

SEATTLE ART MUSEUM

ANNUAL REPORT

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ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

THIRTY-SECOND YEAR
1937



SEATTLE, WASHINGTON

SEATTLE ART MUSEUM

1937-1938

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

TRUSTEES

TERM ENDING 1938

Edward W. Allen	Carl F. Gould
Horton C. Force	Mrs. F. H. Parks
Mrs. Eugene Fuller	Mrs. Reginald H. Parsons

TERM ENDING 1939

Mrs. Cebert Baillargeon	Mrs. A. S. Kerry
J. C. Black	Frederick M. Padelford
Nathan Eckstein	Raymond G. Wright

TERM ENDING 1940

Kenneth Colman	Charles E. Martin
Richard E. Fuller	Winlock Miller, Jr.
Mrs. Jesse Chas. Johnson	Mrs. Thomas D. Stimson

EX-OFFICIO

Mayor of the City of Seattle
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

MUSEUM STAFF

EXECUTIVE

Richard E. Fuller
Director
Kenneth Callahan
Curator
Mrs. J. G. Liston
Secretary to the Director

EDUCATIONAL

Mrs. A. M. Young
Educational Director
Nannette Tibbals
Librarian

INFORMATION AND MEMBERSHIP

Mrs. Coe V. Malone
Aileen Davidson, *Assistant*

MUSEUM ASSISTANTS

Earl T. Fields
Barney D. Nestor

OFFICERS OF THE STUDY GUILD

Mrs. Lyman Tondel, *Chairman*
Mrs. Jesse Charles Johnson, *Ex-Officio*
Mrs. Bayley Willis, *Program Chairman*
Mrs. John Dallas Reagh, *Docent Service*
Mrs. Douglas Shelor, *Membership*
Mrs. Walter Wyckoff, *Publicity*
Mrs. Horace Winslow McCurdy, *Secretary*

REPORT OF THE
PRESIDENT AND DIRECTOR
FOR THE YEAR 1937

THE PROGRESS and welfare of an art museum depends not only on the standard and scope of its collections and on the extent to which this material is made available for the enjoyment and education of the public, but also on the success which the organization attains in creating and in holding both the interest and the support of those whom it serves. In each of these three main objectives, we can safely claim very definite achievements, even though the word "support" bears financial implications. In fact, it is in this latter phase of our activity that the past year has been most notable, thanks to the initiative and faithful services of the Membership Committee, which made marked progress towards the relief of this constant burden.

Civic Relations

There is no major change to report in regard either to the building or to its equipment. In like manner, our routine relationship with the municipal authorities has been uneventful, and has been marked only by increasing smoothness in our daily operation, thanks to the splendid cooperation of the Park Department. We have also continued to have the faithful service of the Police Department, although a change in the detail caused Officer Osborn to take the place of Officer Forlefer. On the other hand, however, the electrical service for which our organization pays the American District Telegraph Company to protect the building and the collections at night against both fire and theft, has been made more positive by improvements which were installed at our expense. Although wear and tear are unavoidable with the passage of years, the building and its equipment have been excellently maintained by our loyal and efficient engineering staff.

We are, however, planning for two major physical improvements in the coming summer. In the first place, we expect to have the surface of the building treated with a waterproofing preservative, which for years has been used to protect most of the stone public buildings of Great Britain. In doing so, we will, without doubt, greatly increase the potential life of the building. The other change is due to the need of additional movable racks on which paintings are hung in our storeroom. These two projects will not be noticeable in their ultimate effect, so far as the ordi

nary visitor is concerned, although they will cause either some temporary disfigurement of the building or some noise while they are taking place. The fact, however, that is possibly most important to the city is that the expense will be borne by the donors of the building.

Exhibitions

Realizing that it is quite impossible to have exhibitions that would invariably please all tastes, we have continued to be extremely catholic in our selection. We have made a point of interspersing in our schedule each month material that is sufficiently literal in its appeal to be enjoyed by the uninitiated.

I want you to realize that we consider many exhibits to be worthy of interest as showing the progress of contemporary art, even though the included items may fail to attain the rigorous standard for which we strive in our permanent accessions. In spite of our purpose of encouraging an appreciation of the best in art without prejudice to any school, we have occasionally met the criticism of those who have become incensed by the fact that we did not confine our activities to the narrow scope of their own interests.

Since transient exhibitions play such an important part in our activities, I feel that our membership should have some knowledge of the mechanism by which they are obtained. In the past, we have often shown exhibitions that were sponsored by national organizations, of which the College Art Association and the American Federation of Arts were the most prominent. The individual galleries participating in a circuit were responsible for transportation one way and insurance, in addition to a fee to cover the cost of assembly. This year, the former of these national organizations has ceased to function in that capacity, while the latter has altered the scope of its activities to a marked extent. This change has emphasized the importance of the Western Association of Art Museum Directors, so far as the museums and galleries west of the Rocky Mountains are concerned.

For the past three years, the responsibility for that organization has rested on the Seattle Art Museum. For two years, I was the President. Now, Dr. Grace L. McCann Morley, of the San Francisco Museum of Art, has that office, but Mrs. J. G. Liston, my secretary, remains as the Executive Secretary of the Association.

Previously this organization has endeavored to circuit exhibits in competition with the various national organizations, but now

it has developed into a clearing house for arranging exhibition circuits with the specific purpose of planning the most efficient itinerary. In doing so, the exhibition schedules of the various organizations must be accommodated, and the material must finally be delivered to its source, which may be a museum, a private collection, the studio of an artist, or a commercial gallery. In each case, the expense of each move is recorded, and the final figure is prorated among the organizations participating, so that each gallery is responsible for an equal charge, while the Association is entitled to a small handling fee for the service. Thanks to the conscientious service and the efficiency of Mrs. Liston, the activities of this organization have grown from a single exhibition to a point where they are almost national in scope, with over seventy-five exhibitions in circuit, serving about fifty museums and smaller galleries.

In our own exhibition schedule, we again had to depend largely on our very extensive collection of facsimiles to represent the classic art of the Occident, while many of our current exhibitions stressed the work of some of the most noted of our contemporary painters, both here and abroad. For three of these exhibitions, we are indebted to commercial galleries. I wish to take this opportunity of acknowledging our gratitude to the Walker Galleries of New York for the paintings by Joe Jones; the Hatfield Galleries of the same city for those of Russell Cowles, and the Courvoisier Galleries of San Francisco for the lithographs of Stow Wengeroth.

We again enjoyed the annual exhibition of Northwest Print-makers, for whom we act as custodian for their purchase awards. The competitive exhibition of arts and crafts, which was inaugurated in the previous year, did not bring forth sufficient material to justify us in making it an annual event. Through the cooperation of the Seattle Branch of the National Early American Glass Society, we had the privilege last spring of showing an excellent collection of early American glass, which was generously lent by local collectors.

In the autumn, the Twenty-third Annual Exhibition of Northwest Artists, as usual, emphasized the creative talent of our local artists. The five galleries in the north wing, which we devoted to this exhibit, permitted the hanging of only about a quarter of the items which were submitted. It is unavoidable that the results should, therefore, bring disappointment to many. Although the jury always endeavors to be catholic in its choice, it unquestionably values the relationship of color and form more

than the technical ability of an artist to attain a photographic likeness. Since the renown of an artist depends on his ability to achieve an individual quality in his painting, the originality recognized in a painting may, at times, be over-estimated, in the hope that it will encourage some budding genius.

Once again, we are indebted to the West Seattle Art Club for their purchase prize of \$100, in memory of Katherine B. Baker. This prize was awarded to Angela S. Ryan, of Pullman, Washington, for her "Still Life." The second award in oil, of \$50, donated by our organization, was won by Earl Fields, for his "Study Hour," while our first prize in watercolor, of \$75, was won by Pauline Johnson, of Ellensburg, for "The Red Apple." The first award in sculpture, of \$50, for which we must again thank the Music and Art Foundation, was won by Mary Erckenbrack Hennessy for "Strife."

As usual, the jury for the selection of this exhibition and for the awards was chosen from professional ranks, and consisted of Mr. Carl F. Gould, Chairman; Mr. Walter F. Isaacs, Professor of Art at the University of Washington; Mrs. Halley Savery, Curator of the Henry Gallery on the campus of the University; Mr. Frederick A. Sweet, Director of the Portland Art Museum; and myself as ex-officio member.

Accessions

Our most notable accession of the past year introduced the Museum collection to a field which we, in the past, have been forced to neglect, so far as original material is concerned. Through the generosity of the Samuel H. Kress Foundation, we received a painting by Marco D'Oggiono, a pupil of Leonardo da Vinci. In subject, it depicts the Madonna and Child with Infant St. John, but what is most notable is the exceptional beauty attained in the color and design of this Milanese painting, which has survived in most perfect condition since the beginning of the 16th Century.

In Occidental art, we have also received a landscape by Derain, the great French contemporary artist, done in a sketchy style in oil; and two watercolor landscapes by Pechstein, the noted contemporary German expressionist. These items were added to the Fuller Collection, as were also four paintings and two sculptures which were purchased from local artists. In addition, we received as a gift from Mrs. Reginald H. Parsons, a painting of a "Factory Village," by Horace Brown. The Fuller Collection of prints was augmented by eight items by contemporary artists.

The Oriental collection was again strengthened by a number of items of importance. Numerically, the most extensive group consisted of Chinese jade, which ranged in age from near the close of the Chou Dynasty (5th-3rd Century, B.C.) to the days of the Imperial Court in the 18th Century. The individual pieces are principally small items of exceptional quality, workmanship and design. Possibly the most outstanding of those of later origin are a pair of Imperial plates of grey-green jade, cut to incredible thinness, and a pair of white jade bracelets, each carved as three loosely twisted strands, that were intended to grace the hand of an Empress. Of the earlier pieces, the largest and possibly the most important is a strongly sculptured camel, of grey to brownish stone, potentially justifying an attribution to the 8th Century, although it may be considerably later.

Our pottery from the tombs of the T'ang Dynasty had some additions of world importance. One of these was a large bullock cart, glazed in color, showing how the foreign trader of the 8th or 9th Century brought his wares to China. Of about the same period, a prancing horse, with the finest of trappings, and a man with a brilliant blue coat, are both additions which I consider unequalled in their respective classes.

We also acquired a few additional examples of antique Chinese ceramics. From the viewpoint of the present-day connoisseur, the most important item is a Sung Dynasty bowl of Honan ware, of about the 12th Century, showing both the so-called tortoise shell and hare's fur glaze of supreme quality. This piece was presented by Mrs. Thomas D. Stimson. We were fortunate in being able to continue the practice of exchanging items in our collection when they were superseded in importance. With the very generous cooperation of Yamanaka and Company of New York, we thus acquired an exceptionally fine large painted pottery jar, dating approximately from the end of the Han Dynasty, 2nd or 3rd Century A.D., and an equally important bronze mirror of about the same age. In addition, from other sources, we acquired several early bronze mirrors and one exceptional circular bronze box cover, showing in silver inlay, an elaborate and complex design of the latter centuries of the Chou Dynasty (5th-3rd Century, B.C.).

Our only two Oriental paintings consisted of a large Chinese landscape, dating from about the beginning of the Ming Dynasty in the 14th Century; and a Japanese painting of a hawk that can be attributed with fair assurance to Oguri Sotan, a master of the 15th Century. Japan is also represented by a screen decorated with an ink drawing of a tiger and bamboo.

Two other items from China deserve mention this year, and each is alone in its class. We were fortunate in acquiring a large fragment of bone decoration from a vessel of the Shang-Yin Dynasty (18th-12th Century, B.C.). In low relief, this shows the familiar motif of the so-called ogre's head. The other piece represents our only accession of the year in Oriental sculpture, outside of the realm of pottery. This graceful sandstone Bodhisattva, with its strong influence of India, is typical of one of the finest phases of sculpture found in the 8th Century rock-hewn cave temples of north central China. Since that isolated region is extremely arid, the remarkable freshness of the piece is not incongruous. Although its origin may be difficult to prove, its authenticity has been fully accepted by some of the greatest authorities, who consider it to be one of the most important known examples of its class.

Additional Oriental accessions may seem pointless to some, and to my mind, they would be, if they did not either fill historical gaps in our collection or excel in quality. Although an appreciation of their message can rarely be attained by a casual glance, I am sure that with prolonged familiarity, they will gradually permit more and more of our visitors to grasp the scope of at least some phases of the artistic heritage of the world.

The responsibility for the cataloguing which these accessions demand, and the care of the collection falls on the shoulders of my Assistant Director, Mr. Kenneth Callahan. To confirm this duty, in addition to his executive and literary services, Mr. Callahan now bears the appropriate title of Curator.

Lectures

During the past year, we have brought several lecturers of national and international prominence to Seattle. The University of Washington cooperated with us in granting us the use of Meany Hall for a lecture by Rockwell Kent on "Art Is For Everybody," and also for one on "The Royal River," by Captain John B. Noel. In the fall, the University also cooperated with us in bringing to our city Dr. Alfred Salmony, the noted Orientalist. Dr. Salmony gave the five initial lectures to our Study Guild in their course on Persian Art, tracing the development of art motives from pre-historic times to the days of Darius the Great. Dr. Salmony gave two Monday evening lectures and two on Sunday afternoon on various phases of early Oriental Art. We also had lectures by Dr. A. Philip McMahon, on "The Fundamentals of Art Criticism," and by John Butler on "Federal Participation in

the Arts." The honorariums for these outside lecturers were largely made possible by the Lecture Fund, which Mrs. Reginald H. Parsons has so generously augmented from year to year. The expenses for Dr. Salmony, however, were in part borne by Museum funds.

The remaining eighteen public lectures at the Museum, aside from those of the Study Guild, were shared by Mrs. A. M. Young and myself. I am glad to say that our attendance was, for the most part, most encouraging, although the Monday evening lectures did not always have the full response for which we hoped.

Library

Last year, I mentioned that our Librarian, Miss Jean P. Black, had left for a six months' leave of absence at the Hoover War Memorial Library at Leland Stanford University. The further extension of her research work caused us to confirm the appointment of Miss Nannette Tibbals as her successor. During the past year, we have acquired by purchase and gift, nearly all the outstanding current publications on art, while our slides have been augmented by over a thousand, most of which met the needs of the various courses of the Study Guild. Our continually growing collection of mounted reproductions is serving an even larger number of schools and art organizations, who turn to us for assistance. This service is not confined to Seattle, but has been enjoyed by many communities throughout the state.

Education

The accompanying report of the Educational Department testifies to accomplishments of which an extensive staff could well be proud. The results are almost superhuman, when one realizes that they have been attained almost single-handed by Mrs. Young. Her initiative and ability in this pioneer work have permitted her to open a new vista to many of the schools and cultural organizations throughout the Northwest. In her fine educational work, she is able to bring to the public a physical picture of many phases of art and history through slides and moving pictures. The constant demands for her time speak eloquently of her success in delivering her message and in increasing the interest in our work. To coincide more nearly with the scope of her duties and with popular usage, Mrs. Young's title has been changed from that of Supervisor of Education to Educational Director.

Study Guild

Since the fiscal year of the Study Guild closes each spring at the end of their program, it is my custom to review in my report their current activities, even though the period covered does not coincide with that of the year. Under the able and conscientious chairmanship of Mrs. Lyman Tondel, the Guild has succeeded in even excelling the fine standard which, in the past, has done so much to extend the interest and influence of the Museum.

This year, the Program Committee, under the talented leadership of Mrs. Bayley Willis, presented five courses of study, offering in all, sixty-nine lectures, which were held in the Auditorium. The Museum assumed the responsibility for the Survey of Persian Art. The five initial lectures in this course were delivered, as previously mentioned, by Dr. Alfred Salmony, while Mrs. Young and I are presenting the others. The other courses of the year, on Gothic Art, Japanese Prints, Glass and American Paintings are respectively under the guidance of Mrs. Donald Cornu, Mrs. Benjamin Reed, Mrs. Walter Johnson and Mrs. Perry Johanson. Although some of the lectures for these courses are delivered by gifted members of the Guild, most of them are generously contributed by some of Seattle's leading authorities on various subjects.

I wish to express our appreciation, not only of the speakers, but especially of the faithful services of the officers and the committee leaders of these courses. The increasing popularity which the lectures have encountered this year testifies to the success of the administration. The Study Guild, through these courses and through the Docent Committee, render invaluable assistance in making the Museum a vital factor.

Membership

In the spring, our membership committee, under the chairmanship of Mrs. Thomas D. Stimson, organized a quiet campaign to increase our membership. With the assistance of Miss Margaret Prosser, they were successful in raising our membership during the course of the year from 700 to 1159. One change in the policy had a bearing on this success; namely, that we decided to abandon our previous policy of demanding a scholastic qualification for the Associate membership. In spite of that change, however, our Active membership list was increased by nearly fifty per cent. I wish to take this opportunity of thanking those members who so generously contributed of their time and energy in the success of

this campaign. I especially wish to give my thanks to Mrs. Thomas D. Stimson and to Mr. J. C. Black for bearing the financial expenses incurred by this activity. To popularize an interest in the Museum and its activities, the Membership Committee published three copies of the "Membership News," under the experienced editorial guidance of Miss Prosser, with Mrs. Jesse Charles Johnson and Mrs. Harvey Lantz as Associate Editors. I am confident that this fine effort on the part of our friends did much to acquaint the city with our work, and that it attained a result which will be permanently reflected in the support and interest which our organization receives from the community.

The gratifying success of our organization during the past year has depended, as it always will, on a community of effort. Aside from the invaluable assistance of the Study Guild and the Membership Committee, I wish to acknowledge my deep gratitude to my fellow members of the staff for their initiative and loyalty. Thanks are also due to our faithful friends of the local press for their cooperation, which plays an essential part in assisting our organization to pay dividends in terms of service to Seattle. Although I hope that many of our members feel themselves to be amply repaid, I wish to express my appreciation of the public-spirited generosity that has caused them to put their shoulders to the wheel in behalf of the Museum. In spite of the clouds which beset the world, I trust that we may count on their continued support.

In closing, I wish to express both personally and in behalf of the Board of Trustees, our deep regret at the death of two of our esteemed members, Mr. A. S. Downey and Mr. D. E. Frederick. The place of these faithful friends has been taken by Mrs. Cebert Baillargeon and Mr. Kenneth B. Colman.

REPORT OF THE EDUCATIONAL DEPARTMENT

JANUARY TO DECEMBER, 1937

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

In bringing this report before the Annual Meeting, I feel that it is necessary to outline the work that this department is attempting. There are certain duties that are the functions of all educational departments in every museum—docent or gallery tours to adults and to school children, lectures in the museum and children's story hours. Through the very valuable assistance of the Docent Group of the Study Guild, under the chairmanship of Mrs. John Dallas Reagh, school children have been taken through the Museum on an average of four afternoons a week. Frequently, two or more guides have been on duty at a time, conducting Seventh and Eighth Grade children, who this year have numbered over 3300. I am glad to express my most grateful acknowledgment to the Docent Group, which consisted of Mrs. Donald Cornu, Mrs. Everett E. Crane, Miss Catherine Evans, Mrs. A. E. Hennessy, Mrs. Ofell Johnson, Mrs. Charles E. Martin, Mrs. Charles R. Matthews, Mrs. Freeman C. Scharr, Mrs. Willard E. Skeel, Mrs. Elizabeth Smithson, Mrs. Norma Stuchell, Mrs. Pieter van Dalen, Mrs. W. D. Vanderbilt and Mrs. Girvin B. Wait. The enthusiasm and willingness which these members of the Study Guild have shown in their service has been an inspiration to all who have come in contact with them. Too much emphasis cannot be put on the value of these tours to the school system, for children and parents alike share the benefit. One has only to be reminded that five years ago there was no such service, and the thousands of children had little or no contact with the art education that is now so beautifully presented to them.

The winter schedule of Sunday lectures was shared with Dr. Richard E. Fuller in the early part of the year, and with Dr. Alfred Salmony in November and December. The Children's Story Hour begins in October and continues through May for the entire school year. It is held every Saturday morning from 10:00 to 11:00. The attendance varies with the weather, from sixty to one hundred and fifty children. Moving pictures and slides illustrating the fine arts are used, stories are told, and this fall we introduced drawing. On some mornings, colored crayons and paper are given each child to draw some object in the galleries or illustrate a story told. No instruction is given; it is purely creative

work. We hope some day to have an exhibition of these drawings.

On the second Thursday of the month, members from the many Parent-Teacher Associations meet for an hour's lecture followed by a gallery tour, when the current monthly exhibit is discussed. We have broken all records this year by having every seat filled and people standing. It is always free and open to the public. The Museum has been giving prizes of framed reproductions to those schools who have had the largest number of parents present. This last year, Gatewood School, on the South Side, won first prize; with Bryant, Ballard High, Roosevelt High, James Madison Junior High and John Marshall Junior High following.

Last spring, Radio talks were given every week over KXA, and, since October, they have been given over KJR. Many phases of art are discussed from the current exhibits, arts and crafts, hobbies in art and the lives of famous artists.

As State Chairman of Art for the Federation of Women's Clubs, I have arranged a number of exhibitions of Washington artists' work throughout the state. This work promises to be most worthwhile and reaches many districts that have no other opportunity to see exhibits or to visit the Museum. In conjunction with this office, I was asked to take charge of National Art Week for the State and had many exhibits placed in stores and schools. Art programs have been prepared for clubs, and such assistance given as was possible to make their courses of study worth while. I attended the Annual Convention in Wenatchee, where I was one of the speakers, and took an exhibit of Seattle school children's work and paintings by the Women Painters of Washington, which were on display all that week.

In summing up the various lectures given this past year, one hundred seventy-six were given outside of the Museum, and thirty-eight of these were out of the city, nineteen were in the evening, and eighty-six in schools. Twenty-four radio talks were given, eleven Study Guild lectures, thirty-four Story Hours for children, nine Sunday lectures, three Monday evening lectures and eight Parent-Teacher lectures, with forty-eight special talks in the Museum to clubs; making a total of three hundred and thirteen. Most of these talks were illustrated with slides or moving pictures from the Museum collection.

Under the auspices of the Museum, I took a seven weeks' tour, visiting most of the large museums in the country. I went south through California to the Portland Art Museum, the different

museums and art galleries in San Francisco, Los Angeles and San Diego, to Kansas City, St. Louis, Detroit, Cleveland, Boston, New York, Philadelphia, Washington, Williamsburg, where I visited the work of reconstruction by the Rockefeller Foundation; Pittsburgh, Toledo, Chicago and Minneapolis. I talked with the Directors of Education in the museums where they have such departments, and with the Directors of the Museums regarding their work with the public, such as membership, lectures and docent. It has been a source of extreme gratification to find that only the museums having a large staff and ample appropriations are attempting the volume of educational work that this Museum sponsors.

Respectfully submitted,

MRS. A. M. YOUNG,
Educational Director.

LECTURES

- January 17 "Jade," by Richard E. Fuller
 January 24 "Ancient Arms and Armor," by Mrs. A. M. Young
 January 29 "Art of Siberia and Its Influence on the East and West," by Dr. Alfred Salmony
 January 31 "Recent Oriental Accessions of the Museum," by Richard E. Fuller
 February 7 { "Colonial Spinning and Weaving" } by Mrs. A. M. Young
 { "The Art of the Silversmith" }
 February 14 "A Trip to Japan," by Richard E. Fuller
 February 21 "The Art of Glass Blowing," by Mrs. A. M. Young
 February 28 "Paintings of the Italian Renaissance," by Richard E. Fuller
 March 7 "Paul Gauguin, the Calm Madman," by Mrs. A. M. Young
 March 14 "The Ideals of Chinese Painting," by Richard E. Fuller
 March 19 "Art Is For Everybody," by Rockwell Kent
 March 21 "How a Medal Is Made," by Mrs. A. M. Young
 March 28 "The Ideals of Japanese Painting," by Richard E. Fuller
 April 5 "The Classic Art of the Great Feudal Period of China, 18th to 3rd Century, B. C.," by Richard E. Fuller
 April 9 "The Royal River," by Captain John B. Noel
 April 12 "Frescoes: The Technique of Mural Paintings and Its Masterpieces of the Past and Present," by Mrs. A. M. Young
 April 19 "The Imperial and Spiritual Growth of China as Reflected in Its Art—3rd Century B.C. to 10th Century A.D.," by Richard E. Fuller
 April 26 "The Graphic Arts—Lithographs, Etchings, Block Prints—How They Are Both Made and Recognized," by Mrs. A. M. Young
 May 3 "The Idealism of the Sung Dynasty and Its Influence on the Subsequent Decorative Arts, 10th to 19th Century," by Richard E. Fuller
 May 10 "How the Sculptor Works in Wax, Bronze and Stone," by Mrs. A. M. Young
 June 7 "The Fundamentals of Art Criticism," by Dr. A. Philip McMahon
 July 26 "Federal Participation in the Arts," by John Butler
 November 8 "Early Art of the Near East," by Dr. Alfred Salmony
 November 14 "American Sculpture: Bronze and Stone," by Mrs. A. M. Young
 November 21 "The Beginnings of the Art of India," by Dr. Alfred Salmony
 November 28 "History of Wood Engraving," by Mrs. A. M. Young
 November 29 "Carved Jades of Ancient China," by Dr. Alfred Salmony
 December 5 "Early Chinese Bronze," by Dr. Alfred Salmony
 December 12 "Madonna Paintings of the Italian Renaissance," by Mrs. A. M. Young

FINANCIAL REPORT

AUDITOR'S CERTIFICATE

I have examined the accounts of the
 SEATTLE ART MUSEUM

for the calendar year 1937, 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, 1937.

JOHN E. MEALS,
 Certified Public Accountant.

SEATTLE ART MUSEUM
GENERAL FUND BALANCE SHEET
December 31, 1937

<i>Assets</i>	
Cash on hand and in banks, subject to check.....	\$ 633.80
Deposits in savings accounts	4,321.85
Total	4,955.65
Investment, U. S. Treasury notes—3 3/8s 1940, at cost.....	5,039.85
Interest receivable	337.50
Furniture and fixtures:	
Gallery	\$10,834.55
Office	873.89
Library	2,312.61
Lecture	4,237.71
Storage	5,320.76
Classes	103.55
	23,683.07
Library	4,770.59
Slides	2,412.93
Exhibition material	8,989.94
Total Assets	\$50,189.53
<i>Liabilities and Surplus</i>	
Founders' Endowment Fund	\$ 8,500.00
Lecture and Slide Fund	428.75
General Fund:	
Balance, January 1, 1937.....	\$38,726.96
Excess of receipts, accruals \$21,382.60	
Over operating expenses 18,848.78	
	2,533.82
	41,260.78
Total Liabilities and Surplus	\$50,189.53

SEATTLE ART MUSEUM
STATEMENT OF CASH RECEIPTS AND
DISBURSEMENTS
Calendar Year 1937

<i>Receipts</i>	
Balance on hand January 1, 1937	\$ 4,620.83
Operating Receipts:	
Memberships—	
\$5.00	\$ 3,110.00
\$10.00	4,620.00
\$25.00	1,862.50
\$100.00	2,000.00
Total memberships	11,592.50
Gifts	8,225.00
Gate receipts	902.00
Interest	107.18
Miscellaneous	218.42
	21,045.10
Additions to funds:	
Founders' Fund	1,000.00
Lecture fund	128.17
Total Receipts	26,794.10
<i>Disbursements</i>	
Operating expenses:	
Administration	\$5,559.30
Education	2,972.70
Library	1,529.06
Memberships	2,526.70
Exhibition	6,261.02
	18,848.78
Permanent additions, equipment:	
Office	159.48
Library	132.00
Lecture	456.48
	747.96
Library	592.75
Slides	702.75
Exhibition material	946.21
	2,988.67
Total Disbursements	21,838.45
Balance on hand December 31, 1937.....	\$ 4,955.65

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1937
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 13-February 7

Recent Accessions to the Oriental Collection†
Paintings by Joe Jones (Walker Galleries)
Paintings by James Couper Wright*
Prints "From Cezanne" (C.A.A.)
Living American Art (facsimiles)
Paintings by Andrew McD. Vincent*
Drawings and Paintings by Degas (facsimiles) †
Art Work by Students of the California School of Fine Arts*

February 10-March 7

Presentation of "Madonna and Child with Infant St. John," by Marco D'Oggiono (Gift of Samuel H. Kress Foundation, New York)
"Impressions of Iceland," paintings by Emile Walters*
Paintings by Russell Cowles (Hatfield Galleries)
Sketches of Early American Architecture by Milton S. Osborne*
French Posters (M.M.A.)
Clarence A. Black Memorial Collection of American Paintings†
Paintings by William Fortune Ryan*
Drawings by Italian Masters (facsimiles) †
Sculpture and Painting by Students of Alexander Archipenko*

March 10-April 4

"Genre Painting—16th to 20th Century" (C.A.A.)
Ninth Annual Exhibition of Northwest Printmakers*
Paintings by David McCosh*
English Paintings from the 17th to the 20th Century (facsimiles) †
Living American Art (facsimiles)
Bush School Designs*

April 7-May 9

Japanese Hair Ornaments and Toilet Accessories, from the Collection of Baron Ino Dan
Crastmen of India, from the paintings of "Vanishing India," by Hubert J. Stowitts*
Exhibition of Arts and Crafts*
Etchings and Lithographs by James McNeill Whistler (C.A.A.)
Exhibition of Typographical Art (Lent by Frank McCaffrey)
Prints by Stow Wengenroth (Courvoisier Galleries)
Paintings by Lorna Lowry*
Lesser French Painters of the 19th and 20th Century (facsimiles) †

May 12-June 6

"A Decade in American Watercolors" (C.A.A.)
"The Mask Makers" (C.A.A.)
Wood Engravings by Winslow Homer (Blanche Byerley)
Paintings by William Givler*
Paintings by Washington and Oregon Artists, from the American Artists' Congress Regional Exhibition*
Paintings by Emil Rizek*
Work by Art Students of Whitman College*

June 9-July 11

"The Trend in Easel Painting" (C.A.A.)
Watercolors by Five Denver Artists (W.A.A.M.D.)
American Coverlets, from the Collection of Mrs. Agnes McDonald†
Early American Glass (Lent by local collectors)
Manson F. Backus Memorial Collection of Etchings by Masters (First of a series of three) †
Group Show of Seattle Artists (First of a series of three) †
Contemporary American Prints (First of a series of three) †
Paintings by Dutch Masters (facsimiles) †

July 14-August 15

Fifth Annual Exhibition of American Ceramics (Robineau Memorial) (W.A.A.M.D.)
Watercolors by Eliot O'Hara (W.A.A.M.D.)
Modern Hungarian Painting (C.A.A.)
Prints by John Butler*
Manson F. Backus Memorial Collection of Etchings by Masters (Second of a series of three) †
Group Show of Seattle Artists (Second of a series of three) †
Contemporary American Prints (Second of a series of three) †
Paintings by Modern German Artists (facsimiles) †

August 18-September 26

Paintings from the Pennsylvania Academy Exhibition (A.F.A.)
Contemporary Watercolors (Lent largely by Mrs. Reginald H. Parsons)
Contemporary American Paintings†
Photographs by Fritz Henle*
Manson F. Backus Memorial Collection of Etchings by Masters (Last of a series of three) †
Group Show of Seattle Artists (Last of a series of three) †
Contemporary American Prints (Last of a series of three) †
Work by Students of the Department of Art, University of Washington*

September 29-October 31

Twenty-third Annual Exhibition of Northwest Artists*
Prints from the Permanent Collection of the Northwest Printmakers†
Women Painters of Washington*

November 3-December 5

Paintings by Lyonel Feininger (W.A.A.M.D.)
Sawkill Painters (W.A.A.M.D.)
Sculpture by Virginia and Dudley Pratt*
Portraits in Classic Style (facsimiles) †
Portrait of Dr. Mark A. Matthews, by Neale Ordayne*
Paintings by Students of Seattle Grade Schools*
Three Art Notebooks by Students of St. Nicholas School*

December 8-January 9, 1938

"Artists West of the Mississippi" (W.A.A.M.D.)
Madonna Paintings of the Renaissance (facsimiles) †
The Masters as Humanitarians (prints) †
Viennese School Children's Art Work (W.A.A.M.D.)
Sculpture by Seattle School Children*

Paintings by Walter F. Isaacs*
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 artist
†—Museum Collection

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