086.80	
5,000 Insurance Policy.....	5,000.00	
Cash in Bank.....	1,106.33	
		\$ 20,660.79
Interest on Liberty 4¼'s (less commission).....	\$404.02	
Interest on Philadelphia 4¼'s (less commission).....	124.95	
Interest on Bethlehem Steel Co. 6's (less commission).....	161.70	
		690.67
Interest on Bank Balance.....		130.70
Cash Surrender Value of Policy No. 101722, Pelican British Life Insurance Co., on Life of F. L. Jenkins, Deceased.....	\$6,483.30	
Included in Above Balance at.....	5,000.00	
		1,483.30
Principal of 200 U. S. 2nd Liberty 4¼'s.....	\$ 200.00	
Included in Above Balance at.....	188.56	
		\$11.44
Principal of 3,700 U. S. 3rd Liberty 4¼'s.....	\$3,700.00	
Included in Above Balance at.....	3,427.60	
		272.40
		283.84
		\$23,249.30
Investment in 1,400 City of Philadelphia 4's, Due 1938, July 1.....	\$1,388.66	
Investment in 1,000 City of Philadelphia 4's, Due 1939, July 1.....	\$ 995.00	
Investment in 4,000 City of Philadelphia 4's, Due 1940, July 1.....	\$3,980.00	
Investment in 1,700 City of Philadelphia 4's, Due 1943, July 1.....	\$1,689.00	
Investment in 1,000 City of Philadelphia 4's, Due 1945, Nov. 1.....	\$ 995.00	
Investment in 3,000 City of Philadelphia 4's, Due 1946, July 1.....	\$2,977.50	
Accrued Interest on Above Investments.....	\$182.20	
Warrants Paid.....	152.61	
		334.81
		\$22,914.49

FAIRMOUNT PARK ART ASSOCIATION

CREDIT

Balance October 31, 1928.	
3,000 Philadelphia 4¼'s (cost).....	\$ 3,037.50
2,000 Bethlehem Steel Co. 6's (cost).....	2,100.00
5,000 Liberty 4¼'s (cost).....	4,714.00
1,100 Liberty 3½'s (cost).....	1,086.80
12,100 Philadelphia 4's (cost).....	12,025.16
	\$22,963.46
Cash Due the Bank.....	48.97
	\$22,914.49

SECURITIES

(Held for Various Accounts)

First Mortgage on Real Estate (Permanent Fund, Park).....	\$28,950.00
25,000 Philadelphia 3½'s (par) (Permanent Fund, Park).....	25,000.00
14,100 Philadelphia 3½'s (cost) (Permanent Fund, Park)....	13,231.33
4,200 Philadelphia 4's (par) (Permanent Fund, Park).....	4,200.00
24,800 Philadelphia 4's (cost) (Permanent Fund, Park).....	25,212.38
3,000 Philadelphia School 5's (cost) (Permanent Fund, Park).	3,016.10
First Mortgage on Real Estate (Permanent Fund, City).....	5,500.00
9,000 Philadelphia 3½'s (par) (Permanent Fund, City).....	9,000.00
3,800 Philadelphia 3½'s (cost) (Permanent Fund, City)....	3,637.98
6,800 Philadelphia 4's (cost) (Permanent Fund, City).....	6,877.15
2,000 Philadelphia 4's (par) (Permanent Fund, City).....	2,000.00
1,000 Philadelphia 4¼'s (cost) (Permanent Fund, City)....	1,008.75
4,800 Philadelphia 4's (cost) (General Fund, Park).....	4,840.00
7,500 Philadelphia 3½'s (cost) (General Fund, Park).....	6,999.82
1,000 Philadelphia 3½'s (cost) (General Fund, City).....	980.00
11,500 Philadelphia 4's (cost) (Ericsson Fund).....	11,499.54
2,000 Philadelphia 4's (par) (Ericsson Fund).....	2,000.00
6,000 Philadelphia 3½'s (par) (Ericsson Fund).....	6,000.00
2,800 Philadelphia 3½'s (cost) (Ericsson Fund).....	2,629.25
1,000 Philadelphia 4¼'s (cost) (Ericsson Fund).....	1,030.00
3,100 Philadelphia 4's (cost) (Childs-Drexel Fund).....	3,148.12
100 Philadelphia 4's (par) (Childs-Drexel Fund).....	100.00
500 Philadelphia 3½'s (cost) (Childs-Drexel Fund).....	490.00
2,000 Philadelphia 3½'s (cost) (Hancock Fund).....	1,870.98
800 Philadelphia 4's (cost) (Hancock Fund).....	802.26
900 Philadelphia 4's (cost) (G. & M. Conner-Wood Fund).	896.39
7,000 Philadelphia 4's (cost) (Aero Memorial Fund).....	6,943.75
First Mortgage on Real Estate (James Logan Fund).....	1,000.00
2,200 Philadelphia 4's (cost) (James Logan Memorial Fund)	2,188.71
3,000 Philadelphia 4¼'s (cost) (John Harrison Memorial Fund)	3,037.50
12,000 Philadelphia 4's (cost) (John Harrison Memorial Fund)	12,025.16
33,500 U. S. Liberty 4¼'s (cost) (Permanent Fund, Park)....	29,096.13
50 U. S. Liberty 4¼'s (par) (Permanent Fund, Park)....	50.00
3,000 U. S. Liberty 4¼'s (cost) (Permanent Fund, City)....	2,839.08
5,250 U. S. Liberty 4¼'s (cost) (Ericsson Fund).....	4,997.57
550 U. S. Liberty 4¼'s (cost) (Childs-Drexel Fund).....	540.02
200 U. S. Liberty 4¼'s (cost) (Hancock Fund).....	187.04
800 U. S. Liberty 4¼'s (cost) (Aero Memorial Fund).....	816.75
100 U. S. Liberty 4¼'s (par) (Aero Memorial Fund).....	100.00
9,000 U. S. Liberty 4¼'s (par) (James Logan Memorial, City)	9,000.00
6,100 U.S. Liberty 4¼'s (cost) (John Harrison Memorial Fund)	5,800.80

FAIRMOUNT PARK ART ASSOCIATION

2,000 U.S. Treasury Bonds 4¼'s (cost) (Permanent Fund, City)	1,997.25	
1,400 U. S. Treasury Bonds 4¼'s (cost) (Ericsson Fund).....	1,398.08	
300 U.S. Treasury Bonds 4¼'s (cost) (Childs-Drexel Fund).	299.58	
200 U. S. Treasury Bonds 4¼'s (cost) (Hancock Memorial).	199.74	
2,000 Bethlehem Steel Co. 6's (cost) (John Harrison Memorial Fund).....	2,100.00	
		\$255,537.21

CASH IN BANK

Permanent Fund (Park).....	\$1,356.16	
Permanent Fund (City).....	248.42	
General Fund (Park).....	3,165.51	
General Fund (City).....	1,374.51	
Ericsson Memorial Fund.....	479.20	
Childs-Drexel Memorial Fund.....	429.01	
Hancock Memorial Fund.....	115.76	
George and Meta Conor-Wood Memorial Fund.....	9.95	
Aero Memorial Fund.....	798.11	
James Logan Memorial Fund.....	264.05	
Pasteur Fund.....	66.47	
		\$255,537.21
	\$8,307.15	
John Harrison Memorial Fund.....	48.97	
Less Cash Due the Bank.....		8,258.18
		\$263,795.39

NECROLOGY

Burnham, Miss Mary A.	May 2, 1928
Carnell, Dr. Laura H.	March 30, 1929
Elverson, Col. James, Jr.	January 21, 1929
Fuerstenberg, David	January 13, 1929
Harrison, Charles Custis	February 12, 1929
Johnson, Mrs. G. K.	May 24, 1928
Maris, Thomas R.	May, 1928
Potter, Charles A.	April, 1925
Rea, Samuel	March 24, 1929
Samuel, J. Bunford	January 1, 1929
Semple, Mrs. Matthew	September, 1928
Steinmetz, Joseph Allison	July 11, 1928
Tilghman, Mrs. Mary	January 11, 1928
Van Rensselaer, Mrs. Alexander	February 3, 1929

PERMANENT ENDOWMENT FUND

PARK BRANCH

This fund was created in the year 1874 by a resolution of the Board of Trustees, which appropriated the sum of \$3000 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

PARK BRANCH

1895	Garrett, William E., Jr.*	1900	Justice, William W.*
1895	Phillips, Miss Emily*	1900	Warren, E. Burgess*
1897	Converse, John H.*	1901	Paul, James W.*
1897	Converse, Mrs. John H.*	1901	Frazier, William W.*
1898	Elkins, William L.*	1906	Lippincott, J. Dundas*
1898	Elkins, Mrs. William L.*	1907	Barklie, Mrs. Archibald
1899	Dolan, Thomas*	1919	Cohen, Charles J.*
1899	Harrison, Charles Custis*	1924	Clemens, Mrs. Frank G.
1900	Morris, Miss Lydia T.		

PERPETUAL MEMBERS IN MEMORIAM

PARK BRANCH

1895	Bamber, Alfred	1901	Thomson, J. Edgar
1895	Smith, Richard	1901	Drexel, Anthony J.
1895	Phillips, Miss Ellen	1901	Scott, Thomas A.
1895	Phillips, Henry M.	1904	Henry, Charles W.
1898	Fitler, Edwin H.	1904	Howell, Charles H.
1898	Howell, Henry C.	1906	Dundas, James
1900	Morris, Isaac W., Jr.	1925	Moulton, Mrs. Byron R.
1900	Dreer, Mrs. Ferdinand J.	1926	Smith, C. Morton
1901	Justice, Miss Cecilia		

CITY BRANCH

1904	Howell, Charles H.	1927	Smith, J. Frailey
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HONORARY MEMBERS

1899	Hampton L. Carson	1920	Leslie W. Miller
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*Deceased.

LIFE AND ANNUAL MEMBERS

The Executive Secretary will be gratified to receive prompt notice of any change or error in address 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.

Corrected to April 1, 1929

P L	indicates	PARK	branch	LIFE	member
C L	"	CITY	"	"	"
P A	"	PARK	"	ANNUAL	member
C A	"	CITY	"	"	"
*	"	DECEASED			

P A Abbot, George Maurice, 220 Allen's Lane, Mt. Airy.
 C A Abbott, C. Yarnall, 1612 Latimer St.
 P A Acker, Mrs. Finley, 4943 Rubicam Ave.
 C A Acker, Mrs. Finley.
 P A Adams, L. E., 437 Chestnut St.
 P A Albrecht, Emil P., No. 48 The Bourse.
 P A Alexander, W. W. 1233 Land Title Bldg.
 C A Allen, Miss Laura, 2100 Walnut St.
 P A Allen, Perry S., 135 S. Eighteenth St.
 P A Allman, Herbert D., The Warwick.
 C A Allman, Herbert D.
 P A Alpern, Maxwell, care of American Engineering Co., Aramingo Ave. and Huntingdon St.
 C A Alpern, Maxwell.
 C A Anders, Dr. James M., 250 S. Seventeenth St.
 P A Anderson, Miss Mary E., 1930 Girard Ave.
 P A Andrews, Mrs. T. Hollingsworth, 2134 Shunk St.
 P A Apel, Elizabeth, Rittenhouse Plaza, Nineteenth and Walnut Sts.
 P A Archambault, Miss A. M., 1714 Chestnut St.
 P A Archambault, V. I., Jr. (In Memoriam).
 P A Armstrong, Mrs. Mary Neales, 3826 Locust St.
 P A Arnold, Mrs. Miriam K., The Lenox, Thirteenth and Spruce Sts.
 P A The Art Alliance, 251 S. Eighteenth St.
 C A The Art Alliance.
 P L Ashbridge, Miss Emily R., Rosemont, Pa.
 P A Ashbridge, Miss Lida Helen, Rosemont, Pa.
 P A Ashby, Walter V., 2640 N. Twenty-ninth St.
 P A Ashman, Charles T., 1516 Spruce St.
 P A Ashton, Mrs. Thomas G., Wynnewood, Pa.

FAIRMOUNT PARK ART ASSOCIATION

- P A Atkinson, Gertrude, 4106 Locust St.
P A Austin, Richard L., 8525 Seminole Ave., Chestnut Hill.
P L Bachman, DeForest L., 474 Lombardy Road, Drexel Park, Delaware County, Pa.
P A Badger, Herbert L., 1835 Arch St.
C A Badger, Herbert L., 1835 Arch St.
P A Baily, Henry P., Ingeborg Road, Overbrook, Pa.
C A Baily, Henry P., Ingeborg Road, Overbrook, Pa.
P A Bains, George B., Jr., 1028 Chestnut St.
P A Baird, Mrs. Edgar W., Navahoe Ave., St. Martins
C A Baird, Mrs. Edgar W., Navahoe Ave., St. Martins
P A Baird, Mrs. Walter T., Merion Station, Pa.
P A Baldwin, Dr. Kate W., 1117 Spruce St.
C A Baldwin, Dr. Kate W., 1117 Spruce St.
P A Ballard, Ellis Ames, 1035 Land Title Bldg.
C A Ballard, Ellis Ames.
P L Baltz, J. & P. Brewing Co., Thirty-first and Thompson Sts.
P L Barklie, Mrs. Archibald, Wayne, Pa.
P A Barnard, Dr. E. P., 1820 S. Rittenhouse Square.
P A Barnes, John Hampton, 1421 Chestnut St.
P A Barney, Charles D., Ogontz, Pa.
C A Barney, Charles D.
C A Barney, W. Pope, Moylan, Pa.
P L Barrie, George, 1821 Walnut St.
P L Barrows, Mrs. Ira, 667 Fifth Ave., New York City.
P A Bartol, Miss Eleanor Grier, 1932 Locust St.
C L Barton, Mrs. H. H., Jr., care Corn Exchange National Bank.
P A Bates, Daniel Moore, 1600 Walnut St.
P A Bates, Mrs. Daniel Moore, 115 W. Chestnut Ave., Chestnut Hill.
P L Battles, H. H., 114 S. Twelfth St.
P A Battles, Mrs. Harry H., Newtown Square, Pa.
P A Baugh, Miss Helene A., 253 S. Sixteenth St.
P A Baur, Phil J., 425 W. Johnson St., Germantown.
P A Beck, Miss Adele M., 221 E. Logan St., Germantown.
P A Beck, Hon. James M., Southern Bldg., Washington, D. C.
C A Beck, Hon. James M.
P A Bedford, J. Claude, 2110 De Lancey Place.
P A Bedford, Mrs. J. Claude, 2110 De Lancey Place.
P A Beeber, Hon. Dimner, 1419 Land Title Bldg.
C A Beeber, Hon. Dimner.
P L Bein, August, S. W. Cor. Fifth and Cherry Sts.
P A Beitel, Mrs. Francis O., 6335 Musgrave St., Germantown.
P A Bell, Hon. John Cromwell, 1330 Land Title Bldg.
C L Bell, Miss Emily, 1428 Spruce St.
P L Bell, Miss Laura, 1428 Spruce St.
P A Belmont, L. A., Merion, Pa.

FAIRMOUNT PARK ART ASSOCIATION

- P L Bement, William P., 3817 Spruce St.
 P A Benners, Mrs. G. Bartleson, 278 S. Twenty-third St.
 C L Benson, Alexander, 59 S. Fourth St.
 P A Benson, Miss Bertha D., 400 S. Fifteenth St.
 C A Benson, Miss Bertha D.
 P A Benson, E. N., Jr., 1428 Walnut St.
 C A Benson, E. N., Jr.
 P L Benson, Mrs. Ida V., 155 Bethlehem Pike, Chestnut Hill.
 C L Benson, Mrs. Louis F., 2014 De Lancey St.
 P L Bergdoll, Louis, Jr., 2806 Parrish St.
 P L Berges, William, 1500 Erie Ave.
 P A Berwind, H. A., Commercial Trust Bldg.
 C A Biddle, Edward, 277 S. Fourth St.
 C A Biddle, Mrs. Edward W., The Wellington.
 P A Biddle, Miss Emily W., 1828 De Lancey Place.
 P A Biddle, Mrs. J. Wilmer, Binderton House, Chestnut Hill.
 P A Biddle, Livingston L., Bryn Mawr, Pa.
 P A Billin, Chas. E., 1317 Spruce St.
 P A Birney, Mrs. Herman H., 4016 Chestnut St.
 P L Bisler, Gustav A., Fifth and Brown Sts.
 C L Bisler, Gustav A.
 P A Bissel, Mrs. Frederick Meade, 117 S. Illinois Ave., Atlantic City,
 N. J.
 P A Black, Francis F., 711 Locust St.
 P A Black, Russell V., Five Points, Wayne, Pa.
 P A Blakiston, Miss Emma, Fort Washington, Pa.
 P A Blakiston, Kenneth M., 1012 Walnut St.
 C L Blakiston, Miss Mary, Fort Washington, Pa.
 P A Blynn, Lucy M., Ambler, Pa.
 C A Bockius, Morris R., 934 Land Title Bldg.
 P A Bodine, Samuel T., Villanova, Pa.
 C A Bodine, Samuel T.
 P A Boericke, Mrs. Gideon, "Deepden," Wynnewood, Pa.
 C A Boericke, Mrs. Gideon.
 P A Boericke, Miss Johanna M., 5932 Overbrook Ave.
 P A Boericke, Mrs. J. J., 328 Brookway, Merion Station, Pa.
 C A Bok, Edward W., Merion Station, Pa.
 P A Bok, Edward W.
 P A Bok, Mrs. Edward W., Merion Station, Pa.
 P A Bolles, Mrs. Courtlandt K., 2210 Locust St.
 P A Bolton, Rev. J. Gray, 2109 Pine St.
 P A Bond, Charles, 617 Arch St.
 C A Bond, Charles.
 P A Bonschur, Mrs. H. E., 4723 Springfield Ave.
 P A Borie, Beauveau, Jr., 1517 Locust St.
 C A Borie, Beauveau, Jr.

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- P A Borie, Charles L., Jr., 112 S. Sixteenth St.
 C A Borie, Charles L., Jr.
 P A Borie, Mrs. Charles L., Jr., Rydal, Pa.
 C A Borie, Mrs. Charles L., Jr.
 P A Bowen, Samuel B., Fourth St. and Sedgley Ave.
 C A Boyd, D. Knickerbacker, Otis Bldg., 112 S. Sixteenth St.
 C A Boyd, Mrs. D. Knickerbacker, 27 E. Willow Grove Ave., Chestnut Hill.
 P A Boyd, James, Haverford, Pa.
 P L Boyd, Mrs. Peter, 135 S. Eighteenth St.
 P A Braley, Miss Elizabeth W., 2204 Walnut St.
 P A Branson, Mrs. Thomas F., Rosemont, Pa.
 P A Braun, Mrs. William P. M., 250 Pelham Road.
 P L Brazier, H. Bartol, Wynnewood, Pa.
 P A Brazier, Mrs. Joseph Harrison, 1803 Pine St.
 C A Brewer, Franklin N., Wanamaker's Store.
 P A Briggs, Mrs. Caspar Warren, Prospectville, Pa.
 C A Brinton, Walter, 4540 Adams Ave.
 P L Brock, Mrs. Robert C. H., 1612 Walnut St.
 C L Brock, Mrs. Robert C. H.
 P A Brodhead, Mrs. M. S., Strafford, Pa.
 P A Bromley, Henry S., 7000 Wissahickon Ave., Germantown, Phila.
 P L Bromley, John, Rex and Seminole Aves., Chestnut Hill.
 P A Bromley, Joseph H., Wissahickon and Cheltenham Aves., Germantown, Phila.
 C A Bromley, Joseph H.
 P L Brooks, William H., 509 Chestnut St.
 P A Brown, Andrew V., 740 Sansom St.
 P A Brown, Francis Shunk, 5927 Drexel Road.
 P A Brown, William Findlay, Pennsylvania Bldg.
 C A Browne, Mrs. John Coates, 250 S. Seventeenth St.
 P A Brunker, Robert J., 5208 Wayne Ave.
 C A Brunker, Robert J.
 P A Budd, Edward G., 157 Pelham Road.
 P A Buhler, Frank W., 1722 Pine St. or 1214 Market St.
 P A Burr, Dr. Charles W., 1918 Spruce St.
 P A Burt, Miss Edith Brooke, 1203 Walnut St.
 P A Burt, Miss M. Theodora, 1203 Walnut St.
 P A Busch, Mrs. Henry E., 1006 Spruce St.
 C A Busch, Mrs. Henry E.
 P A Busch, Mrs. Henry Paul, 1006 Spruce St.
 C A Busch, Mrs. Henry Paul.
 P L Busch, Henry Paul, 1006 Spruce St.
 C L Busch, Henry Paul.
 P L Busch, Miers, 1006 Spruce St.
 C L Busch, Miers.

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- P A Buzby, Charles E., 4721 Chester Ave.
- P A Cadwalader, Miss Sophia, 1519 Locust St.
- P A Calder, Alexander Stirling, 11 E. Fourteenth St., New York City.
- P A Calvert, J. S., care of Western Union Telegraph Co.
- P A Calwell, Charles S., care of Corn Exchange National Bank.
- P A Calwell, Mrs. Charles S., Wissahickon and Westview Aves.
- P A Cannstatter Volksfest Verein, 1637 N. Broad St.
- C A Cannstatter Volksfest Verein.
- P L Capp, Seth Bunker, P. O. Box 2054.
- C L Capp, Seth Bunker.
- P A Carr, Mrs. Charles D., 1917 Spruce St.
- P A Carrigan, Mrs. Gordon Seymour, 6666 Lincoln Drive.
- P A Carson, Miss Susan, 344 S. Fifteenth St.
- P A Carstairs, Daniel H., School House Lane, Germantown.
- P L Carter, Mrs. William T., 1530 Locust St.
- C A Castner, Samuel, Jr., 3729 Chestnut St.
- P A Chadwick, Miss Ella F., 12 Pelham Road, Mt. Airy.
- P L Chambers, J. Howard, 217 S. Forty-second St.
- C A Chandler, Mrs. George F., The Bellevue-Stratford.
- P L Chandler, Percy M., Franklin Bank Bldg.
- P L Chandler, T. P., 249 S. Sixteenth St.
- P A Channell, Miss Mary A., 314 Otis Bldg.
- P A Chapman, Ellwood B., 737 Real Estate Trust Bldg.
- C A Chapman, Ellwood B.
- P A Chapman, Mrs. Lucia P., Norwood Ave., Chestnut Hill.
- P A Chase, Miss Clara T., 261 S. Van Pelt St.
- P A Chase, Clement E., 1420 Walnut St.
- C A Chew, Mrs. David S. B., 19 S. Twenty-first St.
- P L Chichester, Mrs. George M., Ardmore, Pa.
- C L Chichester, Mrs. George M.
- P A Christensen, Adolph, 1433 Brown St.
- P A Church, Arthur L., 500 N. Broad St.
- C A Church, Arthur L.
- P A Clapp, Mrs. B. Frank, Green Hill Farms, Overbrook, Pa.
- C A Clark, Mrs. Charles Davis, 2215 Spruce St.
- P A Clark, Mrs. Charles Heber, Conshohocken, Pa.
- P A Clark, C. M., Sixteenth and Locust Sts.
- C A Clark, C. M.
- P A Clark, Mrs. Edward Walter, Chestnut Hill.
- P A Clark, Herbert L., 321 Chestnut St.
- P A Clark, Percy H., 321 Chestnut St.
- C A Clark, Percy H.
- P A Clegg, John William, Sixth and Walnut Sts.

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- P L Clothier, Mrs. Conrad F., 844 N. Broad St.
 C L Clothier, Morris L., 801 Market St.
 P A Clothier, Mrs. Walter, Wynnewood, Pa.
 P A Clothier, Mrs. William J., Valley Hill Farm, Valley Forge.
 P A Clyde, Mrs. B. F., P. O. Box 12, Bryn Mawr, Pa.
 P A Clyde, Miss Margaret, Devon, Pa.
 P A Clymer, Edward T., 806 N. Sixty-third St.
 P L Coates, William M., 127 Market St.
 P A Coates, Mrs. William M., 1717 Spruce St.
 P A Cohen, Albert M., 274 Hathaway Lane, Wynnewood, Pa.
 P A Cohen, Mrs. Albert M., 274 Hathaway Lane, Wynnewood, Pa.
 P A Coles, Miss Mary Roberts, 2010 DeLancey Place.
 P A Collins, Alfred M., Bryn Mawr, Pa.
 P L Collins, Henry H., 1518 Walnut St.
 C A Collins, Henry H.
 P A Collins, Mrs. Philip S., Wyncote, Pa.
 P A Colton, Mrs. S. W., Jr., Bryn Mawr, Pa.
 P A Combs, Mrs. John F., 318 Chestnut St.
 P A Combs, John F., 318 Chestnut St.
 P A Comegys, Miss Amy, 4205 Walnut St.
 C A Comegys, Miss Amy, 4205 Walnut St.
 C A Converse, Miss Mary E., Rosemont, Pa.
 P A Cooke, Morris L., St. George's Road, Mt. Airy Post Office.
 P A Cooke, Mrs. Morris L., St. George's Road, Mt. Airy Post Office.
 P A Cooper, J. West Rulon, 2123 DeLancey Place.
 P A Cooper, Walter I., 1707 Walnut St.
 P A Copeland, J. Frank, 320 S. Broad St.
 P L Corlies, Miss Margaret L., Hotel Victoria, Boston, Mass.
 P A Corson, Alan, Ridgeland, West Fairmount Park.
 P A Cowperthwait, Charles T., 212 S. Fourth St.
 C L Coxe, Mrs. Alexander Brown, Paoli, Pa.
 P A Coxe, Henry B., The Warwick, Seventeenth and Locust Sts.
 P A Coxe, Mrs. Henry Brinton, The Warwick, Seventeenth and Locust Sts.
 C A Coxe, Mrs. Henry Brinton.
 P A Coxe, Mrs. Whitwell W., 2041 Spruce St.
 P A Cozens, Miss Henrietta, "Cogshill," Allen's Lane, Germantown.
 P A Cramp, Mrs. Theodore W., 1800 S. Rittenhouse Square.
 P A Crane, Edward A., 412 W. Price St., Germantown.
 P A Crane, Theron I., 6440 Greene St., Germantown.
 P A Crane, Mrs. Theron I., 6440 Greene St., Germantown.
 P A Crawford, Andrew Wright, 701 Stephen Girard Bldg.
 C A Crawford, Andrew Wright.
 P A Cresswell, Mrs. Charles T., 1925 Panama St.
 P L Cret, Paul P., 112 S. Sixteenth St.
 P A Cryer, Mrs. Matthew H., 630 Winsford Road, Bryn Mawr.

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- P A Curtis, Cyrus H. K., Wyncote, Pa.
 P A Curwen, Samuel M., Haverford, Pa.
 P A Dana, Mrs. Charles E., 2013 DeLancey Place.
 C A Dana, Mrs. Charles E.
 P A D'Ascenzo, Nicola, 1604 Summer St.
 P A Davis, Miss Edna C., "Pastorius Court," Lincoln Drive and Hortter St.
 P L Davis, Henry J., Lansdowne, Pa.
 P A Davis, Mrs. Isaac R., Spring House, Pa.
 P A Day, Mrs. Charles, St. George's Road, Chestnut Hill.
 C A Day, Mrs. Charles.
 P A Day, Mrs. Frank Miles, Allen's Lane, Mt. Airy.
 P A Dearnley, Miss Elizabeth, 1530 Locust St.
 C L Deaver, Mrs. John B., 1830 De Lancey Place.
 P A deKrafft, William, 500 N. Broad St.
 P A Denegre, Mrs. William P., Rydal, Pa.
 P A Dercum, Dr. Francis X., 1719 Walnut St.
 P A Develin, Mrs. James A., 6052 Overbrook Ave.
 P A Dexter, Charles L., 5831 Drexel Road, Overbrook.
 P A Dice, Agnew T., Reading Terminal.
 P L Dick, Mrs. William A., Bethlehem Pike, Chestnut Hill.
 P A Dickey, Miss Eloise P., The Wellington.
 P A Diesel, Harrison N., 6396 Overbrook Ave.
 P A Dilks, Mrs. Walter H., 8201 St. Martin's Lane, Chestnut Hill.
 P A Diller, Margaret Patton, 510 S. Forty-second St.
 P A Disston, H. R., 6824 Torresdale Ave.
 P L Disston, Jacob S., care Tacony Trust Co., Tacony, Phila.
 C A Disston, Jacob S.
 P A Disston, William D., Norwood Ave., Chestnut Hill.
 P A Dixon, Mrs. Edwin S., 261 Hathaway Lane, Wynnewood, Pa.
 P L Dixon, Mrs. Samuel G., The Wellington.
 C L Dobbins, Miss Mary A., 1808 Rittenhouse Square.
 P A Dolan, C. W., Rosemont, Pa.
 P A Dolan, H. Yale, 1304 Widener Bldg.
 P A Dolan, Thomas J., Villanova, Pa.
 C A Dolan, Thomas J.
 P A Dixon, Mrs. Edwin S., 261 Hathaway La., Wynnewood.
 P L Dixon, Mrs. Samuel G., The Wellington.
 C L Dobbins, Miss Mary A., 1808 Rittenhouse Sq.
 P A Dolan, C. W., Rosemont, Pa.
 P A Dolan, H. Yale, 1304 Widener Bldg.
 P A Dolan, Thomas H., Villanova.
 C A Dolan, Thomas J.
 P A Dolan, Mrs. Thomas J., Villanova, Pa.
 C A Dolan, Mrs. Thomas J.
 P L Doll, Miss Josephine, 3411 N. Seventeenth St.

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- C A Donaldson, Mrs. H. H., 4417 Spruce St.
- P A Dooner, Richard T., 1822 Chestnut St.
- P A Dorrance, J. T., S. W. cor. Second and Market Sts., Camden, N.J.
- P A Dougherty, Alfred W., 609 N. Thirty-fourth St.
- C A Dougherty, Miss Eliza A., 1532 Green St.
- P A Doughten, Mrs. Wm. W., 228 S. Twentieth St.
- P A Downing, Mrs. Robert W., Bythewood, Haverford.
- P L Dreer, Edwin Greble, Union League, Phila.
- C L Dreer, Edwin Greble.
- P A Drexel, Anthony J., 112 Drexel Bldg.
- C A Drexel, Anthony J.
- P A Drexel, G. W. C., 350 Drexel Bldg.
- P A Drexel, Mrs. G. W. C., "Wootton," Bryn Mawr, Pa.
- C A Drexel, Mrs. G. W. C.
- P A Drexel, John R., 112 Drexel Bldg.
- C A Drexel, John R.
- P A Drexel, Mrs. John R., 112 Drexel Bldg.
- P A Dudley, Mrs. Charles B., Gulph Road, Bryn Mawr, Pa.
- P A Dunning, Mrs. George A., Mt. Airy P. O.
- P A du Pont, Francis I., 1424 Spruce St.
- P A du Pont, Mrs. H. B., "Crestlea," Ardmore, Pa.
- P A Durant, Mrs. F. C., 1900 Rittenhouse Square.
- P A Earle, Mrs. Morris, 2139 Locust St.
- P A Eastman, Mrs. Nedom A., Falls of Schuylkill.
- C A Eastman, Mrs. Nedom A.
- C A Edmonds, Franklin S., Whitemarsh, Montgomery County, Pa.
- P A Egbert, Dr. Seneca, 200 Beach Tree Lane, Wayne, Pa.
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- P A Eichholz, Adolph, 360 Bullitt Bldg.
- P A Eisenhower, W. R., Care of J. E. Caldwell & Co.
- P A Eisenlohr, Charles J., 1305 Real Estate Trust Bldg.
- P A Elliott, Col. William J., 317 S. Seventeenth St.
- C A Elliott, Mrs. William Townsend, 117 Glenn Road, Ardmore.
- P A Ellis, Mrs. Thos. Biddle, 4106 Locust St.
- P A Elwyn, Mrs. Thomas Langdon, Green Hill Farms, Overbrook, Pa.
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- P A Emlen, Arthur C., Awbury, Germantown.
- P A England, Mrs. E. C., 5814 Drexel Road.
- P A English, Mrs. Chancellor C., 2108 Spruce St.
- P A English, Mrs. Frederick, 226 W. School Lane, Germantown.
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- C A Evans, Mrs. George B.
- P A Exley, Miss Emily, 2035 Walnut St.
- P A Eyles, Charles H., Drexel Hill, Pa.
- P A Eyre, Mrs. Laurence, 399 Park Ave., New York City.

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- P L Fairchild, S. E., Jr., 6910 Wissahickon Ave., Mt. Airy.
- P A Fairies, Miss Elizabeth, 3808 Locust St.
- P A Farina, Pasquale, 1350 S. Fifty-first St.
- P A Farr, Mrs. William W., 3902 Walnut St.
- P A Farrell, James E., 1010 Commercial Trust Bldg.
- P A Febiger, Miss Mary S., 3421 Powelton Ave.
- P A Felix, Anthony G., 14 Radcliff Road, Cynwyd.
- P A Fels, Samuel S., Thirty-ninth and Walnut Sts.
- C A Fels, Samuel S.
- P A Fels, Mrs. Samuel S., Thirty-ninth and Walnut Sts.
- C A Fels, Mrs. Samuel S.
- P A Fetterman, Mrs. J. Gordon, Media, Pa.
- P A Fidelity-20th Century Storage Warehouse Co., 1811 Market St.
- P L Firth, Thomas T., Allen Lane and Wissahickon Ave.
- P L Fisher, Thomas, 1100 Commercial Trust Bldg.
- P L Fitzgerald, Harrington, 916 Spruce St.
- P A Fitzpatrick, Aloysius L., 925 N. Third St.
- P A Flagg, Mrs. Stanley Griswold, Jr., Bryn Mawr, Pa.
- C A Flagg, Mrs. Stanley Griswold, Jr.
- P A Fleisher, Samuel S., 1415 Packard Bldg.
- C A Fleisher, Samuel S.
- C L Ford, Mrs. Bruce, Chestnut Hill.
- P A Forsyth, Mrs. William, 112 W. Moreland Ave., Chestnut Hill.
- P A Fort, Henry K., 3100 Midvale Ave.
- P A Foster, Frank B., Haverford, Pa.
- P A Foulke, J. Roberts, 505 Chestnut St.
- P A Foulkrod, Mrs. John J., Jr., Lapsley Lane, Merion, Pa.
- P A Franklin, Mrs. M. Louise, 107 N. Thirty-fourth St.
- P A Frazier, George H., Jenkintown, Pa.
- P A Frazier, Mrs. George H., Jenkintown, Pa.
- C A Freedley, Mrs. C. W., "Cresheim Arms," Allen's Lane.
- P A Freeman, Albert L., 3221 W. Penn St., Germantown.
- C A Freeman, Mrs. Walter Jackson, 1507 Spruce St.
- P A French, Ernest W., Church Road, St. Davids, Pa.
- P A Fries, John M., 6135 Wayne Ave.
- P A Frings Bros. Co., 3134 Market St.
- P A Fuerstenberg, Mrs. Fannie Muhr, 2315 N. Broad St.
- P L Fuguet, Howard, 560 Bullitt Bldg.
- C L Fuguet, Howard.
- P A Fulmor, Miss Estelle, 4237 Baltimore Ave.
- P A Furness, Horace Howard, Jr., 2034 DeLancey St.
- P L Furness, Mrs. Horace Howard, Jr., 2034 DeLancey St.
- P L Gallagher, Christopher A., 1152 S. Broad St.
- P A Gardner, Clarence, 1320 Packard Bldg.
- P A Garrett, Mrs. P. C., 524 Locust Ave., Germantown.

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- P L Garrison, David R., Radnor, Pa.
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- P L Gates, Thomas S., Rex and Seminole Aves., Chestnut Hill.
- C A Gayley, Samuel M., 1909 Pine St.
- P L Geary, W. H., 3742 N. Eighteenth St.
- C A Gemmell, Miss Margaret J., Warwick Hotel.
- P A Gerhard, Albert Pepper, 5635 Overbrook Ave.
- P L Gest, Hon. John Marshall, City Hall.
- C A Gest, Hon. John Marshall.
- P L Gest, William P., 325 Chestnut St.
- P A Geyelin, Antony L., Bryn Mawr, Pa.
- P A Ghriskey, Charles M., 3820 Locust St.
- P A Gibson, James E., Wood Norton Apartments, Germantown.
- P A Gibson, Mrs. James E., Wood Norton Apts., Germantown.
- C A Gibson, Miss Mary K., Wynnewood, Pa.
- P A Gillingham, Harrold E., 432 W. Price St., Germantown.
- P A Gillingham, Mrs. Harrold E., 432 W. Price St., Germantown.
- P A Glendinning, Robert, Packard Bldg.
- C A Glendinning, Robert.
- P A Goldsmith, Edwin M., 2308 N. Broad St.
- P A Goldstein, Leopold H., 1644 N. Sixth St.
- P A Gordon, Hon. James Gay, 5830 Drexel Road, Overbrook.
- P A Gorham, Walter M., Commercial Trust Bldg.
- P A Grafly, Charles, S. E. Cor. Twentieth and Cherry Sts.
- P A Grant, Mrs. Patrick, 2d, Chestnut Hill.
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- C A Graves, Nelson Z.
- P A Grey, Mrs. Norman, 1924 Panama St.
- P A Gribbel, Mrs. John, Wyncote, Pa.
- P A Griffith, Mrs. Robert E., Haverford Court, Haverford, Pa.
- C A Griffith, W. O., 500 E. Evergreen Ave., Chestnut Hill.
- P A Groome, Mrs. John C., 1018 Clinton St.
- C A Groome, Mrs. John C.
- P A Groskin, Horace, 1307 Land Title Bldg.
- P A Grove, Mrs. Henry S., 258 W. Tulpehocken St., Germantown.
- P L Grubnau, Carl, 114 Arch St.
- C L Grubnau, Carl.
- C A Grundy, Joseph R., Bristol, Pa.
- P A Hackett, H. Berkley, Public Ledger Bldg.
- P L Hale & Kilburn Mfg. Co., Eighteenth St. and Lehigh Ave.
- C L Hale & Kilburn Mfg. Co.
- P A Hall, Hon. Charles B., 326 S. Twenty-first St.
- P A Hallowell, Helen R., 2100 Walnut St.
- P A Hallowell, J. Wallace, 113 S. Broad St.

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- P A Hallowell, William S., 3305 Race St.
- P A Hancock, Mrs. Walter C., 3720 Chestnut St.
- P A Hannis, Miss May, 15 St. Asaph's Road, Bala-Cynwyd.
- C L Harbeson John Frederick, 5301 Knox St., Germantown.
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- P A Harper, Clarence L., Kenilworth, Alden Park, Wissahickon.
- P A Harrington, M. H., 1016 Westview St., Germantown.
- P L Harris, Alan C., 119 S. Sixteenth St.
- C L Harris, Alan C.
- P L Harris, Henry Frazer, Whitemarsh, Chestnut Hill.
- P L Harrison, George L., Jr., St. Davids, Pa.
- P A Harrison, Mrs. George L., Jr., St. Davids, Pa.
- P A Harrison, H. Norris, Rydal, Pa.
- C A Harrison, John, Jr., PRR and Ashburner St., Holmesburg Station, Pa.
- P A Harrity, Mrs. Wm. F., 6310 Sherwood Road, Overbrook, Pa.
- P A Hartel, Mrs. Walter W., 89 Wynnewood Ave., Merion, Pa.
- P A Harvey, Mrs. J. S. C., Radnor, Pa.
- P A Hastings, John V., 601 Montgomery Ave., Bryn Mawr, Pa.
- P A Hayward, Nathan, 308 Chestnut St.
- P A Hearn, Mrs. W. P., 227 S. Forty-second St.
- P A Hebard, Miss Mary Euphemia, Chestnut Hill.
- P A Heckscher, Gustave A., Strafford, Pa.
- P L Heed, Charles E., Tenth St. and Sixty-ninth Ave.
- P A Heimerdinger, Mrs. Leo H., 1001 Valley Road.
- P L Helme, Mrs. William E., St. Davids, Pa.
- P A Hemsley, Mrs. Frederick, 2018 DeLancey Place.
- C A Henderson, Mrs. George, 2013 Spruce St.
- P L Henry, Mrs. Charles W., Chestnut Hill.
- C L Henry, Mrs. Charles W.
- P A Henry, Snowden, Chestnut Hill.
- P L Henry, T. Charlton, 1012 Real Estate Trust Bldg.
- C L Henry, T. Charlton.
- P A Hensel, William H., 346 Roumfort Ave.
- P L Hentz, J. Henry, 1237 N. Broad St.
- P A Hering, W. E., 112 N. Twelfth St.
- C A Hering, W. E.
- P A Herzberg, Millard H., Apartment 943, Hotel Majestic.
- C A Hetherington, Mrs. Albert Gallatin, 326 S. Nineteenth St.
- P A Heyl, George A., 1830 S. Rittenhouse Square.
- P A Hibbs, Shelton A., Ardmore, Pa.
- P A Hinchman, Miss Anne, Box 221, Washington, Conn.
- C A Hinchman, Miss Anne.
- P A Hinchman, Mrs. Charles S., 3635 Chestnut St.
- P L Hinchman, Miss Margaretta S., 3635 Chestnut St.
- C L Hinchman, Miss Margaretta S.

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- C A Hires, Charles E.
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- C L Hoffman, Benjamin R.
- P A Hoffman, Mrs. J. Ogden, Radnor, Pa.
- P A Hollar, Mrs. William H., 4314 Spruce St.
- P A Hood, Mrs. George Gowen, 2049 Locust St.
- P A Hooper, Robert P., Juniper and Cherry Sts.
- P A Hopkinson, Edward, Jr., Fifteenth and Walnut Sts.
- C A Hopkinson, Edward, Jr.
- P A Horn, Mrs. William R., 1225 Allengrove St., Frankford.
- P A Horner, Samuel, Jr., Box 7, Malvern, Pa.
- P A Horstmann, Mrs. William H., Overbrook, Pa.
- P A Horter, Mrs. Edith L., 4427 Spruce St.
- P A Houston, Samuel F., 512 Real Estate Trust Bldg.
- C A Houston, Samuel F.
- P A Houston, Mrs. Samuel F., "Druim Moir," Chestnut Hill.
- P A Howe, Mrs. A. Leighton, 2037 Upland Way.
- P A Howe, George, 205 S. Juniper St.
- C A Howell, Miss Anna H., 5218 Germantown Ave., Germantown.
- 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., Torresdale, Philadelphia.
- C A Howell, Miss Josephine F.
- P A Howland, Miss Alice G., The Shepley School, Bryn Mawr, Pa.
- P A Hoyt, Daniel M., The Tracy, Thirty-sixth and Chestnut Sts.
- P A Huey, Samuel C., 203 North American Bldg.
- C A Huey, Samuel C.
- P A Huneker, John F., The Art Club.
- P A Hunter, Mrs. Thomas P., 1830 S. Rittenhouse Square.
- P A Hussey, Edmondson, 2100 Walnut St.
- P A Hutchinson, Miss Meta H., 133 S. Twenty-second St.
- P A Hutchinson, Sydney E., 101 Public Ledger Bldg.
- P A Ingersoll, Miss Anna W., 1815 Walnut St.
- P L Ingersoll, Charles Edward, 717 Lafayette Bldg.
- C A Jackson, Mrs. Albert A., Chestnut Hill.
- C A Jamison, Mrs. B. K., Jr., The Wellington.
- P A Janney, Walter C., 1529 Walnut St.
- P A Jeanes, Mrs. Henry S., Devon, Pa.
- P L Jeanes, Isaac W., Moreland Ave., Chestnut Hill.
- P L Jeanes, Mrs. Isaac W., Moreland Ave., Chestnut Hill.
- P A Jeanes, Joseph Y., Villanova, Pa.
- P A Jeanes, Mrs. Joseph Y., Villanova, Pa.
- P L Jenks, John S., Fidelity-Phila. Trust Bldg., 123 S. Broad St.
- P A Jennings, Joseph M., 46 Summit Ave., Chestnut Hill.

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- P A Johnson, Alba B., Rosemont, Pa.
 C A Johnson, Alba B.
 P A Johnson, Walter H., City Ave. and Green Hill Road, Overbrook.
 P A Joiner, Rev. Franklin, 2013 Appletree St.
 C A Joiner, Rev. Franklin.
 P A Jones, B. Griffith, 905 Land Title Bldg.
 P L Jones, Mr. and Mrs. Joseph L., 200 Wyncote Road, Jenkintown.
 P A Jordon, Augustus W., 425 W. Hortter St., Germantown.
 C A Judson, Dr. Charles F., 1005 Spruce St.
 P A Judson, Wm. F., 1811 Walnut St.
 C A Judson, Wm. F.
 C A Jump, Mrs. Henry D., 2019 Walnut St.
 P L Justice, Mrs. Wm. W., Germantown.
 P A Karcher & Rehn Co., 1608 Chestnut St.
 P L Keen, Edwin F., 1816 N. Broad St.
 C L Kenn, Edwin F.
 P A Keen, Mrs. Edwin F., 1816 N. Broad St.
 C L Keen, Miss Florence, 1520 Spruce St.
 P A Keen, Dr. W. W., 1520 Spruce St.
 P L Keim, Miss Jeanette, Cynwyd, Pa.
 P A Keith, Mrs. Sidney W., 226 S. Twenty-first St.
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 P A Kent, Mrs. A. Atwater, Ardmore, Pa.
 P A Kenworthy, Frank L., 5608 Ridge Ave.
 C A Kerrigan, Joseph P., 2133 St. James Place.
 P A Ketterer, Mrs. Gustav, 458 W. Brighthurst St., Germantown.
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 P A Kimball, Fiske, Memorial Hall, Fairmount Park.
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 P A Kimber, W. M. C., 4901 Stenton Ave.
 P A Klauder, George C., City Centre Bldg.
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 P A Klink, Mrs. C. K., 6848 Stenton Ave.
 P A Knowles, Rev. Archibald Campbell, 555 Pelham Road.
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 P L Knup, Jacob, 4529 Pulaski Ave., Germantown.
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 C A Krusen, Dr. Wilmer, 127 N. Twentieth St.
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 P A Kurtz, William Fulton, Colonial Trust Co.
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- P A Lewis, Mrs. Anna S., 123 S. Twenty-second St.
- C A Lewis, Anna S.
- P A Lewis, Miss Anna V., 2035 Chestnut St.
- P A Lewis, Mrs. E. Stotesbury, 904 Spruce St.
- P L Lewis, Mrs. Howard Worthington, 1928 Spruce St.
- C L Lewis, Mrs. Howard Worthington.
- P A Lewis, John Frederick, 1914 Spruce St.
- C A Lewis, John Frederick.
- P L Lewis, Mrs. John Frederick, 1914 Spruce St.
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- P L Lewis, Mrs. Wilfred, Rose Lane, Haverford, Pa.
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 P A McCreery, Samuel, Franklin Bank Bldg.
 P A McCreery, Mrs. S., 261 Sycamore Ave., Merion, Pa.
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 C L McFadden, George, 121 Chestnut St.
 P A McFadden, Mrs. George, "Bloomfield," Villanova, Pa.
 C A McFadden, J. Franklin, 115 Chestnut St.
 P L McGill, Miss Mary E., P. O. Box 455, Merion, Pa.
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 P A McGowin, A. C., Hotel Pennsylvania.
 P A McGowin, Mrs. R. S., 322 Kent Road, Cynwyd, Pa.
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 P A McIlhenny, Mrs. John D., Lincoln Drive and Johnson St., Germantown.
 P A McInnes, Walter S., 1808 Spruce St.
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- P A Mason, Edw. F., 5528 Greene St.
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 P A Michell, Henry F. Co., 518 Market St.
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 P A Miller, Walter P., 452 York Ave.
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 P A Mortimore, Mrs. Chas., The Touraine, 1520 Spruce St.

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- C A Nevin, Mrs. Charles W.
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- P A Newbold's Son & Co., William H., 1517 Locust St.
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- P A Nice, Eugene E., 268 S. Second St.
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- P L Nichols, Mrs. H. S. Prentiss, 346 Pelham Road, Germantown.
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- P A Norris, Mrs. Richard, Ellerslie, Falls of Schuylkill.
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- C A Oakley, Mrs. Imogen B., The Wellington.
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- C A O'Harra, Mrs. I. Harrison, 4109 Locust St.
- P A Oliver, L. Stauffer, 1718 Packard Bldg.
- P L Olsen, Tinius, 500 N. Twelfth St.
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- C A O'Neill, Emmett.
- P A O'Neill, Mrs. W. Paul, Rydal, Pa.
- C A O'Neill, W. Paul, 309 Walnut St.
- P A O'Neill, W. Paul.
- P A Osborne, Mrs. Owen, Rydal, Pa.
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 P A Peirson, Walter, Jr., Thirty-sixth and Reed Sts.
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 P A Perry, Henry H., Bryn Mawr, Pa.
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 P L Peterson, Arthur, 5924 Woodbine Ave., Overbrook, Pa.
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 C A Philadelphia School of Design for Women.
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 P A Piersol, Dr. George Morris, 1913 Spruce St.
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P A Price, Mrs. Eli Kirk, 1709 Walnut St.
C A Price, Mrs. Eli Kirk.
P A Price, Walter F., 119 S. Fourth St.
C A Priestman, Glyndon, 5450 Germantown Ave.
P A Putnam, Mrs. Earle B., 1926 Spruce St.
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C L Randolph, Miss Anna.
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C A Rankin, John Hall.
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C L Read, Mrs. Frank.
P A Read, Robert F., 1218 Snyder Ave.
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P A Read, William Bond, Conshohocken, Pa.
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P A Reber, J. Howard, 1015 Chestnut St.
P A Rebmann, G. Ruhland, Jr., 1418 Packard Bldg.
C A Rebmann, G. Ruhland, Jr.
C A Reeder, William C., 1312 S. Fifty-seventh St.
P A Rhoads, Mrs. E. Logan, 2112 DeLancey Place.
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P A Richardson, Thomas de Q., Atlantic and I Sts.
P A Richardson, Tolbert N., School House Lane, Germantown.
C A Richardson, Tolbert N.
C L Riddle, Miss Amelia Brill, 1702 Locust St.

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 P A Robbins, Geo. S., Haverford, Pa.
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 P A Roberts, Clarence V., 6439 Jefferson St., Germantown.
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 P A Roberts, Mrs. G. Brinton, Bala, Pa.
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 C L Robinson, Anthony W.
 C L Robinson, Mrs. Anthony W., Haverford, Pa.
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 P A Rosenbaum, Samuel, Widener Bldg.
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 P A Ross, Joseph, 254 S. Second St.
 P A Roth, George J., 226 S. Fifteenth St.
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 P A Runk, Louis Barcroft, 17 W. Upsal St.
 P A Rush, Benjamin, 1600 Arch St.
 C A Sablosky & McGuirk, 1916 Race St.
 C A Sailer, Dr. Joseph, 250 S. Eighteenth St.
 P A Samuels, Aaron L., Hotel Walton.
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 C A Santa Eulalia, Countess of.
 P A Sauer, Andrew J., Denckla Bldg.
 P L Sauter, William F., 2305 N. Broad St.
 C L Sauter, William F.
 C A Scattergood, J. Henry, 438 Public Ledger Bldg.
 P L Scheidt, J. Henry, 420 S. Forty-second St.
 P A Schell, John W., 129 W. Sharpnack St., Mt. Airy.
 P A Schell, Ernestine Mergler, In Memoriam, care of John W. Schell,
 129 W. Sharpnack St., Mt. Airy.
 P A Schmidt, Edward A., Radnor, Pa.
 C A Schoettle, Edwin J., 533 N. Eleventh St.
 C A Schoettle, Wm. C., 7703 Lincoln Drive, Chestnut Hill.
 P A Schwacke, John Strubing, 7445 Sprague St., Mt. Airy.

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- C A Schwarz, H. G.
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- P L Scott, Mrs. Edgar, Providence Road, Lansdowne, Pa.
- C L Scott, Mrs. Edgar.
- C L Scott, Florence B., 17 Bala Ave., Bala, Pa.
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- P L Scull, Mrs. William Ellis, 412 A Liberty Bldg.
- C L Scull, Mrs. William Ellis.
- P A Sears, Thomas W., 1600 Walnut St., Room 704.
- P L Seeler, Edgar V., 1832 DeLancey Place.
- C L Seeler, Edgar V.
- P L Semple, Miss Helen, 1910 Spruce St.
- P A Serrill, William J., 1401 Arch St.
- P L Shakespeare, Mary B., The Wellington.
- P A Sharpless, S. F., 1919 Walnut St.
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- P A Sheppard & Sons, J. B., 2012 Chestnut St.
- P L Shibe, Thomas S., 1520 Spruce St.
- C L Shibe, Thomas S.
- P A Shoch, Nettie A., 2331 N. Fifty-eighth St., Overbrook Court.
- P L Shupp, Irvin, 1016 Land Title Bldg.
- C L Shupp, Irvin.
- P L Sibley, Miss Florence, 1928 DeLancey Place.
- P L Simon, Edward P., 249 S. Juniper St.
- P A Simpson, Hon. Alexander, Jr., 362 City Hall.
- C A Simpson, Hon. Alexander, Jr.
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- P A Smedley, Walter, 1226 Stephen Girard Bldg.
- P A Smedley, Wm. Henry, 4550 Adams Ave., Frankford.
- C L Smith, Mrs. C. Morton, 1718 Locust St.
- P L Smith, Mrs. Edward Brinton, 306 S. Nineteenth St.
- P A Smith, J. Somers, 6700 Wissahickon Ave.
- P A Smith, Miss Jessie Willcox, Cogshill, Germantown.
- P A Smith, W. Hinckle, Liberty Bldg.
- C A Smith, W. Hinckle.
- P A Smucker, Edwin M., Green Hill Farms, Overbrook, Phila.
- P A Snellenburg, Mrs. Morton E., Ritz-Carlton.
- P A Snellenburg, N. & Co., Twelfth and Market Sts.
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- P L Stafford, John, Broad and Norris Sts.
- P L Stambach, John A., 1830 Wallace St.
- P A Stanton, William C., 10 S. Eighteenth St.
- P A Starr, Mrs. Isaac., Laverock, Chestnut Hill.
- C A Starr, Mrs. Isaac.

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 P A Steele, Joseph M., 124 N. Fifteenth St.
 P A Stein, Emma T., 325 N. Lansdowne Ave., Lansdowne, Pa.
 P A Steinmetz, Mrs. Joseph A., 736 Westview St.
 C A Stephenson, Mrs. Walter B., Haverford, Pa.
 P A Stewardson, E. L., 315 S. Fifteenth St.
 C A Stewardson, E. L.
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 C A Stiles, Mrs. George C.
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 P A Stokowski, Leopold, 422 W. Mermaid Lane, St. Martins.
 P A Stotesbury, Edward T., Drexel & Co., Fifth and Chestnut Sts.
 P L Strawbridge, Francis R., 801 Market St.
 P L Strawbridge, Frederic H., 500 W. Moreland Ave., St. Martins.
 P A Stroud, Edw. Adams, 508 S. Forty-first St.
 P A Stroud, Dr. William D., 1011 Clinton St.
 P L Strouse, Loeb & Co., 798 Drexel Bldg.
 P A Stryker, Samuel S., M. D., 3833 Walnut St.
 C L Stuart, Hon. Edwin S., 9 S. Ninth St.
 P L Sullivan, Jeremiah J., 1910 Walnut St.
 P A Sundheim, Harry G., 1632 Bankers Trust Bldg.
 P A Supplee, C. Henderson, Lancaster Pike, Overbrook.
 P L Swain, Mrs. William M., Haverford, Pa.
 P A Swartz, James S., 12 West Forty-fourth St., New York City.
 P A Swoboda, Gustave, 434 E. Mt. Pleasant Ave., Mt. Airy.
 P A Swope, Frederick E., care of Cheltenham Electric Co., Wayne Junction, Pa.
 P L Taylor, Hollinshead N., Liberty Trust Bldg.
 C A Taylor, Roland L., Morris Bldg., 1421 Chestnut St.
 P A Taylor, Roland L.
 P A Taylor, Mrs. Roland L., 1830 Rittenhouse Square.
 P L Teller, Miss Louise S., 1727 Spring Garden St.
 P A Temple, Edw. B., Broad Street Station.
 C A Temple, Edw. B.
 P A Tetlow, Mrs. Clara, 3619 Baring St.
 P A Thomas, Mrs. Augustus, 2029 DeLancey Place.
 P L Thomas, Miss Mabel, L. H., Bryn Mawr, Pa.
 P A Thomas, Samuel Hinds, 2026 DeLancey Place.
 P A Thomas, Mrs. Samuel Hinds, 2026 DeLancey Place.
 P A Thompson, Hon. Henry C., Jr., 425 City Hall.
 P A Thompson, Mrs. Justice M., 1923 Chestnut St.
 P A Thomson, Mrs. Frank Graham, Brookmead Farm, Devon, Pa.
 P L Thomson, Walter S., Rosemont, Pa.
 P A Thorn, Miss Mary, 1527 N. Sixteenth St.
 C L Thorn, Miss Mary.
 P L Thouron, Nicholas, "Derlwyn," Merion, Pa.

FAIRMOUNT PARK ART ASSOCIATION

- P L Thropp, Mrs. Joseph E., 1701 Twentieth St., N. W., Washington, D. C.
- P A Todd, Hon. M. Hampton, 2115 Spruce St.
- P A Townsend, Mrs. John B., Radnor, Pa.
- P A Trotter, Miss Elizabeth, Towanda St., Chestnut Hill.
- P A Trotter, William Henry, 36 N. Front St.
- P A Tryon, Edward K. Co., 811 Arch St.
- C A Tryon, Miss F. Arline, 4220 Spruce St.
- P A Tunis, Mrs. Joseph P., 18 Summit Ave., Chestnut Hill.
- P A Tunis, T. R., Paoli, Pa.
- C A Turner, Mrs. Andrew J., 2322 Spruce St.
- P A Twentieth Century Realty Co., 3120 Market St.
- P A Tyler, Sidney F., 1234 Land Title Bldg.
- P L Tyson, Mrs. C. S., Jr., 1900 Spruce St.
- P A Van Baun, Dr. William W., C-5, The Coronado Apartments, 2201 Chestnut St.
- P A Van Dusen, Miss Alverta S., 1900 Rittenhouse Square.
- P A Van Pelt, Miss Gertrude, 59 Bethlehem Pike, Chestnut Hill.
- P L Van Rensselaer, Alexander, 1801 Walnut St.
- P A Van Roden, Frank, 1212 Chestnut St.
- P A Vauclain, Samuel M., 500 N. Broad St.
- P A Verner, William R., 519 W. Huntingdon St.
- C A Verner, William R.
- P A Vetterlein, Herman G., 1530 Locust St.
- C A Vetterlein, Herman G.
- P A Viti, Miss Marie B., 2129 Spruce St.
- P A Von Moschzisker, Hon. Robert, City Hall.
- P A Wadsworth, R. J., 308 W. Lancaster Ave., Wayne, Pa.
- P A Wainwright, Mrs. F. King, Bryn Mawr, Pa.
- P A Walter, Simon, 144 N. Fifth St.
- P A Walton, Miss Mary Emily, Paoli, Pa.
- P A Warden, William G., 809 Witherspoon Bldg.
- P A Warner, Walter, 1211 Stratford Ave., Oak Lane, Melrose Park.
- P A Warriner, Samuel D., 437 Chestnut St.
- P L Waterall, William, 4714 Springfield Ave.
- P A Watson, Frank R., 1520 Locust St.
- P L Weber, William E., 509 S. Tenth St.
- P A Webster, Clement B., 4832 Penn St., Frankford.
- P A Webster, Mrs. Clement B., 4832 Penn St., Frankford.
- P A Webster, Mrs. George S., 4900 Penn St., Frankford.
- P A Webster, George S., 1600 Arch St.
- P A Weeks, Mrs. Horace F., Rosemont, Pa.
- P A Weimer, Albert B., The Warwick.
- P A Wells, George B., 1315 Market St.
- P A Welsh, Herbert S., 132 S. Fourth St.
- P A Wesley, Charles S., 1000 Packard Bldg.

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- P A Wetherill, Samuel Price, Jr., Morris Bldg.
 P L Wetherill, William Henry, 3734 Walnut St.
 P A Wetter, Charles G., 807 Stock Exchange Bldg.
 C A Wetter, Charles G.
 P A Wharton, Joseph S. Lovering, Old York Road, Oak Lane.
 P A Wheeler, Chas., North American Bldg.
 P A Wheeler, Mrs. Charles, Bryn Mawr, Pa.
 C A Wheeler, Mrs. Charles.
 P A Wheeler, Walter S., 1320 Locust St.
 C A Wheeler, Walter S.
 P A Wheelwright, Robert, 225 S. Fifteenth St.
 P L White, J. William, M. D. (In Memoriam).
 P A Whiting, Dr. A. D., 333 S. Eighteenth St.
 P A Whitnig, Mrs. H. S., Wood Norton Apts., Germantown.
 P A Whitney, Mrs. W. Beaumont, 300 W. Gravers Lane, Chestnut Hill.
 P L Widener, Joseph, Land Title Bldg.
 C L Widener, Joseph.
 P L Wiener, Henry, Jr., 829 Stephen Girard Bldg.
 P A Wigton, F. H., 1512 Real Estate Trust Bldg.
 P A Wiler, A. D., 1002 Lincoln Bldg.
 P A Willcox, James M., 700 Walnut St.
 P A Willet, Henry Lee, 226 S. Eleventh St.
 C A Willet, Mrs. William, 226 S. Eleventh St.
 P A Williams, Carroll R., 1931 Panama St.
 P A Williams, Churchill, Chestnut Hill, Pa.
 P L Williams, David E., Bala, Pa.
 C L Williams, David E.
 P A Williams, Edward P., 500 N. Broad St.
 P A Williams, Ellis D., 560 Drexel Bldg.
 C A Williams, Ellis D.
 P A Williams, Dr. Horace James, 5908 Greene St.
 P L Williams, Ira Jewell, 1005 Morris Bldg.
 P A Williams, Mrs. L. Chandler, The Lenox.
 P A Williams, Parker S., 601 Commercial Trust Bldg.
 C A Williams, Parker S.
 P A Williamson, A. C., 1500 Bankers' Trust Bldg.
 P A Wilson, Irving L., 1424 Chestnut St.
 P A Wilson, Dr. James C., 1509 Walnut St.
 P A Wilson, Mrs. J. D., 4526 Walnut St.
 P A Wilson, James E., 910 S. Forty-ninth St.
 P L Wilson, Capt. J. Lapsley, Overbrook, Pa.
 P A Wilson, Mrs. William Kite, Box 44, Bala-Cynwyd, Pa.
 P A Windrim, John T., Commonwealth Trust Bldg.
 C A Windrim, John T.
 P A Winsor, Mrs. James D., Haverford, P. O., Pa.

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- P A Wister, Owen, 501 West End Trust Bldg.
- P A Wister, Mrs. Rodman, The Clinton.
- P A Wister, Mrs. W. R., 1112 Spruce St.
- P A Wolf, Albert, 330 N. Twelfth St.
- P A Wolf, Hon. Clarence, 213 S. Broad St.
- P A Wood, Edward R., 2206 St. James Place.
- C A Wood, Miss Frances, 1218 N. Broad St.
- P L Wood, Walter, 1620 Locust St.
- P L Wood, William, Wayne, Pa.
- P A Woodhouse, Dr. S. W., Jr., 1015 S. Forty-eighth St.
- P A Woodruff, Clinton Rogers, 2219 Spruce St.
- P A Woodward, Dr. George, Chestnut Hill, Pa.
- C A Woodward, Dr. George.
- P A Woodward, Mrs. George, 610 North American Bldg.
- C A Woodward, Mrs. George.
- P L Woolman, Mrs. Henry N., 132 St. George's Road, Ardmore, Pa.
- P A Woolman, Miss Josephine T., 121 Glenn Road, Ardmore, Pa.
- P A Wriggins, Charles C., 1122 Chestnut St.
- P A Wright, Harrison, Green Hill Farms, Overbrook.
- P L Wright, Minturn T., 130 W. Chestnut Ave., Chestnut Hill.
- P L Wright, Mrs. Minturn T., 130 W. Chestnut Ave., Chestnut Hill.
- P L Wright, W. D. Craig, 911 Clinton St.
- P A Yarnall, D. Robert, Chestnut Hill, Pa.
- P A Yarnall, Ernest R., Moylan, Delaware Co., Pa.
- P A Yarnall, Mrs. Harold E., Packard Bldg.
- P L Yarnall, Howard E., 4727 Springfield Ave.
- P A Yeatman, Mrs. Pope, 1118 Spruce St.
- P A Yellin, Samuel, 5520 Arch St.
- C A Zantzinger, C. C., 112 S. Sixteenth St.
- C A Zantzinger, Mrs. C. C., 112 S. Sixteenth St.
- P A Ziegler, Carl A., 1012 Walnut St.
- P L Ziegler, George J., Jr., 1534 N. Sixteenth St.
- P L Ziegler, Henry Z., 110 N. Thirty-fourth St.
- P A Zimmerman, John E., Chestnut Hill.
- P A Zimmerman, Dr. W. W., 1518 Waverly St.
- C A Zimmerman, Dr. W. W.
- P A Zurn, John M., 6825 Cresheim Road.

ASSOCIATE MEMBERS

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

P indicates PARK branch
 C " CITY "
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- p Aersten, Mrs. Guilliaem, Jr., Torresdale, Phila.
- c Aersten, Mrs. Guilliaem, Jr.
- p Bartram, Frank M., Kennett Square, Pa.
- p Brubaker, Dr. Albert P., 3426 Powelton Ave.
- p Dauner, E. J., 1606 W. Lehigh Ave.
- c Dauner, E. J.
- p Delbert, Simon, Jr., Media, Pa.
- p Gaskill, J. Howard, M. D., 1627 Walnut St.
- c Gaskill, J. Howard, M. D.
- p Gill, Mrs. H. B., 6427 Sherwood Road.
- p Godwin, Joseph B., 205 Walnut Place.
- p Howell, Cooper, 1523 Walnut St.
- c Howell, Cooper.
- p Kuesel, Dr. George C., 1614 Locust St.
- p Kuesel, Dr. Mary H. Stilwell, 1614 Locust St.
- p McMichael, Hon. Charles B., 2039 DeLancey Place.
- p McMichael, Mrs. Charles B., 2039 DeLancey Place.
- p Montgomery, Mrs. J. H., 1531 N. Sixteenth St.
- c Montgomery, Mrs. J. H.
- p Rich, Mrs. T. Hudson, The Gladstone.
- p Rowland, Mrs. William O., Jr., Torresdale.
- c Rowland, Mrs. William O., Jr.
- p Warren, Richard F., Devon, Pa.
- p Wolf, Louis, Twelfth and Callowhill Sts.

Fairmount Park Art Association

Classes of Membership PARK BRANCH

ASSOCIATE MEMBERSHIP (Annually)	ONE DOLLAR
ANNUAL MEMBERSHIP	FIVE DOLLARS
LIFE MEMBERSHIP	FIFTY DOLLARS
*PERPETUAL MEMBERSHIP	FIVE HUNDRED DOLLARS

CITY BRANCH

ASSOCIATE MEMBERSHIP (Annually)	ONE DOLLAR
ANNUAL MEMBERSHIP	FIVE DOLLARS
LIFE MEMBERSHIP	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.

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

