

A N N U A L   R E P O R T   O F  
THE  
ART INSTITUTE  
OF SEATTLE

1929-1930

ANNUAL REPORT *of*  
THE  
ART INSTITUTE  
OF SEATTLE

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*Twenty-Fourth Year*

1929-1930

SEATTLE, WASHINGTON

MCMXXX

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First Vice-President, Mr. Richard E. Fuller  
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Secretary, Mr. Horton C. Force  
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Dr. E. B. Edgers (deceased)

TERM ENDING 1931

Mr. Sherwood D. Ford                      Mr. Lister Holmes

TERM ENDING 1932

Mr. Carl F. Gould                      Mr. Kenelm Winslow, Jr.  
Miss Rena B. Raymond

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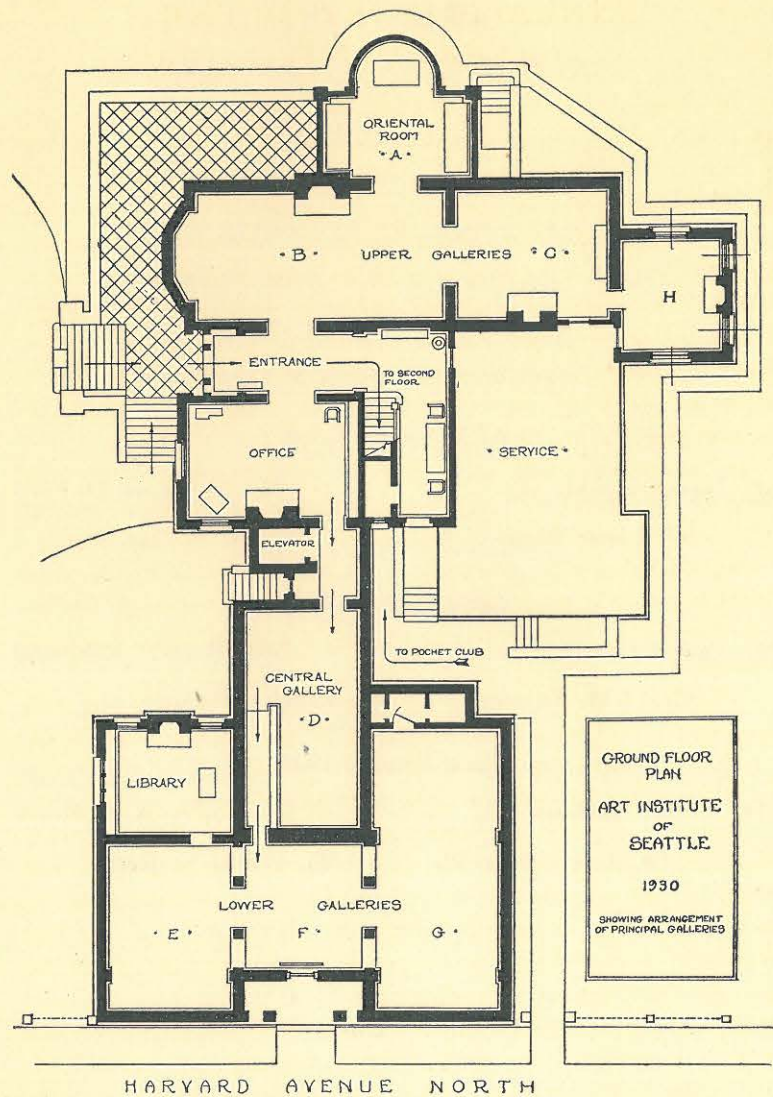
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## ANNUAL REPORT OF THE PRESIDENT

*To the Members of the Art Institute of Seattle:*

IT HAS been my privilege to serve as your President during the twenty-third year of the life of your organization. From the viewpoint of a new and growing city it may be said that we are not youthful, but, nevertheless, as compared with similar organizations we are young enough to make experiments, which whether successful or not, will serve as guides to the future. Having this in mind and with no intention of giving you a detailed report of all that has been done or happened, I shall endeavor to outline to you what appears to be the more important events of the past year.

In September, 1928, we moved to our present quarters—the home of the late H. C. Henry, for many years Seattle's leading citizen and a great friend of the art movement in our community. If the added expenses resulting from this move and from other advances yet to be made are to be met, it will be necessary for us to perform the duties and assume the responsibilities of a civic institution.

Believing that our city has reached that period when it will require and support an Art Institute of a civic character, your Board of Trustees determined to eliminate all social functions in any way conflicting with the chief purposes of an art gallery. To determine the effect of this change our director has kept an accurate tabulation of those visiting the gallery during the past year, and during the last six months of the preceding year. Estimating the attendance for the entire preceding year on the basis of this last six months, approximately 9,000 people visited our gallery. In the past year there has been something over 21,000, and there has been a continually growing tendency towards an increase, the attendance for each of the last two months being something over 5,000. Possibly in the future we may have to modify the present policy, but in the main the Art Galleries should be used only for our principal purpose if we are to gain the popular support that we desire.

During the past year our membership department has been our greatest problem. The study of other organizations in other cities has led us to believe that every well organized art institution must have these two departments—business and art—each supplementing the other. The art department cannot properly function without a successful business department, nor can the business department function without a successful and efficiently operated art department.

In May of last year we completely changed the organization of our membership department. It had been satisfactory up to a certain point, but had demonstrated its inability to carry forward. The Board felt that it was absolutely essential for our future welfare that some change be made. The entire year has been given up to experiments, which have not been successful, but which we hope will be useful in the future. Fortunately the net amount received from our active members is approximately the same as in the preceding year, so that while it might be said that the past year has been a disappointment, it has nevertheless not been costly. Experience has shown that you may expect a twenty per cent loss in your active members each year. It is the duty of your membership department to offset this loss with new members. At present this department is directly under the supervision of our director, Mr. Hatch. It is our thought that this will be only a temporary arrangement, as it is our desire to leave Mr. Hatch free to devote all his time to the other phases of our work.

During the past year the change which was instituted in the early part of 1929—of increasing the regular dues from \$5.00 to \$10.00 per year—has been completed. We have gained one new Founder, Mrs. Reginald H. Parsons—for many years a Life Member. This now gives us a total of \$6,500.00 received from our Founders, the income of which may be used for any purpose.

Six new Sustaining Members have been added, raising this number from one to seven, who contribute \$100 annually.

Before leaving this subject I wish to speak a word of appreciation of the work done for this department by Mr. F. W. Thrane and Mrs. Daniel Ragan.

Heretofore our organization has been maintained to a great extent by voluntary workers as well as voluntary contributors. It is our belief, however, that our future growth depends upon our work being put in charge of someone, capable from experience and ability, devoting all of his time to the work of the Institute, subject, of course, to the supervision and direction of the Board of Trustees and the various Committees of the Institute. We have been fortunate in having as our director Mr. John Davis Hatch, Jr., who has continued the enthusiasm he brought to our organization, and who always has been alert to obtain for us the best results obtainable within our circumstances.

The work of the various departments will be detailed to you in the director's report, but I think it only right that I should mention as the outstanding events during the past year, the Fifteenth Annual Exhibit of Northwest Artists, the Exhibit of Old Masters from the Van Diemen Gallery, and the Exhibit of Japanese Art which was jointly sponsored by the China Club, Far-East Society, Japan Society, and the Department of Oriental Studies of the University of Washington. We are also indebted in our exhibits to the cooperation of the Seattle Public Schools, the Seattle Garden Club, the Poche Club, The American Institute of Architects, the Seattle Camera Club, Seattle Times and the Extension Division and the Art Department of the University of Washington.

At the Northwest Annual Exhibit the West Seattle Art Club again presented the Catherine B. Baker Memorial Prize of \$100 for the most outstanding and creative work, and the Music and Art Foundation presented the Music and Art Foundation Creative prize of \$50.00, in addition to a second prize of the same amount. The spirit in which these two prizes were presented means more to us than did the prizes to the winning artists.

I am unable to praise sufficiently the work which our Lecture Committee has done during the past year under the chairmanship of Prof. Walter Isaacs. Those who have been fortunate enough to attend at least some of these lectures know that the quality was far above the average. These lectures were usually given on Sunday

afternoon, and the number attending was substantially above that of the previous year. It is our hope that with proper publicity to our members the attendance for the coming year will be a reward for the quality of the lectures given during the past year.

Under the sponsorship of the Junior Fine Arts, Mrs. Charlotte Whitmore of the Print Corner of Hingham's Center, Massachusetts, gave a very interesting lecture on "The Making and Enjoyment of Fine Prints" on April 9th, 1930.

The Director's report will show the various accessions to the Gallery during the past year, but it seems appropriate that I should mention Mrs. Eugene Fuller's generosity and friendship, because of which we are able to say today that all of our current indebtedness has been paid.

I have to report the death during the past year of Dr. E. B. Edgers, a Charter Member of our organization, and for many years a trustee and friend.

The late Judge Burke once said that an Art Gallery is as essential to the growth of a community as a Chamber of Commerce. If we are to keep pace with other cities the Art Institute must be fostered and developed. Within the next few years we should acquire a permanent home, for without it we cannot play our rightful part or render proper service to the community. This is a problem which must be met within the next few years.

In closing I wish to state my great appreciation for the cooperation of all the members and particularly that of the members of the Board.

It is my hope and wish that the coming year will be the best in our history and that my successor will enjoy the work as much as I have mine.

Respectfully submitted,

RAYMOND G. WRIGHT,  
*President.*

## ANNUAL REPORT OF THE DIRECTOR

*To the Trustees and Members of the Art Institute of Seattle:*

**D**URING the year, 1929-1930, the development of the Institute has been very encouraging—that development showing in practically all phases of the Institute's work.

### ATTENDANCE

Perhaps the most interesting notation which indicates the advance made is in the attendance. This phase is especially important because the functions and activities of the staff and the Institute, as a whole, are useless if the general public does not visit the galleries and take advantage of the opportunities offered. Although no regular check was made on previous attendance for the entire year, an approximate check for a period of six months showed visitors to the galleries totalled about 9,000 during the year 1928-1929. This past year the attendance has increased to 21,000.

Groups visiting the galleries and taking advantage of docent service offered have included art departments of the various clubs, public schools, etc. In some cases, high schools required all students taking art to make periodical visits to the galleries.

### ACCESSIONS

The organizing of a well-rounded permanent collection is of paramount importance. Particularly encouraging was the notable increase of accessions listed this year—not only from the point of number but of quality as well. Encouraging, too, was the predominance of Oriental material. If the collections of the Institute are to be specialized, it would seem logical that the Oriental field should hold predominance because of the near proximity of Seattle to the Far East. The complete list of accessions appear elsewhere in this report. Among those which should be mentioned in particular are "landscape" by Homer Martin, old Roman bust of Emperor Hadrian, and a fine example of a Seventeenth Century Norwegian Chest.

### SPECIAL EXHIBITS

The holding of numerous loan exhibitions of varied character

and high quality is at present the foremost activity of the Institute. By means of these, it is hoped to bring to the citizens of Seattle outstanding examples of art in past and contemporary times. In this manner of changing exhibits frequently, limited gallery space can be turned to the maximum use. Thirty-one temporary exhibits were held during the year, which included ten one-man shows of local artists. Outstanding in this past year's exhibitions were the Fifteenth Annual Exhibition of Northwest Artists, the collection of Old Masters from the Van Diemen Galleries, and the retrospective exhibition of Japanese art. Dr. Karl Lilienfeld, of the Van Diemen Galleries, while here was honored at a luncheon of the Chamber of Commerce and was represented on the speakers' program. Through the "Northwest Annual" and one-man shows, the gallery endeavors to encourage public interest and support of local artists' work.

Monied awards for the Fifteenth Northwest Annual were received by the following:

For first in oil "Boats" by C. S. Price.

For second in oil "Old Houses" by F. Drexel Smith.

For Creative Prize and first in sculpture "Femme Poisson" by Alice de Crefft.

Others receiving mentions were: Dorothy Dowiatt, Arthur Durston, J. M. Fitzgerald, Alda Jourdan, Irene McHugh, Jacques Schnier, Anna Stone, and Kamekichi Tokita.

One hundred and sixty pieces were selected by the jury from over five hundred entries.

Additional notation should be made of the retrospective Japanese exhibit. This is the first of a series of four exhibits to be held by a specially formed Oriental Art Committee. Next year, at the same time, will be shown an exhibition of Chinese and Korean art; the two remaining years to cover the Philippines, Java, India, Siam, Tibet, etc. In this series, the Institute is cooperating with the Japan Society, the China Club, the Far East Society, and the Oriental Studies Department of the University of Washington. Other organizations who have cooperated with the Institute in securing

exhibits are the Seattle Public Schools, Seattle Camera Club, the Poche Club, the Seattle Garden Club, the Washington State Chapter of the American Institute of Architects, and Junior League of America.

#### LECTURES

Two groups of Sunday afternoon lectures, offered free to the public, were held during the past season. Each series consisted of talks on various phases of art and art work. The Institute is particularly grateful to the speakers of this series who generously offered their services. Although but few special evening lectures were offered, all were of high character. A complete list of lectures held is noted elsewhere in this report.

#### CLASSES

Two classes in extension work from the University of Washington were sponsored by the Institute. In the fall "History of Art" by Professor Walter Isaacs and "Primitive Art" by Dr. Erna Gunther Spier, in the spring.

Classes in art for children were offered on Saturday mornings—an active group of children participating under Maryhelen Byers and Ruth Pennington, instructors.

An evening and a day group in sculpture under Dudley Pratt was maintained throughout the year, and a special summer course in sculpture was offered under the direction of Professor Avard Fairbanks of the University of Michigan.

A no-instruction evening sketch group from life was carried on with most encouraging attendance. The children's classes and this no-instruction group have been held unbrokenly as an activity of the Institute from its early days.

#### JUNIOR FINE ARTS

During the month of January, the Junior Fine Arts held with great success its annual "Festa della Bufana." Throughout the year study groups in Modern Art, Early American Furniture, Italian Painting, Oriental Rugs, met regularly in their Junior Fine Arts room. In sponsoring the special lecture by Mrs. Charles Whitmore of the Print Corner, Hingham Center, Massachusetts, the Junior Fine Arts earned great credit for their work.

### LIBRARY

A table on current art periodicals has been maintained in the galleries for the use of the visitors and an additional table of publications from other museums is also available for reference. A number of additions have been made in the past year to the books and manuscripts. Particularly generous have been the donations of Miss Agnes Birkman, Mrs. E. B. Edgers, Mrs. Eugene Fuller, and Mrs. Frances Tobey.

### PUBLICITY

In a large measure, publicity is directly responsible for an increased interest in the Institute. The local newspapers have been very generous in their cooperation and, although no regular column on art appears in any of the daily papers, the Town Crier has been conducting a well written column each week for this purpose.

During the Northwest Annual, placards were carried on the front of street-cars; this was made possible through the Street Railway Advertising Co. and an anonymous donor. Items and write-ups concerning the work of the Institute have appeared regularly in national art magazines, as have articles in publications of the Chamber of Commerce of this city and tourist books in others.

It is to be hoped that the Institute will continue to maintain the well rounded development and will continue the progress that has been made during the past year. In conclusion it must be stated that whatever the Institute has accomplished in the past year is in no small way due to employees and members of the staff whose work deserves the highest commendation.

Respectfully submitted,

JOHN DAVIS HATCH, JR.

*Director.*

### ACCESSIONS

1929 - 1930

Pastel sketch by John McLure Hamilton—Gift, Judge Charles H. Carey

Oil "Monastery" by Paul Emile Sautai—Loan, Mrs. Christy

Oil Painting by Jean Pater—Loan, Mrs. Christy

Eight Pieces Old Roman Pottery—

Gift, in memory of Baroness Hervart von Bittenfeld

Six paneled Japanese gold Screen—Loan, Mrs. F. S. Ewing

Nineteenth Century Japanese Gold Lacquered cabinet—

Loan, Mrs. Oliver P. Mason

Early Eighteenth Century Norwegian Chest—Gift, Anonymous

Sixteenth Century Buddhistic Scripture—Loan, Prof. Eldon Griffin

Forty Lithographs by Honore Daumier—Gift, Mr. Richard E. Fuller

Fifth Century Roman bust of Emperor Adrian—

Loan, Mrs. George W. Mahoney

Forty-two prints by Giambattista Piranesi—Loan, Mr. Carl F. Gould

Two-paneled Japanese silver screen—Loan, Mrs. J. J. Connell

Heavy lacquered Japanese writing set—Loan, Mrs. Edith A. Jordan

Thirty-two snuff bottles—Gift, Mrs. Eugene Fuller

Three Jade carvings—Gift, Mrs. Eugene Fuller

Buddhistic guard (wood carving) Tokugawa Period—Loan, Anonymous

Seated Ming bronze figure—Loan, Anonymous

Miniature "Napoleon" by Isaby—Loan, Mrs. Alfred LeBlanc

Twelve Sevres Plates—Loan, Mrs. Alfred LeBlanc

Decorative Panel by Mark Tobey—Loan, Mrs. Edgar Ames

Gilded Incense Burner, Eighteenth century—Gift, Mrs. Eugene Fuller

Porcelain Box, Kanghsi (17th-18th century)—Gift, Mrs. Eugene Fuller

Japanese Generals Suit of Armor, Tokugawa Period—

Loan, Capt. James Griffiths

Twenty-one pieces Old Lace—Gift, Junior Fine Arts

Twelfth Century Silver Coins—Gift, Mrs. Phoutrides



## TEMPORARY EXHIBITIONS

- Exhibit of Arts and Crafts of Seattle Public Schools, including work of Children's Orthopedic Hospital, April 5-29.  
Annual Flower Show of Seattle Garden Club, May 10, 11 and 12.  
Annual Northwest Architectural Exhibition, May 15, June 4.  
Fifth International Exhibition of Pictorial Photography, June 10-30.  
Oil Paintings by Noboru Foujioka, June 10-30.  
Exhibition of the "Seattle Times" Soap Carving Contest, June 10-30.  
Memorial Exhibition of work of Arcady Walters, July 7, August 5.  
Etchings by Roi Partridge, July 7, August 5.  
Dial Reproduction of Modern Art, July 7, August 5.  
Bromoils by Emil Mayer, July 7, August 5.  
Anna Swarva Gregg, One-man Show, July 14-28.  
Russian Ikons from Corona Mundi, August 10, September 24.  
Paintings by Morgan Padelford, One-man Show, August 10, September 24.  
Fifteenth Annual Exhibition of Northwest Artists, September 28, November 24.  
Oil Paintings by Boris Deutsch, November 6-30.  
Wood sculpture by Jacques Schnier, November 6-30.  
Original drawings and sketches by Thomas Handforth, November 6-30.  
Paintings by T. C. Harmer, One-man Show, November 6-16.  
Wood blocks by Waldo Chase, One-man Show, November 19-30.  
Exhibition of Contemporary American Paintings, December 5, January 6.  
Watercolors by John Whorf, December 5, January 6.  
Sketches by Kenneth Callahan, One-man Show, December 5, January 6.  
Photographs by Dr. K. Koike, December 5, January 6.  
Landscape sketches in oil by F. H. Varley, January 8, February 3.  
Japanese Woodblocks, Hirochige's "Views of the Tokaido," January 8, February 3.  
Exhibition of Contemporary American Paintings, January 8, February 3.  
Sketches by Arthur Durston, One-man Show, January 8, February 3.  
Paintings by Elizabeth Cooper, One-man Show, January 8, February 3.  
Exhibition of Van Diemen Collection of Old Masters, February 5, March 2.  
Oil Paintings by F. H. Varley, February 5, March 2.  
Exhibition of work of Ernest Norling and Eustace Ziegler, February 5, March 2.  
Retrospective exhibition of Japanese art. (This is the first of a group of four annual exhibits on the art of the Orient, to be held in Seattle under the direction of a specially organized Oriental Art Committee.)

## LECTURES

### Special Evening Lectures

- October 16—Douglas Donaldson, "Color."  
January 21—Prof. L. E. Lord, "A Trip Through the Aegean."  
April 9—Mrs. Charles Whitmore,  
"Making and Development of Fine Prints."

### Sunday Afternoon Lectures

- April 7—"Spirit of Japanese Art," Tarao Kawisaki.  
April 14—"Creative Child Art," Miss Clara Reynolds.  
April 21—"Historic Maps of the Pacific Coast," E. H. Allen.  
April 28—"Early American Painters," John Davis Hatch, Jr.  
October 27—"Variations in Painting," Prof. Walter Isaacs.  
November 3—"Art of Illumination," Theodora Harrison.  
November 10—"Formation of Taste," Prof. Edwin Guthrie.  
November 17—"Michael Angelo," Prof. A. P. Herman.  
November 24—"Indian Art of the Northwest," Dr. Erna Gunther Spier.  
December 1—"Cathedrals of the Middle Ages," Carl F. Gould.  
January 26—"Processes in Pictorial Reproduction," Fred Wiman.  
February 2—"Observations on Foreign Galleries,"  
Mrs. Frederick Hall White  
February 9—"Continental Trends in Modern Interiors," Miss Hope Foote.  
February 16—"Character in Contemporary Textile Design,"  
Miss Edna Benson  
February 23—"The Modern View of Old Sculpture," Dudley Pratt.  
April 13—"Chinese Painting," Dr. William E. Savery.  
April 20—"Art in Advertising," Walter O. Reese.  
April 27—"The Emotional Aspect of Art," Dr. Herbert E. Cory.

### Lectures Given Elsewhere by Director

- December 6, 1929, Lowell School—"Wanderings Through the Orient."  
January 6, 1930, Aloha Club, Tacoma—"Modern" Art.  
January 28, 1930, Washington Park Unit, Music and Art Foundation—  
"Early American Painting."  
February 25, 1930, Laurelhurst Unit, Music and Art Foundation—  
"Early American Painters."  
May 8, 1930, Franklin High School—"Art as a Vocation."

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American Federation of Arts	Honolulu Academy of Art
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Miss Agnes Birkman	Museum of Fine Arts of Houston
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Dayton Art Institute	San Francisco Art Association
Dayton Museum of Art	Seattle Public Library
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Des Musees Royaux	Syracuse Museum of Fine Arts
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