

SEATTLE ART MUSEUM
ANNUAL REPORT
1957

ANNUAL REPORT
of the Seattle Art Museum



Fifty-second Year, 1957

COVER. Male head, marble; Tuscany, Italy, 15th century; H. 19 in. (It11.9).
Gift of Mrs. Donald E. Frederick, Seattle

FRONTISPIECE. *Moonstone* relief, white marble; Nagarjunakonda, India, 3rd-4th
century; H. 12 in. (In11.52). Margaret E. Fuller Purchase Fund

Seattle Art Museum
Seattle 2, Washington

Seattle Art Museum 1957-58

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President, Richard E. Fuller
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Second Vice-President, Walter L. Wyckoff
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TERM ENDING 1961

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EX-OFFICIO

Mayor of the City of Seattle, President of the City Council, President of
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MUSEUM STAFF

Director, Richard E. Fuller
Associate Director and Curator, Millard B. Rogers
Museum Secretary, Mrs. Coe V. Malone
Registrar, Emily Hartwell Tupper
Librarian, Hermie M. Lyons
Educational Director, Edward B. Thomas
Curator of Education, Mrs. William J. Lahr
Assistant Curators: Ernest Dietrich, Allen C. Wilcox
Staff Photographer, Earl T. Fields
Photographic Records, Mrs. Joan Renee Fechter
Museum Assistant, Neil Meitzler
Staff Secretaries: Judith M. Flanagan, Mrs. Cyrus Banning
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Information and Sales: Mrs. Leonard T. Bushnell,
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SEATTLE PARK DEPARTMENT

Chief Custodian, George Haslam
Junior Custodial Engineers: David Burns, Oscar Haugland,
Elmer Herdeck, Leslie Holtzworth

Annual Report of the President and Director

The past year was notable for the Museum in various categories. Our exhibitions from a national standpoint were more important than ever and necessitated an extraordinarily active schedule. We lent more material to exhibits outside the borders of the State than before. Both of the U. S. Information Agency *Eight American Artists* exhibits, for which we were responsible, encountered favorable reception. At the same time our collection was enriched by a number of accessions of outstanding importance.

EXHIBITIONS

Our most ambitious effort was of course the joint exhibition of LIFE's *Illuminations* and *2500 Years of Italian Art*, which in November and December required the entire Museum except for our four permanent galleries. We are most grateful to the staff of LIFE magazine for their fine cooperation and to 16 museums, 4 dealers and 18 private collectors who generously lent the outstanding material which we requested to augment our own collection. Since the conception of Italian Week, which stimulated the historical exhibition, did not evolve until the early summer months, there was great pressure in the autumn in assembling the material and in preparing the catalog and the publicity. In the layout of the catalog and the design of the posters we especially commend our assistant, Neil Meitzler. With the permission of the City Council we had a 50-cent charge for all visitors above the age of twelve and were open from noon until nine on all days but Monday. From ten to twelve we were open without charge to classes by appointment. The sale of over 5000 catalogs at a dollar just covered our printing bill. A paid attendance of over 25,000 and a total attendance of just over 45,000 gave a profit of nearly \$3,000.

We are most grateful to Foster and Kleiser, Sunset Advertising and Heidelberg Brewing Co. for their generous contribution of 30 excellent billboards for our posters and to the Pacific Telephone and Telegraph Co. for their assistance in the erection of our Classic sign outside the building. Mr. Millard B. Rogers, Associate Director, was responsible for many of the details of the installation. We are especially grateful to the custodial staff for their fine assistance in the erection of the *Illuminations*. LIFE was so favorably impressed by his exposition of the Sistine Chapel ceiling that Edward B. Thomas, Educational Director, was commissioned to write an educational guide for the *Illuminations*.

Grateful mention is made of the exhibition *The Collector's Choice* held by the Creative Arts Council at the home of Mr. R. D. Merrill. This autonomous group of young members, under the chairmanship of Mrs. C. Bagley Wright, Jr., was responsible for the selection and hanging of paintings lent by local collectors. The profits from admission fees and donations on behalf of the Museum are held in our restricted gift account to assist the group in the presentation of other exhibits.

The two exhibits of *Eight American Artists*, which we assembled for the U. S. Information Agency in 1956, began their tours early in 1957. Both exhibits include selections from the paintings of Guy Anderson, Kenneth Callahan, Morris Graves and Mark Tobey, and the sculptures of Rhys Caparn, David Hare, Seymour Lipton and Ezio Martinelli. During this year the European circuit was shown in ten cities in Denmark, Germany and England,

while the Pacific circuit was exhibited in fifteen cities in Korea, Japan, the Philippines and New Zealand. The circuits will end in 1958.

We were one of the largest participators in the notable Chinese T'ang Dynasty exhibition of the Los Angeles County Museum. By request we lent 25 items to this comprehensive survey which was assembled from the entire free world. All of our loans were illustrated in their catalog. We lent 63 items to the great exhibition on Asia and the West at the San Francisco Museum of Art, 16 of which were illustrated in their catalog.

SPECIAL EVENTS AND PROGRAMS

Aside from our usual activities we presented six lectures by visiting scholars in our auditorium and two at the University of Washington. Three of these on Islamic art by Dr. Richard Ettinghausen of the Freer Gallery were jointly sponsored with the University. In June we also cooperated in presenting four lectures by our Director and Associate Director in the 4th Annual Far East Institute on Southeast Asia at the University and the Museum. We also had the honor of being co-sponsors with the Far Eastern Institute in the publication of the lectures delivered in the previous year by Dr. Li Chi of the Academia Sinica in Taiwan on the *Beginnings of Chinese Civilization*. Mr. Millard B. Rogers edited the volume and wrote the foreword.

During the *Illuminations* we presented twice daily Robert Flaherty's classic film *The Titan* on Michelangelo, and four performances of a liturgical drama by St. Martin's College and High School in Olympia.



Preview of *Eight American Artists* exhibitions at Seattle Art Museum before starting European and Pacific circuits. L. to R.: Dr. and Mrs. Richard E. Fuller, Kenneth Callahan, Dr. Werner Oppel, Mrs. C. Bagley Wright, Jr., Mark Tobey. (photograph by Forde Photographers)

LIBRARY AND LENDING MATERIAL

For the last months of the year the Library has been closed to the general public while the books were rearranged pending the construction by the carpenters of the Park Department of new shelving and a counter. This will solve the problem of stack space for some time to come. By purchase and gift the Library added 149 volumes, not counting exhibition catalogs and brochures exchanged with many museums in Europe and Asia as well as in this country.

The slides were moved to the central storage of the administrative sub-basement where slides, photographs and labels are under Mrs. Joan Fechter. The addition of over 1100 slides brought our collection to over 18,600. Aside from the thousands used by the Staff and the Docents, about 1800 were borrowed by other educational institutions.

ACCESSIONS

The extensive list of our accessions and the donors to whom we are most grateful begins on page 21. Although numerous gaps in world history were filled, there was a strong emphasis on contemporary art.

ARCHITECTURAL EXHIBIT

The Eighth Annual Architectural Exhibit, held this year in Broadmoor and Washington Park under the title of *Doorways to Tomorrow*, attained exceptional success and brought to the Museum \$7,500, which kept our operating funds solvent during the summer months when membership renewals largely cease. Our sincere thanks are due to several hundred women who served on the various committees under the able leadership of Mrs. Bryant Dunn and her vice-chairman, Mrs. Robert Denny Watt, with Mrs. Donald A. Meyer as secretary, Mrs. A. Talcott Ostrander as treasurer and Mrs. Gale Wilson as assistant treasurer. Committee chairmen were as follows: Publicity, Mrs. C. Marc Miller; Brochure, Mrs. John E. Finley; Illustrations, Mrs. Thomas A. Davies; Ticket Distribution, Mrs. N. Henry Gellert; Properties, Mrs. David R. Bollong; Transportation, Mrs. Clark C. Goss; Posters, Mrs. Nathan Wilkinson, Jr.; Hostesses, Mrs. J. Emil Anderson; Flowers, Mrs. Robert W. Isaacson; Patronesses, Mrs. Joshua Green, Jr.; Advertising, Mrs. Ray Murray, Jr.; Tea, Mrs. W. Kirby Holmes, with Mrs. James W. Wylie in charge of the flowers. Space does not permit giving recognition to the many vice-chairmen and to the important advisory committee where Mrs. Herbert Brink, the originator of this important annual project, was especially helpful.

We are greatly indebted to the following for the display of their homes: Mr. and Mrs. William K. Blethen, Mr. and Mrs. Cortlandt T. Clark, Mr. and Mrs. Louis Dulien, Mr. and Mrs. John H. Hauberg, Jr., Mr. and Mrs. Leo T. Krielsheimer, Mr. and Mrs. Roy L. Maryatt, Mr. and Mrs. William M. Sander, Dr. and Mrs. Frederick A. Tucker, Dr. Frank A. Wanamaker and the late Mrs. Wanamaker, as well as the Director and his wife. For this event, Mr. and Mrs. Stanley H. Bekins, Mr. and Mrs. Emil G. Sick and Mr. and Mrs. David E. Wyman generously made their homes available for the morning coffee and afternoon tea.

MAINTENANCE AND EQUIPMENT

The Museum purchased three automatic 50-cup percolators, some office furniture, a drafting table, as well as lighting fixtures for the Library stacks and the oak for the new shelving and counter. In addition to the usual fine

maintenance of the building by our custodial staff we are grateful to the Park Department for the construction of a stand for our small slides and an illuminated table for viewing them.

PUBLICITY

For the success of many of our activities we are as usual deeply indebted to both the *Seattle Post-Intelligencer* and the *Seattle Times* as well as the neighborhood papers, and the broadcasting stations whose programs fall within the Educational Department report. The publicity that the Museum and some of its activities have received in national journals has been most gratifying.

The Engagement Book also belongs under this category since its major purpose has been to publicize the importance of the collection. This year, in recognition of our 25th Anniversary, the selection of two or three items from each year's accessions emphasized their consistent high standard.

TRAVEL EXPENSES

The Museum's responsibility for the Traveling Curators with the Pacific circuit of the U. S. Information Agency exhibit resulted in three members of our staff receiving transportation to the Orient through our government grant; namely, Mr. Ernest Dietrich, Assistant Curator, Mrs. William J. Lahr, Curator of Education, and Mr. Allan Wilcox, Assistant Curator. They all had their summer vacations in Japan with a special travel allowance from the Museum to permit them to get full educational advantage from this opportunity.

Our expense account also included assistance to the Associate Director for attending the California meetings of the Western Association of Art Museum Directors in September and at the same time selecting from the Pacific Coast museums material for the Italian exhibit. The basic transportation cost of the Director for his eastern trip to borrow Italian material was charged to the expense of that show. The Educational Director received a travel allowance for attending the annual meeting of the National Art Education Association in California.

THE BOARD OF TRUSTEES

The pressure of other responsibilities unfortunately caused the resignation in the late autumn of John H. Hauberg, Jr., after eight years of service. By the end of the year his place had not been filled.

We ended the year in the black in spite of rising expenses, thanks to the extraordinary success of the Architectural Exhibit, the proceeds from our autumn exhibit, and especially the great generosity of a few, the principal of whom are Mr. and Mrs. Albert O. Foster, who donated \$15,000, qualifying them as Associate Benefactors. This gives us a needed operating reserve for which we are most grateful.

Thanks must be given to my fellow members of the Board of Trustees and especially to my fellow members of the Staff with full appreciation of the extraordinary demands incurred by our exhibition schedule and the extensive loans during the past year. In closing, I want our many members to know how grateful we are for their faithful support and to thank that small group of enlightened corporations which follow the example of so many communities in contributing to their cultural assets.

RICHARD E. FULLER
President and Director

Annual Report of the Education Department

It is somewhat futile to assemble a long list of statistics on the educational activities of our Museum. Statistics do not justly indicate the extent nor the importance of our total program. Actually, all of the Museum's activities and services are basically educational in nature. Although we have an Educational Department, every member of our staff performs some educational duties. Dr. Fuller and Mr. Rogers give many lectures and write catalogs and articles for publication. Mr. Rogers, with the assistance of the Guild's Radio Committee, presents our weekly radio broadcasts. Mrs. A. M. Young returned during the summer to do a series of television programs. The traveling curators with the U.S.I.A. exhibits in Europe and the Far East gave numerous lectures abroad, wrote for newspapers, appeared on radio and television, and met with student and artist groups. Our librarian, photographer, registrar, curators and other staff members all perform duties that are essential to the maintenance of the Museum's instructional services and activities.



Tea ceremony in the KCTS-TV television series for in-school-viewing, *Our Neighbors the Japanese*, performed by Mrs. William J. Lahr and Edward B. Thomas. (photograph by Royal C. Crooks)

A very large portion of our educational program is conducted by volunteers who generously give their time and special talents. The Treasure Box Committee of the Seattle Junior League nearly doubled its services this year by visiting 322 Third Grade classrooms to the benefit of some 6,750 Seattle

school children. The Docent Committee of the Guild did an astounding amount of work guiding tours of Museum exhibits and lecturing to groups outside the Museum. They also devoted many additional hours to study, research and training in preparation for their service. At the request of the Council on Aging, the Seattle Public Schools and other agencies, a Senior Day was initiated at the Museum in April. These monthly programs have been extremely successful and are conducted entirely by volunteers, principally from the Docent Committee.

The Museum works in close cooperation with our local schools. In addition to the thousands who annually come on organized field trips, certain special classes are held here on a regular basis for Helen Bush School, Cornish School of Allied Arts, and the University of Washington. Our Special Art Class for three exceptionally talented seniors from each Seattle High School is now in its second successful year. Mr. William Hixson of the University of Washington faculty has been this year's instructor. As a part of the Seattle Public Schools' Professional Study Program for In-Service Training, we initiated in September a series of classes for teachers. These weekly two-hour classes have been devoted this year to Modern Art. They are held in the Museum and taught by the Educational Director. Most of our formal classroom instruction for the Seattle and King County schools is done by television. This year there were on KCTS-TV 80 rebroadcasts of our *Treasure Trips* programs for Third Grade Social Studies and *Man's Story* for High School World History. The Seattle Public Schools report that during the autumn semester *Treasure Trips* had a monthly average classroom audience of 24,019 students, an increase of twelve times over the participants last year. Also, three new programs were recorded for future broadcasts.

All of the Seattle radio and television stations have generously cooperated with the Museum during the past year, but particular attention and thanks should be directed to the two remote broadcasts from our galleries by KTVW-TV, the forty-five Community Workshop programs and other broadcasts over KING-TV and our weekly radio broadcasts on KOMO and KXA. Reports from the stations indicate that we had on radio, and commercial and educational television a total audience of over four million persons for all of our programs this year.

The Saturday morning story hours for children, which had been a Seattle Art Museum tradition for nearly 25 years, were regretfully abandoned this summer because they had outlived their usefulness.

During December the Educational Director devoted a considerable portion of his time to writing an educational guide for the *Illuminations* exhibit. It will be published by LIFE magazine for the educational departments of the many museums scheduled to exhibit the show during the next three years.

In this report many functions of the Educational Department have been omitted, not because they are insignificant, but because it seems more appropriate to direct your attention only to those activities which are particularly unique, or which have been deleted or added in our total programs.

I conclude by expressing in behalf of the Museum our gratitude and appreciation to the many volunteers, institutions, organizations, staff members and all of our Museum membership for the important role they have played in making the Seattle Art Museum a truly vital part of our community.

EDWARD B. THOMAS
Educational Director

Report of the Seattle Art Museum Guild

1957—1958

For the second successive year it is my pleasure, as chairman of the Seattle Art Museum Guild, to bring to you a brief account of its various activities. Although a report for an organization such as ours is apt to be somewhat repetitious from year to year, when you consider the vast number of volunteer hours that are spent serving the Museum, I believe it is permissible to present again a resume of the progress of the standing committees.

I shall commence with the Program Committee because it offers one of the most tangible results. The morning lectures were prepared and delivered by Dr. Fuller, Mr. Rogers and Mr. Thomas and, since this is the silver anniversary year of the Museum, dealt with *25 Years of Collecting*. The afternoon series, which is the responsibility of the Guild, carried on the same theme, *The Collector Speaks*. The morning talks have given our audience a behind-the-scenes look at collecting on a large scale and the afternoon programs an insight on collecting on a more personal basis. Both have been enthusiastically received and well attended.

The Docent Committee spends countless hours studying and preparing themselves for the many tours they are called upon to give all through the year. Their work load is increased when we have a paid show, as we did this year with the *Italian Art* and LIFE's *Illuminations* exhibition. During that period alone the docents gave 272 tours with 26 docents participating.

Much of the success of any organization stems from the efforts of the Membership Committee and our committee works at this phase of Guild activity twelve months of the year in their ceaseless endeavor to secure new members for the Museum. Last September a coffee brunch was held in the Activities Room for new and prospective members. It was a delightful event as well as a rewarding one.

For the balance of the year the Project Committee is entitled to rest on its laurels. We try to distribute our money-raising efforts but this year due to various circumstances they were concentrated in the fall, so within a few months we were engaged in a photographic portrait raffle, the James Beard lectures and the distribution and sale of our annual Engagement Book. All of these endeavors were successful and we have presented Dr. Fuller with a check for \$748.00

In addition to functioning at teas for local and national groups the Public Relations Committee again staffed the kitchen for serving light refreshments during the Italian art show. This service has become increasingly popular with the public, and I stress the word service because that is our intent, and the fact that it also produces a profit is incidental.

Twice a month, on Guild days, our Hospitality Committee faithfully dispenses tea and coffee to the members and their guests at noon. This can be classified as hard work and not very glamorous but certainly greatly appreciated. The members of this committee have also been most helpful in lending assistance at the Foreign Students Christmas party.

Our Publicity Chairman has received splendid cooperation from both the daily newspapers as well as the community publications and we sincerely extend our thanks to them. Also to station KXA for the monthly broadcasts which they so generously donate.

In the middle of December the Guild sponsored the annual holiday party for the Foreign Students and Exchange Teachers. The lovely Christmas decorations gave a festive look to the Museum and everyone agreed that the party was a gay and successful one.

At the last Guild meeting of the year, April 17, 1958, the incoming Women's Executive Board was introduced. A check for \$700 was presented to the Museum, making the total contribution from the Guild for the year \$1,548.00. At the conclusion of the meeting Mrs. John C. Atwood, Jr., of Philadelphia, sister of Dr. Fuller, was introduced and spoke very graciously and appreciatively of the part played by the Guild in serving the Museum. Mrs. Atwood and the founders of the Guild were honored at a tea in the Activities Room immediately following.

I have given recognition to the standing committees of the Executive Board but that by no means covers all the Guild members who in one way or another have made valuable contributions to our organization. Since it is not possible to thank them individually I should like at this time to express my very deep appreciation.

No report of the Guild could be complete without acknowledging the services of the Museum staff. As always, they have been a tower of strength and I wish to say thank you for their gracious assistance.

MRS. MILLER MUNSON
Chairman

Museum Guild Executive Board

Mrs. Miller Munson, *Chairman*
Mrs. Clark C. Goss, *Vice Chairman*
Mrs. Robert S. McKinstry, *Recording Secretary*
Mrs. Frederick Pipes, *Corresponding Secretary*
Mrs. Robert G. Anderson, *Treasurer*
Mrs. Boyer Gonzales, *Program*
Mrs. Alfred V. Perthou, *Docent Service*
Mrs. George E. Hatch, *Membership*
Mrs. John P. Studebaker, *Public Relations*
Mrs. S. Allison Creighton, *Hospitality*
Mrs. Jack Geoffroy, *Publicity*
Mrs. John Ashby Conway, *Projects*

OTHER CHAIRMEN OF GUILD ACTIVITIES INCLUDED:

Foreign Students Christmas Party, Mr. and Mrs. John Russell, III
Radio Programs, Mrs. Lane Baker

Schedule of Exhibitions

(In addition to the Jade Collection, the Samuel H. Kress Collection and the Early American 18th Century Room)

JANUARY 10—FEBRUARY 3

U. S. I. A. European and Pacific Exhibits. Sponsored by the Seattle Art Museum

Women Painters of Washington

Basketry of Western America (continued from December to January 27)

Paintings by Alden Mason (January 8-20)

Sculpture by George Tsutakawa (January 22-February 3)

European Porcelain (continued from December to April 7)*

Objects Illustrated in the 1957 Engagement Book (continued from December)*

T'ang Art of China; Art of Japan (to April 7); Oriental Sculpture (to March 3)*

FEBRUARY 7—MARCH 3

Morris Graves Retrospective Exhibition (to March 10). Organized by the Art Galleries of the University of California, Los Angeles

1956 Accessions to the Museum Collection*

Islamic and Mughal Miniatures; Baroque Painting*

Paintings by: Ted Rand (February 5-17)

Fay Chong (February 19-March 3)

MARCH 7—APRIL 7

29th International Exhibition of Prints. Sponsored by the Northwest Printmakers. Jury: Frederick Anderson, Richard E. Fuller, Robert Huck, Harold E. Keeler, Joy Wilson

The Family of Man. Circuited by the Museum of Modern Art

Paintings by: Fred and May Marshall (March 18-31)

Walter F. Isaacs (April 2-14)

APRIL 11—MAY 5

15th International Photographic Salon. Sponsored by the Seattle Photographic Society. Print Jury: Morton Cundy, Gervais Reed, Hale Van Scoy, APSA; Color Slide Jury: C. W. Biedel, M.D., Lynn Fayman, APSA, Henry Greenhood, APSA.

Christian Art from Various Periods and Cultures*

Eight Indian Temples, photographs by Eliot Elisofon. Circuited by LIFE magazine

Spirit of Contemporary Sculpture through the Ages*

Old Master Prints and Drawings from the Manson F. and LeRoy M. Backus Collections*

Oriental Art (to September 22)*

MAY 9—JUNE 9

17th Annual Exhibition of Watercolors. Sponsored by the Northwest Watercolor Society. Jury: John Constantine, Richard E. Fuller, Alden Mason, Ted Rand, Gervais Reed (to June 16)

13th Annual High School Art Exhibit. Sponsored by the Seattle Art Museum. Jury: Boyer Gonzales, Rachael Griffin, Grace Henning, Ambrose Patterson, Edward B. Thomas

Art of China; Oriental Art; Survey of Japanese Art (to June 12)*
Architecture, Landscape and City Planning (to May 12). Co-sponsored by local chapters of A.I.A., A.S.L.A., A.L.D.C., and A.I.P.

MAY 15—JUNE 12

Sculpture and Drawings by Ossip Zadkine. Organized by the National Museum of Canada, Ottawa
Northwest Painters*

JUNE 13—JULY 7

Drawings from Bologna. Collection of Janos Scholtz; organized by Mills College Art Gallery, Oakland, Calif.



Golden Boy operation. (Photograph by Seattle Post-Intelligencer)

Sculpture, Paintings and Drawings by Theodore Roszak (to August 11).
Organized by the Walker Art Center, Minneapolis, in collaboration with the Whitney Museum of American Art, New York
Oriental Art from Southeast Asia (through October)*

JUNE 16—SEPTEMBER 22

European Art: A survey from its earliest beginnings in Egypt and the Near East through the Baroque period*

JULY 9—14

The Art of Bonsai: An exhibition of the Japanese art of miniature trees. Sponsored by the Seattle Bonsai Club

JULY 10—SEPTEMBER 22

Golden Boy and his former contents*
Miniatures and decorative arts of Persia and India; Pre-Columbian art; African masks; art of Further India and the Pacific Islands*

AUGUST 9—SEPTEMBER 1

Boeing's Advertising Art: paintings by Marshall Simpson and Roslynn Middleman

AUGUST 15—SEPTEMBER 22

Chinese Ivories from the collection of Sir Victor Sassoon. Circuited by the Smithsonian Institution's Traveling Exhibition Service
Four One-Man Exhibitions: Maria Frank Abrams, Wendell Brazeau, Jane Hovde, Harold Wahl
Paintings of the 19th and 20th centuries*

SEPTEMBER 3—15

Watercolors by Eliot O'Hara. Under the auspices of Seattle Co-Arts

SEPTEMBER 26—NOVEMBER 3

American Paintings, 1815-1865, from the M. and M. Karolik Collection, Museum of Fine Arts, Boston
The Thomas D. Stimson Memorial Collection*
Antique Japanese Stencil Designs from the Collection of John Huston. Circuited by Japan Air Lines Co., Ltd.
Classic Ceramics and Sculpture*

OCTOBER 29—NOVEMBER 3

Western Home Awards. Co-sponsored by Sunset Magazine and the Washington State Chapter, American Institute of Architects

NOVEMBER 10—DECEMBER 8

2500 Years of Italian Art. Lent by American museums, dealers and collectors, augmented by the Museum's collection
LIFE's Illuminations. Circuited by the American Federation of Arts
Italian Art of the 20th Century, from the Collection of Mr. and Mrs. Joseph Slifka. Selected by the Newark Museum and circuited by the American Federation of Arts

DECEMBER 14, 1957—JANUARY 12, 1958

43rd Annual Exhibition of Northwest Artists. Sponsored by the Seattle Art Museum. Jury: Richard E. Fuller, Raymond L. Hill, Andrew L. Hofmeister, R. M. Hume, Charles W. Swanberg
Hans Hofmann Retrospective Exhibition. Organized by the Whitney Museum of American Art, New York
Religious Art*
Islamic Glass and Ceramics*

*From the Seattle Art Museum Collections

Special Programs and Events

(In addition to the Guild Lecture Series)

- February 21.....*The Palace of Prince Kung* in the Chinese Forbidden City, George N. Kates
- March 7.....*Contemporary British Art*, Helen Kapp
- March 14.....*A Little Bird Told Us* (Philistine Archeology), Dr. George Hedley
- March 21.....*The Art of Woodblock Printing*, lecture-demonstration, Hodaka Yoshida
- May 12.....Chamber Music Concert, Mozart program
- May 19.....Chamber Music Concert, Englund Trio
- May 26.....Chamber Music Concert, Marsh String Quartet
- June 2.....Chamber Music Concert, Aranyi Quartet
- June 9.....Chamber Music Concert, Marsh Quartet
- June 16.....Chamber Music Concert, Malomer Trio
- July 11.....*Historical Travel in Iran*, Dr. Richard Ettinghausen, at the University of Washington
- July 13.....*Bonsai* demonstration of the Japanese art of miniature trees, Kelly H. Nishitani
- July 16.....*Miniature Albums of the Mughal Emperors of India*, Dr. Richard Ettinghausen, at the University of Washington
- July 18.....*Masterpieces of Near Eastern Pottery*, Dr. Richard Ettinghausen
- August 7.....*New Gains for the Arts in America*, Mrs. Adelyn D. Breeskin
- September 15.....Chamber Music Concert
- September 22.....Chamber Music Concert
- September 29.....Chamber Music Concert
- October 6.....Chamber Music Concert
- October 13.....Chamber Music Concert, Mulomer Trio
- October 20.....Chamber Music Concert
- October 27.....Chamber Music Concert, Anderson Quartet
- November 11.....*Unusual Luncheon Dishes and Menus*, James A. Beard at the Women's University Club
- November 10 and 24.....*The Shepherds and the Magi*, 13th century liturgical drama, St. Martin's College and High School, Olympia
- November 12.....*Interesting Supper and Dinner Dishes and Menus*, James A. Beard, at the Sunset Club

Loans to Other Institutions

- Bridgestone Gallery, Tokyo, Japan
Morris Graves one-man exhibit
8 Paintings
- Butler Institute of American Art, Youngstown, Ohio
National Midyear Show, top prize winning paintings
2 Paintings: Wendell Brazeau, Richard Prasch
- Dallas Public Library, Texas
32 Otsu-e Paintings
- Denver Art Museum, The Children's Museum, Colorado
High World
1 Painting by Bruno Bobak
- Fort Worth Art Center, Texas
Horse and Rider Exhibition
1 Sculpture by Giovanni Bernini
- Frederick and Nelson, Seattle
1 Chinese bronze
- Grolier Club of New York
Japanese Book Illustration
1 Painting
- Los Angeles County Museum, California
The Arts of the T'ang Dynasty
25 Objects
- Mayor Clinton's Office, Seattle
2 Exhibits
8 Paintings: Ernest Norling, Loretta Sondag, Charles Swanberg, Andrew Vincent, Juanita Vitousek, Emile Walters, John Whorf, Eustace Ziegler
9 Paintings: Glen Alps, Guy Anderson, Leon Applebaum, Bruno Bobak, Kenneth Callahan, Boyer Gonzales, Morris Graves, Kenjiro Nomura, Mark Tobey
- Milwaukee Art Institute, Wisconsin
Six Great Painters
2 Drawings: Francisco Goya, Pablo Picasso
- Museum of International Folk Art, Santa Fe, New Mexico
1 Japanese sculpture
- Pacific Coast Art representing the United States at the III Biennial of Sao Paulo, exhibited at: Cincinnati Art Museum, Ohio; Dayton Art Institute, Ohio; Los Angeles County Museum, California
1 Painting by Mark Tobey
- Rainier Club, Seattle
2 Exhibits: 5 Chinese bronzes; 4 Chinese porcelains
- San Francisco Museum of Art, California
Asia and the West
61 Pieces: Asia—Burma; Cambodia; China; India; Japan; Java; Nepal; Philippine Islands; Viet Nam
West—Paintings by Morris Graves and Mark Tobey

- Shoreline P.-T.A. Council, Seattle
8 Paintings: Wendell Brazeau, Kenneth Callahan, Peter Camfferman, Fay Chong, Jacob Elshin, May Marshall, Ted Rand, Mark Tobey
- Tacoma Art League, Washington
11 Japanese sculpture and metal
Museum Loan Exhibit
3 Paintings: Gustav Dore, Adolphe Monticelli, Pierre Auguste Renoir
Norman Davis Collection
23 Paintings; 2 Drawings; 2 Sculptures; 2 Serigraphs
- Tax Supported Institutions
728 Framed facsimiles of paintings to 46 agencies
124 Film bookings
- Tucson Art Center, Arizona
Pacific Coast Art
4 Paintings: Kenneth Callahan, Morris Graves, Mark Tobey, George Tsutakawa
- United States Information Agency, Washington, D. C.
Eight American Artists
European Circuit
5 Paintings: Guy Anderson, Kenneth Callahan, Morris Graves, Mark Tobey (2)
Pacific Circuit
5 Paintings: Guy Anderson, Kenneth Callahan (2), Mark Tobey (2)
- University of Kansas Museum of Art, Lawrence
Art of the Aztec Empire
3 Pre-Columbian sculptures
- University of Pittsburgh, Henry Clay Frick Fine Arts Department, Pennsylvania
Calligraphy: The Symbolic Line in the Art of Writing and in the Arts of Form
2 Paintings: Morris Graves, Mark Tobey
- University of Washington, Henry Gallery, Seattle
36 Hogarth engravings
Invitational Summer Exhibition
1 Painting by Kenneth Callahan
- Vancouver Art Gallery, B. C.
Rembrandt to Van Gogh
2 Paintings: Jacques de Claeuw, Egbert Van der Poel
- Washington State Library, Olympia
3 Exhibits
Paintings by: Franz Baum, Ambrose Patterson, Thomas Handforth, Kenjiro Nomura, Peter Camfferman, Boyer Gonzales
- Whitman College Student Art Center, Walla Walla, Washington
27 Hokusai drawings
- Wildenstein Gallery, American Federation of Arts, TIME magazine, New York
The American Vision
1 Painting by Morris Graves



FIG. 1

FIG. 1. *Chokoro on Horseback and Other Sennin*, by Kano Tatsunobu Eitoku, Japanese, 1546-1592; triptych, mounted as 3 kake-monos, ink on paper, seal on painting; 52 $\frac{5}{8}$ x 24 $\frac{1}{2}$ in. (J32/Ei965.1). Margaret E. Fuller Purchase Fund



FIG. 2

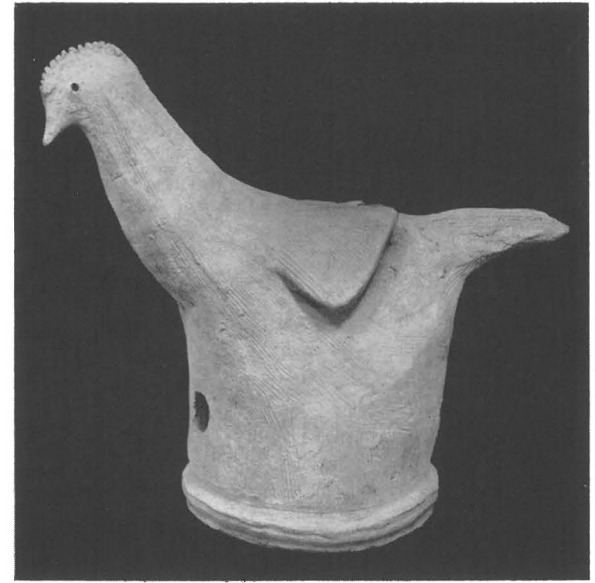


FIG. 3

FIG. 2. *Landscapes*, by Ikeno Taigado, Japanese, 1723-1776; mounted as kake-monos, color and ink on paper, seal on each painting; 51¼ x 11¼ in. (J32/Ti 316.1). Margaret E. Fuller Purchase Fund

FIG. 3. Haniwa rooster, terra cotta; Japan, Tumulus period, ca. 250-552; H. 11¾ in. (J21.8). Margaret E. Fuller Purchase Fund

FIG. 4. *Hasedera-Engi*, Japan, early Ashikaga period, 15th century; from a set of 3 makemonos, ink and color on paper; H. 12½ in. (J32.66). Margaret E. Fuller Purchase Fund

FIG. 4



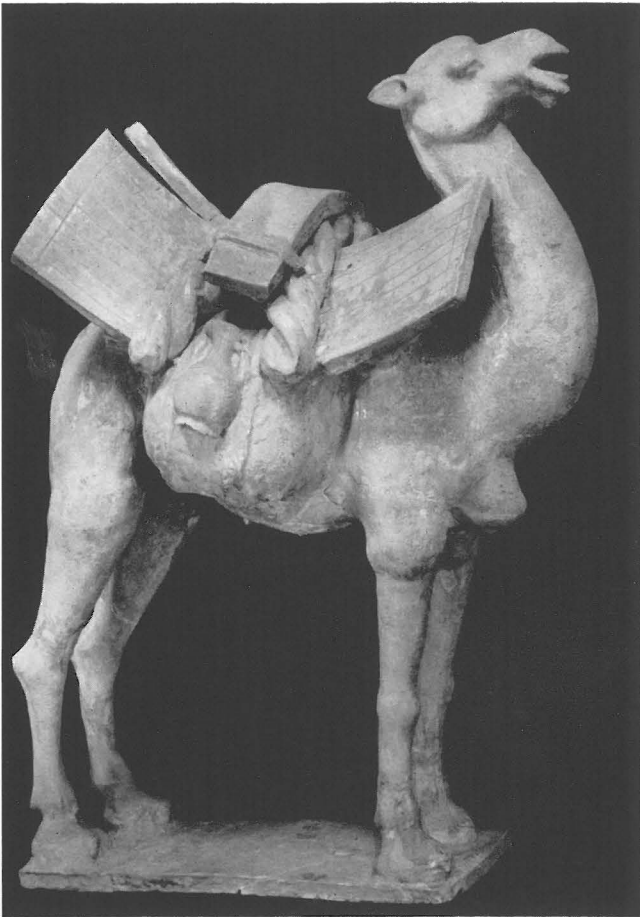


FIG. 5

FIG. 5. Camel with pack, earthenware, finely crackled glaze; China, early T'ang dynasty, ca. 7th century; H. 17 in. (Ch24.42). Purchased from Lucy Hill Starr Bequest



FIG. 6

FIG. 6. Mei p'ing vase, porcelain ware, enamel on biscuit in cloisonné style; China, early Ming dynasty, ca. 14th century; H. 12 $\frac{1}{8}$ in. (Ch25.52). Eugene Fuller Memorial Collection

FIG. 7. Bottle vase, porcelain, underglaze blue decoration; Annam, Indo-China, ca. 15th-16th century; H. 10 in. (FIn 26.8). Eugene Fuller Memorial Collection



FIG. 7



FIG. 8



FIG. 9



FIG. 10

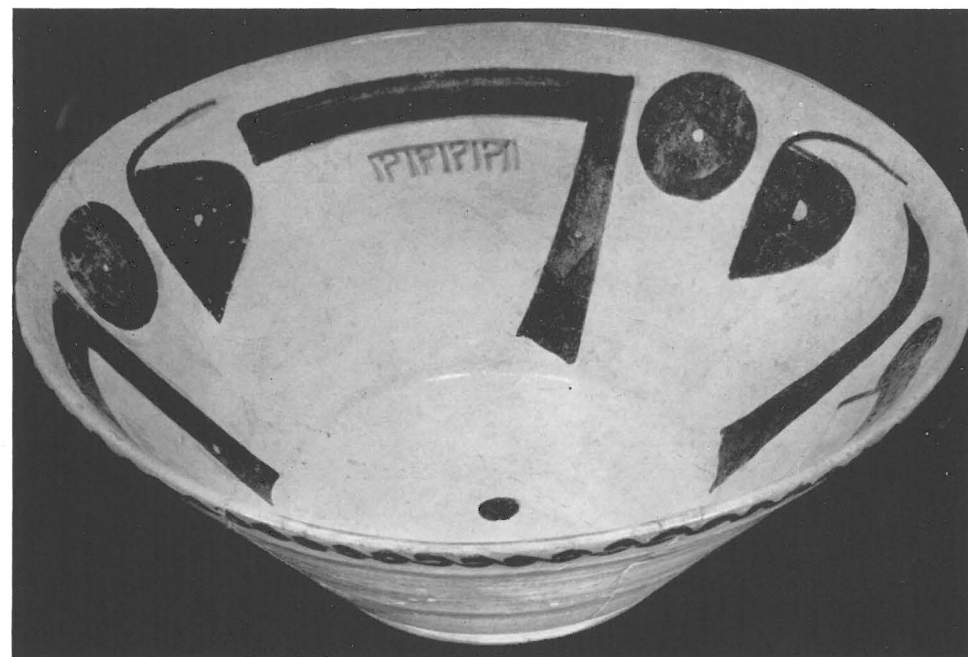
FIG. 8. Mughal overdoor, bronze; India, Mughal-Rajput, 18th-19th century; $35\frac{1}{2} \times 63\frac{3}{4}$ in. (In6.3). Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa.

FIG. 9. Miniature, Elephant with Mahout, gold and color on paper; India, Mughal, early 17th century; $9\frac{1}{2} \times 6\frac{1}{2}$ in. (In36.18). Eugene Fuller Memorial Collection

FIG. 10. Ceremonial saw, bronze; Iran, Seljuk, 12th century; L. $14\frac{1}{4}$ in. (Is6.16). Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa.

FIG. 11. Bowl, earthenware, slip-painted with iridescent glaze; Nishapur, Persia, 9th-10th century; Diam. $10\frac{1}{4}$ in. (Is26.24). Eugene Fuller Memorial Collection

FIG. 11



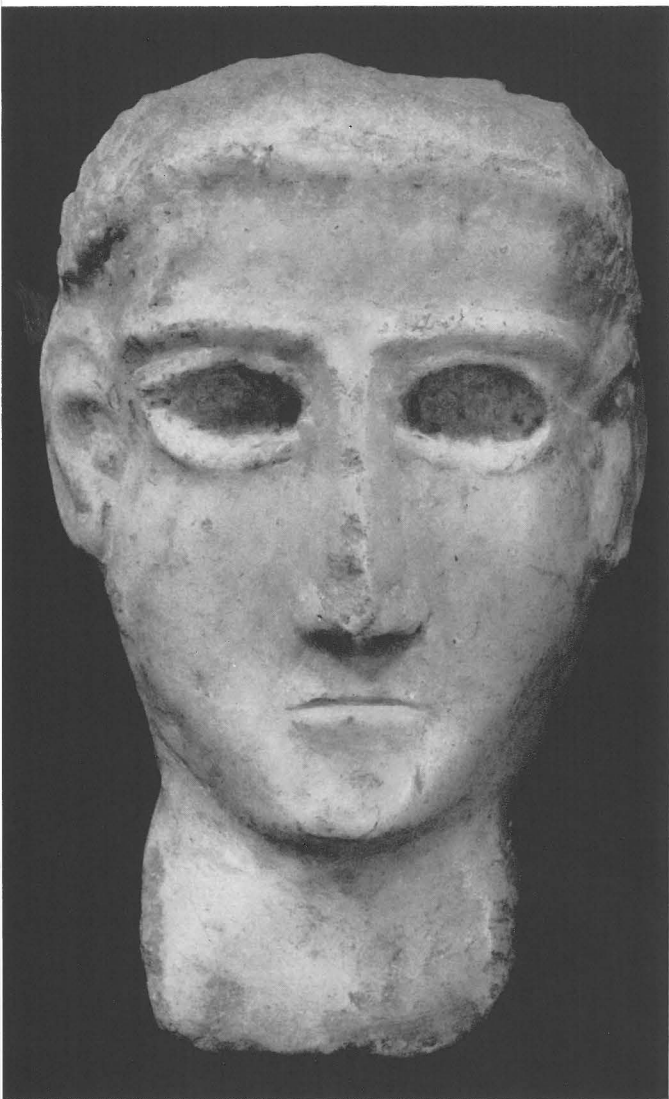


FIG. 12

FIG. 13



FIG. 14

FIG. 12. Relief fragment: Yemen head, alabaster; Southwest Arabia, ca. 2nd century B.C.; H. 8 in. (PIs11.11). Eugene Fuller Memorial Collection.

FIG. 13. Bracteate: griffin head, gold applique; Hamadan, Iran, Achaemenid period, 5th century B.C.; H. $1\frac{1}{4}$ in. (PIs6.17). Eugene Fuller Memorial Collection

FIG. 14. Relief fragment: warrior with horse, alabaster; Assyrian, ca. 9th-8th century B.C.; $7\frac{7}{8} \times 10\frac{1}{4}$ in. (PIs11.12). Eugene Fuller Memorial Collection



FIG. 15

FIG. 15. Relief fragment: head, limestone; Egypt, Ptolemaic period, 332-30 B. C.; $7\frac{3}{8}$ x 7 in. (Eg11.60). Norman Davis Collection



FIG. 16

FIG. 16. Isis, diorite; Egypt, 150-50 B.C.; H. 40 in. (Eg11.64). Margaret E. Fuller Purchase Fund



FIG. 17



FIG. 18

FIG. 17. Statuette of a boy-god, ivory; Minoan, ca. 1500 B.C., Crete; Ex Coll., Sir Arthur Evans; H. 6½ in. (Cs10.4). Margaret E. Fuller Purchase Fund

FIG. 18. Relief: *Maenad and Faun*, marble; Neo-Attic, ca. 1st century B.C.; 16½ x 18¾ in. (Cs11.32). Vivian M. Carkeek Memorial

FIG. 19. Ewer, transparent green glass now completely iridescent; Syria, Roman period, ca. 1st-2nd century; H. 10 in. (Cs3.74). Eugene Fuller Memorial Collection

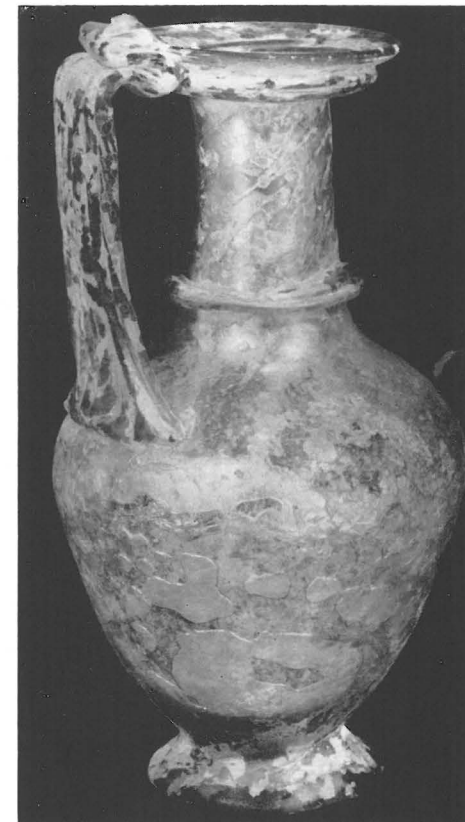


FIG. 19



FIG. 20

FIG. 20. *Atlanta with Boar's Head*, by Giovanni Domenico Tiepolo, Italian, 1727-1804; brown ink wash on paper; 10 x 6 in. (It30/T44472.1). Gift of Mr. and Mrs. Charles M. Clark, Seattle



FIG. 21

FIG. 21. Plaque: *Coronation of the Virgin*, gold and silver on bronze; Spanish, early 17th century; 5 1/8 x 3 1/4 in. (Sp11.5). Col. Philip L. Thurber Memorial

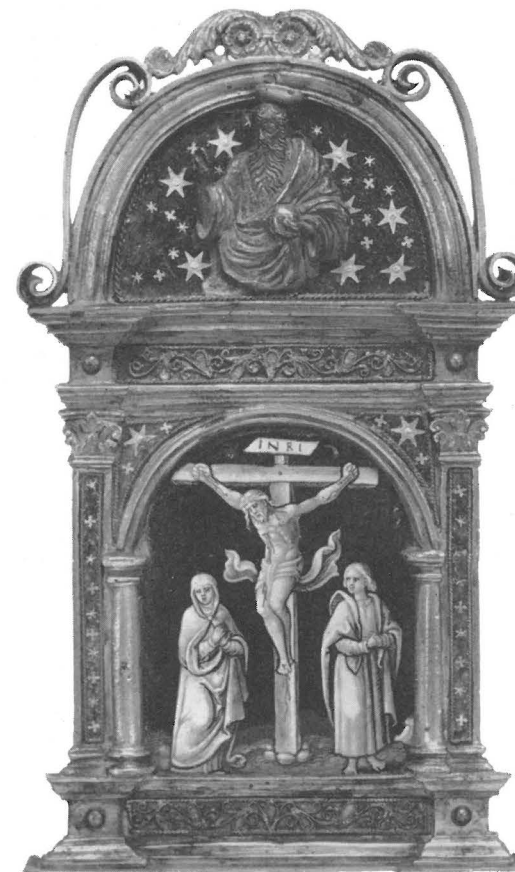


FIG. 22

FIG. 22. Pax: Crucifixion of Christ, enamel; French, 16th century, Limoges; 6 7/8 x 4 in. (Fr5.5). Gift of Mrs. Howard A. Frame, Los Altos, Calif., in memory of her mother, Mrs. Reginald H. Parsons.



FIG. 23

FIG. 23. St. Christopher carrying the Christ Child; limestone with traces of polychrome; French, late 15th century, Burgundy or Troyes; H. 25 in. (Fr11.14). Phillips Morrison Memorial



FIG. 24

FIG. 24. *St. Jerome*, by Giovanni Battista Cresspi, Italian, 1557-1633; oil on canvas; 36x28 in. (It31/C8644.1). Gift of Pauline Ederer Bolster and Arthur F. Ederer in memory of their sister, Mollie Ederer Kaestner

FIG. 25. *Landscape with Figure Groups*, by Alessandro Magnasco, Italian, 1677-1749; oil on canvas; 28½ x 34 in. (It31/M274.2). Margaret E. Fuller Purchase Fund

FIG. 26. *St. Matthew with his symbol, tulip-wood*; French, late 17th century; H. 7⅛ in. (Fr11.13). Norman Davis Collection

FIG. 27. *St. Jerome and the Lion*, by Antonio Begarelli, Italian, ca. 1498-1565; terra cotta; 22 x 21 in. (It11/B3937.1). Gift of Mrs. Howard A. Frame, Los Altos, Calif., in memory of her mother, Mrs. Reginald H. Parsons



FIG. 25



FIG. 26



FIG. 27



FIG. 28

FIG. 28. *The Thames, Houses of Parliament*, by Lucien Pissarro, French, 1863-1944; oil on canvas; 21¼ x 25¾ in. (Fr31/P67655.1). Norman Davis Collection

FIG. 29. *Winter Landscape with Trees*, by Maurice de Vlaminck, French, 1876-1956; oil on canvas; 21 x 25½ in. (Fr31/V8445.2). Norman Davis Collection

FIG. 30. *Gloucester Fantasy*, by Marsden Hartley, American, 1877-1943; oil on board; 12½ x 23½ in. (A31/H2553.1). Gift of Mr. and Mrs. Sidney Gerber, Bellevue, Wn.

FIG. 31. *Machine No. 2*, by Fernand Leger, French, 1881-1955; gouache on charcoal paper; 13⅞ x 10¼ in. (Fr32/L5240.1). Eugene Fuller Memorial Collection

FIG. 29



FIG. 30

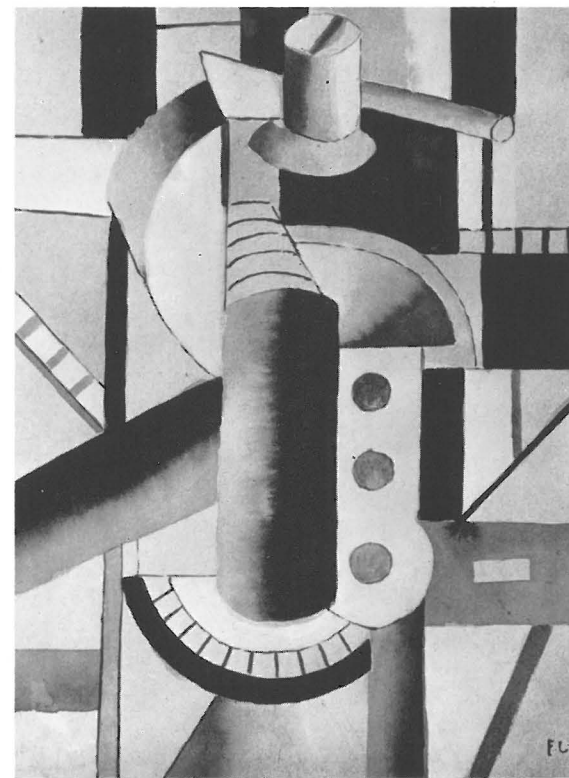


FIG. 31



FIG. 32

FIG. 32. Alligator carrying a vessel, earthenware, painted red and black; Pre-Columbian, Costa Rica; $8\frac{1}{2} \times 13\frac{1}{2}$ in. (PC20.70). Eugene Fuller Memorial Collection

FIG. 33. Figure, stone; Pre-Columbian, Olmec culture, Mexico; H. $4\frac{3}{8}$ in. (PC11.18). Eugene Fuller Memorial Collection

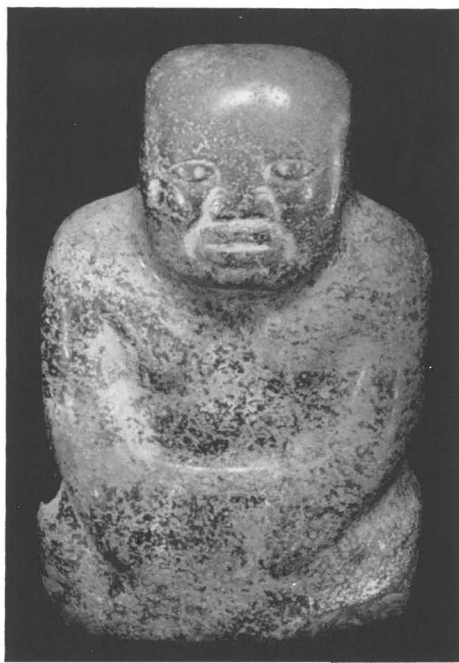


FIG. 33

Accessions

Unless listed to the contrary the items are additions to the Eugene Fuller Memorial Collection.

DECORATIVE ARTS

AFRICA

Ceremonial ax, bronze with copper handle. Belgian Congo, Bakuba tribe. L. 16 in. Af6.2

Ritualistic cup, double-headed; wood. Belgian Congo, Bakuba tribe. H. $6\frac{3}{4}$ in. Af13.4

AMERICAN INDIAN

Bottle, spiral painted decoration; earthenware. ca. 13th century, Missouri, New Madrid County. H. $9\frac{1}{8}$ in. AIn20.2

Ladle, 3 birds forming handle; horn. Southeast Alaska, Tlingit tribes. L. $6\frac{3}{8}$ in. AIn10.6

Ceremonial ax, slate. Kansas. H. $6\frac{5}{8}$ in. AIn15.1

CENTRAL ASIA

Votive tablet: Avalokitesvara (1000 arms), earthenware. ca. 10th century, Nepal. $5\frac{5}{8} \times 4\frac{3}{8}$ in. CAs21.1

CHINA

Ceramics

Camel with pack, earthenware, finely crackled glaze. Early T'ang dynasty, ca. 7th century. Purchased from Lucy Hill Starr Bequest. H. 17 in. Ch24.42 (Fig. 5)

Vase, transmutation brown glaze with blue and white spots; porcelaneous ware. T'ang dynasty. H. $8\frac{5}{8}$ in. Ch23.13

Woman holding child, 3-color glazed earthenware. 3 spur marks. T'ang dynasty. Thomas D. Stimson Memorial Collection. H. $6\frac{5}{8}$ in. Ch24.43

Vase, porcelaneous ware, white slip and colorless glaze finely crackled. Early Sung dynasty, ca. 10th century. From site at *Kuluhsien*. H. $9\frac{1}{8}$ in. Ch22.71

Chien yao vase, porcelaneous ware with transmutation glaze. Northern Sung dynasty. H. $11\frac{3}{4}$ in. Ch23.12

Chien yao (temmoku) bowl, hare's fur; porcelaneous ware. Sung dynasty. Gift of Miss Jean P. Lane, Santa Barbara, Calif. Diam. $4\frac{1}{2}$ in. Ch22.72

Mei p'ing vase, 3-color lotus decoration; porcelaneous ware, enamel on biscuit in cloisonne style. Early Ming dynasty, ca. 14th century. H. $12\frac{1}{8}$ in. Ch25.52 (Fig. 6)

Blanc-de-Chine vase, dragon in high relief; glazed porcelain. Ming dynasty, Fukien province. H. $4\frac{1}{2}$ in. Ch25.48

Imperial vase, dragon motif; porcelain, overglaze decoration. Chia Ching mark (1522-1566). H. 8 in. Ch27.29

Saucer, 8-petaled, decoration of dragons and symbols in medallions; porcelain, overglaze decoration. Wan Li reign (1573-1619). Diam. 5 in. Ch27.30

Water coupe, 5-clawed dragon decoration; porcelain. K'ang Hsi reign (1662-1722). H. 2½ in. Ch26.54

Bottle, linear blue underglaze decoration of 3 fish; porcelain. Mark: Ch'eng Hua, but prob. K'ang Hsi reign (1662-1722). H. 7½ in. Ch26.55

Vase: mirror black and famille verte imperial ware, *Flowers of the 4 Seasons*, square, enamel on biscuit; porcelain. K'ang Hsi mark and reign (1662-1722). Gift of Mrs. Richard E. Fuller in memory of her parents, Mr. and Mrs. Phillips Morrison. H. 20⅞ in. Ch27.32

Pitong, square, 5-color enamel decoration; porcelain. K'ang Hsi reign (1662-1722). H. 6 in. Ch27.28

Miscellaneous

Figure of a dog, gilt-bronze. Six dynasties. Thomas D. Stimson Memorial Collection. H. 1½ in. Ch6.118

Hairpin: 2 ducks on scroll, silver. Late T'ang dynasty, ca. 10th century. L. 11½ in. Ch9.7

Box, covered, with peony relief carvings; Shou Shan stone. Ming dynasty. Diam. 3⅞ in. Ch15.15

Hu, ceremonial writing tablet, curved from top to bottom, finely engraved on both sides with scenes of people in landscape settings; ivory. Ming dynasty. L. 18⅞ in. Ch10.20

Opium pipe: wood, ivory, with stoneware bowl decorated in low relief. Early 19th century. Gift of Mrs. Raymond R. Shanahan, Seattle. L. 21⅞ in. Ch15.14

Opium pipe, jade. Early 19th century. Gift of Mrs. Raymond R. Shanahan, Seattle. L. 19½ in. Ch15.13

CLASSIC

Ceramics

Cup, geometric incised border; polished red earthenware. ca. 1800 B.C., Cyprus. Diam. 3½ in. Cs20.34

Glass

Stratified bottle. Augustan era, 1st century B.C.-1st century A.D., Syria. H. 3¼ in. Cs3.70

Bottle, looped color bands; blue. 1st-2nd century, Syria. H. 3¼ in. Cs3.71

Bottle, 6-vessel decoration. ca. 1st-2nd century, Sidon. H. 3 in. Cs3.73

Vase, transparent, amber. Roman, 1st-2nd century. Norman Davis Collection. H. 11¼ in. Cs3.75

Ewer, transparent green, now completely iridescent. Roman period, ca. 1st-2nd century, Syria. H. 10 in. Cs3.74 (Fig. 19)

Vase, festooned color-bands. ca. 200 A.D., Eastern Mediterranean. H. 4⅜ in. Cs3.72

Miscellaneous

Cameo fragment (probably Proserpina and Pluto), agate. Roman, 1st-2nd century. H. 1¾ in. Cs19.2

Fire shovel for an altar, bronze. Roman, ca. 3rd century, Palestine. Norman Davis Collection. L. 14½ in. Cs6.9

EARLY CHRISTIAN

Liturgical wine strainer, bronze. 3rd century. L. 18⅞ in. ECr6.1

EGYPT

Jar, "black topped ware"; polished red pottery. Pre-dynastic, Upper Egypt. H. 4¾ in. Eg20.8

ENGLAND

Ceramics

Chelsea saucer, octagonal, red and gold floral decoration; porcelain. 3 spur marks on bottom. 1750-1755. Gift of Mrs. Robert Denny Watt, Seattle. Diam. 5¾ in. B27.18

Plymouth sweetmeat dish, 3 dolphins supporting shells and coral; hard paste porcelain. ca. 1768-1770. Gift of Seattle Ceramic Society, Unit 1. H. 6¾ in. B25.7

Teapot and sugar bowl, argyle pattern decoration; stoneware, white smear glaze. ca. 1st quarter 19th century, Scotland. Gift of Mrs. Edward Strong Campbell, Seattle. Pot H. 5½ in.; bowl H. 4 in. B25.8

FRANCE

Pax: Crucifixion of Christ, enamel. 16th century, Limoges. Gift of Mrs. Howard A. Frame, Los Altos, Calif., in memory of her mother, Mrs. Reginald H. Parsons. 6⅞ x 4 in. Fr5.5 (Fig. 22)

FURTHER INDIA

Ceramics

Bottle waster, globular, with attached shard; porcelaneous ware, glaze finely crazed. 13th-14th century, Sawankhalok, Siam. H. 6¼ in. FIn25.2

Celadon bowl, incised leaf motif; porcelaneous ware, green glaze finely crazed. ca. 1500, Sawankhalok, Siam. Diam. 6 in. FIn25.3

Bottle vase, 8-scalloped; porcelain, underglaze blue decoration. ca. 15th-16th century, Annam, Indo-China. H. 10 in. FIn26.8 (Fig. 7)

Miscellaneous

Book illustrating the Ramayana. ca. 1850, Burma. 21¼ x 8¼ in. FIn35.3

Bracelet, carved from a Tridacana shell. Nias. H. 3⅞ in. FIn9.2

Ceremonial bowl, 12-sided; wood with lacquer and fine mirror inlay. ca. 19th century, Bangkok, Siam. Diam. 15¼ in. FIn8.1

GERMANY

Ceramics

Tankard, molded and stamped borders; stoneware. 17th century, Westerwald. H. 8¼ in. G25.4

Tankard, incised decoration; stoneware. 17th century, Westerwald. H. 8¼ in. G25.5

Tankard, molded and incised decoration; stoneware. Incised on cover: "5 M*B." 17th century. H. 8½ in. G25.6

Knife and fork, porcelain handles (1730-1740). Modeled by Du Paquier. Incised on blade of knife: TH.S. From Vienna factory. Gift of Mrs. Will Otto Bell, Seattle. L. of handles 2¾ in. G27.14

Hochst figure: young girl with pitcher; porcelain (1767-1779). Modeled by J. P. Melchior. Mark: blue wheel and 2. Gift of Mrs. Will Otto Bell, Seattle. H. 4⅞ in. G24.9

Hochst figures: pair, girl with rooster, boy with lamb; porcelain (1767-1779). Gift of Mrs. Edward H. Carus, Peru, Ill. H. 4¾ in.; H. 4½ in. G24.8

INDIA

Metal

- Mughal overdoor, bronze. Mughal-Rajput, 18th-19th century. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. $35\frac{1}{2}$ x $63\frac{3}{4}$ in. In6.3 (Fig. 8)
- Prayer wheel, copper. 19th century. Gift of Mrs. Oswald Brown, Seattle. H. $8\frac{5}{8}$ in. In6.4
- Betel nut box, brass. Probably 19th century. Gift of Mrs. Oswald Brown, Seattle. Diam. $2\frac{1}{4}$ in. In6.5

Miscellaneous

- Spoon, lotus petal-shaped bowl with 8-sided handle; crystal. Mughal, 17th century. L. $8\frac{1}{8}$ in. In15.4
- Conch shell carved in low relief. L. $7\frac{1}{4}$ in. In15.3
- Scarf with tiger-elephant design, patola (warp and weft thread dyed before weaving) from Gujarat area; silk. 19th century. 30 x 73 in. In40.6

ISLAMIC

Ceramics

- Bowl, cufic inscription; earthenware, slip-painted with iridescent glaze. 9th-10th century, Nishapur, Eastern Persia. Diam. $10\frac{1}{4}$ in. Is26.24 (Fig. 11)
- Plate, scalloped medallion; earthenware with blue underglaze decoration. 16th century, Damascus, Syria. Diam. 12 in. Is26.23

Glass

- Bottle, translucent, iridescent. 12th century, Persia. H. $5\frac{5}{8}$ in. Is3.8
- Perfume sprinkler, thread decoration. 12th century, Islamic. H. $3\frac{3}{4}$ in. Is3.9
- Bottle, S-curved vertical flutings; cut glass. ca. 12th century, Gurgan, Iran. H. $4\frac{1}{4}$ in. Is3.10

Metal

- Ceremonial saw, bronze. Seljuk, 12th century, Gurgan, Iran. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. L. $14\frac{1}{4}$ in. Is6.16 (Fig. 10)

ITALY

Ceramics

- Majolica plate: *Sacrifices of Cain and Abel*, painted earthenware. Inscription and date 1535 on bottom. Urbino. Diam. $10\frac{7}{8}$ in. It27.17
- Majolica plate: landscape with man holding trident, painted earthenware. Inscription "noturio couer sominallo." ca. 1600, Urbino. Diam. $7\frac{1}{2}$ in. It27.19
- Majolica plate: Roman Scene, painted earthenware. Inscription "Curzio romano." ca. 1600, Urbino. Diam. $17\frac{1}{4}$ in. It27.18
- Plate, floral spray decoration; painted stoneware, overglaze decoration. Incised "M.G." on bottom. 17th century, Pavia. Diam. $12\frac{1}{4}$ in. It27.20

Medals

- Bust of Johannes Aloisius Tuscanus, bronze. 15th-16th century. Inscription obverse and reverse. Diam. $2\frac{3}{4}$ in. It18.3
- Bust of Diuus Petrus Aretinus, bronze. 15th-16th century. Inscription obverse and reverse. Diam. $2\frac{1}{4}$ in. It18.4

JAPAN

Ceramics

- Haniwa rooster, terra cotta. Tumulus period, ca. 250-552. Margaret E. Fuller Purchase Fund. H. $11\frac{3}{4}$ in. J21.8 (Fig. 3)

Miscellaneous

- Pole top: dragon head, wood with traces of gesso. Heian or Kamakura period, 12th-13th century. H. 9 in. J13.2
- Hanging, 3-clawed dragons with wheels and cloud forms; brocade. Inscription on reverse corresponding to 1732. 59 in. sq. J40.60

KOREA

Ceramics

- Stem cup, stoneware. Early Silla, 3rd-5th Century. Gift of Imogen Cunningham Partridge, San Francisco, Calif., in memory of Harriet Rutherford Johnstone. H. $3\frac{1}{2}$ in. K20.3

Metal

- Covered bowl, decorated with double engraved lines; silver. Koryo period or earlier. H. $5\frac{1}{4}$ in. K6.5

Textiles

- Civil Official insignia of the lower 6 ranks, embroidery. Yi dynasty, 2nd half of 19th century. Gift of Korea Art Educational Association. $7\frac{7}{8}$ x $6\frac{3}{4}$ in. K40.1

PACIFIC ISLANDS

- Maori breast ornament (*hei tiki*), jade. New Zealand. H. 5 in. Pa4.2
- Maori club with carved *tiki*, wood. New Zealand. L. $15\frac{1}{2}$ in. Pa13.7
- Ornament (*kaphap*), tortoise shell. Melanesian. Diam. $5\frac{3}{4}$ in. Pa9.1
- Dance shield (*kai-diba*) for one of the harvest dances, wood. 19th century, Trobriand Islands. $29\frac{3}{8}$ x $10\frac{1}{2}$ in. Pa13.8

PRE-COLUMBIAN

Ceramics

- Alligator carrying a vessel, earthenware; painted red and black. Costa Rica. $8\frac{1}{2}$ x $13\frac{1}{2}$ in. PC20.70 (Fig. 32)
- Incense burner, earthenware. Mexico, Zapotec or Mixtec culture. L. $8\frac{3}{4}$ in. PC20.69
- Water jug, 3 tiers, a god on top of stepped enclosure; earthenware. Peru, Chimu culture. H. $9\frac{1}{4}$ in. PC20.68

Miscellaneous

- Ceremonial dart thrower, bone and copper. Peru, Tiahuanaco culture. L. $19\frac{1}{4}$ in. PC10.1
- Mummy headdresses or fans, 5; parrot feathers. Pre-Inca, Peru, Chima culture. Gift of Mrs. Zoe Dusanne, Seattle. H. 10-15 in. PC9.11
- Button, semi-globular in shape; gold repousse. Peru, Chimu culture. Thomas D. Stimson Memorial Collection. Diam. $1\frac{1}{8}$ in. PC6.6
- Eccentric flint in antler form, flint. Mayan, Mexico. H. $4\frac{1}{2}$ in. PC15.5
- Temple model, 4 columns with pedestal and cornice; stone. Mezcala, Mexico. $6\frac{3}{4}$ x $6\frac{1}{4}$ in. PC15.6

Textiles

- Panel, design of 11 rectangles embroidered in alpaca on cotton. Peru. Gift of Mrs. Zoe Dusanne, Seattle. $1\frac{1}{8}$ x 4 in. PC40.54
- Fragment: 2 eight-armed motifs; tapestry weave, alpaca weft and cotton warp. Peru. Gift of Mrs. Zoe Dusanne, Seattle. $2\frac{1}{4}$ x $6\frac{1}{4}$ in. PC40.55
- Fragment, square; cotton embroidered in wool. Peru. Gift of Mrs. Zoe Dusanne, Seattle. 4 in. sq. PC40.53
- Compound border, 2 pieces of tapestry weave, 4 figures arranged vertically; cotton warp and wool weft. Peru, Tiahuanaco culture. Gift of Natascha Rambova, New York City. 36 x $6\frac{3}{4}$ in. PC40.56

PRE-ISLAMIC

- Bracteate: griffin head, gold applique. Achaemenid period, 5th century B. C., Hamadan, Iran. H. $1\frac{1}{4}$ in. PIs6.17 (Fig. 13)

SPAIN

- Altar frontal, floral motifs; satin stitch embroidery. 17th century. $31\frac{1}{2}$ x 90 in. Sp40.4

TIBET

- Box, bone. Gift of Mrs. Oswald Brown, Seattle. H. $3\frac{1}{2}$ in. Ti10.2
- Amulet box, turquoise insets of floral design; silver. Gift of Mrs. Oswald Brown, Seattle. $2\frac{1}{8}$ in. sq. Ti6.1

DRAWING

- Helmi Juvonen (Edmonds, Wn., contemporary). *Tlingit Headdress*, tempera on paper. Signed: helmi. 22 x 15 in. A30/J9896.4; *Job Charley*, a Yakima Indian Chief, tempera on paper, 1956. Signed: helmi. 22 x 15 in. A30/J9896.3; *Japanese Festival*, watercolor crayons on board, 1955. Signed: helmi. 30 x 40 in. A30/J9896.5
- Giovanni Domenico Tiepolo (Italian, 1727-1804). *Atlanta with Boar's Head*, brown ink wash on paper. Signed: Dom. Tiepolo. Gift of Mr. and Mrs. Charles M. Clark, Seattle. 10 x 6 in. It30/T44472.1 (Fig. 20)

PAINTING

CANADA

- Herbert Siebner (Victoria, B. C., 1925-). *Mark Tobey the White Writer*, oil, casein, wax on board. Northwest Annual Purchase Fund. 48 x 36 in. Ca31/Si151.1

EUROPE

- Giovanni Battista Crespì (Italian, 1557-1633). *St. Jerome*, oil on canvas. Gift of Pauline Ederer Bolster and Arthur F. Ederer in memory of their sister, Mollie Ederer Kaestner. 36 x 28 in. It31/C8644.1 (Fig. 24)
- Ivan Hitchens (English, 1893-). *Green Walks, Autumn No. 2*, oil on canvas. Norman Davis Collection. $24\frac{1}{4}$ x 53 in. B31/H6364.1
- Fernand Leger (French, 1881-1955). *Machine No. 2*, gouache on charcoal paper. Signed: F. L. $13\frac{7}{8}$ x $10\frac{1}{4}$ in. Fr32/L5240.1 (Fig. 31)
- Alessandro Magnasco (Italian, 1677-1749). *Landscape with Figure Groups*, oil on canvas. School of Genoa. Margaret E. Fuller Purchase Fund. $28\frac{1}{2}$ x 34 in. It31/M274.2 (Fig. 25)

- Lucien Pissarro (French, 1863-1944). *The Thames, Houses of Parliament*, oil on canvas. Signed and dated: L. P. 1914. Norman Davis Collection. $21\frac{1}{4}$ x $25\frac{3}{4}$ in. Fr31/P67655.1 (Fig. 28)

- Maurice de Vlaminck (French, 1876-1956). *Winter Landscape with Trees*, oil on canvas. Norman Davis Collection. 21 x $25\frac{1}{2}$ in. Fr31/V8445.2 (Fig. 29)

JAPAN

- Hasedera-Engi*, makemonos, set of 3; ink and color on paper. Early Ashikaga period, 15th century. Margaret E. Fuller Purchase Fund. Average L. 50 ft. to 43 ft. x H. $12\frac{1}{2}$ in. J32.66 (Fig. 4)

- Kano Tatsunobu Eitoku (1546-1592). *Chokoro on Horseback and Other Sennin*, triptych; mounted as 3 kakemonos, ink on paper. Seal on painting. Margaret E. Fuller Purchase Fund. Each $52\frac{5}{8}$ x $24\frac{1}{2}$ in. J32/Ei965.1 (Fig. 1)

- Ikeno Taigado (1723-1776). *Landscapes*, mounted as kakemonos; pair, color and ink on paper. Seal on each painting. Margaret E. Fuller Purchase Fund. $51\frac{3}{4}$ x $11\frac{1}{4}$ in. J32/Ti316.1 (Fig. 2)

INDIA

- Miniature: *Shah Jehan*, gold and color on paper. Text on reverse. Mughal, early 17th century. $7\frac{3}{4}$ x $4\frac{1}{2}$ in. In36.20

- Miniature: *Elephant with Mahout*, gold and color on paper. Text on obverse and reverse. Mughal, early 17th century. $9\frac{1}{2}$ x $6\frac{1}{2}$ in. In36.18 (Fig. 9)

- Miniature: *Falcon (Pahari Qalam)*, gold and color on paper. Mughal, 17th century. $12\frac{3}{8}$ x $6\frac{3}{4}$ in. In36.19

UNITED STATES

- Leon Applebaum (Seattle, 1924-). *Coast Sunset*, oil on canvas. Signed and dated: Leon '56. Norman Davis Collection. 12 x 14 in. A31/ Ap521.1

- Kenneth Callahan (Seattle, 1906-). *Night of Soliloquy*, oil on canvas. Signed and dated: Kenneth Callahan '56. Anonymous gift. 50 x 50 in. A31/C131.11

- John Erickson (Seattle, 1919-). *Salvage Area*, oil on canvas. Signed: Erickson. Norman Davis Collection. 26 x 40 in. A31/Er444.1

- Sam Francis (California, 1923-). *Abstraction*, transparent watercolor on white paper. Signed: Sam Francis. 26 x 40 in. A32/F84707.1

- Richard Gilkey (Seattle, 1925-). *Evening Landscape*, oil on board. Signed and dated: Gilkey '57. 24 x 32 in. A31/G39777.2

- Morris Graves (Edmonds, Wash., 1910-). *Mid-Century Hibernation*, tempera. Signed and dated: Graves '54. 20 x $15\frac{3}{4}$ in. A32/G782.16

- Robert Graves (Spokane, 1929-). *Winter Mirage*, oil on canvas. The West Seattle Art Club Katherine B. Baker Memorial Award. 22 x $35\frac{1}{2}$ in. A31/G7873.1

- Marsden Hartley (1877-1943). *Gloucester Fantasy*, oil on board, 1934. Gift of Mr. and Mrs. Sidney Gerber, Bellevue, Wash. $17\frac{1}{2}$ x $23\frac{1}{2}$ in. A31/H2553.1 (Fig. 30)

- Paul Horiuchi (Seattle, 1906-). *Torrential Rains*, casein on rice paper. Signed and dated: P. Horiuchi '57. 30 x 24 in. A32/H7823.1

- Richard Kirsten (Seattle, 1920-). *Ancient Warfare*, casein, oil and encaustic. Signed: Kirsten. 23 x 40 $\frac{1}{4}$ in. A31/K6394.1
- Thomas Buford Meteyard (1865-1928). *Mont Saint Michel*, oil on canvas. Signed: T. B. Meteyard. Norman Davis Collection. 15 x 22 in. A31/M5658.1
- Vern Mittlestadt (Edmonds, Wash., 1922-). *The Impregnable Forest*, encaustic, 1955. Signed: V. Mittlestadt. 20 $\frac{1}{4}$ x 47 $\frac{1}{2}$ in. A31/M69837.1
- Carl A. Morris (Portland, Ore., 1911-). *Red Forest*, oil on canvas. Signed and dated: Carl Morris '56. Gift of Sidney Gerber, Bellevue, Wash. 36 x 48 in. A31/M833.7
- Jack Warren Stangl (Seattle, 1927-). *Spanish Landscape*, oil on canvas, 1956. Signed: Stangl. 29 $\frac{1}{4}$ x 39 $\frac{1}{4}$ in. A31/St23.4; *Across Lake Union*, oil on canvas, 1957. Signed: Stangl. 20 x 40 in. A31/St23.5
- Peggy Strong (1912-1956). *Paradox*, oil on canvas, 1950. Signed: Peggy Strong. Gift of Mr. and Mrs. Charles A. Strong, Tacoma, Wash., in memory of their daughter Peggy Strong. 34 x 26 in. A31/St87.2
- Mark Tobey (Seattle, 1890-). *June Night*, tempera on paper. Signed: Tobey 57. 11 $\frac{5}{8}$ x 17 $\frac{7}{8}$ in. A32/T555.25
- Harold Wahl (Bellingham, Wash., 1898-). *Fresh Snow in the Cedars*, oil on board. Signed and dated: Wahl '56. 36 x 16 $\frac{1}{4}$ in. A31/W1260.2

RUSSIA

- John D. Graham (1890-). *Roof Tops*, oil on canvas. Gift of Mrs. Zoe Dusanne, Seattle. 28 $\frac{3}{4}$ x 22 $\frac{1}{8}$ in. R31/G7604.1

PHOTOGRAPHS

Given through the Seattle Photographic Society:

- J. T. Duncan (Livermore, Calif.), *Planes and Angles*
- Lillian Ettinger (Chicago, Ill.), *On a Summer's Theme*
- Alice Hammerback (Kenilworth, Ill.), *The Strolling Musician*
- E. P. Jones (South Pasadena, Calif.), *Action*
- George L. Kinkade (Auburn, Wash.), *Aiguille de pinus*
- George Manwaring (Seattle), *Winter Dress*
- Thomas Middleton (Glossop, Derbys, England), *Portrait Study*
- Charles H. Smith (Arcadia, Calif.), *Hot Asphalt*
- George H. Willard (Seattle), *Signs of Time*

PRINTS

- Hans Hartung (French, 1904-). Untitled abstraction, aquatint, 32/100; black on yellow ground. Gift of Otto Seligman, Seattle. 14 $\frac{3}{4}$ x 20 $\frac{3}{8}$ in. Fr50/H2588.Aq1

SCULPTURE

AFRICA

- Gold weights, 3, bronze. 18th-19th century, Ashanti Kingdom, Gold Coast: fantastic bird; fantastic animal; woman carrying child. Norman Davis Collection. H. 1 to 1 $\frac{3}{4}$ in. Af11.18-20

CLASSIC

- Relief: *Maenad and Faun*, marble. Neo-Attic, ca. 1st century B.C. Vivian M. Carkeek Memorial. 16 $\frac{1}{2}$ x 18 $\frac{3}{4}$ in. Cs11.32 (Fig. 18)

- Statuette of a boy-god, ivory. Minoan, ca. 1500 B.C., Crete. Ex Coll., Sir Arthur Evans. Margaret E. Fuller Purchase Fund. H. 6 $\frac{1}{2}$ in. Cs10.4 (Fig. 17)

- Lion head fragment (from corner of a sarcophagus), marble. Roman, ca. 200 A.D. 10 x 9 x 8 in. Cs11.31

EGYPT

- Head of a princess, limestone. New Kingdom, 18th Dynasty (1546-1336 B.C.). Norman Davis Collection. H. 5 in. Eg11.63
- Head fragment, hair in concentric circular curls; stone. New Kingdom (1546-1085 B.C.). Norman Davis Collection. H. 6 $\frac{3}{4}$ in. Eg11.62
- Relief: 2 profile heads, limestone. New Kingdom (1546-1085 B.C.). Perhaps Tel-el-Amarna. Norman Davis Collection. 3 $\frac{1}{8}$ x 3 $\frac{3}{4}$ in. Eg11.61
- Relief: a wolf hound, limestone. Ptolemaic period (332-30 B.C.). Norman Davis Collection. 2 $\frac{7}{8}$ x 4 $\frac{1}{8}$ in. Eg11.58
- Artist's model: royal portrait, limestone. Ptolemaic period (332-30 B.C.). Norman Davis Collection. H. 7 $\frac{1}{4}$ in. Eg11.59
- Relief fragment: head in profile, limestone. Ptolemaic period (332-30 B.C.). Norman Davis Collection. 7 $\frac{3}{8}$ x 7 in. Eg11.60 (Fig. 15)
- Cat, bronze. Norman Davis Collection. H. 6 $\frac{1}{2}$ in. Eg11.57
- Cat with gold earring, bronze. Norman Davis Collection. H. 6 $\frac{1}{4}$ in. Eg11.56
- Torso of Isis, diorite. 150-50 B.C. Margaret E. Fuller Purchase Fund. H. 40 in. Eg11.64 (Fig. 16)

FRANCE

- St. Christopher carrying the Christ Child, limestone with traces of polychrome. Late 15th century, Burgundy or Troyes. Phillips Morrison Memorial. H. 25 in. Fr11.14 (Fig. 23)
- St. Matthew with his symbol, tulipwood. Late 17th century. Norman Davis Collection. H. 7 $\frac{1}{8}$. Fr11.13 (Fig. 26)

FURTHER INDIA

- Head of Vishnu, sandstone. Early Khmer, ca. late 10th century, Cambodia. H. 9 $\frac{1}{4}$ in. FIn11.21
- Statuette: *The Crowned Buddha*, bronze with traces of gilt. Early Ayudhya period, 15th-16th century. H. 7 $\frac{3}{4}$ in. FIn11.22

INDIA

- Statuette of Vishnu standing on a lotus throne, brass. Madura period. H. 5 $\frac{3}{4}$ in. In11.51
- Relief fragment: angel kneeling, stone. 3rd century A.D., Gandhara. 5 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. In11.49
- Moonstone* relief, semi-circular; white marble. 3rd-4th century, Nagarjunakonda. Margaret E. Fuller Purchase Fund. H. 12 in.; W. top 35 in., bottom 38 in. In11.52 (Frontispiece)
- Shrine: Siva and Parvati, bronze. Madura period. 6 $\frac{1}{8}$ x 3 $\frac{1}{4}$ in. In11.50

ITALY

- Antonio Begarelli, ca. 1498-1565. *St. Jerome and the Lion*, terra cotta. Gift of Mrs. Howard A. Frame, Los Altos, Calif., in memory of her mother, Mrs. Reginald H. Parsons. 22 x 21 in. It11/B3937.1 (Fig. 27)

Profile male head, marble. 15th century, Tuscany. Gift of Mrs. Donald E. Frederick, Seattle. H. 19 in. It11.9 (Cover)

Lodovico Cigoli (1559-1613). Male figure, bronze. H. 7 in. It11/C4887.1

JAPAN

Bodhisattva, wood. Late Heian period. H. 39 in. J11.16

PRE-COLUMBIAN

Relief: serpent holding human head in mouth, stucco. Mexico, Toltec culture. 10 $\frac{3}{4}$ x 14 $\frac{1}{2}$ in. PC11.17

Figure, stone. Mexico, Olmec culture. H. 4 $\frac{3}{8}$ in. PC11.18 (Fig. 33)

Emaciated figure with bowl on back, stone. H. 7 $\frac{3}{8}$ in. PC11.19

PRE-ISLAMIC

Relief fragment: Yemen head, alabaster. ca. 2nd century B.C., Southwest Arabia. H. 8 in. PIs11.11 (Fig. 12)

Relief fragment: warrior with horse, alabaster. Assyrian, ca. 9th-8th century B.C. 7 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. PIs11.12 (Fig. 14)

ROMANESQUE

Figure of Christ crucified, bronze. Late 13th century, Spain (?). H. 8 $\frac{1}{2}$ in. Rq11.1

SPAIN

Plaque: Coronation of the Virgin, gold and silver on bronze. Early 17th century. Col. Philip L. Thurber Memorial. 5 $\frac{1}{8}$ x 3 $\frac{1}{4}$ in. Sp11.5 (Fig. 21)

UNITED STATES

Harold Balazs (Spokane, 1928-). *Glyph No. 2*, copper. Northwest Annual Purchase Fund. H. 53 $\frac{3}{4}$ in. A11/B1814.1

Philip McCracken (Anacortes, Wash., 1928-). *Snow Owl*, Westchester marble. Northwest Annual Purchase Fund, Norman Davis Award. H. 9 in. A11/M1374.1

Financial Report

AUDITORS' CERTIFICATE

We have examined the accounts of the SEATTLE ART MUSEUM for the calendar year 1957 and have prepared the attached statements which, in our opinion, correctly set forth the financial condition of the Museum at December 31, 1957, and the results of its operations for the year then ended.

Securities carried on the balance sheet at values when acquired of \$770,451.93 had total approximate market values of \$875,010.75 at the close of the year. During the year the proceeds of security sales exceeded the carrying values by \$40,721.34 and were added to the several surplus balances.

It should be noted that the attached statements are made on a strictly cash basis and no attempt has been made to evaluate the Museum's collections, library, equipment and properties other than money and securities.

MEALS & COMPANY

Certified Public Accountants

Seattle, Washington

February 7, 1958

SEATTLE ART MUSEUM

BALANCE SHEET—DECEMBER 31, 1957

ASSETS

CASH IN BANK AND ON HAND:

Petty cash—Operating fund	\$	25.00	
National Bank of Commerce—Operating fund		29,146.69	
National Bank of Commerce—Other funds		28,540.10	
National Bank of Commerce—U. S. Information Agency		2,964.44	
			<u>\$ 60,676.23</u>

NEGOTIABLE SECURITIES:

At market when gifted; at cost
when otherwise acquired

Founders' Endowment Fund	\$	73,263.52	
Margaret E. Fuller Endowment Fund		515,998.26	
Restricted Gifts Fund (Margaret E. Fuller)		181,190.15	770,451.93
			<u><u>\$831,128.16</u></u>

LIABILITIES

ACCOUNTABILITY FOR U. S. INFORMATION AGENCY	\$	2,964.44	
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SOURCES OF FUNDS

FOUNDERS' ENDOWMENT FUND	\$	73,648.91	
MARGARET E. FULLER ENDOWMENT FUND		515,734.43	
FILM FUND		488.98	
RESTRICTED GIFTS FUND		209,119.71	
OPERATING FUND			
Reserve for contingencies	\$15,000.00		
Surplus		14,171.69	29,171.69
			<u>828,163.72</u>
			<u><u>\$831,128.16</u></u>

SEATTLE ART MUSEUM

OPERATING FUND STATEMENT

CALENDAR YEAR 1957

RECEIPTS:

Memberships from individuals and organizations	\$29,535.00	
Memberships and donations from firms	6,965.00	
Dividends, Founders' Endowment Fund	6,029.35	
Dividends, Margaret E. Fuller Endowment Fund	31,993.27	
Unrestricted gifts	13,940.16	
Sale of postcards, publications and miscellaneous income	6,907.03	
		<u>\$95,369.81</u>

DISBURSEMENTS:

Salaries	\$54,495.75	
Exhibitions	13,808.05	
Supplies, postage, miscellaneous	3,604.63	
Printing	5,096.59	
Telephone and telegraph	1,759.53	
Travel Expense	3,989.39	
Pensions and medical coverage	6,324.69	
Equipment and repairs	1,551.53	
Concerts, lectures, film rentals	1,776.19	
Library books, slides, magazines	1,504.97	93,911.32
EXCESS OF RECEIPTS OVER DISBURSEMENTS		<u>\$ 1,458.49</u>

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as of May, 1958

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 Botzer, Mrs. William H.
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 *Branchflower, Dr. and Mrs. N. H.
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 Brooke, Miss Rebecca
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 Brown, Mrs. Dana W.
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 Brown, Mr. and Mrs. J. Richard
 Brown, Mrs. Merlaine
 *Brownell, Mrs. Francis H., Jr.
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 Bryant, Mr. and Mrs. C. W.
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 Bryant Preschool P.-T. A.
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 Burns, Mr. and Mrs. James D.
 Burrows, Mrs. Meta
 Burtch, Mrs. Bryan W.
 Burton, Mr. and Mrs. Russell C.
 Burwell, Mrs. Anson S.

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 Bushnell, Mrs. Leonard T.
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 Campbell, Mrs. Roy E.
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 *Chandler, Miss Gloria
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 Griffiths, Mrs. Mansel
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 ***Ingham, Mr. and Mrs. Gordon W.
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