

SEATTLE ART MUSEUM

ANNUAL REPORT

1947



FRONTISPIECE

*French limestone Gothic relief depicting the Adoration of the Shepherds. Late 15th Century. Height 35 in.
Gift of Mrs. Donald E. Frederick.*

SEATTLE ART MUSEUM
ANNUAL REPORT

OF THE

SEATTLE ART MUSEUM

TRUSTEES
FORTY-SECOND YEAR

1947

EX-OFFICIO
SEATTLE 2, WASHINGTON

SEATTLE ART MUSEUM

1947-48

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ANNUAL REPORT OF THE PRESIDENT AND DIRECTOR

FOR 1947

THIS FIFTEENTH YEAR of our service as the Seattle Art Museum has been marked by satisfactory progress in many fields of endeavor. It will be remembered principally for the numerous improvements in our physical facilities which accompanied the addition to our administrative quarters, although their benefit will be reflected in future reports. From my own point of view it has been gratifying that our membership again increased materially so that the fees and donations at last were adequate in helping the Museum to meet its current expenses. That fact, however, does not permit comfortable relaxation for a material increase will be demanded to meet the essential future expenses which inevitably will be greater.

Exhibitions

Our exhibition schedule maintained the high standard of activity that we have attained in recent years. In the summer, however, we were relatively static, since during the holiday season for our staff we find it both expedient and logical to show a cross section of much of the finest material in the Museum collection to acquaint our tourist visitors with the extent to which we are now able to illustrate in brief the creative genius of man throughout the history of the world. Even then we do not neglect our local talent, but lack of space forces many items of distinction, both ancient and contemporary, to remain in storage. During the other months of the year when we are serving essentially our own local public we changed as an average over ten of our fourteen galleries each month, so that all but our most constant visitors were assured of a new experience on every visit.

This extreme activity, which is somewhat more than we want, is demanded by the space required by our annual competitive exhibitions of contemporary work, one man shows which principally bring recognition to the accomplishments of local artists, travelling exhibitions, often of timely interest, and historical exhibits selected largely from the Museum's collection to illustrate the current course of the Study Guild. As usual we were extremely catholic in the wide scope of our exhibitions which ranged from abstraction to realism and from the products of advanced cultures at their highest form of expression to the work of primitive man under various environments.

Two contrasting collections that we exhibited were borrowed

from local sources. In January we showed Mrs. Zoe Dusanne's discriminating collection of contemporary paintings by American and European artists. In the following month thanks to the State Museum of the University of Washington we showed what the Eskimo could accomplish with meager resources, while at the same time from our own collection we at last showed the entire collection of native designs obtained by Ivan Lopatin in the Amur River region of Siberia. Another primitive expression brought to Seattle was the collection of Santos from Ellis Monroe and Jan W. A. Kleijkamp showing the devoutly religious figures which were developed by the early converts of the New Mexican missions. This exhibition appropriately coincided with the Easter weekend when for the first time we permitted the central court and two other galleries to be used for the very popular Camellia Show which was sponsored most effectively and efficiently by the Amateur Gardeners of Seattle with the assistance of the Park Department and some of our leading commercial growers.

During the year we showed three of the fine educational exhibits prepared and circuited by Life Magazine, namely "Houses U.S.A.," "The Medieval World," and "Venice." The paintings by Antonio Sotomayor, the noted Bolivian artist, and those by Pedro Figari of Uruguay, were both sponsored by the Council of Inter-American Cooperation. In recognition of the centenary of the late Thomas Eakins, we exhibited a collection of his paintings which were assembled by the Philadelphia Museum of Art. The extensive exhibition on the "War's Toll of Italian Art" was prepared by the American Committee for the Restoration of Italian Monuments in the hope that it might result in contributions for this good work in addition to the exhibition fee. "Portraits of Outstanding Americans of Negro Origin," which was sponsored by the Harmon Foundation, was shown both for its artistic merit and in behalf of racial tolerance and civic unity.

Probably no other museum in the country devotes as much exhibition space to the encouragement of the local artist as the Seattle Art Museum. Aside from those already mentioned we presented 20 other one-man shows in various mediums of which 13 were by local artists. Even more space was required by our six annual or biennial exhibitions, all but one of which are jointly sponsored by other local organizations whose cooperation we greatly appreciate.

The Women Painters of Washington had their biennial exhibition. The 19th Annual of the Northwest Printmakers permitted us to show a cross-section of much of the finest work that is now being produced in that medium throughout the country. With its widening fame the entries have become so numerous that the exhibition is highly competitive. Purchase prizes, of which the Museum has

custody, were awarded to Maxil Ballinger, Fred Becker, Louis Bunce, Eleanor Honnigfort, Helmi Juvonen, Armin Landeck, Malcom Myers, and Philip Wigg.

There was a still greater number of entries for the 5th International Exhibition of Photography presented by the Seattle Photographic Society. This organization, as usual, relieved our staff of the responsibility of the packing and shipping and left us only with that of the display. Since about 200 prints were selected from about 900 entries, the standard is exceptionally high.

The 7th Annual Northwest Watercolor Society exhibition held later in the spring was confined to the four Northwest states. Monetary awards from local art organizations totaling \$125 were won by Alden C. Mason, Janice Blumberg, Joan Houser of Seattle, and George Laisner of Pullman. The Seattle High School watercolor exhibition, which the Study Guild sponsors for that same month, permits an interesting comparison with the work of the younger generation.

The Annual Exhibition of Northwest Artists, which this time was the 33rd, was as usual one of the outstanding events of the year. 175 entries were accepted from about 600 items by a jury composed of David J. McCosh, chairman, Professor of Art, University of Oregon; Guy Anderson, Seattle artist; Andrew L. Hofmeister, Instructor in Fine Arts, Washington State College; Roy H. Terry, Seattle artist; and myself in an ex-officio capacity. The first award, the Margaret E. Fuller Purchase Prize in Any Medium of \$200, went to Vera Fraser of Tacoma for her oil painting entitled "Trophy." The Katherine B. Baker Memorial \$100 Purchase Prize in Oil, which as usual was generously donated by the West Seattle Art Club, brought to the Museum collection "Mill with Smoke" by E. Webster of Port Angeles, while a similar prize from the Lowman & Hanford Company for any medium was awarded to Margaret Tomkins for "The Venture of Protection." The Music and Art Foundation Purchase Prize of like amount in watercolor, tempera or gouache was awarded to Alden C. Mason for his watercolor "Darrington Rain." The Puget Sound Group Purchase Prize in transparent watercolor of \$50 went to Edwin Fulwider for "Village Crossing." The Washington State Division of the American Association of University Women Purchase Prize in Watercolor by Washington Women of \$50 was won by Marie Labes Johnson for "108 Naches." The Northwest Watercolor Society award in transparent watercolor of \$25 went to Douglas A. Murray for "Station at Snoqualmie." Other awards were Honorable Mentions in Oil, won by Carl Morris of Portland and Spencer Moseley of Olympia; Honorable Mentions in Watercolor, Tempera or Gouache, won by Bill Cumming of Seattle, George A. Laisner of

Pullman, Irene Madden of Seattle; Honorable Mentions in Sculpture, won by Everett G. DuPenn and Kenn Glenn of Seattle, Hilda Morris of Portland.

Loan Exhibitions

During the course of the year we have greatly widened our service by the loan of material, largely from our permanent collection. At the Henry Gallery we presented a general survey of Asiatic painting consisting of 30 items. After some of our best sculpture was shown at the State Fair in Puyallup it was also exhibited at the Henry Gallery. In addition, from time to time, we lent that institution selections of prints, facsimiles and various items that were needed for specific exhibitions. All the paintings that we acquired from the Northwest Annual through purchase prizes and additions to the Fuller Collection were in the selected group which subsequently toured the State in order to be shown in some of the principal centers.

In the autumn we lent the Tacoma Art Association 16 of our most important contemporary paintings and also a collection of our Daumier lithographs. The Portland Art Museum borrowed 14 items for an ecclesiastical show during the summer. We lent Pomona College in California 11 items for their exhibition of archaic Chinese bronzes. The Museum was also represented in the great exhibition of Byzantine art at the Walters Gallery in Baltimore by two important items.

On a number of other occasions we have been instrumental in spreading the name and fame of our local artists beyond the limits of our State. 25 of our paintings by Washington artists were lent for an exhibition at the University of Oklahoma. For an exhibition of Northwest artists which was sponsored by Harris Prior, Director of Community Arts Program of the Munson-Williams-Proctor Institute in Utica, we lent 6 items. This collection was subsequently circuited in a number of prominent Eastern museums. We also supplied original paintings by local artists for a number of prominent places in our city such as the Mayor's office, the office of the King County Commissioner and the Chamber of Commerce. In addition 88 local organizations have borrowed 1,268 facsimiles for exhibition. Several fairly large groups of facsimiles were also lent to Whitman College for exhibition.

Accessions

The collection of a museum is the essential tool that permits it to acquaint the public with the art history of the world and the vast heritage of this generation. Our goal is to have sufficient material to permit a brief presentation of coordinated chapters of history through decorative gallery exhibits of authentic objects that

truly reflect the development of the creative talent of their time and culture. Since the storage and gallery space of the Museum are limited it is important that the individual items should have the utmost significance. In these days when so many museums are supported by the local government, it is not widely realized that the Seattle Art Museum has had no funds for accessions and in consequence for this important phase of its activity has been dependent on the generosity of its friends.

The historical courses of the Study Guild are selected to lead us into new and important fields. To a large measure our accessions have been chosen to show milestones in these new vistas of history, depending of course, on the opportunities available both in quality and in value to justify capital expenditure during these formative years of the Museum's history. The achievements of the Northwest artists were also not neglected for the stimulation of regional talent is one of the Museum's major purposes. Most of the accessions came as additions to the Eugene Fuller Memorial Collection, but a number of the most important items were the gifts of other good friends and of the various local art organizations that strive to encourage the local artist.

In reviewing the extensive accessions of the year the report starts with the art of Europe and mentions the items chronologically for the various cultures before moving gradually eastward. This order permits me to commence with our most important accession of the year, namely a French Gothic limestone relief depicting the Adoration of the Shepherds (Frontispiece). This great 15th Century sculpture comes to us as another gift of Mrs. Donald E. Frederick. Of the same period the Museum also acquired two outstanding illuminated manuscripts, one from a 14th Century French Gothic hymnal with a miniature of the Pentacost, and the other from an ecclesiastical volume of the following Century. A characteristic landscape painting by the 17th Century artist Claude Lorrain (Fig. 1-a), and two exquisite 18th Century pencil drawings of flowers complete the French accessions.

The spirit of the early Italian Renaissance is reflected in a 16th Century Deruta plate decorated with the depiction of St. Francis receiving the stigmata (Fig. 1-b), and a terra-cotta statuette of St. John the Baptist by a Florentine artist of the 16th Century, presumably Baccio de Montelupo (Fig. 2). As a memorial to Lawrence H. Young, we received a very expressive glazed terra-cotta relief of Christ of about the same period attributed to Luca della Robbia. This came as a gift from his parents, Mr. and Mrs. A. M. Young. The refinement of the 18th Century is typified by two brocaded silk panels which formed the latest addition from that country.

German art was represented by a jasper and silver ciborium

dating from the 17th Century and a boxwood statuette of a Madonna and Child of about the same period. Our small collection of British art was benefited by two accessions, a fine original print of Hogarth's "Cock Fight" which came as a gift from Mrs. Raymond Hill, and an early 19th Century silver teapot which was a gift of Mrs. F. M. Barnes of Burlingame, California. From Mrs. James J. McGowan we received a brass Dutch plate of about the 17th Century, while Holland was also represented by an excellent early 17th Century painting of a burning village by Egbert van der Poel. Another painting is a 17th or 18th Century Russian icon of the Greek Orthodox Church depicting the Trinity flanked by the Virgin Mary and John the Baptist in early Byzantine tradition, and from about the same period dates a magnificent embroidered hanging from one of the Greek islands. A 16th Century Spanish polychrome wooden statue of St. Paul, typifying the highly spiritual interpretations of the period, came as a gift through the Study Guild in memory of the late Ernest Patty, Jr. Our collection of European lace was greatly enhanced by the bequest of Mrs. John L. Pratt of Fredericksburg, Virginia, who left us four excellent antique pieces which we had had on loan for a number of years.

Our autumn exhibit of classic art of the Mediterranean also included a number of new accessions which I will mention in chronological order. A small terra-cotta plaque was added to our Aegean art, the gift of Mr. Nasli M. Heeramaneck of New York City. The only vessel we received from classic Greece is a white ewer of the 6th Century B. C., which was a gift of Mrs. Thomas D. Stimson, partially donated by Mr. Hagop Kevorkian of New York City. Mrs. Stimson also donated a Hellenistic Tanagra terra-cotta figurine. The Etruscans were represented by a fine example of the pottery relief depicting the fatal fight of the two brothers, Eteocles and Polynices (Fig. 4-b). The collection was also enriched by a large black fluted pottery hydria from the Greek colony at Apulia in south Italy dating from about the 4th Century B. C. and also a late Roman pottery vessel decorated with a satyr and nymph which probably dates from the 1st or 2nd Century A. D., inasmuch as it was excavated in London. The refinement of the last great period of Roman art was well shown by a marble head of a Senator of the 3rd Century A. D. which is a gift of David Stimson, partially donated by Mr. Kevorkian (Fig. 3).

The earliest addition to our collection of Egyptian art is a polychrome limestone stele dating from the close of the VI Dynasty, about 2280 B. C. (Fig. 4-a). It depicts the Treasurer of the Kingdom of lower Egypt standing before an offering of food with an invocation to Osiris for nourishment in the hereafter. This important piece also came to us as a gift of Mrs. Thomas D. Stimson, partially donated by Mr. Kevorkian. The same source brought

to us a noted basalt sculpture of the XXX Dynasty, 378-341 B. C., representing the comptroller of the domains holding a stele of Osiris. Mr. Kevorkian also partially donated two alabaster amphoras which once had been placed in a tomb of the New Kingdom, or earlier, to contain offerings of oil. The other most important addition to our collection is a large diorite relief from the temple of Isis near Samanūd on the Delta. It portrays Ptolemy II Philadelphus (283-245 B. C.) presenting a tray of small vases to the god Osiris (Fig. 5). The Museum also acquired excellent examples of bronze, wooden and faience representations of the principal divinities. These included 12 superb amulets which were donated by Mr. Heeramaneck.

Our collection of Near Eastern art was greatly enriched by a wide variety of material. The earliest is a large neolithic pot of a black burnished ware from the highlands of Iran, dating from about the 3rd millennium B. C. A green pottery ewer which has attained iridescence with age, is a typical product of the region during the rule of Parthia and dates from about the 2nd Century A. D. The 9th Century A. D. was represented by two very important pottery bowls, while a bronze mirror and an exceptionally vigorous Cufic manuscript reflect the strong creative spirit of the Seljuk Dynasty of about the 11th Century (Fig. 6-a). One of the outstanding accessions in this field is a so-called star and cross tile medallion glazed in luster and blue (Fig. 6-b). This product of Kashan in the late 13th Century was partially donated by Mr. Kevorkian.

The Museum received 8 fine Persian miniatures mostly of the 16th and 17th Centuries, although one, depicting a rare tragedy, bears the date of 1493. The other most important one is a fine rendition of Mohamed's traditional ascent to Heaven (Fig. 7). The famous textile industry of the Shah Abbas period of the late 16th Century is well shown by three fine fragments of brocades. Other miscellaneous items consist of an ivory powder horn decorated with animal motives and a silver plate engraved with inscriptions. Both of these date from the 17th or early 18th Century. To the 18th Century can also be attributed a lacquer letter box and a brocaded panel, the latter of which was the gift of Mrs. Horton C. Force. Another textile is a wool shawl of the middle 19th Century showing in tapestry weave a flower motive on a light blue ground.

This year our collection of the art of India received only five additions the earliest of which was a stone slab of about the 2nd Century showing, in miniature high relief, five scenes in the life of Buddha (Fig. 8). This piece, which was the product of the Kingdom of Gandhara in northern India, was mutilated but fortunately not destroyed in one of the Islamic invasions. Medieval Hindu art was represented by a small bronze statuette of Vishnu and Lakshmi

and a bronze bracelet decorated with symbols of Siva which we received from Mrs. Arthur Nute. A miniature of a nocturnal scene shows the blending of Hindu and Mogul tradition during the 17th or 18th Century. We also were fortunate in receiving as a gift from Mr. Heeramaneck a large cotton wall hanging painted with flowers which once adorned a Mogul palace in about the 17th Century.

A number of gaps were also filled in our very extensive collection of the art of China. Some of these involved the exchange of items which have been superseded in importance. We at last had the privilege of acquiring a fine example of one of the large painted neolithic pots. The Museum received a Shang Dynasty bronze ceremonial vessel known as a "yu" and dating from about the 12th Century B. C. We acquired four items of the subsequent Chou Dynasty, namely a pottery vessel known as a "li," a bronze rattle which once adorned a horse's nose in about the 8th Century B. C., also a jade pendant and carved bone handle of about the same period. The Han Dynasty received one addition, namely a sharply cast mirror dating from about the beginning of the Christian era. The only other mirror acquired is one decorated in naturalistic style with grapes and animals dating from the height of the T'ang Dynasty, about the 8th Century. To about the same period can be attributed two fine gifts of Mrs. Thomas D. Stimson, namely a rare glass plate and a green pottery vase. Possibly even earlier is a Yueh ware bowl which came as a gift from Bertram Collins who also donated a brown Honan ware bowl of about the Yuan Dynasty. Three additions were made to our collection of the art of the Sung Dynasty. Two of these are Tz'u Chou ware, one a painted pillow with landscape design and the other a large lamp. A fragment of a Sung brocade with a baby design was a gift of Mr. Louis Pappas of San Francisco.

Our collection of the art of the Ming Dynasty was enriched with a five color plate of the 16th or early 17th Century and several paintings. These consisted of part of an album illustrating the manufacture of bricks and tiles, two album landscape paintings, two hand scrolls and three Buddhist block prints. Through the kindness of Mrs. George Quinan we accepted from Miss Elizabeth Hargear of San Francisco an ancestral portrait of the early years of the subsequent Ch'ing Dynasty. The other Ch'ing Dynasty accessions consisted of an 18th Century cinnabar lacquer ju'i scepter and an exceptionally fine "ruby back" porcelain plate decorated with flowers and fruit in famille rose of the Yung Cheng reign (1722-36). The latter was a gift of Mrs. Thomas D. Stimson.

The art of Japan had only a few accessions, the principal one of these is a lacquered wooden Buddha dating from about the 14th Century. This was also donated by Mrs. Stimson. We acquired a

two panel screen which we framed as a solid panel. This has many characteristics of the early 17th Century and is of special interest inasmuch as it shows a procession of Ethiopians who could not have been in Japan after its isolation started in the early part of that Century. A small silver Kwannon was donated by Mr. Heer-
amaneck. A porcelain Kakiemon ware censer also dating from that Century was a needed addition to our collection of ceramics. The other Japanese item was a painting of two women in the style of Hokusai, early 19th Century, which was donated by Miss Elizabeth Hargear.

Our Pre-Columbian collection of American art had three small additions, namely a Mexican pottery head of a man of the Nahua culture and two early Peruvian textile fragments from the Necropolis at Paracas.

Two carved walrus ivory tusks showing the extreme skill in composition attained by the Alaskan Eskimo artists, and an African ivory tusk depicting a negro's graphic interpretation of the slave trade in the early 19th Century complete the varied list of cultures.

So far as contemporary art is concerned our principal accessions have already been mentioned in the list of purchase prizes for the Northwest Annual and the Northwest Printmakers. In addition, however, to take up the various artists alphabetically, we acquired two paintings by Emilio Amero, two oil sketches by Robert Benney recording his experiences at Saipan, as a gift of the artist and the Associated American Artists, Inc., a painting by William Cumming entitled "Planting the Flare," Yvonne Twining Humber's "Carnival," Walter Isaacs' "Lake Chelan," and two landscapes by Cock Kruik and Grace Nichols. In addition I take pleasure in thanking the Study Guild for the gift of "The Mountain" by Kenneth Callahan. The only contemporary drawing that we acquired was a portrait by the late Arcady Walter of Seattle which came to us as a gift from Jacob Elshin.

In the graphic arts we acquired prints by Emilio Amero, Virginia Banks, Cliff O. Eitel, R. Vale Faro, Stanley W. Hayter, Ian Hugo, Roderick Mead, Ernest Norling, and Stow Wengenroth. We also accepted a lithograph by Berger Sandzen from Mrs. Ralph H. Rehbock and a print by Charles O. Surendorf from Mrs. Thomas D. Stimson. In contemporary sculpture we acquired Kenn Glenn's "Dulce," in wood, and Irene Riley's abstraction in talc. In contemporary ceramics the only addition to the collection was a plate by James H. Fitzgerald and Margaret Tomkins.

We have obviously kept our most efficient registrar, Miss Emily Hartwell Tupper, so busy that we have not been able to make extensive progress in recataloguing our earlier accessions under our new system.

Educational Department

During the past year Mrs. A. M. Young was again of inestimable value as Educational Director. In this capacity she was the principal spokesman for the Museum in the gallery and throughout the State, both by personal appearance and through the weekly radio program. Starting in the autumn we finally persuaded her to confine her activities to addressing audiences in the building. She still, however, presented 96 lectures and educational programs out of the Museum, 24 of these outside the City and as far distant as Vancouver, Wash. Most of her talks were for larger organizations and 51 for schools. In addition, Mrs. Young represented the Museum at the State Museum Conference held on the Campus, the Art Conference at the Edison Technical School, and the Washington State Art Association Conference in Vancouver, Wash., where she was one of the principal speakers. She wrote two articles, one for Design magazine and the other for the national magazine of the P.E.O.

Early in the year the Museum received from the Junior League of Seattle, Inc., the very generous gift of \$2,000 to be spent on children's activities. Almost half of this amount was invested by Mrs. Young in educational sound films to be used in children's programs. We also acquired a children's table and suitable books for use in the Library. The balance of the fund will probably be spent in the coming year. A portable phonograph was purchased by the Study Guild to assist Mrs. Young in her work with the schools.

Study Guild

The Study Guild, through its ever increasing activity, is one of the most important factors in our public relations in widening the service of the Museum. The calendar year includes two administrations. In our previous Annual Report, however, I dwelt on the fine work of Mrs. Elizabeth Smithson as chairman during the 1946-47 period and expressed my gratitude to her many committees. For the current season Mrs. Ernest Patty has been our excellent chairman, while Mrs. Roy Correa served as vice-chairman and also as chairman of the program committee in which capacity she organized a series of lectures on "The Emergence of Art in America—Its Application." These were very generously contributed by 13 Seattle men and women who are prominent in the various arts. The other series of lectures on "The Art of Egypt and the Mediterranean" was presented by Mrs. Young and myself.

Although these lecture series on the 2nd and 4th Tuesdays of the month, through the autumn and winter season, form one of the principal events, they represent only one of the many activities of

the Guild which now has 18 committees. In December the completion of our new addition made available our seminar room for the two smaller series of lectures which we had formerly held in our south storage. These are intended principally for docents although other members are welcomed. On the Study Guild days there is a 10 o'clock lecture, the Artist Series, which was under the chairmanship of Mrs. Henry A. Pratt, when various artists and collectors talk informally on their principal interests. On the alternate Tuesdays at 11 o'clock there are also docent talks on various phases of the Museum collection. These were arranged under the chairmanship of Mrs. Ralph Brodie. In both instances we are very grateful to the speakers who contributed their services.

Through membership committees the Study Guild plays a very vital role in the support of the Museum. We are especially grateful to Mrs. Pendleton Miller who served as chairman and to Mrs. Herbert Brink and Mrs. Fred Catlett who were both chairmen of sub-committees. In this work both the public relations committee under the chairmanship of Mrs. Harry O. Mitchell, the publicity committee under Mrs. Ray Murray, II, and the hospitality committee of which Mrs. E. Arthur Cowman was chairman, played an important part. We also extend our gratitude to the flower committee under Mrs. Martin Lanser and the telephone committee under Mrs. A. Morley Horder. The Study Guild was also responsible in extending the influence of the Museum into the public schools. Under the chairmanship of Mrs. John Duncan, Jr., a corps of 20 capable speakers from the Guild membership gave 75 talks to 8 of our public schools, as well as to parochial and private schools. The 4th Annual High School Art exhibit to be presented in the late spring was again organized by the Study Guild, this time under the chairmanship of Mrs. Fred Marshall.

The Guild's newest committee on children's activities was organized by Mrs. Howard Lease. This consists of classes in creative dramatics held at the Museum three days a week either in the new seminar room or the auditorium. Under the very talented guidance of Miss Agnes Haaga of the University of Washington Drama Department and Mrs. Geraldine Siks of the Junior Programs three classes ranging from 5 to 14 years of age are given an unique opportunity for self expression. This is done by explaining to the children a plot and then requiring them to express their own thoughts spontaneously in acting.

The Guild again was the host for the annual Christmas party which entertained a hundred youngsters from the Washington Children's Home and the Seattle Children's Home. A Christmas tree adorned the central court and refreshments and gifts donated by the Guild members were given to the children. For this event Mrs. Frank Bayley, Jr., was chairman while she was assisted by the

hospitality committee and the transportation committee under Mrs. Harry A. Myers. The Norwegian Male Chorus contributed their services while Mr. Joseph Vaughan of our staff acted as Santa Claus.

Library

During the past year the Library has continued to thrive under the able direction of our Librarian, Miss Hermie Lyons, who had the generous assistance of members of the Junior League in many phases of the routine work. Both our collection of slides and of books were broadened to cover new fields. Over 1,700 slides were added, of these nearly 300 were personally selected from the collections of the Metropolitan Museum, the Boston Museum of Fine Arts, and the Fogg Museum, to illustrate the current course of the Study Guild, while the rest were taken by our staff photographer, Mr. Earl Fields. Our slides now total over 15,000 and our reproductions nearly 7,100. At the same time we acquired 63 books, including some very important publications purchased with Museum funds. In addition, we received donations from over 20 individuals. The use of the material was slightly curtailed owing to the fact that the public schools unfortunately no longer found it feasible to assist the teachers both in collecting and returning the slides or reproductions to be borrowed.

Film Lending Service

Our film lending library has continued to be one of our important services. During the past year we made 1,575 bookings to schools, clubs, and other organizations, of the 88 films which we had previously received from the Office of Inter-American Affairs, and the Pan American World Airways. 339 of these bookings were out of town and some in Oregon and Alaska. These films are devoted primarily to the fostering of international understanding with increased knowledge of the numerous Republics to the south. The care of these films and the bookings are now under the charge of Miss Barbara Price. The demands of this film library, which used to be met in Mrs. Young's office, was one of the necessities that caused the enlargement of our hallway into a working office.

Concerts

As we anticipated, we confined our membership Chamber Music Concerts to an autumn and spring series. These again have been under the able direction of Mr. Francis J. Armstrong. Owing to the fact that the response has not always been as great as the quality deserves it is possible that we may change this phase of our membership service in the coming year.

Building Activities

In the middle of July we commenced construction of an extension of our sub-basement to the northeast bringing its outer margin even with the east wall of the Library and the north end of the facade of the building, thus forming a terrace in the rear of our present offices. Mr. J. Lister Holmes, as architect, combined the practical suggestions of our staff and especially of our senior custodian, Mr. A. B. Faris, so successfully that the needed addition to our administrative quarters appears entirely functional. The stairs entailed the sacrifice of part of our vault which originally was larger than needed.

The addition has given us a seminar room large enough to seat about 60, three offices, a filing room, textile storage, additional storeroom, and also a much needed photographic dark room. At the same time, while this construction was taking place, we had the projection booth in the Auditorium rebuilt and enlarged, acoustical ceilings and new lights installed in the offices and a niche for a refrigerator built in the kitchenette with the elimination of a fireplace in the Board Room. This construction was done with the utmost dispatch and efficiency by the General Construction Company and I take pleasure in commending the superintendent, Mr. Ed Ekrem, and the foreman, Mr. Dan McDonald, for their fine work with an excellent crew. We are more than grateful to Mr. J. A. McEachern, the President of the Company, for generously waiving all charges for profit, over-head, tools and equipment. In recognition of this contribution the Board of Trustees has elected him as a Patron.

At our request the City of Seattle bore the expense entailed in the remodelling of the present building to accommodate this extension. The Park Department authorized \$1,500 from the Museum's annual maintenance budget of \$6,000, while the City Council granted the difference of \$1,899. The remaining cost of over \$29,000 was borne by the donors of the building.

The potential scope of our service was also enlarged by the construction of a portable addition to our stage to permit its use for creative dramatic classes for children. Mr. William J. Bain contributed his services in designing it, while the entire expense of construction was most generously borne by the firm of Lease and Leigland.

Assistant Director

The addition to the building was motivated both by our cramped space and by the fact that we agreed to employ the services of Sherman E. Lee as Assistant Director next June when his 18 months tour of duty ends as Advisor on Art at the General Head-

quarters in Tokyo. Dr. Lee previously served with the Cleveland Museum of Art and as curator of Oriental art at the Detroit Art Institute. His publications have brought him recognition as an outstanding scholar of art history both in the Oriental and Occidental fields. Fortunately his services will be shared by the University of Washington. This reduces to some degree our financial obligation and gives assurance that our wide facilities will at last serve their purpose to an important degree in the higher education of the community.

In the next school year, in successive quarters, he will give a course of lectures on the art of India, China, and Japan. To obtain first hand information he has taken a flying trip to India on a two months leave. This is reflected in two items in our 1947 expenses, for the Museum contributed substantially to his travelling expenses and supplied kodachrome film to permit him to obtain a visual record of the great sites which he planned to visit. With his assistance the Museum will increase the educational service of the collection and through publication receive national recognition for many notable items in its collection.

Maintenance and Equipment

This year we made a number of minor expenditures for needed equipment, the principal of which was a typewriter, an electric stapler for our News Notes, and three projectors for small slides. The lithographic and etching presses, which we have had for a number of years for the benefit of artists, were donated to the Art Department of the Seattle Public Schools for use in the Broadway-Edison Technical School. They can thus serve the purpose for which they were intended, and at the same time relieve our storage space.

The Park Department painted our new addition and also our administrative quarters. I am glad to be able to report that definite steps have now been taken to assure the lighting of the pathway to 15th Avenue for the benefit of our evening visitors. We only hope that in the not too distant future the paths will be paved so that an important source of the wear and tear on our floors will thus be eliminated. For the fine condition of the building we as usual wish to compliment our custodial engineers for their painstaking and efficient service.

Publicity

From the standpoint of publicity the most important event of the year was the Camellia Show on Easter week-end. This was sponsored by the Amateur Gardeners Club under the very efficient leadership of Mrs. Roy F. Taylor. We received very generous publicity both from the press and the radio. The fact that we had over

25,000 visitors in two days testifies to the success this exhibition attained in bringing new visitors to the Museum. Together with the Amateur Gardeners, I wish to thank the Park Department and some of the commercial growers for contributing to the beauty of the display, and Dr. John Hanley for the two public lectures which he delivered on Sunday afternoon.

I wish to take this opportunity of expressing our gratitude both to the Seattle Times and to the Seattle Post-Intelligencer for space that they have given to our activities. The prominence with which our activities are stressed has a very direct bearing on our attendance and thereby our service to the community. Mr. Kenneth Callahan as usual wrote a weekly column for the Times while Mrs. A. M. Young and Mrs. Theodora Lawrenson Harrison were responsible for our weekly radio programs through the courtesy of KJR and KXA.

Membership

This year our membership fees and donations carried a substantial share of our running expenses. Since there is always an unavoidable turnover of members this record is only possible through the devoted service of our membership committee which has been under the fine chairmanship of Mrs. Pendleton Miller who was elected to our Board of Trustees to fill the place left vacant by the resignation of Mr. George H. Greenwood on his regretted departure from Seattle. Her very successful campaign brought in 383 new members which far more than offset the loss of 191 through resignation and death. Our total membership now stands at a new record of 1,920 with dues amounting to over \$20,000. Gifts totalled nearly \$7,000 from other firms and individuals.

The membership lectures which we presented through the Daniel Cogswell Memorial Fund donated by Mrs. Reginald H. Parsons consisted of "England's Bells Ring Again" by Austen West and one on Ceylon entitled "A Second Paradise" by Deane Dickason. Both of these were at Meany Hall, the former being in conjunction with the Department of Political Science and the latter under the joint sponsorship of the School of Art. We also presented in our own Auditorium at the time of one of our previews a lecture by Alfred Frankenstein, the noted San Francisco art critic, on the subject of "Contemporary Art."

From an administrative standpoint one of the most gratifying factors has been the initiative, cooperation and teamwork of the entire staff, including the custodial engineers. I am especially grateful to my secretary, Mrs. Coe V. Malone, for efficiency and devotion in handling her multitudinous duties in coordinating the

executive efforts. Fortunately she is now relieved from some of the routine chores by Mrs. Dallas Emory who assists in various capacities. In addition to the staff I am more than grateful to our many volunteer workers and also to the members and firms whose faithful support makes our activities and our service to the community possible.

We hope that the accessions and improvements of the past year will not give the public a false impression of our affluence. The capital expenditures marked needed steps in the growth and service of the Museum. They unfortunately did not include well deserved salary raises for our fine staff or the establishment of a pension system. Like all organizations dependent on the voluntary support of the public we view the uncertainties of the future with some degree of apprehension, but we trust that the ranks of our friends will continue to grow and thus keep pace with our service to Seattle and the Northwest.

Respectfully submitted,
RICHARD E. FULLER.

FINANCIAL REPORT

AUDITORS' CERTIFICATE

We have examined the accounts of the SEATTLE ART MUSEUM for the calendar year 1947, and have prepared the attached statements which, in our opinion, correctly set forth the financial affairs of the Museum at DECEMBER 31, 1947, and the results of its operations for the year then ended.

During the year, additional gifts of \$14,125.00 were made by Mrs. Eugene Fuller, increasing the endowment fund in that amount.

The Museum operates on a strictly cash basis and makes no effort to attach financial values to its acquisitions. Accordingly, assets of considerable value, such as books, art collections, furniture, equipment, etc., do not appear on the balance sheet.

MEALS & COMPANY
Certified Public Accountants

Seattle, Washington
March 4, 1948

BALANCE SHEET—DECEMBER 31, 1947

ASSETS

CASH IN BANK AND ON HAND:

Petty cash	\$	25.00	
National Bank of Commerce—Checking Account.....		5,996.97	
National Bank of Commerce—Savings Account.....		2,031.26	
Seattle Trust and Savings—Savings Account.....		78.56	
National Bank of Commerce:			
Lecture Fund	\$	222.62	
Film Fund		289.87	512.49
Total cash			<u>8,644.28</u>

NEGOTIABLE SECURITIES:

Founders' Endowment Fund, at cost.....	\$	12,330.92	
Margaret E. Fuller Endowment Fund, at market value when gifted.....		292,081.42	304,412.34
			<u>\$313,056.62</u>

SURPLUS

GENERAL FUND	\$	7,247.32	
DANIEL COGSWELL MEMORIAL LECTURE FUND.....		222.62	
FILM FUND		289.87	
FOUNDERS' ENDOWMENT		12,908.40	
MARGARET E. FULLER ENDOWMENT.....		292,388.41	
			<u>\$313,056.62</u>

OPERATING FUND STATEMENT
CALENDAR YEAR 1947

RECEIPTS:

Memberships	\$ 20,450.00
Dividends, Founders' Endowment Fund.....	1,034.59
Dividends, Margaret E. Fuller Endowment Fund.....	16,369.37
Gifts	6,951.50
Commissions and miscellaneous income.....	807.43
	45,612.89

DISBURSEMENTS:

Salaries	\$ 21,479.50
Telephone and telegraph.....	965.62
Supplies and Postage.....	1,649.27
Equipment	1,629.33
Travel	1,147.90
Dues	88.00
Printing	2,719.46
Miscellaneous	2,619.10
Repairs and maintenance.....	993.02
Insurance	434.69
Rentals	2,021.96
Books and magazines.....	1,271.15
Concerts—Checkroom	3,668.70
Express and freight.....	2,119.54
	42,807.24

EXCESS OF RECEIPTS OVER DISBURSEMENTS.....	2,805.65
OPERATING FUND SURPLUS, JANUARY 1, 1947.....	4,441.67
	\$ 7,247.32

CASH RECEIPTS AND DISBURSEMENTS
CALENDAR YEAR 1947

RECEIPTS

CASH BALANCES, DECEMBER 31, 1946:

General funds	\$ 4,441.67
Endowment funds	1,595.26
Lecture fund	463.73
Film fund	77.37
	6,578.03

RECEIPTS:

General fund	\$ 45,612.89
Endowment fund	2,421.21
Lecture fund	687.59
Film fund	250.00
	48,971.69
	55,549.72

DISBURSEMENTS

EXPENDITURES:

General fund	\$ 42,807.24
Endowment fund	3,132.00
Lecture fund	928.70
Film fund	37.50
	46,905.44

CASH BALANCES, DECEMBER 31, 1947:

General fund	7,247.32
Endowment fund	884.47
Lecture fund	222.62
Film fund	289.87
	\$ 8,644.28

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1947
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 8-February 2

Paintings by Antonio Sotomayor* (Council of Inter-American Cooperation)
Retrospective Exhibition by Ambrose Patterson*
Islamic Art†
Modern Paintings (lent by Zoe Dusanne)
History of Horse Trappings through Drawings and Paintings by Marcile Stalter*
Paintings by Henry C. Ross*
European and American Paintings, 19th and 20th Centuries (facsimiles)†
Masterpiece of the Month—"Head of a Young Man" by Jacobo Robusti (Tintoretto)†

February 5-March 2

California Watercolor Society (W.A.A.M.D.)
"Houses U.S.A." (*Life Magazine*)
Eskimo Art (lent by Washington State Museum)
Designs by Natives of the Amur Region†
Paintings by Gerald Grace*
American Paintings (Clarence A. Black Memorial Collection and facsimiles)†
Masterpiece of the Month—Siamese bronze head of Buddha, 14th Century†

March 5-April 6

19th International Exhibition of Northwest Printmakers*
1946 Accessions to the Museum's Permanent Collections (through April)†
1st Annual American Institute of Decorators (A.F.A.)
Paintings by the Women Painters of Washington*
Masterpiece of the Month—"Christ Before Pilate," etching by Rembrandt†

April 9-May 4

Thomas Eakins Centennial (Philadelphia Museum of Art)
5th International Exhibition of Photography (Seattle Photographic Society)*
Santos (lent by Jan Kleijkamp and Ellis Monroe)
The Flower in the Art of China†
Paintings by John O'Neil*
Lithographs interpreting the 23rd Psalm, by Ernest Norling†
Stage Sets and Costumes by Seattle Repertory Playhouse
Masterpiece of the Month—Cast iron Chinese dignitary of the Ming Dynasty†

May 7-June 1

7th Annual Exhibition of the Northwest Watercolor Society*
Paintings by Eustace Ziegler*
Paintings by Lionel Feininger*
Watercolors by Seattle High School Students*
Photographs of Okinawa and Japan (U.S. Marine Corps)
Photographs of Alaska by Stephen Rychlew*
Masterpiece of the Month—"Landscape of Mountains in the Snow," Sung Dynasty scroll painting†

June 4-July 6

Paintings by Margaret Tomkins*
Paintings by Gale Guthrie*
Paintings by Cock van Gent*
Paintings by Katherine Westphal*
Paintings by Oklahoma Artists*
Prints and Drawings by Leopoldo Mendez* (Chicago Art Institute)
"The Medieval World" (*Life Magazine*)
Paintings by the Old Masters (facsimiles)†
Masterpiece of the Month—"Pieta," bronze sculpture by Alfeo Faggi†

July 10-September 7

Buddhistic Sculpture†
Chinese Art†
Japanese Art†
Indian Art†
Near Eastern Art†
Early Mediterranean Art†
European Art†
Contemporary Art†
Public War and Low Rent Housing (U.S. Housing Authority)
European Prints (Manson F. Backus Memorial Collection and Museum Collection)†

September 10-28

"War's Toll of Italian Art" (American Committee for the Restoration of Italian Monuments)
Art of the Near East, India, Early Mediterranean†
Paintings by Pedro Figari (Council for Inter-American Cooperation)
"Face of the Orient," photographs by John Gutmann (M. H. DeYoung Museum)
Paintings by G. C. Clutesi*
Masterpiece of the Month—"The Bride," by Alexander Archipenko†
Paintings by Contemporary Artists (57th St. Galleries, New York)

October 1-November 2

33rd Annual Exhibition of Northwest Artists*
Northwest Printmakers' Permanent Collection†
Purchase Prizes from Northwest Annuals†
Masterpiece of the Month—"Industrial Village," by Carl Morris†

November 5-30

The Art of Egypt (Museum Collection and H. Kevorkian) (through December)
"Outstanding Americans of Negro Origin" (Harmon Foundation)
Allan Cram Memorial Exhibition (Mrs. Cram and private collectors)
"Venice" (*Life Magazine*)
Scalamandr  Textiles (Scalamandr  Museum of Textiles)
Flower Paintings and Illuminations by Harold G. King, M.D.*
Paintings by Rudolph Bundas*
Masterpiece of the Month—Illuminated manuscript page, 14th Century French†

December 3-January 4, 1948

Religious Art†
Vestments and Altar Frontals (Episcopal Diocesan Altar Guild)
Contemporary American Ceramics (Syracuse Museum)
Contemporary American Scarfs and Paintings (Contemporary Design, Inc.)
German and Flemish Drawings (facsimiles)†
Drawings by Albrecht Durer (facsimiles)†
Masterpiece of the Month—Kwan-yin, Ming Dynasty†

December 29-January 5, 1948

National Snapshot Awards (Eastman Kodak Company)

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.



FIGURE 1-a

Landscape painting by Claude Lorrain, noted French artist of the 17th Century. Width 31 in. Eugene Fuller Memorial Collection.



FIGURE 1-b

Italian Majolica plate from Deruta showing St. Francis of Assisi receiving the stigmata. 16th Century. Diameter 16 3/8 in. Eugene Fuller Memorial Collection.



FIGURE 2

Italian terra-cotta statuette of St. John the Baptist by a Florentine artist of the 16th Century, presumably Baccio de Montelupo. Height 21½ in. Eugene Fuller Memorial Collection.

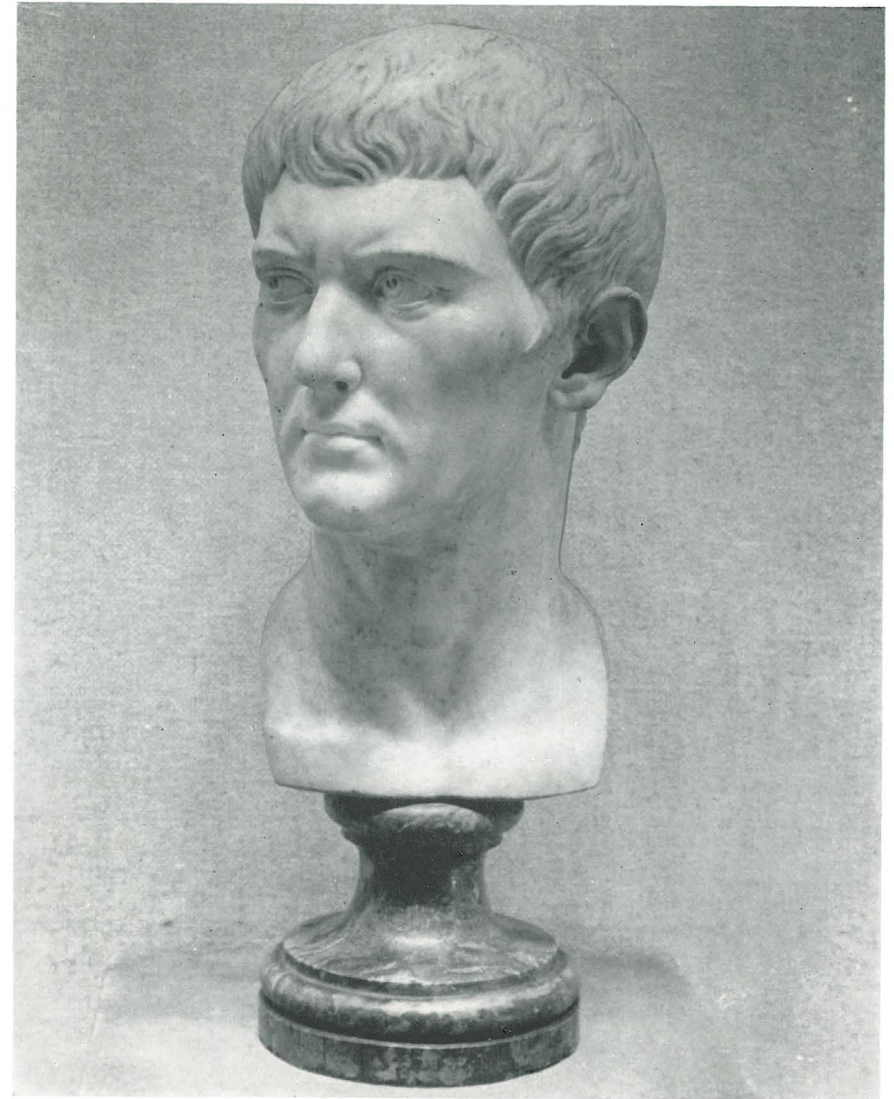


FIGURE 3

Marble head of a Roman senator, 3rd Century. Height 21¾ in. Gift of David Stimson, partially donated by Hagop Kevorkian.



FIGURE 4-a

Limestone stele with polychrome decoration on low relief depicting a treasurer of the Kingdom of Lower Egypt standing before an offering of food. The hieroglyphics invoke nourishment in the hereafter from Osiris. Close of VI Dynasty, about 2280 B. C. Width 22 in. Gift of Mrs. Thomas D. Stimson, partially donated by Hagop Kevorkian.



FIGURE 4-b

Terra-cotta pottery relief depicting the fatal struggle of the brothers Eteocles and Polymices. Etruscan, about 4th Century B. C. Width 16½ in. Eugene Fuller Memorial Collection.

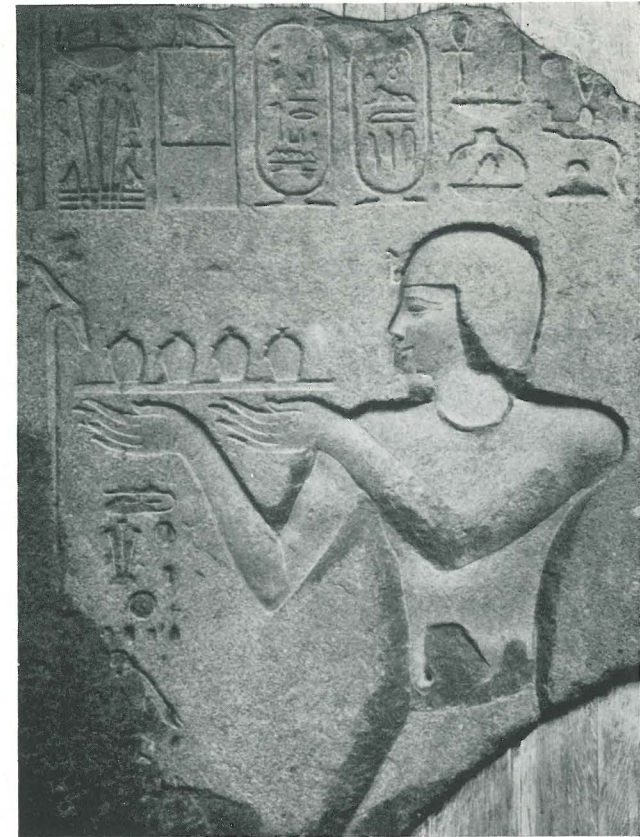


FIGURE 5

Egyptian stone relief from the temple of Isis near Samanud on the Delta depicting Ptolemy II Philadelphus (283-245 B. C.) making an offering to the god Osiris who is designated by his sceptre. Height 46½ in. Eugene Fuller Memorial Collection.



FIGURE 6-a

Parchment sheet from a Persian manuscript showing Cufic inscription of the Seljuk Dynasty, about 11th Century. Width 13½ in. Eugene Fuller Memorial Collection.

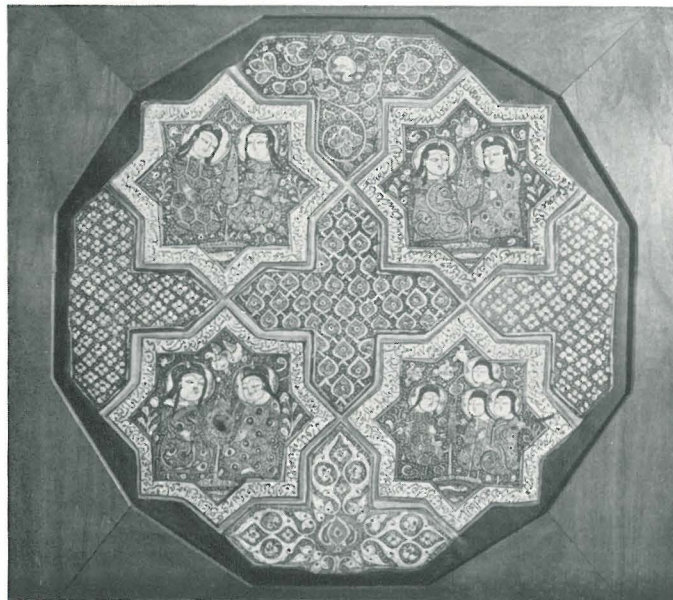


FIGURE 6-b

Persian star and cross tile medallion glazed in luster and blue. Late 13th Century. Diameter 19 in. Eugene Fuller Memorial Collection, partially donated by Hagop Kevorkian.



FIGURE 7

Persian miniature depicting Mohammed's traditional ascent to Heaven. 16th Century. Height 9¼ in. Eugene Fuller Memorial Collection.



FIGURE 8

Stone relief depicting five scenes in the life of Buddha. This piece, the product of the Kingdom of Gandhara in northern India about the 2nd or 3rd Century, shows the Hellenistic influence that survived from the time of Alexander the Great. It was undoubtedly mutilated by invading Moslems. Height 30¾ in. Eugene Fuller Memorial Collection.

CONCERTS, FILM PROGRAMS, LECTURES

- January 2, 3, 5 "Cheers for Miss Bishop" sound film
 January 8 "Contemporary Artists" by Alfred Frankenstein
 January 9, 10, 12 "Moonlight Sonata" sound film
 January 16 Chamber Music Concert
 January 17, 19 "Harmony Lane" sound film
 January 23, 24, 26 "Prisoner of Zenda" sound film
 January 30, 31 } "The Amazing Mrs. Holliday" sound film
 February 2 }
 February 4 "England's Bells Ring Again" lecture and film by Austen West
 February 6, 7, 9 "Young in Heart" sound film
 February 13, 14, 16 "As You Like It" sound film
 February 20 Chamber Music Concert
 February 21, 23 "India Speaks" sound film
 February 27, 28 } "Men of Ireland" sound film
 March 2 }
 March 6, 7, 9 "Men of Africa" sound film
 March 13, 14, 16 "Holland Carries On" sound film
 March 20 Chamber Music Concert
 March 21, 23 "Wings to Ireland" sound film
 March 27, 28, 30 "King of Kings" sound film
 April 3, 4 "United States of America" sound films
 April 6 "Kew Gardens of England" illustrated lecture by Dr. John Hanley
 April 10, 11, 13 "The Courageous Mr. Penn" sound film
 April 17 Chamber Music Concert
 April 18, 20 "Our Neighbors to the South" sound films
 April 24, 25, 27 "European Settlements in Canada" sound films
 May 1, 2, 4 "Painters at Work" sound films
 May 8, 9, 11 "House of Seven Gables" sound film
 May 15 Chamber Music Concert
 May 16, 18 "Cyprus is an Island" sound film
 May 22, 23, 25 "Captain Fury" sound film
 May 29, June 1 "East of Bombay" sound film
 June 5, 6, 8 "Wheels Across India" sound film
 June 12, 13, 15 "Wheels Across Africa" sound film
 June 19, 20, 22 "Count of Monte Cristo" sound film
 June 26, 27, 29 "Alexander Graham Bell" sound film
 July 3, 6 "California" color sound films
 July 10, 11, 13 "Enchanted Forest" sound film
 July 17, 18, 20 "Daniel Boone" sound film
 July 24, 25, 27 "Little Lord Fauntleroy" sound film
 July 31 } "The Last of the Mohicans" sound film
 August 1, 3 }
 August 7, 8, 10 "Sweden and Lapland" sound films

August 14, 15, 17 . . . "One Million B. C." sound film
 August 21, 22, 24 . . . "Glacier National Park" color sound film
 August 28, 29, 31 . . . "Heidi" sound film
 September 4, 5, 7 . . . "Empire on Parade" sound film
 September 11, 12, 14 . . . "Magazine Magic" sound film
 September 13 Scott's Marionettes in "It's None Too Easy"
 September 18, 19, 21 . . . "Berkeley Square" sound film
 September 25, 26, 28 . . . "Amazon Awakens" sound film
 October 2, 3, 5 "House on 92nd Street" sound film
 October 4 Scott's Marionettes in "Jack and the Beanstalk"
 October 7 "A Second Paradise" film and lecture by Deane Dickason
 October 9, 10, 12 "Little Men" sound film
 October 16 Chamber Music Concert
 October 23, 24, 26 "Dragonwyck" sound film
 October 30, 31 } "A Tree Grows in Brooklyn" sound film
 November 2 }
 November 6, 7, 9 "My Friend Flicka" sound film
 November 13, 14, 16 "The Four Seasons" sound film
 November 20, 21, 23 "Australia Today" sound films
 November 28, 30 "Chinese Shadow Plays" sound films
 December 4, 5, 7 "India" sound films
 December 11, 12, 14 "Abraham Lincoln" sound film
 December 18, 19, 21 "Art of Belgium" and "Starlit Night" sound films
 December 26, 28 "Cathedrals" sound films

CLASSES OF MEMBERSHIP

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

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

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

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

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

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

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

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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 Washington State Federation of Garden Clubs
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 Wilson, Mrs. John
 Wilson, Miss Nora May
 Wilt, Mrs. F. T.
 Winger, Mrs. R. M.
 Winter, Mrs. C. D.

Wisner, Mrs. W. K.
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 Wright, Mrs. Elias A.
 Youell, Mrs. T. H.
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