

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

THIRTY-SIXTH YEAR

1941

SEATTLE, WASHINGTON

SEATTLE ART MUSEUM

1941-1942

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Second Vice-President, Frederick M. Padelford
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Richard E. Fuller <i>Director</i>	Mrs. Brian Wattleworth <i>Assistant Librarian</i>
Mrs. A. M. Young <i>Educational Director</i>	Earl T. Fields <i>Staff Photographer</i>
Kenneth Callahan <i>Curator</i>	Aileen Davidson <i>Information</i>
Mrs. Coe V. Malone <i>Secretary to Director</i>	Polly Stanley <i>Information Assistant</i>
Membership Secretary Marcia T. Marple <i>Librarian</i>	Guy Anderson <i>Museum Assistant</i>

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Mrs. Harvey G. Schwarz, *Chairman*
Mrs. Jesse Charles Johnson, *Ex-Officio*
Mrs. Elizabeth Smithson, *Docent Service*
Mrs. Ford Q. Elvidge, *Membership*
Mrs. Charles T. Jordan, *Program*
Mrs. Charles H. Paul, *Publicity*
Miss Catherine Evans, *Secretary*

REPORT OF THE
PRESIDENT AND DIRECTOR
FOR THE YEAR 1941

THE SUDDEN CHANGE that confronted us all at the close of the year causes our current affairs and those of the preceding months to fade into insignificance. In spite of that fact, it is now my duty to review the principal events that have marked the activities of the Art Museum during 1941. At the same time, however, I wish to give you some idea of our aspirations as an institution during the struggle that lies ahead.

Since the advent of the war, we have recognized the potential danger which our city faces, a danger that has been increased by the subsequent change of events. The Museum has the responsibility both of maintaining civilian morale during this time of stress and of preserving its most irreplaceable possessions for generations to come. With the full realization of the years that it may imply, the Board of Trustees has authorized the evacuation, in the near future, of many of our rarest items. If an emergency arises, the facilities for transportation will be demanded by more vital needs. Some cherished objects, too heavy to move, and others that are too fragile to transport safely, will remain in the Museum to take their chances with the rank and file together with those that are especially susceptible to changes in humidity.

Although, for the duration, we will thus be no longer able to illustrate the historical sequence of creative art with material of unique importance, this action should not greatly hamper the service of the Museum both as a source of relaxation and as an educational factor. In the meantime, many may feel more at rest if they know that at least they need not worry about the safety of some favorite object. The action may also help to impress others with the fact that this is no time for complacency.

During recent summers, we have been showing in historical chronology a selection of the most important items in the collection for the benefit principally of visitors to the city. This summer, Seattle obviously cannot look forward to tourist trade. In consequence, we will concentrate on service to our own citizens who will undoubtedly stay in the city in greater numbers owing both to the responsibilities of war and to the curtailment of automobiles. The latter has had both an adverse and a beneficial effect on the Museum attendance. It discourages the distant visitor but it increases the demands of our own civilians, for on Sundays many make the Museum an objective instead of covering aimless miles.

Exhibitions

Nearly half of the items in the list of our exhibitions have given recognition to the work of local artists. Although that fact exaggerates the relative amount of exhibition space allotted, it correctly emphasizes the encouragement that we have given to Northwest talent. We have also shown a number of large traveling exhibitions and many from the Museum collection that have been selected and arranged to illustrate some of the current subjects of the Study Guild and particularly the historical sequence of the Asiatic courses for which we are so well equipped. Last year, we placed the emphasis on the ancient and contemporary art of Indonesia, that important and, until recently, little known region of the Far East, while this autumn our exhibitions have illustrated the early history of Irak, the great center of ancient civilization. These exhibits were drawn essentially from the Museum collection.

The importance of increasing the understanding and appreciation of our sister republics to the South has caused us to have several exhibitions featuring both the ancient and contemporary art of Mexico and Colombia. On the other hand, Great Britain has been represented by the outstanding Stotesbury Collection of English portraits of the classic 18th Century, which came to us through the cooperation of the James St. L. O'Toole Gallery of New York and the Legion of Honor Museum of San Francisco. The great creative British caricaturist, Thomas Rowlandson, who thrived at about the same period, was represented by original drawings and prints both from the Museum collection and through the courtesy of the J. B. Neumann Gallery of New York City. To bring history completely up to date, we had the privilege of showing, through the courtesy of Dean Vernon McKenzie of the University of Washington, a large group of contemporary British War Posters.

In the summer months we confined our exhibitions entirely to a selection of the most important material in the Museum collection, aside from the usual allotment of one gallery to the work of local artists who had been accepted in the previous Northwest Annual. The print gallery and the long gallery in the North was devoted to the Occident. The material for the latter was selected solely for its artistic merit and arranged for its decorative effect so that the work of contemporary artists took their place with the old masters without regard for history. In arranging the Oriental galleries sufficient material was available to permit each room to be treated as a decorative unit without sacrificing the historical sequence. Our greatest emphasis was placed on the history of China. For the first time, the entire South wing was allotted to a review of the historical development of the creative genius of that great country with which we are now so closely allied.

In the field of contemporary and so-called modern art, our selection of exhibitions during the course of the year ranged from photographs and the meticulous realism of Luigi Lucioni's oil paintings to entire exhibits of abstractions. In the autumn, we had the good fortune of showing some excellent examples of the original paintings and drawings of Vincent Van Gogh, which we supplemented with our own extensive collection of facsimiles. At the same time, through the cooperation of the Art Institute of Chicago, we had the privilege of showing some of the famed miniature rooms by Mrs. James Ward Thorne. In accordance with the custom which has been quite well established throughout the country, this exhibit here was shown under fee, by permission of a city ordinance, in behalf of Allied War Relief, with which we are all so vitally concerned. The additional daily duties necessitated by this exhibition were borne by volunteers from both the local branch of the English Speaking Union and the British American War Relief Association. Although the fund was in part augmented by a donation from my mother and myself, it attained a net profit of over twenty-seven hundred dollars, in spite of the unfortunate time with which it conflicted.

As usual, we had two exhibitions selected by jury. In the spring, the Northwest Printmakers, as the recipient of national and international entries, again showed an increase both in recognition and importance, while, in the autumn, the 27th Annual Exhibition of Northwest Artists, was the subject of great local interest and achieved a very creditable result even when viewed from a national standard. The fact, however, that the jury, as usual, endeavored to select a cross-section of the best contemporary work in all phases of artistic expression, brought forth, from the public, customary condemnation mixed with praise. Mrs. Marjorie Hoffman Smith, Supervisor of Art for the Oregon State W. P. A., acted as chairman, while the other members consisted of Mrs. Theodora Lawrenson Harrison, president of the Women Painters of Washington; Richard Bennett, noted artist and illustrator of New York; Walter Isaacs, Director of the School of Art at the University, and myself as an ex-officio member. To avoid the complaints that naturally result from the fact that our space as a rule permits the acceptance of about one out of five of the entries, the artists on the jury this year generously waived the privilege of being included.

In this exhibition, Peter Camfferman's oil painting "Acapulco," received the honor of the Katherine B. Baker Memorial Purchase Prize, for which we have been so deeply indebted to the West Seattle Art Club. The Seattle Art Museum 2nd Prize in Oil of \$50 was won by Mark Tobey for his painting "Below the Market," while the Museum's 1st Purchase Prize in Watercolor, Tempera, or Gouache

of \$75 was awarded to Malcolm Roberts for his "Lunar Landscape." For the first time, we were also able to include a purchase prize in transparent watercolor of \$50 generously contributed by the Puget Sound Group of Northwest Painters. This was awarded to Lynette Arouni of Great Falls, Montana, for a painting "Vista."

Accessions

The principal accessions during the past year illustrate the early history of the ancient country of Irak, which, until a few years ago, was more familiarly known as Mesopotamia. Since, in the selection of objects for our permanent collection, we have endeavored gradually to acquire examples that emphasize the creative art of the various cultures of the world, we welcomed the opportunity of filling an important gap in our collection with worthy examples of the art of Sumer and Babylon. The Museum thus is able to illustrate one of the main roots from which, since Biblical days, the culture of the Occident even more than that of the Orient descended.

For the most part they are far from colorful for they consist of small seals, tiny amulets, stone bowls and small sun-baked clay figurines of local divinities. The aesthetic beauty and genius that many of these pieces show can therefore be appreciated only by a more careful examination than they demand from the average visitor. From museum standards, the most important pieces are a small alabaster figure that once represented the donor as standing in perpetual adoration before some local divinity and an accompanying alabaster ram which had also a religious significance. The figure, in spite of its primitive quality and the ravages of time, reflects an exceptional feeling of reverence, and in terms of modern art is remarkably expressionistic. The entire selection, which includes over 60 items, was chosen from a large collection which had been gathered through a course of many years in Mesopotamia. They definitely show much of the highest artistry of that region from the 4th to the 1st millennium B. C., but their value is lowered by the fact that the actual sites from which they came are suggested only by comparison with scientifically excavated material.

The series of exhibitions that illustrated the Survey of the Minor Civilizations of Eastern Asia for the Study Guild, resulted in the accession of a few contemporary examples of native art of the Far East, such as some Burmese lacquer, and three wash drawings by Balinese artists. From the noted 2nd or 3rd Century site at Hadda in Afghanistan, however, there were acquired two stucco heads of remarkable importance. One represents Buddha in Grecian style as a youthful prince who shows in his adornment many of the attributes that later became symbolic of him after their significance was lost. While the other head shows one of the famed European

types that are also found in that locality. In addition, however, our collection of the art of India was strengthened by a small Rajput painting of the 17th or 18th Century representing the Hindu god, Krishna, with his favorite, Radha, and an exquisite early 17th Century miniature of the imperial court showing Akbar, the famed Moghul emperor, receiving homage.

The Persian collection was strengthened by three items, one is a very colorful miniature that once illustrated a 16th Century manuscript, retelling the ancient story of Alexander the Great, who here is depicted seated in a garden, and the other, an illuminated title page from a 17th Century book. In addition, a bowl of about the 10th Century was acquired to show the decorative design attained with the early Arabic inscriptions in the angular Kufic characters.

A number of items were added to our already rich collection of Chinese art, partly by the exchange of items superceded in importance. To mention the principal additions in order of chronology, we acquired a pottery caldron of about the 3rd Century B. C., as an example of one of the earliest glazed ceramics of that country. A pottery horse and rider of the following Han Dynasty, acquired by trade, show in their strong stylization one of the most notable examples of sculpture of that distant period. The height of the great T'ang Dynasty of the 7th or 8th Century is typified by a pair of especially vigorous dancing girls of gilt bronze, who, with their cymbals, once danced as heavenly attendants to a larger gilt Buddha. A pair of silver candlesticks and a pair of engraved silver scissors also reflect the genius of that period, while a bulbous vase of Yueh ware, with its wide flaring lip, gives promise of the ceramic triumphs that were to come in the subsequent centuries.

Our ceramics of the famed Sung Dynasty of the 10th to 13th Century were greatly strengthened by the gift from Mrs. Thomas D. Stimson of a superb example of a three colored Tzu Chou bowl which with three other fine pieces of the same period were added to her outstanding collection. A very important marbled bowl of the same period was acquired by the exchange of items from the Museum collection. Of the subsequent centuries, the only notable addition was a Yi-hsing pottery teapot in the form of a stump of a tree. This dates from the end of the Ming Dynasty in the 16th-17th Century and forms an exceptional example of a cherished ware which had previously been omitted from the collection.

Aside from the three paintings that came to us as purchase awards from the Northwest Annual, we acquired eight paintings and one sculpture from our local artists, while from a national standpoint, the most noted addition would be an oil by Luigi Lucioni entitled "Color Relations." Our collection of prints was again augmented by purchase prizes of the Northwest Printmakers. This year, we

received nine excellent prints from this source. Except where mentioned, the accessions were added to the Fuller Collection, for which the Museum and the city are principally indebted to my mother, Mrs. Eugene Fuller.

Lectures

During the past year we, once again, had two membership lectures at Meany Hall through the generous cooperation of the University of Washington. This time they were both presented under the joint sponsorship of the Department of Anthropology. Last March, Count Byron de Prorok, the noted archeologist, lectured on the subject "Dead Men Do Tell Tales," illustrating his talk with moving pictures of his excavations in Northern Africa. In the autumn, we scheduled the famed Deane Dickason for an illustrated lecture on the Island of Bali. When, at the last moment, we learnt that he had been delayed on the Pacific, we were most fortunate in having the subject capably covered by Arthur Loveless and Miss Pearl McDonald. In this instance, the speakers most generously contributed their services. Otherwise the expenses of the previous mentioned lectures and four other membership lectures presented in our own auditorium were covered by the Daniel Cogswell Memorial Fund, for which we are indebted to Mrs. Reginald H. Parsons. These, last winter, were namely, "From Pyramid to Skyscraper," by Jan Rainer; "Art and Music of the Tudor Period," by Marion Keighley Snowden; the "Diamond Mountains of Korea," by Mrs. Mabel Bacon Happer, and "Mexican Viceregal Architecture," by John McAndrew, curator of architecture at the Museum of Modern Art in New York City.

In the spring, at a membership reception for the delegates of the Western Association of Art Museum Directors' Annual Meeting held at the Museum, we had the privilege of presenting Dr. Grace L. McCann Morley, Director of the San Francisco Museum and President of the Association, in a lecture on "Latin-American Art," a subject for which she is exceptionally equipped.

Mark Tobey generously contributed a Sunday lecture on "Inside Art," as did also Miss Blanche Payne of the University of Washington, on "The Art of Embroidery." In addition, Mrs. Young gave 11 Sunday lectures while I gave 6. These, as well as the two other Sunday lectures, were open to the public free of charge.

Study Guild

Considering the many other demands for time and attention, the Study Guild, during the current year, has maintained its attendance and activities remarkably well. Fortunately, however, last spring, when the new board went into office under the capable chairmanship

of Mrs. Harvey G. Schwarz, Mrs. Herbert Brink, as the program chairman, reduced the lecture courses to three instead of four. On her subsequent resignation, Mrs. Charles T. Jordan most kindly accepted the responsibility. The two morning courses were, "The Artistic Heritage of Irak and Iran," which was presented by Mrs. Young, Miss Marple and myself, and the second series on the subject of "How To Do It." Mrs. Grant I. Butterbaugh, as chairman of this course, obtained the generous services of many of our leading artists and craftsmen as lecturers. The afternoon course, under the chairmanship of Mrs. Phillips Dickinson, was on the popular and sensible subject of "Principles of Home Planning."

As usual, the principal tie of our Board with the Study Guild came through the faithful and able services of Mrs. Jesse Charles Johnson, while Mrs. Elizabeth Smithson was in charge of the important docent committee, which conducted through the galleries over two thousand children of the 7th and 8th grades. Mrs. Ford Q. Elvidge again did excellent service for us as chairman of the membership committee. An expression of gratitude is also due both to Miss Catherine Evans, who served as secretary of the Study Guild, and to Mrs. Charles H. Paul for her excellent work on the publicity, in which we received the usual fine cooperation of the *Seattle Times*.

Library

To the already comprehensive field which our Library covers, were added 112 volumes, three quarters of which were purchased from Museum funds, the rest were contributed, principally through the kind services of Mr. Bernard Freyd. Our collection of reproductions was increased by nearly three hundred items, while our slides were enhanced by nearly fifteen hundred, all of these were in the small 35 mm. size and most of them were taken by Mr. Earl Fields, our staff photographer.

The importance of the Library depends not merely on its physical possessions, but on the service that it renders especially to the other cultural organizations of the Northwest. Miss Marcia Marple, our Librarian, has made excellent progress in increasing the scope of these activities.

To enlarge the use of the Library collection, we issued by the use of our own duplicator machine a bibliography on Indonesian Art, and, what is more important, a list of the material available for loan in order that every art teacher in the public schools in Seattle should be familiar with the material that can be presented in class. Small sets of reproductions have been prepared with ten or fifteen illustrations of specific crafts or periods of art. Thirteen sets are already listed and others are in the process of making. In this work Mrs.

Bayley Willis has been most helpful, while collections of our larger reproductions have been circuited in the high schools through the cooperation of Mr. Paul Copeland of the Seattle Public Schools and Mr. Bruce Inverarity of the Washington State Art Project of W. P. A. For assistance in various activities, we greatly acknowledge the service of Junior League volunteers. In all this work the entire state is served, since organizations in over thirty-five Washington cities have used our service, not to mention loans to institutions in California, Oregon, and Montana.

Education

As usual, one of the most important services of the Museum is due to the energy and talent of Mrs. Young, who delivered almost daily lectures either here or for various schools and clubs throughout the State. The wide scope of her service to the Northwest and to the Museum may be gathered from her own report, which follows mine.

To contribute to the recreational facilities at some of our adjacent coastal defenses, Mr. Callahan last autumn organized groups of artists to give instruction in various mediums that are appropriate. In this work he has had the generous cooperation of various local artists, including both Mr. Fields and Mr. Guy Anderson of the Museum staff. Mr. Callahan has also been active as the chairman of the Washington State Artists Council for Defense to supply all artistic mediums requested by the Army and Navy and Civilian Defense organizations.

Although it is beyond the sphere of art, we have most appropriately enlarged the scope of our education to meet the demands of war in showing civilian defense films for the public and having our receiving room used for the instruction both of air raid wardens, of which five of our staff members have qualified, and for the Red Cross Standard First Aid course, which all of our staff members, excepting myself, have completed. While the auditorium has been used for the instruction of larger groups in civilian defense.

Equipment and Maintenance

Last year, I mentioned that in the late spring we anticipated the recovering and repainting of our galleries. During the month of May, with the utmost cooperation from the City, this took place with a speed that could hardly have been excelled. The result, for which I now express our gratitude to the municipal authorities, was extremely satisfactory. Owing to the subsequent change of events, it was most fortunate that the necessity for renovation arose at that time.

I am also very happy to say that the Park Board has given assurance that the ashes with which the paths adjacent to the Museum have been covered will shortly be replaced with asphalt. In these days when so many of our visitors come by foot this action will greatly reduce the wear that has recently been vastly pronounced by the previous surfacing. For this additional action of cooperation, we express our gratitude to that municipal body, as well as to our most able park superintendent, Mr. Roland Koepf. It is also most appropriate to mention our indebtedness to Mr. A. B. Faris for his innumerable services as chief custodian.

So far as our equipment is concerned, we have acquired three items which contribute greatly to our efficiency. These are, namely, an addressograph, a multilith duplicator, and, more recently, a sound on film projector. The latter permits us either to purchase or to rent a far greater variety of films of artistic or geographic significance than in the past. In vastly enlarging the scope of our educational work, it has had the added advantage of reducing the demands on our staff.

Precautions demanded by the threat of air raids may also belong under this same heading. Aside from the proposed evacuation of some material, we have been gradually taking numerous steps to meet the emergency. The installation of wire netting beneath the glass skylights reduces the danger from shattered glass. Equipment has been added to meet the potential danger of incendiaries. Through the cooperation of Mr. Callahan and Mr. Faris a plan of action has been drafted.

Membership

Through the faithful and energetic service of Mrs. Cebert Bailargeon, who acted as chairman of our Membership Committee, our new members for the year of 1941 almost equalled the members that withdrew for various reasons. We are also most grateful to her faithful assistant, Miss Joanna Eckstein, and her committee for bringing in 174 new members during the year. This number includes those who came through the fine effort of Mrs. Elvidge as the membership chairman for the Study Guild.

Endowment

The Margaret E. Fuller Endowment Fund was augmented by a gift of securities having at that time a market value of \$70,000.00. Although the income from this fund thus gives added assurance of the permanence of our organization, it merely helps cover our annual deficit without relieving our dependence on the generous support of our members in carrying the expense of our current activities.

By-Laws Amendment

At the annual meeting, the By-Laws were amended to permit the election of one trustee, aside from the stipulated board, as a Life Trustee. Mrs. Eugene Fuller was subsequently elected in this capacity in grateful recognition of her many gifts, which have made the Seattle Art Museum and its service to the Northwest possible, and no one was elected to fill the position thus left vacant.

* * * *

The success of our organization depends on the initiative and faithful service of each member of the staff, for I am not responsible for many of our activities. It is appropriate that my gratitude should be expressed to all, but in closing special credit should be given once again to Mrs. Young for the magnitude and quality of her accomplishments in behalf of the Museum; to Kenneth Callahan for his artistic taste and ability as curator; to Miss Marple for extending the service of the Library, and to my secretary, Mrs. Malone, for her constant activity in coordinating our various efforts.

As usual thanks are due to our three daily papers, which play an essential part in our service to the community. Special acknowledgment is due to the *Post-Intelligencer* for the generous space on their Sunday art page and to the *Seattle Times*, on the staff of which Mrs. Joseph Newberger renders such valuable assistance.

During the trying days ahead the Museum will endeavor to serve both the community and the nation in various capacities even beyond the realm of art. Its major educational responsibility is to the younger generation, but in contributing to civilian morale the programs will concentrate essentially on various aspects of art that tend to strengthen the existing bond of friendship between the United Nations. To enlarge the scope of our service the Board of Trustees decreed that the Museum, for the duration of the war, should be free to the public during its regular hours.

We fully realize the increased burden that we all will encounter in the future, but we trust that our members and our donors, to whom we are so grateful, will continue to be faithful to our organization with an increased conviction in the importance of the part that the Museum plays in the life of our community even during years of conflict.

RICHARD E. FULLER,
President and Director.

REPORT OF THE EDUCATIONAL DEPARTMENT

A MUSEUM'S SERVICE to a community is part of this country's great educational system and is an active force in arousing a desire for knowledge of the world's artistic heritage and an added appreciation of beauty. During times of difficulty and stress the people turn to the arts for some relief from the pressure which assails them. A museum is of direct service to its community when it endeavors to satisfy this public need.

This service, at least in part, our Museum is attempting to carry out through lectures given to schools, clubs and other organizations in the city and throughout the state to serve those who do not have the opportunity of visiting the Museum. In addition, we have numerous lectures and activities at the Museum either for the public or for members. Most of the latter have been due to the activities of the Study Guild, which presents courses on various phases of art to members and their friends. Children from public and private schools are given gallery tours by members of the Docent Committee of the Study Guild for which we have the gratitude and thanks from our school system in the city and from several private schools. This service cannot be overestimated, for by an intelligent discussion of the material shown in the Museum the children are being given actual contact with the world of art. The members of this Docent Committee, under the leadership of Miss Catherine Evans last spring and Mrs. Elizabeth Smithson this fall, are Miss Jane Allen (Mrs. George McSpadden), Mrs. Ben M. Anderson, Mrs. W. Clinton Backus, Mrs. Frank S. Bayley, Jr., Mrs. Joseph W. Brislaw, Mrs. Edward S. Campbell, Mrs. Norman Friese, Mrs. Joseph E. Gandy, Mrs. P. K. Nichols, Jr., Mrs. John Dallas Reagh, Mrs. Wesley F. Rennie, Mrs. Charles Ross, Miss Diana Sick, Miss Patricia Sick, Mrs. Willard Skeel, Mrs. Veo Fuller Small, and Mrs. Lewis Turtle.

This department wishes to add its deepest appreciation for this service which has often meant personal sacrifice on the part of its members and for which their only reward is the knowledge that they have helped to enrich the lives of many hundreds of young people. Last year, some 2,142 children, and 22 other groups, were conducted through our Museum by the Docent.

Out of town lectures have been given in Bellevue, Sequim, Chehalis, Adna, Everett, Tolt, Auburn, Tacoma, Edmonds, Longview, Aberdeen, Enumclaw, Richmond Beach, Vashon Island, Langley, Harrah, Ilwaco, Olympia, Buckley, Kent, Centralia, Ellensburg, Puyallup, Fort Casey, Hoodspport, Spokane and Bothell. Lectures

have been given a number of times in Kent, Everett, Tacoma, Centralia, Chehalis and Ellensburg.

While the majority of these lectures are given to clubs, it has been my custom to urge those making the appointment to include the schools in their towns for such lectures. A list of the schools will show how well this additional service has been received: high schools at Sequim, Chehalis, Adna, Auburn, Tacoma, Richmond Beach, Langley, Everett, Harrah, Ilwaco, Kent, Centralia, Chehalis, Puyallup, Hoodspport and Bothell; junior college at Aberdeen, and the college at Ellensburg.

The number of talks given to schools in and out of the city this last year number 104. These include grade, high school, junior colleges, teachers' conferences and eleven at the University of Washington. Lectures given out of the Museum, including schools, number 191.

In the Museum certain activities have become a part of our regular program: the Children's Story Hour on Saturday mornings from October through May, the monthly meeting of Parent-Teacher members and their friends, the monthly meetings of the Art Department of the Federated Women's Clubs. In addition to these are, of course, lectures given to groups by appointment, which last year numbered 19, 11 Sunday winter lectures, and 7 Study Guild lectures, which number 78 lectures in the Museum.

Weekly articles have been written for the newspapers and radio talks given every week over KJR and KXA, with occasional talks over other stations. Forty-eight radio talks were given. I wish to take this opportunity to thank personally the representatives of the *Times*, *Post-Intelligencer* and the *Star*, whose never-failing courtesy to me as an individual and as a representative of the Seattle Art Museum has been deeply appreciated. This department is most grateful to radio stations who have generously given space on the air and have enabled us to reach a wider audience than we will ever know. Letters come from listeners out of the state who express their enjoyment in our description of Museum exhibits and activities. The total number of talks and lectures given was 317, 13 of which were in the evening.

I wish also to express my very real appreciation for the kindness of Dr. Richard Fuller, our Director; Miss Catherine Evans, Miss Marcia Marple, and Mrs. Brian Wattleworth, who took my place in speaking during my absence. Mrs. Wattleworth, in addition to her duties as assistant in the Library, has given 4 radio talks, conducted 25 groups of children and 28 adult groups on gallery tours.

In any organization the loyalty and cooperation of its members contribute largely to its success. In a museum the staff, the member-

ship and the management form the working body that serves the public and each part depends on the other for its ability to function. It is a privilege to be able to express my thanks for the generous cooperation of the members of the Museum and for the unfailing loyalty and help from my fellow workers on the staff who share with me in knowing what an asset this Museum is to our community and without whose help none of this work could have been possible.

To the Director and Donors of the Seattle Art Museum I only voice what every member knows, their vision and generosity make the artistic future of our community possible.

MRS. A. M. YOUNG,
Educational Director.

LECTURES

- January 5 . . . "Egypt, Her Past and Present," by Mrs. A. M. Young.
 January 12 . . . "Contemporary American Artists," by Mrs. A. M. Young.
 January 19 . . . "Making a Fresco," by Mrs. A. M. Young.
 January 26 . . . "From Pyramid to Skyscraper," by Jan Rainer.
 January 27 . . . "Art and Music of the Tudor Period," by Marion Keighley Snowden.
 February 2 . . . "Inside Art," by Mark Tobey.
 February 9 . . . "The Grandeur of Ancient Ceylon," by Dr. Richard E. Fuller.
 February 16 . . . "Colonial Traditions Restored at Williamsburg," by Mrs. A. M. Young.
 February 23 . . . "The Khmers of Cambodia, the Builders of Majestic Angkor," by Dr. Richard E. Fuller.
 February 24 . . . "Mexican Viceregal Architecture," by John McAndrew.
 March 2 "Grass—Annual Migration of Persian Tribes," by Mrs. A. M. Young.
 March 7 "Diamond Mountains of Korea," by Mrs. Mabel Bacon Happer.
 March 9 "Two Architectural Masterpieces of Ancient Indonesia: Borobudur of Java, and Pagan of Burma," by Dr. Richard E. Fuller.
 March 11 "Dead Men Do Tell Tales," by Count Byron de Prorok.
 March 16 "The Graphic Arts—Lithographs, Etchings, Block Prints," by Mrs. A. M. Young.
 March 23 "History and Art of the Founders of Modern Thailand," by Dr. Richard E. Fuller.
 March 30 "The Influence of Ancient India on Modern Java and Bali," by Mrs. A. M. Young.
 May 9 "Wayman Adams Painting a Portrait," color film, through courtesy of The Bon Marche and M. Grumbacher & Co.
 May 17 "Puss and Boots," puppet show by Mr. and Mrs. Walter D. Scott.
 June 11 "Latin-American Art," by Dr. Grace L. McCann Morley.
 October 15 "Bali," by Arthur Loveless and Pearl McDonald.
 November 2 "Miniature Rooms by Mrs. James Ward Thorne," by Mrs. A. M. Young.
 November 9 "The Birth of Civilization. The Famed Sumerians Flourish After the Flood," by Dr. Richard E. Fuller.
 November 16 "Van Gogh, the Dutch Genius of the 19th Century," by Mrs. A. M. Young.
 November 23 "The Artistic Triumphs of the Great Rival Cultures of Elam, Babylon, and Assyria," by Dr. Richard E. Fuller.
 November 30 "The Art of Embroidery," by Miss Blanche Payne.
 December 7 "Grass—Annual Migration of Persian Tribes," by Mrs. A. M. Young.
 December 14 "Behind the Scenes with the Miniature Rooms," by Mrs. Margarita Weaver.
 December 21 "The Making of Stained Glass Windows," by Mrs. A. M. Young.

FINANCIAL REPORT

AUDITOR'S CERTIFICATE

I have examined the accounts of the Seattle Art Museum for the calendar year 1941, and have prepared the attached statements, which in my opinion correctly set forth the financial affairs of the Museum, at December 31, 1941, and the result of its operations for the year then ended.

JOHN E. MEALS,
Certified Public Accountant.

Seattle, Washington
March 4, 1942

BALANCE SHEET

December 31, 1941

FUND	ASSETS	SURPLUS
General (Founders') Endowment Fund:		
Cash	\$ 1,955.06	
Negotiable securities at cost.....	11,550.65	
Surplus		\$ 13,505.71
Daniel Cogswell Memorial Lecture Fund:		
Cash	242.79	
Surplus		242.79
Margaret E. Fuller Endowment Fund:		
Cash	117.92	
Negotiable securities, market value at date of gift:		
November 1, 1940.....	\$110,625.00	
May, July, 1941.....	70,000.00	
Surplus	180,625.00	
		180,742.92
Miniature Rooms Fund:		
Cash	2,627.81	
Surplus (for War Relief).....		2,627.81
Operating Fund:		
	<u>\$197,119.23</u>	<u>\$197,119.23</u>

CASH RECEIPTS AND DISBURSEMENTS

Calendar Year 1941

	BALANCE 1/1/41	RECEIPTS	DISBURSE- MENTS	BALANCE 12/31/41
General Endowment Fund.....	\$ 392.81			
Transfer from Operating Fund		\$ 1,020.35		
Dividends		562.25		
Purchase of Securities			\$ 20.35	\$ 1,955.06
Daniel Cogswell Memorial Lecture Fund	313.95	347.75	418.91	242.79
Margaret E. Fuller Endowment Fund:				
Dividends		5,737.50		
Transfer to Operating Fund			5,619.58	117.92
Miniature Rooms Fund (for War Relief).....		3,158.93	531.12	2,627.81
Operating Fund	147.06	18,633.32	23,379.61	
Transfer to General Endowment Fund			1,020.35	
Transfer from Margaret E. Fuller Endowment Fund		5,619.58		
Totals	<u>\$ 853.82</u>	<u>\$35,079.68</u>	<u>\$30,989.92</u>	<u>\$ 4,943.58</u>

OPERATING FUND STATEMENT

Calendar Year 1941

Operating Disbursements

Expense:	
Administration	\$ 5,375.26
Education	2,791.40
Library	3,866.38
Membership	2,336.16
Exhibition	7,469.69
	<u>\$21,838.89</u>
Additional facilities and equipment.....	1,540.72
Total expenditures	<u>\$23,379.61</u>

Operating Receipts

Memberships—\$ 5.00	\$2,847.50
Memberships— 10.00	3,840.00
Memberships— 25.00	1,875.00
Memberships— 100.00	1,300.00
	<u>\$9,862.50</u>
Gate receipts	675.49
Commissions, etc.	210.33
Total receipts	<u>\$10,748.32</u>
Operating deficit	\$12,631.29
Less current gifts.....	7,885.00
Net deficit	<u>\$ 4,746.29</u>
Repaired by	
Use of opening balance.....	\$ 147.06
Transfer from Margaret E. Fuller Endowment Fund	5,619.58
	<u>\$5,766.64</u>
Less transfer to General Endowment Fund.....	1,020.35
	<u>\$ 4,746.29</u>

SCHEDULE OF EXHIBITIONS

FOR THE YEAR 1941

IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

- January 7-22*
Modern Textiles (D. Mastalio, N. Y. C.)
- January 8-22*
National Newspaper Snapshot Awards (Seattle Times and Eastman Kodak)
- January 8-February 2*
Leading American Watercolorists (W.A.A.M.D. and A.F.A.)
Drawings and Prints by Thomas Rowlandson (Museum Collection and J. B. Neumann, N. Y. C.)
American Abstract Artists (W.A.A.M.D.)
American Paintings from the Clarence A. Black Memorial Collection†
Silk Screen Prints (W.A.A.M.D.)
Drawings by Charlotte Trowbridge*
Paintings by James H. FitzGerald*
- January 23-February 2*
Asiatic Bird Prints (facsimiles) †
Map Murals by Covarrubias (facsimiles) †
Pottery of Mexico and British Honduras (Washington State Museum)
- February 5-March 2*
Telesis—Space for Living (San Francisco Museum of Art)*
Paintings by A. G. Warshawsky (W.A.A.M.D.)
Pageant of Photography (W.A.A.M.D.)
Paintings by Luis Alberto Acuna (W.A.A.M.D.)
Paintings by Margaret Tomkins*
Illuminated Books by Hardin T. McClelland*
Textile Designs (local sources)
- March 5-April 6*
13th Annual Exhibition of Northwest Printmakers*
Contemporary Batiks by Missouri Artists*
Contemporary Drawings and Sculpture of Bali (Milan Rupert and Arthur Loveless)
Paintings, Drawings and Prints by Maximilian Mopp (Nierendorf Gallery)
Paintings by Don Gochnour*
Mexican Popular Arts (Museum and local collections)
- April 9-May 4*
Paintings by Luigi Lucioni (Maynard Walker Gallery)
Mexican Prints (American National Committee of Engraving)
Charles Woodbury Memorial Exhibition (W.A.A.M.D. and A.F.A.)
Oils, Watercolors and Prints by Hari Kidd*
Paintings by Constance Fowler*
Women Painters of Washington Craft Exhibit*
- May 8-June 8*
Paintings by Rinaldo Cuneo (San Francisco Museum of Art)
Seattle Portrait Exhibit*
Manson F. Backus Memorial Collection of 19th-20th Century Etchings†
Paintings by Vara Grube*

Drawings by Alphonso Ossorio*
Art Work by Seattle High School Students*
Old Master Portraits (facsimiles) †
British War Posters (Dean Vernon McKenzie)

June 1-8

Grapha Techna Art Honorary Exhibit*

June 11-July 7

Division of Museum Extension Exhibit (Museum and Seattle Public Schools)
Contemporary European and American Sculpture †

June 11-September 28

The Art of China †
The Art of India and Indonesia †
The Early Art of the Near East †
The Art of Japan †
Occidental Paintings †
Manson F. Backus Memorial Collection of Prints †

July 7-September 28

Paintings by Seattle Artists*
Asiatic Bird Prints (facsimiles) †

August 20-September 21

Stotesbury Collection of English Portraits (James St. L. O'Toole)

October 1-November 2

27th Annual Exhibition of Northwest Artists*
Women Painters of Washington*
Northwest Printmakers' Permanent Collection †
Ancient Textiles (Miss Blanche Payne)

November 5-December 7

Miniature Rooms by Mrs. James Ward Thorne (Art Institute of Chicago)
Paintings by Vincent Van Gogh (facsimiles and originals) †
(W.A.A.D.M.)
Watercolors by Louis Hughes*
Tempera Paintings by William Cumming*
Etchings by Piranesi †
Watercolor Sketches of Alaska by Eustace P. Ziegler †
Prints by Contemporary Artists †
Choice of Fabrics for Modern Needle Craft (from local sources)

December 10-January 4

Artists of the Upper Mississippi (University of Minnesota Gallery)
Miniature Rooms by Mrs. James Ward Thorne (Art Institute of Chicago)
Washington State Art Project Exhibition
Religious Painting and Sculpture †
Paintings by Edmond James FitzGerald*
Prints by Benton Spruance*
Classic Art of Europe †
Roman Frescoes (facsimiles) †
Photographs of Pompeii by Ernest Nash †
Embroideries of Central Europe and Eastern Mediterranean (Miss Blanche Payne and University of Washington Home Economics Department)

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.

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