

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-Third Annual Report



P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1975

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

ANNUAL REPORT
OF THE
BOARD OF TRUSTEES

“IF TODAY IS YESTERDAY,
WHEN IS TOMORROW?”

by

THOMAS ARMSTRONG
DIRECTOR,
WHITNEY MUSEUM OF AMERICAN ART

P.O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101
1975

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

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

TREASURERS

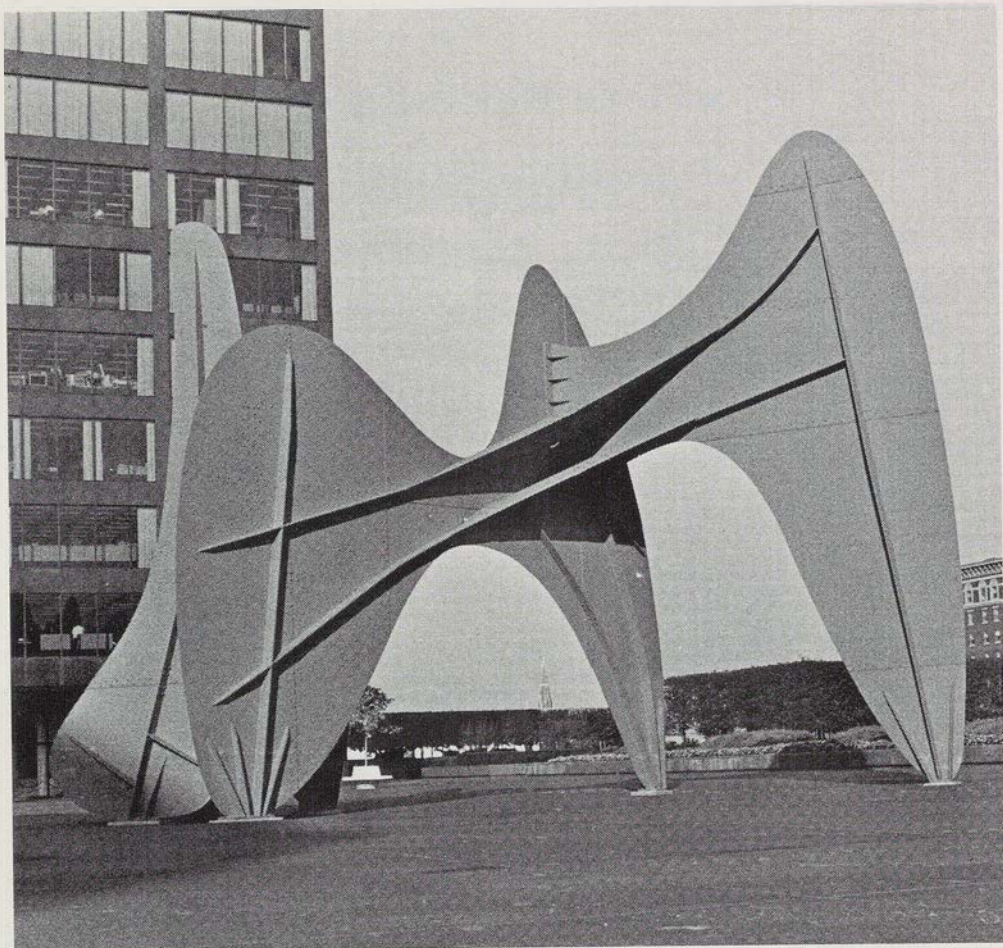
James L. Claghorn	1871-1885
Thomas Hockley	1885-1892
Henry K. Fox	1892-1899
James W. Paul, Jr.	1899-1908
William W. Justice	1909-1914
John W. Pepper	1915-1918
W. Hinckle Smith	1919-1940
Orville H. Bullitt	1940-1973
H. Gates Lloyd, III	1973

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.	1946-1972
Mrs. Eileen H.	
Wilson	1972-



photograph by Grand Rapids Press
Alexander Calder (1898–) American
"La Grande Vitesse" 1969, steel
Vandenberg Center, Grand Rapids, Mich.

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

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

LADIES AND GENTLEMEN:

We are very glad to see the membership out in such numbers and I hope you will enjoy the various things which we have here for you to consider.

As you will remember, we always have one or two small items of business which must, in accordance with the By-Laws, be attended to. First of all there is the approval of the minutes of last year's meeting which were published in the Annual Report. A motion that they be approved as written was made, seconded and carried.

I will next call on H. Gates Lloyd, III, Treasurer of the Association, for a brief summary of the financial statement for the year.

MR. LLOYD'S REPORT:

Ladies and gentlemen, it is a great pleasure to be able to report that the auditors have reviewed the financial statements of the Association and find them in good order. I might just comment that during the year, thanks to the above-average return on short-term investments, we were able to generate approximately \$10,000 more in current income than we had last year and, though our expenses were up slightly, we had a net increase in the amount of money available for expenditures.

As you are aware, the projects that we have under way in the sculpture field, our centennial book, and of course maintenance of the existing art works, consumed more than our current income. Suffice it to say that we are in solid shape with regard to our on-going projects and there are funds reserved for the Lipchitz and other projects of which you will hear more later in the meeting.

I have nothing more to add, Mr. President, but will be happy to answer any questions from the floor on treasury matters.

Thank you Mr. Lloyd. I believe a motion accepting the Treasurer's Report is in order. The motion was made, seconded and carried.

I would now like William G. Foulke, Chairman of the Nominating Committee, to report for the Nominating Committee.

MR. FOULKE'S REPORT

Ladies and gentlemen, the Nominating Committee is pleased to place in nomination the following Trustees, whose terms expire this year, for the three-year term 1975-1978:

Mrs. Orville Horwitz
H. Gates Lloyd, III
Charles E. Mather, III

H. Radclyffe Roberts
Henry W. Sawyer, III
David W. Scully

If these nominees are approved I ask that the Executive Secretary be empowered to cast one ballot in favor of their election. It was so moved, seconded and carried. Mr. Zantzing resumed the chair.

I regret that this year we have to report the resignations of two Trustees from the Board: Stephen Gardner, because of his appointment as Assistant Secretary of the Treasury in Washington, D.C.; and John M. Fogg, because of additional responsibility at the Barnes Arboretum. We are terribly sorry to lose these men who have made valuable contributions during their terms as Trustees.

The Fairmount Park Art Association has always displayed a capacity to initiate challenging projects but in recent years we have developed a positive genius for the difficult. When one embarks on the publication of a large volume combining text and photographs involving twenty or thirty creative and talented individuals under the aegis of a committee of busy men of affairs, one must not expect to walk an easy path. When an organization undertakes the completion of a monumental piece of sculpture, made up of many separate parts to be cast and assembled at a small factory in the hills near Florence, then shipped by boat for erection in Philadelphia in time for the Bicentennial, the possibilities for disaster at times seem rather high. Add to this the perplexities produced by the murky economic situation here at home, and you can understand that the Board of Trustees every now and then has an occasional restless night. In spite of all of this, the book has been published and "Government of the People" advances.

THE CENTENNIAL PUBLICATION

"Sculpture of the City; Philadelphia's Treasures in Bronze and Stone" went on sale last November and since that time thirty-two hundred copies have been sold out of an edition of five thousand. That is not a bad record for this kind of book at a time when, to use current phraseology, there has been a "withdrawal from spending."

The reviews uniformly praised the book's handsome appearance, beautiful photographs, and scholarly text, although several reviewers felt that some aspects were confusing. If a second edition were to be contemplated these things could be corrected.

We have been urged to produce a paperback Bicentennial edition, using a walking tour—guide book approach, which would be light, briefly informative, well illustrated, and sufficiently attractive to be a desirable souvenir. Unfortunately, we know of no way to finance such an effort at this time. All in all, however, we feel that "Sculpture of the City" is a lasting accomplishment of which the Association can be proud.

For those of you who may not yet have gotten a copy, you will find the book and order forms available at the door. And may I remind you that members of the Association get a substantial discount from the list price.

"GOVERNMENT OF THE PEOPLE"

Bruce Bassett of NBC, New York, has produced an excellent documentary film, in color, on Jacques Lipchitz. Considerable footage in this picture shows Jacques working on the full-size plaster model of "Government of the People" in the Tommasi Foundry, giving instructions as to finish and detail to the artisans, expressing his philosophy with respect to mankind, and exploring ways to find form from nature in order to give expression to his themes. He is photogenic, charming, humorous, and profound, all at the same time.

It is a most interesting picture which, were funding available, we would like to show in Philadelphia before the statue is erected. An understanding of his approach to sculpture is a necessary adjunct to the appreciation of his work.

"Government of the People" has required about one hundred and fifty separate moulds from which the casts are being made. These, in turn, are assembled on a steel armature, and this assembly is one-third completed. The foundry is ahead of the original schedule, which was set up last year, by a good deal and, although it is too early yet to know exactly when the sculpture will arrive, we feel that so far everything has progressed better than we had dared hope. This is probably due largely to Henry Mitchell who has been vigorously representing the interests of the Fairmount Park Art Association. Without his practical experience with foundry men and with the language, and without his ability to understand the problems that might be encountered, we would hardly have dared to undertake this work. He has been immensely helpful in every way.

With the approval and cooperation of City Hall, the pedestal for the Lipchitz will be constructed this summer so that it will be ready when needed. This is an important step because we do not want to have to store this huge statue and we do want to be able to take it off the boat immediately when it gets here and have it erected.

I would now like to call on Mrs. Orville Horwitz, Chairperson of the Women's Committee, to report on their activities during the past year.

MRS. HORWITZ'S REPORT

This has been an active year for the Women's Committee. Our President, Mr. Zantzinger, asked us to take charge of replanting the Ellen Phillips Samuel Memorial Gardens, which we did. We had the fountains put in working order and the effort has been well worthwhile, it is a pleasure now to see the Memorial.

In May we joined forces with the Women's Committee of the Philadelphia Museum of Art to tour Fairmount Park, followed by lunch in the Museum Restaurant. We participated in the Flower Market, and then in November the party to celebrate the publication of "Sculpture of the City" was held in the historic Second Bank of the United States for the membership.

The *raison d'être* of the Women's Committee is to improve Rittenhouse Square. Under the able leadership of Mrs. Clarence Warden, Miss Katharine King and Mrs. Henry Watts, we have funded plantings and other embellishments. This year the Fairmount Park Commission has engaged Mr. George Patton, a landscape architect, to plan the restoration of the Square.

The Women's Committee has elected to pay for the replanting of the center of the Square with sixteen willow oaks, many, many azaleas, and other shrubs. This will be a large expenditure, to date our largest in fact, and we hope you, the membership, the Park Commission, and the public will be pleased with the results.

FREDENTHAL

Thank you Mrs. Horwitz. Robin Fredenthal could not decide just what to call the geometric abstraction that we have commissioned, but that fact has not deterred the National Endowment for the Arts from giving us a substantial grant toward its accomplishment. Robin speaks of this piece as an archway, or a gateway, the view through it being as important as the piece itself. It will be placed in Fairmount Park, along Chamounix Drive, where an open area surrounded by trees affords a site satisfactory to the sculptor, the Fairmount Park Commission and the Art Association.

This young sculptor's work is being well received, as evidenced by a recent award at the Earth Art Show currently at the Children's Hospital. Two or three of his pieces are at 1234 Market Street, while another is on the plaza beside the PSFS Building.

Our so far unnamed piece will be fabricated of steel and, with

any sort of luck, should be finished and in place by winter as another distinguished contribution to the Bicentennial.

INTERNATIONAL SCULPTURE GARDEN

Each July 5th, Fairmount Park is a mess; newspapers, beer cans and coke bottles are all over the place. If some of our two million inhabitants do this in one day, what can be expected of the large number of Bicentennial visitors? Consider this in connection with Penn's Landing, which will be a distinguished urban development. It encompasses areas for commercial development; a state museum; a large parking lot; and public areas comprising the water basin, the cover for the Delaware Expressway, and the Sculpture Garden.

Cleanliness and safety throughout the area is a matter of concern since the Fairmount Park Art Association will place several unique pieces of sculpture from other countries within the Sculpture Garden; the most important being a Nandi, or sacred bull, which Madame Nehru herself made available to us and the City of Philadelphia, expressing the hope that it would be placed in the Independence Hall area. Its importance as a work of religious significance was brought out by Mary Binney Montgomery Wheeler recently at the University Museum in a lecture in which she focused attention on the Hindu temples of southern India, in many of which the principal piece of sculpture is a Nandi, beloved by the people of India, and representing Shiva in his manifestation of happiness.

We have other sculpture for this area. A stone piece of Coptic origin from Ethiopia; two large stone spheres, four feet and six feet in diameter, from Costa Rica; and an Ekoi Stone from Cameroon. Efforts are in progress to have representative sculpture from Mexico, Canada and Pakistan as well.

This area affords a lovely setting for the tangible expression of interest and participation by other nations in our Bicentennial celebration, so a daily repetition of what happens in Fairmount Park on July 4th is unthinkable. Proper maintenance in Penn's Landing is important; it must be kept clean; plant material must be ordered; the sculpture must be protected from vandalism, theft, or defacement; and visitors must feel safe at all times.

To this end we have urged the Penn's Landing Corporation to set up an overall program, not only for the Bicentennial year, but as a continuing policy, so that this area will be a model of urban attractiveness and a safe place for our sculpture.

Before concluding, I would like to quote from John Canaday's interesting and appreciative review of "Sculpture of the City", in the New York Times last fall. He said, among other things, that the diversity of sculpture in Philadelphia makes this book a history of

American taste. He then went on to say that the book's sponsor was "a private organization so gentlemanly that it has reduced its profile to a flat plane." Should this be taken as a compliment of sorts, or as food for thought? What creates a profile? The effort to beautify the urban scene is not newsworthy, as are the activities which make it ugly. Controversy, crisis, and mayhem are outside our sphere of action, while a lowering of quality or standards simply to appeal to current tastes is poor long-range policy. Our goals can be expected to remain as they have been: beautification to the end that will bring hope and inspiration in times of sordidness; planning disciplines when haphazard development often assumes unwarranted ends; appreciation of other nations and peoples through their own artistic expression. This seems to produce a very low profile.

In 1975, let us seek to find ways of raising that profile so that we may interest a greater number of our fellow citizens in joining with us to achieve these goals.

I would now like to ask Joseph Fraser to introduce the speaker of the day, Mr. Fraser.

Thank you Mr. President. There are certain formalities that have to do with these introductions. When you asked me if I would do the honors here today I said I would; particularly since in the truest sense it is not really an introduction because the gentleman who is going to speak to us later is known to almost all of us, and we are so delighted to have him come back. I am a little at a loss as to how to fill the bill that was suggested—don't be long and make it very funny. Well, I don't have the ability to be very funny, and I won't be long, but one story does come to mind, an experience that I had myself several years ago, and this has to do with an introduction.

Several years ago there was an affair at the Art Alliance when Ray Green was the President, and he was going to introduce me. He told us at that gathering that he had gone to his public relations officer and asked if he wouldn't get some material together on Joe Fraser and have it ready for the evening affair. He went on to say that the man had done such a splendid job that he would not review the thing at all and he could just read directly from what had been given him. However, it did appear that the gentleman was more athletically interested than aesthetically.

As we sat there, it was read that Joe Fraser was born in Kentucky, one of fourteen children, and then there was quite a list of statistics. He said that he's a big fellow, about 6'2"; weighs 190 lbs.; wears an eighteen and a half collar; his waist is thirty-four; his chest is forty-eight; and his biceps are sixteen inches. Of course, it was obvious that he wasn't saying a word about the fellow he was introducing. There was a lot more than that, but I think this is enough to break the ice.

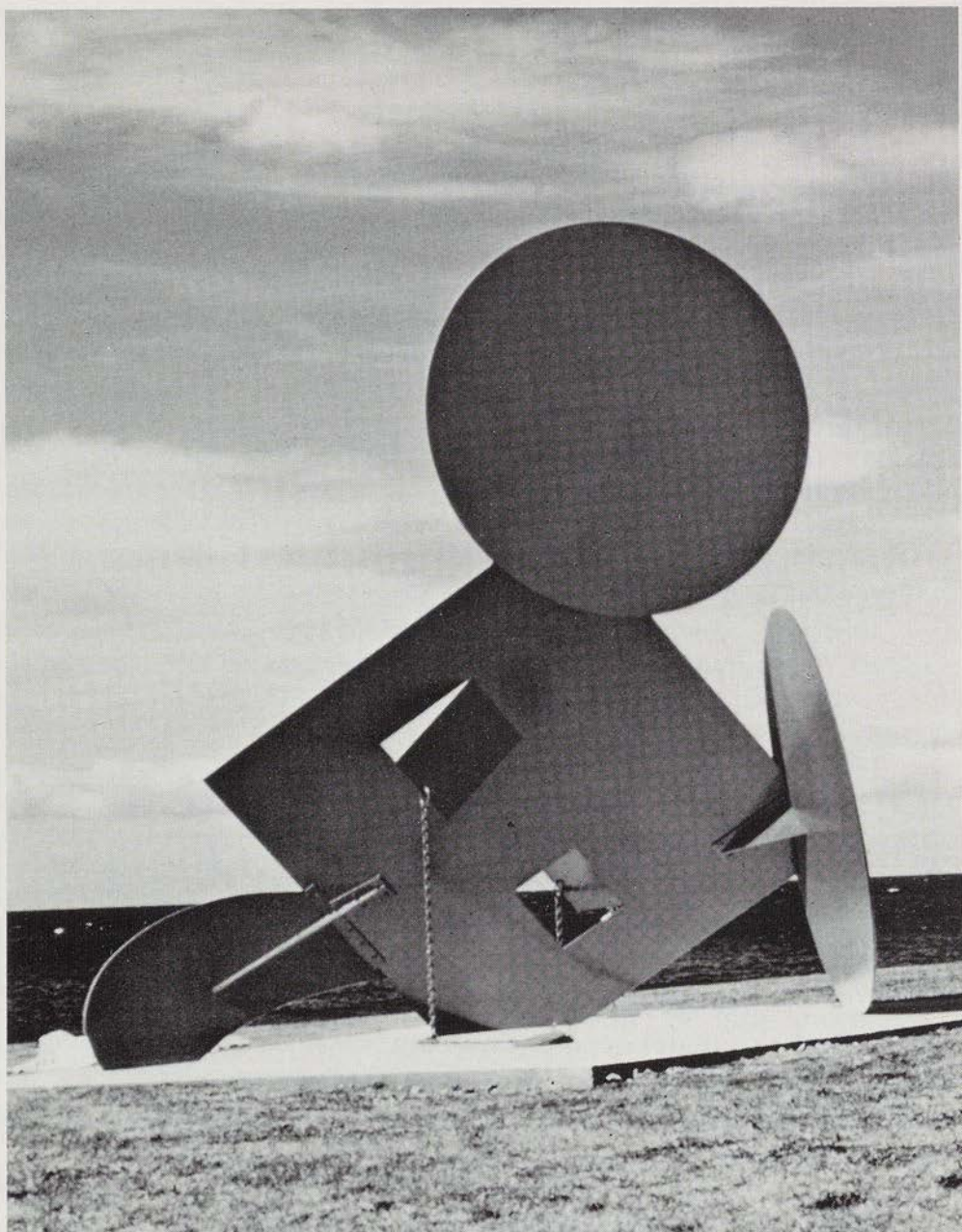
Tom Armstrong was born in Portsmouth, Virginia—not Kentucky. There seem to be no anatomical details in here at all, but he graduated with a Bachelor of Fine Arts degree from Cornell University, the College of Architecture, Art and Planning, in 1954. He subsequently served for two years in the United States Army as a Lieutenant, 25th Division Artillery, and was the aide to the Commanding General.

Following his military service he worked for Stone & Webster, Inc., in New York City, as assistant to the Chairman of the Board. In 1966 he returned to school, to graduate studies in museum training at the Institute of Fine Arts, New York University. He joined the staff of the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Virginia, as curator and associate director.

In 1969 he was elected President of the Twentieth Century Gallery in Williamsburg, an office he held for two years. During the five years in Virginia he was also curatorial advisor and lecturer at the Virginia Museum of Fine Arts.

He came to Philadelphia as Director of the Pennsylvania Academy of the Fine Arts and this is where I got to know him so much better because he arrived shortly after I retired from the Academy. He was at the Academy for two delightful years and we all enjoyed his charm and personality as well as his great ability while he was there. We hated to see him go, but he went to the Whitney Museum of American Art in New York City where he is now Director of that very venerable and splendid institution.

I think this is all I need to say. Tom, we're delighted to have you here today. Ladies and gentlemen, Tom Armstrong—you'll like him if you haven't met him.



photograph by Roxanne Everett, Lippincott Inc.
Claes Oldenburg (1929–) American
"Geometric Mouse, Scale X", 1969, steel
Installation photograph, Monumenta Exhibition, Newport, Rhode Island, 1974

“IF TODAY IS YESTERDAY,
WHEN IS TOMORROW?”

by

TOM ARMSTRONG

On November 16, 1866, Thomas Eakins wrote to his friend Emily Sartain from Paris, “I envy you your drive along the Wissahickon, among those beautiful hills, with which are connected some of my most pleasant reminiscences. You say you have a slight sensation somewhat resembling pride in your native city. I feel like scolding you for such a weak avowal of your real sentiments. You should hear me tell the Frenchmen about Philadelphia. I feel six feet, six inches high whenever I only say, I am an American; but seriously speaking, Emily, Philadelphia is certainly a city to be proud of, and has advantages for happiness only to be fully appreciated after leaving it . . . ”

My family and I agree, and we miss Philadelphia very much. It is a pleasure to be with you and to have this opportunity to express my admiration for the Fairmount Park Art Association and your continuous efforts to enhance the quality of the city's environment.

Philadelphia has a great heritage of encouraging American sculpture. On the day after Christmas in 1805, in the same room in Independence Hall where 29 years earlier the Declaration of Independence had been signed, a group of 71 men met to found the Pennsylvania Academy of the Fine Arts. One of the three artists among them was William Rush, the first great personality on the history of American sculpture. When Lafayette visited Philadelphia in 1824, Rush was commissioned to carve two figures which were placed on the Triumphal Arch in front of Independence Hall, designed by the architect William Strickland. These life sized figures, *Justice* and *Wisdom*, are now in the collection of the Commissioners of Fairmount Park on loan to the Philadelphia Museum. Two similar figures, *Comedy* and *Tragedy*, had been carved by Rush in 1808 and placed in the exterior niches of the New Theatre on Chestnut Street, designed by Benjamin Latrobe. One of these, *Comedy*, will be in the exhibition, *Two Hundred Years of American Sculpture*, to be presented by the Whitney Museum in 1976. This exhibition, sponsored by the Chase Manhattan Bank and the National Endowment for the Arts, will be the first large survey of this neglected aspect of American art. The installation will be designed by the Philadelphia architect, Robert Venturi.

Philadelphia's sculptural heritage in the 19th century continues

with Thomas Eakins and his students including Charles Grafly, Samuel Murray and Alexander Stirling Calder. Every day you must realize the great tradition of Calders in Philadelphia. Alexander Milne Calder designed and modeled the sculpture for City Hall, including the 37-foot figure of William Penn. You see the work of his son Alexander Stirling Calder at Logan Circle where his Swann Memorial fountain is located. And the third generation of Calders, Alexander, the dean of American sculptors, is represented by his mobile, *The Ghost*, in the Philadelphia Museum of Art.

The tradition of sculpture in the City is not without amusing incidents. The Board minutes of the Pennsylvania Academy of the Fine Arts, April 14, 1856, include the following entry: "... Although the presence of what is usually termed nude statuary in domestic Society is not inconsistent with the purest and most refined intercourse, especially when habit has produced inevitable effect; yet in any Public exhibition, the circumstances are dissimilar, too much so to need any remark; be it therefore Resolved that a closefitting, but inconspicuous Figleaf be attached to the Apollo Belvedere, Laocoön, Fighting Gladiator, and such other figures as are similarly in need of it."

For everyone to enjoy, Philadelphia's tradition of sculpture is beautifully represented in your publication, *Sculpture of a City: Philadelphia's Treasures in Bronze and Stone*. It combines the City's magnificent sculpture with the Philadelphia tradition of outstanding photographers.

The title of this talk is, "If Today is Yesterday, When is Tomorrow?" In our culture today, perhaps because ours is such a young country, there is an overwhelming relationship to the past, and a lack of acceptance of the present. It is pleasant and satisfying to reflect, as we just have, upon the accomplishments of the past. However, respect for the past without acceptance of the present will not produce a foundation for future generations. I hope that together we can realize that the achievements of the present are our contribution to the future.

Institutions devoted to the best of the present in contemporary American art are having a difficult time. This will undoubtedly have an effect upon the impact of our generation upon the future. American art is better respected and has a more honorable position than it's ever had in the history of western civilization. It has become our most important cultural export, appreciated by others more than by ourselves. There is more American pop art in Europe than French Impressionist painting in the United States.

Many institutions which have been associated with the exhibition of contemporary American art, including the Pasadena Museum, the New York Cultural Center, and Finch College in New

York City, are all going out of business this year. You have in Philadelphia, as well as the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art, the Institute of Contemporary Art at the University of Pennsylvania which I hope you will support as it encourages American art and substantiates the accomplishments of the living American artists. This is the type of unendowed exhibition center which constantly struggles for its existence as it brings vitality to the exhibition and appreciation of contemporary art. Institutions like the Whitney Museum of American Art are obligated to devote attention to their permanent collections and cannot continue to produce so many temporary exhibitions. We depend upon exhibition centers like the Institute of Contemporary Art to encourage and support living artists through creative exhibition programs.

When I worked in Williamsburg, I was very impressed by John D. Rockefeller Jr.'s wonderful expression of hope for the restoration. He wished that the restoration of the eighteenth-century town would help the present to learn from the past. After being there five years I was very concerned that rather than learning from the past the public was reviving and copying it. This is dramatized when you discover historic eighteenth-century houses by people in all parts of the country from Williamsburg models. They are superimposed upon our culture without any understanding of what Williamsburg is about.

Williamsburg is about space, it's about scale, it's about the use of decoration in living; it's about craftsmanship, it's about quality. It is disheartening that surrounding the colonial city of Williamsburg, the twentieth-century city is filled with public and private buildings which are merely adaptations of eighteenth-century prototypes. This is not learning from the past; it is simply aping the past. Why not an outstanding twentieth-century building in the twentieth-century part of this historic southern town to illustrate we have absorbed the lessons of the past? I want my children to understand and respect both to allow an intelligent choice between Venturi and Latrobe for their environment.

It is very difficult for an institution like the Whitney Museum to build collections and to preserve the accomplishments of the present. We have an acquisition budget of \$20,000. There's a wonderful story in John Walker's new book, *Self-Portrait with Donors; Confessions of an Art Collector* which illustrates the museum director's plight as he looks for patronage. Mr. Walker tells the story that Fiske Kimball alienated Chester Dale by telling Mr. Dale that all museum directors were whores. Well, I can confirm that we're sort of in the happy hooker category. We completely depend upon other people's generosity, there's no way around it.

Many of us believe that the important patronage of the arts in the future will be from American business and government. Three of the four exhibitions we produce in 1976 will be sponsored by American business, with contributions up to \$175,000. Many businesses located in New York City want to be recognized in other locations. They want to illustrate their patronage in Atlanta and Houston, in Los Angeles, and certainly in Philadelphia. So the museums and institutions of these and other cities must begin to work together with American business to create an atmosphere of patronage for the future of these institutions which support the present. I am going to show slides with examples of outdoor sculpture which illustrates aspects of patronage, the accomplishments of individual cities, and the effects of encouragement by museums upon our cultural life.

The Whitney Museum is committed to the recognition of the best in American sculpture. This fall we're having an exhibition of the work of Elie Nadelman and also the first retrospective of the work of Mark di Suvero. In 1976 our exhibitions include a large Alexander Calder exhibition in conjunction with the publication of Calder's official biography. I have mentioned that *Two Hundred Years of American Sculpture* is sponsored by the Chase Manhattan Bank. Incidentally, we are letting painting in the door when we show *Three Centuries of American Art from the Collection of Mr. and Mrs. John D. Rockefeller 3rd* with the help of a grant from the Alcoa Foundation. The first exhibition of this extremely important collection will be accompanied by a catalogue prepared by the distinguished American art historian who has contributed greatly to your city, Edgar Richardson.

Continuing with our scheduled sculpture exhibitions, *Calders's Universe* will be presented in Fall, 1976 and is sponsored by Champion Paper. This exhibition will travel to Atlanta and Dallas. I hope we can work together to extend that exhibition to Philadelphia. If we can't bring it here, we can certainly extend it in some manner because Calder is Philadelphia's artist. Perhaps you could have your 1976 meeting in New York to enjoy the show.

Let's see some examples of how people are helping, responding to, and encouraging twentieth-century American sculpture in cities today.

There is a business in this country run by a man named Donald Lippincott, who has devoted himself to helping American sculptors fabricate their works. It's a business, he sells them, and he is presumably motivated by profit. However, he has taken a chance with sculptors and risked his capital to construct their work in monumental form, which they would not have been able to do otherwise. He

should be recognized in the annals of twentieth-century American sculpture as a great contributor to the evolution of monumental works. We are looking at a work by George Sugarman outside of Lippincott's factory in North Haven, Connecticut. Also shown is a photograph of the same work installed at *Monumenta* last year in Newport, Rhode Island. *Monumenta* was a sculpture exhibition financed primarily by a gift from a single citizen of Newport and organized by Sam Hunter and graduate students from Princeton with sculpture dispersed throughout the City.

These are two other works produced at Lippincott—another Sugarman on the left, and a Ronald Bladen on the right. Both of these pieces will be going to the Albany Mall in Albany, New York. The Albany Mall will ultimately include one of the most exciting collections of outdoor American sculpture in the country. There will be at least five works by David Smith, and examples by many other sculptors. It will be a wonderful place to see outdoor sculpture in an appropriate setting.

At *Monumenta*, one of the most exciting installations was the *Geometric Mouse* by Claes Oldenburg, a great red work installed on the shore and seen dramatically against the blue sea and sky. Oldenburg is having a big show now at the Walker Art Center in Minneapolis. Someone from this organization should see it. The show won't come to the east. It deals with six themes in Oldenburg's work—clothespin, geometric mouse, three-way plug, fagends, standing mitt with ball, and typewriter eraser.

The exhibition, organized by Martin Friedman, shows you the progression of the work of this artist from the ephemera that he gathers around him to the series of drawings to develop themes, and finally the sculptures. Oldenburg is one of the most inventive American artists, a great creative talent in American sculpture. One of the outstanding pieces in this show is a white version of this geometric mouse, and I would certainly recommend it for consideration for Philadelphia.

I'm going to show you two more Oldenburgs. The piece on the left, *Three-way Plug*, is owned by a collector in Philadelphia, and the piece on the right is a similar version installed at Oberlin College. Read, if you can possibly get hold of it, the catalogue for this Oldenburg show, and you'll become more familiar with what Oldenburg is trying to do through an incredible array of drawings and photographs of the things he invents and designs before he produces pieces like this, both of which were fabricated at Lippincott.

New York has a rather undistinguished relationship to outdoor sculpture. You can't see very much good twentieth-century sculpture in the City. On the right is *Group of Trees* by Jean Dubuffet,

installed at the Chase Manhattan Bank in lower Manhattan. This installation is one of the great associations between architecture and sculpture in the City.

The piece on the left by Louise Nevelson, *King and Queen*, was originally installed near the Plaza Hotel. It has been moved to a terrible installation on Park Avenue in the 90s where it's confused with street lights, trees and traffic lights. I'm telling you this so you don't think you have all the problems. New York has an undistinguished relationship to contemporary American sculpture, and relocating this piece of sculpture is a prime example of the insensitive response many people have to the integrity of individual works. Private patrons, like David Rockefeller and the managers of the Seagrams Building, have a much more distinguished record of patronage for contemporary sculpture than New York City.

The piece on the left is a Nevelson that was commissioned with the help of a grant from the National Endowment for the Arts. I think you have gotten a similar grant on the fabrication of a work by Robin Fredenthal. The Nevelson is in Scottsdale, Arizona, in a beautiful installation. The piece on the right is by Clement Meadmore and is at Princeton. One of the great outdoor sculpture programs in the country is at Princeton University. The money was given by a private patron as a memorial, and the University has purchased works by Nevelson, Henry Moore, and other well-known sculptors, as well as young artists like Michael Hall.

These views are of the sculpture installed at The Aldrich Museum of Contemporary Art in Ridgefield, Connecticut. Larry Aldrich has collected a tremendous amount of outdoor sculpture. That's a Von Schlegell on the left and an Alexander Liberman on the right. Through his patronage, Mr. Aldrich has encouraged sculptors and given them a setting for their work. Von Schlegell is head of the Art Department at Yale. You will become more familiar with Liberman's work because a large piece will be installed on the campus of the University of Pennsylvania.

These slides illustrate a work by Robert Grosvenor installed at Larry Aldrich's on the left and at the Whitney Museum on the right. Because of the design of the Whitney Museum building by Marcel Breuer, all the interior walls can be removed and we can create large spaces for exhibition of monumental sculpture. This has assisted the Museum in our efforts to be one of the most active supporters of twentieth-century work.

The next slides illustrate a piece by Robert Morris on the left, also at Larry Aldrich's Museum. Also illustrated is *Untitled* by Tony Smith, installed in the 1973 Biennial Exhibition at the Whitney. The Whitney doesn't own a Tony Smith. It's very difficult for a museum like ours to collect monumental works when you don't have an

outdoor space; it's a great problem, and Smith's work has now become very expensive. We would like, for instance, *Amaryllis*. There is one of the authorized number of the edition yet to be made, and it's priced at four times our annual acquisition budget.

These are views of the Storm King Art Center in Mountainville, New York, which presents a wonderful open setting to enjoy outdoor sculpture. You should try to get there. Forrest Myer's work is on the left. You can see it on a promontory with rolling hills beyond—a beautiful setting for the work. There is a large collection of sculpture by the late David Smith at Storm King, and you get a concept of the range of his work, including painted pieces, which we've all been reading about because Clement Greenberg has been altering the surface of many of them in accordance with his own aesthetic.

These are additional views of the Storm King Art Center. A work by Sol LeWitt is on the left, and a piece by Mark di Suvero on the right. This fall we will install, throughout the five boroughs of New York City, sixteen monumental works by di Suvero. I hope we can do as well as Sam Greene did in his outdoor sculpture show in Philadelphia when he was Director of the Institute of Contemporary Art.

Di Suvero has recently created a body of work in a small French town, Chalon-Sur-Saone. A local steel company supported his efforts in conjunction with the small local museum established several years ago by Andre Malreaux. We believe di Suvero is one of the great young American sculptors, following the generation of David Smith. So does France. We were to have presented our di Suvero show this spring, but France decided to invite di Suvero to bring five works from Chalon-Sur-Saone to be exhibited in the Tuileries Gardens. We postponed our show to allow this young American to have the distinct honor of the first one-person show in the Tuileries Gardens, a location reserved for work by Rodin. I was amused by this as I prepared for this talk and read the address by your speaker last year. He suggested that we forget everybody working today and go back to Rodin. I'm telling you that France is accepting our young sculptors and putting Rodin aside, for the spring anyway, and that this is a type of patronage that is being given to American artists in Europe that is not happening in this country.

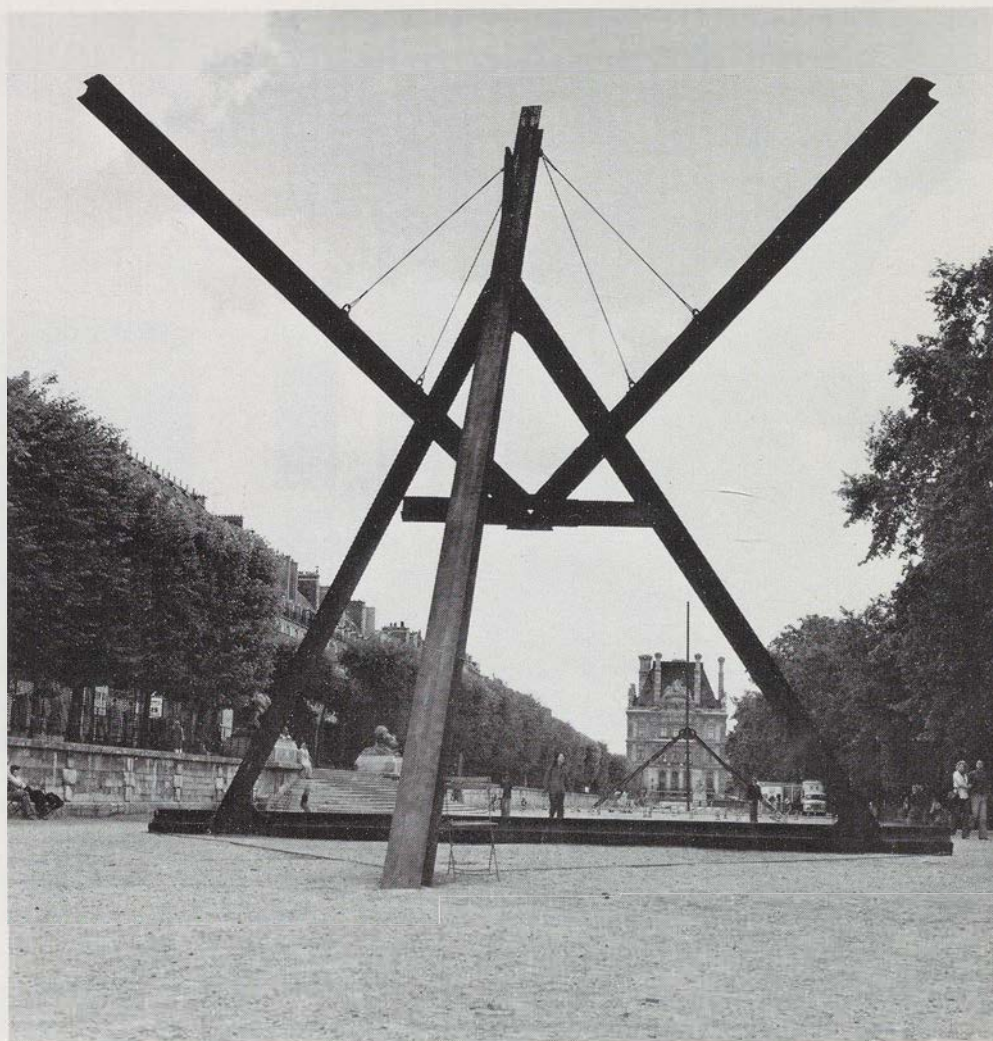
There are also pieces by di Suvero in Chalon-Sur-Saone. This is *Ave*, a piece recently purchased by the Dallas Museum of Fine Arts that we will exhibit in Bryant Park this fall. Di Suvero is a fascinating personality; he is a great artist. He was crippled a long time ago in an accident in connection with erecting one of his pieces, and he recuperated in a New York City hospital and met many children. The piece that I first showed you from Storm King was a swing. One

of the things he did in connection with recuperating was to build a number of swings, and they'll be in our Whitney show this fall from November 12, 1975 to February 8, 1976.

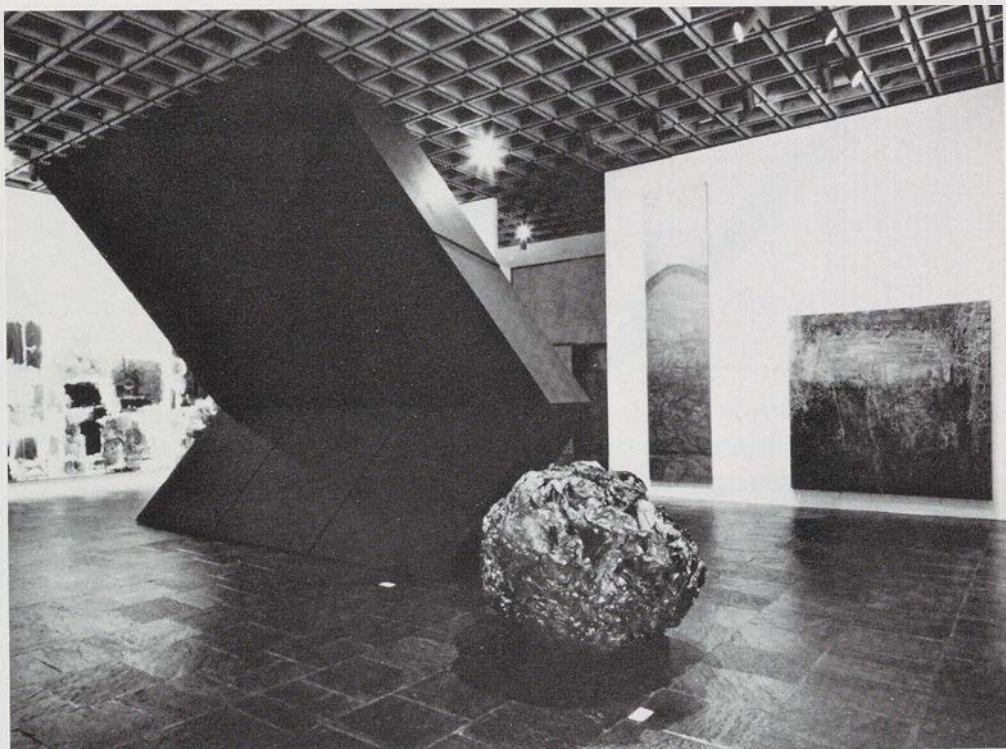
I want to end by showing you some works by Alexander Calder. I've mentioned that we will be doing a Calder exhibition, and I hope to also be putting Calders outside in New York City.

That is one of the first photographs of the Calder installed at the Albany Mall. The slide on the right illustrates a stabile by Calder in Grand Rapids, Michigan. Grand Rapids is a city you ought to relate to; it's a sister city in terms of its encouragement of contemporary sculptors. They started by exhibiting this Calder in 1967. They've then gone on to commission a Robert Morris earth work, a gigantic di Suvero called *Homage to Mary Anne Moore*, and many other pieces. They have established a great sense of pride in the community and relationships between the artists, the people of Grand Rapids and the workmen who fabricated the pieces. You saw their Calder on the cover of the New York Times Magazine in connection with the article on President Ford's hometown. There was considerable discussion about how the President relates to this sculpture and is proud of it.

Come to New York and see me. I hope we can work together. I think the survival of the institutions that are devoted to contemporary American art depends upon working together. You have the great institution of nineteenth-century American art in this city. We have the great institution of twentieth-century American art in New York City. Perhaps we can jointly encourage the best in contemporary American sculpture to create a pride in the present accomplishments of our artists. And then, we will look upon the past as a foundation for the present as we create for the future.



photograph by Pedro E. Guerrero
Mark di Suvero (1933–) American
"Mon père, Mon père" steel
Installation Photograph, Tuileries Garden, Paris, France, 1975



photograph by Sandak Inc.
1973 Biennial Exhibition, Whitney Museum
of American Art, Installation photograph

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

The One-Hundred-and-Third Annual Meeting of the Fairmount Park Art Association was held at the Bellevue Stratford Hotel on Tuesday, April 15, 1975, 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 22, 1974, were, on motion, not read as they had been printed in the One-Hundred-and-Second 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-Third Annual Report.

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

MRS. ORVILLE HORWITZ

H. GATES LLOYD, III

CHARLES E. MATHER, III

H. RADCLYFFE ROBERTS

HENRY W. SAWYER, III

DAVID W. SCULLY

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 Tom Armstrong, speaker of the Meeting. Mr. Armstrong, Director of the Whitney Museum of American Art, spoke on contemporary American sculpture. At the conclusion of Mr. Armstrong'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, 1974

Fund	Participating Units Consolidated Investment Pool Units		Treasurer's Account		Total
	Units	Basis	Securities	Cash	
Walter I. Cooper Fund	1 509	\$ 28 580	\$ —	\$ 719	\$ 29 299
Hancock Memorial Fund	1 187	22 481	14 930	3 647	41 058
Howell Fund	7 479	141 649	69 956	8 188	219 793
Permanent Fund (City Branch)	8 639	163 619	—	—	163 619
Permanent Fund (Park Branch)	14 215	269 226	—	—	269 226
Ellen Phillips Samuel Memorial Fund	55 918	1 059 065	44 612	32 543	1 136 220
General Fund (City Branch)	—	—	—	4 624	4 624
General Fund (Park Branch)	—	—	—	4 604	4 604
Rittenhouse Square Improvement Fund ...	—	—	24 841	10 879	35 720
	<u>88 947</u>	<u>\$1 684 620(A)</u>	<u>\$154 339</u>	<u>\$65 204</u>	<u>\$1 904 163</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, 1974 was \$23.89 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 (\$2,124,972) at that date.

Note (A)—Statement attached, Consolidated Investment Pool Units

CONSOLIDATED INVESTMENT POOL UNITS OCTOBER 31, 1974

	Cost	Approximate Market Value
U. S. Government Securities	\$ 358 133	\$ 347 840
Public Utility, Railroad, Industrial Bonds, etc.	856 020	587 160
Stocks	469 779	1 189 284
Cash	688	688
	<u>\$1 684 620</u>	<u>\$2 124 972</u>

FAIRMOUNT PARK ART ASSOCIATION

TREASURER'S REPORT FAIRMOUNT PARK ART ASSOCIATION NOVEMBER 1, 1973 TO OCTOBER 31, 1974

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1973 ..	\$ 32,470.92
Income from Securities	89,524.96
Sale of Demand Notes	50,000.00

\$171,995.88

EXPENDITURES:

Repairs to Fountains	\$ 12,677.97
Landscape Maintenance	6,180.00
Lipchitz Sculpture	72,121.79
Nevelson Sculpture	7,407.50
Auditing	832.00
Miscellaneous	233.59
Purchased Demand Notes ...	40,000.00
Balance, October 31, 1974 ...	32,543.03

\$171,995.88

TEMPORARY INVESTMENTS:

\$20,000 U. S. Treasury 5 7/8s 2/15/76
25,000 Variable Demand Notes

GENERAL FUND—PARK

RECEIPTS:

Balance, November 1, 1973 ..	\$16,426.82
Income from Securities	22,175.99
Income from Dues	2,855.00
Sale of Demand Notes	15,000.00
Miscellaneous	17.32

\$56,475.13

EXPENDITURES:

Centennial Sculpture Book ...	\$23,953.75
Annual Meeting	1,711.45
Personnel Services	6,472.24
Printing	3,099.50
Telephone	325.84
Subscriptions & Dues	400.00
Auditing	208.00
Miscellaneous	700.54
Purchased Demand Notes ...	15,000.00
Balance, October 31, 1974 ...	4,603.81

\$56,475.13

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

RECEIPTS:

Balance, November 1, 1973 ..	\$ 9,190.87
Income from Securities	14,204.96
Income from Dues	2,855.00
Sale of Demand Notes	20,000.00

\$46,250.83

EXPENDITURES:

Centennial Sculpture Book ...	\$37,298.42
Sculpture Garden	1,302.90
Annual Meeting	427.87
Personnel Services	1,618.01
Printing	752.30
Dues	50.00
Auditing	143.00
Miscellaneous	34.63
Balance, October 31, 1974 ...	4,623.70

\$46,250.83

HOWELL FUND

RECEIPTS:

Balance, November 1, 1973 ..	\$ 7,223.79
Income from Securities	16,081.59

\$23,305.38

EXPENDITURES:

Auditing	\$ 117.00
Purchased Demand Notes ...	15,000.00
Balance, October 31, 1974 ...	8,188.38

\$23,305.38

TEMPORARY INVESTMENTS:

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

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1973 ..	\$ 5,730.42
Income from Securities	2,024.76
Share of Proceeds of Flower Market	3,166.00

\$10,921.18

EXPENDITURES:

Flower Market	\$ 37.95
Miscellaneous	4.00
Balance, October 31, 1974 ...	10,879.23

\$10,921.18

TEMPORARY INVESTMENTS:

\$ 5,000 U. S. Treasury 6s 11/15/78
20,000 Variable Demand Notes

WALTER I. COOPER FUND

RECEIPTS:

Balance, November 1, 1973 ..	\$1,992.60
Income from Securities	2,726.11
Sale of Demand Notes	5,000.00

\$9,718.71

EXPENDITURES:

Centennial Sculpture Book ...	\$9,000.00
Balance, October 31, 1974 ...	718.71

\$9,718.71

FAIRMOUNT PARK ART ASSOCIATION

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1973 ..	\$2,975.09
Income from Securities	2,672.24
	<u>\$5,647.33</u>

EXPENDITURES:

Centennial Sculpture Book ...	\$2,000.00
Balance, October 31, 1974 ...	3,647.33
	<u>\$5,647.33</u>

TEMPORARY INVESTMENTS:

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

ACCOUNTANTS' OPINION

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, 1974. 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, 1974 and the results of its cash transactions for the year then ended.

MATHIESON, AITKEN & CO.
Certified Public Accountants

December 11, 1974

NECROLOGY

HENRY CLIFFORD

DONALD D. DODGE

MRS. DONALD D. DODGE

MRS. MARY E. P. ELLIS

HON. EDWIN O. LEWIS

MRS. JAMES M. SKINNER

MRS. REAMUR WINSTON

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 Membership 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, 1975

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

FAIRMOUNT PARK ART ASSOCIATION

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

FAIRMOUNT PARK ART ASSOCIATION

I	Hansell, Standish Forde	F	Klein, Mr. & Mrs. 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	Hare, Mrs. Harry T.	F	Lavino, Mr. & Mrs. E. George
I	Harkness, Mrs. Richard	I	Lavino, Edwin M.
I	Harnwell, Mrs. Gaylord P.	I	Leake, John B.
I	Harris, Mrs. John McA., Jr.	I	Lee, Mrs. Robert H.
I	Harris, Mrs. Montgomery	F	Levis, Mr. & Mrs. Frederick H.
C	Harrison, Mrs. Roberts	I	Levy, Isaac D.
F	Hart, Mr. & Mrs. Thomas	F	Levy, Mr. & Mrs. Lionel F.
F	Hauslohner, Mr. & Mrs. Robert A.	I	Ligget, Robert C.
I	Haviland, Mrs. Thomas P.	F	Lincoln, Mr. & Mrs. L. W. Thompson
I	Hay, Miss Dorothy Gordon	I	Lippincott, H. Mather, Jr.
I	Haydock, Mrs. Jesse G.	I	Little, Mrs. Ellis
I	Hebard, Mrs. Morgan, Jr.	F	Lloyd, Mr. & Mrs. H. Gates, III
FA	Henderson, J. Welles	PL	Lloyd, Mrs. Malcolm, Jr.
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