

SEATTLE ART MUSEUM

ANNUAL REPORT

*1934*



ANNUAL REPORT  
OF THE  
SEATTLE ART MUSEUM

TWENTY-NINTH YEAR

1934

SEATTLE, WASHINGTON



# SEATTLE ART MUSEUM

1934-1935

## OFFICERS

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

## TRUSTEES

### TERM ENDING 1935

Edward W. Allen	Horton C. Force
Mrs. Eugene Fuller	Mrs. Frederick H. Parks
Mrs. Reginald H. Parsons	Walter O. Reese

### TERM ENDING 1936

Joseph C. Black	Miss Annie H. Calhoun
Archibald S. Downey	Mrs. A. S. Kerry
Frederick M. Padelford	Raymond G. Wright

### TERM ENDING 1937

Mrs. Ceibert Baillargeon	Roy E. Campbell
D. E. Frederick	Richard E. Fuller
Charles E. Martin	Mrs. Thomas D. Stimson

## EX-OFFICIO

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

# MUSEUM STAFF

## EXECUTIVE

Richard E. Fuller,  
*Director*  
Kenneth Callahan,  
*Assistant Director*  
Ilo Carey  
*Secretary to the Director*

## EDUCATIONAL

Edith T. Young,  
*Supervisor of Education*  
Jean Black,  
*Librarian*

## INFORMATION AND MEMBERSHIP

Dorothy Malone  
Margaret Andreassen, *Assistant*

## MUSEUM ASSISTANTS

Earl T. Fields  
Barney D. Nestor

## OFFICERS OF THE STUDY GUILD

Mrs. Jesse Johnson, *Chairman*  
Mrs. Frederick Hall White, *Vice-Chairman*  
Mrs. Ceibert Baillargeon, *Chairman Ex-Officio*  
Mrs. Joseph Barto, *Chairman of Program Committee*  
Mrs. Brian Wattleworth, *Chairman of Docent Service*  
Mrs. Victorian Sivertz, *Publicity Chairman*  
Mrs. N. Arthur Pearson, *Membership Chairman*



## REPORT OF THE PRESIDENT AND DIRECTOR

FOR THE YEAR 1934

IN THE PAST FEW YEARS, the Annual Reports have been devoted either to a statement of hopes or to an account of some of the many changes and innovations which were necessitated by the expansion of our organization. Now that we have completed our first full fiscal year in our new building, and have, at last, to a large measure, achieved the goal for which we were striving, our activities, for the most part, might best be recorded in tabulated form. Aside from the routine, however, there are a number of facts of varying importance that need to be mentioned, in order to keep you in touch with the progress of the institution.

### *Building*

In the first place, I am glad to say that all the final details of the building have been finished. Through the generosity of Mrs. Eugene Fuller and the cooperation of some of the various firms involved, the salt-stained stones on either side of the entrance were replaced during the spring months. At the same time, as a gift from the same source, we paved with concrete the park walk in front of the building. The paving is of extreme importance in keeping the building clean, and, at the same time, avoids the unsightly appearance that resulted from the gulying of the crushed brick surface during the rainy season. At the wise suggestion of the Park authorities, the color of the cement was chosen to match that of the surface coating of the paths throughout the park, and, although the initial shade was slightly too intense, it is gradually attaining almost the desired tone with wear and time. During the summer, the contractors, with the generous cooperation of the Masonite Company, replaced gallery flooring which, unfortunately, had been improperly installed. The present result is perfect, and shows the product to be quite ideal for the purpose.

### *Municipal Cooperation*

The Civil Service fortunately decided to leave the engineering staff in its present status quo. The decision not only is very pleasing to our organization, but is of great value to the City, for with experience, the engineering staff has gradually achieved many economies in the expense of heating, ventilating and lighting, so that the total cost of maintenance has been reduced by approximately 10%.

In the spring, Mr. E. L. Aikins, the Chief Engineer, resigned to accept an important industrial position, and, at my suggestion, Mr. A. B. Faris was promoted to fill his place, while Mr. Lee Horner, a man of wide engineering experience, was selected to serve with Mr. John Weber as an assistant. Our organization has increased the equipment of this staff so that it is now able to meet any mechanical emergency that might arise in our highly specialized building.

Another phase of our relation with the municipal government is the police protection which was stipulated in the contract. To give the city the utmost cooperation in meeting its financial difficulties, we have permitted it to reduce its obligation to the point of furnishing but one officer during the hours that the building is open. In this respect, I might again remark that our generosity has been emphasized by the fact that it would require the services of five officers to give the one hundred per cent protection demanded by eastern institutions. As was feared, the reduction in supervision has coincided with a few regrettable incidents, which, under the circumstances, of course, bear no criticism of the efficient and courteous service of Officer Forlefer, who is now in charge.

During the past year, some of the evergreens which we planted in front of the building have failed to accustom themselves to their new environment. In view of this fact, we have agreed to assist the Park Department in replacing these plants in the coming spring, and trust that we may thus at last attain that quiet perfection which we consider to form the ideal foreground for the austere beauty of the facade. We are very glad to have the cooperation of Mr. Umlauff and Mr. Haskell in trying to achieve our desired results, although, in the past year, they have been somewhat hampered by enforced economies of the Park Department.

### *Exhibitions*

So far as the exhibits are concerned, we have continued our policy of trying to make the Museum an ever-changing source of interest, rather than a static repository. To attain variety, we have made a number of complete changes of the display in some of our Oriental galleries. This system of circulation has necessitated the temporary confinement of important material to storage, but it permits the objects then to emerge with fresh interest. To a small measure, it reflects the ideals of the Far East, inasmuch as it endeavors to prevent the visitor from being surfeited with more than he can absorb. In the northern wing, which is confined largely to the art of the occidental world, we have had eleven almost complete changes in the course of the year. Each month, we have been taking advantage of one or more of the traveling exhibitions which are



being circulated throughout the institutions on the Coast. For our classic art, we have continued to rely largely on our own extensive collection of facsimiles of paintings and drawings.

I take a great deal of pleasure in expressing our appreciation of the privilege that we have enjoyed in exhibiting important collections that have been lent to us by some of our fellow citizens. I wish especially to stress the excellent collection of 18th Century Wedgwood, which was lent us by the late Mr. Vivian M. Carkeek and Mrs. Carkeek, and the fine examples of classic etchings which Mrs. C. D. Stimson and the late Manson F. Backus permitted us to select from their important collections. Mrs. John L. Pratt, of Chatham of Fredericksburg, Virginia, also favored the Museum by lending it, for an indefinite period, some very outstanding examples of 17th and 18th Century lace.

As usual, the most important item in the encouragement of local talent consisted in our Exhibition of Northwest Artists. This autumn, our organization passed a milestone by sponsoring our Twentieth Annual. The fact that we had nearly eight hundred entries in painting and sculpture testifies to the interest which this event aroused. The increase in number was due to the fact that many organizations throughout the Northwest cooperated with us in compiling the list of artists, thereby permitting our invitations to reach most of the outstanding talent in the four states, as well as in British Columbia. We once again take pleasure in thanking the West Seattle Art Club for contributing the purchase prize of \$100, in the memory of Katherine B. Baker, and also the Music and Art Foundation for the \$50 prize which they donated as a reward for meritorious work in any medium. The former award brought to our permanent collection an oil painting by Ambrose Patterson; while the latter was won by Drusilla Albert for an entry in sculpture. The other monetary prizes which the Museum donated were won by Henriette English, first prize in water color, and Louis Demott Bunce, of Portland, second prize in oil. This year, Mr. J. Vanderpant, noted photographer of Vancouver, B. C., was the chairman of our jury. From Oregon, we had the services of Mr. Charles Heaney, Portland artist, while Seattle was represented by Mr. Walter Isaacs, artist and professor of the University of Washington; Mr. William Harold Smith, artist; and myself, as Museum Director, in an ex-officio capacity.

Last winter two members of our staff served on the Public Works of Art Committee for the State of Washington. At the close of that project, which rendered such great assistance to many of the artists, our institution exhibited some of the work that was then available. At that time, we were permitted to retain some of the items that were not intended for a specified purpose. We selected twelve works,

for which we assumed custody. Aside from this unusual opportunity of assisting in the encouragement of local talent, we continued our policy of inviting an artist each month to have an exhibit of his or her work. In the medium of graphic art, we have had the good fortune of becoming affiliated with the Northwest Printmakers. Their exhibit last spring attained a high standard and included the work of a number of the leading national artists, as well as our local talent. A mutual benefit results from the fact that the Museum is the repository for the prints that are selected for the award of purchase prizes. We look forward with pleasure to this exhibit being an annual event on our calendar.

During the first week of June, we were glad to offer our facilities to the Pacific Arts Association for its annual meeting and also for an exhibition which it sponsored, showing the work of the various public and professional schools and colleges of the Pacific Coast. The meeting, which was well attended, took place in the auditorium, while the exhibition filled the entire north wing for the duration of ten days. Aside from this special instance, our Study Gallery has also permitted us to be of service to numerous schools and organizations. Each month, throughout the year, it has been used to show the work of some local group. It has been of great assistance in stimulating their members by giving them an opportunity of comparison, as well as the chance of gaining public recognition.

#### *Accessions*

It is a great honor to acknowledge the bequest of the late Mrs. Willis B. Herr, of the sum of \$1000, to be invested as a memorial to her husband, who formerly served on the Board of the Fine Arts Society. We were very fortunate in being able to acquire for this precise amount, an exceptionally fine classic bronze beaker, which dates from the early part of the Chou Dynasty, about three thousand years ago, and thus fills an important gap in our Chinese collection. Its world importance, which has already been recognized by visiting connoisseurs, guarantees the fact that it will always be cherished, while its size is sufficiently small to permit its convenient display. As a fitting companion for this piece, our organization obtained an excellent example of a bronze sacrificial vessel (chueh) of the same period, in exchange for some duplicate material. The art of this early period has also been illustrated by the addition of a few examples of the ceremonial jades of the Chou and Han Dynasties. The collection of Chinese ceramics has been augmented by a few specimens from each of the principal dynasties, from the potteries of the Han Dynasty, at the beginning of the Christian era, to the decorated porcelains of the 18th Century. Our collection of paintings received much needed strengthening by the addition of a num-



ber of larger paintings of the Ming and Ching Dynasties, dating principally from the sixteenth to the eighteenth century, as well as four large fragments of Ming temple frescoes. Mr. Winfield McLean, of Tacoma, presented us with a book of late 18th Century wood blocks, reproducing artists' sketches of various phases of nature. Over sixty of these have been matted and thereby made available for exhibition. In the field of sculpture, the Chinese collection acquired its most notable addition of the year. This consists of the torso of one of the finest of the classic sandstone Bodhisattvas, which has been taken from a seventh century cave temple at Tien Lung Shan. In this rare phase of sculpture, the Indian influence is quite pronounced.

During the past year, our collection of Japanese art has been strengthened principally in the examples of the work of the Yedo period. Through the cooperation of Mr. J. D. Atkinson, we were able to acquire a representative collection of lacquer of the 18th and early 19th century. The examples are very suitable for museum display, for, aside from their artistry, many of them have the added interest of being in complete sets that reflect various aspects of the life of the period. In ceramics, the collection was augmented by a few fine examples of wares of the 17th, 18th and early 19th century. The most important of these were intended as sculptural ornaments. The artistry of Japanese prints is shown by a comprehensive collection of seventy examples, which were selected from some of the finest recent publications of the classic antique prints. Although these lack the monetary value of the original editions, their accuracy renders them almost indistinguishable when considered as works of art. The originality of the race is also excellently illustrated by the variety of beautiful designs depicted in a collection of over fifty antique stencils which have been used for the decoration of textiles. In the field of sculpture, the Museum acquired a large lacquer figure of a Buddha, with the original lotus throne and nimbus, dating from the early part of the 18th Century. Our Buddhistic sculpture was strengthened by a set of four small figures representing the guardians of the Four Quarters of the Universe. They form exceptionally vigorous examples of the more florid work of the late 16th or early 17th Century. The Museum also acquired over twenty Japanese kakemonos, most of which consist of ink drawings by the nature loving artists of the Kano School and date from the 15th to the 17th Century. A fine example of a temple painting depicting the death of Buddha and a set of three decorative panels remounted from the interior of an 18th Century shrine were the gift of Mrs. Thomas D. Stimson.

Our collection of Indian and Indonesian art has received only three additions. S. and G. Gump Company, of San Francisco, pre-

sented the Museum with a rare architectural pottery ornament from a Siamese Buddhistic temple of approximately the 14th Century. Our Indonesian art was also strengthened by the addition of a sandstone seated figure of Ganesha, the elephant-headed Hindu god, but in this field, our most important accession consists of a Cambodian sandstone head and shoulders of a dancing figure. This item, which is Khmer or earlier, and dates from approximately the 9th Century, was obtained in part in exchange for one of our Cambodian sandstone heads.

These various accessions, except where otherwise stated, have been additions to the Fuller Collection, which the Museum already owns. During the past year, when current values permitted, advantage has been taken of some of the opportunities of adding to the collection those objects which were needed in filling gaps in the historical sequence of China and Japan and which, at the same time, were considered to have the requisite artistic merit. The objects, of course, are not all of equal importance, some being included to furnish material that could enhance the decorative effect of the galleries with the successive changes of exhibitions. Where possible, it is intended to follow the policy of exchanging material that has been superseded, whenever the opportunity arises of thus acquiring some individual object of greater importance.

In occidental art, a vital gap in our collection has been met by the receipt of a bronze facsimile of "Mercury in Repose," the original of which was excavated at Herculaneum and is now a prized possession of the Naples Museum. For this accession, which represents one of the finest phases of the Greek tradition, we give thanks to Mr. and Mrs. Frank H. Osgood and Mr. and Mrs. Stanley Griffiths. Otherwise, our accessions in the field of the classics have been confined to the addition of a few of the current publications of the facsimiles of paintings which, as usual, have been mounted for gallery exhibition. In contemporary art, we have benefited by the Public Works of Art Project, by receiving from the New York division, a "Sandstone Head of a Negro Boy," by Edna Guck, and oil paintings by Jan Matulka and Vincent Canade, as well as five prints. As I have previously mentioned, we are also the custodians for two sculptures and nine paintings from our local project. In addition to these, we have acquired some important examples of the contemporary print makers.

#### *Educational Activities*

To many of the uninitiated, the full enjoyment of these exhibitions lies in the lecture tours of Mrs. Young. It would be difficult for me to overemphasize my enthusiasm for the fine work which she continues to do for us, both by her instruction at the



Museum and by her lectures to the numerous groups and schools throughout Seattle and the many other communities in the Puget Sound district. The endless demands for her service give eloquent testimony to her popularity and success. In order to lighten the increasing burden which she has assumed in recent years, I am anxious for her to confine her efforts principally to the larger groups. Now that her personal contacts and radio addresses have brought the knowledge of our activities to so many, I hope to see more and more of her audience coming to the Museum and there having the additional opportunity of enjoying the exhibitions to their full measure. I am leaving the details of this very valuable service to Mrs. Young's own report.

### *Study Guild*

One of the most gratifying phases of our activity of the past year has been the initiative shown by the members of the Art Museum Study Guild, under the continued leadership of Mrs. Jesse Charles Johnson. To insure permanence of purpose, it drew up its own constitution and by-laws, placing the organization under the guidance of a self-perpetuating Board of seven trustees, one of whom is chosen from the Board of Trustees of the Museum, while the others, after the organization is once established, are limited to a three-year term of office. The group thus forms an organization that promises to be a lasting factor in the life of the Museum.

Last winter, their meetings were in the morning of the first and third Tuesdays of each month. With their new program in the autumn, however, the increased interest which their activities aroused, encouraged them to have afternoon meetings, as well as those in the morning. This year, their meetings have been devoted to three subjects, namely Japanese Art, Paintings of the Renaissance, and Graphic Art. For the convenience of the members, the program was printed on a small enough form to be easily carried. In the regular meetings, which have been excellently attended, the program has been strictly adhered to, and, under its able chairmanship, a remarkably high standard of punctuality has been attained.

The members of the Guild have not merely been interested in gleaning knowledge, but in giving actual service to the Museum. They have assisted Mrs. Young, both in docent service for various groups of school children who were brought to the Museum almost daily and even in delivering some of the radio talks. They have also played a very important part in our membership. At the instigation of the Study Guild last spring, we ceased to engage professional solicitors for members. We have depended solely on the enthusiasm of the Guild and on the voluntary assistance of citizens who are gradually awakening to the service which our organization renders

to the city and to the privileges which its membership brings to the individual. This latter point was emphasized in the autumn by a decision of the Board of Trustees to enforce its privileges more rigidly. Although the work of the Study Guild has resulted in a most gratifying numerical increase in our membership, the financial returns for the year were slightly less than in the preceding nine months. This discrepancy is due to the fact that a number of our active members became delinquent, while most of the new members of the Study Guild accepted the privilege of renewing in the Associate class.

### *Lectures*

During the course of the year, aside from Mrs. Young's service and the regular meetings of the Study Guild, we had twenty free Sunday lectures and fourteen for our membership, including a University Extension series of ten by Professor Edith Dobie, on the subject of Art and Architecture in Europe. With two of these membership lectures, we enjoyed the cooperation of the University of Washington, and had the privilege of using Meany Hall. The Department of Drama was our co-sponsor for "The Interpretation of the Javanese Theatre," by Hubert J. Stowitts; while the Department of Art joined us in presenting Lorado Taft in his lecture on "One Hundred Masterpieces of Sculpture—Greek to Modern." Although the lectures in both instances had excellent attendance and were unquestionably a marked stimulation to our membership, the box office receipts met only a small portion of the expense involved. Fortunately, however, we can thank Mrs. Reginald H. Parsons for the fact that the deficits were covered by her Lecture Fund. We also take pleasure in thanking the speakers who so kindly contributed their services by delivering Sunday lectures.

### *Library*

It should be emphasized that relatively few of our fellow citizens are aware of the advantages which our library offers to the public. The library now contains over 1400 volumes. The scope of these many works touches almost all fields of art. Their number includes most of the outstanding reference books which have been published in recent years. Many of these are not otherwise available in the city. In addition, the library carries current issues and volumes of a number of the leading art periodicals. Except for Sunday, it is open during the hours of the Museum, but the books are not permitted to be removed from the room. Our lending service is confined to slides and small reproductions. The former now number nearly 2700, while we have over 3700 mounted reproductions, showing, in color, examples of almost all schools of painting. Many of the



educational institutions and cultural groups throughout this community take advantage of this opportunity, but the field could be greatly enlarged. These various facilities for study and reference are made easily available through the able assistance of our librarian, Miss Jean Black.

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In closing, I wish to express my deep appreciation of the loyal and efficient cooperation of my fellow members of the staff. This autumn, on my return from my short but educational visit to Japan, I was delighted to find how thoroughly the many details of the organization had been handled during my absence. I also wish to thank those of our fellow citizens who, as members, have helped to encourage and foster our endeavors. I trust sincerely that they have found their membership to be a source of pleasure and pride and not merely another civic duty. Although our influence on many visitors may be superficial, the fact that our attendance for the year certainly approached the official estimate of over a quarter of a million, gives adequate testimony that, to many, the Museum has achieved its full purpose. In this achievement, I wish gratefully to acknowledge the generous cooperation of the press in bringing our activities to the knowledge of the public.

RICHARD E. FULLER,  
*President and Director.*

## REPORT OF THE EDUCATIONAL DEPARTMENT

FOR 1934

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

The Handbook of Museums declares that the Educational service of a museum should be not merely passive but active, and defines it as a part of the Educational system of the country, and that its duties to the public are threefold: first, to stimulate curiosity which increases knowledge; second, to minister to the sense of beauty; and third, to provide recreation and aesthetic enjoyment. With this rather large order in mind, the Educational Department of the Seattle Art Museum has endeavored, in part at least, to carry out its program.

The service to the public has been a direct one; lectures given to clubs and organizations and to the children in public and private schools, gallery talks and tours of the Museum and radio talks. A certain amount of this work is carried out on the same day each month, so the public now recognizes it as a regular service. Each Tuesday and Friday afternoon docent is given. The second Thursday of each month is devoted to Parent Teacher members, at which time an hour's lecture, illustrated with slides and moving pictures, is followed with a tour of the galleries. Radio talks have been given every Wednesday at 10:30 a. m. over KJR, and on every Tuesday at 1:15 p. m. over KXA. Members of the Study Guild have assisted very greatly with this program, Mrs. Jesse Johnson, Mrs. Alvin Matzger and Mrs. Charles Musladin speaking in November and December on the Tuesday afternoon broadcasts over KXA.

Our Saturday morning Children's Story Hour has had the same splendid attendance it had last year. Meeting in the auditorium at 10:30 on Saturday mornings, stories are told and often illustrated with slides; moving pictures are shown and talks on painting and sculpture given. A new feature is the "Museum Hunt;" two or three slides are shown on the screen of objects in the Museum, which are described, and the children then go upstairs on a hunt to find the three treasures.

Once every month a visit is made to the Florence Crittenden Home where talks are given to supplement the work of the public schools in that institution.

From January 1st to December 30th, 289 lectures were given to



clubs and organizations outside of the Museum; 105 of these talks were given in the public and private schools, and 38 were made outside of Seattle. Lectures and docent given in the Museum by appointment, other than the regular service mentioned above, were 71 in number. During the year 71 appointments were for the evening, making a total of 360 lectures apart from the regular talks arranged for each month in the Museum.

I wish to mention a few of the engagements to show how varied the calls are and to what an extent we endeavor to serve the public. Sorority Alumni groups, Music and Art Units, Delphian Chapters, Field Houses, the School for the Deaf, Negro Y. M. C. A. and Y. W. C. A., art students at Ellensburg Normal School, children at the Orthopedic Hospital, Girls' Club of Frederick and Nelson, unemployed groups for six Tuesdays in succession, College of Puget Sound, Tacoma, Mayors of Washington Convention, two classes of summer school students at the University of Washington; a talk given before the Chamber of Commerce which was broadcast, the subject being "The Seattle Art Museum, an Asset to the Northwest," and a broadcast for the Junior Chamber of Commerce.

Among the 38 appointments for out of town, were lectures given to the Ellensburg Normal School, Women's Club and Schools at Anacortes, Primary Teachers of Bremerton, Portland Art Association at Portland, King County Federation of Women's Clubs at Auburn, Women's Club at Longview, and Washington Educational Association at Bellingham.

An arrangement was made with the School Board to have eighth grade pupils brought to the Museum and taken on a tour of the galleries four afternoons a week. In this work I wish to acknowledge most gratefully the splendid help of members of the Study Guild. A committee, under the chairmanship of Mrs. Brian Wattleworth, was appointed for this service and the following members have taken one or more groups of children through the Museum: Miss Catherine Evans, Mrs. Brian Wattleworth, Mrs. Norman Walker, Mrs. Ford Q. Elvidge, Mrs. Jack Reagh and Mrs. Robert Wegner. Their work has been of the greatest value to the Museum and to the Schools.

Through the continued generosity of Dr. Fuller, many new films have been added this year, making a total of 79 reels. As far as I know, this Museum is the only one, other than the Boston and Metropolitan, that owns its machine and films. This visual education has been of inestimable value to both children and adults. 714 new glass slides have been added to our growing collection, amounting to 2697. 672 colored prints, which were purchased this

year, makes our total 3707. These reproductions and slides are loaned to the schools and to clubs and are in constant use.

In reviewing the year's program, there have been countless occasions when the response by the public has made this work a joyous thing to me, and I know that the Seattle Art Museum has given our community its greatest asset.

I gratefully acknowledge the generous assistance given me by Miss Jean Black, Mrs. Coe Malone, and Miss Ilo Carey, without which this program could not have been carried on.

Respectfully submitted,

MRS. A. M. YOUNG.

## LECTURES

- January 7 . . . "The Making of a Stained-glass Window," by Mrs. A. M. Young
- January 14 . . . "Chinese Philosophy and Religion, and Their Influence on Chinese Art," by Professor William Savery
- January 15 . . . "A Century of Progress in Painting and Sculpture," by Charles Morgan
- January 21 . . . "Heraldry," by Theodora Laurenson Harrison
- January 28 . . . "Commercial Art," by Walter Reese
- February 4 . . . "Historical Background of Chinese Art," by Richard E. Fuller
- February 8 . . . "An Interpretation of the Javanese Theatre," by Stowitts
- February 11 . . . "Early Chinese Painting," by Mrs. William Savery
- February 18 . . . "Experiences of an Artist," by Eustace P. Ziegler
- February 25 . . . "Chinese Porcelain," by Mrs. Charles Musladin and Mrs. E. W. Rudow
- March 4 . . . . "The Art of the Puppet Theatre," by Keinert Wolff
- March 11 . . . . "Contemporary Art of Canada," by J. D. Vanderpant
- March 18 . . . . "Comparisons of Chinese and European Sculpture," by Dudley Pratt
- March 25 . . . . "Highlights of Indian Art," by Richard E. Fuller
- October 1 . . . . "Early American Decorative Arts," by Mary Powell
- Oct. 8 to Dec. 10 "Art and Architecture in Europe," by Edith Dobie\*
- November 4 . . . "Indian, the Daily Life and Native Arts," by Mrs. A. M. Young
- November 11 . . . "Japanese Art-in-Industry, the Old and the New," by Edna G. Benson
- November 14 . . . "One Hundred Masterpieces of Sculpture—Greek to Modern," by Lorado Taft
- November 18 . . . "The P. W. A. P. in Washington, and the Artist in the C. C. C. Camp," by Ernest Norling
- November 25 . . . "Modern Stage Design," by Burton James
- December 2 . . . "History of Costume Design," by Blanche Payne
- December 9 . . . "Old and New Printing," by Frank McCaffrey
- December 16 . . . "Scandinavian Weaving," by Mrs. V. K. Froula

\*Series of University Extension lectures sponsored by the Seattle Art Museum



STATEMENT OF RECEIPTS AND DISBURSEMENTS

Calendar Year 1934

*Receipts*

Balance on hand January 1, 1934.....	\$ 3,181.25
Operating Receipts:	
Memberships—\$ 5.00.....	\$ 1,890.00
"      — 10.00.....	2,810.00
"      — 25.00.....	200.00
"      — 100.00.....	600.00
	<u>\$ 5,500.00</u>
Gifts .....	15,603.00
Gate receipts .....	765.10
Interest .....	609.81
Miscellaneous .....	357.90
	<u>22,835.81</u>
Additions to Funds:	
Junior fund .....	47.05
	<u>22,835.81</u>
Total Receipts .....	<u>\$26,064.11</u>

*Disbursements*

Permanent Improvements:	
Furniture and fixtures.....	\$ 2,692.56
Library .....	1,216.84
Exhibition material .....	3,313.37
	<u>\$ 7,222.77</u>
Decrease of funds—lecture and slide fund.....	330.00
Operating Expenses:	
Administration .....	\$ 4,595.19
Education .....	2,012.71
Library .....	1,617.28
Membership .....	2,307.81
Exhibition .....	3,607.70
	<u>14,140.69</u>
	<u>\$21,693.46</u>
Balance on hand December 31, 1934.....	<u>\$ 4,370.65</u>

GENERAL FUND BALANCE SHEET

December 31, 1934

*Assets*

Cash on hand and in checking accounts.....	\$ 1,689.49
Cash in savings accounts.....	2,681.16
	<u>Total cash .....</u>
	\$ 4,370.65
Investment, U. S. Treasury Notes 3 $\frac{3}{8}$ s '40 at cost.....	5,039.85
Furniture and Fixtures:	
Gallery .....	\$ 9,760.26
Office .....	627.36
Library .....	2,105.12
Lecture .....	2,836.27
Storage .....	5,320.76
Classes .....	103.55
	<u>20,753.32</u>
Library .....	2,478.23
Exhibition material .....	6,643.13
	<u>Total Assets .....</u>
	<u>\$39,285.18</u>

*Liabilities*

Fund for purchase of Northwest painting.....	\$ 53.00
Study Guild Fund.....	51.80
Lecture and slide fund.....	170.00
Founders' endowment fund.....	6,500.00
General Fund:	
Balance January 1, 1934.....	\$25,235.29
Less miscellaneous furniture and fixtures transferred to building fund.....	1,420.03
	<u>\$23,815.26</u>
Add excess of operating receipts.....	\$22,835.81
Over operating expenses.....	14,140.69
	<u>8,695.12</u>
	<u>32,510.38</u>
Total Liabilities .....	<u>\$39,285.18</u>

I have examined the above accounts of the Seattle Art Museum and, in my opinion, they correctly set forth the Museum operations during the year and its financial condition at the close thereof.

(Signed) JOHN E. MEALS  
Certified Public Accountant



SCHEDULE OF EXHIBITIONS  
FOR THE YEAR 1934  
IN ADDITION TO THE PERMANENT  
ORIENTAL COLLECTION

*January 10 - February 18*

"The Art of the Javanese Theatre" by Stowitts (W.A.A.M.D.)  
Paintings by Walter Isaacs\*  
Chinese Wood Block Prints (C.A.A.)  
Illuminated Manuscripts of 10th to 16th Century  
Facsimiles of Paintings by Vincent Van Gogh

*February 21 - March 25*

Young Americans: Sixteen Oil Paintings (A.F.A.)  
Sixth Annual Exhibition of the Northwest Printmakers\*  
Water Colors by Walt Dehner\*  
Paintings by Seattle Artists\*  
Facsimiles of Paintings by Flemish Masters  
Paintings by the Five Seattle Artists in the "Sixteen Cities Exhibition"  
(M.M.A.)  
Work by Japanese Children of Hokkaido, Japan

*March 28 - May 6*

Sculpture and Paintings by Alexander Archipenko (W.A.A.M.D.)  
Etchings from the Collection of Mrs. C. D. Stimson  
Chinese Paintings Lent by Mrs. Leon Ellis  
American Paintings and Sculpture  
Facsimiles Showing the Development of Still Life Painting  
Drawings and Paintings by Viennese School Children†  
Paintings by Kenneth Callahan\*

*May 9 - June 4*

Western Oil Painting Exhibition (W.A.A.M.D.)  
Paintings by James Chapin (W.A.A.M.D.)  
Paintings and Sculpture of the Washington Public Works of Art  
Paintings by Ambrose Patterson\*  
Photographs by J. D. Vanderpant\*  
Early Wedgwood Lent by Mr. and Mrs. Vivian Carkeek  
17th and 18th Century Lace Lent by Mrs. John L. Pratt, of Virginia  
Facsimiles of Drawings by French Masters of the 18th Century

*June 7 - June 17*

Pacific Arts Association Exhibition  
An exhibition of work selected from the public schools, colleges and  
professional schools of the Pacific Coast

*June 20 - July 22*

Paintings by Tibor Pataky\*  
Sculpture and Paintings by Karoly Fulop\*  
Portraits by Barney Nestor\*  
Paintings by the Puget Sound Group\*  
Collection of Native Designs of the Amur Region of Siberia  
Facsimiles Showing the Development of Landscape Painting

*July 26 - August 26*

Oil Paintings by Four Japanese of the Pacific Coast‡  
Oil Paintings and Wood Block Prints by Rockwell Kent (W.A.A.M.D.)  
French Travel Posters  
Paintings by Raymond Hill\*  
Photographs by Charles Alfred Musgrave\*  
Paintings by the "Women Artists of Washington"  
Facsimiles of British Portraits of the 18th Century

*August 30 - September 30*

Modern Prints, Drawings and Paintings from the Collection of  
Wilfred Davis\*  
Designs by Stowitts for the Opera "Fay-yen-Fah"  
American Paintings and Sculpture  
Paintings by Earl Fields\*  
Facsimiles of Paintings by Cezanne  
Reproductions of Frescoes from "La Villa Dei Misteri"  
Reproductions of Frescoes by Diego Rivera

*October 3 - November 4*

Twentieth Annual Exhibition of the Northwest Artists  
French Etchings from the Collection of Mr. M. F. Backus

*November 7 - December 9*

Oil Paintings of "Yesterday and Today" (C.A.A.)  
Paintings and Drawings by Mark Tobey\*  
Prints Illustrating "Sports and Pastimes of the Victorian Era" (C.A.A.)  
Paintings by Jacob Elshin\*  
Facsimiles of the Work of Late and Contemporary German Painters  
Architectural Renderings by Students of the University of Washington

*December 12 - January 6*

Swedish Crafts (De Young Museum, San Francisco)  
Swedish Metal Craft by Marta af Ekenstam\*  
Facsimiles of Madonna and Nativity Paintings  
Paintings by Viola Patterson\*  
Fifty Prints of the Year 1933 (Kleemann Gallery)  
Designs by University of Washington Students  
Japanese Stencils for Textile Decoration

A.F.A.—Circulated by the American Federation of Arts

C.A.A.—Circulated by the College Art Association

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## TWENTIETH NORTHWEST ANNUAL AWARDS

First Place in Oil Awarded Katherine B. Baker Memorial Purchase  
Prize of \$100

Presented by the West Seattle Art Club  
*Ambrose Patterson—"Burros in Mexico"*

Awarded First Place in Watercolor—\$75

Presented by the Seattle Art Museum  
*Henriette English—"Spring"*

Awarded Second Place in Oil—\$50

Presented by the Seattle Art Museum  
*Louis Demott Bunce—"The Columbia at Mosier"*

First Honorable Mention in Oil

*Frances Wismer—"Orchard Tracts"*

Second Honorable Mention in Oil

*Margaret Camfferman—"Gulchside"*

First Honorable Mention in Water Color

*Helen Rhodes—"Houses at Burton"*

Honorable Mention in Water Color

*Raymond Hill—"Mangoes"*  
*Victor Steinbrueck—"C. C. C. Bunkhouse"*

Awarded First Prize in Sculpture—\$50

Presented by the Music and Art Foundation  
*Drusilla Albert—"Ballerina"*

Honorable Mention in Sculpture

*Virginia Pratt—"Madonna and Child"*  
*Rex Sorensen—"Dagnes Valkyria"*



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