

**SEATTLE ART MUSEUM
ANNUAL REPORT 1967**



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Cover. Pair of equestrian huntsmen, attributed to Francesco Fanelli, bronze with turtle shell inlay on bases; Italian, 2nd half 17th cent.; H. 15; 17½ in. (It11.15)
Purchased from the bequest of Dean Milnor Roberts

Frontispiece. Detail, earring, openwork crescent with peacocks and ringed cross, gold; Byzantine, ca. 7th cent.; H. of crescent, 1¾ in.; W. 1⅞ (Bz.9.4)



1967
Annual Report
62nd Year
Seattle Art Museum

SEATTLE ART MUSEUM 1967-68

OFFICERS

President, Richard E. Fuller
First Vice-President, Albert S. Kerry
Second Vice-President, John H. Hauberg
Secretary, Willard J. Wright
Treasurer, Willis L. Campbell

TRUSTEES

Life Trustee, Richard E. Fuller

TERM ENDING 1969

Mrs. Cebert Baillargeon, Willis L. Campbell, Miss Joanna Eckstein,
John H. Hauberg, Mrs. Henry C. Isaacson, Edmund F. Maxwell,*
Mrs. Bagley Wright, Raymond G. Wright

TERM ENDING 1970

Mrs. Herbert Brink, Norman Davis, R. Joseph Monsen, William G. Reed,
Langdon Simons, Jr., Mrs. Corydon Wagner, Willard J. Wright,
Walter L. Wyckoff

TERM ENDING 1971

Bryant R. Dunn, Albert O. Foster, Mrs. Richard E. Fuller,
Mrs. Joshua Green, Jr., Albert S. Kerry, Mrs. Alfred V. Perthou,
Philip E. Renshaw, David E. Skinner

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

*Died June 17, 1968

MUSEUM STAFF

Director, Richard E. Fuller
Associate Director, Thomas Northrup Maytham
Curator of Asiatic Art, Henry Trubner (as of 7/1/68)
Museum Secretary, Mrs. Coe V. Malone
Honorary Registrar and Curator of Textiles, Emily Hartwell Tupper
Registrar, Pauline de Haart Adams
Director of Education, Mrs. William J. Lahr
Assistant in Education, A. Anne Focke
Librarian, Hermie M. Lyons
Assistant in Library, Mrs. Richard Kent
Photographer, Earl T. Fields
Designer, R. Bert Garner
Shipping Supervisor, William J. Lahr
Photographic Records, Stanley W. Hess, Mrs. Ethel J. Macdonald
Office Secretaries, Antoinette Alexander (as of 3/68), Miyoko Kaneta
Office Assistant, Linda Cutter Papaso
Information and Sales, Mrs. Frank H. Molitor, Margaret V. Evans
Public Relations, Mrs. John H. Bowen
Musical Director, Ronald Phillips
Pavilion Staff, Joseph P. Crookes (to 12/67), Tore Hoven (as of 12/67),
Mrs. Buell Blake, Mrs. Robert L. Buchholz
Research Associate, Millard B. Rogers
Honorary Curator of Porcelain, Mrs. William L. Harman (died
June 1968)

SEATTLE PARK DEPARTMENT

Chief Custodian, Robert Ramsey
Junior Custodial Engineers, Chester Buhl, David W. Burns,
Oscar Haugland, Leonard Lewan

Annual Report of the President and Director

When a museum director attains the ripe age of three score years and ten one of his principal duties is to provide for succession even though he may hope still to have years in which to pass on his knowledge of the collection. As anticipated a year ago, Edward B. Thomas resigned as Associate Director at the end of June to re-enter the field of education. He is now a Visiting Lecturer for Art at Western Washington State College in Bellingham where he uses much Museum material in historical lectures. His position has been ably filled by Thomas N. Maytham who was formerly in charge of European and American paintings at the Boston Museum of Fine Arts where he served for eleven years as the assistant to the Director. Previously he received his M.A. in art at Yale University. Here he has been especially busy with the gigantic task initiated in Boston of arranging for a retrospective exhibition of Kirchner, the great German Expressionist, to be held this autumn in the Pavilion.

To widen our scholarship in the Oriental field we have engaged a long time friend Henry Trubner, who is Curator of Far Eastern Art at the Royal Ontario Museum in Toronto, to join our staff at the end of June as Curator of Asiatic Art. Mr. Trubner received an M.A. at Harvard University in Chinese art under Langdon Warner and subsequently served as Curator for Oriental Art at the Los Angeles County Museum for ten years before going to Toronto where he also served for ten years and concurrently was professor of Far Eastern art at the University of Toronto.

The Museum is obviously running out of space for most phases of its activities. With the assistance of Edward M. Burke, Architect, who worked with us in the remodeling of the Pavilion, we are attacking first what appears to be the simplest problem for which we could attain a solution without interfering with future development. Much needed additional Library stack space can be attained by finishing the open area beneath the Activities Room. This area is available for construction through the bricked section of the south wall. There stacks for books and minor storage can be constructed and serviced through a small hydraulic elevator descending from outside the southeast corner of the Library to the ventilation chamber directly outside of the area to be activated. The Board has approved this program including the installation of air conditioning equipment in the adjacent ventilating system. A fund is available for this program which we hope can be accomplished during the coming summer.

EXHIBITIONS

The programs at the Pavilion and at the Museum and the lending of our material to other organizations create constant demands on our staff. The attendance recorded by our counter mats at the Museum was in excess of 178,000; at the Pavilion 167,000. The former slightly lower than the previous year and the latter slightly higher.

The two most newsworthy exhibits at the Pavilion were jointly sponsored by the Contemporary Art Council and are covered in the report of its president, Dr. R. Joseph Monsen.

The exhibition schedule for the Museum and the Pavilion is listed later in this report. A number of changes were selected from our own extensive collections to be appropriate to events of local or national importance or to supplement traveling exhibitions with related material.

Our largest and most expensive exhibit at the Museum was *Art Treasures of Turkey* which demanded more than half of the gallery space. This exhibition of masterpieces lent by Turkish museums represented a survey of 8,000 years of the history of successive waves of civilization which occupied that area. Included also were many of the most important ancient items acquired by that nation both by conquest and through trade. This exceptional exhibition which was selected by leading American authorities in cooperation with those of Turkey opened at the National Gallery in Washington and was shown at ten other museums ending at the Metropolitan Museum in New York. The great value of the collection, its excessive weight, together with the security demands of the contract made it one of the most expensive

exhibitions that we have ever had. An admission charge of \$1 left us with a deficit in excess of \$15,000. The rest of the Museum except for the permanent galleries was at that time devoted to related Near Eastern material from the Museum collection.

Immediately following that exhibit we were honored by having the Docents of the M. H. deYoung Museum in San Francisco visit Seattle on a special flight to see our Oriental collection. This involved the change of 11 galleries in about ten days' time.

At the excellent suggestion of Mrs. William J. Lahr, Director of Education, 4 north galleries during the school year will show on a semester basis successive phases of the history of art with an emphasis on western cultures to permit teachers to make more use of our collection for their classes and for the public to become more familiar with the wealth of our collection.

An exhibition of paintings and sculptures purchased during the past 20 years through gifts of the Seattle Art Museum Guild emphasized the importance of their effort.

ACCESSIONS

Our accessions which numbered over 150 were again exceptionally important in widely diverse fields. I must admit that I was the principal donor where the needs of the collection appeared to justify capital expenditures. Since funds are far from unlimited I am especially grateful to many who also donated for accessions. Special mention must be made of Mr. and Mrs. Philip E. Renshaw who purchased for us an exceptionally desirable painting by the French Impressionist Armand Guillaumin, the generous grant from PONCHO permitted the purchase of two great antiquities, an Egyptian Horus and a Byzantine gold cross, and through the bequest of Dean Milnor Roberts we acquired a pair of Renaissance equestrian figures. For *The Couple* by Emil Nolde we are indebted to Mr. and Mrs. Bagley Wright. A complete list of the accessions with donors begins on page 53.

LOANS

The Registrar Mrs. Pauline de Haart Adams reports that in 1967 the Seattle Art Museum lent 341 items to 55 institutions in 62 separate loans; 5 of these institutions were Canadian and 26 in this country outside of the State of Washington; 10 of the American institutions inaugurated loans going to more than 34 cities. Three of the Canadian loans were for the great exhibit at Expo '67, Montreal, and one in the *300 Years of Canadian Art* at the National Gallery in Ottawa.

LIBRARY

The Librarian Miss Hermie Lyons reports that 221 volumes were added by gift or purchase; 58 publications illustrated 137 objects from the collection. In exchange we received 168 publications from other museums, of these 9 were from Canada and 27 from abroad.

PHOTOGRAPHIC RECORDS

Stanley Hess who with the assistance of Mrs. Ethel J. Macdonald is in charge of photographic records and labels reports that over 12,500 slides were borrowed from our collection. At present the collection stands at about 32,000, most of which were taken by our excellent photographer Earl Fields. At the instigation of Mr. Maytham the appearance of our labels has been improved with the use of an IBM typewriter.

ARCHITECTURAL EXHIBIT

In May the 18th Annual Exhibition of Residential Architecture in Broadmoor, Denny Blaine, and Washington Park was an outstanding success under the experienced chairmanship of Mrs. Ellsworth C. Alvord, Jr., and brought to the Museum over \$13,000. To her excellent executive committee and the hundreds who served on the various committees we are most grateful.

We are especially indebted to the following home owners whose gracious cooperation made the event possible: Mr. and Mrs. Clarence Ambrose, Miss Kathleen Donahoe, Miss Joanna Eckstein, Mr. and Mrs. Tibor Freesz, Mr. and Mrs. Donald G.

Graham, Mr. and Mrs. John H. Hauberg, Dr. and Mrs. Jackson K. Holloway, Mr. and Mrs. Ronald E. Kucher, Mr. and Mrs. Richard B. Newell, Mrs. Bernard Reiter, Mrs. Paul Siegel, Mr. and Mrs. Paul Roland Smith, Mr. and Mrs. Donald Sprague, Mrs. John T. Tenneson, Mr. and Mrs. Bagley Wright.

SALES

The initiative and talent of Mrs. Frank Molitor in directing our sales at both the Information Desk in the Museum and at the Pavilion again resulted in an increase with a net profit of over \$20,000, exclusive of the Engagement Books. In addition over \$1,000 was derived from the stipulated 10% commission on items sold from exhibits exclusive of the purchase awards.

STAFF CHANGES

Aside from the coming of Mr. Maytham there have been a number of changes in our staff. At the Museum we have added Miss Anne Focke, Assistant in Education. Miss Focke graduated in art history at the University of Washington summa cum laude. Mrs. Richard Kent, who formerly served in the library at the Fogg Museum at Harvard, is a part-time assistant to Miss Lyons in the Library. Mrs. Linda Papaso was added as a general assistant. At the Pavilion Joseph Crookes resigned to resume studies at the University, and Tore Hoven is in charge.

MAINTENANCE AND EQUIPMENT

After a satisfactory year as chief custodial engineer at the Museum, Leslie Holtzworth was transferred by the Park Department and Robert Ramsey was appointed in his place. Chester Buhl was added to the custodial staff. In the maintenance of the building the Park department did the resetting and pointing of sandstone at the entrance and maintained the building excellently in numerous other respects.

The Museum purchased a 3M copier, two IBM typewriters and additional photographic equipment. These purchases in addition to repairs of equipment totaled nearly \$3,500. Restoration of art objects, stands, and framing came to nearly \$1,000.

TRAVEL

Over \$11,000 was devoted to travel on the part of the staff. Just over half of this came from the income of The Univart Trust and the rest from the general operating budget. The principal item was for the moving of the Maythams from the East and his subsequent visits to the East and to California. Eight other staff members received grants including the Director. Mrs. Molitor, Mrs. Adams, and Miss Lyons were all assisted on trips abroad. The Lahrs had a grant for a visit to Expo '67, Bert Garner for a trip to the Nelson Gallery to see the Turkish exhibit, and Miss Focke for her tour of American museums before she joined our staff.

PUBLICITY

One of the most important events of the year from which the Museum will always shine with reflected glory was the publication in London by the noted firm Spink and Sons, Ltd., of Norman Davis' very scholarly volume *Greek Coins and Cities* illustrating his collection of coins which he donated to the Museum. For his book he had the collaboration of leading authorities, especially Dr. Colin M. Kraay of the Ashmolean Museum at Oxford who also wrote the accompanying Historical Sketch.

Realizing that the Museum has greater competition for space owing to the great proliferation of activities in the visual arts, we most gratefully express our gratitude to *The Seattle Times*, *The Seattle Post-Intelligencer*, and *The Argus*, as well as to the various television and radio stations that have donated spot announcements and programs. Mrs. John H. Bowen is responsible for this phase of our public relations. We are also grateful to the *Christian Science Monitor* through the fine illustrated articles by Mrs. Patricia Boyd Wilson.

Time did not permit us to tackle the much needed handbook for which a grant of \$10,000 was approved last year by The Seattle Foundation. However we did publish our 15th annual Engagement Book featuring on its cover the 12th century Jain dancing girl just back from Expo '67.

A fortunate investment of the Director gave the Museum and him a fleeting degree of affluence to which they are unaccustomed. It is hoped that this will not give our members a sense of complacency for the needs of a museum are infinite and our expenses of necessity will increase with a larger staff and needed higher salaries. A gift to the Museum in the late spring permitted the payment of the bank loan of \$65,000 for the reconstruction of the Pavilion pending the settlement of the Estate of our benefactor Richard Dwight Merrill which will at least partially reimburse the fund. It also permitted the purchase of several important accessions normally beyond our grasp. A later gift of over \$100,000 permitted the purchase of a Time Certificate of Deposit to cover the initial phases of our projected alterations to the Museum in Volunteer Park. Circumstances appeared to force me to be more guilty than ever of unilateral decision.

In closing I again take pleasure in thanking the Trustees and my fellow officers whose talents I have striven to use on major decisions. I am most grateful to Mrs. Dale E. Sherrow who has been an excellent chairman of the very important Museum Guild, and to the many who have served on its committees, and especially to the Docents who do so much in interpreting the exhibits to our visitors.

My deep gratitude must also be expressed to the firms and our members who play an important part in supporting our activities, and to my fellow members of the staff on whose initiative and dedicated service the Museum depends. I am most grateful to the Associate Director Thomas N. Maytham and especially to the Museum Secretary Mrs. Coe V. Malone whose constant devotion sustains our routine.

RICHARD E. FULLER
President and Director

Annual Report of the Contemporary Art Council

Since its inception only a little less than four years ago the Contemporary Art Council of the Seattle Art Museum has put on for Seattle and the Northwest five major exhibitions of contemporary art and brought here nearly a score of nationally known artists, art critics and curators for symposiums and lectures. The Seattle Art Museum's Pavilion at the Seattle Center has created a particularly effective new environment for the exhibition of contemporary art. It is the attempt of the Contemporary Art Council to provide in this setting new, arresting and, hopefully on occasion, controversial exhibitions which otherwise might not be seen in this part of the country.

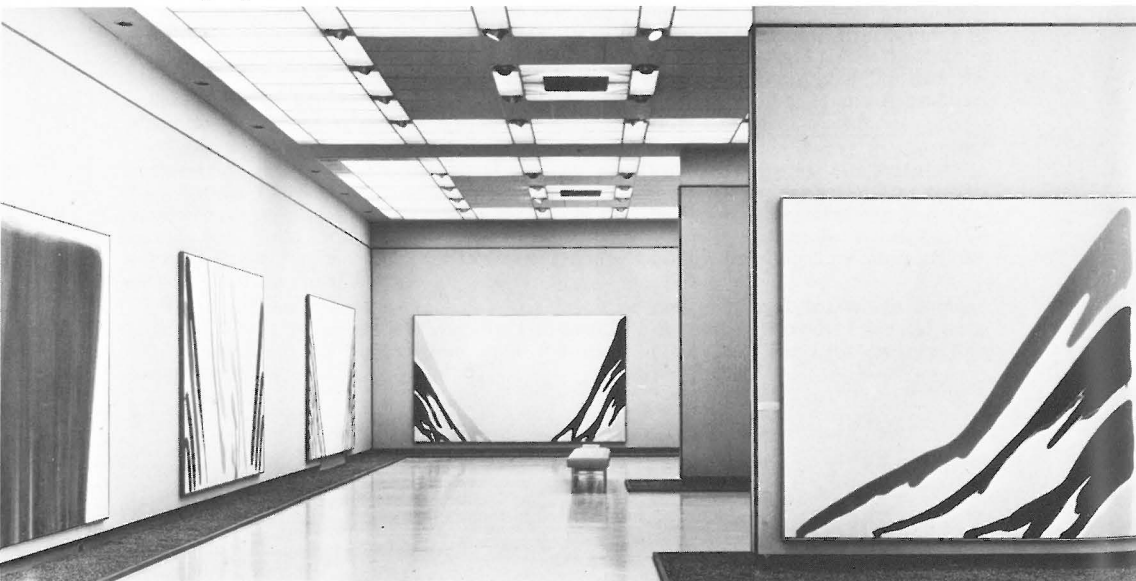
The Council's major effort during the past year was the exhibition, July 12 to August 23, 1967, of paintings by the late Morris Louis. This show was a milestone in the history of the Contemporary Art Council, for not only was it the first time that many of the paintings had ever been seen in public but it represented the first exhibition to be organized solely by the membership of the Council. The show was a significant artistic event. The catalogue of the exhibition benefited greatly from the color plates, whose costs were partially met by Morrie J. Alhadeff, Robert Arnold, Miss Joanna Eckstein, Mrs. Sidney Gerber, Mrs. Arthur J. Krauss, Mrs. Alfred Perthou, Sam Rubinstein and Mrs. Corydon Wagner. Despite the generally acclaimed aesthetic success of the show the Council did sustain a sizable deficit. However, the generosity of the following individuals met the Council's financial obligations and enabled it to continue its educational program: Dr. Richard E. Fuller, Mrs. Bagley Wright, Prof. Joseph Monsen, John Hauberg, Langdon S. Simons, Mrs. David E. Skinner, Mrs. Corydon Wagner, Mrs. Sidney Gerber, Albert S. Kerry, Morrie J. Alhadeff, Robert Arnold, Sam Rubinstein and Max Weinstein.

The Council members enjoyed hearing a number of speakers during the year. Mr. Robert Murdock of the Walker Art Gallery in Minneapolis, addressed the annual meeting of the Council in March, 1967. The famous critic, Mr. Clement Greenberg, spoke to the members in January, 1968, at which time the nationally known artist, Kenneth Noland, was also present as a guest. The well known art dealer and writer, Mr. Andre Emmerich, gave a talk before the Council in February and, also in February of 1968, Mr. Jan van der Marck, the director of Chicago's new Museum of Contemporary Art, gave a public speech at the University of Washington, jointly sponsored by the Contemporary Art Council and the newly formed Henry Gallery Association.

Thus the Contemporary Art Council has continued to pursue its interest in contemporary art with a program of exhibitions and distinguished speakers.

R. JOSEPH MONSEN
President

Paintings by Morris Louis



Treasurer's Report of the Contemporary Art Council

Cash on hand—January 1, 1967.....		\$ 4,798.80
Dues and Contributions from Members.....	\$3,750.00	
Contribution from Bloedel Foundation Inc.	2,500.00	
Interest on Savings Account	<u>208.84</u>	<u>6,458.84</u>
		11,257.64
STELLA EXHIBITION		
Honorarium to Stella	\$ 75.00	
Travel Expense—Stella	129.68	
Pasadena Art Museum	1,200.00	
Shipping	758.48	
Invitations	64.10	
Net Income from Preview	\$ 44.28	
Net Loss		(2,182.98)
MORRIS LOUIS EXHIBITION		
Shipping Expense, etc.	8,622.70	
Travel Expense—Jas. Le Bron and A. Emmerich	866.72	
Invitations	880.06	
Preview	422.93	
Catalogs (Net of Sales and repurchase by Seattle Art Museum).....	1,016.13	
Admissions and Miscellaneous Income	3,723.81	
Contributions and Color Print Pledges	5,200.00	
Net Loss		(2,884.73)
WASHINGTON STATE EXHIBITION—Total Cost		(2,155.20)
NET ENTERTAINMENT EXPENSE FOR YEAR		(237.16)
ADMINISTRATIVE EXPENSE		
Office Supplies, etc.	95.75	
Secretarial Services	<u>1,020.00</u>	<u>(1,115.75)</u>
Cash on Hand—December 31, 1967		\$ 2,681.82

Respectfully submitted,
ROBERT M. ARNOLD, *Treasurer*

Annual Report of the Education Department

This last year as Director of Education I gave 26 special lectures and tours plus 9 additional lectures to outside groups, and presented 27 half-hour television programs, 14 on KCTS TV, the educational station, and 13 on KING TV, the NBC affiliate in the Puget Sound area. In February KING TV became a full color network and all the Museum's programs on *Community Workshop* are now in color.

I was also asked to serve on a number of planning committees and juries. At the state level I served on the committee planning a new film strip project for use by art teachers throughout the state and was a member of the jury for the 1968 Governor's Invitational Exhibit of Paintings and Sculptures. Locally I served on the jury for the Third Annual Burien Arts Festival.

One special county project which took considerable time was the selection committee for the Pierce County Schools Artmobile. Financed under a Title III program grant, the 10-foot by 50-foot aluminum frame truck-trailer will take a special art exhibit to numerous small communities within Pierce County. Planning the first exhibit in which the Museum is participating was an exciting challenge. It is hoped that through the Washington State Art Commission the Artmobile will serve the entire state in succeeding years.

In addition to the above schedule the regular programs of the Department continued; special tours and lectures for the Docent Committee, art history classes for Training Docents, classes for the Treasure Box Volunteers, monthly programs for P.T.A. Art Chairmen, and fact sheets for each home on the Architectural Exhibit.

The above schedule was maintained despite the fact that the Department was reduced to a single member for a period of six months. In February Miss Barbara Rumpf, Curator of Education, resigned to continue her studies in Germany. In late August Miss Anne Focke, a recent graduate of the University of Washington, became an Assistant in the Education Department. She is now responsible for the Docent Training Program, P.T.A. Day, and the special art history classes for high school seniors. In addition she has begun a very successful series of Saturday Classes for Children. Additional programs are in the planning stage.

In the fall, at my request, a new exhibition schedule was arranged for the four north galleries. Three separate installations would be made of the history of Western Art during the school year in three of the galleries, the fourth gallery to exhibit works of a comparable period of time in Eastern Art. Having our permanent material on exhibition for longer periods of time and in historical sequence with the school curriculum has proved most successful. More teachers and students are now able to use the Museum as a teaching aid and requests for tours have greatly increased. It is hoped that this exhibition policy will continue for each school year until such time as it becomes possible to have additional galleries for the permanent collections.

In conjunction with the north gallery installation a special in-service class on art history was offered for Seattle Public School teachers. This credit course has tripled in attendance and will be continued.

In the spring I spent two weeks in Eastern Canada viewing numerous special exhibitions arranged for Canada's Centennial Year in Ottawa, Toronto, Montreal, and at Expo '67. Material gathered on this trip has already been used in several special programs.

Our volunteers continue to do a most needed job and each of the following Guild Committees deserve special credit: Docents, Radio, Senior Citizens, and Treasure Box.

A special thank you to our fellow staff members, particularly Mr. Thomas Maytham, Associate Director, for his Docent Lecture Series, and Mr. Bert Garner, Designer, for his numerous outside Guild lectures, tours, radio, and special TV programs related to the Museum's contemporary art exhibitions. May we also extend our thanks to the broadcast media who give us such a generous amount of their broadcast time.

MRS. WILLIAM J. LAHR
Director of Education



Photo by Hess

Report of the Seattle Art Museum Guild

The various standing committees of the Women's Guild have enjoyed a year of highly rewarding activities.

The Associate Guilds are the special province of the Vice-Chairman. There are six of these, each with its own chairman and standing committees: Burien-Highline, Overlake, Richard E. Fuller, Couples No. 1, Couples No. 2, Evening. These guilds constitute a strong supporting arm for the Seattle Art Museum in various areas of the city and suburbs. Through their outstanding programs and warm hospitality, they are a constant source of new memberships and are responsible for expanding interest in the Museum.

Docent Program. The Docent volunteers, a dedicated group of women whose services include an intensive training course and continuing study and preparation for special exhibitions, make the Museum collections come alive for thousands upon thousands of school children and adult visitors to the Seattle Art Museum and its Pavilion. This Guild year, from June 1, 1967, to February 1, 1968, 428 tours were conducted by 61 docents.

Because of their excellent reputation among the volunteer groups of other museums, last October the Guild was asked to present a paper on our Docent program at the Montreal Conference of Volunteer Committees of Art Museums of the United States and Canada. Due to unforeseen circumstances, Mrs. Max Lachman, the Museum's delegate, was unable to attend. Mrs. Allen Morgan, a past Docent chairman and alternate delegate, presented the excellent paper from which many excerpts and comments were incorporated into the final report of the V.C.A.M. convention.

Hospitality Committee. This faithful group of women serve tea and coffee, decorate tables, and usher on each Guild Day. They are also called on to act as hostesses at all previews, membership teas, and at any other committee functions where their help is needed. This year the Executive Committee is also acting as table hostesses at Guild Day luncheons in the Activities Room.

Membership Committee. This committee welcomes new members and recruits members at each Guild Day meeting and at various planned events during the year. The most popular of these events is the annual *Artists in Action* tea which constitutes a Museum open house for new and prospective members. The committee is now revising the membership card file and plans to increase all categories of membership.

Projects Committee. This year, at the request of the Director, our projects were directed toward encouraging visitors to view the exhibits at the two museums and to stimulate wider community participation in Museum activities.

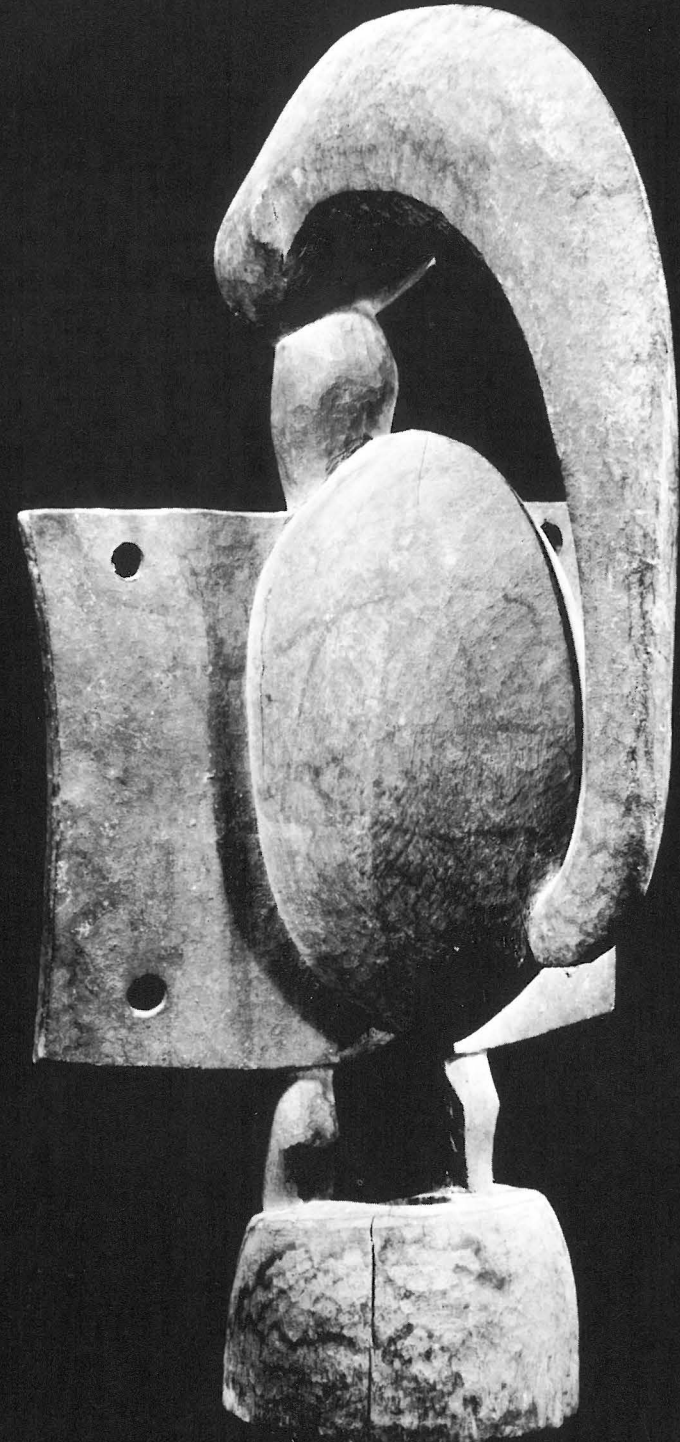
Our afternoon preview of the Guild's Gifts Exhibit was arranged honoring all members of twenty years or more, 1947 being the year that the Women's Guild initiated the gift program.

College and senior high students were invited to an *Arty Party* at the Pavilion to view the Northwest Annual. Approximately 2,000 students were served refreshments and enjoyed musical entertainment, as well as a fine exhibit. Excellent newspaper coverage followed the event and many letters were received from school art departments thanking the Museum for its interest in the students.

The Committee is presently completing plans for the annual luncheon to be held at the Sunset Club.

Program Committee. Guild Days are held on the first and third Thursdays of each month from October through April. The morning programs have consisted of a series of illustrated lectures presented by Dr. Fuller, Mr. Maytham, and Mrs. Lahr covering *The Major Creative Art Epochs of the World*. A stimulating and provocative afternoon series entitled *Art Forms* brought together many fine lectures from diversified fields to give us a more complete view of the direction art and artists are taking in Seattle today.

Public Relations Committee. This vital and enterprising committee undertakes all requests from outside groups in conjunction with the use of Museum facilities. So far



Hornbill bird headpiece, wood; Africa, Senuso tribe, Central district, Republic of Mali, 19th cent.; H. 23 $\frac{1}{8}$ in. (Af11.41) Gift of Seattle Art Museum Guild

this year a variety of meetings have taken place; a breakfast meeting, a tea for the Music and Art Foundation, and another for foreign students arranged by the Foundation for International Understanding Through Students at the University of Washington. Inter-museum cooperation and understanding have been strengthened through exchange of visits with Vancouver and Victoria, B.C., and Tacoma.

Publicity and Radio. This committee has done a fine job in arranging for newspaper and radio coverage of Guild oriented Museum activities and spot radio announcements prior to Guild Days and Associate Guild meetings.

Treasure Boxes. Through the unstinting gift of time, effort, and knowledge, these remarkable volunteers reach out to all third grade children in metropolitan Seattle and its suburban areas. In one month alone 82 showings were presented.

Senior Day. This committee, a fledgling of the Docent group, gained full standing committee status this year. The first Friday of each month they present a fine morning and afternoon program for Senior Citizens. The Guild is proud of this effort which is unique to the Seattle Art Museum.

Our Treasurer, Recording Secretary, Corresponding Secretary, and Parliamentarian have each done an excellent job for which we are grateful.

Our sincere thanks also to the advisors, Museum staff and the Director for patient assistance and good advice.

It is with a warm glow of pleasure that I look back over the events of the past year and am happy to have been a part of it.

MRS. DALE E. SHERROW
Chairman

Museum Guild Executive Committee

Mrs. Dale E. Sherrow, *Chairman*
Mrs. John C. Denman, *Vice-Chairman*
Mrs. John N. Winton, Jr., *Treasurer*
Mrs. Hylton S. Neill, *Recording Secretary*
Mrs. Philip A. Stewart, *Corresponding Secretary*
Mrs. Cornelius J. Peck, *Docent Service*
Mrs. Donald C. Morrissey, *Hospitality*
Mrs. Clinton Martin, *Membership*
Mrs. John C. Lind, *Projects*
Mrs. Donal L. Palmer, *Program*
Mrs. Eugene A. Fay, *Public Relations*
Mrs. W. G. Lowe, *Publicity*
Mrs. Elliot V. Mock, *Senior Day*
Mrs. Charles H. Gnehm, *Treasure Boxes*
Mrs. Raymond J. Adams, *Parliamentarian*

Associate Guild Representatives:

Mrs. Fred C. Boysen, *Burien-Highline*
Mr. and Mrs. Douglas A. Raff, *Couples No. 1*
Mr. and Mrs. Robert A. Hamack, *Couples No. 2*
Mr. and Mrs. Max Lachman, *Evening*
Mrs. Roger Dane, *Richard E. Fuller*
Mrs. John P. Lidral, *Overlake*

Advisors:

Mrs. Richard E. Fuller
Mrs. Milton L. Haggard
Mrs. Davis J. Lewis
Mrs. Coe V. Malone
Mrs. Martin O. Nelson

Schedule of Exhibitions

(In addition to the Jade Collection, the Samuel H. Kress Collection, Early American 18th Century Room, Norman Davis Gallery of Classic Art)

JANUARY 19 - FEBRUARY 26

1966 New Accession to the Museum Collections*
Japanese Art; European Secular Paintings; 18th Century European Porcelains*

MARCH 9 - APRIL 9

The Sterling Craft (from the Worshipful Company of Goldsmiths, London)
International Historic Silver*

APRIL 20 - JUNE 4

Art Treasures of Turkey (sponsored by the Presidents of Turkey and the United States, circuited by Smithsonian Institution)

Turkish-Iranian Art*
Art of the Ming Dynasty*
Classic Sculpture*
Early Christian Art*

JUNE 15 - JULY 9

Seattle Art Museum's Oriental Collection*

JULY 15 - AUGUST 13

Photographic Society of America's International Exhibition (sponsored by the Seattle Photographic Society) (through July 30)
Paintings and Drawings by Elihu Vedder (circuited by the Smithsonian Institution)
18th Century European Porcelain*

AUGUST 1 - 13

Creative Expression in Photography by the staff of Dudley, Hardin & Yang, Inc. (sponsored by the Photographic Society of America)

AUGUST 23 - OCTOBER 1

15th Century Italian Drawings from the Janos Scholz Collection (presented for the benefit of CRIA, the Committee to Rescue Italian Art, Inc. by the Southern California and Seattle Chapters)

Liturgical Art*
Western Painting and Sculpture*

OCTOBER 7 & 8

Floral Arts of Japan (presented by Seattle Chapter of Ikebana International)

OCTOBER 11 - NOVEMBER 12

Gifts to the Collection by the Museum Guild*
Art of Christianity and European Painting, Sculpture, and Drawing*

OCTOBER 14 - DECEMBER 17

Art of the Ancient Near East, Egypt, Classical Greece and Rome*
Chinese Art of the Ancient Shang through Han Dynasties*

OCTOBER 20 - NOVEMBER 26

Art of Iran* (arranged at the request of the State Department to mark the coronation of the Shahanshah of Iran)

NOVEMBER 16 - JANUARY 14

The Pacific World*

NOVEMBER 30 - DECEMBER 31

Objects illustrated in the 1968 Engagement Book*

DECEMBER 20, 1967 - MARCH 10, 1968

Western Art of the Early Christian, Byzantine, Medieval, Renaissance, and Baroque Periods*

Chinese Art of the T'ang and Sung Dynasties*

*Seattle Art Museum collections

SEATTLE ART MUSEUM PAVILION

JANUARY 11 - FEBRUARY 12

Frank Stella (sponsored by the Contemporary Art Council)
N.W. '67 (sponsored by the Northwest Institute of Sculpture)

FEBRUARY 16 - MARCH 19

38th International Print Exhibit (co-sponsored by Northwest Printmakers, Seattle and Portland Art Museums) Jury: Glen E. Alps, George Johanson, Margaret Ahrens Sahlstrand, Edward B. Thomas, John P. Morgan
Variations on a Theme: 50 years of Graphic Arts in America (compiled by the American Institute of Graphic Arts, national tour sponsored by Champion Papers)

MARCH 23 - APRIL 23

Women of Washington (sponsored by the Women Painters of Washington) Jury: William J. Hixson, Mrs. Harold Schnitzer, Viola Patterson, Charles W. Smith, Edward B. Thomas
Great Ideas of Western Man (commissioned and circuited by the Container Corporation of America)

APRIL 25 - MAY 14

22nd Annual High School Art Exhibit (sponsored by the Seattle Art Museum) Jury: Marie Dunstan, Mrs. William J. Lahr, Ed Merrill

APRIL 27 - JULY 4

27th Annual Exhibition of Northwest Watercolors (sponsored by the Northwest Watercolor Society) Jury: Irwin Caplan, Richard E. Fuller, Fred Griffin, Lyle Silver, Gus Swanberg

MAY 18 - JUNE 18

British Watercolors, 1750-1850, from the Victoria and Albert Museum (circuited by the International Exhibitions Foundation)

JULY 12 - AUGUST 23

Morris Louis (arranged and assembled by the Contemporary Art Council)

AUGUST 26 - SEPTEMBER 27

Contemporary French Tapestries (circuited by the Charles E. Slatkin, Inc., Galleries Northwest Art*)

SEPTEMBER 16 - 27

Ecclesiastical Art Festival (sponsored by the National Association of Diocesan Altar Guilds)

OCTOBER 5 - DECEMBER 3

53rd Annual Exhibition of Northwest Artists (sponsored by the Seattle Art Museum) Jury: Robert S. Alexander, Kathleen Gemberling, Carl A. Morris, George Tsutakawa, Thoma N. Maytham

DECEMBER 8, 1967 - JANUARY 7, 1968

1967 Honor Awards Program of the Seattle Chapter American Institute of Architects Invitational Exhibition of Sculpture by Richard Beyer (sponsored by the Seattle Chapter A.I.A.)

DECEMBER 14 - 28

Paintings and Photographs by Boeing employees (sponsored by Boe-Arts)

*Seattle Art Museum collections

Loans to Other Institutions

American Federation of Arts, New York City, arranged circuit: University of Georgia, Athens; Robertson Center for the Arts & Sciences, Binghamton, N.Y.; Everson Museum of Art, Syracuse, N.Y.; Kent School for Boys, Kent, Conn.

American Painting: The 1940's

Painting by Morris Graves

American Institute for Interior Design, Seattle Junior League TV program

Designs for Living

Sculpture by Robert Flynn

Painting by Paul Horiuchi

The Art Gallery of Greater Victoria, B.C., Canada

Marvin Herard Exhibition

Sculpture

Kamakura to Edo

2 sculptures, 3 paintings, 1 lacquer box

Asia House Gallery, New York City

The Arts of Medieval Japan – The Heian Period

Page of Calligraphy: Grass writing

Bainbridge Island Arts & Crafts, Winslow, Wash.

John Marin exhibition

1 painting, 1 etching

Bellevue Educational Service Center's "Little Gallery," Washington

Works of Miss Ann O'Keefe

Painting

British Consul General of Seattle Residence

4 British, American, Italian paintings

The Cellar Gallery, Kirkland, Washington

Paintings by Ambrose Patterson

5 paintings

Chapman College, Orange, California

Poetry in Art

Poem – page of Japanese grass writing

The Cleveland Museum of Art, Ohio

Treasures from Medieval France (continued from 1966)

Ivory mirror back

Colorado Springs Fine Arts Center, Colorado

Artists West of the Mississippi

Painting by Louis Bunce

Detroit Institute of Arts, Michigan

Mummy Portraits from Roman Egypt

3 encaustic paintings on wood

Episcopal Church of the Epiphany, Seattle

Festival of Religious Art

10 Tibetan, Central Asiatic, English, German objects

The Fine Arts Patrons of Newport Harbor, Balboa, California

C. S. Price Retrospective Exhibition

6 paintings

Fogg Art Museum, Harvard University, Cambridge, Mass., arranged circuit:

City Art Museum of St. Louis, Missouri; Los Angeles County Museum of Art, California

Master Bronzes from the Classical World

1 Greek, 1 Graeco-Roman, 1 Etruscan, 2 Celtic bronzes

Friends of the Crafts, Cascade Gallery, Seattle Center

Northwest Indian Art Exhibition

4 wooden sculptured objects

Gordon Woodside Gallery, Seattle

G. Allen Wright Exhibition

Sculpture

Harbor Club, Seattle

10 paintings by contemporary Northwest artists

Immaculate Heart Retreat House, Spokane, Washington

Madonna Festival

1 Italian plaque, 1 Duerer engraving, 1 Japanese Mingei sculpture

Los Angeles County Museum of Natural History, California

The World of Jade (continued from 1965 and 1966)

12 Chinese jade objects

Lytton Center of the Visual Arts, Los Angeles, California, arranged circuit to Lytton

Centers in Palo Alto and Oakland, California

California Artists in U.S. Museums

2 paintings by Sam Francis, 1 sculpture by John Battenberg

The Metropolitan Museum of Art, New York City

Aspects of Ch'ang-sha Culture

1 painted lacquer bowl, 1 wooden dancing figure

Mount Baker Rock Club, Bellingham, Washington

Bellingham Spring Festival

2 boxes, 1 incense burner, 2 ornamental carved jades

The National Gallery of Canada, Ottawa, for the 1967 World Exhibition in Montreal

Expo 1967, Man and His World

Persian illuminated page, 1 Japanese painting, 1 Indian marble sculpture

The National Gallery of Canada, Ottawa, arranged circuit to Toronto

300 Years of Canadian Art

Painting by J. L. Shadbolt

The National Institute of Arts and Letters, New York City

Award Winners Exhibition

2 paintings by Leo Kenney

Pacific Lutheran University, Tacoma, Washington

George Roskos Retrospective Exhibition

Sculpture

Pacific Science Center, Seattle

10 paintings by contemporary Northwest artists

Portland Art Museum, Oregon

Diamond Jubilee exhibition, *Museum Masterpieces*

Painting by Peter Paul Rubens

Rainier Club, Seattle

Paintings: 1 Dutch, 3 Flemish, 1 American, 11 contemporary Northwest artists

3 Oriental ceramic sculptures

Red Ridge, Home of the Oklahoma Museum of Art, Inc., Oklahoma City

Andrew Wyeth Exhibition

Painting

Renton Creative Arts Festival, Washington

Invitational Exhibition

12 paintings by Kenneth Callahan, Morris Graves, Mark Tobey

Museum of Fine Arts, St. Petersburg, Florida

Exhibition of Persian Art

Kashan pierced vase

Seattle Chamber of Commerce

Painting by R. D. Wiltamuth

Seattle Foundation

6 paintings by contemporary Northwest artists

Seattle Municipal Building, Mayor's and City Councilmen's offices
36 paintings by contemporary Northwest artists

Seattle Public Library
2 sculptures by contemporary Northwest artists

Seattle Symphony Fund-Raising Project
Designer's Show House
Paintings: 2 contemporary Northwest, 1 18th century Italian

Seattle Tennis Club
8 paintings by contemporary Northwest artists

Skagit Valley College, Mount Vernon, Washington
Arts Festival
12 paintings by contemporary Northwest artists

The J. B. Speed Art Museum, Louisville, Kentucky; The University of Michigan Museum of Art, Ann Arbor
Alessandro Magnasco Exhibition
2 paintings

State Capitol Museum, Olympia, Washington, arranged circuit to National Governors' Conference, Los Angeles, California; Tacoma Allied Arts, Washington; Burien Arts Festival, Washington; Kansas Cultural Arts, Wichita; Arkansas Arts and Humanities, State Capitol, Little Rock; Kentucky Arts Commission, Capitol Building, Frankfort; North Carolina Museum of Art, Raleigh; Wesley College, Dover, Delaware; State Capitol, Charleston, West Virginia
The Governors' National Art Tour
Painting by Morris Graves
Painting and Sculpture from the Norman Davis Collection
34 modern European and American paintings, drawings, prints, sculptures
Governor's Invitational Exhibition of Washington Artists
Painting by Leo Kenney

Tacoma Art Museum, Washington
John Franklin Koenig Exhibition
4 paintings

Trebor Interiors and Gallery, Inc., Oklahoma City
Emilio Amero Retrospective Exhibition
8 paintings

University of California Art Gallery, Santa Barbara
Etruscan Art in West Coast Collections
4 ceramic objects, 1 bronze mirror, 1 terra cotta relief

University of Illinois, Krannert Art Museum, Urbana
Louis Bunce Exhibition
Painting

The University of Michigan Museum of Art, Ann Arbor
Sasanian Silver
2 silver bowls, a silver and gold plate

The University of New Mexico, Albuquerque, arranged circuit: the Marion Koogler McNay Art Institute, San Antonio, Texas; the San Francisco Museum of Art, California; Los Angeles Municipal Art Gallery
Cubism: Its Impact in the U.S.A., 1910-1930
3 paintings by John Covert

State University of New York at Binghamton, University Art Gallery
Dedication Exhibitions: Bernardo Strozzi paintings and drawings
Painting, Hagar and the Angel

University of Notre Dame Art Gallery, Indiana
Krishna in Miniatures, Bronzes and Stone
Bronze, Bala Krishna

University of Washington, Henry Art Gallery, Seattle, arranged circuit: Oregon State University at Corvallis; Calgary Allied Arts Council, Alberta, Canada (continued from 1966)
Walter F. Isaacs Retrospective Exhibition
2 paintings
Stanley Hayter Exhibition
7 prints

Wellesley College Art Museum, Jewett Arts Center, Massachusetts
Mayling Soong Foundation Twenty-fifth Anniversary Exhibition of Chinese Art
2 bronzes, 1 ceramic object

Western Association of Art Museums, Seattle, arranged circuit: Crosby Library, Gonzaga University, Spokane, Washington; Viking Union, Western Washington State College, Bellingham
Seattle to Kobe Exhibition: 35 Seattle Artists (continued from 1966)
16 paintings by contemporary Seattle painters

Wichita Art Museum, Kansas
Andrew Wyeth Exhibition
Painting
Religious Art of the Renaissance and Post Renaissance Periods
3 Netherlandish sculptures, 1 Dutch drawing

The Winnipeg Art Gallery, Manitoba, Canada
Centennial Exhibitions Presentations: Mother and Child
French Gothic gilt bronze

University Young Women & Young Men Christian Associations, Seattle
Northwest Artists Interpret the Northwest
23 paintings by contemporary artists

Special Programs and Events

(in addition to the
Guild Lecture Series)

April 25 *The Ways of a Woman*, Museum Guild Spring luncheon and fashion show

May 4 *Art/Architecture*, 18th Annual Exhibition of Residential Architecture

June 15 Docents of the DeYoung Memorial Museum in San Francisco air lift to Seattle for special tour of the Oriental collection

September 10, 17, 24
October 1, 8, 15 Fall Series of Chamber Music Concerts

October 19 *Artists in Action*, exhibit and demonstration, Museum Guild membership tea

October 29 *Arty Party*, for high school, college, and university students, sponsored by the Museum Guild at the Pavilion

November 30 *English Porcelain*, John P. Cushion, Research Assistant, Ceramic Department, Victoria & Albert Museum

December 10 Christmas concert of ancient and modern carols by the Seattle Madrigal Society

Accessions

FIG. 1. *Buddhist Painting of Kwannon Rescuing Lost Soul*, 1849, by Hokusai, 1760-1849, Japanese; ink and color on paper; 53¼ x 19½ in. (J32/H6898.2) Gift of Miss Maude Oakes, Big Sur, Calif.



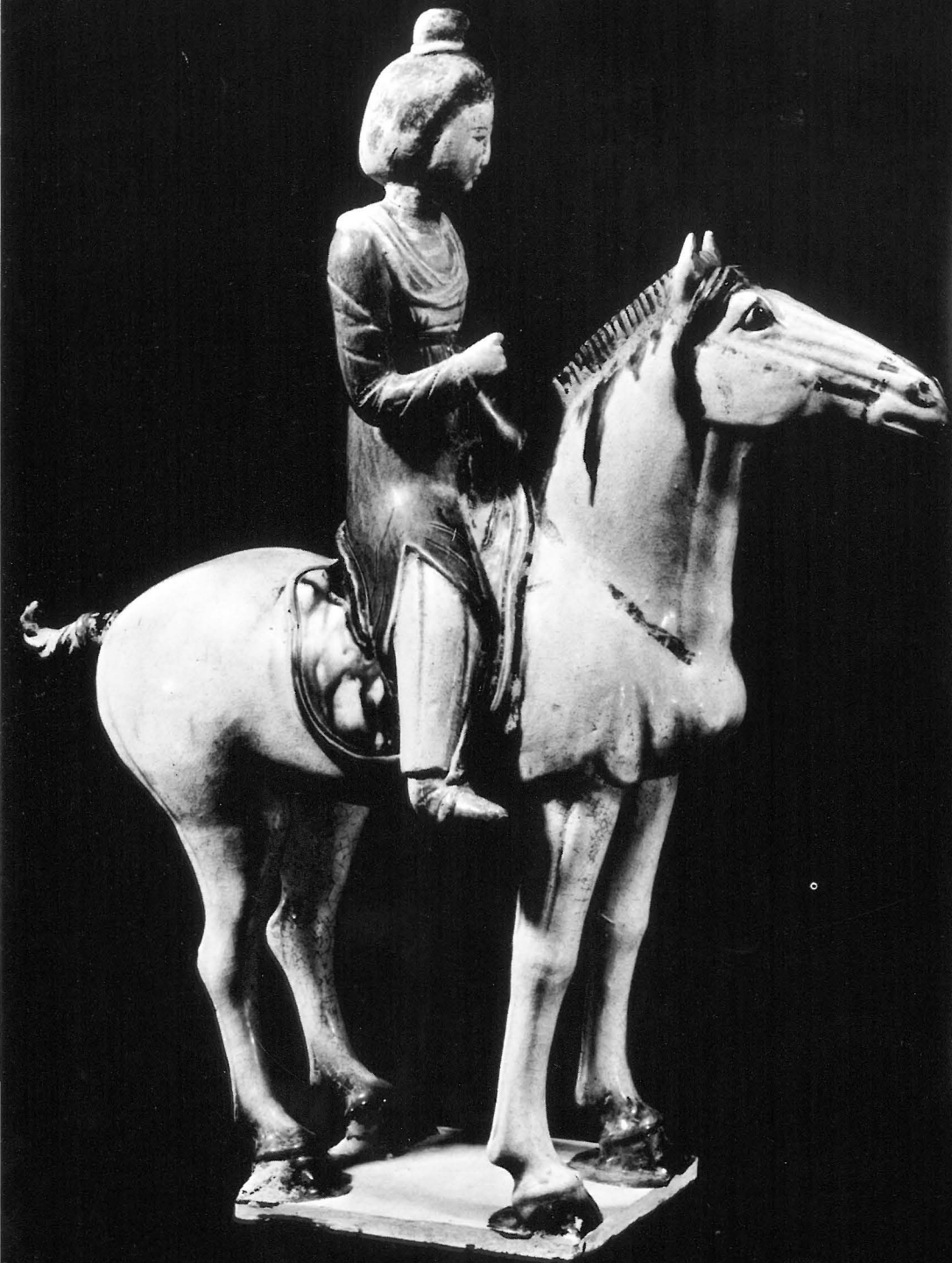


FIG. 2. Tomb sculpture, whitish earthenware with orange and white slip over polychrome glazes; China, T'ang dynasty, 618-906; H. 15 $\frac{3}{4}$ in. (Ch24.53) Margaret E. Fuller Purchase Fund



FIG. 3. Vishnu riding on Garuda, bronze; Cambodia, Khmer, 12th-13th cent.; H. 4 in. (FIn11.35)



FIG. 4. Shiva and Parvati enthroned on Mt. Kailasa, sandstone; Central India, 9th cent.; H. 21 in. (In11.78)



FIG. 5. Head of a divinity, probably Vishnu, pink sandstone; Central India, ca. 7th cent.; H. 15 in. (In11.85)



FIG. 6. Buddha, brass; Kashmir, Swat Valley, ca. 9th cent.; H. 12 $\frac{3}{4}$ in. (In11.82)



FIG. 7. Falcon statuette, hollow, engraved bronze with silver damascened inlay; Egypt, Ptolemaic period, 304-30 B.C.; H. 10 in. (Eg11.70) PONCHIO Auction Fund



FIG. 8. Ibex head finial, cast bronze; Northwest Iran, Scythian, 6th cent. B.C.; H. 2 $\frac{5}{8}$ in. (PIs6.32) Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa.



FIG. 9. Stele, black basalt; found in Syria, Aramean, 900-800 B.C.; H. 34 in. (PIs11.28) Gift of Fouad Alouf, Beirut, Lebanon

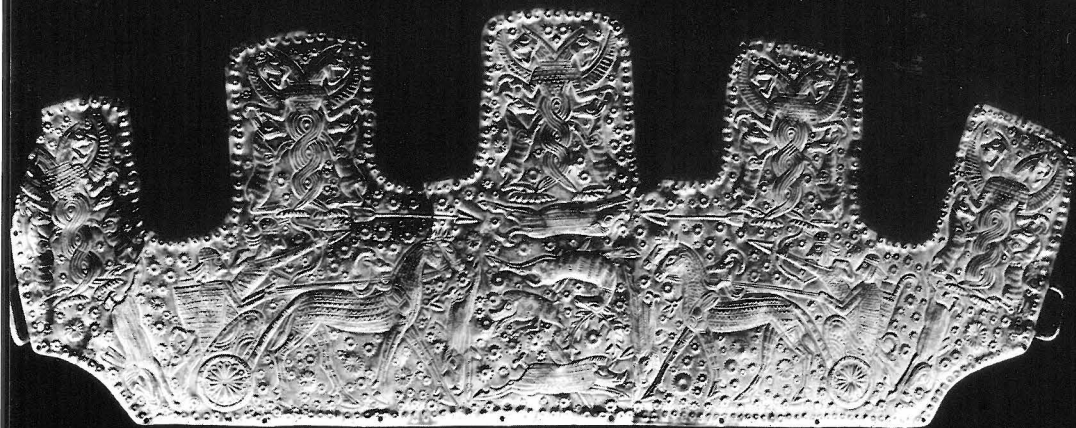


FIG. 10. Crown, repoussé decoration on sheet gold; Northwest Iran, ca. 1200 B.C. 5 $\frac{3}{8}$ x 14 $\frac{3}{4}$ in. (Pls6.31) Detail: section of hunting scene

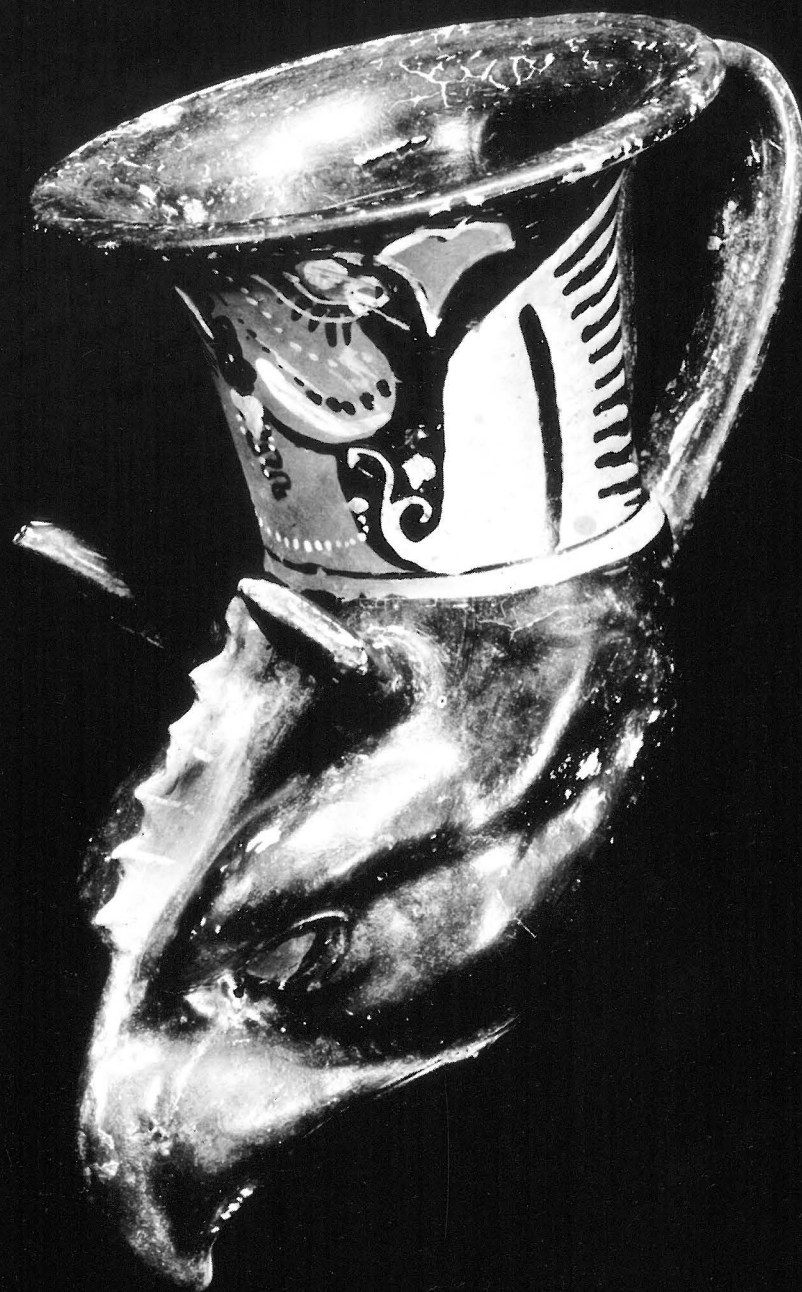


FIG. 11. Rhyton, black polished earthenware with painted neck; Italy, Calabrian, 6th cent. B.C.; H. 4 $\frac{1}{2}$ in. (Cs20.60) Norman Davis Collection



FIG. 12. Head of a bull, terra cotta; Italy, Campania, 2nd cent. B.C.; H. 6 in. (Cs11.51) Norman Davis Collection

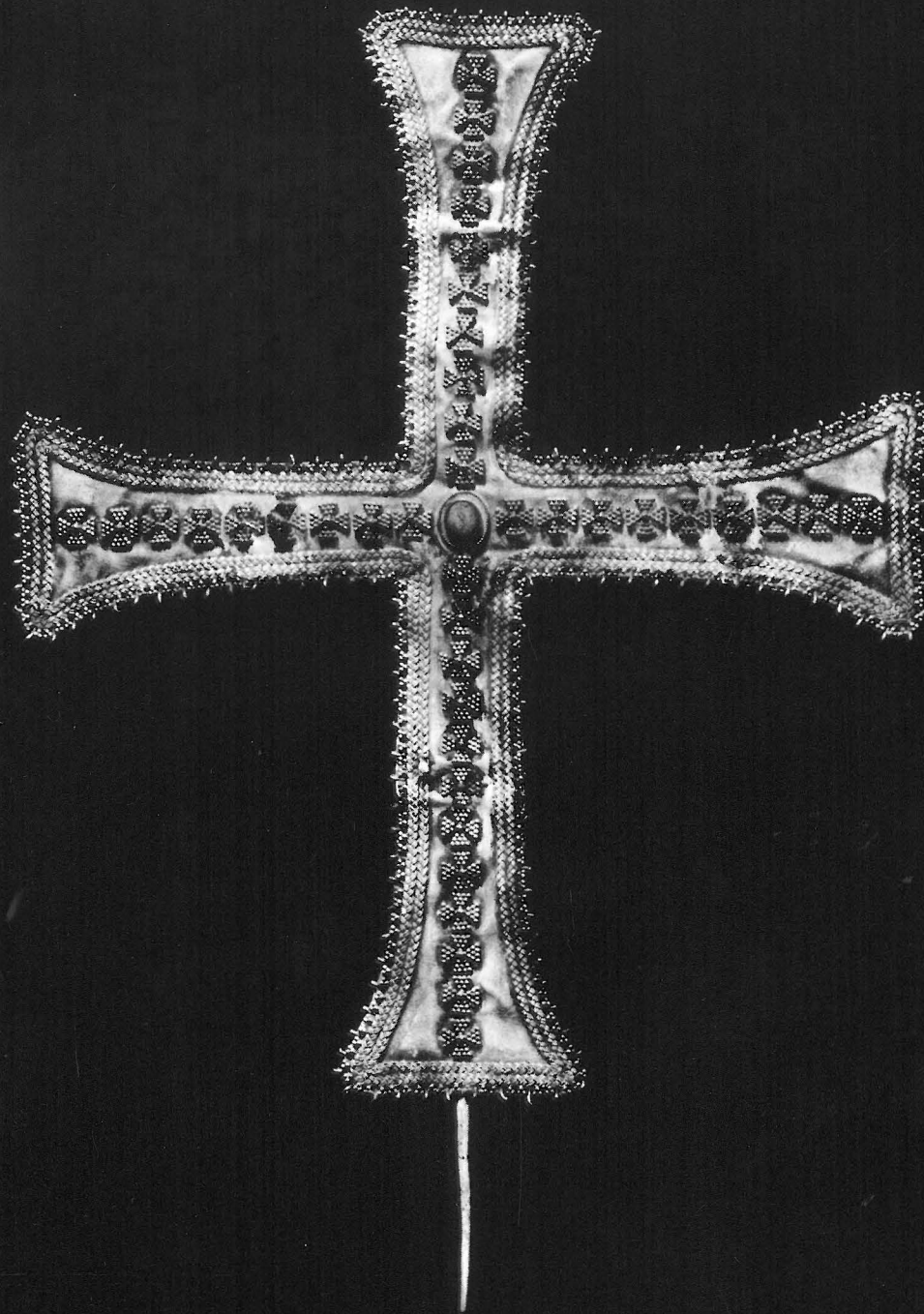


FIG. 13. Gold cross; Syria, region of Hama, 6th-7th cent.; H. 11½ in. (Bz6.3) PONCHO Auction Fund



FIG. 14. Hellenistic head, marble; Turkey, Byzantine era, ca. 4th cent.; H. 7¼ in. (Bz11.2)

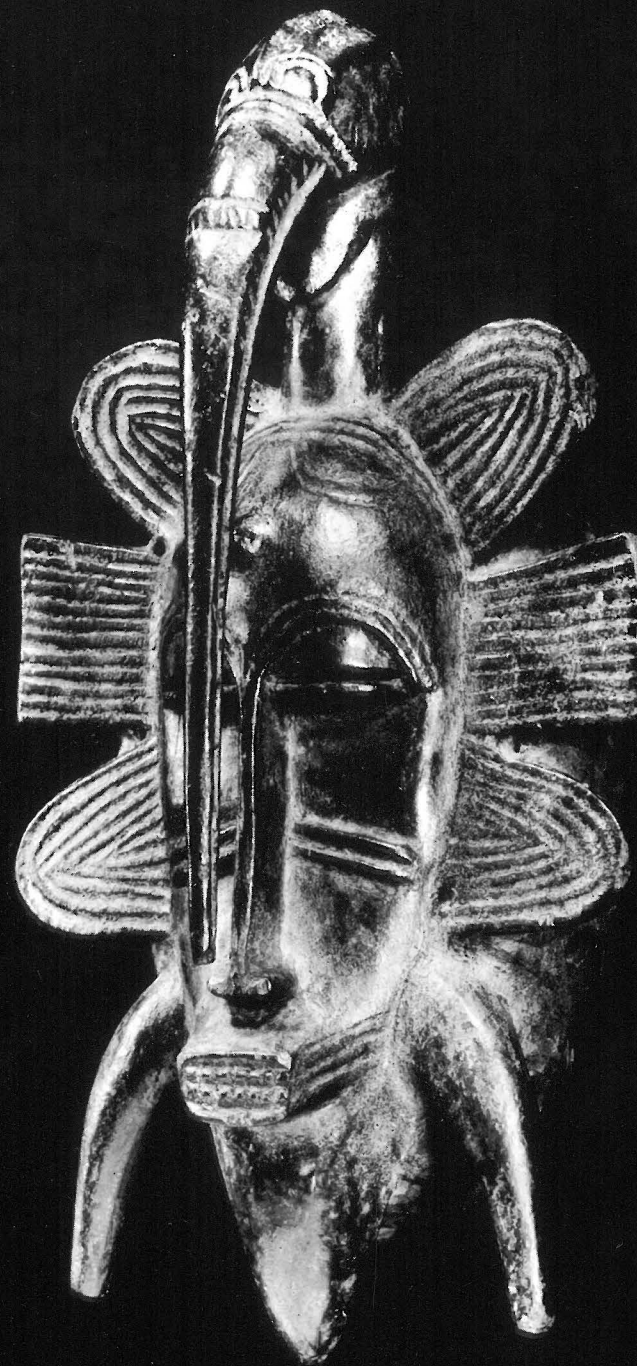


FIG. 15. Hornbill mask, wood; Africa, Central Ivory Coast, Senufo tribe, 19th cent.; H. 13¾ in. (Af16.12)



FIG. 16. Cult figure, wood; Africa, Dogon tribe, Bandiagara region, Republic of Mali, ca. 1800; H. 27 $\frac{3}{8}$ in. (Af11.36)

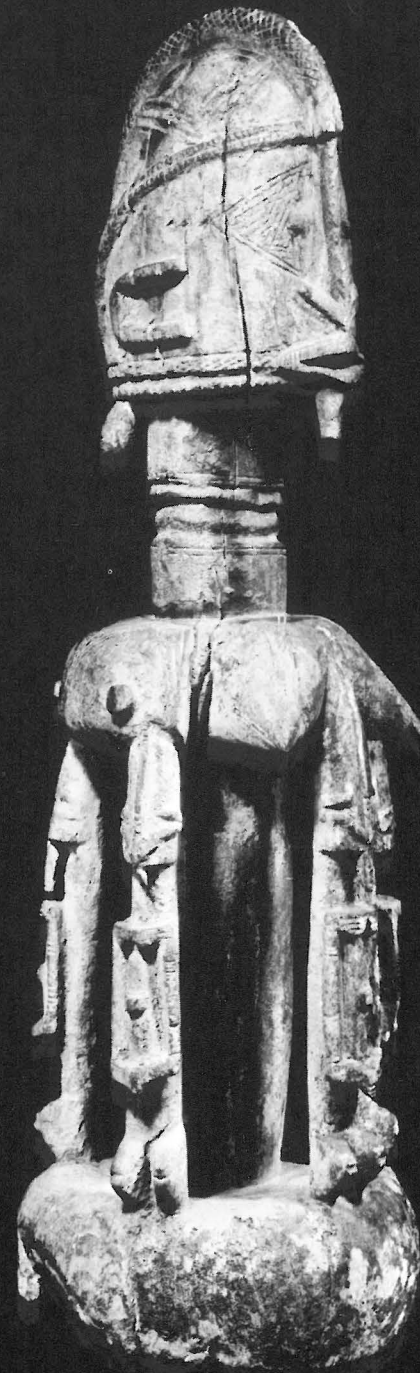


FIG. 17. Cult figure, wood; Africa, Dogon tribe, village of Ibi, Republic of Mali, ca. 1800; H. 17 $\frac{1}{2}$ in. (Af11.46)



FIG. 18. Dance staff, wood; Africa, Northwest Yorubaland, Nigeria, 19th cent.; H. 19 $\frac{7}{8}$ in. (Af11.35)



FIG. 19. *The Holy Family with St. John and Family*, by Pier Francesco Mola, 1612-1666, Italian; oil on canvas; 25 $\frac{3}{4}$ x 18 $\frac{1}{2}$ in. (It37/M73.1) Thomas D. Stimson Memorial Collection, gift of Mr. and Mrs. Douglas J. Stimson, Washington, D.C.



FIG. 20. Relief with Agnus Dei scene of the Virgin flanked by John the Baptist and a Saint, alabaster; Italian, 17th-18th cent.; H. 9 in. (It11.14) Gift of Mrs. Cebert Baillargeon in memory of her husband



FIG. 21. *Young Woman with Miniature*, 1778, by Pierre-Alexandre Wille, 1748-1821, French; oil on canvas; 32 1/8 x 25 5/8 in. (Fr37/W6655.1)



FIG. 22. *Effet de Printemps, Vallee de Chevreuse*, ca. 1885, by Jean Baptiste Armand Guillaumin, 1841-1927, French; oil on canvas; 26 x 48 in. (Fr31/C9453.1) Gift of Mr. and Mrs. Philip E. Renshaw

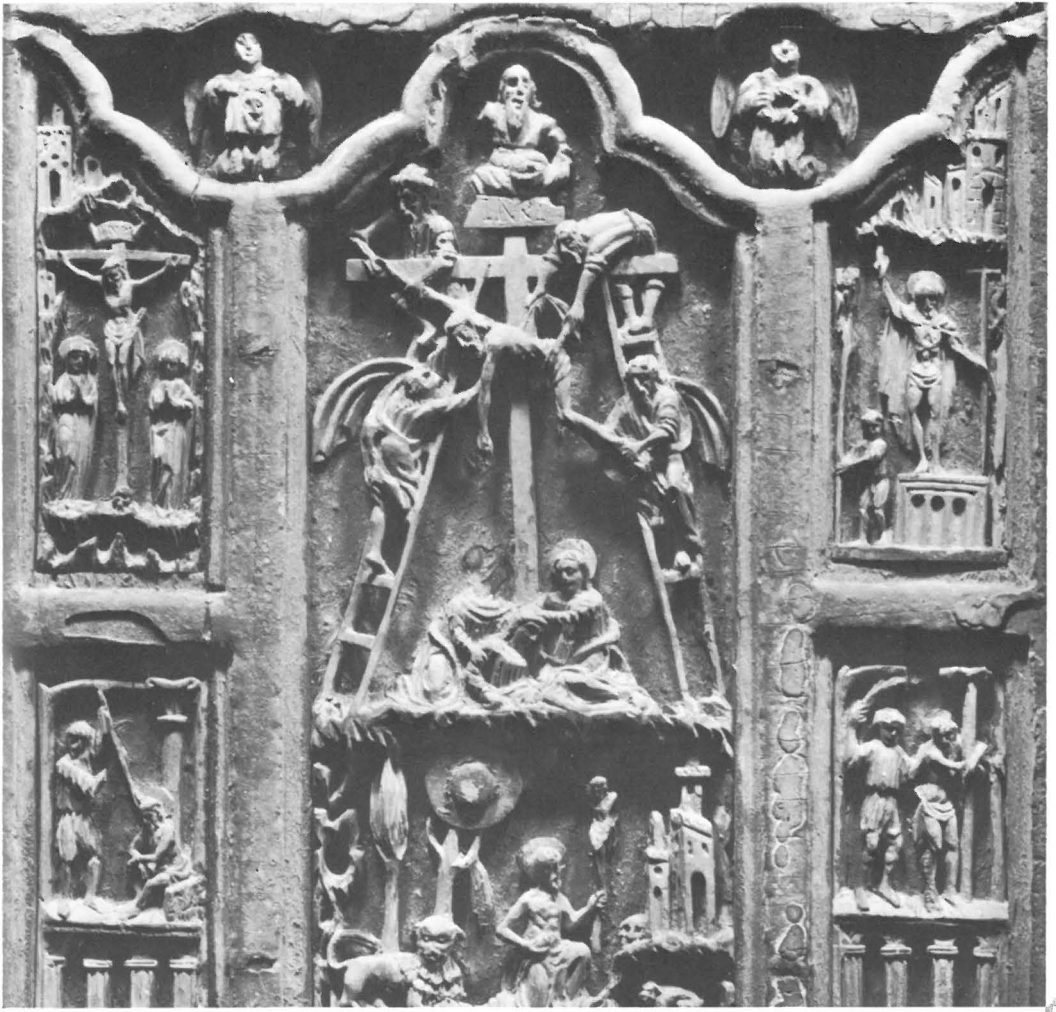


FIG. 23. Triptych screen with scenes of the Passion of Christ, boxwood with traces of iridescent peacock feathers and paint; German, 16th-17th cent.; H. $3\frac{3}{8}$ in. (G11.13)



FIG. 24. *The Couple*, ca. 1934, by Emil Nolde, 1867-1956, German; watercolor on paper; 13 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in. (G32/N7142.1) Gift of Mr. and Mrs. Bagley Wright

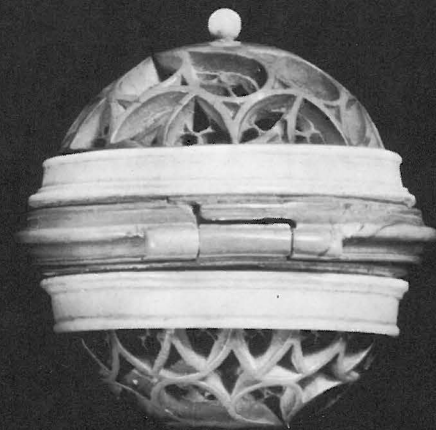


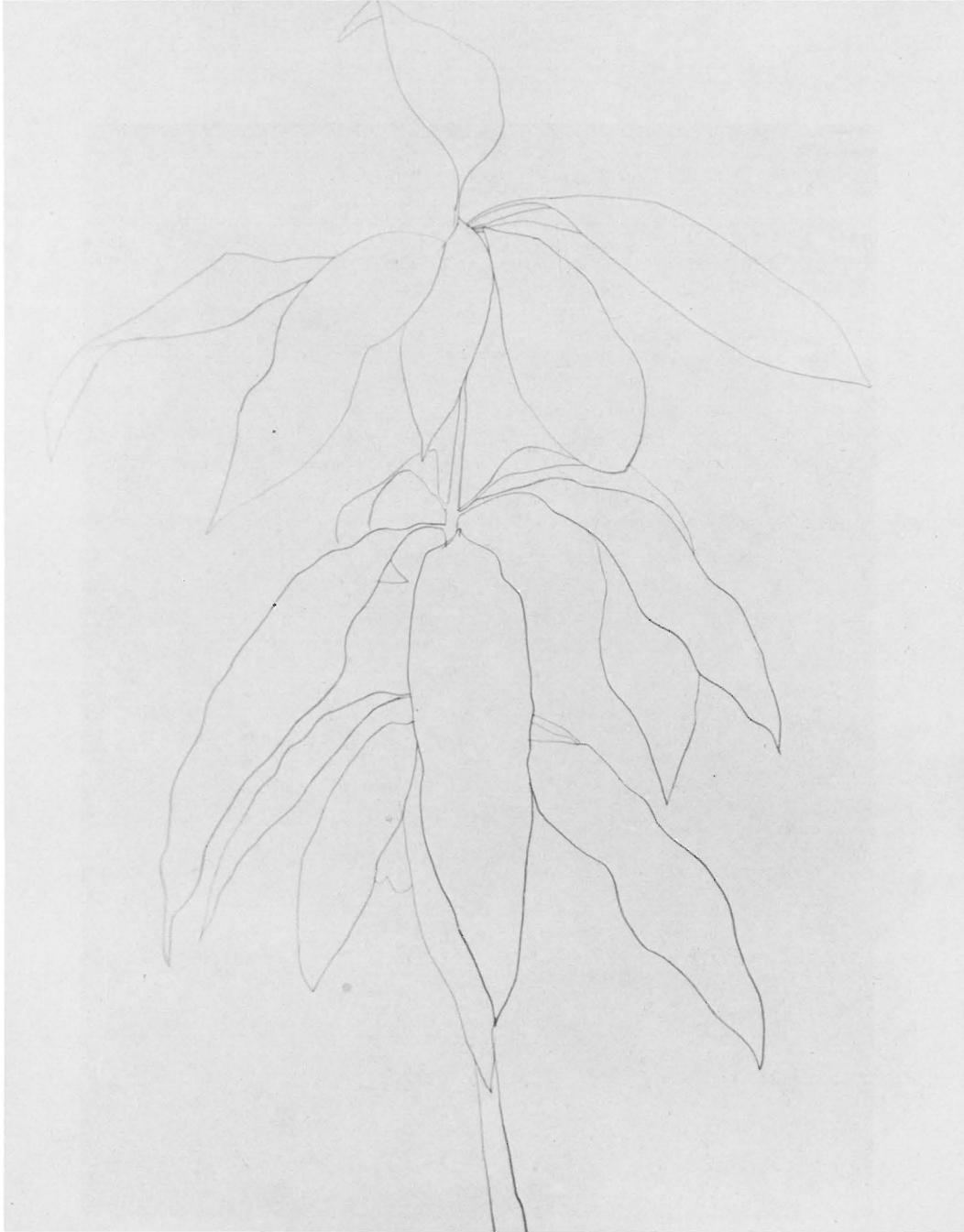
FIG. 25. Rosary bead, pearwood with ivory banding and knob; Flemish, early 16th cent.; H. 1 $\frac{1}{2}$ in. (F11.9) Bead open showing carved religious scenes



FIG. 26. Relief with Biblical scenes, alabaster; Nottingham, England, ca. 1360-1380; H. 16 $\frac{3}{4}$ in. (B11.3)



FIG. 27. *Signs and Messengers*, 1967, by Mark Tobey, born 1890, American; tempera on board; 39 $\frac{3}{4}$ x 28 $\frac{3}{8}$ in. (A32/T555.36)



Accessions

(Unless listed to the contrary, the items are additions to the Eugene Fuller Memorial Collection; the other donors are from Seattle)

DECORATIVE ARTS

AFRICA

Masks

Horned ritual mask with beard; wood. Dan tribe, Ivory Coast, 19th cent. H. 27½ in. Af16.11

Hornbill mask; wood. Senúfo tribe, Central Ivory Coast, 19th cent. H. 13¾ in. Af16.12 (Fig. 15)

AMERICAN INDIAN

Miscellaneous

Bannerstone, drilled hinge-type; dark gray feldspar porphyry. Calhoun County, Illinois, Mound Builder Culture, beginning Christian era. H. 4 in. AI15.6

BYZANTINE

Metal

Cross with widening arms on basal pin; gold, with granulated and braided decoration along perimeter and median rows of tiny, granulated crosses with oval stone at center. Region of Hama, Syria, 6th-7th cent. PONCHO Auction Fund. H. 11½ in. Bz6.3 (Fig. 13)

Steelyard with portrait weight in form of a bust of a Byzantine Empress; bronze. Found in Istanbul, 4th or early 5th cent. Margaret E. Fuller Purchase Fund. H. 11⅝ in. Bz6.4

Jewelry

Earring, crescent shaped with wire loop and openwork design of 2 peacocks flanking a ringed cross; gold. Ca. 7th cent. H. of crescent, 1¾ in.; W. 1⅞ Bz9.4 (Frontispiece)

CHINA

Ceramics

Bottle vase; porcelain with robin's egg blue soufflé glaze. Ch'ing dynasty, 18th cent. H. 12⅝ in. Ch22.88

Rhyton in form of duck looking backwards; pottery with polychrome glazes. T'ang dynasty, 618-906. Margaret E. Fuller Purchase Fund. H. 5 in. Ch24.52

Tomb sculpture of woman on horseback; whitish earthenware with orange and white slips, polychrome glazes. Turfan, T'ang dynasty, 618-906. Margaret E. Fuller Purchase Fund. H. 15¾ in. Ch24.53 (Fig. 2)

Reticulated jar encircled with dragons in relief sipping at either side of lip; pottery with polychrome glaze on upper section. Manchuria, Liao dynasty, ca. 11th cent. H. 8¾ in. Ch25.60

Metal

Oval filigree box with knob in form of a phoenix and 2 dragons as handles; gilded silver with gold and silver filigree. Ch'ien Lung reign, 1736-1796. H. 2½ in.; L. 5⅝. Ch6.124

CLASSIC

Ceramics

Rhyton in form of griffin; black polished earthenware with painted neck. Italy, Calabrian, 6th cent. B.C. Norman Davis Collection. H. 4½ in.; L. 7¾. Cs20.26 (Fig. 11)

Aryballos; buff earthenware with black-figured warriors carrying shields. Greek, Corinthian, 6th cent. B.C. Norman Davis Collection. H. 1¼ in.; girth 7⅝ Cs20.61

Tripod pyxis; creamy earthenware with orange- and black-figured birds and lions passant. Greek, Corinthian, 6th cent. B.C. Norman Davis Collection. H. 2½ in.; Diam. 3¾. Cs80.62

FIG. 28. *Mango*, 1960, by Ellsworth Kelly, born 1923, American; pencil on paper; 28½ x 22⅝ in. (A30/K2875.1)

Arretine jar with long neck and handle on footed body with foliated relief decoration; red polished earthenware. Roman, ca. 30 B.C.-A.D. 30. H. 6½ in. Cs20.63

Metal

Mirror with female triad holding sheaves of wheat and flanked by oinochoe and amphora; repousse, gilded, applied to back of bronze mirror. Roman, 1st-2nd cent. Diam. 5¼ in. Cs6.22

EGYPT

Ceramics

Jar with painted design of boats and mountains; buff-pink earthenware. Upper Egypt, Gerzean period, ca. 3000 B.C. Margaret E. Fuller Purchase Fund. H. 7¼ in. Eg20.9

FRENCH

Metal

Coffer lock with foliated fretwork panels between columns topped by finials, hinged cover with fleur de lis over keyhole; wrought iron. Gothic, 15th cent. Gift of friends in memory of George Wellington Stoddard. H. 7¼ in.; W. 5⅞. Fr6.6

GERMAN

Ivory

Standing figure of Madonna and Child on baroque stand of the period. South Germany, late 17th-early 18th cent. Gift of Mr. and Mrs. Theodore D. Carlson, Wilton, Conn. H. of sculpture 10 in. G10.6

Metal

Funerary plaque with coat of arms of Danish astronomer Tycho Brahe (1546-1601); embossed, chased, and polychromed copper. Nuremberg. Margaret E. Fuller Purchase Fund. H. 28¾ in. G6.6

GREECE

Textile

Panel with design of fighting warriors in green and yellow on beige; linen embroidered with silk. Greek Islands, 16 cent. 9⅞ x 13½ in. Gr40.2

INDIA

Jade

Mouthpiece of a hookah (waterpipe); white jade with gold mounting and cabochon rubies. Delhi, Mughal period, 17th cent. H. 3¼ in. In4.4

Spoon with long handle; light green jade with gilded bronze mountings and inlaid with gold. Gift of Mr. and Mrs. James D. Burns. L. 10¼ in. In4.5

ITALY

Metal

Plaquette of eagle standing on book, symbol of St. John the Evangelist; gilded copper. North Italian, 15 cent. H. 4 in. It18.5

JAPAN

Ceramics

Vase with tree and leaf decor in gold on dark purple ground with gold banding; enameled porcelain. Late 19th cent. Gift of Mrs. T. David Stimson and Mrs. Arthur G. Dunn in memory of their mother, Mrs. James Neil Ross. H. 7¾ in. J27.72

Lacquer

Negoro wine pot, tall, lobed shape with scalloped cover; vermilion over black lacquer on textile base lined with gold. 18th cent. or earlier. H. 9½ in.; girth 19. J8.32

2 chests on 4 legs containing 60 paired and painted clam shells of the *kai awase* game; gold and silver lacquer on wood with gilded bronze mounts tassled silk tying cords. Early 17th cent. Gift of Mr. and Mrs. Fred Livingston, Portland, Ore. H. 13½ in. J8.33

Metal

E-kagami mirror decorated with Taoist Paradise with long tailed turtle and crane in landscape with water; bronze inscribed with Japanese characters in relief. (Brought from Korea) 17th-18th cent. Gift of Mrs. Wesley Hunner. Diam. 10½ in.; handle L. 4¼. J6.67

Textile

Bustle-sash, *obiage*; with tie-dye design of light blue color on white silk. Contemporary. Gift of Miss Blanche Payne. L. 46¼ in. J40.68

KOREA

Ceramics

Incense burner in the shape of a lotus cup bowl on a pedestal foot with undulating flange of petals; earthenware with brown lustre glaze. Koryo period, 12th cent. H. 6 in. K25.9

Jewelry

Pair of gold earrings with concave, heart-shaped leaf finials suspended from a spool-shaped bauble and 2 linked, tubular rings; gold with applied gold filigree. Silla dynasty, ca. 7th cent. L. 2¼ in. K9.1

Metal

Belt buckle in form of horse with extended leg as hook; bronze. Naknang, Pre-Lolang period, 3rd-1st cent. B.C. H. 2½ in.; W. 3¾. K6.8

MIDDLE EAST

Manuscript

Page from a Syriac lectionary of the Gospels handwritten on both sides in Estrangela script; black and red ink on parchment. Syria, ca. 10th cent. Gift of the late Miss Edna Benson. H. 17⅞ in.; W. 12¾. MEa35.1

PACIFIC ISLANDS

Wood

Mace or pineapple club with bulbous head sculptured in 6-faceted designs with tapering handle; wood with ivory inlay and appliques. Fiji Islands, early 19th cent. L. 24½ in. Pa13.27

PRE-COLUMBIAN

Ceramics

Bowl with geometric decoration in black and red on buff body; painted terra cotta. Casas Grandes, State of Chihuahua, Mexico, ca. 1400. H. 5¼ in.; girth 20. PC20.94

Effigy beaker; polished black earthenware with metallic sheen. Peru, Chimu culture, 13th-15th cent. H. 4⅞ in. PC20.95

2 Globular jars, with shouldler lugs on opposite sides, one with bird beak, the other with seated figures; thin walled, polished earthenware, pinkish buff color. Excavated near Parita, Panama, 500-1000. H. 4¼, 4½ in. PC20.96, 97

Whistling stirrup vessel with spout in form of puma; red polished earthenware with white painted details. North Peru, Ayabaca culture, prior to 400 B.C. H. 7¼ in. PC20.98

Metal

Double pendant with crested crocodiles and receptacles for ivory tusks; cast gold. Parita, Panama, ca. 1480. H. 1¾ in.; L. 2. PC9.17

PRE-ISLAMIC

Ceramics

Jar with bands of geometric, painted, and sgraffito decoration in black on buff body; thin walled terra cotta. Hama, Syria, Hittite era, ca. 1550-1450 B.C. H. 9 in. PIs20.16

Metal

Libation bowl with 12 diamond shaped sunk petals around central rosette, pearly background; silver repousse. Marlik, Iran, Achaemenian, 6th-4th cent. B.C. Diam. 7¼ in. PIs6.30

Crown with 5 crenulations and decoration of hunting scene with horse-drawn

chariots, boar and stag below 5 bicephalous, winged lion demons holding the horns of seated ibexes in each hand; repousse decoration on sheet gold. Northwest Iran, ca. 1200 B.C. H. 5 $\frac{3}{8}$ in.; L. 14 $\frac{3}{4}$. Pls6.31 (Fig. 10)
Finial in the shape of ibex head; cast bronze. Northwest Iran, Scythian, 6th cent. B.C. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. H. 2 $\frac{3}{8}$ in. Pls6.32 (Fig. 8)

DRAWING

Wendell Brazeau (born 1910; American), 2 preparatory studies for *Still Life with Calendar* (a 1956 accession); charcoal and colored pencil on paper. Gift of Wendell Brazeau. 10 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. A30/B7399.1 A, B
Luca Cambiaso (1527-1587; Italian), *The Holy Family with St. John*; ink on paper. Gift of Mrs. Frank H. Molitor in memory of her husband. 6 $\frac{1}{2}$ x 6 in. It30/C1420.4
Brian Fisher (born 1939; Canadian), *Collage "Gemini"*; ink on board and collage. Signed and dated: Brian Fisher 1966. 28 $\frac{1}{8}$ x 18 in. Ca30/F5315.1
Ellsworth Kelly (born 1923; American), *Mango*; pencil on paper. Signed and dated: Kelly feb 60. 28 $\frac{1}{2}$ x 22 $\frac{3}{8}$ in. A30/K2875.1 (Fig. 28)

GRAPHIC ARTS

Samuel Chamberlain (born 1895; American), *Espalion*, before 1934; etching 44/75. Signed: Samuel Chamberlain. Gift of Miss Miriam E. Cole. 6 $\frac{1}{4}$ x 10 $\frac{3}{4}$ in. A50/C3553.5
Okie Hashimoto (born 1899; Japanese), *Harbor, Morning Tide #3*; color woodcut 2/70. Signed with Japanese characters, Latin script, red seal and dated: Okie Hashimoto 1967. 23 $\frac{1}{2}$ x 19 in. J50/H2735.BP1
Ellsworth Kelly (born 1923; American), *Tangerine*, 1964; lithograph 4/75. Signed: Kelly. 35 $\frac{1}{4}$ x 24 in. A50/K2875.Lg1
Rockwell Kent (born 1882; American), *Night Watch*, 1929; wood engraving. Signed: Rockwell Kent. Gift of Earl Henry Gibson. 7 $\frac{7}{8}$ x 5 $\frac{3}{8}$ in. A50/K418.En1
Jean M. Moreau le Jeune (1741-1814; French), *La Dame du Palais de la Reine*, 1777; hand colored line engraving by Pierre Martini on folio page. Signed and dated in print: J. M. Moreau inv. Gift of the late Miss Edna Benson. 10 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. Fr50/M8135.En1
Hishikawa Moronobu (1618-1694; Japanese), *Magician Producing Horse from Gourd*; woodcut. Signed in Japanese. Gift of the late Miss Edna Benson. 10 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in. J50/M8295.BP1
James A. McNeill Whistler (1834-1903; American), *The "Adam and Eve," Old Chelsea*; etching, 2nd state. Signed with butterfly symbol. Gift of Earl Henry Gibson. 6 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. A50/W579.Et10
Purchase Awards from the 38th International Northwest Printmakers' Exhibition:
Keith Achepohl (born 1934; American), *Memento Mori*, 1966; intaglio 3/40. Signed: K. Achepohl. 23 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in. A50/Ac455.Mx1
Russell Davidson (American), *Odd Dream Number 1*, 1966; lithograph and intaglio. Signed and dated on reverse. 25 $\frac{1}{4}$ x 40 $\frac{5}{8}$ in. A50/D2845.Mx1
Judith Ann Stevens (American), *Roselyn, Salmon La Sac Next Exit*; collage intaglio. Signed and dated: Judith Ann Stevens 1967. 32 $\frac{1}{8}$ x 42 in. A50/St475.Mx1

PAINTING

BRITAIN

George Chambers (1803-1840), *Dutch Barges Going to Market*; watercolor on board. Gift of Katharine and Charles Kruse. 12 x 16 $\frac{1}{4}$ in. B32/C3555.1
David Cox, Jr. (1808-1885), *In the Pass of Leng*; watercolor on paper. Signed: David Cox Jr. Gift of Mrs. Fred Everett in memory of her husband. 12 $\frac{1}{4}$ x 20 $\frac{1}{2}$ in. B32/C8394.1
David Cox, Sr. (1783-1859), *Evening*; watercolor on board. Signed: David Cox. Gift of Mrs. Fred Everett in memory of her husband. 13 $\frac{1}{4}$ x 17 in. B32/C8395.1
Anthony Vandyke Copley Fielding (1787-1855), *Kreswick Lake, Cumberland*; watercolor on paper. Signed and dated: Copley Fielding 1825. Gift of Mrs. Fred Everett in memory of her husband. 8 x 11 $\frac{1}{2}$ in. B32/F465.1

Francis Nicholson (1753-1844), *Wooded Glade*; watercolor on board. Gift of Syd Hoare, Vancouver, B.C. 7 $\frac{1}{2}$ x 11 $\frac{1}{4}$ in. B32/N5235.1
Samuel Prout (1783-1852), *Landscape with Figure*, 1840's; watercolor on paper. Signed with monogram. Gift of Syd Hoare, Vancouver, B.C. 8 x 11 $\frac{1}{4}$ in. B32/P9477.1
David Roberts (1796-1864), *Church Procession*; watercolor on paper. 18 x 6 in. B32/R5415.1

CANADA

Joan Balzar (born 1928), *Perimeter*, 1967; acrylic on canvas. Signed: J. Balzar. Northwest Annual Purchase Fund. 56 $\frac{1}{4}$ x 104 in. Ca38/B2195.1
William Brent Gifford (born 1940), Untitled; acrylic on canvas. Signed and dated: Brent Gifford 66. Northwest Annual Purchase Fund. 80 $\frac{1}{2}$ x 56 $\frac{3}{4}$ in. Ca38/G3665.1
Richard Gordon Lott (born 1943), *Concentric Circles*, 1967; aquatex polymer paint on canvas. 84 $\frac{5}{8}$ x 68 $\frac{5}{8}$ in. Ca38/L8995.1

EUROPE

Louis Feito (born 1929; Spanish), untitled, 1960's; oil paint and sand on divided (2) canvases. 21 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. Sp34/F3295.1
Jean Baptiste Armand Guillaumin (1841-1927; French), *Effet de Printemps, Vallee de Chevreuse*, ca. 1885; oil on canvas. Signed: Guillaumin. Gift of Mr. and Mrs. Philip E. Renshaw. 26 x 48 in. Fr31/G9453.1 (Fig. 22)
Pier Francesco Mola (1612-1666; Italian) attribution, *The Holy Family with St. John and Family*; oil on canvas. Signed and dated: F. Mola 165 Thomas D. Stimson Memorial Collection, gift of Mr. and Mrs. Douglas J. Stimson, Washington, D.C. 25 $\frac{3}{4}$ x 18 $\frac{1}{2}$ in. It37/M73.1 (Fig. 19)
Emil Nolde (1867-1956; German), *The Couple*, ca. 1934; watercolor on paper. Signed: Nolde. Gift of Mr. and Mrs. Bagley Wright. 13 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in. G32/N7142.1 (Fig. 24)
Pierre-Alexandre Wille, dit Wille Fils (1748-1821; French), *Young Woman with Miniature*; oil on canvas. Signed and dated: P. A. Wille filius pexit. 1778 no 45. 32 $\frac{1}{8}$ x 25 $\frac{3}{8}$ in. Fr37/W6655.1 (Fig. 21)
Pieter de Witte, called Candid or Pietro d'Elia Candido (ca. 1540 or 1548-1628; Flemish), *Portrait of a Lady*; oil on panel. Dated: 1570. 17 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in. F37/W7833.1

JAPAN

Hokusai (1760-1849), *Buddhistic Painting of Kwannon Rescuing Lost Soul*, (possibly a self portrait); ink and color on paper, mounted as a kakemono. Signed by one of Hokusai's alternative signatures just above a seal impressed upside down; dated 1849 (3 months before his death). Gift of Miss Maude Oakes, Big Sur, Calif. 53 $\frac{1}{4}$ x 19 $\frac{1}{2}$ in. J32/H6898.2 (Fig. 1)
Sakai Oho (1808-1841), *Portrait of the artist's father, Sakai Hoitsu as the Priest Bunsen*; ink and color on silk, mounted as a kakemono. Dated: completed on the 22nd day of the 4th month in 1829 (on inside of box lid). 29 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. J32/Oh55.1

LATIN AMERICA

Marguerita Hahn-Vidal (contemporary), *A Light in the Storm*, 1963; oil on canvas. Signed: M. Hahn Vidal. Gift of Mrs. Patricia Boyd Wilson, Boston, Mass. 40 x 18 in. La31/V6675.1

UNITED STATES (unless otherwise noted, artists are from the Northwest region)

Glenn E. Alps (born 1914), *Trees on a Yellow Bank*, 1965; oil pastel on paper. Signed: Glen Alps. 25 x 17 $\frac{3}{4}$ in. A34/A1756.1
Francis Celentano (born 1928; New York and Seattle), *Elliptical Phalanx*; acrylic polymer on canvas. Signed and dated: F. Celentano 1966. 48 $\frac{1}{8}$ x 72 in. A38/C3303.2
Sam Francis (born 1923; California), *Sam Francis Suite #41*, 1967; a plastic chest containing an original acrylic painting, 8 color lithographs, 3 color lithographs mounted on a folding screen, 1 color lithograph mounted on a

hanging scroll, and a colophon page with the artist's statement, all in separate compartments. Individually signed: Sam Francis. H. of chest 16¾ in. A34/F84707.1

Thomas Fransioli (born 1906; Seattle, Connecticut), *Necropolistic Images*; acrylic on canvas. Signed and dated: Fransioli 1967. 50½ x 66¼ in. A38/F857.1

Kathleen A. Gemberling (born 1920), *Promontory*; oil on canvas. Signed and dated: Gemberling '67. 36½ x 40 in. A31/G2841.3

Richard Gilkey (born 1925), *Crab*; oil on canvas. Signed and dated: Gilkey '66. 32 x 32½ in. A31/G3977.8

Mitchell Jamieson (born 1915; Virginia), *The Dream*, 1966; tempera on panel. Signed: Jamieson. 24 in. square. A32/J241.1

Helmi Juvonen (contemporary), *Beaver Frog Face* (totem pole motif); tempera on paper. Signed: helmi. Gift of Earl Henry Gibson. 21⅞ x 14¾ in. A32/J9896.3

John F. Koenig (born 1924), *Stu-Kung Fu Said*; gouache, fiber and acrylic paint on paper adhered to canvas. Signed and dated: j f koenig '65. 25½ x 19¾ in. A34/K8194.3

Jonas Lie (1880-1940), *After the Snow Fall*; oil on canvas. Signed and dated: Jonas Lie '08. Gift of F. L. Dabney and Mrs. Joan Dabney Jordan, in memory of their aunt, Mrs. Edith Dabney Ford. 35½ x 42¼ in. A31/L6205.3

Fred B. Marshall (born 1904), *Tugs*, 1967; water-soluble acrylic, polymer medium on gesso board. Signed: Marshall. 35⅞ in. square. A32/M356.3

Alden C. Mason (born 1919), *Parade*; acrylic on canvas. Signed and dated: Alden Mason 1966. 34⅞ x 38 in. A38/M3812.2

Neil Meitzler (born 1930), *Mountain in Winter*; oil on canvas. Signed and dated: N. Meitzler '65. 36⅞ x 36¼ in. A31/M4797.2

Ann O'Keefe (born 1928), *Formation*, 1966; acrylic paint and wooden block on canvas. Signed: O'Keefe. 48⅞ x 60⅞ in. A38/Ok21.1

Douglas D. Payson (born 1940), *After Many a Summer (Dies the Swan)*; oil on canvas. Signed and dated: d payson '67. Northwest Annual Purchase Fund. 68⅞ x 77½ in. A31/P2975.1

Darrell A. Peterson (born 1942), *Image of a Day*, 1967; acrylic on canvas. 59¾ x 36⅞ in. A38/P4425.1

Arthur H. Smith (born 1929), *Ancient Armor*, 1966; acrylic on canvas. Signed: Arthur Smith. 21¾ x 28 in. A38/Sm510.1

Mark Tobey (born 1890), *Portrait of Mrs. Edgar Ames*, 1924; pastel on board. Signed: Tobey. Gift of Mrs. John A. Baillargeon. 23 x 17¾ in. A34/T555.1

Signs and Messengers; tempera on board. Signed and dated: Tobey '67. H. 39¾ in. A32/T555.36 (Fig. 27)

PHOTOGRAPHS

Chao-Chen Yang, *The Arches of Science*, mounted color photograph of the Pacific Science Center, Seattle, Wash. Gift of Chao-Chen Yang. 15½ x 18¼ in.

SCULPTURE

AFRICA

4 Goldweights in the form of a fish, a fly whisk, a (wicker) shield, a mallet; brass, cire perdue castings. Ashanti Tribe, Republic of Ghana, 19th cent. Gift of Mrs. Ralph W. Nicholson. H. 2-3⅞ in. Af11.30-33

Ancestor statue of abstract, geometric openwork design with beard and headdress; wood. Dogon Tribe, Sangha region, Republic of Mali. H. 15½ in. Af11.34

Dance staff (Oshe Shango) used in the Shango cult, topped with kneeling figure of female devotee with double axe symbol on her head, a child on her back, a bowl on her knees; wood. Northwest Yorubaland, Nigeria, 19th cent. H. 19⅞ in. Af11.35 (Fig. 18)

Cult figure of standing ancestral mother with child in front of her on platform base; wood. Dogon Tribe, Bandiagara region, Republic of Mali, carbon dated ca. 1800. H. 27⅞ in. Af11.36 (Fig. 16)

4 Antelope headpieces, tji (or chi) wara in geometric, openwork design; wood. Bambara Tribe, Republic of Mali, 19th cent.

1, from the Minangha District; H. 36¾ in. Af11.37

2, from the Boguni District; purchased from the Bequest of Lester W. Lewis. H. 18½ in. Af11.38

3, from the Kinian District; gift of Mrs. Alfred V. Perthou. H. 20¼ in. Af11.39

4, from the Boguni District; purchased from the Bequest of Reginald A. Pearce. H. 13 in. Af11.40

Hornbill bird, a Lo Society ceremonial headpiece with outspread rectangular wings and long curved beak touching its belly; wood. Senufo tribe, Central District, Republic of Mali, 19th cent. Gift of Seattle Art Museum Guild. H. 23⅞ in. Af11.41 (Illustrated on page . . .)

Ceremonial rhythm pounder (deble), a long-armed, standing female figure on platform base; wood. Senufo Tribe, Korhogo region, Ivory Coast. H. 34½ in. Af11.42

Ancestor figure of a chief, bearded and seated on a stool on platform base; wood. Baoule Tribe, Dimbokro region, Ivory Coast. H. 19½ in. Af11.43

Ancestor figure of female standing with pounder on platform base; wood. Dogon Tribe, Sangha region, Republic of Mali, carbon dated ca. 17th cent. Gift of Mr. and Mrs. Joshua Green, Jr. H. 17 in. Af11.44

Ancestor figure of female with coiled hairdo and arms hanging down at sides; wood. Wabembe Tribe, Eastern Congo, Lake Tanganyka. H. 18½ in. Af11.45

Cult figure of ancestral mother with lip plug and head decoration of a snake on a thin, cylindrical body ringed with breasts that are supported by 5 children in the form of bearded pole figures; wood. Dogon Tribe, village of Ibi, Republic of Mali, carbon dated ca. 1800. H. 17½ in. Af11.46 (Fig. 17)

Ceremonial staff topped with female figure with coiled hair held with nail studded disc at back of neck; wood. Bajokwe Tribe, Congo. H. 22¼ in. Af11.47

Ceremonial scepter with 3 figures in tapering openwork, each standing on the other's cylindrical headdress; wood. Bakongo Tribe, Congo. H. 19⅞ in. Af11.48

AMERICAN INDIAN

Effigy pipe with bowl in form of small animal; Ohio pipe-stone. Eastern woodlands, Hopewell Culture, ca. 300 B.C.-A.D. 300. H. 2 in.; L. 4¼. AIIn11.2

BYZANTINE

Hellenistic head with tightly curled cap of hair; marble. Turkey, Byzantine era, ca. 4th cent. H. 7¼ in. Bz11.2 (Fig. 14)

CHINA

Buddhist head with headdress; hollow, cast iron with gesso coating and traces of gilt. Late Sung dynasty to early Ming. H. 7¾ in. Ch11.52

CLASSIC

Head of a bull with garland horns; terra cotta. Italy, Campania, 2nd cent. B.C. Norman Davis Collection. H. 6 in. Cs11.51 (Fig. 12)

Frieze fragment showing the orphic ceremony with a satyr, the veiled neophyte, and a maenad with her cymbal; terra cotta. Etruscan, Campania style, 1st cent. B.C. Norman Davis Collection. 13⅞ x 16¼ in. Cs11.52

2 Frieze fragments with scenes of the building of the Argo, showing Athena seated with shield and owl before a sailrigger, and a carpenter with mallet straddling the prow; terra cotta. Italic, Campania style, 2nd-1st cent. B.C. Norman Davis Collection. 15 x 11⅞ in. and 12 x 6½ in. Cs11.53

EGYPT

Falcon statuette, emblem of Horus bearing crown of Upper and Lower Egypt with Uraeus; hollow, engraved bronze with silver damascened inlay. Ptolemaic period, 304-30 B.C. PONCHO Auction Fund. H. 10 in.; L. 7⅞. Eg11.70 (Fig. 7)

EUROPE

- Madonna Immacolata standing on sphere with snake, attributed to Franz Preiss; polished wood. Bohemia, 1st half 18th cent. H. 7 $\frac{3}{8}$ in. Eu11/P9145.1
- Alabaster table (relief) with kiss of Judas scene, Christ with concave, circular nimbus, 3 soldiers holding lantern, Peter and Malchus. Nottingham, England, ca. 1360-1380. H. 16 $\frac{3}{4}$ in. B11.3 (Fig. 26)
- Rosary bead consisting of 2 hinged tracery domes each with a miniature religious scene carved inside: the Nativity and the St. Christopher scenes, each encircled with carved Latin legends; pearwood with ivory banding and knob. Flemish, early 16th cent. H. 1 $\frac{1}{2}$ in.; Diam. 1 $\frac{3}{4}$ and 1 $\frac{1}{2}$. F11.9 (Fig. 25)
- Triptych screen, a miniature wood carving with scenes of the Passion of Christ; boxwood with traces of iridescent peacock feathers and paint. Germany, 16th-17th cent. H. 3 $\frac{3}{8}$ in.; W. 3 $\frac{1}{4}$. G11.13 (Fig. 23)
- Alabaster relief with Agnus Dei scene of the Virgin on a lotus cup pedestal holding lamb and palm leaf, flanked by John the Baptist and a Saint. Italian, 17th-18th cent. Gift of Mrs. Ceibert Baillargeon in memory of her husband. H. 9 in.; W. 8 $\frac{1}{4}$. It11.14 (Fig. 20)
- Pair of equestrian huntsmen on pedestal bases attributed to Francesco Fanelli; bronze with turtle shell inlay on bases. Italian, 2nd half 17th cent. Purchased from the bequest of Dean Milnor Roberts. H. 15; 17 $\frac{1}{2}$ in. It11.15 (Cover)

FURTHER INDIA

- Vishnu riding on Garuda; bronze, Cambodia, Khmer, 12th-13th cent. H. 4 in. FIn11.35 (Fig. 3)
- Pair of praying monks kneeling on lotus pedestals; stained hardwood. Burmese, carbon dated 2nd half 18th cent. H. 14 $\frac{1}{2}$; 15 $\frac{1}{2}$ in. FIn11.36 A, B

INDIA

- Shiva and Parvati enthroned on Mt. Kailasa over the shaking demon giant, Ravana, a Ramayana legend; sandstone. Central India, 9th cent. H. 21 in. In11.78 (Fig. 4)
- Buddha with mandorla, standing on a lotus base; brass. Kashmir, Swat Valley, ca. 9th cent. H. 12 $\frac{3}{4}$ in. In11.82 (Fig. 6)
- Shiva Nataraja within orb of the sun with prostrate Apasmara and 2 seated musicians; bronze. South India, Chola period, ca. 11th cent. H. 5 in. In11.83
- Jain goddess in front of torana with attributes and attendants, inscribed (on the back) with Sanskrit characters; brass with characters damascened in copper. India, 12th cent. Gift of Mrs. Floyd C. Shank, San Francisco, Calif. H. 7 $\frac{1}{2}$ in. In11.84
- Head of a divinity, probably Vishnu, with wheel of the law incised on top of crown; pink sandstone. Central India, ca. 7th cent. H. 15 in. In11.85 (Fig. 5)
- Torana, gateway to household shrine; solid bronze with silver inlay. Gujarat, Jain, ca. 11th-13th cent. H. 16 $\frac{7}{8}$ in. In11.86
- Krishna playing the flute on a lotus pedestal in diaphanous garment and undulating pose; brass. Kashmir, ca. 13th cent. H. 7 $\frac{1}{2}$ in. In11.87

PACIFIC ISLANDS

- Musumusu, a protective spirit bust ornament to be lashed on canoe prow; stained wood with mother-of-pearl eye inlay. Central Melanesia, Solomon Islands, 19th cent. H. 5 $\frac{1}{2}$ in. Pa11.3

PRE-COLUMBIAN

- Abstract flattened figure with diamond eyes and rectangular headdress, ear plugs, and necklace, partly painted red; terra cotta. West Mexico, Guitzeo, Michocan, ca. 500-300 B.C. H. 5 in. PC11.26

PRE-ISLAMIC

- Stele with relief of an armed soldier; black basalt. Found in Syria, Aramean, 900-800 B.C. Gift of Fouad Alouf, Beirut, Lebanon. H. 34 in. PIs11.28 (Fig. 9)

TIBET

- Demon with crown of skulls trampling snakes, on a reliquary holding prayer rolls and saffron cloth fragment; bronze, gilded and chased, with painted hair and features. Ca. 16th cent. H. 4 $\frac{1}{4}$ in. Ti11.5

UNITED STATES (unless otherwise noted artists are from the Northwest region)

- John N. Battenberg (born 1931; California), *Ace-Dawn Patrol*, 1966; bronze. Gift of Gordon Woodside. H. 47 in. A11/B3217.1
- Charles L. Daugherty (born 1931), *Combine XXIV*, 1967; photo chemistry and acrylics on glass panels in transparent plastic box. Northwest Annual Purchase Fund. H. 12 in. A11/D2665.1
- Stephen Dunthorne (born 1925), *Form '67*; mahogany. H. 30 in. A11/D9235.1
- John H. Geise (born 1936), *Cube Series '67*; plastic and glass, wired electric lightbulb. Northwest Annual Purchase Fund. H. 11 in. A11/G2775.3
- Catherine Munter (contemporary), *Galaxy*, 1967; bronze brazed on steel rod. H. 19 in. A11/M9295.1
- Esther A. Stevenson (contemporary), *Breakthrough*; alabaster. Women Painters of Washington Purchase Fund. H. 13 $\frac{1}{4}$ in. A11/St485.1
- Stephen W. Tibbetts (born 1943), *Machinations in the Mode of Senility*, 1967; steel parts, welded and electrically powered. Norman Davis Purchase Award. H. 109 $\frac{1}{2}$ in. A11/T4325.1

Financial Report

AUDITOR'S REPORT

We have examined the balance sheet of the

SEATTLE ART MUSEUM

as of December 31, 1967 and the related statements of cash receipts and disbursements and analysis of funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

Securities are carried on the balance sheet at cost, when purchased, or at market values when otherwise acquired. Securities were sold during the year for \$7,529.55 more than their original carrying value and the several fund balances were credited accordingly. Securities carried on the balance sheet at \$1,203,977.68 had market values of approximately \$1,665,163.00 at the balance sheet date.

It should be noted that the attached balance sheet and statements are made on a strictly cash receipts and disbursements basis; accordingly this report does not attempt to evaluate or account for the Museum's art collection, library, furniture or properties other than money and securities.

In our opinion the accompanying statements present fairly, on the cash basis, the financial position of the Museum at December 31, 1967 and the results of its operations during the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

MEALS & COMPANY
Certified Public Accountants

Seattle, Washington
February 12, 1968

SEATTLE ART MUSEUM
BALANCE SHEET - DECEMBER 31, 1967

ASSETS

CASH IN BANK AND ON HAND:	
Petty cash—Operating Fund	\$ 25.00
Operating Fund	53,768.59
Restricted Gift Fund	51,322.85
Seattle Art Museum Pavilion Building Account	264.93
Other funds—Savings Accounts	65,614.80
Time Certificate of Deposit	\$103,116.00
Accrued Interest on Time Certificate of Deposit	666.02
	<u>103,782.02</u>
	\$ 274,778.19

NEGOTIABLE SECURITIES:

At market when gifted;	
at cost when otherwise acquired:	
Founders' Endowment Fund	\$257,931.04
Margaret E. Fuller Endowment Fund ..	723,761.46
Restricted Gifts Fund (Margaret E. Fuller)	220,188.68
R. E. Fuller Building Fund	2,096.50
Total assets	<u>\$1,478,755.87</u>

SOURCES OF FUNDS

FOUNDERS' ENDOWMENT FUND	\$262,339.44
MARGARET E. FULLER ENDOWMENT FUND	724,646.01
SEATTLE ART MUSEUM PAVILION BUILDING FUND....	264.93
R. E. FULLER BUILDING FUND	17,467.09
RESTRICTED GIFTS FUNDS	420,244.81
OPERATING FUND	53,793.59
	<u>\$1,478,755.87</u>

SEATTLE ART MUSEUM
CASH OPERATING RECEIPTS & DISBURSEMENTS - 1967

RECEIPTS:

Memberships (individual and organizations).....	\$ 54,315.00
Memberships and donations from firms.....	10,417.50
Unrestricted gifts	17,441.36
Miscellaneous (sale of post cards, publications, slides, photos, etc.).....	22,275.40
Dividends:	
Founders' Endowment Fund.....	\$ 17,651.96
Margaret E. Fuller Endowment Fund.....	47,659.17
	<u>65,311.13</u>
	\$169,760.39

DISBURSEMENTS:

Salaries	\$103,069.73
Exhibitions	38,310.28
Restoration and repair of art objects.....	964.09
Supplies, postage, miscellaneous.....	5,215.30
Telephone and telegraph.....	2,626.84
Travel expense	7,546.90
Concerts and lectures.....	875.64
Printing	6,215.71
Office equipment, and maintenance of same.....	3,460.58
Books, slides, magazines.....	3,549.87
Pensions, Social Security, medical coverage.....	7,924.48
	<u>179,759.42</u>

EXCESS OF DISBURSEMENTS OVER RECEIPTS.....\$ 9,999.03

SEATTLE ART MUSEUM
ANALYSIS OF FUNDS – DECEMBER 31, 1967

	<i>Balance 12-31-66</i>	<i>Additions</i>	<i>Deductions</i>	<i>Balance 12-31-67</i>
FOUNDERS' ENDOWMENT FUND	\$ 260,239.44			
Memorials, life memberships and gifts.....		\$ 2,100.00		\$ 262,339.44
MARGARET E. FULLER ENDOWMENT FUND.....	717,116.46			
Net increase in value of securities sold.....		7,529.55		724,646.01
SEATTLE ART MUSEUM PAVILION BUILDING FUND.....	(63,435.07)			
Payment of note.....		65,000.00		
Interest on note.....			\$ 1,300.00	264.93
R. E. FULLER BUILDING FUND (Established by Board of Trustees in 1958 but not transferred to Museum's books until 1967.)				
Gifts		17,467.09		17,467.09
RESTRICTED GIFT FUNDS.....	259,300.28			
Gifts		250,201.00		
Dividends and interest.....		50,777.05		
Sale of engagement books.....		975.00		
Sale of exhibition catalogues.....		724.50		
"Greek Coins and Cities" Publication.....		4,768.34	3,223.78	
Purchase of gallery art objects.....			130,730.25	
Travel allotment for director and associate director...			5,472.23	
Equipment			2,707.85	
Miscellaneous expenses			4,367.25	420,244.81
OPERATING FUND	63,792.62			
Income, per statement.....		169,760.39		
Expense, per statement.....			179,759.42	53,793.59
	<u>\$1,237,013.73</u>	<u>\$569,302.92</u>	<u>\$327,560.78</u>	<u>\$1,478,755.87</u>