

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-Fifth Annual Report



P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1977

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

ANNUAL REPORT
OF THE
BOARD OF TRUSTEES

"Art in Location and Collocation"

by

Dr. Leo Steinberg
Benjamin Franklin Professor of the History of Art
University of Pennsylvania

P.O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101
1977

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Fig. 1. Cerasi Chapel, Santa Maria del Popolo, Rome, Italy. View toward the altar.

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

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

LADIES AND GENTLEMEN:

Welcome to the Annual Meeting. We are a little bit late in starting because our new location is unfamiliar to so many people that we thought we had better leave a little extra time for everybody to get here. It is terribly nice to see such a good turnout. During the past few years I think people have been especially interested in what we have been doing. I hope we will be able to maintain these high standards. Now that you are all here we can proceed with the routine business of the Fairmount Park Art Association.

The first order of business is a very routine one; the approval of the minutes of the last Annual Meeting which were published in the 1976 Annual Report. A motion that they be approved as written was made, seconded and carried.

The next order of business is a report from our Treasurer, Mr. Lloyd.

TREASURER'S REPORT:

Thank you, Mr. Chairman. In the fiscal year of the Association which ended last October, our income was down slightly from the prior year for two reasons. One, we had less money in short-term obligations because we were spending money in a rapid way to install the Lipchitz sculpture and the short-term holdings that we did have yielded less because, as you are aware, short-term interest rates were less than in the earlier period.

In addition, there was a moderate increase in our operating costs largely on account of the Bicentennial. Almost all of these were of a non-recurring nature. So in the current year I think you will see income at a higher level and, with more normal costs, an increase in net funds available for expenditure upon sculpture and related matters.

The financial report on our spending for the last fiscal year is here. I would welcome any questions that you might have on it. I hope you won't hesitate to call upon me.

With regard to the investment portfolio, the Finance Commit-

FAIRMOUNT PARK ART ASSOCIATION

tee has continued to keep that in good order. We are benefitting from dividend increases that are coming through now and the asset performance of the portfolio has been good. Again, if there are any questions in that regard, they would be welcome.

That concludes my very brief report, Mr. Chairman.

Thank you very much, Mr. Treasurer. A motion accepting the Treasurer's Report is in order. The motion was made, seconded and carried.

Sometimes a very favorable financial report sounds awfully well but it has sometimes a bad affect also. I would like to point out that in spite of the fact that our funds are in good condition, the cost of acquiring pieces of sculpture has skyrocketed along with the escalation we have noted in other fields. I would like to have you all remember that the success of an Association of this kind depends on an exchequer. I am not making a request for funds, but it is one of the things that has to be kept in the back of your mind.

The next order of business is the nomination of Trustees for the ensuing three years. I am going to ask Mr. Lloyd, a member of the Nominating Committee, to report for that Committee, Mr. Lloyd.

NOMINATING COMMITTEE REPORT:

The Nominating Committee is pleased to place in nomination the following Trustees, whose terms expire this year, for a three-year term, 1977-1980:

Theodore T. Newbold
Philip Price

Evan H. Turner
William P. Wood

C. Clark Zantzinger, Jr.

These nominees were approved and it was moved that the nominations be closed and the Executive Secretary be empowered to cast one ballot in favor of their election. The motion was seconded and carried.

Thank you Mr. Lloyd, and thank you ladies and gentlemen.

We have a very active Women's Committee. I would like to ask Mrs. Horwitz, Chairman of that Committee and also a member of our Board, to report on their activities for the year.

WOMEN'S COMMITTEE REPORT:

Thank you, Mr. President. The Women's Committee has decided the time, money and effort expended on running a booth

at the Flower Market brought in too small a return to make it worth while. Competition from suburban garden centers, supermarkets, five and tens, and street vendors, has developed a buying public resistant to the inflated prices a charitable plant sale must demand in order to make a profit. Higher priority among our younger members resulted in a booth manned, or should I say womanned, by grandmothers with aching backs and tired feet. Our expenses exceeded our profits. The generosity of you, our members, plus other kind friends made it possible for us to hand over a sizeable check to the Rittenhouse Square Flower Market last year. In fact, our booth made a better showing than many of the others.

I want to thank our Co-Chairmen, Mrs. Paul Rosenbaum, Mrs. George Reath, Jr., and Mrs. J. H. Ward Hinkson, who decorated our booth. Last, but not least, I thank my loyal committee who contributed flowers and money and worked hard.

We think, however, we should address ourselves to new goals, namely offering you events emphasizing sculpture. With this in mind and with the generous support of our President and Trustees, we embarked on a guided tour program of the sculpture along the Parkway. Mrs. Spenser Ervin organized a group of volunteer guides who gave tours twice weekly during the spring and autumn months. Mrs. Richard Gwinn is the present coordinator of this continuing activity.

Last year's planting in Rittenhouse Square, under the direction of Mr. George Patton, required some replacement of dead azaleas, and the installation of wire fencing to protect the shrubs from man and beast.

Last November we sponsored a bus trip to the Whitney Museum to see the Calder show. Mrs. Morgan Hebard, Jr., and Mrs. Philip Bregy arranged the tour and Tom Armstrong was waiting at the door to escort us to the Museum dining room for a very good lunch before we toured the exhibition.

My last announcement is that in June Mr. and Mrs. Henry Sawyer are lending their studio for a sculpture demonstration by Henry Mitchell. Not only is Mr. Mitchell a famous sculptor, he is also a delightful speaker. The proceeds of this event will be handed over to the Flower Market.

In closing, I want to thank our President and the Trustees who have supported us in all our endeavors.

Thank you very much, Mrs. Horwitz.

It is now appropriate to review the events of last year. We have not been quite as busy as in previous years when we had a book in the process of being published and an infinite variety of problems

which came about during the period when the Jacques Lipchitz sculpture was being fabricated, shipped and erected in Philadelphia.

"GOVERNMENT OF THE PEOPLE":

One final word about the Jacques Lipchitz' sculpture "Government of the People". This marvelous piece of sculpture was formally dedicated and presented to the City of Philadelphia the day after our Annual Meeting last year. The ceremony, despite brisk weather, was warm in feeling. Madame Yulla Lipchitz spoke briefly and movingly, and gave several of her late husband Jacques' sculpture tools in a presentation case to Mr. Hillel Levinson who represented the City at the ceremonies.

"Government of the People" is now a landmark in the city and we hope that you, the members of the Art Association, are pleased with it.

SCULPTURE GARDEN:

I would like to take a minute to talk about Penn's Landing and our Sculpture Garden. It has become evident that not many people know exactly what is transpiring at Penn's Landing. The easiest way to find out is to walk along the waterfront by the Delaware River between Market and Spruce Streets. This area is now known as Penn's Landing. There is a state museum building in the process of construction and the marina is attractive and will presently be filled with boats. In one section Penn's Landing Corporation created a World Sculpture Garden for some of our sculpture.

You will probably remember that some years ago we received from India a "Nandi", a stone bull, which Madame Nehru helped us to obtain. Shortly thereafter we were able to get two very interesting stone Spheres from Costa Rica which are almost geometrically perfect. Nobody quite knows what they were or what their purpose was.

More recently other things began to happen. Thanks to the efforts of Welles Henderson the Canadian Government presented the Association, on the occasion of the Bicentennial, with an Inukshuk which was dedicated by the Canadian Ambassador last June. It is a very interesting, very unique piece representative of the art of the Canadian Eskimo.

Also, we have received from Korea two tomb figures which the International Cultural Association of Korea and the Korean Association of Greater Philadelphia wished to give us as a Bicentennial gift to the City. In the course of three weeks they

were selected, crated, delivered, put in place, and dedicated. Surely a record of speed and efficiency.

Last, but not least, the University Museum has been most cooperative in furthering the cause of this venture. It seemed a shame not to have something representative of the North-West Coast Indian in the Sculpture Garden. The University Museum was good enough to lend us a handsomely carved late 19th century Totem Pole from British Columbia, Canada. They have also lent us an Etruscan Sarcophagus of carved stone found near Viterbo, Italy. Both pieces were sited in the Sculpture Garden during the Winter.

These pieces are the basis of the Sculpture Garden which was conceived with the hope that when visitors come to Philadelphia they can see something representing the culture and background of the many peoples who make up our country.

We hope to add more pieces to the Garden but they are not as easy to find as you might think. We would like something from Mexico and we have been talking to the people in Nepal about some very beautiful bronze water spouts typical of Nepal.

I could tell you a great deal more about the Sculpture Garden, but I hope that you will take the time to go down and look at it yourselves.

ARCHIVES:

As a matter of record, I would like to tell you that the Association's archives, extending back over more than a hundred years, have been transferred to the Pennsylvania Historical Society. They are altogether too valuable not to be in a safe place and properly catalogued. They have been catalogued and are available for anybody who needs to use them for research.

"LUNAR BIRD":

In our search for sculpture, and trying to keep abreast of the times, the Committee on Fine Arts spent quite a bit of time this last year on research. After a great deal of thought the Committee suggested we buy a piece of bronze sculpture by Joan Miro, entitled "Lunar Bird". It is temporarily placed in the West Foyer of the Philadelphia Museum of Art while the Location of Sculpture Committee searches for a permanent site for it. It is a splendid piece and, we feel, an excellent addition to the sculpture of the City of Philadelphia.

Joan Miro is probably known to you primarily as a painter. However, he has done a number of three-dimensional forms of which "Lunar Bird" is one of the larger examples. It is thought in

the art world to be one of his most impressive pieces of sculpture and we hope that you will go see it.

We are very pleased to have been able to get this Miro and probably shook the exchequer to such an extent that our Treasurer is upset.

It is now my pleasure to introduce our speaker. Although now a citizen of the United States, Dr. Leo Steinberg was born in Moscow, Russia. He spent his childhood in Germany and London where he studied art at the Slade School, University of London. Following the Second World War he moved to New York where he worked as a free-lance writer and translator, and as a life drawing instructor at the Parsons School of Design.

In 1961 he received his doctorate in art history from New York University with a dissertation on the Roman Baroque architect Barromini. This year Dr. Steinberg completed the revisions of his thesis on Barromini which has now gone to press.

Between 1957 and 1967 Dr. Steinberg was guest lecturer for seven seasons at the Metropolitan Museum of Art. He was professor of Art History at Hunter College, City University of New York from 1961 to 1975 and since 1975 has been the Benjamin Franklin Professor of the History of Art at the University of Pennsylvania.

The list of publications, essays, articles and reviews written by Dr. Steinberg is so formidable, ranging from Michelangelo to Jasper Johns and including Rubens, Valasquez, da Vinci, El Greco and Rodin, that I could not begin to do it justice here. He is presently working on a new interpretation of Picasso's cubism.

In his talk today Dr. Steinberg will discuss a number of well known paintings from the point of view of their location and the extra charge of meaning they take from their location.

It gives me great pleasure to introduce Dr. Leo Steinberg.



Fig. 2. *Crucifixion of St. Peter*, Caravaggio, Cerasi Chapel.



Fig. 3. *Conversion of St. Paul*, Caravaggio, Cerasi Chapel.

ART IN LOCATION AND COLLOCATION

by

DR. LEO STEINBERG

It would be presumptuous for me, a comparative newcomer to Philadelphia, to address myself to the problems with which you deal so successfully—the beautification of the City. I have studied your new publication, *Sculpture of a City: Philadelphia's Treasures in Bronze and Stone*, and have learned much from it. One of the passages I found most intriguing comes on page 108, where the question of the orientation of the William Penn statue on top of the tower of City Hall is discussed. Apparently, Calder, the sculptor, protested that the statue had been positioned facing north. He thought it should be facing south to let the face catch the sunlight. But Calder was not being candid since he had given the figure a broad-brimmed hat, so that the face would have been in deep shadow anyway. If he had wanted the features lit by the sun, he should have had Mr. Penn remove his hat. Mr. Calder, I suspect, discovered too late that he had not given sufficient consideration to the problem which, in the 17th-century, was called “collocation,” that is, the siting of a work of art in a specific place and the effect that place has on the work. And this is the subject I want to take up.

I should like to share with you some of the thinking I have been doing over the last two decades about the problem of art and collocation, that is, the integration of a work of art with its specific site. What I have in mind is not merely the decorative aspect of the problem—how to place an object to make it look good—but the charge of meaning that can accrue to a work of art from its location.

Let me begin by telling you about my first experience in this line. It occurred in Rome: I was still a student, taking a graduate course that involved looking at lots of Baroque buildings. It was summertime, and our excellent professor wished to avoid reading papers if he could help it. So, for the final examination, he took us to see a remarkable church, Santa Maria del Popolo. For the richness of its art, the church is extraordinary, even by Roman standards. Almost a dozen of the greatest artists of Italy, from the 15th to the 17th centuries, are represented in it with significant works of architecture, sculpture, and painting.

Our professor assigned to each student one part of the church and gave us exactly fifteen minutes to think about it. After that, we were to come up with a three-minute analysis of its structure and meaning. To my lot fell the so-called Cerasi Chapel (Fig. 1), famous

for two paintings by Caravaggio—the *Crucifixion of St. Peter* (Figs. 2 & 4), flanking the altar on the left-hand wall, and the *Conversion of St. Paul* (Figs. 3 & 5) on the wall opposite. Above the altar itself is a painting by Annibale Carracci, representing the *Assumption of the Virgin*. All three paintings are on canvas, indicating that the artists had painted them in their studios. But it didn't take me long to observe that the barrel vault over the chancel, i.e., the inner part of the chapel, was decorated with three fresco panels whose subjects relate directly to the three canvases immediately beneath them. Above Carracci's altarpiece, the central vault fresco depicts the Virgin's Coronation in Heaven, that is to say, the moment following the Virgin's Assumption. Above Caravaggio's *Crucifixion of St. Peter*, the fresco panel shows the Apostle walking south on the Via Appia to escape the persecution of the Emperor Nero, but there meeting the apparition of Christ, which will send him back to the city to face martyrdom; so that the overhead fresco reads as the cause of that which passes below. And over the *Conversion of St. Paul*, which shows the saint foreshortened on the ground in a dead faint, we see his visionary encounter with Christ in "Third Heaven." It was clear, then, that all the work in the chancel, though it involved three different painters, had been planned as a unit.

By this time, twelve minutes had ticked away. Three minutes to go. I got into a panic and began to ask questions. Some were silly, but at least one paid off. Where, I asked, does the light in the two Caravaggio paintings come from? And the answer surprised me. I knew that traditionally, in monumental Italian painting, the depicted light is made to conform with the actual light source. In other words, if a painting goes anywhere near a real window, the painter will see to it that the painted light in the picture appears to come from that window. It makes good sense, and the rule, so far as I knew, had never been broken. Yet in Caravaggio's paintings of Sts. Peter and Paul this didn't seem to work; the illumination in the painting of St. Peter crucified falls from the upper left, whereas the window, the only actual light source in the chancel, is on the right. The light in the *Conversion of St. Paul* falls from the upper right, whereas the window is to its left. So I looked up and around, trying to discover where the light depicted in Caravaggio's two paintings might be coming from; and suddenly realized that their external light source was itself part of the poetic fiction. It was located in the forepart of the chapel whose wide vault carries a faded fresco of the Holy Ghost surrounded by the Evangelists. Though the fresco is now almost weathered away, I could easily distinguish the Dove looming in a clearing of clouds. It was evidently this symbol of the Holy Ghost that shed its light upon the Apostles in Caravaggio's paintings. And this seemed interesting, for it confirmed once again

that the two paintings—even though they had been done in the studio—had been designed to correlate with the entire decorative program and space of the Cerasi Chapel.

Armed with this twofold proof that Caravaggio had not conceived his canvases as autonomous easel pictures, but for this specific location, I looked again and—with sixty seconds to go—asked the next question: “How were these pictures meant to be seen?” They are set so deep in the chancel that, to get a good view of them, you must sidestep the altar, stand to the side of the altar, instead of before it. But an altar is not meant to be used in this way; you don’t walk over its steps or try to outflank it. In 1601, when the chapel was created, these pictures were surely not meant to be viewed in the irreverent manner of modern tourists. The conclusion was irresistible that Caravaggio must have intended us to see these paintings obliquely, at an angle. Both paintings are extraordinarily harsh, almost brutal in the ungainly foreshortening inflicted on the protagonists. Art lovers for generations had felt that there was something offensive in these foreshortenings—when viewed head on. But seen at an angle, as you naturally come upon them, and proceeding no further than a worshipper should—that is to say, stopping short of the chancel—you discover that the bodies of St. Peter and St. Paul are both obliquely foreshortened as direct prolongations of your own sight lines. Psychologically, therefore, you interpret the foreshortened look of the Apostles not as their proper characteristic, but as the effect of your own station, your own dislocation in space. You don’t have a ringside seat from which to admire Peter’s martyrdom or Paul’s conversion; you see only obliquely. And what you see is conditioned by your relative situation. Thus you become, in a sense, responsibly involved in the image. You realize that you are not the kind of beholder presupposed by a Renaissance picture. A Renaissance picture addresses itself to the eye as to a disembodied intelligence, whereas these pictures address themselves to a spectator who is in the body, in motion, and never perfectly placed. And this novel kind of spectator involvement is achieved through the most subtly pondered coordination of picture and site.

So much for my earliest experience with the problem of collocation. Let me now cite my most recent—one I am particularly proud of, because the insights involved were developed a year ago here at the University of Pennsylvania.

Michelangelo’s *Last Judgment* fresco, painted from 1534 to 1541, occupies the entire altar wall of the Sistene Chapel (Fig. 6). But it seems, at first sight, to bear no special relation to the space or the architecture of the Chapel. The common opinion is that Michelangelo’s vision of the Last Day has the effect of seeming to

obliterate the altar wall. The wall is replaced by the illusionism of the painting, which sets up a visionary and wholly autonomous world of its own.

Now, when something is widely believed, there is always a good chance that it's incorrect. So in our seminar at Penn, we began by doubting whether Michelangelo would have designed a huge fresco in disregard of the containing architecture. And when we questioned the work from the point of view of its collocation, we found that there were indeed many subtle adjustments and correlations.

One of our most surprising observations concerned the figure on the extreme right—a huge, stalwart male nude, managing an enormous cross (Fig. 7). What is he doing with it? Immediately, a familiar phrase comes to mind, words spoken by Christ in the Gospels: "Take up thy cross." Accordingly, if you see a man with a cross against his back, you assume that he is either carrying it, or taking it up, that being the verbal suggestion. But if you look at the figure carefully, you discover that its action is wholly unfunctional. The left hand fails to grip—it simply rests against the stem of the cross. And this is not the action of a man trying to hoist a heavy weight. The right hand also is puzzling. If the man were trying to lift the cross, wouldn't he place his hand under the crossbeam to get leverage? Michelangelo apparently went out of his way to show that the cross was not about to be lifted.

Other things are happening around the man with the cross. An older man at upper right seems to be supporting the transverse beam. Further down, immediately under that beam, you observe a pair of hands emerging from the margin of the picture to reach for the cross. Below that is a face kissing the cross, and another figure further down steadying its base. To the left above all this activity is a man pointing to the cross while turning his head centerward, evidently towards the Christ figure, as though he were remonstrating.

The man with the cross is usually identified as Dysmas, that is to say, the believing Good Thief, crucified on the right hand of Christ, to whom Jesus addressed the words, "This day shalt thou be with me in Paradise." However, nothing that happens around Michelangelo's figure supports this identification. Nor does it make sense for the Good Thief to be neither carrying nor lifting his cross. In fact, the figure is in the act of setting it down. Yet Christian martyr saints rarely put down the attributes of their martyrdoms. They do not grow weary of their glorious burdens. What then is the meaning of the action depicted in Michelangelo's fresco? And this question cannot be answered until we determine where the cross is being placed.



Fig. 4. Cerasi Chapel, view to left-hand wall.



Fig. 5. Cerasi Chapel, view to right-hand wall.

The depicted cross held by the so-called Good Thief is being deposited on the real cornice of the Chapel (Fig. 8). A conceit that may well be unique—or unprecedented—in the history of art: a painted, illusionistic object is being literally delivered into real space, set down on the actual main cornice of the Sistine Chapel. Such an action can in no way be ascribed to the Good Thief. But there is another candidate for the identity of this figure, one who is mentioned in the story of the Crucifixion in only one sentence: Simon of Cyrene. As Christ carried the cross to Calvary, says the Gospel, "They took Simon of Cyrene, him they compelled to carry the cross." Why this man was chosen, whether he was Jew or Gentile, whether he was constrained to his task or volunteered, we do not know; we know nothing further about him. But the interpretation of his theological character offered by St. Ambrose in the 4th century came to be generally accepted in Christian tradition. According to Ambrose the carrying of the cross is a two-fold mystery: as Christ carried the cross for man, so man carried the cross for Christ. And this is what Simon of Cyrene came to stand for—generic man, bearing the cross for Christ. Sixteenth-century painters, accordingly, often portrayed themselves in the role of Simon. In Michelangelo's fresco, he is contrasted with an immense mother figure, generic woman, on the opposite side.

Once the figure of Simon is understood as bringing the cross he has borne for Christ into the actual Chapel, even the Christ figure at the mid-point of the fresco begins to make better sense. It has never been easy to explain its ambiguous posture—whether Christ is seated, standing, springing up or striding forward. Was Michelangelo incapable of making himself clear? It seems more probable that he created a posture which cannot be analogized to normal physical postures; that is to say, his Christ is simultaneously seated and rising enthroned, as a judge should be, and advancing, as he must do at this moment since this is the ultimate advent, the Second Coming.

One of my students suggested (after class) that Michelangelo's Christ seemed to be riding an invisible, eschatological unicycle. It sounds flippant, but it's a better description of that incredible posture than what you find in the books; at least it does justice to the given complexity and ambiguity, and avoids the naïveté of describing the figure as simply sitting or standing. The ambiguity resides in the fact that whatever else the figure is doing, it is also advancing.

The image of the advance, the advent, the coming, is confirmed by the figures to the right and left of Christ—St. John in his desert garb and, opposite, the white-bearded titan with two keys in his hands, the Apostle St. Peter. Both are clearly striding,

marching forward, turning their heads to keep Christ in view. Their advance towards us is unquestionable. This recognition, that the action in the upper reaches of the fresco is partly hitherward, affects our conception of the whole painted field. Down at the bottom, where the Resurrection takes place, the ground is fixed. But above the cornice, there is increasing stress on the hithering movement until you come to the two lunette arches that crown the field. They reveal angels arriving in flight, carrying the cross, the column of the Flagellation, and other instruments of the Passion. One of the angels comes diving in from under the lunette arch, as though he were surging into the space of the Chapel.

One begins to realize that all the upper part of the fresco invades our space. And this makes the deepest sense. For the most important thing that happens at the Last Judgment, more centrally important even than the Resurrection of the Dead or the Judgment, is the fulfillment of the prophecy that Christ comes to rule in person, that the kingdom of God is at this moment being established. The Church has performed its historic role; the rule of the papacy is past as Christ dismisses his Vicar to take over in person. That is the Coming which Michelangelo's fresco must represent. Christ arrives with his host—literally invading and taking over the church.

Can we still say that the fresco is an autonomous illusionistic system, ignoring the actual Sistine in which it is housed? On the contrary. What Michelangelo has done is to convert the whole Chapel into a kind of open hangar. At the top, the angels surge in, Christ is coming, John and Peter marching before, and the man who carried the cross for Christ plants it within the building like one staking a claim.

It used to be said that the saints in Michelangelo's fresco were brandishing the instruments of their Passion to clamor for vengeance. I believe this to be nonsense. And one of my seminar students took a good look at the St. Peter with his two keys—the keys that symbolize Christ's charge to St. Peter and the authority of the papacy. The Prince of Apostles in Michelangelo's fresco, she suggested, is returning the keys. Of course, that is what he is doing. On the Last Day, the Vicar of Christ returns the keys to his master.

By the time the seminar ended, we were forced to conclude that there had never been a painting which relates so intensely, or so meaningfully, to its actual setting.



Fig. 6. *Last Judgment*, Michelangelo. Sistene Chapel, Vatican, Rome, Italy.

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

The One-Hundred-and-Fifth Annual Meeting of the Fairmount Park Art Association was held at the Barclay Hotel on Monday, April 25, 1977, 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 16, 1976, were, on motion, not read as they had been printed in the One-Hundred-and-Fourth 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-Fifth Annual Report.

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

THEODORE T. NEWBOLD
PHILIP PRICE

EVAN H. TURNER
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. Leo Steinberg, speaker of the Meeting. At the conclusion of Dr. Steinberg's talk, on motion, the meeting was adjourned and luncheon served.

Eileen H. Wilson
Executive Secretary

TREASURER'S REPORT OF THE FAIRMOUNT PARK ART ASSOCIATION, OCTOBER 31, 1976

Fund	Participating Units Consolidated Investment Pool Units		Assets		Fund Balance
	Units	Basis	Treasurer's Account Securities	Cash	
Walter I. Cooper Fund	1 509	\$ 33 866	\$ 5 000	\$ 369	\$ 39 235
Hancock Memorial Fund	1 187	26 640	10 841	1 023	38 504
Howell Fund	7 479	167 851	26 000	851	194 702
Permanent Fund (City Branch)	8 639	193 883	—	—	193 883
Permanent Fund (Park Branch)	14 215	319 025	—	—	319 025
Ellen Phillips Samuel Memorial Fund	55 918	1 254 962	36 000	104	1 291 066
General Fund (City Branch)	—	—	1 000	2 059	3 059
General Fund (Park Branch)	—	—	14 000	2 663	16 663
Rittenhouse Square Improvement Fund	—	—	9 841	205	10 046
	<u>88 947</u>	<u>\$1 996 227</u>	<u>\$102 682</u>	<u>\$7 274</u>	<u>\$2 106 183</u>

The accompanying notes are an integral part of the financial statements

Note 1—Investments are represented in the statement on the cost basis.

Note 2—The approximate market value of one (1) participating unit at October 31, 1976 was \$30.14 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 (\$2,680,835) at that date.

Note 3—Consolidated Investment Pool Units:

	Cost	Approximate Market Value
U. S. Government Securities	\$ 191 758	\$ 190 750
Public Utility, Railroad, Industrial Bonds, Etc.	788 281	636 830
Stocks	1 015 709	1 852 776
Cash	479	479
	<u>\$1 996 227</u>	<u>\$2 680 835</u>

FAIRMOUNT PARK ART ASSOCIATION

TREASURER'S REPORT FAIRMOUNT PARK ART ASSOCIATION NOVEMBER 1, 1975 TO OCTOBER 31, 1976

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1975 ...	\$ 39,047.82
Income from Securities	82,485.11
Sale of Demand Notes	120,000.00

EXPENDITURES:

Landscape Maintenance	\$ 7,516.00
Lipchitz Sculpture	139,103.23
Friedenthal Sculpture	2,500.00
Auditing	960.00
Miscellaneous	350.00
Purchased Demand Notes	91,000.00
Balance, October 31, 1976	103.70

\$241,532.93

\$241,532.93

TEMPORARY INVESTMENTS:

\$36,000 Variable Demand Notes

GENERAL FUND—PARK

RECEIPTS:

Balance, November 1, 1975	\$14,476.48
Income from Securities	21,136.71
Income from Dues	3,742.50

EXPENDITURES:

Annual Meeting	\$ 2,872.35
Personnel Services	9,521.76
Printing	2,152.70
Telephone	380.90
Subscriptions & Dues	250.00
Auditing	240.00
Cataloguing Archives	2,000.00
Women's Committee Tour	1,986.08
Membership Campaign	1,544.05
Miscellaneous	1,744.84
Purchased Demand Notes	14,000.00
Balance, October 31, 1976	2,663.01

\$39,355.69

\$39,355.69

TEMPORARY INVESTMENTS:

\$14,000 Variable Demand Notes

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

RECEIPTS:

Balance, November 1, 1975	\$14,968.86
Income from Securities	13,167.37
Income from Dues	3,742.50
Sale of Demand Notes	15,000.00
Sale of Centennial Sculpture Book	140.00

\$47,018.73

EXPENDITURES:

Sculpture Garden	\$25,017.04
Annual Meeting	718.08
Personnel Services	2,380.40
Printing	513.17
Dues	150.00
Auditing	165.00
Miscellaneous	15.98
Purchased Demand Notes	16,000.00
Balance, October 31, 1976	2,059.06

\$47,018.73

TEMPORARY INVESTMENTS:

\$1,000 Variable Demand Note

HOWELL FUND

RECEIPTS:

Balance, November 1, 1975 . . . \$	9,618.95
Income from Securities	13,992.07
Sale of Demand Notes	78,000.00
Maturity U.S. Treasury Bonds . . .	35,000.00

\$136,611.02

EXPENDITURE:

Lipchitz Sculpture	\$ 81,624.55
Auditing	135.00
Purchased Demand Notes	54,000.00
Balance, October 31, 1976	851.47

\$136,611.02

TEMPORARY INVESTMENTS:

\$26,000 Variable Demand Notes

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1975 \$	1,596.54
Income from Securities	755.42
Escrow	5.00
Share of Proceeds of Flower Market	1,766.00
Sale of Demand Notes	11,000.00

\$15,122.96

EXPENDITURES:

Flower Market	\$ 25.01
Architectural Services	7,173.50
Fencing at Rittenhouse Square . . .	1,654.40
Miscellaneous	65.00
Purchased Demand Notes	6,000.00
Balance, October 31, 1976	205.05

\$15,122.96

TEMPORARY INVESTMENTS:

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

FAIRMOUNT PARK ART ASSOCIATION

WALTER I. COOPER FUND

RECEIPTS:

Balance, November 1, 1975	\$3,030.31
Income from Securities	2,338.75
	\$5,369.06

EXPENDITURES:

Purchased Demand Notes	\$5,000.00
Balance, October 31, 1976	369.06
	\$5,369.06

TEMPORARY INVESTMENTS:

\$5,000 Variable Demand Notes

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1975	\$ 1,453.69
Income from Securities	3,011.06
Sale of Demand Notes	10,000.00
Maturity U. S. Treasury Bonds .	10,000.00
	\$24,464.75

EXPENDITURES:

Sculpture Garden	\$12,441.31
Purchased Demand Notes	11,000.00
Balance, October 31, 1976	1,023.44
	\$24,464.75

TEMPORARY INVESTMENTS:

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

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, 1976. 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.

In our opinion, the accompanying Treasurer's Report of the Association presents fairly the assets and fund balances of the Fairmount Park Art Association at October 31, 1976 arising from cash transactions, and the revenues collected and expenditures made by it during the year then ended, on a basis consistent with that of the preceding year.

MATHIESON, AITKEN & CO.
Certified Public Accountants

December 15, 1976

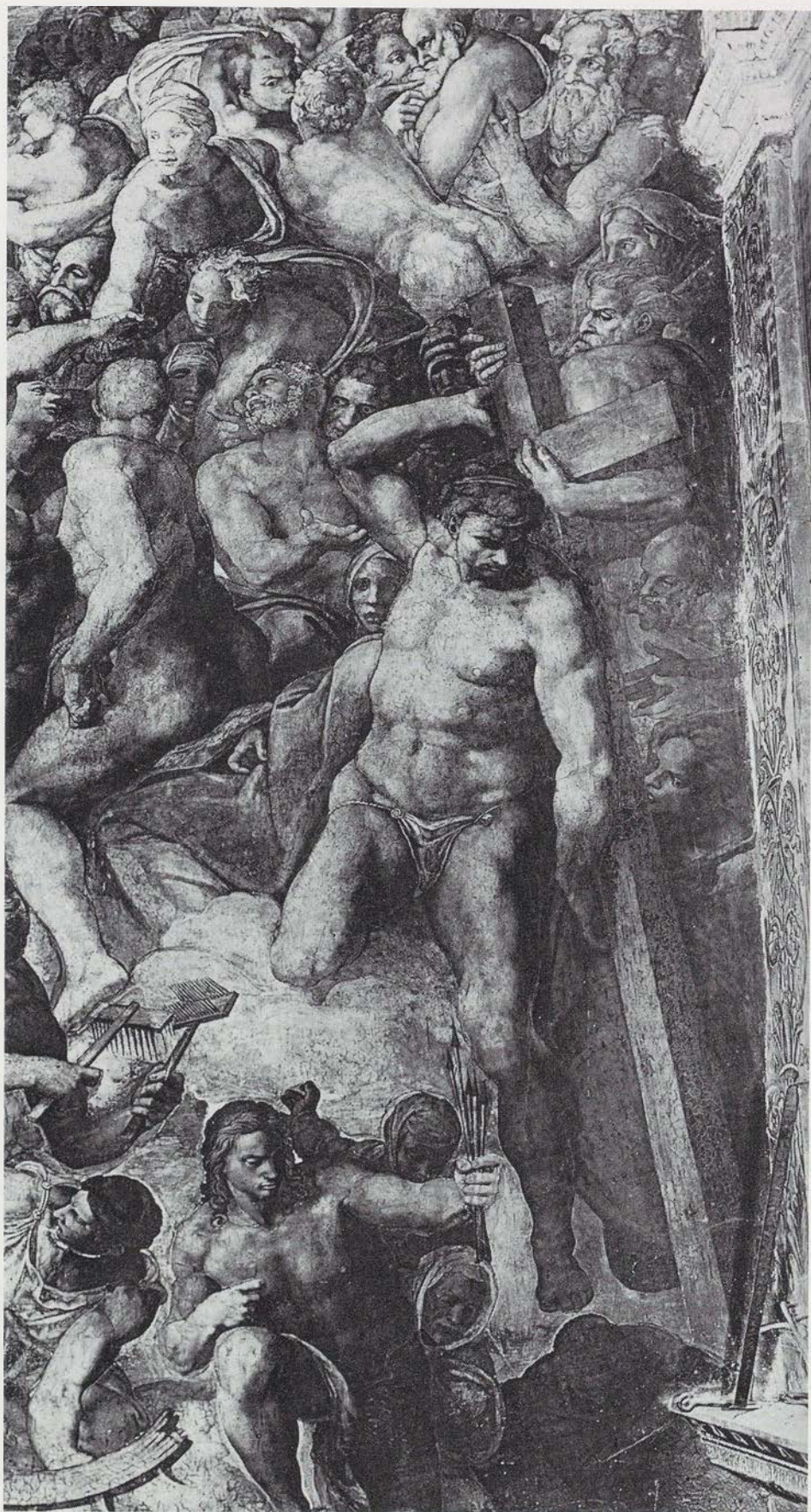


Fig. 7. *Last Judgment*, Michelangelo. Detail

NECROLOGY

MRS. ROBERT HARE DAVIS

ELI KIRK PRICE, III

MRS. WILLIAM WHITE

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
------	--------------------	------	-------------------

*Indicates deceased members.



Fig. 8. Last Judgment, Michelangelo. View from Chapel floor.

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* Edmund N. Bacon

*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, 1977

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	Anselmi, Mrs. Ugo	I	Bendiner, Mrs. Alfred
I	Arnett, Miss Eleanor	I	Benson, Richard
I	Atwood, Mrs. John C., Jr.	I	Berwind, Mrs. Henry A.
I	Aylward, Rear Admiral Theodore	I	Betancourt, Raul, Jr.
		PL	Bodine, William W.
		I	Bodine, William W., Jr.
I	Bachman, Miss Henrietta E.	F	Bohlen, Miss Catherine
I	Baketel, H. Sheridan, Jr.	I	Bolling, Mrs. Lanier
I	Ballard, Francis	I	Boothby, Willard S.
I	Barnett, Mrs. Benjamin H.	F	Borie, Mrs. C. Louis
F	Barrows, Mr. & Mrs. Donald B.	I	Borie, Mrs. Henry Peter
I	Barstow, Donald L.	I	Brady, Mrs. Charles P.
FA	Bartol, Mr. & Mrs. John G.	I	Bregy, Mrs. Philip A.
I	Behrend, Mrs. Bernard	I	Breyer, Mrs. Henry W. Jr.

FAIRMOUNT PARK ART ASSOCIATION

F	Bright, Mr. & Mrs. Joseph C., Jr.	FA	Dietrich, Mr. & Mrs.
I	Brinton, Mrs. Clarence C.		Richard H., Jr.
F	Brown, Mr. & Mrs. C. Stuart	I	Dilks, Mrs. John Hyland
I	Browning, Mrs. Edward, Jr.	I	Doak, Mrs. Charles B.
FA	Buller, Mr. & Mrs. Carter R.	I	Donohoe, Miss Victoria
I	Bullitt, Orville H.	I	Dorrance, John T., Jr.
F	Bullitt, Mrs. Orville H.	I	Dykstra, Mrs. Franz R.
I	Bullivant, Mrs. Stuart Lodge		
I	Bunting, Mrs. Reeves	F	Eastwick, Mr. & Mrs. Joseph L.
I	Burns, Mrs. George Robert	F	Elkins, Dr. & Mrs. William L.
I	Butler, Miss A. Ethel	I	Ervin, Mrs. Spencer
I	Butterworth, Mrs. J. Ebert	I	Evans, John Lane
		I	Evans, Mrs. Rowland
F	Caesar, Mr. & Mrs. Abraham D.	I	Ewing, Mrs. McFadden
PL	Cannstatter-Volkfest-Verein		
I	Carson, Mrs. Joseph	I	Farnum, Mrs. Henry W.
F	Cecil, Dr. & Mrs. Henry S.	I	Fetter, Dr. Ferdinand
I	Chalfant, Mrs. Robert L.	I	Fischer, Mrs. Margaret R.
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
I	Clattenburg, Theodore		T., Jr.
I	Cochran, Miss Fanny T.	I	Fuller, Mrs. Walter D.
I	Cochran, Thomas C.	I	Funk, Mrs. Carl W.
I	Coleman, Mrs. William B.	F	Furness, Mr. & Mrs. George
I	Colozzi, Lt. Col. Carl A.		Wood
F	Colston, Mr. & Mrs. Larry A.	I	Futcher, Mrs. Palmer
F	Cooke, Mr. & Mrs. M. Todd, Jr.		
F	Cooper, Mr. & Mrs. Douglas J.	I	Gibbon, Mrs. Robert, Jr.
I	Cornell, J. William	I	Gold, William B., Jr.
I	Cornell, John W., Jr.	C	Goldsmith, Mr. & Mrs. Arthur
I	Coxe, Mrs. Weld	I	Goodyear, Frank H., Jr.
I	Crane, Mrs. A. Reynolds	I	Grace, Eugene G., Jr.
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	Darby, Mrs. Scott	I	Gross, Mrs. Paul
I	Davis, Newlin F.	I	Gwinn, David
I	Dean, Mrs. David J.	I	Gwinn, Mrs. Richard H.
PL-CL	deHellebranth, Mrs. Roland T.		
I	Delaplaine, Miss Meribah	C	Haac, Mr. & Mrs. E-O
I	deSchauensee, Mrs. R. Meyer	FA	Haac, Mrs. N. M.
F	Detweiler, Mrs. H. R.	I	Hallowell, Henry R.

FAIRMOUNT PARK ART ASSOCIATION

- | | | | |
|-------|-------------------------------------|----|---|
| I | Hammett, Mrs. Van Buren O. | I | Kaufmann, Arthur C. |
| I | Hancock, Mrs. F. Woodson | I | Kelly, Mrs. John B. |
| I | Hansell, Standish Forde | C | Kenkelen, Mr. & Mrs. Charles J. |
| CL | Harbeson, John F. | I | Kilroy, Miss Mary A. |
| PL-CL | Harbeson, Paul Cret | I | King, Miss Katharine S. |
| CL | Harbeson, Mrs. Paul Cret | I | Kirkland, Samuel N. |
| C | Hardwick, Mr. & Mrs.
Gordon A. | F | Kise, Mr. & Mrs. James N. |
| I | Hare, Mrs. Harry T. | I | Klein, Mrs. Janet |
| I | Harnwell, Mrs. Gaylord P. | C | Klein, Mr. & Mrs. Philip |
| I | Harris, Mrs. John McA., Jr. | I | Kling, Vincent G. |
| I | Harris, Mrs. Montgomery | PL | Kohn, Mrs. Isidore |
| C | Harrison, Mrs. Roberts | I | Kramer, Herbert W. |
| I | Hart, Mrs. Thomas | | |
| I | Hatfield, Mrs. C. Alexander | I | Landis, J. Meade |
| C | Hauslohner, Mr. & Mrs. Robert
A. | I | Larson, Mrs. Roy F. |
| I | Haviland, Mrs. Thomas P. | F | Lavino, Mr. & Mrs. E. George |
| I | Hay, Miss Dorothy Gordon | I | Lavino, Edwin M. |
| I | Haydock, Mrs. Jesse G. | I | Lee, Mrs. Robert H. |
| F | Hebard, Mr. & Mrs. Morgan, Jr. | F | Levenson, Mr. & Mrs. Robert |
| FA | Henderson, J. Welles | F | Levis, Mr. & Mrs. Frederick H. |
| I | Hepburn, Mrs. Philip R. | I | Levy, Isaac D. |
| C | Hinkson, Mrs. J. H. Ward | F | Levy, Mr. & Mrs. Lionel F. |
| F | Hodge, Mr. & Mrs. Charles, 4th | F | Lincoln, Mr. & Mrs. L. W.
Thompson |
| I | Hodges, Mrs. M. Clark | I | Lingelbach, William E., Jr. |
| I | Hoffman, Mrs. C. Fenno | FA | Lippincott, Mr. & Mrs. Bertram |
| I | Hoffman, Mrs. Edward F., III | I | Lippincott, H. Mather, Jr. |
| F | Horwitz, Dr. & Mrs. Orville | I | Little, Mrs. Ellis |
| PL-CL | Hubbard, Cortlandt V. D. | C | Lloyd, Mr. & Mrs. H. Gates, III |
| I | Hudson, E. Walter | PL | Lloyd, Mrs. Malcolm, Jr. |
| C | Hudson, Mr. & Mrs. H. Lea | I | Lovering, Mrs. Joseph S., Jr. |
| | | | |
| PL-CL | Ingersoll, Miss Anna W. | I | MacCalla, Mrs. Powell S. |
| F | Ingersoll, Mr. and Mrs. C. Jared | I | Madeira, Louis C., IV |
| I | Ingersoll, Paul M. | I | Madeira, Mrs. Louis C., IV |
| | | I | Marceau, Mrs. Henri |
| F | Jackson, Mr. & Mrs. Orton P. | I | Marshall, Mrs. George K., Jr. |
| F | Janney, Mr. & Mrs. Joseph N. | F | Martindale, Mr. & Mrs.
Wallace S., Jr. |
| C | Jones, Mr. & Mrs. Horace C. | F | Mather, Mr. & Mrs. Charles
E., III |
| I | Jones, Dr. Robert E. | | |
| I | Justice, Mrs. William T. | I | Matthews, Mrs. James A. |
| | | I | Mayer, Mrs. Lester, Jr. |
| I | Kane, Mrs. Mary G. | I | McAllister, Mrs. Borie |
| F | Katz, Mr. & Mrs. Lawrence | I | McCloskey, Mrs. John F. |

FAIRMOUNT PARK ART ASSOCIATION

I	McCloskey, Mrs. Louis J.	F	Pough, Mr. & Mrs. Harold B.
I	McDaniel, Mrs. Delaplaine	I	Preucel, Mrs. Robert W.
PL	McIlhenny, Henry P.	I	Price, Eli Kirk, III
I	McKaig, Miss Marjorie	C	Price, Philip
C	McKean, Miss Nancy	I	Price, Mrs. Philip
F	McLean, Mr. & Mrs. Robert, III	F	Price, Mr. & Mrs. Philip, Jr.
I	McNeely, Mrs. George H., 3rd	I	Price, Robert M.
I	McWilliams, J. Wesley	I	Pugh, Mrs. William B., Jr.
I	Merritt, Mrs. Morris H.		
I	Meyer, Mrs. J. Andrew	I	Randall, Mr. & Mrs. John L.
I	Meyers, Mrs. Morton J.	I	Randolph, Mrs. Evan
F	Meyerson, Mr. & Mrs. Martin	I	Reath, Mrs. George
I	Mikell, Mrs. Helen	I	Reath, Mrs. George, Jr.
I	Milne, Mrs. Bingham	I	Reath, Henry T.
I	Modern Club of Philadelphia, Inc.	I	Reath, Mrs. J. Pancoast
I	Molloy, Mrs. William Poor	I	Rebmann, Mrs. Paul C.
F	Montgomery, Mr. & Mrs. James A., Jr.	I	Rebmann, Mrs. Walter
F	Montgomery, Mr. & Mrs. Robert E.	I	Rivinus, Mrs. Florens
I	Morris, Mrs. Herbert C.	I	Roberts, Mrs. Brooke
		I	Roberts, Mrs. George B.
		I	Roberts, Dr. H. Radclyffe
		I	Robinson, Mrs. Andrew
		I	Root, Mrs. Stanley
I	Nemir, Mrs. Paul, Jr.	I	Rosenbaum, Mrs. Paul
F	Newbold, Mr. & Mrs. Theodore T.	F	Rosengarten, Mr. & Mrs. Adolph G., Jr.
I	Newbold, William T.	I	Rosenlund, Mrs. Arthur
F	Newlin, Mr. & Mrs. E. Mortimer	PL	Rosenwald, Lessing J.
I	Noble, William H., Jr.	F	Rosewater, Mr. & Mrs. Edward
I	Nolan, Mrs. Thomas A.	I	Roth, Dr. George J.
		C	Rowland, Miss Anne
		F	Rugart, Mr. & Mrs. Karl
I	O'Connor, Mrs. Charles	I	Rumsey, Miss Virginia G.
F	O'Dell, Mrs. W. H. Sterg	I	Russell, Mrs. John C.
F	O'Neill, Mr. & Mrs. Bertram L.		
		I	Sall, Mrs. Hyman
I	Paxon, Mrs. Henry D.	I	Sawyer, Henry W., III
I	Pease, Miss Pauline T.	F	Saylor, Hon. & 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	Phillips, Miss Margaret E.	I	Scott, Edgar
I	Phillips, Walter M.	I	Scott, Miss Helen P.
FA	Pincus, David	I	Scott, I. M.
F	Porreca, Mr. & Mrs. Augustine A.	F	Scott, Mr. & Mrs. Robert Montgomery

FAIRMOUNT PARK ART ASSOCIATION

I	Scully, Mrs. C. Alison	I	Todd, John P. A.
F	Scully, David W.	F	Tolan, Mrs. Clarence
PL-CL	Seitter, Mrs. Charles F.	I	Toland, Mrs. Owen J.
I	Seltzer, Ruth	I	Truitt, Mrs. S. Stokes
F	Shanis, Mr. & Mrs. Joseph	I	Turner, Evan H.
I	Sheffield, Mrs. Edwin S.	I	Tyler, George F., Jr.
I	Shellenberger, Mrs. Charles D.	F	Tyson, Mr. & Mrs. Charles R.
I	Sherrerd, Mrs. William D., Jr.	PL	Tyson, Mrs. John
I	Shiber, Mrs. Walter Z.		
I	Shober, Mrs. Ellen Frances	I	Van Pelt, Mrs. Andrew
F	Shober, Wharton	F	Von Starck, Mr. & Mrs. Ernest R.
F	Sims, Mr. & Mrs. Lancelot F.		
F	Sinkler, Mrs. David D.		
PL	Sinkler, Mrs. James M. R.	I	Wagner, Paul C.
I	Sitley, Mrs. D. Wielland	I	Wallace, Mrs. Frank Rich
PL	Smith, Mrs. H. Harrison	F	Wallace, Mr. & Mrs. Wallace H.
I	Smith, Mrs. Herbert L., Jr.	I	Warden, Mrs. Clarence, Jr.
I	Smith, Mrs. Lawrence M. C.	I	Warren, Mrs. Richard F.
F	Smith, Mr. & Mrs. Rayburn C., Jr.	F	Watts, Mr. & Mrs. Henry M.
I	Snowden, Miss Mary A.	I	Weinrott, Mrs. Leo
I	Solis-Cohen, Miss Bertha	I	Welsh, Mrs. C. Newbold
I	Spahr, Boyd Lee	I	Welsh, Miss Margaret M.
I	Spiller, Mrs. Robert E.	F	West, Mr. & Mrs. Harry F.
I	Stahlgren, Mrs. Roy	I	West, Mrs. Harry F., Jr.
I	Stait, Walter E.	I	West, Mrs. Walter H., Jr.
I	Steeble, Mrs. William H.	F	White, Mr. & Mrs. Thomas Raeburn, Jr.
I	Steel, Alfred	F	White, Mr. & Mrs. William
F	Steel, Mr. & Mrs. Francis P.	I	Wildman, Mrs. Franklin B.
I	Stevenson, Mrs. James H., Jr.	PL	Willet, Henry Lee
I	Stevenson, Mrs. Markley	PL	Williams, Mrs. Bradford
I	Stewart, C. Russell	I	Williams, H. Justice
I	Stimson, Mrs. Boudinot	F	Wilson, Mr. & Mrs. Dennis L.
I	Stoddart, Mrs. John O.	I	Winston, Miss Mary
I	Strawbridge, Mrs. Francis R.	PL	Wintersteen, Mrs. John
I	Strine, Walter M., Jr.	F	Wolf, Mr. & Mrs. Alfred L.
F	Sunstein, Mr. & Mrs. Leon C., Jr.	F	Wolf, Mr. & Mrs. Elias
I	Sutton, James A.	I	Wolf, Howard A.
I	Swope, David, II	I	Wood, Grahame
		FA	Wood, William P.
		I	Woodall, Raymond L., Jr.
I	Thacher, Mrs. Thomas D.	I	Woodward, Charles H.
I	Thayer, Mrs. Frederick M.	I	Woodward, Mrs. Charles H.
I	Thomas, L. G. L.		
I	Thompson, Miss Maris Wister	C	Zantzinger, Mr. & Mrs. C. Clark, Jr.

