



SEATTLE ART MUSEUM

ANNUAL REPORT

1943

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

THIRTY-EIGHTH YEAR

1943

SEATTLE 2, WASHINGTON

SEATTLE ART MUSEUM

1943-44

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Second Vice-President, Edward W. Allen
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TERM ENDING 1944

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Mrs. A. M. Young
Educational Director

Kenneth Callahan
Curator

Mrs. Coe V. Malone
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Mrs. Theodora L. Harrison
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Mrs. Angus Malloy, *Membership*
Mrs. Oswald Brown, *Program*
Mrs. Phillips Dickinson, *Publicity*
Mrs. Grant I. Butterbaugh, *Secretary*
Mrs. Veo Fuller Small, *Docent*

REPORT OF THE
PRESIDENT AND DIRECTOR
FOR THE YEAR 1943

AS IS TRUE of almost every organization throughout the world, the past year stands alone in our history. In many respects we have felt the pinch of wartime restrictions and the effect of various vicissitudes. While we have been forced to curtail some important activities, we have expanded others even outside the realm of art where we could definitely contribute to some phase of the war effort by focusing public attention. The difficulty of transportation has kept many from attending, but it has also caused many to turn to the Museum as a constant source of interest and recreation.

Exhibitions

If you review our exhibition schedules of former years, you will find that we have striven almost consistently to give the public a mixed diet in the hope that any visitor could always find some field of interest. During the past year, on the contrary, we have tried to attain more unity in each individual exhibition with the thought that a heavier concentration on one theme made a more lasting impression and attracted more visitors.

We have taken the opportunity of showing so many large and timely exhibitions that, as an average, we changed 8 of our 13 galleries each month. If anything, in that respect, we may have been too active, for the tempo of our schedule on numerous occasions required us to terminate shows which both we and the general public would have enjoyed seeing longer.

If possible, the date of our exhibits had direct local or national significance. For instance, our exhibition of the official American Red Cross poster competition coincided with last year's annual campaign for funds. The Museum of Modern Art's exhibit on Arts in Therapy was brought here in the autumn to emphasize the interest which the Red Cross and the Museum share in the Arts and Skills Project for the military hospital recreation.

Of the numerous exhibits which we presented stressing the importance of production, the one that is far more important than all others was shown with the generous cooperation of the Boeing Aircraft Co. It was entitled "Design for Production" and featured the physical beauty of the Flying Fortress and some of its many component parts. Although it was presented as a tribute to the engineers, to the essential army of workmen and to the gallant air-

men, it was intended to aid in the recruiting of employees which in the autumn were so vitally needed. For this exhibition, the Boeing Aircraft Co. had a most appropriate mural painted by James Guerne Miller, with the assistance of Merlin Busch, to form a background for the dorsal fin assembly, which, on a diagonal, had just sufficient room on the wall of our central court. Aside from the many officials and employees of the Boeing Aircraft Co. plant who assisted us, I wish to acknowledge our indebtedness both to Mr. Dale Goss, the Art Supervisor of the Public Schools, and Miss Mary Fullington, his assistant, for their aid and their initial suggestion which motivated this major undertaking.

With the somewhat similar purpose, last summer we had an extended exhibition of ship models and photographs through the courtesy and generous cooperation of Horace W. McCurdy. Although these were devoted essentially to sailing vessels and especially to the historical development of the American clipper ship, the exhibition was intended to appeal to that sense of craftsmanship that made those vessels the pride of America in the last century in the hope that in a like manner it might stimulate a similar ambition for achievement in the thousands of workers in our shipyards of today.

In our international exhibitions our emphasis has been on our three partners of the Big Four whose success in both the present conflict and the post-war world is so intimately related. In the summer, through the cooperation of the Vancouver Art Gallery, we had the good fortune of exhibiting a most instructive series of photographs entitled "Twenty-five Years of the Soviet Union." This exhibition was prepared by the Soviet legation at Ottawa to illustrate the achievements of our ally not only during the war but in the years preceding it. Agriculture and industry were therefore stressed, as well as many of their most notable accomplishments in education, science and the various arts. Subsequently, in conjunction with the autumn program of one of the Study Guild courses, we showed a comprehensive historical survey of Russian art through our facsimiles and small reproductions, and especially through the generous assistance of many of our local friends who lent us their possessions. Mrs. A. B. de Freece deserves our gratitude for assembling much of this material.

In addition to the many items which we have shown from our own collection to illustrate the artistic heritage of China, we have presented two exhibitions reflecting her gallant struggle. One was "The Art of Fighting China," an exhibition of contemporary Chinese paintings and prints brought from Chungking by Wendell Willkie on his fleeting visit, while the other, an extensive collection of photographs of "China at Peace and War" came to us through the courtesy of Mr. T. Y. Lo.

The British Empire was featured in three exhibitions, two of which were directly concerned with our close neighbor to the north. One of these was a comprehensive collection of contemporary Canadian paintings assembled by the Andover Gallery, and the other, a selection from the 12th Annual of British Columbia which was held at the Vancouver Art Gallery. In contrast to these exhibits, which reflected but little of the war, in the early autumn we had the privilege of showing the official photo murals prepared by the R. A. F. to illustrate the vital part their heroic effort is playing in the war.

Special mention should also be made of two exhibitions that were widely different in their scope. One was a large exhibition of exceptionally important European tapestries which illustrated the development of that great craft. These came to us through the courtesy of French and Co. of New York. The other was a comprehensive exhibition of the art of the Northwest Indian which was made possible by the State Museum of the University of Washington through the generous cooperation of its director, Dr. Erna Gunther.

In that exhibit, as well as in a number of others throughout the year, we were indebted to a number of local collectors. The largest and most ambitious of these shows was made possible through the cooperation of the Antiquarian Society whose officers assembled from their members and from friends of the Museum a very distinguished collection that illustrated many phases of the life and taste of our ancestors in the 18th and 19th Centuries, both in Europe and America.

In spite of these numerous exhibitions, the local artist was not forgotten. Ten received recognition in one-man shows, while considerably more than a hundred had at least an example of their work shown in eleven group exhibitions. Three of these were confined to local artists; two being the Puget Sound Group and the Northwest Watercolor Society, the latter a juried exhibition in that medium. As usual, however, the principal Northwest exhibit was the Annual Exhibition of Northwest Artists which last year was the 29th. In the hopes of avoiding the danger of having work eliminated owing to a lack of space, we inaugurated the system of leaving space for that month sufficiently flexible so that the exhibition could extend to the south wing if the acceptances warranted. Seven galleries were therefore used, including the front galleries to the south.

For this exhibition, Emilio Amero, head of the art department of Cornish School, served as chairman of the jury, while the other members consisted of Hilda Deutsch Morris, Oregon sculptor; Mrs. Anna B. Stone, Seattle artist, who, owing to illness was unable to attend; Glenn Wessels, assistant professor of Fine Arts, State Col-

lege of Washington; Mrs. Anita M. Elvidge, Seattle artist who served as alternate, and myself in an ex-officio capacity. Of the monetary awards, the West Seattle Art Club's Katherine B. Baker Memorial Purchase Prize of \$100 was awarded to Thomas M. McClure for "Street Corner," while the Seattle Art Museum Second Prize in Oil of \$50 was won by Carl Morris of Portland, for his "Composition No. 11." The Seattle Art Museum Purchase Prize in Watercolor, Tempera or Gouache of \$75 brought to the Museum collection "Point 5-Vertical" by Mark Tobey. The Puget Sound Group of Northwest Painters Purchase Prize in Transparent Watercolor of \$50 was awarded to Opal Fleckenstein of Spokane for her painting "Mountain Snows." Mrs. Emily Hall Morse won the Music and Art Foundation First Prize in Sculpture bearing a \$50 award.

Two of our local exhibitions have no geographic limitations imposed upon those who are eligible to submit entries. One of these is the Northwest Printmakers, which last year had its 15th Annual exhibition. This organization functions under local autonomy, but as the director of the Museum, I am an ex-officio member of the jury of selection and award. The purchase prizes, for which the Museum is the grateful custodian, come from funds both from membership fees and gifts. The 1943 president of the Printmakers was Emilio Amero, while William S. Gamble and Fay Chong served as secretary and treasurer respectively.

The other organization which I mentioned is the Seattle Photographic Society which sponsored the first Seattle International Exhibition of Photography, thus inaugurating a tradition which should reflect mutual credit on both the Museum and the city. Through their efforts a very professional standard was attained in all the technical aspects of the exhibition, which was selected by Hugh W. Frith of Vancouver, B. C.; James R. Stanford of Olympia, and Chao-Chen Yang of Seattle. To the energy, initiative and judgment of Mr. Yang, I wish to express special tribute for the success of the exhibition, as well as to Mr. Norman Bartels, the chairman, and Ray B. Pollard, the secretary, of the organization.

Aside from our exhibitions at the Museum, many often unknowingly have enjoyed the privilege of seeing material lent without charge from the Museum collection. Most of such items come from our extensive collection of large, framed facsimiles of the paintings of old and modern masters, while the borrowers, who have exhibited them, have been public and private schools, churches, the City Library, the Y. M. and Y. W. C. A.s., Seattle Housing Commission, as well as wartime agencies and the establishments of the armed services.

Accessions

Since the ultimate object in the Museum collection is to enlarge its scope to touch at least the highlights of creative art of various civilizations of the world, I have, in the past, commenced my report on the accessions of the year with a partial apology for the fact that we again have emphasized the art of China. This year, such remarks would again be appropriate, for once more China has been featured.

The liquidation of the collection of Yamanaka and Company by the Alien Property Custodian of the United States presented a favorable opportunity for the acquisition of some outstanding items which rounded out our already extensive collection of the art and history of that great country. The Museum thus acquired twenty-one items from the Fuller Collection and four through the generosity of Mrs. Thomas D. Stimson. For the benefit of those who might well question such action during the present emergency, I wish to record the fact that the transaction involved the transfer of United States bonds to a government agency.

To mention, in chronological sequence, the pieces for which we are indebted to Mrs. Stimson, the earliest is a jade ceremonial dagger with bronze handle in the form of a highly conventionalized bird. This dates from the classic Shang Dynasty, about three thousand years ago. From the middle period of the subsequent Chou Dynasty comes an inscribed bronze covered vessel, which can be ascribed to about the 7th Century B. C. A gilt bronze death mask represents the sculpture of about a thousand years later. To the splendid collection of Sung Dynasty ceramics which Mrs. Stimson has previously donated, was added a handsome Tzu Chou vase. The Fuller Collection was increased by eight examples of ceramic sculpture in the form of figures dating from about the 4th to the 18th Century. Many of these are of marked importance. They all either represent types which our collection lacked or greatly excelled examples which we possessed. We also acquired three early ceramics, fifteen hundred years or more in age, and four large imperial vases of the 18th Century that will contribute to the decorative effect of our exhibitions of that period.

The most important items acquired, from the standpoint of Chinese art, are two stone figures of Buddha which are now on display in the central court. Both of these are in the rather severe style of the 6th Century, the more noted one once belonged to the famed British collector, the late George Eumorfopoulos, and was featured prominently in London in 1936 in the great International Exhibition of Chinese Art at the Royal Academy. Under the influence of the classic Indian Gupta Dynasty of the 4th Century, the modelling of the figure is suggested as if seen through diaphanous

garments, while the face bears an exalted expression which typifies the early religious fervor which Buddhism first inspired in China. The other figure, draped in garments with conventionalized folds, has a handsome original stand which bears an inscription dating it at 575 A. D. In size, it forms an excellent companion to the fine T'ang Dynasty marble figure of a priest which we have possessed for many years.

Our small collection of Egyptian art received three gifts quite widely separated in age. One is a late pre-dynastic pottery jar from the Heeramaneck Galleries in New York, dating probably from the middle of the fourth millennium B. C. The other pieces which are from the Fuller Collection, consist of a bronze bull bearing between its horns the round disk of the Sun God, Ra, and a bronze figure of the Hawk God, Horus, seated as a man. The former dates from the Saitic Period in the 7th Century B. C., while the other is a product of the Ptolmaic Period of about the 4th Century B. C. In addition, a few modern examples of wood sculpture of Bali were acquired, and, from the same small island comes one rather rare batik sarong imprinted with gold. The only other Oriental accession consisted of two Persian and one Indian textile of the 18th-19th Century.

Aside from our usual accessions of the current published families of classic European painting, that phase of our collection was enriched by just one important piece which was donated by Mr. Josiah Collins. This is a short sword that typifies most appropriately a corrupt but colorful epic in the history of France. It bears on its ivory scabbard the royal crest and head of Charles IX (1550-1574), the son of Catherine de Medici, who is remembered principally for his consent to the St. Bartholomew Day Massacre. The hilt and the scabbard, backed with its original 16th Century red velvet, symbolize the age both in their rich Renaissance carving and in the blade they sheath.

This year, the Museum has acquired seventeen paintings by Northwest artists and nineteen American prints, in addition to the seven purchase awards of the Northwest Printmakers. Three paintings, as previously mentioned, came to us as purchase prizes and three were gratefully accepted as gifts of the artists, namely Ebba Rapp McLauchlan, Louise Lewis Gilbert and Jacob Elshin; one was donated by Mrs. Stimson, the other items were acquired by the Fuller Collection. The exceptional emphasis that we thus placed on the artistic achievements of the Northwest artists exemplified our effort to encourage local talent, but the individual items were selected on their own merit and not merely as a gesture.

In last year's report we announced that in conformance with the prevailing policy of coastal museums, we had evacuated many of

our most important items to one of the inland states. With the full realization that the war is far from won, the Board last autumn felt that circumstances justified the return of this major part of our collection. With their authorization these accessions of former years are once more in our storage ready to take their place in exhibitions. Fortunately no damage or loss resulted from their trip.

Education

Although the essential purpose of the Museum falls basically into the field of education, we, for years, have reserved that term for the numerous activities of Mrs. A. M. Young who, with the title of Educational Director, has been the principal spokesman for our organization both in this community and throughout the Northwest. For almost the last six months, a protracted illness deprived us of her invaluable services and caused the temporary discontinuance of some of the activities that for years have been a notable phase in our service. She is now on a leave of absence but we have every reason to trust that she will once more be with us in the autumn.

The loss of her services automatically terminated her weekly article in the Post-Intelligencer and her Tuesday evening programs at the Service Men's Club. It also suspended our state-wide gratuitous service to the programs of many organizations, for at request it had been Mrs. Young's custom to present lectures or moving picture programs accompanied by short talks. In the half year of her service she presented 187 programs including 42 lectures. Nineteen of these were outside our own city, but owing to the difficulty of wartime transportation Ellensburg and Yakima were the most distant communities in which she appeared.

It is gratifying to record that Mrs. Young's service to the State brought her the well earned recognition of being elected Washington's first honorary member of the Beta Chapter of Delta Kappa Gamma, National Educational Honorary Society. In May she was the speaker at their State Convention.

Thanks usually to sound films which we either own or rent and the service of Mrs. Coe V. Malone, my secretary, or Miss Katherine Corbet, our Librarian, we have continued to maintain and even expand our programs in the Museum. These now, according to established precedent, consist of a children's hour at ten on Saturday morning, a Tuesday program at 2:30 in the afternoon, and a Sunday program at the same hour on the second, fourth and possibly fifth week of each month. The popularity of the Sunday program caused us to adopt the policy of repeating the film, which usually lasts for fifty minutes, at 3:30. Sometimes the attendance

has even required a third showing. Instead of terminating these programs in the spring, we maintained them last year throughout the summer. If possible, the films are selected to have a direct bearing on the current exhibitions.

The programs for the Parent Teacher Association on the second Thursday of each month have been maintained as usual. In spite of her illness, Mrs. Young was able to address them this autumn and present their programs. As has been our custom, awards in the form of framed reproductions were given to the schools whose members had maintained the best attendance. These were won last spring by Ballard High, James Madison Junior High, Ravenna, Dunlap, and B. F. Day Schools.

The two weekly radio programs that KXA has generously allocated to the Museum used to be presented by Mrs. Young. While she was no longer available one of these was continued principally through the energy and ability of Mrs. William C. Harrison who now serves on our staff. Some of the speakers have been either members of the Study Guild or friends of the Museum in other capacities. We therefore wish to thank Mrs. Veo Fuller Small, Mrs. Charles H. Paul, Mrs. Wallace H. Bernard, Mrs. C. S. MacIntyre, Mr. Francis J. Armstrong, Mr. Kevin Kemble, and Mr. Jacob Elshin.

Concerts

On the other two Sundays of the month, namely the first and third, thanks to Mr. Francis J. Armstrong, we have continued the project which he established, of presenting local musicians in concerts. In compensation for the services that the artists so generously contribute, voluntary donations are solicited from those attending. The funds thus raised, which are donated in their entirety to the American Red Cross, netted in the past year nearly a thousand dollars. I feel definitely that these afternoons have been of very great service to the Museum and to the musical life of Seattle in bringing well deserved recognition to our talent.

War Activities

Although many of our activities have at least indirect bearing on the ever present emergency, some of our services are so directly related to the war that they need to be emphasized under a separate heading. One of the principal of these is related to Civilian Defense. Early in the year, we allotted our Study Gallery to the Air Raid Wardens for use as the headquarters of the East Central Zone. That action necessitated the breaking of the previous precedent of having our annual non-jury local exhibitions on the main floor.

The British exhibition of the R. A. F. on the Target was of great general interest but it was of special benefit as a stimulus to Civilian Defense. In order that various branches of our local organization could have the privilege of hearing Flight Lieut. L. A. T. Ballard, who accompanied the exhibition to interpret the destruction, we had the Museum partially opened for some evenings during his visit in order that as many as possible could hear him. The auditorium was also used in the evening either for meetings of Air Raid Wardens or once for a brief talk to one of the military units at the University of Washington studying in the Far Eastern Department.

Last year I mentioned the work that had been done by the State Artists for Defense Council under the chairmanship of Mr. Kenneth Callahan in collecting paintings from the artists for the decoration of army and navy day rooms. Through the generous cooperation of our various artists' organizations that important activity has continued, but usually the framing of the paintings donated has required the services of the Museum staff.

The loan of exhibition material has been previously mentioned in this report. Among the agencies that have taken advantage of this privilege have been the libraries of Ft. Lewis through which monthly exhibitions have been continuously circuited, the Waves' barracks at Pier 41, and the Merchant Seamen's Club, as well as occasional exhibitions at other military and naval establishments.

Many service and civilian organizations have shown the fine Latin American films that we circuit throughout the Northwest for the Office of the Coordinator of Inter-American Affairs. Both the schedule of showings and the care of the films fall to the lot of Mrs. Malone.

In the autumn, the Museum was requested by the National Chairman of the Arts and Skills Project of the American Red Cross to take part in the organization of artists and craftsmen to serve the Seattle King County Chapter. The very important purpose of that phase of their many activities is to extend the recreational facilities of that organization in the local hospitals through the expansion of their craft projects for the servicemen. Under the chairmanship of Mrs. Thomas D. Stimson, Vice-President of the Museum, various projects were reviewed and about seventy volunteer artists and craftsmen were made available for the Red Cross indoctrination course which precedes actual service.

Study Guild

This report covers the calendar year and, therefore, includes the activities of two administrations of the Study Guild Board. Last year, however, my report dealt with the details of the program

under the leadership of Mrs. Ford Q. Elvidge, who now, as a member of our Board, still serves that organization. My principal emphasis therefore now falls on the current program for which Mrs. Charles H. Paul has been the capable and conscientious chairman, while Mrs. Oswald Brown was responsible for the programs and Mrs. Angus Malloy served as membership chairman. Mrs. Phillips Dickinson handled the publicity with ability and tact, while Mrs. Grant I. Butterbaugh proved an efficient secretary. Thanks are also due Mrs. N. A. Pearson for her continued service as the historian in compiling of scrapbooks of the Museum's and the Study Guild's activities. Mrs. Veo Fuller Small served as the chairman of the docent service which this year was unfortunately curtailed by the fact that the gasoline shortage precluded the visits of school children.

The wartime policy of having the course of studies confined to two programs given in the late morning and early afternoon of the first and third Tuesday from October through March, has continued and has proven by the attendance to be most successful. The current difficulties of transportation made it imperative that our Library and Board room should, on the day of each meeting, be used as a lunch room, although the heavy attendance at that pleasant function taxed our facilities. Mrs. William J. C. Klamm served as hospitality chairman.

The two programs which formed the incentive for this very important membership activity were entitled "Antiques a Mirror of Civilization," and "The Artistic Contribution of Russia and Scandinavia." The former, which was under the sub-chairmanship of Mrs. Floyd O. Graves, had as its topics various types of personal objects which, through the ages, have been the inspiration of artists and craftsmen. While the other course, under the leadership of Mrs. Austin B. De Freece, dealt with the various phases of the art of Russia and Scandinavia. These programs formed the basic theme for some of our current exhibitions.

With almost complete autonomy, the Guild which all our feminine members are privileged to join, has continued to play a very important part in our activities. In spite of the stimulus that arises from the provision of their By-laws terminating the service of two members of the Board each year, we, as usual, view with regret the loss of valued aides. In behalf of the Museum, I wish to thank the officers and committees for their faithful service. Special gratitude, however, must be expressed to those who so generously contributed their talent and knowledge in lecturing at the meetings.

Library

As one might well expect, the war has curtailed in many respects the extent to which the many facilities of our Library are used. Definite progress was made in our service to the Seattle Schools. This was due to the fact that Miss Katherine Corbet, our Librarian, prepared various specific sets of material to meet their needs in different courses. Our accessions of books, which numbered about fifty, decreased from previous years, due largely to the fact that fewer current publications appeared to demand inclusion. Our addition of slides and reproductions also decreased owing to the fact that our own collection met our main needs and that the reduced program of the Study Guild did not require the preparation of as many slides as have been needed in the past. At that, however, over 400 were added. Although we hope to see the use of our Library increased, that may not be possible until after the war.

Maintenance

In my annual reports it has usually been my custom to have one section labelled "Equipment and Maintenance." This year we have acquired no equipment, but it is most appropriate for me once more to express my gratitude to Mr. A. B. Faris, Custodian, and to his assistants for their splendid service in maintaining the building and in serving the Museum.

I wish also, once more, to express my appreciation for the excellent cooperation which the Museum has received from the City in all phases of its contacts; in this regard, special gratitude must be expressed to Mr. Roland Koepf, the Park Superintendent.

Under this heading it may also be mentioned that early in the year The Pacific Telephone and Telegraph Company kindly informed us that they had just found that by error we had been overcharged to a small degree. The gradual accrual of that error, however, meant that we had free telephone service for almost the entire year, and thereby were relieved of a very considerable financial burden.

Membership

To many of the members, who do not participate in the Study Guild, the principal satisfaction in their membership comes from the receipt of the News Letter which almost every month gives them a fairly complete impression of the scope of our major activities. Although they may not take advantage of the varied exhibitions and programs that we present, they at least can learn to what extent they are helping to sustain an active organization that serves our com-

munity in many capacities. Aside from this source of satisfaction, the more tangible privileges which we have offered consist of invitations to eleven previews and receptions which were held during the course of the year and two lectures which, according to our custom, were given for our members at Meany Hall through the cooperation of the University of Washington. In February, under the joint sponsorship of the Department of Art, we presented Baron Joseph van der Elst in a lecture entitled "New Light on Old Masters." While in November, Ava Hamilton gave an illustrated lecture on "Dawn Over Africa" in cooperation with the Department of Political Science.

In spite of the termination of the dimout regulations which caused the cessation of evening programs and previews, we will probably for the duration continue the policy of confining our social activities to the daylight hours owing to the fact that the lights have been removed from Volunteer Park and that, at least for the winter months, the reduction in our allotment of fuel oil makes it inadvisable to extend our hours into the evening.

We can always depend on the generous support of many of our faithful members, but their ranks are constantly being thinned by the various circumstances of life, and in some instances either by a lack of interest or by the absence of civic consciousness. To avoid having the necessary statement of dues come as a source of irritation we inaugurated new forms that are more in spirit with our organization. In doing so we offered our members an opportunity of changing their classification at will. This policy fortunately resulted in a number of generous increases.

The fact that our total membership gained substantially in the past year and more than offset the loss that we encountered in 1942, is due largely to the effort of our faithful friends who serve on our membership committee and on that of the Study Guild. They all deserve our hearty thanks and especially Mrs. Cebert Baillargeon and Mrs. Angus Malloy who serve as the membership chairmen for the two organizations.

Endowment

Although the membership fees play a very important part in the maintenance of the Museum, the funds derived from them have been far from sufficient in any year to meet the expense of operation. The deficit, in consequence, had to be made up by gifts which came essentially from Mrs. Eugene Fuller. To place our organization on a permanent basis, Mrs. Fuller, during the past year, has increased the endowment fund by a gift of securities, which at their

date of transfer were valued at over \$97,000. If the members continue their faithful support, these additional funds should now give us sufficient income to meet the annual deficit of the Museum.

At the last annual meeting, in appreciation of my mother's generous assistance, which has made the life of our organization possible, the By-laws were amended to create a Life Trustee and she was elected to that position.



The News Letter, which was inaugurated when Mrs. Stimson was acting as director, has placed a considerable extra burden on the staff and principally on the already heavily laden shoulders of my secretary, Mrs. Coe V. Malone, who bears an essential part of all of our activities. It has, however, unquestionably served its purpose in keeping our members more intimately acquainted with our activities, but it has not lessened our dependence on the cooperation of the local press, for our attendance directly reflects their support. In spite of the curtailment of space, the three daily papers and many of the neighborhood publications deserve our sincere thanks for their generous assistance. Many of the articles and notices have been due to the fact that in our exhibits and activities of timely importance we have shared a mutual interest with other organizations such as the American Red Cross, the British Information Services, the British-American War Relief, the China Club and the Russian War Relief, as well as the Boeing Aircraft Company and the Associated Shipbuilders. Special gratitude, however, must be expressed to the Seattle Times for the full page devoted to our activities in the autumn.



This report would not be complete without the acknowledgment of my indebtedness to the Trustees and especially my fellow workers on the staff. The numerous gallery changes have entailed a sustained effort on the part of all. To the personal acknowledgments that I have already made, I must add my thanks to Mr. Kenneth Callahan, the Curator, and to Mr. Guy Anderson, Mr. Jacob Elshin, and Mr. Peter Camfferman whose combined efforts during the year made possible our exceptionally active exhibition schedule.



In the coming year, the pressure of the Pacific front is sure to increase the difficulties of transportation and thus to effect both the delivery of exhibitions and the attendance of our visitors from more distant parts of our city. We already know that the manpower

shortage is sure to reduce our staff. Although our transient exhibitions may have to become more modest, the Museum's extensive collection gives assurance of the fact that we can maintain our service to the community during this time of stress. In doing so we will continue to avail ourselves of all possible opportunities of strengthening the home front, but we trust that we can count on the heartening and valued assistance of our members for whose past support I express my deep gratitude.

RICHARD E. FULLER
President and Director

CONCERTS, FILM PROGRAMS, LECTURES

January 3 Red Cross Concert by Seattle Artists
 January 5 Tuesday Film Program
 January 10 South American Films
 January 12 South American Films
 January 17 Red Cross Concert by Seattle Artists
 January 19 Tuesday Film Program
 January 24 "Territorial Possessions of the United States," sound film
 January 26 "Territorial Possessions of the United States," sound film
 January 31 "Grass—Annual Migration of Persian Tribes," film
 February 2 "Grass—Annual Migration of Persian Tribes," film
 February 7 Red Cross Concert by Seattle Artists
 February 8 "New Light on Old Masters," by Baron van der Elst
 February 9 Tuesday Film Program
 February 14 "Territorial Possessions of the United States," sound film
 February 16 Tuesday Film Program
 February 21 Red Cross Concert by Seattle Artists
 February 23 Tuesday Film Program
 February 28 "Tibet, Penthouse of the Gods," color sound film
 March 2 Tuesday Film Program
 March 7 Red Cross Concert by Seattle Artists
 March 9 Tuesday Film Program
 March 14 "Symphonies in Stone," sound film
 March 16 Tuesday Film Program
 March 21 Red Cross Concert by Seattle Artists
 March 23 South American Films
 March 28 "Swedes at Work and Play," sound film
 March 30 "Swedes at Work and Play," sound film
 April 4 Red Cross Concert by Seattle Artists
 April 6 "Wheels Across Africa," sound film
 April 11 "East of Bombay," sound film
 April 13 "East of Bombay," sound film
 April 18 Red Cross Concert by Seattle Artists
 April 20 "Wheels Across Africa," sound film
 April 25 "Wheels Across India," sound film
 April 27 South American Films
 May 2 Red Cross Concert by Seattle Artists
 May 4 Mexican Films
 May 9 "Wheels Across Africa," sound film
 May 11 "Grass—Annual Migration of Persian Tribes," film
 May 16 Red Cross Concert by Seattle Artists
 May 18 "Venezuela Moves Ahead," color sound film
 May 23 "Explorers of the World," sound film
 May 25 "Explorers of the World," sound film
 May 30 "Territorial Possessions of the United States," sound film

June 1 "Territorial Possessions of the United States," sound film
 June 6 Red Cross Concert by Seattle Artists
 June 8 Travel Films
 June 13 South American Films
 June 15 South American Films
 June 20 Red Cross Concert by Seattle Artists
 June 22 Southwest Indian Films
 June 27 British Films
 June 29 British Films
 July 4 Red Cross Concert by Seattle Artists
 July 6 "We Are All Artists," film
 July 11 South American Films
 July 13 Tuesday Film Program
 July 18 Red Cross Concert by Seattle Artists
 July 20 "Wings Up," sound film
 July 25 Russian Films
 July 27 Russian Films
 August 1 Red Cross Concert by Seattle Artists
 August 3 British Films
 August 8 Chinese Films
 August 10 Chinese Films
 August 15 Red Cross Concert by Seattle Artists
 August 17 "East of Bombay," sound film
 August 22 Gdal Saliski, Cellist
 August 24 "Parachutes to Safety," sound film
 August 29 "R. A. F. On the Target"
 August 31 R. A. F. Sound Films
 September 5 Red Cross Concert by Seattle Artists
 September 7 "Target for Tonite," sound film
 September 12 "R. A. F. On the Target"
 September 14 "Unfinished Rainbows," sound film
 September 19 Red Cross Concert by Seattle Artists
 September 21 "Symphonies in Stone," and "Making a Stained Glass Window," films
 September 26 "Soudan," sound film
 September 28 "Soudan," sound film
 October 3 Red Cross Concert by Seattle Artists
 October 5 Tuesday Film Program
 October 10 "China's 400,000,000," sound film
 October 12 "China's 400,000,000," sound film
 October 17 Red Cross Concert by Seattle Artists
 October 19 "Silversmith," and "Gem Cutting," films
 October 24 "World of Plenty," sound film
 October 26 "World of Plenty," sound film
 October 31 "Wings Up," and "Fortress in the Sky," sound films
 November 2 "Grass—Annual Migration of Persian Tribes," film

November 5 "The Dawn of Victory in North Africa," by Ava Hamilton
 November 7 Red Cross Concert by Seattle Artists
 November 9 Early American Films
 November 14 Norwegian Films
 November 16 Norwegian Films
 November 21 Red Cross Concert by Seattle Artists
 November 23 Mexican Films
 November 28 "Russia Fights Back," sound film
 November 30 "Russia Fights Back," sound film
 December 5 Red Cross Concert by Seattle Artists
 December 7 "The Medal Maker," film
 December 12 "Wheels Over India," sound film
 December 14 "Wheels Over India," sound film
 December 19 "Symphonies in Stone," sound film
 December 21 "Symphonies in Stone," sound film
 December 26 Christmas Music by University Christian Church Chorus
 December 28 South American Films

FINANCIAL REPORT

AUDITORS' CERTIFICATE

We have examined the accounts of the
 SEATTLE ART MUSEUM

for the calendar year 1943, and have prepared the attached statements which, in our opinion, correctly set forth the financial affairs of the Museum at December 31, 1943, and the results of its operations for the year then ended.

It will be observed that the Margaret E. Fuller Endowment Fund surplus has been increased \$97,728.00 by reason of additional gifts from Mrs. Fuller during the year. The Fund investments are carried at their market values at the date of gift.

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 1, 1944

BALANCE SHEET

December 31, 1943

FUND	ASSETS	SURPLUS
General (Founders') Endowment Fund:		
Cash	\$ 3,069.57	
Negotiable securities, at cost	11,550.65	
Surplus		\$ 14,620.22
Margaret E. Fuller Endowment Fund:		
Cash	1,052.73	
Negotiable securities	278,353.00	
Surplus		279,405.73
Daniel Cogswell Memorial Lecture Fund:		
Cash	38.48	
Surplus		38.48
Film Fund:		
Cash	285.96	
Surplus		285.96
Operating Fund	None	None
	<u>\$294,350.39</u>	<u>\$294,350.39</u>

CASH RECEIPTS AND DISBURSEMENTS

Calendar Year 1943

	BALANCE 12/31/42	RECEIPTS	DISBURSE- MENTS	BALANCE 12/31/43
General Endowment Fund.....	\$2,521.44			
Dividends		\$ 548.13		\$ 3,069.57
Margaret E. Fuller Endowment Fund:				
Dividends	71.44	9,535.75		1,052.73
Transfer to Operating Fund			8,554.46	
Daniel Cogswell Memorial Lecture Fund				
	93.63	313.74	368.89	38.48
Film Fund				
	80.79	246.00	40.83	285.96
Operating Fund:				
Income		10,901.74		
Gifts		2,602.00	22,058.20	
Transfer from Endowment Fund		8,554.46		
	<u>\$2,767.30</u>	<u>\$32,701.82</u>	<u>\$31,022.38</u>	<u>\$ 4,446.74</u>

OPERATING FUND STATEMENT

Calendar Year 1943

Operating Disbursements

Expenses:	
Administration	\$ 5,638.89
Education	2,803.29
Library	2,410.82
Memberships	2,234.40
Exhibition	8,636.28
	<u>\$21,723.68</u>
Additional education material.....	334.52
Total expenditures	<u>\$22,058.20</u>

Operating Receipts

Memberships—\$ 5.00	\$ 3,010.00
Memberships— 10.00	3,650.00
Memberships— 25.00	1,965.00
Memberships— 50.00	300.00
Memberships— 100.00	1,600.00
	<u>\$10,525.00</u>
Commissions and miscellaneous income.....	370.86
Interest on savings accounts.....	5.88
	<u>\$10,901.74</u>
Operating deficit	\$11,156.46
Less current gifts.....	<u>2,602.00</u>
Net deficit	<u>\$ 8,554.46</u>
Repaired by transfer from Margaret E. Fuller Endowment Fund.....	<u>\$ 8,554.46</u>

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1943
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 6-February 7

Movies in the Making (California Palace of the Legion of Honor)
Maps from the Edward W. Allen Collection*
Paintings by Franz Brasz*
Watercolors and Drawings of Ships by Allan Cram*
Paintings by the Puget Sound Group of Northwest Painters*
Famous Landscape Etchings (Museum and M. F. Backus Memorial Collection)

January 14-February 7

Facsimiles of European Renaissance Gardens†

February 10-March 7

Antiquarian Exhibition (Local sources)
Prints by D. Y. Cameron (J. W. Clise, C. F. Clise, Mrs. J. I. Colwell and Museum)
Paintings by Earl Fields*
Photographs by P. A. Dearborn*
Modern European Drawings†
Modern European Facsimiles†
"Birds of Asia" by J. C. Gould (Facsimiles) †

March 10-April 4

Art in War (W.A.A.M.D.)
American Red Cross (Section of Fine Arts, Federal Works Agency)
Sculpture by Jean Johanson*
Albertina Drawing (Facsimiles) †

April 7-May 2

15th Annual Exhibition of Northwest Printmakers*
Northwest Indian Art (Washington State Museum)
Paintings and Mural Panels by Jacob Elshin*

May 5-June 6

Ship Models and Photographs of Ships (H. W. McCurdy) through Sept. 12
Paintings by Northwestern Artists†
Drawings and Mural Panels by Corrado Cagli (W.A.A.M.D.)
Watercolors by Charlotte Berend*
Watercolors by Raymond Hill*

May 22-June 20

European Tapestries of 15th to 18th Century (French & Co.)

June 9-July 18

Seattle International Exhibition of Photography*
3rd Annual Exhibition of the Northwest Watercolor Society*

June 22-July 12

Cartoons by D. R. Fitzpatrick* (St. Louis City Art Museum)

July 15-August 22

25 Years of the Soviet Union (National Gallery, Canada)

July 21-August 22

Art of Fighting China (M.M.A.)
Wu Tomb Rubbings†
Chinese Frescoes†
Chinese Prints, Silk and Rice Culture, Mustard Seed Garden Series†
Seattle Artists Summer Show No. 1*

August 25-October 3

Canadian Contemporary Painting (Addison Gallery of American Art)
Paintings by Emily Carr*
Design for Production (Boeing Aircraft Company) (through Jan. 31, 1944)
Seattle Artists Summer Show No. 2*

August 27-September 12

"On the Target" by the Royal Air Force (British Information Services)

September 14-September 30

Textiles by Marianne Stengel Dusenbury (A.F.A.)

September 14-October 18

Arts and Skills Short Projects (Portland and San Francisco Museums)

September 15-October 10

China at Peace and War (W.A.A.M.D.)
Sacred Objects of Religion†

October 6-November 7

29th Annual Exhibition of Northwest Artists*
"America in the War" (Artists for Victory, Inc.)

October 13-November 3

Arts and Therapy (M.M.A.)

October 26

Noted Coins and Medals (Vivian M. Carkeek Collection and Museum)

November 10-December 5

Soldiers of Production (W.A.A.M.D.)
Ships for Victory (W.A.A.M.D.)
Contemporary European Watercolors (Nierendorf Galleries)
The Pageant of Peking (through December) †
The Art of Russia in Its Painting and Craft (Local sources)
Arms and Armor (Local sources)
Paintings by Theodora Lawrenson Harrison*

December 8-January 2, 1944

Sacred Art (Museum and local sources)
Paintings from 12th Annual B. C. Artists Exhibition* (Vancouver Art Gallery)

Drawings and Sculpture by Hesketh (Ferargil Galleries)
Paintings and Sculpture by Ebba Rapp McLauchlan*
Fanny Brice Collection of Children's Paintings (W.A.A.M.D.)
Color Prints by Charles Smith*
Production Illustrations by Richard Kirstein*
Giotto's Padua Frescoes (Facsimiles) †
Drawings by Albrecht Durer (Facsimiles) †
Book Illustrations by Margo Austin (W.A.A.M.D.)

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.

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.

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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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Van Arsdell, Mrs. Paul
Van Horn, Mrs. Robert
Van Ogle, Mrs. Louise
Vaupell, Mrs. L. J.
Vinal, Mrs. E. L.

Wadlington, Mrs. E. R.
Wailles, Mrs. R. D.
Walker, Miss Ruth

Walker, R. S.
Wardall, Mrs. Ray
Warhanik, Mrs. C. A.
Warning, Mrs. Mary
Washington State Federa-
tion of Garden Clubs
Watkins, Mrs. H. M.
Watt, Mrs. Harold B.
Webb, Mrs. Nell
Wells, Mrs. Edward C.
Wells, Miss Mary Ann
Wiestling, Mrs. Frank
Beecher
Wheelon, Dr. Homer
Whitney, Mrs. W. T.
Whyte, Mrs. Kenneth G.
Wick, Mrs. I. A.
Wiggins, Mrs.
Myra Albert
Wilcox, Frank B.
Wilcox, Mrs. Leonard M.
Wild, Mrs. H. J.
Williams, Mrs. E. Leon
Williams, Mrs. W. I.

Willis, Mrs. Park Weed
Wills, Mrs. Charles S.
Wilson, Mrs. Frank LeM.
Wilson, Mrs. Worrall
Wilton, Mrs. Aubrey
Wisner, Mrs. W. K.
Women's Century Club
Women's Century Club,
Art Department,
Yakima, Wash.
Women Painters of
Washington
Woods, Mrs. Harvey J.
Woodward, Mrs. W. C.
Wooldridge, Mrs. Gilmore
G.
Worth, Mrs. Harry I.
Wright, Mrs. Elias A.
Wyckoff, Mrs. Walter L.
Wylie, Mrs. James W.

Youell, Mrs. George

Ziegler, Mrs. Eustace P.

CLUB MEMBERS

Antiquarian Society—*One contributing membership*
American Association of University Women—*One active membership*
Cleveland Junior-Senior High School—*One associate membership*
Elementary Art Teachers' Club—*One active membership*
Fairview P.-T. A.—*One associate membership*
Far East Society of Seattle—*One associate membership*
Garfield P.-T. A.—*One associate membership*
John Marshall P.-T. A.—*One associate membership*
Junior League of Seattle—*Three associate memberships*
Magnolia P.-T. A.—*One associate membership*
McDonald P.-T. A.—*One associate membership*
Montlake P.-T. A.—*One associate membership*
National League of American Pen Women, Seattle Branch—*One active membership*
P. E. O., Chapter AO—*One associate membership*
P. E. O., Chapter CJ—*One active membership*
P. E. O., Chapter CS—*One associate membership*
P. E. O., Chapter G—*One active membership*
P. E. O., Chapter V—*One active membership*
Pi Lambda Theta, Washington Alumni Chapter—*One associate membership*
Puget Sound Group of Northwest Painters—*One associate membership*
Ravenna P.-T. A.—*One associate membership*
Roosevelt P.-T. A.—*One associate membership*
Seattle Altrusa Club—*One associate membership*
Seattle Federation of Women's Clubs—*One active membership*
Seattle Photographic Society—*One active membership*
Seattle Sorosis Club, Art Department—*One associate membership*
Soroptimist Club of Seattle—*One contributing membership*
Tacoma Art Association—*One active membership*
Theta Tau Delphian Chapter, Bremerton—*One associate membership*
Tryout Theater, Inc.—*One associate membership*
Washington State Federation of Garden Clubs—*One associate membership*
West Seattle Art Club—*One active membership*
West Side Women's Improvement Club—*One active membership*
Women Painters of Washington—*Two associate memberships*
Women's Century Club—*Two associate memberships*
Women's Century Club, Art Department, of Yakima—
One associate membership

DONATIONS

Asbestos Supply Company of Seattle
Bass, Mrs. D. W.
Bogardus, Mrs. C. E.
The Bon Marche
Carnation Company
Coe, Dr. and Mrs. Herbert E.
Miss Joanna Eckstein—In memory of Mrs. Nathan Eckstein
Fisher, Mrs. Will P.
Frederick and Nelson
Gillman, Mrs. J.
Hudson, Mrs. Cyrus
Isaacson Iron Works
Jensen, Mrs. George A.
Metropolitan Building Company
McMillin, Mrs. Iva G.
Odland, Mrs. Henry
Russell, Miss Pearl
Seaboard Lumber Company
Seattle Post-Intelligencer
Soundview Pulp Company
Spickard, Mrs. Vernon W.
Standard Oil Company of California
Stimson, Mrs. Thomas D.
Trimble, Mrs. Glen Kerry
Umpleby, Mrs. Joseph B.
Weisfield & Goldberg, Inc.
Wiggins, Mrs. Myra Albert
Wright, Mrs. Elias A.