

SEATTLE ART MUSEUM

ANNUAL REPORT

1949



FIG. 1. Copy by the Byzantine Institute of America of the mosaic representing the Mother of God with the Emperor John II Comnenos, the Empress Irene, and the co-Emperor Alexius, from the Hagia Sophia, Constantinople; executed in 1118 A. D., the Alexius panel added in 1122 A. D.; W. 126 in.; Donald E. Frederick Memorial Collection.

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

FORTY-FOURTH YEAR

1949

SEATTLE 2, WASHINGTON

SEATTLE ART MUSEUM

1949-50

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ANNUAL REPORT OF THE
PRESIDENT AND DIRECTOR

FOR 1949

THE PAST YEAR has permitted the Seattle Art Museum to achieve some of its ambitions in several fields. Our accessions have again been exceptionally rich and, due especially to the Donald E. Frederick Memorial Collection, we have been able to expand into the Medieval European field which previously we had only touched. Our exhibition program was more ambitious than ever and to our great gratitude the financial support from our fellow citizens permitted us to close the year substantially in the black. These very favorable factors however, do not permit us to face the future with smug complacency for it has justified the establishment in the current year of a modest pension system, which I have in previous reports mentioned as one of our most needed goals. Our future budgets will, therefore, require the continued efforts of our many fine volunteers on the membership committees and in the Museum Guild.

Exhibitions

Our two major exhibitions of the year were Medieval Art in the Spring and a Survey of the Art of Japan in the Autumn. In both cases we featured our own collection, and, at the same time, borrowed a number of specific items from museums, private collectors and dealers to fill gaps in the historical sequence. In both instances my Assistant Director, Sherman E. Lee, was largely responsible for the many details demanded by this type of exhibition. In the Japanese exhibition we were fortunate in being able to borrow from the National Museum some National Treasures which had never previously been out of Japan. No circuit of these exhibitions was attempted. In other fields, however, we did avail ourselves of the privilege of showing exhibitions arranged by other museums. Namely, the Santa Barbara Museum's collection of drawings and watercolors; a selection of Mesopotamian cylinder seals and great enlargements of their photographs from the Morgan Library in New York; and a selection from the art annual of the Los Angeles County Museum. Last year I stressed the extraordinary number of exhibitions for which we were indebted to American corporations. This year we had only three: the most important of these was an exhibition of old master paintings from the great collection of Knoedler and Company of New York, an exhibition of Currier and Ives prints circulated by the Travelers Insurance Company,

and the contemporary paintings by well known American artists that had been purchased by the Upjohn Company to illustrate their advertising.

To a greater extent than in the past many of our exhibitions were presented in cooperation with other local organizations. In the field of antiques we gave a large exhibition to an excellent collection of European 18th-early 19th Century ceramics lent by members of the Seattle Ceramic Society and assembled by Mrs. W. L. Harnan. At the same time we showed for a second time the room acquired by the National Society of the Colonial Dames of America in the State of Washington, and a collection of Jewish Liturgical objects assembled by the Seattle Chapter Women Zionist Organization of America.

In contemporary art we again exhibited paintings by the Women Painters of Washington and textiles from the Seattle Weavers Guild. Of national scope was the newspaper snapshot awards of Eastman Kodak Company and the Seattle Times, and the 21st Annual Exhibition of the Northwest Printmakers. This major show was judged by Paul A. Bonifas as chairman, William J. C. Klamm, George Tsutakawa, and R. C. Lee and myself both in ex-officio capacities. The purchase prizes, for which the Museum is custodian, were awarded to prints by Joseph Donat, Louis Freund, John O'Neil, J. L. Steg, Maxwell Swartz, G. Livingston Woolley. This exhibition as usual presented a cross-section of much of the finest work being done in the United States in the various print mediums.

The other major competitive show presented in cooperation with a local organization was, as usual, that of the Seattle Photographic Society, which was judged by Percy Bentley of Vancouver, B. C. and Melvin Kohler and Jon Rasmussen of this city. I was honored with the selection of purchase awards which went to Cecil B. Atwater, Harold Elliott, Art H. Oehl, Alfred Watson, Charles L. Wilson; and Robert Luke, Harold Kaminske, John Mardesich and Walter E. Wilmot of Seattle. The Museum is the custodian for this collection which is contributed by the Society whose members, under the chairmanship of Theodore S. Lukin, handled the great task of receiving and returning the entries.

Three competitive exhibitions were confined to our local talent. One was the exceptionally fine exhibition of Seattle High School watercolors which is sponsored by the Museum Guild. In the same month in the late spring we held the 9th Annual Northwest Watercolor Society exhibition for which artists in the four Northwestern states were eligible. This was judged by Nicholas Damascus, Raymond Hill, Elizabeth Warhanik, Neil Koch of Central Washington College of Education in Ellensburg, and Dr. Lee in an ex-officio

capacity. Monetary awards totaling over \$100 from the Society, the Puget Sound Group of Northwest Painters, the Independents, and the West Seattle Art Club went to William Nellor, May Marshall, James Edward Peck, and Kathryn Fulwider. Of the 13 one-man shows which we presented, 6 were by local artists.

As usual, the most important exhibition in the eyes of the Northwest artists is the Annual Exhibition which this fall was held for the 35th time. From over 650 entries in painting and sculpture in the four Northwestern states and British Columbia the jury of selection chose 152 for exhibition. Thomas C. Colt, Jr., Director of the Portland Museum, served as chairman of the jury, of which the other members were Mitchell Jamieson of Cornish School, George Alois Laisner of the State College of Washington, Fred B. Marshall of Seattle, and myself in an ex-officio capacity. The first award, the Margaret E. Fuller Purchase Prize in Any Medium of \$200, went to Jack McLarty of Portland for his painting "Social Dimension." Clarence H. Steele's painting entitled "Foster Hill" won the West Seattle Art Club Katherine B. Baker Memorial Purchase Prize in Oil of \$100. The Lowman and Hanford Company Purchase Prize in Any Medium which carries the same stipend went to William L. Nellor for a tempera painting "Merry Pranks," while Margaret Tompkins received a like amount for her painting "Lineage" as the Music and Art Foundation Purchase Prize in Watercolor, Tempera or Gouache. The Puget Sound Group of Northwest Painters Purchase Prize in Transparent Watercolor went to James Edward Peck for his "Roosevelt Bridge," while the Washington State Division of the American Association of University Women Purchase Prize in Watercolor by a Washington Woman of \$50 was awarded to Emilie MacIntyre's "Laos Deo." Ray Hill, for his painting "Rim Rocks," received the Northwest Watercolor Society \$25 Award in Transparent Watercolor. The jury was generous in its honorable mentions and named 7 paintings and 4 sculptures.

This year we served as host for flower shows in the autumn as well as in the spring. The sponsoring organizations for these popular exhibitions bore the entire responsibility for the display. To carry their expenses we permitted them, with the approval of the City Council, to charge admission with the surplus coming to the Museum. This brought not only many visitors but a handsome return. We are most grateful for the camellia show to the Amateur Gardeners under the chairmanship of Mrs. Dwight Walker and for the other to both the Men's and the Women's Amateur Chrysanthemum Associations of Seattle, Inc., under the chairmanship of Mrs. Eric Moritz. We only regret that the complexity of tax regulations made it expedient to revoke our membership privileges on those two week-ends.

Loan Exhibitions

During the past year we had the honor of being represented in the Leonardo da Vinci exhibition at the Los Angeles County Museum through the loan of the painting by his pupil Marco d'Oggiono entitled "Madonna and Child with the Infant St. John" which was given some years ago to the Museum by Samuel H. Kress. We also were well represented in the Persian art exhibition assembled by the Pasadena Art Institute with the loan of ten miniatures from illuminated manuscripts ranging from the 15th to the 17th centuries. These were later shown at the San Diego Gallery. We also lent over 30 contemporary prints from the Museum collection for an exhibition at Michigan State College, six of these were from the Northwest Printmakers collection. We lent the Art Center of Greater Victoria a comprehensive collection of 18th and 19th Century editions of Hogarth prints, and watercolors by Rowlandson, another great early British caricaturist. By request we lent the Denver Art Museum Morris Graves' "Ceremonial Bronze in the Form of a Bird," which was the gift of Mr. and Mrs. Philip Padelford.

Our scope locally was widened by the loan of a case with a classic and Egyptian exhibition for the Western Washington Fair at Puyallup, as well as by the loan of an Indian exhibition at the Henry Gallery and a small one on the same subject at the Seattle Public Library, both of which were shown to publicize the visit of Uday Shankar under our joint sponsorship. In addition a number of paintings by our most noted local artists were lent to various public institutions. Numerically, however, the principal loans were, as usual, confined to our large collection of facsimilies, with 52 agencies and schools borrowing 1,313 items for exhibition during the year. Although most of the borrowing agencies are local, this service was also used by 10 schools and libraries outside the city.

Accessions

Many extraordinary opportunities that we have encountered in the post war years have permitted the Museum's collection to progress towards its ultimate aim far more rapidly than we ever anticipated. In spite of our physical and financial limitations we wish to be able to show with significant original material at least a comprehensive outline of the art history of the world. If possible, we want each item to typify the creative genius of its period. I have already stressed the importance of Mrs. Frederick's donation but I will, as usual, mention the principal items in approximate geographical continuity trending westward from eastern Asia.

Where the source is not mentioned the items are donations to the Museum's Eugene Fuller Memorial Collection.

We at last were able to acquire some items dating from the prehistoric period of Japan. These consisted of a Haniwa pottery head donated by Howard Hollis, and 6 exceptionally fine prehistoric gilt bronze horse and sword trappings, dating from about the 4th or 5th Century A. D. Of the Fujiwara Period of about the 10th Century we acquired a bronze mirror with a geometric pattern on its reverse side. Of the subsequent Kamakura Period, about 13th-14th Century, we obtained two more paintings to add to our remarkable collection of this period, one a portrait of the Prince Shotoku Tashi, the great 7th Century patron of Buddhism, which is very similar to his ideal portrait of the Kamakura Period at the famed Horyuji Temple of the 7th Century, while the other, painted to commemorate the founding of a temple, shows a general bird's-eye view of the entire enclosure and many of the accompanying festivities. Both of these paintings show characteristic styles of Japanese art which were then taking shape. Of the same period can be dated a gilt bronze Buddhistic censer and a ritual prayer bell for a priest of the Shingon sect. Of about the same age is a wooden mask of a Bodhisattva which would have been used in a dance ceremony representing the Western Paradise of Amida. Of the Ashikaga Period we acquired four exceptionally important paintings. Outstanding among these is a landscape painting from the Hara Collection by the great Shubun (1414-65), which so far as we know is an unique example by that artist in the Occidental world (Fig. 2). We also acquired two paintings which were formerly in the equally famous collection of Baron Ino Dan. One is a section of the Kitano Tenjin Engi which tells the story of the famed Michizane. This section, which depicts the building of the Kitano Temple, is attributed to the 15th Century artist Tosa Mitsuhiro and was seen by many when it was exhibited at the Treasure Island exhibition at San Francisco. The other painting, from the same source, is a large kakemono of birds and pine tree by the famed late 15th Century artist Kano Motonobu (Fig. 5). In addition a lacquered temple roundel bearing a painting of Monju Bosatsu dates from about the same period. The short Momoyama Period at the end of the 16th Century was represented only by an oblong lacquer box with flower decoration which was a gift of Dr. and Mrs. S. E. Lee. Of the following Tokugawa Period the most notable accession consisted of 42 Otsu-e, or folk paintings, of the 17th and 18th Centuries that were painted with great vigor and freshness for pilgrims to the temples and shrines near the town of Otsu. This was the personal collection of Mr. Mataichi Miya, who for years as the Japanese manager of Yamanaka was one of our Honorary

members. An important painting of that same period is a paper fan with peonies painted on a silver background by Hoitsu (1761-1828).

Our Japanese collection of ceramics was strengthened by a fine Kakiemon 18th Century plate, a Seto ware tea jar and an Oribe ware incense box of the 17th or 18th Century. A Guri lacquer box of about the same period was also acquired. From Mrs. Albert Berry, in memory of her husband, we accepted another small lacquer box of similar type and age, a carved lacquer inro and netsuke of the 19th Century, and to show the exquisite craftsmanship of the 20th Century, two fine ivory figures and a female figurine of a kimonoed woman in lacquer decorated with ivory and mother-of-pearl.

Our Korean collection received four fine examples of pottery. One is a grey covered box with an all-over decoration dated from the late Silla Period, about 9th Century, an addition to the Thomas D. Stimson Memorial Collection, and two vases of the subsequent Koryu Period, namely a Shokan celadon jar inlaid with flowers and cranes and a plain celadon vase with a cover. The subsequent early Li Dynasty of about the 14th Century furnished a Mishima-inlay bowl in all-over geometric design from Bertram Collins. The Korai Period was also enriched by three small bronzes, one a graceful spoon donated by Langdon Warner, and two mirrors, one circular and the other square.

Our already outstanding collection of Chinese art was also greatly strengthened and received accessions in many periods. Two of the most important items are bronze ceremonial vessels. One is a ting decorated with the t'ao t'ieh or ogre mask with stylized cicadas extending down each of its legs. This was a gift of Mrs. Donald E. Frederick (Fig. 6). The other is an exceptionally graceful Chueh, a spouted tripod vessel. Other items of this period are a small bovine head of mother-of-pearl, a miniature jade ceremonial knife and a jade sword handle. These five items probably all date from about the 13th-12th Century B.C. Of the subsequent Chou Dynasty we acquired a pair of highly stylized bronze birds which date from about the 8th Century B.C. To about the same period a bronze bell with a concave bottom can also be attributed. From the very prolific and creative late Chou Period of about the 5th-3rd Century B.C., comes a group of five gilt bronze belt buckles and a bronze mirror. Of the same period is a fragment of an exceptionally rare jade plaque, a small jade pendant in the form of a bird, and a highly stylized wooden figure of a man, recently found near Ch'ang Sha. The Han Dynasty is represented by only three items, one is a dark grey pottery vessel known as a Hu decorated with two molded handles and a very rare painting of men and fantastic animals in action. The other two consist of

a pair of greenish brown glazed pottery animals in the form of a ram and a lion. The 3rd to 6th Century, which is usually referred to as the Wei Dynasty, was represented by a rare Taoist gilt bronze figure of a woman which came to us as a gift from Dr. and Mrs. Lee.

The prosperous early years of the T'ang Dynasty, which dates from the 7th to the 10th Centuries were enriched by a number of fine examples. As an addition to the Thomas D. Stimson Memorial Collection we received a silver box with exceptionally fine engraved decoration. A gilt bronze box with horizontal fluting, an iron sword fitting inlaid with gold dragons, and a stone mold for a hairpin are all characteristic of this period. We were fortunate in acquiring two Kundikas, or Buddhistic holy water bottles, one a miniature in bronze and the other in white porcelain. Of about the same period is a child's glass bracelet inlaid with various colors, and the curved jade top of a comb decorated in relief on one side with a hunter and on the other with five dancing girls.

To our collection of T'ang Dynasty sculptures we added two tomb pottery figures, one a dwarf and the other a plump court beauty. The most important items of this period, however, consist of a fragment of a stone shrine showing a guardian in high relief and the head of a central Asiatic Buddhistic disciple from the famed T'ien Lung Shan cave temples (Fig. 9). The latter came recently from a German private collection.

The Sung Dynasty (10th-13th Century) was strengthened entirely by ceramics, the most important of which is a large Tz'u Chou gallipot decorated with peony sprays (Fig. 7). This is an exceptionally fine example of a well established type. To the Thomas D. Stimson Memorial Collection was added a rare red Ting Yao bowl with traces of the even rarer gold decoration. A pillow of the same ware with underglaze iron-oxide decoration, a Ju ware bowl with incised floral decoration, and a Chien Yao bowl with iridescent black hare's fur markings, also filled important gaps in our collection, as well as a Tz'u Chou figure of a lute player with three color decoration.

Through the initiative of Bertram Collins and David Moffat, we had an opportunity of acquiring a number of fine Yueh ware vessels of an unusual type which have recently been excavated near Hongkong. Five of these come to us as part of the Thomas D. Stimson Memorial Collection, one as the gift of Dr. and Mrs. Lee, one the gift of David Moffat, and another from Bertram Collins.

Of the Yuan Dynasty, when China was under the Mongols, we received an engraved porcelain seal paste box of Shu Fu type as an addition to the Thomas D. Stimson Memorial Collection, and a noted landscape painting with willows by Chu Te-jun of the 14th

Century (Fig. 4). The two other Chinese paintings we received are from the Ming Dynasty. One is a small painting of a scholar in a pavilion by Shen Chou (1427-1507) from Mrs. Thomas D. Stimson (Fig. 8). This and the previously mentioned one have both been long published and accepted by leading authorities. The other Ming painting is an ancestral portrait of a man. We also filled one of the few major gaps in the collection by acquiring a cinnabar lacquer box of the reign of Yung Lo, early 15th Century, decorated with chrysanthemums in relief, a Guri lacquer bowl and box of the 16th-17th Century and two small lacquer trays of the same period. Our ceramics of the period were enhanced by a peacock blue vase and a blue and white bowl of the reign of Hsuan Te. Probably from the late Ming can be dated a large moss green jade stupa which once contained a standing figure of Buddha. The most notable addition of the Ch'ing Dynasty is a giant blue and white club vase with landscape decoration in the Chinese scholars tradition of the reign of K'ang Hsi (1662-1722).

The art of India and Indonesia received very few additions. From Siam comes a tin votive tablet with a graceful figure of Buddha in high relief of the 14th-15th Century. As a gift from Sherman Lee we acquired an ivory Javanese kris handle of the 17th Century. Of major importance, however, is a Pala Period Bengal Buddhistic bronze which dates from about the 10th Century, showing the figure of Jambhala, the deity of riches and abundance, seated beneath the 5-headed Naga or cobra which forms a canopy (Fig. 5).

From the Near East we acquired two items of the pre-Islamic times. One is a limestone fragment from the ancient kingdom of Elam depicting in low relief the figure of a warrior and probably dating from about the 10th to 8th Century B.C. The other, of about the same age, is a bronze finial from Luristan in the highlands of Persia formed by two affronted lions of exceptional vigor. From very early Islamic periods may be dated three Nishapur bowls of about the 9th Century, one with sgraffito decoration of birds, another with conventionalized tripart leaf design, and the third with the angular Cufic inscription. The other ceramics are all excavated from the recently discovered site at Gurgan directly south of the Caspian Sea. There a city flourished immediately before the Mongol invasion when it was destroyed in 1221. Fortunately for succeeding generations, the unfortunate inhabitants, to protect their treasures, had buried their ceramics and glass in great pottery jars filled with sand where they have now been discovered in an exceptional state of preservation. From there we have five bowls, one a gift from Hagop Kevorkian, and an exceptionally important glazed ewer as well as three examples of glass.

At that time the Turkish Seljuk Dynasty, with its love of strong geometric designs, had been ruling Persia. We acquired two of the rare bronzes for which the period is especially noted, one a rare incense burner in the form of a bird, and the other a famed candlestick with gold and silver inlay from the collection of the late Joseph Brummer. Our collection of Persian miniatures was enhanced by two additions, a 15th Century illuminated page decorated with two horsemen and a battle scene in brilliant color from a book dated 1508. From about one hundred years later may be dated a book cover with a rare filigraine decoration, while a fine miniature illuminated copy of the Koran dates from 1706.

For our Egyptian collection we acquired five items, the earliest and far most important of which is the lower fragment of a seated limestone figure of Amenhemet III, a 12th Dynasty king dating from about 1820 B.C. (Fig. 13). When it was excavated by British archaeologists under Sir Robert Mond it was referred to as "artistically the finest example of carving we found." From the Brummer Collection we also acquired a sculptor's model of a bird in low relief dating from the Saitic Dynasty about the 7th Century B.C. To Otto Reimann of London we are indebted for a glass Kohl-pot donated in the name of Mrs. Frederick Pipes. We received as the gift of Nasli M. Heeramanek of New York a glazed steatite seal of the New Kingdom. The outstanding classic item which we acquired was another addition to the Thomas D. Stimson Memorial Collection. This is a unique bone Gallo-Roman rhyton decorated in high relief with two warriors in a horse drawn chariot (Fig. 14). It was reputedly excavated at Namur, Belgium, and dates from early in the 4th Century A.D. From about the 5th Century comes a fragment of an exceptionally well woven and designed Coptic textile depicting a horseman and two animals. We also accepted from Mr. T. B. W. Allen of Walla Walla an iridescent glass vessel which probably comes from the Syrian coast and dates from about the same time.

The earliest piece in the Donald E. Frederick Memorial Collection is a rare Byzantine ivory plaque showing in relief a portrayal of the Dormition of the Virgin of the 10th or 11th Century (Fig. 11). Thanks to the support which Mrs. Frederick gave in the previous year to the Byzantine Institute of America in their restoration of mosaics of the Hagia Sophia in Istanbul, we received the facsimile copy of the panel portraying Emperor John II Comnenos and his wife Irene and son Alexius on either side of the Mother of God with the Christ Child (Fig. 1). The original of this panel, of which this can be the only copy, was dedicated in 1118. The copy was painted with meticulous accuracy by Walter Hoyle, a British artist.

The art of Italy which had previously been so sparsely represented was enriched by some important examples, two of which are part of the Donald E. Frederick Memorial Collection, namely a marble relief from Bari showing typical Byzantine Romanesque decoration of the 12th Century (Fig. 17), and a bronze rearing horse by the Florentine sculptor Pietro Tacca (1580-1640) (Fig. 20). A life size wooden Virgin Mary from a creche by Matteo di Giovanni Civitale (1435-1501) (Fig. 19) was also a gift from Mrs. Frederick. We acquired a terra cotta Samson dated 1600 and attributed to the workshop of Giovanni da Bologna, and a fine bronze group depicting the Baptism of Christ by Melchiorre Caffa, Baroque artist active in the middle of the 17th Century (Fig. 21). From about this time or a little earlier may be dated an Urbino plate depicting the burning of the golden calf, and a pair of Majolica faenza ewers. Of a slightly later date and of outstanding quality is a painting depicting the Adoration of the Shepherds by Giuseppe Maria Crespi (1665-1747) (Fig. 18). This was donated to the Museum by Mr. and Mrs. Ernest N. Patty in memory of their son Ernest N. Patty, Jr.

Two important items come from the general region of Switzerland, one from the vicinity of Lake Constance is a rare 15th Century silver head reliquary portraying St. Nereus, a martyred pretorian guard of Roman times (Fig. 23). This is one of the most important items in the Donald E. Frederick Memorial Collection. The other, which is also of the late Gothic period, is a painting of the School of Basel depicting a Crucifixion with St. Christopher, the Virgin and John in front of a mountain landscape (Fig. 16). Two important items dating from the 16th Century represented the art of Germany. The earliest of these is an oak medallion in high relief portraying the Adoration of the Magi. Another is a high relief in lithographic limestone depicting the Crowning of Christ with Thorns. It is undoubtedly from the Daucher workshop at Augsburg and dates from about 1520 (Fig. 15).

The early art of France was also greatly enriched through the Donald E. Frederick Memorial Collection which includes three items from Limoges, namely a magnificent enamel reliquary chasse dating from about 1200, and a slightly later gilt copper openwork plaque formed by two chimeras, and an enamel pyx or box for sacramental bread of the middle of the 13th Century, while a gilt copper plaque decorated with the symbol of St. Luke dates from the following century. Of supreme importance in its field is the Gothic ivory mirror back depicting in relief the Siege of the Castle of Love (Fig. 12). This can be dated from the first half of the 14th Century. The last of the French additions to the Frederick Collection is a charming limestone figure of a girl, probably from Toulouse, and dating about 1450 (Fig. 22).

The other early French items, which are in the Eugene Fuller Memorial Collection, are a 12th Century marble capital formed by two exceptionally vigorous addorsed wyvverns, fantastic creatures of that period combining features of animal, bird and fish; the red sandstone head of a queen possibly from the Strasbourg Cathedral, of the late 13th Century; and the body of a red sandstone mermaid which graced an early 16th Century Alsatian fountain. Thanks to the French Merci Train we received among other items a Louis XVI painted ivory fan and a silver medal of Napoleon III for the Campaign of 1859.

For two fine additions to the Gothic art of Flanders we are also indebted to the Donald E. Frederick Memorial Collection, namely a pair of 12th Century bronze candlesticks and an embroidered roundel depicting four ladies from a famous set of about the 15th Century. From the Fuller Collection comes a severely plain, highly patinated brass aquamanile of the 13th-14th Century, an oak wood sculpture depicting Christ as a Child Preaching in the Temple of about the 15th Century, and a silver chalice of about the 17th Century.

Holland is represented only by a Delft blue and white plate of the second half of the 18th Century, while our collection of Spanish art received two Hispano-Moresque lustre plates of the 16th Century and a gilt bronze statue of a Saint of about 1600.

The collection of British art was enriched with three items: a Cranmer Bible of the Whitchurch folio dated 1549 which was the gift of Mrs. Yates Hickey; an Elizabethian wood tankard, the gift of the National Society of Colonial Dames of America in the State of Washington; a pair of George II silver candlesticks dated 1755-56.

Our small collection of Russian art received three items from Mrs. Thomas D. Stimson, one is a small painted ikon of the Tree of Jesse of the 18th Century, an enamelled cloisonne silver gilt salt dish showing the fine artistry of the late Imperial days, and a cotton table cloth decorated with cross-stitch and drawn work of the 19th Century.

Through the generosity of Miss Joanna Eckstein we accepted with pleasure from Unit One National Early American Glass Club the Mrs. Nathan Eckstein Memorial Collection of Early American cup plates. This collection of 297 items includes many of the most important examples.

As usual our accessions in contemporary painting and prints were confined almost entirely to Northwestern art. Aside from the Northwest Annual purchase prizes we acquired, through the generosity of the Museum Guild, Viola Patterson's painting "Mending Nets." The other purchases consisted of Walter Froelich's "Moun-

tain," Leo Kenney's "Northern Image," and a watercolor of the Salmon Bay Docks by May Marshall. In addition we accepted from the Merci Train a painting of "A Corner of Old Paris," by Andre Bizet. The two drawings we acquired were both by local artists, one of an old pine tree by Elizabeth Colborne as the gift of Mrs. Statira Biggs, while one of morning glories was the gift of the artist, Evelyn Sczuck. In the prints, aside from the Print-makers awards, we accepted a self portrait by Kathe Kollwitz, the gift of Sherman Lee, and a linoleum block, "Symbolic Realism," by Helmi Juvonen, the gift of the artist, and a silk screen print entitled "Highball" by Edwin Fulwider. We also took pleasure in accepting four prints by the late Anne Goldthwaite from her estate.

Library

The Library continued to be important both for the public and especially as an essential source of material for lectures by the Museum staff. We added 123 volumes to our collection, principally through Museum purchases, but also accepted gifts from 23 donors, bringing the total to nearly 3,500 volumes. Accessions in slides were entirely in the 2 inch size and principally in kodachrome, of which we acquired over 1,400, bringing the total in this size to over 11,600. Pending the settlement of the estate of LeRoy M. Backus, we have had the use of his extensive collection of slides illustrating the work of most of the great old European masters.

In the mounted reproductions we acquired only about 100 bringing the total to over 3,700. It is encouraging to note that the number of items which we lent increased very materially, principally owing to the greater use of slides. 25 public and private schools in the city, Seattle University, and 7 departments of the University of Washington borrowed material, as well as 16 schools, 6 colleges and universities outside the city. In addition, 14 organizations inside the city and 12 outside borrowed slides, visual aid sets, or small reproductions. This does not take into account the thousands of slides that are used by our own staff members and the Museum Guild lecturers in their high school series.

These facts testify to the wide extent of our service. We are especially indebted to 32 members of the Junior League who most generously served in various capacities in the Library.

Education

Our Educational Director, Mrs. A. M. Young, as usual was responsible for extending the service of the Museum to many

groups and communities throughout the State. During the course of the year she presented over 128 lectures and programs, as well as her weekly broadcasts. 51 of her talks were to schools and 12 were outside the city taking her even to Spokane and Walla Walla. The monthly lecture and gallery tour for the P.-T. A. continues to be a very popular feature as well as her weekly Children's Hour. In her docent tours in the Museum she has had the valuable cooperation of volunteers from the Guild under the chairmanship of Mrs. Thomas Blake, while another committee under Mrs. J. J. Gunther has presented at the children's homes sound film programs taken from the Museum film library. The Creative Dramatics program for children has continued to thrive under the leadership of Mrs. Howard Lease. Five plays were presented at the Museum for the Children's Saturday Story Hour under the direction of Mrs. Robert Prins, and three classes in Creative Dramatics were held during the winter and spring under Mrs. Geraldine Brain Siks.

Museum Guild

1949-50

The 235 members of the Museum Guild are an important source of aid in the many activities which are beyond the power of the staff and can be accomplished only by the generous volunteer cooperation of this group. Working through 26 committees covering a broad range from education through entertainment to membership, the activities of the Guild are greatly dependent upon its chairman and her co-workers. The Museum is especially indebted to the able leadership of Mrs. Harry O. Mitchell who was chairman for the 1949-50 season.

The major feature of the Guild year in education is the 2nd and 4th Tuesday Lecture Series which this year was devoted to Renaissance and Baroque Art in the mornings and in the afternoons to a Survey of Japanese Art. As usual the bulk of the lectures was delivered by the Museum staff, but important lectures were generously given by Professors Walter F. Isaacs, Pauline Johnson, and Frederick S. Hulse of the University of Washington, and by the Rev. H. A. Reinhold of Sunnyside. The Artist Series was held the same mornings at ten, under the chairmanship of Mrs. Ray M. Murray, II, where various artists explained the techniques and media in the visual arts. The Friday Afternoon Lecture Series, under the chairmanship of Mrs. Walter Johnson, was once again devoted to the Contemporary Home. The Chairman of the Docent Seminar was Mrs. Robert S. McKinstry and eight lectures were delivered by Dr. Lee on the development of Chinese art from Pre-historic times through the Ch'ing Dynasty. The Docent Committee

have interpreted the exhibits in the galleries to 5,305 people in 88 tours.

In addition to these educational activities, the High School Lecture Committee, with Mrs. J. Kenneth Pearce as Chairman, lectured to 1,360 art students in various high schools and junior high schools. The Annual High School Art Exhibit, closing the activities of the season in May, has been under the direction of Mrs. George Townsend. Of the many social functions sponsored by the Guild, the outstanding event was the Annual Christmas Party, given this year for foreign students attending institutions of higher learning in Seattle. The great success of the occasion is a tribute to the work of Mr. and Mrs. Ernest N. Patty, co-Chairmen for the event. An unusual and notable event held on April 20 was the Architecture Tour of six contemporary homes in Seattle, an outgrowth of the Friday Afternoon Lecture Series. The extremely complex planning for this most profitable tour and tea was under the leadership of Mrs. Herbert Brink, while we are especially indebted to Mrs. Alice Allison, Mrs. T. Dayton Davies, Mrs. B. J. Burnett, Mrs. Cassius Gates, Mrs. Charles McDonald, and Mrs. Frank Preston for opening their homes, and to Mrs. Raymond B. Allen for sponsoring the tea, as well as to the many committee chairmen who assisted. In addition to this event the Guild from its various activities contributed to the Museum \$900.00 including the purchase of a Northwest painting which brought to the collection Mitchell Jamieson's painting "La Belle Napoli," and a number of items which were most needed in the social activities.

The general Membership Committee's work this year, under the chairmanship of Mrs. William D. Rourke, has been of the highest importance and a substantial increase in membership income has resulted, especially from the increase of firm memberships and donations. Public relations and entertainment have been under the direction of Mrs. Frederick J. Calhoun and Mrs. Ernest Walton for teas and Mrs. Robert Nelson for flowers.

The enthusiastic volunteer work of the Guild has been and will continue to be a vital factor in the maintenance and development of the Museum. We can only extend our heartfelt thanks for the most valuable service to us of the many committees and the hope that it has also been to them a source of satisfaction and enjoyment.

Films

For our collection of films available for our lending service we are indebted either to the State Department or to some of our major corporations. Partly because some of the former have been withdrawn from circulation and others are becoming worn out, our

total bookings decreased in the past year and totalled only 1,328. Another factor that possibly had some influence on the reduction was that this autumn we established a very modest insurance charge ranging from 10c to 40c depending on the length of the film. The only addition to our lending service was donated by the Princeton Film Center to illustrate some of the activities of Princeton University.

Lectures, Concerts

Early in the year, in cooperation with the American Archaeological Institute, we had the privilege of presenting in our own auditorium Dr. Kenneth Conant of Harvard University in a lecture on Russian Church architecture. The other public lectures during the year in our auditorium were one on Sacred Art by the British painter Joan Morris, and a lecture by Charles Sterling, the curator of painting at the Louvre, on "French Portraiture from Fouquet to the 20th Century."

In cooperation with the University of Washington we presented public lectures at Guggenheim Hall on "Vincent van Gogh" by Dr. Jacob de la Faille, and "Folk Arts of India" by Ajit Mookerjee. We also lent our name in sponsoring the film "Kalpana" and the accompanying talk by Uday Shankar which was presented by the University Office of Lectures and Concerts at the Medical Center. Our only Meany Hall lecture of the year was a color organ recital and lecture by Thomas Wilfred entitled "A New Frontier in Art" which we presented in cooperation with the School of Art. We are again indebted to Mrs. Reginald H. Parsons for the Daniel Cogswell Memorial Fund which carries the additional expenses entailed by these programs.

We continued our chamber music series under the very able leadership of Mr. Francis Armstrong. In the spring we presented three chamber music concerts in our auditorium, and two in the autumn. The attendance at this series was limited to members and guests and the expense was drawn from general funds.

Maintenance and Equipment

Our principal investment in equipment was confined to 8 illuminated cabinets, which we had built locally, to utilize to better advantage the spaces between the windows on the East side of the building. These have proven to be most satisfactory and have permitted us to widen greatly the scope of our exhibitions. For the office we acquired a ditto machine.

We are especially indebted to the Park Department for the extension of the paving on the paths adjacent to the Museum.

This reduces greatly the wear and tear on our floors due to the particles that used to be tracked in and the consequent dust on our gallery material. I wish to pay tribute to the custodial engineers for their service to the building and their very generous response to all the needs of our activities.

Publicity

The fact that our Publicity is directly reflected in our attendance emphasizes the importance of the press in our service to the community. We are greatly indebted to the Seattle Times, to the Post-Intelligencer, and to the Argus, for their valuable service. Grateful as we are for their favors, we always hope for more, for we are often surprised to realize how many of our citizens are still unaware of our services and the vast scope of interest which we offer to our community.

Aside from the wide service which it renders, the many activities of the Guild are a very important factor in bringing the Museum to the attention of the public. The Camellia show and the Chrysanthemum Show, which we permitted the Amateur Gardeners and the Men's and Women's Amateur Chrysanthemum Associations to hold in the Museum, were also very important factors in attaining publicity, as well as being of great service in widening the financial support of the Museum. We are most grateful to their very cooperative and able committees.

Mr. Kenneth Callahan wrote his usual weekly column for the Times and also had articles published in the Art Digest and Art News on both the Northwest Printmakers and the Northwest Annual exhibitions, as well as on the Japanese exhibition. Mrs. A. M. Young and Mrs. Theodora Lawrenson Harrison have continued to represent us on the air with weekly programs through the courtesy of KJR and KXA. Through the efforts of Dr. Sherman E. Lee our collection received excellent recognition by publication of articles on various objects in professional art journals both here and abroad, by lecturing in New York before the Chinese Art Society and the Indian Cultural Center, by presenting papers before the annual meetings of the Far Eastern Association and the American Oriental Society.

In this day and generation when so many museums throughout the country either depend on the municipal government or on great endowment funds for the maintenance of all or part of their art activity, we are proud of the fact that the Seattle Art Museum has been able to achieve so much on a modest budget. The growth of the collection has been made possible by the gifts of its donors, and the Benefactors to whom the names of Mrs. Donald E. Fredrick and Mrs. Thomas D. Stimson have this year been officially

added. We do not want the organization to be a heavy burden on a community which is already too greatly taxed by financial responsibilities, but we do need and deserve a modest increase in our annual support from our fellow citizens and the business firms to meet our increasing expenses. In thanking the many who support our activities through donations and memberships and ever faithful volunteer services I urge them to spread the word of the services which we offer to Seattle and to the State of Washington.

RICHARD E. FULLER
President and Director

FINANCIAL REPORT

AUDITORS' CERTIFICATE

We have examined the accounts of the Seattle Art Museum for the calendar year 1949, and have prepared the attached statements which, in our opinion, correctly set forth the financial affairs of the Museum at December 31, 1949, and the results of its operations for the year then ended.

The Museum operates on a strictly cash basis and makes no effort to attach values to its acquisitions or equipment. Accordingly, assets of considerable value such as the library, the art collection, and the furniture and equipment do not appear upon the balance sheet.

MEALS & COMPANY,
Certified Public Accountants

Seattle, Washington
March 1, 1950

BALANCE SHEET—DECEMBER 31, 1949

ASSETS		
CASH IN BANK AND ON HAND:		
Petty Cash	\$	25.00
National Bank of Commerce—Checking account..		7,387.72
National Bank of Commerce—Savings account...		2,017.53
Seattle Trust and Savings—Savings account.....		80.92
National Bank of Commerce:		
Lecture Fund	17.56	
Film Fund	289.87	307.43
		<hr/>
Total Cash		9,818.60
NEGOTIABLE SECURITIES:		
Founders' Endowment Fund, at cost.....	14,557.64	
Margaret E. Fuller Endowment Fund, at market value when gifted.....	291,764.75	306,322.39
		<hr/>
		\$316,140.99
		<hr/> <hr/>
SURPLUS		
GENERAL FUND	\$	7,203.91
DANIEL COGSWELL MEMORIAL LECTURE FUND.....		17.56
FILM FUND		289.87
FOUNDERS' ENDOWMENT FUND.....		16,407.91
MARGARET E. FULLER ENDOWMENT FUND.....		292,221.74
		<hr/>
		\$316,140.99
		<hr/> <hr/>

OPERATING FUND STATEMENT
CALENDAR YEAR 1949

RECEIPTS:	
Memberships	\$ 26,439.50
Dividends, Founders' Endowment Fund.....	1,183.40
Dividends, Margaret E. Fuller Endowment Fund.....	20,337.50
Gifts	6,819.60
Commissions, interest and miscellaneous income.....	1,136.97
	<hr/>
	55,916.97
DISBURSEMENTS:	
Salaries	31,566.95
Telephone and telegraph	1,183.22
Supplies and postage.....	2,087.15
Equipment	2,460.24
Travel	555.83
Dues	117.00
Printing	2,823.41
Miscellaneous	1,548.20
Repairs and maintenance.....	1,025.38
Insurance	1,836.72
Rentals	774.95
Books and magazines.....	1,458.64
Concerts	700.00
Express and freight.....	2,744.63
Films	432.86
Slides	218.88
Photography	249.24
Exhibition material	1,168.42
	<hr/>
	52,951.72
EXCESS OF RECEIPTS OVER DISBURSEMENTS.....	2,965.25
OPERATING FUND SURPLUS, JANUARY 1, 1949.....	4,238.66
	<hr/>
BALANCE, DECEMBER 31, 1949.....	\$ 7,203.91
	<hr/> <hr/>

CASH RECEIPTS AND DISBURSEMENTS
CALENDAR YEAR 1949

RECEIPTS

CASH BALANCES, DECEMBER 31, 1948:

Founders' Endowment Fund.....	\$	306.53	
Margaret E. Fuller Endowment Fund.....		456.99	
Daniel Cogswell Memorial Lecture Fund.....		105.40	
Film Fund		289.87	
General Fund		4,238.66	
			5,397.45

RECEIPTS:

Founders' Endowment Fund.....	1,543.74	
Daniel Cogswell Memorial Lecture Fund.....	156.96	
General Fund	55,916.97	57,617.67
		63,015.12

DISBURSEMENTS

EXPENDITURES:

Daniel Cogswell Memorial Lecture Fund.....	244.80	
General Fund	52,951.72	53,196.52

CASH BALANCES, DECEMBER 31, 1949:

Founders' Endowment Fund.....	1,850.27	
Margaret E. Fuller Endowment Fund.....	456.99	
Daniel Cogswell Memorial Lecture Fund.....	17.56	
Film Fund	289.87	
General Fund	7,203.91	
		\$ 9,818.60

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1949
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 5-30

- Modern Drawings and Watercolors (Santa Barbara Museum of Art Collection)
- Retrospective Exhibition of Paintings by Raymond Hill*
Japanese Folk Paintings†
- Mexican Colonial Art (Museum Collection and Lionel Pries)
- Designs and Examples from Oregon Ceramic Studio*
- Peruvian Textiles†
- Masterpiece of the Month—"Jailor Taking Prisoner," by Thomas Rowlandson†

February 2-March 6

- Early Christian and Medieval Art (Museum Collection and dealers)
- Copy of Hagia Sophia Mosaic (thru April 3)
- Indian and Hindu Buddhistic Sculpture†
- Mexican Colonial Art (thru March 17)
- Los Angeles Museum Annual (W.A.A.M.D.)
- Mural in the Making (thru Feb. 28) (Springfield Museum)
- Currier and Ives Prints (Travelers Insurance Company)
- Paintings by George Post*
- Paintings by Alden Mason*
- Watercolors and Drawings by Carlos Kagan*
- Masterpiece of the Month—"Playing Greyhounds," by Hunt Diederich†

March 9-April 3

- 21st International Exhibition of Northwest Printmakers*
- 1948 Accessions to the Museum's Permanent Collections (thru May 1)†
- Paintings, Drawings, Engravings by Frederico Cantu (Art Center, La Jolla)
- Women Painters of Washington Biennial Exhibition*
- National Newspaper Snapshot Awards (Eastman Kodak Company and Seattle Times)
- Masterpiece of the Month—"Krishna and the Adoring Cows," Indian Rajput painting, 17th-18th Century†

April 2-3

- 5th Annual Camellia Show (Amateur Gardeners of Seattle)

April 6-May 1

- 7th International Exhibition of Photography (Seattle Photographic Society)*
- European and English Porcelains of the 18th-19th Centuries (Seattle Ceramic Society)

Ming and Early Ch'ing Dynasty Ceramics and Textiles†
Paintings by Leo Kenney*
Designs for Textiles (University of Washington Design Students)
Masterpiece of the Month—"St. John of Nepomuk," alabaster, Hungarian, 18th Century†

May 4-June 5

9th Annual Exhibition of the Northwest Watercolor Society*
Colonial Room (National Society of Colonial Dames of America in the State of Washington) (thru July 10)
Mesopotamian Cylinder Seals (Morgan Library) (thru July 3)
Early Art of the Near East†
5th Annual High School Watercolor Exhibition*
Jewish Ceremonial Objects (Seattle Chapter, Women's Zionist Organization of America)
Recent Crafts of Mexico (close June 1)†
Masterpiece of the Month—Head of Buddhistic Lohan, sandstone, Chinese, 8th Century†

May 14-29

Theological Paintings by Joan Morris*

June 1-5

Katherine B. Baker Memorial Purchase Prizes†

June 8-July 3

Masterpieces of Italian Religious Paintings (M. Knoedler and Company)
Haitian Popular Artists' Paintings (Haitian Art Center) (close June 29)
Drawings by Alexander Archipenko* (thru July 10)
Paintings by Northwest Artists†
Seattle Weavers' Guild*
Photographs of Switzerland by Werner Lenggenhager*
Masterpiece of the Month—"Crucifixion," painting by unknown Swiss artist of about 1480†

July 13-September 4

"Creative Art of the World"†

September 7-October 2

The Upjohn Company Collection of Contemporary American Painting (Midtown Galleries)
Thirteen Watercolorists*
Paintings by Chang Shu-Chi*
Masterpiece of the Month—"The Adoration of the Shepherds," by Guiseppe Maria Crespi†

October 5-November 6

35th Annual Exhibition of Northwest Artists*
Northwest Printmakers' Permanent Collection
Purchase Prizes from Northwest Annuals†
Masterpiece of the Month—Chalk drawing by Arthur B. Davies†



FIG. 2. Japanese painting, *Landscape*, by Shubun (about 1414-1465 A. D.); H. 35 in.; Eugene Fuller Memorial Collection.



FIG. 3. Indian copper image of Jambhala, Bengal, Pala Period (10th Cent. A. D.); H. 7¾ in.; Eugene Fuller Memorial Collection.

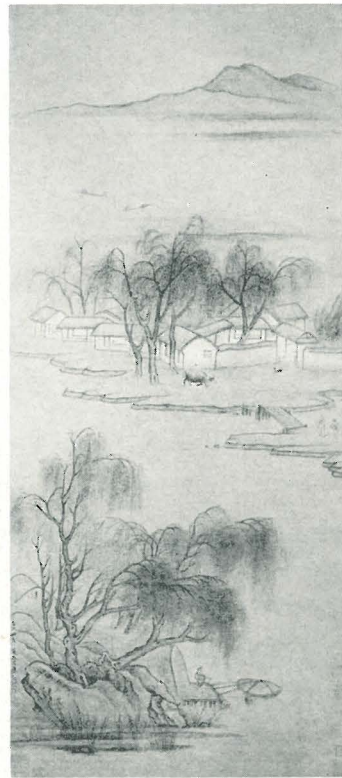


FIG. 4. Chinese painting, *Willow Landscape*, by Chu Te-Jun, Yuan Dynasty (1279-1368 A. D.); H. 31½ in.; Eugene Fuller Memorial Collection.



FIG. 5. Japanese monochrome painting, *Birds and Pine Tree*, by Kano Motonobu (1476-1559 A. D.); H. 28¾ in.; Eugene Fuller Memorial Collection.



FIG. 6. Chinese bronze Ting of the Shang-Early Chou Period, before 1000 B. C.; H. 9½ in.; Gift of Mrs. Donald E. Frederick.



FIG. 7. Chinese painted stoneware vase, Tz'u Chou ware, Sung Dynasty (960-1279 A. D.); H. 17 in.; Eugene Fuller Memorial Collection.



FIG. 8. Chinese painting, *Scholar in a Pavilion*, by Shen Chou (1427-1507 A. D.); H. 12⅞ in.; Thomas D. Stimson Memorial Collection.



FIG. 9. Chinese sandstone head of a man from T'ien Lung-shan, T'ang Dynasty (618-907 A. D.); H. 9⅝ in.; Eugene Fuller Memorial Collection.



FIG. 10. Persian inlaid brass candlestick, Seljuk Period, about 1200 A. D.; H. 8¾ in.; Eugene Fuller Memorial Collection.



FIG. 11. Byzantine ivory plaque, *Dormition of the Virgin*, 10th Cent. A. D.; H. 5¼ in.; Donald E. Frederick Memorial Collection.



FIG. 12. French Gothic ivory mirror back showing the *Siege of the Castle of Love*, 1st half 14th Cent. A. D.; H. 4½ in.; Donald E. Frederick Memorial Collection.



FIG. 13. Egyptian hard limestone fragment, *Amenemhet III*, from the forecourt of the High Temple of Armant, Twelfth Dynasty, about 1820 B. C.; H. 11½ in.; Eugene Fuller Memorial Collection.



FIG. 14. Classical bone Rhyton, Gallo-Roman, Early 4th Cent. A. D.; H. 7¼ in.; Thomas D. Stimson Memorial Collection.



FIG. 15. German limestone relief, *Christ Crowned with Thorns*, from the Daucher Workshop, Augsburg, about 1535 A. D.; H. 11½ in.; Eugene Fuller Memorial Collection.



FIG. 16. Swiss Gothic panel painting, *Crucifixion*, School of Basel, about 1470 A. D.; H. 20⅞ in.; Eugene Fuller Memorial Collection.



FIG. 17. Italo-Byzantine marble relief, probably from Bari, 12th Cent. A. D.; H. 34 in.; Donald E. Frederick Memorial Collection.



FIG. 18. Italian Baroque painting, *Adoration of the Child*, by Giuseppe Maria Crespi (1665-1747 A. D.); H. 39 in.; Gift of Mr. and Mrs. Ernest N. Patty in memory of their son, Ernest N. Patty, Jr.



FIG. 19. Italian Renaissance wood sculpture, *Madonna*, by Matteo di Civitale (1435/6-1501 A. D.); School of Lucca; H. 48 in.; Gift of Mrs. Donald E. Frederick.



FIG. 20. Italian Baroque bronze horse, attributed to Pietro Tacca (about 1577-1640 A. D.); H. 83¼ in.; Donald E. Frederick Memorial Collection.



FIG. 21. Italian Baroque bronze group, *The Baptism of Christ*, by Melchiorre Caffa (about 1635-1669 or 1680 A. D.); H. 15 in.; Eugene Fuller Memorial Collection.



FIG. 22. French Gothic limestone figure of a woman, Toulouse, about 1450 A. D.; H. 24 in.; Donald E. Frederick Memorial Collection.



FIG. 23. Gothic gilt silver reliquary, St. Nereus, from the region of Lake Constance, 15th Cent. A. D.; H. 9 $\frac{5}{8}$ in.; Donald E. Frederick Memorial Collection.

November 9-December 4

- A Survey of Japanese Art (Museum Collection, National Museum of Japan, Japanese private collections)
Chinese Art that Influenced Japanese Art†
Paintings by John Skolle*
Masterpiece of the Month—Basalt statue of the Comptroller of the Domains, Pe-won-het'ef, Egyptian, XXX Dynasty†

December 7-January 1, 1950

- Religious Art†
Old Master Drawings (A.F.A.)
Alfredo Ramon Martinez Memorial Exhibition (W.A.A.M.D.)
Paintings by Ruth Kelsey*
Prints by Hokusai†
Drawings by John Leedom*
Persian, Mesopotamian, Mogul Metal, Ceramics, Miniatures†
Facsimilies of Religious Paintings†
Masterpiece of the Month—"Agonized Man," marble, by unknown Greek artist, 2nd Century B. C.†

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

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

*Lent by the Artist.

†Museum Collection.

CONCERTS, FILM PROGRAMS, LECTURES

- January 6....."Kalpana" film and lecture by Uday Shankar
January 13....."Russian Church Architecture," Dr. Kenneth Conant
February 23....."Vincent van Gogh," Dr. Jacob de la Faille
March 17.....Chamber Music Concert
March 24....."A New Frontier in Art," color organ recital by Thomas Wilfred
March 30....."Folk Arts of India," Ajit Mookerjee
April 21.....Chamber Music Concert
May 14....."Ring of Gold," play by Seattle Art Museum Junior Players
May 19.....Chamber Music Concert
May 21....."The Bull Ate Nutmeg," play by Seattle Art Museum Junior Players
May 22....."Sacred Art," Joan Morris
May 28....."Gypsy's Fortune," play by Seattle Art Museum Junior Players
September 20....."French Portraiture from Fouquet to the 20th Century," Charles Sterling
October 20.....Chamber Music Concert
November 5....."Sleeping Beauty," play by Seattle Art Museum Junior Players
November 17.....Chamber Music Concert
December 17....."The Story of the Nutcracker," play by Seattle Art Museum Junior Players

CLASSES OF MEMBERSHIP

BENEFACTORS are those who have paid in dues or contributions a total of at least Fifty Thousand Dollars.

ASSOCIATE BENEFACTORS are those who have paid in dues or contributions a total of at least Twenty-five Thousand Dollars.

PATRONS are those who have paid in dues or contributions a total of at least Five Thousand Dollars.

ENDOWMENT MEMBERS are those who have contributed to the endowment fund of the Museum at least One Thousand Dollars.

LIFE MEMBERS are those who have paid in dues or contributions a total of Five Hundred Dollars.

HONORARY MEMBERS are those whose services, position or gifts have merited election by the Board of Trustees.

FOR THE SUPPORT OF ITS VARIED ACTIVITIES, THE MUSEUM DEPENDS CHIEFLY ON THE FAITHFUL ANNUAL MEMBERS.

SUSTAINING MEMBERS are those who pay annual dues of One Hundred Dollars.

SUPPORTING MEMBERS are those who pay annual dues of Fifty Dollars.

CONTRIBUTING MEMBERS are those who pay annual dues of Twenty-five Dollars.

ACTIVE MEMBERS are those who pay annual dues of Ten Dollars.

ASSOCIATE MEMBERS are those who pay annual dues of Five Dollars. New members limited to artists, students of art and teachers in any public or private school, or other persons, approved by the Board of Trustees.



Now that bequests to the Museum are exempt from inheritance tax, the Trustees earnestly solicit all those wishing to assist in building up the limited resources of the Museum to bequeath to it money or works of art worthy of the high standard for which it strives.

SUGGESTED FORM OF BEQUEST

I give and bequeath \$.....to the Seattle Art Museum.

MEMBERS OF THE SEATTLE ART MUSEUM

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MERRILL, R. D.
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 Eggert, Mrs. Paul W.
 Ehrlichman, Mrs. Ben B.
 Eiffert, Mrs. Louis H.
 Eisenhardt, Mr. and Mrs. Henry G.
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 Elder, Mrs. William Edmund
 Eldridge, Mrs. Arthur S.
 Elliott, Mrs. Henry
 Ellis, Mr. and Mrs. Floyd E.
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 Elworthy, Dr. and Mrs. Frederick M.
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Emory, Capt. and Mrs. C. Dallas
 Engle, Mr. and Mrs. Allen B.
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 Erskine, Mr. and Mrs. R. C.
 Evans, Miss Margaret

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 Ferguson, Prof. Grace B.
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 Fink, Mrs. Wilbur R.
 Fiset, Dr. and Mrs. Louis
 Fisher, Mrs. Bonnie E.
 Fisher, Mr. and Mrs. Kenneth R.
 Fiskens, Mrs. A. D.
 Fiskens, Mrs. Keith G.
 Fitch, Mr. and Mrs. H. T.
 Flaherty, Mrs. James E.
 Foote, Miss Hope L.
 Force, Mrs. Ridgley
 Ford, Mrs. Sherwood D.
 Forde, Mrs. J. M.
 Foster, Mrs. Fred S.
 Fox, Mrs. Malcolm H.
 Foxworthy, Dr. Laurel Rae
 Franzel, Mrs. Hubert P.
 Franzheim, Mr. and Mrs. Harry C.
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 French, Mrs. H. P.
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 Gardner, John S.
 Garrett, Mrs. Peter
 Garvin, Mrs. John P.
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 Geisinger, Mrs. Grant L.
 Gellert, Mrs. O. F.
 Georgeson, Mrs. V. L.
 Giese, Mrs. Paul J.
 Gilbert, Mrs. John N.
 Giles, Mrs. E. T.
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 Glass, Mrs. Joseph C. Sr.
 Glastra, Mrs. Dorothy Van de Water
 Gleason, Mr. and Mrs. Frederick E.
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 Goodfellow, Mrs. J. R.
 Goodrich, Mr. and Mrs. Edward P.
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 Goss, Mrs. Clark C.
 Goss, Mr. and Mrs. Dale Gould, Carl F.
 Gow, Miss Janet
 Gowen, Mr. and Mrs. L. E.
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 Grady, Mrs. E. K.
 Graff, Mrs. A. C.
 Graham, Mrs. C. H.
 Graham, Mrs. Guy V.
 Graham, Mrs. M. Lester
 Graham, Norman
 Graves, Mrs. Lloyd O.
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 Green, Mrs. Joshua, Jr.
 Green, Mrs. Thomas M.
 Greene, Mrs. Taylor M.
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 Greenwood, Mrs. George H.
 Greenwood, George H.
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 Griffiths, Mrs. Austin E.
 Griffiths, Mr. and Mrs. James F.
 Grimshaw, Mrs. Austin
 Groves, Miss Elizabeth A.
 Gunnison, Mrs. Helena C.

Gunther, Dr. Erna
 Gunther, Mrs. J. J.
 Guthrie, Mrs. E. R.
 Guthrie, Mrs. J. D.
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 Guykema, Mrs. Herman

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 Hamrick, John
 Hancock, Mrs. Charles
 Handley, Miss Agnes G.
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 Harris, Mr. and Mrs. Charles L.
 Harris, Mrs. John J.
 Harris, Mrs. Joseph C.
 Harris, Mrs. W. H.
 Harrison, Mrs. Max
 Harrison, Mr. and Mrs. William C.
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 Hartzell, Mr. and Mrs. James H.
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 Huston, Rt. Rev. and Mrs. S. Arthur
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 Ingham, Mrs. W. F.
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 Jacobsen, Mrs. Martin
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 Jarvis, Mrs. Emil P.
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Johnson, Mrs. John X.
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Johnson, Mr. and Mrs. Lloyd W.
Johnson, Mr. and Mrs. Norton
Johnson, Mr. and Mrs. Ofell H.
Johnson, Mrs. Walter Johnson, Mrs. C. R.
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Jones, Mrs. Roger Wesley
Jones, Mr. and Mrs. W. Bruce
Jonson, Miss Alma S.
Jordan, Dr. and Mrs. A. C.
Justice, Miss Bellemore
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Ketcham, Mrs. Henry
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King, Mrs. Rufus G.
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Kirchner, Mrs. George C.
Kishimoto, Mrs. Miyo
Knight, Miss Annalou
Knott, Mrs. E. K.
Knudsen, Mrs. Conrad
Knutsen, Samuel N.
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Krause, Mrs. Edward John
Kresky, Mrs. Ruth Sweet
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Lamson, Dr. and Mrs. Otis Floyd
Landreth, Col. and Mrs. Earl
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Lane, Mrs. J. Richard
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Langdon, Mr. and Mrs. Lewis E.
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Larson, Mr. and Mrs. John G.
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Leedy, Mrs. George
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Lenz, Dr. and Mrs. H. J.
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Lowman, Mrs. William H.
Lowry, Miss Lorna
Lowry, Miss Stella M.
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Lumbard, Mrs. Hugh
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Lyons, Mrs. James F.
Lytle, Mrs. Dorothy Thomas
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MacDonald, Mrs. D. J.
MacDonald, Mrs. Frederick W.
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Madill, Miss Marjorie
Major, Miss Marie
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Malloy, Mrs. Benjamin S.
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McCaffrey, Frank
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McCauley, Mrs. John Patrick
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McCreery, Mr. and Mrs. Hugh E.
McCreery, Mr. and Mrs. W. C.
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McDowell, Mrs. W. Hal
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McEacheran, Mrs. A. B.
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McGibbon, Mrs. Paul
McGowan, Mrs. James J.
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McGrath, Mrs. William H.
McGuire, Mrs. Gerald
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McKenzie, Mrs. Dan A.
McKenzie, Mrs. Vernon
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McKinstry, Mrs. S. D.
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McLaren, Mrs. William Gardner
McLauchlan, Mrs. John D., Jr.
McLennan, Mr. and Mrs. Millard C.
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McMartin, Mrs. Thomas G.
McMenamin, Mrs. J. M.
McMillan, William R.
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Meggee, Mrs. Rowland F.
Mersiel, Mr. and Mrs. Augustine Federico
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Metcalf, James Vernon
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Miffin, Mrs. Wesley J.
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Mishkin, Harry
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Mojzisek, Mrs. O.
Molitor, Mrs. Frank H.
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Moore, Dr. Walter A.
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Morgan, Mrs. Myron D.
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Moritz, Mrs. Erich A.
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Morris, Mrs. Charles
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Morrison, Nelson
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Morrow, Thomas
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Mullin, Russell B.
Mumby, Dr. Mildred
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Murray, Mrs. Pierce B.
Murray, Mrs. Ray M.
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Naef, Mrs. Aubrey A.
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Nelson, Mr. and Mrs. Ernest B.
Nelson, Miss Gertrude C.
Nelson, Mrs. John E.
Nelson, Dr. and Mrs. Ole A.
Nelson, Mrs. Robert B.
Nelson, Miss Wilma
Neterer, Mrs. Jeremiah
Neterer, Mrs. S. J.
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Nicholson, Mrs. Ralph
Nickum, Mrs. George
Nickum, Mrs. W. B.
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Norton, Mrs. Lawrence M.
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 O'Neil, Mrs. Paul F.
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 Osten, Dr. and Mrs. Alvin M.
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 Parsons, Mrs. Oscar W.
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 Patterson, Mrs. Fred F.
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 Payne, Miss Blanche
 Pearce, Mrs. J. Kenneth
 Pease, Mrs. H. M.
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 Pelly, Mrs. B.
 Pelly, T. M.
 Pelton, Miss Anna M.
 Penfield, Miss Helen
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 Perry, Mrs. Richard
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 Peters, Mrs. W. A., Sr.
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 Peterson, Mrs. Joseph A.
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 Pigott, Miss Valeria
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 Plestcheeff, Mr. and Mrs. Theodore
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 Polson, Mrs. F. Arnold
 Polson, Mrs. Harold L.
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 Tuyt
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 Preston, Mrs. R. E.
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 Rabel, Mrs. O. R.
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 Redman, Mrs. Arthur P.
 Reed, Mr. and Mrs. William G.
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 Rembe, Mrs. Armin
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 Rhodes, Mrs. Harry A.
 Richards, Miss Elizabeth
 H.
 Richards, Mr. and Mrs. John S.
 Richards, Mrs. Seth, Sr.
 Richardson, Mr. and Mrs. S. H.
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 Risk, Lee R.
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 Robinson, Mrs. J. H.
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 Rowe, Rear Admiral
 Gordon, USN (Ret.)

Roys, Dr. and Mrs. Ralph
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 Schweppe, Miss Elizabeth
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 Shelton, Mrs. R. D.
 Shepard, Miss Mabel
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 Shipley, Miss Ethelyn
 Shoji, Rev. and Mrs. H.
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 Shryock, Miss Dorothy
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 Sill, Mrs. E. G.
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 Skeel, Mrs. Willard E.
 Skewes, Mr. and Mrs. Richard J.
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 Skinner, Mrs. Swalwell
 Small, Mr. and Mrs. Veo
 Fuller
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 Smith, Mrs. F. E. B.
 Smith, Mrs. Irving
 Davenport
 Smith, Mrs. Irving S.
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 Soter, John
 Soth, Mr. and Mrs. John
 A.
 Soth, Mr. and Mrs. Phillip
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 Spickard, Mrs. Vernon
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 Spracher, Mr. and Mrs. Dwight L.
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 Steckel, Mrs. Frederick
 R.
 Steckel, Frederick R.
 Stensland, Neil F.
 Sternoff, Mrs. B. T.
 Stevens, Mrs. Alexander
 R., Jr.
 Stewart, Mrs. Alexander
 D.
 Stewart, Mr. and Mrs. Donald Dey
 Stream, Mr. and Mrs. Al
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 Studebaker, Mr. and Mrs. John P.
 Stull, Mrs. Franklin G.
 Sullivan, Mrs. John J.
 Sundberg, Mrs. G. A.
 Sundt, Mrs. Frederick C.
 Sundt, Frederick C.
 Sundt, Mrs. M. R.
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 Sutherland, Mr. and Mrs. Ross
 Svihla, Mr. and Mrs. Arthur
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 Swartz, Miss Eleanor G.
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 Sylliaasen, Mrs. Melvin
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 Tanner, W. V.
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 Taylor, Mrs. Roy F.
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 Tennant, E. G. Ted
 Terrell, Miss Elizabeth
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 Thomas, Mr. and Mrs. W. C.
 Thomas, Mrs. Will
 Thompson, Mrs. George
 R.
 Thompson, Mrs. Howard
 G.
 Thomson, Mr. and Mrs. James
 Thorgrimson, Mr. and
 Mrs. O. B.
 Thorp, Dr. and Mrs. Donald J.
 Thurber, Col. Philip L.
 Tilton, Mrs. Harold H.
 Timm, Mrs. Harry L.
 Titcomb, Mrs. F. R.

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Tobin, Miss Marjorie F.	Warrick, Mrs. Lantz D.	Wilkins, Mrs. William J.
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Todd, Mrs. C. H.	Winston, Jr.	Jr.
Totten, Mr. and Mrs.	Watson, Dean and Mrs.	Willard, Mrs. Stephen W.
Morrell P.	Richard S.	Williams, Dr. George T.
Totten, Mrs. William	Watson, Mrs. Roe Duke,	Williams, Mr. and Mrs.
Phelps	II	Joseph E.
Townsend, Mrs. George	Watt, Mrs. Paul H.	Williams, Mr. and Mrs.
Trostel, Mrs. George W.	Wattleworth, Mr. and	W. Walter
Tupper, Miss Emily	Mrs. Brian	Williamson, Mrs. Harry
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