

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-Eighth Annual Report



256 South 16th Street
PHILADELPHIA, PENNSYLVANIA 19102

1980

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

ANNUAL REPORT
OF THE
BOARD OF TRUSTEES

“THE REDISCOVERY OF VICTORIAN BUILDINGS
IN PHILADELPHIA”

by
HYMAN MYERS, AIA
Director
Day & Zimmermann Associates
Philadelphia, Pennsylvania

256 South 16th Street
PHILADELPHIA, PENNSYLVANIA 19102
1980

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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.	1969-1980
Theodore T. Newbold	1980-

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
Theodore T. Newbold	1973-1980
Henry W. Sawyer, III	1973-
Charles E. Mather, III	1980-

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

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

LADIES AND GENTLEMEN:

It gives me great pleasure to welcome all of you who so staunchly braved the inclement weather and came to join us as we return for our Annual Meeting to the old Bellevue Stratford Hotel, now refurbished and reopened as the Fairmont. Here in Philadelphia it will be hard not to confuse "Fairmont" and "Fairmount", but we are delighted that this lovely landmark of the City for so many years has been restored and will continue in operation.

The first order of business for the One-Hundred-and-Eighth Annual Meeting is the approval of the minutes of last year's meeting. A motion was made, seconded and passed to this effect.

Our second order of business will be a report from our Treasurer, Mr. Gates Lloyd.

TREASURER'S REPORT:

Mr. President, ladies and gentlemen, in an effort to keep to our schedule, this is going to be a brief report. The 1979 fiscal year (ending October 31, 1979) for the Fairmount Park Art Association, was one of conservation fitting the times. As you will hear in greater detail, we have some plans of great significance for the City's celebration of its 300th Anniversary and, therefore, we are conserving our funds in order to do something appropriate on that significant occasion.

For this fiscal period, we had income from investments of approximately \$152,000 and income from dues, fees for the annual luncheon and other miscellaneous matters including the sale of our sculpture book totaling approximately \$7,000. So, we had total income of \$159,000. We paid \$2,500 to maintain the Samuel Memorial; \$6,000 for the Association's administrative expenses; and about \$12,700 of operating expenses, including the annual luncheon. After deducting those outlays, \$137,800 remained for the purchase of sculpture and other works of art pursuant to the basic purpose of the Fairmount Park Art Association.



Courtesy of Robert Harris

Pennsylvania Academy of the Fine Arts, 1976

Expenditures for this purpose were as follows: We paid \$2,500 to have the Rush figures cast; \$22,700 to bring the Nepalese spouts to this country for installation in the International Sculpture Garden; and \$13,400 was expended on other projects in the Sculpture Garden, bringing the total to \$38,600 for artistic works. The balance, \$99,200, has been reserved for future expenditure. The funds are invested and earning a high return.

That's my report, Mr. President. If there are any questions, I would be glad to hear them. Thank you.

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

NOMINATING COMMITTEE REPORT:

Your Nominating Committee is pleased to place in nomination the names of those Trustees whose term expires in 1980. We are fortunate that they are all willing to serve on our Board again. Those whom we place in nomination are: Mr. Theodore T. Newbold, Mr. David Pincus, Mr. Philip Price, Mrs. Rodman E. Thompson, Mr. William P. Wood, and Mr. C. Clark Zantzinger, Jr.

As there were no further nominations, a motion was approved, seconded and carried electing these Trustees.

PRESIDENT'S REPORT:

It is the President's privilege to welcome the members of the Fairmount Park Art Association and our guests at our Annual Meeting when we try to keep your interest in the Association's affairs by clueing you into our activities. This year it is our hope to lead your thoughts away from the difficulties of hostages and politics into the "Land of an Artistic Oz." Let me be the Wizard for a little and share with you the several delightful aspects of making decisions about "Something for Philadelphia" on the occasion of its 300th Birthday.

Who, what, where and how are familiar components of any decision-making process and in searching for answers to "Who" and "What" we consulted with a number of artists who responded enthusiastically to our inquiry and came to Philadelphia to explore and comment. Since the City began along the Delaware, we had thought that the Old City area with its "Lid" on the Expressway would offer the best location but there are problems here of strength, access, maintenance and security besides aesthetics which outweighed the sentimental aspects of the area.

Sculpture often blossoms with inspiration in the form of a theme, an event, or a hero. Whereas we have not evolved a title or

a philosophical statement as a guide or inspiration to the sculptor, something such as Walt Whitman's poetic phrase "A grand seated mother chaired in the adamant of time" which complements in words the humanity of Jacob Epstein's "Social Consciousness", or "Government of the People" which established the motif for Jacques Lipschitz' interpretation of the struggle of mankind to govern itself — nonetheless, we seek a symbol for 1982 which suggests Philadelphia's considerable contribution to our American culture in the past but which also would encourage current and future generations to equal or surpass.

Our Committee on the Tricentennial, Chaired by Mrs. Daniel W. Dietrich, has been very active and constructive. They are to be congratulated on the number and variety of ideas which have evolved. They felt it most important to consult several artists as a start and decided to seek advice from those who have public acceptance and approval.

Isamu Noguchi was among the first to be consulted. Many of you may have seen the excellent exhibition of his works at the Art Museum last winter. Tucked away in a corner was his design for a "Bolt of Lightning", originally done for our Association as a tribute to Benjamin Franklin. He felt that this would make a splendid symbol for this Anniversary, and in fact developed the concept into a model showing the work located in the plaza between 6th Street and the city terminus of the Benjamin Franklin Bridge. Here it would be seen by all as they came into the City across the bridge and could be reached by foot from the 6th Street side. This is a masterful concept and very exciting, but let's not go too fast for there are other ideas.

Claes Oldenburg also was very impressed and enthusiastic about the City though his preference was for a location in Fairmount Park close to the finish line for the crew races near the Reading Railroad Bridge. We have commissioned him to submit a design which is due in June and can be expected to be a stimulating challenge, hopefully distinctive for we live in interesting times — times of change which inevitably stimulate the artist to new forms and techniques.

You may be wondering about our interest in the younger, less established artists. We would like to see their work and are investigating ways and means of having a show. There are valid reasons for such as effort in that there will be a huge demand under the 1% ordinance for sculpture as many buildings now under construction in the City are completed, a demand that could not be filled by the Oldenburgs, diSuveros, Frakartis or Noguchis. The area between 16th and 19th Streets and Market Street and Kennedy Boulevard



City Hall

has four buildings under construction. Franklin Town development is under way and elsewhere in the New City area other buildings are under way. Besides, other institutions are desirous of relieving their monotonies with sculpture, fountains, or other landscape features so that a show would certainly be useful from many aspects.

As an aside in this respect, a visit to the current show "Urban Encounters" at the Institute of Contemporary Art is very provocative for it displays how various artistic forms improve areas which are frequented by the public. Sculpture and fountains must be located in "people areas" and not adjacent to fast-moving traffic. The same applies to a sculpture show, which would be most beneficial in the Center City area where it is easily accessible. It is unlikely that our Association could totally finance such an effort but we might furnish some seed money and the National Endowment for the Arts as well as local funding institutions could be expected to react favorably towards funding such a show—a show which would be informative and useful to the public, the developer and the student.

In all of this we have not forgotten the architectural profession. Bob Venturi was asked for his thoughts on the subject and he has suggested a huge beam of light—a concept which has had extensive acceptance already. A powerful shaft of light would be projected vertically into the heavens—visible from considerable distances and creating varying effects depending on the atmospheric conditions. It would hopefully be powered with solar or hydro-electric energy so that it would also be a demonstration project. But light in itself is terrific—a symbol of past and future it raises a multitude of ideas as numerous as the imagination of every individual.

How much? It is obvious that the Association is unable to fund all four projects but they are all so good that none can be discarded. There have been expressions of interest in the Noguchi "Bolt of Lightning" from outside our ranks, and we can undertake considerable funding for something to be placed in Fairmount Park. As I said we hope to develop outside financing for the show so perhaps, with some luck, we can sponsor important additions to our sculptural heritage on the City's 300th Birthday.

At a more mundane level, however, there are several items of interest. Previously we experienced some vandalism in the World Sculpture Garden this past year. For the record it can be said that we have had very few incidents along these lines and even graffiti has been less of a problem in recent years. But, during the winter, both the Totem Pole and Etruscan Sarcophagus in the Garden suffered defacement so that, upon request, these pieces were returned to the University Museum which had loaned them to the Garden originally. Fortunately, through the generosity and interest of The

Glenmede Trust we were able to acquire another Totem Pole and this will be erected some time this summer. As far as additions to the World Sculpture Garden are concerned we continue to experience difficulty in completing arrangements for the release of the water spouts from Nepal and a piece of primitive sculpture from Senegal. Things move slowly at best and times have not been favorable for such matters. The same applies to Mexico where friction at high political levels made it impossible to arrange for some fragment of an Aztec Mayan building which would make an interesting addition to the Garden.

So, although there has not been much tangible evidence of our interest in the embellishment of the City you can see that we have not been idle and have our sights set on the future. I hope you have enjoyed your short visit to "Oz" and may be stimulated to add to our deliberations with suggestions or comments. Your interest will further the objectives of this Association which I hope will continue to receive your support. Increase in membership is a number one priority and in this area especially, your help is greatly appreciated.

C. CLARK ZANTZINGER, JR.
President

HENRY MITCHELL
1915-1980

Recently we have learned of the sudden and untimely death of Henry Mitchell, a sculptor of distinction and an old friend and associate of the Fairmount Park Art Association. Many of his works are here in the City. His ability to capture the loveliness of animals in motion is nowhere more evident than in the Impalla Fountain at the Zoo and in his group of horses, "Running Free", in front of the Athletic Building on the Drexel campus.

On a more personal view it was Henry's willingness to assist us that really made possible the amicable arrangements for having Jacques Lipschitz' "Government of the People" cast and shipped. Had it not been for his expertise as a sculptor and his familiarity with the Italian language, it is hard to imagine what complications might have arisen during that week I was in Italy to contract for the work.

As an artist and a friend he will be sorely missed.

C. CLARK ZANTZINGER, JR.

THE REDISCOVERY OF VICTORIAN BUILDINGS IN PHILADELPHIA

by

HYMAN MYERS, AIA

It is with great pleasure that I address the Fairmount Park Art Association today, because I share your concern to promote and foster the beautiful in the City of Philadelphia. You not only continue to acquire new works of art to adorn our park and city, but you also preserve and care for all the historical works which were put in place by your predecessors. Without this preservation aspect, Philadelphia would be much the poorer, with far fewer "presents from the past" to delight us.

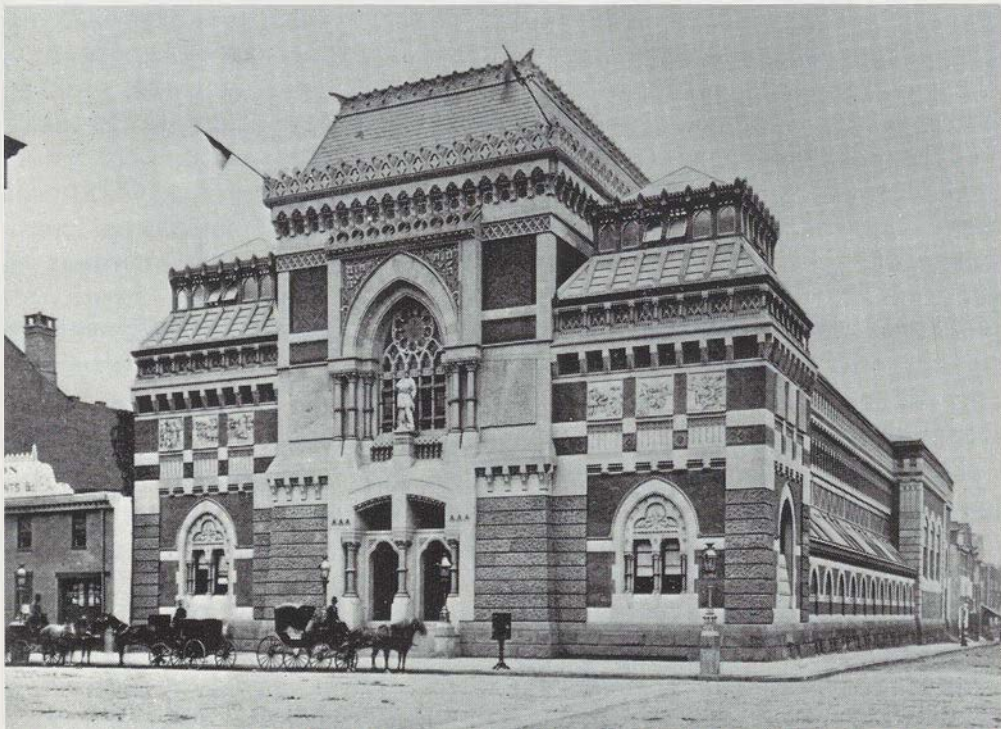
Many of our "presents from the past" are in the form of historic buildings, and in the last five years there has been a renewed interest in old buildings—especially in Victorian architecture. This renewed interest has spurred the preservation and the restoration of some grand Victorian monuments as well as simple Victorian houses. Memberships in Victorian societies have blossomed across the country, and a keen interest in restoring Victorian buildings has built-up a vital constituency. We have recently seen the development of a weekly television program devoted to the "do-it yourself" art of house restoration; "how-to-do-it" books and pamphlets on this subject have proliferated; monthly magazines have published whole issues on the subject; and there even are several monthly journals devoted entirely to restoration and preservation. Museums, for a long time the only devotees of this interest, have continued to produce exhibitions on things Victorian — including furniture, painting, sculpture, drawing, clothing, as well as architecture. In light of this, I would like to discuss American Victorian architecture and the restoration of a number of Philadelphia Victorian buildings which stand as symbols of this renewed interest.

The Victorian era in American architecture spanned the period between 1840 to just after the turn-of-the-century. The name itself came from England's long lived Queen who reigned from 1837-1901. This style did not actually blossom in America until the 1850's, and did not mature here until after the Civil War. Over the next twenty-five years, following the war, the Victorian style was celebrated across the United States, its vitality clearly expressed in almost every new building. However, by 1895 the Victorian style began to be subdued, given a severe blow by the classically inspired building designs of the enormously successful Chicago World's Fair

of 1893. Little by little, the old style became less fashionable, until finally by the first decade of new century, Victorian design was out of fashion. In fact, once the Queen died, the Victorian style was generally overlooked and forgotten.

Turreted and towered Victorian architecture was a mixture of interpreted historic styles, such as Moorish, Neo-Gothic, Renaissance Revival, Egyptian Revival, and Classical. This was very different from previous periods which generally adopted only one style at a time. Victorians adopted, and adapted, all previous styles at once; the more exotic the style the better. Instead of expounding the modern dictum we are so familiar with today, "less is more," the Victorians exclaimed, "more is better," or as Bob Venturi put it recently, "less is a bore."

During the thirty year period of its high fashion in America, Victorian architecture was described as: tasteful, fantastic, luxurious, ornamental, comfortable, optimistic, plush, high-styled, rich, exuberant, splendid, and ambitious. In most cases the style expressed, quite directly, the spirit and climate of the time. The exotic styles



Courtesy of P.A.F.A.

Pennsylvania Academy of the Fine Arts, 1876

and numerous exotic materials, both natural and artificial, represented the optimistic view of unlimited natural and man-made resources available, and the ability to buy or create them. The unusual forms, designs, and mind-boggling, technical contrivances represented the unlimited potential for inventiveness and the resulting enormous industrial expansion which occurred during the period. The forceful designs of buildings represented the intense commercial activity and competition of the day, where business identity, image, and aggressive salesmanship were important design elements of buildings. There were no frontiers left to be conquered in America, the west was won, the railroad and the telegraph crisscrossed the country, creating for the first time a truly *United States*, united by the vitality of commerce and communication.

This unity of spirit and optimism was felt and expressed by artists, architects, writers, and businessmen. In fact, it was felt by almost every citizen and expressed in the mode of his dress and in the designs of the buildings in which he worked and lived. Bankers and merchant princes built castles and palatial homes; industrial magnates built huge complexes; cities, large and small, built ornate city halls, public buildings, and grand avenues; and the federal government, not to be outdone, peppered the country with huge post offices, and filled our national capitol with extravagant buildings of marble, granite, and brownstone. The common workingman who could not afford such luxurious buildings entertained himself in palatial amusement parks, elaborate city gardens and parks, and in lavish museums, splendid theaters and sumptuous concert halls. Here, at least for a short time, even the workingman and his family felt they were part of this spirit of expansion, growth, and optimism.

Since Philadelphia was a center of industrial and commercial vitality, this feeling of Victorian optimism and success abounded. In fact, one building above all others in our city symbolized the period best—the Philadelphia City Hall. A huge pile of decorated marble and granite, it clearly expressed the importance of the city and the power, affluence, and influence of its citizenry. Fourteen and one-half acres of floor space, the highest building in the world at that time (over fifty stories), decorated with tons and tons of sculpture (in granite, marble, bronze, and brass), it was begun in 1872 and was not substantially finished until 1900.

By the first decade of the new century, the number of splendid Victorian buildings in the Philadelphia area was impressive. Then it happened, the great “cover-up” that makes Watergate seem insignificant by comparison. A cover-up that concealed or obliterated the best architectural efforts of an entire generation. At first, furnishings and decorations such as Victorian antimacassars, tassels, curtains,

and bric-a-brac were relegated to the trash heap, or to the attic. Then layer upon layer of what were called "improvements" were added to Victorian buildings in order to "up-date" them. Many buildings were sheathed in a new, more fashionable architectural dress. Bold colors were obliterated with a white-wash of neutral tones. Porches, cornices, domes, gables, roof finials, crestings, turrets and towers were all removed. Exotic interiors were gutted or encased and concealed in flat plaster. Ornate decorations and carvings were literally shaved from building faces, and all forms of ornament removed to give Victorian buildings the appearance of being "modern," loudly claiming the newer aesthetic of the international school of architecture, "less is more." Many Victorian buildings were, at first, just left vacant, and as a result, destroyed by negligence, vandalism, fire, or finally just by the onslaught of nature. Many others were demolished because no one could see them any longer as useful. Certainly not all Victorian architecture lost or destroyed was good, and not everything Victorian deserves to be rediscovered or saved, let alone restored. However, a great deal of our very best architecture has been lost, and is irreplaceable. Many of the unique building techniques, trades and skills common in Victorian times have been lost for lack of interest and use. In addition to the outright losses, some Victorian architecture has been altered beyond recognition. On the other hand, some important work has survived, waiting patiently for a resurgence of interest and for rediscovery.

One of the few buildings that has remained virtually unchanged over the last one hundred years is the Romanesque Revival Masonic Temple, just north of City Hall on Broad Street. Filled with room after room decorated in almost every conceivable historical style (Moorish, Egyptian, Roman, Gothic, Classical), it remains one of the most sumptuous, colorful, and interesting examples of Victorian architecture in the city. Nearby, other fine examples of Victorian buildings which have remained virtually unchanged over the last 75-100 years are: the Arch Street Methodist Church, the Union League, and the domed Girard Bank.

Also close by, our grand City Hall still stands as the greatest architectural symbol of the period. Some modernizing of its exterior and interior has occurred over the years, but these changes can hardly blemish the original vigor of this behemoth. There have been put forth several plans to tear down this giant building, and other plans to tear down all but the tower. There was even a scheme in 1927, by the famous architect Paul Cret, to resurface the tower in a more modern architectural garb. However, all these ideas were squelched due to lack of funds for the enormous cost of demolition. With the passing of time and rediscovery of the importance and value of this

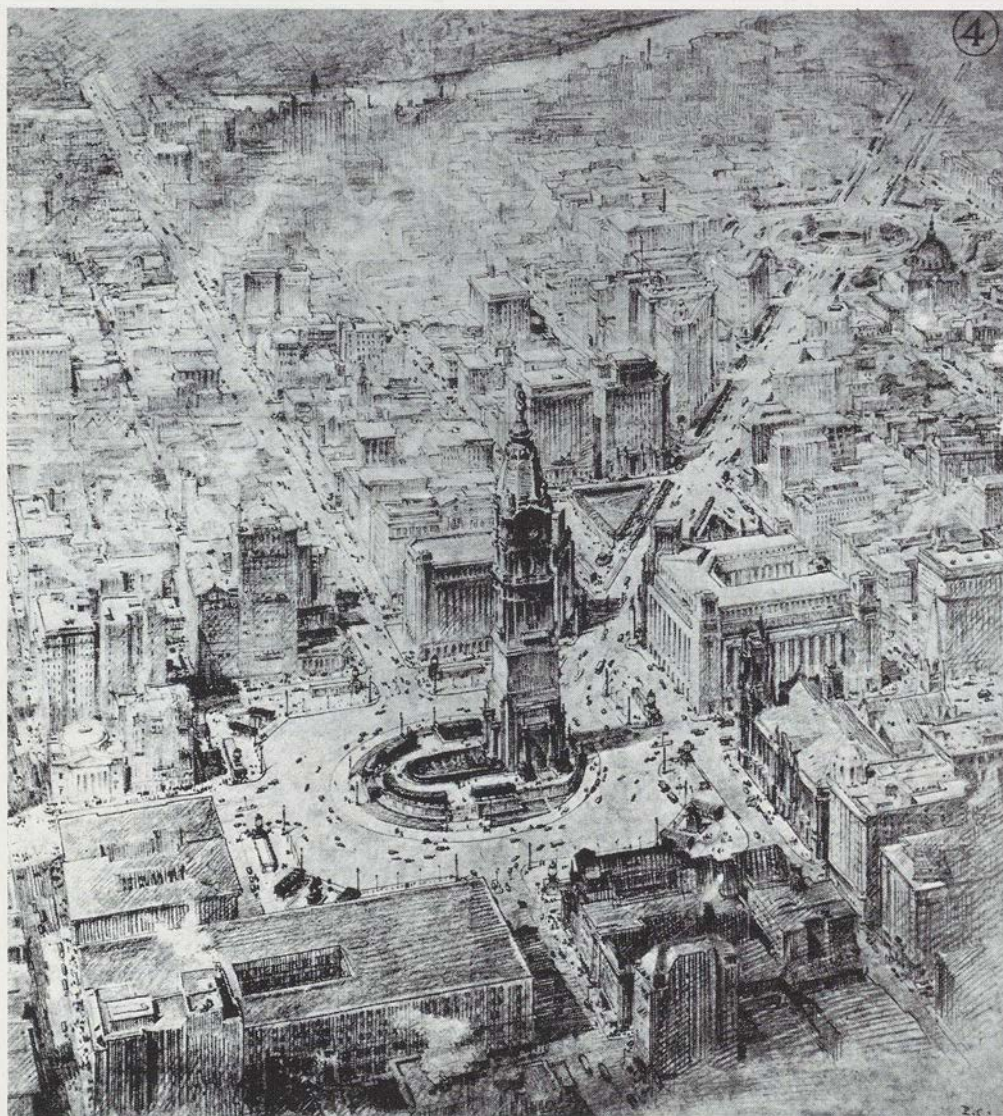


Courtesy of Hyman Myers

Fairmont Hotel, 1979

glorious building and its tons of richly carved art work and decoration, City Hall seems finally safe from the wrecker's ball, if still not from the vagaries of taste. It is interesting to note that just last month a newly elected Councilwoman even restored her office in the building. She had removed many of the later additions and wall coverings, and reexposed much of the original, ornate wood, tile, and plaster work.

Beginning in the mid 1970's, there continues to be a popular rediscovery of Victorian architecture by contemporary Americans who once again seek its visual delights, its ornaments, textures, and colors, its use of natural light, and its variety and complexity. Recently, many Victorian buildings have been cleaned for the first time since they were built; others have been repainted in their original color schemes for the first time in over seventy years. Their renewed appearance has been startling, and they are being seen once again as valuable assets. In order to save historic buildings from demolition, several have been moved to new sites, blocks or even miles away, and then restored. (Can you imagine the astonishment of an unsuspecting passerby, when one of these is seen moving down the street.) Other buildings, such as our own Boat House Row, have



Photograph — Lawrence S. Williams, Inc.

City Hall Scheme by Paul Cret
Courtesy Philadelphia Historical Commission

been thrust into the *limelight* giving them a new exposure in the hope that they will gain renewed appreciation and attention. Recently, Victorian railroad station architecture has also been revalued, in part due to the rediscovery of the value and efficiency of mass transit. A small suburban station like Gravers Lane, on the Reading's Chestnut Hill Line, is soon to be restored, and our huge Reading Terminal on Market Street has been saved from demolition and will soon be restored.

Philadelphia's first major revaluation of a Victorian building was the then avant-garde restoration of the Academy of Music in the mid 1950's. No picture can describe the heightened grandeur and richness of an Academy of Music performance due to its restored setting. Entering the building, finding your seat, and even intermissions are exciting experiences in this wonderfully renewed hall. In spite of this success, our Victorian architectural heritage did not receive major attention until the mid 1970's, when spurred on by the approach of our nation's bicentennial, our interest in our American history and heritage was heightened. As a result, by 1976 several major buildings were restored. The Athenaeum on Washington Square completed an extensive restoration of its mid-nineteenth century facility. In conjunction with the Victorian Society, it continues to develop an interest in things Victorian through its publications, its extensive research library, as well as by the example of its beautiful building. Also restored in time for the bicentennial was the Pennsylvania Academy of the Fine Arts building designed by Frank Furness. Reopened one hundred years to the day after its original opening in 1876, it is a splendid addition to Philadelphia's Victorian heritage. One hundred years of dirt and grime, additions and alterations were removed to reveal its original splendid design, detailing and color. The steel and glass entrance vestibule added in 1950 was removed and the original golden oak entrance enclosure reconstructed. The former dark, soot covered, monochromatic surfaces of the grand stair hall were unmasked to reveal their original vibrant, polychromatic surfaces, glistening once again in full natural light. This grand hall now crowned with silver stars is again resplendent in its renewed gilding, brass, and marble. In the galleries, added plaster wall surfaces and coverings were removed revealing hidden doorways, ornate columns and ornamental iron details, and even small rooms. Dark gallery spaces were restored to their original brightness with renewed skylights. The Academy's art school also "saw the light" of restoration. A locker corridor was returned to a "gallery" lined with antique plaster casts, and studios were flooded once again with north light. The Academy's recently cleaned polychromatic facade now brightens the areas just north of City Hall.



Courtesy of Robert Harris

Fairmont Hotel Lobby, 1979

The most recent Victorian restoration to be completed along Broad Street is our own Fairmont Hotel, the very hotel in which we are meeting today. This hotel which opened in 1904 as the Bellevue-Stratford Hotel, was considered the most luxurious hotel ever built in America. This French Renaissance Revival extravaganza was Philadelphia's concluding Victorian architectural statement, and at the same time, its symbol for the new century. Designed by Frank Furness' former partner, George W. Hewitt, this eight million dollar showcase contained almost three quarters of a million square feet of space, requiring seven hundred employees. It contained over one thousand guest rooms, extensive banquet, dining, and kitchen facilities, and the most modern power plant in the country. For over seventy years the hotel served as the center for Philadelphia's top political and social events; all American Presidents from Teddy Roosevelt to Gerald Ford stayed in the hotel and it served as the home away from home for royalty, nobility, and heads of state from around the world.

Over the years, numerous "modifications" were made to the building; rich and decorative elements, viewed as old-fashioned and overbearing, were replaced with simplified, colorless substitutes in an attempt to keep-up with fashion. In spite of these attempts to "modernize," the room occupancy rate remained low, and finally, as we all know, the hotel was closed in 1976 and left vacant for almost two years. In 1978, an enterprising Philadelphia real estate development firm, headed by Ronald Rubin, bought the hotel and arranged with the famous Fairmont Hotel chain to manage it. It was a perfect marriage: a spacious, venerable structure matched with the quality and elegance of Fairmont service. The results are the elegant hotel we are in today. The main facade was restored by removing the stainless steel and glass entrance and canopy added in the 1950's, and reconstructing a columned and balconied entrance based on the original design. The stained glass windows along Broad and Walnut Streets were uncovered, restored, and lighted from behind to enliven the street. On the interior, the lobby has undergone the most extensive restoration: marble walls have been cleaned and polished; the unique scagliola (artificial marble) restored; and extensive ornamental plaster decorations recreated and restored. The soaring gilded iron and marble stairs throughout the building have been preserved and restored, and the gracious, elliptical, marble stair still welcomes guests to the ballroom. The ballroom itself has also been completely refurbished and once again hosts meetings and dinners for over one thousand people.

The guest rooms occupy fifteen floors of the hotel. In many cases two small rooms were combined to create one large room by



Victorian Exterior

removing the dividing wall. By increasing room sizes, the number of guest rooms has been reduced from one thousand and ninety (1,090) in 1904 to five hundred and sixty-five (565) today. Original wood trim and plaster moldings were restored, and where missing, new millwork or plaster work was reconstructed to match the original profiles and designs. Original solid bronze door hardware was cleaned, polished, and reinstalled on over two thousand five hundred (2,500) doors. Completing the guest room areas, every bathroom has been totally replaced and enlarged featuring natural marble vanities, oversized bath compartments, telephones, and sun lamps.

The top floor of the hotel is now a splendid area for receptions, social functions and meetings. The Rose Garden, originally modeled after the Hall of Mirrors at Versailles, has been completely refurbished, including extensive restoration to its ornamental plaster ceiling. This unique ceiling was saved from destruction by the careful insertion of a new wall at the end of the room opposite the entrance doors. This addition was designed to match in detail the original entrance wall and balcony and to screen the new kitchen/pantry area behind it, without obscuring or obliterating any of the rich ceiling decorations. In the two Cameo Rooms, the intricate plaster domes were restored, and the urns and statues returned to their niches. Crowns of stained glass, uncovered during work on the domes, have been stripped of their paint and backlighted with a soft glow.

After fourteen months of intensive work and an expenditure of over twenty five million dollars, the "new" Fairmont Hotel opened its doors to guests seventy-five years and six days after its original opening. Like any successful work, the effect of its success has been felt beyond the work itself. The rebirth of the Fairmont has, in fact, sparked a renaissance in the area immediately surrounding the hotel: to the north, the old North American Building is being refurbished; to the west, the old Drexel and Company Building, closed for over twenty years, is undergoing extensive renovation as a mini mall and office building; and to the south, there is active talk about building on the parking lot across from the Academy of Music, and the Philadelphia College of Art is beginning restoration work this month on their nineteenth century complex of buildings at Broad and Pine Streets.

Yes, the renewed interest in Victorian landmarks has resulted in their revaluation, and finally their preservation and restoration. The restored Fairmont Hotel today stands as the latest symbol of this rebirth; a rebirth of a "Grand Hotel" in the old word sense, a rebirth of a Philadelphia tradition, and a recycling of a valuable asset. By rediscovering and renewing the best of our Victorian

FAIRMOUNT PARK ART ASSOCIATION

architecture, we can once again reclaim some of the brilliance, color, richness, delight, and variety of this overlooked period. We can increase our knowledge and awareness of past history, add to our treasury of historic buildings, and reset a sparking jewel in the crown of Philadelphia's achievements. As the Fairmount Park Art Association knows so well, it is the treasures of our past, combined with the best of our present, that will give us a richer future.



Courtesy of Raymond Grenald

Boat House Row

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

The One-Hundred-and-Eighth Annual Meeting of the Fairmount Park Art Association was held at the Fairmont Hotel on Monday, April 28, 1980 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 23, 1979, were, on motion, not read as they had been printed in the One-Hundred-and-Seventh 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-Eighth Annual Report as approved.

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

THEODORE T. NEWBOLD
PHILIP PRICE
WILLIAM P. WOOD

DAVID PINCUS
MRS. RODMAN E. THOMPSON
C. CLARK ZANTZINGER, JR.

The President next made the Annual Report of the Board of Trustees. It was duly resolved that this report be accepted and recommended to the incoming Board for publication and that the Secretary be instructed to order the usual number of reports printed and distributed to the members of the Association.

Following the lunch Mr. Zantzinger introduced Hyman Myers, AIA, speaker of the Meeting. At the conclusion of Mr. Myers' talk, the meeting was adjourned.

Karel M. Polch
Executive Secretary

TREASURER'S REPORT OF THE FAIRMOUNT PARK ART ASSOCIATION OCTOBER 31, 1979

STATEMENT OF ASSETS AND FUND BALANCES

FUND	Assets				
	Participating Units Consolidated Investment Pool Units		Treasurer's Account		
	Units	Basis	Securities	Cash	Balance
Walter I. Cooper Fund	1 509	\$ 35 583	\$ 14 000	\$ 40	\$ 49 623
Hancock Memorial Fund	1 187	27 838	21 000	61	48 899
Howell Fund	7 479	176 030	30 000	187	206 217
Permanent Fund (City Branch)	8 639	203 240			203 240
Permanent Fund (Park Branch)	14 215	334 478			334 478
Ellen Phillips Samuel Memorial Fund	55 918	1 315 932	79 000	735	1 395 667
General Fund (City Branch)			37 000	869	37 869
General Fund (Park Branch)			46 000	(282)	45 718
Rittenhouse Square Improvement Fund			11 000	1 031	12 031
	<u>88 947</u>	<u>\$2 093 101</u>	<u>\$238 000</u>	<u>\$2 641</u>	<u>\$2 333 742</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, 1979

NOTE 1— The Fairmount Park Art Association was incorporated by the legislature of the State of Pennsylvania on February 2, 1872. The object 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, 1979 was \$25.60 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 (\$2,277,209) at that date.

NOTE 4— Consolidated Investment Pool Units:

	<i>Cost</i>	<i>Approximate Market Value</i>
U.S. Government Securities	\$ 146 862	\$ 127 664
Public Utility, Railroad, Industrial Bonds, Etc.	855 659	653 335
Stocks	1 089 914	1 495 544
Cash	666	666
	<u>\$2 093 101</u>	<u>\$2 277 209</u>

NOTE 5— Interfund borrowings appeared as follows:

General Fund — Park	Due from Samuel Fund	\$ 5 000
Howell Fund	Due from Samuel Fund	45 000
Samuel Fund	Due to General Fund — Park	(5 000)
	Due to Howell Fund	(45 000)

FAIRMOUNT PARK ART ASSOCIATION

FAIRMOUNT PARK ART ASSOCIATION

TREASURER'S REPORT
FAIRMOUNT PARK ART ASSOCIATION
November 1, 1978 to October 31, 1979

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1978 ..	\$ 982.98
Income from Securities	88,937.81
Sale of Demand Notes	4,000.00

\$93,920.79

Due to Howell Fund	\$45,000.00
Due to General Fund	5,000.00

EXPENDITURES:

Landscape Maintenance	\$ 3,150.00
Purchased Demand Notes	57,000.00
Auditing	1,072.00
Accounting	64.00
Casting Rush Figures	2,500.00
"Schuylkill Freed" and "Schuylkill Chained"	
Lipchitz	29,000.00
Reimbursed Howell	
Miscellaneous	400.00
Balance, October 31, 1979 ...	<u>734.79</u>

\$93,920.79

TEMPORARY INVESTMENTS:

\$79,000 PSFS Demand Notes

WALTER I. COOPER FUND

RECEIPTS:

Balance, November 1, 1978 ..	\$ 454.62
Income from Securities	3,585.46
	<u>\$ 4,040.08</u>

EXPENDITURES:

Purchased Demand Notes	\$ 4,000.00
Balance, October 31, 1979 ...	<u>40.08</u>
	<u>\$ 4,040.08</u>

TEMPORARY INVESTMENTS:

\$14,000 PSFS Demand Notes

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1978 ..	\$ 290.47
Redeemed Treasury Notes	5,000.00
Income from Securities	1,740.92
	<u>\$ 7,031.39</u>

EXPENDITURES

Purchased Demand Notes	\$ 6,000.00
Balance, October 31, 1979 ...	<u>1,031.39</u>
	<u>\$ 7,031.39</u>

TEMPORARY INVESTMENTS:

\$11,000 PSFS Demand Notes

FAIRMOUNT PARK ART ASSOCIATION

HOWELL FUND

RECEIPTS:

Balance, November 1, 1978 ..	\$ 402.44
Sale of Demand Notes	8,000.00
Lipchitz	
Reimbursed by Samuel	29,000.00
Income from Securities	14,082.11

\$51,484.55

EXPENDITURES:

Accounting	\$ 9.00
Purchased Demand Notes	15,000.00
Auditing	150.75
University Museum	5,719.90
Nepalese Spouts	22,688.95
Totem Pole	539.78
Sculpture Garden	7,188.89
Balance, October 31, 1979 ...	187.28

\$51,484.55

Due from Samuel Fund: \$45,000.00

TEMPORARY INVESTMENTS:

\$30,000 PSFS Demand Notes

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1978 ..	\$ 747.94
Sale of Demand Notes	7,000.00
Income from Securities	4,312.83

\$12,060.77

EXPENDITURES:

Purchased Demand Notes	\$12,000.00
Balance, October 31, 1979 ...	60.77

\$12,060.77

TEMPORARY INVESTMENTS:

\$21,000 PSFS Demand Notes

GENERAL FUND — PARK

RECEIPTS:

Balance, November 1, 1978 ..	\$ 472.04
Income from Dues	2,835.00
Sale of Demand Notes	10,000.00
Income from Securities	25,091.94
Luncheon Tickets	953.20
June Dinner Meeting	464.25

\$39,816.43

EXPENDITURES:

Annual Meeting	\$ 2,887.93
Annual Report	2,124.00
Personnel Services	3,138.11
Printing	108.00
Rental	1,000.00
Telephone	446.26
Auditing	268.00
Memberships	560.00
Miscellaneous	1,102.59
Purchased Demand Notes	28,000.00
June Dinner Meeting	463.85
Balance, October 31, 1979 ...	(282.31)

\$39,816.43

Due from Samuel Fund: \$5,000.00

TEMPORARY INVESTMENTS:

\$46,000 PSFS Demand Notes

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND— CITY

RECEIPTS:

Balance, November 1, 1978 ..	\$ 1,216.00
Annual Meeting	238.30
Income from Dues	2,825.00
Sale Centennial	
Sculpture Book	26.50
Income from Securities	15,841.07
Sale of Demand Notes	3,000.00
	<u>\$23,146.87</u>

EXPENDITURES:

Annual Meeting	\$ 721.98
Printing	531.00
Personnel Services	791.52
Auditing	184.25
Miscellaneous	49.00
Purchased Demand Notes	20,000.00
Balance, October 31, 1979 ...	869.12
	<u>\$23,146.87</u>

TEMPORARY INVESTMENTS:

\$37,000 PSFS 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, 1979. 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, 1979, arising from cash transactions, and the revenues collected and expenditures made by it during the year then ended, on a basis consistent with that of the preceding year.

MATHIESON, AITKEN & CO.
Certified Public Accountants

December 7, 1979

NECROLOGY

GORDON A. HARDWICK

FREDERICK H. LEVIS

GEORGE J. ROTH

MRS. JAMES M. R. SINKLER

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	I	Biddle, Mark H.
		PL	Bodine, William W.
		I	Bodine, William W., Jr.
I	Bachman, Miss Henrietta E.	I	Bolling, Mrs. Lanier
I	Baketel, H. Sheridan, Jr.	I	Boothby, Willard S.
C	Ballard, Francis	I	Borie, Mrs. C. Louis
I	Barnett, Mrs. Benjamin H.	I	Borie, Mrs. Henry Peter
I	Barrows, Mrs. Donald B.	I	Brady, Mrs. Charles P.
I	Barstow, Donald L.	I	Bregy, Mrs. Philip A.
I	Batt, Robert	I	Breyer, Mrs. Henry W., Jr.
I	Behrend, Mrs. Bernard	I	Bright, Mr. Joseph C., Jr.

FAIRMOUNT PARK ART ASSOCIATION

C	Brinton, Mrs. Clarence C.	I	Doak, Mrs. Charles B.
F	Brown, Mr. & Mrs. C. Stuart	I	Donohoe, Miss Victoria
I	Browning, Mrs. Edward, Jr.	F	Dorrance, John T., Jr.
I	Buller, Mrs. Carter R.	I	Dykstra, Mrs. Franz R.
F	Bullitt, Mrs. Orville H.		
I	Bullivant, Mrs. Stuart Lodge	F	Elkins, Dr. & Mrs. William L.
I	Burns, Mrs. George Robert	I	Elwert, Mrs. George Robert
F	Butcher, Mr. & Mrs. W. Keen	I	Ervin, Mrs. Spencer
F	Butterworth, Mrs. J. Ebert	I	Evans, John Lane
		I	Ewing, Mrs. McFadden
I	Cahan, Ms. Joan O.		
PL	Cannstatter-Volkfest-Verein	I	Farnum, Mrs. Henry W.
I	Carson, Mrs. Joseph	I	Fetter, Dr. Ferdinand
F	Cecil, Dr. & Mrs. Henry S.	I	Finkleman, Harold
I	Chalfant, Mrs. Robert L.	I	Fischer, Mrs. Margaret R.
I	Chancellor, Mrs. Paul	I	Fogel, Frank
I	Cheston, George M.	I	Fogg, Dr. John M., Jr.
I	Christ Church	F	Foulke, Mr. & Mrs. Walter L.
I	Clark, Miss Bertha	C	Foulke, William G.
I	Clattenburg, Theodore	F	Fraser, Mr. & Mrs. Joseph T., Jr.
I	Coleman, Mrs. William B.	I	Fuller, Mrs. Walter D.
I	Colozzi, Lt. Col. Carl A.	I	Funk, Mrs. Carl W.
F	Colston, Mr. & Mrs. Larry A.	I	Futcher, Mrs. Palmer
F	Cooke, Mr. & Mrs. M. Todd, Jr.		
F	Cooper, Mr. & Mrs. Douglas J.	I	Gold, William B., Jr.
I	Cope, Paul M., Jr.	C	Goldsmith, Mrs. Arthur
I	Cornell, J. William	I	Goldsmith, Miss Elizabeth
I	Cornell, John W., Jr.	F	Goodyear, Mr. & Mrs. Frank H., Jr.
I	Coxe, Mr. Weld	I	Grace, Eugene G., Jr.
I	Crane, Mrs. A. Reynolds	I	Green, Mrs. Robert McCay
F	Crawford, Mr. & Mrs. James A.	I	Griffith, Miss Caroline G.
C	Crawford, James D.	I	Griffith, Ms. Caroline G.
F	Crouter, Mr. & Mrs. Gordon	I	Griffith, John R.
C	Crowder, Mrs. William S.	I	Griffith, Mrs. John R.
F	Curry, Mr. and Mrs. Neal	I	Gwinn, David
		I	Gwinn, Mrs. Richard H.
I	Darby, Mrs. Scott		
I	Dean, Mrs. David J.	C	Haac, Mr. & Mrs. E-O
F	Dean, Mrs. Judith N.	FA	Haac, Mrs. N. M.
PL-CL	deHellebranth, Mrs. Roland T.	I	Hallowell, Henry R.
I	Delaplaine, Miss Meribah	I	Hammett, Mrs. Van Buren O.
F	Detweiler, Mrs. H. R.	I	Hansell, Standish Forde
I	d'Harnoncourt, Ms. Anne	CL	Harbeson, John F.
FA	Dietrich, Mrs. Daniel W.	PL-CL	Harbeson, Paul Cret
FA	Dietrich, Mr. & Mrs. Richard H., Jr.	CL	Harbeson, Mrs. Paul Cret
I	Dilks, Mrs. John Hyland		

FAIRMOUNT PARK ART ASSOCIATION

I	Hardwick, Mrs. Gordon A.	F	Landis, Mr. & Mrs. B. Gordon
I	Harnwell, Gaylord P.	I	Landis, J. Meade
I	Harrington, Mrs. Avery D.	F	Lavino, Mr. & Mrs. E. George
I	Harris, Mrs. John McA., Jr.	I	Leary, Mrs. Fairfax
I	Harris, Mrs. Montgomery	F	Levis, Mrs. Frederick H.
C	Harrison, Mrs. Roberts	I	Levy, Mrs. Lionel F.
I	Hart, Mrs. Thomas	F	Lincoln, Mr. & Mrs. L. W. Thompson
FA	Hauslohner, Mr. & Mrs. Robert A.	I	Lingelbach, William E., Jr.
I	Haviland, Mrs. Thomas P.	FA	Lippincott, Mr. & Mrs. Bertram
I	Haydock, Mrs. Jesse G.	I	Lippincott, H. Mather, Jr.
F	Hebard, Mr. & Mrs. Morgan, Jr.	I	Little, Mrs. Ellis
FA	Henderson, J. Welles	C	Lloyd, Mr. & Mrs. H. Gates, III
I	Hepburn, Mrs. Philip R.	PL	Lloyd, Mrs. Malcolm, Jr.
I	Hinkson, Mrs. J. H. Ward	I	Lovering, Mrs. Joseph S., Jr.
F	Hodge, Mr. & Mrs. Charles, 4th		
I	Hodges, Ms. Marie Clark		
I	Hoffman, Mrs. C. Fenno	I	MacCalla, Mrs. Powell S.
F	Horwitz, Dr. & Mrs. Orville	I	Madeira, Louis C., IV
PL-CL	Hubbard, Cortlandt V. D.	I	Maderia, Mrs. Louis, C., IV
I	Hudson, E. Walter	I	Marceau, Mrs. Henri
F	Hudson, Mr. & Mrs. H. Lea	I	Marshall, Mrs. George K., Jr.
		F	Martindale, Mr. & Mrs. Wallace S., Jr.
PL-CL	Ingersoll, Miss Anna W.	F	Mather, Mr. & Mrs. Charles E., III
F	Ingersoll, Mr. and Mrs. C. Jared		
I	Ingersoll, Paul M.	I	McAllister, Mrs. Borie
		I	McCloskey, Mrs. John F.
F	Jackson, Mr. & Mrs. Orton P.	I	McCloskey, Mrs. Louis J.
I	Janney, Mrs. Joseph N.	I	McDaniel, Mrs. Delaplaine
F	Jones, Mr. & Mrs. Horace C.	PL	McIlhenny, Henry P.
I	Jones, Dr. Robert E.	I	McKaig, Miss Marjorie
I	Justice, Mrs. William T.	C	McKean, Miss Nancy
		I	McLean, Mrs. Robert, III
I	Kane, Mrs. Mary G.	I	McNeely, Mrs. George H., 3rd
F	Katz, Mr. & Mrs. Lawrence	I	Merritt, Mrs. Morris H.
I	Kaufmann, Arthur C.	I	Meyer, Mrs. J. Andrew
I	Kelley, Mrs. John B.	I	Meyers, Morton C.
F	Kenkelen, Mr. & Mrs. Charles J.	I	Meyers, Mrs. Morton J.
I	Kilroy, Miss Mary A.	I	Mikell, Mrs. Helen
I	King, Miss Katharine S.	I	Millhollen, Mrs. W. E.
I	Kirkland, Samuel N.	I	Milne, Mrs. Bingham
F	Kise, Mr. & Mrs. James N.	I	Modern Club of Philadelphia, Inc.
I	Klein, Mrs. Janet	I	Molloy, Mrs. William Poor
C	Klein, Mr. & Mrs. Philip	F	Montgomery, Mr. & Mrs. James A., Jr.
I	Kling, Vincent G.		
PL	Kohn, Mrs. Isidore		
I	Kramer, Herbert W.		

FAIRMOUNT PARK ART ASSOCIATION

F	Montgomery, Mr. & Mrs. Robert E.	C	Rowland, Miss Anne
I	Morris, Mrs. Herbert C.	F	Rugart, Mr. & Mrs. Karl
F	Nemir, Mrs. Paul, Jr.	I	Rumsey, Miss Virginia G.
F	Newbold, Theodore T.	I	Russell, Mrs. John C.
F	Newlin, Mr. & Mrs. Mortimer		
I	Noble, William H., Jr.	I	Sawyer, Henry W., III
		I	Saylor, Hon. Harold D.
F	O'Connor, Mrs. Charles	I	Schaap, Mrs. Adolf
I	O'Dell, Mrs. W. H. Sterg	I	Scheffey, Mrs. Lewis C.
F	O'Neill, Mr. & Mrs. Bertram L.	I	Scott, Edgar
		I	Scott, I. M.
		F	Scott, Mr. & Mrs. Robert Montgomery
I	Paxson, Mrs. Henry D.	I	Scully, Mrs. C. Alison
I	Pease, Miss Pauline T.	PL-CL	Seitter, Mrs. Charles F.
F	Pennock, J. Liddon, Jr.	F	Sellers, Mr. & Mrs. William
F	Perkins, Mr. & Mrs. G. Holmes	I	Seltzer, Ruth
I	Phillips, Miss Margaret E.	F	Shanis, Mr. and Mrs. Joseph
I	Phillips, Walter M.	I	Sheffield, Mrs. Edwin S.
FA	Pincus, David	I	Shellenberger, Mrs. Charles D.
F	Porreca, Mr. & Mrs. Augustine A.	I	Sherrerd, Mrs. William D., Jr.
F	Pough, Mr. & Mrs. Harold B.	I	Shiber, Walter Z.
I	Preucel, Mrs. Robert W.	I	Shiber, Mrs. Walter Z.
C	Price, Mr. & Mrs. Philip	I	Shober, Mrs. Ellen Frances
F	Price, Mr. & Mrs. Philip, Jr.	I	Silverthorne, Mrs. Spencer V.
I	Price, Robert M.	I	Sitley, Mrs. Dorothea W.
I	Pugh, Mrs. William B., Jr.	I	Smith, Mrs. Lawrence M. C.
		F	Smith, Mr. & Mrs. Rayburn C., Jr.
I	Randolph, Mrs. Evan	I	Snellenburg, Mrs. Estelle Colwin
I	Reath, Mrs. George	I	Snowden, Miss Mary A.
I	Reath, Mrs. George, Jr.	I	Solis-Cohen, Miss Bertha
F	Reath, Henry T.	I	Spahr, Boyd Lee
I	Reath, Mrs. J. Pancoast	I	Spiller, Mrs. Robert E.
I	Rebmann, Mrs. Paul C.	I	Spitzer, Ms. Elizabeth
I	Rebmann, Mrs. Walter	I	Stait, Walter E.
I	Rivinus, Mrs. Florens	I	Steeble, Mrs. William H.
I	Roberts, Mrs. Brooke	F	Steel, Mr. & Mrs. Alfred
I	Roberts, Mrs. George B.	F	Steel, Mr. & Mrs. Francis P.
C	Roberts, Dr. H. Radclyffe	I	Stewart, C. Russell
I	Robinson, Mrs. Andrew	I	Stimson, Mrs. Boudinot
I	Root, Mrs. Stanley	I	Stoddart, Mrs. John O.
I	Rosenbaum, Mrs. Paul	I	Strawbridge, Mrs. Francis R.
F	Rosengarten, Mr. & Mrs. Adolph G., Jr.	C	Strine, Walter M., Jr.
I	Rosenlund, Mrs. Arthur	F	Sunstein, Mr. & Mrs. Leon C., Jr.
PL	Rosenwald, Mr. & Mrs. Lessing J.		
F	Rosewater, Mr. & Mrs. Edward		

FAIRMOUNT PARK ART ASSOCIATION

F	Sutton, James A.	F	West, Mr. & Mrs. Harry F.
I	Swope, David, II	I	West, Mrs. Harry F., Jr.
		I	West, Mrs. Walter H., Jr.
I	Thacher, Mrs. Thomas D.	F	White, Mr. & Mrs. Thomas
F	Thayer, Mrs. Frederick M.		Raeburn, Jr.
I	Thomas, L. G. L.	F	White, Mr. William
I	Thompson, Miss Maris Wister	F	Whittaker, Mr. & Mrs. Robert L.
I	Thompson, Mrs. Rodman	I	Wildman, Mrs. Franklin B.
I	Todd, John P. A.	PL	Willet, Henry Lee
I	Truitt, Mrs. S. Stokes	PL	Williams, Mrs. Bradford
F	Tyler, Mr. & Mrs. George F., Jr.	I	Williams, H. Justice
F	Tyson, Mr. & Mrs. Charles R.	I	Winston, Miss Mary
PL	Tyson, Mrs. John	PL	Wintersteen, Mrs. John
		F	Wolf, Mr. & Mrs. Alfred L.
I	von Moschzisker, Mrs. Marjorie	F	Wolf, Mr. & Mrs. Elias
	E. D.	I	Wolf, Howard A.
		I	Wood, Grahame
I	Wallace, Mrs. Frank Rich	FA	Wood, William P.
F	Wallace, Mr. & Mrs. Wallace H.	I	Woodall, Raymond L., Jr.
I	Warden, Mrs. Clarence, Jr.	F	Woodward, Mr. & Mrs.
I	Warren, Mrs. Richard F.		Charles H.
F	Watts, Mr. & Mrs. Henry M.	C	Woolford, Mrs. John R.
I	Weinrott, Mrs. Leo		
I	Weiss, Morton	C	Zantzinger, Mr. & Mrs. C.
I	Welsh, Mrs. C. Newbold		Clark, Jr.
I	Welsh, Miss Margaret M.		

