

Fairmount Park Art Association

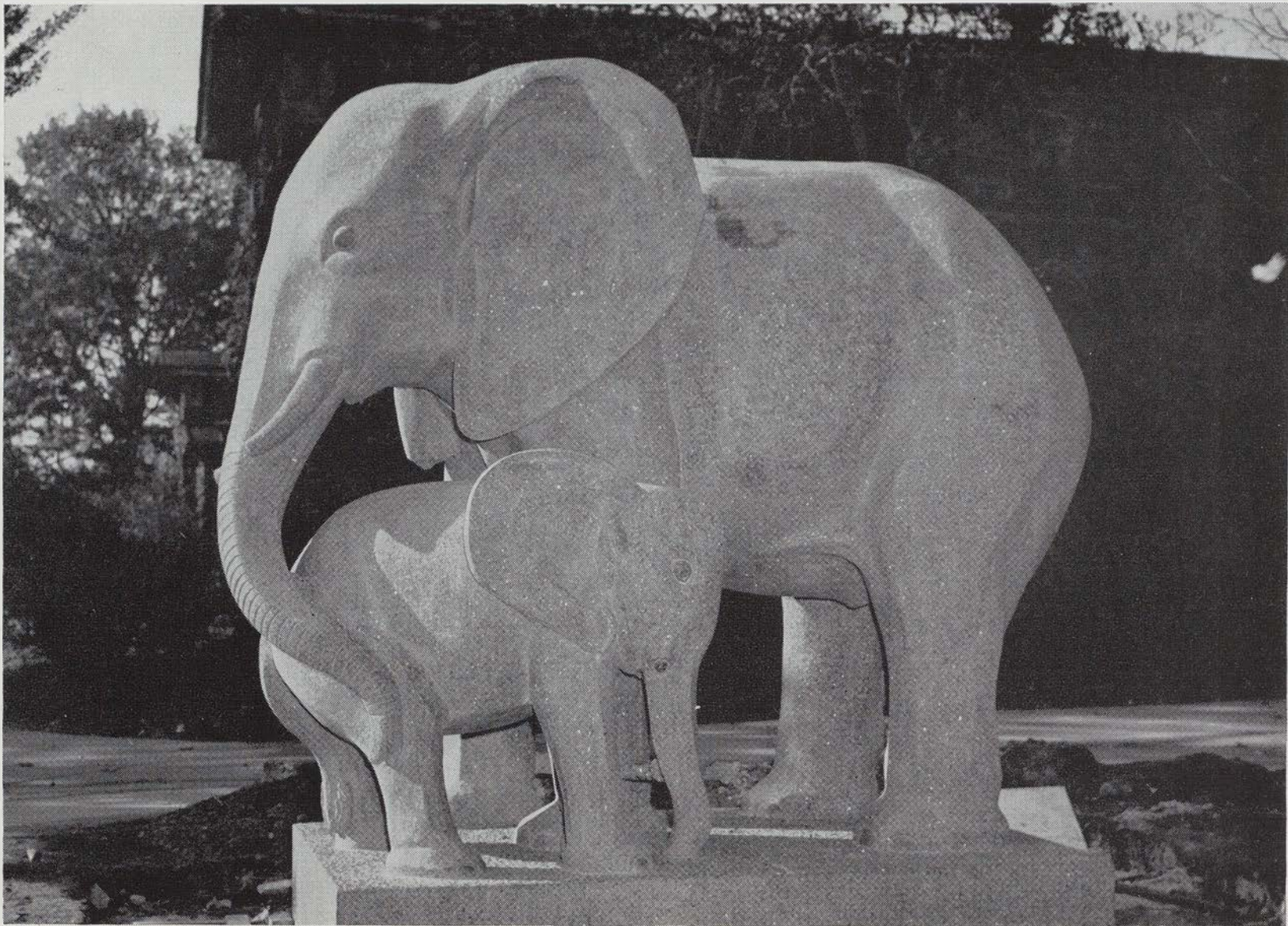
"TO PROMOTE AND FOSTER THE BEAUTIFUL IN
THE CITY OF PHILADELPHIA, IN ITS ARCHITEC-
TURE, IMPROVEMENTS AND GENERAL PLAN"

Ninety-First Annual Report



Ormiston Mansion, Fairmount Park
Philadelphia

1963



The granite Elephant Group presented to the Philadelphia Zoo by The Fairmount Park Art Association. Heinz Warneke, sculptor.

PROCEEDINGS
OF THE
NINETY-FIRST ANNUAL MEETING
OF THE
FAIRMOUNT PARK
ART ASSOCIATION

ANNUAL REPORT
BOARD OF TRUSTEES

“ART AND CITIES”

BY

JOHN CANADAY

ART CRITIC OF THE NEW YORK TIMES

Ormiston Mansion, Fairmount Park
Philadelphia 21

1963

FAIRMOUNT PARK ART ASSOCIATION

OFFICERS 1963

President

PHILIP PRICE

Vice-Presidents

R. STURGIS INGERSOLL

HENRI MARCEAU

Treasurer

ORVILLE H. BULLITT

Counsel

R. STURGIS INGERSOLL

TRUSTEES

TERM EXPIRES IN 1963

GORDON A. HARDWICK

MICHAEL VON MOSCHZISKER

HORACE H. F. JAYNE

ORVILLE H. BULLITT

HENRY W. SAWYER, 3D

H. RADCLYFFE ROBERTS

TERM EXPIRES IN 1964

JOSEPH T. FRASER, JR.

WILLIAM G. FOULKE

RICHARD N. WILLIAMS, II

G. HOLMES PERKINS

SAMUEL PRICE WETHERILL

FREDERICK H. LEVIS

TERM EXPIRES IN 1965

R. STURGIS INGERSOLL

PHILIP PRICE

SYDNEY E. MARTIN

JOHN F. LEWIS, JR.

C. CLARK ZANTZINGER, JR.

HENRI MARCEAU

Executive Secretary

W. H. NOBLE, JR.

Ormiston Mansion,

East Fairmount Park, Philadelphia 21

STANDING COMMITTEES

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

On Finances, Legacies and Trusts

ORVILLE H. BULLITT, *Chairman*

GORDON A. HARDWICK

WILLIAM G. FOULKE

SPECIAL COMMITTEES

On Samuel Foundation

R. STURGIS INGERSOLL, *Chairman*

HENRI MARCEAU, *Co-Chairman*

JOSEPH T. FRASER, JR.

SYDNEY E. MARTIN

On New Projects

JOHN F. LEWIS, JR., *Chairman*

ORVILLE H. BULLITT

C. CLARK ZANTZINGER, JR.

WILLIAM G. FOULKE

MICHAEL VON MOSCHZISKER

On Plan of City

G. HOLMES PERKINS, *Chairman*

GORDON A. HARDWICK

SAMUEL PRICE WETHERILL

JOHN F. LEWIS, JR.

RICHARD N. WILLIAMS, II

C. CLARK ZANTZINGER, JR.

On Relocation of Sculpture

HORACE H. F. JAYNE, *Chairman*

JOSEPH T. FRASER, JR.

H. RADCLYFFE ROBERTS

HENRI MARCEAU

HENRY W. SAWYER, 3D

FAIRMOUNT PARK ART ASSOCIATION

WOMEN'S COMMITTEE

MISS KATHARINE SNOWDEN KING, *Chairman*

MRS. HENRY M. WATTS, JR., *Co-Chairman*

MRS. GEORGE F. B. APPEL	MRS. JAMES ALAN MONTGOMERY
MRS. KING BAIRD	MRS. WILLIAM H. NOBLE, JR.
MRS. FREDERIC L. BALLARD	MRS. CHARLES O'CONNOR
MRS. DONALD B. BARROWS	MRS. HARALD PAUMGARTEN
MRS. ALFRED BENDINER	MRS. GEORGE W. PEPPER, 3RD
MRS. ORVILLE H. BULLITT	MRS. JOHN S. PRICE, 3RD
MRS. JAMES CHESTON	MRS. ROBERT W. PREUCEL
MRS. JAY COOKE	MRS. CHARLES L. RITCHIE
MRS. ANTELO DEVEREUX	MRS. E. FLORENS RIVINUS
MRS. RICHARDSON DILWORTH	MRS. GEORGE BROOKE ROBERTS
MRS. FERDINAND FETTER	MRS. ADOLPH G. ROSENGARTEN
MRS. JOSEPH T. FRASER, JR.	MRS. JAMES M. SKINNER, JR.
MRS. THOMAS S. GATES	MRS. LAWRENCE M. C. SMITH
MRS. ROBERT MCKAY GREEN	MRS. STUART S. TAYLOR
MRS. ORVILLE HORWITZ	MRS. CHARLES I. THOMPSON, JR.
MRS. CHARLES E. INGERSOLL	MRS. GEORGE F. TYLER
MRS. SIDNEY KEITH	MRS. CLARENCE A. WARDEN, JR.
MISS KATHARINE SNOWDEN KING	MRS. HENRY M. WATTS, JR.
MRS. ROY LARSON	MRS. ELKINS WETHERILL
MISS MILDRED LEE	MRS. WILLIAM WHITE
MRS. LOUIS C. MADEIRA, 4TH	MRS. ELIAS WOLF
MRS. JOHN W. MOFFLY	MRS. RICHARD D. WOOD, 2ND

LIST OF EXECUTIVE OFFICERS FROM THE ORGANIZATION OF THE ASSOCIATION

PRESIDENTS

Anthony J. Drexel.....	1871-1893
John H. Converse.....	1894-1900; 1904-1909
Charles H. Howell.....	1900-1902
James M. Beck.....	1903-1904
Edward T. Stotesbury.....	1909-1916
Charles J. Cohen.....	1916-1927
Emory McMichael.....	1927-1930
Roland L. Taylor.....	1930-1943
Sydney E. Martin.....	1943-1954
Philip Price.....	1954-

FAIRMOUNT PARK ART ASSOCIATION

HONORARY VICE-PRESIDENT

J. Rodman Paul.....1940-1941

VICE-PRESIDENTS

H. Corbit Ogden.....1871-1876
Charles H. Rogers.....1876-1886
Joel J. Bailey.....1886-1903
Alexander Brown.....1887-1893
George B. Roberts.....1887-1898
Charles C. Harrison.....1894-1907
Frank Thomson.....1898-1899
William W. Justice.....1899-1900
Ferdinand J. Dreer.....1900-1902
Charles E. Dana.....1900-1914
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.....1916-1936
Henry K. Fox.....1916-1925
J. Rodman Paul.....1924-1939
Eli Kirk Price.....1925-1933
Sydney E. Martin.....1936-1943
R. Sturgis Ingersoll.....1943-
Henri Marceau.....1944-

TREASURERS

James L. Claghorn.....1871-1885
Thomas Hockley.....1885-1892
Henry K. Fox.....1892-1899
James W. Paul, Jr.....1899-1908
William W. Justice.....1909-1914
John W. Pepper.....1915-1918
W. Hinckle Smith.....1919-1940
Orville H. Bullitt.....1940-

SECRETARIES

John Bellangee Cox...1871-1875;
1877-1887
John B. Robinson....1875-1877
Charles H. Howell....1887-1900
Leslie W. Miller.....1900-1920
Roland L. Taylor.....1920-1930
Henri Marceau.....1943-1946

EXECUTIVE SECRETARIES

Andrew Wright
Crawford.....1922-1930
Henri Marceau.....1930-1939
W. H. Noble, Jr.....1939-1942
Mrs. C. W. Letsch, Jr.1942-1946
W. H. Noble, Jr.....1946-

NINETY-FIRST ANNUAL REPORT OF THE BOARD OF TRUSTEES

To the Members and Guests of the Fairmount Park Art Association

LADIES AND GENTLEMEN:

It is my pleasure and duty each January in this report to inform you of the activities of your officers and Board of Trustees during the past year. These activities were designed to carry on the purposes of the Association which are stated in the Association's Charter, "To Promote and Foster the Beautiful in the City of Philadelphia, in its Architecture, Improvements and General Plan." The repetition of this quotation of our aims is a reminder to our members and, I hope, a stimulant to our guests who are here for the first time to join in supporting the Association's efforts and so be with us again next year as members.

It is always a pleasure to see in the audience so many who have heard these reports from a number of Presidents for many years. It is likewise gratifying to see how many were here for the first time last year and have returned in the capacity of a contributing member. The transition is not difficult and membership applications are available at the door as usual.

This has been a busy year for the Committee on New Projects, whose Chairman is Mr. John Frederick Lewis, Jr. Many other members of the Board have assisted in carrying on these projects, particularly one of our Vice-Presidents, Mr. R. Sturgis Ingersoll. Of the three endeavors begun, two have been completed and the third is well under way.

The Board has long felt that the Azalea Garden which was created by the Pennsylvania Society of Horticulture in Fairmount Park, behind the Art Museum, would be enriched by sculpture. With this in mind, the Committee on New Projects selected from last year's Annual Exhibition of the Pennsylvania Academy of Fine Arts, a black granite PUMA by William Zorach. It was purchased and now gazes out over the garden from a handsome granite base designed by the architect, George Roberts. It is planned to have an official dedication of this interesting piece of sculpture in the spring when the blossoms of the collection of azaleas and rhododendrons will be at their best.

In 1922 a small bronze figure by Miss Beatrice Fenton was presented to Fairmount Park and placed in an oval pool below Lemon Hill. It was called THE SEAWEED GIRL and has been much admired over the years. Members of the Art Commission suggested that, as the pool is very large, this fountain might be more effective with some type of bronze figures to keep the little girl company. The Board felt that this was a sound suggestion and Miss Fenton was called upon to design suitable figures to flank her earlier figure. Two groups of angel fish have been modeled and the Committee on New Projects and the Board have approved these attractive groups which will soon be cast in bronze and, when you are in this section of Fairmount Park, you will be able to see two new sculptures embellishing Sedgley Drive.

Across the Schuylkill River, just inside the main entrance to the garden of the Zoological Society, now stands a full size 37 ton granite elephant with her calf. You were told last year of the transportation of the block of granite from the quarry to Oslo where Norwegian stone cutters were converting it into the form of the sculptor's plaster model which had been shipped from New York to Norway. Late last fall the finished group arrived and the Press chronicled its triumphant journey from the Philadelphia dock, up Broad Street and thence to the Zoo, passing through center City just at noontime and creating much interest from those who saw it pass.

Safely on its site within the Garden, it will have the proper approaches arranged by the Zoo officials in time for a ceremony in the spring when the Zoological Society will formally accept this monumental gift from the Fairmount Park Art Association. It is hoped that the Ambassador from Norway may be present on this occasion, in recognition of the importation from his country of a piece of stone that no American quarry could produce. Members will, of course, be notified when the date is set.

Most of you have driven out the Benjamin Franklin Parkway during the last eight months and have, no doubt, noticed the floodlighting of the Philadelphia Museum of Art. Your Association began this project so that a portion would be ready for the Festival of Fountains last June. It is still continuing with necessary adjustments.

Commencing several years ago with the Swann Memorial Fountain in Logan Circle, continuing with the floodlighting of the Rodin Museum, following up the Parkway with the Ericsson and George Washington Fountains, the cascades beside the steps leading up to the great East Terrace of the Art Museum and terminating with the brilliant jet of the Phillips Fountain on the Terrace, this

program of floodlighting has made the Parkway, at night, the most dazzling concourse of any modern city. The Franklin Institute followed suit but now is planning some major improvements and, more recently, the City has floodlighted the Free Library and the Municipal Courts Building. Mr. Orville Bullitt, our treasurer, has been the principal figure in this innovation and the Board has felt that the most important feature is the proper illumination of the Art Museum. It is proceeding carefully with plans to achieve the most effective scheme possible.

The City's Department of Streets, under the supervision of Mr. David Smallwood, has given their assistance to this project by lighting the two Memorial Pylons at 20th Street and the Parkway, as well as spot lighting the monuments to Lincoln and General Grant along the East River Drive.

The Medal of Honor of this Association has been presented only four times in the last forty years. The late Francis Henry Taylor, Robert Moses, Lewis Mumford and the Earl of Crawford and Balcarres have been its recipients. The Board had planned to present this medal to M. Jacques Gréber at its last Annual Meeting in honor of his connection with the original design of the Benjamin Franklin Parkway. He was to have been our speaker last January but illness detained him in Paris and his prepared address was read in his absence and a series of interesting slides were shown of the development of the Parkway. M. Gréber's health improved and he arrived in America late in February when the presentation of the Medal of Honor became the occasion of a small luncheon tendered M. Gréber by the Board. The recipient seemed greatly pleased that those who are now enjoying the Parkway had not forgotten its designer. He recalled vividly the pleasure of his work in Philadelphia, his many friends here and the early progress of the Parkway. It was indeed fortunate that he was able to receive the medal in early spring because a few months later news was received of M. Gréber's death.

The proposed changes at both ends of the Parkway have been carefully followed by members of the Board, several of whom are closely involved with the proposed plans. The development of the West City Hall Plaza and the consequent termination of the eastern end of the Parkway at 16th Street, with the possibility of some embellishment in this block over the underground garage, gave the Board a chance to bring together the Philadelphia architect, Vincent Kling, and M. Gréber when he was in Philadelphia who prepared a design embodying a fountain within the area as a proper counterpart to the Washington Fountain at the other end of the Parkway. It was the unanimous feeling of the Board that this Association should assume a major role in the development of this plan.

FAIRMOUNT PARK ART ASSOCIATION

A number of lesser projects have received the attention of your Board in various aspects of the City's development, some warranting support, others meriting criticism, thus the Association has helped support the planting of trees on City Streets, particularly the gingos on Chestnut Street; and, seeking to preserve the beauty of one of the entrances to the Park, joined in the protest against a billboard which was proposed at the City Line bridges.

Plans are also being developed by the Committee on New Projects to make a record of the statues in the city on public lands. This will supply a guide to interested visitors and also a register for future generations of the artistic value of sculpture in Philadelphia. This Association, since its founding, has contributed an enviable list of statues to both Fairmount Park and the City.

Since the resignation of Mrs. Clarence Warden as Chairman of the Women's Committee, this group of ladies have been without a Chairman but we are most happy to report that Miss Katharine Snowden King has agreed to head this Committee. She has been a member of this organization for many years and you all know her admirable record of leadership and accomplishment with the YWCA, The Committee of 1926 at Strawberry Mansion and the Cosmopolitan Club. One of the activities of these ladies is running the booth at the Rittenhouse Square Flower Market. Miss King will be able to take over her duties in May and we can look forward to her skill in guiding this important committee to greater attainments.

Each year the three year terms of a group of six Trustees expire and, in the course of this meeting, you will be called upon to elect six members of the Board to serve for a period of three years and until their successors are chosen. The Trustees whose terms expire at this time are:

GORDON A. HARDWICK
MICHAEL VON MOSCHZISKER
HORACE H. F. JAYNE

ORVILLE H. BULLITT
HENRY W. SAWYER, 3RD
H. RADCLYFFE ROBERTS

On behalf of the Board,

PHILIP PRICE
President

TREASURER'S REPORT OF THE ASSOCIATION, OCTOBER 31, 1962

	<i>Participating Units Fairmount Park Art Assn. Cons. Investment Fund</i>		<i>U.S. Govt. & Municipal Bonds & Notes</i>	<i>Cash (Principal & Income)</i>	<i>Total Assets & Fund Balances</i>
	<i>Units</i>	<i>Value</i>			
Hancock Memorial Fund	876	\$ 13,921.74	\$ 6,056.25	\$ 1,562.05	\$ 21,540.04
Howell Fund	7,479	118,859.22	15,148.44	4,355.83	138,363.49
Permanent Fund (City Branch)	8,638	137,278.51	.....	23.72	137,302.23
Permanent Fund (Park Branch)	14,139	224,702.57	.....	28.98	224,731.55
Ellen Phillips Samuel Memorial Fund	55,910	888,543.81	109,773.45	23,556.71	1,021,873.97
General Fund (City Branch) .....	.....	.....	20,920.63	10,984.42	31,905.05
General Fund (Park Branch) .....	.....	.....	25,009.80	9,923.48	23,933.28
Conor-Wood Memorial Fund .....	.....	.....	.....	1,134.72	1,134.72
John Harrison Fund .....	.....	.....	.....	706.24	706.24
Rittenhouse Square Improvement Association .....	.....	.....	14,371.89	3,813.91	18,185.80
	<u>87,042</u>	<u>†\$1,383,305.85</u>	<u>\$191,280.46</u>	<u>‡\$56,090.06</u>	<u>\$1,630,676.37</u>

† See attached Statement of Fairmount Park Art Association Consolidated Investment Fund.

‡ This amount includes \$53,564.61 of income cash and \$2,525.45 of principal cash.

NOTE 1—Investments are represented in the above Statement at carrying values as indicated on quarterly statements of the Fidelity-Philadelphia Trust Company, which institution, during the year under review, acted as fiscal agent for the Association under authority from the Board and the Treasurer.

NOTE 2—The value of the Consolidated Investment Fund, as shown in this report, represents the carrying value as indicated by the Fidelity-Philadelphia Trust Company statements. The approximate market value of one (1) participating unit at October 31, 1961 is \$24.47 and was determined by the relationship which exists between the total number of such units held by the participating funds (87,042 units) and the approximate market value of the fund (\$2,130,016.00) at that date.

CONSOLIDATED INVESTMENT FUND

	<i>Book Value</i>	<i>Approximate Market Value</i>
United States Government Securities	\$ 497,044.53	\$ 510,682.00
Public Utility, Railroad and Industrial Bonds	519,069.97	515,435.00
Stocks	366,732.14	1,103,440.00
Cash, Principal	459.21	459.00
	<u>\$1,383,305.85</u>	<u>\$2,130,016.00</u>

Investments are represented in the above Statement at carrying values as indicated on quarterly statements of the Fidelity-Philadelphia Trust Company, which institution, during the year under review, acted as fiscal agent for the Association under authority from the Board and the Treasurer.

Subject to Comments in Report

TREASURER'S REPORT OF THE ASSOCIATION

October 31, 1961 - October 31, 1962

SAMUEL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, October 31, 1961.....	\$ 34,376.43	Sculpture Insurance.....	\$ 692.50
Income from Securities.....	58,747.95	Landscaping:	
Refund (Zoo Project).....	1,380.00	Maintenance.....	6,585.58
Sale of Temporary Investments...	25,236.36	Payment to Sculptor.....	1,000.00
Miscellaneous.....	300.00	Zoo Project:	
		Elephant Group.....	50,457.50
		Miscellaneous.....	764.61
		Purchase of PUMA and setting	
		of base.....	20,348.00
		Auditing.....	384.00
		Purchased U.S. Treasury Bonds...	15,143.99
		Miscellaneous.....	1,311.50
		Balance, October 31, 1962.....	23,353.06
	<u>\$120,040.74</u>		<u>\$120,040.74</u>

Cash balance temporarily invested:

\$35,000. U.S. Treasury 3¾s 5/15/66
 20,000. U.S. Treasury 2½s 2/15/65
 20,000. U.S. Treasury 4s 8/15/72
 20,000. U.S. Treasury 3¾s 5/15/64
 15,000. U.S. Treasury 3¾s 8/15/67

GENERAL FUND—PARK

<i>Income</i>		<i>Expenses</i>	
Balance, October 31, 1961.....	\$ 7,294.32	Office Salaries.....	\$ 4,563.82
Income from Securities.....	14,443.67	Printing.....	980.05
Income from Dues.....	2,035.00	Telephone.....	109.95
Sale of Prints of "Park Houses" ..	47.05	Annual Meeting.....	1,388.33
Miscellaneous.....	176.65	Auditing.....	96.00
		Subscriptions and Dues.....	250.00
		Purchased U.S. Treasury Bonds...	5,100.00
		Miscellaneous.....	1,585.06
		Balance, October 31, 1962.....	9,923.48
	<u>\$ 23,996.69</u>		<u>\$ 23,996.69</u>

Cash balance temporarily invested:

\$ 5,000. U.S. Treasury 4¾s 11/15/63
 10,000. U.S. Treasury 3¾s 8/15/67
 5,000. U.S. Treasury 3¾s 8/15/64
 5,000. U.S. Treasury 3¾s 5/15/64

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

<i>Income</i>		<i>Expenses</i>	
Balance, October 31, 1961.....	\$ 8,240.89	Office Salaries.....	\$ 1,140.86
Income from Securities.....	8,900.67	Printing.....	218.20
Income from Dues.....	1,500.00	Annual Meeting.....	362.08
Contributions for trees on		Auditing.....	66.00
Chestnut Street.....	1,100.00	Subscriptions and Dues.....	140.00
Miscellaneous.....	10.00	Fairmount Park Commission:	
		Trees on Chestnut Street.....	1,100.00
		Purchased U.S. Treasury Bonds....	5,100.00
		Miscellaneous.....	640.00
		Balance, October 31, 1962.....	10,984.42
	<u>\$19,751.56</u>		<u>\$19,751.56</u>

Cash balance temporarily invested:

\$10,000. U.S. Treasury 3¾s 8/15/67
6,000. U.S. Treasury 3¾s 8/15/64
5,000. U.S. Treasury 3¾s 5/15/64

HOWELL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, October 31, 1961.....	\$ 9,502.74	Floodlighting Art Museum.....	\$18,000.00
Income from Securities.....	7,947.87	Auditing.....	54.00
Redemption of Temporary		Purchased U.S. Treasury Bonds....	5,067.99
Investments.....	5,000.00	Balance, October 31, 1962.....	4,355.02
Sale of Temporary Investments....	5,026.40		
	<u>\$27,477.01</u>		<u>\$27,477.01</u>

Cash balance temporarily invested:

\$ 5,000. U.S. Treasury 4¾s 11/15/63
10,000. U.S. Treasury 3¾s 5/15/64

RITTENHOUSE SQUARE IMPROVEMENT ASSOCIATION FUND

<i>Income</i>		<i>Expenses</i>	
Balance, October 31, 1961.....	\$ 1,689.50	Purchased U.S. Treasury Bonds....	\$ 5,068.00
Income from Securities.....	536.25	Miscellaneous.....	10.50
Redemption of Temporary		Balance, October 31, 1962.....	3,813.91
Investments.....	5,000.00		
Share of Proceeds of Flower			
Market.....	1,666.66		
	<u>\$ 8,892.41</u>		<u>\$ 8,892.41</u>

Cash balance temporarily invested:

\$ 5,000. Penna. Turnpike Rev. 3.10s 1954, 6/1/93
10,000. U.S. Treasury 3¾s 5/15/64

CONOR-WOOD MEMORIAL FUND

Balance, October 31, 1961.....	<u>\$ 1,134.72</u>	Balance, October 31, 1962.....	<u>\$ 1,134.72</u>
--------------------------------	--------------------	--------------------------------	--------------------

FAIRMOUNT PARK ART ASSOCIATION

BOARD OF TRUSTEES,
FAIRMOUNT PARK ART ASSOCIATION,
PHILADELPHIA, PENNSYLVANIA

We have examined the Treasurer's Report of the Fairmount Park Art Association as of October 31, 1962 and the related fund statements of Treasurer's income cash receipts and disbursements for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

The correctness of the investments of the Association was confirmed to us by the depository bank.

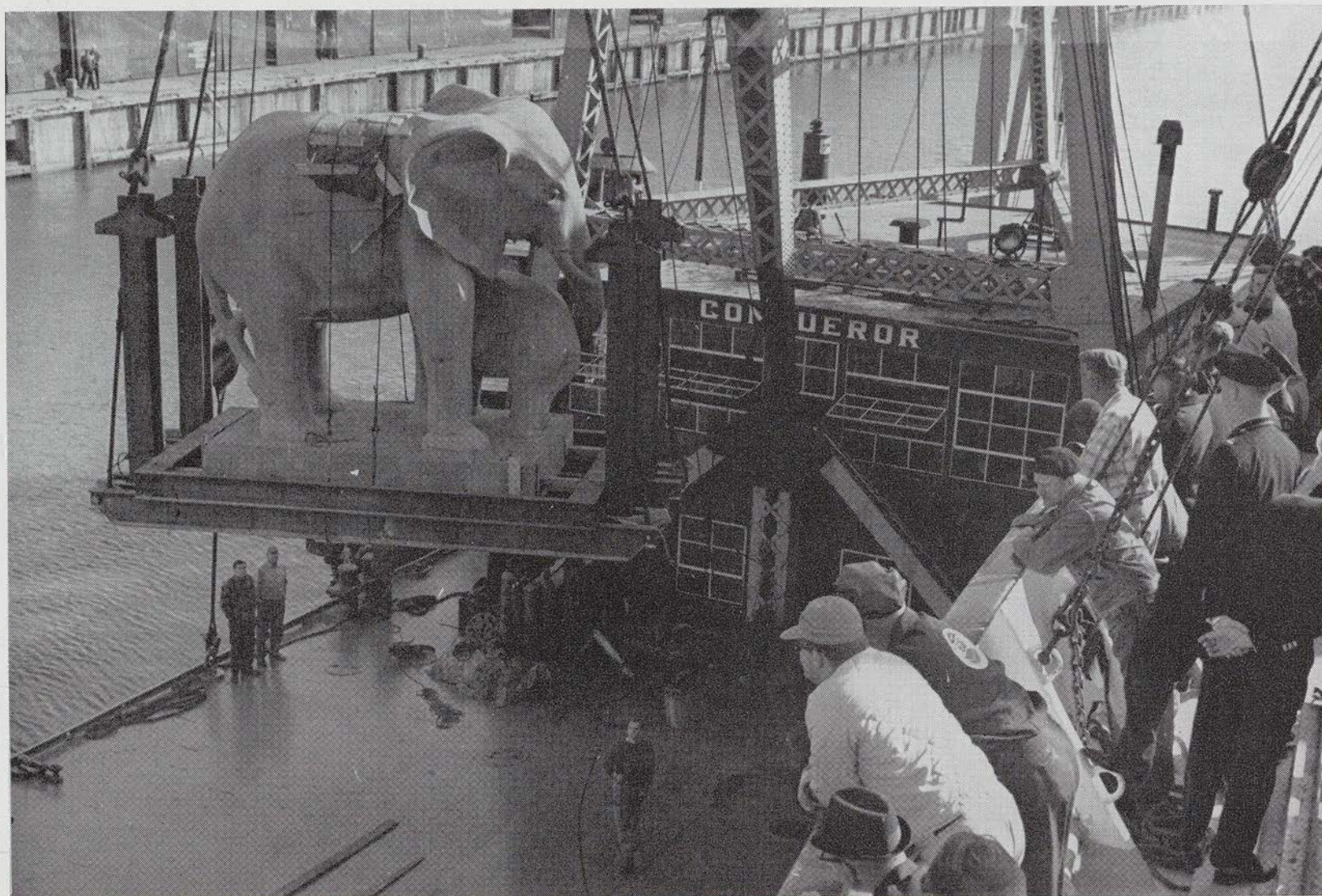
In our opinion, the accompanying Treasurer's Report and the fund statements of Treasurer's income cash transactions present fairly the financial position of the Fairmount Park Art Association at October 31, 1962, and the results of its operations for the year then ended on a basis consistent with that of the preceding year.

MATHIESON, AITKEN & Co.

December 5, 1962



Black marble PUMA by William Zorach presented to the Pennsylvania Horticultural Society's Azalea Garden in Fairmount Park.



MINUTES OF THE NINETY-FIRST ANNUAL MEETING

The Ninety-First Annual Meeting of the Fairmount Park Art Association was held at the Bellevue-Stratford Hotel on Thursday, January 31, 1963 at 12 o'clock noon.

There were approximately four hundred members and their guests present. Mr. Philip Price presided and proceeded immediately to the business of the meeting.

The reading of the minutes of the last meeting held January 25, 1962 was, on motion, dispensed with as they were printed in the Ninetieth Annual Report, a copy of which had been sent to each member.

The Annual Report of the Board of Trustees was made by the President. It was duly resolved that this report be accepted and referred to the incoming Board for publication and that the Secretary be instructed to order the usual number of reports printed and distributed to the members of the Association.

The reading of the Treasurer's Report was, on motion, dispensed with as it has been duly audited and will be published in the Ninety-First Annual Report.

The meeting proceeded to the election of six Trustees to succeed those whose term had expired. The following were elected to serve for a term of three years and until their successors are chosen:

GORDON A. HARDWICK

MICHAEL VON MOSCHZISKER

HORACE H. F. JAYNE

ORVILLE H. BULLITT

HENRY W. SAWYER, 3RD

H. RADCLYFFE ROBERTS

The President then presented the speaker of the day, John Canaday, Art Critic of the New York Times who spoke on "Art in Cities."

At the conclusion of his talk, Mr. Canaday was thanked by the President and, on motion, the meeting was adjourned.

W. H. NOBLE, JR.
Executive Secretary

Left

Unloading the 37 ton granite Elephant Group in Philadelphia from the ship which transported it from Norway where it was quarried and finished. Mr. Heinz Warneke, sculptor.

"ART AND CITIES"

JOHN CANADAY

ART CRITIC OF THE NEW YORK TIMES

MR. PRESIDENT, LADIES AND GENTLEMEN:

My title, "Art and Cities," is not an entirely accurate indication of what I intend to say. Perhaps instead of "Art" I should have said "Architecture and Sculpture," since we are concerned with art in the open air in public places, which has to mean architecture and next means sculpture, with which the Fairmount Park Art Association is so largely occupied. And instead of "Cities" I might have said "Two Cities—New York and Philadelphia," since those are the two American cities I know best and to which my remarks are most pertinent.

So a correct title could be, "New York and Philadelphia—a comparison of architecture and spirit in reference to sculpture as public ornament for the public good in two major American cities." But that does sound a little bit like a Ph.D. thesis at a third-rate university.

I hope that a person who loves Philadelphia as much as I do, a person who loves it enough to have allowed himself to be seduced back to it for a luncheon talk, may be forgiven for beginning with the statement that New York City, in its total architectural mass, is the masterwork of art of the 20th century. I must be forgiven also for proposing the idea that possibly the contemporary city is inimical to public works of art. I do intend to say something about Philadelphia, but before that can be done, we have to get New York out of the way, particularly this idea that in its architectural mass it is our great work of art.

The wild, crazy, unparalleled and unprecedented city of New York rises off its rock island with a force and power that takes on a kind of terror at close range and an ethereal beauty from a distance. This contrast is especially true at night, when it is a hell-mouth to walk through but dissolves into a sparkling film of lights from the other side of one of its rivers or from the top of one of its towers. Now what is art? Art is the tangible expression of the inner values that men live by. It has a way of changing as these values change, which is what we mean by styles, and also it has a way of draining off the dross and keeping the gold of these values.

The dross of our contemporary values is plenty obvious in the streets of New York with their confusion, their crassness, their

treachery and brutality and their self-seeking armies of human maggots. But the magnificent thing about our contemporary American world, which includes these ignoble elements, is its aspiration, its tremendous vitality, its incredible capacity for growth, change and adventure, its refusal to accept any limitations as to where or to what size this growth might continue.

All of this is summed up in the mass of New York. It is a mass created anonymously, a mass self-created. It rises most spectacularly downtown and midtown where something as crass as real-estate values has pushed the buildings highest. In its rising and falling pattern, the skyline is a graph of what land costs. But the skyline is dynamic. It not only changes from year to year as the city tears itself down and rebuilds itself, but from moment to moment as you shift the position from which you see it. It expresses the best of our age as no single work of art by an individual, or even a group of individuals like the sculptors and architects who created the Parthenon, can do. Its closest parallel is the Gothic cathedral, which in the hands of an army of workmen and artists became an essentially anonymous unit work of art expressive of what was then a universal concept.

It is appropriate that the great work of art of the twentieth century should be an anonymous one, or a mass one, since our century is too great for the individual to absorb. Each one of us must exist in relative isolation except from the smallest fraction of our time, and hence no individual can approach anything like a universal expression as he could in the past.

Possibly the great work of art of the last part of our century will be the spaceship in the launching pad, which already has a quality of fantasy, when viewed out of context, beyond anything our sculptors or architects have created. But for now, for the century in its first and middle thirds, the mass of New York is our finest expression. And it is indisputably a work of art if we hold to the definition of art as a summarizing tangible expression of the inner values of an age.

Now, this does not rule out the truth that in many ways New York is a perfectly dreadful place, and it happens to be dreadful in exactly the ways that Philadelphia is delightful. And I should repeat also, that in no other age, in no other country, could we say that a city, rather than some specific work of art like the Parthenon, the Cathedral of Chartres, or the Sistine Ceiling, is the masterwork of the age that produced it.

It is on other grounds, however, that New York prides itself on being the art center of the world. This activity is confined to the

salesroom, the museum, the studio, and the private collector. The only items on this list that approach a connection of art with public life are the salesroom, which is venal, and the museum, which of course, is artificial and is essentially isolated, which is exactly the opposite of an integration of art with life.

New York in fact seems inimical to this integration. Where, for instance, are you going to put a statue in that city? Incorporate one into the design of a new skyscraper and you need a plaza to hold it. Space is the most expensive thing you can buy in New York, the rarest commodity of all in a city where everything is for sale. The ground space to hold a statue standing in the open air in front of a building not only costs tens or hundreds of thousands dollars in square footage, but it also sacrifices all the air space above it, which normally would be occupied by offices or apartments bringing other hundreds of thousands of dollars in revenue. A statue that might be a great piece of contemporary art might cost a mere 50 or 75 or 100 thousand dollars in itself, which is a mere drop in the New York bucket, but it ends by costing nearer a million in fact.

And so sculpture is plastered against walls in the form of bas reliefs if it is used at all, but in the crowded streets it is either obscured by traffic or placed so high that it is hardly ever seen, like most of the sculpture in Rockefeller Center. Or it goes into lobbies where it is only semi-public and where, again because of space saving, it is too small in scale to integrate with the vast scale of the city. Most important of all, the new buildings are, architecturally, antipathetic to sculpture. Sculpture is an artificiality, and interruptive addition, to buildings that depend on their own surfaces and volumes for their ornamental character.

When you say that New York, as the modern megalopolis, should take a lesson from European cities in the ornamentation of public places, you are talking in absurdities. For one thing, the pace of the New York streets is too fast, too vicious, too concentrated, to allow for the contemplation of works of art in the ordinary course of daily life. The public squares of Florence, by contrast, are drawing rooms open to the sky, created by great Renaissance families but shared by everybody. Paris, even though most of its boulevards were laid out in the 19th century, is actually a 17th and 18th century park, designed for strolling. And the more it accommodates this plan to the uses of the 20th century, the more the city is disfigured and unusable. I am at the end of a long love affair with Paris, terminated by her shift of affection to the automobile and the neon sign.

As for Rome, it is a vast accumulation of ornaments from the past—a sort of glorious mess that leaves great monuments like the

Pantheon abandoned to squalid surroundings and such princely glories as the Trevi fountain to the company of nondescript neighbors. Rome constantly delights you with fountained squares or Roman forums that are self-contained, but the city as a whole is like an old trunk filled with trash and wonders jumbled up together. This may be Rome's charm, but it hardly makes the city a model to be emulated, and anyway there isn't time.

New York does have its occasional tiny spot left over from the past, where a piece of sculpture exists naturally and beautifully. The fountain on 59th Street and Fifth Avenue in front of the Plaza Hotel is the one that most satisfies me, the only one that hasn't been made to look crowded and inadequate by a city that discards its past as rapidly as it can. And the fact that the Plaza and this fountain can be considered part of the past, at their youthful age, shows the transience of everything in New York.

Where efforts have been made to emulate the European ideal of incorporating art into architectural schemes, art in New York looks grafted on. Again, there is Rockefeller Center, where the big golden boy holds his own well enough by the skating rink, and Atlas on Fifth Avenue barely holds his own, as well as the world on his back, and where, as I have said, the ornamental bas reliefs, bronze sculptured doors, and so on, are hardly noticed or else are noticed as disfigurements. There is going to be a big Henry Moore statue dominating the plaza of Lincoln Center, but there is a real question as to whether Lincoln Center in its entire concept is a good idea or a disaster, and without expounding my reasons now, let me say that it seems to me more likely to be a disaster than a blessing—just another proof that art is isolated from daily life in the modern city, rather than naturally and gracefully and vitally incorporatable into it.

We could find other little spots in New York, including new ones like the sculpture planned for the plaza of the Chase Manhattan building downtown. But the fact that we have to hunt for examples, that they are so few and so uncomfortable in a city so vast and so rich, is proof enough that the city as a natural organism rejects adornment as the cities of the past invited it.

But this need not mean sterility or ugliness in contemporary cities. Quite the opposite. I can imagine a perfect city of pure architecture, independent of sculpture and painting except as they are isolated within rooms where they serve their decorative purposes or fulfill for the individual the emotional need that is at the base of fine art. Architecture, which has always been the most important of the public arts, is even more decisively the basic art of our technological age.

I have written elsewhere that the art of our century is architecture, and I have not changed my opinion that it is the one art, among all arts, that our century has demanded without equivocation. Architecture is the one art in which old forms simply would not do, in which new forms invented themselves instead of being synthesized by theory. The skyscraper just grew. It is the symbol of our age and it was self-created, carrying puzzled architects up with it as architecture suddenly shot skyward because it could no longer spread outward. Architecture is the one art in which technology and esthetics may be implacably independent of the designer and totally fused with one another. Yet from these premises architecture allows, at the same time, the grandest flights of imagination. Modern architecture is the art we have abused, misunderstood, held in check, and perverted—as opposed to our coddling of the other arts. Yet it is the one art that has flourished in spite of us.

Architecture today is so vital an art in a growing city that in the mass it can nullify the defects of individual buildings, as it has done in New York. People object to the series of glass boxes that have transformed Park Avenue within the last few years. I admit that individually some of them are ugly, repetitious and unimaginative, but I confess that I cannot reject them. In the mass they thrill me—that is the only word I can think of for it—and in their largely accidental esthetic effect they seem to me to have a certainty and a validity not excelled by the calculated effects of other great architectural complexes of the world. You can include for comparison such 17th and 18th century examples as St. Peter's and its piazza in Rome, or the other Roman squares, or Versailles, and the Champs Elysees with the rest of its axis. There are things about these spots that I prefer to the new Park Avenue, but there are things about the new Park Avenue, too, that they do not approach. Neither can be judged by the standard of the other.

But even the most ardent enthusiasts for this architectural mass, and for the architectural mass of all New York, admit that it would be a lot better if each individual building were as fine as the Seagram, or as Lever House—individual delights as well as parts of a thrilling whole. In this respect New York has failed miserably. Architecture, our greatest public art, has been prostituted and vulgarized by hacks and opportunists calling themselves architects who vomit up buildings that are jerry-built not only in structural fact but in esthetic effect.

Now—since we are in Philadelphia—how pertinent are these remarks to this city? Philadelphia always turns out to be a special case, somehow. The generalities that apply to other cities seldom apply to Philadelphia without severe modification if they apply at

all. And the generalities that are considered true of Philadelphia, Philadelphia has a way of refuting by acting in opposition to them.

As one of our largest cities, Philadelphia should be hectic and noisy, but in comparison with New York, Los Angeles and Chicago it is downright pastoral. As one of our oldest cities, it is famous for its traditionalism, yet of all major American cities it has been most effective in adopting the most modern of civic adventures—a city plan. (And here I want to mention the name of Joe Clark, with admiration for his early interest and his official support of this program.) Philadelphia is a city with an established and influential aristocracy—but it can award merit and can suspect privilege to a degree that makes Chicago, Los Angeles and Dallas look snobbish with their newly-minted aristocracy of money. Philadelphia is a city proudly concerned with its past, yet it destroyed or defaced much of the architectural record of that past at a time when it could have been saved with little effort and little money—and now with a major program in restoration and preservation under way, Philadelphia is still busily destroying a 19th century past in a way that it must soon regret.* It has little respect for fine houses of the first half of the nineteenth century; it seems only half aware that it had a great architect named Furness; and at one time it would have torn down its city hall, a major monument to a school of architecture now being re-evaluated upwards, if the structure had not defeated this intention by its sheer, stony weight. I am glad to see the building getting its face washed; it is going to look beautiful.

In spite of its melange of contradictions, the essential character of Philadelphia remains traditional and even intimate. You could never say about Philadelphia that it tells most strongly as a mass. It has a skyline of sorts, but the city tells best not as a unit but as a series of individual structures, a series of units punctuated and held together by open spaces of squares and parkways. It is not a city that rises; it is a city that spreads, and hence it does not submerge the individual building or monument or the individual human being as one molecule lost within its mass, buffeted by other molecules. Philadelphia invites us to participate in life as an independent unit; it permits us to regard ourselves as the center of things. Thus it is an intimate city, not inimical to ornamentation by works of art, but sympathetic to their presence and their contemplation.

* This remark and some following ones were interpreted by the *Philadelphia Inquirer* as an accusation that the Redevelopment Authority and the City Planning Commission were guilty of destroying 19th century architecture and erecting unsightly buildings in their place. I do not see that this interpretation is justified. The destruction of 19th century architecture in Philadelphia is a matter of public ignorance or indifference over a lengthy period of time, rather than of current official decisions.

Philadelphia is a city where modernism has not meant chaos, where one may move slowly without moving ineffectually. Somehow it has retained a respect for grace and leisure. The physical aspect of the city as determined by the past, and now as controlled by plan, reflects this respect. Philadelphia is sufficiently intimate from part to part to be adaptable to ornamentation by sculptural monuments and by fine buildings that already exist, if they can resist destruction, and by others that can be built.

This relative conspicuousness of the individual monument places a heavy obligation on the architects for Philadelphia buildings. In Philadelphia, an eyesore does not become part of a more satisfactory whole. The corresponding reward is that a good building also tells as it cannot in a mass. There is a public responsibility to see that buildings financed even in part from public funds, or occupying dominant positions in Philadelphia, pass a more severe test for acceptability of design than has been applied, and there is a public responsibility even to object to private construction that is unsightly—for whatever small good this kind of objection can do against the grain of private profit.

Because I love Philadelphia, I can say that I think good new buildings are conspicuously scarce in the city in spite of the presence of Philadelphia architects who could have designed fine ones at no greater cost. Major opportunities for spectacularly beautiful additions to the cityscape have been muffed by the construction of buildings that are mediocre at their inoffensive best and downright bad at their offensive worst, creating a double tragedy when these buildings occupy the sites of beautiful ones that were destroyed.

This is not directly the concern of the Fairmount Park Art Association, of course, but the Association's concern with beautifying the city could involve whatever influence its members, either as individuals or as a group, could exert. The Association's good works should not be nullified by incorporation with bad backgrounds.

As an organization concerned with the preservation and restoration of certain old buildings, and with the ornamentation by sculpture of a city almost uniquely offering opportunities for that ornamentation, the Association has gone about its business with a sincerity that would make advice on my part presumptuous and impertinent. It is fully aware, certainly, that the obligations and the rewards of its duties parallel those I have mentioned in connection with architecture in general. Its mistakes may be more rectifiable—you can always tear down a piece of bad sculpture, except

that trial and error is expensive—and its successes may be more permanent, since a fine sculptural monument may be a joy forever while even a fine building may outlive itself.

All I would like the Fairmount Park Art Association to do, is everything. More preservation of the old when it is good; more creation of the new with the hope that what looks good today will continue to look good for keeps. Let me conclude by being very obvious indeed and saying that there are three factors in the creation of a beautiful city that must fuse if anything is to be accomplished:

The first factor is opportunity or potential, which exists in Philadelphia as it does in very few places.

The second factor is taste, which is a matter of the individuals involved in making decisions, and Philadelphia certainly offers those individuals to the service of the Association.

The third is finding money—and that, I am afraid, is a subject where my ideas, as well as my allotted time for these remarks, run out. But any city that has incorporated the percentage reserved for art that Philadelphia has incorporated in the funds for Urban Renewal programs, is a city that cares about these questions, and I trust it.

NECROLOGY

MRS. NICHOLAS BIDDLE

MRS. JOHN CADWALADER

MRS. FRANK BRISBIN FOSTER

MR. JESSE R. LAMPLUGH

DR. WILLIAM E. LINGELBACH

MISS HELEN SEMPLE

MISS CAROLINE W. SMEDLEY

MRS. FRANCIS M. WETHERILL

MRS. THOMAS S. WILLIAMS

PERPETUAL HONORARY MEMBERS

Frederick Adrian Delano*

Robert Moses

Francis Henry Taylor*

Lewis Mumford

Jacques Gréber*

The Rt. Hon. The Earl of Crawford and Balcarres

* Indicates deceased members.

FAIRMOUNT PARK ART ASSOCIATION

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 \$3,000 as a nucleus.

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

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

PERPETUAL MEMBERS

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	Clements, Mrs. Frank G.*
1900	Morris, Miss Lydia T.*	1936	Howell, Isaiah Hacker*

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.	1922	White, J. William
1900	Dreer, Mrs. Ferdinand J.	1925	Moulton, Mrs. Byron
1901	Justice, Miss Cecilia	1926	Smith, C. Morton

CITY BRANCH

1904	Howell, Charles H.	1927	Smith, J. Frailey
------	--------------------	------	-------------------

* Indicates deceased members.

LIFE AND ANNUAL MEMBERS

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

Corrected to April 10, 1962

P indicates PARK Branch ANNUAL Member
 C indicates CITY Branch ANNUAL Member
 P L indicates PARK Branch LIFE Member
 C L indicates CITY Branch LIFE Member

P	Adler, Mrs. Francis H.	P C	Berkowitz, Mrs. Leon L.
P	Aertsen, Guillaem, Jr.	P C	Biddle, Hon. Francis
P C	Alexander, Mrs. E. G.	P	Biddle, Mrs. Francis
P C	Amidon, Mrs. Herbert E.	P C	Bishop, Richard E.
P	Antrim, Walter	P C	Blackburne, Miss Agnes C.
P C	Appel, George F. Baer	P C	Blackburne, John S., Jr.
C	Arnett, Miss Eleanor	P C	Bland, Mrs. P. Brooke
		P C	Block, Gordon A., Jr.
		P L	Bodine, William W.
P	Babcock, Mrs. W. Wayne	P C	Bodine, William W., Jr.
C	Bache, Miss Emily H.	P C	Boericke, Mrs. Gideon
P	Bachman, Miss Henrietta E.	P	Boericke, Mrs. John J.
P	Baird, Mrs. Harriet King	P	Bonnell, Mrs. Henry H.
P C	Baketel, H. Sheridan, Jr.	P C	Boone, Edwin T. P., Jr.
P	Ballard, Mrs. Frederic L.	C	Borie, C. Louis 3d
P C	Barnes, Mrs. A. C.	C	Bradford, Miss Katharine N.
C	Barnes, Mrs. Eugene H.	C	Bradley, Mrs. E. Scully
P C	Barringer, Richard W.	P	Bradley, Mrs. John A.
C L	Barton, Mrs. H. H., Jr.	P	Brainerd, Miss Ruth W.
C	Beale, Mrs. John C. C.	P C	Breyer, Mrs. Henry W., Jr.
P	Beecham, Mrs. Clayton T.	P C	Brinton, Mrs. Clarence C.
C	Bendiner, Alfred	P C	Brock, Miss Elizabeth Norris
P	Benness, A. Eugene, Jr.	P C	Bromley, Henry S.
P C	Benson, Emanuel M.	P	Brown, Miss Bella C.
P	Berggren, Miss Ruth E. L.	C	Brown, Mrs. Clinton H.

FAIRMOUNT PARK ART ASSOCIATION

P C	Browning, Mrs. Edward	C	Dauner, Mrs. Edward J.
P	Bryant, Mrs. George C.	P	Davis, Mrs. Joseph A.
P	Bryant, Dr. George C.	P C	Davis, Newlin F.
P C	Bullitt, Orville H.	P C	Davis, Mrs. Robert Hare
P C	Bullitt, Mrs. Orville H.	P C	Dean, Mrs. David Justin
P C	Bullivant, Mrs. Stuart Lodge	P	Dechert, Mrs. Philip
P L	Bullock, Mrs. Horace	C	Dechert, Robert
P	Buten, Harry M.	P L-C L	deHellebranth, Mrs. Roland T.
P C	Butler, Miss A. Ethel	P	Delaplaine, Miss Meribah
P C	Butterworth, Mrs. J. Ebert	P C	deSchauensee, Mrs. R. Meyer
		P C	deTrampe, Countess Adam
		P	Dexter, Mr. & Mrs. Sidney B.
P C	Caesar, Abraham D.	P C	Dilks, W. Howard, Jr.
P	Calwell, Mrs. Charles S.	P C	Doak, Mrs. Charles B.
P L	Cannstatter-Volkfest-Verein	P C	Dodge, Donald D.
C	Carroll, Grisdale & Van Alen	P C	Dodge, Mrs. Donald D.
P	Carson, Robert J.	P C	Donato, Giuseppe
P C	Carter, J. B. H.	P C	Dougherty, Mrs. A. Webster
P	Cavin, William B.	P	Drinker, Mrs. Henry S.
P C	Chambers, Francis T., Jr.	P	Dunn, T. Evans, Jr.
P C	Cheston, Mrs. J. H.		
P C	Christ Church		
P C	Church, Herbert	P C	Eberlein, Harold Donaldson
P	Churchill, Henry S.	P C	Edmonds, Mrs. Franklin S.
P	Clark, Miss Bertha	P C	Eldredge, Mr. & Mrs. Laurence H.
P C	Clark, Miss Frances	P C	Elliot, Edwin
P C	Clark, Mrs. John O.	P	Elliott, Mrs. Orrin M.
C	Clattenburg, Theodore	P	Ellis, Mrs. Mary E. P.
P	Cleland, David C.	P	Elsom, Dr. Katherine O'Shea
P C	Clifford, Henry	P C	Ely, Mrs. W. Newbold
P C	Cochran, Miss Fanny T.	P C	England, Miss E. R.
P	Coleman, Mrs. F. Stokes	P	Exley, Miss Emily
P C	Coleman, Mrs. Wm. B.		
P C	Coley, Walter R.		
P	Collins, Mrs. Dorothea S.		
P L	Collins, Henry H.	P C	Fenninger, Carl W.
P	Cooke, Jay	P C	Fetter, Mrs. Ferdinand
P	Corbin, Mrs. Marion G. F.	P	Fetterman, Miss Gertrude
P	Cornell, John W., Jr.	P	Fife, Mrs. Charles A.
C	Cowan, Alfred, M. D.	P C	Finckel, Miss Eliza Royal
P C	Crowder, Mr. & Mrs. Wm. S.	P L	Firth, Thomas T.
P	Currie, Mrs. Charles A.	P C	Fischer, Mrs. Herman W.
		C	Flagg, Miss Adelaide G.
C	Dallas, Mrs. George M.	P	Fleisher, Louis
C	D'Ambly, Mrs. A. Ernest	P C	Foerderer, Percival E.
P	Dannenbaum, Mrs. Harry M.	P	Fogel, Frank

F A I R M O U N T P A R K A R T A S S O C I A T I O N

P	Foote, Mrs. A. Giraud	P C	Harnwell, Mrs. Gaylord P.
P C	Forbes, Col. Wm. Innes	C	Hart, Mr. & Mrs. Thomas
C	Foster, Mrs. Howard A.	P C	Hassrick, Mrs. Romaine C.
P C	Foulke, William G.	P	Hatfield, Mr. & Mrs. James S.
P C	Fraser, Joseph T., Jr.	P C	Hauslohner, Mr. & Mrs.
P	Friedman, Mrs. J. W.		Robert A.
P C	Fuller, Mrs. S. K.	P	Haviland, Mrs. Thomas P.
P C	Fuller, Mrs. Walter D.	P C	Hay, Miss Dorothy Gordon
P C	Funk, Mrs. Carl W.	P C	Hayden, Mrs. Lloyd F.
		P	Haydock, Mrs. Jesse G.
		P C	Hayt, Mrs. Todd
C	Gardiner, Henry G.	P	Hayward, Mrs. Nathan
P	Gates, Mrs. Jay	C	Headly, Mrs. John F.
P C	Gates, Mrs. Thomas S.	C	Hermann, Mrs. Maurice B.
P	Geisler, Mrs. H. D.	C	Hewes, Miss Gertrude
P	Gerhard, Albert Pepper	P	Hires, William L.
P C	Gibbons, Mr. & Mrs. Joseph E.	P C	Hodges, Mrs. Charles E., Jr.
P	Gilbert, Miss Sara	P	Hoffman, Philip H., Jr.
P	Gilkyson, Mrs. H. H., Jr.	P L	Hofman, Josef
P	Gilpin, Mrs. John C.	P	Hoopes, Mrs. Penrose R.
P C	Goldsmith, Mrs. Arthur	P	Hopkinson, Miss Emily G.
P C	Goshow, Miss Mildred	P	Horwitz, Mrs. Orville
P C	Graham, Thomas	C	Howell, Cooper
P L-C	Graham, Miss Winifred M.	P C	Howell, Samuel L.
P	Gravdahl, Mrs. Ragnvald	P L-C L	Hubbard, Cortlandt, V.D.
P	Graybill, Mrs. Carrie E.	C	Hudson, E. Walter
P C	Green, Mrs. Robert McCay		
P L	Greene, Mrs. William Houston		
P C	Greenfield, Mrs. A. M.	P L-C L	Ingersoll, Miss Anna W.
P C	Greenough, Mrs. Henry V.	P C	Ingersoll, Mrs. C. Jared
P C	Griffith, John R.	P C	Ingersoll, Paul M.
C	Griffith, Miss Mary F.	P L-C L	Ingersoll, R. Sturgis
P C	Griscom, Mrs. J. Milton	P	Irving, Samuel Lloyd
P C	Gwinn, David		
P	Hackett, Miss Lillian B.	P	Jackson, Miss Catherine J.
C	Haines, Mrs. D. Jansen	P C	Jackson, Orton P.
P	Hallowell, Henry R.	P C	Jayne, Horace H. F.
C	Hammond, Mrs. L. Jay	P C	Jeanes, Mrs. Henry S.
P C	Hancock, Mrs. F. Woodson	P	Jellett, Roland T.
P	Hansell, Standish Forde	P	Jenks, Mrs. Robert D.
C L	Harbeson, John F.	C	Jones, Edward Morris
P L-C L	Harbeson, Paul Cret	C	Jones, Mrs. Frederick L.
P C	Hardwick, Gordon A.	P L	Jones, Mrs. Joseph L.
P	Hare, Miss Esther B.	P C	Jordan, Mrs. T. Carrick

FAIRMOUNT PARK ART ASSOCIATION

P C Kaufmann, Eugene M., Jr.
 C L Keen, Miss Florence
 P Kent, Donald W.
 C Kent, Mrs. Donald W.
 P C Kerlin, Mrs. Ward Dix
 P King, Mrs. Albert F. A.
 C King, Miss Katherine S.
 P Kirby, Mrs. Charles K.
 P C Klein, Mr. & Mrs. Philip
 C Koelle, William F. B.
 P L Kohn, Mrs. Isidore
 C Koyl, Dr. George Simpson

P C Landell, George A.
 C Landreth, Symington P.
 C Landry, Mrs. Walter A.
 P La Plante, Mrs. William O.
 P C Larson, Roy F.
 P Larson, Mrs. Roy F.
 P C Lavino, E. George
 P Lavino, Edwin M.
 C Lea, Miss Elizabeth G.
 P Lea, Mrs. Francis Carey
 C Lea, Mrs. James Febiger
 P C Lea, Sydney L. W.
 P C Lea, Mrs. Sydney L. W.
 C Lee, Miss Mildred W.
 P C Lefton, Al Paul
 P Leonard, Miss Edith Lincoln
 P C Levis, Frederick H.
 P Levy, Isaac D.
 C Lewis, Hon. Edwin O.
 P C Lewis, John F., Jr.
 P C Lewis, Mrs. John F., Jr.
 P Lewis, Mrs. Leroy Moody
 P Ligget, Miss Jane Stewart
 C Ligget, Robert C.
 P C Linton, M. Albert
 P Lippincott, Mrs. George Eyre
 P Lippincott, Walter H.
 P C Little, Mrs. Ellis
 P Livingston, William H.
 P Lloyd, Harry A.
 P L Lloyd, Mrs. Malcolm, Jr.
 P Louchheim, Stuart F.

P C Lovatt, George I., Jr.
 P Lovering, Mrs. Joseph S., Jr.
 P C Ludington, Wright S.

 P C McCloskey, Mrs. John F.
 C McCloskey, Louis J.
 C McCreery, Samuel
 P McCreery, Mrs. Samuel
 P C McCurdy, Mrs. F. Allen
 P L McGill, Miss Mary E.
 P L McIlhenny, Henry P.
 P McKaig, Mrs. Edgar S.
 P McKean, Miss Nancy B.
 P L McMichael, Mrs. Emory
 C McMillan, Mrs. Thomas M.
 P C McMullan, Mrs. James
 P L McNeely, Richard P.
 P McWilliams, J. Wesley
 P MacCain, Mrs. Christian S.
 P C MacGeorge, Miss Beatrice
 P C Machold, Mrs. William F.
 C Mackie, The Rev. Alexander
 P C Madeira, Louis C.
 P C Madeira, Mrs. Louis C.
 P L Madeira, Percy C., Jr.
 P Magaziner, Henry J.
 C Magill, J. P.
 C Marceau, Henri
 P Marceau, Mrs. Henri
 P C Marshall, Miss Ethel
 P C Marshall, Miss Sara T.
 P C Martin, Sydney E.
 C Mather, Mrs. Benjamin I.
 P C Maxwell, Mrs. John R., Jr.
 C Mechling, Mrs. B. Franklin
 P C Meigs, Mrs. Robert R.
 P L Melcher, Mrs. William C.
 P C Melvin, Mrs. Bertha P.
 P C Mertz, O. E.
 P C Mertz, Mrs. O. E.
 P C Meyer, Mr. & Mrs. J. Andrew
 C Meyers, Mrs. Morton J.
 P Michell Co., Henry F.
 C Milhous, Miss Katherine
 P C Milliette, Earl B.
 P C Milnes, Miss Hattie K.

FAIRMOUNT PARK ART ASSOCIATION

P C	Modern Club, The	P L	Perot, Mrs. T. Morris, Jr.
P	Moffly, Mrs. John W., III	C	Peterson, Charles E.
P	Molloy, Mrs. William Poor	P C	Pew, Arthur E., Jr.
P	Montgomery, James Alan, Jr.	C	Philadelphia Art Alliance, The
C	Montgomery, Mrs. James A., Jr.	P	Phillips, Mrs. Herbert L.
P L-C L	Moore, Mrs. Amory O.	P C	Pilling, Mrs. George P., III
P C	Moore College of Art	C	Platt, Mrs. Charles
P C	Morris, C. C.	P C	Poe, Mrs. Edgar Allan
C	Morris, Mrs. Herbert C.	C	Polk, Miss Adele M.
P	Morris, Horatio H.	P C	Pough, Harold B.
P C	Morris, Mrs. J. Cheston	P	Preston, Miss Frances
P	Morris, Miss Natalie	P C	Price, Eli Kirk, III
P C	Muller, Mrs. John Hughes	C	Price, John S.
C	Munce, Miss Katherine M.	P	Price, Mrs. John S.
P	Musser, Mrs. Charles S.	P C	Price, Philip
		P C	Prizer, Mr. & Mrs. John B.
		P	Pyle, Walter L.
C L	Nason, Mrs. Sidney		
P	Newbold, Fitz Eugene		
P L	Newhall, Mrs. W. Price		
P	Newkirk, Mrs. Walter M.		
C	Newlin, Mrs. E. Mortimer	P C	Randolph, Mrs. Evan
P C	Nibouar, David B.	P L	Rawle, Miss Louisa
P C	Nicholson, Miss Edythe	P C	Reber, Mrs. J. Howard
P C	Noble, W. H., Jr.	P	Rebmann, Mrs. Paul C.
P	Norris, Mrs. Charles C., Jr.	P	Reed, The Rev. Luther D.
P C	Norris, Dr. & Mrs. Geo. W.	P	Reeves, S. French
		C	Rennert, Miss Else W.
P C	O'Connor, Charles	P C	Richardson, Miss Frances Y.
P C	O'Connor, Mrs. Charles	P C	Ristine, Mrs. Charles S.
P C	O'Dell, Dr. & Mrs. W. H. Sterg	P	Rivinus, Mrs. E. Florens
P	Oliver, A. Douglas	C	Robb, David B.
P	Oliver, Hon. L. Stauffer	P	Roberts, Mrs. David H.
P	O'Neill, Mrs. W. C., Jr.	P	Roberts, Mrs. Frank C., Jr.
P C	O'Neill, W. Paul	P C	Roberts, George B.
P	Page, Mrs. Edward Sydenham	C	Roberts, Mrs. George B.
P C	Patton, John W.	P C	Roberts, H. Radclyffe
P L	Paumgarten, Mrs. Harald	P C	Robin, John P.
C L	Pease, Mrs. Henry H.	P	Robinson, Miss Marguerite
P	Peck, Frederick W. G.	P	Robinson, Miss Rachel G.
P	Peck, Mrs. Staunton B.	P C	Roosevelt, Mrs. Nicholas
P	Pedersen, Erling H.	P C	Rosenbaum, Robert
P C	Pennock, J. Liddon, Jr.	P C	Rosengarten, Mrs. Adolph G.
C	Pepper, Mrs. Geo. Wharton, Jr.	P	Rosengarten, Mrs. Albert H.
P C	Pepper, Heyward M.	P	Rosengarten, Mrs. Frederick
P C	Perkins, G. Holmes	P L	Rosenwald, Lessing J.
		P	Roth, Dr. George J.

FAIRMOUNT PARK ART ASSOCIATION

C Rowen, Miss Kathryn
 P C Rowland, Miss Anne
 P Rugart, Mrs. Karl
 P Rumsey, Miss Virginia G.

 P Sailer, Mrs. A. Jackson
 P C Sanson, Mrs. Albert W.
 C Saunders, Lawrence
 P C Sawyer, Henry W. 3d
 P C Saylor, Hon. Harold D.
 P Schaeffer, Dr. J. Parsons
 P Schaffhauser, Miss Elizabeth
 P C Scheffey, Dr. Lewis C.
 P Schmidt, Mrs. James G.
 C Schoettle, Mrs. Edwin J.
 P C Schofield, Mrs. Charles
 P C Schwartz, Mrs. H. W.
 P C Scott, Edgar
 P Scott, Robert Montgomery
 P Scully, Mrs. C. Alison
 C Sears, Thomas W.
 P L-C L Seitter, Mrs. Charles F.
 P C Sharpe, Mrs. John S.
 P C Shay, Howell Lewis
 P C Shellenberger, Mrs. Charles D.
 P Sherrerd, Mrs. Wm. D., Jr.
 P C Shoemaker, Mrs. Lester B.
 P C Shull, Leon
 P L Sinkler, Mrs. James M. R.
 P L Sinkler, Mrs. Wharton
 P C Sitley, Mrs. D. Wielland
 P C Skinner, Mrs. James M.
 P C Smith, Arthur T.
 P Smith, Edward B., Jr.
 P L Smith, Mrs. H. Harrison
 C Smith, Mrs. J. Somers, Jr.
 P C Smith, Mrs. Lawrence M. C.
 P C Smith, Lawrence M. C.
 P C Smith, Miss Phyllis N.
 P C Snellenburg, Mrs. Morton E.
 C Snow, Mrs. E. Leslie
 C Solis-Cohen, Miss Bertha F.
 C Solmssen, Mrs. Kurt A.
 P Spillane, Mrs. Mary E.

P C Starr, Mrs. Charles S.
 C Steeble, Mrs. William Hill
 C Sterling, Hon. Philip A.
 P C Stevenson, Mr. & Mrs.
 James H., Jr.
 P Stevenson, Mrs. Markley
 P Stewart, C. Russell
 P Stimson, Mrs. Boudinot
 P C Stokes, Mrs. J. Stogdell
 P Stokes, J. Tyson
 C Stonorov, Oskar, 3rd
 P L Strawbridge, Francis R.
 P C Strawbridge, Mrs. Francis R.
 P L Strawbridge, Frederick H.
 P C Subers, Miss Helen D.
 P C Sutton, James A.
 P Sutton, Miss Lucy

 P Taylor, Mrs. Howard, Jr.
 P C Thacher, Mrs. Thomas D.
 P L Thomson, Walter S.
 P Timanus, J. H. R.
 P C Toland, Mrs. Owen J.
 P Town, Mrs. Edwin C.
 P C Trotter, Miss Elizabeth, Jr.
 C Truitt, Mrs. S. Stokes
 P L Trumper, Mrs. Max
 P L Tyson, Mrs. Carroll S.

 P Underdown, Henry T.

 P Van Dusen, Miss Katharine P.
 P C Van Pelt, David
 P Van Pelt, Mrs. John
 P L-C L Vauclain, Miss Anne
 P L Vogdes, Joseph J.
 P C von Moschzisker, Mr. & Mrs.
 Michael
 P C Voorhees, Mrs. Theodore C.

 P C Walker, Miss Isabella
 P C Warden, Mrs. Clarence, Jr.
 P C Wasserman, Mrs. Joseph
 P Watkins, Franklin C.

F A I R M O U N T P A R K A R T A S S O C I A T I O N

P	Watson, Mrs. J. Harold	P C	Wister, L. Caspar
P	Watson, Mrs. Morris B.	P	Wolf, Mrs. Alfred L.
P C	Watts, Mrs. Henry Miller, Jr.	P C	Wood, Mrs. Alan D.
P	Weber, Ernest G.	P	Wood, Mrs. Charles
P L	Weber, William E.	P C	Wood, Mr. & Mrs. Edward F.R.
C	Weil, Mrs. Nita M.	P C	Wood, Mrs. Howard, Jr.
P C	Welsh, Mrs. C. Newbold	P L	Wood, Miss Marion B.
P C	West, Mrs. Walter H., Jr.	C	Wood, Mrs. Richard D.
P C	West, William Morton	P	Wood, Mrs. Thomas A.
P	Weston, Mrs. Frederick W.	P C	Woodall, Mrs. John
P C	Wetherill, Samuel Price	P C	Worrell, Mr. & Mrs. Granville
C	Wetzel, Carroll R.	P C	Wright, Beaumont W.
P	Whitaker, Tristram Coffin	P	Wright, Mrs. Minturn
P	White, Mrs. Edward J.	P	Wright, Mrs. Raymond D. B.
P	White, Mrs. William	C	Wright, Mrs. Robert C.
P C	White, William, Jr.	P C	Wurts, John W.
P L	Willet, Henry Lee		
P L	Williams, Mrs. Bradford		
P L	Williams, David E.	P C	Yarnall, D. Robert
P C	Williams, Mrs. Harral	P C	Yarnall, Stanley R.
P C	Williams, H. Justice		
C	Williams, Mrs. Le Roi J.		
P C	Williams, Richard N., 2d		
P C	Winston, Mrs. Reaumur	P C	Zantzinger, C. Clark, Jr.
P L	Wintersteen, Mrs. John	P	Zieget, Julius



The Elephant Group progressing up Broad Street at City Hall on its way to the Zoological Gardens.

