

ANNUAL REPORT OF  
THE  
ART INSTITUTE  
of SEATTLE .

1931-1932

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THE  
ART INSTITUTE  
OF SEATTLE

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Twenty-Sixth Year  
1931-1932

SEATTLE, WASHINGTON  
MCMXXXII

*Please note that our headquarters are in room 337 Henry Building on the third floor directly opposite the elevator. Our reading room and educational material will be available to the public from nine until five on week days and nine until twelve on Saturdays. We hope that both our members and the public will avail themselves of our services.*

TRUSTEES

ART INSTITUTE OF SEATTLE

1931-1932

*President*, DR. RICHARD E. FULLER

First Vice-President, Mr. Raymond G. Wright

Second Vice-President, Mrs. Reginald Parsons

Secretary, Mr. Horton C. Force

Treasurer, Mr. Joseph C. Black

TERM ENDING 1932

Mrs. Frederick H. Parks

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Mrs. A. S. Kerry

Dr. A. H. Peacock

Mr. Walter O. Reese

TERM ENDING 1934

Mr. Roy E. Campbell

Mr. James G. Eddy

Mr. R. D. Merrill

Mr. Frederick K. Struve

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Mr. Frederick K. Struve

TERM ENDING 1935

Mrs. Eugene Fuller

Major J. F. Douglas

Mrs. Frederick H. Parks

Mr. Edward W. Allen

## ANNUAL REPORT OF THE PRESIDENT

As a rule it is not considered appropriate for any organization to celebrate its twenty-fifth anniversary by curtailing its activities, yet in this instance I think that the move is definitely forward. When Mr. Laurence Vail Coleman, the director of the American Association of Museums, studied the local situation last autumn he aptly stated that we had "the stimulus of an excellent opportunity and the burden of an informal past." The truth of his remark cannot be questioned. With the completion of our building during the coming year our opportunities and responsibilities greatly increase. It is essential that our organization must be ready to meet them and to take its place as a truly civic institution which will at last be able to offer adequate service to Seattle. By necessity we must turn the leaf and start a new page.

There is no question but that the transformation can best be accomplished during a period of quiescence. That fact had much weight in bringing the board to the decision of giving up our present quarters. The four years that we have occupied this building have marked an important step in our development, but now that our future expansion appears to be assured, the immediate service that they permit us to render to the city is certainly not commensurate with the expense of operation. The principal personal regret comes from viewing any curtailment in our faithful staff.

When we relinquish our lease on this property at the end of the month, we are establishing our headquarters in offices on the third floor of the Henry Building, directly opposite the elevators. We are not going to have any current exhibitions in these temporary quarters, although we hope to be able to make some arrangement for holding the Annual Exhibition of Northwest Artists in order to avoid breaking an established precedent.

We will at least, however, have a reading table in our main room where our art magazines and books will be available to the public. We hope that the schools and study groups will avail themselves more and more of the privilege of using our rapidly growing collection of slides and reproductions. The assembly room, which is directly across the hall, will offer us far greater convenience than we now enjoy for our lectures and the meetings of the Junior Fine Arts or other study groups. For the present

our staff will consist of Mrs. Foster, who will act as the executive secretary, and Mrs. Young, who will continue her very valuable educational activities.

I have been delighted by the enthusiasm and interest which has been shown by the Junior Fine Arts study group during the past year. I wish to acknowledge our gratitude to the able chairmanship of Miss Florence Agen and to the valuable assistance of her subchairmen, Mrs. Jesse Johnson, Mrs. Victorian Sivertz, Mrs. Stevens Tucker, and Mrs. H. W. McCurdy, as well as the generous aid of Mrs. Brian Wattleworth. I hope that our increasing equipment will open new vistas to them which will enable them to enlarge their numbers and the scope of their activity. They already form a nucleus which should play an important part in the art appreciation of our city.

I also wish to express our deep appreciation of the lecturers who so generously contributed their services during the past year. The discomfort of our chairs and inconvenience of our present quarters for handling even a relatively small number has always been a barrier which we have had to combat. Although the Henry Building answers our needs to a large extent in that regard, we cannot overcome our physical disadvantages until we are established in our new building. I wish that more of our members would form the habit of attending for, judging from our past series, they would find themselves to be amply repaid.

Last autumn when Mr. John Davis Hatch, Jr., resigned as director, we were very fortunate in being able to fill his position through the part-time services of Mr. Lionel H. Pries as director and Mr. Tom Toomey as his assistant. In passing, I must express appreciation of the part which Mr. Hatch's enthusiasm played in our success during the past few years. Much as we have enjoyed the cooperation of Mr. Pries and Mr. Toomey, we feel that it will be necessary in our new building to have the control under a single executive who can give his entire energy to the many problems that are bound to arise during our formative period. Unfortunately, Mr. Pries' professional duties at the University prevent him from filling this requirement. During the coming period of our development into a civic institution innumerable details arise in which we would be greatly assisted by a knowledge of the established precedent. We, therefore, definitely require the undivided services of an experienced director. The selection of a man qualified to fill that position is one of our most important tasks of the coming year.

Another of the important duties that must be performed during the coming year is the redrafting of our articles of incorporation and of our by-laws in order to equip our organization legally so that it may meet the greater responsibility that it will encounter in the new building. In the past our gradual evolution from a social organization to a civic institution has been accompanied by a relatively few amendments. It has naturally resulted in a makeshift constitution which is quite inadequate for our future requirements. We are fortunate in having on our board of trustees a remarkably fine group of lawyers whom I fear will once more have to bear more than their share of the burden. This revision will probably necessitate a special meeting of our members during the coming fiscal year.

The inauguration last autumn of the publication of an illustrated bulletin was an important step in our development. Although we intend to keep up the precedent, we will no longer call it a quarterly, for it appears to be far wiser to publish it only when we have a definite message which we wish to convey to our members. In many respects the bulletins have nullified the necessity for this report, since they have kept our members in touch with the major developments which the year has brought. The city contract is one feature, however, that deserves especial emphasis, for it obviously has a very important bearing on our future.

Last autumn much of our attention was centered on the drawing of a contract between the Institute and the City of Seattle. The problem demanded far more time and careful consideration than a layman could imagine, for it had to be in harmony with numerous local legal requirements. Thanks to the generous services of our committee of lawyers and the fine cooperation of the city officials, a satisfactory foundation was at last established for a partnership between the city and our organization. In passing, I wish to express my gratitude for the valuable and conscientious services of the committee which was appointed by the mayor and myself to consider the project.

To review the essence of the contract briefly, the building on being constructed in Volunteer Park becomes the immediate property of the city. As with all civic buildings, the city thereby assumes responsibility for the maintenance and agrees to furnish "the necessary water, light, heat, electric power and janitor and custodian service proper for the maintenance and operation of the said building and as requested by second party, and will keep said building in repair."

Although we relinquish all title to the building, the contract specifies that the collections, library and all other property which may be placed in the building shall remain in the possession of our organization. It also states that we shall have "the sole supervision and direction of the said museum, library, and collection," and that "the selection of objects for display and the arrangement shall be exclusively under our control and that our decision in the matter shall be final and conclusive."

With those privileges we naturally assume the financial responsibility for sponsoring the exhibits and for directing the activities of our organization. It permits us, however, to guarantee that the contributions of our members will be expended for the very purpose for which they are intended and that they will not be merely absorbed by the overhead demands of the organization. In spite of that fact, it means that the extent of our service still depends on the loyalty and generosity of our members.

By the contract we are bound to keep the building open for only four days a week; on the other days we are permitted to charge, although teachers and students of the public schools will be admitted free on practically the same terms as our own members. That provision, which I have greatly condensed, has caused some people unnecessary worry, for the city is naturally not especially interested in what privileges we may voluntarily see fit to grant to the members of other local institutions.

The final clause of the agreement states that "This contract may be terminated by the first party (i. e., the City) after the expiration of three years from the effective date of any ordinance passed for such purpose, or by the second party after the expiration of three years from the date of service of a notice in writing to the said first party or to the Mayor of the City of Seattle of second party's intention to do so." This clause is largely intended as a gesture of good faith and at the same time by not trying to bind the contract in perpetuity the legality is greatly strengthened. Its very presence should at all times keep both parties on their mettle.

Since by this contract we enter into direct partnership with the city, the Mayor, Comptroller, President of the City Council, President of the Park Board, and President of the School Board become ex-officio members of our board of trustees. Otherwise our affiliation with the City is under the jurisdiction of the Board of Park Commissioners. We have every hope that we will

continue to meet the same fine spirit of cooperation which we have so far encountered.

While the legal contract was being drawn the plans for the building were gradually taking shape. As in the matter of the legal ramifications, the casual observer has no conception of the labor required in achieving a plan which will satisfy both the needs of our organization and the importance of the site, and yet which will not exceed the financial limitations of the gift. I fully realize that it is impossible to attain a result that is beyond all criticism, but in my own mind I feel that the plans, which Bebb & Gould are preparing, admirably fulfill our requirements.

Among the many problems that appear to have been successfully surmounted, I wish especially to comment on the lighting system that has been devised, thanks to the generous cooperation of the City Light Department, which has set up an experimental laboratory to assist in determining the ideal equipment and designs. The countless working drawings that the building requires are at last nearing completion. We hope that the actual construction will commence in June. By the terms of the municipal contract, we agree to have the building completed within approximately a year from that date.

The Park Board has been most cooperative. We have been delighted with the fact that they have wished the building placed back of the site of the present pergola, forming thereby a finer architectural setting and at the same time permitting us to construct in front of the building a raised terrace which will offer a splendid view of the Olympics. The actual use of the park grounds can thus be greatly increased and our citizens will be enabled to enjoy the full advantage of the magnificent setting.

Although I fully realize that one cannot hope to unify the divergent opinions which are bound to arise among the spectators at the development of any enterprise, I will now digress in an attempt to explain a few of the factors that controlled some of our most important decisions.

A few have objected to the location. Some have thought that it should be downtown, others have favored the University district. One at least vehemently protested to the desecration of the pergola. Personally, I agree with Mr. Coleman in thinking the present site to be almost ideal. Geographically it is approximately in the center of the city and fairly accessible. Art as yet is not such a factor in the Northwest that our citizens go out

of their way to encounter it. Therefore, the building must be placed where its location is obvious and where the public naturally comes in contact with it. Many of our citizens in going to Volunteer Park for recreation would obviously be in a receptive mood for enjoying art. It is a well established fact that most museums with the best attendance are in parks, while many people never take the trouble to visit those which they hurry by in the business districts. On the other hand, if it were situated near the University it would be lost among the many buildings of the campus and would never serve the purpose of being considered by our citizens as a truly civic institution. As far as the pergola is concerned, a few may have enjoyed the isolation that one encountered there, but no one can claim that it was a factor in the lives of many. Its own dilapidated condition would have necessitated its condemnation within a few years. The present elevation of its site is too low to permit the magnificent view which the terrace will offer.

Some have thought that the building should be obviously incomplete in order to pave the way for future expansion, others have considered it advisable to economize drastically on the building so that the major part of the sum can be invested in its contents. In answer to the first point, we consider that in view of the existing financial conditions it would be most depressing to impose on the city an obviously incomplete structure purely with the hope of stimulating future expansion. The building is, therefore, planned as a complete unit which will serve the needs of the city for many years to come and yet which, with potential subsequent additions, can fit into an ultimate scheme of far greater dimensions.

The full amount of the gift will be invested in the building, but, in order that we will not increase the demands on our fellow citizens, the plans have been curtailed so that it will not exceed that sum. The collections are sure to grow gradually when we at last have room to house them properly, but the building is intended to be permanent. All the component parts of which it is built must therefore be selected with the hope of withstanding the ravages of time, and thereby reducing the ultimate cost of maintenance, even though it may be interpreted at the present time as needless extravagance. The precise specifications, however, will in part, at least, depend on the contracts.

In view of the success of our six weeks session of summer school last year, many undoubtedly will be disappointed by the

fact that we are following the advice of Mr. Coleman of setting aside all thoughts of an art school at least for the present. In his report, he pointed out that although the roles of museum and art school are closely entwined in some loosely administered museums, the two functions are entirely distinct, since an art museum aims to train the public in understanding and appreciation of art, while an art school aims to make artists.

The school can only benefit a relatively few, while an actively functioning museum can potentially be a great benefit and pleasure to all the students as well as to the general public. If in years to come we can arouse a sufficiently strong art interest in this community to support additional artists and if the financial structure of our organization strengthens then we may find it advisable and feasible to expand into organized instruction in some adjacent quarters. The new building is planned to encourage instruction and to serve some of the needs of the existing schools and professional groups of our city through its auditorium, library and study rooms, but it contains only a very limited amount of space that may be used for studio purposes. It may be sufficient, however, to permit us to sponsor miscellaneous sketch classes to stimulate the interest and appreciation of the more talented groups.

In the field of Oriental art, much of the material in the new museum will be able to hold its own with many of the finest institutions both for its authenticity and for its artistic merit, but in the field of European art it is impossible for us to attempt to compete with them. Most museums throughout the east are so surfeited with fine material that they scorn the thought of displaying reproductions. In our own case, however, we consider it to be far wiser to take advantage of the age in which we live and to acquire an extensive collection of the magnificent modern facsimile reproductions of paintings rather than to buy a few of the available works of minor masters. When these color reproductions are mounted and varnished they are often almost indistinguishable from the originals, and yet at a very modest price they permit one to show the history of European art through the finest works of many of the greatest masters. With these reproductions, we can at least establish a high standard of artistic achievement and at the same time we will be able to bring to our citizens some of the advantages that their geographic isolation has denied to them. In years to come, when the space is demanded by more important authentic material, then the reproductions will still be available for study and for lending to

schools. They at least guarantee that, together with our slides and reference library, our organization will immediately be able to function in its full educational and inspirational capacity.

Many undoubtedly do not approve of the expenditure of a large sum during a period of depression on anything which they consider to be so superfluous and non-essential as art. Aside from the obvious desirability for the employment which it stimulates, there is another far more lasting benefit that it gives to the community. There is no doubt that the era into which we are entering forces inactivity on a vast number of our citizens. In the opinion of many, the only solution is shorter working hours, and therefore greater time for all for recreation and leisure. Unfortunately, that enforced freedom brings no happiness unless the extra hours are filled with some interest. As Dr. Jacks of the National Recreation Association recently pointed out on his visit to Seattle, it is for that very reason that the demand for public recreation has never been greater than it is today. Art unquestionably opens to all a vast field of potential pleasure, but just as with music, the full enjoyment depends largely on early training or natural inclination of the individual. Our major hope is to awaken in the rising generation an interest which they will always find to be a source of enjoyment and inspiration.

In closing, I want to express my deep gratitude to our members who have remained faithful during these trying times. I fully realize that in the coming year they may receive even less tangible return for their contribution, but I hope that they will eventually feel themselves to be amply repaid by the ultimate service that our organization will render to the city, and that they will show their approval and their faith by continuing their loyal support.

RICHARD E. FULLER, President.



## ANNUAL REPORT OF THE DIRECTOR

**B**ECAUSE all items of interest usually mentioned in the report of your Director have this year been covered quite thoroughly in the Quarterly Bulletin of the Art Institute of Seattle, I shall in this annual report confine myself to a summarizing of the activities of the past year.

This past year has been in every way an eventful one. The gift of the funds for the construction of our new building, and the contract agreement between the Art Institute of Seattle and the City of Seattle have already been discussed in the report of our President.

The temporary exhibition program for the past year was almost entirely the work of my predecessor, Mr. John Davis Hatch, Jr. I have considered it expedient to continue his exhibition policies, in fact so much so that the program for the entire coming year, already completed before the new developments which have so suddenly arisen compelled its cancellation, attempted to carry these policies onward with only the addition of more color and dramatic force. The complete schedule of temporary exhibitions shown during the past year is as follows:

- April 15-June 1—Drawings, watercolors, and oils by Jean Negulesco.
- April 15-June 1—One-man show of the work of Peter Camfferman.
- April 15-June 1—Bronzes by Rodin.
- June 4-Sept. 18—Summer show of the work of Northwest Artists.
- June 4-July 31—Exhibition of Northwest Print-Makers.
- July 31-Aug. 24—Work of Art Institute Summer School.
- Aug. 25-Sept. 18—Reproductions of Old Masters.
- Sept. 23-Nov. 1—Seventeenth Annual Exhibit of Northwest Artists.
- Nov. 11-Dec. 27—Gothic Art, Twelfth to Sixteenth Century.
- Nov. 11—Dec. 27—Woodblocks by Eric Gill.
- Dec. 23-Jan. 11—Watercolors by John Butler.
- Jan. 13-Feb. 22—Survey of American Painting.
- Jan. 13-Feb. 22—One Hundred Modern French Prints.
- Feb. 15-Feb. 27—Exhibition of American Coverlets and Shawls.
- March 3-April 22—Exhibit of Indian and Indonesian Art.

The general quality of these exhibitions is, of course, a matter with which you are already acquainted. Special mention must be made of Negulesco, the Survey of American Painting, the Gothic Show, and the present exhibit of Indian and Indonesian Art.

The Gothic show I consider to be of great value, in spite of its enormous cost, for the experience gained by it will certainly be a most useful guide for the avoidance of future misunderstandings arising from incomplete arrangements with distant exhibitors.

The Exhibit of Indian and Indonesian Art reflects great credit on the Committee on Oriental Art, through whose efforts it was made possible. This committee is composed of representatives of the China Club, the Japan Society, the Far East Society, the Museum and the Oriental Studies Department of the University, and the Art Institute, under the chairmanship of Mr. Edward W. Allen. It is ordinarily extremely difficult to fill large galleries with art material from this field, and even more so is it difficult to maintain high exhibition standards. Both of these objectives have been accomplished successfully. During the course of this exhibit the Art Institute also permitted the Oriental Art Committee to present in its galleries the following series of excellent lectures:

### Evening Lectures

- March 9—Dr. Richard E. Fuller, "Highlights of Indian Art."
- March 16—Dr. Herbert H. Gowen, "Religions of India."
- March 23—Mrs. S. R. Sheldon, "The Punjab, a Well-Watered Land."  
Mrs. A. M. Young, "Historical Backgrounds of India."
- March 30—Motion picture showing scenes and life in Java and Bali.
- April 6—Dr. Erna Gunther, "Cultural Influences in Indonesia."
- April 13—Lance E. Gowen, "Ankor."

### Afternoon Lectures

- March 4—Mrs. A. M. Young, "Daily Life in India."
- March 11—Dr. Richard E. Fuller, "Highlights of Indian Art."
- March 18—Mary A. DeVries, "Dancing of Indonesia."
- March 25—Blanche Payne, "Indian Costumes."
- April 1—Mrs. Frederick Fischer, "From a Houseboat in Kashmir."
- April 8—Lance E. Gowen, "Ankor."
- April 15—Motion picture showing scenes and life in Java and Bali.

The lecture program for the past year has been a full one and has been of interest to the public, as is evidenced by the attendance figures. The lectures were as follows:

### Special Evening Lectures

- April 28—Frank Gardner Hale, "Jewelry and the Craft Movement."  
 May 1—Frank Gardner Hale, "Stones—Precious and Semi-Precious and Why."  
 Feb. 18—Thomas Craven, "Men of Art."  
 March 24—Charles Connick, "Adventures in Stained Glass."

### Afternoon Lectures

- Nov. 1—Tom Toomey, "American Negro and His Culture."  
 Nov. 8—John Davis Hatch, Jr., "Mexico: a Living Art."  
 Nov. 15—Winlock Miller, Jr., "Rare Books and Documents on Early Northwest History."  
 Nov. 22—Alexander Koiransky, "The Gothic Tradition."  
 Nov. 29—Clara Reynolds, "The Relation of Children in the Art Movements of Europe."  
 Dec. 6—Harlan Thomas, "Gothic Architecture."  
 Jan. 24—Eustace Zeigler, "A Painter Remembers."  
 Feb. 7—Prof. Walter F. Isaacs, "American Painting."  
 Feb. 14—Frank McCaffrey, "Some Aspects of Printing in Art and Life."  
 Feb. 17—Mrs. Leslie Ayer, "Early American Coverlets."  
 Feb. 21—Lancaster Pollard, "American Art Currents."  
 Feb. 24—Prudence Penny, "Modern Quilts and Coverlets."

There has been continuous docent service at the gallery. Mrs. Young has been very actively engaged in giving lectures to many classes and study groups at the gallery, the schools and clubs. I personally feel that her work has been conducted in a very able manner.

The evening sketch class, with Harry K. Wolfe as massier, has been carried on this year with great success as heretofore.

Miss Dorcas Leslie has, during the past year, conducted the Saturday morning children's drawing class with extraordinary success. The work done by these children under her leadership has been most startling in its excellence. In visiting the class, I have particularly noticed an air of efficiency and student interest that I consider most unusual. Both the instructor and the students seemed more than usually interested in their work. I hope that this work can be resumed when we enter into our new quarters.

The accessions for the past year have been considerable in number. The Art Institute is very grateful for the kind interest of the many people who have so generously lent or given during this past year.

The items lent have nearly all been returned because of the closing of our galleries. They are as follows:

- "Miracle of the Loaves and Fishes" by Jacopo del Sellaio, Italian, 15th century oil painting.....From VAN DIEMEN GALLERIES  
 "Madonna", by Sano di Pietro, Italian, 15th century oil painting.....From VAN DIEMEN GALLERIES  
 "Portrait of a Woman", by Derain.....From VALENTNE GALLERIES  
 "Portrait of a Man", by John Neagle.....From ELBRIDGE ADAMS  
 Landscape by Jose Weiss, German, 19th century oil painting.....From MRS. B. L. GORDON  
 "Landscape With Sheep", by P. Ter Meulen.....From MRS. B. L. GORDON  
 Gilt Bronze Buddha, Chinese 18th century.....From MR. P. C. HISKEN  
 Two Japanese Shrine Doors, 13th century.....From YAMANAKA & CO.  
 Large standing lacquered wood Kwanyin, 9th century.....From YAMANAKA & CO.  
 Large seated lacquered wood Buddha, 13th century.....From YAMANAKA & CO.  
 Small primitive Korean wooden image.....From YAMANAKA & CO.  
 Carved wood statue "Negress".....From JOE TAYLOR  
 Imperial ginger jar, Chinese, 18th century.....From MRS. W. H. MCEWAN  
 Terra-dust glaze vase, Chinese, 18th century.....From MRS. A. S. DOWNEY  
 Terra-cotta figure "Cellist", by John Ely.....From MRS. J. H. ELY

In addition we wish to thank the many friends of the Art Institute who have generously lent their treasures to help build up assembled temporary exhibitions.

The gifts to the Art Institute for the year are as follows:

- Cloisonne Beaker, Ming dynasty .....MR. ROLAND MOORE  
 Large white porcelain club vase decorated with gold, Kang Hsi .....MR. ROLAND MOORE  
 Two fragments of Tang frescoes .....MR. A. W. BAHR  
 Chinese lacquered figure, Ming .....MR. A. W. BAHR  
 Twenty-eight shawls and early American coverlets .....MRS. AGNES McDONALD  
 Drawing by Jean Negulesco .....Gift of the Artist  
 "The Bridge", oil painting by Kamekichi Tokita.....Gift of the Artist  
 Six photographs by Jimenez .....MR. J. D. HATCH, JR  
 Two examples of Persian textiles.....MISS ELIZABETH HOLLENBECK  
 Five reproductions of Mogul Paintings.....DR. RICHARD E. FULLER  
 Large Javanese teakwood House Front.....DR. RICHARD E. FULLER  
 Fifty illuminated manuscripts and thirty reproductions of manuscripts .....MRS. EUGENE FULLER  
 Large Javanese teakwood Wayang frame.....Anonymous  
 Carved walnut statue by Joe Taylor.....MUSIC AND ART FOUNDATION

The many additional objects and books lent by Mrs. Eugene Fuller and Dr. Richard E. Fuller during the past year will be announced as gifts upon the opening of the new gallery.

The generous donation of funds by Mrs. J. C. Atwood, Jr., has been employed in the purchase of sixty-eight large reproductions of fine paintings, colored Seeman prints which have been mounted for the use of schools and study groups, lantern slides, two lanterns, file cabinets, and a large group of books.

Our short period of dual directorship has been most inefficient. In honest intent and in theory it was proposed that all parties to the arrangement should be mutually helpful to each other, but this, due to the peculiar situation in which we are placed, is an impossibility. As our President has already stated to you, I cannot devote my entire time to the huge program that now faces the Art Institute of Seattle, so it becomes necessary for me to terminate my directorship.

I feel that the Art Institute of Seattle will progress with gigantic strides when it has its new quarters, and when it is directed by some one who will have time enough to personally work out and direct the entire operating program indicated by our Board of Directors. This personal control will definitely clarify and protect the responsibilities of the Director.

In retiring, I wish to express my great pleasure in this work at the Art Institute of Seattle, and wish to say that my personal interest and cooperation in the future may be counted upon if the new regime cares to call on it.

Respectfully submitted,

LIONEL H. PRIES, Director.

## GROUPS VISITING THE GALLERIES IN THE PAST YEAR

Alpha Chi Omega Alumnae	Fine Arts Study Group
Art Dept. Federated Clubs	Franklin High School Group
Art Dept. Sorosis Club	Girl Scouts
Ballard High School Groups	Greek Church Group
Bagley School	Laurelhurst Music and Art
Belmont Music and Art	Laurelhurst P.-T. A.
Bremerton Delphian Chapter	Laurelhurst School
Broadway Music and Art	Leschi School
Bryant School	McDonald P.-T. A.
Camp Fire Girls	Mt. Baker Music and Art
Capitol Hill Music and Art	P. E. O. Chapter
Carleton Park Music and Art	Roosevelt Faculty
Chi Omega Alumnae Club	Roosevelt P.-T. A.
Central School P.-T. A.	St. Nicholas Art Classes
Coterie Club	St. Nicholas Senior Class
Cleveland High School Groups	U. of W. Art Classes
C. P. S. Students (Tacoma)	U. of W. Design Classes
Delphian Chapters	U. of W. Textile Classes
Delta Delta Delta Sorority	University Music and Art
Delta Zeta	West Seattle Art Club
Everett Study Club	Women's City Club
Fairview Music and Art	Y. W. C. A.

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of the  
ART INSTITUTE OF SEATTLE

1931-1932

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