



Annual Report
Seattle Art Museum

1962



ANNUAL REPORT OF THE SEATTLE ART MUSEUM



Cover. *Kamanggabi* figure, wood; New Guinea, Upper Karawari River, Arambak tribe, possibly from Tshimbut, 19th cent.; H. 55⁷/₈ in. (Pa 11.2) Eugene Fuller Memorial Collection

Frontispiece. One of a pair of 6-fold *Ukiyo-e* screens, gold, gold leaf and colors on paper; Middle Edo period, ca. 1735-40; 41¹/₄ x 112¹/₂ in. (J33.4) Margaret E. Fuller Purchase Fund

Fifty-seventh Year, 1962

Seattle Art Museum, Seattle 2, Washington

Seattle Art Museum 1962-63

OFFICERS

President, Richard E. Fuller
First Vice-President, Norman Davis
Second Vice-President, Albert O. Foster
Secretary, Willard J. Wright
Treasurer, Walter L. Wyckoff

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TERM ENDING 1964

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Henry H. Judson, William G. Reed, Mrs. Corydon Wagner,
Willard J. Wright, Walter L. Wyckoff

TERM ENDING 1965

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TERM ENDING 1966

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EX-OFFICIO

Mayor of the City of Seattle, President of the City Council,
President of the Park Board, Comptroller of the City of Seattle,
President of the School Board of Seattle School District No. 1

MUSEUM STAFF

Director, Richard E. Fuller
Assistant Director, Edward B. Thomas
Secretary, Mrs. Coe V. Malone
Registrar, Emily Hartwell Tupper
Assistant Registrar, Lucretia Hoover
Curator of Education, Mrs. William J. Lahr
Associate Curator of Education, Barbara Rumpf
Librarian, Hermie M. Lyons
Staff Photographer, Earl T. Fields
Designer, Neil Meitzler
Shipping Supervisor, William J. Lahr
Photographic Records, Mrs. Joan Platt Fechter, Mrs. Ethel J. Macdonald
Staff Secretary, Mrs. Rita Payne
Public Relations, Mrs. John H. Bowen
Information and Sales, Mrs. Frank H. Molitor,
Mrs. Donald G. Scott
Museum Assistant, Donald G. Scott
Research Associate, Millard B. Rogers
Honorary Curator of Porcelain, Mrs. William L. Harnan

SEATTLE PARK DEPARTMENT

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

Annual Report of the President and Director

1962 was inevitably an exceptional year for our organization owing to its coincidence with the Seattle World's Fair which contributed to our activity in various respects and at the same time caused us to curtail our exhibition schedule. For almost the duration of the Fair we confined our display largely to a selection of the finest items in our collection in most fields for the benefit of out of town visitors. We did not attempt to compete in the international contemporary field with the Fine Arts Exhibit at the Fair. We regret that the showing of our collection of Northwest artists was limited to frequent changes in the Activities Room and lower lobby, but we were responsible for lending numerous works for display throughout the Fair grounds as well as in other places in the city.

The Museum's exhibit in the Fine Arts Pavilion of the Fair did much to publicize our organization. It consisted of a selection of twenty-four paintings and sketches from the Museum's collection of the work of Mark Tobey and *Art of the Ancient East*, an exhibit of forty items from our Oriental collection giving representation to twelve nations of that region. The space allotted us presented many problems both for display and circulation that were finally handsomely solved by Neil Meitzler, our staff designer. For the *Masterpieces of Art* exhibition at the Fair the Director was responsible for borrowing the Kamakura statue of Minamoto Yoritomo from the National Museum in Tokyo and the jade Shang Dynasty elephant from the Academia Sinica in Taiwan.

We naturally shone by reflected glory from the outstanding success attained by the Fine Arts Exhibit under the directorship of Norman Davis, the Vice President of the Museum.

The year was also unusual due to the fact that Seattle was the host for the annual meetings of both the American Institute of Decorators, and the annual conference of the Pacific Arts Association, for which Edward B. Thomas, Assistant Director of the Museum and the first Vice President of the Association, had the major task of serving as the Program Chairman coincident with the opening of the Fair. Much time and thought also had to be devoted to Seattle's coming responsibility of serving as the host for the 58th Annual Meeting of the American Association of Museums at the end of May, 1963. For this event, which involves sixteen sections, the Director was appointed Program Chairman, and the Assistant Director, Arrangements Chairman. The date was established seven years ago when the current physical condition of the city could not be anticipated.

EXHIBITIONS

During the month of August we had the privilege of showing in the Activities Room the Treasures of Tutankhamun. This official Egyptian exhibit was arranged by the University Museum of Pennsylvania and was circuited by the Smithsonian Institution. Small but excellently selected, this exhibit was accompanied by two curators from the Cairo Museum and the Department of Antiquities as well as Prof. Ahmed Fakhry of the University of Cairo, who served as a most popular lecturer. The expense necessitated an admission fee which resulted in a profit in excess of \$11,000 after permitting a well-deserved bonus to our custodial staff which kept open hours to 10 p.m. on a seven-day week. Since the exhibit was intended essentially to promote the receipt of funds towards the preservation of Nubian monuments to be inundated by the Aswan Dam, the Trustees of the Museum allotted \$1,000 for this purpose through the Oriental Institute of the University of Chicago.

By reducing the duration of exhibits and postponing one until after the year's end we were also able to continue our annuals with the temporary omission of only the High School exhibit. We had space for only six Northwest one-man shows, two of which were memorials for Robert E. Huck and Ward Corley. A memorial exhibition also featured the Renaissance and Baroque drawings and paintings which the Museum received from the late Charles M. Clark and Mrs. Clark.

The Northwest Annual had 842 entries from which the jury selected 212 for exhibition. Of these forty-five were sold from the exhibition for \$10,335. For the year a total of ninety-three contemporary works were sold from exhibits for \$15,000, just exceeding the record of the previous year. Owing to lack of space our exhibition

expenses were small for otherwise we participated only in the circuit of *Drawings by Joseph Stella* from the Museum of Modern Art and *Great Ideas of Western Man* through the courtesy of the Container Corporation. Exhibits from our own collection were selected principally for the Docent training program and represented only a very small fraction of our material. Our gallery space was increased by temporary constructions devised by Neil Meitzler and the purchase of ten additional wall cabinets. In spite of our reduced activity our attendance for the year was in excess of 290,000.

LOANS

7000 Years of the Art of Iran to which we lent fifteen items last year is still in circuit in Europe where after its Paris opening it has had major exhibits in Essen, Zurich, and The Hague. By invitation we lent important pieces to each of the three exhibits at Asia House in New York City, five items to the Chou Dynasty exhibit of the Chinese Art Society of America in that city and seven early jades to an exhibit at the University Museum of Pennsylvania where a photograph of one was used on the cover of the catalog and as a symbol on all posters. A color print of the *Still Life* by van Beyeren in the Museum's Samuel H. Kress Collection was used on the cover of a catalog of *Fetes de la Palette* at the Isaac Delgado Museum of Art in New Orleans. The Japanese Haniwa warrior in this year's accessions represented the Museum in the *Masterpieces of Art* exhibition at the Fair. In all we lent 170 objects to forty-eight institutions here and abroad. In spite of the risk of damage we feel that our lack of exhibit space and geographic isolation justified this liberal policy.

LIBRARY AND LENDING MATERIAL

We added nearly 150 volumes to our reference library both by purchase and gift. The major works were in the Asiatic field. Our collection of slides was increased by nearly 2000, bringing our total to over 25,000. Most of these were taken by our photographer, Earl Fields, who is constantly busy recording our collection. More than this number were used during the course of the year in the Museum and by other educational institutions. Over 100 organizations throughout the state borrowed nearly 900 of our facsimiles of paintings.



Entrance to the Museum's exhibition in the Fine Arts Pavilion at Seattle World's Fair

ACCESSIONS

Nearly 200 items were added to the Museum collections last year covering a wide scope in time, space and culture. According to the established Museum policy they were selected essentially to illustrate various aspects of creative art throughout the history of man. Over one-third of these are contemporary in a variety of media and represent principally the work of Northwest artists whom we wish to encourage and whom we consider deserving of recognition.

On the occasion of the Seattle World's Fair art exhibit two famous paintings by Mark Tobey were donated, one by Mr. and Mrs. C. Bagley Wright, Jr., the other by Mrs. Berthe Poncy Jacobson. Most of the additions are in the Eugene Fuller Memorial Collection but we received some very important pieces from Mr. and Mrs. Norman Davis, principally in the field of Classic art; some outstanding items were purchased from memorial funds; some from the Margaret E. Fuller Purchase Fund; some were gifts from members and others as well. Special mention must be made of the Charles M. Clark Collection of classic European drawings given by Mrs. Charles M. Clark and the late Mr. Clark, the Lester W. Lewis bequest, Ernest Patty donation in memory of his wife, and a gift from Mrs. Breck P. McAllister in memory of her mother. A gift from Mr. and Mrs. Herbert Brink brought us an exceptional archaic Chinese vessel. We also accepted two paintings from Mrs. Zoe Dusanne and one from Mrs. Corydon Wagner. Important indeed are three large late 17th century Brussels tapestries representing Asia, Africa and America which we received from The Hearst Foundation, Inc. About twenty-five percent of the items fill gaps in our extensive Asiatic collection, featuring principally China, Japan and India, but the total field extends from Europe to New Guinea with some items of superlative importance. The complete list of items and donors begins on page 46.

CENTURY 21 ARCHITECTURAL EXHIBIT

The 13th Annual Exhibition of Architecture on this special occasion was again held in Washington Park with but slight repetition. This time under the most able chairmanship of Mrs. Omar J. Humphrey, Jr., the net profit exceeding \$7,000 almost equalled the record. The Vice-Chairmen were Mrs. Martin Lanser, Mrs. Harry C. Hallowell and Mrs. William D. Baird. The Secretary was Mrs. Oliver W. Crockett, Jr., while Mrs. Charles H. McDonald served as Treasurer. The committees and their chairmen were: Advertising, Mrs. Morell E. Sharp; Brochure, Mrs. Irving Clark, Jr.; Flowers, Mrs. W. Byron Lane; Food Solicitation, Mrs. George T. Westinghouse, Mrs. C. Selby Mason; Hostesses, Mrs. Emil J. Anderson, Mrs. Lawrence G. Waldron; Illustrations and Fact Sheets, Mrs. William J. Lahr, Mr. Neil Meitzler; Patrons, Mrs. C. Bagley Wright, Jr., Mrs. Andrew Price, Jr.; Posters, Mrs. John B. Cutting, Mrs. A. Rohrer; Pourers, Mrs. Cyrus C. Heffernan, Mrs. James B. Howe; Properties, Mrs. Benson Chandler, Mrs. John P. Studebaker; Publicity, Mrs. John C. Finley, Mrs. Christian Johnson, Mrs. Robert S. Beaupre; Tea, Mrs. S. Allison Creighton, Mrs. Paul F. Betzold; Tickets, Mrs. Robert B. Colwell, Mrs. Robert B. Whitebrook; Ticket Checkers, Mrs. Harold E. Eggers; Transportation, Mrs. Cortland T. Clark, Miss Virginia V. Iverson.

We cannot adequately express our gratitude to the officers, chairmen and the hundreds of volunteers serving on this great project which contributes so materially to our operating budget.

We are also most grateful to those who lent their charming homes for exhibit or for the serving of refreshments, namely, Mr. and Mrs. William K. Blethen, Mr. and Mrs. Raleigh Chinn, Mr. and Mrs. Wallace G. Collins, Mr. and Mrs. Ben H. Cook, Mrs. Hawthorne K. Dent, Dr. and Mrs. Richard E. Fuller, Mr. and Mrs. John H. Hauberg, Jr., Dr. and Mrs. Ole J. Jensen, Jr., Mr. and Mrs. Leo T. Kreielshheimer, Mr. and Mrs. Richard Lea, Mr. and Mrs. Lawrence McLellan, Dr. and Mrs. Charles E. Odegaard, Mr. and Mrs. Bernard Sevensen, Mr. and Mrs. Paul R. Smith.

MAINTENANCE AND EQUIPMENT

We acknowledge with gratitude the fact that the Park Department had the facade of the building cleaned, repointed and waterproofed, and the roof of the seminar extension retarred. At the same time at our own expense we had the Chinese statuary, benches and steps cleaned and treated since these had not been included in the original contract. Our custodial engineers under George Haslam at their own initiative dismantled and cleaned the ornamental aluminum grill at nominal expense.

Aside from these details and the previously mentioned wall cases, we purchased

two revolving fans for the Activities Room during the King Tutankhamun exhibit, a new public address system for the Auditorium and a postage meter mailing machine. These expenses exceeded \$5,000 while professional service on the collection cost over \$3,500; of this the major item was the mounting as *kakemono* of two more rubbings of famous reliefs at Angkor Wat.

PUBLICATIONS AND PUBLICITY

Under this category the statement can be almost identical to that of last year. The Annual Report, News Letter and Engagement Book comprised our principal publications and maintained the high standard which we have set. Although the latter is not financially profitable the Director considers that the high professional praise which it elicits and the superb quality of the material still available justifies his effort and that of the staff in the continuation of this tradition. Mrs. William J. Lahr was largely responsible for our publication of a popular folder illustrating some of our jades with basic information. At the initiative of Mrs. Frank Molitor, who is in charge of the sales desk, and Neil Meitzler we enlarged the selection of cards and note paper using motifs from the collection. This proved to be an important factor in our Christmas sales.

Since our service to the community directly depends on publicity we again take pleasure in thanking the *Seattle Times*, the *Seattle Post-Intelligencer* and the *Argus* for their invaluable assistance in making known our exhibits and activities. We are also vastly indebted to the numerous broadcasting and television stations for their generous cooperation.

STAFF

The only change in the staff was due to the resignation in the autumn of Mrs. P. Cameron DeVore as staff secretary. Her position fortunately was filled by Mrs. Rita Payne who had previously served as Executive Secretary at the Museum of History and Industry and subsequently with the same title at the Tacoma Art League Gallery.

TRAVEL

The Board authorized allotment to the Director of slightly over \$4,000 from the income of Univart Trust, which he had established, towards travel expenses for attending the Annual Meeting in Sarasota, Florida, of the American Association of Art Museum Directors, of which he was again the Vice President; the 57th Annual Meeting at Williamsburg, Virginia, of the American Association of Museums, of which he is a councilor; and subsequently for attending in The Hague the Triennial Meeting of the International Council of Museums, of which he was then Vice Chairman of the U.S. Committee. Museum affairs also required fleeting visits to Los Angeles and New York.

At the expense of the Museum Mr. Thomas also attended the Williamsburg meetings, going via San Francisco to see the display of Chinese Imperial Treasures at the DeYoung Museum. At the expense of the inviting organizations Mr. Thomas served as a juror at the 12th Annual Exhibition of Painting at the Art Gallery of Greater Victoria, and the 31st Annual British Columbia Exhibition at the Vancouver Art Gallery. Immediately thereafter he represented the Museum at San Diego-La Jolla for the Annual Meeting of the Western Association of Art Museums and spoke on techniques of publicizing exhibitions. The 20th Annual Conference of the Western Museum League followed at Palm Springs. Then at the expense of the Honolulu Academy of Arts he gave two lectures there and juried the Artists of Hawaii Exhibit and the Honolulu Printmakers Exhibit.

The Museum also contributed to the travel expenses of Mr. and Mrs. William J. Lahr, Miss Barbara Rumpf and Miss Emily H. Tupper to San Francisco in order that they might take advantage of the unique opportunity to study the Chinese Imperial Treasures Exhibit.

SPECIAL EVENTS AND ACTIVITIES

Under this heading we must again mention the series of lectures on Egyptian archaeology by Prof. Ahmed Fakhry of the University of Cairo. These were held both in the Museum Auditorium and at the University of Washington in the Health Sciences Auditorium. In addition we had lectures in our Auditorium on *Bronze Casting in Ancient China* by Prof. Noel Barnard of the Australian National Museum at Canberra, and on the *Religious Background of Indian Art* by Dr. Eleanor Consten von Erdberg of the Institute of Art History at Aachen, West Germany.

As a token of gratitude for their scholarship in reviewing specific phases of our

collection we contributed to the travel expense of Dr. James Harle, Curator of the Art of India at the Ashmolean Museum, Oxford, and Herbert Maryon, an expert on metal, formerly of the British Museum. Among the other Oriental scholars who came to study our collection, we had as our personal guests John Ayres, Assistant Keeper of Ceramics of the Victoria and Albert Museum; Dr. S. Howard Hansford, Director of the Sir Percival David Foundation; and Miss Jean Lee, Curator of Asiatic Art, Philadelphia Museum of Art.

We again had the privilege of presenting two series of Sunday afternoon chamber music concerts of six each during the spring and autumn through the generous cooperation of the Recording Industries Trust Fund and Local 76, A. F. of M. They were under the direction of Ronald Phillips.

BOARD OF TRUSTEES

There was no change during the year in the membership of the Board of Trustees.

At the request of the Director the Board permitted the Seattle Art Museum to become one of the ten museums to guarantee to the American Association of Museums a total of \$4,000 each over a two-year period to assure the perpetuation of the Association's important and expanding service. This proposal was initiated by the City Museum of St. Louis depending on the participation of nine other museums which have finally agreed. St. Louis as the convention host for 1964 shared our concern regarding the health of this expanding organization. A fourth of the sum which we guaranteed was advanced in the past year.

Although any decision is still premature the Board extended to the Director a vote of confidence in exploring the possibility of a suggested annex of the Museum on the former Fair grounds. In agreement with Paul Thiry, the architect in charge, he considered that this would only be feasible by joining the former British Pavilion for receiving, storage and administration, with the former Hall of Industry, Building 37, being adapted for changing exhibitions. A preliminary basic plan has been worked out, but it would require the vacation of the intervening street, which has not yet been assured. The cost including a reserve for contingencies is estimated at \$450,000. It was originally hoped that adequate funds might be available from the profits of the Fair.

Although an annex would naturally create administrative problems and inevitably increase our annual budget, the additional space would permit us to exhibit in greater depth successive phases of our collection, to accept important transient shows which we now have to refuse, and especially to show more of the work of Northwest artists. This surety of increasing our educational service and of improving the climate for creative work in my opinion justifies the risk involved and at the same time would solve our need for expansion for years, and at far less cost than expansion of our present building in Volunteer Park.

In closing I take pleasure in expressing gratitude to the Board of Trustees for its advice and faithful support, and especially to my fellow members of the staff for their industrious initiative when the reward as in a church is measured in dedication rather than in remuneration. We are most grateful to our volunteers and to all of our members who sustain our activities.

RICHARD E. FULLER
President and Director

Annual Report of the Education Department

The work of the Education Department staff is more diverse than can be adequately shown in a mere listing of statistics. Regular programs include lectures for the Museum Guild, Docent Study and Training Programs, and outside groups in Seattle, Everett and Yakima. Special tours were given to monthly meetings of the Docents, the P.-T.A. and to many special groups such as exchange teachers from abroad.

The largest segment of our public is reached through the media of radio and television. The Curator of Education has continued both the weekly half-hour television program on KING-TV and the monthly evening program on KCTS-TV. This fall she was asked by Portland State College to produce a program on art to fit into a special telecourse on the history of the Far East. This was taped for KGW-TV in Portland by her sister station KING-TV in Seattle and later repeated by two educational stations, KOAP-TV in Portland and KOAC-TV in Corvallis. She also was a guest on a special KOMO-TV program on China.

Mr. Millard B. Rogers and the Guild Radio Chairman continued our regular weekly radio programs on KOMO and KTW. We wish to thank both the radio and television stations for their generous cooperation in these programs.

In the spring Miss Barbara Rumpf, Associate Curator of Education, conducted two classes of eight sessions each for junior high and senior high school students on Medieval Art; in the summer a special class of eight sessions on Impressionism to student members of the Museum, and in the fall two classes of nine sessions each for junior high and senior high school students in the Art of the Renaissance. In addition to her work at the Museum, this fall Miss Rumpf has been teaching art history at Cornish School.

The Museum Guild has again assumed the responsibility of our Treasure Box program, a service given to the public schools by taking items from various countries to 3rd grade classrooms. This work has been rendered by the Junior League since 1954. We are grateful to Mrs. Diane Chadwick who has remained as chairman, coping with the complex mechanism of schedules and with the training of Guild members for the work.

We also thank our faithful docents for their many educational services, for without our volunteers we could not manage such a broad program.

MRS. WILLIAM J. LAHR
Curator of Education



Stater, obv., head of Athena; gold; Greece, Macedon, Alexander the Great, 336-23 B.C.; Diam. $\frac{3}{4}$ in. (Ch7.48) Norman Davis Collection

Report of the Seattle Art Museum Guild

1962-63

The Membership Committee and the Guild's Vice Chairman have cooperated in establishing a new Associate Guild called the Burien-Highline Guild. Organized last spring, it now has fifty-seven members and continues growing. The Richard E. Fuller associate guild is currently forming in the northwest metropolitan area. The Overlake Guild, formed in 1961, now has more than 100 members. All problems of liaison have not yet been solved. Our experiment in area membership needs refining but seems to be proving its merit. The Vice Chairman has put in yeoman service in developing the associate guilds.

Our money-raising efforts this year have produced enough to contribute \$2,000.00 to the Museum. In February, 1962 we staged a *Heritage Fashion Tea*, a show of 19th and 20th century clothing, in the long north and south galleries with refreshments served in the Central Court. Since October a small committee appointed by the Projects Chairman has conducted a community service and fund raising project for the Guild in cooperation with the Bon Marche. The committee selects a work of art from a local private collection and arranges for it to be exhibited for a two-week period in its Interior Design Studio. Every two weeks the Guild receives for its services a \$100.00 contribution from the Bon Marche. The project is anticipated to continue for approximately one year. We also entered a competitive table setting display last spring of which we were very proud but we were not money-winners.

The Docent Committee now has eighty-four members: fifty-seven conducting docents, eight associates, nineteen in training, and a waiting list of seventeen. They gave 99 tours with 173 docents. Tours were less in demand than in previous years but undoubtedly that was due to competition from the World's Fair. They also gave nine short tours on Guild meeting days, and in September and October a number of our docents gave tours to school children at the Fair, under the auspices of the Fine Arts Section. Five docents have given eighteen talks outside the Museum and the committee co-sponsors with the Council on Aging the monthly Senior Citizens programs which draws a regular attendance of about 100 people. Committee members participate as speakers, projectionists and tour leaders. They have added seven volumes to their library and have drawn up a letter explaining the aims, program and operation of the committee to be sent to other museums on request.

The Hospitality and Public Relations committees graciously welcome and refresh the members on meeting days and guests other than members on many occasions. In May we entertained two groups of nearly fifty each from the Portland Art Museum. The outside groups have ranged in number from thirteen to over 200.

Programming for a year following a series on *Designing Women* did not require very much imagination for a title, so *Designing Men* are instructing us this season. While thinking up the title may not have required much flair, finding good speakers who willingly give their working hours to speak to us gratis is a task of real magnitude.

Regular publicity and appropriately interesting radio programs continue to spread knowledge of the Guild's activities.

The Treasure Box program continues to grow. Nine women are answering something over 150 requests this season and requests still are coming. These women pick up the box at the Museum, drive to the school, discuss its contents during one class period or two or even three periods and return the box to the Museum. The work rewards the docent with the warmth of accomplishment, large gasoline bills and sometimes laryngitis.

A great number of volunteers, some on a regular basis, some serving only once or twice, spent at least 450 hours at a special sales desk in the Central Court throughout the summer and fall. Mrs. Molitor estimates that this desk added conservatively \$2,000.00 to the normal sale of catalogs, note papers, Christmas cards and so on.

Finally, we warmly appreciate the kindly cooperation of the professional staff and their unflagging efforts to help us muddle through without apparent disaster.

MRS. RICHARD W. LENINGTON
Chairman

Museum Guild Executive Committee

Mrs. Richard W. Lenington, *Chairman*
Mrs. Alfred V. Perthou, *Vice Chairman*
Mrs. John Soth, *Treasurer*
Mrs. Philip L. Bailey, *Recording Secretary*
Mrs. S. Allison Creighton, *Corresponding Secretary*
Mrs. Edward B. Speir, *Docent Service*
Mrs. Harold E. Eggers, *Hospitality*
Mrs. Leslie W. Eastman, *Membership*
Mrs. Allen B. Morgan, *Program*
Mrs. Fenton Radford, *Projects*
Mrs. Tibor Freesz, *Publicity*
Mrs. Benson Chandler, *Public Relations*
Mrs. Robert S. Beaupre, *Radio*
Mrs. James W. Johnston, *Parliamentarian*
Mrs. Diane Chadwick, *Treasure Box*

Schedule of Exhibitions

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

Continued from DECEMBER, 1961

Art Objects Illustrated in the 1962 Engagement Book* (thru Feb. 4)
Religious Paintings, Drawings and Sculpture* (thru March)
Medieval Art* (thru April)
Chinese Ming Dynasty Paintings and Porcelains* (thru Feb. 4)

JANUARY 3-FEBRUARY

1961 Accessions to the Museum Collections* (thru Feb. 26)
Robert E. Huck Memorial Exhibition (thru Feb. 4)

FEBRUARY 7-MARCH 4

33rd International Print Exhibit. Co-sponsored by Northwest Printmakers, Seattle and Portland Art Museums. Jury: Kenneth Callahan, Glen Alps, LaVerne Krause, Leo E. Lowe, Jr., Edward B. Thomas
Drawings of Joseph Stella (1877-1946). Circuited by the Museum of Modern Art

MARCH 2-4

World's Fairest Orchids. Sponsored by the Northwest Orchid Society

MARCH 7-APRIL 1

21st International Exhibition of Photography. Sponsored by the Seattle Photographic Society. Print Jury: Swen Christensen, PSA, MSPS; Que Chin, APSA, ARPS; Josef Scaylea. Color Slide Jury: Katherine Feagans, APSA; Tom Limborg, FPSA; Joe Murphy, PSA; Mel Olmstead; Vonja Swigart, PSA, MSPS
22nd Annual Exhibition of Watercolors. Sponsored by the Northwest Watercolor Society. Jury: Irwin Caplan, Andrew L. Hofmeister, Alden C. Mason, J. L. Shadbolt, Richard E. Fuller
Great Ideas of Western Man. Container Corporation of America

APRIL 4-29

Paintings and Drawings by Kenneth Callahan in the Emily Winthrop Miles Collection. Circuited by the Maynard Walker Gallery
Paintings by Walter Froelich
Art work by Helen Bush School students

APRIL 4-OCTOBER 14

Highlights of the Collection*

MAY 22-JUNE 10

Northwest Watercolorists*

JUNE 14-17

Bonsai Exhibit. Sponsored by the Kelly Nishitani Bonsai Unit of the University of Washington Arboretum Foundation

JUNE 21-JULY 15

Photographs, sketches and models of the commissioned works of art for Seattle's Civic Center

AUGUST 2-SEPTEMBER 2

Treasures of Tutankhamun. Circuited by the Smithsonian Institution

OCTOBER 17-NOVEMBER 25

Retrospective Memorial Exhibit of Paintings by Ward Corley. Lent by private collectors



Jury for the 48th Annual Exhibition of Northwest Artists, L. to R.: Richard E. Fuller, Gordon Woodside, Sam Black, Wirth V. McCoy, Ray F. Jensen

Charles M. Clark Memorial Exhibit featuring Renaissance and Baroque drawings and paintings*

Recent paintings by: Kathleen Gemberling
Richard Kirsten

Art Objects Illustrated in the 1963 Engagement Book* (thru Feb. 3)
Paintings and Sculpture by Northwest Artists*

NOVEMBER 28, 1962-JANUARY 6, 1963

48th Annual Exhibition of Northwest Artists. Sponsored by the Seattle Art Museum. Jury: Sam Black, Ray Jensen, Wirth V. McCoy, Gordon Woodside, Richard E. Fuller

Religious Art*

Italian and French Paintings*

*From Seattle Art Museum Collections

Special Programs and Events

(In addition to the Guild Lecture Series)

- February 1.....*Bronze Casting in Ancient China*, by Prof. Noel Barnard
February 12.....*Heritage Fashion Tea*, sponsored by Seattle Art Museum Guild
April 8, 15, 22,
29, May 6, 13.....Spring Chamber Music Concerts
May 10.....13th Annual Architectural Exhibit
June 20.....Reception honoring Northwest Artists and Donors of Commissioned Works of Art for Seattle's Civic Center
Lectures by Dr. Ahmed Fakhry, Prof. of History of Ancient Egypt and the East, University of Cairo:
August 2, 5, 7.....*Tutankhamun and His Treasures*
August 9, 12.....*In the Land of the Pharaohs*
August 12.....KING-TV, *Tutankhamun and His Treasures*
August 14.....*Safeguard of the Nubian Monuments*
August 16, 19, 21.....*Everyday Life in Ancient Egypt*
August 16.....KCTS-TV, *Tutankhamun and His Treasures*
August 19.....KING-TV, *Safeguard of the Nubian Treasures*
August 23, 26.....*The Pyramids and Their Builders*
August 26.....KING-TV, *Highlights of Ancient Egyptian Antiquities*
August 28.....*Recent Important Archaeological Discoveries*
August 30.....*6,000 Years of Egyptian History*
September 2.....*Christian Monuments of the Egyptian Deserts*
September 2.....KING-TV, *Christian Monuments of the Egyptian Deserts*
September 9, 16, 23,
30, October 7, 14.....Fall Chamber Music Concerts
October 25.....*Religious Background of Indian Art*, Dr. Eleanor Consten von Erdberg
November 29.....An American Pageant of the Arts, closed circuit television program in Seattle Center Opera House, benefit for National Cultural Center in Washington, D.C., and Fine Arts, Inc., Seattle

Loans to Other Institutions

- American Circuit arranged by American Federation of Arts: Dayton Art Institute, Ohio; Jewish Community Center, Art Gallery, Washington, D.C.
Carl Morris Retrospective
2 paintings
Amon Carter Museum of Western Art, Fort Worth, Texas; University of California, Art Galleries, Los Angeles
The Artist's Environment: The West Coast
1 painting: Mark Tobey, Seattle
Asia House, New York City
Art of the Southern Sung
1 painting
Gods of Asia
1 Indian sculpture: Vishnu, W. India, 12th-13th cent.
The Art of India: Stone Sculpture
2 sculptures: Yakshi, Mathura, ca. 2nd cent.
Siva and Parvati, Rajput, ca. 10th cent.
Atlanta Art Association, Georgia
Landscape into Art
4 paintings: Swiss, School of Basel, late 15th cent.
Maurice de Vlaminck
Claude de Jongh
Mark Tobey, Seattle
Bellevue Arts and Crafts Fair, Washington
1 painting: Doris Totten Chase, Seattle
Bon Marche, Seattle
15 paintings: contemporary Northwest and Canadian artists
Boston Institute of Contemporary Art, Massachusetts
American Art Since 1950
1 painting: Mark Tobey, Seattle
British Consul General of Seattle Residence
4 paintings: 2 British, 1 Italian, 1 American
Century 21, Seattle World's Fair
Fine Arts Pavilion:
Art of the Ancient East
38 items from 12 countries
Mark Tobey Exhibition
23 paintings
Masterpieces of Art
1 Japanese Haniwa warrior
American Art Since 1950
1 painting: Mark Tobey, Seattle
Adventures in Art
1 print: Glen Alps, Seattle
Governor's Office
1 painting: Ambrose Patterson, Seattle
Opera House
3 paintings: Peter Camfferman, Seattle, deceased
LaVerne Krause, Portland, Ore.
Gerhard Wind, German
U.S. Department of Commerce, Office of Field Service
1 sculpture: Lee Kelly, Portland, Ore.

U.S. Science Pavilion
 12 paintings: contemporary American and Canadian artists
 1 sculpture: Harold Balazs, Mead, Wash.

Chinese Art Society of America, New York City
Art of the Eastern Chou
 3 metal items, 1 lacquer, 1 ceramic, 1 jade

Dusanne Gallery, Seattle
 Exhibition of Paintings by Sangeeta Katara, Seattle
 1 painting

Eastern Washington State Historical Society, Spokane
 Exhibition of Sculpture and Drawings by Tom Hardy, Eugene, Ore.
 1 sculpture

Harbor Club, Seattle
 8 paintings: contemporary Northwest and Canadian artists

Isaac Delgado Museum, New Orleans, Louisiana
Fetes de la Palette
 1 painting: Abraham Hendricksz van Beyeren

Felix Landau Gallery, Los Angeles, California
 Exhibition of paintings by Jack B. Yeats, Irish
 1 painting

Mayor's Office, Seattle
 18 paintings: contemporary Northwest and Canadian artists

Museum of Modern Art, New York City; Cleveland Museum of Art, Ohio
Mark Tobey
 6 paintings; 5 drawings

National Art Museum of Sport, New York City
 Exhibition at IBM Gallery
 1 Japanese Kamakura period drawing, Sumo wrestlers

North Central Washington Museum Association, Wenatchee
 Christmas Exhibition
 1 painting: Giuseppe Maria Crespi

The Phillips Collection, Washington, D.C.
Mark Tobey
 2 paintings

Rainier Club, Seattle
 5 18th cent. Chinese ceramics; 5 Gothic and Renaissance ecclesiastical items

Santa Barbara Museum of Art, California
Painted Papers: Watercolors from Durer to Our Time
 4 paintings: Jan van de Capelle
 Sam Francis
 Max Herrmann Pechstein
 Peter de Wint
 1 drawing: Pieter Jansz Saenredam

Pacific Coast Invitational
 1 painting: Boyer Gonzales, Seattle
 1 sculpture: Philip McCracken, Anacortes, Wash.

Seattle Chamber of Commerce
 1 painting: Richard Wiltamuth, Seattle

Seattle Foundation
 6 paintings: contemporary Northwest artists

Smith College, Museum of Art, Northampton, Massachusetts
Chinese Art
 1 painting, Sung dynasty

Tacoma Art League, Washington
German Expressionists
 3 paintings: Lyonel Feininger (2)
 Max Herrmann Pechstein
 2 sculptures: Ernst Barlach
 Kathe Kollwitz

Tax-supported Institutions and Non-profit Organizations
 890 framed facsimiles to 104 organizations

University of California, Art Galleries, Los Angeles
Primitive Arts
 1 Maori carving; 3 Batak bone engravings

University of Minnesota, University Gallery, Minneapolis; Guggenheim Museum, New York City
The Nineteenth Century: 125 Master Drawings
 1 watercolor sketch: Pierre Auguste Renoir

University of Oregon, Museum of Art, Eugene
Treasure Finds in Pacific Coast Museums
 1 painting: Sesshu (1420-1506), Japanese

University of Pennsylvania, University Museum, Philadelphia
Chinese Jade
 7 items, Shang-T'ang Dynasties

University of Puget Sound, Tacoma, Washington
 December Exhibition
 8 sculptures: 5 contemporary American and German; 1 Japanese, Kamakura period; 1 Roman

University of Washington, Henry Gallery, Seattle
Artists of Washington Invitational Exhibition
 1 painting: Kathleen Gemberling, Spokane

Figure Painting Exhibition
 1 painting: Mark Tobey, Seattle

Valparaiso University, Sloan Gallery of American Painting, Indiana
The Art of the Northwest Coast
 26 paintings; 1 drawing

Villa Hugel, Essen, Germany; Kunsthau, Zurich, Switzerland; Gemeentemuseum, The Hague, Netherlands
7000 Years of Art in Iran
 15 items: metal, textiles, tiles, miniatures, archaic sculpture

Wadsworth Atheneum, Hartford, Connecticut
Continuity and Change
 1 drawing: Mark Tobey, Seattle

Washington State Historical Museum, Tacoma
 Allan Clark Memorial Exhibition
 1 sculpture

Western Washington State College, Bellingham
Religious Painting by Northwest Artists
 1 painting: Neil Meitzler, Seattle

Whitechapel Gallery, London, England
Mark Tobey Retrospective
 6 paintings



FIG. 1. Opposite: Haniwa warrior, terra cotta with traces of white and black paint; Japan, late Tumulus period, late 5th-6th cent., excavated at Ohta City, Gumma Prefecture; H. 53¼ in. (J21.10) Eugene Fuller Memorial Collection



FIG. 2. Above: Bracelet, pale green stone; Central or Southern Japan; Protohistoric, Tumulus period, 3rd-6th cent.; L. $7\frac{5}{8}$ in. (J15.5) Eugene Fuller Memorial Collection

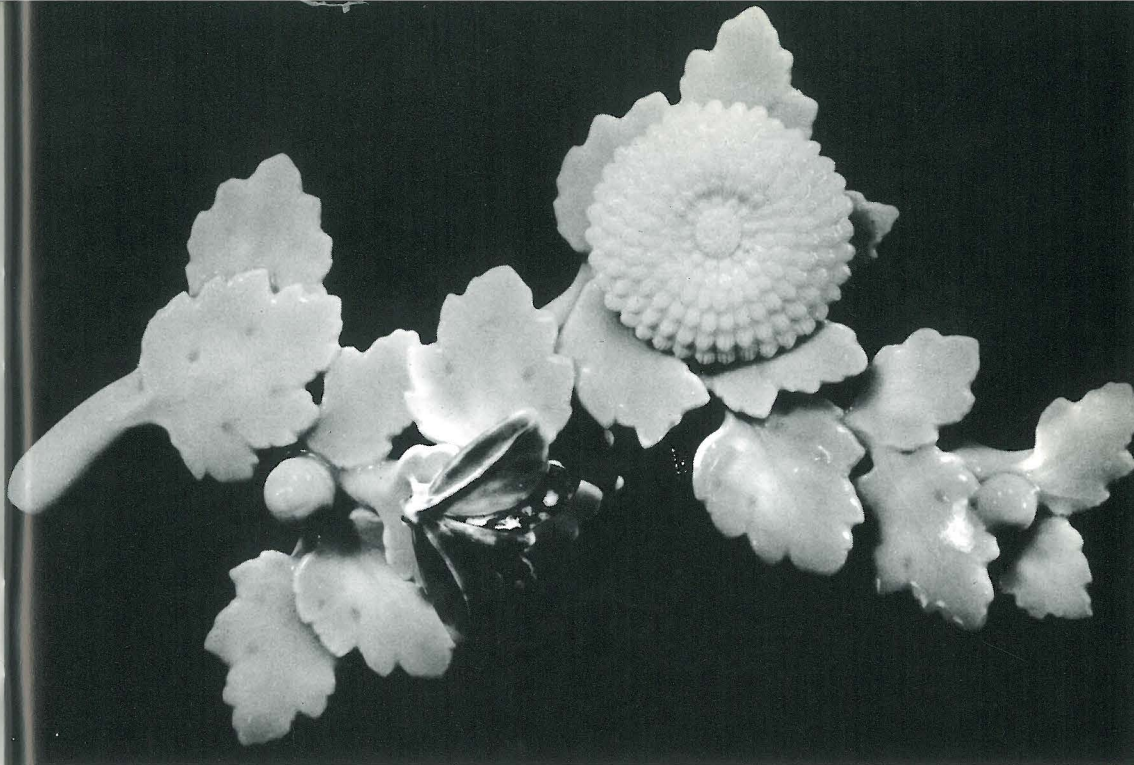


FIG. 3. Opposite above: Hirado ware paperweight, porcelain with green, orange, black and white glazes; Japan, Edo period, late 18th-early 19th cent.; L. 6 in. (J24.5) Ernest Dietrich Memorial



FIG. 4. Opposite below: Ki-Seto ware bowl, porcelaneous ware with yellow and green glaze; Japan, Gifu Prefecture, Muromachi period, 1392-1573; Diam. $6\frac{3}{8}$ in. (J25.16) Eugene Fuller Memorial Collection

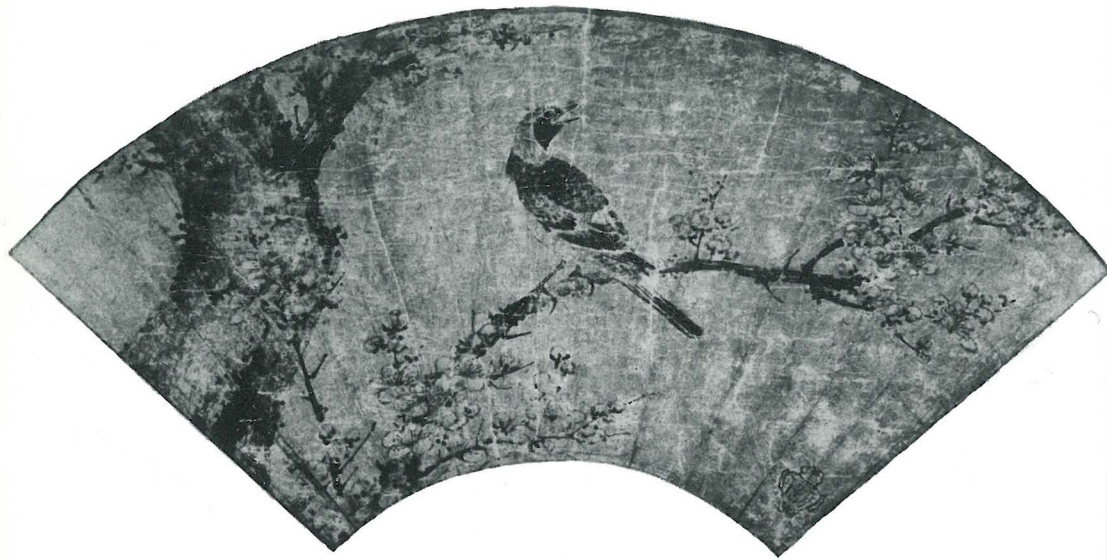


FIG. 5. Above: Fan painting by Kano Motonobu, 1476-1559, Japanese; ink on deep cream mica paper; H. $7\frac{1}{2}$ in. (J32/M857.5) Thomas D. Stimson Memorial Collection



FIG. 6. Opposite: Courtesan, colors and ink on paper, *kakemono*; Japan, Kaigetsudo school, Edo period, early 18th cent.; $35\frac{7}{8}$ x 19 in. (J32/Sch6K1.1) Margaret E. Fuller Purchase Fund



FIG. 7. Above: *Pitong*, translucent white glass with deep red overlay; Chinese, Ch'ing dynasty, Ch'ien Lung region, 1736-96; H. 4 $\frac{3}{4}$ in. (Ch3.12) Eugene Fuller Memorial Collection

FIG. 8. Below: Pendant, pink mottled opaque jade; China, An-yang, Honan Province, Shang dynasty, ca. 16th-11th cent. B.C.; H. 2 in. (Ch4.8.17) Eugene Fuller Memorial Collection

FIG. 9. Opposite above: CHUEH, bronze; China, excavated at Liu-li-ko, Honan Province, Early Shang dynasty, 15th-14th cent. B.C.; H. 9 $\frac{1}{8}$ in. (Ch6.120) Gift of Mr. and Mrs. Herbert Brink

FIG. 10. Opposite below: Votive tablet with 1000-armed, 11-headed Kwan Yin surmounted by Amida Buddha and other Buddhas, gray earthenware; China, T'ang dynasty, dated equivalent of 627-50 in inscription; H. 4 $\frac{3}{4}$ in. (Ch21.44) Eugene Fuller Memorial Collection

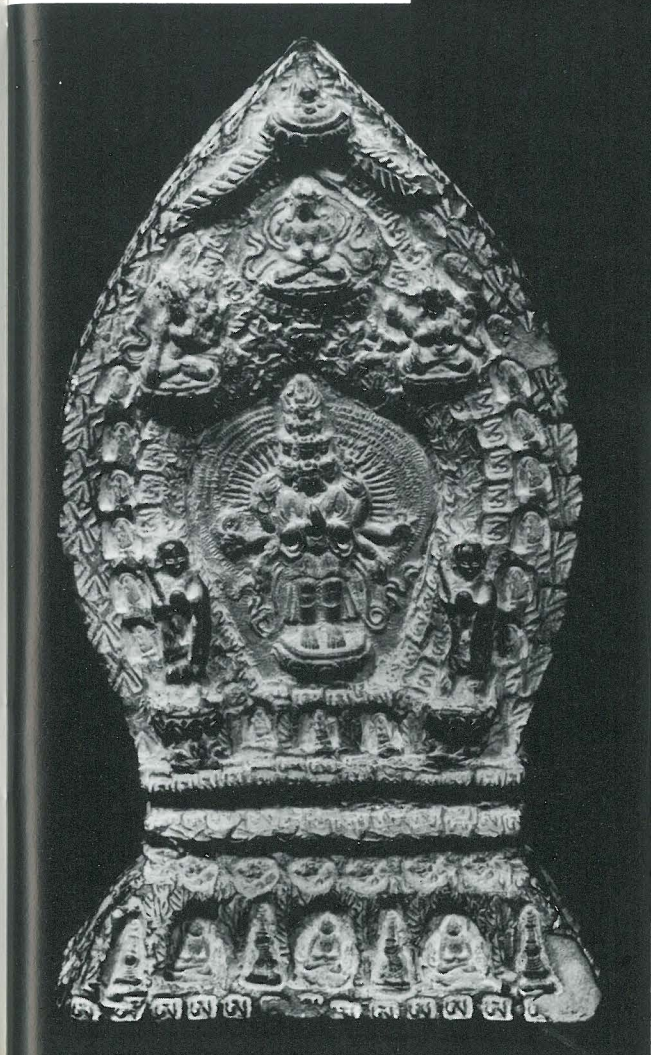




Fig. 11. Above: Jar, carved rock crystal with jewels in gold bezels; India, Mughal, 17th cent.; H. 3 $\frac{1}{8}$ in. (In15.5) Eugene Fuller Memorial Collection

Fig. 12. Below: *Sardula* rampant, bronze; India, ca. 13th cent.; H. 7 $\frac{5}{8}$ in. (In6.7) Eugene Fuller Memorial Collection

Fig. 13. Opposite: Jain relief of Kubera holding lotus and citron, greenish-gray stone; India, Mysore, Hoysala dynasty, 12th cent.; H. 15 $\frac{5}{8}$ in. (In11.58) Eugene Fuller Memorial Collection

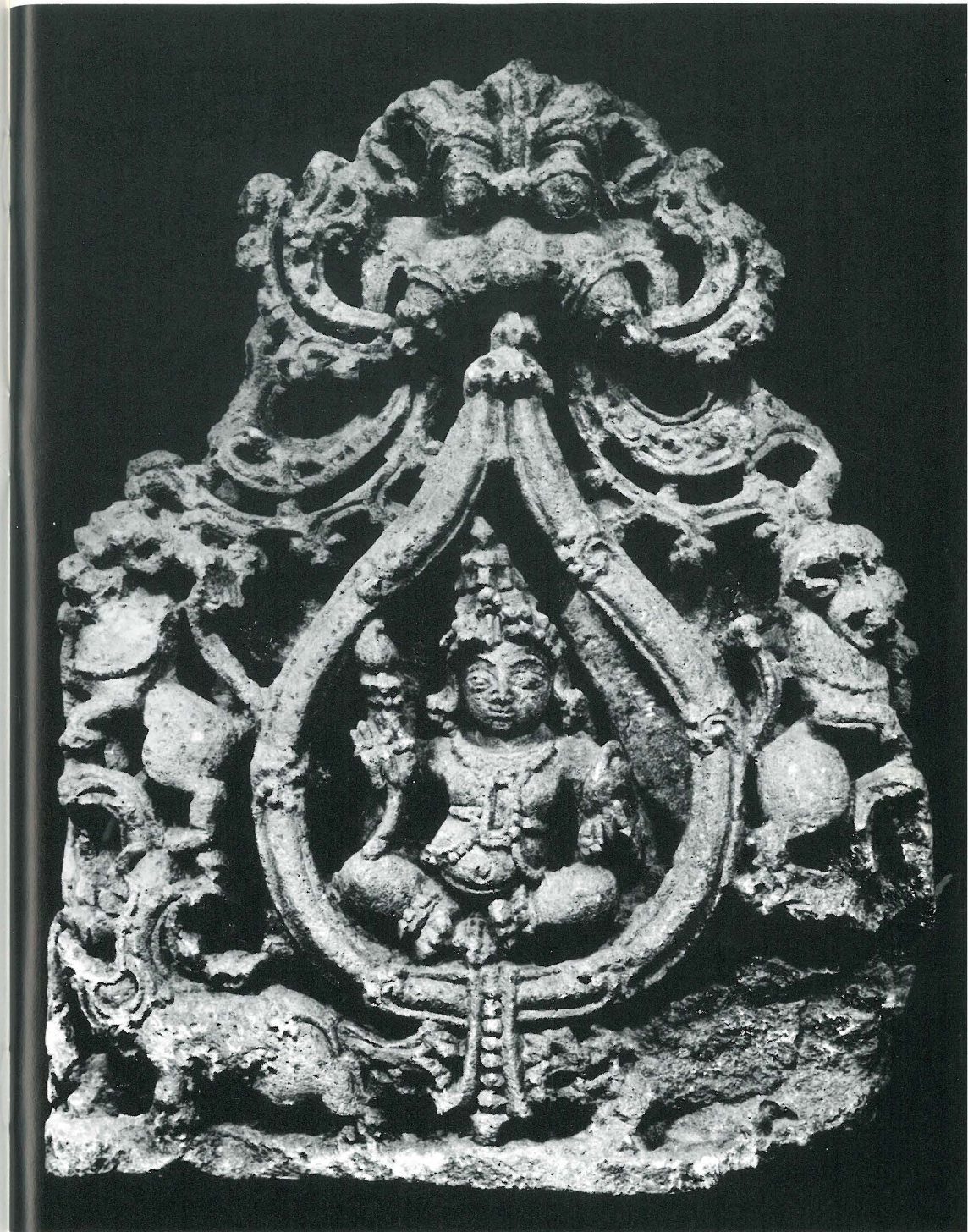
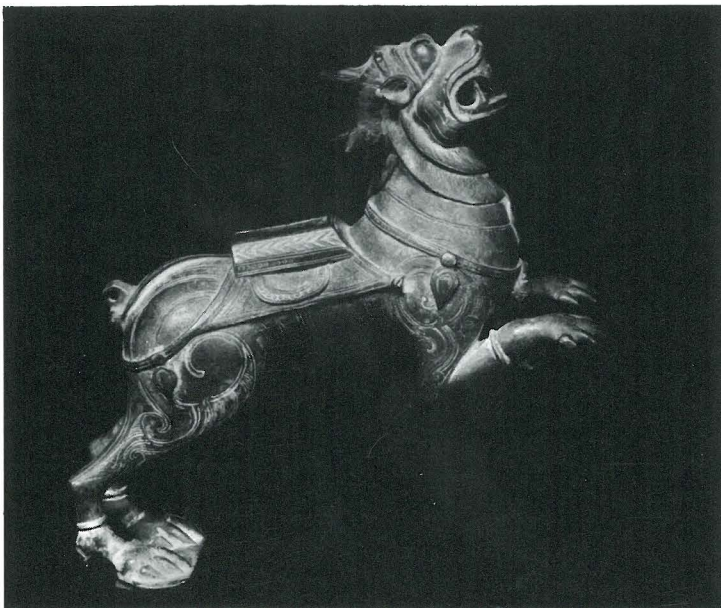




Fig. 14. Above: Miniature, Vishnu as Boar Avatar, Preserver and Supporter of the Universe, colors on paper; India, Punjab Hills, Basholi school, 18th cent.; 10 1/8 x 7 1/2 in. (In36.31) Eugene Fuller Memorial Collection

Fig. 15. Opposite: Miniature, Battle scene, colors and gold on paper; India, from MS. of Torikh-i-Alfi, Mughal school, ca. 1595; 15 3/4 x 8 7/8 in. (In36.34) Eugene Fuller Memorial Collection



بر زمین زده ملک ما خستند و در یک لحظه خلقی پشیمان از ایشان راه حصار عدم پیش گرفت و بجهت
 که کینه بنور در جبال محسن شدند و ملک بوجو عتی در میان انداخته امان طلبید و اطاعت
 قبول کرده و شراکت از پهلوانان مخرج گشت و در همین سال بقوب قوسه که والی مخرج

در اکثر بلاد و امصار عالم زلزلهها شد چنانچه مردم را یقین شد
 روز خستند و در سید از جمله شرفوس قانی زلزله فرود رفت و از اهل آن شهر نیل و پنج هزار و
 ششس کس هلاک شدند و امانان صف عمارتش زلزله خراب شد و در بسطام کشت آن
 زلزله فرود رفت و در ری و جرجان و نسا و رود اصفهان همین حادثه روی نمود و چندین خلق
 که احصاء آن مقدور نباشد و بصحبت رسیدند که روزی در دهی از مذات قوسه ابتدا زلزله
 و مردم از خانهها بیرون آمده روی بسیرا نهادند تا گاه آوازی از آسمان بگوشش ایشان رسید
 اندک اهل و اعوان بر جمعه تعباده یعنی خدای سبحانه و تقالی بزرگست و من پناه بخواند برای
 او بر حمت بی نهایت او و سیزده ده از مذات قیروان زلزله فرود رفت و از امانی آن دنیا
 از جمله دو کس خلاصی نیافتند و چون این جبل دو کس بقیروان آمدند مردم قیروان ایشان
 از شهر بیرون کردند که تعصب جن پشیمان و تقالی بر شما نازل شد ما شما که در شهر میگذرید
 قیروان فرمود تا بیرون شهر چهره ایشان عمارتی که آنجا عت در آنجا بسری رودند و آنرا
 در کتاب طبع از محمد بن حبیب ناشی نقل کرده که از غر اسیپ عادات آن سال یکی آن
 در بعضی از ولایات متوکل مرغی سفید بزرگی که کس پیدا شده بود درخت نمناشتی و با
 و ضعیف فریاد بر آوردی که
 یعنی ای مردمان از حق سبحانه و تقالی
 و چهل گرت این اوار کردی و عاب کشتی و چند روز برین منوال بود آخر الامر غایب شد و
 آن نواحی محضری نوشته مدارا کلاه فرستادند که شهادت با بصد کس در آنجا مثبت بود
 غراب این سال اگر در بعضی از مذات خورستان و ایوا از شخصی مذات کرد و چون جنازه
 برداشتند مرغی بران جنازه فرود آمد و زبان خوزی گفت که خدای تعالی این میت را
 بجزایه این میت حاضر گشته پامر زید و از غراب اموری که درین سال که در بلادین کوه
 که جذبین مزایع و قومی بر بالائی او می بود که درش کرده از اجزای خود بچسبید که آن مزایع با یکدیگر
 بجای متبل و منقلب شدند و از جمله امور غریبه که درین سال بنظر مردم رسید که در قریه سوسا



Fig. 16. Above: Bowl, grape and leaf scroll decoration in repoussé, silvered copper; Persia, Sassanian period, 3rd-7th cent.; Diam. 5 in. (P1s6.21) Eugene Fuller Memorial Collection

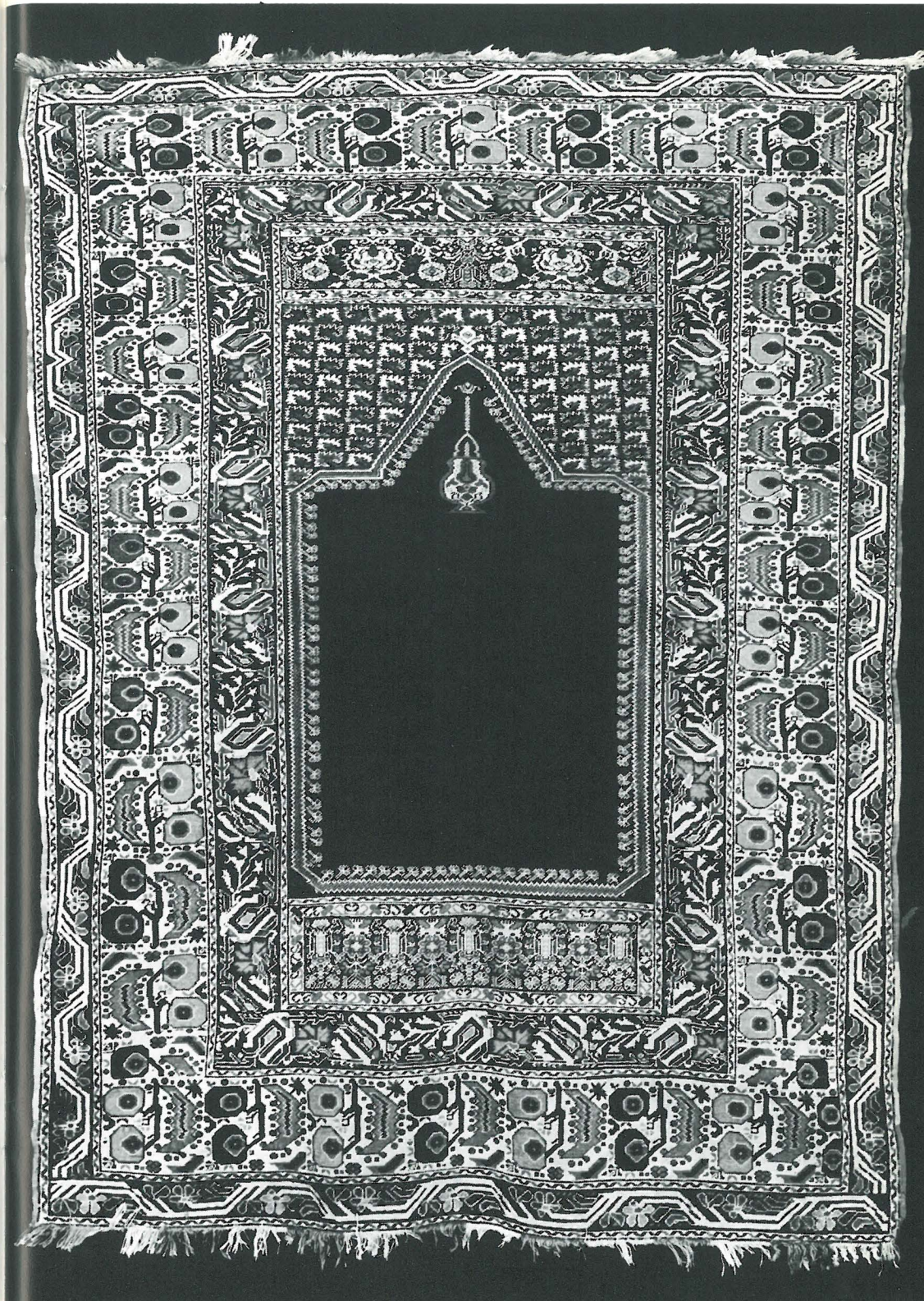


Fig. 17. Opposite: Prayer rug, wool; Ghiordes, Turkey, 18th cent.; L. 6 ft. 1¼ in.; (Is42.4) Gift of Mrs. Breck P. McAllister, New York City, in memory of her mother, Mrs. William C. Heussy

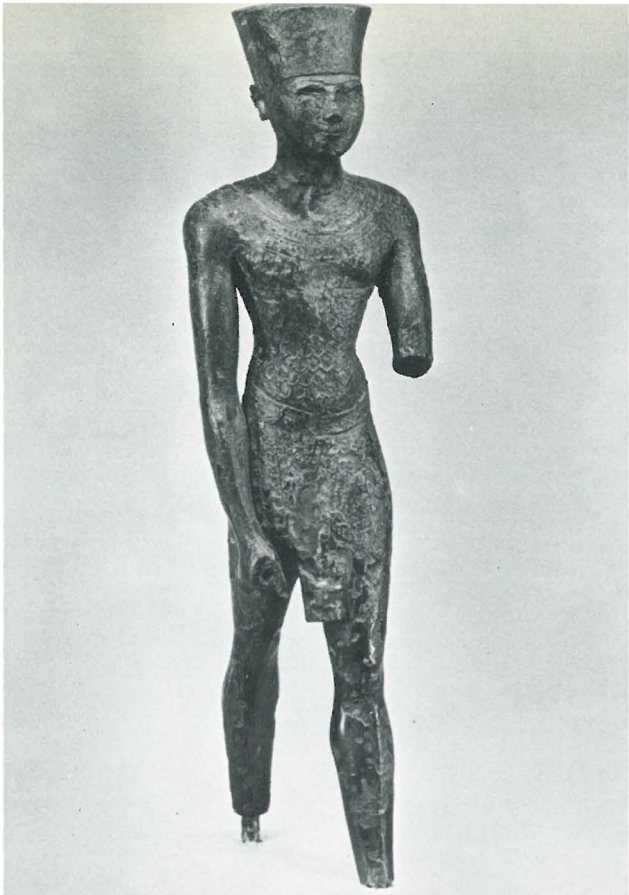


Fig. 18. Above: Amon, bronze; Egypt, late Dynastic Period, ca. 900 B.C.; H. 15 in. (Eg11.67) Lester W. Lewis Memorial

Fig. 19. Below: Bowl, bronze; Etruscan, ca. 8th cent. B.C.; Diam. 8½ in. (Cs6.13) Norman Davis Collection

Fig. 20. Opposite: Oinochoe, bronze; Etruscan, 5th cent. B.C.; H. 10½ in. (Cs6.12) Norman Davis Collection





Fig. 21. *St. Peter*, by Hendrick Goltzius, 1558-1617, Dutch, or a pupil; bistre wash on paper; $11\frac{7}{8} \times 7\frac{7}{8}$ in. (D30/G5847.1) Gift of Mrs. Charles Moseley Clark and the late Mr. Clark



Fig. 22. Transfiguration of Christ, wood with traces of polychrome and gilt; Germany, ca. 1510; H. $22\frac{3}{4}$ in. (G11.9) Margaret E. Fuller Purchase Fund



Fig. 23. Above: Icon, St. Nicholas, painted on wood; Greek, 17th cent.; 27½ x 22 in. (Gr37.1) Gift of Ernest N. Patty in memory of his wife, Kathryn Stanton Patty



Fig. 24. Opposite above: Tapestry representing Asia, wool; signed I.V.D. Beurcht (Jacques Van der Borgh), Brussels, late 17th cent.; ca. 13 ft. square. (F43.2) Gift of The Hearst Foundation, Inc., New York City

FIG. 25. Opposite below: Prophet or Apostle, terra cotta with green paint simulating patination; Venice, Italy, 2nd half 16th cent.; H. 15½ in. (It11.11) Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa.





Fig. 26. Above: Mother and Children, by Louis Andre Gabriel Bouchet, 1759-1842, French; oil on canvas; $65\frac{1}{8} \times 48\frac{1}{4}$ in. (Fr31/B6611.1) Eugene Fuller Memorial Collection

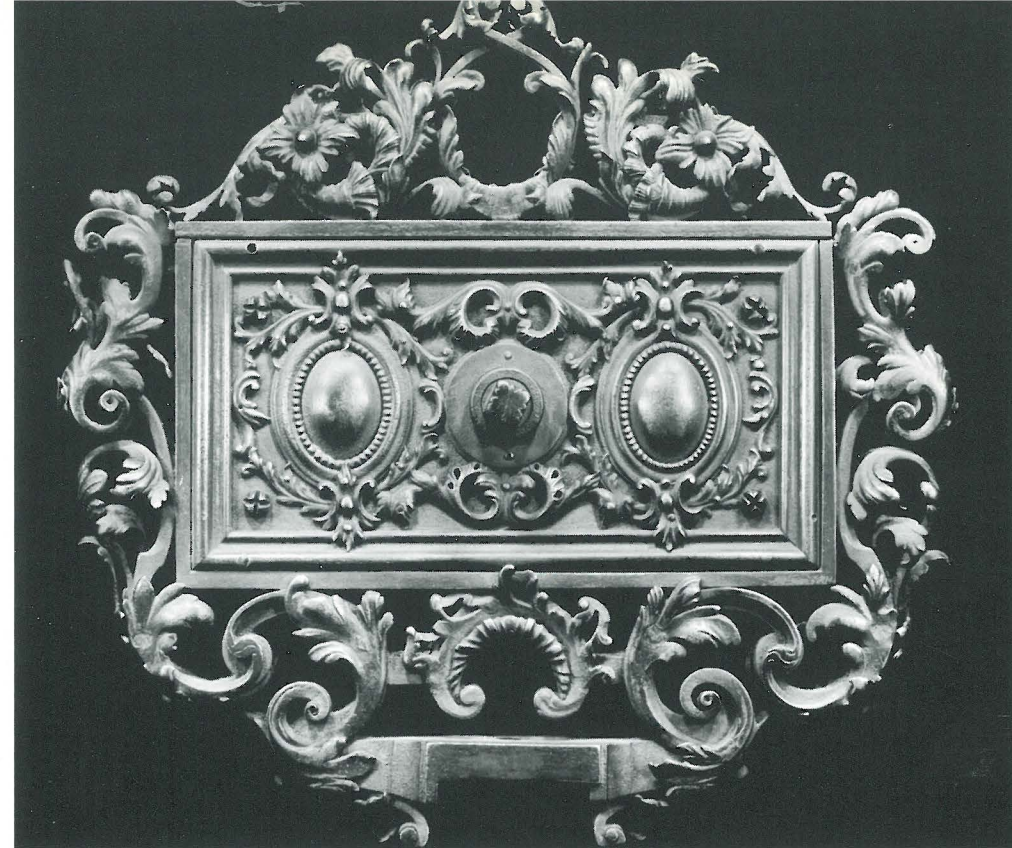


Fig. 27. Opposite above: Mechanical device, wrought iron; French, 18th cent.; H. $8\frac{1}{2}$ in. (Fr6.4) Gift of E. M. Solomon, Mercer Island, Wash.



Fig. 28. Opposite below: Delft ware tripod, faience with red, blue, green on white tin enamel; Dutch, Delft, ca. 1710, marks of Lambertus van Eenhoorn or Louwijis Fictoor on bottom and inside of cover; H. $6\frac{3}{8}$ in. (D26.4) Alice Gates Memorial

3



Fig. 29. *White Night*, by Mark Tobey, 1890- , American; tempera on cardboard on masonite; 22¼ x 14 in. (A32/T555.32) Gift of Mrs. Berthe Poncy Jacobson

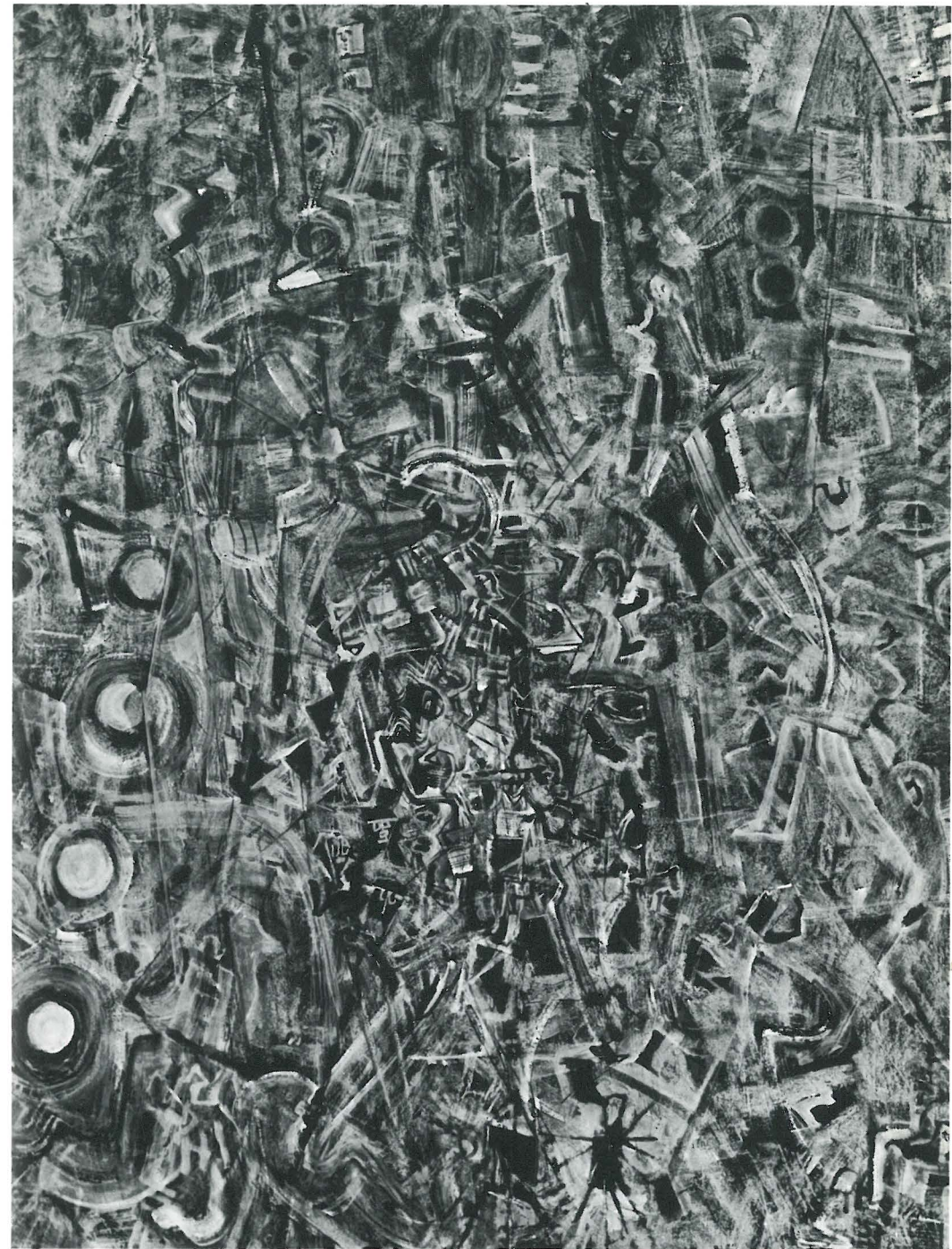


Fig. 30. *Festival*, by Mark Tobey, 1890- , American; tempera on cardboard; 39½ x 29½ in. (A32/T555.31) Gift of Mr. and Mrs. C. Bagley Wright, Jr.

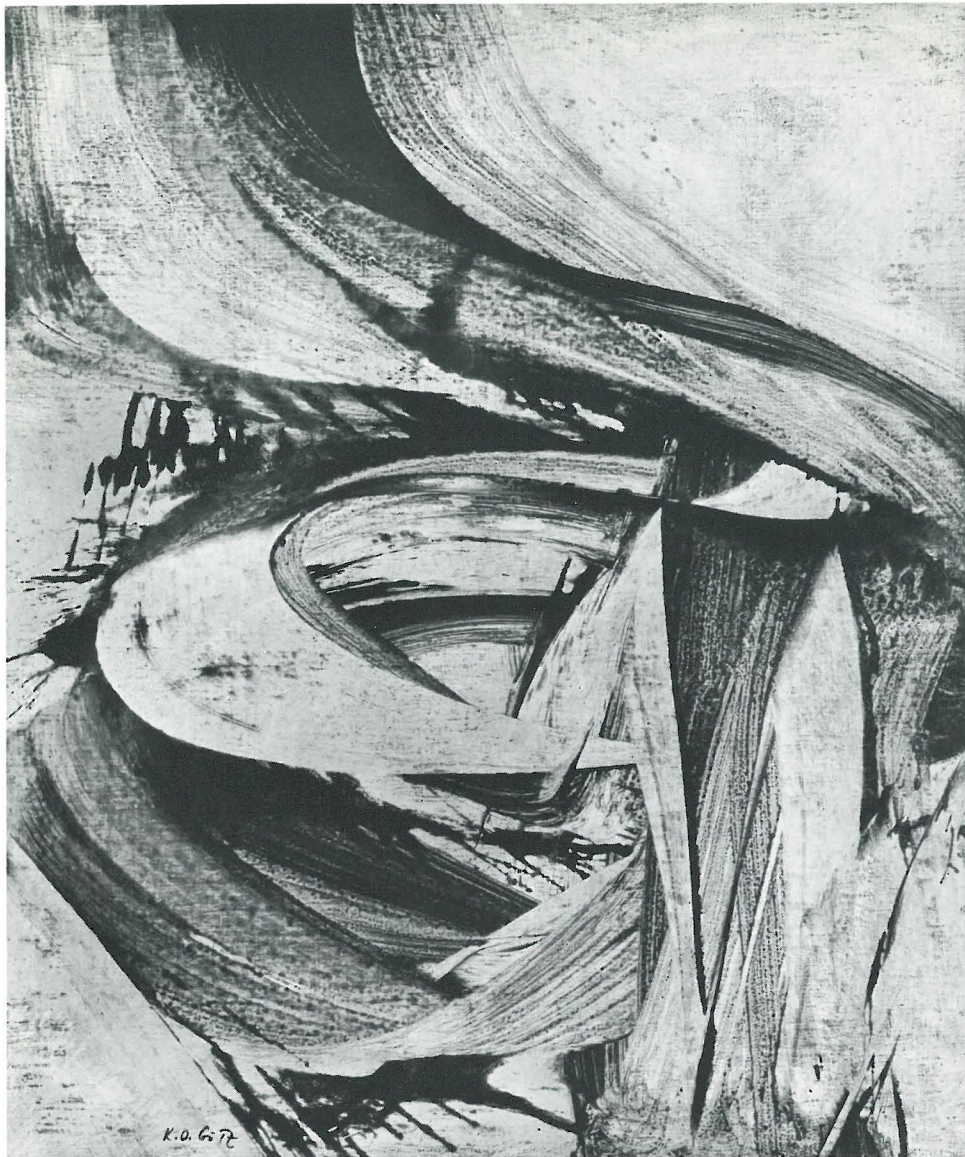


Fig. 31. Above: *Verstryn*, by Karl Otto Gotz, 1914-15, German; oil on canvas; 47 x 39 in. (G31/G5555.2) Eugene Fuller Memorial Collection



Fig. 32. Opposite above: *The Woodchuck*, by James W. Washington, Jr., contemporary, American; granite; H. 5½ in. (A11/W2776.2) Gift of Edward B. Thomas in memory of his father, Edward J. Thomas



FIG. 33. Opposite below: *Miroir Mutant*, by Ilhan Koman, 1921-22, International; iron; H. 19¼ in. (Int11/K8364.1) Gift of Mrs. Prentice Bloedel, Bainbridge Island, Wash.

Accessions

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

DECORATIVE ARTS

AFRICA

Wood

Heddle pulley surmounted by stylized head. Ivory Coast, Agni tribes. H. 6 $\frac{5}{8}$ in. Af13.7

BRITAIN

Ceramics

Circular dish with basketwork and perforated trellis panels; white salt glaze stoneware. Staffordshire, ca. 1760. Diam. 11 $\frac{7}{8}$ in. B25.10

BYZANTINE

Jewelry

Earrings, pair, biconical; sheet gold with pyramidal granulation. Caucasus, South Russia, or Hungary, 4th-7th cent. H. ca. 3 in. Bz9.2

CENTRAL EUROPE

Metal

Bracelet with vertical line decoration; bronze. Hallstatt culture, ca. 8th cent. B.C. Oval 2 $\frac{7}{8}$ x 2 $\frac{3}{4}$ in. CEu 6.3

CHINA

Ceramics

Votive tablet with 1000-armed, 11-headed Kwan Yin surmounted by Amida Buddha and other Buddhas; gray earthenware. T'ang dynasty, dated equivalent of 627-50 in inscription. H. 4 $\frac{3}{4}$ in. Ch21.44 (Fig. 10)

Model for official unit of measure for rice; 3-color glazed buff earthenware. T'ang dynasty, 618-906. H. 2 $\frac{1}{2}$ in. Ch24.48

Tray on 3 peg feet; buff stoneware marbled with brown covered with yellow glaze. T'ang dynasty or later. Diam. 5 $\frac{1}{8}$ in. Ch26.59

Famille verte plate with peaches superimposed on longevity character; porcelain with polychrome enamels on clear glaze. K'ang Hsi inscription in underglaze blue on bottom. Ch'ing dynasty, K'ang Hsi reign, 1662-1722. Gift of Mrs. Howard A. Frame, Los Altos Hills, Calif. Diam. 9 $\frac{3}{8}$ in. Ch27.33

Glass

Pitong (brush holder) carved with dragons; translucent white with deep red overlay. Ch'ien Lung inscription on base. Ch'ing dynasty, Ch'ien Lung reign, 1736-96. H. 4 $\frac{3}{4}$ in. Ch3.12 (Fig. 7)

Horn

Libation cup in form of lotus blossom with dragons in high relief; rhinoceros horn. Ming dynasty, ca. 17th cent. Seattle Art Museum Purchase Fund. H. 3 $\frac{1}{2}$ in. Ch10.29

Jade

One-third of PI decorated with engraved double linear interlocked spirals; greenish-brown mottled with brown. Lo-yang, Honan Province, Late Eastern Chou dynasty, 5th-3rd cent. B.C. Chord L. 3 $\frac{1}{4}$ in. Ch4.2.19

Pendant or possibly a plectrum; green almost altered to opaque buff. Shou chou, Anhwei Province, Late Eastern Chou dynasty. L. 1 $\frac{7}{8}$ in. Ch4.2.20

PI with cord markings from burial carved with hexagonal knobs in triangular settings; brownish-green mottled with brown, altered opaque. Shou chou, Anhwei Province, Late Eastern Chou dynasty. Diam. 5 $\frac{5}{8}$ in. Ch4.3.9

Chape with *t'ao t'ieh* mask in medallion; grayish-white with dark brown

areas. Shou chou, Anhwei Province, Late Eastern Chou dynasty. H. 1 $\frac{5}{8}$ in. Ch4.3.10

Pendant in form of recumbent bear; pink mottled opaque. An-yang, Honan Province, Shang dynasty, ca. 16th-11th cent. B.C. H. 2 in. Ch4.8.17 (Fig. 8)

Outer slice of block with "window"; gray-blue jadeite. Burma, 1962. Gift of Sheu-Tse Koo, San Francisco, Calif. H. 5 in. Ch4.1.7

Metal

CHUEH with flat bottom and 2 *chu* under 1 cap; bronze. Excavated at Liuli-ko, Honan Province, Early Shang dynasty, 15th-14th cent. B.C. Gift of Mr. and Mrs. Herbert Brink. H. 9 $\frac{1}{8}$ in. Ch6.120 (Fig. 9)

CLASSIC

Metal

Oinochoe, trefoil-mouthed; bronze. Etruscan, 5th cent. B.C. Norman Davis Collection. H. 10 $\frac{1}{2}$ in. Cs6.12 (Fig. 20)

Bowl, fluted with 8 birds on rim; bronze. Etruscan, ca. 8th cent. B.C. Norman Davis collection. Diam. 8 $\frac{1}{2}$ in. Cs6.13 (Fig. 19)

Votive boat with incised feathered line on one side, boar's head on other; bronze. Greek, ca. 4th cent. B.C. Norman Davis Collection. H. 3 in. Cs6.14

Oinochoe, trefoil-mouthed, with fluted body on 3 feet; bronze. Greek, 3rd cent. B.C. Norman Davis Collection. H. 12 $\frac{1}{4}$ in. Cs6.15

Numismatics

Stater, obv., bust of Eupator (155-71 B.C.), rev., busts of Marcus Aurelius and Lucius Verus; electrum. Bosphorus, Central Asia, Era of Bosphorus Kings, 162 A.D. Norman Davis Collection. Diam. $\frac{3}{4}$ in. Cs7.45

Stater, obv., Pegasus, rev., head of Athena in Corinthian helmet; silver. Corinth, Greece, 400-338 B.C. Norman Davis Collection. Diam. 1 in. Cs7.46

Stater, obv., Pegasus, rev., head of Athena in Corinthian helmet; silver. Dyr-rhachium, Albania, 4th cent. B.C. Norman Davis Collection. Diam. $\frac{7}{8}$ in. Cs7.47

Stater, obv., head of Athena in Corinthian helmet, rev., winged Nike holding mast with spar; gold. Macedon, Greece, Alexander the Great (336-23 B.C.) Norman Davis Collection. Diam. $\frac{3}{4}$ in. Cs7.48 (Illustrated on page 11)

DUTCH

Ceramics

Delft ware tripod with cover; faience with red, blue, green on white tin enamel. Delft, ca. 1710. Marks of Lambertus van Eenhoorn or Louwijijs Fictoor on bottom and inside of cover. Alice Gates Memorial. H. 6 $\frac{3}{8}$ in. D26.4 (Fig. 28)

Three panels of 16 tiles decorated with geometric and floral patterns; faience with blue, yellow, orange-brown, green on white tin enamel. Early 17th cent. Overall ca. 21 $\frac{1}{2}$ in. square. D26.5-7

Delft ware plate decorated with foliate forms within 4 lobes; faience with blue, red, green on white tin enamel. Delft, ca. 18th cent. Diam. 9 $\frac{1}{8}$ in. D26.8

Horn

Gunpowder holder; buffalo horn. Excavated in Lake Beulackerweide, Over-yssel Province. Chord L. 9 $\frac{1}{2}$ in. D10.1

EGYPT

Ceramics

Wig with lappets for a statue; faience with turquoise-blue glaze. Ptolemaic, 332-30 B.C. or New Kingdom, 1567-1085 B.C. H. 3 in. Eg24.38

New Year's bottle with inscription around neck; faience with green glaze. Saite period, 26th Dynasty, 663-525 B.C. H. 7 in. Eg25.3

EUROPE

Ivory

Hunting horn with relief decoration. 16th cent. Chord L. 9½ in. Eu10.1

Metal

Miniature head; bronze. Gothic. L. 2 in. Eu6.1

FLEMISH

Textiles

Three tapestries representing the continents of Africa, Asia, and America; wool. Two signed I.V.D. Beurcht (Jacques Van der Borcht), one signed I.Cobvs (Jan Cobus). Brussels, late 17th cent. Gift of The Hearst Foundation, Inc., New York City. ca. 13 ft. square. F43.2 (Fig. 24)

FRENCH

Metal

Mechanical device; wrought iron. 18th cent. Gift of E. M. Solomon, Mercer Island, Wash. H. 8½ in. Fr6.4 (Fig. 27)

Textiles

Chantilly lace cape; black silk. Bayeux, France, or Grammont, Belgium, 19th cent. Gift of Mrs. Niles Arthur Pearson. H. 30½ in. front, 36 in. back. Fr41.3

FURTHER INDIA

Metal

Betel nut cracker in form of fantastic animal; bronze. Hindu-Javanese, Java, ca. 10th cent. H. 7 in. FIn6.11

Mirror with inscription on handle; bronze. Hindu-Javanese, Java, ca. 10th cent. L. 8⅞ in. FIn6.12

Buddhist temple bell with relief decoration, handle topped by 5-pointed *vajra*; bronze. Java, ca. 8th cent. H. 6¾ in. FIn6.13

Miscellaneous

Ostrich egg with figures of Ardjuna, demons and animals in pierced carving. Bangli, Bali. Gift of Arthur L. Loveless. H. 5¾ in. FIn5.4

Rubbings

Two rubbings from stone reliefs of Angkor Wat, Cambodia, mounted as hanging scrolls. 43⅜ x 46½; 46⅝ x 43½ in. FIn68.1

GERMANY

Ceramics

Tureen from Rohan service; hard paste porcelain with overglaze red, blue, yellow, green, manganese and gold. Vienna, duPaquier period, 1725-35. Blanche M. Harnan Ceramic Collection, gift of William H. Lautz, New York City. H. 3¼ in. G27.18

Glass

Waldglass roundel; translucent green. ca. 16th cent. Diam. 3¾ in. G3.2
Goblet with wheel-engraved music-making scene and coat-of-arms; clear. Silesia, 18th cent. H. 7⅛ in. G3.3

INDIA

Metal

Sardula rampant; bronze. ca. 13th cent. H. 7⅝ in. In6.7 (Fig. 12)

Miscellaneous

Covered jar with floral inserts; carved rock crystal with jewels in gold bezels. Mughal, 17th cent. H. 3⅞ in. In15.5 (Fig. 11)

Textile

Panel, wings of beetles appliqued to vegetable fibre cloth. Madras, 20th cent. Gift of Mrs. Barbara Drake Matz, Renton, Wash., in memory of her parents, Mr. and Mrs. Rush Seymour Drake. H. 48 in. In40.7

ISLAMIC

Ceramics

Model of a house with open courtyard; earthenware with iridescent cobalt-blue and turquoise-blue glaze. Kashan or Rayy, 12th-13th cent. 2¾ in. Is25.9

Textile

Prayer rug; wool. Ghiordes, Turkey, 18th cent. Gift of Mrs. Breck P. McAllister, New York City, in memory of her mother, Mrs. William C. Heussy. L. 6 ft. 1¼ in. Is42.4 (Fig. 17)

JAPAN

Ceramics

Haniwa warrior; terra cotta with traces of white and black paint. Late Tumulus period, late 5th-6th cent. Excavated at Ohta City, Gumma Prefecture. Overall H. 5¾ in. J21.10 (Fig. 1)

Hirado ware paperweight in form of chrysanthemum spray; porcelain with green, orange, black and white glazes. Edo period, late 18th-early 19th cent. Ernest Dietrich Memorial. L. 6 in. J24.5 (Fig. 3)

Ki-Seto ware bowl with scalloped rim and blossom decoration on inside; porcelain ware with yellow and green glaze. Gifu Prefecture, Muro-machi period, 1392-1573. Diam. 6⅜ in. J25.16 (Fig. 4)

Imari ware plate decorated with butterflies and flowers; porcelain with underglaze blue. Saga Prefecture, Edo period, ca. 1635. Diam. 8⅞ in. J26.27

Nabeshima ware cup with lotus and scroll patterns; porcelain with overglaze red, green, orange, black and underglaze blue. Okewachi kiln, Saga Prefecture, Genroku era, 1688-1703. H. 2⅝ in. J27.61

Kakiemon ware bowl with floral sprays; porcelain with overglaze red, blue, green, black and gold. Saga Prefecture, Edo period, 18th cent. Gift of Mrs. Arrigo M. Young, Carmel, Calif. H. 2⅝ in. J27.62

Enamel

Vase with landscape; *plique-a-jour* polychrome enamel with silver rim, bottom, and cloisons. 20th cent. H. 4¾ in. J5.2

Metal

Three-pronged *vajra* decorated with heads of the 4 Guardians around grip; gilded bronze. Kamakura period, 13th cent. L. 9¼ in. J6.47

Court sword; lacquer scabbard decorated in metal with Tokugawa *mon*. Edo period, 1615-1868. L. 40⅝ in. J6.48

Miscellaneous

"Hoe-shaped" bracelet; pale green stone. Central or Southern Japan, Proto-historic, Tumulus period, 3rd-6th cent. L. 7⅝ in. J15.5 (Fig. 2)

Textile

Raigo, Amida descending from the Western Paradise, unfinished; embroidery in colors on tan silk, mounted as a *kakemono*. Kamakura period, Nambokucho era, 1333-92. H. 42 in. J40.68

Wood

Tobacco box inlaid with ivory insets, silver *ojimi*, deer horn *netsuke*. Ainu tribe, Edo period, ca. 1800. Gift of Frederic E. Ossorio, Greenwich, Conn. H. of box 3 in. J13.11

Cricket cage; bamboo threads and coral bead on cord. 20th cent. Gift of Mrs. Arrigo M. Young, Carmel, Calif. H. 3 in. J13.12

PACIFIC ISLANDS

Wood

Canoe paddle with long cylindrical handle carved with linear patterns; wood with traces of white. Dayak tribe, Borneo. L. 44¾ in. Pa13.19

PRE-COLUMBIAN

Ceramics

Stirrup jar with spout, topped by figure of squatting child; red earthenware. Found at Ayabaca, No. Peru, Cupisnique period, ca. 850-500 B.C. Gift of Dr. J. Harold Brown. H. 6½ in. PC20.81

Double stirrup jar, one with spout, other in form of an owl; red earthenware with brown and white paint. Found at Ayabaca, No. Peru, ca. 700-500 B.C. Gift of Dr. J. Harold Brown. H. 5¼ in. PC20.82

Jewelry

Ear plugs, pair, with repousse decoration; sheet gold. Found at Lambayeque, No. Peru, ca. 6th cent. Diam. 2⅜ in. PC9.13

Miscellaneous

Panpipe with 12 tubes; red earthenware. Mochica culture, Peru. H. 7¾ in. PC15.11

PRE-ISLAMIC

Metal

Bowl with grape and leaf scroll decoration in repousse; silvered copper. Persia, Sassanian period, 3rd-7th cent. Diam. 5 in. PIs6.21 (Fig. 16)

RUSSIA

Enamel

Spoon with portrait medallion on bowl; gilded silver with cloisonne. Marks: 88 (silver standard), Russian State hallmark, initials of Feodor Ruckert, workmaster in Faberge firm. Moscow, late 19th-early 20th cent. Gift of Mrs. Breck P. McCallister, New York City. L. 8¼ in. R5.2

SWITZERLAND

Glass

Heraldic window pane with coat-of-arms of von Liel family; leaded stained glass. Signed and dated: initials of Daniel Lindtmayer (1552-1606); 1587. H. 12¼ in. Sw3.1

DRAWING

Maria Helena Andres (contemporary, Brazilian), *Phantom Ship No. 1*; black pastel on paper. Signed and dated: Maria Helena Andres 1961. Gift of Mrs. Zoe Dusanne. 19⅝ x 25⅝ in. LA30/An258.1

Giovanni Baglione (1571-1644, Italian), Male Figure; red crayon on paper, 1st half 17th cent. Gift of Mrs. Charles Moseley Clark and the late Mr. Clark. 7⅝ x 3⅝ in. It30/B1468.1

Victor Blom (1889- , Belgian), Non-figurative composition; brown and black ink on paper, ca. 1960. 10¼ x 13¼ in. Be30/B6218.1

Follower of Paul Bril (16th cent., Flemish), Landscape; pen, bistre and gray wash on paper. Gift of Mrs. Charles Moseley Clark and the late Mr. Clark. 9¼ x 14⅜ in. F30/B76901.1

Luca Cambiaso (1527-85, Italian), Funeral Procession; pen and wash in bistre on paper. Gift of Mrs. Charles Moseley Clark and the late Mr. Clark. 8⅞ x 13⅞ in. It 30/C1420.3

Belisario Corenzio (ca. 1558/60-1640/43, Italian), Christ bearing the Cross; brush, blue ink and wash, heightened with white, on paper. Gift of Mr. and Mrs. Thomas H. Meadowcroft and Mr. and Mrs. C. Bagley Wright, Jr., in memory of Charles M. Clark. ca. 9 x 14 in. It30/C8124.1

Hendrick Goltzius (1558-1617, Dutch) or a pupil, *St. Peter*; bistre wash on paper. Gift of Mrs. Charles Moseley Clark and the late Mr. Clark. 11⅞ x 7⅞ in. D30/G5847.1 (Fig. 21)

Yasuo Kazuki (1911- , Tokyo), *Potatoes*; gouache, charcoal and pencil on paper. Signed: Y. Kazuki. 19¾ x 12⅞ in. J30/K1899.1

Willow Branch with Buds; gouache, charcoal, pencil, and crayon on paper. Signed: Y. Kazuki. 12¾ x 19⅝ in. J30/K1899.2

John Matsudaira (1922- , Seattle), Head of a Nun; ink on paper. Signed and dated: Matsu-D 62. Gift of John Matsudaira. 12⅜ x 9¾ in. A30/M4295.1

Andrea Meldolla Schiavone (1522-ca. 63, Italian), Christ healing the Sick; pen and bistre on paper. Gift of Edward B. Thomas in memory of Charles M. Clark. 5 x 3⅝ in. It30/Sch315.1

Jakob van der Ulft (1627-ca. 88, Dutch), Landscape; watercolor wash on

paper. Gift of Mrs. Charles Moseley Clark and the late Mr. Clark. 9⅜ x 8¼ in. D30/U129.1

Italian, Profile head; charcoal on paper. Gift of Mrs. Charles Moseley Clark and the late Mr. Clark. 12¼ x 9⅝ in. It30.2

GRAPHIC ARTS

Glen E. Alps (1914- , Seattle), *Collagraph #12*; edition 8. Signed and dated: Glen E. Alps '59. 23 x 32¾ in. A50/A1756.Cg2

Lovis Corinth (1858-1925, German), Self-portrait; etching. Signed and dated: L C 1909. Gift of Mr. and Mrs. Manfred Selig. 7⅝ x 6 in. G50/C8134.Et1

Nicolaus van Haeften (1663-1717, Dutch), The Smokers; mezzotint. Signed: N. van Haeften Pinx. et Sculp. Gift of Mr. and Mrs. Manfred Selig. 13¼ x 9½ in. D50/H1183.Mz1

Purchase Awards from the 33rd International Northwest Printmakers' Exhibition: Kenneth W. Auvil (contemporary, Calif.), *Ravine*; color serigraph 7/29. Signed and dated: Kenneth W Auvil 61. 19⅞ x 26¾ in. A50/Au883.Sg1

John O. Earnest (1928- , Seattle), *Columbia I*; collagraph 2/6. Signed and dated: John Earnest 1961. 12⅞ x 14¾ in. A50/Ea765.Cg1

Hank Heuler (contemporary, Ill.), *Flightscape*; engraving, artist's proof. Signed and dated: Hank Heuler 1961. 17⅝ x 23¼ in. A50/H4827.En1

Kenneth A. Kerslake (contemporary, Fla.), *Genesis III*; color intaglio, artist's proof. Signed and dated: Kenneth A. Kerslake 1961. 20⅞ x 16¼ in. A50/K4746.Mx1

Ramon E. Oeschger (contemporary, Calif.), *Black Organic No. 2*; collagraph, final proof. Signed and dated: Ramon E. Oeschger '61. 24⅝ x 22⅝ in. A50/Oe81.Cg1

Rudolf Schoofs (1932- , Germany), *Gravure No. 23*; color zinc engraving, artist's proof, edition 25. Signed and dated: Rudolf Schoofs 60. 12⅜ x 6⅝ in. G50/Sch655.En1

PAINTING

CANADA

Sam Black (1913- , Vancouver, B.C.), *Driftwood*; watercolor on board. Signed: Sam Black. 27¼ x 43¾ in. Ca32/B5617.1

John Korner (1913- , Vancouver, B.C.), *Flowers after a Storm*; oil on canvas, 1960. Signed: Korner. 20 x 26 in. Ca31/K8436.1

Jack Leonard Shadbolt (1909- , Vancouver, B.C.), *Improvisation between Horizontal Reds #5*; ink and acrylic on paper. Signed and dated: J. Shadbolt /62. 21¾ x 30½ in. Ca31/Sh12.4

CHINA

Tu-Heng (b. 1817), *Li Po*; ink and colors on paper, mounted as a *kakemono*. Inscription and 2 seals (one indecipherable): "Painted by Tu-Heng (style: Fang-Chou)." Edo period, 19th cent. Gift of Mr. and Mrs. Cornelius J. Peck. 16⅞ x 12½ in. Ch32/T790.1

EUROPE

Christ before Pilate; painted on wood. German, Rhineland school, late 16th cent. Gift of Millard Sheets, Claremont, Calif. 22 x 14 in. G37.2

Icon, St. Nicholas; painted on wood. Greek, 17th cent. Gift of Ernest N. Patty in memory of his wife, Kathryn Stanton Patty. 27½ x 22 in. Gr37.1 (Fig. 23)

Felix Aublet (contemporary, French), Non-figurative composition; gouache on board, 1959. 19⅝ x 25 in. Fr32/Au165.1

Beer (contemporary, Austrian), Non-figurative composition; collage of oil on paper in relief. Signed and dated: Beer 59. 11⅜ x 7½ in. Au34/B3928.1

Louis Andre Gabriel Bouchet (1759-1842, French), Mother and Children; oil on canvas. Signed and dated: Bouchet 1815. 65⅞ x 48¼ in. Fr31/B6611.1 (Fig. 26)

- Ronald Copping (1929- , English), *Grand Canal*; oil on masonite. Signed and dated: Ronald Copping 61. Norman Davis Collection. 23 $\frac{3}{4}$ x 42 $\frac{1}{2}$ in. B31/C7954.1
- Abidine Dino (1911- , International), *Rivage*; oil on canvas, ca. 1959. Signed: Abidine. 15 $\frac{3}{4}$ x 31 $\frac{1}{2}$ in. Int31/D6173.1
- Karl Otto Gotz (1914- , German), *Verstryn*; oil on canvas. Signed and dated: K. O. Gotz 8.5.1957. 47 x 39 in. G31/G5555.2 (Fig. 31)
- Vera Haller (contemporary, Swiss), *Borderline No. IV*; oil on paper on board. Signed and dated: Vera Haller 61. Gift of Mrs. Zoe Dusanne. 12 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in. Sw31/H1538.1
- Juan Puig Manera (contemporary, International), *Genil*; oil on canvas. Signed and dated: Manera 61. 28 $\frac{3}{4}$ x 36 $\frac{1}{8}$ in. Int31/M3129.1
- Pablo Solano (contemporary, International), Non-figurative composition; oil, pen and ink on paper. Signed Pablo Solano. 15 x 9 $\frac{1}{4}$ in. Int31/So418.1
- Gian Berto Vanni (1927- , Italian), Non-figurative composition; oil on paper. Signed and dated: Vanni. Norman Davis Collection. 12 $\frac{1}{8}$ x 17 $\frac{1}{4}$ in. It31/V3377.2 1960
- Jean Visly (1899- , French), *Composition Martiale*; oil on board, 1961. Signed: Visly. 15 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in. Fr31/V8259.1
- Precipice*; crayon and ink on paper, 1961. Signed: Visley. 10 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in. Fr34/V8259.1
- Anthony Whishaw (b. ca. 1934- , English), *Sketch for Mural of Dancers*; oil on masonite. Signed and dated: A. Whishaw 1961. 12 $\frac{3}{8}$ x 22 $\frac{3}{8}$ in. B31/W5784.1
- Frank Avray Wilson (1914- , English), *Miniature*; oil on board. Signed: A W. 10 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. B31/W6932.1

FURTHER INDIA

- The Temptation of Arjuna; colors on cloth, a *langse* (wide piece of painted cloth used as hanging or curtain). From the Arjunavivaha by Mpu Kanwa in the reign of King Airlangga (1010-49), Bali, early 20th cent. Gift of Mrs. Helen S. Beach, Juneau, Alaska. 48 x 71 $\frac{1}{2}$ in. FIn32.3
- Calendar; colors on cloth. Bali, late 19th-early 20th cent. Gift of Mrs. Helen S. Beach, Juneau, Alaska. 51 $\frac{3}{4}$ x 71 in. FIn32.4

INDIA

- Miniatures: Illustrations for the *Bhagavata Purana*; the *Rukmini-Haran* (Abduction of Rukmini), Battle scene; colors on paper. Central India or So. Rajasthan, ca. 1575. 7 x 9 $\frac{3}{8}$ in. In36.27,28
- Miniature: Krishna and Radha with a *Sakhi* (confidante); colors and gold on paper. Rajasthan, Bundi school, ca. 1700. 12 x 7 $\frac{1}{8}$ in. In36.29
- Miniature: Krishna seated before 5 maidens in landscape with pleasure party in foreground; colors and gold on paper. Rajasthan, Bundi school, 17th cent. 9 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. In36.30
- Miniature: Vishnu as Boar Avatar, Preserver and Supporter of the Universe; colors on paper. Punjab Hills, Basholi school, 18th cent. 10 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in. In36.31 (Fig. 14)
- Miniature: Krishna and Radha; colors and gold on paper. Rajasthan, Mewar school, late 17th cent. 9 $\frac{3}{4}$ x 6 $\frac{3}{8}$ in. In36.32
- Miniature: Krishna and 2 Yogi; colors on paper. Central India, Malwa school. 8 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. In36.33
- Miniature: Battle scene around panel of inscription with second panel below; colors and gold on paper. From MS. of Torikh-i-Alfi, Mughal school, ca. 1595. 15 $\frac{3}{4}$ x 8 $\frac{7}{8}$ in. In36.34 (Fig. 15)

JAPAN

- Pair of 6-fold *Ukiyo-e* screens depicting a boating party and picnic; gold, gold leaf and colors on paper. Middle Edo period, ca. 1735-40. Margaret E. Fuller Purchase Fund. 41 $\frac{1}{4}$ x 112 $\frac{1}{2}$ in. J33.4 (Frontispiece)
- Kano Motonobu (1476-1559), Bird on Plum Branch; ink on deep cream mica paper, fan painting. Seal of Kano family. Muromachi period, 16th

cent. Thomas D. Stimson Memorial Collection. H. 7 $\frac{1}{2}$ in., chord L. 19 in. J32/M857.5 (Fig. 5)

- Ikeno Taigado (1723-76), Ebisu with Tai Fish; ink and colors on paper, mounted as a *kakemono*. Edo period, 3rd quarter 18th cent. Thomas D. Stimson Memorial Collection. 11 $\frac{1}{4}$ x 14 $\frac{7}{8}$ in. J32/T1316.2
- Kaigetsudo school, a Courtesan; colors and ink on paper, *kakemono*. Edo period, early 18th cent. Margaret E. Fuller Purchase Fund. 35 $\frac{7}{8}$ x 19 in. J32/Sch6K1.1 (Fig. 6)

LATIN AMERICA

- Rufino Tamayo (1900- , Mexican), *Eclipse*; oil on canvas. Signed and dated: Tamayo 0-59. Gift of Mrs. Corydon Wagner, Tacoma, Wash. 18 x 15 in. LA31/T1509.1

UNITED STATES

- Perry Acker (1903- , Seattle), *Snow Geese*; watercolor on paper. Signed: Perry Acker. Gift of Seattle Art Museum Guild. 17 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. A32/Ac571.1
- Virginia Banks (1920- , Seattle), *Border City*; casein on paper. Signed and dated: V Banks '62. 8 $\frac{3}{8}$ x 10 in. A32/B223.2
- Jean Cory Beall (1909- , Bellevue, Wash.), *Paris Air Show*; oil on masonite. Signed and dated: Beall 1961. 32 $\frac{1}{4}$ x 27 $\frac{1}{4}$ in. A31/B3666.1
- Wendell Brazeau (1910- , Seattle), *Vertical Forms*; oil on canvas. Signed: Brazeau. 23 $\frac{3}{4}$ x 29 $\frac{3}{4}$ in. A31/B7399.3
- Gordon S. Brown (contemporary, Seattle), *Affinity*; oil on canvas. Signed: Gordon S. Brown. 17 $\frac{1}{2}$ x 13 in. A31/B8134.1
- Louis Bunce (1907- , Portland, Ore.), *Still Scape*; oil on canvas. Signed and dated: Louis Bunce '62. Northwest Annual Purchase Fund. 45 $\frac{3}{8}$ x 57 $\frac{3}{8}$ in. A31/B881.2
- Kenneth Callahan (1906- , Seattle), *The Storm*; oil on canvas, late 1961 or early 1962. Signed: Kenneth Callahan. Gift of Mr. and Mrs. Paul Roland Smith. 19 $\frac{1}{2}$ x 37 $\frac{1}{2}$ in. A31/C131.12
- Irwin Caplan (1919- , Seattle), *East of the Mountains*; watercolor and ink on paper. Signed: Irwin Caplan, 26 $\frac{3}{8}$ x 39 $\frac{1}{2}$ in. A32/C1724.2
- Doris Totten Chase (1926- , Seattle), *Trees in a Yellow Light*; oil on masonite. Signed: D. Chase. 30 x 24 in. A31/C3863.2
- Bill Colby (1927- , Tacoma, Wash.), *Impact*; tempera on paper. Signed and dated: Colby '62. 22 $\frac{1}{2}$ x 34 $\frac{1}{2}$ in. A32/C6724.1
- Richard Engstrom (1937- , Edmonds, Wash.), *Pacific Landscape*; oil on board, 1962. Signed: Richard Engstrom. 24 $\frac{1}{4}$ x 48 $\frac{1}{4}$ in. A31/En376.3
- Georgann Street Evans (1927- , Seattle), *Falling Forms*; oil on board. Signed and dated: Evans '61. 18 $\frac{1}{8}$ x 16 in. A31/Ev155.1
- Richard Gilkey (1925- , Seattle), *Landscape—Stanwood*; oil on canvas on board. Signed: Gilkey. 24 x 31 $\frac{1}{4}$ in. A31/G3977.5
- Boyer Gonzales (1909- , Seattle), *Glenthorne*; oil on canvas. Signed and dated: Boyer Gonzales '61. Gift of Seattle Art Museum Guild. 30 $\frac{1}{8}$ x 40 $\frac{1}{4}$ in. A31/G5896.3
- C. Louis Hafermehl (1916- , Seattle), *Dead Man's Garden*; oil on board. Signed: Hafermehl. 16 $\frac{1}{8}$ x 11 $\frac{1}{2}$ in. A31/H1194.1
- Paul Horiuchi (1906- , Seattle), *Genroku Era*; torn mulberry paper with washes on board. Signed and dated: Horiuchi 60. 30 $\frac{1}{8}$ x 48 in. A34/H7823.5
- Jane Hamilton Hovde (1921- , Bellingham, Wash.), *Rorschach Wall*; oil on canvas, 1962. Signed: Hovde. 34 $\frac{5}{8}$ x 25 $\frac{5}{8}$ in. A31/H8207.1
- Charles Howard (1899- , New Jersey), *Morning Picture*; oil on canvas. Signed and dated: Chas. Howard /55. Norman Davis Collection. 16 x 20 in. A31/H8317.1
- Painting 1958 (II)*; oil on canvas. Signed and dated: CH/58. Norman Davis Collection. 20 x 28 in. A31/H8317.2
- Small Painting*; oil on canvas. Signed and dated: Chas. Howard /57. Norman Davis Collection. 12 x 16 in. A31/H8317.3

- Sangeeta Katara (1934- , Seattle), *Journey*; casein on paper. Signed and dated: Sangeeta 10/1961. 21 x 10 in. A32/K1555.1
- Helen B. Keen (1899- , Tacoma, Wash.), *Spring Flowering*; oil on paper. Signed and dated: Helen Keen 61. 25 x 19 $\frac{3}{4}$ in. A31/K250.2
- William Keith (1839-1911), Landscape; oil on canvas. Gift of Mrs. Brewer Boardman, Idaho Falls, Idaho, in memory of Mrs. Edward Lincoln Smith. 23 $\frac{1}{2}$ x 27 $\frac{1}{4}$ in. A31/K2696.1
- Richard Kirsten (1920- , Seattle), *Emanating Forces from an Ancient Deity*; oil and encaustic on canvas. Signed: Kirsten. 23 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. A34/K6394.2
- Mary Lou Kuhl (1921- , Seattle), *Struggle*; oil and enamel on canvas. Signed and dated: m l Kuhl 62. Gift of Seattle Art Museum Guild. 34 $\frac{1}{2}$ x 24 $\frac{3}{8}$ in. A31/K9550.1
- James MacLean (1939- , Seattle), *Der Uber Vogel*; oil on masonite, wood. Signed: Anton. 27 x 23 in. A31/M2239.1
- William J. Mair (1929- , Seattle), *An Endless Dream in Expanse*; oil on canvas. Signed and dated: Mair 62. 11 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. A31/M28608.1
- John Matsudaira (1922- , Seattle), *High Density*; casein on cardboard on masonite. Signed and dated: Matsu-D 62. Gift of Seattle Art Museum Guild. 30 x 13 in. A32/M4295.1
- Philip McCracken (1928- , Anacortes, Wash.), *Cricket*; mixed media on paper. Signed and dated: McCracken 62. 16 $\frac{5}{8}$ x 34 $\frac{3}{4}$ in. A34/M1374.1
- Neil Meitzler (1930- , Seattle), *Studio*; casein on mulberry paper on masonite. Signed and dated: Neil Meitzler '60. 20 x 21 $\frac{7}{8}$ in. A32/M4797.6
- Ambrose Patterson (1877- , Seattle), *Portage Bay*; oil on canvas, 1954. Signed: Ambrose Patterson. 31 x 44 $\frac{1}{8}$ in. A31/P277.7
- Duckabush*; oil on canvas, ca. 1920. Gift of Mrs. Mary Larabee Bourque, Pasadena, Calif. Signed: Ambrose Patterson. 16 x 19 $\frac{7}{8}$ in. A31/P277.10
- Joseph Petta, Jr. (1936- , Seattle), *My Spring Soul*; collage on cardboard, 1961. 9 x 8 in. A34/P4501.1
- Dark Mirror of Summer*; collage on cardboard. Northwest Annual Purchase Fund. 15 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. A34/P4501.2
- Mark Tobey (1890- , Seattle), *Festival*; tempera on cardboard. Signed and dated: Tobey 53. Gift of Mr. and Mrs. C. Bagley Wright, Jr. 39 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. A32/T555.31 (Fig. 30)
- White Night*; tempera on cardboard on masonite. Signed and dated: Tobey 42. Gift of Mrs. Berthe Poncy Jacobson. 22 $\frac{1}{4}$ x 14 in. A32/T555.32 (Fig. 29)
- Margaret Tomkins (1916- , Seattle), *Untitled #2*; egg tempera on board. 1960. Signed: Tomkins. Gift of Margaret Tomkins Fitzgerald. 11 $\frac{7}{8}$ x 17 in. A32/T595.3
- Gerald Urquhart (1931- , Seattle), *Watching the Wonder*; oil on board, 1962. West Seattle Art Club Katherine B. Baker Memorial Award and Northwest Annual Purchase Fund. 23 $\frac{3}{4}$ x 43 in. A31/Ur69.1
- Harold Wahl (1898- , Bellingham, Wash.), *Wilderness #1*; oil on board, 1962. Signed: Wahl. Gift of Miss Mina Brechemin. 48 x 35 $\frac{3}{4}$ in. A31/W1260.5
- Tom Wells (1916- , Seattle), *Fall Tide*; oil on board. Signed: Tom Wells. 23 $\frac{1}{4}$ x 29 $\frac{1}{2}$ in. A31/W4637.3

PHOTOGRAPHS

- Given through the Seattle Photographic Society:
- Wm. J. Barrett (Adams, Mass.), *Hurry Ma!*
- A. Aubrey Bodine (Baltimore, Md.), *The Drip*
- Burton V. Lock (Baltimore, Md.), *Humpty-Dumpty*
- Charles J. Luna (Medfield, Mass.), *Bullfrog*
- Irving J. Olson (Akron, O.), *The Humble Entrance*
- H. Robbins (Baltimore, Md.), *Winged Dragon*
- A. L. Thompson (Corvallis, Ore.), *Sand Sculpture*
- Yuen Kok-leng (Kuala Lumpur, Malaya), *Praying*

REPRODUCTIONS

Reproduction of an Altamira Cave painting of reindeer, bison and human figures; original in pigments on rock, Magdalenian period (last phase of Ice Age before 10000 B.C.), Altamira, Spain. Norman Davis Collection. 37 $\frac{1}{4}$ x 72 $\frac{1}{4}$ in. Sp64.1

SCULPTURE

CLASSIC

- Male figure; bronze. Etruscan, 6th cent. B.C. Norman Davis Collection. H. 5 in. Cs11.42
- Bull standing; bronze. Mycenaean period, 11th-8th cent. B.C. Norman Davis Collection. H. 2 $\frac{1}{4}$ in. Cs11.43
- Dionysos; bronze. Italian, Hellenistic. Norman Davis Collection. H. 10 in. Cs11.44

EGYPT

Statuette of god Amon standing; bronze. Late Dynastic period, ca. 900 B.C. Lester W. Lewis Memorial. H. 15 in. Eg11.67 (Fig. 18)

EUROPE

- Bust of prophet or apostle; terra cotta with green paint simulating patination. Venice, Italy, 2nd half 16th cent. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. H. 15 $\frac{1}{2}$ in. It11.11 (Fig. 25)
- Relief statues of SS. Gregory and Ambrose; lindenwood. Bavaria, Germany, 18th cent. Margaret E. Fuller Purchase Fund. H. 34 in. G11.8
- Relief panel of Transfiguration of Christ; wood with traces of polychrome and gilt. Germany, ca. 1510. Margaret E. Fuller Purchase Fund. H. 22 $\frac{3}{4}$ in. G11.9 (Fig. 22)
- Ilhan Koman (1921- , International), *Miroir Mutant*; iron. Gift of Mrs. Prentice Bloedel, Bainbridge Island, Wash. H. 19 $\frac{1}{4}$ in. Int11/K8364.1 (Fig. 33)
- Francois Stahly (1911- , French), *Apocalypse*; bronze, 1961. Signed: FS7/5. H. 5 $\frac{3}{8}$ in. Fr11/St149.2

INDIA

- Jain relief of Kubera holding lotus and citron; greenish-grey stone. Mysore, Hoysala dynasty, 12th cent. H. 15 $\frac{5}{8}$ in. In11.58 (Fig. 13)
- Krishna as dancing butter thief; copper. South India, 15th cent. Gift of Mrs. Arrigo M. Young, Carmel, Calif. H. 3 $\frac{1}{4}$ in. In11.59

PACIFIC ISLANDS

Kamanggabi figure; wood. New Guinea, Upper Karawari River, Arambak tribe, possibly from Tshimbut, 19th cent. H. 55 $\frac{7}{8}$ in. Pa11.2 (cover)

PRE-ISLAMIC

- Horse; bronze. Amlash, Iran, 9th-8th cent. B.C. H. 1 $\frac{1}{2}$ in. PIs11.18
- Deer with large antlers; bronze. Amlash, Iran, ca. 900 B.C. H. $\frac{3}{4}$ in. PIs11.19

UNITED STATES

- James H. Fitzgerald (1910- , Seattle), *Astroweb*; bronze. Signed and dated: Fitzgerald 1962. Gift of Seattle Art Museum Guild. H. 10 $\frac{1}{2}$ in. A11/F574.1
- Jack C. Fletcher (1923- , Bellevue, Wash.), *Metamorphosis*; aluminum. Signed and dated: Fletcher '57-'58. H. 35 in. A11/F6350.1
- Lee Kelly (1932- , Portland, Ore.), *Laurajon*; painted steel. Signed and dated: Kelly—62. Norman Davis Purchase Award. H. 38 $\frac{1}{2}$ in. A11/K2975.2
- George Roberts (1927- , Moscow, Ida.), *Four Horsemen*; iron. Washington Chapter Northwest Institute of Sculpture Award and Northwest Annual Purchase Fund. H. 29 $\frac{1}{4}$ in. A11/R5422.2
- James W. Washington, Jr. (contemporary, Seattle), *The Woodchuck*; granite. Signed and dated: JWW 1962. Gift of Edward B. Thomas in memory of his father, Edward J. Thomas. H. 5 $\frac{1}{2}$ in. A11/W2776.2 (Fig. 32)

Financial Report

AUDITORS' CERTIFICATE

We have examined the accounts of the
SEATTLE ART MUSEUM

for the calendar year 1962 and have prepared the attached statements which, in our opinion correctly set forth the financial condition of the Museum at December 31, 1962 and the results of its fiscal transactions for the year then ended.

Securities are carried on the balance sheet at cost, when purchased or at market values when otherwise acquired. Securities were sold during the year at prices exceeding original carrying values by \$79,358.27 and the several fund balances were increased accordingly.

Securities carried on the balance sheet at \$923,873.27 had market values of approximately \$1,315,834.50 at the close of the year.

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

MEALS AND COMPANY
Certified Public Accountants

Seattle,
February 4, 1963

SEATTLE ART MUSEUM

BALANCE SHEET—DECEMBER 31, 1962

ASSETS

CASH IN BANK AND ON HAND:

| | | |
|---|----|-------------------|
| Petty cash—Operating Fund..... | \$ | 25.00 |
| Checking accounts { Operating Fund..... | | 42,523.14 |
| { Restricted Gift Fund..... | | 54,712.79 |
| Other Funds—Saving Accounts..... | | 118,051.39 |
| | \$ | <u>215,312.32</u> |

NEGOTIABLE SECURITIES:

| | | |
|--|--------------|-----------------------|
| At market when gifted; at cost when otherwise acquired | | |
| Founders' Endowment Fund..... | \$158,229.15 | |
| Margaret E. Fuller Endowment Fund..... | 567,149.43 | |
| Restricted Gifts Fund— (Margaret E. Fuller)..... | 198,494.69 | 923,873.27 |
| | | <u>\$1,139,185.59</u> |

SOURCES OF FUNDS

| | |
|--|-----------------------|
| FOUNDERS' ENDOWMENT FUND..... | \$232,051.40 |
| MARGARET E. FULLER ENDOWMENT FUND..... | 622,856.01 |
| FILM FUND..... | 77.43 |
| RESTRICTED GIFTS FUND..... | 246,009.32 |
| OPERATING FUND..... | 38,191.43 |
| | <u>1,139,185.59</u> |
| | <u>\$1,139,185.59</u> |

SEATTLE ART MUSEUM

OPERATING RECEIPTS & DISBURSEMENTS 1962

RECEIPTS:

| | |
|--|---------------|
| Memberships (individual and organizations)..... | \$ 48,300.00 |
| Memberships and donations from firms..... | 7,812.00 |
| Unrestricted gifts..... | 12,725.31 |
| Miscellaneous (sale of post cards, publications, slides, photos, etc.)..... | 10,207.71 |
| Dividends: Founders' Endowment Fund..... | 13,397.56 |
| Margaret E. Fuller Endowment Fund..... | 34,385.46 |
| | \$ 126,828.04 |

DISBURSEMENTS:

| | |
|--|---------------|
| Salaries | \$ 70,396.12 |
| Exhibitions | 10,188.72 |
| Restoration and repair of art objects..... | 3,605.04 |
| Supplies, postage, miscellaneous..... | 4,075.98 |
| Telephone and telegraph..... | 1,840.02 |
| Travel expense | 2,902.30 |
| Concerts and lectures..... | 1,432.00 |
| Printing | 6,453.31 |
| Office equipment, and maintenance of same..... | 2,943.93 |
| Books, slides, magazines..... | 2,380.04 |
| Pensions, Social Security, Medical Coverage..... | 5,290.84 |
| | \$ 111,508.30 |
| EXCESS OF RECEIPTS OVER DISBURSEMENTS..... | \$ 15,319.74 |

SEATTLE ART MUSEUM
ANALYSIS SOURCES OF FUNDS
DECEMBER 31, 1962

| | <i>Balance 12-31-61</i> | <i>Additions</i> | <i>Deductions</i> | <i>Balance 12-31-62</i> | <i>Inter-fund Transfers</i> | <i>Balance 12-31-62</i> |
|---|-----------------------------|---------------------|---------------------|-----------------------------|---------------------------------|-----------------------------|
| FOUNDERS' ENDOWMENT FUND..... | \$ 125,632.61 | | | | | |
| Memorials and life memberships..... | | \$ 4,000.00 | | | | |
| Sale of handbooks, etc..... | | 931.32 | | | | |
| Gifts..... | | 147.67 | | | | |
| Net increase value of securities..... | | 49,744.56 | | | | |
| Securities adjustments..... | | | | \$ 180,456.16 | \$ 51,595.24 | \$ 232,051.40 |
| MARGARET E. FULLER ENDOWMENT FUND | 667,327.44 | | | | | |
| Net increase, value of securities..... | | 25,132.81 | | | | |
| Securities adjustments..... | | | | 692,460.25 | (69,604.24) | 622,856.01 |
| FILM FUND..... | 245.43 | | | | | |
| Cash received..... | | 40.00 | | | | |
| Purchase of films..... | | | \$ 208.00 | 77.43 | | 77.43 |
| RESTRICTED GIFT FUNDS..... | 217,568.02 | | | | | |
| Net decrease value of securities..... | | | 4,480.90 | | | |
| Gifts..... | | 35,208.37 | | | | |
| King Tut exhibition..... | | 11,368.65 | | | | |
| Dividends and interest..... | | 15,523.09 | | | | |
| Sale of engagement calendars..... | | 1,958.25 | | | | |
| Sundry income..... | | 183.00 | | | | |
| Univart Trust..... | | 14,500.00 | | | | |
| Exhibition expenditures— | | | | | | |
| Archaeological Film Project..... | | | 10,000.00 | | | |
| Purchase of art objects..... | | | 46,753.45 | | | |
| Accounts receivable..... | | 550.00 | | | | |
| Printing of calendars and catalogs..... | | | 2,608.00 | | | |
| Travel allotment for director..... | | | 4,016.71 | | | |
| Pledge to American Association of Museums..... | | | 1,000.00 | | | |
| Securities adjustments..... | | | | 228,000.32 | 18,009.00 | 246,009.32 |
| OPERATING FUND..... | 23,276.69 | | | | | |
| Prior year adjustment..... | | | 405.00 | | | |
| Income, per statement..... | | 126,828.04 | | | | |
| Expenses, per statement..... | | | 111,508.30 | 38,191.43 | | 38,191.43 |
| | <u>\$1,034,050.19</u> | <u>\$286,115.76</u> | <u>\$180,980.36</u> | <u>\$1,139,185.59</u> | <u>\$</u> | <u>\$1,139,185.59</u> |

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As of May, 1963

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All annual members are listed alphabetically. This is done for the convenience of those who are trying to enlarge our membership so that they can readily determine their friends who are already members. The higher classifications are indicated as follows:

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 Barnet, Mr. and Mrs. John W.
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 Bell, Miss Mildred
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 Bendixsen, Mrs. A. M.
 Bennett, Mrs. A. Gordon
 *Bennett, Mrs. Manson
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 Benson, Mrs. Henry V.
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 Chapple, Dr. and Mrs. Stanley
 Chase, Mrs. Elmo M.
 Chase, Mr. and Mrs. Goodwin
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 Chatterton, Miss Katherine
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 Hanover, Mrs. Jack
 Hanscom, Mr. and Mrs. Dean V.
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Hanson, Mrs. Robert Alfred
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 Hickey, Mr. and Mrs. Yates, Jr.
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 Hill, Mr. Raymond L.

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 *Hiltner, Mrs. Walter G.
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