

SEATTLE ART MUSEUM

ANNUAL REPORT

1939

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

THIRTY-FOURTH YEAR

1939

SEATTLE, WASHINGTON

SEATTLE ART MUSEUM

1939-1940

OFFICERS

President, Richard E. Fuller
First Vice-President, Raymond G. Wright
Second Vice-President, Mrs. Reginald H. Parsons
Secretary, Horton C. Force
Treasurer, Joseph C. Black

TRUSTEES

TERM ENDING 1940

Kenneth Colman	Charles E. Martin
Richard E. Fuller	Thomas Pelly
Mrs. Jesse Charles Johnson	Mrs. Thomas D. Stimson

TERM ENDING 1941

Edward W. Allen	Mrs. Eugene Fuller
Mrs. A. Scott Bullitt	George H. Greenwood
Horton C. Force	Mrs. Reginald H. Parsons

TERM ENDING 1942

Mrs. Cebert Baillargeon	Mrs. D. E. Frederick
Joseph C. Black	Frederick M. Padelford
Nathan Eckstein	Raymond G. Wright

EX-OFFICIO

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

MUSEUM STAFF

EXECUTIVE

Richard E. Fuller
Director
Kenneth Callahan
Curator
Mrs. Coe V. Malone
Secretary to the Director
Membership Secretary

EDUCATIONAL

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

INFORMATION

Aileen Davidson
Francel Wilt, *Assistant*

MUSEUM ASSISTANTS

Earl T. Fields
Barney D. Nestor

OFFICERS OF THE STUDY GUILD

Mrs. Ofell Johnson, *Chairman*
Mrs. Jesse Charles Johnson, *Ex-Officio*
Mrs. Ambrose Patterson, *Program*
Mrs. Bayley Willis, *Program-Assistant*
Miss Catherine Evans, *Docent Service*
Mrs. Walter Wyckoff, *Membership*
Mrs. Harvey G. Schwarz, *Publicity*

REPORT OF THE
PRESIDENT AND DIRECTOR
FOR THE YEAR 1939

NOW THAT the museums of Europe are closed and their treasures buried, for how long we dare not guess, the function and mission of the American museum appears to be emphasized. The purpose of the museums of Europe is essentially that of preserving the artistic products of a bye-gone age and they accomplish their objective even though it entails subterranean shelters. Here I think that most museums would consider their chief function to be that of education, but since education can be imparted only through the voluntary interest of the public, the exhibits and programs must be enjoyable to the average visitor and their message must be relatively intelligible to the layman.

The purpose of the education is to raise the artistic taste, to broaden the knowledge and appreciation of the products of both the past and the present, and to stimulate the creative genius of the artist. If in so doing the museum renders some of the ideals of other nations more intelligible to the general public, it, in a small measure, combats the present spirit of national intolerance that now besets the world, and brings recognition to our common heritage of creative achievements in the field of art, unprejudiced by the race or creed of their creators.

Exhibitions

Although the cost of our exhibitions was slightly in excess of that of the previous year, they were fewer in number and, to a far greater extent than in the past, they were derived either from the Museum's own collection or from local sources. The most notable item on the schedule was the exhibit of the art of India, which accompanied the current course of the Study Guild. Although confined to sculpture and miniatures, this exhibit was comprehensive in its scope and attained great importance when judged by any standards. Our own collection of material in this field was vastly augmented by a very generous loan from Mr. H. Kevorkian of New York. To give additional background for the appreciation of this subject, we again showed a selection from Hubert Stowitts' paintings of "Vanishing India," which are still in our store room, and also photographs of India by Fritz Henle. Other notable exhibits included selections from the Annual Exhibition of the San Francisco Art Association, and the work of several artists of national renown, but the most out-

standing was the exhibition of Modern Master Drawings assembled by Dr. Alfred Neumeyer of Mills College under the joint sponsorship of the Seattle Art Museum.

We also had several very creditable exhibits that were derived from private collections in the Northwest. In the late spring, through the cooperation of the Seattle Branch of the National Early American Glass Society, we had a very attractive and popular exhibit of glass, while in the autumn, during two consecutive months, the generous loan of material in addition to a few appropriate items in the Museum collection, permitted us to have an exhibition both of early European paintings and of antique tapestries. In behalf of the Museum I wish to express our gratitude to those who so kindly contributed to the success of these events.

In the autumn, the Twenty-fifth Annual Exhibition of Northwest Artists was a subject of major interest and brought recognition to much new talent in the Northwest. This year the Katherine B. Baker Memorial Purchase Prize of \$100.00, which is so generously presented by the West Seattle Art Club, was awarded to William H. Givler, while the Museum's First Purchase Prize in Watercolor of \$75.00 was awarded to Hilda Deutsch of Spokane for her "Landscape." The other monetary awards were won by Leon D. Marsh for his oil painting entitled "White Vase," and by Dudley Pratt for the First Prize in Sculpture, which was accompanied by \$50.00 generously donated by the Music and Art Foundation. For the jury of the exhibition, David McCosh, Professor of Art at the University of Oregon, served as chairman, while the other members consisted of Franz Baum and Mark Tobey, two distinguished Seattle artists, Worth D. Griffin, head of the Art Department of Washington State College, and myself in an ex-officio capacity.

In addition to this exhibit and to ten one-man shows which we sponsored during the course of the year, our local artists had a number of opportunities to have recognition brought to their achievements. Aside from the aforementioned and aside from study gallery exhibits of the work of schools and various groups, there were the following: a large architectural exhibit under the sponsorship of the Washington State Chapter of the American Institute of Architects; the 11th Annual Exhibition of Northwest Printmakers, in which the local artists meet competition from both national and international talent; an exhibit of the mural designs submitted for the Wenatchee Post Office, for which competition the Museum assisted the Treasury Department; the High School exhibit celebrating the Diamond Jubilee; and our usual group exhibitions during the summer months of the work of Seattle artists who had been included in the previous Northwest Annual.

In order that our summer visitors may see the most important

part of our Museum collection, we adopted a policy last summer of permitting our Oriental collections to expand into the three central octagonal galleries in the North wing in order that we could show our most important items illustrating the early art of Japan, the art of Persia, and the art of India and Indonesia. For the rest of the year many of these various items are confined to our store room to await their turn for exhibits in the South wing. In catering to the tourists, we publicize the achievements both of the Museum and of our local talent, and incidentally we attain considerable economy in not scheduling transient exhibits.

Accessions

Once more the Museum was fortunate in receiving noted additions to its collection. To say that they are again principally in the realm of the Orient may sound to some like the proverbial coals to Newcastle. In this instance, however, some of the most important pieces were acquired by advantageous exchange of material already in the Fuller Collection of the Museum. The accessions were selected individually to fill gaps either in the historical sequence or in the representation of various phases of artistic expression. We trust that each piece attains the high standard of the connoisseur and at the same time reflects a creative spirit that can be appreciated by any one interested in art.

A bronze horse ornament, a jade sceptre and a group of small jades give an additional glimpse of the revered classic art of China during the Shang Dynasty, which flourished over three millenniums ago. While the collection representing the subsequent Chou Dynasty was strengthened with two richly decorated jade discs or symbols of heaven, a group of small jades, an exquisite bronze mirror and a sword handle inlaid with silver. This long period prior to the Christian Era was once classed under the general heading of archaic, but the recent efforts of archeologists have now permitted it to be subdivided into art epochs which vie with each other in creative achievements.

An unglazed tile slab from the tomb of the Han Dynasty, shows the vigorous portrayal of a horse two thousand years ago. While a tiger forms the motive for a bronze buckle of similar age. The latter was the gift of Mrs. Thomas D. Stimson. The refinement of the prosperous years of the T'ang Dynasty, during the 7th and 8th Century, is shown both in a Buddhistic marble head and in a very graceful bronze incense burner that was once carried in religious ceremonies.

The Sung Dynasty was enriched by an accession of great importance in the form of a grey crackle bowl of Ko ware. This was added

to the very distinguished group of Sung ceramics which have been presented to the Museum by Mrs. Thomas D. Stimson, and which far more than justify her being classed as a patron. The other additions to our Chinese ceramics date from the early part of the 18th Century. One is a plate of the reign of K'ang Hsi, bearing in famille verte decoration an exceptionally vigorous portrayal of a bird and flower subject. While the other is a large porcelain Yung Cheng vase decorated with peonies, depicted in underglaze blue and peach bloom.

The pictorial arts were represented by two large paintings of the Ming Dynasty showing the decorative portrayal of flower and bamboo, and two small folio bird and flower paintings of the same period. In addition, we took the opportunity of completing our collection of Chinese wood-block prints of the so-called "Mustard Seed Garden Series," which was originally published as an artist's sketch book. So far as the art of Japan is concerned, our accessions are confined to folio material of less importance and include both old and contemporary Japanese prints and some twenty vigorous drawings by unknown artists of the 19th Century.

From the collection of Indian sculpture which Mr. H. Kevorkian so kindly lent us, we retained a stone panel depicting in high relief two classic incidents in Buddha's renunciation of the worldly pleasures of the palace. The piece comes from Northern India, where it was originally carved in the 2nd or 3rd Century A. D., in the ancient kingdom of Gandhara. Another accession from the same collection is of greater importance and shows a sensitive interpretation of a seated Buddha subtly portrayed in a very hard crystalline rock. This came from Northeastern India and dates from about the 10th Century, when it was one of the final creative expressions of the Buddhistic faith in that country prior to its extermination by the first Mohammedan invasion.

The art of Persia was also greatly enriched with several items that reflect the sumptuous decorative quality of some of the greatest epochs of that country. We had the privilege of acquiring a stucco plaque decorated with two rampant gazelles. This piece was an architectural ornament of a 6th Century Sassanian palace at Damaghan in Northwestern Iran. We also acquired two mosaic tile medallions. One of these, in the star design, is from a mosque in Ispahan which was dedicated in 1482, while the other, depicting a lion attacking a bull, is of unknown origin but it may be attributed to approximately the same period. We also acquired a large decorative panel composed of twenty rectangular tiles bearing a unified design of birds, deer and flowers on a yellow ground. This came originally from the 17th Century Imperial Palace, Haft Dast (seven mansions) in Ispahan.

Our most important accession in the field of Occidental art was a large French tapestry of the early 18th Century with a very well conceived and finely executed design of verdure and landscape. We also have now three additional old masters of considerable merit; a small painting by the 15th Century Italian artist, Jacopo del Sellaio, portraying St. Jerome in prayer, a "Village Festival" painted by the 17th Century Dutch masters Hendrick and Martin Van Cleve, and a fine 17th Century Dutch "Landscape" by an unknown artist. Our American paintings were enriched by "Still Life with Fish" by William Merrit Chase, a famous artist of the previous generation.

To our collection of contemporary American paintings was added a "Mountain Landscape" by Marion Kavanagh Wachtel as a gift of Alfred Rollo in memory of his wife. While a portrait of Mrs. Eugene Fuller by Spencer Macky was donated by friends. Our collection of paintings by local artists was enhanced by the purchase of prizes of the Northwest Annual, and, in addition, by the accession of Carl Morris's "Woman with Cloth," Vanessa Helder's "City Gas Works," Kenneth Callahan's "The Storm," and "The Little Red Barn," as the gift of the artist, Dorothy Dolph Jensen.

Aside from those prints which were entrusted to us as the purchase prizes of the Northwest Printmakers, we also acquired a number of items in etching and lithography by well known contemporary artists. Some of the most noted names are Andre Derain, Jean Charlot and "Pop" Hart. To our collection of the work of local artists, we added several drawings and lithographs by Abe Blashko, two of which were a gift of the artist. In addition, we took the opportunity of selecting enough plates of John Gould's "Birds of Asia" to form an excellent exhibition. We also acquired four drawings by Thomas Rowlandson, the very creative British satirical artist of the early 19th Century.

In reviewing the complete scope of accessions of the past year, I think that any one must admit that they are impressive. They represent the result of a number of exceptionally favorable opportunities of filling fairly definite needs of the Museum and, unless otherwise stated, are additions to its Fuller Collection. Do not, however, feel that they establish a precedent that will be maintained. The limited size of the building, which I personally consider to be adequate in space, emphasizes the importance of quality rather than quantity. As our material is superseded in importance by subsequent accessions, we intend to continue our policy of trading the material which no longer is needed for exhibition purposes.

Lectures

During the course of the year we, as usual, enjoyed the cooperation of the University in having two lectures for members at Meany Hall. On May 2nd, the noted art historian, Sheldon Cheney, lectured on "A Primer of Modern Art" under the joint auspices of the Department of Art. On December 14th, with the cooperation of the Department of Ethnology, Herbert Knapp spoke on the subject of Polynesia with his excellent Kodachrome moving pictures on Tahiti. In our own Auditorium, we enjoyed the privilege of having four visiting celebrities talk on various subjects. Mr. H. S. Ede, formerly of the Tate Gallery, lectured on "Pictures Are Like People." "Essentials of Chinese Painting" was the subject for the famous sinologue, Osvald Siren. Mrs. Helen Appleton Read, in reviewing the results of the art program of the Treasury Department, spoke on "New Horizons in American Art." While Dr. Paul Ganz, the world authority on Holbein, addressed us on his favorite subject. Through the generous cooperation of the Walker Ames Foundation, Amedee Ozenfant, the well known art teacher, spoke to us on "The Need of Art" during the course of his summer instruction at the University of Washington. For most of these lectures we are again indebted to Mrs. Reginald H. Parsons for the maintenance of the Daniel Cogswell Lecture Fund.

Our lecture series was also definitely enriched by the Rev. H. A. Reinhold on "A Thousand Years of Christian Art." This series, which Father Reinhold generously contributed, was initially planned as one of the courses of the Study Guild. Both for the convenience of the speaker and to render it available to a wider audience it was scheduled on Monday evening and made open free of charge to the general public. We are most grateful for the privilege that we thus had of widening the scope of our education. Five of the series of eight lectures were delivered in the autumn.

In addition, the fifteen Sunday lectures were shared by Mrs. A. M. Young and myself, while, except for the period of her illness last winter, Mrs. Young also had in the Auditorium on Saturday mornings her Children's Hour which is always a most popular event. Some of the details of her numerous other educational activities which do such valuable service in enlarging the scope of our influence are covered in her own report, which is presented on subsequent pages.

Study Guild

As usual the Study Guild has been responsible for some of our major activities during the past year. Two administrations fall within the scope of the present fiscal year. Since the record of the organization under the chairmanship of Mrs. John Dallas Reagh

was covered by previous reports, I now have the privilege of reviewing the major activities under the present able incumbent, Mrs. Ofell Johnson. I have already mentioned the course of "A Thousand Years of Christian Art" by the Rev. H. A. Reinhold. The initial plan for this series and the selection of titles was a subject to which a committee, under the chairmanship of Mrs. Almon Bogardus, contributed. That committee also assisted in publicizing this important event. The series of historical lectures again reverted to the art of China. Once more Mrs. Young and myself shared the responsibility for it as lecturers. The other two lecture series were confined to the "Art of the Expositions" under the chairmanship of Mrs. Ford Q. Elvidge, and the "History of Furniture" under the chairmanship of Mrs. Herbert Brink. The latter series covered the early epochs in European history, leaving the subsequent centuries to next year. For the initial lecture we had the generous services of Mr. Frank Drake Davison. The other lectures for these two courses were delivered either by members of the Guild or by various local authorities who most generously contributed their services. For these various programs, which entailed in all forty-four lectures, Mrs. Ambrose Patterson was in charge with the assistance of Mrs. Bayley Willis, while Mrs. Harvey G. Schwarz, as publicity chairman, aided in obtaining the fine publicity which many of the events received.

The other major activity of the Study Guild is that of the docent service. Aside from the duties during such events as the American Banking Convention, this conscientious committee under the leadership of Miss Catherine Evans, rendered service almost every week during the school year in conducting children of the Seventh and Eighth grades through the gallery. These numbered over 4800. In behalf of the Museum I wish to thank Mrs. Ofell Johnson and her various assistants for the fine service the Study Guild rendered to our organization.

Library

The past year, once again, witnessed substantial additions to the various collections of the Library. We acquired 89 volumes by purchase and received 24 by gift. The principal donor was Mr. Bernard Freyd who has now presented to the Museum 95 items, which greatly strengthen our Library in regard to the aesthetic values of art. We now possess over 2600 books and over twice that many colored reproductions which are mounted for lending. The latter were augmented by 175 additions. We purchased nearly 700 large standard size slides to meet the requirements of numerous lectures and brought the total to 7500. In the autumn, however, to reduce the cost of slides, our assistant, Mr. Barney Nestor, developed the

technique of taking 35mm. slides with Leica equipment that was lent to our organization, together with accessories which we purchased. The use of these slides demanded a major investment in a projector for the Auditorium. The saving that is thus made possible will shortly compensate us for the expenditure which now permits us to have Kodachrome slides at a cost that is almost nominal. This phase of our educational activity plays an increasingly important part in the educational life of our city.

Probably our most notable Library accession is formed by two extensive educational exhibits which Miss Nannette Tibbals has available for lending to schools and various organizations. These had been prepared in a most scholarly manner by the staff of the San Francisco Museum of Art under a grant from a philanthropic foundation. At our request, their director, Dr. Grace L. McCann Morley, most generously had two sets of the original series of six duplicated for us at actual cost. One of these is entitled "The Language of Painting" and illustrates a modern professional analysis of artistic values in reference to established masterpieces. The other is entitled "Masterpieces of the Past." Both of these exhibitions are accompanied with very complete descriptive labels, as well as a lecture which is available for reading. These exhibitions have been on constant circuit throughout the State and have a wide educational value. Although, at the moment, the main demand for them comes from schools, it is probable that the expansion of the present W. P. A. program in developing art centers at various points in the Northwest will increase the demand for them as well as for other exhibition material which is available in our store room.

Equipment and Maintenance

Our need for additional exhibit space for cabinet items was met with the purchase of four cases of our standard design. Although this entailed a substantial investment, it meets our requirements for at least years to come. So far as the Auditorium is concerned, I have already mentioned the purchase of a Leica projector. It also was greatly improved by the reconstruction of the projection platform by our chief custodian, Mr. A. B. Faris, and his staff. In addition, the potential service of this room was greatly increased by the installation of a loud speaker through the generosity of Mrs. Thomas D. Stimson. For the storeroom, an ultra-violet lamp was purchased to permit the detection both of forgeries and of the extent of repairs.

To permit Seattle artists to expand their efforts into the medium of lithography, an old standard press, together with the stones and accessory equipment, was presented by the Museum donors for

installation in the press room. It has proven to be of immediate service to some of our local artists and has permitted the development of exceptional talent in this phase of art. To meet the needs of a life class, which now by tradition sketches in the receiving room Monday evenings during the winter months, a number of items of equipment were added. These, however, did not entail any expense to the Museum. The materials were purchased through the nominal artist fees, while the construction was done by Mr. Faris.

Under constant vigilance of the efficient engineering staff of the building, the City's contract for maintenance has been carried out most satisfactorily, and the normal wear and tear have been effectively combated. To meet the requirements of the Civil Service, Mr. C. E. Maxfield, after very satisfactory service for nearly a year, was replaced by Mr. C. M. Brittain, former junior engineer of the City Light. At this time I also wish to express my appreciation for the fine cooperation which we have received from the Park Department. A very extensive and much needed drainage system was installed in our front lawn. To assist in this major improvement, the Museum met the nominal expense entailed in the purchase of the tile pipe.

Membership

It is with regret that we note a slight decrease in our membership in spite of the faithful service of our membership committee under the direction of Mrs. Thomas D. Stimson and Mrs. Frederick H. Parks, who devoted their services to a special effort during the autumn. The achievement which they attained with the valuable cooperation of the Study Guild is reflected in the fact that the loss of members during the course of the year occurred in spite of the addition of nearly 300 new members in various classifications.

At the instigation of the legal members of our Board, we received the generous cooperation of some members of the State Legislature in having a bill passed exempting museums from the inheritance tax. In doing so, our State followed the precedent of not only the Federal Government, but of most of the States in the Union. This action gives promise of permitting our organization to accumulate an endowment in the course of time.

In the late summer, Mrs. Glen Liston resigned the position of Secretary to the Director but retained the responsibility of being the Executive Secretary of the Western Association of Art Museum Directors, with headquarters at the Museum. This organization has continued to grow under her guidance as an important factor in the circuiting of exhibitions. Fortunately, Mrs. Coe V. Malone has most ably filled her place, and, at the same time, has retained the task of

membership secretary. To fill the position left vacant at the upper desk, Miss Aileen Davidson was employed at full time, while Miss Francel Wilt assists.



Last summer, on the death of Winlock Miller, Jr., our Board shared with many civic organizations the sad loss of one of its youngest and most valued members. We were fortunate, however, in having Mr. Thomas M. Pelly accept the position thus left vacant.



We probably share with the executives of most museums, the knowledge that we fail to overcome the inhibition that many of our fellow citizens feel in considering art to be something beyond their scope, so foreign to them in fact that it is only with difficulty that they can be persuaded to make an initial visit to the Museum. Some may be correct in their self appraisal, but there are many others who, I am sure, would be astonished at the ease with which they can enter a new field of interest and of pleasure through exerting the slight effort of observation and through the absorption of a little knowledge which we endeavor to present in digestible form. An art museum permits you not only to visit foreign shores, but to turn back the pages of history and to become familiar with creative genius which speaks to you personally in a universal language. The essential smattering of that language is within the grasp of almost anyone who has the interest. Although I fully appreciate that the vital interest in current affairs may divert many from thoughts of art and that the many demands on crowded lives may cause one to avoid any additional effort, I am sure many fail to realize the recreation that may so easily be derived and the extent to which their lives may be enriched.

With the thought that a good wine needs no bush, we undoubtedly let slip opportunities of publicizing our activities. Every member, however, and for that matter anyone can be of service in permitting our organization to pay greater dividends to the community if by word of mouth they spread news of the continually changing activities which the Museum presents. In this respect, however, we greatly appreciate the cooperation of the press and the fine missionary work that they assist us in doing in our chosen field, although we still hope for the day when in Seattle, as in the other great cities of this country, our citizens will obviously show sufficient interest in art to place events in that subject definitely in the category of news.

I cannot close without expressing my warm gratitude to the members of the staff for their very efficient and faithful service

which plays an essential part in the success of our organization, and our sincere appreciation of the cooperation of the Board of Trustees and of the support of each of our members. I trust that this report of our progress will strengthen their interest and loyalty to the Museum in the great civic service that it is rendering and that it will not give them merely a false impression of affluence and the comfortable feeling that their assistance is no longer needed. Although the interest of the general public is still a constant encouragement, we must admit that our membership statistics reflect our failure in one essential phase of our external relationships in spite of the achievements of the committee in charge. That is a point, however, that we hope will be rectified in the future.

RICHARD E. FULLER,
President and Director.

REPORT OF THE EDUCATIONAL DEPARTMENT

JANUARY TO DECEMBER, 1939

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

It is of interest to study the reports of former years on the activities of the Educational Department for by such comparisons we can measure the success of our efforts. Since we opened our doors in June of 1933, we have attempted to carry out the duties laid down for such departments in every museum, namely, docent to adults and school children, lectures in the museum and out of it, and children's story hours. That members of various organizations have continued to attend these lectures year after year and that the children who came seven years ago are still interested in the programs sponsored by the Museum is indicative that we are filling a very real need. That so many come to the Museum is only an indication that they look to us for assistance and have come to respect this Museum's position in the community. It is with the idea of serving the people that this work of providing recreation and aesthetic enjoyment is carried on.

The Docent Group, under the able chairmanship of Mrs. Ofell Johnson in the spring and Miss Catherine Evans in the fall, has conducted Seventh and Eighth grade children from the Public Schools on tours through the galleries. Adult groups and school children from out of the city have had similar service by special appointment. This department is grateful to the members of the Docent Group, for we are mindful that under this volunteer service the members are constantly on call and have frequently sacrificed personal pleasures and comforts to come at a moment's notice in order to conduct a group through the Museum. Their enthusiasm and wonderful cooperation has been an inspiration to the school children under their guidance and words cannot convey my personal gratitude for their generous service in behalf of both the Museum and the community. The following comprise the committee who have contributed to the work of the Educational Department: Mrs. Frank S. Bayley, Jr., Mrs. Edward Strong Campbell, Mrs. Kenneth Cole, Mrs. Joseph Gandy, Mrs. John Dallas Reagh, Mrs. Wesley Rennie, Mrs. Willard Skeel, Mrs. Veo Fuller Small, Mrs. Elizabeth Smithson, Mrs. Harvey G. Schwarz, Mrs. Lewis Turtle, Mrs. Pieter van Dalen, Mrs. W. D. Vanderbilt, and Mrs. Brian Wattleworth.

In addition to lectures given, I have written a weekly art column for the Sunday Post-Intelligencer and have given two radio broadcasts a week. Once a month, from October through May, a lecture is given to Parent-Teacher Associations. This has become a tradition with that organization and there are many members who have not missed a single meeting since the Museum opened. The Auditorium is usually filled at these meetings and often with members standing. I give a lecture on some phase of art and follow it with a tour of the galleries. These Parent-Teacher members report to their school associations on the lecture and current exhibits, and so the influence of the Museum is taken into the homes.

The Children's Story Hour, held each Saturday morning at 10 o'clock from October through May, continues to attract children and their parents. While the audience changes from time to time there are many who have been attending for several years.

During my absence in the spring, Dr. Richard Fuller gave the Study Guild lectures that I was scheduled to make and wrote three of my Sunday articles, while Mrs. William Harrison and Mr. R. Bruce Inverarity lectured to the Parent-Teacher Association, and Mr. Dick Rarig brought educational talking films to the Children's Story Hour.

Last summer I attended the State Convention of Federated Women's Clubs at Bellingham, where I addressed the convention and took a collection of Washington artists' work for an exhibit. I also addressed the Publicity Department of the Museum Directors' Association at their annual convention in San Francisco. In summing up the lectures for this past year, 125 lectures were given out of the Museum, of which 40 were out of the city and 56 in various schools, while 54 talks were given over the radio and 68 lectures delivered in the Museum, making a total of 240 for the year.

I wish to express my personal gratitude for the enthusiastic and generous support given me by the Docent Committee and fellow members of the staff and to make especial mention of the generous assistance of Mrs. Coe Malone, Miss Aileen Davidson, Miss Nannette Tibbals and Mr. Barney Nestor without which this program could not have been carried on.

Respectfully submitted,
 MRS. A. M. YOUNG,
Educational Director.

LECTURES

- January 8 . . . "Egypt, Her Past and Present." Excavations by the Metropolitan Museum, by Mrs. A. M. Young
- January 15 . . . "Some Brilliant Modern German Painters," by Mrs. A. M. Young
- January 22 . . . "The World's Greatest Frescoes," by Mrs. A. M. Young
- January 29 . . . "Michelangelo, His Life and His Works," by Mrs. A. M. Young
- February 6 . . . "India Today," by Mrs. A. M. Young
- February 12 . . . "The Art and History of Early India," by Richard E. Fuller
- February 19 . . . "The Classic Temples of India," by Richard E. Fuller
- February 20 . . . "Pictures Are Like People," by H. S. Ede
- February 26 . . . "The Art of the Great Moghuls," by Richard E. Fuller
- February 27 . . . "Essentials of Chinese Painting," by Oswald Siren
- March 6 "New Horizons in American Art," by Helen Appleton Read
- April 3 "Holbein," by Dr. Paul Ganz
- April 17 "The Need of Art—What Is Beauty in Terms of Modern Art," by Amedee Ozenfant
- May 2 "A Primer of Modern Art," by Sheldon Cheney
- November 5 . . . "The Classic Art of the Shang Dynasty (1766-1122 B. C.)," by Richard E. Fuller
- November 12 . . "Daumier, the Interpreter Through Painting," by Mrs. A. M. Young
- November 19 . . "The Varied Artistic Trends of the Chou Dynasty (1122 B. C.-220 A. D.)," by Richard E. Fuller
- November 26 . . "The American Wing of the Metropolitan Museum," by Mrs. A. M. Young
- December 3 . . . "The Art of the Han Dynasty (206 B. C.-220 A. D.)," by Richard E. Fuller
- December 10 . . . "How Tapestries Are Made," by Mrs. A. M. Young
- December 14 . . . "Polynesia," by Herbert Knapp
- December 17 . . . "Madonnas," by Mrs. A. M. Young

FINANCIAL REPORT

AUDITOR'S CERTIFICATE

I have examined the accounts of the
SEATTLE ART MUSEUM

for the calendar year 1939, and in my opinion the attached statement of Receipts and Disbursements and General Fund Balance Sheet correctly sets forth the operations of the Museum during the year and its financial condition December 31, 1939.

JOHN E. MEALS,
Certified Public Accountant.

Seattle, Washington
February 6, 1940.

SEATTLE ART MUSEUM
GENERAL FUND BALANCE SHEET

December 31, 1939

Assets

Cash on hand and in banks, subject to check.....	\$	861.08	
Deposits in savings accounts.....		9,570.71	
Total.....			\$10,431.79
Furniture and Fixtures:			
Gallery	\$12,800.71		
Office	1,142.39		
Library	2,342.32		
Lecture	5,255.42		
Storage	7,958.48		
Kitchen	12.34		
Classes	103.55		
		29,615.21	
Library		5,592.10	
Exhibition material		10,449.13	
Slides		3,511.46	
Press Room		12.25	
Total assets			\$59,611.94

Liabilities and Surplus

Founders' Endowment Fund.....	\$	8,500.00	
Lecture and Slide Fund.....		360.92	
General Fund:			
Balance, January 1, 1939.....	\$46,486.79		
Excess of operating receipts.....	\$22,507.14		
Over operating expenses.....	18,242.91		
		4,264.23	
			50,751.02
Total Liabilities and Surplus.....			\$59,611.94

SEATTLE ART MUSEUM
STATEMENT OF CASH RECEIPTS AND
DISBURSEMENTS

Calendar Year 1939

Receipts

Balance on hand January 1, 1939.....	\$	5,340.65	
Operating Receipts:			
Memberships—\$ 5.00	\$	2,755.00	
“ — 10.00		3,700.00	
“ — 25.00		1,975.00	
“ — 100.00		1,450.00	
Total memberships	\$	9,880.00	
Interest earned		354.44	
Gifts		11,370.10	
Gate receipts		711.45	
Commissions		22.48	
Sundry book sales, etc.....		168.67	
Total operating receipts.....	\$22,507.14		
Proceeds of sale of U. S. Bonds.....		5,039.85	
Increase in Lecture Fund.....		153.11	
			27,700.10
Total receipts			\$33,040.75

Disbursements

Operating Expenses:			
Administration	\$4,975.62		
Education	2,606.70		
Library	1,805.43		
Membership	2,412.33		
Exhibitions	6,442.83		
Total operating disbursements.....	\$18,242.91		
Additions to Equipment:			
Gallery	\$1,946.16		
Office	268.50		
Library	29.71		
Lecture	676.77		
Storage	26.52		
Kitchen	12.34		
		2,960.00	
Library		396.23	
Exhibition material		282.39	
Slides		715.18	
Press room		12.25	
Total Disbursements			22,608.96
Balance on hand December 31, 1939.....			\$10,431.79

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1939
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 11-February 5

Architectural Exhibition (Washington State Chapter A.I.A.)
Memorial Exhibition of Work by Helen Rhodes
Twentieth Century American Artists (originals and reproductions) †
Work by Students of the California School of Fine Arts*

February 8-March 5

Art of India (lent by H. Kevorkian, of New York)
Paintings and Drawings by Federico Castellon (A.F.A.)
National Scholastic High School Exhibition
Drawings for Walt Disney's "Snow White and the Seven Dwarfs"
(W.A.A.M.D.)
Paintings by Worth D. Griffin and Clyfford Still*
Photographs of India by Fritz Henle*
Drawings and Prints by Helen Loggie*

March 8-April 2

Eleventh Annual Exhibition of Northwest Printmakers*
Paintings by Bear Newman (Sara M. Strauss)
Art of India (lent by H. Kevorkian, of New York)
"Vanishing India," by Hubert Stowitts*
Paintings and Drawings by Holbein (facsimiles) †
Work by Students of St. Nicholas School*

April 5-May 7

Modern Master Drawings (sponsored by Mills College and Seattle Art Museum)
Annual Exhibition of the San Francisco Art Association (W.A.A.M.D.)
Egyptian Photographs by Prof. Hamann (A.F.A.)
Portrait of Mr. Reginald H. Parsons, by Spencer Macky
National Exhibition of Representative Buildings of the Post-War Period (part one) (A.F.A.)
Paintings by Esther Webster*

May 10-June 4

California Ceramics (W.A.A.M.D.)
Mural Designs for the Wenatchee Postoffice*
National Exhibition of Representative Buildings of the Post-War Period (part two) (A.F.A.)
Clarence A. Black Memorial Collection of American Paintings †
Watercolors by Z. Vanessa Helder*
Women Painters of Washington Craft Exhibit*

June 7-June 18

Diamond Jubilee High School Exhibit*
Early American Glass and American Coverlets (lent by Seattle Branch of the National Early American Glass Society and Museum's McDonald Collection)

June 7-July 9

Paintings by Shiro Miyazaki*
"Elizabethan England" (Boston Museum of Fine Arts)

June 7-October 1

Graphic Arts (a series of four exhibits) †

June 18-October 1

Persian Art †
Art of India, Siam, Cambodia and Korea †
Late Japanese Art †
American and European Painting and Sculpture †

July 12-October 1

Paintings by Seattle Artists*

October 5-November 5

Twenty-fifth Annual Exhibition of Northwest Artists*
Women Painters of Washington*
Northwest Printmakers' Permanent Collection †

November 8-December 3

Phillips Memorial Exhibition, lent by the Phillips Memorial Gallery of Washington, D. C. (A.F.A.)
Paintings and Prints by Frederic Taubes (W.A.A.M.D.)
Lithographs and Facsimiles of Paintings by Daumier †
Paintings by Thelma Gerstman*
Oriental Photographs by Edward Mason*
Asiatic Birds Prints by John Gould †
Work by Members of Grapha Techna*
Chinese Art, including Archaic Bronzes lent by Mr. and Mrs. A. Bassett, of Shanghai †
Japanese Landscape Paintings, Drawings and Prints †

December 6-January 7

Early Tapestries from Local Sources
Gothic Tapestries (facsimiles)
Paintings of Religious Subject Matter (from local sources and Museum Collection, including originals and facsimiles)
Early Religious Sculpture (from local sources)
Religious Drawings by the Masters (facsimiles) †
Paintings by Francis Drexel Smith*
Paintings by Raymond Hill*
Clarence A. Black Memorial Collection of American Paintings †
Paintings by Kenneth Callahan*
British Engravings of the 18th Century

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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