

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-Ninth Annual Report



256 South 16th Street

PHILADELPHIA, PENNSYLVANIA 19102

1981

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

ANNUAL REPORT
OF THE
BOARD OF TRUSTEES

THE NEW AND PERMANENT
PARLIAMENT HOUSE
AUSTRALIA

by

EHRMAN B. MITCHELL, JR., F.A.I.A.
MITCHELL/GIURGOLA
Architects
Philadelphia, Pennsylvania

256 South 16th Street
PHILADELPHIA, PENNSYLVANIA 19102
1981

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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-

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J. Rodman Paul	1940-1941
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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
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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-NINTH ANNUAL REPORT OF THE BOARD OF TRUSTEES

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

LADIES AND GENTLEMEN:

Our speaker for today is Ehrman Mitchell of Mitchell/Giurgola. When I was talking with him about coming to speak to us, we talked about all of the disasters which might occur: that no one would show up for the meeting; that he would forget his slides; that the light in the projector would go out; and about five or six others. He is not here yet. We never thought of that.

I want to welcome all of you to our 109th meeting of the Fairmount Park Art Association. The Board felt that we would try an afternoon meeting this time, partly because of the cost of hotel meals this year and we would hate to see our members pay close to twenty-five dollars for luncheon. It is an experiment, and I will probably be seeking people's reactions by letter.

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

The second matter is the Treasurer's Report. For that, I shall call upon our Treasurer, Mr. Gates Lloyd.

TREASURER'S REPORT

Mr. President, ladies and gentlemen, friends and members, during the fiscal year ended October 31, 1980, we had investment income of \$180,200. We had other income, mostly from dues, of \$5,700, raising total income to \$185,900. We had expenditures for maintenance of the Samuel Memorial of \$5,500; for the annual luncheon and annual report, \$5,300; for administration and operations, \$11,600; for professional services, such as accounting and insurance, \$5,700. Thus, we had a total of \$28,100 in operating expenses, leaving \$157,800.

During the year, we very intentionally retained most of these funds because, as you know, we are planning major programs for the City's Tricentennial in 1982. However, we did spend \$4,100 to cast the Rush figures "Schuylkill Chained" and "Schuylkill Freed." Also, \$4,500 went to install and site the new totem pole (a gift of the

Glenmede Trust Company) in the World Sculpture Garden, and an additional \$600 on miscellaneous projects, for a total of \$9,200. There remained \$148,600 which has been added to the Treasurer's reserve for future purchases and invested in short-term obligations which are earning a high rate of interest. I welcome any questions.

Our next order of business is a report from our Nominating Committee, so I will call on Mr. Charles Mather.

NOMINATING COMMITTEE REPORT

Thank you, Mr. President and members of the Fairmount Park Art Association. Your Nominating Committee takes pleasure in proposing for Trustees of the Association the following members whose terms expire in 1981. They are: Mrs. Morgan Hebard, Jr., Mr. H. Gates Lloyd III, Mr. Charles E. Mather III, Dr. H. Radclyffe Roberts, Mr. Henry W. Sawyer III, and Ms. Anne d'Harnoncourt. Mr. President, I would like to place in nomination these six names.

A motion was made, seconded and carried electing these Trustees.

PRESIDENT'S REPORT

I am not a great public speaker, so you will be pleased to know that my review will be short and to the point. Last year, Mr. Zantzinger stepped down as President, with the Board electing yours truly as the new President. I feel it is appropriate to review some of the things that went on during the twelve years Clark was President. Often we sort of plug along and do a thing here and do a thing there, and you don't really see how they add up. During the past twelve years, your Association purchased the three Milles "Angels", the Louise Nevelson work outside the Museum and, with the co-operation of the City, "Government of the People" by Jacques Lipschitz and the Henry Moore work that is now sited in Kennedy Plaza.

In addition, we purchased a Miro "Lunar Bird", which is presently sited in the lobby of the Museum. We also, after some hundred years, hired Carolyn Pitts to put our archives in order. They are now usable, which they never were, and are housed in the Pennsylvania Historical Society.

The World Sculpture Garden at Penn's Landing was begun with about eight or nine pieces; and, we published two books to commemorate the Bicentennial.

I think these twelve years add up to an impressive amount of work, and to Clark we owe a great debt of thanks.

This past year most of our time has been spent on the Tricentennial plans. We did make one addition to the World Sculpture Garden, a very early totem pole which is now sited. It was purchased through the generosity of the Glenmede Trust.

We also have two additions to our Board, Gregory M. Harvey, a local attorney, and Ana Thompson, a landscape architect. Both, I think, will add a great deal to the Board.

The plans for the Tricentennial are moving along with Jennie Dietrich as Chairman of that Committee. Last year Clark mentioned one of the projects we were looking into was commissioning Claes Oldenburg to do a piece for the Park. This does not appear to be working out, in part because we simply don't have the funds to do everything we would like. Also, the University of Pennsylvania has commissioned Oldenburg to do a piece, so then we would have three of his works in the City. The Noguchi "Bolt of Lightning . . . A Memorial to Benjamin Franklin" is moving along very well. We plan to site this work at the Plaza at the west end of the Benjamin Franklin Bridge, at the artist's request. Every time we talk to Mr. Noguchi the piece grows a little larger. It started out at sixty-five feet, and I think it is now about ninety-five feet. If everything works out, it will be a most impressive entrance to the City. We have Port Authority approval and tentative approval of the Art Commission, pending the final height . . . I think if it got to be a thousand feet high they might get worried. The best news on the Noguchi project is that we have received a very sizeable grant from The Widener Trust, which will nearly pay for all of it, thus relieving us of the problem of funding this project.

The Venturi project is progressing a little more slowly. The concept is a cluster of lights, located on the Belmont Plateau in the Park on the axis of City Hall and the Museum. The lights would project directly up into the atmosphere between 12,000 and 20,000 feet. The concept is that it is Penn's inner light being projected for the next three hundred years, or the hope of the future. We envision that this light might be on for two or three hours each evening, maybe until 11:00 o'clock each night. We plan to generate our own hydro-electric power, as it is imperative given today's energy problems. The project is not fully funded. We still have to get City approval, but it is a workable project and, therefore, still very much alive.

The most difficult project, and I think the least understood, is, for lack of a better word, a sculpture show. We are trying to link artists to community needs, so an artist would not simply create a piece of sculpture; rather it will become a functional piece for the community. It originally sounded like a very easy idea, but it

involves a great deal of work. We hired two consultants, Richard Koshalek and Julie Brown, to help us with this. Both of them have tremendous knowledge of the available artists throughout the country who could do this kind of work. For instance, one artist loves to work with large boulders. His idea is to place these boulders, cutting out an area for seating, near Bells Mill Road and the Wissahickon Creek. There is seating in this area now which is quite unattractive; these would fit into the landscape and be a work of art in their own right. We could not undertake this project without the expertise of Penny Bach, who is here today, and who is now on our staff for a two year period to coordinate all of these things. The project involves working with the artists, our Board, the consultants and the City, and it is truly a tremendous coordination job. I don't think we could realize this project without Penny. We don't have all of the funds for this project; consequently we are involved in a fundraising campaign. I think I should also point out that we have talked to the Redevelopment Authority, the Planning Commission, the Fairmount Park Commission, the Department of Parks and Recreation, Community Development, and Century IV, the Tricentennial office, and all of them are very enthusiastic about this project.

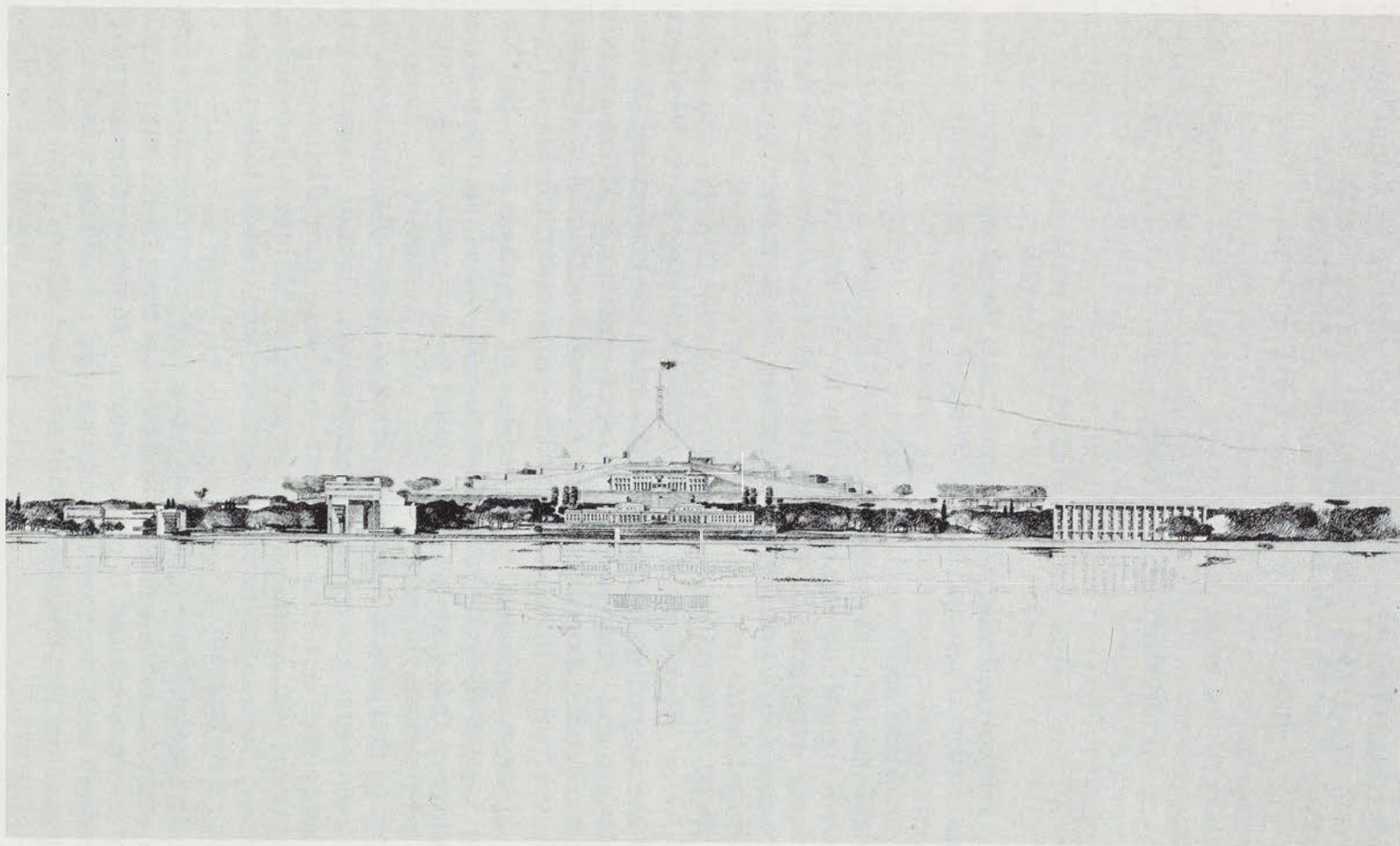
There is one other project that we haven't discussed with the Board yet, but about ten years ago we did a review of our sculpture and its physical condition. Members of the Fine Arts Committee have recently taken another look, and some of our sculpture does need conservation. It is something we are going to have to start looking into more seriously. Unfortunately, this will take funds. However, if you acquire sculpture, it is your obligation to maintain it.

Finally, I would welcome any ideas from our membership, and I thank all of you very much for coming today and supporting us. I think that is the end of our annual meeting.

May I introduce Mr. Ehrman Mitchell, senior partner in the architectural firm of Mitchell/Giurgola, a name well-known to Philadelphians. Mr. Mitchell is a graduate of the Architectural School of the University of Pennsylvania. The firm has won many awards but I think we in Philadelphia know them best for the INA Plaza Building, the Liberty Bell Pavilion, and the building just adjacent to us, the new addition to the Penn Mutual Building.

Mr. Mitchell is going to talk to us about the Australian Parliament commission, one of the major commissions awarded this century.

THEODORE T. NEWBOLD
President



Site elevation looking from the northeast across the Lake. *Drawing by Romaldo Giurgola, FAIA.*

THE NEW AND PERMANENT PARLIAMENT HOUSE AUSTRALIA

by

EHRMAN B. MITCHELL, JR., F.A.I.A.

I think I will start off talking a little about the International Design Competition and how winning it is sort of a fairy tale, a ride on a magic carpet and finding suddenly that we are like Alice in Wonderland and down under in some strange corner of the earth. It is an incredible experience for those of us who are architects to join with the civilization in Australia to provide them with a contemporary statement of what is to house their government, a democratic society. They are 15 million strong, on a continent as large as the United States.

In 1979, I had the opportunity to be in Australia as a representative of the American Institute of Architects, as its President when the Australian Institute of Architects was celebrating its 50th anniversary and Western Australia was celebrating 150 years as a settled, organized area of Australia. It was that occasion that prompted the Australians to invite the Americans to join with them.

At their conference, they had one of the chaps from the National Capital Development Commission, which is the national organization that develops their capital city. He was at this conference to promote the idea that the design competition should be entered by everyone in Australia and everyone else all over the world.

I remember saying to the Australians at the time, why do you cast across the world for architects to design your Parliament? It seems to me that Australians ought to design their own Parliament. However, Australians have sought out the whole world to participate in their development.

The design competition was a two stage competition. The first stage attracted 329 entrants. The first stage dealt with concepts, put down on drawings and in photographs, to convey to them our ideas that would meet their aspirations for a capital building, a fresh idea, a signal to the world that Australia will have a new capital the world will recognize.

The conceptual stage was done in about three months and sent to Australia along with the other 329 entrants. From these entrants, the Australians selected ten schemes for prizes, and from these ten schemes, they selected five finalists. We were the only American firm selected to participate in the second, or final, stage.

The second stage began in December of 1979; all of the teams were invited to Canberra and given an orientation by the National Capital Development Commission. There we walked the site, smelled the air, and saw the flora and fauna that is Australia. At home again, we started the final stage, the deadline for which to submit our material was May 26, 1980. On that date, we shipped it to Australia via the consul in New York. Fortunately, our models and drawings got there in good shape.

The jury was made up of very distinguished Australian architects, John Andrews and Sir John Overall, also an American architect, I. M. Pei. After ten days of deliberations, the winner was selected. They put through a call to our New York office on June 26, last summer, 1980, and told us of the incredible news. We were named the architects for the new Parliament Building. We were invited to go to Canberra in July, where we were given a marvelous reception by everybody. It has been a magic carpet, and the acceptance of the design by the Australians has been, according to the Australians, the first time in history anyone can remember there was unanimity of an opinion about anything in Australia.

This is the Botany Bay, coming into Sydney Airport and then heading off for Canberra. I didn't want to show you the Opera House, because I know you have all seen it, and I didn't want to give you anything to compare our design with.

There are a strange number of rock formations that have occurred, and on the drive down to Canberra, these incredible, huge pieces of granite come out of the ground, and there is no explanation of how they got there. That seems to satisfy the lay people. I think the scientists understand, but it is hard to know from reality. Then, on the way, of course, they have these kinds of crossings (indicating kangaroos). There are places where kangaroos multiply, and you might see mama on the right there who has a little baby leaning out to eat grass. It is fun. It is a strange place, this marsupial land.

This is a view flying into Canberra, and this shows the character of the landscape, and now we are over the central business district of Canberra. This is where the office buildings are developing, and this is a major traffic circle, an artery, around which are very important commercial centers, but one can see the openness of Canberra. It is a very open city. It has no real concentrated infill, or density of people or buildings.

This is another view of the same central business district, and off to the left is the beginning of the Walter Burley Griffin Lake. Walter Burley Griffin was also engaged in a design competition in 1910 to design the city's plan for the Australian capital, Canberra. Walter Burley Griffin was a young Chicago architect, and he designed probably the forerunner of the mobile city, a city laid out for automobiles, traffic and moving vehicles. It is a huge area; it covers a great landscape down there, and for the capital city, for a population of fifteen million people in Australia, it is ample indeed. Strangely, the question is still being asked down there, "Is Canberra a city?" That is a good question, because when one is driving around the streets and traffic circles, one would really think it is more like being in the country.

We are looking now at the south mountains. This is a view from the central business district looking out toward the Parliament House site. The water you see is the Sir Thomas Cook Fountain in the Walter Burley Griffin Lake, and just beyond that site.

This slide shows the major land access. It goes diagonally, from top to bottom, and then Walter Burley Griffin Lake, a man-made lake, forms a perpendicular access, or the water access. There are major hills or promontories around the site area. One is Mt. Ainsley, another is Black Mountain, another is Red Hill, and the fourth is the capital site.

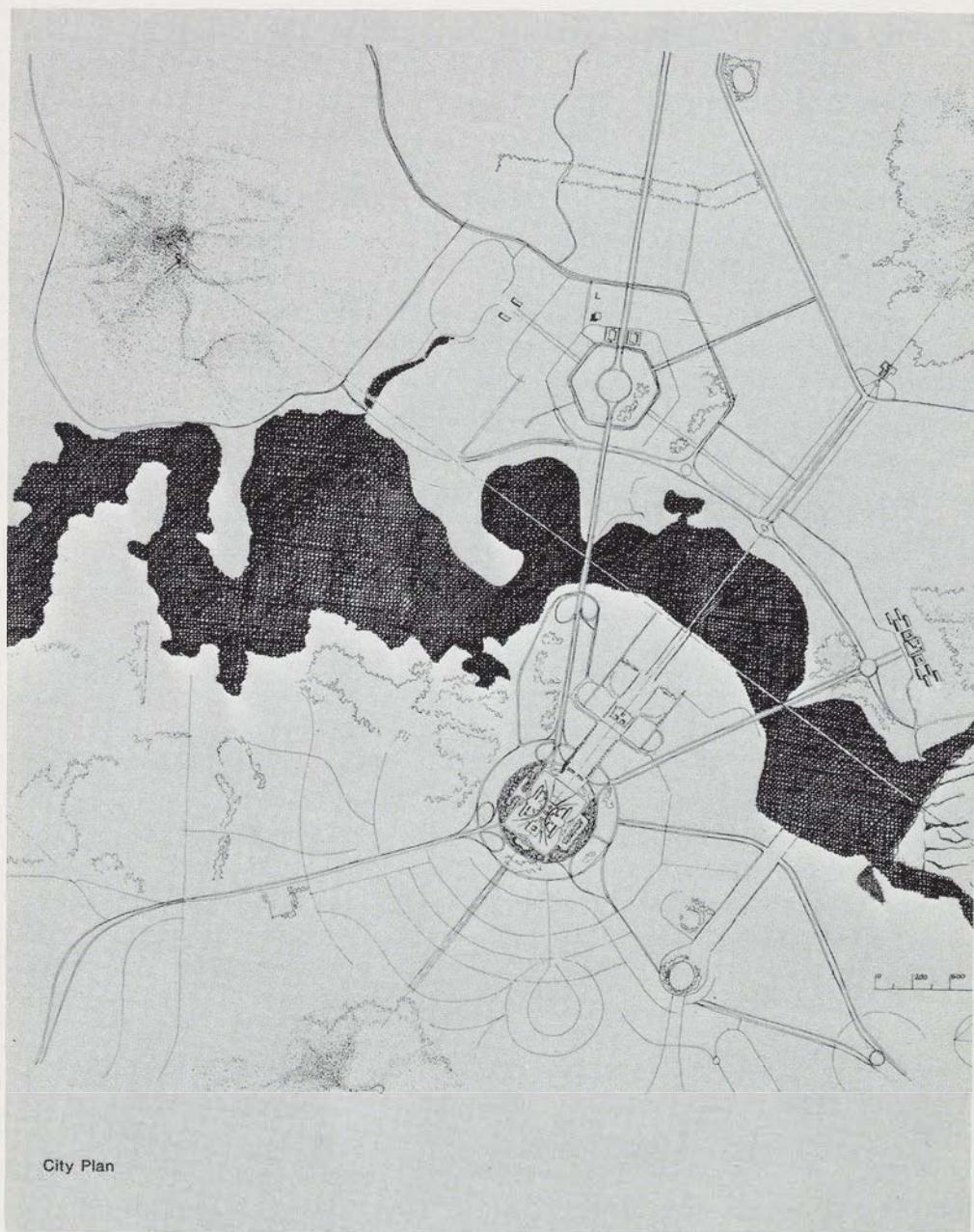
This is the site. It has imposed on it our scheme. Capitol Hill is the portion of the site to the bottom center, the greenish area, inside the huge traffic circle, which is half a mile across. The outer road is a major artery out of the city. The inner road is known as Capitol Circle.

The central business district that we looked at before is up to the left. You will see these two access roads across the lake, one down to the right and one down to the left. One is Commonwealth Avenue, and the other is Kings Avenue. These are very important to the development of the city and the landscape. They are all part of Walter Burley Griffin's magnificent plan.

That is looking at Capitol Hill now. In the center of the slide, and looking north on the north-south land access, and across the lake, immediately you see the reddish avenue. That is the Anzac War Memorial, one of the sacred things in Australia, gained from their performance in the world wars. They have made a great monument of it.

That is a great museum that displays all of their war engagements and just beyond is Mt. Ainsley.

I would like to digress for a minute and say the Australians had an international competition for a monument to Walter Burley



Parliament site. Lake Walter Burley Griffin divides government building area from commercial city area.

Griffin, about five years ago, to be built at the summit of Mt. Ainsley. Another American group of architects won that competition. Mather Lippincott is a partner in the firm of Cope and Lippincott who won that competition with architect Tony Crane, who also worked in our office before he joined their office to do this competition. So, we are quite proud of Philadelphia architects.

This is a close-up of Capitol Hill, showing the road, and the topography of the area and trees.

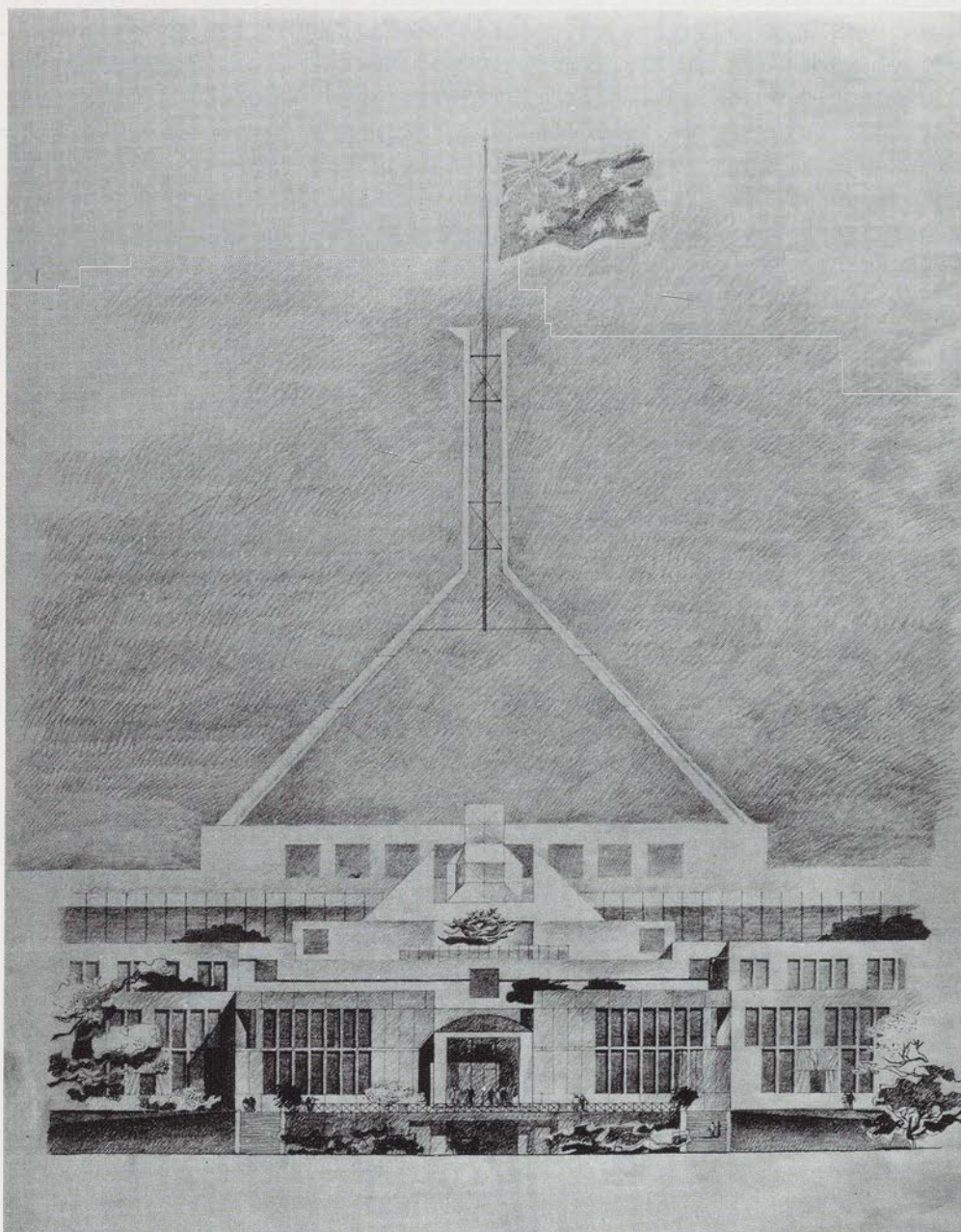
This is a drawing Walter Burley Griffin made in 1912 of the city looking from the central business district across Burley Griffin Lake to the Capitol Hill site.

This is looking from the promontory area, Mt. Ainsley, down over the opposite direction across the war memorials, across the lake, and beyond you see the existing Parliament House. This is a close-up of the Parliament House built in 1925 as a temporary building and they talk about the new Parliament House now as though it came as a great achievement and everybody has to know about the new Parliament House. Just beyond it, the vertical white line is the flagpole that has been on top of the Capitol Hill site since 1912.

These are views from the top of the site in a panorama. Canberra has an idyllic setting. It is an incredible place.

This is looking back towards the central business district. This is the Australian-American Memorial. We have an operating architectural crew of about six or seven of our American staff there, and just above the roof of the church you will see a white blob in the middle of the screen, and that is Mitchell, Giurgola and Thorpe. I should tell you that we entered the competition with a young Australian, who has been working with our firm for about ten years, Richard Thorpe. One of the requirements of the competition was that each design team have an architect registered to practice architecture in Australia. So began the firm of Mitchell, Giurgola and Thorpe. That is the name of the organization that is executing the project.

This is looking out Adelaide Avenue to the south. This is a drawing of stage one of the competition. There were four major elements of the building program. One, the Senate, two, the House, three, the Executive Branch for the Prime Minister and fourth, the public facilities in the Parliament. The rectangle is there primarily to organize the access into the building from the four sides. On the right hand side of the curvilinear wall is the House of Representatives, and on the left is the Senate, at the top is the public, and the bottom is for the Prime Minister. We also made a model of cardboard and took pictures of it and sent that down there, and this is conceptually what we had sent to Australia. How this concept merged as



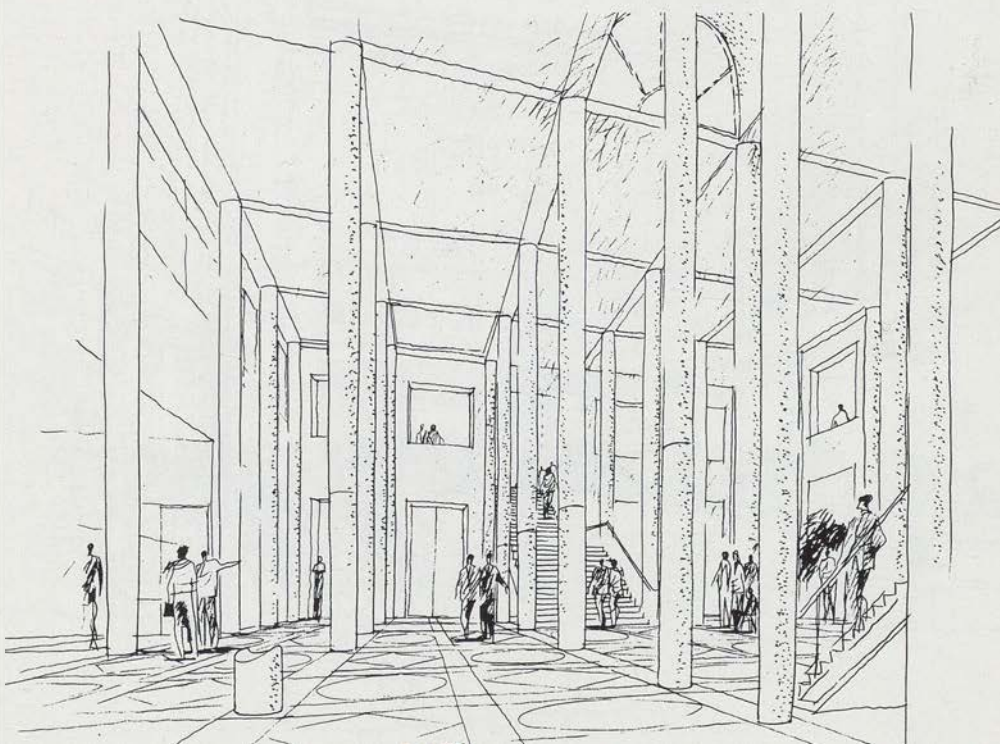
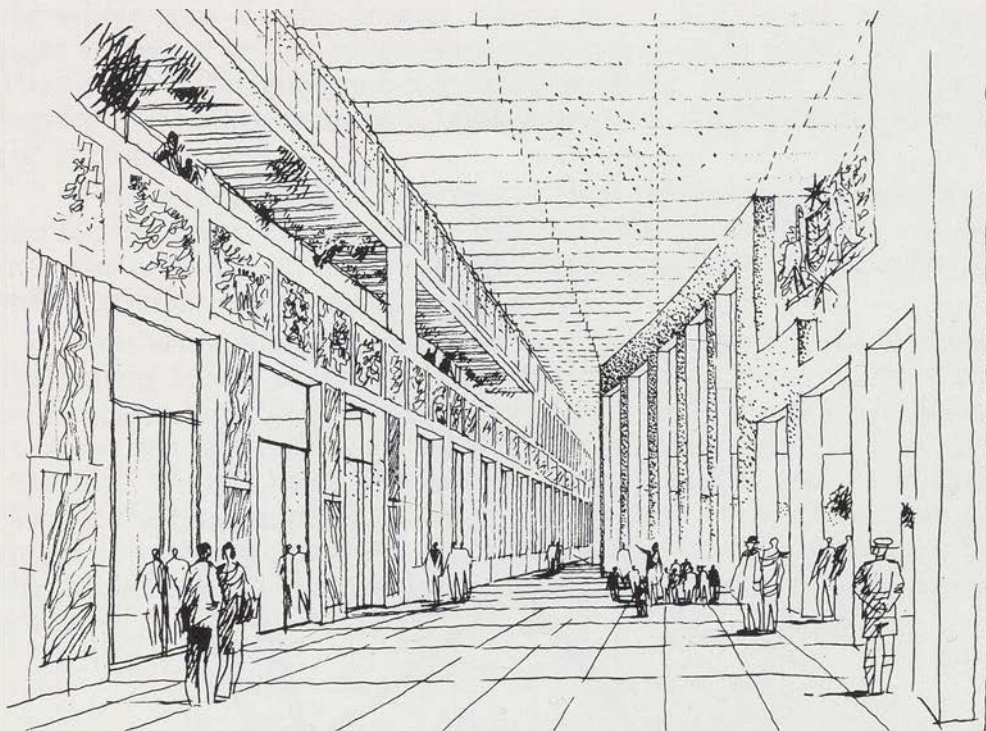
Entrance to the House of Representatives. *Drawing by Romaldo Giurgola, FAIA.*

one of the five finalists I am not prepared to tell you, but there are some people who do deal an awful lot with that. In the second stage, the refinement of the design retains the basic divisions of the scheme and the great mall that you see coming up towards the top of the screen is a mall that connects the existing Parliament House with the new one. The existing Parliament House, will, in all probability, become an archives facility. The curvilinear walls of the new building support a roof structure which is covered with grass that comes up to the central focus, a new support for the Australian flag. These are the floor plans of the project, and this is the ground floor where one comes in the ceremonial entrance, upon the forecourt or ceremonial court, where, we are told, Queen Elizabeth will open Parliament on Australia Day, January 26, 1988. We are really pressed to have the project finished for that occasion. Then one comes into a vestibule entry and into the members' hall, which is directly in the center of the scheme. The Senate is to the left and the House is to the right. The Prime Minister's area is at the bottom. The various colors identify the entities that are programmed to support the Senate functions, their office building is red, and the House office is gray and green there, and the Prime Minister's area is in blue. The brown areas are the committee rooms. On the second floor you see much more space given over to committees and more Senate and House office areas. The two story spaces above look down to the members' area, the vestibule entry and the library. Also above is the restaurant, more office space and committee space to support the functions of the Prime Minister, the House and the Senate. It was necessary to have visual contact from one House to the other, so that the Speaker of the House could look up, if he wanted to, from his vantage, through the members' hall, and into the Senate to see that the President of the Senate was there carrying on his work properly and vice versa. The two leaders could leave their chambers and come together in the center of the great members' hall, look up through the skylight to the great Australian flag.

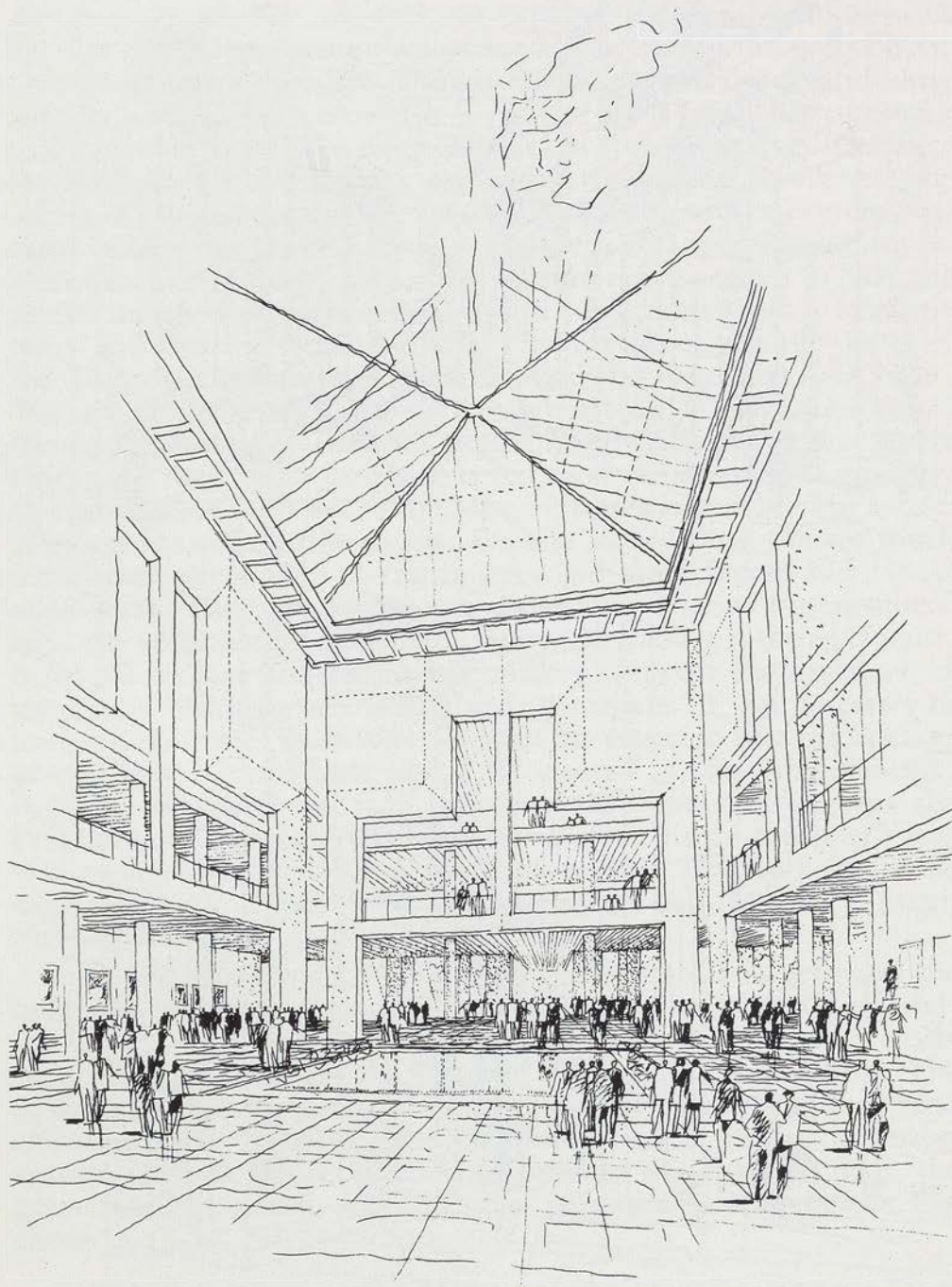
This is the lower floor showing parking areas in gray and the beige are the support areas. This is how the scheme would expand. These are pencil sketches. I don't know how well you can actually see them, but these are the sketches that we sent down there. The upper one is the vestibule or entry way as one comes from the grand court into the building, and the lower one is really the major vestibule for the public to come into. Then the members' hall, the great skylight above, and the huge structure to support the flag above that.

This is a sketch of the interior of the House with great black granite columns supporting the superstructure. The skylight lights

FAIRMOUNT PARK ART ASSOCIATION



Parliament House, Interior.

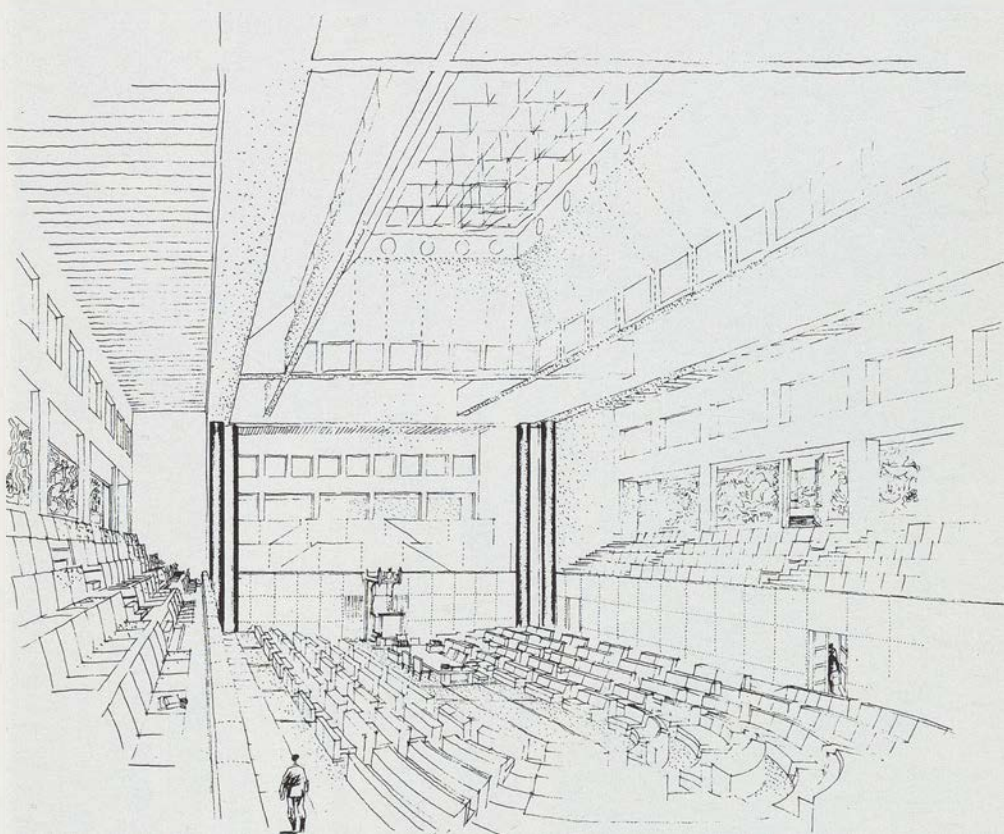


Parliament House, Interior, Members' Hall.

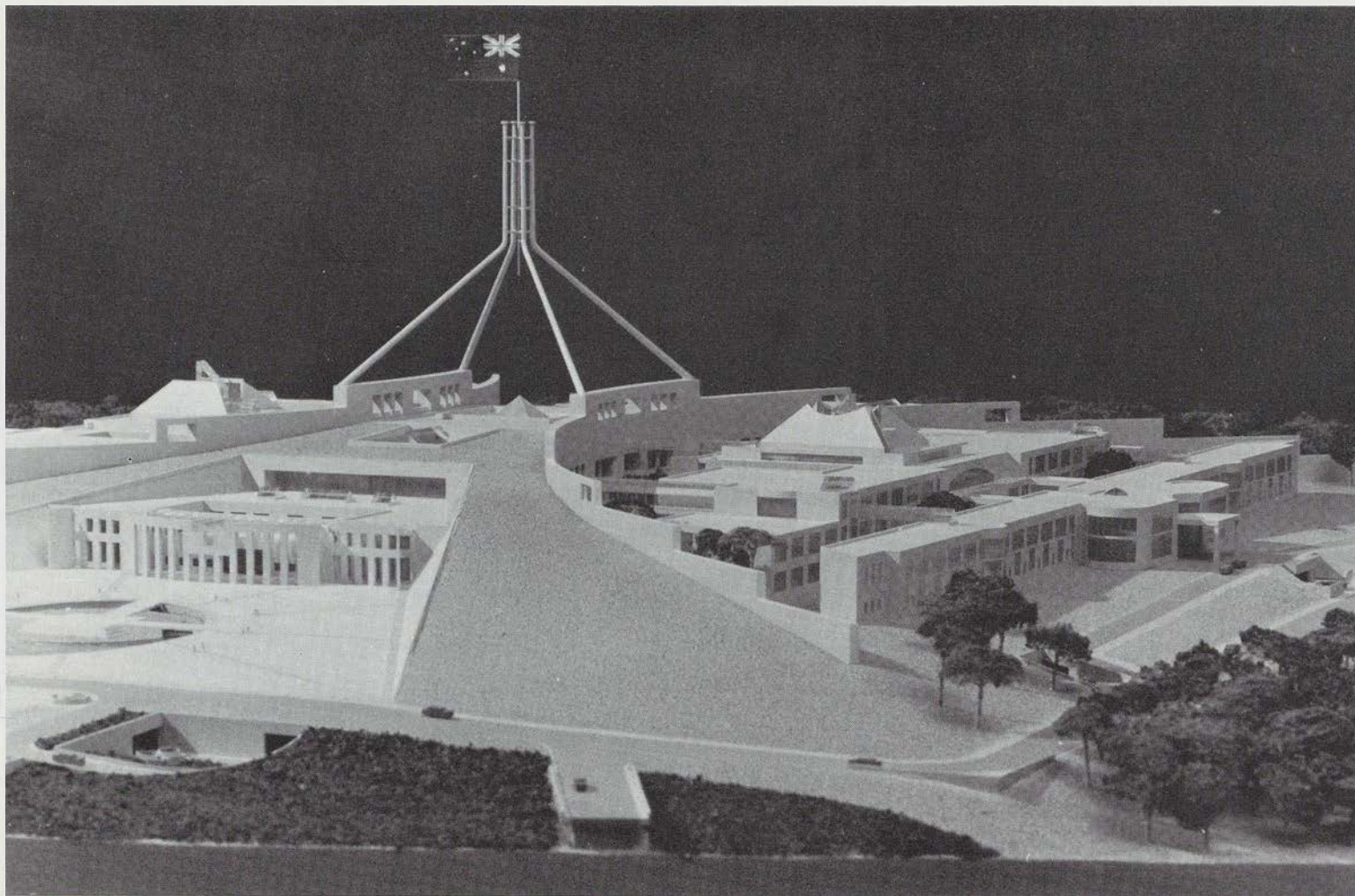
the whole area. In the Senate, which is a smaller house, the great light above serves the same purpose bringing light down into this. The Senate is designed to house sixty members, and the House two-hundred and sixty members, with expansion already designed into the chambers.

This is the sketch of the exterior from the Senate side, and here you see the great structure that will carry the Australian flag and be over the centrum of the Members' Hall. This will be symbolic of the Australian capitol all over the world.

This is a model that was made in Canberra to show the existing Parliament House in front and the new one in the background. One of the basic ideas was not to memorialize, find the same statement of monumentality that the Greeks and Romans had done so successfully. We felt there was something very unique about the site. We felt the buildings should be part of the hill. The earth berms go to the top over the roof structure and down, forming the crown of the hill. It is not a dominating building. It is not an imposition on the land.



Parliament House, Interior, House Chamber.



Model of Senate Complex.

This is the public entrance from the forecourt area, and you can see the grass going up the slope to the flag above. It is very important to us to feel that the building was not imposed on the site.

These are views of the early models showing aspects of the project. These are views of the Senate and the great wall, and the curvilinear wall which brings light into all of the inner spaces on the left.

This is the House side of the project. It shows the clustering of the buildings and the openness around them. The intent is to have as much contact with the outside and daylight as possible.

Construction has started on the site. I left there in mid-February; the bulldozers had been at work for two weeks. I was absolutely amazed at how much they had excavated in that time. In nine months the building construction will start.

This is a shot from Red Hill as we move away from the building site where we are today. I would like to say that this is not a discussion of architecture by architects alone working on their fantasy. This is a joining of peoples, of touching the society, and understanding the culture of Australia. It is the high purpose of creating a palace of government in the free world. It is majesty, it is a noble concern. It is a great challenge, and really, all of us in one way, here and everywhere in the world, contribute to it.

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

The One-Hundred-and-Ninth Annual Meeting of the Fairmount Park Art Association was held at The Athenaeum on Tuesday, April 28, 1981 at 4:30 o'clock.

The meeting of approximately seventy-five members and their guests was presided over by Mr. Theodore T. Newbold, who proceeded immediately to the business of the meeting.

The minutes of the last meeting held on April 28, 1980, were, on motion, not read as they had been printed in the One-Hundred-and-Eighth 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-Ninth Annual Report as approved.

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

MS. ANNE D'HARNONCOURT	CHARLES E. MATHER III
MRS. MORGAN HEBARD, JR.	H. RADCLYFFE ROBERTS
H. GATES LLOYD III	HENRY W. SAWYER III

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

Mr. Newbold introduced Ehrman B. Mitchell, Jr., speaker of the Meeting. At the conclusion of Mr. Mitchell's talk the meeting was adjourned and the members retired to an adjoining room for a wine and cheese reception.

Karel M. Polch
Executive Secretary

TREASURER'S REPORT OF THE FAIRMOUNT PARK ART ASSOCIATION OCTOBER 31, 1980 STATEMENT OF ASSETS AND FUND BALANCES

FUND	Assets				
	Participating Units Consolidated Investment Pool		Treasurer's Account		Fund Balance
	Units	Investments	Investments	Cash	
Walter I. Cooper Fund	1 509	\$ 35 989	\$ 18 000	\$ 904	\$ 54 893
Hancock Memorial Fund	1 187	28 156	26 000	1 651	55 807
Howell Fund	7 479	178 039	24 000	1 548	203 587
Permanent Fund (City Branch)	8 639	205 560			205 560
Permanent Fund (Park Branch)	14 215	338 296			338 296
Ellen Phillips Samuel Memorial Fund	55 918	1 330 954	160 000	5 381	1 496 335
General Fund (City Branch)			54 000	3 241	57 241
General Fund (Park Branch)			60 000	3 402	63 402
Rittenhouse Square Improvement Fund			14 000	1 248	15 248
	<u>88 947</u>	<u>\$2 116 994</u>	<u>\$356 000</u>	<u>\$17 375</u>	<u>\$2 490 369</u>

The accompanying notes are an integral part of the financial statements

FAIRMOUNT PARK ART ASSOCIATION NOTES TO STATEMENTS

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, 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 beautification 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, 1980 was \$28.14 and was determined by the relationship which existed between the total number of units (88,947) and the approximate market value of the total consolidated investment pool of \$2,503,398 at that date.

NOTE 4 — Consolidated Investment Pool Units:

	Cost	Approximate Market Value
U.S. Government Securities	\$ 146 862	\$ 126 965
Public Utility, Railroad, Industrial Bonds, Etc.	729 759	526 327
Stocks	1 131 055	1 740 788
Short-Term Investments	109 000	109 000
Cash	318	318
	<u>\$2 116 994</u>	<u>\$2 503 398</u>

NOTE 5 — Interfund borrowings made during the year ended October 31, 1980, are outstanding 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
STATEMENT OF RECEIPTS AND EXPENDITURES
For the Year Ended October 31, 1980**

	Walter I. Cooper Fund	Hancock Memorial Fund	Howell Fund
RECEIPTS			
Investment Income	\$ 4 864	\$ 6 590	\$ 17 306
Membership Dues			
Board Dinner			
Annual Luncheon			
Miscellaneous			
Sale of Short-Term Investments	1 000		12 000
Transfers from Other Funds			
Total Receipts	<u><u>\$ 5 864</u></u>	<u><u>\$ 6 590</u></u>	<u><u>\$ 29 306</u></u>
EXPENDITURES			
Memberships			
Board Dinner			
Annual Luncheon			
Administration Fees			
Rent			
Accounting and Auditing			\$ 201
Annual Report			
Postage			
Office Expense			
Maintenance			
Insurance			3 478
Penn's Light Project			10 000
Sculpture Show			517
Rush Figures			2 500
Totem Pole			4 542
Nepalese Spouts			467
Noguchi Project			195
Oldenburg			45
Miscellaneous			6 000
Purchase of Short-Term Securities	\$ 5 000	\$ 5 000	
Transfers to Other Funds			
Total Expenditures	<u><u>\$ 5 000</u></u>	<u><u>\$ 5 000</u></u>	<u><u>\$ 27 945</u></u>
Increase in Cash	\$ 864	\$ 1 590	\$ 1 361
Increase in Investments of Consolidated			
Investment Pool	406	318	2 009
Increase (Decrease) in Treasurer's Account, Investments	4 000	5 000	(6 000)
Fund Balance, November 1, 1979	49 623	48 899	206 217
Fund Balance, October 31, 1980	<u><u>\$54 893</u></u>	<u><u>\$55 807</u></u>	<u><u>\$203 587</u></u>

FAIRMOUNT PARK ART ASSOCIATION

Permanent Fund City Branch	Permanent Fund Park Branch	Samuel Memorial Fund	General Fund City Branch	General Fund Park Branch	Rittenhouse Square Improvement Fund	Total
\$ 14 672	\$ 24 147	\$ 99 197	\$ 4 537	\$ 5 660	\$ 3 217	\$ 180 190
			2 708	2 707		5 415
				263		263
			593	593		1 186
			3	71		74
		3 000		2 000		18 000
			14 672	24 147		38 819
<u>\$ 14 672</u>	<u>\$ 24 147</u>	<u>\$ 102 197</u>	<u>\$22 513</u>	<u>\$35 441</u>	<u>\$ 3 217</u>	<u>\$ 243 947</u>
				\$ 560		\$ 560
				728		728
			\$ 804	2 925		3 729
			1 450	5 800		7 250
				1 000		1 000
		\$ 1 431	246	357		2 235
			568	2 274		2 842
			27	109		136
				2 004		2 004
		5 520				5 520
						3 478
						10 000
						517
		1 600				4 100
						4 542
						467
						195
		5 000				5 000
			46			91
		84 000	17 000	16 000	\$ 3 000	136 000
<u>\$ 14 672</u>	<u>\$ 24 147</u>					38 819
<u>\$ 14 672</u>	<u>\$ 24 147</u>	<u>\$ 97 551</u>	<u>\$20 141</u>	<u>\$31 757</u>	<u>\$ 3 000</u>	<u>\$ 229 213</u>
		\$ 4 646	\$ 2 372	\$ 3 684	\$ 217	\$ 14 734
\$ 2 320	\$ 3 818	15 022				23 893
		81 000	17 000	14 000	3 000	118 000
203 240	334 478	1 395 667	37 869	45 718	12 031	2 333 742
<u>\$205 560</u>	<u>\$338 296</u>	<u>\$1 496 335</u>	<u>\$57 241</u>	<u>\$63 402</u>	<u>\$15 248</u>	<u>\$2 490 369</u>

The accompanying notes are an integral part of the financial statements.

FAIRMOUNT PARK ART ASSOCIATION

TREASURER'S REPORT
FAIRMOUNT PARK ART ASSOCIATION
November 1, 1979 to October 31, 1980

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1979 ...	\$ 734.79
Sale of Demand Notes	3,000.00
Income from Securities	99,197.15

\$102,931.94

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

EXPENDITURES:

Casting Rush figures	\$ 1,600.00
Oldenburg maquette	5,000.00
Auditing	1,232.00
Accounting	198.40
Landscape Maintenance	5,520.00
Purchased Demand Notes	84,000.00
Balance, October 31, 1980	5,381.54

\$102,931.94

TEMPORARY INVESTMENTS:

\$160,000 PSFS Demand Notes

WALTER I. COOPER FUND

RECEIPTS:

Balance, November 1, 1979 ...	\$ 40.08
Income from Securities	4,863.55
Sale of Demand Notes	1,000.00

\$ 5,903.63

EXPENDITURES:

Purchased Demand Notes	\$ 5,000.00
Balance, October 31, 1980	903.63

\$ 5,903.63

TEMPORARY INVESTMENTS:

\$18,000 PSFS Demand Notes

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1979 ...	\$ 60.77
Income from Securities	6,590.48

\$ 6,651.25

EXPENDITURES

Purchased Demand Notes	\$ 5,000.00
Balance, October 31, 1980	1,651.25

\$ 6,651.25

TEMPORARY INVESTMENTS:

\$ 26,000 PSFS Demand Notes

FAIRMOUNT PARK ART ASSOCIATION

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1979 . . .	\$ 1,031.39
Income from Securities	3,216.71
	<u>\$ 4,248.10</u>

EXPENDITURES

Purchased Demand Notes	\$ 3,000.00
Balance, October 31, 1980	1,248.10
	<u>\$ 4,248.10</u>

TEMPORARY INVESTMENTS:

\$ 14,000 PSFS Demand Notes

HOWELL FUND

RECEIPTS:

Balance, November 1, 1979 . . .	\$ 187.28
Sale of Demand Notes	12,000.00
Income from Securities	17,306.22

\$ 29,493.50

EXPENDITURES:

Purchased Demand Notes	\$ 6,000.00
Penn's Light Project	10,000.00
Sculpture Show Project	516.68
Casting Rush Figures	2,500.00
Auditing	173.25
Accounting	27.90
Totem Pole	4,541.77
Nepalese Spouts	467.47
Insurance	3,478.00
Miscellaneous	45.00
Noguchi Project	195.50
Balance, October 31, 1980	1,547.93

\$ 29,493.50

TEMPORARY INVESTMENTS:

\$24,000 PSFS Demand Notes

GENERAL FUND — CITY

RECEIPTS:

Balance, November 1, 1979 . . .	\$ 869.12
Income from Securities	19,209.50
Income from Dues	2,707.50
Income from Luncheon	593.00
Miscellaneous	3.00

\$ 23,382.62

EXPENDITURES:

Postage	\$ 57.19
Annual Report	578.48
Auditing	211.75
Miscellaneous	46.12
Annual Luncheon	803.99
Accounting	34.10
Personnel	1,450.00
Purchased Demand Notes	17,000.00
Balance, October 31, 1980	3,240.99

\$23,382.62

TEMPORARY INVESTMENTS:

\$54,000 PSFS Demand Notes

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—PARK

RECEIPTS:

Balance, November 1, 1979 . . .	\$ (282.31)
Income from Board Dinner . . .	263.36
Income from Dues	2,707.50
Income from Securities	29,806.50
Income from Luncheon	593.50
Miscellaneous	70.59
Sale of Demand Notes	2,000.00

\$35,159.14

EXPENDITURES:

Annual Report	\$ 2,382.66
Purchased Demand Notes	16,000.00
Personnel	5,800.00
Rent	1,000.00
Auditing	308.00
Office Supplies	1,305.55
Accounting	49.60
Telephone	698.33
Memberships	560.00
Board Dinner	727.81
Annual Luncheon	2,925.31
Balance, October 31, 1980	3,401.88

\$35,159.14

TEMPORARY INVESTMENTS:

\$60,000 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, 1980. 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, 1980, and the revenues collected and expenditures made from cash transactions during the year then ended, on a basis consistent with that of the preceding year.

MATHIESON, AITKEN & CO.
Certified Public Accountants

December 22, 1980

NECROLOGY

MISS NANCY MCKEAN

MRS. E. FLORENS RIVINUS

MRS. PAUL ROSENBAUM

LESSING J. ROSENWALD

RAYBURN C. SMITH, JR.

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

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

FAIRMOUNT PARK ART ASSOCIATION

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

FAIRMOUNT PARK ART ASSOCIATION

FA	Haac, Mr. & Mrs. E-O	I	Kelley, Mrs. John B.
FA	Haac, Mrs. N. M.	F	Kenkelen, Mr. & Mrs. Charles J.
I	Haden, W. Dan, III	I	Kilroy, Miss Mary A.
I	Hallowell, Henry R.	I	King, Miss Katharine S.
I	Hammett, Mrs. Van Buren O.	I	Kirkland, Samuel N.
I	Hansell, Standish Forde	F	Kise, Mr. & Mrs. James N.
CL	Harbeson, John F.	I	Klein, Mrs. Janet
PL-CL	Harbeson, Paul Cret	C	Klein, Mr. & Mrs. Philip
CL	Harbeson, Mrs. Paul Cret	I	Kling, Vincent G.
I	Hardwick, Mrs. Gordon A.	PL	Kohn, Mrs. Isidore
I	Harnwell, Mrs. Gaylord P.	I	Kramer, Herbert W.
I	Harrington, Mrs. Avery D.	I	Kuch, Mrs. Harry G.
I	Harris, Mrs. John McA., Jr.		
I	Harris, Mrs. Montgomery	F	Landis, Mr. & Mrs. B. Gordon
C	Harrison, Mrs. Roberts	I	Landis, J. Meade
I	Hart, Mrs. Thomas	F	Lavino, Mr. & Mrs. E. George
I	Harvey, Gregory M.	I	Leary, Mrs. Fairfax
FA	Hauslohner, Mr. & Mrs. Robert A.	I	Levis, Mrs. Frederick H.
I	Haydock, Mrs. Jesse G.	I	Levy, Mrs. Lionel F.
F	Hebard, Mr. & Mrs. Morgan, Jr.	F	Lincoln, Mr. & Mrs. L. W. Thompson
FA	Henderson, J. Welles	I	Lingelbach, William E., Jr.
I	Hepburn, Mrs. Philip R.	FA	Lippincott, Mr. & Mrs. Bertram
I	Hinkson, Mrs. J. H. Ward	I	Lippincott, H. Mather, Jr.
I	Hodge, Mrs. Charles, 4th	I	Little, Mrs. Ellis
I	Hodges, Ms. Marie Clark	C	Lloyd, Mr. & Mrs. H. Gates, III
I	Hoffman, Mrs. C. Fenno	PL	Lloyd, Mrs. Malcolm, Jr.
F	Horwitz, Dr. & Mrs. Orville	I	Lovering, Mrs. Joseph S., Jr.
PL-CL	Hubbard, Cortlandt V. D.		
I	Hudson, E. Walter	I	MacCalla, Mrs. Powell S.
C	Hudson, Mr. & Mrs. H. Lea	C	Madeira, Louis C., IV
		I	Maderia, Mrs. Louis C., IV
PL-CL	Ingersoll, Miss Anna W.	I	Marceau, Mrs. Henri
F	Ingersoll, Mr. and Mrs. C. Jared	I	Marshall, Mrs. George K., Jr.
I	Ingersoll, Paul M.	F	Martindale, Mr. & Mrs. Wallace S., Jr.
F	Jackson, Mr. & Mrs. Orton P.	F	Mather, Mr. & Mrs. Charles E., III
I	Janney, Mrs. Joseph N.	I	McAllister, Mrs. Borie
F	Jones, Mr. & Mrs. Horace C.	I	McCloskey, Mrs. John F.
I	Jones, Dr. Robert E.	I	McCloskey, Mrs. Louis J.
I	Justice, Mrs. William T.	I	McDaniel, Mrs. Katharine
		PL	McIlhenny, Henry P.
I	Kane, Mrs. Mary G.	I	McKaig, Miss Marjorie
F	Katz, Mr. & Mrs. Lawrence	I	McLean, Mrs. Robert, III
I	Kaufmann, Arthur C.		

FAIRMOUNT PARK ART ASSOCIATION

I	McNeely, Mrs. George H., 3rd	F	Randolph, Mr. & Mrs. Evan
I	Merritt, Mrs. Morris H.	I	Reath, Mrs. George
I	Meyer, Mrs. J. Andrew	I	Reath, Mrs. George, Jr.
I	Meyers, Morton C.	F	Reath, Mr. & Mrs. Henry T.
I	Meyers, Mrs. Morton J.	I	Reath, Mrs. J. Pancoast
I	Mikell, Mrs. Helen	I	Rebmann, Mrs. Paul C.
I	Millhollen, Mrs. W. E.	I	Rebmann, Mrs. Walter
I	Milne, Mrs. Bingham	I	Roberts, Mrs. Brooke
PL	Mitchell, Ehrman B., Jr.	I	Roberts, Mrs. George B.
I	Modern Club of Philadelphia, Inc.	C	Roberts, Dr. H. Radclyffe
I	Molloy, Mrs. William Poor	I	Robinson, Mrs. Andrew
F	Montgomery, Mr. & Mrs. James A., Jr.	I	Root, Mrs. Stanley
F	Montgomery, Mr. & Mrs. Robert E.	F	Rosengarten, Mr. & Mrs. Adolph G., Jr.
I	Morris, Mrs. Herbert C.	I	Rosenlund, Mrs. Arthur
I	Myers, Mrs. George	PL	Rosenwald, Mr. & Mrs. Lessing J.
		F	Rosewater, Mr. & Mrs. Edward
F	Nemir, Mrs. Paul, Jr.	C	Rowland, Miss Anne
C	Newbold, Theodore T.	F	Rugart, Mr. & Mrs. Karl
I	Newlin, Mrs. Mortimer	I	Rumsey, Miss Virginia G.
I	Noble, William H., Jr.	I	Russell, Mrs. John C.
F	O'Connor, Mrs. Charles	F	Sawyer, Mr. & Mrs. Henry W., III
I	O'Dell, Mrs. W. H. Sterg	I	Saylor, Hon. Harold D.
F	O'Neill, Mr. & Mrs. Bertram L.	I	Schaap, Mrs. Ella B.
		I	Scheffey, Mrs. Lewis C.
		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
C	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	Pogach, Dr. & Mrs. Gerald	I	Sherrerd, Mrs. William D., Jr.
F	Porreca, Mr. & Mrs. Augustine A.	I	Shiber, Walter Z.
F	Pough, Mr. & Mrs. Harold B.	I	Shiber, Mrs. Walter Z.
I	Preucel, Mrs. Robert W.	I	Shober, Mrs. Ellen Frances
C	Price, Mr. & Mrs. Philip	I	Silverthorne, Mrs. Spencer V.
F	Price, Mr. & Mrs. Philip, Jr.	I	Sitley, Mrs. Dorothea W.
I	Price, Robert M.	F	Smith, Mrs. Lawrence M. C.
I	Pugh, Mrs. William B., Jr.		

FAIRMOUNT PARK ART ASSOCIATION

I	Smith, Mrs. Rayburn C., Jr.	I	Wallace, Mrs. Frank Rich
I	Snellenburg, Mrs. Estelle Colwin	F	Wallace, Mr. & Mrs. Wallace H.
I	Snowden, Miss Mary A.	I	Warden, Mrs. Clarence, Jr.
I	Solis-Cohen, Miss Bertha	I	Wardener, Mrs. Rudolph
I	Spahr, Boyd Lee	I	Warren, Mrs. Richard F.
F	Spiller, Dr. & Mrs. Robert E.	F	Watts, Mr. & Mrs. Henry M.
I	Spitzer, Ms. Elizabeth	I	Weinrott, Mrs. Leo
I	Stait, Walter E.	F	Weiss, Mr. & Mrs. Morton
I	Steeble, Mrs. William H.	I	Welsh, Mrs. C. Newbold
F	Steel, Mr. & Mrs. Alfred	I	Welsh, Miss Margaret M.
F	Steel, Mr. & Mrs. Francis P.	F	West, Mr. & Mrs. Harry F.
I	Stewart, C. Russell	I	West, Mrs. Harry F., Jr.
I	Stimson, Mrs. Boudinot	I	West, Mrs. Walter H., Jr.
I	Stoddart, Mrs. John O.	I	Wetherill, Mrs. Harrison B.
I	Strawbridge, Mrs. Francis R.	F	White, Mr. & Mrs. Thomas Raeburn, Jr.
I	Strine, Walter M., Jr.	F	White, Mr. & Mrs. William
F	Sunstein, Mr. & Mrs. Leon C., Jr.	F	Whittaker, Mr. & Mrs. Robert L.
I	Sutton, James A.	F	Wildman, Mr. & Mrs. Franklin B.
I	Swope, David, II	PL	Willet, Henry Lee
FA	Thacher, Mrs. Thomas D.	PL	Williams, Mrs. Bradford
F	Thayer, Mrs. Frederick M.	I	Williams, H. Justice
I	Thomas, L. G. L.	I	Winston, Miss Mary
I	Thompson, Miss Maris Wister	PL	Wintersteen, Mrs. John
I	Thompson, Mrs. Rodman	F	Wolf, Mr. & Mrs. Alfred L.
I	Todd, John P. A.	F	Wolf, Mr. & Mrs. Elias
I	Truitt, Mrs. S. Stokes	F	Wolf, Mr. & Mrs. Howard A.
F	Tyler, Mr. & Mrs. George F., Jr.	I	Wood, Grahame
F	Tyson, Mr. & Mrs. Charles R.	FA	Wood, William P.
PL	Tyson, Mrs. John	I	Woodall, Raymond L., Jr.
I	Umsteldt, Miss Elizabeth	F	Woodward, Mr. & Mrs. Charles H.
I	von Moschzisker, Mrs. Marjorie E. D.	C	Woolford, Mrs. John R.
		C	Zantzinger, Mr. & Mrs. C. Clark, Jr.

