

SEATTLE ART MUSEUM

ANNUAL REPORT

*1944*



*Limestone Gothic figure of Madonna and Child showing traces of the original polychrome. Height 36". French 14th Century. From the collection of H. Kevorkian. Seattle Art Museum Fuller Collection. (See page 10.)*

ANNUAL REPORT  
OF THE  
SEATTLE ART MUSEUM

THIRTY-NINTH YEAR

1944

SEATTLE 2, WASHINGTON

# SEATTLE ART MUSEUM

1944-45

## OFFICERS

*President*, Richard E. Fuller  
*First Vice-President*, Mrs. Thomas D. Stimson  
*Second Vice-President*, Edward W. Allen  
*Secretary*, Horton C. Force  
*Treasurer*, George H. Greenwood

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LIFE TRUSTEE  
Mrs. Eugene Fuller

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### TERM ENDING 1947

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President of the City Council      President of the Park Board  
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President of the School Board of Seattle School District No. 1

# MUSEUM STAFF

Richard E. Fuller <i>Director</i>	Katherine Corbet <i>Librarian</i>
Mrs. A. M. Young <i>Educational Director</i>	H. M. Lyons <i>Assistant Librarian</i>
Kenneth Callahan <i>Curator</i>	Dorothy Franzel <i>Information</i>
Mrs. Coe V. Malone <i>Museum Secretary</i>	Margaret Bodle Frances Bunn <i>Information Assistants</i>
Mrs. J. Glen Liston <i>Assistant Secretary</i>	Peter Camfferman Walter Froelich Charles Clifford Wright <i>Museum Assistants</i>
Mrs. Theodora L. Harrison <i>Radio</i>	

## OFFICERS OF THE STUDY GUILD

Mrs. Herbert Brink, *Chairman*  
Mrs. Oswald Brown, *Membership*  
Mrs. Joseph W. Brislawn, *Docent*  
Mrs. Grant I. Butterbaugh, *Secretary*  
Mrs. Angus Malloy, *Publicity*  
Mrs. Elmer White, *Program*

## REPORT OF THE PRESIDENT AND DIRECTOR

FOR THE YEAR 1944

OUR MONTHLY News-Notes have kept our membership so well informed on the activity of the museum that an annual report is, in many respects, superfluous. According to the established precedent, however, it is necessary for us to take stock of our accomplishments and to emphasize some of the points that the News-Notes omitted.

From my own point of view, one of the most gratifying considerations is the fact that we have been successful in maintaining an exceptionally active program in spite of the fact that illness and other contingencies deprived the Museum of almost all of the members of the staff at various times. By teamwork and extraordinarily faithful service our exhibitions have opened on scheduled time after having been duly announced by the news letter, but many of our deadlines have been met only by the matter of minutes.

### *Exhibitions*

In spite of the emphasis that our monthly publication places on our exhibitions few probably realize that during 1944 our schedule entailed over a hundred complete gallery changes. Since we had two inactive summer months, this means that for the rest of the year we changed as an average over ten of our thirteen galleries each month. Although our exhibitions form our principal contact with the public and the changes assure the visitor of seeing something of new interest, probably few of our most faithful friends saw all of our fleeting exhibitions. Almost a quarter of our changes were dedicated to our local artists through juried exhibitions and one-man shows. Seven were presented to accompany the courses of the Study Guild. Many were directly related to the war; some being sponsored by the armed forces or war agencies, while others were intended to strengthen the good will among the various nations who are united in the great struggle. Considering that a number of them were obviously not presented for their artistic merit the exhibitions, to my mind, maintained a very creditable standard. Lack of space, however, deprived us of the privilege of showing much of our finest material. To obviate this difficulty to a slight degree we inaugurated the well established museum custom of exhibiting a masterpiece of the month, which we have placed in front of the screen of the coat room in the lobby.

In marked contrast to these minute exhibits, we showed three

exceptionally large travelling exhibitions that each demanded almost an entire wing. The first of these consisted of a comprehensive collection of modern British paintings and their immediate forerunners. These were circuitized by the Toledo Museum of Art to present a cross-section of the artistic trends of our great ally during the past fifty years or more. They were selected from those sent to the New York World's Fair by the London County Council. In a somewhat similar manner the Museum of Modern Art's Romantic Painting in America, which was almost of equal size, presented the historical development of that phase of painting during the complete scope of American history. The other was devoted to the controversial field of Abstract and Surrealist Art in the United States. This was presented to permit our public and artists to become acquainted with some of the leading exponents of this rather esoteric form of art which has been receiving wide public attention during the past few years.

So far as the local artists are concerned the principal event of the year, as usual, was the Northwest Annual which last autumn was held for the 30th time. The principal innovation was a change in the awards. Through the generosity of Mrs. Eugene Fuller, we now have as first award the Margaret E. Fuller Purchase Prize of \$200, in any medium, which brought to the Museum's collection Guy Anderson's abstraction entitled "The Sharp Sea." The West Seattle Art Club generously continued their Katherine B. Baker Memorial Purchase Prize of \$100 for oil painting. This was won by George Alois Laisner for "The Old Lewiston-Moscow Highway." For Watercolor, Tempera, and Gouache, the Seattle Art Museum donated the purchase prize of \$100 which permitted the accession of Ambrose Patterson's abstraction entitled "Concert." The Puget Sound Group of Northwest Painters Purchase Prize in Transparent Watercolor of \$50 was won by Elizabeth Warhanik for "Still Life." The Jury of Selection and Award consisted of Worth D. Griffin, head of the Art Department, State College of Washington, who served as chairman; James H. FitzGerald, Seattle artist; Mrs. Halley Savery, Curator of the Henry Gallery, University of Washington; Bernard Geiser, Oregon artist; and myself in an ex-officio capacity.

Aside from this event we have had as usual three jury shows to which local artists are eligible. The Northwest Watercolor Society exhibition has the same geographic scope as the Northwest Annual, including Washington, Oregon, Idaho, and Montana, as well as British Columbia, while the Northwest Printmakers and the Seattle International Exhibition of Photography are unlimited geographically and in the face of national competition have a relatively small number of local artists represented. For the Printmakers, Emilio Amero again served as president. To him and his asso-

ciates we express appreciation both for the exhibition and the six purchase prizes for which the Museum becomes the custodian. The Seattle Photographic Society relieved the Museum of the responsibility entailed in the packing and judging of nearly 800 prints from which was selected the 2nd annual exhibition. In this case the Museum staff was responsible only for the hanging. To the officers and members of this society who assisted I express my gratitude for their efficient cooperation.

The largest and by far the most comprehensive exhibition that we have yet held was on "India, Its Achievements of the Past and Present." This occupied twelve galleries through a large part of the three summer months. This exhibition had its conception from a suggestion of Mrs. Katherine Noel Parker of the local British Consulate that the British Information Services should prepare and circuit an exhibition presenting the history of British rule. In agreeing to exhibit this material the idea took form of building a comprehensive background featuring the historical scope of the art of India. A vivid impression of the races involved, together with their crafts was immediately available through the fact that we still had in our storage Stowitt's great exhibition on "Vanishing India," from which we were able to select paintings for four galleries representing the crafts and races. The historical material which augmented the Museum's small but important collection was largely selected from three leading New York dealers namely, Heeramaneck Galleries, C. T. Loo and Company, and H. Kevorkian. Since so much of the art and history of India is intimately related to the architecture I was fortunate in selecting for acquisition a large number of photographic enlargements giving a visual conception of some of its architectural achievements as well as the country and the people.

The Garden Court was devoted principally to sculpture which in India is almost exclusively religious in inspiration. The four octagonal galleries were each devoted to a fairly definite field. One touched on prehistoric India and covered the general scope of Buddhistic art from the 1st to the 11th Century. One was confined to ancient and medieval Hindu art. The exquisite art of the great Moguls with its strong Persian influence formed the motive for another gallery, while the last was devoted to the art of Rajputana, which shows in part the assimilation of this foreign influence into the native expression of India. In these four galleries appropriate photographs were grouped to permit the uninitiated visitor to appreciate the architectural background with which these specific phases of art were associated. The two front galleries in the north contained the British exhibition which was excellently organized and presented by Mr. Jan Juta of the British Information Services with the cooperation of the Government of India.

The installation of this exhibition was made possible by the fact that the City Council granted the Museum permission to be closed for a ten day period. The formal opening was then dignified by the visit of the Agent General of India, Sir Girja Shankar Bajpai, who, together with Lady Bajpai, honored us with their presence. For the duration of that exhibition we also resumed our pre-war custom of being open on Monday nights to permit as many as possible to take advantage of an exceptional opportunity for education. The shortage of fuel oil does not permit us to continue this practice through the winter.

### *Accessions*

The past year was marked by many notable accessions, principally owing to the fact that from the extensive exhibition of the Art of India the Museum received over thirty items which included many of the most notable pieces that were borrowed for the occasion. A number of the individual objects rank with the finest of their class and they permit the Museum to possess a cross-section of the highlights of the artistic achievements of that great country during a period of nearly two thousand years.

The most important individual item was the red sandstone Mathura figure of a Yakshi, or wood nymph, which, over 1500 years ago, formed a supporting bracket probably at the gateway to a Buddhistic stupa in north central India (see illustration). Although it has suffered mutilation at the hands of the Moslem invaders many centuries ago, its exquisite grace and vigor are still apparent.

Also dating from the initial centuries of the Christian Era are eight examples of Gandhara stone sculpture that acquire their name from an ancient kingdom that flourished at that time in northernmost India. There, the descendants of the Grecian colonies, established by Alexander the Great, were the first to portray Buddha as a man. Owing to the fact that collectors and museums have often been inclined to disregard this school in its entirety as being decadent Greek, the artistic and historical importance of individual items has often escaped attention. Each of the pieces has a specific reason for being included in the collection, either from its sculptural quality or due to the architectural features with which it is associated. One high relief, for instance, shows the Buddhistic figures beneath adjacent arches that are prototypes of both the European Romanesque and Gothic styles of almost one thousand years later, while another shows figures seated beneath the domed roofs of thatch which historians have considered to have been the origin for the Persian dome which later returned to India to be immortalized in the Taj Mahal.

The most notable piece in this class is a large figure of Buddha

as the Apollo-like Prince before his enlightenment and renunciation (see illustration). The top-knot of his perfectly preserved elaborate head-dress shows the origin of the Buddhistic usnisa, while the elongated lobes of his heavily jewelled ears indicate the reason for a physical attribute which has subsequently been a universal characteristic of the sculpture of that religion. It is a worthy companion for the outstanding seated Buddha of the same school which we have possessed since the building opened.

Two stone sculptures in native style represent the artistic Renaissance that accompanied the end of Buddhism in India during the 10th-11th Century. The more notable of these depicts Buddha with appropriate symbolism quieting the maddened elephant. Six pieces were acquired to show the genius of true Hindu sculpture during that period and later. One of these, an exceptionally vigorous portrayal of Vishnu, was donated to the Museum by Mrs. Thomas D. Stimson. The other examples, including a large bronze figure of Siva dancing in the orb of the sun, came to the Museum as additions to the Fuller Collection.

In the graphic arts of India, the Museum's accessions were less extensive, but they include the large, triple, 18th Century temple hanging of Vishnu that adorned the end of the wall in the Garden Court, as well as the important large and decorative Sri Nathaji painting of Krishna with his adoring maidens and cows. An accurate watercolor copy by Sarkis Katchadourian of one of the princesses in a famed 5th Century mural from a Gupta Dynasty cave temple at Ajanta was also acquired. To this were added six miniatures of the 17th and 18th Century representing either the Mogul art with its strong Persian influence, the more abstract strong patterned Hindu art of the Rajputana States, or a happy blending of the two styles. This group of accessions also came to us through the Fuller Collection.

In the incidental arts of the 17th and 18th Century a number of important items were also acquired. Possibly the most outstanding is a Mogul velvet and gold throne cover of the 17th Century. Three swords with hilts and ornaments of jewelled jade are excellent examples of an important artistic medium of the Mogul court. An exceptional jade hilt in the form of a ram's head from a lady's dagger as well as an exquisite jade pen box adorned with gold and rare enamel were donated by Mrs. Thomas D. Stimson, while a pair of 17th Century ivory chessmen were received as a gift from Mr. Nasli Heeramaneck. A fine Mogul glass hookah also deserves mention. Although it required a capital investment, a unique opportunity was thus taken of acquiring a collection of world importance in a field which at the moment happens to be but little in demand. It rounds

out the scope of Asiatic history on which the Museum to a large measure has concentrated. Judging from the popularity which the Indian exhibit encountered last summer, India will now assume new stature in the eyes of our local public.

Our collection of Near Eastern art was enriched by three items in widely separated fields; a glazed pottery candlestick of about the 11th Century, a remarkable 17th Century petit point embroidery, and most notably, a limestone tomb stone of the Turkish Seljuk Dynasty in the early 12th Century. This item, which was acquired through the cooperation of H. Kevorkian, shows in low relief a Mirhab or prayer niche, decorated with the characteristic angular Cufic writing of that period (see illustration). We also obtained in trade an Egyptian manuscript sheet of the Islamic Mameluke Dynasty of about the 16th Century.

Our small collection of the art of ancient Egypt was enriched by the gift of the collection of the late Col. Arthur O'Brien, which was generously donated to us in his memory by his widow. It ranged in scope from an example of primitive pre-dynastic pottery, which may well be close to six thousand years old, to a wooden figure of the god Osiris from a tomb of the final Roman period. The most important items, however, are a very graceful alabaster amphora of the Old Kingdom, two small stone figures of the early intermediate period of about 2300 B. C., a small glazed Steatite figure of the crocodile god of the 18th or 19th Dynasty and another wooden figure of Osiris painted as if wrapped in mummy cloth and dating from the Saitic or 26th Dynasty in the 6th or 7th Century B. C. The collection also included a number of glazed pottery ushepti.

The art of China was also not neglected. The largest and oldest items were a pair of large bronze three-legged caldrons from the so-called late Eastern Chou period or in other words from about the 3rd to 5th Century B. C. These were originally intended for the presentation of offerings of grain to the ancestral spirits. Of the same period, two bronze belt buckles with turquoise inlay, one as the gift of Thomas La Fargue, and of a slightly later period a notable bronze buckle from the Ordos region of Siberia with their favorite design of fighting asses.

To our already rich collection of Chinese ceramics were added seven items ranging from the Han Dynasty, about the beginning of the Christian Era, to the Sung Dynasty of the 10th to 13th Century. The earliest of these is a model of a dwelling house for the use of the deceased. An exceptional Yueh ware ewer of about the 5th Century shows the functional original of a favorite shape of subsequent centuries, while a similar vessel of a few centuries later shows the Chinese adaptation of a Persian design. The Sung

Dynasty was represented by a Ying Ching porcelain bowl with elaborate freehand incised design, an unusual lamp of the same ware, and a Ting ware plate.

The other addition to the Chinese collection was a small rug of the 18th or 19th Century which was donated by Mrs. Agnes McDonald of Spokane. A few Tibetan items were accepted from Mrs. Hiram Dyer McCaskey of Oregon, who also donated an excellent example of Palestine shell carving of the 19th Century.

In the history of European art, additions to the collection were confined to sculpture. The earliest is a notable limestone head from the island of Cyprus in the eastern Mediterranean, which can be attributed to the 8th Century B. C. Its portrayal of a youth may have represented a god or a donor who, according to the custom of the day, placed statues adjacent to a shrine to represent themselves standing in perpetual adoration. It represents a rare phase of Cypriot art that had a strong influence on the archaic Greek of the subsequent centuries. This piece was donated to the Museum by Miss Joanna Eckstein and her sister, Mrs. Edwin Joseph, in memory of their mother, the late Mrs. Nathan Eckstein (see illustration).

We also received as a gift from H. Kevorkian a small Grecian architectural ornament. Another very notable addition to the collection is a fairly large French Gothic Madonna of the late 14th Century. This graceful and appealing limestone figure fortunately still retains some of its original polychrome decoration. It also is part of the Fuller Collection. (Frontispiece.)

We are indebted to Lionel H. Pries for the gift of a pair of oval paintings of two saints by a very competent but unknown artist of Colonial Mexico. Through the Fuller Collection we received a landscape oil painting by Gustave Doré, the noted French artist of the last century, a large important abstract entitled "Intimacy" by Emilio Pettoruti, the distinguished Argentinean artist, excellent examples of the work of two visiting Chinese artists, Chang Shu Chi and Wang Chi Yuan, as well as watercolors by two young New York artists, Albert Urban and Edward John Stevens. From the same source our collection of local artists was enriched by a watercolor landscape by Glenn Wessels, a figure painting by Emilio Amero and Mark Tobey's "Electric Night." In addition we received from the Northwest Annual the four purchase prizes that have already been mentioned.

#### *Educational and Recreational Programs*

In August, after a prolonged illness, Mrs. A. M. Young as educational director was once more able to resume her responsibility of serving as our principal spokesman. Even during this period she

had courageously maintained her tradition of lecturing at four monthly meetings of the Parent Teacher Association at the Museum. For the remainder of the year she gave forty illustrated lectures outside the Museum and seventeen in our auditorium, aside from presenting our regular moving picture programs and frequent docent tours of the Museum.

During her absence these had been arranged by my secretary, Mrs. Malone, who together with Miss Corbet and Mr. Clifford Wright took turns in operating the projector. These regular programs consist of the Children's Hour on Saturday mornings, and sound films on Tuesday afternoons and alternate Sunday afternoons. The popularity of the latter has required it to be repeated at 2:00 and 3:30, often to capacity houses.

During the course of the India exhibit, when the Museum was open on Monday evenings, we had another film program devoted to that country or the related region. Five of the films that we used came to us through the courtesy of the Standard Oil Company of New Jersey. These were the noted kodachrome series taken by Lawrence C. Thaw just before the war.

When we had one-man shows of the work of Chang Shu Chi and Wang Chi Yuan, both of these noted artists gave very popular demonstrations of their skill in the traditional art of Chinese painting. These were open to the public in our Library.

#### *Concerts*

On the first and third Sunday of each month we continued our wartime policy of presenting musical programs through the cooperation and initiative of Mr. Francis J. Armstrong. The funds that are solicited in behalf of the American Red Cross slightly exceeded the amount raised in the previous year and brought to that worthy organization nearly a Thousand Dollars.

The Museum wishes to thank both Mr. Armstrong and the artists who demonstrated their talents for contributing this service, which indirectly benefits the Museum.

#### *War Activities*

Through most of the year the Study Gallery continued to be the headquarters of the East Central Zone of the Air Raid Wardens. With the lessening of the emergency, the activities of that organization gradually subsided and finally terminated so that at the close of the year we once more had the use of that gallery. The availability of this additional space permitted the Study Guild to extend its wartime service as mentioned in the report on that organization.

When Fort Lewis ceased to be used as a training camp we naturally were no longer called on for exhibition material for their libraries, but various local organizations serving the Army, Navy and Merchant Seamen continued to be among the many borrowing our framed facsimiles. These included the Army and Navy Y. M. C. A., the barracks of the Wacs and the Waves and the U. S. O.

The Arts and Skills program, which we were partly instrumental in inaugurating, is now flourishing as an American Red Cross project and is completely under that organization, although Mrs. Thomas D. Stimson, Vice-President of the Museum, continues to serve as Chairman. Inasmuch as the Museum shines by reflected glory, it is appropriate to record the fact that that project is now fully accepted in our three principal service hospitals as physiotherapy. The value of this work may be appreciated by the fact that from June until the end of the year, more than 100 artists and craftsmen have generously contributed over 8,000 hours of instruction for nearly 2,000 servicemen, permitting them to complete almost 4,000 individual projects which have contributed greatly to their morale and recreation.

Another activity which has developed as a side issue of the war is the circulation of films entrusted to us by the Office of Inter-American Affairs. The care of the films and the bookings have been another of Mrs. Malone's many duties. The fact that there were 961 bookings of films by organizations, schools and churches during the course of the year testifies to the part that we are playing in permitting our community to become better acquainted with our neighbors to the south.

### *Study Guild*

Although the fiscal year of the Museum covers two administrations of the Study Guild, my report, by tradition, dwells on the current program of that organization. This year, under the exceptionally able and devoted administration of the Chairman, Mrs. Herbert Brink, the Study Guild has unquestionably attained a standard that will require the utmost vigilance to maintain. Many new services both to the Museum and to the community have been inaugurated. These have achieved success thanks to the time and energy contributed by the officers and members of the Guild. Space does not permit us to give personal recognition to all those who have donated specially meritorious assistance. Fortunately, however, the names of the chairmen, sub-chairmen and most of the committee members were recorded in the publication of the Study Guild program which was sent this autumn to all our members.

As in the preceding two wartime years, the lecture programs, now under the chairmanship of Mrs. Elmer White, were confined to the

morning and afternoon of two Tuesdays a month. The only changes this year were in the extension of the course through April and the adoption of the second and fourth Tuesday as the dates to avoid confliction with the monthly Red Cross meeting. With improved facilities the wartime innovation of having coffee and tea served in the Museum between the morning and afternoon lectures has proven to be even more successful than in the past.

Mrs. A. M. Young and I presented the morning program on Chinese Art, while the afternoon course on "The Tree of Modern Painting," under the chairmanship of Mrs. Almon Bogardus, was presented through the volunteer service of many of our leading artists and scholars. This year, for the first time, some of these lectures, together with other illustrated talks prepared by Study Guild members, were also presented at some of the High Schools so that in all during the winter season sixteen lectures will have been given by ten of the members. In addition, to strengthen our tie with the High Schools and to increase the interest of the students, the Study Guild has planned for a small juried exhibition of watercolor paintings by the students. This will be shown in one of our octagonal galleries.

As an important wartime service the Study Guild commenced on July 1st a regular Saturday afternoon gallery tour for service men and women. As announced by posters, the transportation committee of the Guild generously brings to the Museum groups from the four largest service centers and subsequently returns them. For the success of this activity special thanks must be given to Mrs. Joseph Brislaw, the Docent chairman, and to Mrs. Willard Skeel and Mrs. Russell Farrington who have been in charge of transportation and the refreshments which are served after the gallery tour. One of the highlights of this activity was the Christmas party, which resulted in the distribution of over 130 gifts donated by the members.

Another innovation which widened our service was a series of special auditorium programs offered by the Study Guild to various civic and wartime organizations and clubs. Short talks on different phases of the Museum were accompanied by musical numbers presented through the courtesy of the Ladies Musical Club. These programs, which were followed by gallery tours and refreshments, have been responsible for extending the influence of the Museum and at the same time have assisted in enlarging our membership. The principal success in obtaining 270 new members was due, however, to the membership chairman, Mrs. Oswald Brown, and to her large and efficient committee which represents all parts of the city.

This abbreviated summary of the activities of the Study Guild permits a slight appreciation of the great value of its varied program, which thanks to the publicity chairman, Mrs. Angus Malloy,



has also been responsible for much of the newspaper space which the Museum has received this year. I doubt if any other museum in the country can boast of such efficient and loyal service from its members.

### *Library*

During the past year our accessions to the Library were more modest than usual, due largely to the fact that fewer important volumes are being published in the war time. We acquired, by gift and purchase, thirty volumes, bringing our total to precisely 3100. Our slides, with the addition of over 300 items, principally in the small size, now number over 12,300, while the addition of some 50 small mounted reproductions brings the total in that category available for lending to nearly 7,000. The lack of adequate shelf space for an indefinite increase causes us to be increasingly careful of our standards.

As is to be expected under the pressure of war, these facilities were for the most part used slightly less than they have been in the past. During the course of the year, however, 53 local schools and organizations borrowed material, while slides and reproductions were lent to organizations and individuals in 29 cities and towns in the State and Canada. Aside from the Library donors, I wish to thank the volunteers from both the Junior League and the Girl Scouts who contributed their time in various capacities under the direction of our Librarian, Miss Katherine Corbet.

### *Maintenance and Equipment*

The return of the Study Gallery solved a problem that had arisen through the popularity of the Study Guild programs and activities. Through the cooperation of our very able custodian, Mr. A. B. Faris, and the City, the room that was originally intended for printing presses was converted into a kitchenette which greatly facilitates the service of the members who stay for luncheon between the morning and afternoon programs of the Study Guild. The Study Gallery is now used for such social events as well as for the Saturday afternoon entertainment for those in the armed forces. Very convenient folding tables were also constructed by Mr. Faris to serve in these events. This room was repainted by the City as were also the Library, Board Room and Administrative quarters.

During the summer a lens in our two inch slide projector in the Auditorium broke. Owing to the war it could not be replaced. We fortunately, however, were able to purchase a new projector under priority.

### *Publicity*

During the war the bulk of our attendance is confined to Sunday afternoon when the building frequently has been crowded to capacity. The actual numbers are always related to the space that the three daily papers have devoted to our current activities. Although we are grateful to all of them for the part they have played, special thanks must be given to the Seattle Times for the emphasis placed on the very newsworthy India exhibition. Unfortunately, however, the shortage of paper has not permitted the publication of any regular column.

Once again we thank KXA for the weekly Art Museum broadcast. During Mrs. Young's illness this was so well done by Mrs. William C. Harrison that we have had her continue to bear that responsibility as a part time member of the staff. In the same field we are also grateful for the publicity that we have received from the Civic Arts Committee in their broadcasts organized by Mr. Francis J. Armstrong.

### *Membership*

The maintenance of our membership which bears an essential part in supporting our activities is due to a small group of faithful friends. In addition to the Study Guild, whom I have already thanked, praise is deserved by our membership committee under the faithful leadership of Mrs. Cebert Baillargeon. The 270 new members that were obtained through their combined efforts brought the total to a new record figure of over thirteen hundred. In addition the membership committee obtained support from a number of Seattle firms.

These dues and contributions bore over forty per cent of the expense for our art activity. The income from the Margaret E. Fuller Endowment Fund was fortunately just adequate to meet the deficit incurred by the increasing expenses. The usual City appropriation of \$12,000 through the Park Department covered the maintenance of the building.

Aside from the News Letters and the invitations to previews we have offered the membership as usual two lectures in Meany Hall in cooperation with the University of Washington. In the spring, in conjunction with the Art Department we presented the noted sculptor Paul Manship in a "Survey of Sculpture through the Ages," while in the autumn under the joint sponsorship of the Far Eastern Department Deane Dickason gave an excellent illustrated lecture on the "Glorious Vale of Kashmir" where some fortunate members of our armed forces in India now take leave. The expense for these lectures was borne by the Daniel Cogswell Memorial Lecture Fund.

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In the opening paragraphs of my report, in speaking of our loyal staff, I referred in general terms to some of the difficulties that the year entailed. This may be better appreciated from the fact that owing to illness or other contingencies including vacations, our small staff has as an average been almost continuously depleted by two, which meant that the rest, with extraordinary devotion, had to carry the burden. Illness, for instance, deprived us of the service of Mrs. Young, the Educational Director, for nearly 8 months, and Mrs. Malone, my most efficient and long suffering secretary, for two. During the spring and summer the Forest Service required the employment of our curator, Kenneth Callahan, while the Indian exhibit and geology caused me to be away for over three months during the course of the year. Fortunately most of our absences were during the summer months when activities were at a low ebb, so that I personally missed only one change of exhibitions.

We could not, however, have met all of our obligations except for the fact that we had the service of Mrs. Glen Liston, my former secretary and the present executive secretary of the Western Association of Art Museum Directors, during part of the summer and subsequently for two days each week. In addition, the gallery changes were completed on time because we have been more than fortunate in being able to call for the assistance of some of our artist friends, namely, Peter Camfferman, Jacob Elshin, Thelma Gerstman and David Lowenthal. The principal reason for our success, however, is that all the members of the Museum staff have generously worked overtime whenever the occasion demanded. That need has come all too often especially in the case of Mrs. Malone, who has also been carrying the secretarial burden for my scientific responsibilities.

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In closing I wish also to express my appreciation both to my fellow members of the Board of Trustees for their loyal assistance and especially to those faithful workers of the Study Guild who have contributed so greatly to the Museum's service during the past year. The fact that our membership has increased in number is gratifying for it indicates the widening of our influence. I hope that many feel that they have been more than repaid by what we offer in return. Sincere thanks, however, are due to those in the higher classes and to the firms, for their assistance has contributed most substantially to the maintenance of our activities. I trust that they too are compensated by the service that they permit us to render to Seattle.

RICHARD E. FULLER  
*President and Director*

## SCHEDULE OF EXHIBITIONS FOR THE YEAR 1944 IN ADDITION TO THE PERMANENT ORIENTAL COLLECTION

### *January 5-February 6*

Paintings by Emilio Pettoruti (San Francisco Museum of Art)  
Drawings by Robert Henri (W.A.A.M.D.)  
Army Air Forces Photographs (West Coast Training Command  
U.S.A.A.F.)  
Paintings and Drawings by Jan Schreuder (W.A.A.M.D.)  
Paintings by Emilie MacIntyre\*  
Sweden's Modern Defense (Swedish Information Bureau)  
History of Porcelain†

### *January 28-February 27*

Our Navy in Action (Navy Dept.)  
Watercolors of Army and Navy Maneuvers by Arthur Beaumont\*

### *February 9-March 5*

Contemporary British Paintings (Toledo Museum of Art)  
Paintings by Chang Shu-Chi\*  
Annual Theme Exhibition by Women Painters of Washington\*  
Watercolors by Arne Jensen\*  
Botanical Flower Paintings by Winifred Walker (W.A.A.M.D.)

### *March 8-April 2*

16th Annual Exhibition of Northwest Printmakers\*  
Sculpture Through the Ages†  
Paintings and Drawings by Francis de Erdely (M. H. DeYoung  
Memorial Museum)  
Paintings by Griffin, Laisner, and Wessels\*  
Watercolors by Alexander Nepote (W.A.A.M.D.)  
Paintings by Patricia Nicholson\*  
Personal Accessories of the 18th and 19th Century†  
Norwegian Arts and Crafts (local sources)

### *April 5-May 7*

2nd International Photographic Salon (Seattle Photographic Society)\*  
Navajo Paintings by Maud Oakes\*  
National War Posters (Artists for Victory, Inc.)  
Paintings by David Lowenthal\*  
Arts and Crafts of Latin America (N. W. Chapter of American Assoc. of  
Teachers of Spanish)

### *May 10-June 4*

Abstract and Surrealist Art in the United States (San Francisco Museum  
of Art)  
4th Annual Exhibition of the Northwest Watercolor Society\*  
The World at War Through the Eyes of Its Children (W.A.A.M.D.)  
Alaska Paintings by Ballard Hadman\*

June 14-August 27

India—Its Achievements of the Past and Present (Heeramaneck Galleries, H. Kevorkian, C. T. Loo and Company)  
"Vanishing India" by Hubert Stowitts\*  
Buddhistic Murals by Sarkis Katchadourian (Iranian Institute)  
Photographs of India†

August 31-October 1

Russian Paintings, Prints, Sculpture (Philadelphia Museum of Art)  
Beauty of Greece Photographs (A.F.A.)  
Contemporary Watercolors (A.F.A.)  
Speak Their Language (A.F.A.)  
Watercolors by John S. Detlie\*

October 4-November 5

30th Annual Exhibition of Northwest Artists\*  
"Yank" (M.M.A.)  
Look at Your Neighborhood (M.M.A.)  
Paintings by Constable, Blake and Turner (Facsimiles)†

November 8-December 3

Romantic Painting in America (M.M.A.)  
Paintings by Morris Graves (Willard Gallery)  
Watercolors by Don Gochnour\*  
Prints by Richard Bennett\*  
Lumber Photographs by Berenice Abbott (W.A.A.M.D.)  
Paintings, Drawings, Etchings by Manet and Whistler (Facsimiles and Originals)†  
Masterpiece of the Month—Cypriotic Head†

December 6-January 7, 1945

2nd Annual Art Exhibition by Merchant Seamen of the United Nations (A.F.A.)  
Paintings by Wang Chi-Yuan\*  
"Two Haystacks" by Monet (Art Institute of Chicago)  
Paintings by Monet and Pissarro (Facsimiles)†  
"Santos" (Taylor Museum and Rocky Mountain C.I.A.A.)  
Sacred Art†  
Mexican Miniature Vestments (Lionel Pries)  
Marine Corps Photographs (U.S.M.C.)  
Lithographs by Saul Rabino\*  
Paintings by Seattle Public School Children\*  
Masterpiece of the Month—Persepolis Relief†

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

M.M.A.—Circulated by the Museum of Modern Art.

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

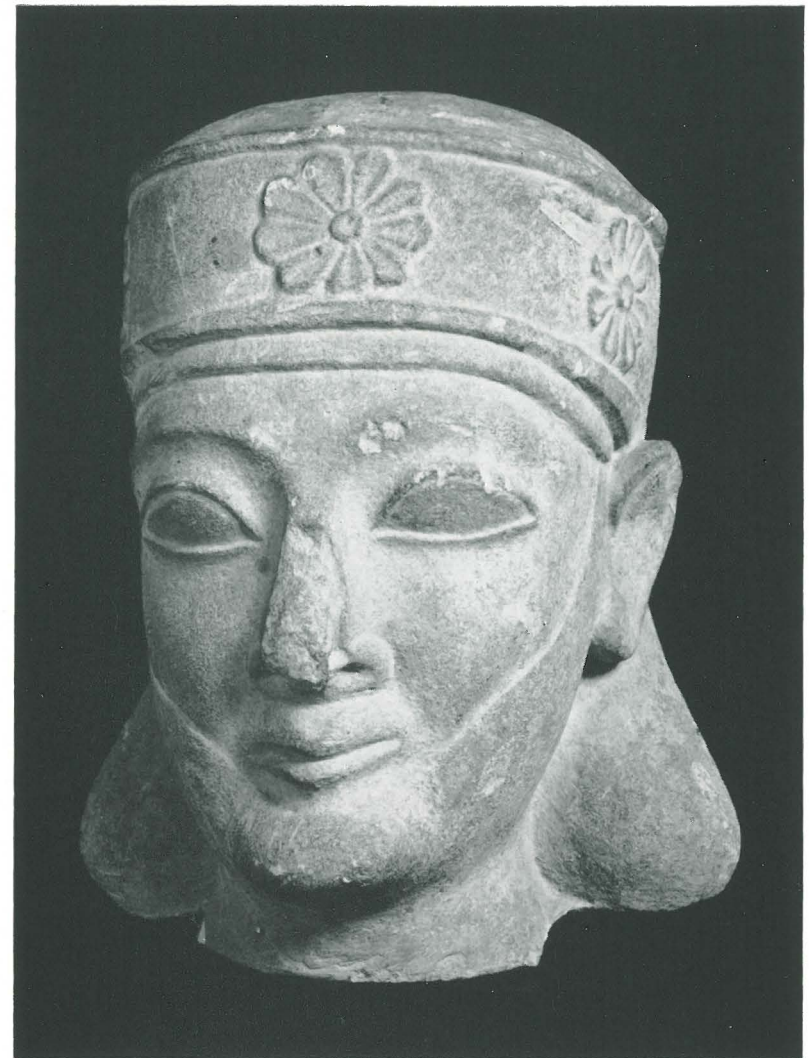
\*Lent by the Artist.

†Museum Collection.

CONCERTS, FILM PROGRAMS, LECTURES

- January 2 . . . . . Red Cross Concert by Seattle Artists
- January 4 . . . . . "Scenic Sweden," sound film
- January 9 . . . . . "Sweden," sound film
- January 11 . . . . . "Sweden's Modern Defense," sound film
- January 16 . . . . . Red Cross Concert by Treble Clef Chorus
- January 18 . . . . . "Spinning and Weaving," films
- January 23 . . . . . "Swedes at Work and Play," sound films
- January 25 . . . . . "Swedes at Work and Play," sound films
- January 30 . . . . . "Wings Up," sound film
- February 1 . . . . . "The Pottery Maker," film
- February 6 . . . . . Red Cross Concert by Seattle Artists
- February 8 . . . . . "Out of a Chinese Painting Brush,"  
"Venezuela Moves Ahead," sound films
- February 13 . . . . . "Chinese Painting," sound films
- February 15 . . . . . "Chinese Painting," sound films
- February 20 . . . . . Red Cross Concert by Seattle Artists
- February 22 . . . . . "18th C. Life in Williamsburg," sound film
- February 27 . . . . . "18th C. Life in Williamsburg," sound film
- February 29 . . . . . "18th C. Life in Williamsburg," sound film
- March 5 . . . . . Red Cross Concert by Seattle Artists
- March 7 . . . . . "18th C. Life in Williamsburg," sound film
- March 12 . . . . . "From Clay to Bronze," film
- March 14 . . . . . "From Clay to Bronze," film
- March 15 . . . . . "Survey of Sculpture Through the Ages," by Paul Manship
- March 19 . . . . . Red Cross Concert by Peroni Opera Guild
- March 21 . . . . . "Swedish Industries," sound film
- March 26 . . . . . "Grass—Annual Migration of Persian Tribes," film
- March 28 . . . . . "Grass—Annual Migration of Persian Tribes," film
- April 2 . . . . . "A History of Civilization as Told by the Great Coins of  
History," by Paul Fouts
- April 2 . . . . . Red Cross Concert
- April 4 . . . . . "People and Children of China," sound films
- April 9 . . . . . "Mexican Fiestas," sound films
- April 11 . . . . . "Mexican Fiestas," sound films
- April 16 . . . . . Pan American Films and Program
- April 18 . . . . . South American Films
- April 23 . . . . . Southwest Indian Films
- April 25 . . . . . Southwest Indian Films
- April 30 . . . . . "East of Bombay," sound film
- May 2 . . . . . "East of Bombay," sound film
- May 2 . . . . . Youth Symphony Orchestra Program
- May 7 . . . . . Red Cross Concert by Seattle Artists
- May 9 . . . . . "Our Neighbors Down the Road," sound film
- May 14 . . . . . "Adventures of Chico," sound film

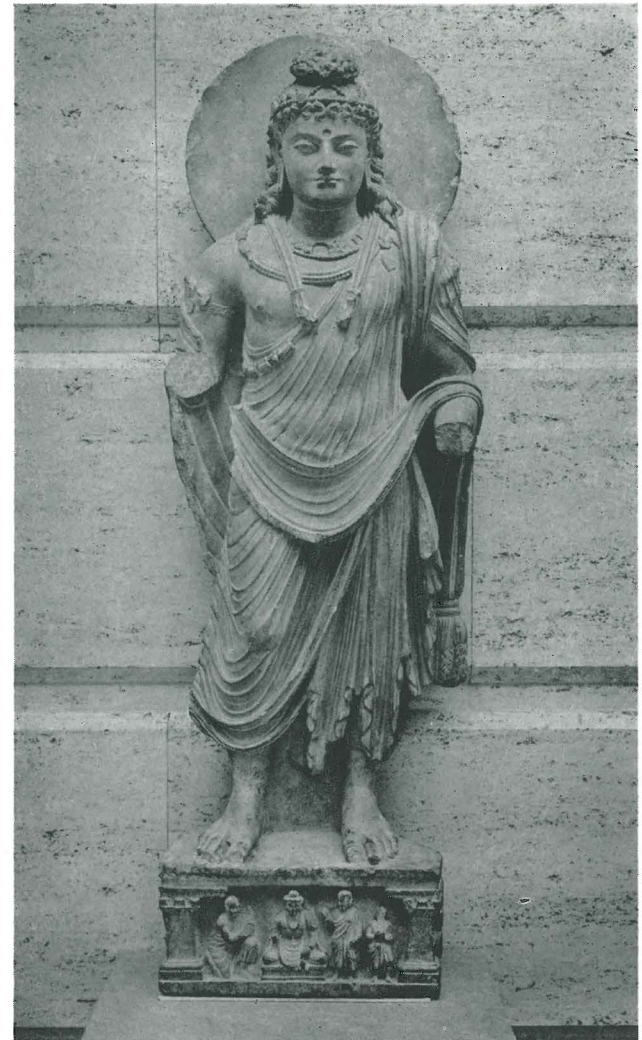
- May 16 . . . . . "Adventures of Chico," sound film  
 May 21 . . . . . Red Cross Concert by Seattle Artists  
 May 23 . . . . . "South of the Border with Disney," sound film  
 May 28 . . . . . "Time in the Sun," sound film  
 June 4 . . . . . Red Cross Concert by Seattle Artists  
 June 18 . . . . . Red Cross Concert by Treble Clef Chorus  
 June 20 . . . . . "Land of the Maharajahs," sound film  
 June 25 . . . . . "From New Lands to Old," sound film  
 June 27 . . . . . "From New Lands to Old," sound film  
 July 2 . . . . . Red Cross Concert by Seattle Artists  
 July 3 . . . . . "Land of the Maharajahs," sound film  
 July 4 . . . . . "Land of the Maharajahs," sound film  
 July 9 . . . . . "The Great Silk Route," sound film  
 July 11 . . . . . "The Great Silk Route," sound film  
 July 16 . . . . . "India," sound films  
 July 17 . . . . . "India," sound films  
 July 18 . . . . . "India," sound films  
 July 23 . . . . . "Land of the Maharajahs," sound film  
 July 24 . . . . . "Land of the Maharajahs," sound film  
 July 25 . . . . . "Land of the Maharajahs," sound film  
 July 30 . . . . . "Strange Gods of India," sound films  
 July 31 . . . . . "Strange Gods of India," sound films  
 August 1 . . . . . "Strange Gods of India," sound films  
 August 6 . . . . . Red Cross Concert by Seattle Artists  
 August 7 . . . . . "Tragedy of Mt. Everest," sound film  
 August 8 . . . . . "Tragedy of Mt. Everest," sound film  
 August 13 . . . . . "Song of Ceylon," sound film  
 August 14 . . . . . "Song of Ceylon," sound film  
 August 15 . . . . . "Song of Ceylon," sound film  
 August 20 . . . . . Red Cross Concert by Seattle Artists  
 August 21 . . . . . "From New Lands to Old," "Great Silk Route," sound films  
 August 22 . . . . . "From New Lands to Old," "Great Silk Route," sound films  
 August 27 . . . . . "Five Faces of Malaya," "Touching Untouchables,"  
 sound films  
 August 28 . . . . . "Five Faces of Malaya," "Touching Untouchables,"  
 sound films  
 August 29 . . . . . "Five Faces of Malaya," "Touching Untouchables,"  
 sound films  
 September 3 . . . . . Red Cross Concert by Seattle Artists  
 September 5 . . . . . "Territorial Possessions of the United States," sound film  
 September 10 . . . . . "Elephant Boy," sound film  
 September 12 . . . . . "Elephant Boy," sound film  
 September 17 . . . . . Red Cross Concert by Seattle Artists  
 September 19 . . . . . "Grass—Annual Migration of Persian Tribes," film  
 September 24 . . . . . "One Day in Soviet Russia," sound film  
 September 26 . . . . . "One Day in Soviet Russia," sound film  
 October 1 . . . . . Red Cross Concert by Seattle Artists



Cypriot limestone head, about 8th Century B. C. Height 11".  
 Gift of Miss Joanna Eckstein and her sister Mrs. Edwin Joseph  
 in memory of their mother the late Mrs. Nathan Eckstein. From  
 the collection of Nasli Heeramaneck. (See page 10.)



*Red sandstone architectural bracket from a Buddhistic gateway of about the 3rd Century A. D. decorated with a wood nymph or Yakshi. From Mathura, north central India. Height 45". From the collection of C. T. Loo and Company. Seattle Art Museum Fuller Collection. (See page 7.)*



*Stone figure of Buddha as a prince before renunciation, portrayed in the Grecian tradition. From the ancient kingdom of Gandhara in northernmost India. 1st or 2nd Century A. D. Height 45". From the collection of H. Kevorkian. Seattle Art Museum Fuller Collection. (See page 8.)*



Marble Moslem tombstone showing a Mihrab or prayer niche decorated with Cufic inscriptions dated 1130 A. D. Turkish, Seljuk Dynasty. Height 28". From the collection of H. Kevorkian. Seattle Art Museum Fuller Collection. (See page 9.)

- October 3 . . . . . South American sound films
- October 8 . . . . . "Rembrandt," sound film
- October 10 . . . . . "Rembrandt," sound film
- October 15 . . . . . Red Cross Concert by Bellingham String Quartet
- October 17 . . . . . "Technique in Fresco Painting," film
- October 22 . . . . . "Man of Aran," sound film
- October 24 . . . . . "Man of Aran," sound film
- October 29 . . . . . "France," sound films
- October 31 . . . . . "France," sound films
- November 2 . . . . . "The Glorious Vale of Kashmir," by Deane Dickason
- November 5 . . . . . Red Cross Concert by Seattle Lyric Theatre Group
- November 7 . . . . . "English Cathedrals," sound film
- November 12 . . . . . "New Earth," "Holland," sound films
- November 14 . . . . . "New Earth," "Holland," sound films
- November 19 . . . . . "18th C. Life in Williamsburg," sound film
- November 21 . . . . . "18th C. Life in Williamsburg," sound film
- November 26 . . . . . "Wedding of Palo," sound film
- November 28 . . . . . "Wedding of Palo," sound film
- December 3 . . . . . Red Cross Concert by Seattle Artists
- December 5 . . . . . "Making of Stained Glass Windows," film
- December 10 . . . . . "Wheels Across India," "East of Bombay," sound films
- December 10 . . . . . "Abandon Ship," "Fighting Freighters," sound films
- December 12 . . . . . "Wheels Across India," "East of Bombay," sound films
- December 17 . . . . . "Swedish Industries," "Swedes at Work and Play,"  
sound films
- December 19 . . . . . "Swedish Industries," "Swedes at Work and Play,"  
sound films
- December 22 . . . . . "Alice in Wonderland," The Williams Marionettes
- December 24 . . . . . "Madonnas," by Mrs. A. M. Young
- December 26 . . . . . "Scenic Sweden," sound films
- December 31 . . . . . "Moonlight Sonata," sound film

# FINANCIAL REPORT

## AUDITORS' CERTIFICATE

We have examined the accounts of the

### SEATTLE ART MUSEUM

for the calendar year 1944, and have prepared the attached statements which, in our opinion, correctly set forth the financial affairs of the Museum at December 31, 1944, and the results of its operations for the year then ended.

As in previous reports we feel obliged to qualify the financial statements by noting that the Museum operates on a strictly cash basis and makes no effort to attach financial values to its acquisitions.

Accordingly, the Museum owns assets of considerable value such as books, art collections, furniture, equipment, etc., none of which appear on the current balance sheet.

MEALS & COMPANY,  
*Certified Public Accountants.*

Seattle, Washington  
March 6, 1945

## BALANCE SHEET

December 31, 1944

FUND	ASSETS	SURPLUS
General (Founders') Endowment Fund:		
Income Cash .....	\$ 3,371.79	
Principal Cash .....	124.91	
Negotiable Securities, at Cost.....	11,425.74	
		\$ 14,922.44
Margaret E. Fuller Endowment Fund:		
Income Cash .....	.....	.....
Negotiable Securities, Value at Date of Gift....	278,353.00	
Surplus .....		278,353.00
Daniel Cogswell Memorial Lecture Fund:		
Cash .....	296.32	
Surplus .....		296.32
Film Fund:		
Cash .....	115.76	
Surplus .....		115.76
Operating Fund .....		
	None	None
	<u>\$293,687.52</u>	<u>\$293,687.52</u>

## CASH RECEIPTS AND DISBURSEMENTS

Calendar Year 1944

	BALANCE 12/31/43	RECEIPTS 1944	DISBURSE- MENTS 1944	BALANCE 12/31/44
General (Founders') Endowment Fund:	\$3,069.57			
Dividends .....		\$ 633.13		
Transfer to Operating Fund .....			\$ 330.91	\$ 3,371.79
Margaret E. Fuller Endowment Fund:	1,052.73			
Dividends .....		13,001.60		
Transfer to Operating Fund.. ..			14,054.33	
Daniel Cogswell Memorial Lecture Fund .....	38.48	641.77	383.93	296.32
Film Fund .....	285.96	69.80	240.00	115.76
Operating Fund:				
Income .....		12,308.34		
Gifts .....		1,329.00		
Transfer from Endowment Funds .....		14,385.24		
Disbursements .....			28,022.58	
	<u>\$4,446.74</u>	<u>\$42,368.88</u>	<u>\$43,031.75</u>	<u>\$ 3,783.87</u>

## OPERATING FUND STATEMENT

Calendar Year 1944

### *Operating Disbursements*

Expenses:	
Administration .....	\$ 6,573.33
Education .....	2,043.86
Library .....	2,698.76
Memberships .....	2,843.63
Exhibition .....	12,971.22
	\$27,130.80
Additional equipment .....	891.78
	\$28,022.58

### *Operating Receipts*

Memberships—\$ 5.00 .....	\$ 3,505.00
Memberships— 10.00 .....	4,225.00
Memberships— 25.00 .....	2,300.00
Memberships— 50.00 .....	450.00
Memberships— 100.00 .....	1,500.00
	\$11,980.00
Commissions and miscellaneous income.....	320.96
Interest on savings account.....	7.38
	\$12,308.34
Operating deficit .....	\$15,714.24
Less current gifts.....	1,329.00
	\$14,385.24
Repaired by transfers from:	
General (Founders') Fund.....	\$ 330.91
Margaret E. Fuller Endowment Fund.....	14,054.33
	\$14,385.24

## 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.



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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