

SEATTLE ART MUSEUM

ANNUAL REPORT

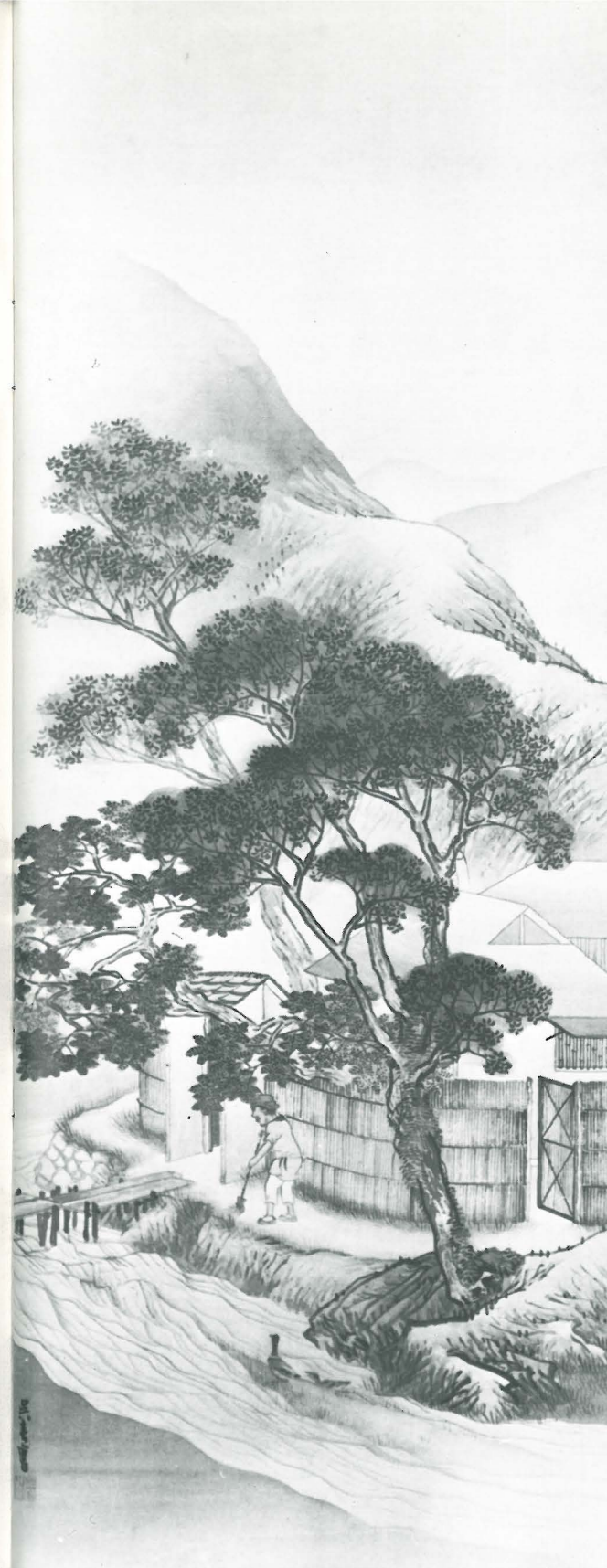
1970



**ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM**

Sixty-fifth Year, 1970

Cover:
St. Ulrich (Bishop of Augsburg in the 10th century), lindenwood, polychromed and gilded. Southwest German, ca. 1600. H. 38 in. Margaret E. Fuller Purchase Fund. G11.18



Contents

Report of the Director	4
Contemporary Art Council	14
Education Department	16
Museum Guild	18
Acquisitions	22
Exhibitions	34
Lectures, Concerts, Special Events . . .	37
Loans	37
Officers and Trustees	40
The Staff	41
Financial Report	43
Statement on Gifts and Bequests	47

Matsumura Goshun, Japanese, 1752-1811
Pavilion, Trees and Stream, ink and light color on silk. 41¼ x 16½ in. Gift of Mrs. Verner A. Cole in memory of David J. Lewis. J32/G6925.1

Report of the President and Director

The past year has been an especially busy one with major exhibitions and activities demanding the utmost cooperation from our staff and our hundreds of dedicated volunteers.

Exhibitions

Some of the exhibitions at both the Museum and the Pavilion were very expensive owing to the fact that we cooperated in the circuit of a number of important ones involving high insurance valuations and transportation which our admission charge to non-members did not meet.

The schedule at the Museum opened with a comprehensive exhibition of the paintings and crafts of Tomioka Tessai, one of the greatest painters of modern Japan in the free and imaginative Nanga style.

The noted Ming and Ch'ing dynasty paintings from the famed collection of Mr. and Mrs. Earl Morse of New York City were shown without charge. An admission fee for non-members for the great Abe Collection of Chinese paintings from the Osaka Municipal Museum shown with a selection of rare Chinese antiquities from private collections in the Osaka area fell far short of covering the cost.

An admission fee was also charged for the Smith College Collection of 19th and 20th century European and American paintings that included many of the famous artists of the period. We came relatively close to meeting the cost.

In early October at the request of Milton Katims, the conductor, we cooperated with the Seattle Symphony in sponsoring a short exhibition of a few colorful paintings by Fleur Cowles.

A large exhibition by the great Yousuf Karsh of Ottawa appropriately titled *Men Who Make Our World* featured many of the world leaders, statesmen, scientists and creators in the arts as portrayed by this foremost of portrait photographers.

In honor of the 65th convention of the Audubon Society held in Seattle we showed over 100 portrayals of birds in various media from our own collection ranging from ancient Egypt and the Near East to Japan, China and Renaissance Europe.

An exhibition in December on the occasion of Mark Tobey's 80th birthday was a retrospective with an emphasis on our own collection. At the suggestion of Mrs. John Bowen of our staff it was titled *Tobey's 80*. This caused me to solicit gifts in the hope of augmenting our collection to 80. We were fortunate in receiving from Mrs. Marilyn Black Watson a gothic abstraction *Western Splendor, Universal City* was given by Tobey's New York dealer Mr. and Mrs. Dan Johnson, owners of the Willard Gallery. Other fine representations of his work were presented by Mr. and Mrs. A. S. Kerry, *Bars and Flails*; Miss Joanna Eckstein, *Untitled Calligraphic*; and the Richard Fullers, *Spring Rhythms*. In cooperation with the University of Washington Press we published a complete catalogue with a record of Tobey's early days in Seattle written by Mrs. Bowen. We believe that our collection of 73 Tobey's is the largest in public hands. For the exhibition to conform to the title we borrowed seven excellent paintings which were included in the catalogue.

In addition to the various annuals held at the Pavilion we showed a number of large exhibitions of the work of such noted and prestigious contemporary artists as Robert Motherwell, Roy Lichtenstein and Robert Rauschenberg, as well as contemporary sculpture from the distinguished Lipman Collection of the Whitney Museum of American Art in New York City.



Mrs. John Bowen and Dr. Richard E. Fuller cutting Tobey's 80 birthday cake



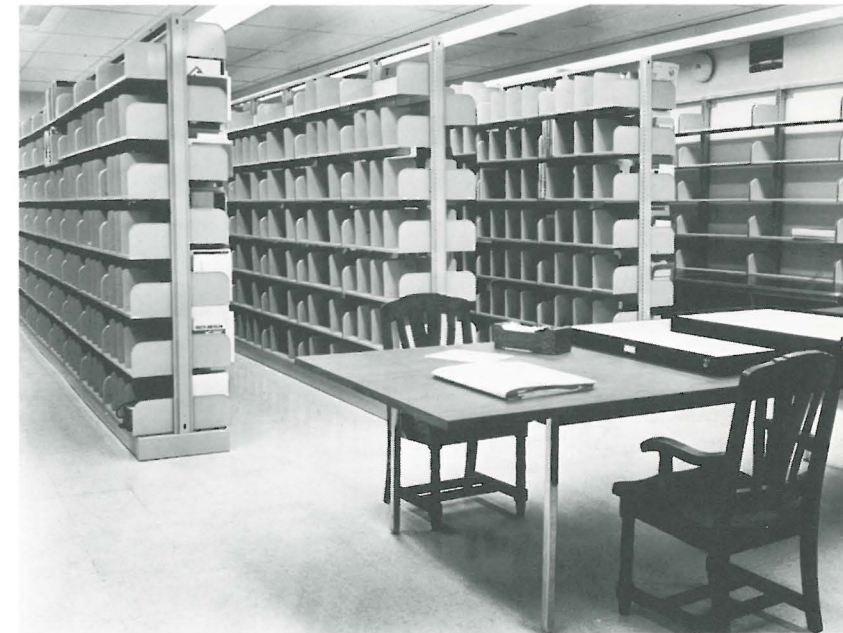
SEPTEMBER AFFAIR II
Formal gala to benefit the Museum



New Storage Facilities



New Library Stacks



Architectural Exhibition

The Museum's 21st Annual Exhibition of Residential Architecture under the chairmanship of Mrs. George W. Thomas again returned to Washington Park to feature apartments in the new Washington Park Towers and two adjacent lake shore homes. We are most grateful to the many sub-chairmen and the hundreds who served on the various committees. We are deeply indebted to our good friends who made their apartments and homes available for exhibition or for refreshments: James E. Allison, Mrs. Frances Dawson, Mr. and Mrs. Philip B. Fahey, Mr. and Mrs. Albert O. Foster, Dr. and Mrs. Carl D. F. Jensen, John A. McEachern, Mr. and Mrs. Earl McLaren, Mr. and Mrs. Lawrence McLellan, Mr. and Mrs. Victor E. Rabel, Mr. and Mrs. Dwight Robinson, Mr. and Mrs. Sam Titel, Mr. and Mrs. Roscoe Torrance, Mr. and Mrs. Cecil True, Mr. and Mrs. Thomas C. Whiteside, and Mr. and Mrs. Max Wyman. The event netted the Museum over \$8,800.

September Affair

The September Affair II was another notable success reflecting great credit both on the Bon Marche and the Museum. The fashions were designed by Estavez whose dynamic personality contributed greatly to the occasion. By request the Museum had gathered from its own records and friends, portraits, photographs and movies relating to the founding of the Museum. These were cleverly blended into a *Multi-Media* program for projection in the Central Court. In adjacent galleries we exhibited recent and historic family portraits of Seattle. The large Mark Tobey painting *Parnassus*, which the Virginia Wright Foundation had lent to Expo '70 in Osaka, was featured in the first octagonal gallery.

A capacity attendance enjoyed the midnight supper served through the galleries by *Trader Vic's* under manager Harry Wong. Mrs. Robert Beaupre was the excellent chairman for the event which brought to the Museum over \$8,400. The expense of the fashion show, entertainment and decoration was most generously covered by the Bon Marche. We are most grateful to its president James Walsh and to Mrs. Elizabeth Schoonmaker, advertising director.

United Arts Council

We are also most grateful to the United Arts Council for the very generous support that brought to us in 1970 nearly \$24,000 from many of our leading corporations through the solicitation by volunteers under the leadership of our faithful Trustee David E. Skinner. We thank Edward A. Rauscher who initiated the Council and the current president H. Dewayne Kreager.

Art U.S.S.R. '70

The second annual tour of the Museum's travel program, available exclusively to members, was a month's visit to Russia in September. Under the guidance of Thomas N. Maytham, Associate Director, the group visited noted museums and historical monuments. A special contribution from each participant brought \$3,200 to the Museum. We are indebted to Miss Joanna Eckstein, of our Board of Trustees, for her invaluable assistance in planning this trip.

Lectures and Concerts

Seven special lectures were presented, five of them in cooperation with various departments of the University of Washington. Twelve Chamber Music Concerts were given, half of which were sponsored by the Recording Industries Trust Fund in cooperation with the Seattle Musicians Association, Local 76 of the A. F. of M.

Brahma and Brahmini, buff sandstone,
Central India, 11th century. H. 30 $\frac{7}{8}$ in.
In11.101





Mark Tobey, American, born 1890
Western Splendor, tempera on paper
17½ x 19¼ in. Gift of Marillyn Black
Watson. A32/T555.39

Acquisitions

Our Registrar Mrs. Pauline deHaart Adams was responsible for the cataloguing of our acquisitions which totaled 121 in 1970. The list and the donors begins on page 22.

Loans

The Museum lent over 450 items in 50 separate loans to institutions, 8 of which in turn included circuits to 19 other institutions, 11 within the U.S. and 8 outside.

Travel

Eight staff members made a total of 17 trips in the U.S., to Europe and Japan in connection with various exhibitions, museum meetings, lectures and our loans to Expo '70 in Osaka. Over \$10,000 from the income of The Univart Trust was used in this manner.

Library

Miss Hermie Lyons reports that 247 volumes were added by purchase and gifts. 164 Museum objects were illustrated in 62 books, periodicals and exhibition catalogues. 186 publications were received on exchange from other museums around the world.

Photograph and Slide Library

With the assistance of the Museum's custodial staff and the Park Department, the Library's Supervisor Stanley Hess was able to enlarge and improve the facilities. New storage cabinets were obtained for the slide and film collections, the latter greatly enhanced by the series *Civilisation* by Sir Kenneth Clark, the generous gift of Mrs. John C. Atwood, Jr. The addition of 2,207 slides increased the collection to 38,875. Over 25,500 slides were used by various staff members, individuals and organizations. The sale and rental of slides and photographs brought the Museum more than \$1,500.

Sales, Attendance, Membership

Mrs. Frank H. Molitor, in charge of the Museum Shop at both the Museum and the Pavilion, reports net sales of over \$34,000. The sale of works of art from various annuals totaled nearly \$4,500 for the artists.

Attendance at the Museum for the year was 225,504 and at the Pavilion 113,506, making a total of 339,010.

In July, following a vote of the Board of Trustees and ratification by the membership, several annual and permanent membership categories were added and dues for others were increased. This has resulted in a modest increase of income. We sincerely hope for continuing support from all of our members.

Improvements

Largely under the direction of Mr. Trubner, in cooperation with Bridges/Burke Architects, our storage area was expanded into the space made available by the construction program. This entailed considerable refinement in our facilities and the installation of storage equipment. The main sub-basement storage (room 11 beneath the north long gallery) was lined with shelves faced with glass. Metal cabinets with movable shelves for the storage of textiles were installed at the northeast corner of the basement. In the long storage area in the stacks metal cabinets especially designed for Japanese screens and scroll paintings were installed. In the sub-basement at the south beneath the Activities Room professional library stacks were installed. The elevator gives convenient access to this space.

Major steps were also taken in improving our air conditioning to meet the professional standards for temperature and humidity required by many traveling exhibitions as well as for the protection of our own material. These various improvements involved considerable expenditures from the dwindling funds I personally established. The purchase of a portable Hygrothermograph permits us to obtain an accurate record of the relative temperature and humidity.

Maintenance and Equipment

Maintenance of the Museum under Robert Ramsey, Chief Custodian, has been most satisfactory. In addition to their regular duties the custodial staff did much minor construction to accommodate changing installations, as well as bookshelves and cabinets for various departments. They also refinished the used office furniture which we gratefully received from the Seattle-First National Bank. We have continued to receive fine cooperation from the Park Department in regard to maintenance and the necessary A.D.T. protection for increased security of the entire building and our exhibition cases. Norman Davis shared the expense of the installation in the Classic Gallery motivated by the tampering with a case, while the Museum bore the cost in the Parsons Gallery and the Jade Room. The Park Department has agreed to assume the annual maintenance charge.

The Museum purchased needed equipment for various departments amounting to some \$2,000. Covering funds were drawn principally from the special account for the building alterations. Nearly \$4,000 was spent for the restoration, repair and framing of art objects.

In the autumn we were one of many public institutions in the city to suffer from the epidemic of vandalism in the form of repeated defacement of the outside of the building. Through the excellent cooperation of Hans Thompson, Superintendent of Parks, the effect was almost completely obliterated so that little permanent damage was done. Related incidents however resulted in the temporary employment of two Pinkerton guards.

Publicity

To a large measure our success is dependent on our publicity which is dispensed through Mrs. John Bowen. We are most grateful to the various news media for space we received in the *Seattle Post-Intelligencer*, *The Seattle Times* and *The Argus*, as well as through our local broadcasting stations. This year our Mark Tobey show also brought a visit and an article in the *Los Angeles Times* by its art editor Henry J. Seldis and in the *San Francisco Chronicle* by their veteran reporter Alfred Frankenstein. These professional reports are of inestimable value. We are also grateful for the excellent illustrated articles by Mrs. Patricia Boyd Wilson in the *Christian Science Monitor*.

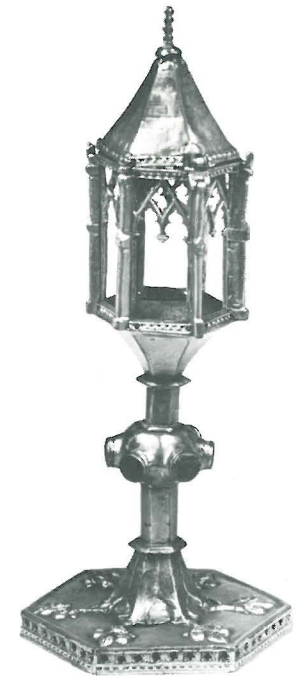
The success of our pay shows, that are so important in meeting our budget, also depends on the generous and able service of our volunteers, as well as on the excellent docents.

As usual I was largely responsible for our annual Engagement Book which was confined to a selection of our snuff bottle collection. Some are illustrated in color. In this project I am especially indebted to our photographer Earl Fields, to Stanley Hess, and to Neil Meitzler who designed it to serve subsequently as a small handbook.

I close with a statement of gratitude to the entire staff and to my Board and fellow Officers whose service I all too seldom demand. We are increasingly appreciative of and dependent on the generous support of our faithful members.

Richard E. Fuller

Ostensory, gilded bronze, French, Late Gothic, 15th century. H. 7 $\frac{7}{8}$ in. Gift of Lucy Wright Steckel in memory of her father Raymond G. Wright. Fr6.7



Tunic fragment, linen and embroidered, wool tapestry weave, Coptic Egypt, 4th century. 6 $\frac{3}{4}$ x 13 $\frac{1}{4}$ in. Gift of friends in memory of Alice Ostrander Wright. ECr40.9

Report of the Contemporary Art Council of the Seattle Art Museum

Since the last report the Contemporary Art Council has concentrated on introspective aspects of contemporary art. The last public offering was "557, 087," which dealt with environmental art and proved tremendously successful from the standpoint of national and international recognition. The activities of the Council have veered away from public presentations due to the fact that the Seattle Art Museum itself is continuing to delve deeper into the review and presentation of contemporary art for the Seattle area. Should appropriate and feasible presentations come to the attention of the Contemporary Art Council it will continue to consider them. In the meantime however we have seen fit this past year to review more closely our own interests in the field in order to better serve the community.

With that in mind, the Council held a seminar at Rosario May 15-17, 1970. Some 42 people were in attendance to hear and discuss all aspects of art with Robert C. Scull, well-known patron and collector; Ian Baxter of Canada, president of N. E. Thing; and Gregoire Mueller, noted art critic. The weekend at Rosario was a delightful and mentally invigorating experience for all.

Another seminar was held at the Merrill House October 5, 1970, led by Clement Greenberg, Gifford Phillips and Martha Kingsley, outstanding art personalities.

On November 5th about 32 members and guests of the Contemporary Art Council toured the Dallas-Fort Worth-Houston area at their own expense, visiting some of the outstanding personal collections as well as viewing the main museum collections in that area.

January 22, 1971, the Council met at the Merrill House with Kimiko and John Powers as guest speakers. John Powers is one of the outstanding collectors of Japanese art as well as contemporary American art. Mr. Powers' review via slides of his personal collection and the dialogue which followed were extremely rewarding.

The Contemporary Art Council assisted in bringing to the city of Seattle the first International Urban Arts Conference which was held at the Eames Theatre February 19th and 20th. Over 225 people from all parts of the United States attended and it was my privilege and honor to moderate the entire affair.

The Arts Conference was led by such outstanding individuals as Walter Netsch, member of the Art Commission for M.I.T. and a Trustee of the Museum of Contemporary Art in Chicago; Barbara Rose, noted art critic and author; and Claes Oldenburg, world renowned contemporary artist. The list of panelists and participants is too long to mention here. Suffice it to say that it included such people as Fred Bassetti of Seattle; Ian Baxter of Vancouver, British Columbia; George Davis of Boston, executive producer of Summerthing; Thomas H. Garver, director of the Newport Harbor Art Museum, Balboa, California; Andrew Hyde, director of the Institute of Contemporary Art, Boston; and Dean Myhr, executive director, Minnesota State Arts Council.

The results and documentation of the Urban Arts Conference will be distributed throughout the United States.

I would like to mention the plans of the Contemporary Art Council for a permanent contribution in the field of contemporary art to the Seattle Art Museum in the name of our recently deceased and beloved member, Sophie Krauss. At the present time we are reserving funds that we hope will be matched by Federal funds for a major work of contemporary art. Our thinking at the present is in terms of an important sculpture.

M. J. Alhadeff
President

Officers 1970-71

M. J. Alhadeff
Mrs. Bagley Wright
Mrs. Peter Rawn
Robert Dootson

President
Vice-President
Secretary
Treasurer

Committees

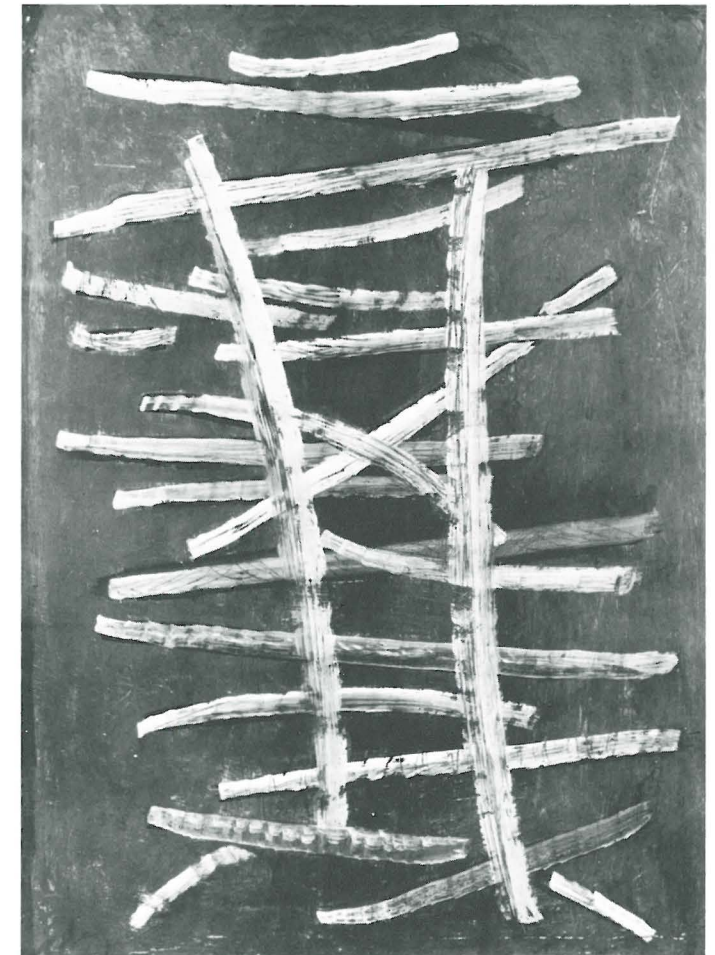
Mrs. Michael R. Johnson
Mrs. Sidney Gerber
Mrs. Bagley Wright
John S. Denman
Mrs. Sheffield Phelps
Joanna Eckstein
Albert S. Kerry, Langdon S. Simons, Jr.
Mrs. David E. Skinner

Arrangements
Exhibitions
Membership
Nominations
Publicity
Tours
United Arts Club
Ways and Means

Members

Bassetti, Fred
Calderhead, William F.
Caner, Mrs. John E.
Friedlander, Mrs. Paul S.
Gurvich, Mrs. Max
Henderson, Dan
Lang, Mrs. Richard E.
Lobb, Dr. Allan
Kirk, Paul H.
McCarthy, Mrs. Joseph
Monsen, Dr. R. Joseph
Mueller, Anton
Nordstrom, Mrs. Lloyd
Owen, Mrs. Thomas
Perthou, Mrs. Alfred V.
Rubinstein, Sam
Schluger, Dr. Saul
Stimson, Mrs. David
Wagner, Mrs. Corydon
Weinstein, Max
Wright, Mrs. Howard S.

Mark Tobey, American, born 1890
Bars and Flails, tempera and black pencil
on fiberboard. 22¼ x 16¼ in. Gift of
Mr. and Mrs. A. S. Kerry. A32/T555.40



The year began with the renovation of the office of the Education Department. I want to thank the Seattle Park Department for the new paint job and Mrs. Kaye Jordan for additional furniture. The new draperies were my gift.

In January Mrs. John F. Newsom joined the staff as a full time Assistant in Education. This position had been vacant for over three months. The Department now has two full time and one part time employee.

Though short of help, all of the many and varied programs of the Education Department have been continued, plus a number of new innovations. For schools in the immediate vicinity of the Museum Mrs. Newsom developed a very interesting art resource program with the special help of Mrs. Elliot V. Mock. Transportation problems precluded the extension of the program beyond our area. Mrs. Newsom and Miss Anne Focke developed a special session of classes for interested neighborhood youth corps enrollees. Miss Focke continued her very creative classes for children adding visits to the art gallery area of Pioneer Square as well as to the Museum and the Pavilion.

An area in the Activities Room has been made available for the development of special young people's exhibitions. At least four will be planned each year. I began with the art of the first Americans last summer, changing to the art of Egypt in the fall.

In addition to regular programs within the Museum, I gave eight lectures to outside groups, served as juror for the Cultural Arts Division of the Seattle Park Department, produced fifteen television programs, and taught a series of classes for the Seattle Public Schools summer workshop.

In the spring I was asked by the Mayor to serve on the Arts and Culture Program Planning Committee, Youth Division, City of Seattle. I continue to serve on the Washington State Cultural Enrichment Advisory Committee and the Advisory Committee for the Washington State Artmobile.

This fall I accepted a position on the faculty of Seattle Central Community College as a part time instructor for evening classes in the humanities division. It is my hope that art history classes in the future can be taught here at the Museum.

The Education Department is deeply appreciative of the help of our many volunteers. A special thank you to our Docents and to our Treasure Box volunteers. In addition I want to thank Mrs. Allen B. Morgan, Guild Chairman, for her efforts in the establishment of a volunteer desk to handle all incoming tour requests.

Mrs. William J. Lahr
Director of Education

Canoe splashboard, wood, Massim area,
New Guinea, ca. 19th century. H. 20 $\frac{3}{8}$ in.
Pa13.30



Report of the Seattle Art Museum Guild

The year 1970 for the Guild was a story of volunteers in eleven activity areas guided by an Executive Committee of twenty-seven members. More than 500 persons were involved in the various activities, an outstanding percentage of participation.

The new membership rates were in effect only the last four months of the year. Although there was a net loss of thirty-five memberships the majority of renewals uprated themselves. New and rejoined members equalled those of the previous year.

Active Docents, numbering ninety-six, conducted 792 tours for 13,000 Museum and Pavilion visitors. Twelve trainees graduated and seventeen are completing their second year of study for graduation early in 1972.

An average of thirty-five Treasure Box volunteers presented 273 showings to 496 school classes representing some 14,800 children. Seventy-eight showings were also made to other miscellaneous groups for a total of 351 presentations. The African Treasure Box was completed in time for the 1970-71 school year.

The Hospitality Committee works in two diverse areas, Guild Days and Previews. Seventy-eight volunteers served on the thirteen Guild Days and 141 participated in presenting the fifteen previews at both the Museum and the Pavilion.

The Public Relations Committee arranged Docent tours and served refreshments varying from tea to luncheon for four outside organizations totaling 880 guests. Although not primarily a fund-raising committee, clever management resulted in a profit.

Wherever and whenever possible the Publicity Committee has obtained coverage, time and space from the news media to the advantage of the various Guild Committees.

The Projects Committee spearheaded the successful Annual Spring Luncheon at the Pavilion during the Lichtenstein exhibition with fashions by Nordstrom-Best. Our cocktail napkin sales continue to bring in revenue. A members' bus trip to Portland Art Museum's Picasso exhibition was also a financial success. This committee handled invitations and reservations for the successful *September Affair II*. It also presented *Arty Party 5*, a public service young people's gala, with pantomimists, rock music and refreshments, for some 1500 students. The Bon Marche generously contributed young fashions and decorations.

As another membership benefit, morning staff lectures and afternoon guest speakers are presented the first and third Thursday from October through April in the Museum auditorium. This spring local speakers related to the arts completed the 1969-70 series. In the fall *Art Adventure in the Orient* was presented by those members who participated in the Museum's 1969 tour of the Orient.

Senior Citizens' Day is another public service activity of the Guild. Art related morning and afternoon programs with gallery tours are presented nine times a year to audiences of about 100. We gratefully acknowledge the generous contribution of coffee service by Sigma Kappa Alumnae at these events.

The Flower Committee assists with decorations at previews and lectures and the beautiful green plants in the Museum are their contribution. We are grateful to Ikebana International for their cooperation.

The Guild Handbook of Operating Procedures is updated annually and the By-laws committee is responsible for their coordination.

The other supportive officers, i.e., Recording and Corresponding Secretary, Treasurer and Advisors, all add to the efficiency of this multi-activity organization.

Our Associate Guilds, namely, Couples Guilds 1 and 2, Richard Eugene Fuller, Overlake and South West, represented a total membership of 890, 120 of these are Family memberships. Not only are these Guilds an important part of the over-all membership, they also assist in various volunteer areas.

For the second year the Guild's funds have been used for accessories and amenities in connection with the various social activities of the Museum. In addition to underwriting the *Arty Party*, \$200 was again budgeted for furnishing and refurbishing Treasure Boxes. Kitchen equipment has been updated and a fund established for additional purchases.

Volunteers staffed the ticket sales and membership desks for three pay shows in 1970, with a total of 280 shifts or 2,000 "on the scene" hours. The total "on the scene" hours of the more than 500 volunteers in all capacities more nearly approaches 7,000. It is impossible to judge the amount of time each member has spent in preparation. It is to these volunteers that the Museum and the Guild owe their great gratitude. We do, however, need more help and that involves an increase in our membership.

I extend to everyone with whom I have been associated these past two years—Management, Staff and Membership—my most profound and warm appreciation for the greatest cooperation and assistance.

Mrs. Allen B. Morgan
Chairman

Museum Guild Executive Committee

Mrs. Allen B. Morgan	Chairman
Mrs. Ronald Tocantins	Vice-Chairman (to October, 1970)†
Mrs. Fenton Radford	Vice-Chairman (as of November, 1970)
Mrs. William R. Saxon	Treasurer
Mrs. M. B. Whittlesey	Recording Secretary
Mrs. Tibor Freesz	Docents
Mrs. Robert A. Hobbs	Flowers
Mrs. William D. Caton, Jr.	Hospitality
Mrs. Dan Reaugh	Membership
Miss Joanna Eckstein	Program
Mrs. Charles Kaplan	Projects
Mrs. Don W. Axworthy	Public Relations
Mrs. Lloyd W. Schram	Publicity
Mrs. John T. Marshall	Senior Citizens Day
Mrs. C. F. Osborn	Treasure Boxes
Mrs. Harold F. Navarre	Volunteers
Mrs. Reid A. Morgan	Parliamentarian

Associate Guild Representatives

Dr. and Mrs. Bernard S. Goffe	Co-Chairmen of
Mr. and Mrs. Donald G. Rosen	Couples Guilds 1 & 2
Mrs. Leslie A. Kremer	Richard Eugene Fuller Guild
Mrs. Frank A. Little	Overlake Guild
Mrs. John N. Winton, Jr.	(to November, 1970)
Mrs. Joseph F. Sutter	(as of November, 1970)
	South West Guild

Advisors

Mrs. Roy J. Correa	Mrs. Coe V. Malone
Mrs. Richard E. Fuller	Mrs. Alfred V. Perthou
	Mrs. Dale E. Sherrow

†Deceased February, 1971



Left: *Aphrodite*, marble, Hellenistic Period, ca. 2nd century B.C. H. 4 $\frac{7}{8}$ in. Norman Davis Collection. Cs11.61

Opposite top: *Kylix*, black-figure band cup, Attic, Archaic Period, ca. 550-525 B.C. H. 5 $\frac{7}{8}$ in. Norman Davis Collection. Cs20.70

Opposite bottom: *Skyphos*, Amazonomachy, black-figure ware, Attic, Late Archaic Period, ca. 515-475 B.C. H. 5 $\frac{1}{8}$ in. Norman Davis Collection. Cs20.75



Acquisitions

Unless listed to the contrary the items are additions to the Eugene Fuller Memorial Collection: the other Donors are from Seattle

Decorative Arts

Africa—*Masks*: Ireli, wood, Dogon tribe, Mali. H. 20½ in. / Banda, painted wood, Baga or Nalu tribe, Guinea. H. 45½ in. Gift of Gallery Nimba.

America—*Textile*: Coverlet strip, Washington Beauty, double woven wool, mid-19th century. 77½ x 37¾ in. Gift of Myra Heuston Lenington in name of Myron T. Heuston.

Britain—*Metal*: Pair of candlesticks, brass, probably made in Birmingham, England, ca. 1900. H. 17⅞ in. Bequest of Mrs. Lillian T. Armstrong, Tacoma.

China—*Ceramics*: Gift of Mrs. John C. Atwood, Jr., Philadelphia: Pair of cups, fine porcelain with lemon yellow glaze on exterior, Ch'ing dynasty, mark and reign of Yung-chêng (1723-1735). H. 2¼ in.; diam. 4 in. / Pair of bowls, fine porcelain with lavender blue glaze on exterior, Ch'ing dynasty, mark and reign of Yung-chêng (1723-1735). H. 2⅞ in.; diam. 4⅝ in. / Bottle vase, porcelain with thick, finely crackled blue glaze, Ch'ing dynasty, reign of Ch'ien-lung (1736-1795). H. 5¾ in. / Square cup of *Tê-hua* (blanc de chine) porcelain with creamy white glaze, molded recessed panels with flowers and insects of the four seasons, Ch'ing dynasty, 17th-18th century. H. 2 in.; w. 3⅞ in. / Ginger jar, porcelain with underglaze blue decoration of interior scene with figures, carved wooden cover, Ch'ing dynasty, reign of K'ang-hsi (1662-1722). H. 8⅞ in. / Bowl with sharply everted rim, porcelain with underglaze blue decoration of scenes with figures, Ch'ing dynasty, reign of K'ang-hsi, early 18th century, (mark of Ch'êng-hua on base). H. 3¾ in.; diam. 8 in. / Bowl, porcelain with underglaze blue decoration of theatrical scenes, Ch'ing



Bowl, porcelain with underglaze blue decoration, Chinese, Ch'ing dynasty, reign of K'ang-hsi, early 18th century. H. 3¾ in. Gift of Mrs. John C. Atwood, Jr. Ch26.66

dynasty, reign of K'ang-hsi, early 18th century, (mark of Ch'êng-hua on base). H. 3¾ in.; diam. 8⅞ in. / Bowl, porcelain with finely crackled glaze and underglaze blue decoration of floral and foliate scrolls, Ch'ing dynasty, 19th century, (mark of Hsüan-tê, not of the period). H. 2⅝ in.; diam. 5½ in. / Bowl, porcelain with *famille rose* enamel decoration of peony sprays and dragon-fly, Ch'ing dynasty, mark and reign of Yung-chêng (1723-1735). H. 2⅞ in.; diam. 3⅝ in. / Bowl, porcelain with underglaze blue and *famille rose* enamel decoration of floral medallions and foliate scrolls, Ch'ing dynasty, mark and reign of Yung-chêng (1723-1735). H. 2⅞ in.; diam. 8¾ in. / Covered bowl, porcelain with underglaze blue and *famille rose* enamel decoration of 4 dragons pursuing flaming pearls, Ch'ing dynasty, mark and reign of Yung-chêng (1723-1735). H. 2⅞ in.; diam. 9 in. / Spherical jar, porcelain with finely crackled glaze and underglaze blue decoration of landscape with figures, Ch'ing dynasty, reign of Ch'ien-lung (1736-1795), (mark of Ch'êng-hua on base). H. 1¾ in. / Snuff bottle: horn-bill, Ch'ing dynasty, reign of Ch'ien-lung (1736-1795). H. 3 in.

Cup and saucer, hard paste, Export Ware, ca. 1770. H. of cup 2½ in.; diam. of saucer 4⅝ in. Gift of Capt. and Mrs. John H. Bowen. / Pair of dishes, porcelain, Ch'ing dynasty, Yung-chêng mark (1722-1735). H. 1⅜ in.; diam. 6⅞ in. Gift of Mrs. John M. Allison, Honolulu.

Classic—*Ceramics*: Gifts to the Norman Davis Collection: Cup with loop handle, painted red ware, Cypriot, ca. 1800 B.C. H. 3½ in. / Amphora, geometric decoration, painted red ware, Cypriot or Cypro-Geometric Period, 1050-700 B.C. H. 5¼ in. / Lekanis, red-figure ware, Attic, 4th century B.C. H. 4⅝ in.; diam. 7⅞ in. / Oinochoe, black-figure ware, Attic, Archaic Period, 6th century B.C. H. 8⅝ in. / Kylix, black-figure

Covered bowl, porcelain with underglaze blue and *famille rose* enamel decoration, Chinese, Ch'ing dynasty, mark and reign of Yung-chêng, 1723-1735. H. 1¾ in. Gift of Mrs. John C. Atwood, Jr. Ch27.40



band cup, Attic, Archaic Period, ca. 550-525 B.C. H. 5 7/8 in.; diam. 8 1/4 in. / Kylix, black-figure transitional band cup, Attic, Archaic Period, ca. 540 B.C. H. 2 1/4 in.; diam. 7 in. / Lekythos, black-figure ware, Attic, Late Archaic Period, ca. 515-475 B.C. H. 7 1/8 in. / Tomb lekythos, white-ground ware, Attic, 420-400 B.C. H. 8 3/4 in. / Plastic vase, woman's head, white-ground, black painted vase, Attic, 5th century B.C. H. 15 in. / Skyphos, Amazonomachy, black-figure ware, Attic, Late Archaic Period, ca. 515 - 475 B.C. H. 5 1/8 in.; diam. 6 7/8 in. / Oinochoe, painted red ware, Cypriot or Cypro-Geometric Period, 1050-700 B.C. H. 3 3/4 in. / Figure with fan, terra-cotta with traces of paint, Tanagra ware, Hellenistic, 4th-3rd century B.C. H. 6 3/4 in.

Early Christian—*Textile*: Tunic fragment, linen and embroidered, wool tapestry weave, Coptic Egypt, 4th century. 6 3/4 x 13 1/4 in. Given by friends in memory of Alice Ostrander Wright.

French—*Metal*: Ostensory, gilded bronze, Late Gothic, 15th century. H. 7 7/8 in. Given by Lucy Wright Steckel, New York City, in memory of her father Raymond G. Wright. / *Textile*: Floral panel, brocaded, ribbed, silk, probably Lyons, 1730-1740. 26 1/2 x 21 1/2 in. Given by friends in memory of Ada Haslam.

Further India—*Ceramic*: Naga ornament, terra-cotta, East Java, Madjapahit Empire, 14th century. H. 4 3/4 in.

Japan—*Ceramic*: Wine pot, porcelain, Arita ware, probably from Hyakken kiln, Edo Period, early 17th century. H. 8 7/8 in.; girth 24 1/8 in. / *Lacquer*: Box, with gold inlay and brass mountings, Late Edo Period, 18th-19th century. L. 9 3/4 in. Gift of Hazel Hanson. / Commemorative wedding cup, red and gold on wood, Crown Prince Akihito and Miss Michiko Shoda, 1959. H. 1 5/8 in. Gift of Dr. & Mrs. Richard E. Fuller.

Korea—*Ceramic*: Wine flask, Punch'ong stoneware with carved white slip, Yi dynasty



Wine flask, Punch'ong stoneware, Korean, Yi dynasty, 15th century. H. 9 1/2 in. Purchased from the bequest of Dorothea B. Taylor. K26.18



Wine pot, porcelain, Arita ware, probably from Hyakken kiln, Japanese, Edo Period, early 17th century. H. 8 7/8 in. J26.32

15th century. H. 9 1/2 in. Purchased from the bequest of Dorothea B. Taylor.

Nepal—*Jewelry*: Pendant, jeweled copper and brass, 18th century. 9 5/8 x 9 1/8 in.

Pacific Islands—*Ceramic*: Food bowl, pottery with engraved and painted decoration, Middle Sepik River area, New Guinea. H. 6 1/8 in.; diam. 12 3/8 in. / *Mask*: Wood with shells and miscellaneous materials, latmul Tribe, Middle Sepik River area, New Guinea. H. 27 in. / *Wood*: Canoe splashboard, Massim area, New Guinea, ca. 19th century. H. 20 3/8 in.

Pre-Columbian—*Metal*: Tweezers in form of a bird, gold, Chimu, North Coast of Peru, ca. 1000-1400 A.D. 2 1/8 x 1 3/8 in.

Pre-Islamic—*Jewelry*: Pair of earrings, gold, Northwest Iran, ca. 4th century. Diam. $1\frac{3}{8}$ in. Gift of Helen S. Wilbur, USAID EAD.

Paintings

China—Shao Mi, *Album of 12 Leaves*, 10 mountain landscapes with pavilions and figures, ink and light colors on paper, 1638. $11\frac{3}{8}$ x 17 in.

Europe—Set of 3 French bird painting: *Waterbirds*; *Goldeneye, Wigeon*; *Short Eared Owl*, watercolor and body-color on vellum folio sheets, late 18th century. $7\frac{5}{8}$ x $9\frac{1}{2}$ in. Purchased from the bequest of Margaret L. McCarney. / Dirck Van Bergen (Dutch), *Landscape with Shepherds and Cattle*, oil on canvas, 1682. $24\frac{3}{4}$ x $32\frac{1}{8}$ in. / Jules Dupré (French), *Farmyard*, 1840-1850, oil on canvas. $14\frac{7}{8}$ x 15 in. Margaret E. Fuller Purchase Fund. / William Lewin (British), *Tit Lark*, ca. 1793, watercolor and body-color on vellum. $8\frac{1}{8}$ x $6\frac{1}{2}$ in. / Joseph M. W. Turner (British), *Cologne from the River*, watercolor, 1820. $12\frac{7}{8}$ x $28\frac{1}{4}$ in. Gift of Mr. & Mrs. Louis Brechemin.

Japan—*Landscape with Waterfall*, ink on silk, Edo Period, 19th century. $56\frac{1}{8}$ x $16\frac{3}{4}$ in. Gift of Hazel Hanson. / Tani Bunchō (1764-1840), *20 Paragons of Filial Piety*, ink and color on silk. $51\frac{1}{2}$ x 26 in. Gift of Mrs. Theodore D. Carlson, Wilton, Conn. / Matsumura Goshun (1752-1811), *Pavilion, Trees and Stream*, ink and light color on silk. $41\frac{1}{4}$ x $16\frac{1}{2}$ in. Gift of Mrs. Verner A. Cole in memory of David J. Lewis. / Unkoku Tōgan (1547-1618), *Shosho Hakkei* (8 Views of Hsiao-Hsiang), pair of 6-fold screens, ink on paper. Each $58\frac{3}{8}$ x $138\frac{1}{4}$ in.

United States—Maria Frank Abrams, *Autumn Boughs*, watercolor and ink on paper, 1969. $19\frac{5}{8}$ x 28 in. / Sylvia Braverman, *Harbor II*, oil on canvas, 1967. $29\frac{1}{2}$ in. square. / Louis Bunce, *Untitled*, tempera on paper,



Dirck van Bergen, Dutch, 1645-1690
Landscape with Shepherds and Cattle, oil on canvas.
 $24\frac{3}{4}$ x $32\frac{1}{8}$ in. D37/B4538.1

Joseph M. W. Turner, British, 1775-1831
Cologne from the River, watercolor. $12\frac{7}{8}$ x $18\frac{1}{4}$ in.
Gift of Mr. and Mrs. Louis Brechemin.
B32/T8546.1



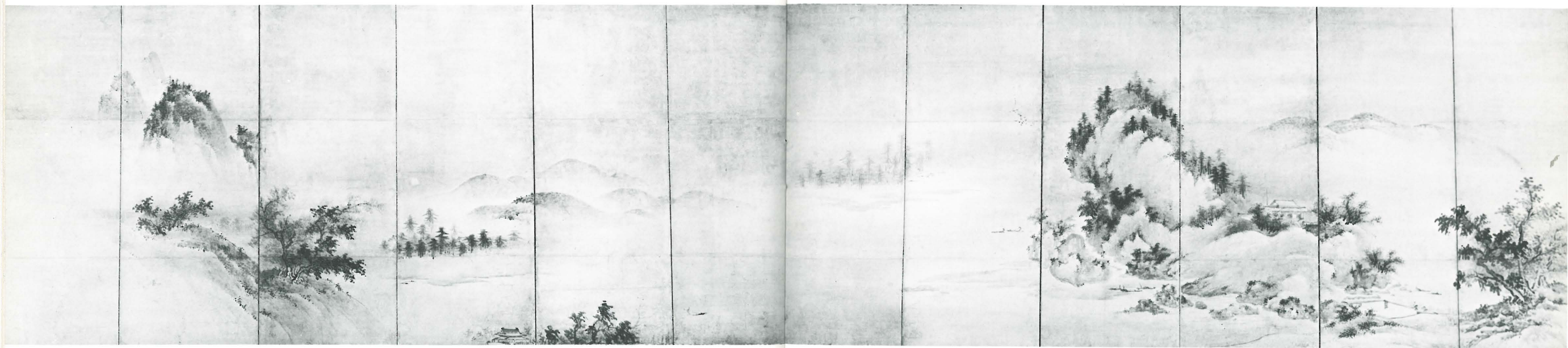
1968. 11 $\frac{7}{8}$ x 18 $\frac{3}{8}$ in. Anonymous gift in memory of Kathleen-Iva Baird. / Robert Colescott, *Night and Day, You Are the One*, 1969, acrylic on canvas. 78 $\frac{3}{4}$ x 59 in. Puget Sound Group of Northwest Painters Award in Memory of Eustace P. Ziegler and Northwest Annual Purchase Fund. / Fleur Cowles, *Paradise*, acrylic medium on panel, 1970. 28 x 36 in. Gift of Mr. & Mrs. Henry C. Isaacson. / Margaret Fernald Dole, *Nick in Studio*, 1935-1936, oil on canvas. 22 $\frac{1}{4}$ x 28 $\frac{1}{4}$ in. Gift of John S. Dole, Conn. / Boyer Gonzales, *Treasures*, 1969, oil on canvas. 39 $\frac{1}{2}$ x 47 $\frac{1}{2}$ in. / Morris Graves, *New Icon*, oil on canvas, 1964. 54 x 40 in.; *Bird # 1*, *The Small One*, 1969, watercolor and pastel on paper. 7 $\frac{3}{4}$ x 64 in.; *Bird # 4*, the *Multicolored One*, watercolor and pastel on paper, 1969. 12 $\frac{1}{2}$ in. square; *Bird # 3*, *The Startled One*, watercolor and pastel on paper, 1969. 12 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. / Richard Kirsten (Daiensai), *Snake Entering Enlightenment*,

acrylic on board, 1969. 13 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in. / John Franklin Koenig, *Prahaniji*, oil on twin canvases, 1969. 39 $\frac{1}{2}$ x 19 $\frac{3}{4}$ in. / H. Neil Meitzler, *River Rocks Becoming Islands*, collage of acrylic and painted paper on wood panel, 1970. 22 $\frac{5}{8}$ x 51 $\frac{3}{4}$ in. / Mrs. Bettye Stilwell, *The Fragrance of Autumn*, ink and color on paper. 52 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. / Charles A. Stokes, *Multiplied Swan*, transparent watercolor on mulberry and English paper, 1969. 31 x 23 $\frac{1}{4}$ in. / Mark Tobey, *Western Splendor*, tempera on board, 1943. 25 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in. Gift of Marillyn Black Watson; *Bars and Flails*, tempera and black pencil on fiberboard, 1944. 22 $\frac{1}{4}$ x 16 $\frac{1}{4}$ in. Gift of Mr. & Mrs. A. S. Kerry; *Universal City*, 1951, watercolor on paper, 37 $\frac{1}{2}$ x 25 in. Gift of Mr. & Mrs. Dan Johnson, New York City; *Untitled Calligraphic*, tempera on board, 1953. 37 $\frac{1}{8}$ x 11 in. Gift of Joanna Eckstein; *Spring Rhythms*, tempera and glue on paper, 1961. 9 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in. Gift of Dr. & Mrs. Richard E. Fuller.

Shao Mi, Chinese, active ca. 1620-1660
One of 12 album leaves, ink and light colors on paper. 11 $\frac{3}{8}$ x 17 in. Ch32/Sh215.1



Unkoku Tōgan, Japanese, 1547-1618
Shosho Hakkei (8 Views of Hsiao-Hsiang), pair of 6-fold screens, ink on paper. Each 58 $\frac{3}{8}$ x 138 $\frac{1}{4}$ in. J33/T5723.1



Sculpture

American Indian—Pipe with carved designs, argillite, Haida, Northwest Coast, 1830-1840. L. 9 $\frac{5}{8}$ in.; H. 2 $\frac{3}{4}$ in. Gift of Floyd Fitzpatrick.

Classic—Gifts to the Norman Davis Collection: Standing figure, Venus with diadem, bronze, Roman, 2nd century B.C. H. 10 $\frac{7}{8}$ in. / Torso, Aphrodite, marble, Hellenistic Period, ca. 2nd century B.C. H. 4 $\frac{7}{8}$ in. / Standing figure, philosopher, bronze, Roman, ca. 1st century A.D. H. 7 $\frac{1}{2}$ in. / Standing figure, Priestess, bronze, Cyprus, Hellenistic Period, 4th century or later. H. 4 $\frac{1}{2}$ in.

Europe—St. Ulrich (Bishop of Augsburg in the 10th century), lindenwood, polychromed and gilded, Southwest German, Mannerist-Baroque style, ca. 1600. H. 38 in. Margaret E. Fuller Purchase Fund.

India—Brahma and Brahmini, buff sandstone, Central India, 11th century. H. 30 $\frac{7}{8}$ in. / Vishnu and Lakshmi, bronze with traces of color, Kerala, Southwest India, 10th-12th century. H. 10 $\frac{5}{8}$ in. / Relief fragment, female head, terra-cotta with traces of color, Bogra District, Mahasthan, East Bengal, Pala Period, 8th-9th century. 12 $\frac{1}{2}$ x 11 $\frac{3}{4}$ in. / Dancing Shiva, bronze, 17th century. H. 10 in.

Japan—Standing Monk or Rakan, wood with polychrome and gold, Edo Period, 1615-1868. H. 21 $\frac{3}{8}$ in.

Nepal—Seated Tara holding a lotus, brass with silver and turquoise inlay, traces of color, 13th-14th century. H. 10 $\frac{1}{2}$ in. / Eleven-headed Avalokitesvara, gilt bronze, 14th-15th century. H. 19 $\frac{3}{8}$ in.

Pacific Islands—Bird image, fragment of a Malanggan carving, painted wood and miscellaneous materials, New Ireland, Melanesia, 19th century. H. 20 in.

Pre-Columbian—Figure of a bound prisoner, wood, Moche culture, North Coast of Peru, ca. 200 B.C.-700 A.D. H. 22 $\frac{1}{2}$ in. / Facial image, painted wood, Chancay culture, North or Central Coast of Peru, ca. 1000-1440. H. 8 $\frac{1}{2}$ in. / Figure in costume and headdress terra-cotta, Vera Cruz, Gulf Coast, Early Classic Period, ca. 200-500. H. 7 $\frac{1}{2}$ in.

Pre-Islamic—Finial, human head, striated stone, Hacilar, Anatolia, 6th millennium B.C. H. 1 $\frac{3}{4}$ in.

Tibet—Seated Lama, bronze and brass with chased and inlaid copper, silver and gold decoration, 15th century. H. 25 $\frac{5}{8}$ in. / Vasya-Vajravahari (dancing figure), gilt bronze inlaid with jewels, 14th century. H. 14 in.



Vasya-Vajravahari, gilt bronze inlaid with jewels, Tibetan, 14th century. H. 14 in. Till.8

Lama, bronze and brass with chased and inlaid copper, silver and gold decoration, Tibetan, 15th century. H. 25 $\frac{5}{8}$ in. Till.7



**Drawings, Graphics
& Photographs**

Drawings—William Anthony (American), *Frank*, pencil on paper, 1968. 8¼ x 6⅛ in. Gift of Mr. & Mrs. Edward V. Randle, New York City.

Graphics—Keith Achephol (American), *House and Garden*, 1970, color intaglio. 15⅞ x 19⅞ in. / Wilhelmina H. A. van der Brugt (Dutch), *Untitled*, 2, 3-color mono-prints, 1969. 17 x 22 in. / Steven M. Cortright (American), *Insert Series No. VIII*, 1969, color lithograph. 21¼ x 23¼ in. Seattle Art Museum Purchase Fund. / Ruth Cyril (American), *Winter Moon*, monochrome etching, 1957. 13⅜ x 18¼ in.; *Moonlit Pond*, monochrome etching, 1968. 8¾ x 11⅜ in. / Dorothy Dehner (American), *Figures in Landscape*, 1958, etching and aquatint. 9 x 11⅞ in. Gift of Mrs. Helen Falter. / Stanley W. Hayter (British), *Survol (flight)*, 3-color lithograph, 1967. 24⅞ x 17⅞ in. / Stephen Hazel (American), *Fort Lauderdale Liner*, 1970, color intaglio/stencil. 8 x 9⅞ in. Seattle Art Museum Purchase Fund. / François N. Martinet (French), *Vautour de Norwège* (Norwegian Vulture), 1787, handcolored engraving on vellum folio sheet. 8½ x 7⅞ in. Gift of Mr. & Mrs. Manfred Selig. / Simon C. Miger (French), *l'Autriche* (the Ostrich), 1801, engraving on folio sheet. 15¼ x 10½ in. Gift of Mr. & Mrs. Manfred Selig. / Rand Robbin (American), *Death Watch from Duke's Hill*, 1969, intaglio. 12⅞ x 17¾ in. / Mark Tobey (American), *Urban Renewal*, color lithograph, 1964. 10⅞ x 8⅜ in.; *Facial Image*, lithograph, 1970. 14 x 12⅞ in. Gift of friends in memory of Ralph W. Nicholson.

Library Volumes—*The Pageant of Peking*, by Donald Mennie, Introduction by Putnam Weale, and 66 handcolored photogravures of Peking and environs from photographs by Donald Mennie, published in Shanghai, 1920. Gift of Mrs. Walter G. Hiltner.

Photographs—Eleanore Irish (California), *Picket Fence*. / Stanley McIntyre (Oregon), *Orb Weaver II*. / John J. Olson (Washington), *Silver Sands*. / Floyd H. Sherry (California), *Snowstorm at Half Dome*. / Hal Spring (California), *Hard Hat*. / James R. Stanford (Washington), *Flags*.



Short Eared Owl, one of a set of three French bird paintings, watercolor and body-color on vellum folio sheets, late 18th century. 7⅞ x 9½ in. Purchased from the bequest of Margaret L. McCarney. Fr32.3



Jules Dupré, French, 1811-1899
Farmyard, oil on canvas. 14⅞ x 15 in.
Margaret E. Fuller Purchase Fund. Fr31/D9284.1

Schedule of Exhibitions

EXHIBITIONS: at the Museum

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

Continued from 1969

Objects Illustrated in the 1970 Engagement Book* (through January 11)
Survey of World Art II: The Christian Era* (through March 8)

January 3-March 22

Japanese Art*

Masterpiece of the Month: *Judgment of Paris* by Lucas Cranach the Elder

January 8-February 8

The Art of Tomioka Tessai (organized and circuited by International Exhibitions Foundation)

February 14-May 3

Acquisitions of 1969*

March 13-May 24

Survey of World Art III: Art of the Modern Era*

Masterpiece of the Month: *Landscape*, two-fold screen, by Ogata Kōrin, Edo Period

March 26-April 26

John Franklin Koenig Retrospective (organized by Seattle Art Museum)

April 30-June 21

Men Who Make Our World (organized and circuited by Yousuf Karsh)

May 13-June 14

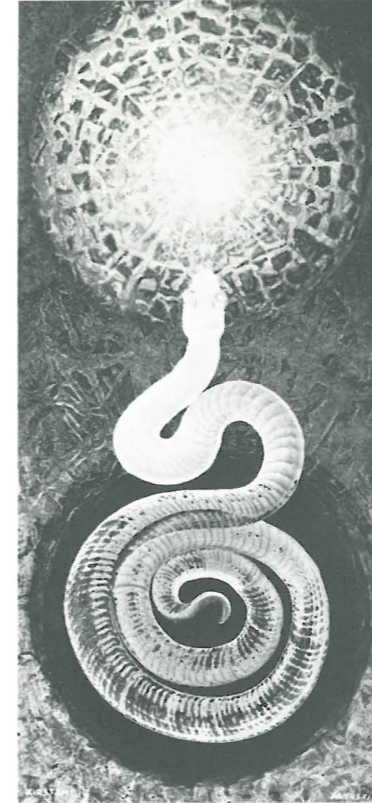
Birds in Art*

May 29-September 27

Asiatic Art*

July 1-August 30

Young People's Exhibition: Art of the First Americans*



Richard Kirsten (Daiensai), American, born 1920
Snake Entering Enlightenment, acrylic on board. 13⁵/₈ x 30³/₈ in. A38/K6394.3



Fleur Cowles, American
Paradise, acrylic on panel. 28 x 36 in. Gift of Mr. and Mrs. Henry C. Isaacson. A38/C8395.1



H. Neil Meitzler, American, born 1930
River Rocks Becoming Islands, collage of acrylic and painted paper on wood panel. 22⁵/₈ x 51³/₄ in. A34/M4797.1

July 2-August 16

In Pursuit of Antiquity: Chinese Paintings from the Earl Morse Collection (organized and circuited by the Art Museum, Princeton University)

September 19-26

Portraits '70 (organized by Seattle Art Museum for September Affair II)

October 8-November 22

19th and 20th Century Paintings from the Smith College Collection (organized and circuited by American Federation of Arts)

Paintings by Fleur Cowles (through October 12)

October 13-through December

Young People's Exhibition: Arts of Ancient Egypt*

November 19-December 27

Chinese Paintings from the Abe Collection and Other Masterpieces of Chinese Art (organized and circuited by Asian Art Foundation of San Francisco and Osaka Municipal Museum)

December 3-January 31, 1971

Tobey's 80—A Birthday Retrospective (organized by Seattle Art Museum)

* Seattle Art Museum Collections

EXHIBITIONS: at the Pavilion**Continued from 1969-through January 4**

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

January 9-February 15

Robert Motherwell (circuited by Marlborough-Gerson Gallery, New York)
30th Annual Exhibition of Northwest Watercolors (sponsored by Northwest Watercolor Society). Jury: Val Welman, Henry Petterson, Larrie Howe

February 20-April 5

41st International Northwest Printmakers Exhibition. Jury: Paul Mills, Keith Achepohl, Ed Merrill

April 10-May 17

Roy Lichtenstein (organized and circuited by the Guggenheim Museum)

May 22-June 21

Robert Rauschenberg in Black and White (organized and circuited by Newport Harbor Art Museum)

June 26-July 26

1970 International Photography Exhibition (sponsored by the Seattle Photographic Society). Print Jury: Ray Atkeson, Nikolas Damascus, John D. McLauchlan. Color Slide Jury: Rosamarie Gerlach, Jerome J. Koch, APSA, Melvin E. Olmstead, APSA

July 30 through Summer

Northwest Printmakers Acquisitions*

September 11-October 11

Contemporary American Sculpture from the Whitney Museum of American Art, New York (selections from the Lipman Collection)

October 17-November 1

Objects: U.S.A. (commissioned by the Johnson Wax Company and organized by the Lee Nordness Gallery and Museum of Contemporary Crafts, New York)

November 10-December 13

56th Annual Exhibition of Painting and Sculpture (sponsored by the Seattle Art Museum). Jury: Richard Bellamy, Kenneth Callahan, Doris Shadbolt

December 18-January 24, 1971

31st Annual Exhibition of Watercolors (sponsored by the Northwest Watercolor Society). Jury: La Deane Tate, Stephen Bayless, William A. Phillips

Lectures, Concerts, Special Events

(In addition to the Guild Lecture Series)

April 11 *Mughal Jades: Their Relation to Chinese and West Asian Traditions*, John Irwin, Keeper of the Indian and Southeast Asian Section, Victoria & Albert Museum

April 12, 19, Spring Series of Chamber Music Concerts, jointly sponsored by Recording Industries Trust Funds with the cooperation of the Seattle Musicians Association, Local 76, A.F. of M.

April 13 Museum Guild Spring Luncheon, at the Pavilion. Paintings by Roy Lichtenstein; fashions by Geoffrey Beene presented by Nordstrom Best

April 21 United Arts Council salute to the arts in cooperation with the Space Needle

May 14 21st Annual Architectural Exhibition, Washington Park Towers Condominium and two Lake Shore homes

July 14, 15, 16 Three lectures by Prof. Colin M. Kraay, Oxford University, co-sponsored with U of W Office of Summer Quarter and Department of Classics:
An Introduction to Greek Coinage, at the University
Greek Coinage: New Interpretations, at the University
The Coinage of Athens, at the Museum

Sept. 13, 20, Fall Series of Chamber Music Concerts jointly sponsored by Recording Industries Trust Funds with the cooperation of the Seattle Musicians Association, Local 76, A.F. of M.

Sept. 19 *September Affair II*, art, fashion and dance gala, sponsored by the Bon Marche to benefit the Museum

Sept. 1- Oct. 2 *Art U.S.S.R.'70*, tour of Russia for Museum members

Oct. 8 *Collections*, Fleur Cowles, author and artist

Oct. 9 *Beginnings of Jain Art and Symbolism*, Dr. U. P. Shah, Associate Director, Oriental Institute in Baroda, India. Co-sponsored with the Center for Asian Arts, at the University

Nov. 15 *Arty Party 5*, at the Pavilion, for senior high and college students, sponsored by Museum Guild

Loans to Other Institutions**In Seattle Area**

The Bon Marche, National Art Gallery
Contemporary Northwest Artists, 29
British Consul General of Seattle Residence, 4

Canyon Park Junior High School, Bothell
9th Grade Humanities Program, 12

Friends of the Crafts, Cascade Gallery
Pre-Columbian and Peruvian Exhibition, 28

Japanese Folk Art Exhibition, 20
Harbor Club, 8

Jaid Gallery, Richland
Representative Exhibition of Washington Pavilion at Expo '70, 6

King County Arts Commission, County Court House, 11
Pacific Lutheran University, The Gallery, Tacoma

Aspects of War-Goya and Callot, 31
Male and Female, 24

Pacific Science Center, 10

Rainier Club, 4
Seattle Art Museum with the United Arts Council of Puget Sound exhibit at the Space Needle
 1970 Salute to the Arts, 18
Seattle Chamber of Commerce, 1
Seattle Foundation, 6
Seattle Municipal Building, Mayor's and City Councilmen's offices, 39
Seattle Tennis Club, 11
State Capitol Museum, Olympia
 Governor's Festival of Arts, Horiuchi Retrospective, 6
University Club
 Northwest Artists in the Seattle Art Museum Collection, 7
University of Washington, Henry Gallery
 West African Sculpture, 42
 Arte Prehispanico, 36
 Tactiles, 3
Variety Club
 Variety Club Show, 28
Washington State Arts Commission, Olympia, 3

Outside Seattle Area

Alaska State Museum, Juneau
 Eustace Ziegler Exhibition, 12
The Art Institute of Chicago, and circuit to: Minneapolis Institute of Arts; Toledo Museum of Art
 Painting in Italy in the Eighteenth Century, 2
The Asia Society, Asia House Gallery, New York City, and circuit to: University Museum, University of Pennsylvania, Philadelphia; De Young Memorial Museum, San Francisco
 Animal Style Art from East to West, 3
 Masterpieces of Asia Art in American Collections II, 2

California Palace of the Legion of Honor, San Francisco
 Jewelry from the Ancient Mediterranean, 3
Centre National d'Art Contemporain, Grand Palais, Paris
 Jean Helion, 1
City Art Museum of St. Louis, and William Rockhill Nelson Gallery of Art, Kansas City, Mo.
 200 Years of Japanese Porcelain, 10
Colorado Springs Fine Arts Center
 New Acquisitions, USA, 2
Expo '70 Museum of Fine Arts, Osaka
 Progress and Harmony for Mankind, 4
Honolulu International Center
 Flora Pacifica 1970, 15
Institut für Auslandbeziehungen, Stuttgart, West Germany, and circuit to: Pasadena Art Museum, California; Museo Nacional de Bellas Artes, Buenos Aires
 The 50th Anniversary of the Bauhaus, 1
The Metropolitan Museum of Art, at the Cloisters, New York City
 The Year 1200, 3
Museum of Contemporary Art, Chicago, and circuit to: Santa Barbara Museum of Art; University Art Museum, Berkeley; Seattle Art Museum; Solomon R. Guggenheim Museum, New York City
 Moholy-Nagy Retrospective, 1
Schweitzer Gallery, New York City
 Fortieth Anniversary Exhibition, 1
University of California, Art Gallery, Santa Barbara
 African Arts of Transformation, 6
University of Colorado Gallery of Art, Henderson Museum, Boulder
 Watermedia Painting, 1
University of Florida, University Gallery, and Jacksonville Art Museum
 The Maya, 4

University of Indiana, Department of Fine Arts, Bloomington
 Islamic Art Across the World, 6
University of Notre Dame Art Gallery, Indiana, and State University of New York at Binghamton
 The Age of Vasari, 1
University of Pennsylvania, Institute of Contemporary Art, Philadelphia, and circuit to: Institute for the Arts, Rice University, Houston; Akron Art Institute
 The Highway, 1
University of Saskatchewan, Norman MacKenzie Art Gallery, Regina, and Montreal Museum of Fine Arts
 Italian Master Drawings, 1
 Comparisons: China and Japan, (Regina only), 4
Vancouver Art Gallery, Canada, and circuit to: National Gallery of Canada, Ottawa; Art Gallery, Memorial University, St. John's, Newfoundland; Confederation Art Gallery, Charlottetown, Prince Edward Island; Winnipeg Art Gallery; Art Gallery of Greater Victoria; Edmonton Art Gallery; Mendel Art Gallery, Saskatoon
 Jack Shadbolt Retrospective, 1
Washington County Museum of Fine Arts, Hagerstown, Maryland
 Andrew Wyeth, 1
Washington State Pavilion, Osaka
 Expo '70, 3

Officers and Trustees 1970-71

Officers

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

Trustees

Richard E. Fuller	<i>Life Trustee</i>
-------------------	---------------------

Term Ending 1972

Robert M. Arnold, Mrs. Ceberth 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

Term Ending 1974

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

Ex-Officio

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

Museum Staff

Director
Associate Director
Curator of Asiatic Art
Museum Secretary
Honorary Registrar
Registrar
Director of Education
Assistants in Education

Librarian
Designer
Photographer
Shipping Supervisor
Assistant, Shipping Dept.
Museum Shop
Photographic and Slide Library

Public Relations
Secretary to Associate Director
Assistant Curator of Asiatic and African Art
Secretary to Curator of Asiatic Art
Assistant to Curator
Office Secretary
Membership Secretary
Research Associate
Musical Director

Pavilion Staff

In charge
Sales and Information

Seattle Park Department

Chief Custodian
Custodians

Richard E. Fuller
Thomas Northrup Maytham
Henry Trubner
Mrs. Coe V. Malone
Emily Hartwell Tupper
Pauline de Haart Adams
Mrs. William J. Lahr
Anne Focke, Karla S. Newsom (to Jan. 1971), Sarah A. Clark (as of Jan. 1971)
Hermie M. Lyons
H. Neil Meitzler
Earl T. Fields
William J. Lahr
Gregory Olson
Mrs. Frank H. Molitor, Margaret V. Evans
Stanley W. Hess, Supervisor, Mrs. William R. Cleland, Assistant
Mrs. John H. Bowen
Mrs. Donald A. Torrie
Mrs. Douglas A. Austin

Mrs. Donald B. Armstrong
Catherine A. Kaputa (as of Sept. 1970)
Miyoko Kaneta (to Sept. 1970)
Sara C. Torres
Millard B. Rogers
Ronald Phillips

Tore Hoven
Mrs. Buel Blake, Mrs. Robert Buchholtz,
Mrs. A. Vincent Shorrock

Robert Ramsey
David W. Burns, Oscar Haugland,
Leonard Lewan, Louis Young



Tomioka Tessai exhibition

MEALS & COMPANY
Certified Public Accountants
Seattle, Washington 98101

Auditors' Report

We have examined the balance sheet of the SEATTLE ART MUSEUM as of December 31, 1970 and the related statements of cash receipts and disbursements and analysis of funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

Securities are carried on the balance sheet at cost, when purchased, or at market values when otherwise acquired. Securities carried on the balance sheet at \$1,270,717.21 had market values of approximately \$1,688,888.00 at the balance sheet date.

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

In our opinion the accompanying statements present fairly, on the cash basis, the financial position of the Museum at December 31, 1970 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 25, 1971

**Seattle Art Museum
Balance Sheet—December 31, 1970**

Assets

Cash In Bank And On Hand:

Petty Cash—Operating Fund	\$	25.00	
Checking Account—Operating Fund		14,563.72	
Checking Account—Restricted Gifts Fund		118,903.03	
Other Funds—Savings Accounts		94,690.86	
	\$	<u>228,182.61</u>	

Negotiable Securities:

At market when gifted; at cost when otherwise acquired:

Founders' Endowment Fund	\$299,323.73		
Margaret E. Fuller Endowment Fund	723,795.80		
Restricted Gifts Fund (Margaret E. Fuller)	220,188.68		
Restricted Gifts Fund—Other	25,312.50		
R. E. Fuller Building Fund	2,096.50	1,270,717.21	
		<u>\$1,498,899.82</u>	

Sources of Funds

FOUNDERS' ENDOWMENT FUND	\$304,251.25		
MARGARET E. FULLER ENDOWMENT FUND	724,678.43		
R. E. FULLER BUILDING FUND	31,926.01		
RESTRICTED GIFTS FUND	423,455.41		
OPERATING FUND	14,588.72		
		<u>\$1,498,899.82</u>	

**Seattle Art Museum
Analysis of Funds
December 31, 1970**

	Balance 12-31-69	Additions	Deductions	Balance 12-31-70
Founders' Endowment Fund	\$ 291,036.10			
Life memberships and gifts		\$ 13,207.50		
Sales of fractional shares		7.65		\$ 304,251.25
Margaret E. Fuller Endowment Fund	724,668.49			
Sales of Stock rights		9.94		724,678.43
R. E. Fuller Building Fund	30,461.32			
Gifts, dividends, interest		1,464.69		31,926.01
Restricted Gifts Fund	452,829.94			
Gifts		125,131.66		
Dividends and interest		24,055.45		
Membership dues			\$ 1,000.00	
Purchase of gallery art objects			112,708.84	
Travel expenses of staff			10,212.90	
Building alteration costs			50,482.60	
Net transfers to operating fund			4,157.30	423,455.41
Operating Fund	11,422.79			
Income, per statement		289,644.22		
Expense, per statement			290,635.59	
Net transfers from restricted gifts fund		4,157.30		14,588.72
	<u>\$1,510,418.64</u>	<u>\$457,678.41</u>	<u>\$469,197.23</u>	<u>\$1,498,899.82</u>

**Seattle Art Museum
Cash Operating Receipts & Disbursements 1970**

Receipts:		
Memberships (individual and organizations)		\$ 63,875.00
United Arts Fund & Corporate gifts		42,174.45
Unrestricted gifts	\$ 16,318.87	
Year-end appeal	23,984.35	40,303.22
Projects—special events		20,769.17
Special exhibitions		16,739.93
Miscellaneous (sale of post cards, publications, slides, photos, etc.)		38,077.36
Dividends:		
Founders' Endowment Fund	\$ 16,215.53	
Margaret E. Fuller Endowment Fund	47,750.63	63,966.16
Interest:		
Founders' Endowment Fund	\$ 3,687.60	
Margaret E. Fuller Endowment Fund	51.33	3,738.93
		<u>\$289,644.22</u>
Disbursements:		
Salaries	\$166,181.37	
Exhibitions	66,119.98	
Restoration and repair of art objects	3,914.01	
Administration	16,737.22	
Telephone and telegraph	6,483.70	
Travel expense	485.28	
Concerts and lectures	1,920.12	
Office equipment and maintenance of same	2,933.06	
Books, slides, magazines	6,449.36	
Pensions, social security, medical coverage	13,045.64	
Building security	6,365.85	290,635.59
		<u>\$ 991.37</u>
Excess of Disbursements Over Receipts		<u>\$ 991.37</u>

Gifts and Bequests

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 of people of all ages through its Department of Education, curatorial staff 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."