

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-Seventh Annual Report



256 South 16th Street
PHILADELPHIA, PENNSYLVANIA 19102

1979

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

ANNUAL REPORT
OF THE
BOARD OF TRUSTEES

"THE MUSEUM AND THE PARK"

by

JEAN SUTHERLAND BOGGS

DIRECTOR
PHILADELPHIA MUSEUM OF ART
PHILADELPHIA, PENNSYLVANIA

256 South 16th Street
PHILADELPHIA, PENNSYLVANIA 19102
1979

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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-SEVENTH ANNUAL REPORT OF THE BOARD OF TRUSTEES

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

LADIES AND GENTLEMEN:

It is always very gratifying to welcome our members and their guests to the Annual Meeting. Your Board of Directors appreciates the opportunity of keeping you abreast of our plans and activities.

As at each Annual Meeting, it is necessary for us to go through a few formalities, the first being the approval of the minutes of the Annual Meeting last year, which were written up in the 1978 Annual Report. A motion that they be approved as written was made, seconded and carried.

The second order of business is the Report from our Treasurer, Mr. Gates Lloyd.

TREASURER'S REPORT:

The financial year ending October 31, 1978 was one of cash restoration for the Association. You will recall from my remarks in prior years that we spent more than we earned in 1976 and 1977.

In 1978 we had gross income from securities of approximately \$133,500 and \$6,400 additional income, mostly from membership dues.

We incurred annual expenses— dues, legal fees, audit report, the Annual Luncheon, the printing and mailing of the Annual Report— of approximately \$9,600. In addition, we had operating expenses— personnel, printing, rent, telephone— of approximately \$13,000. We spent \$4,200 to maintain the Samuel Memorial.

In addition we spent a relatively small amount, about \$16,000, on sculpture. The largest part of that was for the Nevelson Pedastal. In addition we paid the cost of casting the Rush figures, "Schuylkill Chained" and "Schuylkill Freed", and a small amount for the plans for the Fredenthal sculpture.

If you kept track of these expenses, you will add them up to \$42,800 which leaves your Association with \$97,000 in the treasury. Thus we have a healthy balance for future projects about which you will hear more today.

Thank you very much.



©Bernie Cleff

Innuschuk
granite
World Sculpture Garden
Philadelphia

Since there were no questions a motion was made and seconded to accept the Treasurer's Report and the motion was carried.

There are two people here today that I would like to introduce to you. First of all, our old friend, Hal Noble, is here from Cuernavaca on his annual spring visit to Philadelphia, and we couldn't let the meeting go by without saying hello to our very dear friend. Hal, would you please stand up.

About 1962, the Association awarded its medal of honor to The Rt. Hon. Earl of Crawford and Balcarres, who at that time was President of the National Trust in England. We are happy today to welcome his granddaughter, a student at the University of Pennsylvania this year. Miss Lindsay, would you please stand up.

This year we received the resignations of two active, interested and valued Board members, Joe Fraser and David Scully. Both of these men have been most faithful in their attendance at meetings, and regularly made valuable contributions to our varied deliberations. While differing considerably in length of service and sphere of interest, each will be difficult to replace.

Joe first came on the Board back in 1944. He brought a wide acquaintanceship and appreciation of the arts through his activities as Director of the Pennsylvania Academy of Fine Arts. He brought enthusiasm and humor to many undertakings through the years. Most recently he worked extremely hard to bring our book, *Sculpture of a City*, to its final form. On all occasions his well informed point of view produced constructive opinion on a wide variety of subjects.

We are sorry, too, to lose David Scully. From the start of his all too short term of office, from 1975 to 1978, David became identified with a variety of projects. Through his experience as a Trust Officer of the Fidelity Bank he provided balanced advice on the investment of our funds, and without the income from those funds, our activities would be sorely curtailed.

For over thirty years Mrs. Helen Green has acted as our Assistant Treasurer. Our finances are a bit complicated because there are several trust funds, and throughout the years, with the utmost integrity and efficiency, she kept everything in order. We are sorry that she has decided that the time has come to retire.

All three will be sadly missed. No words can fully express the gratitude of an organization such as this, which has been so faithfully served. We can only accept their resignations with appreciation and applause.

The next order of business is a report from our Nominating Committee Chairman, Mr. William Foulke.

NOMINATING COMMITTEE REPORT:

Your Nominating Committee takes pleasure in nominating the incumbent members whose terms expire in 1979: Mr. Frank H. Goodyear, Jr., Mr. J. Welles Henderson, Mrs. Daniel W. Dietrich, Mr. Frederick H. Levis, Mr. G. Holmes Perkins, and Mr. David Pincus.

Now, for those of you who have last year's Report you will notice that there are eight members in the Class of 1979. The others being Joseph Fraser, who has resigned, and myself, William Foulke. In order to make this right, and after consultation with counsel, we have decided to nominate the six members mentioned. Mr. Fraser's place, of course, will not be filled at this moment. And I will ask the Board in their kindness if they will care to put me in one of the other terms, because I don't care to nominate myself before this meeting.

Mr. President, I would like to place in nomination those six names of the incumbents, 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:

It has been a relatively quiet time for the Fairmount Park Art Association, a period during which we have garnered our resources in anticipation of things to come. In spite of the attention given to Philadelphia's 300th Anniversary in 1982, one or two accomplishments are of interest.

We have recently been notified that the National Sculpture Society of New York has voted its highest award, The Herbert Adams Memorial Medal, to the Fairmount Park Art Association for its outstanding contribution to American sculpture. We are honored by this distinguished recognition of our efforts, and find ourselves in very good company, for the award has recently been made to the Pennsylvania Academy of Fine Arts, and at other times to various sculptors such as Daniel Chester French, Augustus Saint-Gaudens, Walter Hancock, and Evangelos Frudakis.

Perhaps too little has come to print or has come to be known about the splendid effort that the Junior League of Philadelphia is undertaking to thoroughly restore and preserve the Water Works structures below the Museum. Under the guidance of Mrs. George Myers, City, State and Federal agencies are joining in this endeavor. It was over the entrances to these buildings that two of William Rush's outstanding sculptures stood. "Schuylkill Chained" and

"Schuylkill Freed" have been on display inside the Museum because they are wood, and it was quite unsuitable to let them stay outside. Mrs. Myers felt that copies of these figures should be made and placed in their original positions. These copies not only simulate the texture of the original wood, but the copies will also be white, as were the original figures when first erected. The entire process of making the molds of the originals and then casting exact copies is possible through contemporary methods, and the process is practically complete. The Association was asked to underwrite the expense of this work, and was happy to do so after receiving approval from the owners, The Fairmount Park Commission. Only one copy of each figure will be made, and that copy is to be placed on the exact site of the original. I think in the course of the next three or four years you are going to be quite excited to see the end results of this enterprising effort.

During the past year a very fine American Indian Totem Pole became available, the sort of thing that is suitable for our World Sculpture Garden. This is a Totem Pole which is completely round and unlike the other Totem Pole we have, which is three-quarters round. Preservation is in process, as well as a design for the base, and we hope before summer is over it will be erected.

So much for the past events of this year. Now, let us look forward. A great deal of preparatory thought has been given to what we might do to commemorate the City's 300th Birthday Party. And in order to give this idea some real momentum, Ted Newbold, who is Chairman of the Fine Arts Committee, appointed a Sub-Committee, headed by Mrs. Daniel Dietrich as Chairman, David Pincus and Frank Goodyear, to develop recommendations. Unfortunately, both Mrs. Dietrich and Mr. Pincus could not attend the meeting today. However, Mr. Goodyear has very graciously agreed to outline to you some of the basic considerations which should lead to a program for this occasion. May I introduce to you Frank Goodyear, the Curator of the Academy of Fine Arts.

TRICENTENNIAL REPORT:

As Mr. Zantzinger intimated, some time ago the Fairmount Park Art Association worked to determine exactly how the Association should celebrate the Tricentennial of the Founding of Philadelphia, which many of you know comes in 1982. There were numerous suggestions made.

One suggestion was that a movie, focusing in on the sculpture art works in the City, be prepared for national airing. Since a major publication on the sculpture had already been done, we decided

that any additional efforts along those lines would not be appropriate. We also talked about organizing a special exhibition of contemporary and historic sculpture that might be held at one of the art institutions here in Philadelphia.

Eventually we concluded that the most appropriate way to celebrate the Tricentennial of the City was to commission a work of art or works of art of public sculpture for the City. And, as the President noted, a committee was appointed to explore the objectives of the Association and to report on a suitable site or sites for such work.

What I would like to do briefly today is to share some of our thinking with you.

What are the objectives of this committee? The first objective clearly seems to be to commission a great work of art or great works of art that will reflect upon the glorious history of Philadelphia, its past and present. And a work of art that will allude to the hopes and concerns of the future.

We, therefore, ask the following questions: What was Philadelphia? What is Philadelphia? What will, or rather, what should Philadelphia be? And we also ask the question, is there anything unique about Philadelphia that can help us come to some decision?

Well, as you all know better than I, Philadelphia was the first American capital. It was the home of Benjamin Franklin, and thus the home of opportunity. It was the seat of American liberty. It was the place where American leaders publicly put their fortunes and their lives on the line on a piece of paper that we now call the Declaration of Independence. They put their names on that line because they believed in the principles of freedom and liberty.

In other words, Philadelphia was, and I would like to think still is — I know still is — the place where commitment is strong, and that commitment is backed up by daring and courage. Philadelphia was and still is today one of the creative centers of the arts in America.

We also asked the question, what is Philadelphia and what should it be? And we kept focusing back on one thought in particular. That is, Philadelphia is an international city with a multitude of ties to the outside world. And that whatever we do to celebrate the Tricentennial of the City must be of world class stature. We must search for a work of art or works of art that have this stature, a concept that will recognize the past and inspire the future and relates to the international aspects of the City.

Currently the committee is exploring the work of several artists, and I needn't mention their names right now, for I can assure

you that we have reviewed many names to date.

We are also exploring possible sites to place that work of art or works of art. The site that we seem to have settled on now is a site that may not be familiar to you. It is the Expressway Cover. The Expressway is bounded by Chestnut and Delancey Streets on the north and south, and by Delaware Avenue and Front Street on the west and east. During the next three or four months we will have meetings in Philadelphia with many of the sculptors who are under consideration. We will review the sites with them, and we will make a recommendation to the Board of Trustees of the Fairmount Park Art Association to commission a work or works of art for that site.

1982 is not very far away, in terms of making a monumental piece of sculpture, so it is imperative that we get on with it.

I also want to mention, in concluding, that we want to recognize the work of young sculptors, young sculptors of world stature tomorrow. And it is our thought that perhaps the site of the Cover of the Expressway might serve as a good location for organizing, periodically, sculpture exhibitions that would be supported by the Art Association, and that would be brought in and available for public sight.

So we want to not only recognize the Tricentennial of the City through the creation of major world class works of art, but also recognize the young sculptors of tomorrow who we feel will have that kind of importance in the future. Thank you very much.

Your Board of Directors has enthusiastically endorsed this sort of a program, but there are various hurdles ahead before it can be brought to full fruition. There are a lot of people involved . . . City, State and Federal; The Art Commission . . . and many others who agree that this occasion demands an appropriate symbol. But it is a program very worthwhile fighting for, and we hope it will be successful.

Needless to say also there is a vast interest particularly among artists along the Eastern Seaboard and others who feel that the history of this City warrants a significant emblem of achievement, something which is forward looking and stimulating, to spur on current and future Philadelphians to outdo the accomplishments of the past.

It is all very well to dream and plan, but there is the fundamental consideration of funding grand schemes. For years the Association has been fortunate in having the original bequest from Ellen Phillips Samuel which has made possible, among other things, two beautiful fountains, one in Kennedy Plaza and the other in

front of the Philadelphia Museum of Art.

However, it is a concern of all of us to find ways and means of keeping up with inflation, so that the same impetus to beautify Fairmount Park and in various ways embellish the City, which was the goal of our founders, may not have to wither for lack of funds.

We know that some assistance can be expected from Federal, State and perhaps other public funds. Although it is facile to conclude that business and industry should extend our capabilities with matching funds, this is not always the case.

So the time is here for the Association to strive to increase its endowment in order to be able to continue its tradition of service to the City and the Arts. It is to be hoped that our past efforts will encourage all Philadelphians who are interested in the "City Beautiful" to contribute to our programs.

THE MUSEUM AND THE PARK

by

JEAN SUTHERLAND BOGGS

It is a great pleasure to be here with this Association, which I have admired so much from the results achieved throughout the City and particularly in the Park. I may not agree with everything you have acquired, but I have admired the courage with which it has been done.

Inevitably, as such a rank newcomer to Philadelphia, I feel a certain chagrin in talking to an audience, I presume to be composed of Philadelphians with a deep interest in the Park and the arts, on the subject: The Museum and the Park. I hope you will be able to forgive my presumption, particularly since my first two months in Philadelphia have not left me with the time to do any original research. Rather, I shall muse on the ties binding the great Museum and the great Park.

The Museum was, of course, conceived in the Park during the Centennial Exhibition. Its birth in a world's fair building— Memorial Hall— is not unique, of course, but it may have been the first. Certainly it anticipated St. Louis (1914) and San Diego (1915-16). But my research is very incomplete. The stimulus the Centennial provided to the opening of museums was not just dependent upon fairs; the Museum of Fine Arts in Boston also opened its doors in 1876.

The Museum was born in a picturesque fair building in the middle of a Park. Again the setting in a park was not to be unusual. There are museums in parks all over the world. Tokyo has a park of museums— Ueno Park. The great anthropological museum in Mexico City is in a park. One of my favourite small museums, the Kröller-Muller, is to be found through deciduous woods on a former private estate at Otterlo in Holland, a country where one does not expect such a luxurious use of land. Some parks are devastatingly beautiful, enhancing the wonder of the Museum, which I gather is true of Louisiana, a museum on the coast in Denmark which I have never seen. Some parks are neglected and rather sad like the park through which we walk or ride to the Museum of Modern Art in Barcelona.

Certainly the concept of a museum in the middle of a park is an enticing one — the relationship of art and nature, man-made marvels to be found in the middle of nature's, the persuasion

through this juxtaposition of art lovers to consider nature and of nature lovers to look at art. There are, however, two considerations which make the reality of that relationship less than ideal. One is that a location in the middle of a park makes a museum seem remote, even if public transportation to it is ideal and nearby parking makes private transportation practical. The other is that because of the increase of crime in our cities, people hesitate to walk through our parks. None of us hesitate to wander through the Borghese Gardens in Rome on our way to the museum in the Villa Borghese for it is full of people and conspicuously policed, but we do stop and think before walking through the parks around the St. Louis and Cleveland museums. Instead of being an additional inducement to go to a museum, a surrounding park today is — very sadly — something of an impediment.

If we think of the great art museums of the world, some of them may be on the edge of a park like the Prado or the Metropolitan museums, but they usually face city streets. The Metropolitan is indeed considered an alien presence in Central Park. The Hermitage, the Uffizi, the Louvre, the National Gallery and British Museum in London, the National Gallery of Art, the Rijksmuseum are all so accessible because they are part of the busy life of a city and not cut off by a park. At the same time, their staff and visitors may long for the space, green, and freedom from the confinements of architecture that a park represents. I feel this is particularly evident in the space between the Musée des Arts Decoratifs and the Pavillon de Flore of the Louvre. André Malraux had its formal — and indeed highly architectural — beds of stone, flowers, low hedges, and grass enlivened with the often buoyant bronze sculptures of Maillol. When I was Director of the National Gallery of Canada, we prepared an architectural program for a new building from the vantage point of its existing home, a city-bound, eight-storied office building, and although in principle we wanted to be on a site nearby, a longing for vistas of sky and green and water kept creeping into our specifications. In short, we wanted views of a park.

The Philadelphia Museum, of course, achieved that compromise between city and park when a new building was constructed for it and opened in 1928. It not only faces a city street — it is the climax of the Benjamin Franklin Parkway, which we are told was Philadelphia's effort to emulate Paris's Champs-Élysées. But nowhere in Haussman's Paris is a building given the dramatic emphasis that the Museum receives on its promontory at the end of the drive. It is elevated over even such distinguished Parkway institutions as the Franklin Institute and the Free Library. More symbol-

ically significant is its direct relationship on that axis to the City Hall, which rather meaningfully seems to turn away from direct confrontation with the Museum. In actuality, although the Museum's relationships with the City may never have been uncomplicated, there are probably no other civic bodies in this country which give their art museums the same degree of financial support as the City of Philadelphia.

It is difficult to find words eloquent enough to express the impression of the museum designed by Trumbauer, Borie, and Zantzinger to crown the promontory of the former reservoir. Yesterday I was driving home from the Main Line with a distinguished Texas collector when he suddenly saw the Museum and gasped. I was glad to know that I was not the only outsider who has always held her breath when catching the first glimpse of the Museum from a car or a train. I think part of it is admiration for the sheer nerve that would build something that assertive and that large. Even if the visitor does not know the story of the President of the Board, Eli Kirk Price, building the two wings first so that the City would have no choice but to join them, he senses the self-confidence and will-power behind its design and construction. Since it was fundamentally a conservative conception for 1928, it is hard to understand why it works so well and that we are not ashamed to describe it as beautiful. I have read that it is because classical refinements were used in the execution of its details and the materials are so warm in color and texture that it escapes the frigidity of most Neo-Classic buildings; and this seems convincing.

At the same time, dramatically placed and courageously designed as it is, it is somewhat aloof. The great Eastern staircase is rather formidable as it rises above the Parkway. I would worry about its seeming architecturally the essence of what is presumed to be the elitism of American art museums if it were not for two reactions. One was that of the first Cabinet Minister to whom I reported as Director of the National Gallery of Canada. She was a woman who visited the Philadelphia Museum of Art for the first time in the period we worked together and, although a genuine populist, she loved the Museum's building — staircases and all (I suspect she appreciated its nerve) — and would gladly have duplicated it in Ottawa if she had been able. And I believe that there is something about the sheer scale of it that removes it from the province of an elite to a prize of the masses. The other is the reaction of Rocky — and I hate to admit I have not seen the film. (I intend to see the sequel which I gather is to be previewed here in June.) Although I have not seen it, I have seen other Rockys responding to the challenge of the steps. In fact, I have seldom walked by the

Museum without seeing someone on the stairs. I can only hope that in time even more will be challenged to go inside.

The more comfortable entrance is, of course, on the West—and faces the Park. On the one side, the Museum faces down the greatest avenue of the city to the Beaux-Arts City Hall. On the other, it faces what I am told is the largest park in a city in America if not in the world. It is quite different from Otterlo, Louisiana, or Hampton Court, but there is no denying its splendour, particularly at this time of the year. It is hard to imagine anything more beautiful than a drive through it now. And the fortunate Museum, which on one side faces the city, from its windows overlooks the Park. The views of the Schuylkill are appropriately sublime.

The Museum's ties with the Park are, as you probably know better than I, even closer than those linking it to the City Hall. In fact, the Museum's budget is part of the Park's. Collections given to the Park, with endowments for acquisitions, are to be found in the Museum. The Commissioners of the Park administer the funds and approve any purchases. The Museum also houses other works of art which the Park owns. And even within the walls of the Museum can be found a work of sculpture by Joan Miró which was bought by this related body: the Fairmount Park Art Association.

I will remind you that among the works in the Museum owned by the Park are, appropriately, the wooden sculptures carved by William Rush for the waterworks for which the site of the museum was originally the reservoir. The more graceful of the two reclining allegorical figures is "Schuylkill Freed." Even more romantically related to the early history of Philadelphia are Rush's "Attributes of William Penn: Mercy and Justice" — (again deposited from the Commissioners of Fairmount Park, but now in the Academy) which were used for the triumphal arch for Lafayette's visit in 1824.

The Museum also houses for the Park the collection left to the Commissioners of Fairmount Park by Mrs. William P. Wilstach in 1893, along with the works acquired since from her endowment. The strength of the works bought with Wilstach funds has undoubtedly been French 19th-century painting. Marvelous works by Delacroix, his "Interior of a Dominican Convent in Madrid," Corot, his "House and Factory of M. Henry, Soissons," Courbet, his "Waves," and Millet, "The Birdnesters," were bought between 1894 and 1950, a period when the Philadelphia Museum could afford, as it cannot now, to buy French painting. In 1921 a remarkable group of Impressionist works were bought from the family of Mary Cassatt: her own "Woman and Child Driving," three Monets, two Pissarros, a Renoir, and a Manet. One of the greatest works in the Museum, the late Cézanne "Bathers," upon which he was working

when he died, was bought with Wilstach funds in 1937. There have been departures from this bias toward French 19th-century painting, like the acquisition of the important early Rubens, "Prometheus Bound," in 1950. In fact, the most recent purchase from the Wilstach fund has been a small Indian gilt bronze of the 11th-12th century, bought this year.

There were also the gifts of the Elkins family which were transferred to the Museum in 1924 and boasted works by Winslow Homer as well as Monet. John McFadden left to the Park his collection of English pictures which contained such marvels as Turner's "Burning of the Houses of Parliament." As a result, the Museum not only overlooks the Park from a shelf, which is certainly the City's and probably technically the Park's, but also contains within those walls masterpieces which it holds in custody for the Park. The ties, you see, are very close.

Around the Museum — and actually in one case within the Museum — are works of sculpture bought by the Fairmount Park Art Association for the adornment of Fairmount Park. The Museum has benefited from this enterprise, which cannot be too much praised in its efforts to place sculpture throughout the City, by a Nevelson, among others, and by the great "Lunar Bird" in bronze by Miro which you will find in its West Entrance.

Finally, the Museum intrudes upon the Park through the Park Houses. Once, as you know, its director lived in Lemon Hill. Now we more humbly give advice to all the Park Houses, lend works of art to many, and administer three — Mount Pleasant, Cedar Grove, and Solitude in the Zoo. You may be amused that the Metropolitan Museum is reproducing the plasterwork of Solitude for one of its rooms in its new American wing.

The Museum and the Park are not only physically close. We are administratively, and in terms of our assets, inextricably bound to each other. I can only hope that that relationship will continue to be close and even more vital. I think of the Park Trolley as the symbol of our desire to bring the experience for the public with the Park and the Museum even closer together. The Museum in the end can only continue to gain from its proximity to the Park.

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

The One-Hundred-and-Seventh Annual Meeting of the Fairmount Park Art Association was held at the Barclay Hotel on Monday, April 23, 1979 at 12 o'clock noon.

The meeting of approximately 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 24, 1978, were, on motion, not read as they had been printed in the One-Hundred-and-Sixth Annual Report which had been sent to each member. A motion to accept them as printed was made, seconded, and carried.

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 printed in the One-Hundred-and-Seventh Annual Report as approved.

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

WILLIAM G. FOULKE
FRANK. H. GOODYEAR, JR.
J. WELLES HENDERSON

MRS. DANIEL W. DIETRICH
FREDERICK H. LEVIS
G. HOLMES PERKINS

DAVID PINCUS

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 Jean Sutherland Boggs, speaker of the Meeting. At the conclusion of Miss Boggs' talk, the meeting was adjourned.

Karel M. Polch
Executive Secretary

TREASURER'S REPORT OF THE FAIRMOUNT PARK ART ASSOCIATION OCTOBER 31, 1978

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	\$ 34 937	\$ 10 000	\$ 455	\$ 45 392
Hancock Memorial Fund	1 187	27 333	15 841	748	43 922
Howell Fund	7 479	172 836	23 000	402	196 238
Permanent Fund (City Branch)	8 639	199 552	—	—	199 552
Permanent Fund (Park Branch)	14 215	328 408	—	—	328 408
Ellen Phillips Samuel Memorial Fund	55 918	1 292 045	26 000	983	1 319 028
General Fund (City Branch)	—	—	20 000	1 216	21 216
General Fund (Park Branch)	—	—	28 000	472	28 472
Rittenhouse Square Improvement Fund	—	—	9 841	290	10 131
	<u>88 947</u>	<u>\$2 055 111</u>	<u>\$132 682</u>	<u>\$4 566</u>	<u>\$2 192 359</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, 1978

NOTE 1— The Fairmount Park Art Association was incorporated by the legislature of the State of Pennsylvania on February 2, 1872. The objects of the Association as amended by an order of the Court of Common Pleas for Philadelphia County is the accumulation of funds by means of annual contributions of fixed sums by the members, legacies, donations, etc. and the income from such funds shall be devoted to and expended in adorning Fairmount Park and the streets, avenues, parks and public places in the City of Philadelphia with statues, busts and other works of art of memorial nature or otherwise and to promote and foster the beautiful in the City of Philadelphia.

NOTE 2— Investments are represented in the statement on the cost basis.

NOTE 3— The approximate market value of one (1) participating unit at October 31, 1978 was \$25.37 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 (\$2,256,276) at that date.

NOTE 4— Consolidated Investments Pool Units:

	Cost	Approximate Market Value
U.S. Government Securities	\$ 146 862	\$ 134 731
Public Utility, Railroad, Industrial Bonds, etc.	858 659	695 408
Stocks	1 048 778	1 425 325
Cash	812	812
	<u>\$2 055 111</u>	<u>\$2 256 276</u>

NOTE 5— Interfund borrowings appeared as follows:

General Fund— Park	Due from Samuel Fund	\$ 5 000
Howell Fund	Due from Samuel Fund	74 000
Samuel Fund	Due to General Fund— Park	(5 000)
	Due to Howell Fund	(74 000)

FAIRMOUNT PARK ART ASSOCIATION

FAIRMOUNT PARK ART ASSOCIATION

TREASURER'S REPORT
FAIRMOUNT PARK ART ASSOCIATION
November 1, 1977 to October 31, 1978

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1977	\$ 1,916.71
Income from Securities	81,995.27
Sale of Demand Notes	20,000.00
Miro "Lunar Bird"	
Advanced by:	
Cooper Fund	5,000.00

\$108,911.98

Due to:

Howell Fund	\$74,000.00
General Fund— Park	5,000.00

TEMPORARY INVESTMENTS:

\$26,000 Variable Demand Notes

EXPENDITURES:

Landscape Maintenance	\$ 4,200.00
Lipchitz Sculpture	
Reimbursed Howell Fund	6,000.00
Miro "Lunar Bird"	25,020.00
Reimbursed:	
Howell Fund	9,000.00
General Fund— Park	10,000.00
Hancock Memorial Fund	7,000.00
Cooper Fund	5,000.00
Nevelson Pedestal	12,817.00
William Rush Sculpture	2,500.00
Auditing	992.00
Miscellaneous	400.00
Purchased Demand Notes	25,000.00
Balance, October 31, 1978	982.98

\$108,911.98

GENERAL FUND— PARK

RECEIPTS:

Balance, November 1, 1977	\$ 894.83
Income from Securities	21,603.84
Income from Dues	3,062.50
Miro "Lunar Bird"	
Reimbursed by:	
Samuel Fund	10,000.00
Miscellaneous	267.94

\$35,829.11

Due from Samuel Fund \$5,000.00

TEMPORARY INVESTMENTS:

\$28,000 Variable Demand Notes

EXPENDITURES:

Annual Meeting	\$ 3,312.74
Personnel Services	9,651.29
Printing	756.94
Rental	333.30
Telephone	520.72
Membership Dues	560.00
Auditing	248.00
News Letter	288.60
Fredenthal	517.20
Miscellaneous	2,168.28
Purchased Demand Notes	17,000.00
Balance, October 31, 1978	472.04

\$35,829.11

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND— CITY

RECEIPTS:

Balance, November 1, 1977 ...	\$ 1,253.67
Income from Securities	13,320.00
Income from Dues	3,062.50
Sale Centennial Sculpture Book	36.64

\$17,672.81

EXPENDITURES:

Annual Meeting	\$ 828.18
Personnel Services	2,407.79
Printing	47.74
Auditing	170.50
Miscellaneous	2.60
Purchased Demand Notes	13,000.00
Balance, October 31, 1978	1,216.00

\$17,672.81

TEMPORARY INVESTMENTS:

\$20,000 Variable Demand Notes

HOWELL FUND

RECEIPTS:

Balance, November 1, 1977 ...	\$ 352.00
Income from Securities	11,434.36
Miro "Lunar Bird" Reimbursed by Samuel Fund	9,000.00
Lipchitz Sculpture: Reimbursed by Samuel Fund	6,000.00
Grant from The Glenmede Trust Co. for Totem Pole	75,000.00

\$101,786.36

EXPENDITURES:

Auditing	\$ 139.50
Sculpture Garden Miscellaneous	6,244.42
Totem Pole	75,000.00
Purchased Demand Notes	20,000.00
Balance, October 31, 1978	402.44

\$101,786.36

Due from Samuel Fund \$74,000.00

TEMPORARY INVESTMENTS:

\$23,000 Variable Demand Notes

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1977 ...	\$ 643.15
Income from Securities	632.32
Miscellaneous	15.00

\$1,290.47

EXPENDITURES:

Purchased Demand Notes	\$1,000.00
Balance, October 31, 1978	290.47

\$1,290.47

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, 1977 ...	\$ 834.42
Income from Securities	2,620.20
Miro "Lunar Bird"	
Reimbursed by Samuel Fund	5,000.00
Sold Variable Demand Notes ..	5,000.00
	<u>\$13,454.62</u>

EXPENDITURES:

Miro "Lunar Bird"	
Advanced to Samuel Fund ...	\$ 5,000.00
Purchased Demand Notes	8,000.00
Balance, October 31, 1978	454.62
	<u>\$13,454.62</u>

TEMPORARY INVESTMENTS:

\$10,000 Variable Demand Notes

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1977 ...	\$ 183.62
Income from Securities	2,564.32
Miro "Lunar Bird"	
Reimbursed by Samuel Fund	7,000.00
	<u>\$9,747.94</u>

EXPENDITURES:

Purchased Demand Notes	\$9,000.00
Balance, October 31, 1978	747.94
	<u>\$9,747.94</u>

TEMPORARY INVESTMENTS:

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

ACCOUNTANTS' OPINION

Board of Trustees
Fairmount Park Art Association
Philadelphia, Pennsylvania

We have examined the Statement of Assets and Fund Balances of the FAIRMOUNT PARK ART ASSOCIATION as of October 31, 1978. 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 aforementioned statement presents fairly the assets and fund balances of the Fairmount Park Art Association at October 31, 1978, arising from cash transactions during the year then ended, on a basis consistent with that of the preceding year.

MATHIESON, AITKEN & CO.
Certified Public Accountants

November 16, 1978

NECROLOGY

ORVILLE H. BULLITT

MISS ETHEL A. BUTLER

JOSEPH N. JANNEY

MRS. THOMAS A. NOLAN

MISS HELEN P. SCOTT

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

FAIRMOUNT PARK ART ASSOCIATION

I	Bright, Mr. Joseph C., Jr.	F	Elkins, Dr. & Mrs. William L.
I	Brinton, Mrs. Clarence C.	I	Elwert, Mrs. George Robert
F	Brown, Mr. & Mrs. C. Stuart	I	Ervin, Mrs. Spencer
I	Browning, Mrs. Edward, Jr.	I	Evans, Mrs. John T.
FA	Buller, Mr. & Mrs. Carter R.	I	Evans, John Lane
F	Bullitt, Mrs. Orville H.	I	Ewing, Mrs. McFadden
I	Bullivant, Mrs. Stuart Lodge		
I	Burns, Mrs. George Robert	I	Farnum, Mrs. Henry W.
F	Butcher, Mr. & Mrs. W. Keen	I	Fetter, Dr. Ferdinand
I	Butterworth, Mrs. J. Ebert	I	Finkleman, Harold
		I	Fischer, Mrs. Margaret R.
I	Cahan, Ms. Joan O.	I	Fogel, Frank
PL	Cannstatter-Volkfest-Verein	I	Fogg, Dr. John M., Jr.
I	Carson, Mrs. Joseph	I	Foulke, Mrs. Walter L.
F	Cecil, Dr. & Mrs. Henry S.	C	Foulke, William G.
I	Chalfant, Mrs. Robert L.	F	Fraser, Mr. & Mrs. Joseph T., Jr.
I	Chancellor, Mrs. Paul	I	Fuller, Mrs. Walter D.
I	Cheston, George M.	I	Funk, Mrs. Carl W.
I	Christ Church	F	Furness, Mr. & Mrs. George Wood
I	Clark, Miss Bertha	I	Futcher, Mrs. Palmer
I	Clattenburg, Theodore		
I	Coleman, Mrs. William B.	I	Gold, William B., Jr.
I	Colozzi, Lt. Col. Carl A.	C	Goldsmith, Mr. & Mrs. Arthur
F	Colston, Mr. & Mrs. Larry A.	I	Goodyear, Frank H., Jr.
F	Cooke, Mr. & Mrs. M. Todd, Jr.	I	Grace, Eugene G., Jr.
F	Cooper, Mr. & Mrs. Douglas J.	I	Green, Mrs. Robert McCay
I	Cornell, J. William	I	Griffith, Miss Caroline G.
I	Cornell, John W., Jr.	I	Griffith, John R.
I	Coxe, Mrs. Weld	I	Griffith, Mrs. John R.
I	Crane, Mrs. A. Reynolds	I	Gwinn, David
I	Crawford, James A.	I	Gwinn, Mrs. Richard H.
F	Crawford, James D.		
F	Crouter, Mr. & Mrs. Gordon	C	Haac, Mr. & Mrs. E-O
F	Crowder, Mrs. William S.	FA	Haac, Mrs. N. M.
F	Curry, Mr. and Mrs. Neal	I	Hallowell, Henry R.
I	Darby, Mrs. Scott	I	Hammett, Mrs. Van Buren O.
I	Dean, Mrs. David J.	I	Hansell, Standish Forde
F	Dean, Mrs. Judith N.	CL	Harbeson, John F.
PL-CL	deHellebranth, Mrs. Roland T.	PL-CL	Harbeson, Paul Cret
I	Delaplaine, Miss Meribah	CL	Harbeson, Mrs. Paul Cret
F	Detweiler, Mrs. H. R.	C	Hardwick, Mr. & Mrs. Gordon A.
FA	Dietrich, Mrs. Daniel W.	I	Harnwell, Mrs. Gaylord P.
FA	Dietrich, Mr. & Mrs. Richard H., Jr.	I	Harrington, Mrs. Avery D.
I	Dilks, Mrs. John Hyland	I	Harris, Mrs. John McA., Jr.
I	Doak, Mrs. Charles B.	I	Harris, Mrs. Montgomery
I	Donohoe, Miss Victoria	C	Harrison, Mrs. Roberts
I	Dorrance, John T., Jr.		
I	Dykstra, Mrs. Franz R.		

FAIRMOUNT PARK ART ASSOCIATION

- | | | | |
|-------|---------------------------------------|----|---|
| I | Hart, Mrs. Thomas | I | Lingelbach, William E., Jr. |
| C | Hauslohner, Mr. & Mrs. Robert A. | FA | Lippincott, Mr. & Mrs. Bertram |
| I | Haviland, Mrs. Thomas P. | I | Lippincott, H. Mather, Jr. |
| I | Haydock, Mrs. Jesse G. | I | Little, Mrs. Ellis |
| F | Hebard, Mr. & Mrs. Morgan, Jr. | C | Lloyd, Mr. & Mrs. H. Gates, III |
| FA | Henderson, J. Welles | PL | Lloyd, Mrs. Malcolm, Jr. |
| I | Hepburn, Mrs. Philip R. | I | Lovering, Mrs. Joseph S., Jr. |
| C | Hinkson, Mrs. J. H. Ward | | |
| F | Hodge, Mr. & Mrs. Charles, 4th | I | MacCalla, Mrs. Powell S. |
| I | Hodges, Ms. Marie Clark | I | Madeira, Louis C., IV |
| I | Hoffman, Mrs. C. Fenno | I | Maderia, Mrs. Louis, C., IV |
| F | Horwitz, Dr. & Mrs. Orville | I | Marceau, Mrs. Henri |
| PL-CL | Hubbard, Cortlandt V. D. | I | Marshall, Mrs. George K., Jr. |
| I | Hudson, E. Walter | F | Martindale, Mr. & Mrs.
Wallace S., Jr. |
| C | Hudson, Mr. & Mrs. H. Lea | F | Mather, Mr. & Mrs. Charles
E., III |
| PL-CL | Ingersoll, Miss Anna W. | I | McAllister, Mrs. Borie |
| F | Ingersoll, Mr. and Mrs. C. Jared | I | McCloskey, Mrs. John F. |
| I | Ingersoll, Paul M. | I | McCloskey, Mrs. Louis J. |
| | | I | McDaniel, Mrs. Delaplaine |
| F | Jackson, Mr. & Mrs. Orton P. | PL | McIlhenny, Henry P. |
| I | Janney, Mrs. Joseph N. | I | McKaig, Miss Marjorie |
| C | Jones, Mr. & Mrs. Horace C. | C | McKean, Miss Nancy |
| I | Jones, Dr. Robert E. | F | McLean, Mr. & Mrs. Robert, III |
| I | Justice, Mrs. William T. | I | McNeely, Mrs. George H., 3rd |
| | | I | Merritt, Mrs. Morris H. |
| I | Kane, Mrs. Mary G. | I | Meyer, Mrs. J. Andrew |
| F | Katz, Mr. & Mrs. Lawrence | I | Meyers, Mrs. Morton J. |
| I | Kaufmann, Arthur C. | I | Mikell, Mrs. Helen |
| I | Kelley, Mrs. John B. | I | Millhollen, Mrs. W. E. |
| F | Kenkelen, Mr. & Mrs. Charles J. | I | Milne, Mrs. Bingham |
| I | Kilroy, Miss Mary A. | I | Modern Club of Philadelphia,
Inc. |
| I | King, Miss Katharine S. | I | Molloy, Mrs. William Poor |
| I | Kirkland, Samuel N. | F | Montgomery, Mr. & Mrs.
James A., Jr. |
| F | Kise, Mr. & Mrs. James N. | F | Montgomery, Mr. & Mrs.
Robert E. |
| I | Klein, Mrs. Janet | I | Morris, Mrs. Herbert C. |
| C | Klein, Mr. & Mrs. Philip | | |
| I | Kling, Vincent G. | | |
| PL | Kohn, Mrs. Isidore | I | Nemir, Mrs. Paul, Jr. |
| I | Kramer, Herbert W. | I | Newbold, Theodore T. |
| | | F | Newlin, Mr. & Mrs. Mortimer |
| F | Landis, Mr. & Mrs. B. Gordon | I | Noble, William H., Jr. |
| I | Landis, J. Meade | | |
| I | Larson, Mrs. Roy F. | I | O'Connor, Mrs. Charles |
| F | Lavino, Mr. & Mrs. E. George | F | O'Dell, Mrs. W. H. Sterg |
| F | Levis, Mr. & Mrs. Frederick H. | F | O'Neill, Mr. & Mrs. Bertram L. |
| F | Levy, Mr. & Mrs. Lionel F. | | |
| F | Lincoln, Mr. & Mrs. L. W.
Thompson | | |

FAIRMOUNT PARK ART ASSOCIATION

I	Paxon, Mrs. Henry D.	I	Scott, I. M.
I	Pease, Miss Pauline T.	F	Scott, Mr. & Mrs. Robert Montgomery
I	Pennock, J. Liddon, Jr.	I	Scully, Mrs. C. Alison
F	Perkins, Mr. & Mrs. G. Holmes	PL-CL	Seitter, Mrs. Charles F.
I	Phillips, Miss Margaret E.	F	Sellers, Mr. & Mrs. William
I	Phillips, Walter M.	I	Seltzer, Ruth
FA	Pincus, David	F	Shanis, Mr. & Mrs. Joseph
F	Porreca, Mr. & Mrs. Augustine A.	I	Sheffield, Mrs. Edwin S.
F	Pough, Mr. & Mrs. Harold B.	I	Shellenberger, Mrs. Charles D.
I	Preucel, Mrs. Robert W.	I	Sherrerd, Mrs. William D., Jr.
C	Price, Philip	I	Shiber, Mrs. Walter Z.
I	Price, Mrs. Philip	I	Shober, Mrs. Ellen Frances
F	Price, Mr. & Mrs. Philip, Jr.	I	Silverthorne, Mrs. Spencer V.
I	Price, Robert M.	PL	Sinkler, Mrs. James M. R.
I	Pugh, Mrs. William B., Jr.	I	Sitley, Mrs. Dorothy W.
I	Randolph, Mrs. Evan	I	Smith, Mrs. Lawrence M. C.
I	Reath, Mrs. George	F	Smith, Mr. & Mrs. Rayburn C., Jr.
I	Reath, Mrs. George, Jr.	I	Snellenburg, Mrs. Estelle Colwin
I	Reath, Henry T.	I	Snowden, Miss Mary A.
I	Reath, Mrs. J. Pancoast	I	Solis-Cohen, Miss Bertha
I	Rebmann, Mrs. Paul C.	I	Spahr, Boyd Lee
I	Rebmann, Mrs. Walter	I	Spiller, Mrs. Robert E.
I	Rivinus, Mrs. Florens	I	Stahlgren, Mrs. Roy
I	Roberts, Mrs. Brooke	I	Stait, Walter E.
I	Roberts, Mrs. George B.	I	Steeble, Mrs. William H.
I	Roberts, Dr. H. Radclyffe	I	Steel, Mr. & Mrs. Alfred
I	Robinson, Mrs. Andrew	F	Steel, Mr. & Mrs. Francis P.
I	Root, Mrs. Stanley	I	Stevenson, Mrs. James H., Jr.
I	Rosenbaum, Mrs. Paul	I	Stewart, C. Russell
F	Rosengarten, Mr. & Mrs. Adolph G., Jr.	I	Stimson, Mrs. Boudinot
I	Rosenlund, Mrs. Arthur	I	Stoddart, Mrs. John O.
PL	Rosenwald, Mr. & Mrs. Lessing J.	I	Strawbridge, Mrs. Francis R.
F	Rosewater, Mr. & Mrs. Edward	I	Strine, Walter M., Jr.
I	Roth, Dr. George J.	F	Sunstein, Mr. & Mrs. Leon C., Jr.
C	Rowland, Miss Anne	I	Sutton, James A.
F	Rugart, Mr. & Mrs. Karl	I	Swope, David, II
I	Rumsey, Miss Virginia G.	I	Thacher, Mrs. Thomas D.
I	Russell, Mrs. John C.	I	Thayer, Mrs. Frederick M.
I	Sawyer, Henry W., III	I	Thomas, L. G. L.
F	Saylor, Hon. & Mrs. Harold D.	I	Thompson, Miss Maris Wister
I	Schaap, Mrs. Adolf	I	Todd, John P. A.
I	Scheffey, Mrs. Lewis C.	I	Truitt, Mrs. S. Stokes
I	Schoettle, Mrs. Marc C.	I	Tyler, George F., Jr.
I	Scott, Edgar	F	Tyson, Mr. & Mrs. Charles R.
		PL	Tyson, Mrs. John

FAIRMOUNT PARK ART ASSOCIATION

I	von Moschzisker, Mrs. Marjorie E. D.	I	Wildman, Mrs. Franklin B.
I	Wallace, Mrs. Frank Rich	PL	Willet, Henry Lee
F	Wallace, Mr. & Mrs. Wallace H.	PL	Williams, Mrs. Bradford
I	Warden, Mrs. Clarence, Jr.	I	Williams, H. Justice
I	Warren, Mrs. Richard F.	I	Winston, Miss Mary
F	Watts, Mr. & Mrs. Henry M.	PL	Wintersteen, Mrs. John
I	Weinrott, Mrs. Leo	F	Wolf, Mr. & Mrs. Alfred L.
I	Weiss, Morton	F	Wolf, Mr. & Mrs. Elias
I	Welsh, Mrs. C. Newbold	I	Wolf, Howard A.
I	Welsh, Miss Margaret M.	I	Wood, Grahame
F	West, Mr. & Mrs. Harry F.	FA	Wood, William P.
I	West, Mrs. Harry F., Jr.	I	Woodall, Raymond L., Jr.
I	West, Mrs. Walter H., Jr.	F	Woodward, Mr. & Mrs. Charles H.
F	White, Mr. & Mrs. Thomas	I	Woolford, Mrs. John R.
	Raeburn, Jr.	C	Zantzinger, Mr. & Mrs. C.
F	White, Mr. William		Clark, Jr.

