

SEATTLE ART MUSEUM

ANNUAL REPORT

1938

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

THIRTY-THIRD YEAR

1938

SEATTLE, WASHINGTON

SEATTLE ART MUSEUM

1938-1939

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 1939

Mrs. Cebert Baillargeon	Mrs. D. E. Frederick
J. C. Black	Frederick M. Padelford
Nathan Eckstein	Raymond G. Wright

TERM ENDING 1940

Kenneth Colman	Charles E. Martin
Richard E. Fuller	Winlock Miller, Jr.
Mrs. Jesse Charles Johnson	Mrs. Thomas D. Stimson

TERM ENDING 1941

Edward W. Allen	Mrs. Eugene Fuller
Mrs. A. Scott Bullitt	George H. Greenwood
Horton C. Force	Mrs. Reginald H. Parsons

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
Curator
Mrs. J. Glen Liston
Secretary to the Director

EDUCATIONAL

Mrs. A. M. Young
Educational Director
Nannette Tibbals
Librarian

INFORMATION AND MEMBERSHIP

Mrs. Coe V. Malone
Aileen Davidson, *Assistant*

MUSEUM ASSISTANTS

Earl T. Fields
Barney D. Nestor

OFFICERS OF THE STUDY GUILD

Mrs. John Dallas Reagh, *Chairman*
Mrs. Jesse Charles Johnson, *Ex-Officio*
Mrs. Bayley Willis, *Program Chairman*
Mrs. Ofell Johnson, *Docent Service*
Mrs. Walter Wyckoff, *Membership*
Mrs. Douglas Shelor, *Publicity*
Mrs. Ambrose Patterson, *Secretary*

REPORT OF THE
PRESIDENT AND DIRECTOR
FOR THE YEAR 1938

THE REPORTS OF commercial enterprises are simplified by the fact that the success of the past year, as well as the prospective earnings, can at least be evaluated in a monetary standard. In judging a museum, the investment may be measured to some degree in dollars and cents, but the earnings and actual dividends are intangible, and depend on the extent to which the organization serves its purpose of giving the oft-mentioned recreation, inspiration and education to an aggregate of individuals. The widening of that sphere of influence is admittedly a gradual process which requires the constant effort of the staff. Under the pressure of time, opportunities of progress occasionally slip by, while other goals, of which we are aware, merely await the time and energy required to attack them.

Although we are gratified from time to time in receiving evidence of the high tribute that the Seattle Art Museum is winning in the world of art, we were recently surprised at learning how limited the knowledge of the Museum is in our own community, and we were rudely awakened to the fact that many of our citizens are still unaware of the existence of our organization. A universal interest in art is, of course, not expected, but there is unquestionably ground for hope that our populace may become more conscious of a civic advantage. In this important factor of human relations, every member can be of service in spreading a knowledge of our work, rather than merely relying on the kind cooperation of the press, which we have already to a large measure enjoyed. An appreciation of art and a knowledge of its history may well be classed as unessential in comparison with the worries which confront the world, but I think that many would be better if they found release and interest in visual enjoyment and momentarily at least, forgot the problems which they cannot solve.

Numerous details of our varied activities have been brought to your notice through our monthly cards, but it is safe to conclude that many of these announcements are swept into the waste basket by the flood of unessential mail before they have been perused with even a hasty glance. That fact, which is accepted as part of present-day life, justifies emphasis of the salient features of those programs. The calendar of events, however, fails to reflect some of the important progress that we have made in the past year and the extent to which we have been successful in extending the service of the Museum in this community.

Exhibitions

In reviewing our exhibition schedule, the numbers of items included is at least impressive. During the year, we have had eighty-three exhibits either in the north wing or the Study Gallery, not to mention a number of changes in both the arrangement and material in the oriental rooms to the south. Thirty-five of these exhibitions were derived from the Museum's collection. Over twenty-five included the work of local artists or students, while the remaining have, for the most part, been circuited by art associations principally through the services of the Western Association of Art Museum Directors, of which Mrs. Liston is still the executive secretary. For these exhibits there is usually a fee, aside from the cost of transportation, but we are indebted to the Lilienfeld Gallery of New York City for exhibitions of the work of both Maurice Vlaminck and Max Pechstein. Our most important transient exhibit came to us through the courtesy of the Samuel H. Kress Foundation, which permitted us to show its paintings of the Venetian School. We also had the privilege of exhibiting some fine drawings by old masters, from the collection of Sir Robert Witt.

As usual, our selection of exhibitions was governed to a large extent by the material available and the convenience of the circuit, in order to keep the cost of transportation at a minimum. We made some attempt, however, especially in the field of Persian Art, to have some continuity between the exhibitions and the courses of the Study Guild. We hope in the future to place greater emphasis on this coordination. Whether you have viewed all of the exhibits with enthusiasm or not, you at least must grant that we have catered to a variety of tastes.

The Northwest Annual was, as usual, one of the principal events of the autumn. It attained a high standard and brought to attention a number of new contributors from various parts of the Northwest. Again, we thank the West Seattle Art Club for the \$100.00 purchase prize in memory of Katherine B. Baker. This year, Peggy Strong received the award for her oil painting, "Mountain Merry-Go-Round," while Walter F. Isaacs won the second award for his "Portrait of Miss Grey." The \$50.00, which accompanied the latter together with the first prize in water color of \$75.00, were both donated by the Museum. In this other medium, James H. Fitzgerald won the first award with an entry entitled "Skunk." The Music and Art Foundation sculptural award of \$50.00 was won by Jean Johanson for her soapstone figure entitled "Contentment." Ambrose Patterson of the Art Department of the University of Washington acted as Chairman of the jury, while the other members

consisted of Andrew McD. Vincent of the Art Department of the University of Oregon, two well-known Seattle artists, Elizabeth Warhanik and Harry Bonath and myself in an ex-officio capacity.

Accessions

This year, we again have the privilege of acknowledging our gratitude to the Samuel H. Kress Foundation for a notable addition to the Museum collection. Through the generosity of Mr. Kress, we now possess a portrait of a "Young Man in Black," by the great 16th Century Venetian, Tintoretto. Otherwise, our old masters were represented only by the purchase of the current publications of the fine European facsimiles. This year, our acquisition of the works of local artists was less extensive than it has been in the past, but it was of high quality. Walter F. Isaacs generously donated the Museum his prize winning portrait from the Northwest Annual. The Fuller Collection acquired his oil painting entitled "Lilies," as well as two drawings by Abe Blashko, and a terra cotta figure group by David Lemon. In addition, the Museum has the good fortune of being the recipient of the purchase prizes awarded by the Northwest Printmakers each spring. Although this exhibit is national in scope, the awards usually include one or more local entries. Last year, one Washington artist thus came to be represented in the Museum collection. It was also augmented by a number of drawings and prints. Of these, the most notable item, according to current standards, is a large drawing of figures by that noted American, the late Arthur B. Davies. Twelve colored lithographs by Daumier also formed an important addition. Some early engravings include the work of William Blake, Peter Breughel and Rubens, while contemporary graphic artists were represented principally by lithographs.

The Study Guild course on the historical development of Persian art caused us to concentrate our attention on that important field, which the Museum collection had previously touched but lightly. Twelve additional examples of ceramics dating from the 12th to the 17th Century reflect the spirit of their period, although they fail to include some of the most cherished wares. Of these, the most notable example is the 12th Century Rhages flower vase in the form of the fantastic so-called antelope, with its all-over lustre decoration. The additions to the Persian collection also include a few pages of illuminated manuscripts, some fine armour accessories with damascene decoration, and an excellent fragment of a 16th Century brocade.

The Persian spirit was also reflected in two quite fine miniatures of the Moghul School of India. That great country was also represented by an 18th Century miniature from one of the Rajputana states, in which the Hindu influence predominates. To illustrate the

historical survey of the Art of India, which forms one of the current courses of the Study Guild, three fine examples of medieval Hindu sculpture were added to the collection. Each of these typifies a characteristic motive of Indian art. A Rajputana sandstone carving of about the 10th Century shows Siva, the Hindu god, and his mate, Parvati, seated among their numerous iconographic accessories. A standing figure in stone of Ganesh, the elephant-headed god of Wisdom, is a delightful rendering of a familiar subject. A delicately carved stone which once formed an architectural ornament testifies to the incredible skill and patience with which some of the great temples were decorated. This piece depicts various stages in the previous incarnations of Vishnu, the Great Preserver, and shows the vivid imagination and artistic skill with which the artists of that country depicted their legendary gods. Although unfamiliar forms of art are, as a rule, repellent to the layman, I feel sure that the quality and beauty of these pieces will be appreciated with time.

In spite of the fact that the Museum is already able to illustrate most phases in the development of Chinese Art, we also availed ourselves of several opportunities of enriching the collection. The classic art of the Shang-Yin Dynasty (18th-12th Century, B. C.) was represented by two unusual pieces. One is a complete segment of a mould for casting the bronze ceremonial vessel known as the Chueh. The other is the bronze socket for a chariot pole, decorated on the sides with an excellent example of the conventional adaptation of a bird. From that distant period we skipped to the T'ang Dynasty (7th-10th Century, A. D.). That famous period of Chinese art was represented by several additions, of which the most notable is a miniature bronze mirror bearing a silver gilt medallion decorated with birds and flowers. Our collection of the pottery of that period is greatly strengthened by two pieces; one is a simple vase of beautiful proportion, while the other is a bottle formed as a large wine skin held by the crouching figure of a bearded Semite, who is portrayed with vigorous sculptural skill. The exquisite quality of the later art of China is well represented by a small vase of "tea dust" glaze, made as an Imperial gift for Emperor Chien Lung of the 18th Century, and bearing on it as a symbol of good omen a spray of peaches in high relief. To permit changes of the decorative effect, we also acquired some additional textiles of the 18th or 19th Century, and a few paintings which were principally ancestral portraits of the same period.

The art of Japan was represented in the list of accessions by only two additions. By good fortune, I was able to select from a very large collection fifty small drawings by Hokusai and his school. These demonstrate clearly the very vigorous and original art stim-

ulated by that great master in the early 19th Century. We also acquired a very large screen of the Kano School of the 16th or 17th Century, decorated with the strong portrayal of five great hawks either in flight or resting on a pine branch.

Since many of these oriental accessions, which, incidentally, form additions to the Fuller Collection, must live in the storeroom during the process of rotation, it would now be appropriate to mention that that important part of the Museum had a major improvement last year. As we contemplated, we installed thirty-eight additional movable picture racks in the northern section, at the cost of about \$2,500.00. This solves a need for many years to come, and permits us to hang all of our extensive collection of facsimile reproductions together where they can be easily studied by classes or selected for school exhibits without disturbing the working portion of the storeroom. The permanent collection, when not on exhibit, is now confined to the central and southern portion of the storeroom.

Lectures

During the year we twice had the generous cooperation of the University of Washington in having the use of Meany Hall. In the spring we had a comprehensive illustrated lecture by Major James Sawders on "Ancient Civilizations of the Americas," while in the autumn we had a very successful Clavilux recital by Thomas Wilfred. In our own auditorium we had the pleasure of having six visiting lecturers of national or international renown. Gordon Dunthorne spoke on "Old Flower Prints and Books," Dr. Robert Freiherr von Heine-Geldern on "The Influence of the Early Art of China in the Pacific," Charles Moore, through the courtesy of the American Institute of Architects, on "Washington (The Capitol City), Today and Tomorrow," Herrick B. Young on "Awakening Iran," Dr. Younghill Kang on "The Thought World Behind Far Eastern Painting," while Miss Soo Yong gave a Chinese dramatic recital entitled "The Rainbow Pass." We again are deeply indebted to Mrs. Reginald H. Parsons for her continued replenishment of the Lecture Fund from which the honorariums are drawn.

We had only eighteen Sunday lectures. Of these, Mrs. Young gave eleven, while I was responsible for the rest. In the winter months these lectures, which are open to the public, have excellent attendance, usually in excess of the seating capacity. With the advent of good weather in the spring, the number of parked cars form a barrier against which we do not try to compete. So far as many of our members are concerned, our principal lecture series is that of the Study Guild, under the auspices of which sixty-two lectures were given during the fiscal year.

Library

During the past year over one hundred books were purchased for the library, while almost a score of volumes were generously donated by various friends, bringing our total accessions to over 2,500. Our collection of slides and small mounted reproductions were both augmented by approximately 700 items, of which over 150 slides were donated. We now have over 6,600 slides, and a collection of reproductions that totals about a thousand less. Although we now have excellent material to illustrate many subjects, we frequently have to call upon the loan collection of the Metropolitan Museum of New York for assistance. We thus rented slides for seventeen Study Guild lectures. Although full advantage of these important educational facilities has not yet been taken by the various institutions of the city, our circulation statistics for the past year showed a satisfactory increase.

Study Guild

As usual, this report covers only the current activities of the Study Guild, which now is under the able leadership of Mrs. John Dallas Reagh. Under the chairmanship of Mrs. Bayley Willis, the program committee determined on four lecture courses of twelve lectures each. Mrs. Richard Huntoon was in charge of the course on "The Early Art and Archaeology of the Mediterranean." Mrs. Harvey Schwarz was responsible for arranging a series of talks on "Gold and Silver Smithing," while Mrs. Perry Johanson selected the topics and arranged for the speakers for a comprehensive survey of "Current Art." For the fourth course on the "Survey of the Art of India," I assumed the responsibility, with the valuable assistance of Dr. Herbert H. Gowen and Mrs. A. M. Young in speaking on the various topics.

Aside from these courses, which do so much in establishing interest, we are especially indebted to those members of the Guild who, under the direction of Mrs. Ofell Johnson, are docents for the exhibitions. We only regret that their services were temporarily curtailed by some difficulty in the transportation of the school children. For the activities of the Guild, Mrs. Douglas Shelor served as Publicity Chairman, while Mrs. Walter Wyckoff and her membership committee have assisted in adding to our list of members. Both personally and in behalf of the Museum, I wish to thank all those members who have been active both as officers and members of the various committees of the Guild, which contributes such important service to the Museum.

Membership

Last spring, the renewals of many of our memberships which resulted from the efforts of our Committee during the previous year

came due at the moment when the economic level of the country was not very encouraging. That fact may well have been responsible for our membership following the prevailing trend. To counteract this effect, our Chairman, Mrs. Thomas D. Stimson, again generously contributed the services of Miss Margaret Prosser, who had rendered such valuable service to us in the previous year. Miss Prosser's wide experience, together with the generous cooperation of the committee, resulted in an increase in our membership from 1,043 to only 1,110, in spite of 207 new members, which compares with the maximum figure of 1,213, which we reached in January, 1938. For this achievement, I am most grateful to both Mrs. Stimson and those loyal members who served on her committee. With Miss Prosser's assistance, the Museum obtained an excellent membership prospectus in the form of a small folder. Incidentally, we would be very glad for our members to have copies of this publication to offer to interested friends as an invitation to join our numbers.

During the past year, we shared with many the sad loss of Mrs. A. S. Kerry, who, as President of the Music and Art Foundation, had done so much to spread a cultural interest throughout this city. Mrs. Kerry left vacant a place on our Board of Trustees, at which she had served for many years. We were very fortunate in persuading Mrs. D. E. Frederick to fill this position.

Although this report traditionally is limited to the events of the previous year, it is my duty to express both personally and in behalf of the Board of Trustees our deep regret at the death of two who were intimately associated with the organization. Mr. Richard Limerick, our junior Custodian on the municipal staff for the past two years, died suddenly on the second day of the new year, while our dear friend, Mr. Carl F. Gould, passed away two days later. It is almost unnecessary for me to stress in Seattle the important part that Mr. Gould had played in almost every phase of the artistic life of this city. He was one of the founders of the Fine Arts Society, from which this organization is descended. As President of both the Society and of the Art Institute of Seattle into which it developed, he helped establish many of the traditions which the Museum has maintained. As architect, he played an essential part in the design of our building, while subsequently he had served as a member of the Board of Trustees. The place that was thus sadly left vacant has fortunately been filled by Mr. George H. Greenwood. We have also had the good fortune of having Mrs. A. Scott Bullitt accept the position left open by the resignation of Mrs. Frederick H. Parks on her departure from our city.

In closing, there are still expressions of gratitude which are in order. Our relations with the Park Board and the various departments of the city government have invariably encountered fine co-

operation. My appreciation is due to the members for their support, and I trust that they feel that we deserve their continued loyalty. I wish to thank both the Post-Intelligencer and the Seattle Daily Times for their cooperation in spreading the news of our activities and especially for publishing each Sunday the art columns which are written by Mrs. Young and Mr. Callahan. I purposely omitted reference to the splendid work of Mrs. Young, the Educational Director, for her activities are covered in the following pages. Their scope, however, is so great and their influence so wide that without my assurance, it would be difficult for the reader to believe that they are the product of her individual effort. I also acknowledge with gratitude the faithful assistance of the Board of Trustees and especially the loyal service of my fellow members of the staff on whose efficiency and initiative so much of our success depends.

RICHARD E. FULLER,
President and Director.

REPORT OF THE EDUCATIONAL DEPARTMENT

JANUARY TO DECEMBER, 1938

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

The progress of an educational program depends not only on the amount of information that may be disseminated through the medium of lectures or through the written word, but also on the extent to which the material at its disposal is made available for the enjoyment and education of the public. Strictly speaking, the Museum itself offers an ample educational program if the entire public were trained to use it for that purpose. One can receive a liberal art education by conscientiously studying the exhibitions with their frequent changes, and especially so if one adds to the information contained in the labels by referring to the appropriate volumes in the Museum Library. But only a fraction of museum visitors adapt themselves to this method. The greater majority wish to have objects explained, points emphasized, or material reduced to simple art terms so that the assimilation is rendered easy and interesting. Then there is that far greater arena where museum education is carried to those who, through lack of interest or opportunity, have never seen a museum and whose knowledge of the world of art is limited to kindergarten vocabulary.

In taking inventory of the year's work, this department wished to emphasize, not the number of lectures given, but the type of audience reached and the general scope of the program itself. More lectures have been delivered to schools and to out of town districts than ever before. A more varied audience has been reached, as can be seen from a few examples taken from the year's list: Boy and Girl Scouts, Home Economics classes at the University of Washington, Marine Hospital, Adult Teachers' groups, Women's Democratic Club, Insurance Women's Club, Institute of Government Research, University of Washington; Junior College, Victoria, B. C.; Japanese Junior Chamber of Commerce, Road Commissioners, Bon Marche employees, and so on. And to each of these groups, either lectures on some particular phase of art were given, or a general talk on the "Seattle Art Museum—an Asset to the Northwest." Fifty-three lectures were delivered out of the city, in Tacoma, Toppenish, Buena, Sunnyside, Zillah, Prosser, Grandview, Puyallup, Kent, Walla Walla, Poulsbo, Carnation, Everett, Auburn, Pasco, Kennewick, Raymond, Yakima, Victoria, B. C., Tieton, Renton and Monroe.

As State Chairman of Art for the Federation of Women's Clubs, I have arranged a number of exhibitions of Washington artists' work throughout the state. These exhibits reached districts that have few opportunities to visit the Museum. I attended the Annual Convention at Walla Walla, where I was speaker at the Fine Arts banquet, and took an exhibit of paintings by Seattle school children and by the Women Painters of Washington to the Convention. As State Chairman for the New York Fair's High School Poster Contest, I sent information to schools throughout the state and received the posters for judging. The winning posters were sent to New York.

Radio talks were given each week over KJR and on special occasions over KXA, KOL, KIRO and KEEN. The Children's Story Hour was held each Saturday morning from October through May, the attendance varying with the weather from fifty to one hundred and fifty children.

That most important part of our program, School Docent, was interrupted this year by a disagreement between the School System and the City Bus Lines. Docent was given to the children of the public schools from January to May only, under the chairmanship of Mrs. John Dallas Reagh. On an average of four afternoons a week, Seventh and Eighth grade children and some from out of town were taken on conducted tours through the Museum. 3,673 children received this valuable service, and I wish to express my most grateful appreciation to the Docent Committee, which consisted of Mrs. Ofell Johnson, Mrs. Donald Cornu, Mrs. Everett Crane, Miss Catherine Evans, Mrs. Joseph Gandy, Mrs. A. E. Hennessy, Mrs. Charles E. Martin, Mrs. Charles R. Matthews, Mrs. Freeman Scharr, Mrs. Willard Skeel, Mrs. Elizabeth Smithson, Mrs. W. D. Vanderbilt, Mrs. Brian Wattleworth and Mrs. John Dallas Reagh, chairman. Their willingness to be of service whenever called upon has been a constant source of inspiration.

Sunday afternoon lectures and Study Guild lectures were shared with Dr. Fuller. This year, a new field of endeavour has been entered upon by this department; a weekly article is written for the Sunday Post-Intelligencer. No attempt is made to achieve great literary excellence, but only to make the material interesting to the layman and to stimulate an inquiring mind. It has been gratifying to learn that teachers in Seattle schools as well as in other cities reached by that paper, post these articles on the bulletin boards and many have made scrap-books of them. Miss Clara Reynolds, Supervisor of Art for the Seattle Public Schools, wrote to the editor of the Post-Intelligencer and told him that she was calling the attention of her Art Department to the page and considered the article of value for the children's study.

One of the most satisfying tasks of the Educational Department is the monthly meeting held in our Auditorium for Parent-Teacher Association members and their friends. The room is filled to capacity each month, and about one-third of the number have attended each meeting for the past six years. There is an hour's lecture, illustrated with slides, moving pictures or paintings, and then a tour of the current exhibit follows. The Museum has given each year large framed colored reproductions to the schools that have had the greatest per cent of membership attending. This last year, West Seattle High, James Madison Junior High, Fauntleroy and McDonald Grade Schools carried off the honors.

In summing up the lectures given this past year, two hundred and two were delivered out of the Museum, one hundred and one of these to schools, and fifty-three out of town. Sixty lectures were given in the Museum. In addition, there were eleven Study Guild lectures, thirty-three Saturday story hours, nine Sunday lectures and forty-eight radio broadcasts, making a total of three hundred and sixty-three lectures, of which twenty-seven were given in the evening. Most of these talks were illustrated with slides, motion pictures or material from the Museum's collection. My work has been made much lighter by the patient and untiring devotion of Mrs. Coe Malone, to those duties which are seldom noticed but serve to make the wheels of any program run smoothly.

The knowledge that daily more friends are being made for the Seattle Art Museum and that through its open doors a new world is in evidence for many serves as a fountain of inspiration for the work to come.

Respectfully submitted,
 MRS. A. M. YOUNG,
Educational Director.

LECTURES

- January 9 "*American Wing of the Metropolitan Museum*," by Mrs. A. M. Young
- January 16 "*Grass—the Migration of Persian Tribes*," by Mrs. A. M. Young
- January 23 "*Persepolis, the Capital of Ancient Persia*," by Richard E. Fuller
- January 30 "*Shoso-in, the Imperial Japanese Legacy of the 8th Century*," by Richard E. Fuller
- February 6 "*Grass—the Migration of Persian Tribes*," by Mrs. A. M. Young
- February 13 "*Persia During the Roman Empire*," by Richard E. Fuller
- February 20 "*Williamsburg, a Colonial Restoration*," by Mrs. A. M. Young
- February 27 "*Islamic Architecture of Persia*," by Richard E. Fuller
- March 3 "*Old Flower Prints and Books*," by Gordon Dunthorne
- March 7 "*Grass—the Migration of Persian Tribes*," by Mrs. A. M. Young
- March 14 "*The Influence of the Early Art of China in the Pacific*," by Dr. Robert Freiherr von Heine-Geldern
- March 21 "*The Graphic Arts—Lithographs, Etchings, Block Prints—How They Are Both Made and Recognized*," by Mrs. A. M. Young
- March 28 "*Highlights of Persian Art*," by Richard E. Fuller
- April 8 "*Ancient Civilizations of the Americas*," by Major James C. Sawders
- April 25 "*Washington (The Capitol City) Today and Tomorrow*," by Charles Moore
- July 11 "*Awakening Iran*," by Herrick B. Young
- October 27 *Clavilux Concert*, by Thomas Wilfred
- November 6 "*Chinese Jade*," by Richard E. Fuller
- November 7 "*The Rainbow Pass*," by Soo Yong
- November 11 "*The Thought World Behind Far Eastern Painting*," by Dr. Younghill Kang
- November 13 "*Chinese Ceramics*," by Richard E. Fuller
- November 20 "*Grass—the Migration of Persian Tribes*," by Mrs. A. M. Young
- November 27 "*Rembrandt*," by Mrs. A. M. Young
- December 4 "*The Making of a Medal*," by Mrs. A. M. Young
- December 11 "*Grass—the Migration of Persian Tribes*," by Mrs. A. M. Young
- December 18 "*Madonnas*," by Mrs. A. M. Young

FINANCIAL REPORT

AUDITOR'S CERTIFICATE

I have examined the accounts of the
SEATTLE ART MUSEUM
for the calendar year 1938, and in my opinion the attached statement
of Cash Receipts and Disbursements and General Fund Balance
Sheet correctly set forth the operations of the Museum during the
year and its financial condition December 31, 1938.

JOHN E. MEALS,
Certified Public Accountant.

Seattle, Washington
February 10, 1939.

SEATTLE ART MUSEUM
GENERAL FUND BALANCE SHEET

December 31, 1938

Assets

Cash on hand and in banks, subject to cheque.....	\$ 942.67
Deposits in savings accounts.....	4,397.98
Total.....	<u>\$ 5,340.65</u>
Investment, U. S. Treasury notes—3½s 1940, at cost (sold in 1939)....	5,039.85
Furniture and Fixtures :	
Gallery	\$10,854.55
Office	873.89
Library	2,312.61
Lecture	4,578.65
Storage	7,931.96
Classes	103.55
	<u>26,655.21</u>
Library	5,195.87
Slides	2,796.28
Exhibition material	10,166.74
Total assets	<u><u>\$55,194.60</u></u>

Liabilities and Surplus

Founders' Endowment Fund.....	\$ 8,500.00
Lecture and Slide Fund.....	207.81
General Fund :	
Balance, January 1, 1938.....	\$41,260.78
Excess of operating receipts.....	\$23,242.09
Over operating expenses.....	18,016.08
	<u>5,226.01</u>
	<u>46,486.79</u>
Total Liabilities and Surplus.....	<u><u>\$55,194.60</u></u>

SEATTLE ART MUSEUM
STATEMENT OF CASH RECEIPTS AND
DISBURSEMENTS

Calendar Year 1938

Receipts

Balance on hand January 1, 1938.....	\$ 4,955.65
Operating Receipts :	
Memberships—\$ 5.00.....	\$ 2,895.00
“ — 10.00.....	3,900.00
“ — 25.00.....	2,025.00
“ — 100.00.....	2,200.00
Total memberships	<u>\$11,020.00</u>
Interest earned	244.88
Gifts	11,002.50
Gate receipts	732.93
Commissions	44.50
Sundry book sales, etc.....	197.28
Total operating receipts.....	<u>\$23,242.09</u>
Interest receivable collected.....	337.50
	<u>23,579.59</u>
Total receipts	<u><u>\$28,535.24</u></u>

Disbursements

Operating Expenses :	
Administration	\$5,051.34
Education	2,633.76
Library	1,525.86
Memberships	2,713.40
Exhibition	6,091.72
Total operating disbursements.....	<u>\$18,016.08</u>
Additions to Equipment :	
Gallery	\$ 20.00
Lecture	340.94
Storage	2,611.20
	<u>2,972.14</u>
Library	425.28
Exhibition material	1,176.80
Slides	383.35
Reduction of lecture fund.....	220.94
Total Disbursements	<u>23,194.59</u>
Balance on hand December 31, 1938.....	<u><u>\$ 5,340.65</u></u>

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1938
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 12-February 6

Paintings by Maurice Vlaininck (Lilienfeld Gallery)
Drawings by Boardman Robinson (W.A.A.M.D.)
Late and Contemporary American and European Paintings†
Paintings by Peter Camfferman*
Paintings by Spanish Masters (facsimiles) †
Gothic Tapestries (facsimiles) †
18th Century Miniatures (reproductions) †
Work by Students of the California School of Fine Arts*

February 9-March 6

48th Annual American Exhibition (Art Institute of Chicago)
Photographs of Persian Architecture (A.I.I.A.A.)
Paintings by Eustace Ziegler*
Illuminated Manuscripts †

March 9-April 3

Tenth Annual Exhibition of Northwest Printmakers*
Presentation of "Portrait of a Young Man in Black," by Jacopo Tintoretto
(Gift of Samuel H. Kress Foundation, New York)
Paintings of the Venetian School (facsimiles) †
Watercolors by Max Pechstein (Lilienfeld Gallery)
American Sculptors †
Paintings by Dale Goss*
Art Work by Students of the Bush School*

April 6-May 1

Chinese Paintings †
Persian Art †
Exhibition of completed murals and studies for murals executed for the
Treasury Department Art Projects in the Northwest.
American Drawings of the Past and Present (A.F.A.)
Paintings by Louise Gilbert*
Photographs of Persian Art (A.I.I.A.A.)
Work by Cornish School Students of Art*

May 4-June 5

Etchings by Anders Zorn, from the collection of Marta Willums
(W.A.A.M.D.)
Mielziner-Whistler Theatre Designs (W.A.A.M.D.)
California Watercolor Society Exhibition (W.A.A.M.D.)
English Gothic Rubbings †
Vivian M. Carkeek Memorial Collection of Wedgwood (lent by Mrs.
Vivian M. Carkeek)
Modern Interior Designs (Blauvelt Competition)
Group show of paintings by Anna B. Stone, Elizabeth Warhanik and Myra
Wiggins*

June 8-July 3

California Ceramics (W.A.A.M.D.)
American Watercolors (Blanche Byerley)
Drawings and Sculpture by Mateo Hernandez (W.A.A.M.D.)
Photographs by Ernst Kassowitz, George Mantor and Ella Staadecker*
Paintings by Leon Derbyshire*
Arts and Crafts Exhibition*

July 7-August 7

Paintings by Amadee Ozenfant*
Drawings from the Sir Robert Witt Collection
Watercolors by Nicholas Brigante (W.A.A.M.D.)
Seattle Group Show* (first of a series of three)
Graphic Arts (first of a series of three) †
Paintings and Sculpture from the Museum Collection (first of a series of
three) †
Prints by Barbara Boubanoff*
Art Work by Students of Holy Names Academy*

August 11-September 4

Paintings by Early Chinese Masters †
Persian Art †
Drawings by Hokusai and His School †
Seattle Group Show* (second of a series of three)
Graphic Arts (second of a series of three) †
Paintings and Sculpture from the Museum Collection (second of a series
of three) †
Work by Art Students of the University of Washington*

September 1-21—SPECIAL EXHIBITION

Venetian Paintings (lent by Mr. Samuel H. Kress, of New York)

September 8-October 2

Paintings by Early Japanese Masters †
Persian Art †
Drawings by Hokusai and His School †
Seattle Group Show (last of a series of three)*
Graphic Arts (last of a series of three) †
Paintings and Sculpture from the Museum Collection (last of a series of
three) †
Work by Students of Art, Washington State College, Pullman*

October 5-November 6

Twenty-fourth Annual Exhibition of Northwest Artists*
Women Painters of Washington*

November 9-December 4

Paintings by American Artists (A.F.A.)
Paintings by Rembrandt (facsimiles) †
Drawings by Old Masters (facsimiles) †
Paintings by Max Beckmann (W.A.A.M.D.)
Watercolors by Millard Sheets (W.A.A.M.D.)
Drawings by Abe Blashko*
American Institute of Architects, Washington Chapter, Sketch Show*

December 7-January 8, 1939

Paintings of the Madonna (facsimiles) †
Engravings by British Artists (Blanche Byerley)
Drawings from the Babar Books (A.F.A.)
Illustrations by Anton Fischer (lent by Mr. George Youell)
Paintings by Frances Ferry*
Prints by Harold and Lois Keeler*
Drawings by The Group of Twelve*
Eastman Kodak Competition (Exhibition sponsored by The Seattle Times)

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

A.I.I.A.A.—Circulated by The American Institute for Iranian Art and Archaeology.

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*Lent by the artist.

†Museum Collection.

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