

Fairmount Park Art Association

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

One-hundred-and-Second Annual Report



P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1974

PROCEEDINGS
OF THE
ONE-HUNDRED-AND-SECOND ANNUAL MEETING
OF THE
FAIRMOUNT PARK
ART ASSOCIATION

ANNUAL REPORT
OF THE
BOARD OF TRUSTEES

“SCULPTURE AND THE CITY”

by

EUGENE W. LEAKE

PRESIDENT,

MARYLAND INSTITUTE, COLLEGE OF ART

P.O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101
1974

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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	1954-1969
C. Clark Zantzing, Jr.	1969-

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Henri Marceau	1944-1969
R. Sturgis Ingersoll	1943-1973
H. Gates Lloyd, III	1969-1973
Henry W. Sawyer, III	1973
Theodore T. Newbold	1973

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H. Gates Lloyd, III	1973

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John Bellangee	
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	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

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Crawford	1922-1930
Henri Marceau	1930-1939
W. H. Noble, Jr.	1939-1942
Mrs. C. W.	
Letsch, Jr.	1942-1946
W. H. Noble, Jr.	1946-1972
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Wilson	1972-



Giovanni Lorenzo Bernini (1598-1680), Italian
The Fountain of the Rivers, 1648-51, Marble
Piazza Navona, Rome, Italy

ONE-HUNDRED-AND-SECOND ANNUAL REPORT OF THE BOARD OF TRUSTEES

TO THE MEMBERS AND GUESTS OF THE FAIRMOUNT PARK ART ASSOCIATION:

LADIES AND GENTLEMEN:

Your presence here today at our Annual Meeting is very welcome and reassuring to your Board of Trustees who, year by year, conduct the business of the Association. We appreciate the opportunity of reporting to you, as an informed active membership is important.

As an example: when we make application to the National Endowment for the Arts or to some local foundation, they want to know who is in back of the proposal, what they stand for, and their ability to carry out a project that might receive their support. A strong membership is important and I stress it so that you will not feel that your participation goes unnoticed.

The first order of business is the approval of the minutes of last year's meeting as presented in our Annual Report which also gives the financial statement for the fiscal year. If there are no corrections, deletions or additions requested, a motion that they be approved as written is in order.

The Treasurer's Report for the past year is on this desk for any one to examine if they wish. We have budgeted our various projects in accordance with the By-Laws and deed restrictions so that projected costs are within the income derived from the various funds, and we are confident that past and planned expenditures are covered by available and projected income. Endowment funds are invested as securely as possible and book value has not suffered too greatly even with the recent fluctuation in the stock market. Our Treasurer is available to answer such questions as may occur to you and the full report will appear in the Annual Report as usual.

The Nominating Committee, represented by Mr. William G. Foulke, its Chairman, reports the nomination of the following for a three year term ending in 1977:

THEODORE T. NEWBOLD
PHILIP PRICE

EVAN H. TURNER
WILLIAM P. WOOD

C. CLARK ZANTZINGER, JR.

No other nominations were made and these men were elected unanimously.

During the year we received two resignations and elected one new member to the Board of Trustees. Mr. Stephen Gardner, Chairman of the Board of the Girard Bank was elected to fill the vacancy in the group of Trustees whose term expires in 1975 and we received resignations from Messrs. Gordon Hardwick and R. Sturgis Ingersoll. You may be sure that it was with the deepest regret that the Board acceded to their requests to be relieved of further responsibility after their many years of service. Though acceptances were accompanied by resolutions of appreciation for their numerous contributions it is well nigh impossible to do justice to the years during which their integrity and experience affected the decisions that had to be made.

R. STURGIS INGERSOLL

On September 12th of last year the Fairmount Park Art Association sustained a grievous loss with the death of R. Sturgis Ingersoll who, during a long and distinguished career, had given unstintingly of his great abilities, wit and integrity to our Association and to many others in Philadelphia. Feeling that too often eminent men are eulogized by their friends and associates only after their deaths, your Board of Trustees for some time had sought an appropriate means of expressing their esteem and affection for him during his lifetime. Modesty was another of his virtues, and several years ago when some intimation of this intention was conveyed to him, his comment was "Forget it!". However, upon his resignation from the Board due to failing health, the Trustees immediately voted to award him our Medal of Honor. Last June we had the great pleasure of telling him of this decision and on September 9, 1973, the Medal itself was presented. His illness prevented his attending any ceremony, but his wife and family conveyed it to him with the concern and best wishes of the Association he had served so well.

The Medal bears the inscription: "R. Sturgis Ingersoll. Eminent Philadelphian, leader in artistic and cultural affairs of his native City, 1973".

His death creates a vacuum in the intellectual and artistic hierarchy of our area which will be hard to fill—and leaves his many friends with a deep sense of personal loss.

He will be greatly missed at the council tables of the Fairmount Park Art Association.

THE CENTENNIAL PUBLICATION

Our book on public sculpture in Philadelphia, originally intended to be part of our 100th birthday celebration, has progressed in the course of the year to the point of publication. Its title is to be "Sculpture of a City: Philadelphia's Treasures of Bronze and Stone" and it will go on sale early in the Fall. Coming to fruition under the direction of Dr. H. Radclyffe Roberts, ably assisted by Joseph T. Fraser, Jr. and Frederick H. Levis, it has taken final form with Nicholas Wainwright as editor and Samuel Maitin as designer. Our publisher, Samuel Walker of New York, has helped immeasurably with the fine points of publishing and distribution so that we are looking forward with considerable excitement to the finished book. Galley proofs are expected just after the first of May so all will be completed this year, barring unforeseen difficulties.

"ATMOSPHERE & ENVIRONMENT, XII"

Pursuant to decisions made last year, "Atmosphere & Environment, XII" was placed at the West Entrance of the Philadelphia Museum of Art. Before doing so a site with the background of a contemporary building was explored but proved difficult to find. If the present position is lacking all of the attributes proper for such a design, it does afford the opportunity for study and further consideration. However, there is a very interesting play of light and shadow and the sky beyond, which might not be possible in a more confined space. It can be considered a temporary site until a better position can be established, but in the meantime it is on display in a prominent position.

SAMUEL MEMORIAL

The floods last summer which overran the Schuylkill's banks put the pumps of the fountains adjacent to the Samuel Memorial exedra out of order. These have now been repaired and will be operating shortly. Under the guidance of the Women's Committee the planting is being repaired and a continuing effort is being made to maintain the area properly.

FREDENTHAL

In the belief that the Association should encourage, from time to time, young sculptors of ability, we have undertaken to commission a piece of sculpture by Robin Fredenthal and, since the National Endowment for the Arts encourages this approach, we submitted a request for financial assistance from them. Mr. Fredenthal was asked to select a site and submit a design specifically for that spot.

He chose a position to the East of Belmont Mansion looking toward the City, prepared the design and illustrated his suggestion with a photomontage. All of this was dispatched to Washington early last Summer and we have been advised that a reply can be expected before the end of their fiscal year. The time lag is regrettable for the cost of fabricating a piece of sculpture has been escalating along with everything else so the time consumed in making high-level administrative decisions is lamentable.

THEFTS

Regrettably we record the loss of Maldarelli's "Gemini No. 1", a lovely sculpture of two female figures which was sited in the courtyard of the Philadelphia Museum of Art, as well as two groups of fish from the "Seaweed Girl Fountain" group by Beatrice Fenton. These sculptures were bronze and were presumably stolen for their metal content.

INTERNATIONAL SCULPTURE GARDEN

We have been discussing with the Penn's Landing Corporation the possibility of having an International Sculpture Garden in some of their open areas. As you will remember, we have several important pieces of sculpture from other countries and hope to have them on display during the Bicentennial. We understand that Penn's Landing will be substantially finished by 1976 and that open areas can be designed to receive not only the material we have in hand but any other submissions that other nations might care to make. Perhaps, after all, a significant exhibition of sculpture may be possible for the Bicentennial where visitors from other countries would become aware that we in this country understand that their cultures have influenced the development of our own.

"GOVERNMENT OF THE PEOPLE"

In 1969 the City of Philadelphia commissioned Jacques Lipchitz to design a statue which was to be placed on the plaza of the Municipal Services Building in conjunction with the construction of that building. This action was taken pursuant to the requirements of a far-sighted ordinance that 1% of the cost of a public building must be spent for ornamentation.

Progress was to be in three phases, the first being the preliminary design, the second the completion of a full-scale model and the third the casting itself.

Preliminary designs were submitted and approved by the Art Commission for a position on the Plaza between the building and

City Hall. Subsequently the sculptor made a one quarter scale model before completing the full-size model which is at the foundry in Pietrasanta, Italy, where much of the sculptor's work has been cast. Unfortunately, escalation created a difficult condition so that a very substantial part of the 1% fund was needed to complete this second phase. The City then concluded it was unable to take up its option to complete the statue.

Your Board of Trustees felt that the City should have this monumental work of art which symbolizes by its design and title, "Government of the People". What more significant monument could be erected at the time of the Bicentennial.

Since our last meeting we have investigated how we might participate. Costs were reexamined and thought was given to financial assistance from outside. There were arrangements which the City had made that required review and reassignment if we were to undertake this work. Lastly, but none the less important, we considered whether a similar amount of money could not be spent advantageously if American sculptors were asked to submit designs.

The latter concept suffered from lack of time in view of our desire to present a large, important sculpture to the City. It will take two years to complete the Lipchitz even with the full-size model finished and ready for casting. You can imagine how much more time would be required to develop a theme, arrange for the selection of a sculptor, review and approve preliminaries, etc.; I am afraid that it would have taken altogether too long a time.

In November the Board decided to proceed. Negotiations with the principals involved were initiated to have all contracts assigned to us. The City agreed not to demand payment for the amount expended to date and we agreed to undertake the casting. After a trip to Italy to inspect the model itself, update estimates and establish a progress schedule satisfactory to us, we have an arrangement with the Tommasi Foundry which will proceed with casting, assembly and completion of this heroic statue. We have concurrence with all parties involved, the City of Philadelphia, Vincent G. Kling and Partners, and the Lipchitz estate, to transfer all interests and obligations to our Association. Papers making these arrangements are complete and await only final signatures. So we can now proceed with assurance.

It will require about two years to complete the casting and, if all goes well, it can be shipped from Livorno, Italy, on or before April 1, 1976. This will give us plenty of time to have the sculpture in place by mid 1976, soon enough to be a significant birthday present to the City during the Bicentennial year.

This is an outstanding piece of work, monumental in size, executed with boldness and inspirational in quality. A significant

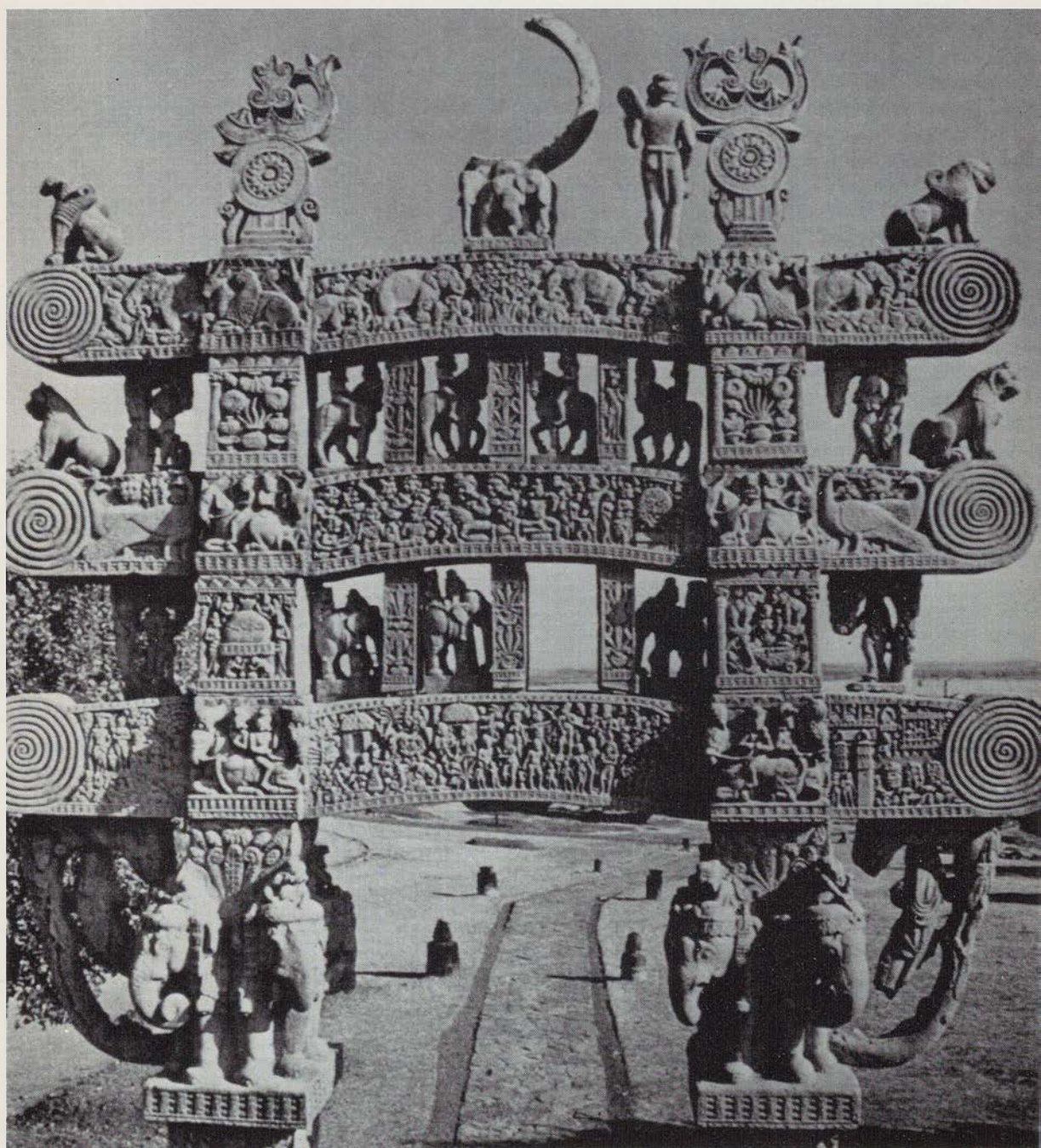
landmark for a historic occasion. As of today, the work is one month ahead of schedule and unless something unforeseen develops our Association will be pleased to present it to the City on schedule. It will be erected in honor of R. Sturgis Ingersoll.

This summarizes our principal activities for the past year. For a while present commitments will restrict further new undertakings until the exchequer recovers but at the present time we believe we can underwrite the Lipchitz without outside assistance. However, we are faced with inflation and world-wide uncertainties which are perplexing and create situations which are difficult to anticipate.

Our speaker today is Dr. Eugene W. Leake whose timely subject, "Sculpture in Cities", should expand our horizons. Dr. Leake is an artist and educator and has been President of the Maryland Institute, College of Art since 1961.

He graduated from the Yale School of Art and Architecture with a Master of Fine Arts degree and, except for two years during World War II as captain of an L.S.T., has been occupied since as an independent artist, educator and Trustee for several institutions including the MacDowell Colony in Peterborough, N.H., St. Timothy's School and the Union of Independent Colleges of Art.

Dr. Leake has exhibited extensively in shows at the Art Institute of Chicago, Baltimore Museum of Art, Cincinnati Museum of Art, the Pennsylvania Academy of the Fine Arts and the Museum of Modern Art and Metropolitan Museum of Art in New York, among others. His paintings are represented in several distinguished permanent collections including those of John D. Rockefeller, III, Julius Fleishman and the Baltimore Museum of Art.



Great Stupa, North Gate, 1st century, B.C.
Sanchi, India

“SCULPTURE AND THE CITY”

by

DR. EUGENE W. LEAKE

This is a short talk and, considering the audience, it is a case of coals to Newcastle, but hidden in the works there is a bit of a “position paper.”

When I first thought about this bold business of talking here, I planned on an ad-libbing sort of job with a lot of slides, but then I heard that it was the custom to put the so-called lecture in print. Being a cautious brother of a well-known lawyer, I thought better of it, and, in addition, I was reminded of the Brendan Gill story about a talk Judge Learned Hand gave in New York some time ago at the Century Club, on which historic occasion the judge, who was wont to speak with notes, had, as Gill put it, “filed his notes in his forgettery,” and suddenly, less than halfway through the subject, he forgot what he was going to say next. But, undaunted, he burst into song—a song his father had taught him in the hayfields many years before—to the cheers of the assembly. It is, after all, better to hear an old man’s song than his advice. The trouble is, I can’t sing.

Anyway, I have a ten-minute talk and a lot of slides which should get us through without much trouble. And one of the dangers of a ten-minute talk, of course, is the generalities, particularly as art, I think, deals more with the particular than with generalities; but it can’t be helped. To boot, I am an artist, and not an art historian; so I have my prejudices, and I hope you will forgive them.

The talk is about sculpture and the city and the shaky state of the marriage today. Sculpture and architecture used to be as natural together as a weathervane and a barn. The two together made great cities. Sculpture has its own individual life, as does architecture, and sometimes they shouldn’t be married, but at least good friends.

It is hard to find a major civilization or even a tribe that didn’t have sculpture. From An Yang to Harappa in the Indus Valley, from the zoomorphic forms or Han horses of Shang to Chou tigers. I also think of India and the spread of the Buddhist image from the Sanchi Temple to the Karli Caves and Barabadur in Indonesia, not to forget Mesopotamia, Egypt, and the glories of Athens and Rome, to the guardian angels on Gothic portals, the exuberant cities of the Renaissance and beyond, the boulevards and plazas, the triumphal arches, the gardens and fountains of Paris. Sculpture was a joyous expression of life. How has it fared in this country?

The beginnings of art in America are burdened with the heavy hand of the Puritan spirit. Russell Lynes notes that: "No one but a few art students paid much attention to it. In Philadelphia, Charles Willson Peale, who was a distinguished naturalist as well as a prominent portrait painter, managed to organize the local artists into an academy. . . . When Peale borrowed a copy of the de Medici figure from the English painter who brought it to this country, he was not permitted to show it publicly and had to keep it in a locked case only to be shown clandestinely to a few friends."

Lynes continues: "Sculptors purified the classical nude and made it decent. By and large, the attitude toward art and artists was one of colossal public indifference."

Although we have more art now than in the early nineteenth century in this country, the Puritan spirit is still hanging around.

The great nineteenth-century commercial and cultural centers of Boston, New York, and Philadelphia were not exactly robust cultural centers in the early years. More sculptures might be found in cemeteries than in public places.

Ben Franklin was noted to have said: "To Americans one schoolmaster is worth a dozen poets—and nothing is good or beautiful but in the measure that it is useful."

With industrialization came prosperity, and with money came an interest in art. What, in the sixties, turned indifference to a collecting rage? James Jackson Jarvis, who was one of the most articulate of the critics and collectors, noted: "It has become the mode to have taste."

This change in taste did not improve the face of the cities to any noticeable degree, but it set the stage for the late nineteenth-century interest in the beaux arts ideal of the classical "City Beautiful." The 1893 World's Fair in Chicago was known as the "White City"—it gleamed with plaster of Paris. Every one of its tremendous structures was, as Lynes writes, "bedecked with heroic sculpture and fluttering flags." As a scenic display, wrote Henry Adams, "Paris has never approached it."

The "White City" also spawned the beginnings of modern architecture. The seeds were planted by Louis Sullivan and a young man who worked in his office named Frank Lloyd Wright.

You may prefer Picasso's creature on the mall in Chicago, circa 1970, to the classical plaster casts in 1893 Chicago, but I am suspicious that the low state of contemporary sculpture as it is used in cities is due, in no small measure, to the influence of modern architecture; and I think I like Augustus Saint-Gaudens better than Pablo's pet anyway.

Nineteenth-century sculpture, for all its sentimentality, was, on the whole, more exuberant and alive than most modern sculpture, and it was not embarrassed to be coupled with architecture. I think a figure is more interesting to look at and think about than a minimal box—at least our reaction against too much minimalism seems natural to me at this time in history. Japanese gardens are the essence of a minimal purity of spirit and design, but inside the temple you will find guardian figures, birds and animals. The simplicity of oriental space is pregnant with the mystery of natural space. It is not the same as Bauhaus' "negative" space.

The nineteenth-century architect had respect for the sculptor. For instance, there is this delightful story. It concerns Richard Morris Hunt. One day when Hunt was inspecting his work on the William K. Vanderbilt house on Fifth Avenue just before it was completed, he noticed a small, tent-like affair in the ballroom, and he asked one of the stonecutters what it concealed. Inside was the life-size portrait figure of himself dressed as a workman with a mallet and chisel in his hands. The stonecutters had made it as a tribute to him, and Vanderbilt was so pleased with his new piece that he permitted it to be installed high on the house.

That is a story that could not be told today.

We have had two generations of city planners and architects whose philosophy has been dominated by "functionalism." The Danish city planner Rassmussen said: "Functionalism is often spoken of as a kind of moral conceptional belief that if things were made to fulfill a specific function and with no other object in mind, a new sort of beauty would be the result." That philosophy works with a bridge but not necessarily with a house. I think we've had enough of it. We need the hand of man in our cities and in our buildings. We need the sculptor—the artist.

Functionalism, in my opinion, almost destroyed sculpture. Bauhaus promoted the absurd notion that a well-designed coffee pot could, and should, be held in as high esteem as a Rembrandt, a Goya, or a Donatello, i.e., what is important about art is design. The Bauhaus did contribute to good design, but its worship of functionalism wiped off the engraved bird on the metal stock of the gun, and the steely-gray vacuum it left is still haunted by our need for the image. Man has always needed images of the real world—images of himself, of nature, of animals, of trees, of mysterious gods and even heroes. The art of nomadic people has generally been abstract—perhaps it expresses the spirit of their social structure. Nomadic people are not as free as we think, and it is interesting to note, that architecture and sculpture was developed by agrarian people who stayed home.

Although some modern architects like sculpture, a good majority are inclined to believe that their forms, their architecture, is sculpture enough—and above all, “keep that bloody naturalist stuff out of my spaces and off my walls.” We finally have so much geometry that we feel as though we have been chewed up by right angles like tall grass in a rotary mower. We’ve had it with abstractions, for all their beauty. We need to listen to other voices than Corbusier with his “a house is a machine to live in,” or Gropius and Mies Van der Rohe, for all their austere beauty. We’ve got to break out of this trap, we need to look at nature again.

Kokoshka said: “Non-objective art is in itself the worst of all our spiritual enemies. Art without vision is hostile to life and hostile to the world. Man is the measure of all things. Whoever uses any other measure, measures falsely.”

It is perhaps revolutionary to look for naturalism again in a sea of carefully established beliefs that abstract art is still the wave of the future. I expect the reverse is true. Functionalism and puritanism are partners of the intellect. Suspicion of the poet must be a deep-seated facet of the human spirit which coagulates like cholesterol at certain times. Probably the greatest thing about art is not functionalism, but its uselessness. Are we ready for a sort of naturalist movement again?

I have little evidence—perhaps my thesis is a fantasy. It is almost certain that architectural design will change, but the new technology and the reality of materials points to little more than a modification of current trends. Some sculptors are already at work on bronze doors, for instance, with figures, but they are a minority.

In addition to the hardly noticeable spots of figurative sculpture popping out like spring measles in odd geographic places, Baltimore has a bit of an epidemic, but it’s only a little bit of an epidemic, figurative painting, including a forest of new landscapes by young artists, can be found from coast to coast if you look hard. But I may be seeing more of it than actually exists and sculpture is still predominantly conceptual and abstract.

Is it possible, however, that 1974 is aesthetically a relative of the art year 1874? The revolt this time may be against the mainstream of twentieth-century art, i.e., the non-objective, the conceptual, the over-intellectualized form.

Is it possible that “naturalism” is creeping into our music, our poetry and literature? The cultural patterns of the young suggest a “new naturalism”—standing naked in the mud at Woodstock is such an expression—so is their dress, their language, and their interest in crafts—things made by hand in natural materials.

How dead, how old and tired is the widely heralded art and technology movement of just a few years ago!

If modern architecture has contributed to the paucity of sculpture in cities, and if the need for a less geometric and severe kind of art is felt to be needed by people, there will be a resurgence of sculpture in cities, I would rather have any sculpture than none, we need three-dimensional poetry to mitigate the empty spaces. Don't we need a Rodin figure in the cold marble international-style lobby with its glass and steel doors?

One day in the Detroit Museum I was barking my shins and denting my skull in a room full of contemporary sculpture when suddenly I felt as though someone was staring at me from behind. I whirled around, and there was Rodin's "Woman"—what a powerful presence. She made the metal and plastic forms look empty, contrived, and dull.

One day a few years ago I walked from your Penn Station up Market Street into town, and when I crossed the bridge, I noticed a bas-relief head at the key of the arch, and I thought how much warmer this face made me feel than if there had been just a pure abstract design.

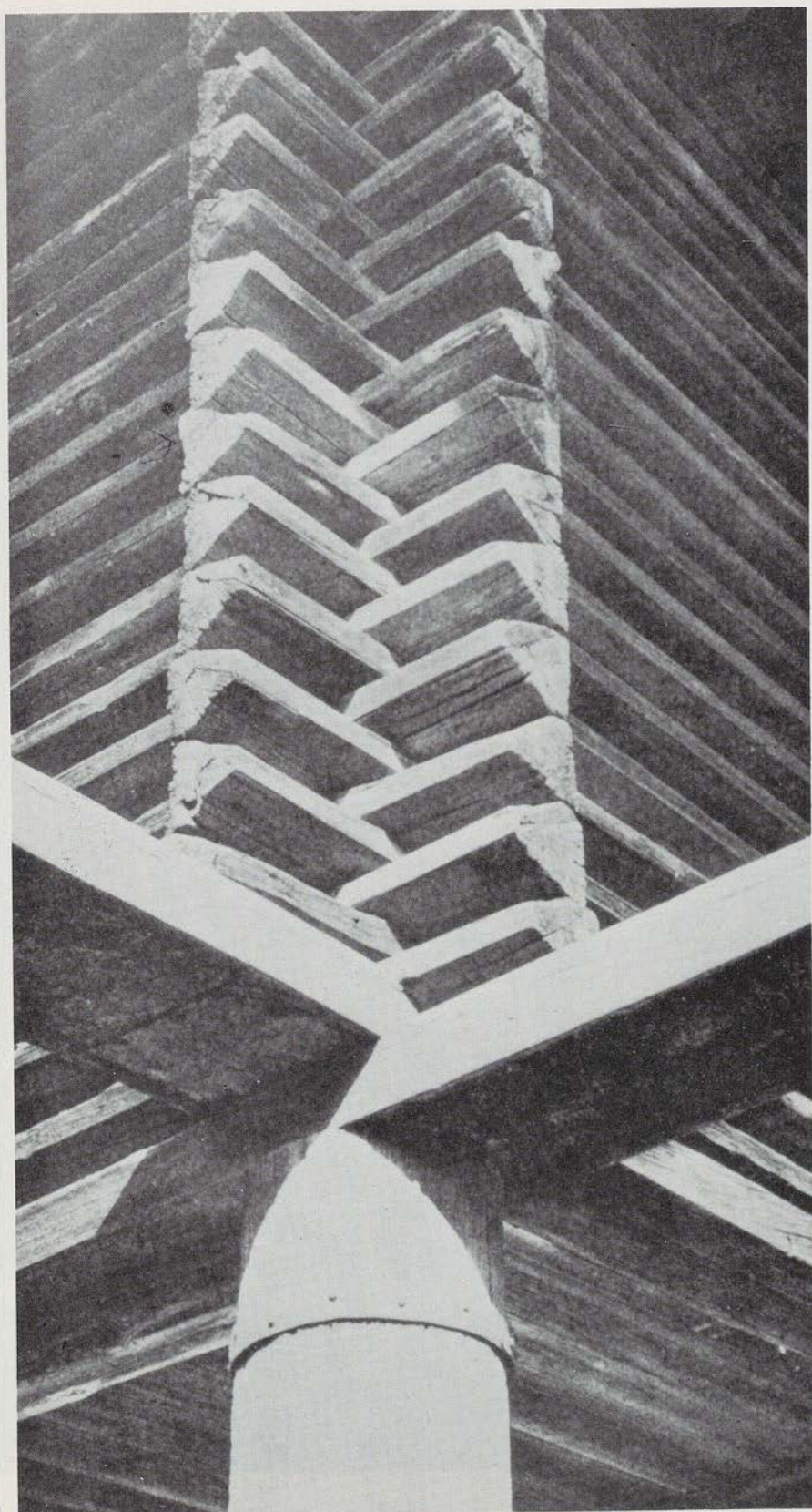
The new sculpture will not look like Rodin if it is really ours, but it will be closer to Rodin than to David Smith. Delacroix said when art loses its way and becomes over-intellectualized, the artist must return to nature to find his way again. If an artist thinks about nature and less about himself, he will end up being more himself. The frenetic worship of the new has pushed the artist in his studio to a point of insanity or at best absurdity. I think the tradition of the new is dead.

Come the revolution, we can inscribe Rodin's words over the studio doors—"Sculpture is quite simply the art of depression and protruberance. The only purpose in art is to copy what you see."

Even though Rodin may be the last great sculptor and his philosophy the way to start again, I am not a worshiper of European sculpture to the exclusion of American. Frankly, we have had enough Henry Moore—he's a bore.

Let's get some American sculptors and ask them for monuments to Poet Jonathan Williams' inspired suggestion that Baltimore, for instance, build monuments to Mencken, Poe, Billy Holliday, and Babe Ruth.

It is time again, as it was in the nineteenth century, to have confidence in American art. Philadelphia is a great place to start the revolution. You are the Rodin capital of America, and you are the capital of America's history. Be sure the city planners have as many sculptors on their staffs as architects.



Shoso-in (Imperial Storehouse), 7th century, detail of corner construction
Nara, Japan



Alberto Giacometti (1901–1966), Swiss
Diego, 1960, Bronze
Moderne, Paris, France

MINUTES OF THE ONE-HUNDRED-AND-SECOND ANNUAL MEETING

The One-Hundred-and-Second Annual Meeting of the Fairmount Park Art Association was held at the Bellevue Stratford Hotel on Monday, April 22, 1974, at 12 o'clock noon.

The meeting of two hundred members and their guests was presided over by Mr. C. Clark Zantzinger, Jr. who proceeded immediately to the business of the meeting.

The minutes of the last meeting, held on April 26, 1973, were, on motion, not read as they had been printed in the One-Hundred-and-First Annual Report which had been sent to each member.

The Treasurer's Report, which had been duly audited and was present for inspection was, on motion, not read. It will be published in the One-Hundred-and-Second Annual Report.

The following five Trustees were nominated and elected to succeed those whose term had expired:

THEODORE T. NEWBOLD

EVAN H. TURNER

PHILIP PRICE

WILLIAM P. WOOD

C. CLARK ZANTZINGER, JR.

The President next made the Annual Report of the Board of Trustees. It was duly resolved that this report be accepted and recommended 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.

Mr. Zantzinger then introduced Dr. Eugene Leake, speaker of the Meeting. Dr. Leake, President of the Maryland Institute, College of Art, spoke on "Sculpture and the City". At the conclusion of Dr. Leake's talk, on motion, the meeting was adjourned and luncheon was served.

EILEEN H. WILSON
Executive Secretary

TREASURER'S REPORT OF THE FAIRMOUNT PARK ART ASSOCIATION, OCTOBER 31, 1973

<i>Fund</i>	<i>Participating Units</i>		<i>Treasurer's Account</i>		
	<i>Consolidated Investment Pool Units</i>				
	<i>Units</i>	<i>Basis</i>	<i>Securities</i>	<i>Cash</i>	<i>Total</i>
Walter S. Cooper Fund	1,509	\$ 28,466	\$ 5,000	\$ 1,992	\$ 35,458
Hancock Memorial Fund	1,187	22,392	14,930	2,976	40,298
Howell Fund	7,479	141,087	54,675	7,224	202,986
Permanent Fund (City Branch)	8,639	162,970	.....	.....	162,970
Permanent Fund (Park Branch)	14,215	268,157	.....	.....	268,157
Ellen Phillips Samuel Memorial Fund ...	55,918	1,054,860	54,612	32,471	1,141,943
General Fund (City Branch) .....	.....	.....	19,975	9,191	29,166
General Fund (Park Branch) .....	.....	.....	.....	16,427	16,427
Rittenhouse Square Improvement Fund .	.....	.....	24,963	5,730	30,693
	<u>88,947</u>	<u>\$1,677,932(A)</u>	<u>\$174,155</u>	<u>\$76,011</u>	<u>\$1,928,098</u>

Note 1—Investments are represented in the above statement on the cost basis.
 Note 2—The approximate market value of one (1) participating unit at October 31, 1973 was \$32.69 and was determined by the relationship which existed between the total number of units (88,947) and the approximate market value of the total consolidated investment pool units (\$2,907,984) at that date.
 Note (A)—Statement attached, Consolidated Investment Pool Units

<i>CONSOLIDATED INVESTMENT POOL UNITS, OCTOBER 31, 1973</i>			<i>Cost</i>	<i>Approximate Market Value</i>
U. S. Government Securities			\$ 358,133	\$ 358,190
Public Utility, Railroad, Industrial Bonds, etc.			837,908	653,210
Stocks			480,919	1,895,612
Cash			972	972
			<u>\$1,677,932</u>	<u>\$2,907,984</u>

FAIRMOUNT PARK ART ASSOCIATION

TREASURER'S REPORT FAIRMOUNT PARK ART ASSOCIATION NOVEMBER 1, 1972 TO OCTOBER 31, 1973

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1972 ..	\$ 474.72
Income from Securities	83,449.95
Sale of Temporary Investments	9,918.75
Miscellaneous	2.00

\$93,845.42

EXPENDITURES:

Landscape Maintenance	\$ 4,500.00
Repairs	65.00
Auditing	832.00
Purchased U.S. Treasury Bonds	19,612.50
Purchased Variable Demand	
Notes	35,000.00
Miscellaneous	1,365.00
Balance, October 31, 1973 ..	32,470.92

\$93,845.42

TEMPORARY INVESTMENTS:

\$20,000 U. S. Treasury 5 $\frac{7}{8}$ s 2/15/76
35,000 Variable Demand Notes

GENERAL FUND—PARK

RECEIPTS:

Balance, November 1, 1972 ..	\$ 779.50
Income from Securities	20,809.76
Income from Dues	2,990.00
Sale of Park Prints	10.98
Miscellaneous	219.52

\$24,809.76

EXPENDITURES:

Office Salaries & Taxes	\$ 5,039.32
Printing	257.25
Telephone	211.16
Annual Meeting	1,381.66
Auditing	208.00
Subscriptions & Dues	300.00
Miscellaneous	985.55
Balance, October 31, 1973 ..	16,426.82

\$24,809.76

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

GENERAL FUND—CITY

RECEIPTS:

Balance, November 1, 1972 ..	\$49,313.01
Income from Securities	13,834.20
Income from Dues	2,990.00
Sale of Temporary Investments	9,372.00

\$75,509.21

EXPENDITURES:

Office Salaries & Taxes	\$ 1,259.80
Printing	47.75
Annual Meeting	320.24
Auditing	143.00
Subscriptions & Dues	1,050.00
Sculpture Garden	2,196.44
Centennial Sculpture Book ...	31,338.61
Purchased U.S. Treasury Bonds	29,962.50
Balance, October 31, 1973 ..	9,190.87

\$75,509.21

TEMPORARY INVESTMENTS:

\$20,000 U. S. Treasury 5 $\frac{7}{8}$ s 2/15/76

HOWELL FUND

RECEIPTS:

Balance, November 1, 1972 ..	\$17,406.00
Income from Securities	14,916.05

\$32,322.05

EXPENDITURES:

Auditing	\$ 117.00
Purchased U.S. Treasury	
Bonds	14,981.26
Purchased Variable Demand	
Notes	10,000.00
Balance, October 31, 1973 ..	7,223.79

\$32,322.05

TEMPORARY INVESTMENTS:

\$15,000 U. S. Treasury 5 $\frac{7}{8}$ s 2/15/76
5,000 U. S. Treasury 5 $\frac{5}{8}$ s 8/15/74
35,000 Variable Demand Notes

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1972 ..	\$ 6,972.70
Income from Securities	1,356.82
Share of Proceeds of	
Flower Market	3,166.00
Escrow	4.00

\$11,499.52

EXPENDITURES:

Flower Market	\$ 79.10
Planting	640.00
Purchased Variable Demand	
Notes	5,000.00
Miscellaneous	50.00
Balance, October 31, 1973 ..	5,730.42

\$11,499.52

TEMPORARY INVESTMENTS:

\$10,000 U. S. Treasury 4 $\frac{1}{4}$ s 5/15/74
5,000 U. S. Treasury 6s 11/15/78
10,000 Variable Demand Notes

FAIRMOUNT PARK ART ASSOCIATION

WALTER I. COOPER FUND

RECEIPTS:

Balance, November 1, 1972 ..	\$4,596.11
Income from Securities	2,396.49
	<u>\$6,992.60</u>

EXPENDITURES:

Purchased Variable Demand	
Notes	\$5,000.00
Balance, October 31, 1973 ..	<u>1,992.60</u>
	<u>\$6,992.60</u>

TEMPORARY INVESTMENTS:

\$5,000 Variable Demand Notes

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1972 ..	\$5,445.16
Income from Securities	2,523.69
	<u>\$7,968.85</u>

EXPENDITURES:

Purchased U.S. Treasury	
Bonds	\$4,993.76
Balance, October 31, 1973 ..	<u>2,975.09</u>
	<u>\$7,968.85</u>

TEMPORARY INVESTMENTS:

\$10,000 U. S. Treasury 5 $\frac{7}{8}$ s 2/15/76
5,000 U. S. Treasury 6s 11/15/78

ACCOUNTANTS' REPORT

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, 1973. 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 investments of the Association were confirmed to us by the depository bank.

In our opinion, the accompanying Treasurer's Report of the Association presents fairly the financial position of the Fairmount Park Art Association at October 31, 1973 and the results of its cash transactions for the year then ended.

December 6, 1973

MATHIESON, AITKEN & CO.
Certified Public Accountants

NECROLOGY

GORDON A. BLOCK, JR.

HENRY S. BROMLEY

MISS MILDRED GOSHOW

MRS. HENRY V. GREENOUGH

MRS. PENROSE R. HOOPES

R. STURGIS INGERSOLL

MRS. T. CARRICK JORDAN

SYMINGTON LANDRETH

ROY LARSON

GEORGE I. LOVATT, JR.

MRS. AMORY O. MOORE

MISS FRANCES RICHARDSON

MRS. EDWIN J. SCHOETTLE

CHARLES S. WALTON, JR.

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, 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 became a part of the Permanent Fund.

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
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*Indicates deceased members.

PERPETUAL HONORARY MEMBERS

Frederick Adrian Delano* Robert Moses
 Francis Henry Taylor* Lewis Mumford
 Jacques Gréber*
 The Rt. Hon. The Earl of Crawford and Balcarres
 The Rt. Hon. Lord Clark of Saltwood
 R. Sturgis Ingersoll*

*Indicates deceased members.

LIFE AND ANNUAL MEMBERS

The fees for Annual Memberships are as follows:

<i>Individual</i>	\$15.00	<i>Contributing</i>	\$50.00
<i>Family</i>	\$25.00	<i>Fine Arts</i>	\$100.00

Corrected to July 1, 1974

I indicates Individual Membership
 F indicates Family Membership
 C indicates Contributing Membership
 FA indicates Fine Arts Membership
 PL indicates Park Life Member
 CL indicates City Life Member

I	Allen, Curtis	I	Berwind, Mrs. Henry A.
I	Anselmi, Mrs. Ugo	I	Betancourt, Raul, Jr.
I	Arnett, Miss Eleanor	I	Bishop, Richard E.
F	Atwood, Mr. & Mrs. John C., Jr.	PL	Bodine, William W.
F	Aylward, Rear Admiral & Mrs. Theodore	I	Bodine, William W., Jr.
		I	Bohlen, Miss Catherine
		I	Bolling, Mrs. Lanier
I	Bachman, Miss Henrietta E.	I	Borie, Mrs. C. Louis
I	Bacon, Edmund N.	I	Borie, Mrs. Henry Peter
I	Baketel, H. Sheridan, Jr.	F	Bowditch, Mr. & Mrs. Nathaniel
I	Ballard, Francis	I	Bradley, Mrs. E. Sculley
I	Barrows, Mrs. Donald B.	I	Brady, Mrs. Charles P.
I	Barstow, Donald L.	I	Brainerd, Miss Ruth W.
I	Bendiner, Mrs. Alfred	I	Bregy, Mrs. Philip A.
I	Berkowitz, Mrs. Leon L.	I	Breyer, Mrs. Henry W. Jr.

FAIRMOUNT PARK ART ASSOCIATION

I	Brinton, Mrs. Clarence C.	F	deSchauensee, Mr. & Mrs.
I	Brown, Mrs. Clinton H.		R. Meyer
I	Browning, Mrs. Edward, Jr.	I	deTrampe, Countess Adam
I	Bullitt, Orville H.	I	Detweiler, Mrs. H. R.
I	Bullitt, Mrs. Orville H.	C	Deveraux, Mrs. Antelo
I	Bullivant, Mrs. Stuart Lodge	I	Dilks, Mrs. John Hyland
I	Bunting, Mrs. Reeves	I	Doak, Mrs. Charles B.
I	Burns, Mrs. George Robert	F	Dodge, Mr. & Mrs. Donald D.
I	Butcher, W. W. Keen	I	Donohoe, Miss Victoria
I	Butler, Miss A. Ethel	I	Dorrance, John T., Jr.
I	Butterworth, Mrs. J. Ebert		
F	Caesar, Mr. & Mrs. Abraham D.	I	Ellis, Mrs. Mary E. P.
I	Calwell, Mrs. Charles S.	I	Evans, John Lane
PL	Cannstatter-Volkfest-Verein		
I	Chancellor, Mrs. Paul	I	Farnum, Mrs. Henry W.
I	Cheston, George M.	I	Fetter, Dr. Ferdinand
I	Christ Church	I	Fischer, Mrs. Herman W.
I	Clark, Miss Bertha	I	Fogel, Frank
I	Clattenburg, Theodore	I	Fogg, Dr. John M., Jr.
I	Clifford, Henry	C	Foulke, William G.
I	Cochran, Miss Fanny T.	F	Fraser, Mr. & Mrs. Joseph
I	Cochran, Thomas C.		T., Jr.
I	Coleman, Mrs. William B.	I	Fuller, Mrs. Walter D.
PL	Collins, Henry H.	I	Funk, Mrs. Carl W.
I	Colozzi, Lt. Col. Carl A.		
I	Colston, Larry A.	C	Gardner, Stephen
F	Cooper, Mr. & Mrs. Douglas J.	I	Gerhard, Mrs. Albert Pepper
I	Corbin, Mrs. Marion G. F.	I	Gibbon, Mrs. Robert, Jr.
I	Cornell, John W., Jr.	C	Goldsmith, Mr. & Mrs. Arthur
I	Cornell, J. William	I	Goldsmith, Mrs. Jerome
I	Coxe, Mrs. Weld	I	Grace, Eugene G., Jr.
I	Crane, Dr. A. Reynolds	PL	Graham, Miss Winifred M.
I	Crawford, James D.	I	Green, Mrs. Robert McCay
F	Crouter, Mr. & Mrs. Gordon	I	Griffith, Miss Caroline G.
F	Crowder, Mrs. William S.	I	Griffith, John R.
		I	Griffith, Mrs. John R.
		I	Gwinn, David
I	D'Ambly, Mrs. A. Ernest		
I	Darby, Mrs. Scott	C	Haac, Mr. & Mrs. E-O
I	Davis, Newlin F.	FA	Haac, Mrs. N. M.
I	Davis, Mrs. Robert Hare	I	Hallowell, Henry R.
I	Dean, Mrs. David J.	I	Hammett, Mrs. Van Buren O.
PL-CL	deHellebranth, Mrs. Roland T.	I	Hancock, Mrs. F. Woodson
I	Delaplaine, Miss Meribah	I	

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

I	Hansell, Standish Forde	C	Klein, Philip
CL	Harbeson, John F.	I	Kling, Vincent G.
PL-CL	Harbeson, Paul Cret	PL	Kohn, Mrs. Isidore
CL	Harbeson, Mrs. Paul Cret		
C	Hardwick, Mr. & Mrs. Gordon A.	I	Larson, Mrs. Roy F.
I	Harnwell, Mrs. Gaylord P.	F	Lavino, Mr. & Mrs. E. George
I	Harris, Mrs. John McA., Jr.	I	Lavino, Edwin M.
I	Harris, Mrs. Montgomery	I	Leake, John B.
C	Harrison, Mrs. Roberts	I	Lee, Miss Mildred W.
F	Hart, Mr. & Mrs. Thomas	I	Lee, Mrs. Robert H.
F	Hauslohner, Mr. & Mrs. Robert A.	F	Levis, Mr. & Mrs. Frederick H.
I	Haviland, Mrs. Thomas P.	I	Levy, Isaac D.
I	Hay, Miss Dorothy Gordon	F	Levy, Mr. & Mrs. Lionel F.
I	Haydock, Mrs. Jesse G.	I	Lewis, Hon. Edwin O.
I	Hebard, Mrs. Morgan, Jr.	I	Ligget, Robert C.
FA	Henderson, J. Welles	F	Lincoln, Mr. & Mrs. L. W. Thompson
F	Herting, Mr. & Mrs. E. Dyson	I	Little, Mrs. Ellis
I	Hinkson, Mrs. J. H. Ward	F	Lloyd, Mr. & Mrs. H. Gates, III
I	Hodge, Mrs. Charles, 4th	PL	Lloyd, Mrs. Malcolm, Jr.
I	Hodges, Mrs. M. Clark	I	Lovell, Douglas, Jr.
F	Horwitz, Dr. & Mrs. Orville	I	Lovering, Mrs. Joseph S., Jr.
PL-CL	Hubbard, Cortlandt V. D.		
I	Hudson, E. Walter	I	MacCalla, Mrs. Powell S.
C	Hudson, H. Lea	I	Madeira, Louis C.
		I	Madeira, Mrs. Louis C.
PL-CL	Ingersoll, Miss Anna W.	I	Marceau, Mrs. Henri
F	Ingersoll, Mr. and Mrs. C. Jared	F	Martindale, Mr. & Mrs. Wallace S., Jr.
I	Ingersoll, Paul M.	I	Matthews, Mrs. James A.
F	Jackson, Mr. & Mrs. Orton P.	I	McAllister, Mrs. Borie
F	Janney, Mr. & Mrs. Joseph N.	I	McCloskey, Mrs. John F.
I	Jones, Dr. Robert E.	I	McCloskey, Mrs. Louis J.
I	Judson, Mrs. Francis E.	I	McCreery, Mrs. Samuel
I	Justice, Mrs. William T.	I	McDaniel, Mrs. Delaplaine
		I	McElroy, W. D.
I	Kane, Mrs. Mary G.	PL	McIlhenny, Henry P.
I	Kaufmann, Arthur C.	F	McKaig, Mrs. Edgar S.
I	Kelly, Mrs. John B.	C	McKean, Miss Nancy B.
I	Kent, Donald W.	I	McWilliams, J. Wesley
I	Kent, Mrs. Donald W.	F	Merritt, Mrs. Morris H.
I	Kercher, James L.	I	Meyer, Mrs. J. Andrew
I	King, Miss Katharine S.	I	Meyers, Mrs. Morton J.
I	Kise, James N.	I	Mikell, Mrs. Helen
I	Klein, Mrs. Janet	I	Milne, Mrs. Bingham

FAIRMOUNT PARK ART ASSOCIATION

I	Mitchell, Mrs. James F., Jr.	I	Reeves, S. French
I	Modern Club of Philadelphia, Inc.	I	Rivinus, Mrs. Florens
I	Molloy, Mrs. William Poor	F	Roberts, Mr. & Mrs. George B.
F	Montgomery, Mr. & Mrs. James A., Jr.	I	Roberts, Dr. H. Radclyffe
F	Montgomery, Mr. & Mrs. Robert E.	I	Robinson, Mrs. Andrew
I	Morris, Mrs. Herbert C.	I	Rosenbaum, Mrs. Paul
I	Newbold, Theodore T.	I	Rosenlund, Mrs. Arthur
I	Newbold, Mrs. William F.	PL	Rosenwald, Lessing J.
I	Newbold, William T.	F	Rosewater, Mr. & Mrs. Edward
PL	Newhall, Mrs. W. Price	I	Roth, Dr. George J.
I	Newlin, Mrs. E. Mortimer	C	Rowland, Miss Anne
I	Noble, William H., Jr.	F	Rugart, Mrs. Karl
I	Nolan, Mrs. Thomas A.	I	Rumsey, Miss Virginia G.
F	O'Connor, Mr. & Mrs. Charles	I	Russell, Mrs. John C.
I	O'Dell, Mrs. W. H. Sterg	I	Sawyer, Henry W., III
I	Oliver, A. Douglas	I	Saylor, Hon. Harold D.
F	O'Neill, Mr. & Mrs. Bertram L.	I	Saylor, Mrs. Harold D.
I	Pennock, J. Liddon, Jr.	I	Schaap, Mrs. Adolf
F	Perkins, Mr. & Mrs. G. Holmes	I	Scheffey, Mrs. Lewis C.
I	Petrie, Mrs. Donald A.	I	Schoettle, Mrs. Marc C.
I	Philadelphia Art Alliance	I	Scott, Edgar
I	Phillips, Miss Margaret E.	I	Scott, Miss Helen P.
I	Phillips, Walter M.	I	Scott, I. M.
FA	Pincus, David	F	Scott, Mr. & Mrs. Robert Montgomery
I	Poe, Mrs. Edgar Allen	PL-CL	Seitter, Mrs. Charles F.
F	Porreca, Mr. & Mrs. Augustine A.	I	Seltzer, Ruth
F	Pough, Mr. & Mrs. Harold B.	I	Shellenberger, Mrs. Charles D.
I	Preucel, Mrs. Robert W.	I	Sherrerd, Mrs. William D., Jr.
F	Price, Eli Kirk, III	I	Shiber, Mrs. Walter Z.
C	Price, Philip	I	Shoemaker, Mrs. Lester B.
I	Price, Mrs. Philip	I	Sinkler, Mrs. David D.
F	Price, Mr. & Mrs. Philip, Jr.	PL	Sinkler, Mrs. James M. R.
I	Price, Robert M.	PL	Sinkler, Mrs. Wharton
I	Pugh, Mrs. William B., Jr.	I	Sitley, Mrs. D. Wielland
I	Randolph, Mrs. Evan	I	Skinner, Mrs. James M.
I	Reath, Henry T.	PL	Smith, Mrs. H. Harrison
I	Rebmann, Mrs. Paul C.	I	Smith, Mrs. Herbert L., Jr.
I	Rebmann, Mrs. Walter	I	Smith, Lawrence M. C.
		I	Smith, Mrs. Lawrence M. C.
		I	Smith, Rayburn C., Jr.
		I	Snowden, Miss Mary A.
		I	Solis-Cohen, Miss Bertha
		I	Stahlgren, Mrs. Roy
		I	Steeble, Mrs. William H.

FAIRMOUNT PARK ART ASSOCIATION

I	Steel, Alfred	I	Watkins, Mrs. Franklin
F	Steel, Mr. & Mrs. Francis P.	I	Watts, Mrs. Henry M.
I	Stevenson, Mrs. James H., Jr.	I	Webster, Mrs. M. A., Jr.
I	Stevenson, Mrs. Markley	I	Welsh, Mrs. C. Newbold
I	Stewart, C. Russell	I	Welsh, Miss Margaret M.
I	Stimson, Mrs. Boudinot	I	West, Mrs. Walter H., Jr.
I	Stokes, Mrs. J. Stoddell	F	White, Mr. & Mrs. William
I	Stokes, J. Tyson	I	Wildman, Mrs. Franklin B.
I	Strawbridge, Mrs. Francis R.	PL	Willet, Henry Lee
I	Sutro, Mrs. Paul W.	PL	Williams, Mrs. Bradford
I	Sutton, James A.	I	Williams, H. Justice
I	Swope, David, II	F	Wilson, Mr. & Mrs. Dennis L.
		I	Winston, Mrs. Reaumur
I	Taws, E. T.	PL	Wintersteen, Mrs. John
I	Thacher, Mrs. Thomas D.	I	Wister, Mrs. L. Caspar
I	Todd, John P. A.	F	Wolf, Mr. & Mrs. Alfred L.
I	Toland, Mrs. Owen J.	C	Wolf, Mr. & Mrs. Elias
I	Truitt, Mrs. S. Stokes	I	Wolf, Howard A.
PL	Trumper, Mrs. Max	I	Wood, Dr. H. Curtis, Jr.
I	Turner, Evan H.	I	Wood, Mrs. H. Curtis, Jr.
I	Tyler, George F., Jr.	C	Wood, William P.
PL	Tyson, Mrs. John	I	Woodall, Raymond L., Jr.
		F	Woodward, Mr. & Mrs. Charles H.
I	Vogt, Mrs. Carl P.	I	Worrell, Mrs. Granville
		I	Wright, Mrs. Minturn
I	Wagner, Paul		
I	Warden, Mrs. Clarence, Jr.	C	Zantzinger, Mr. & Mrs. C.
I	Warren, Mrs. Richard F.		Clark, Jr.

