

SEATTLE ART MUSEUM

ANNUAL REPORT

1946



FRONTISPIECE

Siamese stone figure of Buddha of the 6th or 7th Century. Height 44 in. Thomas D. Stimson Memorial Collection partially donated by Hagop Kevorkian, Esq.

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

FORTY-FIRST YEAR

1946

SEATTLE 2, WASHINGTON

SEATTLE ART MUSEUM

1946-47

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Mrs. A. M. Young <i>Educational Director</i>	Margaret Bodle <i>Information Assistant</i>
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ANNUAL REPORT OF THE PRESIDENT AND DIRECTOR

FOR 1946

THE MATERIAL gains during the past year have been notable, but far more gratifying has been the increased support that our activities have received from our fellow citizens. In these days when so much emphasis is rightfully placed on the achievements of free enterprise, I feel that Seattle may well look with satisfaction on the service that this organization renders without being any appreciable burden on the taxpayer. Our future success, however, depends on the continued support of our present members and on our ability to win new friends both among private citizens and business houses.

Exhibitions

The year witnessed our most active exhibition schedule, again involving over 100 complete gallery changes. In spite of this fact our expenses for this essential part of our service were lower than in the past. As usual about a third of our exhibitions either featured the work of local artists or the selection of competitive material assembled in various mediums through the efforts of local organizations. In addition more exhibitions came either from local collectors or from the Museum's own storage. A number of excellent exhibitions were available without charge, leaving the Museum only the responsibility of packing and hanging. Our express charges and exhibition fees, which usually form a major item, were thus at a minimum.

Our two largest exhibitions came in the summer. In the middle of June in honor of the delegates to the International Maritime Conference we devoted the entire Museum to "Seattle's Own Art of the World." In this exhibition one gallery was devoted to paintings by Northwest artists, and the rest to original material from our permanent collections selected to indicate the extent to which we are now able to feature the art history of the principal world cultures. This exhibition was followed by the very extensive exhibit "Portrait of America" which came to us through the generous cooperation of the Pepsi-Cola Company. For the opening of this extensive showing of American paintings we presented a special preview with refreshments, thanks to the cooperation of the sponsoring organization.

Another great company to which we are indebted was the Standard Oil of California. Through their courtesy we showed successive steps in commercial color lithography which attained distinction in their recent publication of scenic views of the Pacific

Coast. We are also grateful to the Swedish Consulate for the opportunity of showing an excellent collection of photographs illustrating modern industrial art and architecture of Sweden; to the Netherlands Information Bureau for an exhibition of photographs of Modern Dutch architecture; and to *Time* Magazine for paintings of post-war France by Gladys and Floyd Davis.

Special gratitude must be expressed to the Seattle Chapter of the Junior League for paying all the expenses for the important exhibition on "The History of American Watercolor Painting" from the American Federation of Arts. This exhibit in the late spring was of special interest for it coincided with the 2nd watercolor exhibition by Seattle High School students which was inaugurated at the suggestion of the Study Guild, and with the 6th Annual Exhibition of the Northwest Watercolor Society. Once more we wish to express our indebtedness to the officers of this organization as well as to those of the Seattle Photographic Society who held their 4th international exhibition of photographs, and to the Northwest Printmakers who had their 18th international exhibition. For the former, Hale Van Scoy again served as chairman and Ray B. Pollard as secretary of the exhibition committee. In their most professional handling of the vast number of entries they had the able assistance of many of their members. For the Printmakers Miss Frieda Portmann again served as president with Miss Eleanor Honnigfort as the secretary and Miss Lillian Irene Riley as treasurer. The purchase prizes of this organization for which we serve as custodian brought to us the work of the following artists: B. Berkman-Hunter, Gross-Bettelheim, Sue Fuller, Edward Landon, Roderick Mead, Bob Rainey, Sidney Raynes, Luigi Rist and Donald Vogel. In these three exhibitions the sponsoring organization has the responsibility of sending out the prospectuses, and of selecting the entries, although the Museum is in charge of the gallery arrangement. We also exhibited the work of the Puget Sound Group of Northwest Painters.

So far as local artists are concerned the principal event was the 32nd Annual Exhibition of Northwest Artists. For this exhibition William H. Givler, dean of the Museum Art School at Portland, served as chairman, while the other members of the jury were Dale Goss, director of the Art Department of the Seattle Public Schools, Harris K. Prior, director of the Community Art Program of the Munson-Williams-Proctor Institute of Utica, New York, Mrs. Elizabeth Willis, acting Director of the Henry Gallery, and myself in an ex-officio capacity. The \$200 Margaret E. Fuller purchase prize in any medium was awarded to Carl Morris of Portland for his oil painting "Out of the Coulee," while the new Lowman and Hanford Company purchase prize of like amount, which we gratefully acknowledge, was won by Herman Walker of Spokane for his

oil painting "Sharon Road." Once more we are indebted to the West Seattle Art Club for the Katherine B. Baker Memorial Purchase Prize of \$100 which brought to our collection an oil entitled "Still Life with Pineapple" by Viola Patterson of this city. The Music and Art Foundation purchase prize in watercolor, tempera or gouache of \$100 was won by William Cumming of Spokane for a tempera entitled "Two Workers," while Bruce W. Butte, for his transparent watercolor "Winter Grazing," received the Puget Sound Group of Northwest Painters purchase prize of \$50 in that medium.

This year we gave one-man shows to 12 Northwest artists. Three of these featured retrospective exhibitions of Seattle artists who have consistently won acceptance in Northwest Annuals for twenty years. These are Walter F. Isaacs, Peter Camfferman, and Kenneth Callahan. We are indebted to Seattle friends for three very distinguished loan exhibitions, namely, LeRoy M. Backus's outstanding collection of old master drawings, the late Mrs. C. D. Stimson's collection of classic etchings, lent by her daughter, Mrs. A. Scott Bullitt, and a fine collection of Pre-Columbian Peruvian textiles for which we are indebted to Lionel H. Pries. The latter exhibition was accompanied by pottery and metal of the same cultures from the Heeramanek Galleries of New York. We also must express gratitude to Arthur L. Loveless for the loan of a collection of Guatemalan native textiles of the 19th Century. The only other major loan exhibit of historical material was on the art of Egypt. For the first time a gallery was devoted to this important phase of art history thanks to the fact that the Museum collection was augmented by the loan of a number of fine pieces from Hagop Kevorkian of New York.

The changing historical exhibitions from the Museum collection were largely controlled by the current progress of the historical course of the Study Guild which last season caused us to feature our material from India and this year the objects reflecting the history of Irak and Iran. An important step in our educational program was our installation of an exhibition of Chinese art at the Henry Gallery reviewing in brief the artistic history of that great country. We were most gratified at this opportunity of having our collection serve the educational needs of the University. The material that we lent to other institutions was principally in the field of Northwest art.

Accessions

If the progress of our institution is reviewed in years to come, 1946 will certainly stand out for the quality and number of its accessions. It is most gratifying that many notable additions came to the Museum through the most generous cooperation of our friends.

Numerically the greatest number were additions to the Eugene Fuller Memorial Collection, since my mother and I have now named our collection of ancient art in memory of my father, the distinguished New York surgeon, who made the Museum and its principal collection possible. Each item was as usual selected to permit our ever changing exhibitions to tell a more complete story of the world's history of art.

By our standard we want each gallery to have historical, geographical or cultural unity and preferably all three qualities. At the same time each case and wall should form a decorative unit and yet be able to tell to the uninitiated visitor a related history with the aid of suitable labels. An isolated masterpiece is seldom used until we possess enough related authentic material to present a unified story of some aspect of the world's culture.

The expansion in part is guided by the current historical course of the Study Guild, but to a large measure it depends on the opportunities encountered during the course of the year. Since we cannot compete financially with the great institutions our accessions do not follow the current vogues. If, however, we find important material that is aesthetically appealing, unquestionably authentic and relatively reasonable in price we have considered capital investment to be justified.

Numerically the most extensive additions have been in the field of Pre-Columbian art, principally from Peru, but also with fine examples of most of the early cultures of Central America and Mexico. Textiles and pottery vessels form the bulk of the collection. For 9 important examples of the latter from ancient Peru, we are indebted to Mrs. Thomas D. Stimson, who also donated three fine pieces of silver from the same country. An extensive collection of textile fragments from tombs in that arid part of the world is rich in examples from the Necropolis of Paracas, south of Lima, which is considered by archeologists to be not later than the Sixth Century. The entire collection covers most of the art motives and represents most of the amazing technical achievements of these early people in the weaving and decoration of fabrics.

The two most important accessions of the year were added to our collection of the art of Indonesia and of Egypt. Both of them came to us through the generosity of good friends. The former is a grey marble figure of Buddha, dating from the 6th or 7th Century. This piece shows the strong Indian influence which dominated the so-called Mon-Dvaravati civilization of Siam (Frontispiece) and depicts Buddha clad in the clinging garments characteristic of the Gupta Dynasty of India. It was a prominent feature at the Treasure Island Exhibition at San Francisco and comes to us through the generosity of Mrs. Thomas D. Stimson, partially donated by Hagop Kevorkian, as another masterpiece in the Thomas

D. Stimson Memorial Collection. The other piece is a limestone head of a woman from an Egyptian tomb of the 4th Dynasty dating from about 2800 B. C., (Fig. 1). This outstanding example of the first great period of portrait sculpture was the gift of Mrs. D. E. Frederick. Through the generous cooperation of Mr. Kevorkian we are also indebted to Mr. and Mrs. J. W. Clise for three important examples of Egyptian art, a pre-dynastic hardstone votive bowl, a very well sculptured head of the bronze cat, Mau, which is one of the manifestations of the Sun God, Ra, and an exceptionally fine bronze figure of Osiris in mummy wrappings inlaid with gold (Fig. 2). This piece was found at Bilbos in Syria and probably dates from the New Kingdom when Egypt dominated that part of the world.

To Mr. and Mrs. Nasli M. Heeramanek of New York the Museum is indebted for a number of exceptionally choice small Egyptian amulets as well as a Pre-Dynastic slate palette. In addition, we accepted from Miss Thelma Godfrey, the gift of a small terra cotta Egyptian head of the Roman period. We also acquired through the Eugene Fuller Memorial Collection an Egyptian Pre-Dynastic marble bowl, a large pottery amphora of the same period, a stone polychrome head of a Ptolemaic king and three exceptionally fine bronzes. These consist of the hawk god Horus, a gilt bronze ibis representing Toth, the scribe of the dead, and a bronze obelisk symbolic of the sun with Horus stepping from it as the Sun God, Ra.

To represent the Coptic period of Egypt we acquired two mummy portraits and a stucco head all of which were partially donated by Hagop Kevorkian, a stone relief from a church at Behnesa showing an angel fishing, and four textiles, the most important of which is an almost complete bishop's vestment in tapestry dating from about the 6th Century.

It now is probably best to mention our classic accessions. In order of chronological sequence, the earliest is a rare example of one of the highly stylized Cycladic idols made in the southern Grecian islands during about the 3rd millennium B. C. As the gift of Nasli M. Heeramanek we received a small bronze Grecian horse of the geometric type dating from about the 8th Century B.C. To the subsequent century can be attributed a proto-Corinthian pottery vessel decorated with processions of animals, while a black figure amphora dates from the 6th Century B. C., (Fig. 3). To represent the 4th Century we received a small black pottery vessel as a gift of Mr. and Mrs. J. W. Clise, partially donated by Hagop Kevorkian. From the same period comes a large example of pottery from the Greek colony of Apulia. As an addition to the Thomas D. Stimson Memorial Collection we received a Greek Tanagra figurine group from the 3rd Century, representing Aphro-

dite and Eros, (Fig. 4). This piece is a gift from Douglas Stimson. Etruscan art was represented by a small vigorous bronze figure of a man, while classic Rome was represented by a small bronze philosopher and a mosaic panel of bird and rabbit.

We filled other gaps in our collection through acquiring two stone Assyrian reliefs which were also partially donated by Hagop Kevorkian. One of these still bears the original inscription pasted on its reverse side when it was excavated by an Englishman at Nineveh in 1854. To enlarge our collection of Persian art we acquired three bowls dating from the 13th to 14th Century. These can be attributed respectively to the products of Ravy, Kashan, and Sul-tanabad. A small bronze tally in the form of a highly stylized leopard dating from the extensive Turkish Seljuk Dynasty of about the 11th Century was the gift of Mrs. Thomas D. Stimson. The only other Persian item was a gold and silk brocaded panel.

Islam, however, was also represented by two Mogul miniatures from the end of the 16th Century. One of these is a sheet from a manuscript recording the invasion of Babur, the first emperor of that dynasty, and the other a portrait of the Emperor Jahangir (Fig. 5) which was donated by Mr. and Mrs. Charles M. Clark. A pair of polychrome ivory figures representing a court lady and man of the 17th or 18th Century was the gift of Nasli M. Heeramanek.

Our collection of the art of India was also enriched by an exceptionally fine small sandstone head of Buddha from Mathura dating from about the 3rd Century. This was the gift of Hagop Kevorkian, while from John M. Ryan, Jr., we received a Hindu Sri Nathaji painting glorifying the god Krishna, dating from about the 17th Century and a small bronze figure of the goddess Durga that can be attributed to about the close of the 15th Century.

We also once more enriched the almost endless scope of Chinese art. From the archaic periods we obtained, in part by trade, an exceptionally fine spear point dating from the late Eastern Chou Dynasty 5th-3rd Century B.C. The Han Dynasty was represented by a silver bowl with gold edge decorated with a bird's head. This rare item is the mate of one acquired by the Freer Gallery. In sculpture the most important addition was a Buddhistic stone relief of about the 6th Century which is exceptionally rich in iconography, (Fig. 6a). Our extensive collection of pottery tomb figures was enriched by three examples, one a rare pair of Sui Dynasty guardians which were undoubtedly intended as caricatures, and a handsome bearded man with his polychrome coat showing embroidered decoration of the day. We are also indebted to Mrs. Stimson for an exceptionally fine small wooden figure of Kuan-yin, the goddess of Mercy. Of the subsequent Ming Dynasty we acquired two important examples, one a stone standing dignitary and the other a

large seated priest in brilliant green and yellow glazed robes. This is inscribed for the reign of Wan Li and dated 1588.

Three ceramic vessels were added to our collection, one a white pottery jar of the T'ang Dynasty of about the 8th Century and two fine small saucers from Mrs. Thomas D. Stimson representing the Sung Dynasty, one is a Northern Kuan ware leaf, and the other of the Southern Kuan. From approximately the same period, two excellent paintings of ducks and geese also enriched the Thomas D. Stimson Memorial Collection. From the same source comes another painting of the same classic age depicting a branch of camellias. The Eugene Fuller Memorial Collection of Chinese paintings was also increased by seven items, namely, a horse and man which may well be attributed to the Sung Dynasty, horses and landscape in the style of the subsequent Yuan Dynasty, three which would definitely date from the Ming Dynasty, an ancestral portrait of about the 17th Century, and an exceptionally well controlled fan painting of insects and flowers.

To our art of Japan we added a very sensitive Noh dance mask and four painted fans of the 17th and 18th Century including the rendering of a stylized wave worthy of the great 17th Century master, Korin, (Fig. 6b). In addition we acquired three examples of the highly stylized Tosa School of the early 17th Century in which our collection has been previously weak.

The art of Europe was also not neglected although it did not receive the wealth of material that enriched some of the other phases of our collection. Chronologically the earliest example is a Limoges enamel crucifix which dates from about the year 1200, (Fig. 7). This we were fortunate in obtaining partially in exchange for some of our Oriental textiles. From Mrs. D. E. Frederick we received an excellent Italian bronze medallion dating from about 1500. It is a portrait by Francia of Giacomo Bovio, justice of Bologna. We also acquired a velvet chasuble decorated with four apostles dating from the 15th or 16th Century, and a pair of late Spanish Gothic angels in the form of candlesticks. The late Gothic period of France was represented by a flamboyant wood panel showing in relief very graceful tracery. Representing approximately the same period we most gratefully acknowledge the gift from Miss Grace G. Denny of a very spiritual polychrome wooden figure of an apostle in memory of her late sister, Carol M. Denny, (Fig. 8). Of Renaissance paintings we acquired only two, one on copper depicting Christ on the road to Calvary, an early 17th Century painting possibly by Otto Venius, the last teacher of Rubens, and a small 18th Century oil sketch for a mural in the style of Tiepolo. We also added to the collection a Russian icon of St. Spiridon dating from about 1700. To about the same period may be attributed a large French velvet. We also gratefully acknowledge the receipt of a Gobelin tapestry

copy depicting Alexander the Great. This now adorns the auditorium. For this piece, which was originally the property of the late Mrs. C. D. Stimson, we are indebted to her daughter, Mrs. A. Scott Bullitt.

Aside from our purchase prizes which have already been mentioned, I have personally continued the policy of acquiring paintings by local artists, and have added to the collection oils by Emilio Amero, Peter Camfferman, Allan G. Cram, Walter F. Isaacs, Maude I. Kerns, and Ambrose Patterson; temperas by Jean Cory Beall, Kenneth Callahan, and Helmi Juvonen; and watercolors by Bruce W. Butte, Jacob Elshin, Edmond J. FitzGerald, Don Gochnour, Morris Graves, Thomas Handforth, George Kenyon and Lionel H. Pries. The very wide variety of styles that these various artists represent reflects the catholic interest of the Museum in encouraging the various schools of contemporary artistic endeavor.

Of those outside of the Northwest, we had the pleasure of receiving from Miss Lucy Goldthwaite a painting by her well known sister, the late Anne Goldthwaite, and as a partial gift, one of the works of Franz Rederer to whom we gave a one-man show at the beginning of the year. In the field of drawings the only accessions were ones by Lionel Feininger and Thomas Handforth. We also purchased, however, a painting by the Chinese artist, Chang K'un-i and one by her late father, Kao Weng, from their exhibition which we showed in the early summer.

During the past year our new system of cataloging inaugurated by our registrar, Miss Emily Hartwell Tupper, has continued to evolve to accommodate the wide variety of accessions which we have made. At the same time considerable progress has been made in recataloging some phases of our collection.

Educational and Recreational Programs

One of the Museum's most important contacts with the public comes through our weekly film programs which are arranged by our Educational Director, Mrs. A. M. Young. Some of these films are from our own collection but most of them have to be rented from various agencies. We continued the custom established last year of presenting in our auditorium the same program on Thursday evening at 8, Friday at 3 p.m., and Sunday afternoon at 2 and 4. A special children's hour is usually presented by Mrs. Young on Saturday morning. This year to increase their power of observations of the exhibitions, she has inaugurated a treasure hunt after a gallery tour by having the children identify some object which she describes from the current display. In the operation of the projectors she has been assisted by Earl Fields and by our librar-

ians, the former Miss Corbet, and Miss Lyons. In place of the usual children's programs two puppet shows of the Williams Marionettes were offered twice as a special entertainment at a small admittance fee. The slight surplus resulting from a capacity attendance helped to pay for the rental of films.

Mrs. Young has also been responsible for gallery tours and for instructing the volunteer docents from the Study Guild in the significance of the current exhibits. She has also given a radio program on the Museum at 4:30 p.m. on Tuesdays over KJR, while Mrs. William C. Harrison has spoken at 11:15 on Saturday mornings over KXA. Mrs. Brian Wattleworth and Mrs. John Dallas Reagh most kindly took the former program during vacation time, while other members of the Study Guild have assisted on the other hour each month. Mrs. Young also gave two radio talks on the "Value of the Museum to Our Community" over KOMO and KEVR.

Although we are anxious to have Mrs. Young confine her efforts principally to the Museum programs and school assemblies, she again accepted speaking engagements before many clubs both in the city and as far distant as Vancouver, B. C., and Yakima. Including some sound film programs that she personally presented, she addressed 114 audiences outside the Museum and nearly 20 of these were outside the city. These do not include either docent tours, ten Study Guild lectures or the monthly P.T.A. meetings. We thank Miss Phyllis Small for ably substituting for our Educational Director on two of her out of town lectures. The great contribution of members of the Study Guild in extending this phase of our service is covered in the report that deals with their activities. We are most grateful to Mrs. Young for her generous service to the community and also to those on the staff who assisted her.

Study Guild

Once more we are indebted to the officers and members of the Study Guild for extending the service and human relations of the Museum to an ever increasing extent. The Guild has enlarged the scope of our education, widened the local interest in the Museum and its activities, and at the same time has played an invaluable part in carrying our increasing expenses through the most gratifying enlargement of our membership. In behalf of our organization I wish to express our heartfelt thanks for the unselfish effort of this large group of volunteer workers.

Under the able leadership of Mrs. Elizabeth Smithson further steps were taken to insure the permanence of this invaluable group of volunteer workers in the hope that its fine spirit and standard may endure through changing administrations. By-laws were drawn up with the aid of legal talent and adopted. For this step Mrs. Lyman

Tondel served as parliamentarian. In addition to the Advisory Council of past chairmen, the Executive Committee called on four members of the Board of Trustees for advice in policy making.

The two principal lecture courses of the 1946-47 season have been devoted to the Artistic Heritage of Irak and Iran and to the Emergence of Art in America. On the second and fourth Tuesday of each month Mrs. Young and I presented the former course, while Mrs. Roy Correa organized the latter course. For this one she and her committee obtained the services of an excellent group of talented speakers. In addition to these regular courses Mrs. Joseph Brislaw arranged two other courses principally for the benefit of docents. On the regular mornings at ten, various people related to art in different capacities have spoken on their particular interest. On alternate Tuesdays, also for the benefit of docents and committee members, there has been a Docent Seminar to familiarize this group with the scope of the Museum collections. This is in addition to the training normally received from our Educational Director, Mrs. A. M. Young. For the executive work of this committee we are again indebted to Mrs. Ernest Patty for serving as chairman.

The Public Relations Committee under Mrs. Henry A. Pratt brought to the Museum for docent tours and tea successive groups such as the units of the Music and Art Foundation, the Overseas Wives Club and the Junior Chamber of Commerce Wives Club. This activity has served to introduce the Museum to many potential members. The principal entertainment, however, was purely philanthropic. For the second time, the Study Guild gave a Christmas party for over one hundred children from both the Seattle Children's Home and the Washington Children's Home. This event was under the chairmanship of Mrs. John Carey, while Mrs. Frank Preston was responsible for transportation and Mrs. Harry O. Mitchell and Mrs. Thomas Morrow for the hospitality. Members of the Guild and their friends donated gifts and refreshments for each of the small visitors. Christmas carols were beautifully sung by a mixed chorus from the Ballard High School.

Three projects of the Study Guild were focused on extending the service of the Museum into the schools. Under the chairmanship of Mrs. Clifford Morrison, a committee of seventeen speakers will, during the course of the current season, have delivered 63 talks to High Schools, Parochial Schools and private schools presenting an abridged edition of the principal lecture course on Emergence of Art in America. Exhibitions of reproductions of related material from the Museum library have been shown at the schools under the chairmanship of Mrs. Marie Labes Johnson. The other activity initiated by the Guild is the High School Art Exhibit which the

Museum presents in the Spring. Mrs. Angus Malloy is the chairman responsible for the selection of a professional jury.

Other committees of the Study Guild assisted in various important phases of our public relations. Mrs. Francis J. Armstrong was responsible for the newspaper publicity of the activity of the Guild. Mrs. Ray Murray, Jr. gave a monthly radio synopsis of the afternoon lecture series through the courtesy of KXA. The telephone committee which served the Museum on various occasions was under the chairmanship of Mrs. V. L. Georgeson. The vital importance to the Museum of this widening scope of our public relations is most clearly reflected by this year's outstanding achievement of the Study Guild Membership Committee under the chairmanship of Mrs. Pendleton Miller. Their effort brought to the Museum over nine thousand dollars in donations and memberships. This very substantial sum permitted our receipts to come near to balancing our increasing expenses for the year. Both personally and in behalf of the Museum I cannot express my gratitude too strongly both for the effort and achievement of the officers and members of the Study Guild who have contributed to its success in giving vitality to our organization.

As usual Mrs. N. A. Pearson preserved the records as the historian, while Mrs. Elmer White was the Secretary and Treasurer. This latter responsibility was far heavier than usual for it witnessed the initiation of a fund for the purchase of Northwest paintings as a gift to the Museum.

Library

During the past year Miss Katherine Corbet, after giving us excellent service for four years as our Librarian, resigned to take her place in the community as Mrs. John S. Carey. Fortunately, Miss Hermie Lyons, who had for the past seven years served as our assistant librarian in charge over the week-ends, was able to assume that responsibility.

We added nearly 850 35 mm. slides to our collection. These were principally taken in kodachrome by our staff photographer Earl Fields and brings our total in these small slides to over 5700, while the large standard ones remain just short of 8,000. The few reproductions for lending that were added to the collection brought their total in excess of 7,000, while only 66 volumes were acquired, in part through various donors, bringing the total to over 3200. The circulation statistics in nearly all fields were considerably above those of previous years. Most of the organizations borrowing were of course from our own community but groups in over 20 communities in the State also received material. Our local lending service of slides has been greatly aided by the gift from the Music and

Art Foundation of a much needed projector. It is hoped, however, that in the coming year we will be able at last to acquire an additional one which has been on order for many months.

Film Lending Service

During the war, as you may know, we became a depository for films prepared by the Office of Inter-American Affairs to increase our good will and knowledge of the Latin-American Republics. That activity of the State Department is now defunct but the service has continued. These films have been augmented with some donated by Pan-American World Airways. From a lending library of 88 films which we thus have in our custody, my secretary, Mrs. Coe V. Malone, scheduled last year over 1300 bookings which forms another very important free service rendered by the Museum to educational institutions and various groups throughout the Northwest. To aid in the care of the films and to assist with the office routine, we have now added to our staff Miss Christy-Ann Meyer.

Concerts

In May, under the direction of Francis J. Armstrong, we inaugurated a monthly series of membership concerts. Although these excellent chamber music programs have been very well received by our members, it is open to question whether our limited budget can afford the expense of having them as a continuous feature. It is contemplated that in the coming year they will be confined to a spring and autumn series so that they will not compete during the winter months both with the danger of inclement weather and with the many musical programs which are offered to the Seattle public during that season of the year.

Maintenance and Equipment

The principal improvement in the physical facilities of the building during the past year was the remodeling of the small room at the end of our Study Gallery which was originally intended for printing presses to encourage our local printmakers. Through the City this has now been made into a well-equipped kitchenette to serve the social needs of the Study Guild and the Museum. The change was more than justified for the printing presses unfortunately had met very slight demand. We also received through the City 200 folding chairs to meet the needs of our Study Guild, and some office filing cabinets.

Our fine service in the building under the chief custodian, A. B. Faris, has been aided by the assignment to the Park Department of

George Haslam to assist the present staff consisting of Colvin J. Ogle and Joseph Vaughan. Some changes that we hope for outside the building, however, such as additional park lights for our evening visitors and the paving of the adjacent paths to avoid the tracking in of dirt still lie in the future owing to the post-war restrictions.

During the course of the year, with Museum funds, we acquired another new 16mm. Bell and Howell sound projector so that now in our Auditorium we can give continuous programs without the delay of changing reels. We finally acquired one typewriter but still await others which are needed.

Publicity

During the past year we have received greater publicity than in the past. The largest event which brought us in the public eye was the Pepsi-Cola exhibition which employed the able assistance of Mrs. John Rhys Evans, Jr., as publicity director. In addition, however, both the Study Guild and the Maritime Conference focused attention on our activities. In each of these, however, the Seattle Times, the Post-Intelligencer, and the Star, through their generosity have played an essential part in disseminating information. The first mentioned especially has been important through publishing Kenneth Callahan's weekly articles. We also, however, are most grateful to the radio stations KJR, KXA and KIRO for assisting us.

During the past summer we did take very definite steps in our own behalf in publishing two illustrated brochures. One was a brief statement of our objectives planned to solicit membership and was designed largely by Miss Dorothy Franzel, our information secretary. It included on its last page a detachable blank for application for membership. The other publication featured, through photographs, the building and reviewed in brief the wide scope of the collection through some of its outstanding accessions. This booklet was published for distribution to the visiting delegates at the Maritime Conference when we featured our own collection. It was presented to our membership but we hope eventually to cover the expense through sale to the general public.

Membership

These two publications have undoubtedly played an important part in increasing our membership during the past year. The largest share of the credit, however, belongs to our membership committee under Mrs. Cebert Baillargeon, and especially to the Study Guild under the membership chairmanship of Mrs. Pendleton Miller. As

a part time assistant they have had the very helpful service of Mrs. Marshall Allen.

According to our usual custom, during the course of the year we presented two membership lectures at Meany Hall. In January John Harvey Furbay gave an illustrated lecture on Hawaii in cooperation with the Department of Geography at the University, while in April, in conjunction with the Department of Anthropology, we presented another color film and talk by Steele and Kathleen Holman entitled "Paradise for a Peso." This was devoted principally to the gulf of lower California.

During the past year our expenditures were higher than they have ever been. In spite of that fact they were extraordinarily modest if one compares them with the expenses and service rendered by other similar institutions throughout the United States. Fortunately the funds derived from membership almost balanced the necessary increase due both to the fact that we have the largest enrollment that we have ever had with a larger number in the Active rather than the Associate class. This was due principally to the fact that in March the Board of Trustees decided that the original by-laws of the Museum in regard to new members in the Associate class would be enforced, thus limiting that class to artists, students of art and teachers in any public or private school. However, present Associate members were allowed to renew in that classification by paying their current dues within thirty days from expiration date. We are most grateful to the large number of Associate members who raised their memberships to the Active class.

Owing to the fact that most of the memberships come due in the autumn we again closed the year with a comfortable reserve. This is less reassuring if one realizes that our funds in the late summer were so depleted that they required emergency assistance to meet the payroll and also if one realizes that we, as an organization, still have to use funds from Life Memberships to meet our current expenses instead of investing them. In addition to these sobering facts, the membership must realize that as an organization we should definitely make provisions for a pension plan for our employees that would assure some degree of social security for our most faithful staff since they do not at present qualify for any national or state provisions.

I cannot close my report without paying tribute to the generous spirit of service which imbues our entire staff. It is on their initiative that much of our success depends. At the same time, I do not wish to minimize the importance of our volunteer workers of the Study Guild. They not only have benefited by what we have to offer, but they have continued to enlarge our service to the community without increasing our expense. We are also, however, most grateful to the companies and to our fellow citizens who have

most generously recognized their civic responsibility in supporting our activities even though they have not directly participated in them. To all of those who thus assisted us during the past year I give thanks in behalf of the organization. In looking to the future we must continue to count on their loyal and generous support.

Respectfully submitted,

RICHARD E. FULLER

FINANCIAL REPORT

AUDITORS' CERTIFICATE

We have examined the accounts of the
SEATTLE ART MUSEUM

for the calendar year 1946, and have prepared the attached statements which, in our opinion, correctly set forth the financial affairs of the Museum at December 31, 1946, and the results of its operations for the year then ended.

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

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

MEALS & COMPANY,
Certified Public Accountants

Seattle, Washington

March 4, 1947

BALANCE SHEET—DECEMBER 31, 1946

ASSETS

CASH IN BANK AND ON HAND:

Petty cash	\$	25.00	
National Bank of Commerce, checking account.....		5,390.78	
National Bank of Commerce, savings account.....		543.73	
Seattle Trust and Savings, savings account.....		77.42	
National Bank of Commerce			
Lecture Fund	\$	463.73	
Film Fund		77.37	541.10
Total Cash			<u>6,578.03</u>

NEGOTIABLE SECURITIES:

Founders' Endowment Fund, at cost.....	11,327.85	
Margaret E. Fuller Endowment Fund, at market value when gifted in 1940, 1941.....	<u>278,353.00</u>	289,680.85
		<u>\$296,258.88</u>

SURPLUS

General Fund	\$	4,441.67
Daniel Cogswell Memorial Lecture Fund.....		463.73
Film Fund		77.37
Founders' Endowment		12,923.11
Margaret E. Fuller Endowment.....		278,353.00
		<u>\$296,258.88</u>

OPERATING FUND STATEMENT

CALENDAR YEAR 1946

RECEIPTS:

Memberships	\$20,135.00
Commissions and miscellaneous income.....	889.40
Dividends, Founders' Endowment Fund.....	795.01
Dividends, Margaret E. Fuller Endowment Fund.....	15,914.37
Gifts	<u>3,724.50</u>
	41,458.28

EXPENDITURES:

Salaries	\$24,944.02
Transportation	1,862.02
Exhibition fees	135.04
Insurance	603.83
Concerts	800.00
Printing	4,114.32
Supplies and postage.....	1,597.87
Telephone and telegraph.....	645.60
Educational material	4,084.04
Equipment	1,042.82
Miscellaneous	<u>2,255.71</u>
	42,085.27

EXCESS OF EXPENDITURES OVER RECEIPTS..... \$ 626.99

CASH RECEIPTS AND DISBURSEMENTS

CALENDAR YEAR 1946

RECEIPTS

CASH BALANCES, DECEMBER 31, 1945:

General funds	\$ 6,663.92	
Lecture fund	274.65	
Film fund	27.37	
		<u>6,965.94</u>

RECEIPTS:

General fund income.....	\$41,458.28	
Lecture fund	932.62	
Film fund	140.00	42,530.90
Total		<u>\$49,496.84</u>

DISBURSEMENTS

EXPENDITURES:

General fund	\$42,085.27	
Lecture fund	743.54	
Film fund.....	90.00	42,918.81

CASH BALANCES, DECEMBER 31, 1946:

General funds	6,036.93	
Lecture fund	463.73	
Film fund	77.37	
		<u>\$ 6,578.03</u>

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1946
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 9-February 3

"The American Century" Enit Kaufmann*
Modern Industrial Art and Architecture of Sweden (Swedish Consulate)
Portraits by Franz Rederer (M. H. deYoung Memorial Museum)
Paintings by Bernard Geiser*
Art of India†
Masterpiece of the Month—"Still Life" by Preston Dickinson†

February 6-March 3

Peruvian Potteries and Textiles (Nasli Heeramanek and Lionel Pries)
Retrospective Exhibition by Peter Camfferman*
Drawings by the Masters (Lent by Le Roy M. Backus)
American Post-Impressionist Paintings (Clarence A. Black Memorial Collection)
American and European Painting and Sculpture†
Paintings by Marin and Picasso (facsimiles)†
Masterpiece of the Month—Cambodian Buddhistic head†

March 6-April 7

18th International Exhibition of Northwest Printmakers*
1945 Accessions to the Museum's Permanent Collections†
Paintings by Nicolai Fechin (Stendahl Galleries)
Paintings by the Puget Sound Group of Northwest Painters*
Paintings by Dorothy Milne Rising*
Masterpiece of the Month—Iranian, 16th Century Miniature Painting†

March 22-April 7

Modern Dutch Architecture (Netherlands Information Bureau)

April 10-May 5

4th International Exhibition of Photography (Seattle Photographic Society)*
Paintings by Walter Isaacs*
Paintings by Hari Kidd*
Paintings by Ben Norris (Honolulu Academy of Arts)*
Modern Folk Art of Mexico and Guatemala (Museum collection and Arthur Loveless)
Masterpiece of the Month—"Salome" by Boris Lovet-Lorski†

May 8-June 2

A History of American Watercolor Painting (A.F.A.)
Paintings by Gladys and Floyd Davis (*Time Magazine*)
6th Annual Exhibition of the Northwest Watercolor Society*
Paintings by Maude I. Kerns*
Liturgical Art by Ilse von Drage Otto*
Watercolors by Seattle High School Students*
Masterpiece of the Month—"Central Park New York" by George Grosz†

May 21-June 2

P.T.A. Arts and Crafts*

June 5-16

Paintings by Kao Weng and Chang K'un-i*
Photographs by Paul Strand (M.M.A.)

June 17-August 31

"Seattle's Own Art of the World"†

July 10-August 4

Paintings by Ralston Crawford (M. H. deYoung Museum)

August 7-31

"Portrait of America" (Pepsi-Cola Company)

September 4-29

Paintings and Drawings by Reginald Marsh (W.A.A.M.D.)
Drawings and Prints by Sgt. Theodore Fuchs*
Paintings by Ted Rand*
Watercolors by Roy Terry*
Watercolors by Don Gochnour*
Scenic Views of the Pacific Coast (Standard Oil Company)
Paintings from the Clarence A. Black Memorial Collection†

October 2-November 3

32nd Annual Exhibition of Northwest Artists*
Northwest Printmakers' Permanent Collection†
Purchase Prizes from Northwest Annuals†
Masterpiece of the Month—15th Century Gothic Wood Panel†

November 6-December 1

Drawings by the Masters (Lent by LeRoy M. Backus)
West Coast Paintings (W.A.A.M.D.)
Retrospective Exhibition by Kenneth Callahan*
Paintings by Yvonne Twining Humber*
Survey of Egyptian Art (Lent by H. Kevorkian and Museum Collection)
Japanese Paintings†
Masterpiece of the Month—Persian Mosaic Star Tile†

December 4-January 5, 1947

Religious Paintings and Sculptures (Museum Collection and
LeRoy M. Backus)
C. D. Stimson Print Collection (Lent by Mrs. A. Scott Bullitt)
Watercolors by Lionel Pries*
Paintings by Angela Minutoli Haines*
Japanese Textiles†
Art of Early Irak and Iran†
Masterpiece of the Month—"The Violinist" by Hilda Deutsch Morrist

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.



FIGURE 1

Egyptian Old Kingdom limestone head of a woman from a tomb
of the 4th Dynasty. Height 9¾ in. Gift of Mrs. D. E. Frederick



FIGURE 2

Egyptian bronze figure of the god of the dead, Osiris, depicted in mummy wrappings inlaid with gold. New Kingdom, about 14th Century, B. C. Height 6 $\frac{1}{4}$ in. Gift of Mr. and Mrs. James W. Clise

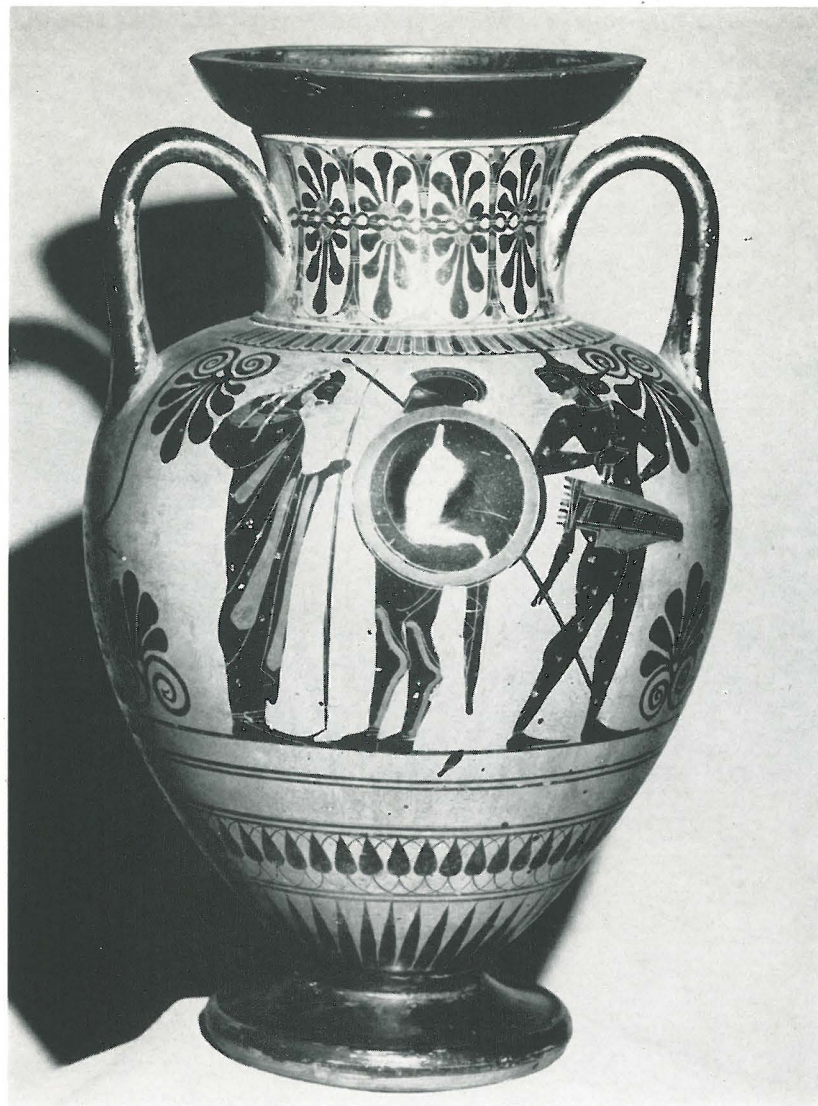


FIGURE 3

Greek black figure pottery amphora of the 6th Century B.C. Height 16 $\frac{1}{4}$ in. Eugene Fuller Memorial Collection



FIGURE 4

Grecian terracotta Tanagra group portraying Aphrodite, the goddess of love, and Eros. 3rd Century B.C. Height 9 $\frac{7}{8}$ in. Thomas D. Stimson Memorial Collection, gift of Douglas Stimson



FIGURE 5

Indian miniature portrait of the Mogul Emperor Jahangir. Late 16th Century. Height 9 $\frac{5}{8}$ in. Gift of Mr. and Mrs. Charles M. Clark



FIGURE 6-a

Chinese polychrome stone Buddhistic relief from a cave of the Wei Dynasty, about 6th Century. Width 20 in. Eugene Fuller Memorial Collection

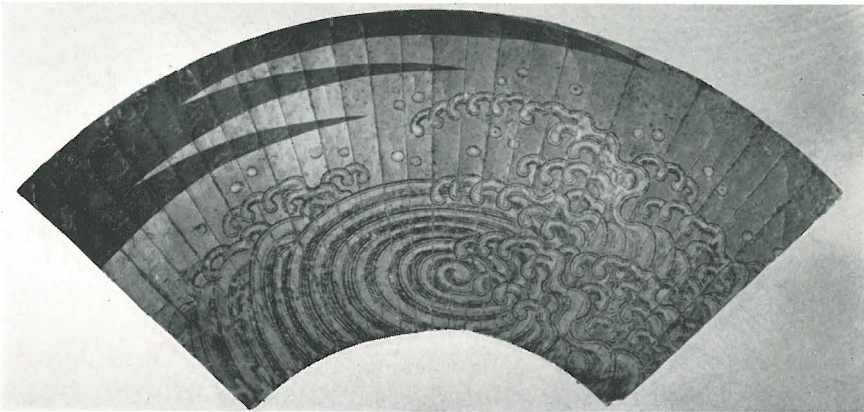


FIGURE 6-b

Japanese Noh dance fan decorated with a wave printed in the style of Korin. 17th Century. Width 21 in. Eugene Fuller Memorial Collection



FIGURE 7

French Romanesque Limoges enamel crucifix of about 1200 A.D. Height 8¾ in. Eugene Fuller Memorial Collection



FIGURE 8

French Gothic polychrome wooden figure of an apostle. About 1500 A.D. Height 17 in. Gift of Miss Grace G. Denny in memory of her sister, Miss Carol M. Denny

CONCERTS, FILM PROGRAMS, LECTURES

- January 3, 4, 6 "Wings Over Latin-America," "Amazon Awakens" sound films
- January 10, 11, 13 "Swedish Industries and Scenic Sweden" sound films
- January 15 "Hawaii" color film and lecture by John Furbay
- January 17, 18, 20 "As You Like It" sound film
- January 24, 25, 27 "High Spots of a High Country," "Venezuela Moves Ahead" sound films
- January 31 } "Prisoner of Zenda" sound film
- February 1, 3 }
- February 7, 8, 10 "Territorial History of the U.S." sound film
- February 14, 15, 17 "Swiss Family Robinson" sound film
- February 21, 22, 24 "18th Century Life in Williamsburg, Va." sound film
- February 28 }
- March 1, 3 } "Adventures of Tom Sawyer" sound film
- March 7, 8, 10 "Captain Caution" sound film
- March 14, 15, 17 "Slalom" sound film
- March 21, 22, 24 "Land of the Maharajas" sound film
- March 28, 31 "Zamboanga" sound film
- March 29 "Art Old or New is Always Art" by Dr. Grace L. McCann Morley
- April 4, 5, 7 "Count of Monte Cristo" sound film
- April 11, 12, 14 "Pagliacci" sound film
- April 23 "Paradise for a Peso" color film and talk by Steele and Kathleen Holman
- April 25, 26, 28 "Adventures of Michael Strogoff" sound film
- May 2, 3, 5 "Soudan" sound film
- May 9, 10, 12 "A Star is Born" sound film
- May 16, 17, 19 "Way Back Home" sound film
- May 23 Chamber Music Concert
- May 24, 26 "Dancing Pirate" sound film
- May 31 }
- June 2 } "Courageous Dr. Christian" sound film
- June 6, 7, 9 "Iron Duke" sound film
- June 13, 14, 16 "Meet John Doe" sound film
- June 20 Chamber Music Concert
- June 21, 23 "Africa Speaks" sound film
- June 27, 28, 30 "Dawn Express" sound film
- July 5, 7 "So Ends Our Night" sound film
- July 11, 12, 14 "Bohemian Girl" sound film
- July 12 Scott's Marionettes in "King Midas" and "The Three Bears"
- July 18, 19, 21 "Jack London" sound film
- July 25, 26, 28 "North Star" sound film
- August 1, 2, 4 "Minstrel Man" sound film
- August 8, 9, 11 "The Spoilers" sound film
- August 15, 16, 18 "Winter Carnival" sound film

August 22, 23, 25 . . . "Song of Freedom" sound film
 August 23 Scott's Marionettes in "The Enchanted Prince" and
 "Little Red Hen"
 August 29, 30 } "Get Going" sound film
 September 1
 September 5, 6, 8 . . . "Great Impersonation" sound film
 September 12, 13, 15 . "Gung Ho" sound film
 September 19 Chamber Music Concert
 September 20, 22 . . . "Letter of Introduction" sound film
 September 26, 27, 29 . "Follow the Boys" sound film
 October 3, 4, 6 "Old Curiosity Shop" sound film
 October 10, 11, 13 . . "House of Seven Gables" sound film
 October 17 Chamber Music Concert
 October 18, 20 "Beyond Bengal" sound film
 October 24, 25, 27 . . "The Man Who Knew Too Much" sound film
 October 31 }
 November 1, 3 } "For Love of You" sound film
 November 7, 8, 10 . . "Stage Door Canteen" sound film
 November 14, 15, 17 . "Becky Sharp" sound film
 November 22, 24 . . . Travel films on Mexico and Yucatan
 November 29 }
 December 1 } "Cathedrals of England" sound film
 December 5, 6, 8 . . . "Wind from the West" "Sweden" sound films
 December 12, 13, 15 . "South of the Border" "Amazon Awakens" "Orchids"
 sound films
 December 19 Chamber Music Concert
 December 20, 22 . . . "Early One Morning" "Life in Stockholm" sound films
 December 26, 27, 29 . "Cathedrals of England" sound film
 December 28 Williams' Marionettes in "Curds and Whey"

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BENEFACTORS are those who have paid in dues or contributions a total of at least Fifty Thousand Dollars.

ASSOCIATE BENEFACTORS are those who have paid in dues or contributions a total of at least Twenty-five Thousand Dollars.

PATRONS are those who have paid in dues or contributions a total of at least Five Thousand Dollars.

ENDOWMENT MEMBERS are those who have contributed to the endowment fund of the Museum at least One Thousand Dollars.

LIFE MEMBERS are those who have paid in dues or contributions a total of Five Hundred Dollars.

HONORARY MEMBERS are those whose services, position or gifts have merited election by the Board of Trustees.

FOR THE SUPPORT OF ITS VARIED ACTIVITIES, THE MUSEUM DEPENDS CHIEFLY ON THE FAITHFUL ANNUAL MEMBERS.

SUSTAINING MEMBERS are those who pay annual dues of One Hundred Dollars.

SUPPORTING MEMBERS are those who pay annual dues of Fifty Dollars.

CONTRIBUTING MEMBERS are those who pay annual dues of Twenty-five Dollars.

ACTIVE MEMBERS are those who pay annual dues of Ten Dollars.

ASSOCIATE MEMBERS are those who pay annual dues of Five Dollars. New members limited to artists, students of art and teachers in any public or private school, or other persons, approved by the Board of Trustees.



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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American Association of University Women—*One active membership*
Cleveland Junior-Senior High School—*One associate membership*
Coterie Club—*One active membership*
Far East Society of Seattle—*One associate membership*
Garfield P.-T. A.—*One associate membership*
Greenwood P.-T.A.—*One associate membership*
John Marshall P.-T. A.—*One associate membership*
Junior League of Seattle—*One contributing membership*
Kappa Kappa Gamma Mothers' Club—*One contributing membership*
Lincoln P.-T. A.—*One associate membership*
Madrona P.-T.A.—*One associate membership*
Magnolia P.-T. A.—*One associate membership*
McDonald P.-T.A.—*One associate membership*
Montlake P.-T.A.—*One associate membership*
Music and Art Foundation—*One sustaining membership*
Music and Art, Wallingford Unit—*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 G—*One active membership*
P. E. O. Chapter V—*One active membership*
Photographic Artists of Seattle—*One active membership*
Pi Lambda Theta, Washington Alumni Chapter—*One associate membership*
Psi Upsilon Mothers' Club—*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*
School of Drama, University of Washington—*One contributing membership*
Sculptors' Guild, St. Joseph's Workshop—*One associate membership*
Seattle Altrusa Club—*One associate membership*
Seattle Art Teachers' Association—*One active 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*
St. Nicholas School—*One active membership*
Tacoma Art League—*One active membership*
Tryout Theatre, Inc.—*One associate membership*
Washington Junior-Senior High School—*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*
Woman's Century Club—*One associate membership*
Women's City Club—*One active membership*
Yakima Valley Art Association—*One associate membership*