

SEATTLE ART MUSEUM

ANNUAL REPORT

1935

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

THIRTIETH YEAR

1935

SEATTLE, WASHINGTON

SEATTLE ART MUSEUM

1935-1936

OFFICERS

President, Richard E. Fuller
First Vice-President, Raymond G. Wright
Second Vice-President, Mrs. Reginald H. Parsons
Secretary, Horton C. Force
Treasurer, Joseph C. Black

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TERM ENDING 1936

| | |
|-----------------------|------------------------|
| Raymond G. Wright | Archibald S. Downey |
| Joseph C. Black | Mrs. A. S. Kerry |
| Miss Annie H. Calhoun | Frederick M. Padelford |

TERM ENDING 1937

| | |
|-------------------------|------------------------|
| Mrs. Cebert Baillargeon | Roy E. Campbell |
| D. E. Frederick | Richard E. Fuller |
| Charles E. Martin | Mrs. Thomas D. Stimson |

TERM ENDING 1938

| | |
|--------------------------|-------------------------|
| Mrs. Reginald H. Parsons | Mrs. Eugene Fuller |
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President of the City Council President of the Park Board
Comptroller of the City of Seattle
President of the School Board of Seattle School District No. 1

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Director
Kenneth Callahan,
Assistant Director
Ilo Carey
Secretary to the Director

EDUCATIONAL

Edith T. Young,
Supervisor of Education
Jean Black,
Librarian

INFORMATION AND MEMBERSHIP

Dorothy Malone
Margaret Andreassen, *Assistant*

MUSEUM ASSISTANTS

Earl T. Fields
Barney D. Nestor

OFFICERS OF THE STUDY GUILD

Mrs. Joseph Barto, *Chairman*
Mrs. Victorian Sivertz, *Vice-Chairman*
Mrs. Cebert Baillargeon, *Ex-Officio*
Mrs. Lyman Tondel, *Chairman of Program Committee*
Mrs. Brian Wattleworth, *Chairman of Docent Service*
Mrs. Horace W. McCurdy, *Membership Chairman*
Mrs. Jesse Charles Johnson, *Publicity Chairman*

REPORT OF THE
PRESIDENT AND DIRECTOR
FOR THE YEAR 1935

1935 UNQUESTIONABLY WITNESSED the healthy growth of all phases of our activities, but since it was not marked by any spectacular change in our physical equipment, our progress probably was not so obvious to the public. My report this year deals largely with the realm of art, while subjects which I have featured previously now require only a few words. For instance, the only important improvement in our building lies in the fact that we have at last taken the precaution of having a sprinkler alarm attached to our A. D. T. system. This protection avoids the danger of flooding, in case the automatic fire sprinkler should operate when the building is closed. That improvement and its future service is at the expense of our organization, and thus relieves the city of that liability. In this regard, of course, and in all other respects, I am glad to say that our relations with the city have continued to be most cooperative. Our police service, under Officer Forlefer, has been very satisfactory, while the building has been excellently maintained by the engineering staff. The positions of the latter, however, are still subject to the approval of the Civil Service, but that point will at last be settled in the near future. We are also especially pleased with the splendid cooperation that we are now receiving from the Park Department in the maintenance of our landscaping. It gives definite promise that our surroundings this summer will at last attain the standard for which we hoped. I take pleasure in expressing our gratitude, both to Mr. Umlauff and to Mr. Norr, the new Superintendent of Volunteer Park.

Exhibitions

We were, as usual, occasionally disappointed in the standard of some of the transient exhibits which failed, in our opinion, to attain the importance which their preliminary publicity suggested. In spite of that fact, a review of our monthly cards shows that we were able to bring to our community a series of very outstanding exhibitions, all of which have met the enthusiastic support of at least some groups of our community. It is, of course, impossible to hope that any exhibit will have the same appeal to all the varied tastes of this day and age. Much adverse criticism, however, is due to a lack of understanding on the part of the public, but, on the other hand, some is unquestionably justified. The present pur-

suit of originality undoubtedly results in the perpetration of crimes in the name of art, but it also is certainly productive of creative talent, which, however, will probably fail to be publicly acclaimed, until time has sanctioned it. Then, with as little reason, the work of the approved artist will probably be universally accepted by the public on the strength of the signature, rather than on its merits as an individual creation.

One of the major functions of an art museum is the encouragement of creative talent in the field of art. Our best criterion for judging the local progress is the Northwest Annual, which is held each autumn. This year, with our Twenty-first Annual Exhibition, we came of age, with a standard of achievement which, to our mind, excels anything of the past. One hundred forty-three entries were accepted from one hundred two artists living in the four northwestern states and British Columbia. The prizes, which were an added stimulation to our talent, came, as usual, from the same sources. The major one was the Katherine B. Baker Memorial Purchase Prize of \$100, which was again generously contributed by our staunch supporters, the West Seattle Art Club. This prize was awarded to Guy Anderson, for his "Still Life." The Music and Art Foundation Prize of \$50, as the first award in sculpture, was won by Dudley Pratt, for his stone sculpture, "Man and Animal." In addition, two prizes were awarded by the Seattle Art Museum; namely \$75 for the first award in water color, which went to Emmy Lou Osborne, for her "Still Life," and second prize in oil, of \$50, which was won by Peter M. Camfferman, for his "Water Fall."

In the selection of the jury, we, as usual, tried to attain both a geographical distribution and a diversity of taste, in order that a catholic result could be attained. The Chairman of the jury was Ambrose Patterson, Professor of Art at the University of Washington, while from Oregon came Louis Demott Bunce, to whom the second prize in oil was awarded the previous year. Our friends to the north were represented by Charles H. Scott, who is the Director of the Vancouver School of Art. Jacob Elshin was present as one of our leading Seattle artists, while I, in an ex-officio capacity, represented the Museum.

Although our Study Gallery was used almost continuously to show the work of the leading schools and local organizations, the only other juried exhibition which we held in the Museum galleries was that of the Northwest Printmakers. This outstanding event caused our local artists to compete with some of the best national and international talent, and attained an exceptionally high stand-

ard. As usual, our organization was the fortunate repository for the prints selected for purchase awards.

We have also continued our policy of devoting a gallery to our one-man shows each month. Last year, however, in order to avoid any accusation of favoritism, this system was modified by not allotting that gallery to individual artists during the summer months. We, therefore, invited all the local artists who were represented in the previous Northwest Annual to send in two paintings. From this group, we were then able to have three monthly exhibitions, which gave our tourists a more equitable cross-section of the work of the Northwest.

Aside from the exhibition of their work, our desire to stimulate local talent has caused us to favor the purchase of their work. This support of unrecognized ability would not be considered as a conservative investment by those who too often value a work of art in terms of the signature, but I hope that this encouragement may assist both in the progress and in the eventual achievement of the national prominence to which some of them give promise.

Accessions

One of the most notable events of the past year was the receipt of an outstanding collection of European and American prints, which were bequeathed to our organization by the late Manson F. Backus. This collection, which contains 348 items, consists principally of etchings by many of the most noted European and American artists who excelled in that medium in the latter half of the 19th Century and the early decades of this one. Rembrandt, however, is represented by fifteen prints, which include fine examples of such well known plates as "Christ Before Pilate," "Old Man with Split Fur Cap," and "The Gold Weigher." The collection also contains some excellent wood block prints and engravings by the 16th, 17th and 18th Century masters. The most important of these is a group of eight prints by Albrecht Durer, the great German master of the 15th and 16th Century. Among these are "St. Hubert," "Christ in the Garden," and his own "Portrait Engraving." Among the etchings of the 19th and 20th Century, the artists who are represented by six or more examples include, in the French School, Buhot, Legros, Lepere, Meryon and Millet; Short, Cameron, Haden and McLaughlan in the British School, while our own country is represented principally by eleven etchings by Whistler. In this notable group of artists, Meryon, Millet, Haden, Short and Whistler are especially well shown, in regard both to the number and to the individual importance of the prints.

We also have accepted as an indefinite loan the numismatic col-

lection of the late Vivian M. Carkeek. This important collection, which, at his request, was offered to us by his widow, contains, in its wide scope, most of the commemorative coins that were issued in Europe and the United States during the 19th and 20th Centuries, and also many of the bronze medals for both our army and navy. In all, it includes some 500 items, and forms a collection which has merit, both from an artistic and an historical viewpoint. We are also grateful to Mrs. Carkeek for her fine collection of Wedgwood, which we still retain as a loan.

During our short visit to Japan a year ago last autumn, our long association with Yamanaka and Company gave my mother and me the opportunity of acquiring a very outstanding representation of the art of Japan. That material was added to the Museum's possessions during the present year, giving it a comprehensive collection which was sufficiently wide in scope to touch most of the major steps in the artistic development of that great country. The most important of these accessions were undoubtedly in the field of early Buddhistic sculpture. In this regard, we obtained objects to illustrate most of the various changes of style from the 8th to the 15th Century. Our earliest piece is a fragment of the torso of a strongly sculptured guardian of the Nara Period (7th-8th Century). The severe simplicity of the Konin Period is well shown by a wooden, life sized figure of Buddha, while the graceful elegance of the Heian Period (9th-12th Century) is typified by a fragment of a large gilded nimbus. The Kamakura Period is well represented by a small standing figure of Bishamon, who is one of the four kings guarding the universe; three, very expressive, life sized seated arhats of lacquered wood; and a slightly larger lacquered Buddha.

The Kamakura Period is also represented by our most important Japanese painting, depicting the descent of the Amida Buddha from the Western Paradise. In addition to this, we acquired over seventy Japanese scroll paintings, ranging in age from the 15th to the 19th Century. In ceramics, we acquired about fifty items, chiefly in the decorative wares of the 18th Century. Many of these were selected to show the creative talent of the peasant wares of that period, but the collection also includes two notable examples of the work of Kenzan, the great 17th Century potter. In featuring the peasant art, we also acquired some very interesting examples of wooden ornamental sculpture, principally of the 18th Century. The collection also includes a comprehensive group of Japanese dolls, together with various accoutrements that were used in the annual festival. These, for the most part, date from the 18th Century. For four Buddhistic kakemonos, and some excellent lacquer musical instruments of the 18th Century, we are indebted to Mrs. Thomas D. Stimson.

In the hope that our members and visitors might avail themselves of this educational privilege, we published, in the fall, a small pocket manual which I wrote, "A Sketch of the Historical Background of Japanese Art." As the name implies, this was intended to give to the uninitiated a readable outline of the essential points in the cultural development of the country during successive periods of its history. Although that attempt has not taken the world by storm, I am contemplating writing, in the near future, a similar condensation for the art of China.

In spite of the fact that we are open to accusations of showing favoritism, we have continued to add to our Chinese collection by gradually filling gaps, and, at the same time, by raising its already high standards. This year, although we acquired some fine decorative wares of various periods, our principal additions lay in the field of monochrome ceramics. This class included an example of the rare T'ang porcelain and several excellent pieces of Sung wares, among them, a Chien Yao bowl from Mrs. A. M. Young. Most of the monochromes, however, which number twenty-five in all, belong to the early reigns of the Ching Dynasty (17th-18th Century). The latter are of especial value in the artistic arrangement of the cabinets with changing exhibits. We also acquired some excellent examples of the Shang-Yin and Chou jades, and, in evidence of our catholicism, some fine examples of the delicate 18th Century ivory carving. One weakness of our collection was partially overcome by the accession of fifteen paintings, ranging from the Sung Dynasty to the 19th Century. Of the larger objects, we made a few very important additions to our collection in the field of Chinese sculpture, which are confined to the early periods. In order of age, we must first mention a small, very vigorous dancing girl of the Han Dynasty (3rd Century B. C. to 3rd Century A. D.). This piece is one of the finest examples of the recently excavated wooden sculpture of that period. Of the T'ang Dynasty (7th-10th Century) we obtained a glazed guardian warrior of the white porcelainous ware. This piece still bears much of its original embellishment of red and blue paint, together with the gold leaf. Our largest example is a seated wooden Kwanyin of heroic size. From its style, it undoubtedly dates from the early part of the Sung Dynasty (10th-13th Century), if not even earlier. The latter part of this dynasty is represented by the heads of two Lohans, in lacquered wood.

Our knowledge of the subject has permitted us to take advantage of opportunities which we could not have found in less familiar fields. At the same time, it has permitted our organization to attain a world importance which would otherwise be impossible with the limited funds at our disposal. Our Chinese collection is now so com-

prehensive that our future additions are sure to be far fewer in number. As material is superseded in importance, we will continue to follow our policy of trading it for individual objects of major importance. We, however, have not completely neglected either the art of the other Asiatic countries, or that of Europe, but, in the future, our attention will undoubtedly more often be directed toward those fields.

In other phases of the art of the Far East, our accessions were confined to Korea and Siam. From the former country, we obtained a few important examples of both their ceramic wares of the Korai Period (10th-14th Century) and bronze vessels, which in part, date from even earlier days. The additions to our Siamese collection were confined to three grotesque architectural ornaments, a small Buddhistic guardian lion of gilded bronze, and a large Buddhistic painting of the 17th or 18th Century. The Near East was represented in this year's accessions only by a few fine examples of Persian and Turkish textiles, and an early Byzantine altar front from a church in Smyrna.

Otherwise, the additions to the European collection were few in number, but very representative of their periods. Two Russian icons of enameled metal show well the Byzantine tradition of about the 16th Century. That same country is also represented by an ivory plaque depicting Biblical scenes around a central crucifixion. This piece dates from the 18th Century. The crucifixion also forms the subject for a Limoges enamel plaque of the 16th Century. The elegance and grace of the French court of the late 18th Century is typified by a Niederviller porcelain ornament, showing a perfectly modeled sedan chair with accompanying figures.

Although the loan of material admittedly entails a certain risk, we have followed the policy which we established last year by lending some material to the Chinese exhibition held at Mills College for the Friends of Far Eastern Art. We are now represented by some very important items, both from our Chinese and from our Japanese collections in the exhibition being held at the San Diego Fine Arts Gallery, during the second year of their Fair. We have also commenced the loan of our large framed facsimiles, in order that they may be available to some of the local schools for a limited length of time. Our slides, and especially our small color reproductions, are frequently lent to schools and various groups outside of our city. In the course of time, we hope to increase this service to the Northwest as a whole by acting as a center for the circulation of exhibition material to some of the larger neighboring cities, where cultural groups are striving to awaken interest in art. Some step in

that direction will be attained through the fact that Mrs. Young is now the Art Chairman of the State Federation of Women's Clubs.

Library

Although many of our visitors are probably still unacquainted with our library, it has definitely become of increasing importance as an educational feature. During the past year, the attendance has shown a marked increase, which this autumn was partly due to the fact that it was open on Sunday. Many have taken advantage of that privilege, while others visiting the galleries that day have at least become acquainted with that phase of our activity. This important step was due to the suggestion of Miss Marian Appleton, who very kindly contributed her services as librarian during the autumn months. Miss Appleton is now on our staff as the Assistant Librarian on Sundays. The development of our library has continued to be under the guidance of Miss Jean Black, although the purchases are subject to the approval of the Director.

Through purchases and gifts, it has acquired 479 volumes during the past year, bringing the total list to nearly 2000. More than 700 were added to our lantern slides, thus making available to the public a collection of over 3400, while our mounted reproductions were augmented by over 500, and now exceed 4200 in all. The most important accession to the library this year came from the bequest of the late Manson F. Backus, who left to the Museum about 160 volumes, comprising the section of his library dealing with engraving and etching. As our collection of books gradually is rounded out, it touches on almost all phases of art, and includes most of the important recent publications in various fields.

Lectures

As usual, most of our lectures belong to the autumn and winter series, which are open to the public on Sunday afternoons. I am delighted to say that these are now a very popular feature, and usually result in our auditorium being filled to capacity. For these lectures, we are now relying almost entirely on our own staff and our own material. In fact, for this series for the past year, we have been indebted only to Mrs. H. J. Lenz, who lectured on "Early American Glass," and to Dr. Annemarie Henle, of the Cornish School, who gave two lectures on "Art in America." In addition, Mrs. Young's Story Hour for children on Saturday mornings has continued to be a very popular feature.

During the past year, we have again enjoyed the cooperation of the University of Washington in the sponsorship of three lectures, in which the Department of Art joined us. These membership lec-

tures were held in the large auditorium, Meany Hall. In attendance, the most successful of these was, as usual, the lecture by Lorado Taft, who this year spoke on "Sculpture of the Italian Renaissance." We had only a few days' notice in which to publicize the lecture by Dudley Crafts Watson on "The Arts and Crafts of Scandinavia," and, therefore, did not have the attendance which this noted speaker deserved. The third of these lectures was that of Dr. Hans Tietze, who spoke on "Vienna as an Art Center." In our own auditorium, we also gave three more membership lectures. In the winter, Dr. Annemarie Henle gave an afternoon lecture on "18th Century German Sculpture." In the spring, Dr. Herbert H. Gowen very kindly donated his services for a very interesting lecture on "The Gardens of Japan," while in the autumn, Dr. Basil Cameron, conductor of the Seattle Symphony Orchestra, likewise contributed a delightful lecture on "Music in Relation to the Plastic Arts."

Education

This year, I am glad to say that Mrs. Young has not been spending so much of her energies as she did in the past in delivering outside lectures to so many of the smaller local groups. In previous years, she has done great missionary service for us, and has been a great factor in our success, but her tireless generosity in speaking has resulted in some of the organizations abusing the privilege. It has, therefore, been considered advisable that private organizations should be asked to contribute for her services, on terms in which the Museum participates, while her gratuitous engagements outside the Museum will be limited principally to addresses to the larger school groups. This change does not mean that Mrs. Young is less active. Instead, she has been giving far more time to activities in the Museum. For the Study Guild, through the entire season, she has been delivering a series of ten lectures covering the historical development of the art of Japan. At our Sunday lectures, we have also been relying largely on her ability and our own material. Last summer, through private assistance, Mrs. Young was fortunately able to take a fairly extensive tour of the Orient. This trip, and her own intensive application, permitted her to acquire a rich background and a wide fund of knowledge which have been most valuable in her educational activities.

Study Guild

Once again, we are most grateful to the officers of our Study Guild, through whose efforts that phase of our activities has been of increasing service. Under the able chairmanship of Mrs. Joseph Barto, this group now has 375 members who attend one or more of

the four courses of study which have been conducted during the current year. The one on the "History of Sculpture" was under the leadership of Miss Drusilla Albert, while Mrs. Theodora Harrison, with the assistance of Mrs. James O'Bryan, arranged for the course "Two Centuries of Painting in England and France." The "Contemporary Arts" class was under the leadership of Mrs. Walter Wyckoff. The lectures in these three courses were given principally by members of the Guild, to whom the task was assigned in the program which was printed in the early autumn. Aside from these, however, there was a fourth course on the "History of Japanese Art." For the instruction in this course, Mrs. Young assumed the entire responsibility, and gave the full series of lectures. Each of these four courses met on alternate Tuesdays, in order that the Guild might meet every week.

I wish to take this opportunity of thanking the members of the Study Guild for the generous assistance which they have given to Mrs. Young in the docent service to the schools, and for their valuable services to our organization in various capacities.

Membership

The staff of the Museum can claim but little credit for the most gratifying development of the past year. In the spring, a group of our officers and board members inaugurated what they referred to as a "quiet effort" to increase our membership. Although the burden unfortunately fell on relatively few, the financial results were of major importance, and brought to meet our current expenses a sum of over \$5000. The bulk of this sum was very generously contributed by those who enrolled in our higher classes of membership. It is difficult for me to express adequately my appreciation, both to those whose energy made this "quiet effort" a success, and to our fellow citizens who so generously joined in our support. Although we have had many delinquents in our membership list, we have had sufficient new members in the past year to show a very substantial gain, so that at the end of the year, the enrollment numbered over 800 in good standing.

In addition, we have received \$550 as donations, and the gift of \$335 from Mrs. Reginald H. Parsons, towards the Lecture Fund, which she has so kindly thus far sponsored. This donation was presented in memory of her grandfather, Daniel Cogswell. We also gratefully acknowledge the bequest of one thousand dollars from the Estate of H. C. Henry, to our Endowment Fund. It is indeed fitting that the name of a man who did so much to foster an art interest in this community should thus be permanently enrolled on our list of Endowment members.

Attendance

Although the count of our attendance must, of necessity, be partly estimated, the number of visitors in the past year has apparently shown a satisfactory increase, and, for the year, was in the neighborhood of 282,000. Judging from that figure, one is led to believe that our institution and its function in the city was very widespread. Actually, however, one is surprised to find how often one hears of our fellow citizens who have never visited the Museum, and who, in fact, have never heard of it. Others apparently have no conception of its aims or functions. This was recently very clearly emphasized by the fact that our County Assessor flattered our organization by sending us a tax bill of over \$40,000, based on his estimate of the value of our collection. Fortunately, that is not a subject of worry, for our organization is exempt by our State Constitution, which states that the following properties are exempt from taxation: "All art, scientific or historical collections maintaining and exhibiting such collections for the benefit of the general public and not for profit."

That unexpected action, however, was taken owing to the fact that the Assessor's office apparently had the firm conviction that I, through an astounding display of business ability, was personally attaining profits by the sale of paintings. To those familiar with the situation, the accusation is, of course, most amusing, but on further thought, it is startling that such a rumor should be accepted by any of our population. Actually, any organization is entitled to a small commission on the objects which are sold in its galleries. Since the building has been open, however, the only sale which has been made to any one other than to myself, consisted of two photographs, on which our organization received the commission of one dollar. They also lost sight of the fact that, disregarding my contribution of services as Director, for whatever they may be worth, my mother and I, during the past three years, have had to assist in the maintenance of our organization to the sum of well over \$30,000, aside from the numerous additions to the collection. It is extremely distasteful and quite unnecessary to emphasize that point when addressing faithful members who know it all too well, but it may be advisable to have in print this definite statement, in the hope that it may assist in bringing to an end such a ridiculous rumor.

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I cannot close without expressing my appreciation for the helpful counsel and faithful service of my officers and Trustees, and without once more thanking my fellow members of the staff for their very loyal and efficient assistance. The public, however, may be all too inclined to accept their service and that of the Museum as a

matter of course. Many of our citizens appreciate what the Museum offers and enjoy it to the utmost, but far more are yet to be awakened to its privileges. To some, the distant fields look greenest, and our own local achievements pass unnoticed. I think that as a city, we lack that confidence and enthusiasm which so often leads young communities to overstate their assets. As a quality, it may be desirable, but it does not assist our local enterprises or give them the moral support that they deserve. Our newspapers, however, are doing valuable work in building a greater appreciation. We are indeed most grateful to them for the generous cooperation which we have received through the publicity given to our activities. We feel that the day is at last rapidly approaching when art in the Northwest will be universally considered to have news interest, and not to be merely a background for social events. It is to our members, however, that we must principally look for assistance, not only for increasing their numbers, but for spreading a knowledge of our activities, in order that our organization may yield to Seattle and to the Northwest its full potential value.

RICHARD E. FULLER,
President and Director.

REPORT OF THE EDUCATIONAL DEPARTMENT

JANUARY TO DECEMBER, 1935

TO THE BOARD OF TRUSTEES AND MEMBERS OF THE
SEATTLE ART MUSEUM:

The bronze tablet in the entrance hall of the Seattle Art Museum bears these words: "This building has been donated to the city of Seattle for the recreation, education and inspiration of its citizens." It has been the aim of the department of education to carry on its work in such a way that it fulfills the obligation mentioned on that tablet. The recreation takes care of itself, as any one who walks through the Museum on Sunday afternoons or Monday evenings can testify; our duty lies mainly with the education and inspiration of the citizens.

With this in mind, the lectures before clubs and organizations have continued as in the past, and a great range of subjects have been covered, but this year, more emphasis has been laid on the lectures to the schools. Radio talks have also been given every week, announcing and describing each new exhibit, telling of the activities of the Museum, or discussing the collections. Members of the Study Guild have been most helpful in taking part in these radio programs. From January to June, there were broadcasts twice a week, and the following members took part on the KXA hour: Mrs. Ambrose Patterson, Miss Drusilla Albert, Mrs. Lyman Tondel, Mrs. Brian Wattleworth, Mrs. Walter Wyckoff, and Mrs. Jesse Charles Johnson.

Certain activities have been adopted as regular routine in the educational department. The docent service, conducting visitors through the galleries, on each Tuesday and Friday afternoon at 2:30, has been a very popular feature, while the Story Hour for children, on Saturday mornings from October through May, has continued to hold the interest of the younger generation. Many of the same youngsters have been coming for the past three years, and are always introducing new friends to the Story Hour. To aid this service, a small case has now been placed in the hall downstairs, as the "Children's Case." In it, the exhibit will be changed often to show items selected especially to interest them. The attendance of the Story Hour varies between 80 and 125, according to the weather.

On the second Thursday of each month, a lecture is given in the auditorium on some phase of art, and is followed by a tour of the

galleries. While this program was originally intended for Parent-Teacher members, it is now open to the public, and we have an average of 200 women each month. Last June, a prize of a framed, colored reproduction was given to the Montlake Parent-Teachers' Association for having the greatest number of members present during the year; the second prize being given to the Ballard High School Association.

Another important Museum service is the Docent to the Public Schools. From October to June, children in the seventh and eighth grades are brought to the Museum in busses from the schools, and are conducted through the galleries and then returned to their schools. A number of the schools have sent the children of the lower grades on these trips. This year, the work of School Docent has been done almost entirely by members of the Study Guild, under the able chairmanship of Mrs. Brian Wattleworth. We express our gratitude to the following members, who have so kindly contributed their valuable services during the past year: Mrs. Brian Wattleworth, Miss Catherine Evans, Mrs. Norman Walker, Mrs. Douglas Shelor, Mrs. Jack Reagh, Mrs. Alvin K. Matzger, Miss Mary Dawson, Mrs. Charles Martin, Mrs. Ford Q. Elvidge, and Mrs. Ofell Johnson. A prize of a framed, colored reproduction was given to the children of the John Muir School for having the best behaved group.

In enumerating the lectures given, I have divided them into two groups, those delivered outside of the Museum, and those in the Museum. This last year, 207 talks were given outside of the Museum; 26 were out of the city, 102 were in schools, and 29 of these were given in the evening. In addition to the above, 53 radio broadcasts were given. The work in the Museum includes 12 Sunday lectures, 34 Saturday morning story hours for children, 11 talks before the Study Guild, 8 lectures to P. T. A. members, and 53 talks in the Museum to groups by appointment, other than those just mentioned. The regular docent service is not included. This makes a total of 378 talks. After seven years of educational work with the Museum, I have come to the conclusion that certain services are of the utmost importance, while others can be displaced with work that will prove to be of greater value to the community. To my mind, the importance of the work in the schools cannot be overestimated, and should have right of way over clubs and organizations. The lectures in the Museum, however, should not be curtailed, for they are of real value to the adult and reach every type of person. The work out of the city is also important, as it gives Museum service to those communities that do not have the opportunity of visiting Seattle, and thereby widens our sphere of influ-

ence. It is, therefore, my suggestion that the duties of this department be limited to these important tasks, and that lectures to clubs be given only when there is ample time, or when it seems advisable to reach certain groups not otherwise acquainted with the Museum.

I cannot close my report without thanking my fellow members of the staff for their assistance, without which this work would not have been possible.

Respectfully submitted,

MRS. A. M. YOUNG,
Supervisor of Education.

LECTURES

- January 13 "Early American Glass," by Mrs. H. J. Lenz
Jan. 14 to Mar. 18 "Art Appreciation," by Walter F. Isaacs*
January 17 "Eighteenth Century German Sculpture," by Dr. Annemarie Henle
January 20 "Travelogue of China and Japan," by Mrs. A. M. Young
January 27 "Historical Backgrounds of Japan," by Richard E. Fuller
February 8 "Making of a Bronze Statue," by Mrs. A. M. Young
February 10 "Chinese Ceramics," by Richard E. Fuller
February 17 "How Etchings Are Made," by Mrs. A. M. Young
February 24 "Jade," by Richard E. Fuller
March 3 "Religion in Art—Pre-Christian, Oriental and Early Christian Art,"
by Mrs. A. M. Young†
March 10 "Early Italian to Modern Religion in Art," by Mrs. A. M. Young†
March 17 "Cathedrals and the Making of Stained Glass Windows," by Mrs. A. M.
Young†
March 24 "Shoso-in, the Imperial Japanese Treasure House of the 8th Century,"
by Richard E. Fuller
March 31 "Making of Medals," by Mrs. A. M. Young
April 3 "Vienna as an Art Center," by Dr. Hans Tietze
June 17 "The Gardens of Japan," by Dr. Herbert H. Gowen
October 7 "Music in Relation to the Plastic Arts," by Dr. Basil Cameron
November 3 "Ancient Palaces of India," by Mrs. A. M. Young
November 10 "The Beginnings of American Art," by Dr. Annemarie Henle‡
November 17 "Making of a Medal," by Mrs. A. M. Young
November 24 "China and Its Art," by Mrs. A. M. Young
December 1 "Japan and Its Art," by Mrs. A. M. Young
December 8 "Art in Modern Times," by Dr. Annemarie Henle‡
December 10 "Sculpture of the Italian Renaissance," by Lorado Taft
December 15 "Madonnas," by Mrs. A. M. Young

*Series of University Extension lectures sponsored by the Seattle Art Museum

†Series of three lectures on the History of Art

‡Series of two lectures on Art in America

FINANCIAL REPORT

CERTIFICATE

I have examined the accounts of the

SEATTLE ART MUSEUM

for the calendar year 1935, and in my opinion the attached Statement of Cash Receipts and Disbursements and General Fund Balance Sheet correctly set forth the operations of the Museum during the year and its financial condition December 31, 1935.

JOHN E. MEALS,
Certified Public Accountant.

Seattle, Washington,
March 10, 1936.

SEATTLE ART MUSEUM
GENERAL FUND BALANCE SHEET
December 31, 1935

Assets

| | |
|---|---------------------------|
| Cash on hand and in drawing accounts..... | \$ 2,441.60 |
| Cash in savings accounts..... | 2,728.41 |
| Total cash | <u>\$ 5,170.01</u> |
| Investment, U. S. Treasury notes 3 $\frac{3}{8}$ s '40 at cost..... | 5,039.85 |
| Furniture and Fixtures : | |
| Gallery | \$ 9,760.26 |
| Office | 706.46 |
| Library | 2,125.61 |
| Lecture | 3,143.79 |
| Storage | 5,320.76 |
| Classes | 103.55 |
| | <u>21,160.43</u> |
| Library | 3,359.55 |
| Exhibition material | 8,015.68 |
| Total Assets | <u><u>\$42,745.52</u></u> |

Liabilities and Surplus

| | |
|---|------------------------------------|
| Founders' endowment fund..... | \$ 6,500.00 |
| Fund for purchase of Northwest painting..... | 53.00 |
| Lecture and slide fund..... | 175.95 |
| General Fund : | |
| Balance January 1, 1935..... | \$32,510.38 |
| Add transfers from other funds, sales, etc..... | 216.83 |
| Excess of receipts..... | \$19,744.67 |
| Over disbursements | 16,455.31 3,289.36 36,016.57 |
| Total Liabilities and Surplus..... | <u><u>\$42,745.52</u></u> |

SEATTLE ART MUSEUM
STATEMENT OF RECEIPTS AND DISBURSEMENTS
1935

Receipts

| | |
|--------------------------------------|---------------------------|
| Balance on hand January 1, 1935..... | \$ 4,370.65 |
| Operating receipts : | |
| Memberships—\$ 5.00..... | \$ 2,085.00 |
| " — 10.00..... | 3,131.25 |
| " — 25.00..... | 1,602.50 |
| " — 100.00..... | 3,007.50 |
| " — 500.00..... | 500.00 |
| | <u>\$10,326.25</u> |
| Gifts | 8,055.00 |
| Gate receipts, etc..... | 787.92 |
| Interest | 384.52 |
| Miscellaneous | 190.98 |
| | <u>19,744.67</u> |
| Additions to funds..... | 170.98 |
| Total Receipts | <u><u>\$24,286.30</u></u> |

Disbursements

| | |
|--|---------------------------|
| Operating expenses : | |
| Administration | \$ 4,635.81 |
| Education | 2,455.53 |
| Library | 1,620.16 |
| Membership | 2,549.29 |
| Exhibition | 5,194.52 |
| | <u>16,455.31</u> |
| Permanent Additions : | |
| Furniture and fixtures..... | \$ 407.11 |
| Library | 881.32 |
| Exhibition material | 1,372.55 |
| | <u>2,660.98</u> |
| Total Disbursements | <u><u>\$19,116.29</u></u> |
| Balance on hand December 31, 1935..... | <u><u>\$ 5,170.01</u></u> |

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1935
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 9-February 17

"Sculptures by Malvina Hoffmann"*
"Polynesian Paintings by Caroline Mytinger"*
"Japanese Prints"
Photographs by Richard Erickson*
Facsimiles of paintings by Monet and Manet
Paintings by George Hamilton*
Art Work by Seattle High School Students†

February 20-March 17

Contemporary Conservative American Painting (A.F.A.)
Junior League Regional Exhibition
Paintings by William Harold Smith*
Spanish Painting (facsimiles and two originals lent by Mr. Oscar Hellstrom and Mr. Arthur P. Young)
"Britain Illustrated" (Brooklyn Museum)
American Institute of Architects Summer Sketches*

March 20-April 28

Contemporary American Paintings (Whitney Museum of American Art)
Seventh Annual Exhibition of the Northwest Printmakers*
Paintings by Margaret Camfferman*
American Paintings
Chinese Paintings of the 18th Century lent by Mr. C. T. Loo
Masterpieces in Viennese Galleries (facsimiles)

May 1-June 2

Contemporary Italian Painting (W.A.A.M.D.)
Drawings by Italian Masters (facsimiles)
Etchings by Piranesi
Facsimiles of paintings by Michelangelo, Leonardo and Raphael
Work of Students of the Seattle Academy of Arts*

June 6-July 7

"Iowa Speaks" (A.F.A.)
Progressive Painters of Southern California (W.A.A.M.D.)
American Paintings
Prints by Charles Heaney*
Work by members of Seattle Chapter of Lambda Rho
Facsimiles of miniatures by 18th Century artists
"Logging the Northwest," mural by Kenneth Callahan*
Group Show of Seattle Artists*

July 11-September 29

"Vanishing India" by Stowitts*
Etchings and engravings from the Museum's Manson F. Backus Memorial Collection
Group Show of Seattle Artists*
American and Oriental Sculpture
Facsimiles, showing three centuries of Italian, German and French painting.
American Sculpture
Paintings by the Women Artists of Washington*

October 2-November 3

Twenty-first Annual Exhibition of Northwest Artists
Photographs of the Northwest by Leonid Fink and Hermann Ulrichs*
Drawings and Prints by Thomas Handforth
Commercial Design by Cornish School Students*

November 6-December 8

Paintings by Ernest Fiene (Downtown Gallery and Whitney Museum of American Art)
"Our Government in Art" (A.F.A.)
Drawings by Mestrovic and Gaudier-Brzeska (C.A.A.)
Photographs by Fritz Henle*
Paintings by Ernest Norling*
Facsimiles of paintings by Realist painters who preceded Impressionism
Designs by University of Washington Students*

December 11-January 5, 1936

"Contemporary European and American Paintings" (A.F.A.)
Hamilton Easter Field Art Foundation Collection (C.A.A.)
Paintings by Kamekichi Tokita*
Photographs by Edward Steichen*
Photographs from the Eastman Kodak Competition (Seattle Photographic Society)
Work by students of the Cornish School*

A.F.A.—Circulated by the American Federation of Arts

C.A.A.—Circulated by the College Art Association

W.A.A.M.D.—Circulated by the Western Association of Art Museum Directors

*Lent by the Artists

†Sponsored by the Seattle Public Schools

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