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SEATTLE

# SEATTLE ART MUSEUM

*formerly the*

ART INSTITUTE OF SEATTLE

ANNUAL REPORT

1933

ANNUAL REPORT  
OF THE  
SEATTLE ART MUSEUM  
FORMERLY  
THE ART INSTITUTE  
OF SEATTLE



*Twenty-eighth Year*  
1933

SEATTLE, WASHINGTON

## SEATTLE ART MUSEUM

1933 - 1934

### 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 1934

Mrs. Cebert Baillargeon	Roy E. Campbell
James G. Eddy	Richard E. Fuller
R. D. Merrill	Frederic K. Struve

#### 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

### 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

Director, Richard E. Fuller  
Assistant Director, Kenneth Callahan  
Secretary to the Director, Evelyn Foster  
Lecturer and Docent, Edith T. Young  
Information Secretary, Dorothy Malone  
Museum Assistant, Earl Fields  
Assistant, Margaret Andreassen  
Librarian, Jean Black

## OFFICERS OF THE STUDY GUILD

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

## REPORT OF THE PRESIDENT AND DIRECTOR

For nine months ending December 31, 1933

THE adoption of our new By-laws at the last annual meeting changed the closing date of our fiscal year to coincide with that of the calendar. This report, therefore, covers a duration of only nine months. It also stands in marked contrast to my previous ones in the fact that I can at last speak of our service to the community in terms of the present tense. I am indeed glad to be able to say that in most respects the aspirations of our organization have been realized or even surpassed. Last year we were busy preparing for our coming responsibilities. The City Contract had to be drawn, our By-laws had to be re-written, our bookkeeping system had to be revised, our collections had to be catalogued and, what is far more important, the future needs which our organization would impose on the building had to be determined. With all of these points, time alone proves success or failure. I am indeed thankful that we can now truthfully say that no essential point has been uncovered to require any marked revision of these basic plans.

The building especially has more than fulfilled our hopes in combining beauty and convenience. For the attainment of this success we again express our appreciation of Bebb and Gould for their valuable cooperation. In any project however, there are bound to be a few flies in the ointment and the largest of them, I am glad to say, we expect to be able to remove during the next few months. Although it over-emphasizes the point by giving it initial prominence in my report, while I am now referring to the building, I will state that we are having the stone of the facade on either side of the entrance replaced this spring. This very bothersome and expensive action was demanded by the fact that, when the stone was set during the cold spell last winter, the foreman in charge placed rock salt in the lifting holes to avoid the danger of having water freeze in them and break the stone. By this precaution, he inadvertently signed the death warrant of these blocks, for the attraction of atmospheric moisture by the deliquescent salt would eventually cause the local disintegration of any rock. If the replacement is postponed for several years, the contrast between the new and old stone will

always spoil the simple beauty of the exterior. In consequence, this major operation is destined to happen in the near future.

After this digression, we once more turn to last spring. One responsibility always seems to lead to another. The necessity of keeping the building clean and of avoiding excessive wear and tear on the floors demanded that the approaches to the entrances should be paved. Stone flagging was the only appropriate paving for the main entrance, while asphalt was needed for the service entrances at either end. Since the Park Board lacked funds to satisfy the latter of these essential requirements, the building fund had to take care of that additional expense. The beauty of the facade required a very careful consideration of the planting. With the cooperation of Mr. Carl F. Gould and Mr. Noble Hogson, we decided on a scheme which we consider admirable as a setting for the building and, at the same time, practical both from the standpoint of permanence and upkeep. And in this landscaping, we wished to feature with suitable importance, the additional pieces of monumental Chinese sculpture which Mrs. Eugene Fuller presented to us as companions for the magnificent pair of early Ming camels. To illuminate the approach and, at the same time, to enhance the beauty of the building when it is open in the evening, we had flood lights installed at either end of the lawn.

For their generous assistance in the finishing touches to the building, I wish to thank Mrs. John C. Atwood, Jr., for the beautiful wrought iron gates by Samuel Yellin which play such an important decorative part in the garden court, and the Seattle Garden Club for its generous monetary gift for the purchase of the palms. Owing to the kind interest of Mrs. Alexander McEwan, we have to thank the Washington State Society for the Conservation and Preservation of Wild Flowers and Tree Planting for the Cedars of Lebanon which stand at either end of the building.

Due to the numerous minor delays which occur with the completion of almost every building, we were unable to move our organization from its offices in the Henry Building to the Museum until the month of May. Even then, our installation of material had to be postponed for several weeks by a few final changes that were required by some of the sub-contractors. With this late start, it was only with the most strenuous effort on the part of the entire staff that we succeeded in completing

the installation of our initial exhibits by the evening of our first preview. The dedication of the building took place at the band stand in Volunteer Park on the evening of June 29th. After an informal ceremony at which Mayor Dore and Judge Donworth spoke in behalf of the city, the Museum was opened to the public.

We did not, however, ask the City to assume its full obligations until July first, so that the date might coincide with the semi-annual period. Realizing the responsibility which the City would then, by contract, be forced to bear, I had previously endeavored to find a staff of engineers who would be competent for the maintenance of the finished structure. Since the methods of lighting and ventilating are unique in the northwest, we were especially anxious that the city staff should be familiar with all the many intricacies of the building before the pipes and ducts were hidden by plaster. We were fortunate in the personnel which we were able to obtain, and, during the last four months of the building operations, we employed Mr. E. L. Aikins whom we had chosen as a suitable candidate for Chief Engineer, to be an observer of the completion of the structure in order that he might be familiar with all phases of his task. As his assistants, we chose Mr. John Weber, who had been a foreman for the installation of the plumbing and heating in the building, and Mr. A. B. Faris who was well equipped with general experience and especially so inasmuch as we employed him for the last two months prior to the delivery of the building. At that time, we hoped that this staff would be accepted by the Civil Service, following the precedent established in the delivery of the street railway. The ruling of the Corporation Counsel, however, necessitates a formal examination for the ratification of their positions. Both personally and for the sake of the city, I sincerely hope that they may successfully meet the requirements and technicalities that are demanded of them, for it will be difficult to find candidates better qualified both from the standpoint of training, personality, and integrity.

To relieve the City of any obligation which was also stipulated in the contract, and, at the same time, to insure an adequate protection for our collection, an automatic burglar alarm system was installed in the building through the generosity of Mrs. Fuller. The organization, on my responsibility, signed a contract with the American District Telegraph Company for the

maintenance of this service which has, so far, proven most satisfactory. Upon inquiry from the leading museum authorities, I learned that, according to eastern precedent, a building of our size should demand five guards but, from my amateur outlook that number necessitated far too great a burden on the City, and, at the same time, would have failed to express the confidence that we have in the integrity of the general population of this great city. It was, therefore, agreed that two officers should be assigned to duty at the Museum in order that one might always be present during open hours while both of them should be on duty on Saturdays and Sundays when the greatest throngs visit the building. Although this service is, of course, unable to give one hundred per cent protection, it has proven to be most satisfactory from our standpoint and Officers Adams and Henton, who have been assigned to the position, have proven most efficient, and, at the same time, courteous and helpful in their contact with the public.

Since the critical time in the life of a plant or shrub comes in the months immediately following transplanting, and since a lawn in its initial stage of cultivation demands constant care, we did not relinquish our responsibility for the landscaping at the front of the building until the autumn, and, in the meantime, employed the services of a gardener in order that, with the beginning of the rainy season, our effort might be delivered to the City at a standard which we trust will always be maintained. At this time, we wish to thank the Park Department for the excellent landscaping which has been done at either end of the building under the direction of Mr. Umlauff and Mr. Haskell.

The city thus relieves us of the heavy responsibility of maintaining the building and the landscaping, but as I have previously emphasized, the complete success of the Museum must be measured largely by the degree to which it becomes a vital force in the community. For this essential factor, we have to rely principally on the staff of our organization. The many activities demanded by the opening of the building obviously required an increase in our personnel. In preparing for our duties, we added three members to our staff; Miss Jean Black as librarian, Mrs. Coe V. Malone as a secretarial assistant, and Mr. Earl Fields as a part-time assistant to aid in the handling of exhibits.

Our attention was first focussed on the arrangement and labeling of the exhibits, so that the material selected for display might serve its full purpose, both from an artistic and educational standpoint, while, at the same time, the books had to be organized and catalogued so that the library might be immediately available as a source of reference material. After the extreme effort necessitated by the opening, the duties of the staff were by no means completed. The information desk at the entrance, as well as the library, required constant supervision; the need of increasing our membership required additional attention; the policy of changing the exhibits monthly increased the administrative details, as well as the actual work of arranging the displays. The store-room had to be organized so that the permanent material for changing the exhibits might be easily available. The lantern slides had to be catalogued and labeled and the additional thousands of small reproductions for lending had to be carefully matted. Our success in meeting these many and varied duties has been due to the enthusiastic cooperation of the staff. In this regard, I especially want to acknowledge the able assistance of Mrs. Albert O. Foster and Mr. Kenneth Callahan.

Prior to the dedication of the Museum, the Board had to make the important decision as to the hours during which the building should be open. These, in broad terms, had been stipulated in the civic contract, and, in conformance with this, we finally determined to have it open to the public free on Tuesdays, Thursdays, Saturdays, and Sundays, reserving Wednesdays and Fridays for the members in order to offer some tangible advantage for their generous assistance in our work and in order also to give them the privilege of seeing the exhibits when the galleries were less crowded. It was decided that from Tuesday to Friday, the hours should be from 10:00 to 5:00, on Saturday, 10:00 to 6:00, on Sundays and holidays from 2:00 to 6:00, with the exception of Christmas and Thanksgiving. To permit the facilities of the Museum to be within reach of the greatest numbers, we adopted the innovation of having the building open on Monday evenings from 7:00 until 10:00, while for the rest of the day, in conformance with a well established tradition, it would be closed for general cleaning and servicing of the galleries. This experiment has proven most satisfactory.

Our attendance during the first weeks was greater than the capacity of the building so that the doors, at times, could be

opened only at fifteen minute intervals. This, however, was to be expected, considering the publicity which the opening of a civic institution is bound to attain, and the idle curiosity which is sure to have developed among those who have witnessed the gradual growth of the structure. In our estimation, the important fact is that our attendance has continued to be a source of satisfaction, testifying thereby to the success which we are attaining in making the museum a living factor in the life of our city. Although it has been impossible to keep an accurate count of the numbers on the most crowded days, it has been estimated on a basis that is apparently conservative, that over 300,000 people visited the galleries during the first six months. Even at that, however, far too many still think of museums with the old-fashioned conception of something to be seen once as a matter of duty rather than as an ever-changing source of interest and education.

In each month of the first six during which we have functioned as a civic institution, we have had almost a complete change of our exhibits in the occidental wing, which comprises over a third of our total exhibition area, while we also have had extensive changes in two of our Oriental galleries. These changes have formed the occasion for the only social activity in which our organization has indulged. With each major exhibit, we have had a preview for members. Although these functions have formed very pleasant events, we at present anticipate discontinuing them during the summer months.

Our opening exhibit featured only material from the Museum's permanent collection, but with each subsequent change, we have shown one or two of the exhibits which were being circuited on the Pacific Coast while we also have been varying the display of our permanent collection. In this respect, I am glad to say that our numerous facsimiles of paintings and drawings by old and modern masters have more than fulfilled our hopes as a source of education and inspiration. Each month, we have attempted to show a large variety and, in our selection, to be as free from prejudice as possible so as to show the finest of both classic and modern art. In doing so, we cannot even hope to please all tastes, and, in fact, I must confess that there are times when we are not in complete sympathy with the selection of some of the material that is being circuited, but that is something that one seldom knows until the exhibit is unpacked. The divergence of taste, however, is always a point

of interest and a subject which I hope we can persuade the entire public to view with a greater tolerance than some are now inclined to do.

One of the important functions of any art museum is the stimulation of local talent. For this reason, the Northwest Annual Exhibition is always a subject of keen interest to many. The selection of material for such an exhibition entails a heavy responsibility. It is only natural that for judgment we should turn to professionals of proven attainment, even though their standards fail, at times, to coincide with those of the general public. Last autumn, we were especially fortunate in having Lloyd Rollins, former director of the San Francisco museums as our Chairman, and the jury included Lydia Herrick Hodge, Oregon sculptress, Kenjiro Nomura, Seattle painter, and winner of first place in oil at the Eighteenth Northwest Annual, Viola Patterson, Seattle painter and teacher of the University Extension Painting Class, and Walter Reese, instructor in art at the Cornish School and member of the Board of the Seattle Art Museum. Once again, we wish to acknowledge gratefully the annual award from the West Seattle Art Club in memory of Katherine B. Baker. This year, it was classed as a Purchase Prize so that the Museum now benefits by having Morris Graves' "Moor Swan" as an accession to its permanent collection. I also wish to thank the Music and Art Foundation for the fifty dollars which they presented as the award for second place in oil. This prize went to William Harold Smith. The other monetary awards which were presented by the Seattle Art Museum were won by Miss Florence Harrison for first place in watercolor, Peter Camfferman for second place in watercolor, Kamekichi Tokita, third place in oil, and Halford Lembke for first place in sculpture.

In increasing the appreciation of our exhibits, Mrs. Young has been of inestimable value in the very popular gallery lectures which she is delivering twice a week. In fact, her educational work has continued to be one of the most important factors in the life of our organization. Her story hours for children every Saturday morning have made the younger generation realize that art can be a source of both recreation and education. The seeds which she is now sowing I believe should be of the utmost value in the development of our community. In addition to her work in the museum, Mrs. Young has also brought the knowledge of our activities to many outside insti-

tutions. Since this phase of our service has been developed solely through the initiative of Mrs. Young, it is only appropriate that I should call on her presently to report on her very varied services.

Another phase of our activities which has been most encouraging is the interest which has been aroused in the Art Museum Study Guild under the splendid chairmanship of Mrs. Jesse Johnson. In the autumn, they adopted a course of Oriental studies, featuring the entire scope of Chinese art in successive meetings, lasting through the spring. These meetings have taken place on the first and third Tuesdays of each month, and have had an average attendance of over a hundred. Each subject is presented by members of the Guild who, with diligent study, have equipped themselves for that task, or by outside lecturers who have very kindly given the Guild the benefit of their knowledge.

I want to express my gratitude to Mrs. Reginald H. Parsons for her very generous contribution to the museum of a fund of \$600, \$100 of which was to be applied to our extensive purchases of slides, while the remainder was to be used as a fund to pay for the services of visiting lecturers. This enabled us, in the autumn, to have the privilege of bringing to Seattle Dr. Guenther Roeder, who delivered the initial lectures in our auditorium on two consecutive days. The first lecture was on medieval towns in Germany, and the second on excavations which he had been supervising at the site of the ancient Egyptian city of Hermopolis. Both of these lectures were free to members, while a nominal fee was charged to non-members. Our Sunday afternoon lectures were not started until the month of November. Then, through the generous cooperation of local speakers, we had a series of six lectures which were open to the public without charge. For this very important educational service, our auditorium has proven quite ideal, aside from the fact that there have been times when its capacity was far too limited.

The library has been very well established under the care of Miss Jean Black. It now contains over 1100 reference books which permit it to answer the needs of the public in almost all phases of art. Although it has been used extensively, it is a part of our activity of which I hope that the public will avail themselves more in the future. Its stack room houses our ex-

tensive collection of small mounted reproductions and slides which we use for lending to schools and to the various cultural groups of the city. It may interest you to know that over 3000 reproductions are now available for this service, while our collection of slides exceeds two thousand. At this time it is also important to record that we are equipped with the best of projectors, both for slides and opaque material, as well as with a sixteen millimeter moving picture projector for our educational films, of which we now have 56 reels. Most of these are from the Metropolitan Museum of Art and from the Boston Museum of Fine Arts and were taken to show the technique of various arts and crafts.

One of the most important factors in our success during the past year has been due to the publicity which the papers have been kind enough to give to our activities. In this regard, I wish especially to acknowledge the cooperation of the *Seattle Times* and *The Town Crier*. The success of our publicity has been largely due to the energy and interest of my assistant, Mr. Kenneth Callahan. We have felt that the weekly column which he has written for both of these publications have been far more valuable to us in the number of potential readers than the publication of any bulletin could possibly be. We have, therefore, confined our notices to our members to a monthly double card which records briefly our exhibits and lectures for the coming month. We did, however, during the summer, go to the expense of publishing an illustrated brochure of the building, which should satisfy the demands of those who wish a more permanent record of their visit.

I am glad to say that, during the nine months which this report covers, our membership increased from 217 members to 587. In spite of the fact that the opening of the building would have formed an opportune occasion for an extensive membership drive, we did not feel that the times were auspicious for such an attempt. The funds from this source have been augmented by the receipt of over \$750 from entrance fees on Wednesdays and Fridays, but the total sum is sufficient to cover only a little over a third of our current needs. The other necessary expenses had to be met by the donors of the building. Although we are most grateful for the generous support which we have received, our membership list is still very insignificant in length when it is compared with that of similar organizations in other cities of our size. I sincerely hope that this growth

of our numbers will continue and trust that, as our fellow citizens become awakened to the important service which our organization is rendering to the community, more will wish to participate in the responsibilities and privileges of membership.

Many museums, both here and abroad, are intended primarily as sources of reference material. In that respect, they may be of world importance and yet have an almost negligible influence on the life of their communities. There are many factors that contribute to this failure—some organizations are situated in inconvenient or unsightly locations; others are hampered by old-fashioned, palatial buildings which, owing to their monumental characteristics and poor lighting, fail to lend themselves to the exhibition of material. Many museums are handicapped by inconvenient cases of such dimensions that they seldom permit the arrangement of attractive displays. It may sound paradoxical to say that possibly the worse enemy to success lies in an overabundance of material so that, in spite of the importance of the individual items, the visitor is left principally with a feeling of fatigue. An organization is indeed fortunate in coming into existence at this late date, for, in spite of the fact that it may start life without a wealth of material, that discrepancy can be more than over-balanced by the opportunity of avoiding these pitfalls that have been proven by the experience of others.

A museum is all too seldom considered in terms of the original meaning of the word. The ancient Greeks conceived of it as a temple of the muses, and, as such, primarily as a source of inspiration. In our present civilization, however, it has, as a rule, been considered as a relatively static repository for collections, rather than as a factor in the actual life of the community. To be successful in influencing the public, a museum must also be a source of recreation, for it is on that characteristic that its attendance largely depends, but to build a firm foundation for inspiration, it must also be a source of education. These three characteristics to which I have often referred, form our essential purpose. I trust that, in this first year of our full activity, we may have succeeded in awakening our fellow citizens to the fact that art can fulfill these three fundamental purposes, and that to many it can speak more eloquently than words of the history and culture of foreign lands.

An announcement that belongs more truly to the report of 1934 is the fact that Mrs. Albert O. Foster resigned from the staff at the end of February, owing to her retirement from professional work. In her place, Miss Ilo Carey is the secretary to the Director. In the seven years that Mrs. Foster has been with our organization, it has gone through many evolutionary changes. Much of our success in meeting the increasing responsibilities has been directly due to her constant display of initiative, energy, and tact. I am sure that the many members who know her will join with me in expressing their sincere regret that we should lose such an integral part of our organization.

RICHARD E. FULLER,  
President and Director.

## SEATTLE ART MUSEUM

### Statement of Receipts and Disbursements Calendar Year of 1933

<i>Receipts—</i>			
Balance on hand January 1, 1933 .....			\$3,475.28
Operating receipts:			
Memberships \$5 .....	\$ 1,355.00		
Memberships \$10 .....	3,130.00		
Memberships \$25 .....	300.00		
Memberships \$100 .....	800.00	\$5,585.00	
Gifts .....		14,700.00	
Gate receipts .....		765.50	
Miscellaneous income .....		63.36	
Total .....			\$21,113.86
Additions to funds			
Lecture fund .....	600.00		
Northwest painting fund .....	50.00		
Junior fund .....	4.75		654.75
Total .....			\$25,243.89
<i>Disbursements—</i>			
Permanent improvements—			
Furniture and fixtures .....		\$5,539.73	
Library .....		1,261.39	
Exhibition material .....		1,365.66	
Accounts payable paid .....		333.79	
Total .....			\$8,500.57
Expenses—			
Administration .....	\$ 4,203.87		
Education .....	2,257.09		
Library .....	1,289.86		
Membership and printing .....	4,142.59		
Exhibition .....	1,668.66	\$13,562.07	
			22,062.64
Balance on hand December 31, 1933 .....			\$3,181.25

## STATEMENT OF GENERAL FUND

As of December 31, 1933

<i>Assets—</i>	
Cash on hand in checking accounts and petty cash.....	\$ 356.77
Cash in savings account .....	2,324.48
Cash in lecture and slide fund .....	500.00
Total .....	\$3,181.25
Investment (Bonds) .....	\$5,039.85
Furniture and Fixtures:	
Gallery .....	\$ 8,265.81
Office .....	540.70
Library .....	1,934.53
Lecture .....	2,180.76
Storage .....	5,035.41
Classes .....	103.55
Miscellaneous .....	1,420.03
Total .....	\$19,480.79
Library books .....	1,261.39
Exhibition material .....	3,329.76
Total assets .....	\$32,293.04
<i>Liabilities—</i>	
Fund for purchase of Northwest painting.....	\$53.00
Junior fund .....	4.75
Lecture and slide fund .....	\$600.00
Less transfer to general fund .....	100.00
Less transfer to general fund .....	500.00
Founders' Endowment fund .....	6,500.00
General fund:	
Total January 1, 1933 .....	1,687.39
Addition from building fund.....	15,905.16
Addition from lecture and slide fund.....	100.00
Less Junior fund reimbursement .....	9.05
Excess of operating receipts over current expenses for 1933 .....	7,551.79
Total General Fund December 31, 1933 .....	\$25,235.29
Total liabilities .....	\$32,293.04

## FINAL STATEMENT OF BUILDING FUND

As of December 31, 1933

<i>Receipts—</i>	
Initial gift .....	\$250,000.00
Interest received on Savings Account to date of withdrawal .....	7,574.13
Profit derived from sale of U. S. Treasuries.....	822.28
Interest received on U. S. Treasuries.....	713.32
Amount realized on sale of 1400 shares of General Motors. Gift of Mrs. Eugene Fuller..	20,687.00
Received from Seattle Garden Club.....	200.00
Received from R. E. Fuller.....	6,750.00
Total receipts .....	\$286,746.73
<i>Disbursements—</i>	
General construction .....	\$179,394.95
Plumbing and heating .....	40,777.57
Electrical equipment .....	29,561.79
Landscaping .....	12,888.28
Auditorium seating .....	2,752.26
Painting and decorating .....	4,171.40
Janitor equipment .....	1,278.69
Total cost of property turned over to city....	\$270,824.94
Gallery equipment .....	\$7,504.87
Office equipment .....	16.50
Library equipment .....	1,920.14
Lecture equipment .....	255.68
Storage equipment .....	4,995.94
Miscellaneous equipment .....	1,202.03
Total cost of permanent equipment for the Seattle Art Museum .....	15,905.16
Balance transferred to General Fund.....	16.63
Total disbursements .....	\$286,746.73

## REPORT OF EDUCATIONAL DEPARTMENT FOR 1933

To the Board of Trustees and Members  
of the Seattle Art Museum:

The educational Department outlined a definite program last year, the primary object being to create an appreciation for the fine arts and to acquaint the public with the Museum and its contents.

Since April 1st of last year, two hundred and thirty-one talks have been given outside the Museum, eighty-six of these to the schools of Seattle and towns near by, thirty-eight talks to Chapters of the Delphian Society, a study group, and fourteen to Music and Art Units. Forty-one of these talks have been given in the evening.

Prior to the opening of the Museum every opportunity was taken to go before clubs, societies and schools to describe the Museum, explain its functions and offer its services. The results show that Seattle is awake to these privileges. A complete list of groups addressed is attached to this report, but I mention a few at random to show how varied they are: Churches, Parent Teacher Associations and Art Chairmen, Federated Clubs, Nurses, Business Clubs for men as well as women, Sorority Alumni, Improvement Clubs, Field Houses, School for the Deaf and Dumb, Florence Crittenton Home, and Plymouth Church girls' groups.

In addition to these talks a radio talk has been given once a week over KOMO and several talks over KJR and KOL. These are discontinued temporarily and will be resumed as soon as new arrangements can be made.

Docent service, or gallery tours, have been given every Tuesday and Friday afternoon. A talk in the auditorium has preceded the Friday tour. Docent service, given by appointment, other than on those two afternoons number fifty-eight, nine of these on Monday evenings.

It has been my privilege to see, perhaps more closely than anyone else, the results on the community of the gift of this Museum. Our hope last year was that we would have a fine attendance daily in the galleries. It has been far more than just attendance. The word has gone from thousands of school

children into homes. The parents have discussed the Museum and what it has so freely given them with their families and friends. From the towns near by parents and children have come and have taken back to their communities word of this experience.

The most constructive work has been in connection with the schools. I have been called to describe the exhibits and tell the children what to expect and enjoy before they are sent to visit the Museum in classes. The teachers were taken through the galleries in groups early in the fall that they might be prepared to discuss the material with the children. The results are marked in the intelligent appreciation of our Museum by children and parents.

Our Saturday morning children's story hour has been most successful. The auditorium is nearly filled, we average more than one hundred and fifty children each time. Moving pictures, slides and post cards are used to illustrate the talks and stories. The children are taken into the galleries and a few exhibits discussed. It has been a delight to me to find the same children attending week after week and sometimes bringing their mothers and fathers with them.

Through Dr. Fuller's generosity, many new films have been obtained from the Metropolitan Museum and hundreds of slides and colored reproductions have been added to our collection. These have all been used by this department and have been loaned to the public.

It was my privilege to visit a number of Museums in the East this summer and to inspect their educational departments. It was most gratifying to learn that we had already been covering the ground in the same manner and that far greater personal contacts had been made than are attempted by them.

I wish to express my appreciation for the generous assistance given me by Mrs. Foster, Mrs. Malone and Miss Black without which this program could not have been carried on.

In all of this work the service of the Art Museum has been stressed, its functions and connection with the City explained, and an invitation to visit it and become members extended. It is my most earnest belief that our community is ready to enjoy this gift and use it in its fullest capacity.

MRS. A. M. YOUNG,  
*Educational Chairman.*

## TALKS OUTSIDE OF MUSEUM

Delphian	Fairview Music and Art
Broadway Orthopedic Guild	John Marshall School
Junior Fine Arts Society	West Seattle Art Club
Ford School, Renton, Wash.	Bush School
Century Club	Capitol Hill Music and Art
Coterie Club, Edmonds, Wn. (eve)	Far East Society (eve)
Century Club	Round Table Club
Ladies Grotto Club	Roosevelt High School
Literary Musical Club	North End Business Womens' Club
P. E. O. Chapter B.	Women's City Club
Plymouth Girls' Club (eve)	Cornish School P. T. A.
Lincoln High School	Greenwood School
Primary School Teachers, Bremerton	Columbia School
Lambda Rho Art Honorary (eve)	South Park Field House (eve)
E. C. Hughes School	West Seattle High School
Bon Marche Girls' Club	Daniel Bagley School
Gatewood School	Seward School
McGilvra School	Coterie Club
Miss Denny's class, U. of W.	Mercer Island P. T. A. (eve)
Alpha Xi Delta Sorority	Jefferson School
Florence Crittenton Home (eve)	University Congregational Church
Women's City Club	Hebrew School
Decouvrir Club	First Christian Church
Mt. Baker Music and Art	Emerson School
University Heights School	Greenwood Presbyterian Church (eve)
Prospect Congregational Church	P. E. O. Chapter V.
West Seattle Art Club	Collins Field House (eve)
Laurelhurst Music and Art	Youngstown School
Washington Park Music and Art	Florence Crittenton Home (eve)
Green Lake School	McGilvra School
P. E. O. Chapter A.	Youngstown Occupational Classes
Queen Anne Study Club	Garfield School, Everett, Wash.
St. Nicholas School	Academy of Science, U. of W.
Y. W. C. A. Girls' Club	Lowell School
James Monroe School	Business Women's Club (eve)
Wallingford Music and Art	Youngstown School
Welsh Women's Club (eve)	Central School
Georgetown School	Coterie Club
Annie Wright Seminary Club	Monroe School
LaFayette School	John Marshall School
Laurelhurst School	Bailey Gatzert P. T. A. (eve)
Phinney Music and Art	West Woodland School
Madrona P. T. A.	Green Lake Music and Art
Business Girls' Club, Bremerton (eve)	John Hay School P. T. A.
Delphians of Everett, Wash.	Sea View Church (eve)
Daniel Bagley School	Ladies Musical and Literary Club
Emerson School	Greenwood Presbyterian Church (eve)
Ruth School (eve)	Concord School
Alpha Delta Phi Mothers' Club	P. E. O. Chapter G.

Florence Crittenton Home (eve)  
 Queen Anne Methodist Guild  
 Green Lake School  
 West Seattle Art Club  
 Miss Denny's Class, U. of W.  
 Inter Fraternity Council  
 Federated Club  
 Franklin High School  
 Capitol Hill Circle of Plymouth  
 Church  
 Young Men's Business Club  
 University Music and Art  
 St. Paul's Church (eve)  
 Ballard High Girls' Assembly  
 Plymouth Girls' Club (eve)  
 Federated Clubs Art Department  
 Women's League, Port Blakely  
 Concord School P. T. A. (eve)  
 Ruth School Guild  
 Plymouth Girls' Club (eve)  
 Magnolia Music and Art  
 Sigma Kappa Sorority (eve)  
 James Madison Junior High  
 Youngstown School  
 Alki School  
 Frantz Coe School  
 Jefferson School P. T. A. (eve)  
 Ravenna Presbyterian Church (eve)  
 North Queen Anne School  
 Franklin High School  
 Puget Sound Travel Directors (eve)  
 Beacon Hill School  
 Pre-School P. T. A.  
 Pacific School  
 Federated Clubs  
 Magnolia P. T. A.  
 Madrona School  
 Pilgrim Church Guild  
 Everett Public Library, Children's  
 Talk (eve)  
 Leschi School  
 Hadassah Society  
 Roosevelt High French Class  
 University Temple Guild  
 Soroptimist Club  
 Roosevelt High School Assembly  
 Highland Park School  
 Monroe School, Everett, Wash.  
 Florence Crittenton Home (eve)

Business Girls' Credit Club  
 Broadway Music and Art  
 Queen Anne Music and Art  
 Westminster Presbyterian Church  
 P. E. O.  
 Trinity Church Girls' Club (eve)  
 Druzia Club (eve)  
 Jewish Women's Club  
 Federated Clubs, Art Department  
 Lowell School  
 Phinney Ridge Music and Art  
 Florence Crittenton Home (eve)  
 Welsh Presbyterian Church  
 Florence Crittenton Home (eve)  
 P. T. A.  
 D. A. R. Group  
 Young Women's Club (eve)  
 Central Council P. T. A.  
 Christian Club  
 Whitworth School  
 John Muir School  
 P. T. A. Conference  
 Phinney Music and Art  
 Florence Crittenton Home (eve)  
 Federated Women's Club, Art Dept.  
 P. E. O. Chapter A. O. (eve)  
 St. Catherine's Church Mothers' Club  
 Trinity Church Girls' Club (eve)  
 Motion Picture Committee P. T. A.  
 P. T. A. Art Department High Schl.  
 Queen Anne Music and Art (eve)  
 West Seattle High School  
 Federated Club  
 West Queen Anne School  
 Leschi Heights Improvement Club  
 Medina School P. T. A.  
 Ford School at Renton  
 McGilvra School  
 West Seattle Women's Club  
 Florence Crittenton Home (eve)  
 Washington School  
 E. C. Hughes School  
 Broadway High  
 West Side Women's Club  
 John Marshall School  
 Far East Society (eve)  
 Womens' University Club, Art Dept.  
 West Seattle Art Club  
 Mt. Baker Ladies Club

## MUSEUM TALKS OTHER THAN TUESDAY AND FRIDAY AFTERNOONS

Wallingford Students Music and Art  
 Principals of Public Schools  
 Miss Denny's Class U. of W. (eve)  
 Student Group  
 Delphians  
 Home Economics Teachers  
 P. T. A. Art Chairmen  
 Study Guild  
 Delphians  
 Central School  
 Literary Club of Redmond  
 Stevens School, 8th Grades  
 Stevens School, 7th Grades  
 Sororia  
 P. T. A. Chairmen  
 7th Grade Teachers  
 Stevens School, 6th Grades  
 Study Group of Foster  
 Stevens School, 5th Grades  
 Stevens School, 4th Grades  
 Phinney Music and Art (eve)  
 Stevens School, 3rd Grades  
 Stevens School, 2nd Grades  
 Stevens School, 1st Grades  
 West Side Music and Art  
 West Seattle Art Club  
 Sorosis Club  
 Hilcrest Club  
 Girl Scout Group

St. Catherine's Church Mothers' Club  
 Leschi Improvement Club  
 Delphians  
 Univ. Business Women's Club (eve)  
 Women's Club of Bremerton (eve)  
 Franklin High Girls' Club  
 Delphian Group of Auburn  
 First Hill Music and Art  
 Women's University Club  
 Miss Denny's Class, U. of W. (eve)  
 Teachers from Stevens School  
 Canadian Women's Club  
 School Group  
 Delphians  
 Group of Unemployed  
 Delphians from Bremerton  
 Cornish P. T. A.  
 Cross and Gavel Club of Bremerton  
 (eve)  
 Nurses of Harborview Hosp. (eve)  
 Belmont Music and Art  
 Junior and Senior H. S. Teachers  
 Industrial Design Teachers  
 Platoon Teachers  
 Interlake P. T. A.  
 Women's Club of North Bend  
 Roosevelt High School Teachers  
 Miss Denny's Students, U. of W

## FULLER COLLECTION

### Oriental Material

A small part of the Fuller Collection, including a few of its major items, was presented to our organization several years ago. With the opening of the building, this gift was augmented by the bulk of the most important material in that collection, totaling in all some seventeen hundred items. Although this collection is principally Chinese in its scope, it also has attempted to present a slight conception of the art of Japan, as well as a few of the high-lights of India and Indonesia.

The jade collection of over two hundred fifty pieces probably forms the outstanding item. Most of the carvings are Chinese in origin. Although they range in age from the Chou Dynasty (eleventh to third century, B. C.) to the Ch'ing Dynasty (seventeenth to twentieth century), they emphasize principally the art of the eighteenth century. The standard of the collection is based solely on the design, technical perfection, and the cultural significance of the individual items, and not on the quality or the size of the stone.

The historical development of ceramic art is illustrated by over one hundred forty pieces, dating from the Han Dynasty (third century, B. C., to third century, A. D.) to the Ch'ing Dynasty. The potteries of the early periods and the decorative wares of the seventeenth and eighteenth centuries are the two phases most fully represented. The later ceramic art is also demonstrated in a very important collection of over four hundred fifty snuff bottles and ninety snuff saucers of the eighteenth and early nineteenth centuries. This collection also contains examples of most of the very varied artistic expression of that period.

Fifteen pieces of Chinese stone sculpture, which were also part of the gift, include important examples of Buddhist sculpture, dating from the Northern Wei Dynasty (fifth century) to the latter part of the T'ang Dynasty (ninth century), and eight examples of tomb sculpture which play an important part in the architecture of the building. The latter consist of a pair of tigers from the tomb of a Sung General of the twelfth century; a pair of camels from the tomb of the third son of Emperor Yung Lo (early fifteenth century); a pair of rams of approximately

the same age; and a Manchu warrior and civil officer of the seventeenth or eighteenth century.

A set of palace furniture of exceptionally fine cinnabar lacquer includes eight arm chairs, one central table, four small tables, four wall panels, and a ten-panel screen. The wall panels are dated as made in the year 1741, and possibly are a slightly later addition to the original set. Landscapes and flowers form the principal motive for the decoration. The collection also includes one of the imperial teakwood thrones, with its original cushion.

The collection is relatively weak in painting and has only a few fine examples of the graphic art of China from the fourteenth to eighteenth century. It also, however, contains two antique frescoes in the style of the Sung Dynasty (tenth to thirteenth century). The textiles of the Ch'ing Dynasty are more representative and include about ninety items, of which the most important is a pair of imperial Ro'ssu hangings of the eighteenth century.

Aside from these specific collections, individual items or small groups of objects fill gaps in the historical development and show a large variety in both the crafts and artistry of successive periods. Many of these objects are individually of major importance and permit the permanent material of the Museum to illustrate the essential steps in the cultural history of China.

The art of Japan is represented principally by a very good collection of nearly three hundred fifty netsukes, which are chiefly the product of the eighteenth and early nineteenth century. A characteristic expression of the art of that country is also shown by about seventy examples of textiles, which, for the most part, consist of obis and priest robes of the eighteenth and nineteenth century. The graphic art is represented mainly by a few paintings and prints of the same age. A small number of miscellaneous objects, however, also illustrate the artistry in various materials. The closely related country of Korea is represented by a small collection of important pottery of the Korai Dynasty (tenth to fourteenth century).

One of the few examples of Indian art in the collection is an exceptionally outstanding second century Buddha from the ancient kingdom of Gandhara, which lay near the present northern boundary of the country. This seated figure, carved in schist, represents one of the earliest portrayals of the great divinity and shows the initial Greek influence which forms the basis of subsequent conceptions of Buddha in eastern Asia. That

great religion is also the principal motive for the Indonesian art represented in the collection. The ancient civilization that once flourished in Cambodia is shown by two important Khmer sandstone heads of Bodhisattvas of about the twelfth century, while a characteristic expression of the neighboring country of Siam is shown by an extensive collection of bronze Buddhistic heads and figures, ranging in age from approximately the eleventh to the eighteenth century. An elaborately carved teakwood house front of the eighteenth century forms the only important item of Javanese art.

A very unusual and important collection that also deserves mention is a group of one hundred fine native designs employed by the tribes of the Amur region of Siberia. These were selected from a large number which were procured by Ivan Lopatin during many years of ethnographic study of that region.

The collection hardly touches the art of eastern Asia, but that region is represented, at least geographically, by nearly fifty ancient glass vessels, most of which were excavated in Syria and Palestine. The group includes examples of Phoenician, Roman, Greco-Roman, Egyptian, and Persian origin. Individual items were selected to exhibit various techniques, as well as for both beauty of shape and brilliance of iridescence which they have subsequently acquired with burial. This collection being more truly occidental in character, has not been exhibited with the Oriental material.

## FULLER COLLECTION

### Occidental Material

Thirty paintings, principally by contemporary American artists.

Sculpture by Dudley Carter, Allan Clark, Hunt Diederich, Boris Lovet-Lorski, and Dudley Pratt.

Prints, principally by contemporary American artists, including one hundred and two etchings; forty-one lithographs; sixty-three aquatints; five engravings; thirteen block prints; and twelve drawings by Thomas Handforth and Mark Tobey.

Bronze castings of sixty-five plaques and medals of the 14th to the 19th Century. Ten bronze medals by contemporary artists.

## GIFTS

Anonymous—Carved ivory card case.

Mrs. John C. Atwood, Jr., of Philadelphia—Pair of wrought iron gates by Samuel Yellin; bronze, "Greyhounds Playing" by Hunt Diederich; seven prints, including the prize winners of the First National Exhibition of the Philadelphia Print Club; folio of reproductions of Gothic Tapestries.

Miss Janette Baxter—Collection of forty miscellaneous small objects, including a fine example of an Islamic tile of the sixteenth or seventeenth century.

Peter Camfferman—Oil painting by Peter Camfferman.

Mr. and Mrs. Vivian Carkeek—Collection of thirty Presidential Medals; two miscellaneous medals.

Miss Jessie Carter—Tortoise shell Spanish comb.

Mrs. F. A. Crittenden—Piece of Rosepoint lace.

Carl F. Gould—Forty-two etchings by Giambattista Piranesi (Reprints from original plates).

S. and G. Gump Company, of San Francisco—Siamese architectural ornament of glazed pottery—approximately fourteenth century.

Japan Society—Forty-five modern reprints of Hiroshige's "Tokaido-gojusan-tsugi" series;; five modern reprints of prints by Utamaro, etc.

Mrs. Agnes McDonald, of Spokane—Two card cases; two fans; three pieces of rosepoint lace; needlepoint picture—American—early nineteenth century; saddle blanket—Senna—eighteenth or nineteenth century.

Roland Moore of New York—Pair of famille rose porcelain plates—Ch'ien Lung—1736-1795.

Mrs. Agatha Noel-Paton—Piece of old Devonshire lace—seventeenth or eighteenth century.

Kenjiro Nomura—Oil painting by Kenjiro Nomura.

Mrs. Reginald H. Parsons—Part of Priest's robe of Limerick lace.

Dr. A. H. Peacock—Oil painting by Eustace Ziegler.

Kamekichi Tokita—Two oil paintings by Kamekichi Tokita.

Eustace Ziegler—Two oil paintings by Eustace Ziegler.

## IN MEMORIAM

- To Clarence A. Black—Presented by Mrs. Robert D. Morrison:  
Oil paintings by Mary C. W. Black, Charles G. Chapman,  
Irving Couse, Paul Dougherty, Frank Vincent Du Mond,  
Charlton Fortune, B. Foster, A. L. Groll, Armin Hansen,  
Jonas Lie, Frank Lungren, De Witt Parshall, C. S. Price,  
Henry W. Ranger, W. Ritschell, Julius Rolshoven, Gardner  
Symons, John Twachtman, William Wendt, Frederick Bal-  
lard Williams.  
Watercolors by E. L. Blumenschein, Carl Oscar Borg, James  
Fitzgerald, Charles P. Gruppe, Edith Maguire, Glenn G.  
Newell, Marion Wachtel.  
Pastels by Charles Curran, and Francis Paulus.
- To John Purinton Fay—Presented by Miss Jean Fay: Drawing  
by Thomas Handforth.
- To Rena B. Raymond—Seventy-two facsimiles of Miniatures.
- To Katherine B. Baker. Purchase Prize presented by West  
Seattle Art Club, oil painting by Morris Graves.

## LOANS

- Mrs. Middleton Chism  
Siamese silver bowl
- Mrs. Jack Gilbert  
Four Chinese paintings—seventeenth or eighteenth century.
- Mr. and Mrs. Stanley Griffiths  
Bronze replica of the Herculaneum "Resting Mercury," in  
the Naples Museum
- Mr. S. Horiuchi  
Collection of Japanese paintings  
Collection of Japanese sword furniture  
Collection of Buddhist sculpture  
Collection of Japanese porcelain
- Mrs. Mare Lagen  
Nine antique Russian ikons
- Mrs. Reginald H. Parsons  
Oil painting by Millard Owen Sheets
- Mrs. Bela Pratt  
"The Water Lily Girl," bronze sculpture by Bela Pratt

## ACCESSIONS Occidental Material PURCHASES

Facsimiles of four hundred seventy-nine paintings of old and  
modern masters, mounted for exhibition.

Facsimiles of forty drawings by German masters; forty draw-  
ings by Italian masters; thirty-four drawings by French  
masters; forty drawings by Flemish and Dutch masters; twenty  
drawings by Albrecht Durer; fourteen drawings by Pieter  
Brueghel, the Elder; and twenty-four drawings by Hans  
Holbein.

Forty-eight lithographs, illustrating the life of Napoleon  
(early 19th Century).

Etchings of the wash drawings of Claude Lorraine—late 18th  
and early 19th Century.

Etchings of Goya's "Capricious Series" (1928 reprints from  
the original plates).

Engravings of twenty-six scenes from Shakespeare's Plays  
(18th Century); and seventy from paintings by Hogarth, includ-  
ing many plates executed by the artist himself (18th Century).

Twenty examples of the graphic art of Frank Brangwyn.

Reproductions of seventy-seven Russian Ikons.

Nineteen frescoes of Diego Rivera.

Eighteen Pompeian murals from La Villa dei Misteri.

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## SCHEDULE OF EXHIBITIONS

### In Addition to the Permanent Oriental Collection

#### June 28-July 31—

Clarence A. Black Memorial Collection of American Paintings  
Oil Paintings by Seattle Artists\*  
Facsimiles selected to show a cross section of European Painting  
from the 13th to 20th century  
Cross Section of Occidental Graphic Art from the 15th to 20th  
century  
Contemporary American Sculpture  
Paintings by Kenjiro Nomura\*  
Work of Pupils of the Seattle Public Schools

#### Aug. 3-Sept. 3—

Stained Glass by Charles J. Connick\*  
Drawings by Belinda Sarah Tebbs (W. A. A. M. D.)  
Facsimiles of European Portraits from 14th to 20 centuries  
Memorial Exhibition of Paintings by Loretta Sondag\*  
Annual Exhibition of Women Artists of Washington\*

#### Sept. 6-Oct. 1—

✓ Contemporary American Watercolors (A. F. A.)  
✓ Near Eastern and Peruvian Textiles (A. F. A.)  
Facsimiles of Miniatures  
Carkeek Collection of Presidential Medals  
Facsimiles of late and contemporary German Paintings  
Paintings from Museum's Permanent Collection  
Sculpture by Valerie Walter\*  
Water colors by Seattle Artists\*  
Paintings by Eustace Ziegler\*  
Exhibition of Creative Art Class of the Music and Art Foundation.

#### Oct. 5-Nov. 6—

Nineteenth Annual Exhibition of Northwest Artists\*  
✓ Photographs by Group F64 (W. A. A. M. D.)

#### Nov. 9-Dec. 3—

✓ Six Painters—U. S., Arnold Blanch, Alfred Maurer; France, Paul  
Charlemagne, Roland Oudot; Germany, Karl Hofer, Max Pechstein.  
(C. A. A.)  
Paintings, Drawings, Lithographs and Ceramics by George Biddle  
(W. A. A. M. D.)  
Facsimiles of Paintings by Botticelli, Giorgione and Michelangelo.  
Late 18th century engravings—scenes from Shakespearean plays.  
Paintings by Peter Camfferman\*.

#### Nov. 9-19—

Architectural Exhibition\*.

#### Dec. 6-Jan. 7, 1934—

Paintings by contemporary Guatemalan Artists (W. A. A. M. D.)

Facsimiles of Paintings with Religious Significance by Renaissance  
Masters.

Prints of Still Life Subjects (W. A. A. M. D.)  
Facsimiles of Paintings by 18th century French Painters.  
Facsimiles of Russian Icons.  
Paintings by Paul Gustin\*.

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

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

W. A. A. M. D.—Circulated by the Western Association of Art Museum  
Directors.

\*—Lent by the Artists.

Exhibitions unmarked belong to the permanent collection of the Museum.

## LECTURES

October 8th—"The Art Treasures of Hildesheim" by Dr. Guenther  
Roeder.

October 9th—"Art and Archæology of Hermopolis" by Dr. Guenther  
Roeder.

November 5th—"The Historical Development and Artistic Signifi-  
cance of Chinese Jade" by Richard E. Fuller.

November 12th—"The Development of Woodcut and Wood-engraving  
as Illustration" by Helen Rhodes.

November 19th—"Problems of Aesthetics in Modern Art" by Peter  
Camfferman.

November 26th—"Mediæval Architecture" by Carl F. Gould.

December 3rd—"My Experiences as a Designer of Peking Craft" by  
Orre Nobles.

December 10th—"The Northwest Artist" by Eustace Ziegler.



## NINETEENTH NORTHWEST ANNUAL AWARDS

- First Place in Oil Awarded Katherine B. Baker Memorial Purchase Prize of \$100.  
Presented by the West Seattle Art Club.  
Morris Graves—"Moor Swan".
- Awarded First Place in Watercolor—\$75.  
Presented by the Seattle Art Museum.  
Florence Harrison—"On the Willamette".
- Awarded Second Place in Oil—\$50.  
Presented by the Music and Art Foundation.  
William Harold Smith—"The White House".
- Awarded Third Place in Oil—\$25.  
Presented by the Seattle Art Museum.  
Kamekichi Tokita—"Drug Store".
- Awarded Second Place in Watercolor—\$25.  
Presented by the Seattle Art Museum.  
Peter Camfferman—"Transition".
- Awarded First Place in Sculpture—\$25.  
Presented by the Seattle Art Museum.  
Halford Lembke—"Zulu Dancer".
- First Honorable Mention in Oil—  
Ambrose Patterson—"Shaker Service".
- First Honorable Mention in Watercolor—  
Kenneth Callahan—"December Landscape".
- Second Honorable Mention in Watercolor—  
Ransom Patrick—"Skyline".

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 Pigott, Mrs. William  
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