



SEATTLE ART MUSEUM

ANNUAL REPORT

1942

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

THIRTY-SEVENTH YEAR

1942

SEATTLE, WASHINGTON

SEATTLE ART MUSEUM

1942-1943

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TERM ENDING 1945

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MUSEUM STAFF

Richard E. Fuller <i>Director</i>	Katherine Corbet <i>Librarian</i>
Mrs. A. M. Young <i>Educational Director</i>	H. M. Lyons <i>Assistant Librarian</i>
Kenneth Callahan <i>Curator</i>	Aileen Davidson <i>Information</i>
Mrs. Coe V. Malone <i>Museum Secretary</i>	Mrs. Theodora L. Harrison <i>Information Assistant</i>
Guy Anderson <i>Museum Assistant</i>	

OFFICERS OF THE STUDY GUILD

Mrs. Ford Q. Elvidge, *Chairman*
Mrs. Jesse Charles Johnson, *Museum Trustee*
Mrs. Charles H. Paul, *Membership*
Mrs. Charles T. Jordan, *Program*
Mrs. Grant I. Butterbaugh, *Publicity*
Mrs. Phillips Dickinson, *Secretary*

REPORT OF THE
PRESIDENT AND DIRECTOR
FOR THE YEAR 1942

IN PAST ANNUAL REPORTS it has been my privilege to tell of the enlargement of almost all phases of our activity. On the contrary, this year, like probably all museum directors, I for the most part, must recount their decrease and, at the same time, attempt to impress our members with the various steps that have been taken to make our organization of service to this community and the state during the national emergency.

A museum, especially in a strategic center, such as Seattle, obviously feels the effect of the war for numerous reasons. For instance, the potential danger of enemy bombs resulted in certain precautions such as the safe storage of 650 items of the Museum collection in a mid-continent repository, while to avoid having the skylights act as a potential beacon, we abolished evening hours even before the enactment of the necessary dim-out regulations. As one would expect, our week-day attendance has felt the adverse effect both of the many local war activities, and of the problems of transportation, which even precluded the customary visits of school buses. The principal emphasis of our local activities has therefore been confined to Sundays on which our attendance has fortunately continued to be excellent.

Exhibitions

Although our list of exhibitions is not as extensive as it has been in some years in the past, the actual space allotted to transient material was greater than it has ever been in the past. This was due to the fact that during the summer months instead of leaving the best of our permanent collection on display for the benefit of tourists, who were no longer with us, we had a number of extensive changes to cater to our own citizens who now could not leave the city.

The greatest emphasis was unquestionably placed on contemporary art, but if possible with a direct bearing on the war effort. The exhibitions brought to Seattle included the work of many of our most noted contemporary artists in almost all mediums but sculpture. Nationally the most publicized of these exhibitions was the "Americans 1942" in which the New York Museum of Modern Art featured the work of nine Americans including Morris Graves, who ten years ago received the Katherine B. Baker Memorial Award in the first Northwest Annual held in this building.

Aside from exhibitions of various local art organizations, we had five juried exhibits which covered almost the whole scope of local art. These were namely, the 14th Annual Exhibition of Northwest Printmakers, the 2nd Annual Exhibition of the Northwest Watercolor Society, the War Poster competition for the benefit of the 13th Naval District, the 1st Annual Exhibition of Photography sponsored by the Washington Council of Camera Clubs, and the 28th Annual Exhibition of Northwest Artists which as usual permitted the showing of oils, watercolors and sculpture. The chairman of the jury for the latter exhibition was Franz Brasz, former president of the California Watercolor Society, while the other members consisted of Dr. Frederick A. Adams, Seattle artist, Jean Johanson, one of our leading local sculptors, Ambrose Patterson, Professor in the School of Art, University of Washington, and Mrs. Thomas D. Stimson who was then acting as the Director of the Museum.

For the First Prize in Oil, which was awarded to Constance Fowler for her painting of "Staten Mill," we again have the pleasure of thanking the West Seattle Art Club for their \$100. Katherine B. Baker Memorial Purchase Prize. The Second Prize in Oil, bearing with it \$50 from the Seattle Art Museum, was won by James H. FitzGerald, while the First Prize in Watercolor, Tempera or Gouache with a \$75 award from the same source, went to Charles Heaney for his painting "Fish," thus giving our two major awards to Oregon artists. The Music and Art Foundation as usual generously donated \$50 for sculpture which was awarded to Ken Glenn, while we are again indebted to the Puget Sound Group of Northwest Painters for their Purchase Prize in Transparent Watercolor of a \$50 War Bond. This was won by Sgt. Irwin Caplan, who also received the \$50 award donated by the Stimson Mill Co. for the 1st Prize in the War Poster contest. His winning design was subsequently reproduced by the 13th Naval District. The other companies to whom we are indebted for prizes in the poster contest are Schwabacher Bros. & Co., Lowman & Hanford Co., and the West Coast Lumbermen's Assn.

In addition to these large exhibitions we continued to give well deserved encouragement and recognition to individual artists through a succession of one-man shows. The artists so honored are mostly from the Northwest, the major exception being the large group of oil paintings by Leland Curtis accurately recording his historic impressions of Antarctica. In marked contrast came the extensive retrospective exhibition of the paintings of Mark Tobey, Seattle's great creative artist who is concerned essentially in new forms of expression and abstraction.

In spite of this emphasis on present day artists, our inheritance from the past has not been neglected. We continued to show at least

a glimpse of the history of Chinese art, although for some months it was confined to one gallery. During the winter we had an important exhibition illustrating the history of the art of the Near East. Although much of this material came from our own collection, it was greatly strengthened by the generous cooperation of the Heeramanek Gallery of New York. At almost the same time our own examples of Grecian sculpture and Roman mosaics permitted us to have our initial exhibition of the ancient classic art of the Occident, supplemented with reproductions and photographs from the Museum collection.

During the summer months we accepted the opportunity of showing the very large exhibition on the Appreciation of the Arts by which the Cincinnati Art Museum, under a Carnegie grant, succeeded several years ago in presenting a most educational exhibition not only to illustrate the artistic development of the world but to show the function of such factors as light, color and form.

Many of our exhibitions have reflected the influence of the war or of our national policies. I have already mentioned our own poster competition which permitted the 13th Naval District to select a most successful poster for reproduction in this region. Through the cooperation of the Coordinator of Inter-American Affairs, we had the privilege in the late spring of showing a large exhibition illustrating the essential phases of the art of Central and South America in Pre-Colombian times and Colonial days, as well as the creative expression of their vigorous artists of the present day. Several exhibitions also came to us through the British Information Services, the most notable of these was the London Firemen's paintings which, during the mid-summer, was shown in five galleries in the South wing. These brilliant records of the great attack on London as portrayed by artists serving as volunteers brought to Seattle not only an important message, but a very real stimulus to the activities of civilian defense.

Accessions

Although the number of accessions during the past year was curtailed, some important gifts should be recorded. Without reference to relative importance, order is attained by moving roughly from East to West and from ancient to modern. As a preamble to the important function of any museum, I wish again to reiterate that the ideal for which we strive is to have accessions not only of artistic merit and unquestioned authenticity, but as definite examples representing the culture and preferably the creative spirit that characterizes successive periods in the history of art.

In spite of our wealth of material from China, the history of that great nation was amplified by a few additions which I will record

in chronological order. The oldest is a bronze ceremonial vessel dating from the close of the Shang Dynasty, about 12th Century B.C. It shows a technical perfection in casting that excels any other example in our collection. From the T'ang Dynasty, nearly two thousand years later, date two remarkable examples of silver of about the 8th Century. One, a small standing ox wearing its harness trappings, the other a well proportioned cup decorated with a flowing design of birds and flowers. Incidentally these three items were donated to be stored during the emergency with the Museum collection. An ox blood plate of the Ming Dynasty of the early 17th Century forms our only example of that noted ware. So far as the subsequent Ch'ing Dynasty is concerned, we are indebted to Mrs. Reginald H. Parsons and her son, Reginald B. Parsons, for a handsome imperial robe. Although, except for geography and time, it is incongruous to mention Japan in the same paragraph, we must also acknowledge the receipt of a Japanese musical instrument known as a samisen, together with its numerous accessories. For this we are indebted to Mrs. Florence Denny Heliker.

To strengthen the exhibition of Near Eastern art which accompanied last year's Study Guild course, several items were added to fill gaps in the historical sequence of the collection. These included a few examples of late Neolithic Persian pottery of the Nihavand type. The finest of these is a very large unglazed bulbous jar which is exceptionally refined in shape and decoration and at the same time in perfect condition. The next item to be mentioned is a Persian Kashan bowl, potted at least three thousand years later, probably in the 13th Century. It shows a freely painted underglazed pattern of conventionalized leaves and fish. Almost the same period is represented by a circular Turkish helmet, the graceful fluted dome of which once protected a turbaned head during the days of the Crusaders.

So far as the history of creative art is concerned, probably the most important accession of the year combines the influence of both the East and the West. This is a rare example of early Christian sculpture of about the 3rd Century, representing in almost life size the head and shoulders of our Saviour in high relief. Above on either side is carved the small figure of a child, one holding a dove symbolizing the Holy Spirit and the other the grapes denoting the sacrament. This piece, which was excavated at Palmyra in Syria, illustrates the initial blending of classic realism and Oriental conventionalization, thus developing a style which characterized subsequent Byzantine art and dominated the ecclesiastical conception of religious sculpture until the advent of the Gothic period about a thousand years later. For this important piece, as well as several others which I have just mentioned, the Museum is again indebted to Mrs. Eugene Fuller.

Ancient Greece was represented by two small but excellent examples of early pottery both of which can be classed as proto-Corinthian ware of the 7th Century B.C. One, presented by Mrs. Thomas D. Stimson, is an exceptionally fine cup or styphos decorated with plant and animal forms, while the other, which is a gift from Miss Marcia T. Marple, is a small wide lipped vase with a portrayal of a tiger as the central decorative motif. With due regard for the passage of about two and a half milleniums, the only other European accession is a very fine black lace Chantilly shawl, which has been on display during the past month, and which comes to us as a gift from the estate of Dr. Allis Fitch Haskell through the generosity of her nephew, Reginald H. Parsons.

In the field of graphic arts our accessions were confined to purchase awards from the Northwest Printmakers. Our contemporary paintings were augmented by the three previously mentioned awards from the Northwest Annual and the gift of paintings by Edmund J. FitzGerald, Edgar Forkner and Emilio Amero. In addition, the Museum received a number of important examples of the work of Mark Tobey. Grateful acknowledgment should be expressed to the artist for donating to the Museum "Dancing Miners" and to Mrs. Thomas D. Stimson for her gift of "Midwest Landscape." These two paintings received their initial recognition in New York in one of the first exhibitions of the Museum of Modern Art some 15 years ago. Other important examples of the work of that artist were added to the Fuller collection. The Museum also acquired, through the generosity of Mrs. Stimson and Mrs. Fuller, from the London Firemen's exhibition, four paintings dramatically recording historic incidents in the battle of Britain. These paintings by Rudolf Haybrook, Leslie Carr and Paul Dessau were sold substantially for the benefit of the Benevolent Society of that gallant organization.

Lectures

The only membership lecture during the past year was delivered by Herbert Knapp at Meany Hall. The subject, "Latitude Zero, a Travel Tale of Ecuador," was illustrated by his magnificent color films of that most scenic co-partner of the United Nations. This lecture, which was presented under the joint sponsorship of the Museum and the Department of Anthropology of the University of Washington, had the excellent attendance that it deserved. Our staff fortunately demonstrated its ability to cope with the tax now required to be collected on our membership tickets.

Before we adopted the policy of closing on Monday evenings, we had four evening lectures. One on "Modern Furniture," contributed by Gilbert Rohde, the noted commercial designer who was then the

Walker Ames lecturer at the University of Washington; one by our Educational Director, Mrs. A. M. Young, on the popular subject of "Colonial Traditions Restored at Williamsburg"; and two through the service of Rudolf Haybrook, one of the London artist firemen, on the subject of "Civilian Defense and the Artist." In this regard, it should be noted that the Museum played an important part in assisting the Seattle Civilian Protection Division in scheduling both Mr. Haybrook and his chief, Divisional Officer E. A. Baker, who also accompanied the exhibition, for numerous talks and addresses based on their wide experience in fighting the then ever-present menace of incendiary raids.

On Sunday afternoons there were a few lectures in the early months of the year also by Mrs. Young and one contributed by Vanessa Helder on the "Technique of Watercolor Painting," while the rest of the program was divided between the Red Cross concerts and, so far as the Museum is concerned, the innovation of sound films. Some of these were rented, some came from either the British Information Services or the Office of the Coordinator of Inter-American Affairs, but many were from the Museum collection which has been greatly augmented during the past year largely through the generosity of both Mrs. Thomas D. Stimson and Mrs. Reginald H. Parsons whose Daniel Cogswell Memorial lecture fund was allocated to this purpose. These films have been chosen to record a variety of subjects related either to art, civilization or the beauties of nature. Some portray historic monuments, as for instance twelve of the most noted cathedrals of Great Britain, while others are essentially travelogues.

Concerts

For the Sunday afternoon concerts which belong almost under the same heading, gratitude should be expressed to many. In the first place, for both the conception and the faithful administration of this important activity, we are greatly indebted to Mr. Francis J. Armstrong. The popularity of these hour concerts on the first and third Sunday of the month has widened the scope of our attendance and, at the same time, has permitted us to be a medium for bringing to the attention of the public some of Seattle's fine musical talent which the artists so generously contributed for the American Red Cross. Although these concerts are free to the public, we have solicited contributions which during the last six months of the year permitted the Museum to remit to this most worthy cause about \$500.00. For the loan of a piano which thus plays an essential part in our equipment, we have been indebted both to Sherman Clay and Co., and to Mrs. Thomas D. Stimson.

Study Guild

Most wisely, this organization which operates with almost complete autonomy, adjusted its program to the changing conditions imposed by the war. Under the able and faithful leadership of Mrs. Ford Q. Elvidge, I am glad to say that it still played a most important part in the life of the Museum.

With the intelligent and capable guidance of Mrs. Charles T. Jordan as program chairman, two courses were arranged, one in the morning, one in the afternoon, the first and third Tuesday of each month. Mrs. Veo Fuller Small was chairman of the morning course, "The History of Fabrics" and Mrs. Oswald Brown was chairman of the afternoon course, "The Garden in Art." We are most grateful to the excellent speakers who gave of their interest and knowledge. To overcome, at least partially, the lack of transportation the innovation of serving tea and coffee in the Library was introduced. Members brought sandwiches and a small fee for the beverage. The graciousness and efficiency of Mrs. Angus Malloy, hospitality chairman, and the members of her committee made the friendly luncheon hour a successful and important addition to the program.

The membership committee, under the able chairmanship of Mrs. Charles H. Paul, cooperated closely with the Museum's committee, while the publicity committee functioned well under the leadership of Mrs. Grant I. Butterbaugh.

Mrs. Phillips Dickinson served as docent representative and Mrs. Joseph Brislaw as chairman of the docent committee. The calls upon the services of the committee members were fewer this year due to the lack of transportation and buses for school children, the groups of whom are now limited to those within walking distance. These, however, as well as many visitors in uniform, scout groups and study groups received the loyal and enthusiastic service of the docents.

Library

In June, Miss Marcia T. Marple resigned owing to the fact that she received the distinction of being one of the few selected from the country to attend the first Officers Training Camp of the Women's Army Auxiliary Corps. In recording this loss to our staff, it is necessary that we should acknowledge the splendid progress that she had made in increasing the scope of the Library's influence throughout the Northwest during the two years that she served this organization. Fortunately her position has been competently filled by Miss Katherine Corbet who had previously served as a volunteer assistant.

As would be expected, the circulation of our material during the past year showed a decided decrease from the figures of 1941, but it still testifies to the fact that we render the Northwest a notable service. The collection however continued to increase. Over one hundred books were added, nearly half of which came to us as gifts. Again the most frequent library donor was Mr. Bernard Freyd. Our collection of lantern slides was increased by over 600 items almost entirely in the 35 mm. size which are prepared by Mr. Earl Fields, our staff photographer. Our slide collection now totals nearly 12,000 items. The collection of mounted reproductions was increased by over 600 additions owing largely to the fact that our staff and the Junior League volunteers had time to mount many of those that we had on file.

War Activities

It is quite natural that many should consider an art museum to be completely divorced from the war effort. In various parts of my report I have mentioned items that indicate steps that we have taken to increase the service of the Museum at this time. Aside from the message that some of our exhibitions and moving pictures carry in behalf of various phases of the war effort and the United Nations, and aside from the recreation and interest that our program offers, there have been many other aspects in which we have served the community, the state and the nation.

As chairman of the Washington State Artists Defense Council, Mr. Callahan has been largely instrumental in the decoration of Seattle's Service Men's Club, using material either lent by local artists or by the Seattle Art Museum. At the same time he has been responsible for collecting from the artists paintings generously contributed as decorations for the day rooms throughout this district. Our extensive collection of facsimiles has been used for changing exhibits at the Seattle Y.M.C.A. and for supplying a continual succession of circuits of one month exhibitions in the four libraries at Fort Lewis. This merely extends the regular service that we render to many of the public and private schools to whom we lend both exhibitions and our library reproductions as aids in visual education. The circulation of our material thus partially counterbalances our wartime isolation and supplements the fine work of Mrs. Young who as usual has carried the message of the Museum to innumerable audiences. The scope of her many activities is covered in her own report.

By special posters, which were suggested by Mrs. Phillips Dickinson of the Study Guild, the men in the armed services have been invited to visit the Museum and to enjoy the privileges which are offered to them without restriction. The number who have availed

themselves of this opportunity when on leave has been most gratifying. Many have had their initial contact with our organization through Mrs. Young who presents moving picture programs at the Service Men's Club each Tuesday evening. Some of the films thus shown are from our own collection, some are rented. For others, however, we are indebted to the British Information Services, while some are chosen from those which the Museum is now circulating throughout the Northwest as the local distributor for the Office of the Coordinator of Inter-American Affairs.

Equipment and Maintenance

It has been my custom to have at least a paragraph under this heading. This year, however, there is less to record. Aside from such items as sound films, which I have already mentioned, the only major addition is the long delayed purchase of photographic equipment to complete our essential facilities.

Last year, in recording the fine cooperation of the city, I made a premature announcement of my assurance from the Park Board that the paths adjacent to the Museum would shortly be paved at least with asphalt. This unfortunately has not been the case. This paving would be an economy rather than an extravagance, for the ashes now being used on the paths shorten by years the life of the gallery flooring. War restrictions require its postponement.

Otherwise, however, we have had the utmost cooperation from Mr. Roland Koepf, the park superintendent. Both we and the city are most fortunate in having the invaluable service of our faithful chief custodian, Mr. A. B. Faris, who this year through the civil service received two excellent assistants, Mr. Colvin Ogle and Mr. Joseph Vaughan.

Membership

Owing to the war and to the fact that our membership activities have been curtailed there has been a noticeable decrease in our membership. Through the faithful service of our membership committee which again functioned under the leadership of Mrs. Cebert Baillargeon, this loss was, to a considerable measure, offset by new members who generously came to the support of our organization. Once more our thanks are also due to Miss Joanna Eckstein who again assisted as vice-chairman, and to Mrs. Charles H. Paul, membership chairman of the Study Guild. The income from membership covered almost forty per cent of our current expense of operations, while the rest was borne almost equally by our income from endowment and the usual gifts required to cover the ever present deficit.

Owing to the fact that I served as an officer of the Army Specialist Corps during its short life, I had almost nothing to do with the Museum for the last six months of the year. During this period the staff and the various activities of the Museum functioned excellently under the able leadership of my Vice-President, Mrs. Thomas D. Stimson, who most generously contributed her services as the Acting Director. I now take this opportunity of expressing my deep gratitude and of giving the assurance that some of the innovations which were inaugurated during her short term of office will be retained.

As usual, however, an expression of gratitude should go to all members of the staff and especially to those in charge of the principal activities which contribute so greatly to the scope of our service. Special thanks are therefore due to Mrs. A. M. Young, the Educational Director, Mr. Kenneth Callahan, the Curator, and to Mrs. Coe V. Malone who has successfully accomplished innumerable tasks as Secretary.

No annual report would be complete without expressing gratitude to our three daily papers through which much of our community learns of the many services which we offer. Although we recognize the fact that the reduction in paper necessitates the curtailment of space, we trust that we can still have their valued cooperation. It is also appropriate to thank radio station KXA for the bi-weekly broadcast which they generously permit our organization to present.

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Before closing it is my sad duty to acknowledge the loss of Dr. Frederick Morgan Padelford who, for the last two years, served as a Vice-President. As the first President in 1908 of the Seattle Fine Arts Society from which this organization has grown, special tribute must be paid to his memory. Through many of the subsequent years he continued to serve as a member of the Board of Trustees, which now greatly misses his wise counsel and cheerful spirit.

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During this year of war many of the steps that we have taken either to increase the value of the Museum to the community or to meet existing conditions have unfortunately decreased the privileges of membership. For example we have abolished pay days and evening previews. In addition, the program of the Study Guild has of necessity been curtailed. Obviously some are thus deterred from continuing their membership, but I feel sure that most of those to whom I express my gratitude for past support will continue to participate as members of this organization whose actual worth can be measured in terms of public service.

RICHARD E. FULLER
President and Director

REPORT OF THE EDUCATIONAL DEPARTMENT

IT IS AN INTERESTING FACT that the conclusion of the tenth year of Museum activities in this building is also the conclusion of our efforts during one year of war. While destruction is going on the world over, we, here at home, can keep alive and carry on art appreciation of creative work that will help to develop a new generation. The expression of art is one of the most universal of human activities and it is the serious responsibility of those engaged in it to utilize their knowledge and experiences for the advancement of mankind.

Not one of us can escape the pressure of war, but we can find some firm ground under our feet in satisfying our need for beauty in life. An appreciation of man's artistic achievements is a never ending source of inspiration. It is in this field of endeavor that the Museum consecrates itself. To bring to those who are seeking a moment's release from overwhelming problems, an opportunity to investigate and explore a world of beauty; to encourage those who have been and still are engaged in the creative arts, and to introduce to the uninitiated, the unlimited horizons of a world of beauty.

The activities of the Educational Department have continued along the lines laid down in the past. There has been the regular Saturday morning story hour for children from October through May; the monthly lecture and gallery tour for Parent-Teacher Association members on the second Thursday of each school month. This program is also open to the public. The Museum's annual award of framed color reproductions for Parent-Teacher member attendance, was made to the following schools: Ballard, James Madison, Ravenna, Dunlap, and B. F. Day. The weekly radio talk has been increased to twice a week, on Wednesdays and Fridays at 1:15 p.m. over KXA. This was done at the request of the radio station. Current monthly exhibits and specific items of interest in the Museum are discussed, as well as many phases of art of interest to the layman.

Our Sunday afternoon programs have in previous years ended in March; this year it was decided to continue them for the duration. An experiment was made by having the program repeated on Monday evenings, but this was discontinued after a month, our present black-out regulations preventing any evening events. Mr. Earl Fields and I alternated at being responsible for the Sunday motion picture showings. In June, through the generosity of Seattle concert artists, Red Cross concerts were begun. The first and third Sunday afternoons are devoted to music, and the second and fourth and occasional fifth Sunday to motion picture programs.

Museums throughout the country have come to the realization that motion pictures can play an important part in an art education, and most of the major museums now have regular film showings. The Seattle Art Museum was one of the first in that field, having purchased a motion picture machine and the beginning of a film library fourteen years ago. Now the purchase of a sound projector permits us to enlarge the scope of this activity through the use of our own sound films or those that we rent or borrow. These films are taken by me to schools, clubs, churches and other organizations, and, of course, are used for our activities in the Museum. There are regular showings of motion pictures on Tuesday afternoons at 2:30 in the auditorium and on every Tuesday night the motion picture equipment is taken to the Seattle Service Men's Club for an hour's entertainment. The attendance there has averaged about 180 men, many of whom come to the Museum on Sundays.

During June and July, I visited many museums in the Middle West and the East and also attended the National Educational Association's convention in Denver as a member of a committee on Museum-School activities. I was much impressed with the sense of responsibility that museums and art educators had generally toward maintaining a high level of endeavor during a war economy. With restricted budgets and a falling off of memberships, there is the united expression that recreation and inspiration must be maintained by the established agencies of schools and museums.

I was able to obtain from the Coordinator's office of the Department of Inter-American Affairs in Washington, D. C., a number of excellent sound motion picture films, many in color, on South and Central America for distribution to any regular organization or school for showing. We undertook to circularize these films all over the State of Washington, and even to Canada, and have become a sort of booking agency with all the attendant woes. It has meant considerable more work for Mrs. Malone, who keeps the bookings in order, but it is definitely part of our Museum's war service and one of considerable importance.

This visit to the East as the Museum's Educational Director was in the nature of a "refresher course" as I was able to visit similar departments in other museums and keep in touch with the art trends in education. It was a most worth-while experience, and I hope will pay dividends by stimulating our own activities here.

During the year, I have lectured to many out-of-town schools and clubs, the number of course, being considerably less than in other years, especially so far as Eastern Washington is concerned. Including these, 177 lectures were given out of the Museum last year, 89 of them to schools. Lectures and gallery tours, including Study Guild talks were 91 in all. Thirty-eight radio talks were given over KXA

and KOL, making a total of 306 for the year. Weekly articles have appeared in the Seattle Post-Intelligencer, and several articles in the Women's Federation of Clubs magazine. As State Chairman of Fine Arts for the Women's Federation of Clubs I have had the opportunity to expand the Museum's influence in many localities too far to take advantage of local museum service.

For the unselfish and cheerful assistance given me by my fellow staff members and the cooperation and kindness shown this department and myself personally by Museum members, I shall always be most grateful. In turn I know I voice your own feelings when I say that only by the end of ten times ten years shall we be able to measure the value of the gift of this Museum to our community. Our children's appreciation to the donors will be shown by the proper use of its inspiration for the American way of life.

MRS. A. M. YOUNG
Educational Director

LECTURES

- January 11 "Wheels Across India," sound film
 January 18 "Painting in Watercolor and Tempera," by Miss Vanessa Helder
 January 25 "First Film Concert," sound film
 February 8 "Carmen" and "Cavalleria Rusticana," sound film
 February 9 British Civilian Defense films
 February 15 "American Frontier, Territorial Possessions and Life of Lincoln," sound film
 February 18 "Latitude Zero—A Travel Tale of Ecuador," by Herbert Knapp
 February 22 "Restoration of Colonial Williamsburg," by Mrs. A. M. Young
 March 1 "Music and Ballet," sound film
 March 8 "Women in War Time, White Battlefront," sound film
 March 9 "Modern Furniture," by Gilbert Rohde
 March 15 "Making of an Etching, Lithograph and Dry Point," by Mrs. A. M. Young with demonstrations by members of Northwest Printmakers Society
 March 22 "Men of Africa, Defenders of India," sound film
 March 29 "Early American Folk Songs," sound film
 April 5 "Symphonies in Stone," sound film
 April 12 "Scenic Sweden," sound film
 April 19 "Swan Lake Ballet," "Golden Mountains," and "Russian Folk Dances," sound film
 April 26 "Life in Stockholm," sound film
 May 4 "Symphonies in Stone," sound film
 May 11 "Grass—Annual Migration of Persian Tribes," by Mrs. A. M. Young
 May 18 "Symphonies in Stone," sound film
 May 23 "It Is None Too Easy," puppet show by Mr. and Mrs. Walter D. Scott
 May 25 "Colonial Traditions Restored at Williamsburg," by Mrs. A. M. Young
 June 1 "Symphonies in Stone," sound film
 June 7 Red Cross Concert by Seattle Artists
 June 8 "Youth Takes to Wings," sound film
 June 15 "Australia in War Time," sound film
 June 21 Red Cross Concert by Seattle Artists
 June 22 Canadian films
 June 29 South American films
 July 5 Red Cross Concert by Seattle Artists
 July 6 Sound films on Sweden
 July 13 "Symphonies in Stone," sound film
 July 19 Red Cross Concert by Seattle Artists
 July 20 "Indian Dances of the Southwest, Navajo Sand Painting," sound color film

July 27 "Thunder Bird," sound color film
 August 2 Red Cross Concert by Seattle Artists
 August 16 Red Cross Concert by Seattle Artists
 August 23 "Civilian Defense and the Artist," by Rudolf Haybrook
 August 30 "Civilian Defense and the Artist," by Rudolf Haybrook
 September 6 Red Cross Concert by Seattle Artists
 September 13 "Our Neighbors Down the Road," color sound film
 September 20 Red Cross Concert by Seattle Artists
 September 27 Sound films of Latin-America
 October 4 Red Cross Concert by Seattle Artists
 October 11 "Our Fighting Allies," sound film
 October 18 Red Cross Concert by Seattle Artists
 October 25 "All Out for War in England and the U. S.," sound film
 November 1 Red Cross Concert by Seattle Artists
 November 8 "Wheels Across India," sound film
 November 15 Red Cross Concert by Seattle Artists
 November 22 "Wheels Over Africa," sound film
 November 29 "East of Bombay," sound film
 December 6 Red Cross Concert by Seattle Artists
 December 13 "Madonnas," by Mrs. A. M. Young
 December 20 Christmas Carols, Junior Gregorian Boys' Choir
 December 27 Christmas Music by University Christian Church Chorus

FINANCIAL REPORT

AUDITOR'S CERTIFICATE

We have examined the accounts of the Seattle Art Museum for the calendar year 1942, and have prepared the attached statements which in our opinion correctly set forth the financial affairs of the Museum at December 31, 1942, and the result of its operations for the year then ended.

It should be noted that the Museum is conducted on a cash basis, and that all expenditures, whether for permanent assets, such as art collections, or for current expense, such as salaries, are treated as operating expense.

By this means, and by way of gift, the Museum has acquired and owns assets of considerable undetermined value, consisting of art collections, books, furniture, equipment, etc., none of which appear on the foregoing balance sheet.

MEALS & COMPANY,
 Certified Public Accountants.

Seattle, Washington
 February 26, 1943

BALANCE SHEET
December 31, 1942

FUND	ASSETS	SURPLUS
General (Founders) Endowment Fund:		
Cash	\$ 2,521.14	
Negotiable securities, at cost.....	11,550.65	
Surplus		\$ 14,071.79
Daniel Cogswell Memorial Lecture Fund:		
Cash	93.63	
Surplus		93.63
Film Fund:		
Cash	80.79	
Surplus		80.79
Margaret E. Fuller Endowment Fund:		
Cash	71.44	
Negotiable securities	180,625.00	
Surplus		180,696.44
	<u>\$194,942.65</u>	<u>\$194,942.65</u>

CASH RECEIPTS AND DISBURSEMENTS
Calendar Year 1942

	BALANCE 12/31/41	RECEIPTS	DISBURSE- MENTS	BALANCE 12/31/42
General Endowment Fund.....	\$1,955.06			
Dividends		\$ 566.38		\$ 2,521.44
Daniel Cogswell Memorial Lecture Fund	242.79	385.46*	534.62†	93.63
Film Fund		1,025.00	944.21	80.79
Margaret E. Fuller Endowment Fund	117.92			
Dividends		7,450.00		
Transfer to Operating Fund..			7,496.48	71.44
Miniature Room Fund.....	2,627.81	2,013.43	4,641.24‡	
Operating Fund		16,380.43	23,876.91	
Transfer from M. E. Fuller Fund			(7,496.48)	
	<u>\$4,943.58</u>	<u>\$27,820.70</u>	<u>\$29,996.98</u>	<u>\$ 2,767.30</u>

*Including gift of \$200.00 and admission fees.

†Including \$324.34 for purchase of films.

‡Including net profit of \$2,712.58 turned over to British American War Relief.

OPERATING FUND STATEMENT
Calendar Year 1942

Operating Disbursements

Expense:	
Administration	\$ 6,368.22
Education	3,064.96
Library	3,299.04
Memberships	2,415.85
Exhibition	8,952.97
	<u>\$24,101.04</u>
Additional equipment	775.87
Total expenditures	<u>\$24,876.91</u>

Operating Receipts

Memberships—\$ 5.00	\$2,422.50
Memberships— 10.00	3,720.00
Memberships— 25.00	1,825.00
Memberships— 100.00	1,100.00
	<u>\$ 9,067.50</u>
Commissions and miscellaneous income.....	169.29
Interest on savings account.....	5.78
	<u>9,242.57</u>
Operating deficit	\$15,634.34
Less current gifts	8,137.86
Net deficit	<u>\$ 7,496.48</u>
Repaired by transfer from Margaret E. Fuller Endowment Fund.....	<u>\$ 7,496.48</u>

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1942
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 7-February 1

Miniature Rooms by Mrs. James Ward Thorne (Art Institute of Chicago)
National Watercolors (W.A.A.M.D.)
World War I Posters (Mr. R. C. Erskine)
Prints by Childe Hassam†
Watercolors by Paul Immel*
19th-20th Century American Painting from the Clarence A. Black Memorial Collection†

February 1-15

Miniature Rooms by Mrs. James Ward Thorne (Art Institute of Chicago)

February 4-March 1

Islamic and Persian Art (Heeramaneck Galleries and Museum Collection)
Asiatic Costumes (Vicomtesse D'Aumale)
6th Annual 100 Print Salon (Photographic Society of America)
The Art of Greece and Rome†
Watercolors by Fay Chong*
The Art of Metal Work (local sources)
American Paintings from the Clarence A. Black Memorial Collection†

March 4-April 5

14th Annual Exhibition of Northwest Printmakers*
Uncommissioned Portraits and Figure Paintings (A.F.A. and W.A.A.M.D.)
Paintings of Antarctica by Leland Curtis (W.A.A.M.D.)
Lithographs and Drawings by Emilio Amero*
Objects of Glass and Photographs of Glass Making (Libbey Glass Co. and Frederick & Nelson)

April 8-May 3

Pre-Colombian Art, Colonial Art of Central and South America, Contemporary Latin American Art (Coordinator of Inter-American Affairs and San Francisco Museum of Art)
Retrospective Exhibition of Mark Tobey*
2nd Annual Exhibition of the Northwest Watercolor Society*
Women Painters of Washington Craft Exhibit*

May 6-June 7

Directions in American Painting (A.F.A.)
Craftsmen's Guild of Washington Exhibit*
Watercolors by George Post*
Paintings by Dorothy Dolph Jensen*
Photographs of the Contemporary Dance by Gjon Mili (Museum of Modern Art)
American Sculpture†

June 11-July 5

Appreciation of the Arts (Cincinnati Art Museum)
Americans 1942 (Museum of Modern Art)

July 8-August 9

War Poster Competition*
California Watercolor Society (W.A.A.M.D.)
Seattle Artists Summer Show No. 1*
Photographs of Cathedrals of France†
Painting and Sculpture†

August 8-30

London Firemen's Paintings (British Information Services)
Seattle Artists Summer Show No. 2*

August 24-September 14

War Posters Today (Museum of Modern Art)

September 3-October 4

Work by Art Students of University of Washington*
Seattle Artists Summer Show No. 3*

September 15-October 4

Paintings by Breughel and Rubens (Facsimiles)†
Illuminated Manuscripts†

September 21-October 14

British Children's Paintings (British Information Services)

September 24-30

1st Annual Salon of Photography* (Washington Council of Camera Clubs)

October 7-November 8

28th Annual Exhibition of Northwest Artists*
Women Painters of Washington*
Northwest Printmakers' Permanent Collection†
The Art of South and Central America†

November 11-December 6

75 Latin-American Prints (International Business Machines Corp.)
The Art of Textiles†
Front Line Village (British Information Services)
Paintings by Andrew Chinn*

December 9-January 3

Religious Art and the Madonna (from local sources and Museum collection)
The Art of Old Russia (from local sources and Museum collection)
Seattle's Newspaper Photographers*
Paintings and Prints by Daumier†
Paintings by Natalie Costigan and Leona Wood*

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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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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