

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-Sixth Annual Report



256 South 16th Street
PHILADELPHIA, PENNSYLVANIA 19102

1978

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

ANNUAL REPORT
OF THE
BOARD OF TRUSTEES

“CAPE MAY: A PRESERVATION PROBLEM”

by

CAROLYN PITTS

ARCHITECTURAL HISTORIAN
NATIONAL PARK SERVICE
WASHINGTON D.C.

256 South 16th Street

PHILADELPHIA, PENNSYLVANIA 19102

1978

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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-

HONORARY VICE-PRESIDENT

J. Rodman Paul	1940-1941
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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	1916-1939
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

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

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

LADIES AND GENTLEMEN:

It is a great pleasure to welcome so many of our members and their guests. An association of this sort is bolstered by your interest and your financial support in continuing the embellishment of this city and its parks. This goal, though elusive, requires backing. It is hoped that those of you here today who are not members will find our proceedings—much the same as they have been the last hundred years—sufficiently interesting and worthwhile to become participating members and associates.

The Fairmount Park Art Association has no water cooler, and without a water cooler there is no place for us to have a suggestion box. Nonetheless, a suggestion came last year that a slight change in the procedures of this meeting would improve it. Namely, that we should have the speaker after the luncheon instead of before it. Rather like having the ice cream at the end of the meal instead of before the soup. Today we follow that suggestion. While you are enjoying lunch we will proceed with the routine matters of the annual meeting.

Our first order of business is the approval of the minutes of the 105th Annual Meeting of the Association published in the 1977 Annual Report. (A motion that they be approved as written was made, seconded and carried.)

In the past there have been delicate, rapier-like thrusts about our hasty conduct of routine matters of business. In cognizance of this, I will call upon our Treasurer, Mr. Lloyd, for his report.

TREASURER'S REPORT:

What our esteemed President said was that he asked for the Treasurer's Report, and that is my job. You will be receiving these figures in greater detail, but I would like to take just one minute with the welcome of the wine to describe the financial expenditures during the fiscal year which ended October 31, 1977.

On the income side, we had \$131,000 from the securities in our endowment fund. We also had approximately \$6,000 from dues, making the total income available to the Association \$137,000.



Eldridge Johnson House, 33 Perry Street

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We spent approximately \$20,000 to meet the expenses of the annual meeting, the preparation, printing and mailing of the Annual Report, and the activities of the office, including its maintenance, telephone and auditing costs. This is a very modest bill. About \$117,000 was available for expenditures for the embellishment of the City.

One of our primary concerns, of course, is the Samuel Memorial, which this year required major refurbishing. We spent \$17,000 on repaving the Samuel Memorial and changing the planting after the particularly harsh winter of 1976-77. We allocated \$4,000 to be paid on the Lipschitz account. We contributed \$7,500 toward the joint purchase with other organizations of an interesting cast iron building front. Except for our participation, this treasure would have been lost forever to future generations. We expended \$27,600 on the Sculpture Garden, with the siting of several small acquisitions.

And finally, of course, the most exciting activity of the year was the purchase of Miro's "Lunar Bird." I hope many of you have seen it. A major acquisition for the Association, the sculpture cost \$101,300. If our figures agree, they represent an expenditure of \$157,400 against the total income of 117,600. The difference was withdrawn from modest savings accumulated in prior years. The reserve has been practically depleted. From now on, we must live on our income like any other healthy organization.

Mr. Chairman, that concludes my report. I would welcome any questions, either now or later, that the membership might have.

Thank you Mr. Lloyd. If there are no questions, the motion is in order to accept the Treasurer's Report. (The motion was made, seconded and carried.)

Since the goal of the Fairmount Park Art Association is the beautification of the City, it is essential that we confer with those responsible for City property and function. Because our major efforts enhance Fairmount Park, we consult regularly with the Fairmount Park Commission. We also confer with the Art Commission, which has jurisdiction over aesthetics in structures within the City.

This year we have had periodic conversations with Messrs. La Sala, Levinson and Crawford, important officers of the City Administration concerning locations for several pieces of our sculpture. We suggested that Miro's "Lunar Bird," purchased last year, be moved from inside the west entrance of the Philadelphia Museum of Art to an attractive outdoor location—perhaps at the base of the waterfall on the north side of Dilworth Plaza. We are also searching for a worthy location for Wharton Esherick's inspirational "Rever-

ence." Since it is wood, it should be sited in a commanding position inside a public building used daily by many people.

During our conferences with the City, we considered various suggestions about relocating sculpture. For example, some feel that Remington's "Cowboy" should be moved to a more appropriate location where many people could see and enjoy it. Times have changed and the traffic now moves faster than it did in the early 1900s. So the concept of being able to enjoy such a unique and beautiful sculpture in safety is understandable and worthy of consideration.

Similar concerns apply to the statue of the Indian Chief, "Tedyuscung" in his tree-enshrouded bower high above Wissahickon Creek at the foot of Rex Avenue. This sculpture would receive a far larger audience were it to be gazing to the west, across Wissahickon Creek from the ledges opposite Valley Green, and the City would like to see it moved. So it can be seen that, whereas we search for good sites for our sculpture, the City has other suggestions about what is in place and it is appropriate to give fair consideration to alternative ideas.

Robert Crawford, President of the Fairmount Park Commission and Director of the Department of Recreation, needs no introduction to you. In presenting him, I'd like to thank him personally on behalf of the Association for the cooperation and effort on our behalf for many years. Would you also express our appreciation to Messrs. Levinson and La Sala. Mr. Levinson participated in several dedications at the World Sculpture Garden during the Bicentennial year, and Mr. La Sala is interested in our plans for the embellishment of the City.

It's nice to have Hal Noble back with us. He needs no introduction to many of you. But to those of you who have not met him, let me say that from 1939 to 1972, with the exception of a leave of absence during World War II, he was our Executive Secretary. He is here in Philadelphia, the city to which he has contributed much, on a spring outing from his home in Mexico. Although temperatures here have been a little chillier than he would like, they have not chilled his warm personality. Hal, we are awfully glad to have you with us. Stand up and say hello.

I think you know most of the other officers at the table as well as certain of our wives. We like to have them here, because where would we all be without their support, assistance and forbearance.

This year we have to resignations to announce. Evan Turner's resignation from the Board of Trustees last fall was accepted with many regrets because for many years he has contributed greatly to the Association. Our Executive Secretary, Eileen Wilson, who has

been active for eight years, also has resigned as she and her husband are moving from the City. She has fulfilled her job with great commendation and we are sorry to have her leave. Eileen.

Our first lady Board member, Nataline Horwitz, has completed three years in office as a Trustee and also as Chairman of the Women's Committee. I'd like to call on her for a few words about her actions.

WOMEN'S COMMITTEE REPORT:

Ladies and gentlemen, the Women's Committee has been engaged for many years in improving the aesthetics of Rittenhouse Square. The group consists of interested women who participate in a wide range of activities promoting the Fairmount Park Art Association and the arts in general. The Women's Committee looks with satisfaction on the results of its labors. We hope when you leave the Barclay this afternoon you will cross the street and see for yourselves the improvements in the Square.

This year, after extensive discussion, we have decided to disband the Women's Committee. In our opinion, the Friends of Rittenhouse Square, residents living adjacent to the Square, are better able to deal with its beautification and its problems than we are—a group of women many of whom reside in the suburbs. As our Women's Committee disbands, I want to thank its members as well as the members of the Association for their work, their generosity and their friendship in the good times we had together. Mrs. Hebard, my co-chairman, was ever resourceful and reliable. I want to thank Mrs. Wilson, the Executive Secretary, for her assistance.

As my term of office as Trustee also ends today, I want to tell you how honored I feel to have been elected to the Board and to thank our president, Clark Zantinger, in particular. It was he who thought the time had come for a woman to serve on the Board, and he and the other Trustees have taught me much. Each one contributes his expertise to the deliberations, and when decisions are reached they are made with a grace that reveals the high quality of these men. I shall miss them and wish my successor the same pleasure I derived from serving the Fairmount Park Art Association. Thank you.

Thank you very much, Nataline. I don't suppose anybody really ever will appreciate fully what the Women's Committee has done under her leadership, and we all regret that she decided not to continue as a member of our Board. During her term as Trustee her charm, perceptiveness and consideration given to various problems enhanced our deliberations.

The next order of business is the report from the Nominating Committee, represented by Mr. William Foulke.

NOMINATING COMMITTEE REPORT:

Mr. President and members of the Fairmount Park Art Association, your Nominating Committee is pleased to place in nomination six names for the three-year terms expiring in 1981. As I think you know, there are three groups of Directors, six in each group. Six Director terms expire each year. We are very sorry to lose Mrs. Horwitz, who is retiring, but very happy that we can place in nomination Mrs. Morgan Hebaard, Jr. as the first of our nominees for the term ending in 1981. We also nominate the five incumbents: Mr. H. Gates Lloyd, III; Mr. Charles E. Mather, III; Mr. H. Radclyffe Roberts; M. Henry W. Sawyer, III; and Mr. David W. Scully.

We also have two vacancies in term ending in 1980, and for those vacancies we propose two new members: Mrs. Daniel W. Dietrich; and Mr. Frank H. Goodyear, Jr.

Mr. President, on behalf of the Nominating Committee, I would like to place these names in nomination, and if anyone would care to second them, I would be pleased to receive the motion. As there were no other nominations, the motion was carried and the Secretary was instructed to cast a ballot electing the nominees.

PRESIDENT'S REPORT:

My report is short, but there are one or two things that transpired during the year which I would like to describe.

Last summer there was a fire at 242 North Delaware Avenue that destroyed an old loft building, distinguished principally by having a cast iron facade. Quite properly, the structure was condemned by the City as dangerous. However, anxious to preserve a fine example of unusual architecture, the Historical Commission intervened to save it. The Association was able to provide the funds to dismantle and store the facade. We have been assured that it will be designated as a restoration project at an early date.

You might wonder why there is an interest in a cast iron facade. About a year ago a similar building with a cast iron front was being removed from lower Manhattan, taken out piece by piece and carefully stored. One morning the workmen returned to find half of the cast iron facade had disappeared. In spite of this warning, no special precautions were taken and the following night the rest of it disappeared, never to be seen again. So, the facade appears to have a worth beyond the value of the metal. In my opinion, this distinctive architectural form is worthy of preservation and restoration.

We are pleased to thank Mr. and Mrs. James Smith of Connecticut, who gave us a number of pieces of oriental art. Mrs. Jean Gordon Lee, from the Pennsylvania Museum of Art, was aware of this collection and, through her good offices, we were able to per-

suade the Smiths to let us have several pieces which will be appropriately sited. They donated a 17th century Japanese temple bell, two stone Japanese outdoor lanterns of considerable size and a Chinese figure sculpture. They also gave a Chinese water stone, a natural sculpture formed by having water run for many years across rocks composed of varied minerals. Such a sculpture was highly prized by the Chinese. One of the lanterns and the bell will be sited in the Sculpture Garden. During the summer we hope to find appropriate sites for the other pieces.

Parenthetically, it may interest you to know that the "Benjamin Franklin" statue will soon be positioned in a prominent place in the Public Ledger Building. It originally came from the old Ledger Building at Ninth and Market Streets and was stored for many years under a stairway in the new Ledger Building. The Association discovered it, largely due to the efforts of Carolyn Pitts. A number of years ago we tried to acquire it, but the pressure we applied to the owner of the building was sufficient to stimulate his interest. Now the statue will have a distinguished site in the Ledger Building. It is interesting from the historical point of view, and besides it is really quite beautiful. We are happy to have stimulated its resurrection.

In order to broaden the effectiveness of this organization, we have decided to increase the number of women on the Board of Trustees, as you have just voted, and to substitute a group of associates, both men and women, for the Women's Committee. For many years the Women's Committee has contributed greatly to our reputation by making substantial improvements in Rittenhouse Square and commitments to the Flower Market. They have raised money through contributions and through such well-attended affairs as the benefit at Henry Lawyers' house last spring, when Henry Mitchell presented a picture of a sculptor at work.

We can never really thank these ladies for all they did but hope that close identification with our affairs meant reward. We invite all who found the work with the Women's Committee interesting to continue as associates or "Friends of the FPAA." Associates could include men and women interested in the City who will complement the Board, help with programs and hopefully offer ideas and suggestions. Others may have the magic of raising money. We have set our sights towards attracting both types.

Two or three activities are under consideration which should satisfy the most fertile imagination and enhance our public image. Philadelphia would benefit greatly from enriched public television programming comparable to the one enjoyed by Boston. Boston's superb symphony orchestra concerts and such programs as "Upstairs-Downstairs" and "Anna Karenina," which are broadcast

from Boston, are examples of distinguished T.V. offerings. I suggest that a documentary film about Philadelphia sculpture would be an impressive contribution to this city's public television programs. Our collection of sculpture is little known but unmatched in any other city, though well-documented in a book we published several years ago. The film, a fresh approach, would complement the material in the book and would reach new audiences through the T. V. media and educational outlets.

We have the technique to make such a film. The material is at hand. Ways and means must now be found to implement the concept. We enlist your active help.

The other day I was in Washington to meet some people at the National Endowment of the Arts. It was quite clear that, in accordance with John Canaday's comment on the Association's low public profile, many do not know us. In view of the good job we do, this remark is a little bit disturbing. We should correct this condition. I submit this can be done through a quarterly publication. When consulted about such a project, Sam Maitin, distinguished artist and long-time friend, who also was the designer of our book, unloosed his imagination. He produced an exciting mockup with suggestions for content: news about our activities—past and present; unused anecdotes about sculpture and people which could not be included in the book; events in other cities.

The publication could be informative and attractive—of genuine interest to many kinds of people. We have the format and the inspiration.

For those who like action, the wide scope of Fairmount Park Art Association activities ensures new challenges. I do not want to paraphrase thoughts about our times, expressed much better and more aptly by others. But I feel that it's timely to feature the accomplishments of our civilization. Medicine continually forges dramatically ahead in its efforts to cure the ills of the body. Great strides have been made to eliminate racial inequality. If nothing else comes to mind, science has put man on the moon, an accomplishment so complex that we find it hard to comprehend and often forget it.

Could we not ignite a movement to recognize such accomplishments and leave it to the artist to find the visual expression? A competition for a piece of sculpture takes time and effort, but I believe it might lead to a rewarding gift to the City on its 300th anniversary in 1983.

Yes, there is a lot to be done, and as we find increased support, we will undertake many of the projects we have in mind. Thank you.

CAPE MAY: A PRESERVATION PROBLEM

by

CAROLYN PITTS

I am delighted to be back in Philadelphia even if just for a few hours. I should not, as I always do, mind someone else's business, but I wanted to say that the Fairmount Park Art Association has a distinguished past which I think you often underestimate. Having spent four years away from Philadelphia in the Federal City, there are several pending projects that should interest you and give you great pride. One of them will be a twelve-week project, sponsored this summer by the U. S. Department of the Interior and the Junior League of Philadelphia with the cooperation of the City, to document for the Historic American Engineering Record the Fairmount Water Works.

Most of you know that Philadelphia has a wonderful grapevine. In Washington it is not generally so good, but in one afternoon, within an hour, I received four telephone calls telling me your city officials were trying to do something that I thought was rather strange with the Water Works complex. It seems that Philadelphia, in its wonderful way, worked a miracle again and before we could get cranked up to make our objections through channels, the battle was over. It happened very quietly, behind the scenes. I am quite sure you realize that the Water Works is absolutely unique in this country, and is possibly one of the most beautiful architectural ensembles in the world. So, you are going to get a chance to take a good look at it this summer and record it properly for the Library of Congress.

The project to record the Fairmount Park Water Works with the cooperation of the federal government and local groups resembles similar projects at Cape May. I like to think I have had some hand in these preservation efforts. We are a long way from having saved Cape May, if that is the right term. However, we can look at the progress over a twelve-year period, with three concentrated summers spent under the format of the Historic American Buildings Survey (U.S. Department of the Interior), which is responsible for recording and measuring distinguished buildings and towns for the Library of Congress.

Unfortunately, the federal government did not have funds to sponsor the work at Cape May so we had to scratch up our own funding which came, in some instances, from some very fine and quiet Philadelphians.



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John B. McCreary House, 34 Gurney Street

The first summer we had help from the National Endowment for the Humanities and the Barra Foundation; the second summer from the National Endowment for the Humanities; and the third summer from the National Endowment for the Arts, the Atlantic Richfield Foundation, which is based in Philadelphia, with the assistance of the Philadelphia Athenaeum. What this last summer's effort has produced is a restoration handbook. If you want a copy, you have to call Roger Moss at the Athenaeum and he will be glad to get one to you.

The location of Cape May—(By the way, we are pleased to say that the September issue of the Smithsonian Magazine will carry an article on this preservation effort.)—is the southernmost tip of New Jersey. The problem in Cape May was in educating people who owned property to appreciate what they had. To be frank, Cape May is not preserved today because the residents loved it. They just could not be bothered changing it too radically after the town went into decline in the early years of the Twentieth Century.

Most of the good sandy beaches are north of Cape May, because the inlet leads into a magnificent harbor and the inland waterway, piling up sand above Cape May. The town itself is a concentration of over six hundred structures that cover about one hundred and fifty years of American architecture. Its real importance is that there are so many buildings unchanged in one place. We were able to measure, research, and report on a number of structures over an intense three-summer period. The town is still very picturesque in spite of the fact that there have been a great many changes. Hurricanes and fires have been particularly damaging to this part of the coast.

The houses in Cape May are largely frame structures in a resort style of architecture which is not comparable to Newport, Rhode Island. Actually, Newport's development as the most elegant spa was one of the reasons for Cape May's decline. Nevertheless, Wallace Warfield, then a Baltimore debutante, had her coming out party, if you like collecting that kind of information, at the Star Villa, once part of the Colonial Hotel on Ocean Street in Cape May.

A small church, formerly Cape Island Presbyterian Church, which is now the only community center in Cape May has been recently refurbished. One of the typical restoration problems occurred working with a local carpenter who wanted to put stock lumber back over the door. We spent some time showing him how to bend and laminate wood to reproduce the original detailing. He was extremely proud of his work when he finished.

The McCreary house illustrates problems that arise when there is no guidance. The summer house, which belonged to

Pennsylvania State Supreme Court Judge McCreary, is now a Christian Science Church. When my young people went in to measure it they were upset because in opening up the first floor as a meeting space a load-bearing wall was removed. While the building is still sound, it would not be wise for a large number of people to stand on the second floor until the building has been stabilized.

There are two Italianate villas on Congress Place. One of these houses originally belonged to Annie Knight, who was a well-known Philadelphian and the patroness of Cape May at the end of the 19th Century. She also drag-raced her carriage and horses up and down the streets. Nobody crossed in front of Annie Knight

Cape May is beginning to experience a rise in property values as a result of preservation efforts. People interested in architecture admire Carroll Villa, a big boarding house on Jackson Street. Farther down Jackson is a building which was designed by the Philadelphia architect Frank Furness. It does not look like Furness' work, but we have found documents crediting this flamboyant designer.

There is a wonderful variety of facades along many of the streets in Cape May. Columbia Avenue has a large number of rectangular villas, most of them designed by the Philadelphia architect Stephen Decatur Button. Although he was not a nationally famous architect, clients liked Button's old fashioned buildings. Many people who see Cape May say, "Ah, 1850s, 1860s." But most of the houses were built in the last quarter of the 19th century. These conservative cottages by Button give the town much of its flavor.

The finest building on Columbia Avenue is called Jackson's Club House. Built as a gaming house, it had all the amenities; gambling on the first floor and "entertainment" on the second. It belonged for a long time to a minister who gave a very interesting tour of the house, never mentioning the past history of the building. It is now an elegant boarding house.

On Washington Avenue, needing repair and restoration and set among spacious grounds, is a property we found to have been designed by no less than Samuel Sloan, probably the best and one of the most famous architects of the mid-19th Century. Sloan was a Philadelphian and southern sympathizer. He disappeared from Philadelphia and some time later started the great unfinished house at Natchez, Mississippi, called Longwood or "Nutt's Folly." The Cape May house was done in 1853 and accounts for Sloan's activities just before the Civil War.

The row of houses on Gurney Street will be an interesting restoration problem. They are all alike, and only one has been completely refurbished. A few years ago there was a battle with a



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Jackson's Club House, 635 Columbia Avenue



©Bernie Cleff 1977

Chalfonte Hotel, Howard and Sewell Streets

hotel owner who wanted to tear down the building for access to his parking lot. Happily, this didn't happen.

Another success story is the Franklin Street Methodist Church belonging to a congregation, now depleted to a small group of thirty people. The church desperately needs a roof. The State of New Jersey gave them a modest grant in aid which the congregation will match in their usual way—fried chicken dinners, rummage sales or whatever else they can organize to keep the building going.

The Pink House, which has appeared in a sketch on the cover of the *New Yorker* magazine, has as much gingerbread as almost any building you can see in America. Seven years ago it was in serious trouble. The lot on which it originally stood now has a rather ugly motel which, not too humorously, calls itself the Victorian Motel. The Pink House had to be moved to a lot across the street, and today is a very pretty little shop. We tried to have it painted a darker color because most Victorian structures were indeed painted in more subdued shades. At that point the town objected and insisted it be re-painted pink, as it had most recently been.

Cook's Villa, we believe, is decorated with oriental tiles from the 1876 Centennial although there is no documentation to prove it. I think very few people would guess that it is another of Frank Furness' buildings although the detailing of the doors is unmistakably Eastlake in motif.

We still have some problems with restoration in Cape May, particularly with three of the largest hotels on the beachfront. What is going to happen to these hotel buildings is uncertain. The Windsor Hotel is sound, basically, but needs restoration badly. There are two people who now want to buy the Windsor and fix it up, and the problem is to convince the owner to sell one out of the group of buildings. They are all that is left of the great hotels that lined the beachfront and gave the town much of its character. Congress Hall is actually the fourth building on this site, all named Congress Hall, one of the finest Victorian hotels left on the East Coast.

The largest hotel ever built in Cape May was the Mount Vernon. Constructed in 1853 it stood for about four seasons and then went up in a tremendous conflagration. You can imagine, with these frame buildings, how dangerous fire can be. The present Congress Hall is brick, so I don't think it is as flammable as the Windsor. Congress Hall is a trifle shabby, but those of you who have long memories of Cape May remember that this is the most glorious hotel of all, with a magnificent dining room that runs the full length of the building, with ocean views on three sides.

Occasionally, when you are measuring and recording a large-

scale building, you have to flatter the city officials because you need their fire truck to get to some of the upper cornice and roof details. To do Congress Hall, measuring the height and the details of the columns, we were allowed the use of a fire truck. Some of my brave young men scaled the fire ladder, dropped plumb lines, took the measurements and, in some cases, made rubbings of the details. The final drawings measuring 30 by 40 inches are done on plastic mylar, an indestructible material. They eventually will go to the Library of Congress, where anybody who wishes may obtain a copy.

The Chalfonte Hotel, if you have not been there lately, is hardly a 20th century hotel. There are no television sets or room telephones. There are no locks on any doors. Most rooms have no baths. The springs in the beds almost date from the inception of the building. The Chalfonte was built in 1876 by the grandfather of Fairmount Park Art Association Board Member, Henry Sawyer, III. Henry Sawyer, the original builder, was exchanged for Robert E. Lee's son in the first prisoner exchange after the Civil war. He settled in Cape May and contracted to have this building done and opened a fine hotel. It was much smaller originally, added to several times. The Chalfonte now belongs to an eighty-four year old gentlelady from Richmond, and we are not sure how long she will be able to manage it. When we showed some of the Chalfonte measured drawings to the authorities in Washington they accused us of inaccurate recording. When they looked carefully, they realized that because wood shrinks and swells, some of the buildings are very flexible and the drawings were as accurate as we could make them under the circumstances.

The gentleman who owns the old Colonial Hotel was a little more patient than most of the hotel people in town. Instead of ripping his building down so that a tacky motel could be built, he waited and maintained his large building, and now he has one of the most distinguished hotels on the seafront.

The old Star Villa was near Dinnizot's Pier, which was an iron pier where steamboats docked. Jenny Lind and all the greats of the last part of the 19th century entertained there. The Star Villa was sold because the owner wanted to take it down, but instead it was sawed in half and moved up the beachfront to Reverend McIntyre's complex. It caved in Beach Drive on its journey up the coast, but has been saved and is in use today as the Evening and Morning Star Villas.

In the first half of the 20th century Cape May was developing East Cape May—it was going to be the finest resort anywhere with a golf course and yacht basin. Little of this materialized, but the Admiral, the big hotel which was to be the center of it all, was built. It was a resthome during both wars and then abandoned. It has

some very fine details but, unfortunately, the top story was added as a restaurant but could probably be taken off. The lobbies are quite elegant, paved in marble with fire places, stained glass and wonderful chandeliers.

There were several things around which the whole Cape May Preservation story evolved. The first problem was a new Acme Market; the second, a housing project for the aged, a tough one to fight. No one objected to the project as such, they objected to its location and scale in the middle of downtown Cape May. It is worth noting that the citizens who would not protest against locating it where it is cannot use their fireplaces effectively today.

The biggest problem involved a house that sits on a little over eight acres on Washington Street, removed from the center of town. Known as the Physick Estate, it was built by the doctor who was a descendant of the distinguished Philadelphia family. We had a very difficult time unraveling the deeds and documents on the history of the house. It was abandoned, and there were plans to build a number of tiny little houses on this large tract of land. There was enough public support for the town of Cape May to acquire the estate, with the help of Urban Renewal, and rent it to a group of well meaning citizens who now call themselves the Mid-Atlantic Center for the Arts. The group has begun to restore it, sometimes taking three steps forward and one back, but they are making progress and the property is in use again today. I am sure that the architect was Frank Furness but we have still not found any document that confirms it.

Dr. Physick studied medicine but never began a formal practice. Instead, after his schooling was finished, he returned to Cape May where he was a well known local character. For a while he raised Irish Setters as well as a special breed of chicken. Apparently the dogs liked to chase the chickens and de-feather them. We found an invoice for pantaloons for a number of chickens who apparently had been rendered indecent by the dogs. Dr. Physick was a very meticulous record keeper.

The roof of the house was re-done with HUD funds and matched locally. All of the shingles had to be carefully prepared and bevelled. For the first time, instead of a "let's-do-it-quickly-and-collect-our-money" job, local craftsmen were extremely proud of the quality of their work. I would like to see, some day, an outdoor workshop for apprentices who could study with older craftsman teaching roofing, plastering, woodworking and all the crafts which now either cost dearly or are lost arts altogether. The copper roof was donated and when the restoration is complete, they will have a house-museum as well as a community meeting place.

Cape May was a summer appendage of Philadelphia as well as a



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Emlen Physick House, 1048 Washington Street

FAIRMOUNT PARK ART ASSOCIATION

watering place for Washington and Baltimore people. You, as Philadelphians, often forget how impressive your resources are. You are extraordinarily rich in architecture and in sculpture, collections that you are custodians of for a large segment of our American heritage. You should be very proud of what you have created and should continue your efforts to maintain and preserve our heritage.



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George Allen House, 720 Washington Street

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

The One-Hundred-and-Sixth Annual Meeting of the Fairmount Park Art Association was held at the Barclay Hotel on Monday, April 24, 1978, 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 25, 1977, were, on motion, not read as they had been printed in the One-Hundred-and-Fifth Annual Report which had been sent to each member. A motion to accept them as printed was made, seconded, and carried without.

The Treasurer's Report, which had been duly audited and was present for inspection was, on motion, not read. Since there was no objection, it will be published in the One-Hundred-and-Sixth Annual Report as approved.

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

MRS. MORGAN HEBARD, JR.
H. GATES LLOYD, III
CHARLES E. MATHER, III

H. RADCLYFFE ROBERTS
HENRY W. SAWYER, III
DAVID W. SCULLY

Also elected to vacancies in the term ending in 1980 were the following:

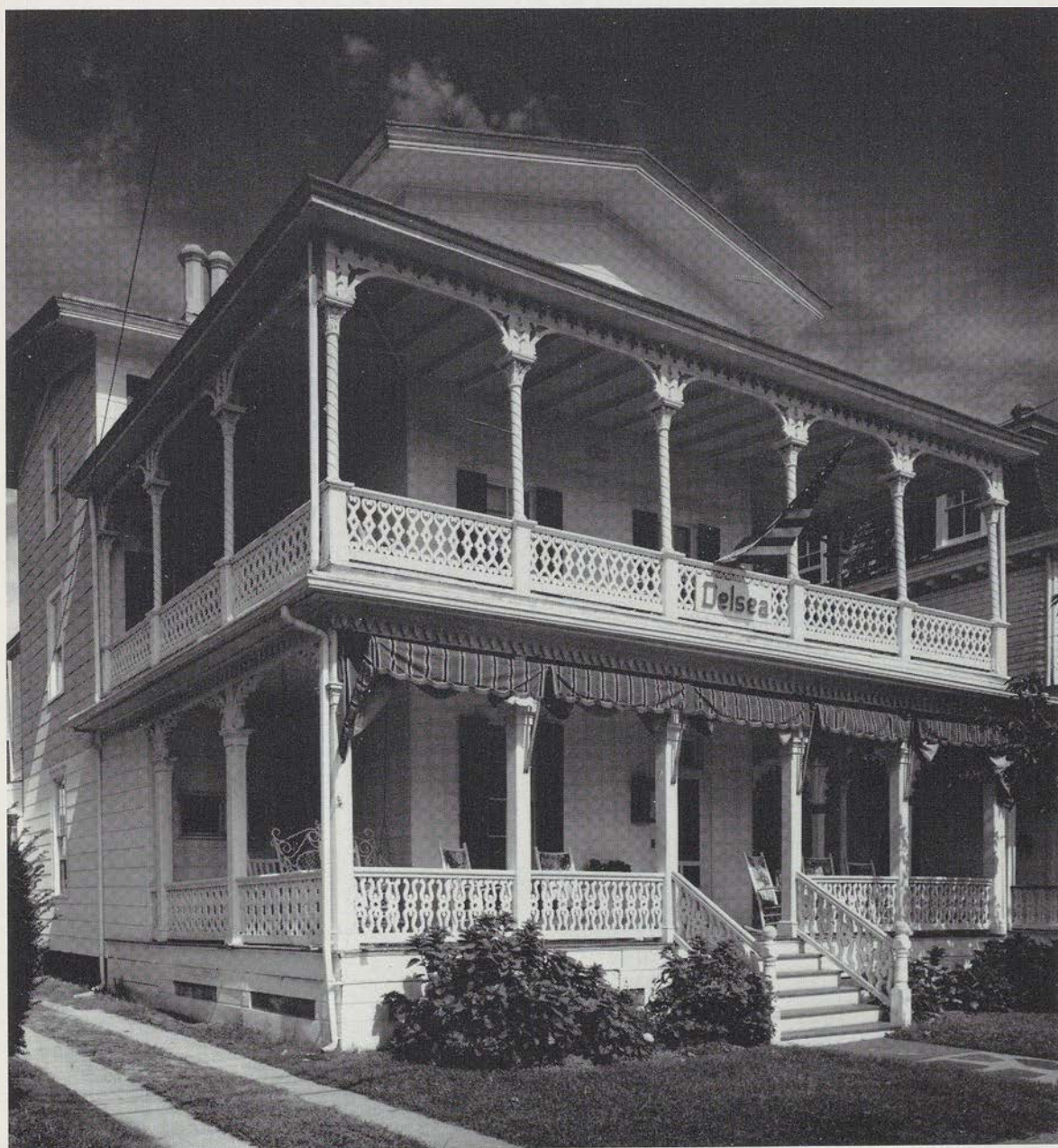
MRS. DANIEL W. DIETRICH

FRANK H. GOODYEAR, 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 members of the Association.

Following lunch Mr. Zantzinger introduced Carolyn Pitts, speaker of the Meeting. At the conclusion of Ms. Pitt's talk, the meeting was adjourned.

Eileen H. Wilson
Executive Secretary



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Delsea Guest House, 621 Columbia Avenue

TREASURER'S REPORT OF THE
FAIRMOUNT PARK ART ASSOCIATION OCTOBER 31, 1977

STATEMENT OF ASSETS AND FUND BALANCES

FUND	Assets				
	Participating Units Consolidated Investment Pool Units		Treasurer's Account		Fund Balance
	Units	Basis	Securities	Cash	
Walter I. Cooper Fund	1 509	\$ 33 934	\$ 7 000	\$ 834	\$ 41 768
Hancock Memorial Fund	1 187	26 693	6 841	184	33 718
Howell Fund	7 479	168 188	3 000	352	171 540
Permanent Fund (City Branch)	8 639	194 272	—	—	194 272
Permanent Fund (Park Branch)	14 215	319 665	—	—	319 665
Ellen Phillips Samuel Memorial Fund	55 918	1 257 479	21 000	1 917	1 280 396
General Fund (City Branch)	—	—	7 000	1 254	8 254
General Fund (Park Branch)	—	—	11 000	895	11 895
Rittenhouse Square Improvement Fund	—	—	8 841	643	9 484
	<u>88 947</u>	<u>\$2 000 231</u>	<u>\$64 682</u>	<u>\$6 079</u>	<u>\$2 070 992</u>

The accompanying notes are an integral part of the financial statements

FAIRMOUNT PARK ART ASSOCIATION
NOTES TO STATEMENT OF ASSETS AND FUND BALANCES OCTOBER 31, 1977

- 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, 1977 was \$26.30 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 (\$2,339,568) at that date.
NOTE 3—Consolidated Investment Pool Units:

	Cost	Approximate Market Value
U. S. Government Securities	\$ 116 922	\$ 111 596
Public Utility, Railroad, Industrial Bonds, Etc.	819 104	677 790
Stocks	1 064 141	1 550 118
Cash	64	64
	<u>\$2 000 231</u>	<u>\$2 339 568</u>

FAIRMOUNT PARK ART ASSOCIATION

TREASURER'S REPORT
FAIRMOUNT PARK ART ASSOCIATION
November 1, 1976 to October 31, 1977

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1976 . . .	\$ 103.70
Income from Securities	80,999.06
Sale of Demand Notes	36,000.00
Miro "Lunar Bird"	
Advanced by:	
Hancock Memorial Fund	7,000.00
Howell Fund	44,000.00
General Fund—Park	15,000.00

\$183,102.76

EXPENDITURES:

Landscape Maintenance and	
Paving	\$ 17,228.00
Lipchitz Sculpture	3,782.01
Reimbursed Howell Fund . . .	11,624.55
Miro "Lunar Bird"	101,259.49
Auditing	992.00
Miscellaneous	300.00
Purchased Demand Notes	46,000.00
Balance, October 31, 1977	1,916.71

\$183,102.76

TEMPORARY INVESTMENTS:

\$21,000 Variable Demand Notes

GENERAL FUND—PARK

RECEIPTS:

Balance, November 1, 1976	\$ 2,663.01
Income from Securities	21,401.05
Income from Dues	2,922.50
Sale of Demand Notes	15,000.00
Miscellaneous	1,007.00

\$42,993.56

EXPENDITURES:

Annual Meeting	\$ 3,107.83
Personnel Services	6,506.20
Printing	2,103.00
Telephone	313.92
Membership Dues	560.00
Auditing	248.00
Advanced to Samuel Fund for	
Miro "Lunar Bird"	15,000.00
Miscellaneous	2,259.78
Purchased Demand Notes	12,000.00
Balance, October 31, 1977	894.83

\$42,993.56

TEMPORARY INVESTMENTS:

\$11,000 Variable Demand Notes

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

RECEIPTS:

Balance, November 1, 1976	\$ 2,059.06
Income from Securities	12,742.35
Income from Dues	2,922.50
Sale of Demand Notes	7,000.00
Sale of Centennial Sculpture Book	140.07

\$24,863.98

EXPENDITURES:

Annual Meeting	\$ 776.96
Personnel Services	1,626.51
Printing	525.94
Auditing	170.50
Harry A. Batten Memorial Fund	7,500.00
Purchased Demand Notes	13,000.00
Miscellaneous	10.40
Balance, October 31, 1977	1,253.67

\$24,863.98

TEMPORARY INVESTMENTS:

\$7,000 Variable Demand Notes

HOWELL FUND

RECEIPTS:

Balance, November 1, 1976	\$ 851.47
Income from Securities	11,568.18
Sale of Demand Notes	59,000.00
Lipchitz Sculpture: Reimbursed by Samuel Fund ..	11,624.55

\$83,044.20

EXPENDITURES:

Auditing	\$ 139.50
Sculpture Garden	27,552.70
Advanced to Samuel Fund for Miro "Lunar Bird"	44,000.00
Purchased Demand Notes	11,000.00
Balance, October 31, 1977	352.00

\$83,044.20

TEMPORARY INVESTMENTS:

\$3,000 Variable Demand Notes

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1976	\$ 205.05
Income from Securities	528.10
Sale of Demand Notes	1,000.00

\$1,733.15

EXPENDITURES:

Fencing at Rittenhouse Square	\$1,085.00
Miscellaneous	5.00
Balance, October 31, 1977	643.15

\$1,733.15

TEMPORARY INVESTMENTS:

\$5,000 U. S. Treasury 6s 11/15/78
\$4,000 Variable Demand Notes

FAIRMOUNT PARK ART ASSOCIATION

WALTER I. COOPER FUND

RECEIPTS:

Balance, November 1, 1976	\$ 369.06
Income from Securities	2,465.36
	<u>\$2,834.42</u>

EXPENDITURES:

Purchased Demand Notes	\$2,000.00
Balance, October 31, 1977	834.42
	<u>\$2,834.42</u>

TEMPORARY INVESTMENTS:

\$7,000 Variable Demand Notes

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1976	\$1,023.44
Income from Securities	2,160.18
Sale of Demand Notes	7,000.00
	<u>\$10,183.62</u>

EXPENDITURES:

Advanced to Samuel Fund for Miro " <i>Lunar Bird</i> "	\$7,000.00
Purchased Demand Notes	3,000.00
Balance, October 31, 1977	183.62
	<u>\$10,183.62</u>

TEMPORARY INVESTMENTS:

\$5,000 U. S. Treasury 6s 11/15/78
2,000 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, 1977. 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, 1977 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

November 25, 1977



Joseph Evans House, 207 Congress Place

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NECROLOGY

MISS FANNY T. COCHRAN

ISAAC D. LEVY

J. WESLEY McWILLIAMS

MRS. CLARENCE TOLAN

MRS. OWEN J. TOLAND

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 Allen, Mrs. Langdon C.
I Anselmi, Mrs. Ugo
I Arnett, Miss Eleanor
I Atwood, Mrs. John C., Jr.
I Aylward, Rear Admiral
 Theodore

I Bachman, Miss Henrietta E.
I Baketel, H. Sheridan, Jr.
I Ballard, Francis
I Barnett, Mrs. Benjamin H.
F Barrows, Mr. & Mrs. Donald B.
I Barstow, Donald L.
FA Bartol, Mr. & Mrs. John G.

I Behrend, Mrs. Bernard
I Bendiner, Mrs. Alfred
I Benson, Richard
I Berwind, Mrs. Henry A.
I Betancourt, Raul, Jr.
PL Bodine, William W.
I Bodine, William W., Jr.
I Bolling, Mrs. Lanier
I Boothby, Willard S.
F Borie, Mrs. C. Louis
I Borie, Mrs. Henry Peter
I Brady, Mrs. Charles P.
I Bregy, Mrs. Philip A.
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	Ewing, Mrs. McFadden
F	Caesar, Mr. & Mrs. Abraham D.		
PL	Cannstatter-Volkfest-Verein	I	Farnum, Mrs. Henry W.
I	Carson, Mrs. Joseph	I	Fetter, Dr. Ferdinand
F	Cecil, Dr. & Mrs. Henry S.	I	Fischer, Mrs. Margaret R.
I	Chalfant, Mrs. Robert L.	I	Fogel, Frank
I	Chancellor, Mrs. Paul	I	Fogg, Dr. John M., Jr.
I	Cheston, George M.	I	Foulke, Mrs. Walter L.
I	Christ Church	C	Foulke, William G.
I	Clark, Miss Bertha	F	Fraser, Mr. & Mrs. Joseph
I	Clattenburg, Theodore		T., Jr.
I	Cochran, Thomas C.	I	Fuller, Mrs. Walter D.
I	Coleman, Mrs. William B.	I	Funk, Mrs. Carl W.
I	Colozzi, Lt. Col. Carl A.	F	Furness, Mr. & Mrs. George
F	Colston, Mr. & Mrs. Larry A.		Wood
F	Cooke, Mr. & Mrs. M. Todd, Jr.	I	Futcher, Mrs. Palmer
F	Cooper, Mr. & Mrs. Douglas J.		
I	Cornell, J. William	I	Gibbon, Mrs. Robert, Jr.
I	Cornell, John W., Jr.	I	Gold, William B., Jr.
I	Coxe, Mrs. Weld	C	Goldsmith, Mr. & Mrs. Arthur
I	Crane, Mrs. A. Reynolds	I	Goodyear, Frank H., Jr.
I	Crawford, James A.	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.
F	Curry, Mr. and Mrs. Neal	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.
F	Dean, Mrs. Judith N.		
PL-CL	deHellebranth, Mrs. Roland T.	C	Haac, Mr. & Mrs. E-O
I	Delaplaine, Miss Meribah	FA	Haac, Mrs. N. M.
I	deSchauensee, Mrs. R. Meyer	I	Hallowell, Henry R.
F	Detweiler, Mrs. H. R.	I	Hammett, Mrs. Van Buren O.

FAIRMOUNT PARK ART ASSOCIATION

- | | | | |
|-------|-------------------------------------|----|---|
| I | Hancock, Mrs. F. Woodson | I | Kelley, 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 | Harrington, Mrs. Avery D. | I | Kling, Vincent G. |
| I | Harris, Mrs. John McA., Jr. | PL | Kohn, Mrs. Isidore |
| I | Harris, Mrs. Montgomery | I | Kramer, Herbert W. |
| C | Harrison, Mrs. Roberts | | |
| I | Hart, Mrs. Thomas | I | Landis, J. Meade |
| I | Hatfield, Mrs. C. Alexander | I | Larson, Mrs. Roy F. |
| C | Hauslohner, Mr. & Mrs. Robert
A. | F | Lavino, Mr. & Mrs. E. George |
| I | Haviland, Mrs. Thomas P. | I | Lee, Mrs. Robert H. |
| I | Hay, Miss Dorothy Gordon | F | Levenson, Mr. & Mrs. Robert |
| I | Haydock, Mrs. Jesse G. | F | Levis, Mr. & Mrs. Frederick H. |
| F | Hebard, Mr. & Mrs. Morgan, Jr. | F | Levy, Mr. & Mrs. Lionel F. |
| FA | Henderson, J. Welles | F | Lincoln, Mr. & Mrs. L. W.
Thompson |
| I | Hepburn, Mrs. Philip R. | I | Lingelbach, William E., Jr. |
| C | Hinkson, Mrs. J. H. Ward | FA | Lippincott, Mr. & Mrs. Bertram |
| F | Hodge, Mr. & Mrs. Charles, 4th | I | Lippincott, H. Mather, Jr. |
| I | Hodges, Mrs. M. Clark | I | Little, Mrs. Ellis |
| I | Hoffman, Mrs. C. Fenno | C | Lloyd, Mr. & Mrs. H. Gates, III |
| I | Hoffman, Mrs. Edward F., III | PL | Lloyd, Mrs. Malcolm, Jr. |
| F | Horwitz, Dr. & Mrs. Orville | I | Lovering, Mrs. Joseph S., Jr. |
| PL-CL | Hubbard, Cortlandt V. D. | | |
| I | Hudson, E. Walter | I | MacCalla, Mrs. Powell S. |
| C | Hudson, Mr. & Mrs. H. Lea | I | Madeira, Louis C., IV |
| | | I | Maderia, Mrs. Louis C., IV |
| PL-CL | Ingersoll, Miss Anna W. | I | Marceau, Mrs. Henri |
| F | Ingersoll, Mr. and Mrs. C. Jared | I | Marshall, Mrs. George K., Jr. |
| I | Ingersoll, Paul M. | F | Martindale, Mr. & Mrs.
Wallace S., Jr. |
| F | Jackson, Mr. & Mrs. Orton P. | F | Mather, Mr. & Mrs. Charles
E., III |
| F | Janney, Mr. & Mrs. Joseph N. | I | Mayer, Mrs. Lester, Jr. |
| C | Jones, Mr. & Mrs. Horace C. | I | McAllister, Mrs. Borie |
| I | Jones, Dr. Robert E. | I | McCloskey, Mrs. John F. |
| I | Justice, Mrs. William T. | I | McCloskey, Mrs. Louis J. |
| | | I | McDaniel, Mrs. Delaplaine |
| I | Kane, Mrs. Mary G. | PL | McIlhenny, Henry P. |
| F | Katz, Mr. & Mrs. Lawrence | I | McKaig, Miss Marjorie |
| I | Kaufmann, Arthur C. | | |

FAIRMOUNT PARK ART ASSOCIATION

C	McKean, Miss Nancy	I	Price, Robert M.
F	McLean, Mr. & Mrs. Robert, III	I	Pugh, Mrs. William B., Jr.
I	McNeely, Mrs. George H., 3rd		
I	Merritt, Mrs. Morris H.	I	Randall, Mr. & Mrs. John L.
I	Meyer, Mrs. J. Andrew	I	Randolph, Mrs. Evan
I	Meyers, Mrs. Morton J.	I	Reath, Mrs. George
F	Meyerson, Mr. & Mrs. Martin	I	Reath, Mrs. George, Jr.
I	Mikell, Mrs. Helen	I	Reath, Henry T.
I	Milne, Mrs. Bingham	I	Reath, Mrs. J. Pancoast
I	Modern Club of Philadelphia, Inc.	I	Rebmann, Mrs. Paul C.
I	Molloy, Mrs. William Poor	I	Rebmann, Mrs. Walter
F	Montgomery, Mr. & Mrs. James A., Jr.	I	Rivinus, Mrs. Florens
F	Montgomery, Mr. & Mrs. Robert E.	I	Roberts, Mrs. Brooke
I	Morris, Mrs. Herbert C.	I	Roberts, Mrs. George B.
		I	Roberts, Dr. H. Radclyffe
I	Nemir, Mrs. Paul, Jr.	I	Robinson, Mrs. Andrew
F	Newbold, Mr. & Mrs. Theodore T.	I	Root, Mrs. Stanley
F	Newlin, Mr. & Mrs. E. Mortimer	I	Rosenbaum, Mrs. Paul
I	Noble, William H., Jr.	F	Rosengarten, Mr. & Mrs. Adolph G., Jr.
I	Nolan, Mrs. Thomas A.	I	Rosenlund, Mrs. Arthur
		PL	Rosenwald, Mr. & Mrs. Lessing J.
I	O'Connor, Mrs. Charles	F	Rosewater, Mr. & Mrs. Edward
F	O'Dell, Mrs. W. H. Sterg	I	Roth, Dr. George J.
F	O'Neill, Mr. & Mrs. Bertram L.	C	Rowland, Miss Anne
		F	Rugart, Mr. & Mrs. Karl
I	Paxon, Mrs. Henry D.	I	Rumsey, Miss Virginia G.
I	Pease, Miss Pauline T.	I	Russell, Mrs. John C.
I	Pennock, J. Liddon, Jr.		
F	Perkins, Mr. & Mrs. G. Holmes	I	Sawyer, Henry W., III
I	Phillips, Miss Margaret E.	F	Saylor, Hon. & Mrs. Harold D.
I	Phillips, Walter M.	I	Schaap, Mrs. Adolf
EA	Pincus, David	I	Scheffey, Mrs. Lewis C.
F	Porreca, Mr. & Mrs. Augustine A.	I	Schoettle, Mrs. Marc C.
		I	Scott, Edgar
		I	Scott, Miss Helen P.
F	Pough, Mr. & Mrs. Harold B.	I	Scott, I. M.
I	Preucel, Mrs. Robert W.	F	Scott, Mr. & Mrs. Robert Montgomery
I	Price, Eli Kirk, III	I	Scully, Mrs. C. Alison
C	Price, Philip	F	Scully, David W.
I	Price, Mrs. Philip	PL-CL	Seitter, Mrs. Charles F.
F	Price, Mr. & Mrs. Philip, Jr.	F	Sellers, Mr. & Mrs. William
		I	Seltzer, Ruth
		F	Shanis, Mr. & Mrs. Joseph
		I	Sheffield, Mrs. Edwin S.

FAIRMOUNT PARK ART ASSOCIATION

I	Shellenberger, Mrs. Charles D.	I	Turner, Evan H.
I	Sherrerd, Mrs. William D., Jr.	I	Tyler, George F., Jr.
I	Shiber, Mrs. Walter Z.	F	Tyson, Mr. & Mrs. Charles R.
I	Shober, Mrs. Ellen Frances	PL	Tyson, Mrs. John
F	Shober, Wharton		
I	Silverthorne, Mrs. Spencer V.	F	Von Starck, Mr. & Mrs.
F	Sinkler, Mrs. David D.		Ernest R.
PL	Sinkler, Mrs. James M. R.		
I	Sitley, Mrs. D. Wielland	I	Wallace, Mrs. Frank Rich
I	Smith, Mrs. Herbert L., Jr.	F	Wallace, Mr. & Mrs. Wallace H.
I	Smith, Mrs. Lawrence M. C.	I	Warden, Mrs. Clarence, Jr.
F	Smith, Mr. & Mrs.	I	Warren, Mrs. Richard F.
	Rayburn C., Jr.	F	Watts, Mr. & Mrs. Henry M.
I	Snellenburg, Mrs. Estelle	I	Weinrott, Mrs. Leo
	Colwin	I	Welsh, Mrs. C. Newbold
I	Snowden, Miss Mary A.	I	Welsh, Miss Margaret M.
I	Solis-Cohen, Miss Bertha	F	West, Mr. & Mrs. Harry F.
I	Spahr, Boyd Lee	I	West, Mrs. Harry F., Jr.
I	Spiller, Mrs. Robert E.	I	West, Mrs. Walter H., Jr.
I	Stahlgren, Mrs. Roy	F	White, Mr. & Mrs. Thomas
I	Stait, Walter E.		Raeburn, Jr.
I	Steeble, Mrs. William H.	F	White, Mr. William
I	Steel, Mr. & Mrs. Alfred	I	Wildman, Mrs. Franklin B.
F	Steel, Mr. & Mrs. Francis P.	PL	Willet, Henry Lee
I	Stevenson, Mrs. James H., Jr.	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.,	F	Wolf, Mr. & Mrs. Elias
	Jr.	I	Wolf, Howard A.
I	Sutton, James A.	I	Wood, Grahame
I	Swope, David, II	FA	Wood, William R.
		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.	F	Woolford, Mr. & Mrs. John R.
I	Thompson, Miss Maris Wister		
I	Todd, John P. A.	C	Zantzinger, Mr. & Mrs. C.
I	Truitt, Mrs. S. Stokes		Clark, Jr.

