

SEATTLE ART MUSEUM

ANNUAL REPORT

1948



FIG. 1. Japanese wood sculpture of the Guardian Bishamonten, Jogan Period (794-888 A. D.); H. 58½ in. Eugene Fuller Memorial Collection.

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

FORTY-THIRD YEAR

1948

SEATTLE 2, WASHINGTON

SEATTLE ART MUSEUM

1948-49

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ANNUAL REPORT OF THE PRESIDENT AND DIRECTOR

FOR 1948

THE PAST YEAR marked a high degree of progress in almost all phases of Museum activity. Our exhibition schedule was more crowded than ever, the lecture program for the Guild was increased, our exhibition facilities were enlarged, our collection was enriched by items of world importance, and our standard of scholarship was strengthened by the addition to our staff in July of Sherman E. Lee, who had served for nearly two years as Art Advisor at United States Army headquarters in Japan. Dr. Lee came as Assistant Director of the Museum and Lecturer in Eastern Art at the University of Washington. This cooperation between the Museum and the University permitted the widening of the potential scope of the educational service of the Museum's collection. At the same time the membership support increased to a gratifying extent through the efforts of the Guild but not sufficiently to cover the anticipated increase in our expenses. We trust that this effort on the part of our faithful members will continue and will permit a constantly increasing segment of our population to become conscious of its responsibility in the support of our organization.

Exhibitions

Our exhibition schedule was extraordinary in the number of shows for which we were indebted to leading American corporations. During the course of the year we participated in 8 important exhibitions which were being circuited by different companies for education and goodwill. The largest and most notable of these was an exhibition of contemporary American paintings circuited by the Encyclopaedia Britannica. To accommodate this exhibition, which required 9 galleries, we had to rearrange our exhibition schedule last spring in order to have three exhibitions at approximately three week intervals. The other companies to which we were indebted were the Chrysler Corporation for Significant War Scenes, the Container Corporation of America for Modern Art in Advertising, Foster & Kleiser for European Travel Posters, La Tausca for their annual art exhibition, LIFE Magazine for The Age of Exploration, International Business Machines Corporation for contemporary Mexican prints and watercolors and the United Fruit Company for the photographs of the murals which it had had the Carnegie Institution reconstruct at the Mayan ruins at Bonampak.

Aside from our mid-summer show when the best of our early material is on display, our historical exhibitions were as usual presented to illustrate the courses of the Guild. Last year the Classic Art of the Mediterranean was being stressed with the assistance of material borrowed from Hagop Kevorkian of New York and a comprehensive exhibition of Roman coins lent by Carl Subak. This autumn for the same reason we showed our Pre-Columbian Mexican material together with important items lent by Nasli Heeramanek of New York.

Special gratitude should be expressed to the National Society of Colonial Dames of America in the State of Washington for their generous cooperation in obtaining from their members an outstanding collection of early American and European domestic arts of the same period. This was presented by the Museum in a two gallery exhibition last April. The most popular event in the spring was a Camellia Show which again was exhibited by the Amateur Gardeners Club. This time the flower displays were in the center of each of the galleries so that the congestion for visitors was reduced to a minimum. The most extensive contemporary exhibition from foreign lands was the comprehensive collection of modern French prints which was circuited for the French Government. We also, however, presented two exhibitions of the work of Chinese artists, Chien-ying May and Wong Wan-ng, and the Bolivian artist Louis Luksic.

As usual, many of our gallery changes were required by the established exhibitions which feature so largely the work of local artists, six of whom received one-man shows in various mediums. The Puget Sound Group of Northwest Painters had their biennial exhibition in March coincident with the 20th Annual of the Northwest Printmakers. In this latter exhibition the local artists fared well and 24 were included in competition with prints from the leading contemporary artists of the country. The Jury of Awards consisted of Glenn Alps, Paul W. Copeland, James Edward Peck and Miss Eugenia Raymond, with myself in an ex-officio capacity. Purchase prizes were awarded to Ross Abrams, Emilio Amero, Mauricio Lasansky, Charles Cecil Pollock, Don T. Steward, Duncan Stuart, with the Museum becoming the custodian for this increasingly important collection.

In the following month the Seattle Photographic Society accepted 241 prints from 752 entries from every part of the country and even Europe and Asia. From this International Exhibition purchase prizes were selected in cooperation with the Museum. For this collection the Museum will serve as custodian. We are most grateful to the exhibition committee of the Society under the chairmanship of Hale Van Scoy for handling the many details involved in receiving and subsequently in shipping the entries.

May, as usual, saw the stress placed on watercolors with the 8th Annual Northwest Watercolor Society exhibition which is held for the benefit of the artists of the four northwest states, and the Seattle High School watercolor exhibition which the Guild sponsors. Monetary prizes totalling \$100 donated by the Society, the Puget Sound Group and the Music and Art Foundation were won by Harry Bonath, V. Brooks, and Leo Ramon Summers.

Although these spring exhibitions are all of increasing importance and in part permit local work to be evaluated in comparison with world standards, the principal event is the annual Exhibition of Northwest Artists which this autumn was held for the 34th time. The gallery space limits the entries that can be accepted to less than 190 out of well over 600 entries. Carl Morris, the Portland artist, served as chairman of the jury, while Rudolph Bundas, Seattle, Everett DuPen of the University of Washington, Opal Fleckenstein, Spokane, and I, in an ex-officio capacity, served as the Jury of Selection and Award. Charles W. Smith, for a sculptural abstraction entitled "And They Called Her Woman," received the Margaret E. Fuller Purchase Prize in Any Medium of \$200. Jacob Elshin's "Gates to Nowhere" received the West Seattle Art Club's Katherine B. Baker Memorial Purchase Prize, Leo Kenney's oil entitled "Third Offering" received the Lowman & Hanford Company Purchase Prize in Any Medium, and Fred Anderson's "Night in Town" the Music and Art Foundation Purchase Prize in Watercolor, Tempera, or Gouache. These three awards all carried a \$100 stipend. The Puget Sound Group of Northwest Painters and the Washington State Division of the American Association of University Women each donated a \$50 Purchase Prize. The former, for Transparent Watercolor, was won by Fred Marshall, while the other for Watercolors by Washington Women went to Katherine Westphal. The Honorable Mentions in oil were awarded Paul Horiuchi, David McCosh and Viola Patterson; in Watercolor, Tempera or Gouache, Ray Hill, James Edward Peck, Leona Wood, and Windsor Utley; while in sculpture Honorable Mentions were received by Ernest C. Reynolds, Jr., and Frances Senska.

Loan Exhibitions

Seattle has been well represented in two exhibitions at the China Institute in New York City. One on early Chinese silver had 6 of our most important items, while 5 examples were included in the Belt Buckle Exhibit. One of our best early Chinese paintings, a Ma Yuan landscape, was in the comprehensive Los Angeles County Museum Exhibition and three paintings were lent to Pomona College for its Exhibit of Chinese Paintings. In the one-man show of Morris Graves at the California Palace of the Legion of Honor, we

were represented by 13 items, some of which were later placed on circuit, while one was included in the small Graves exhibit at the Art Institute of Chicago. During the summer our paintings by Emilio Amero were featured at the University of Colorado. 5 of our paintings were included in Kenneth Callahan's one-man show at the Giroux Gallery in Brussels. In addition we have had several small exhibitions at the Henry Gallery of the University of Washington, including Early Near Eastern and Early Chinese art, Indian Sculpture and Pre-Columbian American art. We sent Whitman College an exhibition of antique Chinese prints. Of our facsimiles, 55 agencies and schools borrowed 1,450 for exhibition during the year. 300 or more were constantly on loan throughout the community.

Accessions

The Museum's collection, which as usual comes solely from donations not represented in our balance sheet, was greatly enriched during the past year partly by the accession of some material which we have had on loan for some time, but especially by some extraordinary opportunities which justified capital expenditure. The collection of any museum is its principal tool for education. In a small museum such as ours it is especially important that each item should be significant as a work of art and at the same time should reflect the creative genius of the period of history that it represents. Funds are not available to permit us to follow in the conventional footsteps of other museums, but fortunately many unique items are more reasonable financially because they are not widely recognized by the present day collector.

Among the most treasured items of Japanese art are the early scroll paintings of the 12th to 14th Centuries. Through a succession of scenes these usually either record an epoch of history or emphasize a moral precept. Most of these scrolls have for years been classed as National Treasures and only a few have been in Occidental collections. Through the recommendations of Dr. Lee we were able to acquire segments of 6 of these early scrolls which had been cut and remounted as kakemonos mostly at an earlier time to permit their appreciation in the tea ceremony. With the addition also of a Fujiwara sutra or Buddhist bible of the 12th Century, we believe that we may have the most comprehensive series of such paintings outside of Japan.

The exquisite gold painting on blue of the sutra of the Lotus of Good Law is in strong contrast with a section of the Jigoku Zoshi of the early Kamakura Period about 50 years later showing delinquent monks being driven into the fires of hell (Fig. 4). Sections of two of the Honen Shonin scrolls show stages in the life of the priest Honen who was responsible for extending the hope of salva-

tion through the worship of Amida Buddha. One of these shows symbols of Honen's miraculous birth and the other records the principal tenet of his doctrine. These date from the latter part of the 13th Century. We have a section of another scroll known as the Koan Kitano Tenjin Engi, dated 1278 A.D. recording the life of the great 10th Century scholar, Michizane. Our section shows him about to set sail when finally exiled. We are also fortunate in having a section of one of the famous Kamakura battle scrolls, the Heiji Monogatari, which records the conflict between the two great clans, the Taira and the Minamoto (Fig. 5). These paintings are now all part of the Museum's Eugene Fuller Memorial Collection, while the seventh of these early paintings is in the Thomas D. Stimson Memorial Collection. It is a very sensitive, tinted line drawing depicting one of the 36 famous early poets, Mibu no Tadamine, and can be dated in the first quarter of the 14th Century (Fig. 3).

We were also fortunate in obtaining some important Japanese paintings of later years. These consist of a pair of landscape paintings attributed to Soami, a noted artist of the early 16th Century, a triptych attributed to Buncho who attained fame in the early 19th Century, a pair of late 18th Century Ukiyoye paintings and a pair of the highly stylized Hishikawa School paintings of the early 19th Century. Our important collection of Japanese sculpture was enriched by one example from Japan, namely a large wooden figure of Bishamonten, the Buddhist guardian king of the West, and dating from the Jogan Period in the 9th Century (Frontispiece). This figure was previously exhibited at the Boston Museum of Fine Arts in the Harvard Tercentenary Loan exhibition from Japan in 1936. We also acquired two fine lacquer boxes dating from the 15th Century Ashikaga and the 16th Century Momoyama Periods, and a Banko ware teapot from the late 18th Century.

Since it is best for us to move progressively from east to west it is appropriate to record that our collection of early Korean pottery was enriched by four items. The most important of these is a vase of the Zogan type with the inlaid clay decoration beneath the glaze. All four pieces date from the Korai Dynasty about 12th to 14th Century. A silver bowl of this period was also acquired.

Our outstanding collection of Chinese art also received some very important additions. The two earliest are both bronze and both in the Thomas D. Stimson Memorial Collection. One is a Kuei, a ceremonial vessel, decorated with a very perfectly cast geometric pattern (Fig. 6), and the other an ax with snake decoration in high relief. These both date from the Shang Dynasty, 14th to 12th Century B.C. From that same period we also acquired a gray pottery vessel with incised design. Chronologically the next group all date from the late Eastern Chou Period about 5th to 3rd Century B.C. These consist of a very rare bronze figure of a kneeling woman

holding a tiger (Fig. 7), two small bronze finials which probably originally served as table feet, one inlaid with silver and the other decorated in relief with conventionalized animals, a capping finial showing a frog cast within a network of entwined animals, and an important bronze medallion formed by four interlocked dragons. We were also fortunate in at last obtaining an excellent example of early painted lacquer. This is in the form of a wine cup which was recently excavated from the water saturated tombs at the late Eastern Chou city at Ch'ang Sha.

The subsequent Han Dynasty was represented by an excellent sundial mirror with the famed TLV pattern, two rare glass cicadas, which had once been placed on the tongue of the deceased, and two Siberian bronze plaques from the Ordos region, one in the form of an abstracted tiger and the other a kneeling elk in Scythian style. A large black marble head of a chimera from an unknown site is of about the 3rd or 4th Century A.D. (Fig. 8).

Our two accessions of the important Wei Dynasty are in the Thomas D. Stimson Memorial Collection. These consist of a superb gilt-bronze figure depicting the Bodhisattva Padmapani standing in a mandorla and dated on the reverse at the base the equivalent of 485 A.D. (Fig. 10), and a Yueh ware vessel in the form of a fantastic lion. From the less severe art of the T'ang Dynasty we received a gilt-bronze trinity with Amitabha Buddha seated on a lotus tree between two standing Bodhisattvas (Fig. 9). Fortunately we already possessed accessory figures of the same style and period to fill gaps on the stand thus completing the shrine. This, like the previously mentioned gilt-bronze, came from one of the important collections in Japan. The other bronze item of that period is a mirror with gold decoration. To our extensive collection of tomb figurines was added an old woman, a glazed dancing girl, and a vigorous figure of a court dwarf in a green coat. We also acquired a glazed earthenware incense burner with a lion adorning the top, and a rare terra cotta relief with two dancers.

Our Sung Dynasty collection received a fine album painting of a buffalo and a boy of about the 12th Century as an addition to the Thomas D. Stimson Memorial Collection (Fig. 2). A large moonlit landscape is in the tradition of the same period and in the style of Li Shi Ku, but probably painted in the 14th Century. Of approximately the same period is an appealing figure in lacquered wood of a small boy who originally attended a Buddhist divinity (Fig. 12). Our extensive collection of Sung ceramics was enriched by five excellent examples, an extraordinarily large Tz'u Chou vase decorated with the baby design, and also in the same ware a small model of a baby, as well as a lute player with the rare three color decoration. The other items consist of a Ting Yao bowl with exceptionally fine incised floral decoration and a blue gray Chun Yao cup.

Of the same period but of Manchurian origin is a green glazed bowl which was the gift of Bertram Collins.

In the past our collection has had no important example of Ming Dynasty blue and white porcelain. We were therefore most fortunate in acquiring from Japan a pilgrim bottle of a rare but well known type made in the reign of Hsuan Te in the early 15th Century (Fig. 11), and a tulip shaded bowl of the reign of Chia Ching in the subsequent century. In addition, we acquired a pair of blue and white bowls with openwork medallions dating from the reign of Wan Li in the 16th-17th Centuries.

The most popular additions of this period are a pair of marble Foo lions which once guarded the entrance of a Buddhist temple, and were one of the numerous gifts of Mrs. Eugene Fuller. These now stand at the entrance of the Museum marking the edge of the terrace. Of the same period may be dated a set of painted lacquer saucers. The Ch'ing Dynasty was represented by two items of the reign of K'ang Hsi, a famille verte bowl and a lacquered gourd bowl. From the reign of Ch'ien Lung in which our collection is already so rich, we received an ivory box, a miniature Imperial enamel vase, and two fine Mandarin squares. We also accepted from Wellwood Beal a set of shadow puppets of more recent date.

The most important accession from India is a small ivory stupa, decorated in miniature with a wealth of Buddhist iconography. This piece, which can be definitely dated from the 9th to 10th Century in Bengal, once served as a base for a figure of Buddha. A Jain marble pilaster of about the 12th Century decorated with figures of Tirthankaras also contributes another facet to the art history of that country.

Two later Buddhist pieces from this region consist of a Ceylonese leaf sutra and a Tibetan lamaistic carved bone ornament. The 19th Century art of India was represented by a printed shawl from Mrs. Samuel Weil and a woven cashmere shawl from Mrs. H. W. C. Smith of Puyallup, while a fragment of a Burmese brocaded sari was a gift from Mrs. Thomas D. Stimson.

The art of the Near East was also not neglected. Probably the earliest piece is a burnished black pottery spouted vessel from Iran which was donated by Thomas B. W. Allen of Walla Walla. A fragment of a Babylonian boundary stone with symbolic decoration is dated by the Oriental Institute of Chicago as about 1300 B.C. Our collection of bronzes from the Luristan region of the highlands of Iran received a rare cup in early Assyrian style (Fig. 20), a cheekplate of a horse's bit in the form of a vigorous horse, two harness rings, a large repoussé pendant and two pins with medallion ends, one with an openwork pattern derived from dismembered mules and the other a lion's head in repoussé. A recumbent alabaster woman came from a tomb of the Parthians who for cen-

turies held the Roman Empire at bay. Of the Islamic Period three ceramics date from the 12th to 14th Century, namely a white bowl with pierced decoration donated by Hagop Kevorkian of New York, a fluted blue and white vase reputedly from the new excavations at Gurgan, and a lustre ewer from Kashan. Two examples of Persian metal work are an engraved steel alms bowl with gold inlay of the 17th Century and a tinned copper bowl dated 1634. Three large decorative ceramics all date from about the 17th Century, a Turkish jar of the so-called Rhodian type, and two blue and white plates, one of the Persian Koubatcha type with decoration reminiscent of the Ming Dynasty, and the other of Bokhara type.

The early art of the Mediterranean was also enriched. Egypt was represented by 7 items. A rare piece is a limestone pyramid capstone decorated with the donor greeting the rising sun on one side and the setting sun on the opposite (Fig. 22). This important religious symbol dates from the New Kingdom, 14th to 11th Century B.C. From probably the same period our fine collection of faience divinities received two important gifts from Nasli Heeramanek in the form of Sekmet, the lion-headed goddess, and a crocodile with a falcon head. Two painted wooden stelas were partially donated to the Eugene Fuller Memorial Collection by our patron Hagop Kevorkian. These are both Ptolemaic and both record invocations from house mistresses to Osiris supplicating food and comfort in the hereafter. From the same source came a marble portrait head of an Egyptian prince of the Roman Period about 1st Century B.C. and a terracotta head as a tomb portrait of a Coptic boy.

Our collection of early classic art was also enlarged sufficiently to permit us now to show most of the salient points. The earliest items are two Etruscan bronze mirrors. One of the 6th or early 5th Century B.C. depicts a youth tearing a doe asunder, while the other of the 5th Century B.C. shows four standing women (Fig. 21). The most important classic piece dates probably from a slightly later time. It is an exceptionally animated bronze figure of a youth, possibly Apollo, and is partially donated to the Eugene Fuller Memorial Collection by Hagop Kevorkian (Fig. 23). A small marble head donated by Will Thomas dates from the 2nd Century B.C., while an Alexandrian gold earring in the form of a cupid of about the same age came as a gift of Mr. and Mrs. Nasli Heeramanek. The somewhat damaged marble head and torso of a man in agony is a rare example of Hellenistic realism in the 2nd Century B.C. A marble torso of a Roman boy, partially donated by Hagop Kevorkian, shows the grace attained in the 1st Century A.D., a period from which a terra cotta head of a youth also dates. A limestone head from Palmyra in Syria depicts a woman of about the 3rd Century. Two Gallo-Roman pieces come from the vicinity of Switzerland and both date from about the 5th or 6th Century.

These are a marble head of a man with inlaid eyes, and a small bronze winged griffon. We also accepted a very handsome gold and silver filigree cross of the Greek Orthodox Church dating from the 19th Century as a gift from Mrs. Stephanos E. Phoutrides.

Through the generous cooperation of Mrs. Donald E. Frederick we were able to take a very important step leading us into the field of Byzantine art. Although it is not reflected in our balance sheet the Museum a year ago had the privilege of cooperating with the Byzantine Institute of America directed by Mr. Thomas Whittemore with the promise of receiving the one copy that the Turkish Government permits them to make of one of the mosaic panels uncovered by the Institute in the church of Hagia Sophia at Istanbul. That great accession will come in my report next year.

From the art of Western Europe we received a number of miscellaneous items. One of the earliest is a German Gothic boxwood triptych dating from about 1500 which was presented to the Museum in memory of Mrs. Thomas Morrow by the Museum Guild and her friends. Two important Renaissance ceramics were received, one is an Urbino ware vase by Alfonso Patanazzi who was active about 1600 (Fig. 14). This is decorated with an illustration from the 17th Chapter of Exodus and depicts Moses and the miracle of water. The other is a French plate of the 17th Century decorated with a scene from Greek mythology. A large Portuguese embroidered altar frontal of the 17th Century depicts with exquisite detail the Rest on the Flight into Egypt (Fig. 13). Spain is represented by an ivory and ebony crucifix of the 17th or 18th Century. Two brass communion plates decorated with the Annunciation and the Lamb of God are the products of Germany or Flanders in the 16th and 17th Centuries. An embroidered cardinal's pillow decorated with his symbols dates from the 17th or 18th Century in Italy. The secular European objects are less numerous. In this field we acquired three bronze mortars probably originally used by apothecaries, one Gothic, one Dutch dated 1544, and an Italian one of the same century. A Danish powder horn dated 1712 is decorated with a wealth of biblical and mythological subjects. A group of 17th Century maps was selected for their decorative value and for their record of the high degree of knowledge already attained in that age of exploration. Three terra cotta groups in the classic Greek Tanagra style are excellent examples of neo-classic creation of 19th Century France. A portion of the fund donated in the previous year by the Junior League for the benefit of children was invested in a model of the Nuremberg Tucherhaus, the famous late Gothic residence which was destroyed in the war.

The course on the art of Mexico led our accessions into the important field of that country. From the numerous items which we borrowed for exhibition several were acquired. Mrs. Stimson added

to the Thomas D. Stimson Memorial Collection a Mayan vase painted with a procession of figures, which dates from the classic period of about the 7th Century (Fig. 19). To the Eugene Fuller Memorial Collection was added a Costa Rican tripod pottery bowl with jaguar-head legs (Fig. 15), a Mayan pottery tripod in the form of a melon decorated with a geometric painted design, and a pottery figure of a Mayan dignitary from the Island of Jaina (Fig. 17). As a gift from Nasli Heeramanek the collection received a Mayan whistle in the form of a woman. The Totonac culture in the Veracruz region of Mexico is represented by three stone sculptures, the head of an old man, an abstracted skull combined with batlike characteristics, and a palma in the form of a bird. Two of the earliest pieces, about 2,000 years old, are a small bituminous Olmec mask and a Mexican Valley small pottery earth goddess. From the highland region also comes a seated pottery figure of a Nahua warrior (Fig. 16), another fragmental one with large cheek plates and ear plugs, which was a gift from Nasli Heeramanek, and three Aztec basalt sculptures consisting of a pair of dogs and an exceptionally fine seated figure of a helmeted warrior. The very expressionistic but less serious Tarascan pottery of western Mexico is represented by four pieces, namely an exceptionally vacant looking so-called thinker, a highly stylized pair of singers, a dog (Fig. 18), and a baby. From the Oaxaca region come five copies of the famous Mixtec gold jewelry found at Monte Alban, while farther to the south a highly geometric pottery figure of a man represents the style of sculpture predominating in Colombia.

Our large collection of Pre-Columbian Peruvian art was increased by four items, one a Nazca wooden ear plug decorated with feather mosaic from Mrs. Thomas D. Stimson, a Nazca painted pottery bowl, a Chimú silver cup from northern Peru, and a black pottery jug of the same culture in the form of four gourds. The early American culture of the north was represented by two examples of Eskimo ivory, one is a very early and extremely graceful harpoon point, the other a St. Lawrence Island handle for carrying a bag.

Contemporary art added to our collection was almost all confined to the work of local artists. For two more paintings by Morris Graves we are indebted to Mr. and Mrs. J. W. Clise and Mr. and Mrs. P. S. Padelford. We thank the Museum Guild for a painting "Caboose Window" by Edwin Fulwider and Mrs. Thomas D. Stimson for Ambrose Patterson's "Puyallup Fair." In addition to the Northwest Annual prizes, paintings acquired were by Kenneth Callahan, Ray Hill, and Windsor Utley, sculpture by Frances Senska, a drawing of Bahia by Carlos Kagan and one from Mrs. Reginald H. Parsons of a Mexican mother by Charlot. Aside from

the Northwest Printmakers' prizes for which we are custodians we acquired only the Sue Fuller engraving, "Bat." To our small collection of contemporary ceramics were added a vase by the Natzlers, a porcelain seal by Bernard Segal, and an enamel plate by Jade Snow Wong.

Library

The Library also had a very active year. With the aid of 27 donors we added nearly 100 books, most of which were purchased by the Museum for the Mexican and Early Christian and Gothic courses of the Guild. Our total volumes now stand at 3,365, while 113 small reproductions mounted for lending brought that collection up to 7,200. The principal additions, however, came in lantern slides. Of the large standard size we acquired 218, principally from the Metropolitan Museum of Art and the Fogg Museum at Harvard, but in the 2x2 slides we added over 3,000 to our collection, towards the expense of which the Guild members most generously contributed \$500.00. Many of these were taken by our own photographer, but over 1,500 were taken by Dr. Lee in India and Japan, and others by me at the principal archeological sites in Mexico. This gives the Seattle Art Museum an unrivaled collection of colored slides in these fields, but the mounting, labelling and cataloguing has imposed a heavy burden on our Librarian and her assistants.

The use of the Library expanded slightly during the course of the year. 34 schools throughout the State and 26 cultural organizations borrowed principally our reproductions, slides and projection equipment.

We are indebted to 40 members of the Seattle Junior League for assisting our Librarian and especially to Miss Polly Clark and Miss Jane Lassiter.

Education

Many throughout the state become familiar with the Museum only through the fine service of our Educational Director, Mrs. A. M. Young, who during the course of the year presented over one hundred and fifty lectures and programs aside from her broadcasts. 39 of her talks were to schools and 35 out of the city, three of these in Spokane. Her monthly lecture and gallery tour for the P.-T. A. is a very popular feature as is also 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. Walter Johnson. Dr. Lee assisted in the training of this group. Members of the Guild also contributed to the service to High Schools by presenting five lectures condensed from the current series on the Art of Mexico. This activity was under the chairman-

ship of Mrs. J. Kenneth Pearce. Another committee under Mrs. J. J. Gunther was trained to present sound film programs to various children's homes.

Museum Guild

This year the name of the Study Guild was changed to that of the Museum Guild to include more aptly the wide sphere of interest of its volunteer workers. Aside from assisting the Museum Staff in the field of education, this group of our women members is responsible for many of our most important activities. The executive ability and devotion which it demands from its chairman is proven by the fact that it now has 20 committees responsible for various phases of its activity and service. My previous report dealt with the fine administration of Mrs. Ernest Patty which covered the first half of the current year, so this is confined to some of the many objectives attained under the able leadership of Mrs. Roy Correa.

This year the responsibility for the second and fourth Tuesday lecture series was borne by the staff and is mentioned under the heading of lectures. On the same mornings at ten, the Artist Series Committee, under the chairmanship of Mrs. Henry A. Pratt, presented a varied program with volunteer speakers for the benefit of committee members. Another series of 12 lectures was initiated this year under Mrs. Ray Murray II on "Artistic Expression for the Contemporary Home." This also had excellent volunteer speakers from various professional fields of art. In addition the Docent Seminar, under the chairmanship of Mrs. Hanford Thayer, met on the first Tuesday of every month. For this series a morning lecture was delivered by Dr. Lee while in the afternoons the docents presented talks which they had prepared. During the course of the year these docents conducted 137 tours.

Another committee of the Guild under Mrs. Fred Marshall is responsible for organizing the High School Art Exhibit which will be held in the Museum for the fifth time in the month of May. This permits the competition in watercolor of students from public, parochial and private junior and senior high schools in Seattle and King County. Another especially rewarding committee has been that on Children's Activities under Mrs. Howard Lease. The Creative Dramatics Program, which we cosponsored last year with the Junior League, the Junior Programs, and both the Division of Drama and the Department of Adult Education of the University of Washington, has continued to grow so that there are now 45 such groups meeting in various parts of the city. The Museum groups which meet in the Seminar Room and the Auditorium under the direction of Mrs. Geraldine Brain Siks and Miss Agnes Haaga

of the University has continued to give leadership in this fine movement which is such a valuable factor in developing children.

Aside from these duties the Guild is of vital service to the Museum in obtaining new members and in arranging most public relation functions which have brought so many new friends to the Museum. This phase of our activity has been under the chairmanship of Mrs. Harry O. Mitchell, while Mrs. Douglas Shelor has been in charge of the teas and Mrs. Martin Lanser of the flowers. The Guild was thus responsible for 14 major social events not counting the annual Christmas Party for the Seattle and Washington Children's Homes which was under a special committee headed by Mrs. Elizabeth Smithson.

I am very proud of the high standard maintained by these volunteers in their varied activities and trust that they have all enjoyed the service that they have rendered to the Museum.

Film Lending Service

Our gratuitous film lending service for the benefit of schools and other educational organizations has continued to grow. Our bookings for the year increased nearly 25% and totalled 2,035 with currently 90 films in circuit including extra prints of a few of the most popular ones. Most of the films are still those that we received from the Office of Inter-American Affairs and which were intended to foster international understanding. For new additions to our film library we are indebted to Pan American World Airways, the Shell Oil Company, and the Standard Oil Company of California for their film on Saudi Arabia.

Lectures and Concerts

On the principal meeting days of the Guild, Mrs. Young, Dr. Lee and I presented a morning course of 13 lectures on "Early and Medieval Christian Art" and in the afternoon on "The Art of Mexico." In these courses we are most grateful to Theodora Lawrenson Harrison, Ralph L. Roys, and Lionel H. Pries for each delivering a very scholarly lecture. Aside from the Guild lectures, the Museum sponsored during the course of the year two lectures at Meany Hall for the benefit of members. Deane Dickason presented "There is No India" under the joint sponsorship of the Department of Political Science of the University, while in the autumn Sherman E. Lee lectured on "The National Treasures of Japan." We also presented at Guggenheim Hall, in conjunction with the School of Art, a lecture by John Davis Hatch, Jr., on the German Masterpieces, while in our own auditorium we presented a Dutch scholar, James Bruyn, on "How an Old Master Was Faked"

and Father Victor White on "Eric Gill, His Principles and Work." The additional expense entailed by the visiting lecturers was carried by the Daniel Cogswell Memorial Fund donated by Mrs. Reginald H. Parsons.

Our membership chamber music concerts under the fine direction of Mr. Francis Armstrong were again very well received. For the benefit of our members we presented four spring concerts and two during the autumn months. In addition we presented one concert for the benefit of the general public on a Sunday afternoon through the gratuitous service of Mr. Medford Mansveld, a visiting California baritone.

Maintenance and Equipment

In this category our expenses were considerably higher than in the past but fortunately are non-recurring items, benefiting almost all phases of our activities. To meet the demand for additional cabinet space we had eight gallery cases constructed locally. These are of especial importance in our summer exhibitions and permit us to attain a uniform standard in showing a large portion of the Museum collection. The expense for the acoustical ceiling and the new lighting fixtures which were installed at the end of 1947 were charged to the operating funds of the Museum this year. We purchased some office furniture required by the new addition as well as additional filing cases, although a number of our needs were met by Mr. Faris in our own work shop. We also had to acquire two new projectors for both standard and small slides and a slide viewing machine for the Library to facilitate the arrangement of lectures.

We are very glad to be able to express to the Park Department our gratitude for the installation of lights for the pathway to 15th Avenue for the benefit of our evening visitors. At this time I also wish to acknowledge the very fine cooperation which we receive from our custodial engineers who play such an important part not only in maintaining the building but in serving our organization and the public.

Publicity

As usual we are greatly indebted to both the Seattle Times and the Post-Intelligencer for their invaluable service in bringing our activities to the attention of the public. Their importance is proven by the fact that our attendance definitely fluctuates in relation to the publicity which we receive. The many activities of the Guild are especially important in bringing the Museum to the public's attention but we were also assisted by the commercial organizations with whom we cooperated in exhibiting their travelling exhibitions

and by the Amateur Gardeners of Seattle at the time of the Camellia show.

As usual Mr. Kenneth Callahan wrote a weekly column for the Times while Mrs. A. M. Young and Mrs. Theodora L. Harrison most ably represented us on the air with weekly radio programs through the courtesy of KJR and KXA. On the fourth Sunday of each month on Mrs. Harrison's program which comes at 1:30 a member of the Guild speaks on the activities of that organization. This service has been under the chairmanship of Mrs. Robert Hosmer.

Membership

During the past year the great effort of our membership committees obtained nearly four hundred new members bringing our total membership to the record figure of 2,132, a gain of nearly 200 over our previous year. The large number who raised their membership was especially gratifying. This fine support offset a reduction of almost like amount in our cash donations and still left us with a year end deficit of over \$2,000 owing to the fact that as anticipated the expenses were higher. This deficit would have been greater except for the fact that our income from endowment funds increased by about \$3,500 owing both to an increase in the endowment from Mrs. Eugene Fuller at the close of 1947 and especially to year end extra dividends which unfortunately may not be recurring. Our splendid membership committees which functioned so well under Mrs. Pendleton Miller, Mrs. Oswald Brown and Mrs. Herbert Brink still have a greater goal. In attaining it I trust that they may have the cooperation not only of the Guild members but of all our members who appreciate the service which our organization is rendering to the community. It is hoped that more of our Seattle firms will aid in assisting this civic asset, which aside from its daily service to the community cannot help but bring increasing acclaim to our city when the world importance of its collection is gradually appreciated. Since the size of our building presents some potential limits on the number of our members whom we are able to serve, the solution depends, to a large measure, on the extent to which we are able to receive substantial donations or bequests from our faithful friends.

In closing I must again express both my appreciation of the most generous and able cooperation which I received from the various members of the staff, for the personal initiative of each of them plays a vital part in the success of our organization, and my thanks to our members whose faithful cooperation permits the Museum to serve the community.

RICHARD E. FULLER.

FINANCIAL REPORT

AUDITORS' CERTIFICATE

We have examined the accounts of the Seattle Art Museum for the calendar year 1948, and have prepared the attached statements which, in our opinion, correctly set forth the financial affairs of the Museum at December 31, 1948, and the results of its operations for the year then ended.

During the year a life membership subscription (\$500.00) was transferred from the General Fund to the Founders' Endowment Fund, and with \$500.00 currently received from the same donor, a Founders' membership was issued. These transactions increased the assets and surplus of the Founders' Endowment Fund by \$1000.00. Also, several securities exchange and sale of stock rights transactions occurred during the year which resulted in minor capital gains and losses.

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

MEALS & COMPANY,
Certified Public Accountants

Seattle, Washington
March 4, 1949

BALANCE SHEET—DECEMBER 31, 1948

ASSETS	
CASH IN BANK AND ON HAND:	
Petty cash	\$ 25.00
National Bank of Commerce—Checking account	4,880.16
National Bank of Commerce—Savings account.....	17.29
Seattle Trust and Savings—Savings account.....	79.73
National Bank of Commerce:	
Lecture Fund	\$ 105.40
Film Fund	289.87
	395.27
Total Cash.....	5,397.45
NEGOTIABLE SECURITIES:	
Founders' Endowment Fund, at cost.....	13,601.38
Margaret E. Fuller Endowment Fund, at market value when gifted.....	291,764.75
	305,366.13
	\$310,763.58
SURPLUS	
GENERAL FUND.....	\$ 4,238.66
DANIEL COGSWELL MEMORIAL LECTURE FUND.....	105.40
FILM FUND	289.87
FOUNDERS' ENDOWMENT FUND.....	13,907.91
MARGARET E. FULLER ENDOWMENT FUND.....	292,221.74
	292,221.74
	\$310,763.58

OPERATING FUND STATEMENT
CALENDAR YEAR 1948

RECEIPTS:	
Memberships	\$ 22,995.00
Dividends, Founders' Endowment Fund.....	1,248.27
Dividends, Margaret E. Fuller Endowment Fund.....	19,710.00
Gifts	3,848.50
Commissions, interest and miscellaneous income.....	613.09
	48,414.86
DISBURSEMENTS:	
Salaries	\$ 28,197.37
Telephone and telegraph.....	1,233.47
Supplies and postage.....	1,759.37
Equipment	2,909.64
Travel	601.16
Dues	87.00
Printing	2,646.32
Miscellaneous	2,064.32
Repairs and maintenance.....	1,981.09
Insurance	644.19
Rentals	861.67
Books and magazines.....	884.09
Concerts	1,100.00
Express and freight.....	2,671.93
Films	1,086.60
Slides	758.24
Exhibition material	1,437.06
	50,923.52
EXCESS OF DISBURSEMENTS OVER RECEIPTS.....	2,508.66
OPERATING FUND SURPLUS, JANUARY 1, 1948.....	7,247.32
Less transfer life membership contribution to Founders' Endowment Fund.....	500.00
	6,747.32
BALANCE, DECEMBER 31, 1948.....	\$ 4,238.66

CASH RECEIPTS AND DISBURSEMENTS
CALENDAR YEAR 1948

RECEIPTS

CASH BALANCES, DECEMBER 31, 1947:

Founders' Endowment Fund.....	\$ 577.48	
Margaret E. Fuller Endowment Fund.....	306.99	
Daniel Cogswell Memorial Lecture Fund.....	222.62	
Film Fund	289.87	
General Fund	7,247.32	
		<u>8,644.28</u>

RECEIPTS:

Founders' Endowment Fund.....	\$ 810.87	
Margaret E. Fuller Endowment Fund.....	21,000.00	
Daniel Cogswell Memorial Lecture Fund.....	850.20	
General Fund	47,914.86	70,575.93
		<u>79,220.21</u>

DISBURSEMENTS

EXPENDITURES:

Founders' Endowment Fund.....	1,081.82	
Margaret E. Fuller Endowment Fund.....	20,850.00	
Daniel Cogswell Memorial Lecture Fund.....	967.42	
General Fund	50,923.52	73,822.76

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	
		<u>\$ 5,397.45</u>

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1948
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 7-February 1

The Classic Art of the Mediterranean (through February) (Museum Collection and H. Kevorkian)
Travel Posters of Today (Foster & Kleiser)
Society of Industrial Designers (W.A.A.M.D.)
Contemporary Artists (Perls Gallery)
Watercolors by Edwin Fulwider*
Far Eastern Lacquer†
Crafts of Imperial China†
The Human Motif in Pre-Columbian Art†
Masterpiece of the Month—"Seven Worthies of the Bamboo Grove," unglazed porcelain vase, K'ang Hsi Period†

February 4-March 7

Modern Art in Advertising (Container Corp. of America)
Pre-Hispanic Art of America (United Fruit Co., Heeramanek Galleries and Museum Collection)
Zilpha Radford Memorial Exhibition (lent by Colin Radford)
Photographs of Mexico†
Mexican Lithographs†
Paintings by Marine Corps Veterans* (to February 11)
Japanese Doll Festival (through April)†
Masterpiece of the Month—"Beggar," bronze sculpture by Ernst Barlach†

March 10-April 4

20th International Exhibition of Northwest Printmakers*
1947 Accessions to the Museum's Permanent Collections (through April 25)
Painting and Sculpture by Puget Sound Group of Northwest Painters*
Classic Pottery†
The Flower in Asiatic Art†
Etruscan Art†
Chinese Wood Block Prints from "Ten Bamboo" and "Mustard Seed Garden" series (through April)†
Masterpiece of the Month—"Christ Before Pilate," etching by Rembrandt van Rijn†

March 27-28

Camellia Show (Amateur Gardeners of Seattle)

March 31-April 4

Paintings by Wong Wan-ng

April 7-25

6th International Exhibition of Photography (Seattle Photographic Society)*
Early American and European Domestic Arts (National Society of Colonial Dames of America in the State of Washington)*
Chinese Sculpture of the Ming Dynasty and Later†
Japanese Lacquer†

April 28-May 23

Encyclopedia Britannica Collection of Contemporary American Painting
Etchings by Maud Sharp*
Drawings by Harry Buhro*
Roman Coins (through June 3) (lent by Carl Subak)
Piranesi Reproductions†
Masterpiece of the Month—Italian Majolica Vase†

April 29-May 22

Early Northwest Maps and Books (lent by Horace W. McCurdy)

May 21-24

Watercolors by Creative Dramatic Classes*

May 26-June 13

La Tausca 3rd Annual Art Exhibition (Heller-Delta Company)
8th Annual Exhibition of the Northwest Watercolor Society*
Paintings by Lucretia Nelson*
4th Annual High School Watercolor Exhibition*
Paintings and Drawings by Students of Helen Bush School*
Masterpiece of the Month—"Jailer Taking Prisoner," watercolor by Thomas Rowlandson†

June 16-July 4

"Significant War Scenes" (Chrysler Corp., A.F.A.)
Contemporary Mexican Prints and Watercolors (International Business Machines Corp.)
Photographs of Louisiana by Clarence John Laughlin* (W.A.A.M.D.)
Paintings by Chien-ying May*
Mexican, Mayan, Peruvian Pottery†
Japanese Swords and Sword Guards†
Chinese Lacquer†
Art of China, Shang to T'ang Dynasties†
Art of China, T'ang Dynasty†
Masterpiece of the Month—Replica of the Tucherhaus of Nuremberg, Germany†

July 7-October 3

"Creative Art of the World"
Art of Europe (through August 12)†
20th Century Paintings and Sculpture (through August 12)†
Early Art of the Mediterranean†
Near Eastern Art†
Art of India†
Buddhistic Art†
Art of Japan†
Art of China (Shang through Sung Dynasties)†
Art of China (14th-18th Centuries)†
Chinese Cinnabar Lacquer Furniture†
Paintings by Northwest Artists†

September 13-26

Reproductions of Historic Far Eastern Textiles (A.F.A.)
Watercolor Sketches of Bolivia by Luis Luksic*

September 27-October 3

"Salute to Youth" Posters

October 6-November 7

34th Annual Exhibition of Northwest Artists*
Northwest Printmakers' Permanent Collection
Purchase Prizes from Northwest Annuals†
Masterpiece of the Month—"Mallorcan Girl," sculpture by José de Creeft†

November 10-December 5

Modern French Prints (George Binet Gallery and French Government)
State Capitol Museum Competition
Japanese Paintings†
Hokusai Drawings†
Ancient Mexican Art†
Paintings by Northwest Artists†
Masterpiece of the Month—Hellenistic Marble Bust of a Child†

December 8-January 2, 1949

Religious Art†
Hawaiian Printmakers*
Paintings and Ceramics by James H. FitzGerald*
Paintings by Lily Cushing (Maynard Walker Gallery)
"The Age of Exploration" (LIFE Photographic Exhibitions)
Paintings by Windsor Utley*
Yakima Valley Art Association Paintings*
Peruvian Textiles†
Masterpiece of the Month—Krishna Dancing and Playing the Flute, sandstone, Central India, 14th Century A. D.†

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 2, 4.....*"Our Neighbors Down the Road"* sound films
 January 8, 9, 11.....*"Brigham Young"* sound film
 January 15, 16, 18.....*"Hudson's Bay"* sound film
 January 22, 23, 25.....*"Anna and the King of Siam"* sound film
 January 29, 30,
 February 1.....*"Wee Willie Winkie"* sound film
 February 5, 6, 8.....*"U. S. Possessions"* sound films
 February 12, 13, 15.....*"Stanley and Livingstone"* sound film
 February 19.....Chamber Music Concert
 February 20, 22.....*"18th Century Life in Williamsburg"* sound film
 February 26, 27, 29.....*"Buffalo Bill"* sound film
 March 4, 5, 7.....*"Captain January"* sound film
 March 11, 12, 14.....*"The Moon Is Down"* sound film
 March 18.....Chamber Music Concert
 March 19, 21.....*"Wings over Ireland and Cuba"* sound films
 March 16.....*"How an Old Master Was Faked,"* James Bruyn
 March 25, 26, 28.....*"Message to Garcia"* sound film
 April 1, 2, 4.....*"Lloyds of London"* sound film
 April 8, 9, 11.....*"Kidnapped"* sound film
 April 9.....*"There is No India,"* Deane Dickason
 April 13.....*"Eric Gill, His Principles and Work,"* Father Victor
 White
 April 15, 16, 18.....*"The United Nations"* sound films
 April 22.....Chamber Music Concert
 April 23, 25.....*"Architecture in England"* sound films
 April 29, 30,
 May 2.....*"Making Glass"* sound film
 May 6, 7, 9.....*"Julius Caesar and Othello"* sound films
 May 7.....*"The Marriage of Mei Lan"* play by School of Drama
 Children's Theatre
 May 13, 14, 16.....*"Sweden and Lapland"* sound films
 May 20.....Chamber Music Concert
 May 21, 23.....*"Wings Over Latin America"* sound film
 May 27, 28.....*"Canada"* sound films
 May 22.....*"Nave of Hearts"* play by Seattle Junior League, Inc.
 June 6.....Concert by Medford Mansveld, baritone
 October 21.....Chamber Music Concert
 October 29.....*"National Treasures of Japan,"* Sherman E. Lee
 November 22.....*"German Masterpieces,"* John Davis Hatch, Jr.
 December 2.....Chamber Music Concert



FIG. 2. Chinese album painting of Boy and Buffalo, Northern Sung Period (960-1115 A. D.); H. 10 in. Thomas D. Stimson Memorial Collection.

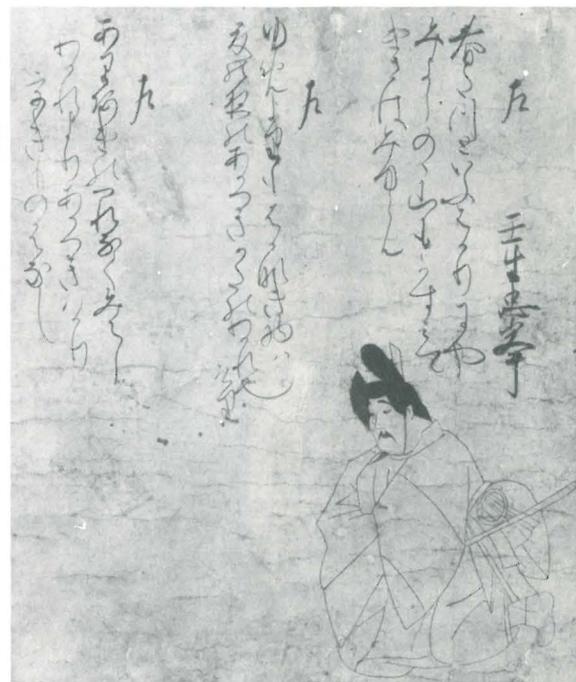


FIG. 3. Mibu no Tadamine (d. 965 A. D.). Japanese, Kamakura Period (1186-1333 A. D.); H. 11¼ in. Thomas D. Stimson Memorial Collection.



FIG. 4. Section of a Japanese handscroll, *Sinful Monks at Hell Gate*, Kamakura Period, (c. 1200 A. D.); H. 10¼ in. Eugene Fuller Memorial Collection.

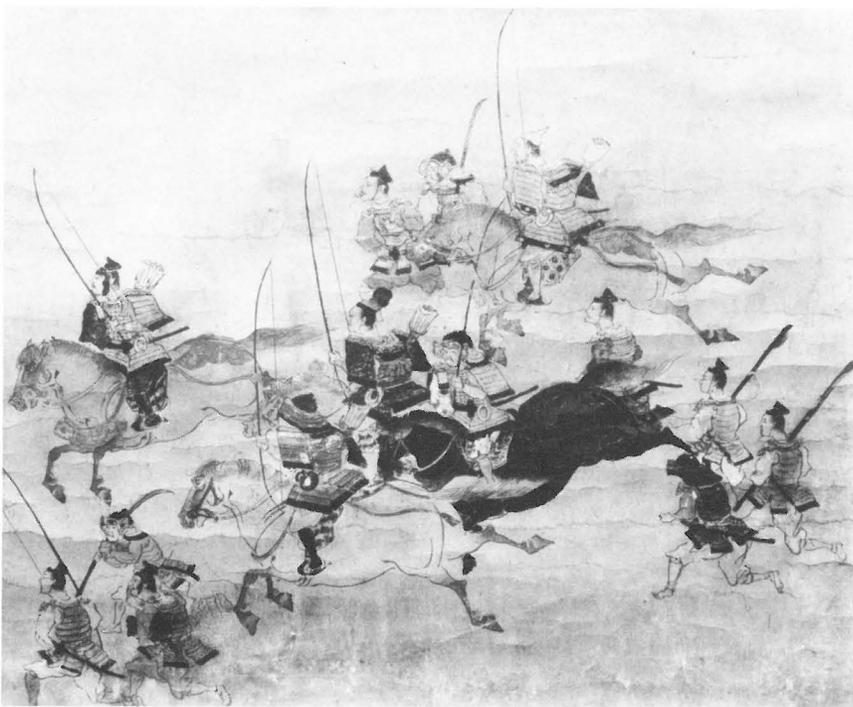


FIG. 5. Section of a Japanese handscroll, *Battle Scene from the Heiji Monogatari*, Kamakura Period (1186-1333 A. D.); H. 14 in. Eugene Fuller Memorial Collection.



FIG. 6. Chinese bronze Kuei of the Shang—Early Chou Period, before 1000 B. C.; H. 5½ in. Thomas D. Stimson Memorial Collection.



FIG. 7. Chinese bronze group, Late Chou Period (480-222 B. C.); H. 6¾ in. Eugene Fuller Memorial Collection.



FIG. 8. Chinese stone head of a Chimera, 3rd-4th Cent. A. D.; H. 13½ in. Eugene Fuller Memorial Collection.

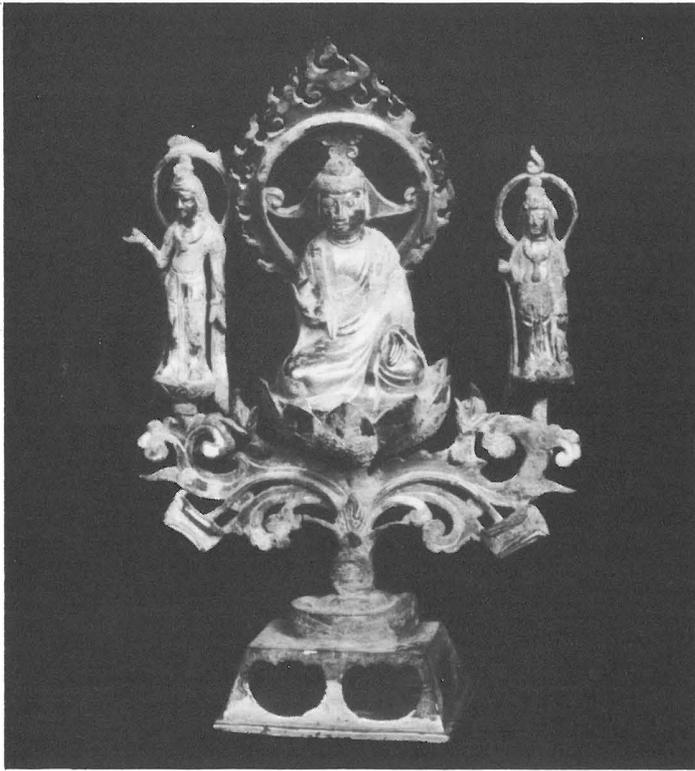


FIG. 9. Chinese gilt bronze Amitabha Trinity, T'ang Dynasty, 8th Cent. A. D.; H. 10 in. Eugene Fuller Memorial Collection.



FIG. 10. Chinese gilt bronze Padmapani, dated 485 A. D.; H. 8½ in. Thomas D. Stimson Memorial Collection.

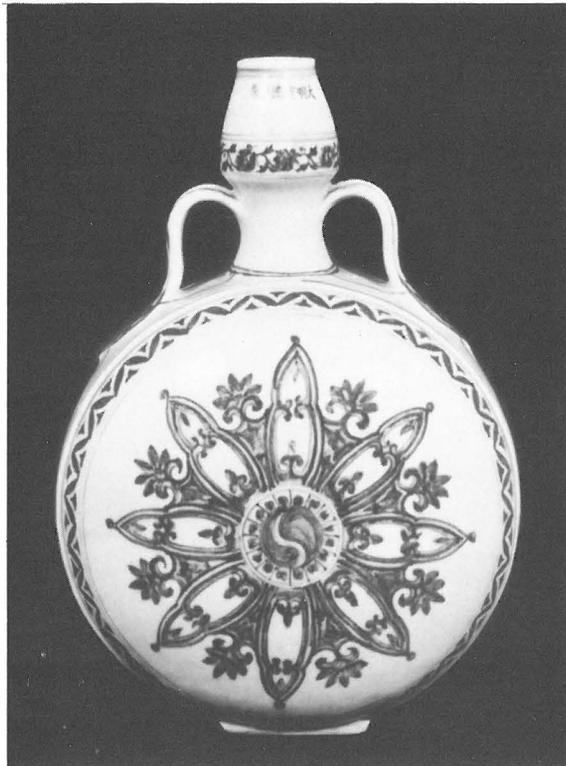


FIG. 11. Chinese blue and white porcelain vase, Reign of Hsuan Te (1426-1435 A. D.); H. 11½ in. Eugene Fuller Memorial Collection.



FIG. 12. Chinese Wood Sculpture of a Boy Attendant, 13th-14th Cent. A. D.; H. 30 in. Eugene Fuller Memorial Collection.



FIG. 13. Spanish or Portuguese Embroidery, Flight into Egypt (detail), 17th Cent. A. D., W. $87\frac{3}{4}$ in. Eugene Fuller Memorial Collection.

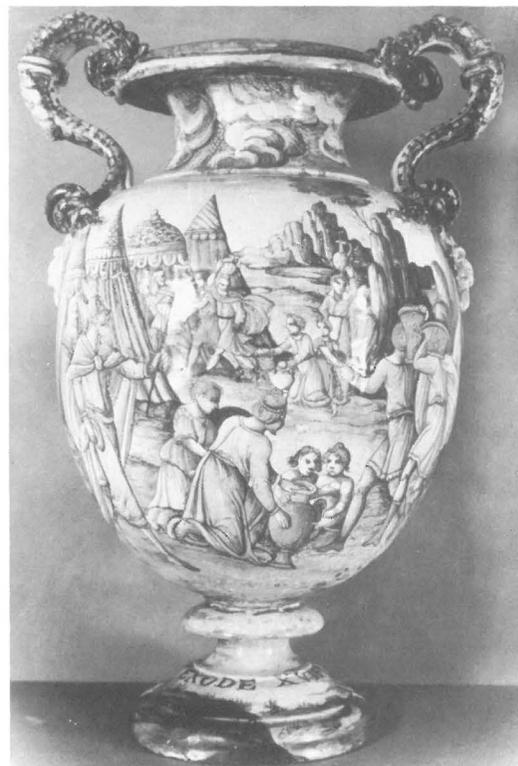


FIG. 14. Italian Majolica vase from Urbino, Late 16th Cent. A. D.; H. $24\frac{1}{2}$ in. Eugene Fuller Memorial Collection.



Pre-Columbian Ceramics (7th to 15th Centuries A. D.). L. to R. FIG. 15. Costa Rican Tripod, H. $4\frac{3}{4}$ in. FIG. 16. Nahuatl Warrior, H. 9 in. FIG. 17. Mayan Dignitary, H. $7\frac{1}{4}$ in. FIG. 18. Tarascan Dog, H. 11 in. FIG. 19. Painted Mayan vase, H. $7\frac{3}{8}$ in. Eugene Fuller Memorial Collection.

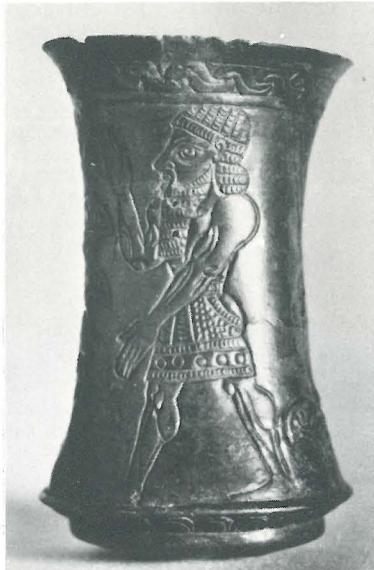


FIG. 20. Persian bronze cup, about 1000 B. C.; H. $4\frac{1}{8}$ in. Eugene Fuller Memorial Collection.



FIG. 21. Etruscan bronze mirror, 5th Cent. B. C.; H. $11\frac{1}{2}$ in. Eugene Fuller Memorial Collection.



FIG. 22. Egyptian Pyramid Capstone, New Kingdom (1580-712 B. C.); H. $13\frac{3}{4}$ in. Eugene Fuller Memorial Collection.



FIG. 23. Greek bronze Figure of a Man, 4th Cent. B. C.; H. $11\frac{1}{4}$ in. Eugene Fuller Memorial Collection.

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.

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 Goble, Mrs. Ray E.
 Goldsmith, Miss May B.
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 Goodrich, Mrs. Edward P.
 Gorsuch, Mrs. William P.
 Goss, Dr. and Mrs. Clark C.
 Goss, Mr. and Mrs. Dale
 Gossett, Miss Julia
 Gould, Carl F.
 Gowen, Mr. and Mrs. L. E.
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 Graham, Mrs. C. H.
 Graham, Mrs. Guy V.
 Graham, Mrs. M. Lester
 Graham, Norman
 Graham, Mrs. W. E.

Granger, Mrs. Marie
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 Green, Mrs. Joshua, Jr.
 Green, Mrs. Thomas M.
 Greene, Mrs. Taylor M.
 Greenwood, Mrs. George
 H.
 Greenwood, George H.
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 Griffiths, Mrs. James
 Griffiths, Mr. and Mrs.
 James F.
 Griggs, Mrs. Everett, II
 Grosscup, Mrs.
 Benjamin
 Groves, Miss Elizabeth A.
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 Gunther, Dr. Erna
 Gunther, Mrs. J. J.
 Guthrie, Mrs. E. R.
 Guthrie, Mrs. J. D.
 Gutmann, Addis
 Guykema, Mrs. Herman
 Guykema, Dr. Herman

Haas, Mrs. William G.
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 Hall, Mrs. Sid
 Hamilton, Mrs. Frank S.
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 Hamrick, John
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 Hanson, Mrs. Howard A.
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 Hardesty, Mrs. R. D.
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 Harris, Mr. and Mrs.
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 Hart, Mrs. Amelia
 Hart, Miss Helen M.
 Hart, Thomas
 Hartman, Mrs. Harry
 Hase, Mrs. Felix M.
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 Hauptmann, Liborius
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 Hawley, Mr. and Mrs.
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 Hawley, Dr. S. J.
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 Hazen, Mrs. Raymond C.
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 Heinzinger, Miss Ruth
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 Heliker, Mrs.
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 Henning, Mrs. I. R.
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 Henry, Langdon C.
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 Hill, Raymond L.
 Hill, Mrs. Raymond P.
 Hill, Raymond P.
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 C. Kirk
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Hinea, Mrs. Ray W.
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 Hisken, Mr. and Mrs.
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 Ingham, Mrs. W. F.
 Innis, Slade
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 Jacobsen, Mrs. Martin
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 Berthe Poncy
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 Jensen, Mrs. George A.
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 Jones, Mrs. Roger
 Wesley
 Jones, Mr. and Mrs.
 W. Bruce
 Jonson, Miss Alma S.
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 Lehmann, Mrs. G. A.
 Lenz, Dr. and Mrs. H. J.
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 Lesh, Chester A.
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 Lester, Dr. and Mrs.
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 Levine, Rabbi and Mrs.
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 Levinson, Mrs. Benjamin
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 Lewis, Mrs. Lester
 Lewis, Mrs. Robert E.
 Lind, Mr. and Mrs.
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 Lindeman, Mr. and Mrs.
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 Lingenfelter, Dr. and
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 Liston, Mr. and Mrs.
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 Little, Mr. and Mrs.
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 Lochow, Mrs. William
 Loughran, Mrs. Vernon
 F.
 Lovett, Mrs. Wendell
 Harper
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 Lowry, Miss Stella M.
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Lytle, Mrs. Dorothy

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Macdonald, Mrs. Ronald A.
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Malloy, Mrs. Ben S.
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Marshall, Mr. and Mrs. Fred B.
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Mathews, Mrs. William L.
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McGrath, Mrs. William H.
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McKenzie, Mrs. Vernon
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McLaren, Mrs. William Gardner
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Morgan, Mrs. Myron D.
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Morrison, Nelson
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Morrow, Thomas
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Munson, Mrs. Miller
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Murray, Mrs. Pierce B.
Murray, Mrs. Ray M.
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Myers, Mr. and Mrs. Malcolm Duane

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Naef, Mrs. Aubrey A.
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Nelson, Mr. and Mrs. Ernest B.
Nelson, Miss Gertrude C.
Nelson, Mrs. George O.
Nelson, Mrs. John E.
Nelson, Dr. and Mrs. Ole A.
Nelson, Miss Wilma
Neterer, Mrs. Jeremiah
Neterer, Mrs. S. J.
Neuman, Mrs. Paul W.
Newland, Mrs. J. H.
Newton, Mrs. James E.
Nichols, Mr. and Mrs. Byron
Nichols, Mrs. W. F.
Nicholson, Mrs. Ralph
Nicholson, Mrs. D. A.
Nickum, Mrs. George
Nickum, Mrs. W. B.
Nielsen, Mrs. Alma Lang
Noon, Mrs. Henry S., Sr.
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Norton, Mrs. Lawrence M.
Nuckols, Dr. and Mrs. Hugh H.
Nyberg, Mrs. O. W.

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Ogden, Miss Carolyn
Ogle, Colvin J.
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Olin, Mrs. T. H.
Olmstead, Mrs. Charles R.
Olson, Mrs. Emil E.
O'Neal, Mrs. C. Edwin
O'Neil, Dr. Gordon B.
O'Neil, Mrs. Paul F.
O'Reilly, Miss Jane Allen
O'Rourke, Miss Jeanette
Orr, Mrs. Frederick W.
Orth, G. O.
Osgood, Mrs. Harriet
Batterton
Osten, Dr. and Mrs. Alvin M.
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Parsons, Mr. and Mrs. George H.
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Paterson, Mrs. A. W.
Paton, Mrs. S. M.
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Pavenstedt, A. F.
Payne, Miss Blanche
Pearce, Mrs. J. Kenneth
Pease, Mrs. H. M.
Pelk, Miss Roseltha S.
Pellegrini, Mrs. Frank
Pelly, Mrs. B.
Pelly, T. M.
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Pendleton, Mrs. A. F.
Penfield, Miss Helen
Perrin, Mrs. Porter G.
Perry, P. J.
Peters, Mrs. H. C.
Peters, Mrs. Percy H.
Peters, Mrs. W. A., Sr.
Peterson, Mrs. H. E.
Peterson, Mrs. Joseph A.
Peth, Mrs. Kenneth W.
Peyser, Mr. and Mrs. Ethan Allen
Phare, Beryl
Philbrick, Mrs. Clay
Philips, Calvin
Phillips, Mrs. Albert
Charles
Phoutrides, Mrs. Stephanos E.
Pierce, Mr. and Mrs. Lyle Leonard
Pifer, Mrs. Drury A.
Pigott, Miss Valerie
Pigott, Mrs. William, Jr.

Pitzer, Mrs. John E.
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Plum, Dr. and Mrs. Frank A.
Podas, Mrs. Frederick
Polson, Mrs. F. Arnold
Polson, Mrs. Harold L.
Poth, Mrs. Philip J.
Powell, Mrs. George Van Tuyl
Powell, Miss Margaret C.
Powers, Mrs. Francis F.
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Pratt, Dudley
Pratt, Mrs. Henry Arthur
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Prince, Mrs. Kenneth J.
Pruschansky, Miss Jeannette
Purcell, Mrs. Hugh G.

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Rabel, Mrs. O. R.
Rabel, Mr. and Mrs. Victor
Raborn, Mr. and Mrs. John C.
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Radford, Mr. and Mrs. Fenton
Radford, F. McL.
Ramhorst, Mr. and Mrs. F. H.
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Reinig, Miss Leslie
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Reynolds, Mrs. John
Rhodes, Mrs. Harry A.

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Richardson, Mr. and Mrs. S. H.
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Roberts, Miss Milnora de Beelen
Robertson, Mrs. James P.
Robinson, E. Allen
Robinson, Mrs. J. H.
Robinson, Mrs. L. B.
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Russell, Miss Pearl
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Schoenfeld, Mrs. Ralph
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Service, Miss Marya
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Smith, Mrs. Irving S.
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Soth, Mr. and Mrs. John A.
Soth, Mr. and Mrs. Phillip
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Steckel, Frederick R.
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Stewart, Mrs. Donald Dey
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Stone, Mrs. A. F.
Stone, Miss Cora B.
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Sundt, Frederick C.
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Tashian, Dr. Souren H.
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Tenneson, Mrs. John T.
Terrell, Miss Elizabeth
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Thomas, Mrs. Will
Thomas, Mr. and Mrs. W. C.
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Thompson, Mrs. George R.
Thompson, Mrs. Howard G.
Thomson, Mr. and Mrs. James
Thorgrimson, Mr. and Mrs. O. B.
Thornton, Mrs. J. M.
Thorp, Mrs. Donald J.
Thurber, Colonel Philip L.
Tilton, Mrs. Harold H.
Timm, Mrs. Harry L.
Titcomb, Mrs. F. R.
Tjernagel, Mrs. Cecil
Tjossen, Mrs. V. S.
Todd, C. F.
Todd, Mrs. C. H.
Totten, Mrs. Morrell P.
Totten, Mrs. William Phelps
Townsend, Mrs. George
Trimble, Mrs. Kerry
Trostel, Mrs. George W.
Tuerck, Mrs. W. P.
Tupper, Miss Emily Hartwell
Turner, Miss Anna C.
Turner, Mrs. Lester
Uhlmann, Mrs. W. Paul
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Vachon, Mr. and Mrs. Peter
vanDalen, Mr. and Mrs. Pieter
Vandewall, Dr. and Mrs. R. S.
VanPatten, Capt. E. H.
Vaupell, Mrs. L. J.
Vaupell, Mr. and Mrs. L. J., Jr.
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Vining, Mrs. Maurice N.
Vogt, Mrs. George C.
Voight, Mrs. Robert E.
Vollen, Mrs. George
vonBrevem, Mrs. Maxim
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Walkinshaw, Mr. and Mrs. Robert B.
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Walter, Mrs. Ernest R.
Walton, Mrs. Ernest Russell
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Wardall, Mr. and Mrs. Ray
Washington, James
Winston, Jr.
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Watson, Mrs. Roe Duke, III
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Watt, Mrs. Paul H.
Wattleworth, Miss Eloise
Waymire, Mrs. R.
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Weaver, Mr. and Mrs. W. H., Jr.
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Webster, Mrs. C. N.
Webster, Mrs. Holt
Webster, Miss Marion E.
Weeks, Miss Margaret G.
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Wein, Mrs. Clara G.
Weinstein, Mrs. Max
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Wells, Mrs. P. N.
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Weston, Mr. and Mrs. Robert R.
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White, Mr. and Mrs. Horace A.
White, Mrs. Noble
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Wilkins, Mrs. William J.
Willard, Mrs. Stephen W.
Williams, Dr. George T.
Williams, Mr. and Mrs. W. Walter
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