

SEATTLE ART MUSEUM

ANNUAL REPORT

1940

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

THIRTY-FIFTH YEAR

1940

SEATTLE, WASHINGTON

SEATTLE ART MUSEUM

1940-1941

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First Vice-President, Mrs. Thomas D. Stimson
Second Vice-President, Frederick M. Padelford
Secretary, Horton C. Force
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TERM ENDING 1941

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Mrs. A. Scott Bullitt	George H. Greenwood
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TERM ENDING 1942

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Joseph C. Black	Frederick M. Padelford
Nathan Eckstein	Raymond G. Wright

TERM ENDING 1943

Richard E. Fuller	Darwin Meisnest
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Kenneth Callahan
Curator
Mrs. Coe V. Malone
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Membership Secretary

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Educational Director
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Librarian
Mrs. Brian Wattleworth
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Polly Stanley, *Assistant*

MUSEUM ASSISTANTS

Earl T. Fields
Morris Graves

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Mrs. Jesse Charles Johnson, *Ex-Officio*
Miss Catherine Evans, *Docent Service*
Mrs. Ford Q. Elvidge, *Membership*
Mrs. Herbert Brink, *Membership-Assistant*
Mrs. Harvey G. Schwarz, *Publicity*
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REPORT OF THE
PRESIDENT AND DIRECTOR
FOR THE YEAR 1940

IN SHARP CONTRAST to the trend of the world, 1940 was a year of progress for the Seattle Art Museum as well as for our city. It has been marked by many art activities, which in general encountered a satisfactory response. By the process of addition and subtraction the standard of the collection has been raised and its scope widened to reflect the high lights of various historical periods and schools without adding too much to the congestion of our storage. The financial position of the organization has become more permanent, although the need of members has not been reduced. The vast importance of these two steps lies in the future, for they give added assurance of tools and supplies. The value of the Museum to the community depends, however, principally on its gradual cumulative influence on the knowledge and taste of the citizens through the course possibly of generations. The progress in a single year is, therefore, largely intangible.

Exhibitions

Our many exhibitions of the past year were divided largely between those that illustrate the history of art and those that present the work of contemporary artists. Our schedule has been so crowded by unanticipated but worthy demands that we have had little space to show the varied scope of the Museum's growing collection except for the three summer months when now, by tradition, we feature, with periodic changes, some of our most notable material of various fields essentially for the benefit of out of town visitors. Since the renown of the Museum depends, to a large measure, on the extent to which we can illustrate the history of Asiatic art, we then permit that phase of our collection to expand to the three central galleries in the north wing.

Our monthly cards have not called the attention of our members to the successive changes in the southern wing during the winter months when we in general coordinate the exhibits with the current historical course of the Study Guild. Last season, we were thus able to demonstrate the history of China with a far greater degree of clarity than we could have attained three years earlier. This season "The Survey of the Minor Civilizations of the Far East" caused our exhibits to be concentrated on an important but less familiar field of art which our collection, to a large measure, can now illustrate admirably.

Another important phase in the early history of both Asiatic and European art was shown last spring by an exhibition illustrating the results of American excavations in the Near East. These emphasize the interrelation of the art of both continents during the early centuries of the Christian era. This exhibit was sponsored jointly by Mills College and the Seattle Art Museum. Dr. Alfred Neumeier, their art director, bears the credit for assembling the material, while our organization gave a substantial contribution to meet the expense. Only two other exhibits on the history of art came from outside sources. Through the cooperation of Mr. LeRoy Backus, last spring we had the privilege of showing an excellent collection of old masters from the Schaeffer Gallery. In the spring, we were indebted to Mr. Frank McCaffrey for a very educational exhibit emphasizing the quincentenary of typography. This exhibition was in the Study Gallery, part of which is now reserved for the use of the Study Guild in showing material illustrative of their current lectures. Through the cooperation of the College of Puget Sound, the Washington State Museum and the University Art Department, its members thus assembled an exhibition in November illustrating Peruvian textiles and pottery, and sculptors' tools and material.

As the exhibition schedules, which you have received almost monthly, testify we have had nearly sixty exhibits from sources outside the Museum during the course of the year. Most of these show the work of contemporary artists who, by necessity in these turbulent days, are principally Americans. The only material from war torn Europe was an exhibition of inspiring paintings by the London County School Children which came to us through the Seattle Public Schools. We also, however, showed a fine group of oil paintings by Icelandic artists. During one month, through various mediums, we presented phases of both the life and the artistic genius of Mexico.

We also showed noted national exhibitions of ceramics, photography, and advertising art, but about one third of the exhibits listed represent various one-man shows that have been in circuit on the coast. This large number is due chiefly to the fact that the artists naturally prefer the distinction that such recognition implies and, at the same time, their exhibits are favored by most museums and galleries with limited financial resources, owing to the fact that they do not entail the substantial fee required to meet the cost of assembling material from various sources. We also, however, were unusually generous in the recognition of local artists. Nearly thirty of our exhibits represent the work of the Northwest, if we include ten one-man shows in various mediums, the exhibits in the Study Gallery, and those of National Art Week when the entire north wing was allotted to Seattle's seven local organizations. Three of

these were large exhibitions selected by jury; namely, the exhibit of Northwest Printmakers, an exhibit of drawings by Seattle artists in the late spring, and the Northwest Annual Exhibition in the autumn.

The Northwest Printmakers, who last spring had their 12th annual exhibition, have no geographical qualifications for their membership. Their exhibitions have therefore been national and, until the present war, international in scope. The Northwest Annual, on the contrary, is confined to painting and sculpture by artists in the four Northwest states and British Columbia. This year, as usual, our jury of selection and award was composed of those professionally concerned with art. Robert Tyler Davis, the Director of the Portland Art Museum, acted as chairman, while the other members consisted of Margaret Camfferman of Langley, Washington, George Laisner of Washington State College, Carl Morris of this city, three artists whose work had won distinction in previous Annuals, and myself in an ex-officio capacity. Space permitted the acceptance of only about twenty per cent of the seven hundred items submitted. The fact that every school of painting was represented shows that the jury was catholic in its judgment.

The Katherine B. Baker Memorial Purchase Prize of \$100, which the West Seattle Art Club has so faithfully contributed for years, was awarded to the much disputed abstract composition "Modal Tide" by Mark Tobey. Incidentally, that oil painting is a most welcome addition to the permanent collection of the Museum. Kenneth Downer of Spokane received the Second Prize in Oil for "The Window," which bears with it \$50.00 donated by the Museum. The Seattle Art Museum Purchase Prize in Watercolor of \$75.00 was awarded to William Lee Cumming for "Worker Lifting a Rock." The Music and Art Foundation First Prize in Sculpture of \$50.00 was awarded to Hilda Deutsch for her expressionistic terra-cotta group entitled "Driftage."

The controversy which the exhibit aroused was due to a lack of understanding on the part of the lay public of the varied objectives for which the different artists are striving. Many people appraise art only on its success in achieving a faithful reproduction of some familiar and appealing subject. Many of the modern artists, on the contrary, strive faithfully to attain the successful solution of problems which, at times, are not even related to any subject, and may merely consist only in the relation of line, form and color; or they may attempt to portray only an expression of the character of the subject without regard to its physical form. It, unfortunately, is difficult for the public to understand that painting or sculpture may be most worthy of reward and yet obviously be lacking in appeal as a household decoration. The main difficulty is that the

lay public often prefers art that it can understand at a glance while many of the modern artists receive more enjoyment from viewing works of art that stimulate their imagination. In consequence, the artist as a rule has learnt to be far less hasty in his judgment than the layman. The newspaper criticism of this exhibit and the generous space which was allowed for the resulting discussion, was very beneficial, for it permitted us to clarify some points in regard to contemporary art.

Accessions

The past year was especially notable in the importance of the accessions which once more are principally in the field of Asiatic art. Most of the items achieve the standard for which we strive in being not only beautiful but authentic in their representation of the creative spirit of a particular age and country. Many of the best pieces were acquired, to various degrees, by trade through the kind cooperation of some of our most noted dealers. This, incidentally, permitted us to thin from the Museum's Fuller Collection over a hundred items that have been superseded in importance.

Almost all our acquisitions are worthy of individual mention. Fortunately a review of most of them reflects the scope of our collection, which gradually attains a greater degree of completion in its ability to illustrate successive steps and influences. About a score of items were added to our already extensive Chinese collection, the earliest of which are four small pieces that date from the Shang Dynasty prior to 1122 B. C., and which, by chance, all show various highly conventionalized interpretations of birds. Two of these are small jade pendants, one a gift from Mrs. Thomas D. Stimson and the other two are a pair of axle bolts which probably once graced an imperial chariot. From that early date we skip to the Period of Warring States, some seven or eight hundred years later. From this period date two ceremonial bronzes, one a caldron which was probably used in offering food to the ancestral spirits, and the other a bell decorated with interlocking snake-like dragons which was presumably struck to call the attention of the deceased. A third piece, from the same period, is a mirror of exceptional importance both for its rare T shaped decoration and its lustrous black patina. Of almost equal rarity are two bronze mirrors that date from the subsequent Han Dynasty, close to the beginning of the Christian era. One of these especially shows the acme of technical skill both in casting and design, to such a degree that a two inch section of its margin can stand the complete enlargement of a lantern slide. That vigorous period was also well illustrated in the small gilt bronze weight representing the death struggle of a bear and tiger. These last five items were all acquired by direct exchange.

The height of the noted T'ang Dynasty during the 7th and 8th Century is reflected by several exceptional pieces of sculpture. Two of these are buddhistic, one, acquired by trade, is a rare head of a disciple in dried lacquer, the name defining a special technique which was then developed in creating sculpture out of lacquered cloth. The other is a most dignified seated black marble Kwanyin or goddess of mercy. Another example of the same period is a white porcelaneous lion which, in biting his hind leg, forms a complete sculptural composition and attains, so far as I know, the greatest artistry in that rare ware. The classic Sung Dynasty, which dates from the 10th to the 13th Century, is represented by a hexagonal Chun Yao bowl presented by Mrs. Thomas D. Stimson. This forms an outstanding addition which fills an important hiatus in our collection. This notable and well established palace ware derives its various shades from blue to reddish hues from the firing of a copper glaze.

The Ming Dynasty was represented only by the addition of a cast iron dignitary who bears on his back an inscription dated for the year 1491. This rare example of iron sculpture was exhibited in the Burlington Exhibition in London in 1936. The prosperous 18th Century of the Ch'ing Dynasty is represented by two blue and white temple vases decorated with buddhistic symbols, a monochrome vase of mazarine blue and a large, highly ornate palace vase exhibiting the acme of technical skill which was attained by the potters of that period. One severely plain but beautiful jardiniere of moss green jade was obtained in exchange for three less important items that we were eliminating from the collection. Through the courtesy of Mr. Arthur L. Loveless, of this city, we had the pleasure of receiving two exceptionally fine imperial Ch'ien Lung jade bracelets as a gift from Liang Hsueh Chang, a Peiping dealer who, without our knowledge, had viewed our collection with admiration several years ago. These open work bracelets are carved as a twisted strand of jade which makes three complete revolutions during the course of many spirals. A fine embroidered imperial robe of the 19th Century was generously presented to us by the estate of Mrs. A. H. Anderson.

Our very important collection of Japanese buddhistic sculpture was enhanced by two cabinet pieces; one, a seated Amida buddha, and the other, a standing figure of Jizo Bosatsu, the children's guardian. Both of these date from about the 17th Century. We also acquired four Japanese scroll paintings of the 18th and 19th Century, one as a gift of Mr. S. Ajisaki.

In exchange for one item from the Museum and numerous items from our own home, we obtained one of the finest and most decorative early buddhistic temple paintings that I have seen, namely a Korean portrayal of a seated figure of Avalokitesvara, the male

interpretation of the dispenser of mercy. This dates from the 12th or 13th Century at the height of the Korai Dynasty, and greatly assisted our demonstration of the classic art of that country.

To illustrate the art of Cambodia, we acquired, partially by trade, a Khmer stone architectural slab decorated in relief with two devatas, or heavenly maidens, who stand arm in arm. The piece came from a ruined 12th Century temple at Pimai in Siam. Although these maidens are a familiar motive at Angkor and elsewhere, they may be unique as a museum piece owing to the fact that their composition accidentally conforms to the rectangular shape of the block. In addition, three examples of Siamese pottery of about the 13th Century were presented to us by Mr. Langdon Warner. The art of Indonesia was also represented by a number of examples of batik sarongs and head cloths. The collection of Indian sculpture was enhanced by the addition of a small, most graceful 14th Century south Indian bronze representing the standing figure of the great Hindu god, Siva, and his consort, Parvati. To our textiles was added two 19th Century Indian shawls, one a gift from the estate of Mrs. A. H. Anderson.

The scope of our collection of the Near East was also enlarged. The earliest examples consist of seven bronzes from the noted excavations at Luristan in the highlands of Western Persia. The civilization which they represent dates from about 1000 B. C. By far the most important addition to this field of the collection is a marble relief from Persepolis, the famed Persian palace of the 5th Century B. C. This piece, which was presented to the Museum by friends of the late Winlock Miller, Jr., as a memorial, comes from a stairway in the palace either of Darius or from that of the adjacent building of his son, Xerxes, according to the unquestioned authority of Chicago's Oriental Institute, which excavated the site. The unique importance of this site and the classic simplicity of the hooded figure bearing gifts as he climbs the stairs, form a very appropriate memorial which, at the moment, is being mounted in a permanent stand.

We also added seven examples to our collection of early Persian ceramics and, in addition, received a 12th Century turquoise blue pottery ewer also from the estate of Mrs. A. H. Anderson, and from the same generous source, a 17th Century Persian miniature. To Mr. and Mrs. Walter D. Middleton we gratefully acknowledge the gift of two fine silk Persian rugs from Kashan. Although our Persian collection does not yet compare in importance with that of the Far East, I am glad to say that some pieces which we sent to the Iranian Institute in New York for the noted Persian Exhibition last spring, received very favorable national recognition.

We also had the privilege of acquiring from Princeton University at a figure approximately representing cost, a fine mosaic which they excavated at a Roman villa at Antioch in Syria. The piece, which has not yet been displayed, represents a very vigorous portrayal of Neptune. Two other fine examples of classic art were also acquired by direct exchange for Oriental material, namely a small Grecian marble of the 3rd Century B. C., showing the draped figure of a woman, and a larger marble torso of a woman as a fine example of Roman sculpture of the 1st Century A. D. From the estate of Mrs. A. H. Anderson, we also received a small recent bronze copy of the classic "Dying Gladiator."

Our other European additions were all in the medium of sculpture. Three pieces that we had at home for several years were presented to the Museum, namely, an early German Gothic portrayal of Christ in wood of the 15th Century, and an early 16th Century Flemish Madonna and Child in oak, and an early 18th Century alabaster figure of the patron saint of Prague. We also added a partially restored stucco relief of the Madonna and Child with Infant St. John, by the noted 15th Century Florentine, Benedetto da Maiano. Otherwise our European material was augmented by some additional examples of the work of Thomas Rowlandson, the noted British caricaturist and creative artist of the 19th Century.

It is also appropriate for me to mention that the 17th Century Dutch landscape, which I announced last year as the work of an unknown artist, has now been quite definitely attributed by Dr. Alfred Neumeyer, to be one of the rare surviving examples of the work of Hercules Seghers, the first great creative landscape painter of that school and a dominant influence on the work of Rembrandt.

We had many contemporary accessions. The most notable were also in the medium of sculpture; namely, Jose de Creeft's abstraction "Cactus," and Alfeo Faggi's "Pieta." From the exhibits at the Museum we purchased an oil painting by Ramos Martinez, and watercolors by both Juanita Vitousek and Eliot O'Hara. Space does not permit me to list the accessions from the work of local artists, but the magnitude of our interest is shown by the fact that we added nine oil paintings, four watercolors and three examples of sculpture aside from the two purchase prizes of the Northwest Annual. At this time I wish to stress the fact that the local accessions were purchased essentially in appreciation of merit which deserves the Museum's recognition and not merely out of charity.

To our collection of contemporary prints were added thirty examples of the work of the noted artist Childe Hassam as a gift of his widow. To Mrs. J. C. Atwood, Jr., of Philadelphia, we are indebted for the prize print of their Print Club Annual, the "Ship's Skeleton" by C. B. O'Callahan. We thank Mr. John D. Rockefeller,

Jr., for the gift of the fine portrait print of his father by Timothy Cole. We are also much indebted to the Northwest Printmakers for the purchase prizes that annually augment their collection at the Museum.

Lectures

Once more we express grateful thanks to Mrs. Reginald H. Parsons for the Daniel Cogswell Memorial Fund which has permitted us to present during the course of the year seven items on our membership lecture program. Only one of these was at Meany Hall, namely an illustrated lecture by Leonard Craske in November on the subject "We Go To Egypt." The others were in our own Auditorium and principally on Monday evenings. The noted art authority, Walter Pach, spoke to us on the subject of "Mexico," while Samuel Newsom gave us two addresses on various phases of Japanese art and life. Lorentz Kleizer reviewed the history of tapestries. The Red Gate Players, with puppets, presented ancient Chinese shadow plays. Dr. Edgar Wind, of the Warburg Institute, a noted art scientist on the significance of Christian iconography, presented "An Interpretation of the Meaning of the Sistine Ceiling by Michelangelo." At the time of our joint exhibit with Mills College on the Near East excavations, Dr. Alfred Neumeyer of that institution kindly contributed his services as a lecturer on "The Mosaics of Antioch." This event was also in our membership series.

We thank the Rev. H. A. Reinhold for the three final public lectures on his Monday evening series on a "Thousand Years of Christian Art"; and Dr. Erna Gunther of the University of Washington for "Wood Carvers of the Northwest"; Walter Reese of Cornish School, for "Advertising Art"; and John A. Grant on the "Artistry of Gardening," for Sunday lectures. In addition, on Sunday afternoons, Mrs. Young gave eight lectures and I gave five, making a total of twenty offered to the public free of charge. The subjects of the latter were as a rule coordinated with current exhibits.

Study Guild

Once again the Study Guild has formed one of our principal activities and, at the same time, has furnished the main theme for our exhibition program in the south wing. This year, under the able chairmanship of Mrs. Ambrose Patterson, there have been four courses of study consisting of twelve lectures, each of which has encountered a very encouraging response from members. The course on "How To Do It" was under the direction of Mrs. Grant I. Butterbaugh, while Mrs. Charles T. Jordan was the chairman of the second series of lectures on the "History of Furniture." "The Art of South and Middle America," under the chairmanship of

Mrs. Charles Henry Paul, was the third course for which they arranged successive speakers both from their own membership and through the kind services of various local authorities.

The historical course, for which Mrs. Young and I are responsible each year, was devoted to a new field as "A Survey of the Art of the Minor Civilizations of Eastern Asia." Although such a course entails a considerable scholastic burden on the speakers, the incentive is at least of great value to them in widening the scope of their knowledge. At the same time, it is responsible for the increase in our Library material in the form of books and slides to cover another important field in the art history of the world. I wish also to express my gratitude to Miss Catherine Evans, who is in charge of the very valuable Docent Service; to Mrs. Ford Q. Elvidge, who has been of great assistance in increasing our membership; to Mrs. Harvey G. Schwarz for her excellent work in handling the publicity through the cooperation of Miss Catherine Flood of the Seattle Times.

Library

In the autumn, after serving for three years as Librarian, Miss Nannette Tibbals resigned to take up residence in California. We were most fortunate in obtaining for this position the services of Miss Marcia Marple of this city, who has had excellent experience in museums and in the field of Asiatic art. At the same time Mr. Barney Nestor, who had been assisting in the Library, as well as in preparation of 35mm. slides, left on a leave of absence which has since terminated with his resignation. Mrs. Brian Wattleworth, who for years has played an important part in the activities of the Study Guild, now assists in the Library. Although the Library has been increasingly active in its service to the community, the report is principally in the form of statistics which I can only briefly summarize. During the course of the year we added two thousand slides, three-fourths of which were of the 35mm. size that is prepared by our own staff, bringing our total collection of slides to nearly ten thousand. Our collection of reproductions for lending was increased to nearly six thousand by the addition of over a hundred items, while our collection of books was increased by one hundred and forty-five volumes. Of these twenty-six were gifts, the principal donor being again Bernard Freyd. Fortunately, as the material of our Library becomes more comprehensive its need for accessions decreases, for already its facilities for storage are becoming crowded.

Equipment and Maintenance

One piece of equipment that we purchased this year fills a long felt want. It is an Illustravox and, as the name implies, presents

an illustrated lecture through the synchronization of slides with a record which has the capacity for a 15 minute talk on either side. This easily portable machine is now circulated among the various grade schools of the city with an excellent lecture by Mrs. Young acquainting the children with some of the objects that they will see on their visit to the Museum. This is presented to each class of 7th and 8th grade children immediately prior to their visit. It has been most successful in awakening their interest and, at the same time, has greatly increased the wide scope of Mrs. Young's service without subsequent effort once the lecture is prepared.

The most notable change in our equipment, so far as the visiting public is concerned, is the construction of the movable partitions to divide our Study Gallery, thus permitting Mrs. Young to have a small children's gallery. This construction, as well as many other small improvements, such as office equipment and gallery stands, is due to the able service of chief engineer, Mr. A. B. Faris, and his staff, while the Museum merely furnished the material. A major improvement in our maintenance has been approved by the City and is scheduled to take place in the late spring; this is the recovering of our gallery and the repainting of the plaster. Although the new material has not quite the aesthetic appeal of the original French covering, it is winning wide acceptance as the most practical for museum use, having a rubberized back to permit nailing and, at the same time, to avoid the circulation of air which in the past has almost universally soiled the walls of museums.

Membership

Our deep gratitude must again be expressed to our Membership Committee under the chairmanship of Mrs. Thomas D. Stimson and her very able assistant, Miss Joanna Eckstein, for its activity in obtaining the enrollment of over 200 new members during the past year. Special thanks are also due to Mrs. Ford Q. Elvidge, the membership chairman for the Study Guild. This notable achievement slightly more than offsets the current loss of enrollment. The annual loss of members is always a disappointment and the subject for speculation as to whether we unconsciously have been at fault in failing to interest or to inspire our members after the contact has once been made. The only consoling point is that museums in other cities also have the same difficulty in retaining the loyal support, for their membership, as a rule, suffers about the same percentage of casualties.

Although the actual number of members slightly increased, the financial returns from memberships is a few hundred dollars less than the previous year. This, fortunately, was far more than offset

by the generous assistance of two of our very faithful members of the Board. Both personally and in behalf of the Museum, I wish to thank Mrs. Thomas D. Stimson for her contribution of \$1000.00 to our working fund, and Mrs. D. E. Frederick for her gift of \$500.00 to the same cause. The remaining deficit of \$8510.00 was as usual borne by the donors.

In belated appreciation of the fact that the fee which the late Carl F. Gould charged for his services as architect for the building was most modest, the Board of Trustees passed a motion enrolling his name on our list of Patrons. This recognition is especially appropriate in view of his long and invaluable service to our organization when it was the Seattle Fine Arts Society and later the Art Institute.

Endowment

In the prosperous year of 1929, the late Mr. Gould, as president of our predecessor, the Art Institute of Seattle, obtained the generous assistance of a group of citizens in the enrollment of what was then termed a Founder's Life Membership on the donation of \$1000 each to an endowment fund. With the change of our by-laws in 1933, this class was more aptly termed Endowment Members, and, at the same time, the articles provided for the permanent enrollment of this class of membership on our records.

Under the conservative guidance of our former Treasurer, Mr. J. C. Black, the principal was kept intact during the uncertain years that followed. Owing to the liquidation of some government bonds in 1939, it was all in savings accounts at the close of last year. Although the income from the fund has played only a small part in supporting our running expenses, it augmented our balance sheet by over \$9500 and thus disguised our need of current support. I accept the responsibility for the fact that the entire fund was invested this autumn in the common stock of some of our leading domestic corporations. To this investment was added part of the accumulated interest and a gift of \$1000 from Mrs. A. Scott Bullitt to enroll the name of her mother, the late Mrs. Charles D. Stimson, as an endowment member. Although the fund admittedly thus faces some risk of depreciation, the current and past earnings of the various companies give promise of a continued yield in excess of 5 per cent.

That action was also justified by the fact that our organization now has a back log, through the gift to the Museum by Mrs. Eugene Fuller, of preferred stock of some leading domestic corporations which give assurance of an annual income in excess of \$5000.00. Although this is a substantial sum, it covers barely a quarter of

our annual needs and merely takes the place of part of the support that Mrs. Fuller has so generously given each year. In other words, it does not reduce our need of members.

* * * *

Aside from material improvement, my report gives proof of our many activities, the success of which is largely due to the faithful service and initiative of my fellow members of the staff. In this regard I am especially grateful to Mrs. Young, who, in spite of her illness and her accident, has continued as the Educational Director to do heroic work with unabated vigor; to Kenneth Callahan, who serves us so faithfully and well as Curator and art critic; and to my secretary, Mrs. Malone, who so ably handles her many responsibilities. We are also grateful for the generous space that our papers have given our activities and thus assisted us greatly in achieving our essential function. In this regard, I wish especially to thank the Seattle Times for the kind cooperation of Mrs. Joseph Newberger, and the Post-Intelligencer for the generous space which we receive each week on the art page of their Sunday edition.

I fear that this report and its unavoidable emphasis on accessions may give a false impression of affluence. Knowing the difficulty that museums face under the burden of large permanent gifts and bequests of collections, my mother shared with me the desire of improving our gift collection by taking the privilege of weeding out the useless material with a definite market value without regard to sentimental attachments in order that we might, for the benefit of the Museum, take advantage of opportunities that we considered to be unique at a time when there was a lack of competitive buying. We can not disregard the fact that in spite of the relative prosperity of our community, there are clouds on the horizon, and that the demands and uncertainty of the coming year may tempt many to neglect their cultural responsibilities with the thought that others will bear the burden. I can only thank you as members for your past favors and appeal to you for continued faithful support.

RICHARD E. FULLER,
President and Director.

REPORT OF THE EDUCATIONAL DEPARTMENT

JANUARY TO DECEMBER, 1940

THE SEATTLE ART MUSEUM, through its exhibits, library, and lectures, offers a splendid education to the inquiring mind and to the seeker after beauty. The function of this department is to stimulate the necessary initial interest not only in our own community but throughout the State. This is accomplished principally by lectures to schools and clubs, by radio talks, and by newspaper articles. All of these mediums touch the entire State although the emphasis is naturally placed on Seattle by the availability of docent service for school children and groups, by children's story hours, and by lectures both at the Museum and in the various districts of the city.

Last year, 253 lectures were thus delivered. Seventy-one of these were in the Museum, including gallery talks, and 132 out of the Museum. Of these, 42 were in schools and 33 outside of the city. It has been my wish to serve each district as fully as possible so that when a club has asked for a lecture I have urged them to arrange for a talk to be given before the public schools in their community and then a lecture to the club in the afternoon. This is given at no extra cost to the club, but in arranging for it their members feel that they are also sharing it with the schools. The clubs are asked to pay transportation charges only, but many lectures have been given to rural schools free of charge. The group of men and women that have been reached form a complete cross section of our national life that has not emphasized a special privileged group or age level. The various towns in which lectures have been given range geographically from Pasco to Bellingham. As State Art Chairman of the Federation of Women's Clubs, I attended the annual convention at Yakima last spring and spoke at two meetings.

Two important features of the program have now become a tradition. On the second Thursday of each month during the school year the Auditorium is filled to capacity with members of the Parent-Teacher Associations from all over the city, who assemble for an hour's lecture and a subsequent gallery tour. During my absence from the Museum last April, Mrs. Herbert Blackstock kindly lectured to this group. Through the same months, on Saturday morning, we have a Story Hour for children. This includes moving pictures on art subjects and travel films as well as stories and slides of great works of art. To add to their interest, one end

of the Study Gallery has been enclosed for the showing of material for the special benefit of children. This material, which is changed frequently, includes drawings that the children have made. No instruction is given but, on occasions, they are encouraged to sketch in the galleries for their own pleasure.

With the cooperation of the Parent-Teacher Association, radio talks are given each Friday over KJR at 11:30 a. m. and over KXA at 1:15 p. m. I have attempted to describe the new exhibits each month over the air and have discussed local exhibits as well as our own. During my absence last spring, members of the Study Guild kindly assisted this series. The radio talks are discontinued during the summer months, but for each week of the year an article has been written for the "Art Around the World" page in the Sunday issue of the Seattle Post-Intelligencer. For three of these I am indebted to Alfred Neumeyer of Mills College. Articles have also been written for the State Federation of Women's Clubs magazine, for the Washington Parent-Teacher magazine, and for the Seattle Grade School Teachers' magazine.

The machine, which Dr. Fuller mentioned, for presenting a victrola lecture illustrated with colored slides, has been of great value, since its introduction in the Autumn, as a means of giving preliminary instruction to the school children who are to visit the Museum. This is sent from school to school prior to the Museum tour of the 7th and 8th grade children and is so simple that it is operated by the students, making it unnecessary for me to accompany it.

I am deeply appreciative of the willing and generous service given by the docent members at what I know has been considerable personal sacrifice. I hope that the knowledge that they are helping to fulfill the purpose of the Museum has been a joy to them. The following members of the Study Guild, under the direction of Miss Catherine Evans, have served as docents: Miss Jane Allen, Mrs. Frank S. Bayley, Jr., Mrs. Edward S. Campbell, Mrs. Kenneth C. Cole, Mrs. Norman Friese, Mrs. Joseph E. Gandy, Mrs. P. K. Nichols, Jr., Mrs. John Dallas Reagh, Mrs. Wesley F. Rennie, Mrs. Harvey Schwarz, Mrs. Willard E. Skeel, Mrs. Veo Fuller Small, Mrs. Elizabeth Smithson, Mrs. Lewis Turtle, and Mrs. W. D. Vanderbilt. Since the addition of Mrs. Brian Wattleworth to the staff, many of the extra demands for docent service have been turned over to her very capable hands.

If in some measure it has been possible to carry the message of "Recreation, Education and Inspiration to its citizens" for which this museum stands, it is due to the enthusiastic and generous support given me by the Docent Committee and fellow members of the staff. I wish to express my most grateful thanks to Miss Nannette Tibbals, our former librarian, and Miss Marcia Marple, her suc-

cessor, for their constant help in getting together material for my lectures, and to Miss Aileen Davidson, Mrs. Brian Wattleworth and Mr. Earl Fields for their assistance so cheerfully rendered, and to Mrs. Coe Malone, on whose shoulders has fallen so much of this responsibility.

I would fail indeed if I did not take this opportunity of expressing my personal gratitude to the two generous people from whose larger sympathies a very real need for the spiritual and cultural life of our community has been met.

MRS. A. M. YOUNG,
Educational Director.

LECTURES

- January 7 . . . "Grass—Annual Migration of Persian Tribes," by Mrs. A. M. Young
 January 14 . . . "The History of Fresco Painting and How Frescos Are Made," by Mrs. A. M. Young
 January 15 . . . "Romanesque Architecture," by Rev. H. A. Reinhold
 January 21 . . . "Spanish Painters of the Renaissance," by Mrs. A. M. Young
 January 22 . . . "Mexico," by Walter Pach
 January 28 . . . "Masterpieces at the San Francisco Exposition," by Mrs. A. M. Young
 January 29 . . . "Romanesque Sculpture, Painting, and Minor Arts," by Rev. H. A. Reinhold
 February 4 . . . "Persepolis, the Capitol of Ancient Persia," by Richard E. Fuller
 February 11 . . . "Woodcarvers of the Northwest," by Dr. Erna Gunther
 February 18 . . . "The Restoration of Colonial Williamsburg," by Mrs. A. M. Young
 February 19 . . . "The Doors of Four European Churches," by Rev. H. A. Reinhold
 February 25 . . . "Advertising Art," by Walter Reese
 February 26 . . . "Art in the Life of the Japanese," by Samuel Newsom
 March 3 "Grass—Annual Migration of Persian Tribes," by Mrs. A. M. Young
 March 8 "Four Seasons in Japanese Art," by Samuel Newsom
 March 10 "Chinese Jade," by Richard E. Fuller
 April 1 "Tapestries from Early Egyptian to Present Day," by Lorentz Kleiser
 April 8 "Mosaics of Antioch," by Dr. Alfred Neumeyer
 April 22 "Ancient Chinese Shadow Plays," by the Red Gate Players
 May 20 "An Interpretation of the Meaning of the Sistine Ceiling by Michelangelo," by Dr. Edgar Wind
 November 3 . . . "The Ancient Oases of Central Asia—the Blending of Early Cultures," by Richard E. Fuller
 November 10 . . . "The Artistry of Gardening," by John A. Grant
 November 13 . . . "We Go To Egypt," by Leonard Craske
 November 17 . . . "Persepolis, the Magnificent Palace of the Early Persian Empire," by Richard E. Fuller
 November 24 . . . "Grass—Annual Migration of Persian Tribes," by Mrs. A. M. Young
 December 1 . . . "Highlights of Korean Art and Their Importance to Japan," by Richard E. Fuller
 December 8 . . . "Old Masters in a New Gallery," by Mrs. A. M. Young
 December 15 . . . "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 1940 and have prepared the attached statements, which in my opinion correctly set forth the financial affairs of the Museum after reflecting the instructions of the Board of Trustees regarding the segregation of General Fund surplus and the allocation of the cost of equipment to current expenses in accordance to the precedent of similar organizations.

JOHN E. MEALS,
Certified Public Accountant.

Seattle, Washington
February 26, 1941

BALANCE SHEET

December 31, 1940

FUND	ASSETS	SURPLUS
General (Founders) Endowment Fund:		
Cash	\$ 392.81	
Negotiable securities at cost	10,530.30	
Surplus		\$ 10,923.11
Daniel Cogswell Memorial Lecture Fund:		
Cash	313.95	
Surplus		313.95
Margaret E. Fuller Endowment Fund:		
Negotiable securities at market value when gifted November 1, 1940	110,625.00	
Surplus		110,625.00
Operating Fund:		
Cash	147.06	
Surplus		147.06
	<u>\$122,009.12</u>	<u>\$122,009.12</u>
General Fund (segregated and discontinued in 1940):		
Balance December 31, 1939	\$ 50,751.02	
Equipment and facilities charged off (accounting therefore discontinued)		
Furniture and fixtures \$29,615.21		
Library	5,592.10	
Exhibition	10,449.13	
Slides	3,511.46	
Press room	12.25	
	<u>49,180.15</u>	
		<u>1,570.87</u>
Balance transferred to Operating Fund	570.87	
General Endowment Fund	1,000.00	
	<u>\$1,570.87</u>	

OPERATING FUND STATEMENT

Calendar Year 1940

Operating Disbursements

Expense:	
Administration	\$ 4,837.86
Education	2,668.84
Library	2,060.50
Membership	2,121.14
Exhibition	7,820.17
	<u>\$19,508.51</u>
Additional facilities and equipment	1,982.66
Total expenditures	<u>\$21,491.17</u>
Operating Receipts	
Memberships—\$ 5.00	\$ 2,945.00
Memberships— 10.00	3,710.00
Memberships— 25.00	1,850.00
Memberships— 100.00	1,450.00
	<u>\$ 9,955.00</u>
Gate receipts	597.31
Commissions, book sales, library	265.05
Total receipts	<u>\$10,817.36</u>
Operating deficit	10,673.81
Less gifts to repair deficit	\$11,250.00
Applied to reimburse endowment fund	1,000.00
Applied to deficit	10,250.00
Total cash deficit	<u>\$ 423.81</u>

CASH RECEIPTS AND DISBURSEMENTS

Calendar Year 1940

FUND	BALANCE 1/1/40	RECEIPTS	DISBURSE- MENTS	BALANCE 12/31/40
General Endowment Fund	\$ 9,500.00			
Gifts applied		\$ 1,000.00		
Interest		102.61		
Dividends		320.50		
Securities purchased			\$10,530.30	\$ 392.81
Daniel Cogswell Memorial Lec- ture Fund	360.92	616.00	662.97	313.95
Margaret E. Fuller Endowment Fund (securities only)				
Operating Fund	570.87			
Net cash deficit 1940			423.81	147.06
Totals	<u>\$10,431.79</u>	<u>\$ 2,039.11</u>	<u>\$11,617.08</u>	<u>\$ 853.82</u>

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1940
IN ADDITION TO THE PERMANENT
ORIENTAL COLLECTION

January 10-February 4

Temperas and Watercolors by Ramos Martinez (W.A.A.M.D.)
Drawings by Diego Rivera (San Francisco Museum of Art)
Photographs of Mexican Life by Fritz Henle (A.F.A.)
Paintings of Spain by Wells M. Sawyer (A.F.A.)
Watercolors of Hawaii by Juanita Vitousek (W.A.A.M.D.)
Paintings by George Yphantis*
Contemporary American Ceramics (Syracuse Museum of Art)
Modern European Art (facsimiles)†

February 7-March 3

Paintings by B. J. O. Nordfeldt (W.A.A.M.D.)
Contemporary American and European Sculpture†
Sculpture and Drawings by Alfeo Faggi*
Advertising Art (W.A.A.M.D.) (A.F.A.)
Drawings by Franz Baum*
Game Country of South Africa, Watercolors by Sanford Ross
(W.A.A.M.D.) (A.F.A.)
Northwest Indian Art (Washington State Museum)
Alaskan Photographs by Frederick O. Eastaugh*
Drawings and Prints by Elizabeth Colborne*

March 6-March 31

Allan Tucker Memorial Exhibition (W.A.A.M.D.)
12th Annual Exhibition of Northwest Printmakers*
New Accessions to the Museum's Asiatic Collections†
Paintings by Carl A. Morris*
Watercolors, Sketches and Drawings by Seattle Architects*

April 3-May 5

American Excavations in the Near East (sponsored by Mills College and
Seattle Art Museum)
Watercolors by Cleveland Artists (W.A.A.M.D.)
Paintings by Jean de Botton (W.A.A.M.D.)
Paintings by Dorothy Hewes*
Typography Quincentenary (from local sources)

April 29-May 12

London County School Children Exhibit (National Gallery of Canada)

May 8-June 2

Icelandic Painting (W.A.A.M.D.)
Fourth Annual 100 Print Salon of the Photographic Society of America
Wood Turnings by James L. Prestini*
Paintings by Northwest Artists (Kenneth Callahan Collection)
Women Painters of Washington Craft Show*
Paintings by Elinor Ulman*

May 13-May 19

Junior League Exhibit*

May 16-June 2

Paintings by British Artists of the 19th and 20th Centuries (facsimiles)†

June 6-July 7

Paintings by the Masters (Schaeffer Galleries)
Drawings by Seattle Artists*
Watercolors by Byron Randall (Whyte Gallery)
Sculpture and Drawings by Margo Allen (W.A.A.M.D.)
Paintings by Retta Scott*
Lambda Rho Art Honorary Exhibit*

July 11-August 18

Contemporary American Painting and Sculpture†
Paintings by Seattle Artists*
Drawings by Degas, Renoir and Cezanne (facsimiles)†

July 11-September 29

Mohammedan Art†
The Masters of Graphic Arts†
Early Art of Japan†
Late Art of Japan†
The Art of China†
The Art of India, Indonesia and Korea†
Wedgwood from the Vivian M. Carkeek Memorial Collection

August 22-September 29

Contemporary European and American Painting and Sculpture†
The Masters of Graphic Arts†
Paintings by Seattle Artists*
Indian Posters and Watercolors†

October 2-November 3

Twenty-sixth Annual Exhibition of Northwest Artists*
Women Painters of Washington*
Northwest Printmakers' Permanent Collection†

November 6-November 24

Marble Relief and Photographs of Persepolis†
Egyptian Frescos (facsimiles)†
Development of Landscape Painting (facsimiles and originals)†
Paintings by Peggy Strong*
18th Century European Miniatures in Facsimile†
European Drawings in Facsimile†

November 6-December 1

Wedgwood from the Vivian M. Carkeek Memorial Collection
Peruvian Textiles and Pottery; Sculptors Tools and Material (College of
Puget Sound, Washington State Museum, University Art Depart-
ment)

November 25-December 1

National Art Week

- Work by the Craftsmen's Guild of Washington*
- Painting by the Group of Twelve*
- Paintings by the Puget Sound Group of Painters*
- Paintings by the Women Painters of Washington*
- Paintings by the Northwest Watercolor Society*
- Northwest Printmakers*
- Seattle Photographic Society*

December 4-January 5

- Paintings by Tom Craig (W.A.A.M.D.)
- Paintings by Jon Corbino (Macbeth Galleries)
- Drawings by Charles Stafford Duncan, lent by the San Francisco Museum of Art (W.A.A.M.D.)
- Paintings of the Madonna (facsimiles) †
- Original Drawings and Watercolors for Walt Disney's "Pinocchio" (Courvoisier Gallery)
- Air Brush Drawings by Averill Dalglish*
- Photographs by Will E. Hudson*
- Studies by Students of Seattle Evening School Portrait Class*

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

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

*Lent by the artist.

†Museum Collection.

CLASSES OF MEMBERSHIP

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

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

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

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

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

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

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

SUSTAINING MEMBERS are those who pay annual dues of One Hundred Dollars.

CONTRIBUTING MEMBERS are those who pay annual dues of Twenty-five Dollars.

ACTIVE MEMBERS are those who pay annual dues of Ten Dollars.

ASSOCIATE MEMBERS are those who pay annual dues of Five Dollars.



Now that bequests to the Museum are exempt from inheritance tax, the Trustees earnestly solicit all those wishing to assist in building up the limited resources of the Museum to bequeath to it money or works of art worthy of the high standard for which it strives.

SUGGESTED FORM OF BEQUEST

I give and bequeath \$.....to the Seattle Art Museum.

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