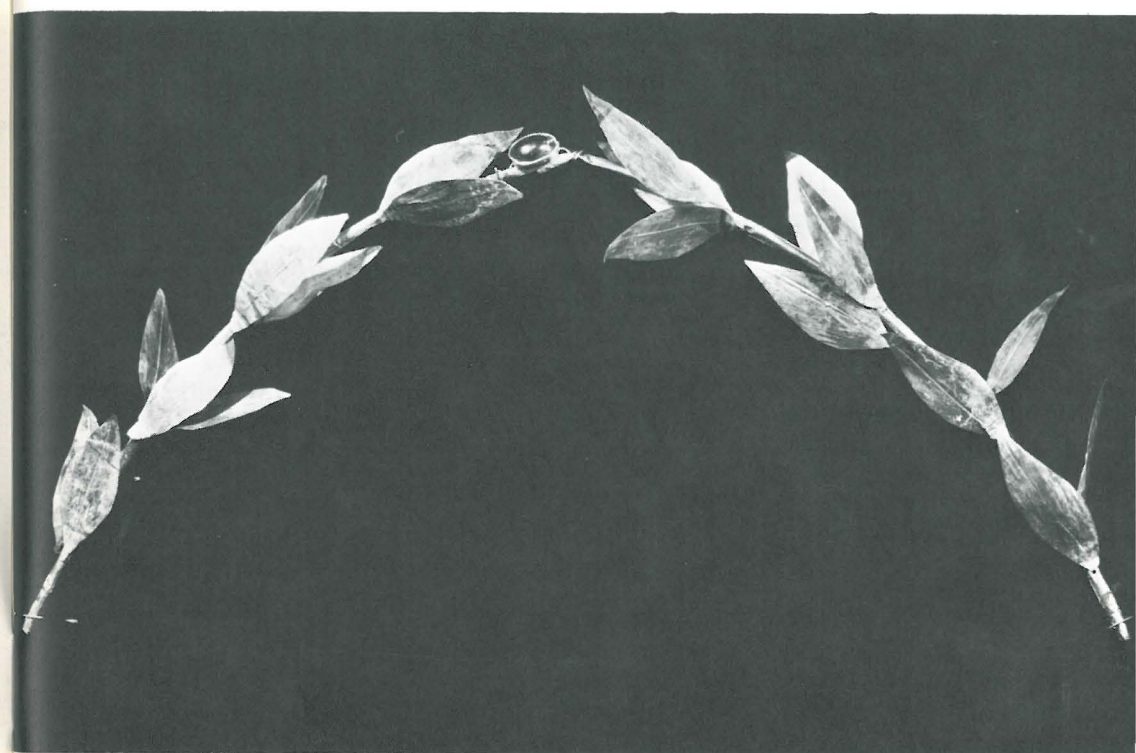


ANNUAL REPORT
OF THE SEATTLE ART MUSEUM



Cover. Varāha. In his incarnation as Varāha, Vishnu changed himself into a cosmic boar and rescued the earth goddess held captive at the bottom of the ocean by the serpent demon Hiranyaksha, sandstone; Central India, ca. 10th-12th cent.; H. 30 $\frac{3}{4}$ in. (In11.99)

Frontispiece. Funerary laurel wreath, sheet gold; Greek, Hellenistic period, ca. 300 B.C.; L. 16 $\frac{1}{4}$ in. (Cs9.10) Norman Davis Collection

Sixty-fourth Year, 1969

Seattle Art Museum 1969-70

OFFICERS

President, Richard E. Fuller
First Vice-President, Albert S. Kerry
Second Vice-President, John H. Hauberg
Secretary, Willard J. Wright
Treasurer, Robert M. Arnold

TRUSTEES

Life Trustee, Richard E. Fuller

TERM ENDING 1971

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

TERM ENDING 1972

Robert M. Arnold, Mrs. Cebert Baillargeon, Willis L. Campbell,
Miss Joanna Eckstein, John H. Hauberg, Mrs. Henry C.
Isaacson, Sheffield Phelps, Mrs. Bagley Wright

TERM ENDING 1973

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

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
Associate Director, Thomas Northrup Maytham
Curator of Asiatic Art, Henry Trubner
Museum Secretary, Mrs. Coe V. Malone
Honorary Registrar and Curator of Textiles, Emily Hartwell Tupper
Registrar, Pauline de Haart Adams
Director of Education, Mrs. William J. Lahr
Assistants in Education: Ann Focke,
Karla S. Newsom (as of Jan. 1970)
Librarian, Hermie M. Lyons
Designer, H. Neil Meitzler
Photographer, Earl T. Fields
Shipping Supervisor, William J. Lahr
Assistant, Shipping Dept., Gregory Olson
Museum Shop, Mrs. Frank H. Molitor, Margaret V. Evans
Photographic and Slide Library, Stanley W. Hess, Supervisor
Mrs. William R. Cleland, Assistant (as of June, 1970)
Public Relations, Mrs. John H. Bowen
Secretary to Associate Director, Mrs. Donald A. Torrie
Assistant Curator of Asiatic and African Art,
Mrs. Douglas A. Austin
Secretary to Curator of Asiatic Art, Mrs. Donald B. Armstrong
Office Secretary, Miyoko Kaneta
Membership Secretary, Sara C. Torres (as of June, 1970)
Research Associate, Millard B. Rogers
Musical Director, Ronald Phillips
Pavilion Staff: Tore Hoven, Mrs. Buel Blake, Mrs. Robert Buchholtz,
Mrs. A. Vincent Shorrock

SEATTLE PARK DEPARTMENT

Chief Custodian, Robert Ramsey
Custodians: David W. Burns, Oscar Haugland, Leonard Lewan

Annual Report of the President and Director

In the history of the Seattle Art Museum the year of 1969 will be remembered principally for the wealth of its accessions and for the enlargement of its sub-basement areas carried out simultaneously at both ends of the building. Most of the goals outlined in the annual reports of the past two years were attained as scheduled according to plans prepared by Bridges/Burke, Architects and carried out with great efficiency by Howard S. Wright Construction Co. which commenced as requested on April 21st, after the termination of the Guild program and finished in September prior to the autumn activities.

Construction

The paintings and racks were removed to commercial storage, the floor jackhammered and the concrete and earth excavated with pick and shovel to a moving belt that conveyed it to trucks outside the service entrance. Lined with reinforced concrete we thus gained for art storage an area equal to that of the north Long Gallery two floors above. As we had not anticipated, we converted the eastern windowed side of the old general storage into a sizable curatorial office which demanded the relocation of the storage for maintenance equipment and supplies. We also had to allocate a sizable area at the north for auxiliary ventilation equipment. The electrical control panels had to be replaced owing to obsolescence.

The project at the south end involved the activation of the earth-floored sub-basement beneath the Gould Gallery and the Activities Room. A short corridor leads eastward from the southeast corner of the Library to an elevator, descending to a convenient and ample library stacks. The elevator blocked the old air intake for the ventilation system necessitating its removal to the southwest end of the building. It has been supplemented by an additional air intake and exhaust fans at the north end. Louvers were added on the roof above the skylights to permit the escape of the summer heat. Space is available for full air conditioning on both the north and south but it was considered advisable to postpone its installation until its need is determined under the new conditions.

Carbon dioxide fire extinguishers were installed at both ends to meet the fire code and to avoid the danger of water damage. The security was greatly increased by the installation of ADT alarms on all windows and by a steel door at the service entrance, moving the old one with windows back to form a small vestibule to inhibit winter drafts. Cases for the Library stacks were installed before the end of the year while the more complex specifications for storage equipment were still under consideration.

The construction was financed by the sale of stock donated by the Director and sold before the market broke.

Exhibitions

1969 offered a characteristically busy, especially fine exhibition program at both the Museum and the Pavilion. Twenty-six different installations were made in two buildings of which 14 were at the Museum and 12 at the Pavilion. In addition, we often placed comparable objects from the Museum's collection adjacent to works on loan. Of the installations at the Museum, 6 were loan exhibitions. All but one at the Pavilion were loan exhibitions. In addition to the exhibition of selections from the collection of the Seattle-First National Bank which continued into January from 1968, highlights of the year at the Museum included the extensive and outstanding *Paul Horiuchi Retrospective*, *Rajput and Pahari Miniatures from the Collection of Edwin Binney, 3rd* and *The Art of Tibet*.

The Pavilion enjoyed an equally successful year of which the *Sidney and Harriet Janis Collection* and the *Artists of the Sixties from the Virginia and Bagley Wright Collection* were the two outstanding exhibitions. In January we launched two new series of exhibitions called *Prospect: Northwest* and *Prospect: USA*, both designed to identify outstanding, often young artists

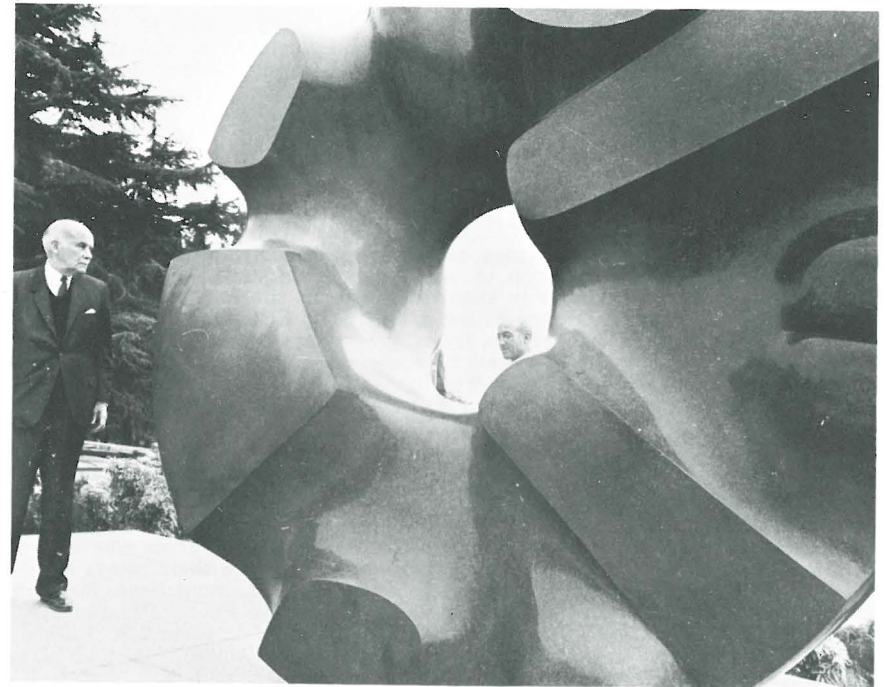
of this region or especially important current artists from about the nation. In September, the Contemporary Art Council presented a highly provocative exhibition of Conceptual Art called *557,087*, a movement with a myriad manifestations of which the keynote is the isolation of the commonplace and unexpected.

The complete exhibition schedule is listed on pages 19 and 20.

Accessions

The accessions attained the staggering total of 422 items. At the end of the year we accepted as the gift from Mr. and Mrs. Henry C. Isaacson our selection of 58 items that she had acquired with great discrimination in the course of 20 years. They date from the 18th century and represent some of the cream of her collection from German and Austrian kilns. We also accepted 218 prints from the Northwest Printmakers which that organization had acquired as purchase prizes in 30 years from 1929 to 1959. Since 1960 the Museum had already accessioned the items receiving purchase awards.

In the past years I have always been able to find on the New York market more items than I could afford even in confining my desires to relatively modest fields. Now that I have less mobility, Mr. Maytham, the Associate Director and Mr. Trubner, the Curator of Asiatic Art, have been avid and discriminating collectors bringing to my attention items which they often rightly consider to be a chance of a lifetime. I usually have been all too inclined to agree. When I was more affluent I permitted the Museum to be obligated for a number of items which I have to acquire during 1970.



Richard E. Fuller and Isamu Noguchi with his *Black Sun*

In accessions, Asia again has predominated where there were more bargains available and less competition. Mr. Trubner had the advantage of seeing the Tokyo market and that of London where he visited last summer to speak before the Oriental Ceramic Society.

Mr. and Mrs. Louis Brechemin gave us funds for the purchase of an 18th century French portrait of de la Marquise de Plessis-Bellière by Paulin Guérin, formerly in the John D. Rockefeller Collection, and a 16th century Ming lacquer box inlaid with mother-of-pearl.

Mrs. David J. Lewis donated in memory of her husband three important Oriental pieces: a 15th century Annamese bowl and a bronze Japanese temple hanging of the 13th century which she acquired on our Member's *Art Orient Tour*, and a very important black lacquer plate of the Yüan dynasty.

Mrs. Thomas H. MacLachlan also purchased in Japan for the Museum an 8th century miniature wooden pagoda with its dedication to the Horyuji Temple. She gave this in memory of her father August Buschmann. Mr. and Mrs. Paul Roland Smith gave us a polychrome Egyptian faience hippopotamus of the 12th Dynasty about 2000 B.C. Ivan Best completed his gift of the Kannon of the Japanese Heian period which we received in 1968. Mr. and Mrs. Sam Rubenstein donated their Mark Tobey painting *Eskimo Idiom*.

We purchased with funds obtained from the bequest of Dr. Gustav J. Martin of Philadelphia a Chinese famille verte temple gateway dating from the reign of K'ang-hsi, 1662-1722. From funds donated by the Seattle Ceramic Society and by friends in memory of Mrs. William L. Harnan we purchased two French Sevres figure groups in porcelain of the late 18th century. My sister Mrs. John C. Atwood, Jr. paid for a large marble acroter from the corner of a Roman temple of about the 3rd century A.D.

A fine painting by Sidney Lawrence was given by Richard E. Lang. A small Bierstadt seascape came from Mrs. John McCone in memory of Ada Pigott. Some important Pre-Columbian gold items were the gift of Miss Maud Oakes. Norman Davis added to his collection in the Museum and special mention should be made of the Greek laurel wreath in gold. With funds donated by Mr. and Mrs. Joshua Green, Jr. we purchased an ancestor figure of chalk from New Ireland. Two excellent Pre-Columbian textiles were donated by Jack Lenor Larsen of Seattle and New York, and Chan Khan of New York. Mrs. Helen Falter gave us a rare print by Kathe Kollwitz in memory of her sister.

The complete list of accessions and donors begins on page 55.

Membership Art Tour of the Far East

In recent years many museums have been sponsoring overseas tours for their members. At the suggestion of Miss Joanna Eckstein, of our Board of Trustees, we had our first tour in October. It was to the Far East led by our Curator of Asiatic Art Mr. Henry Trubner, with Miss Eckstein and Mr. Michael Craig of the Balloon Travel Service. Over 30 members participated and it was an unquestioned success. It stimulated membership and brought a fee to the Museum. The prestige of both the Museum and Mr. Trubner, as well as our relationship with noted dealers and museums contributed greatly to this attainment.

Architectural Exhibition

The Museum's 20th Architectural Exhibition, under the excellent chairmanship of Mrs. Frederic Arnold Nicholson, returned to Windermere and featured the recreational facilities of this attractive residential district. We are most grateful to the many sub-chairmen as well as to the hundreds who served on the committees, but especially to the following who made their homes available for exhibition or for refreshments: Mr. and Mrs. M. Lamont Bean, Mr. and Mrs. Norman E. Berg, Mrs. M. J. Burns, Miss Hope L. Foote, Dr. and Mrs. George Hall, Mr. and Mrs. Palmer D. Koon, Mr. and Mrs. Robert A. LaBow, Dr. and Mrs. Leslie Mackoff, Dr. and Mrs. Ira O. McLemore, Mr. and Mrs. William Schlenker, Mr. and Mrs. Irving S. Smith, Mr. and Mrs. Ralph M. Smith, Mr. and Mrs. Max Soriano, Mr. and Mrs. A. H. Spear. Their combined effort netted the Museum over \$8,300 for our operating expenses.

September Affair

The September Affair was another notable occasion. It was suggested by The Bon Marche and underwritten by them as a combined benefit for the Seattle Art Museum and the Pacific Northwest Ballet Association. The gala was held in the Museum galleries and included fashions designed and presented by Cardinali, performances by the Ballet Association, midnight supper and dancing. We especially thank Mr. James Walsh, President of The Bon Marche, and his excellent staff, and Dr. Hans Lehmann, President of the Ballet Association.

United Arts Council

1969 was especially notable for the inauguration of the United Arts Council of Puget Sound under the initiative of Edward Rauscher. Their fund drive was ably led by Joseph E. Gandy but unfortunately coincided with a business recession after an excellent and most auspicious start. Generous contributions from several of our leading corporations were made dependent on the extent to which the Council was successful in attaining its goal of over \$600,000. The funds are divided essentially among the community's six major cultural responsibilities, the Symphony, the Seattle Opera, the Repertory Theatre, The Pacific Northwest Ballet Association, A Contemporary Theatre, and the Seattle Art Museum. With the permission of the U.A.C. we made a year-end appeal to our members to help meet our operating deficit. This resulted in contributions of over \$25,000 not including about \$10,000 in securities. To avoid competition with the U.A.C. we were urged not to solicit support from business enterprises. In consequence we were assured that we will receive about \$20,000 after the first of the year.

Noguchi Black Sun

Isamu Noguchi's meticulous sculpture *Black Sun* in Brazilian black granite arrived in Seattle from Japan in the late spring but the site, across the drive in front of the Museum, designed by Fred Bassetti was not ready until early autumn. Floyd Miller, then Mayor, had a ceremony of dedication at a small covered stand erected adjacent to the great sculpture at which some of the appropriate officials spoke including Mr. Noguchi; Willis Campbell, President of the Seattle Foundation; Fred Bassetti, the architect in charge; Douglas McAgly representing the National Council on the Arts, which had initiated the gift under Roger Stevens in offering a matching fund of \$45,000. This was equaled by The Seattle Foundation through a gift from the Director and an additional \$15,000 from the City and finally another \$30,000 from The Seattle Foundation. The Mayor's reception following the ceremonies was held in the Museum's central court.

Loans

Our Registrar, Mrs. Pauline deHaart Adams, aside from recording our accessions, was responsible for keeping track of 60 separate loans that we made to 51 institutions involving a total of 317 objects. Seven of these institutions circuted them to 26 other institutions. Four loans went outside the U.S. and 22 outside the State. Thirteen loans went to university galleries. The retrospective exhibition of the work of Ernst Ludwig Kirchner, assembled in 1968 by Mr. Maytham, was circuted to the Pasadena Art Museum and the Museum of Fine Arts, Boston during 1969. The Museum contributed two paintings to it and opened the exhibition circuit. A listing of this phase of our activities begins on page 22.

Travel

From the income of The Univart Trust over \$10,000 was allotted to seven staff members for travel in connection with various meetings, lectures and exhibitions. This included a trip to Europe for Mr. Trubner permitting him to give a lecture in London for the Oriental Ceramic Society, and for Mr. Maytham to attend museum association meetings in my place and to select paintings for the Centennial Exhibition of American Paintings.

Future Exhibitions

Much work has been entailed in preparing for future exhibitions. Mr. Maytham has been organizing one of American master paintings honoring the Centennials at both the Boston Museum of Fine Arts and The Metropolitan Museum of Art. They both have consented to lend 50 paintings each for an exhibition which will be shown at the National Gallery in Washington, D.C., the City Art Museum of St. Louis, and the Seattle Art Museum. Mr. Maytham is writing the catalogue for the exhibition which we will show in April 1971 with an admission charge to cover at least part of the great expense involved.

Mr. Tubner has scheduled the Museum to participate in three important Asiatic exhibitions featuring selections of notable collections, namely Chinese paintings from the Earl Morse Collection in July and August of 1970; Chinese paintings from the Abe Collection, Osaka Municipal Museum, and Chinese works of Art from private collections in the Osaka area at the end of 1970; Japanese art treasures from the John Powers Collection in January-March of 1971.

Library

The Librarian Miss Hermie Lyons reports that 279 volumes were added to the collection by gift and purchase. A total of 138 objects in the Museum collection were illustrated in books, exhibition catalogues and periodicals. In exchange we received 184 publications from other museums, of these 12 were from Canada, 21 from Europe, 8 from Asia, 2 from New Zealand, and 1 each from Morocco and Australia.

The Photograph and Slide Library under the supervision of Stanley W. Hess continued to grow both in size and in use. We now have nearly 37,000 slides. Almost 19,000 were used by our staff and by teachers throughout the Northwest. The use of this important phase is most gratifying.

Maintenance and Equipment

The maintenance of the Museum building under Robert Ramsey Chief Custodian has been most satisfactory. The many changes entailed by construction met the utmost cooperation. The City's staff was called upon for some minor repairs, principally for the repainting of the lavatories.

The Museum spent nearly \$2,400 for special display cabinets, office equipment, slide and film projectors, and over \$500 for educational films. Nearly \$3,400 was spent on the repair and restoration of various art objects.

Sales, Attendance, Membership

Under the initiative of Mrs. Frank H. Molitor the sales desks at both the Museum and the Pavilion have been a major source of interest for our visitors and netted over \$27,000. Sales of works of art from various annuals totaled over \$8,000.

The attendance at the Museum and the Pavilion, both slightly less than the previous year, totaled nearly 322,000, with the major attendance in the Museum. In both instances greater attendance would have been possible if adjacent parking areas were available.

Total membership in all classifications at the end of 1969 was 2,858, a net gain of 56 over the previous year.

Tax Bill

As the result of frantic lobbying on the behalf of museums in both the House and Senate, the much publicized Federal Tax reform bill was finally amended to permit the appraisal of art objects at the fair current value as previously, thus leaving museums with the incentive for gifts. The bill also permitted gifts to be deducted up to 50% of one's income rather than limited to 30%.

Publicity

We are grateful to the various news media for giving space to our exhibitions and activities, especially to the *Seattle Times*, *Seattle Post-Intelligencer*, and the *Argus*, as well as to the various broadcasting stations. We have also received excellent publicity through *Seattle Magazine* and *Puget Soundings*. Our collection receives fine national recognition from the *Christian Science Monitor* through the illustrated articles by their correspondent Mrs. Patricia Boyd Wilson. I selected the objects to be illustrated and wrote the captions for our annual Engagement Book which was designed by Neil Meitzler and edited by the Museum staff.

Raymond G. Wright died on June 18, 1969, after having served for over forty years on the Board of the Museum and its predecessor organization the Art Institute of Seattle as Vice-President and President and subsequently as most valued First Vice-President of the Museum until 1940. A standing wood polychrome figure of *St. Michael*, German, 18th century, has been purchased for the Museum from funds contributed in his memory. Sheffield Phelps was elected to fill this vacancy.

I again acknowledge the advise and assistance of the Trustees and my fellow officers. We are most grateful to Mrs. Allen B. Morgan for serving as an excellent chairman of the Guild whose volunteers render the Museum such great service and especially the Docents for their interpretation of our exhibitions to the public.

I also wish to thank the firms and members who play an important part in supporting our activities and to acknowledge my gratitude to my fellow members of the staff for their initiative and generous service.

RICHARD E. FULLER
President and Director

Annual Report of the Contemporary Art Council

The principal activities of the Council for the year 1969 were embodied in the preview for the Sidney and Harriet Janis Collection, "557,087," and an evening with Clement Greenberg. Chairman for the Janis Preview was Mrs. Alfred V. Perthou, who also arranged for a dinner at the Tennis Club preceding the opening. The exhibition was held at the Seattle Art Museum Pavilion, March 13-April 13, in co-sponsorship with the parent Museum. Although successful, this exhibition resulted in a deficit to the Contemporary Art Council of \$2,872.

The most significant activity of the Council was the presentation in September of "557,087," a conceptual development of today's Jet-Age art. It was the feeling of the Council that our region should have live exposure to this innovative movement before it becomes academic. There were works in the Art Museum Pavilion at Seattle Center, throughout the Center grounds and in other areas outside the city.

Mrs. Sidney Gerber was in charge of the exhibition and I believe her comments regarding "557" should be made part of the records:

"Lucy Lippard, of New York City, was commissioned by the Council to organize the show, choose the artists, and arrange the catalogue, which consists of 98 loose index cards in a manilla envelope, one for each of 69 artists plus interspersed texts, written by Mrs. Lippard.

"17,276 people were tallied at the Pavilion to look at '557.' Negative attitudes ranged from a feeling of bewilderment to one of personal affront, indeed anger. Anne Focke, a member of the Museum staff, was often able to rescue bewildered people who really wanted to understand, with a few supportive explanations, which often helped them to see the intent of the artist and proceed with elevated spirits to really enjoy themselves.

"Aside from the silent majority there were also declarations of appreciation to the Council for having undertaken this difficult and seemingly obscure project. It was always a beautiful day to be telephoned by a complete stranger who was turned on by the show and needed to communicate his feelings. (Happened three times)

"Many artists of the area revealed that they had contemplated using Idea as Art in many ways demonstrated by the artists of '557,087.'

"Thanks to the skill of Betty Bowen, we had an inordinate amount of publicity in the two Seattle dailies, in the *Helix*, in the *San Francisco Examiner* and *Chronicle*, the *Los Angeles Times*, *The Everett Herald*, *Puget Soundings*, a six-page article in *Art Forum*, published in New York, as well as to mention in the Feb. '70 issue. We have also been told that art writers in Amsterdam, Rotterdam, Munich, Berlin, Antwerp have written about '557,087.'

"There have been many requests for catalogues from not only these European cities, but from Tokyo, Kyoto, Sydney, Australia, and I am now sending an order for six to Paris.

"We shall watch for results showing the influence of this show in the area."

The "557" exhibition cost the Council approximately \$8,000; however with supplemental donations amounting to over \$4,000 the total deficit was pegged at only \$1,644.66.

M. J. ALHADEFF
President

Officers 1969-70

President, M. J. Alhadeff
Vice-President, Mrs. Bagley Wright
Secretary, Mrs. Whitney Howland
Treasurer, Robert M. Arnold

Executive Committee:

Arrangements, Mrs. Michael R. Johnson
Exhibitions, Mrs. Sidney Gerber
Membership, Mrs. Bagley Wright
Nominations, John S. Denman
Publicity, Mrs. Sheffield Phelps
United Arts Club, Albert S. Kerry, Langdon S. Simons, Jr.
Ways and Means, Mrs. David E. Skinner, Robert B. Dootson

Membership in addition to Officers and Executive Committee (Membership in this invitational group includes dues to the Council of a minimum of \$150 in addition to Museum membership)

Bassetti, Fred	Mueller, Anton
Calderhead, William F.	Nordstrom, Mrs. Lloyd
Caner, Mrs. John E. Z.	Perthou, Mrs. Alfred
Eckstein, Joanna	Rawn, Mrs. Peter
Friedlander, Mrs. Paul S.	Rubinstein, Sam
Henderson, Dan	Schluger, Dr. Saul
Howland, Mrs. Whitney	Stimson, Mrs. David
Kirk, Paul H.	Wagner, Mrs. Corydon
Krauss, Mrs. Arthur (died Jan. '70)	Weinstein, Max
McCarthy, Mrs. Joseph	Wright, Mrs. Howard S.
Monsen, Dr. R. Joseph	

Treasurer's Report of the
Contemporary Art Council

Cash on Hand—December 31, 1968		\$2,564.04	
Plus fourth quarter interest 1968		18.86	
			\$2,582.90
Membership dues and donations	\$3,577.85		
Bloedel Foundation, Inc.		2,500.00	
Contribution		100.29	6,178.14
Interest on Savings			\$8,761.04

Council Programs

	Income	Expense	Deficit
<i>Sydney Janis Preview</i>			
Seattle Art Museum		\$2,637.74	
Entertainment		165.00	
Miscellaneous		464.47	
Admission Income	\$ 395.00		(2,872.21) 5,888.83

"557,087"

Production:

Lucy Lippard Fee	1,500.00
Seth Siegelau Fee	1,000.00
Airline tickets	535.00
Miscellaneous	220.91

Catalog:

Printing	750.00
Collating	450.00
Shipping	289.13
"Art" for catalog	51.98
Envelopes	24.75
Sales	116.94

Opening:

Entertainment	50.00
Catering	437.45

Art:

Shipping	216.09
Materials and Services	791.79
Film Program	269.91

Donations:

R. D. Merrill Foundation	1,250.00
Richard White Gallery	400.00
Other	2,585.00

Admissions	590.41	(1,644.66)	4,244.17
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Clement Greenberg Presentation

Miscellaneous	87.30		
Honorarium	300.00		
Admission Income	222.50	(164.80)	4,079.37

Administrative Expense

Office Supplies	143.02		
Secretarial Service	1,020.00		
Miscellaneous	73.32	(1,238.34)	2,841.03

Cash on Hand—December 31, 1969			\$2,841.03
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Respectfully submitted:
ROBERT M. ARNOLD, Treasurer

Annual Report of the Education Department

The Education Department has continued its varied programs for the Guild, including special training programs for both the Docent and Treasure Box Committees.

As Director of Education, I was asked to give 10 special lectures to outside groups. I also produced 12 half-hour television programs for "Videoscope" on KCTS-TV (the educational station), 4 half-hour television programs for "Community Workshop" on KING-TV (the N.B.C. affiliate in this area), and 4 guest appearances on "Telescope" also a KING-TV program.

I was also asked to serve on the following Committees: 1969 Scholastic Art Awards Jury, Junior League Northwest Art Project Jury, Washington State Artmobile Advisory Committee, and Cultural Arts Advisory Council of the Seattle Park Department. This fall, I was appointed to the Washington State Cultural Enrichment Advisory Committee by the Superintendent of Public Instruction for the State of Washington, and asked by the Junior League to serve on its Arts for Youth Council.

The In-Service Art History Classes for Seattle Public School teachers in the Art and Cultures of Asia, Africa and the Americas has been well received. I want to thank Mrs. Douglas Austin for teaching the African series. She has also given a number of lectures on African art to various local high school and community groups.

Miss Anne Focke resigned as a full-time member of the Education Staff in September. She is continuing her work with children's classes on a part-time basis. This fall, for the first time, a \$3.00 fee for children of non-members was charged to defray the cost of supplies.

Various programs of the Education Department could not be maintained without the aid of our volunteer Docents. They have at times filled in for staff weekly tours and are now responsible for the special tours on P.T.A. Day. My thanks to all these hard workers.

The Treasure Box Program continues to grow and now covers a wider age group. The volunteer women of this program deserve a special "thank you" for taking a bit of the Museum to schools in our area.

This spring, I spent six weeks in the East visiting some 35 museums in 10 cities. I saw a number of innovative ideas used by other education departments that I hope we can adapt to improve our programs in the future. There is always a need to evaluate existing programs to make them relevant to today's needs.

Respectfully submitted,

MRS. WILLIAM J. LAHR
Director of Education



A Treasure Box visits a classroom. Photograph by *The Seattle Times*

Report of the Seattle Art Museum Guild

The Seattle Art Museum Guild is composed of the entire Museum membership. The overall interest and activity has been directed toward growth with a desire for a new outlook and to encourage participation by the entire membership. The past year brought many innovations and a few precedents were broken.

There are five Associate Guilds: Burien-Highline, Couples I and II, Richard Eugene Fuller and Overlake. These Guilds are not only extremely important to our membership, but they take the Museum into areas heretofore untouched by Museum activities. They promote their own programs and govern themselves with guidance from the Executive Committee. The Vice-Chairman of the Museum Guild is liaison officer for the Associate Guilds.

The Docent group is comprised of outstanding, dedicated volunteers who conduct tours of the exhibits in both the Museum and the Pavilion for students and adults. They are also prepared to accept and conduct tours in Spanish, German and French. There are now 90 active Docents who this past year conducted 794 tours of 15 to 20 persons per tour. From June through December 1969 school tours totaled 76, adult tours 38, public tours 116 and miscellaneous 15, for some 8,000 persons and involved 383 docent hours. This is also a self-governing body with Guild Executive Committee supervision. The Docent Council and members are indebted to Mrs. William J. Lahr Director of Education, her department, and to the Museum staff for their fine cooperation and guidance in all phases of this invaluable program. The Docents maintain their own circulating library of 135 volumes of reference material but are in turn extremely grateful to Miss Hermie Lyons Museum Librarian, for her interest and work in the training program. A monthly news sheet, the *Docent Express*, reports program changes, lists reference material and city-wide gallery exhibitions. The Docents have assumed the tour responsibilities for P.T.A. days, public tours semi-weekly at each facility, Senior Citizen days and Guild days. Their cooperative and willing attitude and performance are high points in Museum Guild activity. In 1969 twelve Docents completed their training. The program now boasts three male members, one trainee and two conducting. Twenty-four Museum members wait the opportunity to participate in this training program.

One of the most demanding areas of Guild activity is supervised by the Hospitality Committee. They hostess Guild days the first and third Thursdays of the month, and execute Previews for both the Museum and the Pavilion exhibitions. There were eleven previews this past year with an attendance of 200 to 400 on each occasion. We are considering holding more of these events in late afternoon for members' convenience.

The diligence of the Membership Committee resulted in a net growth of 56 in 1969. They are active participants in the semi-monthly Guild days, maintaining records and name tags for those attending and securing new members from the guest register.

We could hardly exist without the Projects Committee. These hard-working, energetic members implement the programs that bring additional monies to the Guild and the Museum. In March 1969 our first spring luncheon to be held at the Pavilion hosted 410 members and guests. Nordstrom Best, our generous style show benefactors, showed the exciting Teal Traina collection before the colorful background of the Sidney and Harriet Janis Collection. This project presented the Guild with a net profit of \$546.

One of the most dramatically new events to be initiated by the Museum this year was *September Affair*, a fall gala. The Projects Committee chaired the invitations and reservations committees for this magnificent event and are to be complimented for their overall assistance. The Guild was delighted to be a part of the implementation of this marvelous "first" for the Museum and we thank those who contributed time to its success.

Arty Party Four, staged by this Committee, successfully hosted 1600 high school and college students at the Pavilion in October during the Northwest Annual, featuring exhibiting artists, refreshments and a way-out men's combo. Although the Guild supports the major cost of this party, we also gratefully acknowledge the generous contributions of many of our city grocers and soft drink distributors. It is always a smashing success.

The sale of attractive cocktail napkins at both the Museum and Pavilion sales desks is a successful project of this Committee and will be continued.

The Program Committee, responsible for the Guild's afternoon lecture series, has provided unusual and colorful programs varying from the visual arts to art collecting by a bank. I would be remiss if I did not express the Guild's appreciation to Messrs. Maytham and Trubner and Mesdames Lahr and Austin for their scholarly and stimulating participation in our morning lectures.

Public Relations, another dedicated and extremely efficient committee, is concerned with the entertainment of guest groups to the Museum. Five such groups visited the Museum this year and were given tours, told the Museum story and offered refreshment. A fringe benefit hoped for from this effort is the encouragement of membership from newcomers to our city.

The Guild has been fortunate in having a journalist for Publicity Chairman the past two years. She and her assistant have effected both suburban and city media coverage of our Guild events. Theirs is a specific talent and we especially appreciate the fine rapport they maintain with the representatives of our press and television.

Possibly one of the greatest public relations areas in which the Guild is involved is in its Treasure Box Program. This Committee of 52 volunteers presents decorated boxes containing artifacts of various countries to the Bellevue, Mercer Island, Highline, Renton and Seattle School districts in the 4th, 5th and 6th grade levels. In 1969 they presented 285 showings to 181 public schools and 3 parochial schools, involving 14,250 children. In addition they have made presentations to several Campfire and Girl Scout groups as well as retirement homes. The Guild budgeted \$200 to refurbish these boxes this year and both the Treasure Box Committee and the Museum Education Department are particularly excited about their newest effort, the promotion of a box of African artifacts for the 1970-71 school year.

The Senior Citizens Program, initiated by the Docents in 1956, is one of the Museum's most successful activities. It is the only project of its kind for senior citizens locally. One day a month, ten months of the year, a morning and afternoon program together with a tour of current exhibitions is presented these guests. The average attendance is 125 persons.

Two Parliamentarians have diligently written a detailed Handbook of the Rules and Operating Procedures of the Guild, coordinated with the Guild By-Laws. We commend them highly for this time-consuming work which is of immeasurable assistance in guiding the officers and standing committees.

We are delighted to have been able to add two new committees to the Guild operations this year: Flower and Volunteer. The Flower Committee has been responsible for the acquisition of the many beautiful potted plants and trees now used extensively throughout the galleries. This Committee also works with the Hospitality Committee in decorations for previews, luncheons and other Guild social events. The Volunteers Committee was formed to recruit Museum members for specific activities such as addressing, telephoning, record keeping, sales and ticket desks, etc. It is off to a good start.

The Guild officers, Vice-chairman, Treasurer, Recording and Corresponding Secretaries have been supporting beams of the Guild Executive Committee body. No chairman could have wished for more efficient assistants.

With approval from the Museum Director, the Guild has been relieved of any absolute responsibility in submitting funds to the Museum operating budget. Instead, it has elected to underwrite the purchase of badly needed proper-

ties for the Museum's many activities. Equipment rentals have totaled many hundreds of dollars a year and we hope to eliminate this expense for the Museum. Thus we gratefully acknowledge the contribution of the patronesses participating in the fall luncheon held in the Museum which permitted the purchase of two silver punch bowls, trays and ladles.

No volunteer organization can function without the cooperation of an efficient professional staff behind it and I express my own, as well as the Guild's sincere and grateful appreciation to the Museum people who add so much to our interesting life: Mrs. Coe V. Malone Museum Secretary, for her tireless, gracious assistance to me in all problems besetting a chairman; to Neil Meitzler Museum Designer, for his kindly and talented assistance with invitations, decorations and preview design; to Mrs. Frank Molitor and her so-profitable sales desks; to the three able, charming and willing office secretaries; to Tore Hoven for his hard-working and dedicated supervision of the Pavilion and its problems; to Robert Ramsey Chief Custodian, and his happy crew for their willing response to our many needs.

Each year's progress is made upon the achievements of the past and the advice of the Guild's past chairmen has been of immeasurable assistance to this Executive Committee.

We appreciate the opportunity of being a part of the Seattle Art Museum story.

MRS. ALLEN B. MORGAN, *Chairman*

Museum Guild Executive Committee

Mrs. Allen B. Morgan <i>Chairman</i>	Mrs. Robert A. Hobbs <i>Flowers</i>	Mrs. Don W. Axworthy <i>Public Relations</i>
Mrs. Ronald Tocantins <i>Vice-Chairman</i>	Mrs. William D. Caton, Jr. <i>Hospitality, Previews</i>	Mrs. Lloyd W. Schram <i>Publicity</i>
Mrs. John N. Winton, Jr. <i>Treasurer</i>	Mrs. Jack Hanover <i>Hospitality, Guild Days</i>	Mrs. Elliot V. Mock <i>Senior Citizen Day</i>
Mrs. W. G. Lowe <i>Recording Secretary</i>	Mrs. Dan Reaugh <i>Membership</i>	Mrs. William R. Saxon <i>Treasure Boxes</i>
Mrs. Donald C. Morrisey <i>Corresponding Secretary</i>	Mrs. Charles Kaplan <i>Projects</i>	Mrs. Reid A. Morgan <i>Parliamentarian</i>
Mrs. Robert B. Heilman <i>Docents</i>	Miss Joanna Eckstein <i>Program</i>	Mrs. Harold F. Navarre <i>Volunteers</i>

Associate Guild Representatives

Mrs. William A. McClure <i>Burien-Highline</i>	Mrs. Leslie A. Kremer <i>Richard Eugene Fuller</i>
Mr. and Mrs. Robert Dootson <i>Couples I</i>	Mrs. Frank A. Little <i>Overlake</i>
Mr. and Mrs. Robert Miller <i>Couples II</i>	

Advisors:

Mrs. Richard E. Fuller	Mrs. John D. Reagh
Mrs. Coe V. Malone	Mrs. Dale E. Sherrow
Mrs. Martin O. Nelson	

Schedule of Exhibitions at the Seattle Art Museum

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

Continued from 1968

Art of the Seattle-First National Bank (through January 12)
Survey of World Art II: The Christian Era* (through March 16)
Objects Illustrated in the 1969 Engagement Book* (through February 16)

January 16-February 16

Northwest Paintings*
Masterpiece of the Month: *Sea Change*, 1947, by Jackson Pollock

January 23-April 6

Acquisitions of 1968*

February 20-March 23

Contemporary Prints from Czechoslovakia (organized by Dr. Gordon W. Gilkey, Oregon State University)
Masterpiece of the Month: standing marble Buddha from Thailand, 6th-7th century*

March 22 through May

Survey of World Art III: Europe and America from the 18th century to present day*

March 27-May 4

Paul Horiuchi: 50 Years of Painting (organized by University of Oregon Museum of Art)

April 10-May 11

Rajput Miniatures from the Collection of Edwin Binney 3rd (organized and circuited by the Portland Art Museum)

May 17 through Summer

Masterpieces of Oriental Art*
Masterpiece for the Summer: *Sussan-no-Shaka*, hanging scroll *sumi* painting, Japanese, ca. 1300*

August 26-28

Bonsai Exhibition, arranged for the 11th International Botanical Congress

September 27-November 16

The Art of Tibet (circuited by Asia House Gallery)
Masterpiece of the Month: *Oshe Shanga*, from the Yoruba tribe of Nigeria, 19th century*

October 1-December 7

Survey of World Art I: The Ancient World*

November 28-January 11, 1970

Objects Illustrated in the 1970 Engagement Book*
Masterpiece of the Month: *The Judgment of Paris* by Lucas Cranach, the Elder*

December 4-28

1969 International Photography Exhibition (sponsored by the Seattle Photographic Society). Print Jury: Dobereiner, MFA, Richard Kirsten (Daiensai), James R. Stanford, APSA. Color Slide Jury: Grace H. Lanctot, APSA, Richard E. Krell, Ken H. Smith

December 13-March 8, 1970

Survey of World Art II: The Christian Era*

*Seattle Art Museum Collections

Schedule of Exhibitions at Seattle Art Museum Pavilion

Continued from 1968—through January 5

Ernst Ludwig Kirchner Retrospective (organized by Seattle Art Museum)

January 11-February 2

Prospect: Northwest and Prospect: U.S.A. (organized by Seattle Art Museum)

February 6-March 9

Northwest Printmakers 40th International Exhibition. Jury: Gordon W. Gilkey, Ed Merrill, Ian McKibben White

March 14-April 13

The Sidney and Harriet Janis Collection (circuited by the Museum of Modern Art)

April 18-May 18

Conrad Marca-Relli (circuited by Marlborough-Gerson Gallery)
29th Annual Exhibition of Northwest Watercolors (sponsored by the Northwest Watercolor Society). Jury; Harry Bonath, Fay Chong, Norman Jacky

May 23-June 29

The Virginia and Bagley Wright Collection: Artists of the Sixties

July 2-August 3

101 American Primitive Watercolors and Pastels: Edgar William and Bernice Chrysler Garbisch Collection (circuited by the American Federation of Arts)

August 7-24

Northwest Painting and Sculpture*

September 5-October 5

"557,087" (sponsored by the Contemporary Art Council of the Museum and organized by Lucy Lippard)

October 10-November 16

55th Annual Exhibition of Northwest Artists (sponsored by the Seattle Art Museum). Juror: Clement Greenberg

November 21-January 4, 1970

Laszlo Moholy-Nagy (organized by the Museum of Contemporary Art, Chicago, and the Guggenheim Museum, New York)

*Seattle Art Museum Collections

Lectures, Concerts, Special Events

(In addition to the Guild Lecture Series)

- January 23 *The American Art Scene Now*. Henry Geldzahler
Co-sponsored by the Contemporary Art Council and the Henry Gallery Association
- March 6 *Stuart and Georgian House in England*, Alec Clifton-Taylor
- March 17. Seattle Art Museum Guild Annual Spring Luncheon, Sidney and Harriet Janis Collection and Fashions by Teal Traina presented by Nordstrom Best
- March 30 *A Centenary in Boston*, Perry T. Rathbone
- April 22 *Recent Progress in Bronze Studies*, Dr. Li Chi. Co-sponsored with Far Eastern and Russian Institute at the University of Washington
- April 13, 20, 27,
May 4, 11, 18 Spring Series of Chamber Music Concerts jointly sponsored by Recording Trust Funds with the cooperation of the Seattle Musicians Association, Local 76, AFM
- May 8 *Art/Architecture*, 20th Annual Exhibition of Residential Architecture, in Windermere
- September 7, 14, 21,
28, October 5, 12 Fall Series of Chamber Music Concerts jointly sponsored by Recording Trust Funds with the cooperation of the Seattle Musicians Association, Local 76, AFM
- September 15 *A Wonderful Worldly Party*, luncheon and mannequin parade for museum members, sponsored by the Seattle Art Museum Guild
- September 27 *September Affair*, art, fashion and dance gala, sponsored by the Bon Marche to benefit the Museum and the Pacific Northwest Ballet Association
- September 28 *Form and Fantasy: An Inquiry into Tibetan Imagery*, Dr. Pratapaditya Pal
- October 12 *Arty Party-4*, for senior high and college students sponsored by the Seattle Art Museum Guild
- October 27-
November 25 *Art Orient, '69*, tour of the Orient for Museum members

Loans to Other Institutions

- American Federation of Arts, New York City, and The University of Georgia, Athens, arranged circuit, continued from 1968: Wichita Art Museum, Kansas; Charles and Emma Frye Art Museum, Seattle, Washington; Roberson Memorial Center for the Arts and Sciences, Binghamton, New York; The Huntington National Bank, Columbus, Ohio; University of Pittsburgh, Pennsylvania; Edmonton Art Gallery, Alberta, Canada
American Painting: The 1950's
Painting by Mark Tobey
- The Arts Club of Chicago, Illinois
The Crowd
2 paintings by Mark Tobey
- The Asia Society, Asia House Gallery, New York City, and circuit to the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. and Seattle Art Museum
The Art of Tibet
4 silver objects
Ancient Cambodian Sculpture
3 bronze objects
- The Bon Marché, Seattle
Mark Tobey Paintings from Private Northwest Collectors
7 paintings
Window display in conjunction with Seattle Art Museum *Art of Tibet:*
4 Indian sculptures
- British Consul General of Seattle Residence
4 British, American, Italian paintings
- California Palace of the Legion of Honor, San Francisco
Jewelry from the Ancient Mediterranean
3 gold earrings, Green and Hellenistic
- Charles and Emma Frye Art Museum, Seattle
The Seattle University Art Faculty
Sculpture by Marvin Herard
- C. M. Russell Gallery, Great Falls, Montana
The Russell Years: 1864-1926
2 sculptures, 2 paintings, 1 print
- The China Institute in America, New York City
Foreigners in Ancient Chinese Art
Ceramic sculpture of a wine peddler
- The Cleveland Museum of Art, Ohio, initiated in 1968:
Chinese Art under the Mongols: The Yuan Dynasty (1279-1368), which was in part continued at Asia House Gallery, New York City, in 1969
2 paintings, a Tz'u-chou bowl, a marble and a gilt bronze sculpture
- Dallas Museum of Fine Arts, Texas
Masterpieces of Japanese Art
Landscape paintings by Shubun, Sesshu and Sotan
- Eastern Washington State College, Cheney
Opal Fleckenstein Retrospective Exhibition
1 painting
- Friends of the Crafts, Cascade Gallery, Seattle Center
Pre-Columbian and Peruvian Crafts Exhibit
14 textiles and 14 ceramic, metal and stone objects

- Harbor Club, Seattle
8 paintings by contemporary Northwest artists
- Honolulu Academy of Arts, Hawaii
Fernand Léger Exhibition
2 paintings
- Immaculate Heart Retreat House, Spokane, Washington
1969 Madonna Festival
1 print by Lasansky
- Institut für Auslandbeziehungen, Stuttgart, W. Germany arranged a continental American circuit to be continued in 1970: The Art Gallery of Ontario, Toronto, Canada
50th Anniversary of the Bauhaus
Painting by Lyonel Feininger
- Lakeview Center for the Arts and Sciences, Peoria, Illinois
The Eight
Painting by A. B. Davies, drawing by Robert Henri
- Los Angeles County Museum of Art, California
Jewelry of the Ancient World
16 objects
- Museum of Contemporary Art, Chicago, Illinois, arranged circuit to Santa Barbara Museum of Art, California; University Art Museum, Berkeley, California; Seattle Art Museum; to be continued in 1970 at the Solomon R. Guggenheim Museum, New York
Moholy-Nagy Retrospective
1 collage
- The Nihon Keizai Shimbun (Japan Economic Journal), at the Matsuya Department Store, Ginza, Tokyo
The Exhibition of Five Master Painters of the Edo Period
Landscape screen by Ogata Korin
- Nova Scotia Museum of Fine Arts, Halifax, Canada
Exhibition of Contemporary Northwest Painting
34 paintings
- Pacific Lutheran University, The Gallery, Tacoma, Washington
The Art of Southeast Asia
2 miniatures, 1 painting, 4 sculptures
- Pacific Science Center, Seattle
10 paintings by contemporary Northwest artists
- Pierce County Schools Artmobile (with Title III Program Grant), Washington, continued from 1968
The Northwest as its Artists have seen it—Past and Present
3 paintings
- Rainier Club, Seattle
Paintings: 1 Dutch, 2 Flemish, 1 American, 11 contemporary Northwest artists; 3 Turkish and 3 Chinese ceramics
- Saint Mary's College, Moreau Gallery, Notre Dame, Indiana
Works of James W. Washington
2 sculptures
- Seattle Art Museum arranged circuit to Pasadena Art Museum, California and Boston Museum of Fine Arts, Massachusetts
Ernst Ludwig Kirchner
2 paintings

Seattle Chamber of Commerce
 Painting by R. D. Wiltamuth

Seattle Crisis Clinic and University of Washington School of Medicine and
 Department of Psychiatry
Symposium (at University Towers)
 Painting by William L. Cumming

Seattle Foundation
 6 paintings by contemporary Northwest artists

Seattle Municipal Building, Mayor's and City Councilmen's offices
 59 paintings by contemporary Northwest Artists

Seattle Public Library, Art Department
 2 paintings by Francis Celentano

Seattle Tennis Club
 11 paintings

Society of Asian Art, at M. H. De Young Memorial Museum, San Francisco,
 California
Japanese Tea Ceremony Ceramics
 16 ceramics

State Capitol Museum, Olympia, Washington
1969 Governor's Invitational Exhibition
 circulated afterwards by the Western Association of Art Museums within
 the State to Bainbridge Arts & Crafts; Oak Harbor Arts Center; Port
 Townsend Art Gallery; Burien Arts & Crafts; Gallery 217, Bellingham;
 Allied Arts, Yakima; Tacoma Allied Arts; Cheney Cowles Museum, Spo-
 kane; Walla Walla, Pullman and Green River Community Colleges
 A sculpture by James Washington and a painting by Kathleen Gem-
 merling

Tacoma Art Museum, Washington
Centennial Exhibit
 1 painting by Ted Rand

The University of Kansas Museum of Art, Lawrence
The Waning of the Middle Ages
 Embroidered, Flemish roundel; a Gothic tracery panel; ivory mirror
 back; ivory leaf of diptych

The Vancouver Art Gallery, Canada
Shadbolt Retrospective (and circuit in 1970)
 1 painting

The Whatcom Museum of History and Art, Bellingham, Washington
Green Gold Harvest
 Wooden sculpture by Philip McCracken; 4 paintings on the subject of
 wood and trees by Tobey, Callahan and Graves

University Club, Seattle
Northwest Artists in the Seattle Art Museum Collection
 10 paintings by contemporary Northwest artists

University of California, Memorial Union Art Gallery, Davis
France in the 1860's: The World of the Young Impressionists
 Painting by Harpignies; print by Jacques

University of California, Art Gallery, Santa Barbara
Impressions of Landscape 1450-1850
 15th century color woodcut; 16th century etching

University of Iowa, Museum of Art, Iowa City
Pala Art: Buddhist and Hindu Sculpture from Eastern India, ca. 800-1200
 A.D.
 Stone relief; Enlightenment of Buddha

University of Minnesota, University Gallery, Minneapolis
The Art of India
 4 sculptures

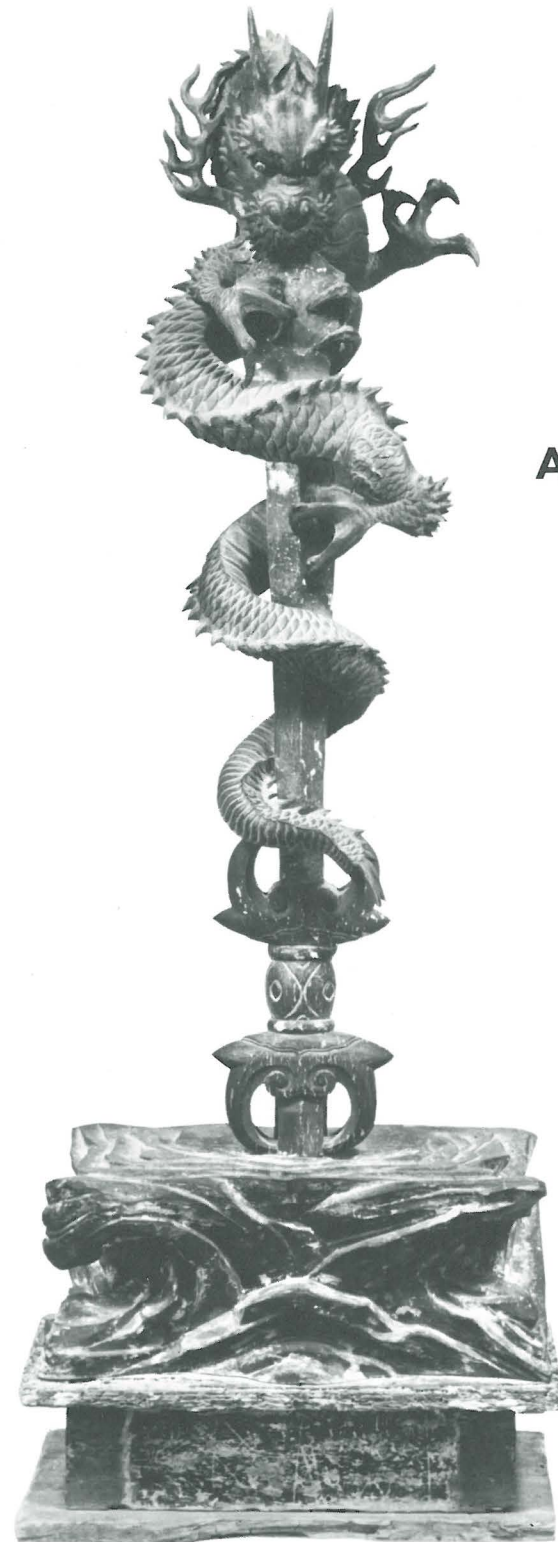
University of Oregon Museum of Art, Eugene (and Seattle Art Museum)
Paul Horiuchi: 50 Years of Painting
 7 paintings

University of Puget Sound, Kittredge Art Gallery, Tacoma, Washington
Northwest Art
 23 paintings

University of Washington, Henry Gallery, Seattle
Prints: Historical Styles and Techniques
 2 prints by Dürer
Expressive Modes at the Turn of the Century
 5 European paintings (by Kandinsky, Kirchner, Klee, Léger and
 Renoir)
Prints/Multiples
 Color woodcut by Carol Summers

Walla Walla Symphony Annual Ball, Washington
The Lure of India theme
 3 sculptures

Washington State Arts Commission, for Governor's Mansion and State Offices,
 Olympia
 16 paintings



Accessions

Opposite. Sword entwined by dragon, symbol of Fudo, wood with traces of polychrome and gold; Japan, Muromachi period, 16th cent.; H. 37¼ in. (J11.36)
Margaret E. Fuller Purchase Fund



Above. Miniature pagoda, wood with traces of gesso; Japan, Late Nara period, 8th cent.; H. 8¼ in. (J13.13). Gift of Mrs. Thomas H. MacLachlan in memory of her father, August Buschmann

Opposite. *Fugen Enmei*, kakemono in colors and kirikane on silk; Japan, Nambokucho period, 14th cent.; 36 x 16¾ in. (J32.81)

Below. *Ko Kutani* bottle vase, porcelain with overglaze enamels; Japan, ca. 1680; H. 9½ in. (J27.75)



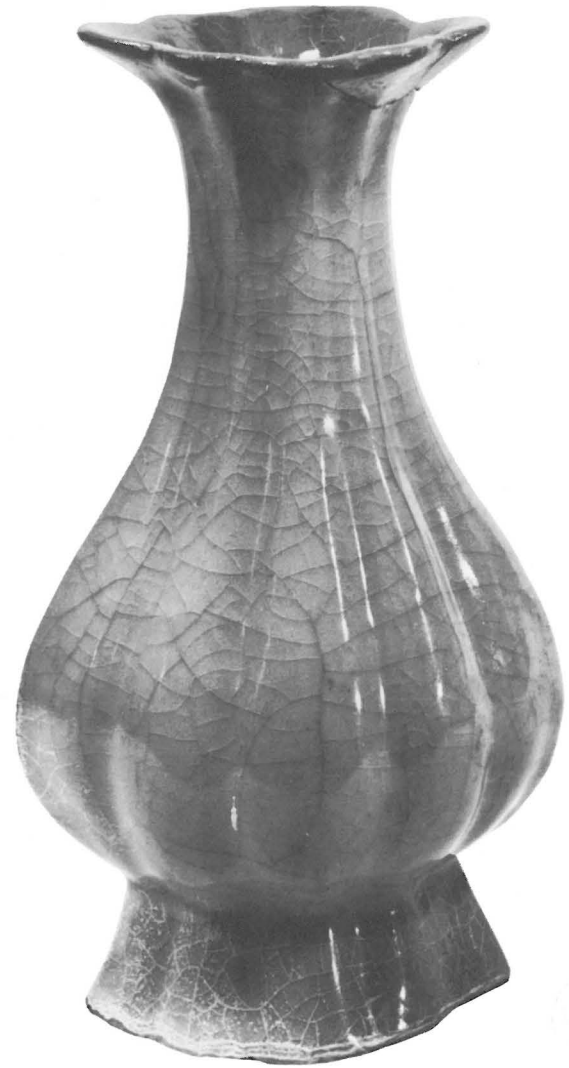


Above. Box and Cover, mother-of-pearl inlaid on black lacquer ground; China, Ming dynasty, 1st half 16th cent.; Diam. 10¼ in. (Ch8.24 a, b) Gift of Mr. and Mrs. Louis Brechemin

Opposite. Temple Gateway with 3-character cartouche dedicating it to Confucius, porcelain with famille verte decoration; China, reign of K'ang-hsi, 1662-1722; H. 13⅝ in. (Ch24.55) Purchased from the bequest of Dr. Gustav J. Martin, Philadelphia



Lotus dish, carved black lacquer; China, Yüan dynasty, 14th cent.; Diam. $6\frac{7}{8}$ in. (Ch.8.23) Gift of Mrs. David J. Lewis in memory of her husband



Kuan-yao vase, high fired porcelaneous ware with thick greyish brown crackled glaze; China, Hang-chou, Southern Sung dynasty, 1127-1279; H. $6\frac{1}{2}$ in. From the Richard Hobart Collection (Ch22.94)



Vishnu, granite; India, Tanjore District, Pallava dynasty, 8th-9th cent.; H. 62¼ in. (In11.95)



Shiva with attendants, red sandstone relief; Central India, Rajasthan, Chandella dynasty, 11th-12th cent.; H. 55½ in. (In11.97)



Above. Vishnu, black stone; Avantapur, Kashmir, 9th cent.; H. 25½ in.; (In11.93) Gift of Nasli and Alice Heeramanek, New York City

Opposite. Shiva Bhairava in tribhanga pose, grey chlorite schist; India, Halebid, Mysore State, 13th cent.; H. 45¾ in. (In11.96)

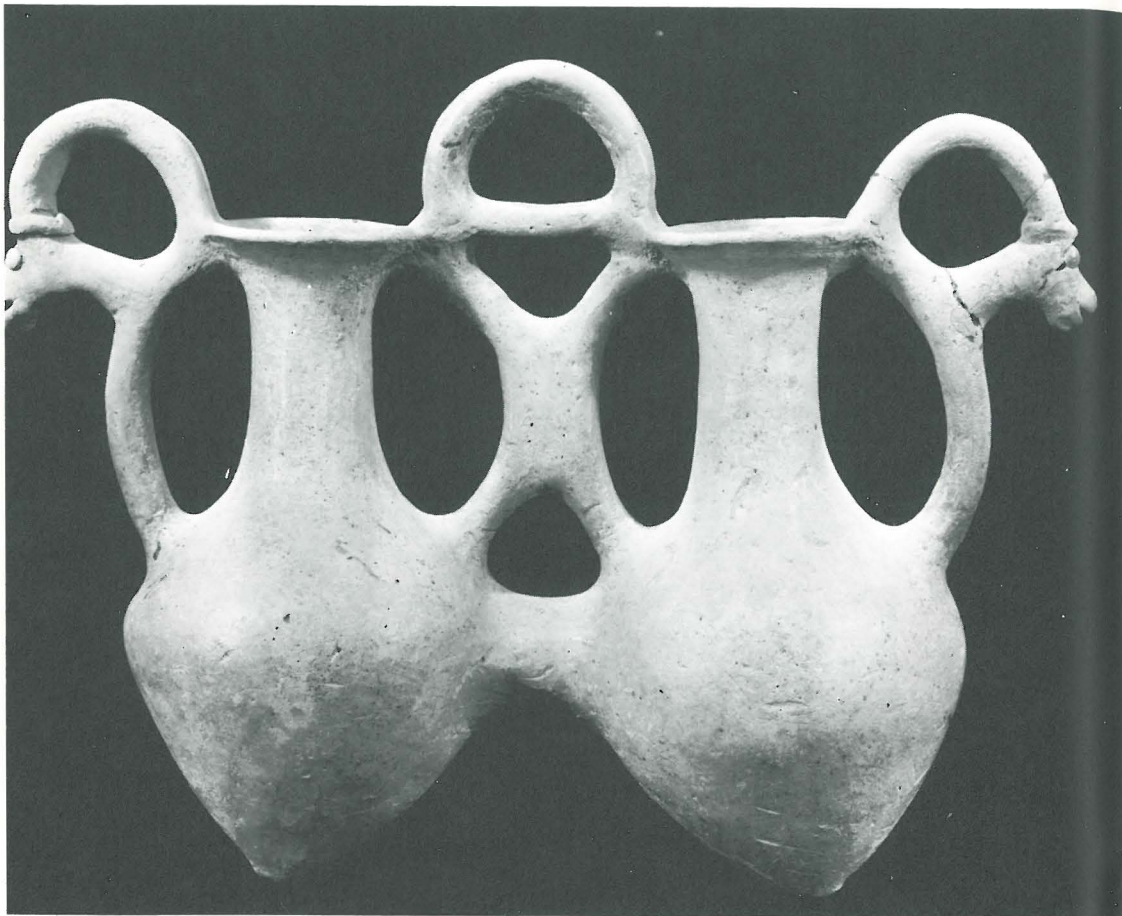


Above. Seated Buddha in bhūmisparśa (Earth Touching) mudrā, bronze; Tibet, 13th-14th cent.; H. 9 in. (Ti11.6) Gift of Nasli and Alice Heeramaneck, New York City

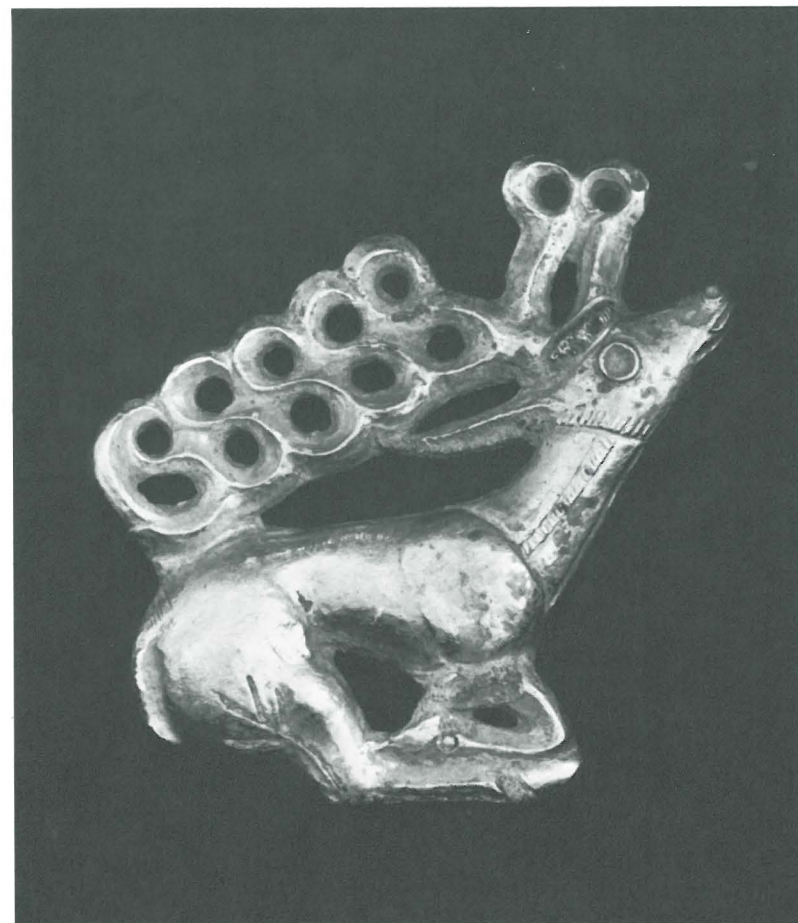
Opposite above. Four-armed Ganesha, bronze; Southern India, Pallava—Early Chola dynasty, 9th cent.; H. 10 $\frac{1}{2}$ in. (In11.94)

Opposite below. Vaishnava Image, bronze casting; South India, Vijayanagar period, 16th-17th cent.; H. 4 $\frac{3}{4}$ in. (In11.92)





Double amphora with ibex head handles, reddish pottery; Northwest Iran, Amlash, 10th-9th cent. B.C.; H. 11¼ in. (PIs20.21) Gift of Mr. and Mrs. Gordon Ingham

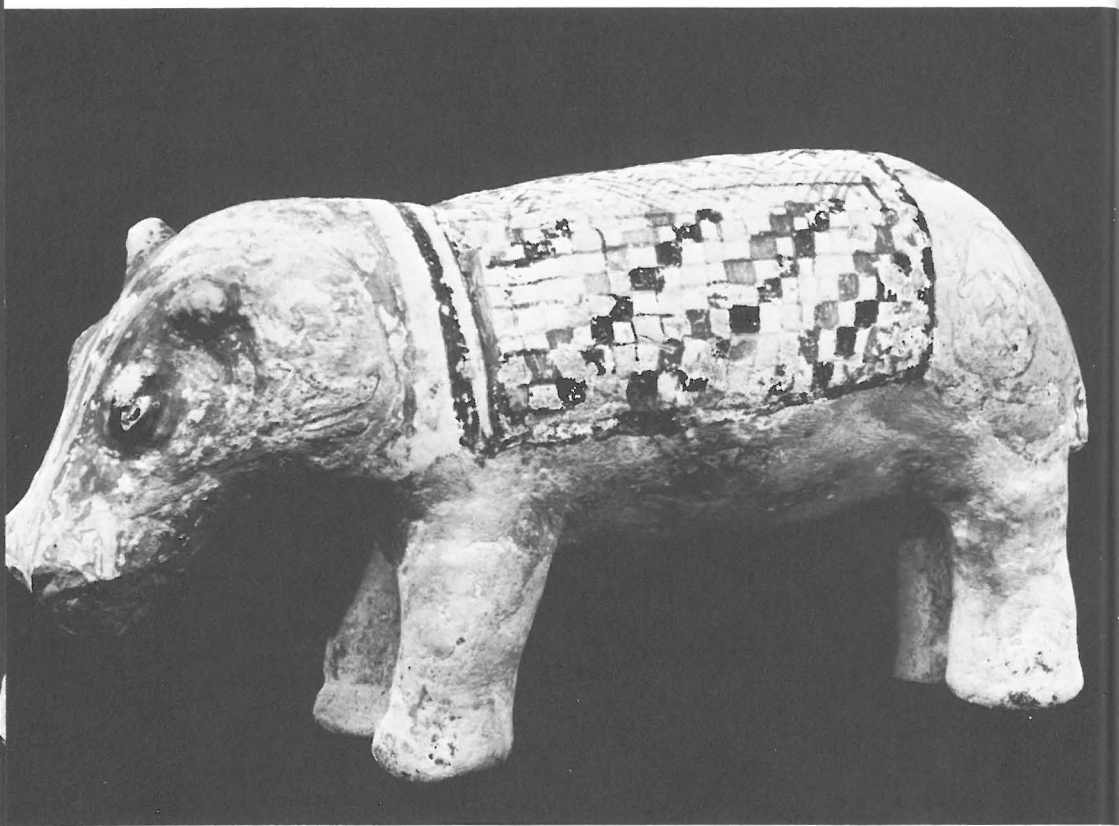


Crouching stag, gold, with hammered, chased and engraved detailing; Pontic, Scythian, 6th cent. B.C.; H. 1⅞ in. (PIs11.33) Margaret E. Fuller Purchase Fund

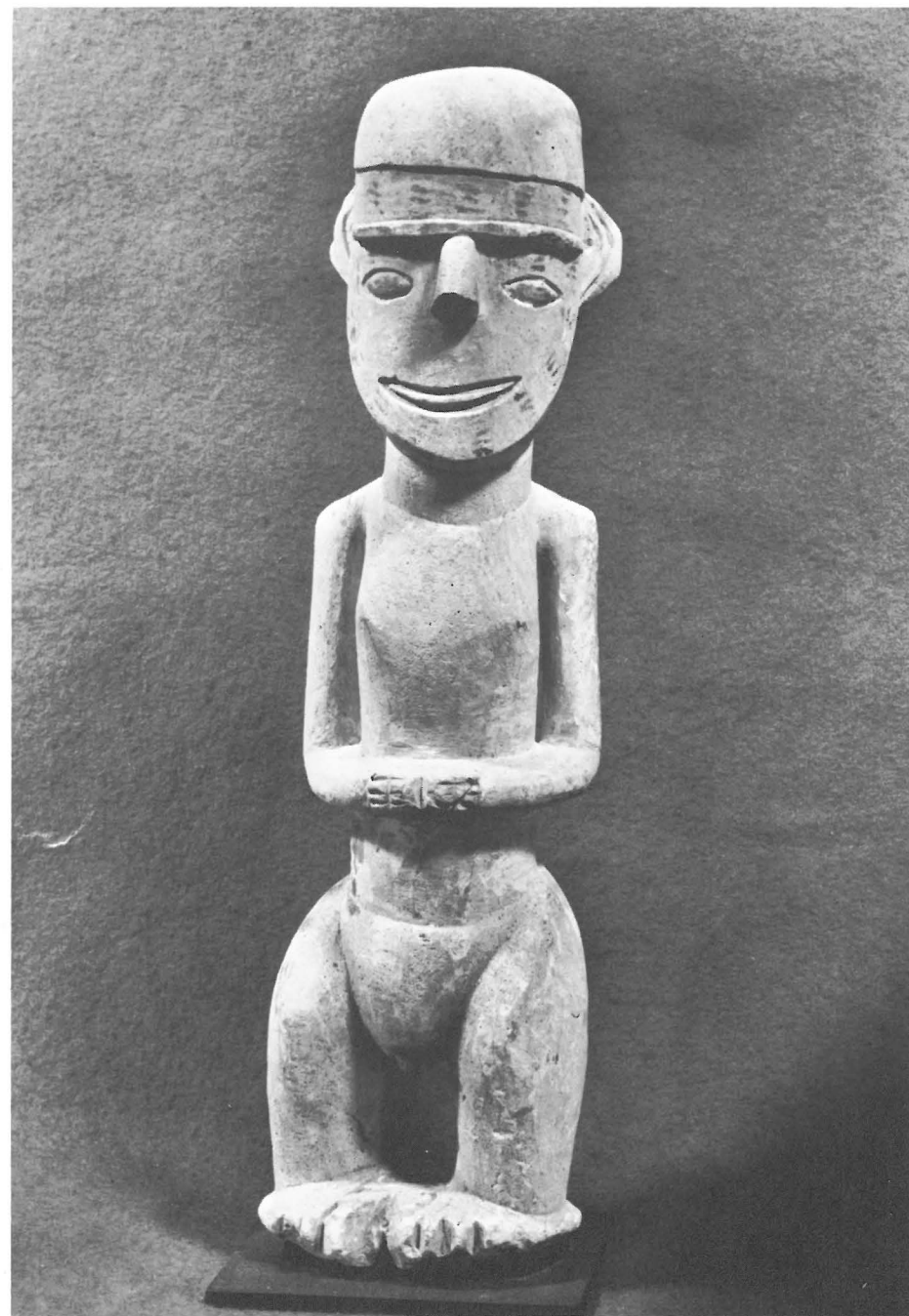


Above. Lamp with spiked lampstand, bronze; found in Istanbul, Turkey, 6th cent.; H. 16 in. (Bz6.6)

Opposite. Acroterium from corner of a temple pediment, marble; Roman, 2nd-3rd cent.; H. 39½ in. (Cs14.2) Gift of Mrs. John C. Atwood, Jr., Philadelphia



Above. Hippopotamus, solid, cream-colored pottery with vari-colored paint; found at Asyut, Upper Egypt, Middle Kingdom, 2130-1991 B.C.; L. 7 in. (Eg21.4) Gift of Mr. and Mrs. Paul Roland Smith



Opposite. Female ancestor figure, carved chalk with traces of polychrome; Namatanai District, South Central New Ireland, Melanesia, probably 19th cent; H. 17½ in. (Pa11.7) Gift of Mr. and Mrs. Joshua Green, Jr.



The Penance of Mary Magdalen in the Wilderness, boxwood; German, ca. 1720; H. 6½ in. (G11.16)



St. Michael, painted and lacquered wood; South German, 18th cent.; H. of figure 11¾ in. (G11.17) Gift of Friends in memory of Raymond G. Wright



Above. *Le Déjeuner*, hard paste biscuit porcelain; Sèvres, 1775; H. 8¼ in. (Fr21.5) Given in memory of Blanche L. Harnan by the Seattle Ceramic Society and Friends in cooperation with William H. Lautz, New York City

Opposite above. Pair of herons: hen and cock, modeled, glazed white soft paste; Bow, ca. 1730; H. 6½ in. (B24.7 A & B) Gift of Mr. and Mrs. Henry C. Isaacson

Opposite below. Platter of the *Swan Service*, hard paste with molded low relief and modeled handles, enameled and gilt; Meissen, 1731-1741; L. 15¼ in. (G25.13) Gift of Mr. and Mrs. Henry C. Isaacson



Portrait de la Marquise de Plessis-Bellière, by Paulin Jean Baptiste Guérin, 1783-1855, French; oil on canvas; 25½ x 21¼ in. (Fr31/G9365.1) Gift of Mr. and Mrs. Louis Brechemin



Retour de Russie, ca. 1818, by Theodore Géricault, 1791-1824, French; crayon lithograph with second tint stone, 3rd state; 17½ x 14¾ in. (Fr50/G315.Lg1)



Landscape in Early Fall, 1844, by Jasper F. Cropsey, 1823-1900, American; oil on panel; 13 $\frac{7}{8}$ x 20 in. (A31/C8836.1)



Beach Scene, by Albert Bierstadt, 1830-1902, American; oil sketch on paper; 13 $\frac{1}{4}$ x 18 $\frac{1}{2}$ in. (A31/B4778.1) Gift of Mrs. John A. McCone in memory of Ada E. Pigott



The Announcer (Self Portrait), #1 of 10 subjects in the portfolio, *Jahrmarkt* (Annual Fair), 1921, by Max Beckmann, 1844-1950, German; 10 drypoint etchings on buetten paper; 20½ x 15 in. (G50/B389.DP1-10)

Accessions

Gift of English and German Porcelains from MR. and MRS. HENRY C. ISAACSON:

BRITISH

Bow Factory

Crouching fox; modeled, glazed white soft paste. Ca. 1750. H. 4¼ in. B24.8
 Pair of herons: hen and cock; modeled, glazed white soft paste. Ca. 1730.
 H. 6½ in. B24.7 A & B (Ill. page 48)

Chelsea

Goat and Bee Jug; modeled and molded soft paste with enameled decoration. Incised triangle mark, ca. 1745-1749. H. 4½ in. B25.12
 Tureen on acanthus feet, boy and dog finial, floral and landscape cartouches; soft paste with modeled, enameled, gilt and molded relief decoration. Ca. 1755. H. 9½ in. B25.13
 Octagonal dish, tiger, bamboo and floral design; soft paste with enameled and gilt decoration. 1755. Diam. 9¼ in. B27.26
 Octagonal bowl, Japanese Kakiemon style humorous illustration, floral banding; soft paste with enameled and gilt decoration. Ca. 1752. H. 3¾ in. B27.27
 Hexagonal vase, alternating Kakiemon style flower and bird panels; soft paste with enameled and gilt decoration. Red Anchor mark, ca. 1755. H. 8⅝ in. B27.28
 Scalloped plate, brocaded Imari style decoration, flower sprays on back; soft paste with enameled and gilt decoration. Blue Anchor mark within double ring in underglaze blue, 1756. Diam. 9½ in. B27.29

Worcester

Figure of the gardener's wife; molded and modeled soft paste with glazed, enameled and gilt decoration. Ca. 1770. H. 6½ in. B24.6
 Scalloped plate, Imari style flowers and abstract motifs around floral medallion, 3 flower sprays on back; copied from Chelsea. Soft paste with enameled and gilt decoration. Blue Anchor mark and double ring in underglaze blue, ca. 1765. Diam. 9⅝ in. B27.25

GERMAN

Du Paquier

Tankard, scenes of sowing and reaping within oval, lettered banding, foliated scrollwork in the Preussler manner probably by J. K. W. Anreiter von Zirnfeld (ca. 1702-1747); lid has central insert of religious medal bearing date of 1694; hard paste with "Schwarzlot" decoration, mounted silver lid. Ca. 1730-1740. H. 6⅝ in. G25.29
 Tureen, finial of seated monkey; "mozaik" pattern and floral reserves; hard paste modeled, enameled, gilt and molded relief decoration. Ca. 1725-1730. H. 7½ in.; L. 13¾ in. G25.30
 Reticulated bowl, Japanese style floral design inside, geometric pattern outside; hard paste with enameled and gilt decoration. Ca. 1730. H. 1¾ in.; Diam. 3 in. G25.31
 Footed bowl, finial on lid; chinoiserie figures, fruit baskets and birds among foliated scrollwork by Daniel (1636-1733) or Ignaz (born 1676) Preussler; hard paste with "Schwarzlot" decoration. 1730-1740. H. 3⅝ in.; Diam. 4½ in. G25.32
 Chocolate cup, rococo decoration; hard paste with enameled and gilt decoration. Ca. 1730. H. 2⅝ in. G27.29

Höchst

Triplicate vase, intertwined handles, "deutsche Blumen"; hard paste with enameled decoration. Mark, red wheel, ca. 1755. H. 4½ in. G25.33

Pair of potpourri jars, flower finials, scenes from biblical times in Neo-Classic style on lower, unpierced zone; hard paste with openwork of circular and daisy design, glazed, enameled and gilt decoration. Ca. 1755. H. A, 6 $\frac{7}{8}$ in.; B, 6 $\frac{1}{4}$ in. G25.34 A & B

MEISSEN

Stoneware

Hexagonal tea caddy with round cover; panels in 2 different designs of flowering tree with birds; red stoneware with molded relief decoration; tea caddy from same mold; red stoneware glazed black with gilt detailing; 1710 and 1710-1715. H. 5 $\frac{1}{4}$ in. G20.1 and G25.8.

Head of Apollo; polished red stoneware. 1710-1712. H. 4 $\frac{1}{8}$ in. G21.1

Porcelains

3 Figures of the "Craftsmen" series: the Wheelwright, the Tinsmith and the Woodsman by J. J. Kaendler (1706-1775); modeled and molded hard paste with glaze and enameling on the Woodsman and gold added to other figures. Ca. 1750. Hts. 8 $\frac{1}{4}$, 7 $\frac{3}{8}$ and 8 $\frac{3}{4}$ in. G24.11, 12 and 13

Hexagonal tea caddy; glazed, white hard paste from same mold as G20.1 and G25.8. Ca. 1715. H. 4 $\frac{3}{4}$ in. G25.9

Dish of a dinner service made for Empress Elizabeth of Russian (1709-1762), pierced rim edge of tiny gold crowns, 4 landscape reserves in style of Jean Antoine Watteau (1684-1721), raised floral pattern; mark of crossed swords in underglaze blue. Hard paste with piercing, molded low relief, painted, enameled and gilt decoration. 1745-1750. Diam. 11 $\frac{3}{4}$ in.; H. 2 in. G25.10

Scalloped plate, monogram in ribbon with pendant cross reported to be of contemporary Archbishop-Elector, Clement Augustus of Cologne; rim has 6 gilt scallop shells in relief; insects and *shadowed* "deutsche Blumen" in style of J. G. Klinger (ca. 1701-1781); mark of crossed swords in underglaze blue. Hard paste with molded, enameled and gilt decoration. 1741. Diam. 10 $\frac{5}{8}$ in. G25.11

Compote, 4 coats-of-arms of Saxonian-Polish Minister, Count Sulkowsky, around central silver gilt mounting, "indianische Blumen"; "ordinaire ozier" pattern by J. J. Kaendler (1706-1775); mark of crossed swords in underglaze blue. Hard paste with molded and enameled decoration, applied silver gilt ormolu band around top of foot. 1735-1737. H. 3 $\frac{3}{4}$ in.; diam. 11 in. G25.12

Platter of "Swan Service" with pictorial, white glazed decoration of 4 swans, fluted rim, asparagus handles, combined coat-of-arms of Count Heinrich Brühl and his wife Countess Antonie von Kollowrat; by J. J. Kaendler (1706-1775); mark of crossed swords in underglaze blue. Hard paste with molded, modeled, enameled and gilt decoration. 1737-1741. 15 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in. G25.13 (Ill. page 48)

Covered sugar bowl on 4 lion's feet and leafy twig finial, 4 coats-of-arms of Heinrich Poderwils (1695-1760) then Prime Minister of Frederick the Great of Prussia; 12 correspondingly applied shells, "deutsche Blumen"; mark of crossed swords in underglaze blue. Hard paste with modeled, applied, enameled and gilt decoration. Ca. 1738. H. 4 $\frac{1}{2}$ in.; L. 4 $\frac{7}{8}$ in. G25.14

Covered dish, stemmed strawberry finial, turquoise glaze with "deutsche Blumen" in quatrefoil reserves; marks of crossed swords in underglaze blue and red enamel no. "58." Hard paste with glazed, modeled, enameled and gilt decoration. Ca. 1740. H. 4 in. G25.15

Coffee pot, chinoiserie scenes with trees, lacey rococo edgings; ormolu mounting on spout with chain; attributed to Augsburg workshop of B. Seuter (1678-1754); hard paste with gold and ormolu. Date of porcelain, 1720-1725; decoration, 1730-1735. H. 8 $\frac{1}{4}$ in. G25.16

Bowl, hunters with dogs shooting a wild boar and confronting stag below wide floral band; 5 foliated panels inside; hard paste with tooled relief decoration of Saxonian origin. Ca. 1725. H. 3 $\frac{1}{4}$ in.; diam. 7 in. G25.17

Tankard, lobed pewter thumb ball lid; chinoiserie scenes on base lines

above pendant trellis-and-swig designs; hard paste with tooled gilt decoration. Ca. 1725. H. 9 $\frac{1}{4}$ in. G25.18

Hexagonal tea caddy, gilt "Laub-und-Bandelwerk," star medallion on cover; Augsburg style of B. Seuter (1678-1754); mark of crossed swords in blue. Hard paste with 6 molded acanthus leaves and 12 bell flowers. Caddy, Bottger Period; gilt decoration added ca. 1730-1735. H. 3 $\frac{3}{8}$ in. G25.19

Tripod creamer, cover and stand; 5 "Schwarzlot" landscape reserves with baroque borders in style of C. F. Herold (1700-1799); mark of crossed swords in underglaze blue and gold "z" or "V"; hard paste with enameled and gilt decoration. Ca. 1735-1740. H. 5 $\frac{1}{2}$ in.; diam. saucer 6 $\frac{3}{4}$ in. G25.20

Sugar bowl, stemmed rose finial, harbor scenes with gold scroll-and-lattice work frames in style of J. G. Heintze; crossed swords in blue, mark "A00" in gold; hard paste with modeled finial, enameled and gilt decoration. Ca. 1740. H. 4 $\frac{1}{2}$ in.; diam. 4 $\frac{1}{2}$ in. G25.21

Teapot, birdhead spout, "Schwarzlot" genre scenes of shepherds and cattle, "Laub-und-Bandelwerk," lacey edging in style attributed to Augsburg workshop of B. Seuter (1678-1754); hard paste with "Schwarzlot," flesh tints and gilt decoration; silver gilt chain by Elias Adam of Augsburg (d. 1745). 1730-1735. H. 4 $\frac{7}{8}$ in. G25.22

Cup with handle, encircled by 3 floral decorations, foliated edging inside; early hard paste with applied and later enameled relief. Ca. 1715-1719. H. 3 $\frac{1}{4}$ in. G25.23

Invalid cup with spout and handle on 2-handled saucer, relief floral sprays and crowned "AR" monogram of Augustus the Strong, Elector of Saxony and King of Poland (1670-1733); Kakiemon style phoenix inside lacey edgings; mark of crossed swords in underglaze blue; hard paste with applied relief, enameled and gilt decoration. Ca. 1715-1727. H. 2 $\frac{3}{4}$ in. G25.24

Dish from "Red Dragon Service" of Frederick Augustus II and III (1696-1763), the then future Elector of Saxony (II) and King of Poland (III); Kakiemon style dragons and phoenixes; mark of crossed swords in underglaze blue surrounded by "KHC." (Royal Court Store-room or Pantry initials) in overglaze plum color. Hard paste with enameled and gilt decoration. Ca. 1730. Diam. 11 $\frac{3}{4}$ in.; H. 2 in. G27.21

Plate, Kakiemon style tiger, bamboo and plum tree design around royal Saxonian-Polish coat-of-arms; mark of crossed swords in overglaze blue, incised Johanneum mark "N = 7Z" over "W"; hard paste with enamel, lustre and gilt decoration. Ca. 1728. Diam. 9 in. G27.22

Plate, crowned Saxonian-Polish coat-of-arms of Frederick Augustus II and III (1696-1763), for the occasion of his succession of Frederick Augustus the Strong (1670-1733) in 1733; "indianische Blumen," rococo border; mark of crossed swords in underglaze blue, incised Johanneum mark "N = 147" over "W"; hard paste with enamel and gilt decoration. Ca. 1732. Diam. 8 $\frac{7}{8}$ in. G27.23

Plate, crowned coat-of-arms, below rearing white stallion, of Bohemian-Silesian family "Benada," wide border of "Laub-und-Bandelwerk"; mark of crossed swords in underglaze blue, "Schwarzlot" signature in longhand; "pain par Charles Ferdinand de Wolffsbourg à Breslau 17 an 1748"; nobleman-artist's dates: 1692-1764; hard paste with "Schwarzlot," enameled and gilt decoration. 1748. Diam. 8 $\frac{3}{4}$ in. G27.24

Dish, Chinese style decoration, blue and white scroll border with 4 landscape and floral reserves; bowing robed couple in landscape, "indianische Blumen," attributed to J. E. Stadler; hard paste with underglaze blue, enameled, lustre and gilt decoration. Ca. 1730. Diam. 12 $\frac{1}{2}$ in. G27.25

Tankard, thumb ball lid, Chinese style figures, "indianische Blumen," between blue and white borders; style of David Köhler (d. 1725); hard paste with underglaze blue and enameled decoration, pewter lid. 1722-1723. H. 7 $\frac{1}{2}$ in. G27.26

- Vase, Chinese style figures with parasol and lanterns, "indianische Blumen" below border of "Laub-und-Bandelwerk"; attributed to J. E. Stadler (painter at Meissen from 1724 on); incised mark of "K.H.C.W." (Warsaw Royal Court Pantry); hard paste with enameled and gilt decoration. Ca. 1734. H. 9½ in. G27.27
- Individual tureen on saucer; "indianische Blumen," birds and rocks attributed to J. E. Stadler; hard paste with enameled decoration. Ca. 1730. H. of tureen 4¼ in.; diam. saucer 6⅞ in. G27.28
- Tea bowl and saucer, gold chinoiserie figures flanking trees; wide banding in Augsburg style of B. Seuter (1678-1754); hard paste with gilt decoration. Ca. 1730. H. 1⅞ in. Diam. bowl 2⅞ in.; saucer 5 in. G27.29
- 2-handled cup and saucer, cup coated with gold inside, chinoiserie scenes flanked by palm trees; Augsburg style of B. Seuter (1678-1754); lustre marks of "B" and "S." Hard paste with later gilt decoration. Ca. 1720-1725 and ca. 1735. H. 3½ in.; diam. saucer 4¾ in. G27.30
- Waste bowl from same set as G25.21 and G27.32; gold numerals, crossed swords in underglaze blue; hard paste with enameled and gilt decoration. Ca. 1740. H. 3½ in. G27.31
- Tea bowl and saucer from same set as G25.21 and G27.31; gold numerals, crossed swords in underglaze blue. Ca. 1740. H. 3 in.; diam. saucer 5½ in. G27.32
- Tea bowl and saucer from same set as G25.22; reddish mark of "B" and "S" on saucer. 1730-1735. H. 2 in.; diam. saucer 4⅞ in. G27.33
- Sauceboat, scalloped rim, fable-animals in landscape of fir trees, "indianische Blumen" and birds; this type of decoration sometimes attributed to A. F. von Löwenfinck (1714-1754); mark of crossed swords in underglaze blue. Hard paste with enameled decoration. 1735. H. 5 in.; L. 8⅞ in. G27.34
- Bowl, stag followed by 2 deer within scroll pattern over leafy branches below gold-on-lustre border; copied after earlier engravings; mark of crossed swords in underglaze blue. Hard paste with enameled, lustre, underglaze blue and gilt decoration. Ca. 1725. Diam. 6⅞ in. G27.35
- Mug of a series depicting the months of the year; this is of June ("junius"), 2 Callot figures flanking shepherdess in splendid robes seated next to mythological character on river bank outside town, rococo borders; probably after the work of modeler F. E. Meyer (b. 1724); mark of crossed swords in blue. Hard paste with enameled and gilt decoration. Ca. 1750. H. 3½ in.; diam. 3 in. G27.36

UNLESS LISTED TO THE CONTRARY, THE ITEMS ARE ADDITIONS TO THE EUGENE FULLER MEMORIAL COLLECTION; THE OTHER DONORS ARE FROM SEATTLE.

DECORATIVE ARTS.

BYZANTINE

Glass

- Glass tile; black, opaque glass with mosaic pattern of gold leaf border done in fused-in silver leaf. Korkaya, Syria, 9th-12th cent. 3¼ x 3⅞ in. Bz3.1

Metal

- Lamp with spiked lampstand; bronze casting, with additional welding, chiseling and turning of the decoration. Found in Istanbul, Turkey, 6th cent. Overall H. 16 in. Bz6.6 (Ill. page 43)

CHINA

Ceramics

- Covered bowl; Blanc de Chine porcelain with applied knob and low relief slip design. From Tê-hau, Fukien, late Ming dynasty, 17th cent. H. 4¼ in. Ch22.89

- Lobed celadon censer; greyish white porcelain with light green glaze; 12-lobed body with 3 curved legs and globular feet. Chekiang province, Ming dynasty, 16th cent. H. 2½ in. Ch22.90
- Kuan-yao vase; high fired porcelain ware with thick greyish brown crackled glaze over thin body of dark grey color. From Chiao-t'an (Suburban Altar) site, Hang-chou, Chekiang, Southern Sung dynasty, 1127-1279. H. 6½ in. Ch22.94 (Ill. page 33)
- Temple Gateway with 3-character cartouche dedicating it to Confucius; porcelain with famille verte decoration. Reign of K'ang-hsi 1662-1722. Purchased from the bequest of Dr. Gustav J. Martin, Philadelphia. H. 13½ in. Ch24.55 (Ill. page 30)
- Covered jar; 3-color ware, *fa-hua* type with lotus decoration, white, porcelain ware with famille verte decoration on cover and raised cloisons on sides filled with *san-ts'ai* glazes. From Ching-te-chen, Ming dynasty, 16th cent. H. 7⅞ in. Ch25.61
- Wine bottle, *mei p'ing* shape; Tz'u-chou ware with lotus and wave design, buff colored stoneware with white and iron-oxide slip under transparent glaze; sgraffite design. Late Sung or Yuan dynasty, 13th-14th cent. H. 15¼ in. Ch25.67
- Blue and White *mei p'ing* vase with decoration of scholars and attendants in a landscape with rocks, flowering plants and trees in underglaze blue. Ming dynasty, 15th cent. H. 13¼ in. Ch26.64

Ivory

- Crab basket with 5 crabs on bamboo pole; openwork carving on wooden stand. 19th cent. Bequest of Dr. Gustav J. Martin, Philadelphia. H. 2½ in.; L. 9 in. Ch10.33

Jade

- Reclining camel; light, moss-green jade with incised features and striated hair in places. T'ang dynasty, 618-907 A.D. or later. Gift of Mrs. John C. Atwood, Jr., Philadelphia. 1¼ x 2⅞ in. Ch4.8.43

Lacquer

- Lotus dish; carved black lacquer. Yüan dynasty, 14th cent. Gift of Mrs. David J. Lewis in memory of her husband. Diam. 6⅞ in. Ch8.23 (Ill. page 32)
- Circular box and cover with decoration of figures and pavilions; inlaid in mother-of-pearl on black lacquer ground. Ming dynasty, 1st half 16th cent. Gift of Mr. and Mrs. Louis Brechemin. Diam. 10¼ in.; H. 4 in. Ch8.24 a,b (Ill. page 31)
- Dish, carved with landscape and figures and 8-lobed, floral border; cinabar lacquer. Ch'ing dynasty, reign of Ch'ien-lung, 18th cent. Gift of Mrs. John de Peyster Douw, Philadelphia. Diam. 15⅞ in. Ch8.25

Textiles

- Fragment with double-headed eagles and Chinese vases; satin with touches of flat gold paper. Macao, Portuguese influence. 2nd half 16th cent. 15⅞ x 20⅞ in. Ch40.85
- 2 Imperial cushion covers; embroidered gold satin. Peking, 18th cent. 20 x 19½ in. Ch40.86 A,B

Wood

- Pair of boxes in the form of peaches, on stands; wood, with applied, openwork carvings of peach leaves, gnarled twigs and bats. Late 18th-early 19th cent. Gift of Mrs. John A. McCone. H. 7 in.; 6¾ in. Ch13.4 A,B

CLASSIC

Architectural fragment

- Acroterium* with floral decoration from corner of a temple pediment; marble. Roman, 2nd-3rd cent. Gift of Mrs. John C. Atwood, Jr., Philadelphia. H. 39½ in. Cs14.2 (Ill. page 42)

Ceramics

Aryballos, flying bird between 2 cocks; painted pottery with incised detail. Late Corinthian, ca. 575-500 B.C. Norman Davis Collection. H. 3 1/8 in. Cs20.65

Glass

Cosmetic mixer with loop handle; twisted rods of green glass tooled into a single rod. Eastern Mediterranean, 1st-2nd cent. Gift of Mr. and Mrs. J. J. Klejman, New York City. L. 5 3/4 in. Cs3.79

Cosmetic mixer with flattened ends; twisted rods of yellow-green glass, tooled into a single tapering rod. Eastern Mediterranean, 1st-2nd cent. Gift of Mr. and Mrs. J. J. Klejman, New York City. L. 9 1/4 in. Cs3.80

Jewelry

Funerary laurel wreath; sheet gold formed into stem and cut into leaves; 1 oval, cabochon garnet at center. Found at Amphipolis, in Eastern Macedonia, Greek, Hellenistic period, ca. 300 B.C. Norman Davis Collection. L. 16 1/4 in. Cs9.10 (Frontispiece)

EGYPT

Ceramics

Hippopotamus, standing, with checkered blanket and lotus flower decoration; solid, cream-colored pottery with vari-colored paint. Found at Asyut, Upper Egypt, Middle Kingdom, 11th-12th dynasties, 2130-1991 B.C. Gift of Mr. and Mrs. Paul Roland Smith. H. 3 1/2 in.; L. 7 1/4 in.; Wt. 1 lb. 4 oz. Eg21.4 (Ill. page 44)

FRENCH

Ceramics

La Nourrice or *La Barcelonnette*; hard paste biscuit porcelain from a model by Louis-Simon Boizot (1743-1809); one of a trio of groups. Sèvres, 1774. Given in memory of Blanche L. Harnan by the Seattle Ceramic Society and Friends in cooperation with William H. Lautz, New York City. H. 8 1/4 in. Fr21.4

Le Déjeuner; hard paste biscuit porcelain from a model by Josse-Francois-Joseph Le Riche (b. 1739); one of a trio of groups. Sèvres, 1775. Given in memory of Blanche L. Harnan by the Seattle Ceramic Society and Friends in cooperation with William H. Lautz, New York City. H. 8 1/4 in. Fr21.5 (Ill. page 49)

Textiles

Length of brocaded silk; colored silk with flat gilt and silver paper. Probably woven at Lyons, mid-18th cent. 41 3/4 x 21 1/4 in. Fr40.7

FURTHER INDIA

Ceramics

Large blue and white plate with lotus design and foliate scrolls; porcelain decorated in underglaze blue. Annam, 15th cent. Gift of Mrs. David J. Lewis in memory of her husband. Diam. 13 3/4 in. FIIn26.9

INDIA

Miscellaneous Media

Dagger, jeweled, rock crystal handle; steel blade with engraved decoration; velvet covered wooden sheath. From Jaipur, Mughal dynasty, 17th cent. Gift of William H. Wolff, New York City. Lt. 14 3/8 in. In15.10 a,b

ISLAM

Illustrated manuscript

Koran page with calligraphy; gold script on blue stained vellum with oxidized silver medallions on each side. 9th cent. 9 3/4 x 13 3/8 in. Is35.8

ITALY

Miniatures

Section of a music sheet with historiated initial "R" depicting the *Ascension of St. Mary of Egypt* or *St. Mary Magdalen* from the workshop of Niccolo da Bologna (active ca. 1369-1402); colored ink and gold on vellum. Ca. 1370. 10 3/8 x 8 5/8 in. It36.1

JAPAN

Ceramics

Vase in shape of leather bag; Sueki, grey pottery with incised, applied decoration. Late Tumulus period, ca. 6th cent. H. 8 in.; W. 7 3/4 in. J20.13

Ko Kutani bottle vase with floral decoration; porcelain with overglaze enamels. Ca. 1680. H. 9 1/2 in. J27.75 (Ill. page 29)

Kakiemon bowl of fluted shape, open chrysanthemum, phoenix and floral decoration inside; porcelain with overglaze, enamel decoration. Shibueon style, from Arita, Edo period, late 17th cent. Diam. 8 5/8 in. J27.76

Masks

Nō-mask; Uba (Old Woman); painted wood. Edo period, 18th cent. Gift of Nasli Heeramaneck, New York City. H. 8 3/4 in. J16.15

Nō-mask; Okina (Old Man); painted wood and fiber. Edo period, 18th cent. Gift of Nasli Heeramaneck, New York City. H. 8 3/4 in. J16.16

Metal

Vase, *suibyō*, a ceremonial water vessel decorated with tiers of beaded strings and engraved figures holding various attributes; gilt bronze cast in 2 sections. Kamakura period, 1185-1392. Gift of Nasli and Alice Heeramaneck, New York City. H. 11 7/8 in. J6.69

Keman (altar pendant); gilt bronze with openwork and polychrome decoration. Kamakura period, 13th cent. Gift of Mrs. David J. Lewis in memory of her husband. H. 6 1/2 in. J6.70

Wood

Miniature pagoda; wood with traces of gesso. Late Nara period, 8th cent. Gift of Mrs. Thomas H. MacLachlan in memory of her father, August Buschmann. H. 8 1/4 in. J13.13 (Ill. page 29)

NEPAL

Masks

Repoussé mask; copper, with traces of polychrome and gilding. 17th-18th cent. Gift of Nasli and Alice Heeramaneck, New York City. L. 6 7/8 in.; W. 6 3/4 in. Ne16.1

PACIFIC ISLANDS

Ivory

Royal breast pendant in the form of a hook; whale or walrus ivory. Hawaiian Islands, 18th-19th cent. H. 4 1/2 in. Pa10.8

Miscellaneous media

Lime container with ornamented stopper (spatula); gourd container encrusted with shells and spatula of cassowary thigh bone; additional decoration of netted twine. Middle Sepik River Area, New Guinea, probably 19th cent. Overall H. 19 3/4 in. Pa15.8

PRE-COLUMBIAN

Jewelry

- Four pendants, cire perdue gold casting. Veraguas-Chiriqui-Diquis culture, Costa Rica or Panama, ca. 80-1500. Gift of Miss Maud Oakes, Big Sur, Ca.
Composite man/alligator deity. H. 5 in. PC9.18
Male figure holding implements. H. 1½ in. PC9.19
Figure wearing a diadem. H. 1¾ in. PC9.20
Bell with finial in the form of a bird (condor). H. 1 in. PC9.21

Masks

- Mummy mask with serpents issuing from head; repoussé sheet gold. Nazca culture, south coast of Peru, ca. 200-600. Gift of Miss Maud Oakes, Big Sur, Ca. H. 6 in. PC16.9

Textiles

- Fabric of large open square weave embroidered with chevron pattern, puma heads and shore birds; cotton. Pre-Columbian, Chancay, Central Coastal region, 1000-1440. Gift of Jack Lenor Larsen and Chan Khan, New York City. 31¼ x 28½ in. PC40.57
Fringed panel of crimson, yellow, white and black alpaca, tapestry with gauze insets, applied disks and tassels; Pre-Columbian, Late Paracas, 1-200. Gift of Jack Lenor Larsen and Chan Khan, New York City. 33½ x 8 in. PC40.58

PRE-ISLAMIC

Ceramics

- Double amphora with ibex head handles; reddish pottery with openwork handles terminating in ibex heads. Northwest Iran, Amlash, 10th-9th cent. B.C. Gift of Mr. and Mrs. Gordon Ingham. H. 11¼ in.; W. 15 in. Pls20.21 (Ill. page 40)

DRAWING

- Robert Rauschenberg (born 1925; American), *Untitled*, 1968; photo transfer drawing on paper with watercolor wash and tempera. Signed: Rauschenberg, in 2 parts, in mirror image. 22 x 29¾ in. A30/R1935.1

GRAPHIC ARTS

- Roy B. Ahlgren (born 1927; American), *Spatial Concept*, 1968; serigraph 9/20. Signed: Roy Ahlgren. 17¼ x 16¾ in. A50/Ah485.Sg1
Anni Albers (Mrs. Josef Albers) (born 1899; American), *Triadic Series D*, serigraph 43/60. Signed and dated: Anni Albers 1969. 17 x 15 in. A50/AL141.Sg1
Glen Alps (born 1914; American), *Kinetics of Squares and Circles*, 1968; collagraph under 3-dimensionally patterned, clear plastic covering. Signed: Glen Alps. 19½ in. square. A50/AL756.Cg3
Takashi Asahina (born 1932; Japanese), *Texas*, 1968; serigraph 2/20. Signed: Asahina. 19¾ x 31¾ in. J50/As115.Sg1
Max Beckmann (1844-1950; German), *Jahrmarkt* (Annual Fair), 1921; a portfolio of 10 prints; drypoint etchings 27/125 on buetten paper. Signed: Max Beckmann. Folio size 20½ x 15 in. G50/B389.DP1-10 (Ill. page 54)
Nicolaes (Claes Pietersz) Berchem (1620-1683; Dutch), *The Shepherdess on the Donkey*, 1655; etching. Signed: in the plate "Berghe" over "f" 10¼ x 8¾ in. D50/B4517.Et2
Francois Boucher (1703-1770; French), *Pensent-ils au Raisin?*; colored line engraving on folio sheet. Signed in plate: F. Boucher pinxit . . . J. Ph. Le Bas Sculp. Gift of Miss Elizabeth Ayer in memory of Edwin J. Ivey. 13¼ x 16¾ in. Fr50/B6607.En1
Albert W. Christ-Janer (born 1910; American), *Sky Forms #66*, 1968; lithograph Ed. 15. Signed: Christ-Janer. Gift of Mrs. Ernest N. Patty. 18 x 28 in. A50/C4635.Lg1

Honoré Fragonard (1732-1806; French), *The Swing*; colored line engraving on folio sheet. Signed in plate: Peint par H. Fragonard . . . Gravé par N. de Launay . . . Gift of Miss Elizabeth Ayer in memory of Edwin J. Ivey. 19 x 15½ in. Fr50/F842.5En1

Theodore Géricault (1791-1824; French), *Retour de Russie*, ca. 1818; crayon lithograph with second tint stone, 3rd state. Signed in the stone: Géricault. 17 x 14¾ in. Fr50/G315.Lg1 (Ill. page 51)

Donald Harvey (born 1940; British), *Déjà Vu*, serigraph, artist's proof. Signed and dated: Harvey '68. Image, 24 in. diam. B50/H2628.Sg1

Yukio Hasumi (born 1927; Japanese), *Saku W-4*; woodblock with a bleeding technique 1/20. Signed and dated: Yukio Hasumi '68. 36 x 24 in. J50/H279.BP1

Norman Ives (born 1923; American), *L - c*; serigraph 3/50. Signed and dated: Norman Ives 1969. 16 in. square. A50/Iv35.Sg1

Kaethe Kollwitz (1867-1945; German), *Selbstbildnis am Tisch II* (Self Portrait at the Table), 1893; early proof, etching and aquatint on folio sheet. Signed: Kaethe Kollwitz. Gift of Mrs. Helen Falter in memory of her sister Sadie Clemetson, 6¾ x 4¾ in. G50/K8343.Mx1

Yukihiko Koyama (born 1946; Japanese), *Tropical Fish*; intaglio, artists' proof. Signed and dated: Yukihiko Koyama '68. 17½ x 16¼ in. J50/K8495.Mx1

Akira Matsumoto (born 1936; Japanese), *Print 13*, 1968; woodblock 12/30. Signed: A. Matsumoto. Harold E. Keeler Memorial Purchase Award. 24¼ x 22¾ in. J50/M4295.BP1

Yves Millecamps (born 1930; French), *Untitled*, ca. 1968; color serigraph E/A artist's proof. Signed: Y. Millecamps. 19¼ x 15 in. Fr50/M6115.Sg1

Ben Nicholson (born 1894; British), *St. Ives from Trezion*; etching 13/50. Signed and dated: Nicholson 1967. Ca. 7 x 10½ in. B50/N5205.Et1

G. Paul Heywood (born 1941; Canadian), *The Spiritual Temporal*, 1968; serigraph, artist's proof. Signed: Paul. 22½ x 21¾ in. Ca.50/P2816.Sg1

Théophile Alexandre Steinlen (1859-1923; French), *La Traite des Blanchés*; a poster for a novel serialized in a daily newspaper, 1899; 4-color lithograph, 2nd state, on beige paper. Signature and monogram in the stone. 31¾ x 23½ in. Fr50/St355.Lg1

James Joseph Jacques Tissot (1836-1902; French), *Ces Dames des Chars* (The Circus Riders), 1885; hard-ground and drypoint etching on chain-lined paper. Signed in plate: J. J. Tissot. 14¾ x 10 in. Fr50/T5295.Et2

Janet E. Turner (born 1914; American), *Frightened Jack Rabbit Hiding*, 1967; linocut-serigraph 61/85. Signed: Janet Turner imp. 11½ x 19 in. A50/T854.Mx1

Alois Wach (1892-1940; German), *The Son and the Girl* (Sohn und Mädchen) and *The Son and the Father*, 1920; 2 black and white woodcuts from a series: *The Prodigal Son*, composed of 6 prints. Signed: Alois Wach; A. Wach. Ca. 15¼ x 14⅞ in. and 17¼ x 12½ in. G50/W1117.BP1 and 2

Richard C. Ziemann (born 1932; American), *Woods in Summer*; etching and engraving 20/50. Signed and dated: Richard Claude Ziemann 1967-68. 21⅞ x 35½ in. A50/Z635.Mx3

Purchase Awards from the 40th International Northwest Printmakers' Exhibition:

Marion A. Epting (born 1940; American), *Proud Bird*, 1968; intaglio, artist's proof. Signed: Marion A. Epting. 36¾ x 23¾ in. A50/Ep865.Mx1

Dorothy F. Gardner (born 1928; American), . . . *Into the Violet*; monochrome intaglio in photo-resist technique, artist's proof. Signed and dated: d. farglong 11/68. 23¾ x 17¾ in. A50/G1723.Mx1

Yoshihara Higa (Contemporary; Japanese), *The Real Intention*; serigraph, artist's proof. Signed and dated: 68. Higa. 16¾ in. square. J50/H5337.Sg1

- Harry A. Stanbridge (born 1943; Canadian), *Sense Rockets*; serigraph, artist's proof. Signed and dated: Stanbridge October '68. 15¼ x 20 in. Ca50/St243.Sg1
- Gunars Strazdins (born 1944; American), *Steel*, 1968; relief intaglio with miscellaneous media 4/15. Signed: Gunar Strazdins. 30 x 17½ in. A50/St823.Mx1
- Mary L. Tift (born 1913; American), *Plate with Figs*, 1968; etching and intaglio with serigraphy. Signed: Mary Tift. 12¾x14¼ in. A50/T4477.Mx1
- Kensuke Wakeshima (born 1937; Japanese), *Carnival*, 1968; serigraph 15/20. Signed: Kensuke Wakeshima. 32¼ x 24 in. J50/W1393.Sg1

GIFT OF THE NORTHWEST PRINTMAKERS CONTAINING 30 YEARS
OF PURCHASE AWARD PRINTS FROM THEIR ANNUAL
INTERNATIONAL EXHIBITIONS

The artists are of American nationality unless otherwise noted.

- Ross Abrams, *Grey Landscape*, color woodcut 6/10. Signed and dated: Ross Abrams 1947. 10¼ x 18 in. A50/Ab81.BP1
- Clinton Adams (born 1918), *The Cabinet*, lithograph 2/11. Signed and dated: Clinton Adams '53. 14 x 9⅞ in. A50/Ad173.Lg1
- Kenneth M. Adams (born 1897), *Harvest*, 1941 exhibition; lithograph. Signed: Kenneth M. Adams. 10⅞ x 9 in. A50/Ad185.Lg1
- Emilio Amero (born 1910; Latin American), *The Gesture*, color lithograph 9/25. Signed and dated E. Amero 1948. 12⅞ x 10½ in. LA50/Am37.Lg1 and *Fiesta*, color lithograph 18/20. Signed and dated: E. Amero 1950. 9¼ x 12 in. LA50/Am37.Lg2
- Leon Applebaum, *Cock*, engraving and etching 3/15. Signed and dated: Leon Applebaum 48. 26¼ x 20¼ in. A50/Ap521.Mx1
- John Taylor Arms (1887-1953), *Reflections at Finchingfield*, etching Ed.100. Signed and dated: John Taylor Arms—1938. 7 x 16⅞ in. A50/Ar5603.Et1
- Maxil Ballinger (born 1914), *The Artist's Studio*, lithograph 6/17. Signed and dated: Maxil Ballinger '46. 16⅞ x 12⅞. A50/B213. Lg1
- Will Barnett (born 1911), *Early Morning*, 1944 exhibition; woodcut. Signed: Will Barnett. 8⅞ x 15¼ in. A50/B2643.BP1
- Leonard Baskin (born 1922), *View in Worcester*, wood engraving Ed.20. Signed and dated: Leonard Baskin 1952. 10¼ x 9⅞ in. A50/B292.En1
- Norman Bate (born 1916), *Gothic Steel Web*, etching 7/20. Signed and dated: Norman Bate '56. 23¼ x 18 in. A50/B3160.Et1
- William Bayerd, *Supplication*, color serigraph 1/10. Signed and dated: 51-William Bayerd. 17¼ x 12 in. A50/B3413.Sg1
- Fred Becker (born 1913), *The Cage*, 4 color copper engravings, artist's proof 1/5. Signed in monogram and dated: 46 in the plate and Fred Becker. 6¼ x 5 in. A50/B387.En1
- Richard Bennett (born 1899), *The Cart Shed*, woodcut. Signed and dated: RB in block and Richard Bennett Ireland 1928. 3½ x 2½ in. A50/B4396.BP1 and *Low Tide, Clovelly*, woodcut. Signed and dated: RB in block and Richard Bennett England 1926. 8 x 6½ in. A50/B4396.BP4
- Vera Berdich (born 1915), *Plan for Living*, color etching. Signed and dated: Vera Berdich 1950. 13¼ x 19¼ in. A50/B451.Et1
- B. Berkman-Hunter, *Oh, But There Were Three Wise Men*, 1946 exhibition; color serigraph 4/32. Signed: BBurkman-Hunter. 5¼ x 8½ in. A50/B4554.Sg1
- Louis Bouquet (born 1885; French), *Cavaliers de L'Apocalypse*, 1932 exhibition; woodcut 13/70. 8¼ x 6⅞ in. Fr50/B6658.BP1 and *Christ aux Jardin des Oliviers*, 1933 exhibition; woodcut 3/12. 7⅞ x 13⅞ in. Fr50/B6658.BP2. Both signed: Louisbouquet
- Howard Bradford (born 1919), *Chalice*, serigraph 3/18. Signed and dated: howard bradford 50'. 14½ x 9⅞ in. A50/B728.Sg1

- Margaret Bruce (British), *Music*, woodcut 1/25. Signed and dated: Margaret Bruce/35. 11½ x 12¼ in. Br50/B8305.BP1 and *The Fishermen's Return*, woodcut 4/25. Signed and dated: Margaret Bruce/36. 9⅞ x 6⅞ in. Br50/B8305.BP2
- Louis Bunce (born 1907), *Summer Windows #1*, 11 color serigraphs Ed.27. Signed and dated Louis Bunce '46. 7 x 11 in. A50/B881.Sg1
- Florence V. Cannon, *Swimming Pelicans*, 1934 exhibition; aquatint Ed. 25. Signed: F. V. Cannon. 8 x 9⅞ in. A50/C1645.Aq1
- Charles M. Capps (born 1898), *High Note*, linocut 19/50. Signed and dated: C. M. Capps 1929. 8⅞ x 12 in. A50/C1745.BP1
- Edmond Casarella (born 1920), *Rock Cross*, paper relief cut 10/24. Signed and dated: E. Casarella '55. 24 x 22 in. A50/C2638.BP1
- Samuel Chamberlain (born 1895), *Canterbury*, 1930 exhibition; etching 71/100. Signed: Samuel Chamberlain. 9½ x 7⅞ in. A50/C3553.Et1
- Carl B. Compton (born 1905), *Stockyards Fire*, lithograph 5/20. Signed: Carl Benton Compton; dated 1936 in the print. 9⅞ x 13½ in. A50/C7395.Lg1
- Elizabeth A. Cooper (Mrs. John H.) (1877-1936), *Picnic*, 1930 exhibition; linocut. Signed: EA Cooper. 6¼ x 9 in. A50/C7847.BP1
- Thomas Craig (born 1908), *Winter Evening*, 1937 exhibition; lithograph 9/35. Signed: T. Craig. 8⅞ x 12⅞ in. A50/C8445.Lg1
- John Steuart Curry (1897-1946), *The Tornado*, lithograph Ed.50. Signed and dated: John Steuart Curry 1932. 9⅞ x 14⅞ in. A50/C9374.Lg1
- Lola E. Dale, *Rock Paintings*, serigraph "ed/12". Signed and dated: Lola E. Dale-2-'51. 13¼ x 19¼ in. A50/D155.Sg1
- Ernest H. Deines (1894-1967), *Artist's Study*, 1938 exhibition; wood engraving Ed.50. 6½ x 7¼ in. A50/D3685.En1 and *Mother's Horseshoe Geranium*, 1943 exhibition; wood engraving Ed.100. 11¼ x 7½ in. A50/D3685.En2. Both signed: E. Hubert Deines.
- Francisco Diaz de León (born 1897; Latin American), *Tlachiqueros*, 1936 exhibition; woodcut. Signed: Diaz de León. 3⅞ x 3⅞ in. LA50/D5435.VP1
- William J. Dickerson (born 1904), *Still Life*, lithograph. Signed and dated: Wm. Dickerson/30. 6⅞ x 4⅞ in. A50/D5588.Lg1
- Ann Didyk, *Winter*, etching first state 3/10. Signed and dated: Ann Didyk '51. 17 x 23⅞ in. A50/D563.Et1
- Joseph Donat, *Five Birds*, wood engraving 34/250. Signed and dated: Joseph Donat 1948. 6½ x 8½ in. A50/D715.En1
- Leonard Edmonson (born 1916), *Isolation of Attitude*, color etching 9/25. Signed and dated: EDMONSON 1951. 10⅞ x 14½ in. A50/Ed58.Et1 and *Mutual Time*, color etching 7/50. Signed and dated: EDMONSON 1953. 14½ x 10⅞ in. A50/Ed58.Et2 and *Signs and Manifestations*, color etching 16/50. Signed and dated: EDMONSON 1953. 7 x 13⅞ in. A50/Ed58.Et3
- Mercedes Erixson, *Landscape*, lithograph 1/12. Signed: Erixson 34. 7¼ x 10¼ in. A50/Er475.Lg1
- Margaret Tomkins Fitzgerald (born 1916), *Spokane Winter*, lithograph. Signed and dated: Margaret Tomkins Fitzgerald '41. 8¼ x 12¼ in. A50/T595.Lg1
- Cornelia Macintyre Foley (Mrs. Paul, Jr.) (born 1909), *Bamboo Hula*, 1942 exhibition; wood engraving. Signed: CMF in block and Cornelia Macintyre Foley. 8 x 5⅞ in. A50/F6995.En1
- Sydney G. Fossum (born 1909), *N. E. Minneapolis*, color serigraph 9/20. Signed and dated: Fossum-'42. 10¼ x 11¼ in. A50/F7996.Sg1
- Louis Freund, *Vanity of Vanities* (Ecclesiastes 1, 8-12), 1949 exhibition; lithograph Ed.10. Signed: Louis Freund. 13½ x 11 in. A50/F897.Lg1
- Isac Friedlander (born 1890), *The Battle of the Warsaw Ghetto* (from the series *Invictus*), 1945 exhibition; linocut. Signed: I. Friedlander. 11 x 8⅞ in. A50/F913.BP1
- Sue Fuller (born 1914), *Hen*, etching and engraving 1/50. Signed and dated: Sue Fuller '45. 14⅞ x 11⅞ in. A50/F959.Mx1
- Gordon Gilkey (born 1912), *Tempus Fidgets*, 1953 exhibition; intaglio. Signed: Gordon Gilkey. 11⅞ x 14¼ in. A50/G397.Mx1

- William H. Gilver (born 1908), *Oregon Landscape*, 1940 exhibition; lithograph. 10 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. A50/G4494. Lg1 and *Eastern Oregon*, 1941 exhibition; lithograph 1/25. 11 x 15 in. A50/G4494. Lg2 Both signed: Givler
- Jolan Gross-Bettelheim (born 1902), *Movement of Lines*, 1945 exhibition; lithograph. 12 $\frac{1}{2}$ x 16 $\frac{5}{8}$ in. A50/G917. Lg1 and *Movement of Lines II*, 1946 exhibition; lithograph. 15 $\frac{1}{2}$ x 11 $\frac{5}{8}$ in. A50/G917. Lg2. Both signed: Gross-Bettelheim
- Hildegard Haas, *Trees and Water*, color woodcut 5/14. Signed and dated: Hildegard Haas 1949. 13 $\frac{1}{2}$ x 24 in. A50/H111. BP1
- Edward Hagedorn, *Sinking of the Rawalpindi*, 1941 exhibition; etching and drypoint. Signed: Edward Hagedorn. 15 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. A50/H1205. Mx1
- Thomas S. Handforth (1897-1948), *Opistat*, 1930 exhibition; etching Ed.50. 6 $\frac{3}{4}$ x 7 $\frac{1}{4}$ in. A50/H192. Et2 and *Motherhood*, 1934 exhibition; lithograph Ed. 16. 10 x 12 $\frac{1}{2}$ in. A50/H192. Lg2. Both signed: Thomas Handforth
- John Hannah, *Cast and Forge*, 1956 exhibition; color intaglio 9/16. Signed: John Hannah. 20 $\frac{1}{2}$ x 28 $\frac{1}{2}$ in. A50/H1957. Mx1
- Elizabeth Harisberger (Mrs. Hugh Underwood), *West Point Lighthouse*, 1935 exhibition; linocut. Signed: E. Harisberger. 6 $\frac{1}{4}$ x 8 $\frac{3}{4}$ in. A50/H2365. BP1
- Charles E. Heaney (born 1897), *Village*, 1929 exhibition; woodcut. Signed: Chas. E. Heaney. 4 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in. A50/H3504. BP1 and *From a Window*, 1930 exhibition; linocut 1/25. Signed: H in the print and Chas. E. Heaney. 6 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. A50/H3504. BP2 and *The Audience*, 1931 exhibition; linocut 1/25. Signed: Chas. E. Heaney. 5 $\frac{1}{8}$ x 7 in. A50/H3504. BP3 and *Business Center*, 1936 exhibition; woodcut Ed. 50. Signed: H in block and Charles E. Heaney. 7 x 8 $\frac{3}{8}$ in. A50/H3504. BP4 and *Jailhouse*, 1932 exhibition; etching and aquatint Ed.50. Signed: Chas. E. Heaney. 6 x 7 $\frac{3}{4}$ in. A50/H3504. Mx1
- Arthur W. Heintzelman (1890-1965), *Swiss Wine Grower*, 1941 exhibition; etching. Signed: Arthur Wm. Heintzelman. 11 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. A50/H3655. Et1
- Z. Vanessa Helder (born 1904), *Old Macdonald's Farm*, 1941 exhibition; lithograph. Signed: Z. Vanessa Helder. 9 $\frac{1}{2}$ x 13 in. A50/H3667. Lg1
- Gertrude A. B. Hermes (Mrs. Blair Hughes-Stanton) (born 1901; British), *Autumn Fruits*, wood engraving 27/30. Signed and dated: Gertrude Hermes 1935. 13 $\frac{1}{2}$ in. square. Br50/H4285. En1
- Eleanor Honnigfort, *City Oasis*, Serigraph. Signed and dated: HONNIGFORT 47. 7 $\frac{1}{4}$ x 11 in. A50/H758. BP1
- Robert Huck (1923-1961), *Hunter with Game*, color woodcut 9/15. Signed and dated: Robert Huck '52. 19 x 24 in. A50/H8657. BP1
- John Paul Jones (born 1924), *Boundary*, 1951 exhibition; intaglio 6/25. Signed: John Paul Jones. 28 x 22 $\frac{1}{4}$ in. A50/J718. Mx1
- Leta M. Kennedy (born 1895), *Calf Asleep*, 1938 exhibition; lithograph 1/14. Signed: Leta M. Kennedy. 5 x 7 $\frac{3}{4}$ in. A50/K3843. Lg1
- Misch Kohn (born 1916), *Fishermen*, 1950; wood engraving Ed.30. Signed: Misch Kohn. 23 $\frac{3}{8}$ x 15 $\frac{1}{4}$ in. A50/K825. En1
- Makie Kushi, *Lilies*, 1930 exhibition; color linocut. Signed: Makie Kushi. 12 x 9 in. A50/K9685. BP1
- Vincent La Badessa, *Fisherman, La Isle City*, 1945 exhibition; lithograph Ed.35. Signed: Vincent La Badessa. 11 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in. A50/L111. Lg1 and *Still Life at Wellfleet-Cape Cod*, lithograph Ed.27. Signed and dated: BL in the print and Vincent LaBadessa '41. 11 $\frac{3}{8}$ x 13 $\frac{3}{4}$ in. A50/L111. Lg2
- George A. F. Laisner (born 1914), *High Tension*, 1942 exhibition; color block. 9 $\frac{5}{8}$ x 12 $\frac{3}{4}$ in. A50/L1456. BP1 and *Suicide*, 1943 exhibition; lithograph. Signed: G. Laisner. 12 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in. A50/L1456. Lg1
- Paul H. Landacre (1893-1963), *August Seventh*, 1937 exhibition; wood engraving 14/60. 12 $\frac{1}{8}$ x 8 in. A50/L2305. En1 and *Pelican*, 1940 exhibition; wood engraving 27/50. 8 $\frac{5}{8}$ in. square. A50/L2305. En2 and *Siesta*, 1944 exhibition; wood engraving. 10 x 7 $\frac{3}{8}$ in. A50/L2305. En3 All signed: Paul Landacre
- Armin Landeck (born 1905), *Rooftops 14th Street*, 1947 exhibition; drypoint. Signed: Landeck imp. 8 $\frac{3}{8}$ x 14 in. A50/L232. DP1
- Edward Landon (born 1911), *Still Life #3*, 1944 exhibition; color woodcut. 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. A50/L2365. BP1 and *Vista*, 1946 exhibition; color serigraph. 12 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in. A50/L2365. Sg1. Both signed: E Landon, and *Lines and*
- Forms*, 4 color serigraphs Ed.50. Signed and dated: E Landon 1949. 13 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in. A50/L2365. Sg2
- Mauricio Lasansky (born 1914), *Doma*, engraving on copper 7/28. Signed and dated: M. Lasansky New York 44. 19 $\frac{5}{8}$ x 14 in. A50/L331. En2 and *Spring*, color intaglio 6/50. Signed and dated: M. Lasansky 47. 23 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. A50/L331. Mx1 and *Pieta*, color etching and engraving 10/35. Signed and dated: M. Lasansky 47. 19 $\frac{1}{4}$ x 28 in. A50/L331. Mx2 and *Sagittarius*, soft ground etching, engraving, drypoint, aquatint 4/35. Signed and dated: M. Lasansky 1955. 21 $\frac{1}{4}$ x 35 $\frac{5}{8}$ in. A50/L331. Mx3
- Clare V. H. Leighton (born 1899; British), *A Lapful of Windfalls*, 1936 exhibition; woodcut 14/30. Signed: Clare Leighton. 6 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in. Br50/L5333. BP1
- John Liello, *Returning to the Village (Africa)*, 1931 exhibition; lithograph Ed.8. Signed: John Liello. 13 $\frac{1}{8}$ x 15 $\frac{7}{8}$ in. A50/L6235. Lg1
- Ella F. Lillie (Mrs. Charles D.), *Marble Head*, 1940 exhibition; lithograph Ed.25. Signed: Ella Fillmore Lillie. 8 x 12 $\frac{1}{4}$ in. A50/L6285. Lg1
- Helen A. Loggie, *Unk and Es*, etching. Signed and dated: H. A. Loggie 1935. 9 x 9 $\frac{3}{4}$ in. A50/L8295. Et1 and *The Twisted Cedar*, etching. Signed and dated: H. A. Loggie 1932. 9 $\frac{7}{8}$ x 8 in. A50/L8295. Et2
- Alexander S. MacLeod (born 1888), *Pali Pattern*, 1934 exhibition; lithograph. Signed: a. s. macLeod. 11 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. A50/M2253. Lg1
- J. Jay McVicker (born 1911), *Cotton Gin*, aquatint 1/25. Signed and dated: J. J. McVicker 1942. 16 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in. A50/M2545. Aq1
- Robert E. Marx (born 1925), *Bleeding Hearts*, color linocut 10/12. Signed and dated: Marx '56. 16 x 25 $\frac{1}{2}$ in. A50/M3695. BP1
- Frans Masereel (born 1889; Belgian), *fille*, woodcut 16/24. Signed with initials in block and dated: Frans Masereel 1930. 10 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in. Be50/M3775. BP1 and *TÊTE* (Head), 1937 exhibition; lithograph 8/20. Signed: FM in print and Frans Masereel. 14 $\frac{1}{2}$ x 11 in. Be50/M3775. Lg1
- Roderick Fletcher Mead (born 1900), *The Wave and the Cliff*, woodcut 2/30. Signed and dated: R. M. in the block and Roderick Mead '38. 6 x 8 $\frac{1}{4}$ in. A50/M461. BP1 and *The Fiesta at Zochimilco*, wood engraving 6/50. Signed and dated: R. M. in the block and Roderick Mead '46. 8 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. A50/M461. En1 and *Horned Animals*, 1954 exhibition; engraving 1/50. Signed: Roderick Mead. 8 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. A50/M461. En2
- Dean Meeker, *Trojan Horse*, 1954 exhibition; serigraph. 18 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in. A50/M4711. Sg1 and *Tattooed Lady*, 1956 exhibition; serigraph Ed.32. 17 x 30 in. A50/M4711. Sg2. Both signed: Dean Meeker
- George J. Mess (1898-1962), *The Handy Pump*, 1943 exhibition; aquatint 3/100. Signed: in the plate G. Jo Mess and George Jo Mess. 6 $\frac{3}{8}$ x 8 $\frac{3}{8}$ in. A50/M5625. Aq1
- Shiro Miyazaki (1910-1940), *Pursuit of Happiness*, 1940 exhibition; linocut. Signed: Shiro Miyazaki. 15 x 7 in. A50/M6995. BP1
- Lorraine Moore, *Choctaw*, 1945 exhibition; aquatint and etching 5/40. Signed: Lorraine Moore. 9 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in. A50/M783. Aq1
- Barbara Morgan, *Dancing for the Rain—Tewa Mesa (Katchina Dancers)*, linocut. Signed and dated: Barbara Morgan '28. 6 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in. A50/M8212. BP1
- Malcolm H. Myers (born 1917), *Saint Anthony*, etching 6/25. Signed and dated: Malcolm Myers 46. 11 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. A50/M993. Et1 and *The Journey* color intaglio 3/30. Signed and dated: Malcolm H. Myers 1956. 19 $\frac{1}{4}$ x 23 $\frac{3}{4}$ in. A50/M993. Mx1
- Thomas W. Nason (born 1889), *Ipswich Barn*, wood engraving 55/65. Signed and dated: TW Nason 1930. 3 $\frac{3}{8}$ x 5 $\frac{1}{4}$ in. A50/M183. En2 and *Summer Storm*, wood engraving Ed.90. Signed and dated: TW Nason 1940. 5 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in. A50/N183. En3 and *Forest Road*, 1932 exhibition; wood engraving 20/75. Signed: T. NASON in the woodcut and T. W. Nason. 4 x 6 $\frac{5}{8}$ in. A50/N183. En4
- Edith W. Newton (born 1878), *The Kitchen Chamber*, lithograph. Signed and dated: N in the print and Edith Newton '34. 10 $\frac{1}{2}$ x 8 in. A50/N4825. Lg1 and *The Settin' Room Stove*, lithograph Ed.37. Signed and dated: Edith Newton '38. 10 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in. A50/N4825. Lg2

- Kevin B. O'Callahan (born 1902), *Stern Timbers*, wood engraving. Signed and dated: K '42 in the block and Kevin B. O'Callahan '42. 9¼ x 8 in. A50/Oc105.En2
- John O'Neil (born 1915), *The Magicians*, color lithograph 5/40. Signed and dated: John O'Neil 1949. 20 x 15 in. A50/On26.Lg1
- Achille Ouvre (born 1872; French), a set of 6 prints: *Spanish Woman with Fan, Spanish Dancer and Nun, Spanish Dancer in a Cafe, Semi-Nude Woman Struggling with a Man, Three Nudes Dancing, and Lovers' Embrace*, 1931 exhibition; wood engravings Ed.25. Signed: ouvre. 5 x 3½ in. Fr50/Ou95.En1-6
- John Page, *Growth Patterns*, color intaglio 3/20. Signed: John Page '53. 12 x 7¼ in. A50/P143.Mx1
- Roi Partridge (born 1888). *Hilltop*, etching. Signed and dated: Roi Partridge 1926-28 in the plate and Roi Partridge. 8¾ x 11¼ in. A50/P2588.Et2
- Viola Patterson (born 1898), *Market Place—Verona*, 1931 exhibition; linocut. Signed: Viola Patterson. 7½ x 4¼ in. A50/P2778.BP1
- Ruth Penington (born 1905), *Abstract Forms*, 1937 exhibition; color block 14/15. 6¾ x 7¼ in. A50/P3785.BP1 and *Still Life*, 1939 exhibition; color block 3/12. 10½ x 7¾ in. A50/P3785.BP2. Both signed: R. Penington, and *Back Doors, La Connor*, color block 9/20. Signed and dated: R. Penington-1942. 8¼ x 10 in. A50/P3785.BP3
- Danny Pierce (born 1920), *Primeval Tapestry*, color engraving, etching, aquatint 25/25. Signed and dated: Danny 52. 15 x 18 in. A50/P612.Mx1
- Charles Cecil Pollock (born 1902), *Desert Bird*, linoleum and woodcut 5/18. Signed and dated: C. Pollock 1947. 8¾ x 12 in. A50/P7652.BP1 and *Look Down that Road*, 1935 exhibition; lithograph E/15. Signed: CP/ on the print and C. Pollack. 8¾ x 11¾ in. A50/P7652.Lg3
- Rudy O. Pozzatti (born 1925), *The Grasshopper*, woodcut. Signed and dated: Rudy O. Pozzatti '54. 16½ x 36¼ in. A50/P8799.BP1
- Leonard Pytlak (born 1910), *Night Skaters*, 1943 exhibition; serigraph. 13½ x 16 in. A50/P9995.Sg1
- Bob Rainey (born 1914), *Commemorative: Deeds of the Master Race*, serigraph 10/18. Signed and dated: Bob Rainey '45. 8¼ x 12½ in. A50/R133.Sg1
- Sidney Raynes (born 1907), *Composition #1*, 1936 exhibition. 8 x 7¾ in. A50/R2185.Lg2 and *Spring in Gloucester*, 1940 exhibition. 10½ x 13½ in. A50/R2185.Lg3 and *The Farm*, 1945 exhibition. 9½ x 13¼ in. A50/R2185.Lg4 and *Kathie*, 1946 exhibition. 10% x 7¾ in. A50/R2185.Lg5 All lithographs; all signed: Sidney Raynes
- Mildred L. Read (born 1911), *The Hill Above 7th*, 1939 exhibition; lithograph 1/6. Signed: Mildred L. Read. 4¾ x 7½ in. A50/R2205.Lg1
- Doel Reed (born 1894), *Romanza*, 1942 exhibition; aquatint 20/25. 15¾ x 11¾ in. A50/R2517.Aq1 and *River Country*, 1944 exhibition; aquatint 6/25. 11 x 16¼ in. A50/R2517.Aq2. Both signed: DoelReed A.N.A.
- Lloyd J. Reynolds (born 1902), *Knowing the Places*, 1938 exhibition; wood engraving. Signed: LR in monogram in the block and Lloyd Reynolds. 7¼ x 5¼ in. A50/R3355.En1
- Helen Rhodes (1875-1938), *Fish Dock, Monterey*, 1933 exhibition; linocut. Signed: Helen Rhodes. 7¼ x 6½ in. A50/R3464.BP1 and *Mexican Street*, 1938 exhibition; lithograph. 13 x 6½ in. A50/R3464.Lg2
- Luigi Rist (born 1888), *Scallions*, 1946 exhibition; color woodcut 28/150. Signed: Luigi Rist. 7 x 9¾ in. A50/R498.BP1
- Walter R. Rogalski (born 1925), *Scorpion and Crab*, engraving 3/25. Signed and dated: Rogalski 51. 14¾ x 18 in. A50/R630.En1
- Doris Rosenthal, *Nude*, 1935 exhibition; lithograph 19/20. Signed: Doris Rosenthal. 8 x 15 in. A50/R7275.Lg1
- Ernest D. Roth (born 1879), *Segovia—Spain*, etching. Signed and dated: E. D. Roth in print and Ernest DRoth 1940. 13 x 10½ in. A50/R7425.Et1
- Georges Rouault 1871-1958; French), *Autoportrait (Self-Portrait)*, 1932 exhibition; lithograph 28/50. Signed: Georges Rouault. 13½ x 9¾ in. Fr50/R7513.Lg1
- Clara Skinner, *Composition*, 1931 exhibition, linocut Ed.50. Signed: Clara Skinner. 4¾ x 6½ in. A50/Sk343.BP1
- Jean Small, *Taxco, Mexico*, 1941 exhibition; linocut. Signed: Jean Small. 4 x 6¼ in. A50/Sm185.BP1
- Hjordis C. Smith, *A Shingle Mill*, 1929 exhibition; linocut. Signed: Hjordis C. Smith. 5¾ x 9¾ in. A50/Sm583.BP1
- May Aimée Smith (born 1891; British). *Villeneuve les Avignons—Castle on the Hill*, 1932 exhibition; woodcut 2/20. 5¾ x 8 in. B50/Sm623.BP1 and *Bowl of Flowers*, 1933 exhibition; wood engraving 11/20. 10¼ x 8¾ in. B50/Sm62.BP2. Both signed: Mary Aimée Smith
- William H. Smith (born 1900), *Nude*, linocut. Signed and dated: William Harold Smith 1933. 9 x 11 in. A50/Sm685.Lg1 and *Composition*, linocut. Signed and dated: William Harold Smith. 1934-. 9½ x 10¾ in. A50/Sm685.Lg2
- Mrs. Carrie Spence, *Miniature Garden*, 1942 exhibition; color aquatint 1/20. Signed: Carrie Spence. 8¾ x 9 in. A50/Sp325.Aq1
- Edward A. Stasack, *Imperious Matador*, 1957 exhibition; intaglio 1/2. Signed: Edward A. Stasack. 17½ x 23½ in. A50/St2850.Mx1
- J. L. Steg (born 1922), *Provincetown #1*, color etching 6/30. Signed: J. L. Steg. 48. 15¾ x 17½ in. A50/St36.Et1
- Donn H. Steward, *Transition*, color etching 1/25. Signed and dated: Donn Steward 48. 12 x 18 in. A50/St47.Et1
- Duncan R. Stuart (born 1919), *Image*, lithograph 5/18. Signed and dated: D. STUART '47. 12½ x 9½ in. A50/St91.Lg1
- Carol Summers (born 1925), *Chinese Landscape*, 1953 exhibition; woodcut 18/50. Signed: Carol Summers. 22½ x 36¼ in. A50/Su645.BP1
- Charles F. Surendorf (born 1906), *Five and Ten*, wood engraving 2/28. Signed and dated: Charles Surendorf 1938. 8½ x 11¼ in. A50/Su7703.En2 and *The Old Captain*, 1945 exhibition; wood engraving. Signed: Surendorf. 4¾ x 6½ in. A50/Su7703.En3
- Léopold Survae (born 1879; French, born in Finland), a set of 4 prints: *Les Miracles de Tous les Jours* and consisting of: *La Maison, l'oiseau, La Feuille, and Le Poisson*, woodcut 21/55. Signed: in monogram in the block and signed and dated: Survae 31. 7¾ x 12¼ in. Fr50/Su793.BP1-4
- Maxwell Swartz, *Apache etching*. Signed and dated: Maxwell Swartz '48. 6 x 4 in. A50/Sw26.Et1
- Janet E. Turner (born 1914), *Guinea Fowl*, color linocut Ed. 75. Signed and dated: Janet Turner 1951. 16¾ x 10¾ in. A50/T854.BP2
- Julius Twohy (American Indian), *Welcome Home*, 1943 exhibition; woodcut. 8 x 9¾ in. A50/T9325.BP1 and *Deer Hoofs and Tracks*, 1944 exhibition; linocut. 6½ x 6¾ in. A50/T9325.BP2. Both signed: Twohy
- Leon G. C. Underwood (born 1890; British), *Daphne*, 1935 exhibition; wood engraving. Signed: Leon Underwood. 6½ x 2 in. Br50/Un22.BP2 and *Mexican Idyll*, linocut 7/35. Signed and dated: Leon U. 36. 12 x 18 in. Br50/Un22.BP3
- Donald Vogel (born 1902), *Waiting Lane at Bedlam Corners*, 1946 exhibition; drypoint. Signed: Donald Vogel. 11¾ x 8¾ in. A50/V862.DP1
- Arthur H. Weber, Jr., *Studio Ceiling*, serigraph. Signed and dated: Arthur Weber '53. 11¼ x 14 in. A50/W3851.Sg1
- Stow Wengenroth (born 1906), *Sea Gulls*, 1941 exhibition; lithograph Ed/65. Signed: Stow Wengenroth. 16¾ x 11¼ in. A50/W4856.Lg10
- Philip Wigg, *Spectral Interior*, 1947 exhibition; aquatint, etching, engraving. Signed: Philip R. Wigg. 14¾ x 7¾ in. A50/W638.Aq1
- Lucia Wiley, *Holy Rollers*, 1935 exhibition; color woodcut 7/24. 6¾ x 7¾ in. A50/W6485.BP1 and *Saturday Night*, 1935 exhibition; color woodcut 8/24. 7 x 7¾ in. A50/W6485.BP2. Both signed: Lucia Wiley
- Eloise H. Wilson, *The Worm*, 1930 exhibition; woodcut 10/35. 5¼ x 4 in. A50/W6924.BP1 and *At the Pump*, 1941 exhibition; woodcut 4/30. 11 x 9 in. A50/W6924.BP2 and *In the Paddock*, 1936 exhibition; woodcut and wood engraving 14/25. 5 x 7¼ in. A50/W6924.Mx1. All signed: Eloise H. Wilson imp.
- Frances Wismer (Mrs. Glenn Baker) (born 1906), *High Water at Moore's Point, Chelan*, 1929 exhibition; linocut. Signed: Frances Wismer. 7¼ x 6 in. A50/W7614.BP1 and *Far Eastern Madonna*, color woodcut 1/20. 10 x 6¾ in. A50/W7614.BP2

- G. Livingston Woolley, *Modern Madonna*, mezzotint. Signed and dated: Livingston Woolley 1948. 8 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. A50/W885.Mz1
 Richard Zoellner (born 1908), *Market Woman*, lithograph. Signed and dated: Zoellner 44. 12 $\frac{7}{8}$ x 10 in. A50/Z77.Lg1

PAINTING

EUROPE

- Anonymous artist, *Summer Landscape*; oil on canvas. Painted ca. 1885-1890. Purchased from the bequest of Lester W. Lewis. 25 $\frac{3}{4}$ x 32 in. Be31.1
 Paulin Jean Baptiste Guérin (1783-1855; French), *Portrait de la Marquise de Plessis-Bellière*; oil on canvas. Signed and dated: Paulin Guérin 1824. Gift of Mr. and Mrs. Louis Brechemin. 25 $\frac{1}{2}$ x 21 $\frac{1}{4}$ in. Fr31/G9365.1 (Ill. page 50)
 Attributed to Anton Raphael Mengs (1728-1779; German), *Infanta in Royal Spanish Cradle*; oil on canvas. Gift of Max R. Schweitzer, New York City. 27 x 22 $\frac{1}{8}$ in. G37/M5255.1
 Alfred E.L.V. Stevens (1823-1906; Belgian), *Portrait of a Young Lady with Red Corsage*, ca. 1890; oil on canvas. Signed: AStevens (A and S in monogram). 27 x 20 $\frac{1}{4}$ in. B31/St473.1
 Adriel Swanson (born 1892; Swedish), *How About This Year*, 1968; oil on canvas. Signed: A. Swanson. Purchased with the Puget Sound Group of Northwest Painters Award in Memory of Eustace P. Ziegler, 1969. 36 x 40 in. Sc31/Sw247.1

JAPAN

- Fungen Enmei*; kakemono in colors and kirikane on silk. Nambokucho period, 14th cent. 36 x 16 $\frac{3}{4}$ in. J32.81 (Ill. page 28)
 Emperor Shirakawa on the way to One to view the snow; fragment of a handscroll, ink and color on paper. Muromachi period, 1392-1573. 11 $\frac{1}{2}$ x 27 $\frac{1}{8}$ in. J32.82
 Shibata Zeshin (1807-1891), album of 12 leaves; lacquer and color on paper, gilt mounting. Signature and seal of the artist on each leaf. Gift of Mrs. John C. Atwood, Jr., Philadelphia. Scenes all ca. 4 $\frac{7}{8}$ x 3 $\frac{1}{2}$ in. J34/Z563.2

UNITED STATES

- Albert Bierstadt (1830-1902), *Beach Scene*; oil sketch on paper mounted on fibreboard. Signed: ABierstadt (A B in monogram). Gift of Mrs. John A. McCone in memory of Ada E. Pigott. 13 $\frac{1}{4}$ x 18 $\frac{1}{2}$ in. A31/B4788.1 (Ill. page 53)
 Holly M. Cappelletto (born 1948), *Vertex Two*, 1969; acrylic on canvas. Signed: Holly Cappelletto. Katherine B. Baker Memorial Award and Northwest Annual Purchase Fund. 40 x 21 $\frac{1}{2}$ in. A38/C1735.1
 Francis Celentano (born 1924), *Alpha Diamond I*; acrylic on canvas. Signed and dated: F. Celentano 1968. 67 $\frac{3}{4}$ in. square. A38/C3303.3
 David M. Checkley (born 1917), *High Meadow Farm*, 1968; watercolor on paper. Signed: D. M. Checkley. Northwest Annual Purchase Fund. 13 $\frac{1}{2}$ x 17 $\frac{3}{4}$ in. A32/C4115.1
 William Christopher (born 1924), *Fallen Rock Zone*, 1962; oil on masonite. Signed and dated: Christopher '62. Gift of the American Academy of Arts & Sciences, Childe Hassam Fund. 34 $\frac{1}{2}$ x 36 $\frac{1}{2}$ in. A31/C4665.1
 Jasper F. Cropsey (1823-1900), *Landscape in Early Fall*; oil on panel. Signed and dated: Cropsey/1844. 13 $\frac{7}{8}$ x 20 in. A31/C8836.1 (Ill. page 52)
 Richard Frederick Dahn (born 1932), *Tower Annex Series, Yellow Field*; acrylic on canvas. Signed and dated on the back: Richard F. Dahn 1969. 48 in. square. A38/D1395.2
 George Downs (born 1914), *Vortex*, 1969; watercolor on board. Signed: G. Downs. Norman Davis Collection. 26 x 32 in. A32/D7597.1
 Thomas Fransioli (born 1906), *A State of Grace or "Beatitude"*; acrylic on canvas. Signed and dated: Fransioli 1968. 50 x 42 in. A38/F857.2

- Kathleen A. Gemberling (born 1920), *Verdant Winter*; oil on canvas. Signed and dated: Gemberling '69. 46 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. A31/G2841.4
 Sanford R. Gifford (1823-1880), *Mountain Landscape*, 3rd quarter of the 19th cent.; oil on canvas. 25 x 36 in. A31/G3668.1
 C. Paul Horiuchi (born 1906) *Drums for Drama*, 1966; collage of painted papers on canvas. Gift of Mr. and Mrs. Paul Horiuchi. 51 $\frac{3}{4}$ x 42 in. A34/H7823.8
 Jim Johnson (born 1936), *High Noon*; acrylic on canvas. Signed and dated: Johnson 69. 30 $\frac{1}{8}$ in. square. A38/J6333.1
 Sydney Lawrence (1865-1940), *The Passing Storm*, 1929-31; oil on canvas. Signed: Sydney Lawrence. Gift of Richard E. Lang. 25 $\frac{1}{8}$ x 30 in. A31/L4385.1
 Carl Morris (born 1911), *Mortal Shore*, 1964; oil on canvas. Signed: Carl Morris. 58 x 46 in. A31/M833.9
 Dorothy Milne Rising (born 1895), *Mexican Memory*, 1961; transparent watercolor on Oriental paper. Signed: Dorothy Milne Rising. 18 x 24 in. A32/R4945.1
 Bruce Selchov (born 1941), *The Blue Roof*; acrylic on canvas. Signed and dated: Selchov 1967. 39 $\frac{3}{8}$ in. square. A38/Se483.1
 Mark Tobey (born 1890), *Eskimo Idiom*, 1946; tempera on board. Gift of Mr. and Mrs. Sam Rubinstein. 43 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in. A32/T555.37
 Michael F. Wiater (born 1944), *Dancing Calf*, 1969; oil on canvas. Signed: Wiater. Northwest Annual Purchase Fund. 60 $\frac{1}{2}$ in. square. A31/W637.1
 Guy Wiggins (1883-1962), *Broadway at Herald Square*, 1919; oil on canvas. Signed: Guy Wiggins and dated on the back of canvas. 20 $\frac{1}{4}$ x 24 $\frac{3}{8}$ in. A31/W6395.1 and *Indian Summer*, 1920; oil on canvas. Signed: Guy Wiggins and dated on back of canvas. 25 x 30 in. A31/W6395.2

PHOTOGRAPHS

- Egill O. Gustafson (Washington), *Blue Fantasy*
 John L. Herzog (Michigan), *Queen Ann's Lace*
 Richard Kirsten (Daiensai) (Washington), *Hanged Bird*
 Raymond A. Meuse (Washington), *Door Surrounded by Building*
 Roy L. Richards (Washington), *Net Maze*
 Howard C. Rix (Washington), *Mechanical Linkage*
 Austin W. Seth (Washington), *Log Boom*
 Howard Staples (Washington), *Paradox*

AFRICA

SCULPTURE

- Standing Ibis with spread wings*; bronze, Benin Kingdom, Nigeria, ca. 17th cent. or later. Gift of Miss Adrienne Minassian, New York City. H. 5 $\frac{1}{2}$ in. Af11.79
Nomoli: a crouching mile figure; dark grey steatite. Sierra Leone, possibly Sherbro, ca. 18th cent. or earlier. Gift of Mrs. Ethel Hill. H. 8 $\frac{1}{2}$ in. Af11.80

BYZANTINE

- Finial, standing eagle*; bronze. Asia Minor, 4th-5th cent. H. 6 in. Bz11.3

CHINA

- Seated Buddha in bhūmisparśa* (Earth Touching) *mudra*; bronze inlaid with gold and silver thread in cloud pattern on body and garment. Yüan dynasty, 14th cent. H. 6 $\frac{1}{4}$ in. Ch11.55

EUROPE

- The Penance of Mary Magdalen in the Wilderness*; boxwood scene. German, ca. 1720. H. 6 $\frac{1}{2}$ in. G11.16 (Ill. page 46)
St. Michael; painted and lacquered wood on base of the period and medium. South German, late 18th cent. Gift of Friends in memory of Raymond G. Wright. H. of sculpture 11 $\frac{3}{4}$ in.; total H. 18 $\frac{1}{2}$ in. G11.17 (Ill. page 47)

FURTHER INDIA

Heavenly Musician; bronze. Java, ca. 10th-11th cent. H. 3½ in. FIn11.37

INDIA

Vaishnava Image with openwork mandorla; bronze casting. South India, Vijayanagar period, 16th-17th cent. H. 4¾ in. In11.92 (Ill. page 39)

Vishnu with heads of lion and boar; black stone. Avantapur, Kashmir, 9th cent. Gift of Nasli and Alice Heeramanek, New York City. H. 25½ in. In11.93 (Ill. page 37)

Four-armed Ganesha; bronze. Dravidian, Southern India, Pallava-Early Chola dynasty, 9th cent. H. 10¾ in. In11.94 (Ill. page 39)

Standing Vishnu, four armed; granite. Tanjore District, Pallava dynasty, 8th-9th cent. H. 62¼ in. In11.95 (Ill. page 34)

Shiva Bhairava in tribhanga pose, fangs protruding from lips; openwork grey chlorite schist. Halebid, Mysore State, 13th cent. H. 45¾ in. In11.96 (Ill. page 36)

Shiva with attendants; red sandstone relief. Rajasthan, Central India, Chandella dynasty, 11th-12th cent. H. 55½ in. In 11.97 (Ill. page 35)

Deity (*Devi*); light colored sandstone. Sarnath Region, 7th cent. H. 39¾ in. In11.98

Varāha. In his Incarnation as Varāha, Vishnu changed himself into a cosmic boar and rescued the earth goddess held captive at the bottom of the ocean by the serpent demon Hiranyaksha; sandstone. Central India, ca. 10th-12th cent. H. 30¾ in. In11.99 (Cover)

Fragment of stupa railing decorated with stupa motifs and makara (crocodile); reddish brown sandstone. From the Bharhut stupa, Shunga period, 1st cent. B.C. Gift of Nasli and Alice Heeramanek, New York City. 17 x 13 in. In11.100

JAPAN

Sword entwined by dragon, symbol of Fudo; wood with traces of polychrome and gold. Muromachi period, 16th cent. Margaret E. Fuller Purchase Fund. H. 37¼ in. J11.36 (Ill. page 27)

PACIFIC ISLANDS

Female ancestor figure; carved chalk with traces of polychrome. Namatanai District, Southern Central New Ireland, Melanesia, probably 19th cent. Gift of Mr. and Mrs. Joshua Green, Jr. H. 17½ in. Pa11.7 (Ill. page 45)

Crocodile Effigy with geometric ornamentation; wood with carved and painted designs. Admiralty Islands, Melanesia, late 19th cent. L. 28¾ in. Pa11.8

PRE-ISLAMIC

Ornament, crouching stag; gold, hammered, chased and engraved detailing. Pontic, Scythian, 6th cent. B.C. Margaret E. Fuller Purchase Fund. H. 1¾ in.; W. 2¾ in. PIs11.33 (Ill. page 41)

TIBET

Seated Buddha in bhūmisparśa (Earth Touching) *mudra*; bronze. 13th-14th cent. Gift of Nasli and Alice Heeramanek, New York City. H. 9 in. Ti11.6 (Ill. page 38)

UNITED STATES

James H. Fitzgerald (born 1910), *The Miracle*, 1968; lost wax bronze casting on stone base. H. 25 in. A11/F574.2

Dr. Allan W. Lobb (born 1920), *Wood Icon*, 1968; walnut on slate base. Signed: A. Lobb. H. 30 in. A11/L782.1 and *Saber Afrikaans*, 1968; walnut on painted base. Signed: a. Lobb. H. 28¾ in. A11/L782.2

Financial Report

AUDITORS' REPORT

We have examined the balance sheet of the

SEATTLE ART MUSEUM

as of December 31, 1969 and the related statements of cash receipts and disbursements and analysis of funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedure as we considered necessary in the circumstances.

Securities are carried on the balance sheet at cost, when purchased, or at market value when otherwise acquired. Securities carried on the balance sheet at \$1,256,444.71 had market values of approximately \$1,568,110.63 at the balance sheet date.

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

In our opinion the accompanying statements present fairly, on the cash basis, the financial position of the Museum at December 31, 1969 and the results of its operations during the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

MEALS & COMPANY
Certified Public Accountants

Seattle, Washington
February 23, 1970

SEATTLE ART MUSEUM
BALANCE SHEET—DECEMBER 31, 1969

ASSETS	
CASH IN BANK AND ON HAND:	
Petty Cash—Operating Fund	\$ 25.00
Checking accounts:	
Operating Fund	11,397.79
Restricted Gift Fund	65,069.95
Other Funds—Savings Accounts	177,481.19
	\$ 253,973.93
NEGOTIABLE SECURITIES:	
At market when gifted; at cost when otherwise acquired:	
Founders' Endowment Fund	\$285,051.23
Margaret E. Fuller Endowment Fund	723,795.80
Restricted Gifts Fund (Margaret E. Fuller)	220,188.68
R. E. Fuller Building Fund	2,096.50
Restricted Gifts Fund (on deposit with brokers)	25,312.50
	1,256,444.71
	\$1,510,418.64
SOURCES OF FUNDS	
FOUNDERS' ENDOWMENT FUND	\$291,036.10
MARGARET E. FULLER ENDOWMENT FUND	724,668.49
R. E. FULLER BUILDING FUND	30,461.32
RESTRICTED GIFTS FUND	452,829.94
OPERATING FUND	11,422.79
	\$1,510,418.64

SEATTLE ART MUSEUM
CASH OPERATING RECEIPTS AND DISBURSEMENTS 1969

RECEIPTS:	
Memberships (individual and organizations)	\$ 57,532.50
Memberships and donations from firms	2,620.00
Unrestricted gifts	\$ 51,189.20
Year-end appeal	25,710.23
	76,899.43
Miscellaneous (sale of post cards, publications, slides, photos, etc.)	29,965.61
Dividends:	
Founders' Endowment Fund	\$ 15,536.30
Margaret E. Fuller Endowment Fund	48,503.24
	64,039.54
Interest:	
Founders' Endowment Fund	\$ 3,688.40
Margaret E. Fuller Endowment Fund	51.72
	3,740.12
DISBURSEMENTS:	\$234,797.20
Salaries	\$148,937.79
Exhibitions	47,219.28
Restoration and repair of art objects	3,489.46
Administration	20,829.09
Telephone and telegraph	5,170.99
Travel expense	1,412.84
Concerts and lectures	3,031.19
Office equipment and maintenance of same	3,516.20
Books, slides, magazines	3,340.57
Pensions, social security, medical coverage	11,494.19
	248,441.60
EXCESS OF DISBURSEMENTS OVER RECEIPTS	\$ 13,644.40

NOTE: It is important to point out that \$25,500, or more than half of the sum recorded as Unrestricted Gifts above, was the gift of Dr. Richard E. Fuller. The gift was made to offset immediate operational expenses, which customary income could not meet. If it were not for this exceptional gesture of generosity the deficit for 1969 would have amounted to \$39,144.40.

SEATTLE ART MUSEUM
ANALYSIS OF FUNDS—DECEMBER 31, 1969

	<i>Balance 12-31-68</i>	<i>Additions</i>	<i>Deductions</i>	<i>Balance 12-31-69</i>
FOUNDERS' ENDOWMENT FUND	\$ 277,162.65			
Life memberships and gifts		\$ 13,873.45		\$ 291,036.10
MARGARET E. FULLER ENDOWMENT FUND	724,651.29			
Sale of Stock Rights		17.20		724,668.49
R. E. FULLER BUILDING FUND	18,373.38			
Gifts, dividends, interest		12,087.94		30,461.32
RESTRICTED GIFTS FUND	756,160.23			
Gifts		203,389.37		
Dividends and interest		36,163.85		
Engagement books		2,250.00	\$ 2,670.00	
Exhibitions		8,013.20	17,250.00	
Purchase of art objects			208,239.42	
Alteration costs of Museum			302,014.05	
Equipment purchases			763.31	
Travel expenses of staff			10,209.93	
Byzantine Handbook costs			1,250.00	
Repair of art objects			750.00	
Transfer to Operating Fund			10,000.00	452,829.94
OPERATING FUND	15,067.19			
Transfer from Restricted Gifts Fund		10,000.00		
Income, per statement		234,797.20		
Expense, per statement			248,441.60	11,422.79
	<u>\$1,791,414.74</u>	<u>\$520,592.21</u>	<u>\$801,588.31</u>	<u>\$1,510,418.64</u>

The Museum

Since its incorporation in 1933, the Seattle Art Museum, though a public service for all, has been supported entirely by private contribution except for maintenance services and utilities provided by the City of Seattle.

The Museum is governed by a Board of Trustees, including representatives of the city government, Park Board and School system, acting through a professional staff. Its purposes are to collect, preserve and exhibit in the most significant way possible the finest works of art of all periods and places of origin that are obtainable. The Museum also offers to hundreds of thousands people of all ages through its Department of Education, curatorial staff and and volunteer Docents, information and insights to aid in the enjoyment and understanding of the collections and exhibitions.

The primary goal of the Museum is to contribute as fully and broadly as possible to the cultural life of the Northwest and the nation.

Donations and Bequests

Outright gifts to the Museum are deductible for purposes of computing income, gift, estate and inheritance taxes under the laws of Washington and of the United States. For purposes of computing gift, estate and inheritance taxes such gifts are completely excludable. For purposes of computing current income taxes a deduction of up to 50 per cent of current income is allowed in the case of gifts of cash or non-appreciated property, and up to 30 per cent in the case of gifts of appreciated property.

The Director will be glad to confer with anyone considering the gift of a work of art, or of cash or kind to the Museum. The corporate name is "Seattle Art Museum." Names of donors of works of art or of acquisition funds are permanently connected with objects purchased through their gifts.

Forms of Bequest

A donor may use any one of a number of customary forms of bequest to ensure that his wishes will be carried out. The most frequently used forms are as follows:

General Bequest. This is the simplest form of bequest whereby a donor bequeathes a stated amount to the Museum.

"I give and bequeath to the Seattle Art Museum the sum of _____ dollars to be used as the Board of Trustees of said Museum may direct."

Specific Bequest. This form leaves specific property to the Museum.

"I give and devise to the Seattle Art Museum, (insert here location and description of property or securities) to be used as the Board of Trustees of said Museum may direct."

Residuary Bequest. This is a provision that the remainder of an estate shall be received by the Museum after other specific bequests are fulfilled.

"All the rest, residue and remainder of my estate, both real and personal property of whatever kind and wheresoever situated, which I may own or have the right to dispose of at the time of my decease, I give, devise and bequeath to the Seattle Art Museum, to be used as the Board of Trustees of said Museum may direct."

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Mr. Richard F. Atwood
Mrs. Tonie L. Atwood
Mrs. Cebert Baillargeon
Mrs. Mary Elizabeth Bernier
Mr. Ivan L. Best
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 Mrs. Jack E. Most
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 Mr. Howard J. Ryan
 Mr. William E. Sander
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 Mrs. Raymond W. Scheetz
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 Mrs. Alan B. Sheldton
 Mrs. David E. Skinner
 Mr. David Edward Skinner, III
 Mr. Paul Roland Smith
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