

SEATTLE ART MUSEUM
ANNUAL REPORT 1968



ANNUAL REPORT
Sixty-Third Year, 1968
OF THE SEATTLE ART MUSEUM



Cover. Rhyton, silver with repousse and chased decoration; Iran, Achaemenid, 539-331 B.C.; H. 8³/₈ in. (Pls6.34)

Frontispiece. Jade mask; Teotihuacan III style, Valley of Mexico, Classic Period, ca. 500-700 A.D.; H. 5⁵/₈ in. (PC16.8)

Seattle Art Museum 1968-69

OFFICERS

President, Richard E. Fuller
First Vice-President, Albert S. Kerry
Second Vice-President, John H. Hauberg
Secretary, Willard J. Wright
Treasurer, Willis L. Campbell (to April, 1969)
Robert M. Arnold (as of April, 1969)

TRUSTEES

Life Trustee, Richard E. Fuller

TERM ENDING 1970

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

TERM ENDING 1971

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

TERM ENDING 1972

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

EX-OFFICIO

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

*Died June 17, 1969

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
Assistant in Education, Ann Focke
Librarian, Hermie M. Lyons
Assistant Librarian, Mrs. Richard Kent
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 Records, Stanley W. Hess, Mrs. Lockwood Dennis,
Mrs. Ethel J. MacDonald
Public Relations, Mrs. John H. Bowen
Secretary to Associate Director, Mrs. Donald A. Torrie
Assistant to Curator of Asiatic Art, Mrs. Douglas A. Austin
Secretary to Curator of Asiatic Art, Mrs. Donald B. Armstrong
Secretary-Assistant, Shipping Dept., Linda C. Papaso
Office Secretary, Miyoko Kaneta
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
Junior Custodial Engineers, Chester Buhl, David W. Burns,
Oscar Haugland, Leonard Lewan

Annual Report of the President and Director

The past year for the Seattle Art Museum and its Pavilion has been a very busy one for the entire staff. As the Museum grows in importance our administrative demands increase with requests for loans and opinions and offers of exhibitions and accessions. Mr. Thomas N. Maytham, the Associate Director, and Mr. Henry Trubner, who joined our staff on July 1st as Curator of Asiatic Art, have both been of great assistance but they have both brought temporary responsibilities from their previous posts that have demanded some of their time. The former for the pending completion of the catalogue of American paintings at the Boston Museum of Fine Arts and the latter for the completion of the handbook of the Asiatic collection of the Royal Ontario Museum in Toronto, due to be published this month. The experience thus gained will be invaluable for our still pending publication of a handbook for which The Seattle Foundation has reserved \$10,000.

MANILA CERAMIC CONFERENCE

Early in the year at the request of Dr. John A. Pope, Director of the Freer Gallery of the Smithsonian Institution, I donated \$10,000 in the name of the Seattle Art Museum to permit us to be the co-sponsors of the Manila Ceramic Conference to study the early Chinese export vessels recently excavated in the Philippines. Both Dr. Millard B. Rogers, Director of the Center for Asian Arts at the University of Washington, and Henry Trubner were asked to attend this event which brought together many of the world's greatest scholars in this field. After the seminar, the symposium continued at the great new museum at Taipei. Mr. Trubner was given leave from both the Royal Ontario Museum and the University of Toronto. We paid his expenses through Univart Trust and authorized a short visit to Tokyo where discussions continued after viewing some of the most important Japanese collections in the area. This resulted in our purchase of some major examples of Japanese antiquities. A transcription of the discussion has been received by the participants and will result in an important publication in which Seattle must assist financially.

EXHIBITIONS

According to the record of our counter mats the attendance at the Museum was in excess of 236,000 and at the Pavilion nearly 130,000. The list recorded on pages 19-20 indicates the wide scope of our schedule. Nearly all the mediums and periods of art were included, often from our own collection. In some cases, as indicated in the list, we shared the expense for the exhibits put together by other museums and organizations.

In the late spring to feature the creative genius of the negro we showed an excellent exhibition of ancient tribal art of West Africa in which we augmented our growing collection in this important field with material borrowed from leading American and Canadian collectors, New York dealers and both the Museum of Primitive Art in New York and the University of Pennsylvania Museum in Philadelphia, as well as some of our own distinguished collectors in Seattle.

On this occasion we especially featured the most discriminating private collection of primitive art of Nasli and Alice Heeramanek which they gave to the Seattle Art Museum as a most generous token of appreciation of the support that I have given to the Heeramanek Galleries in New York City for over 30 years. Although largely of tribal African origin it also included many small masterpieces from some of the innumerable cultures of the South Pacific as well as those of the north coast American Indian. In recognition of this great gift the Board elected Mr. and Mrs. Heeramanek as Benefactors.

In showing *West Coast Now* at the Pavilion we collaborated with the Portland Art Museum which had formed this exhibit for their 75th anniversary. The Los Angeles County Museum was responsible for the retrospective exhibition of Rico Lebrun as well as for the very popular and profitable exhibit of *Eight Masters of American Watercolor*, while the DeYoung Museum was responsible for *Chinese Treasures from the Avery Brundage Collection*. In the late autumn we had a gala opening at the Pavilion of the great retrospective exhibition of paintings and graphic art by the noted German Expressionist Ernst Ludwig Kirchner on which Mr. Maytham com-

menced working while still at the Boston Museum of Fine Arts where it ends in the spring. In forming this exhibit and in writing the catalogue he had the assistance of Dr. Donald E. Gordon.

The high insurance on some of these exhibits demanded an entrance fee which was covered by our attendance only in the case of the *Eight Masters of American Watercolor*. The noted exhibit of the *Chinese Treasures from the Avery Brundage Collection* at the DeYoung Museum in San Francisco in spite of its superb quality and the excellent installation by Mr. Trubner and Mr. Neil Meitzler failed to cover the heavy expense entailed by the high insurance and the required guard. It left us with a deficit of \$11,000.

In the autumn we adopted the well established policy of having pay shows free to members in the hope of stimulating membership.

ACCESSIONS

During 1968 the Seattle Art Museum acquired by gift and by purchase from endowment funds 255 objects for its permanent collection. Of these 84 were donated by the Heeramaneks. We consider it the duty of the Museum to acquire, as far as it can afford, for its permanent collection items illustrating the history of art with a special concentration on creative epochs. In spite of the diminishing market and often the increasing prices we have found in some fields items that we considered to be most desirable and relatively reasonably priced. In this task Mr. Maytham and Mr. Trubner have been most active and discriminating.

Some of these objects were recorded in the names of various donors who had made contributions to our accession fund. Special mention should be made of Mrs. Oswald Brown who gave me a generous assignment when I went to London last winter of purchasing two paintings as memorials to her maternal and paternal grandparents. Fortunately I found excellent old masters that were to her liking. Our Bene-



Dr. and Mrs. Richard E. Fuller at the Kirchner preview

factor Mr. Ivan L. Best gave us a substantial interest in a most important large Japanese Kannon Bosatsu of the 10th-11th century of lacquered wood and will complete the gift in subsequent years. The list of accessions and donors begins on page 52.

The cataloguing of this material for the card index imposed a major task on our Registrar Mrs. Pauline DeHaart Adams and our Photographer Mr. Earl Fields. Some items demanded much research. Mrs. Douglas Austin has assisted in the description of some of the primitive and Asian items, while Miss Emily Tupper as Honorary Registrar has been cataloguing many fine textiles that we acquired in the early years of the Museum before she joined our staff.

LOANS

Mrs. Adams reports that 530 objects were lent to 51 institutions ranging from the offices in the Seattle Municipal Building to major museum exhibits, some for circuit with illustrated catalogues. The details of this important and demanding phase of our activities are listed on page 22. Some items were delivered by hand while others required packing either at the Museum under the Shipping Supervisor William J. Lahr or with outside professional service.

LIBRARY

The Librarian Miss Hermie Lyons reports that 252 volumes were added to the Library by gift and purchase. A total of 183 objects in the collection of the Seattle Art Museum were illustrated in books, exhibition catalogues, and periodicals. In exchange we received 170 publications from other museums, of these 9 were from Canada, 14 from Europe, 7 from Asia, and one each from Australia and New Zealand.

PHOTOGRAPHIC RECORDS

Stanley Hess, who is in charge of our photographic records, slides and labels of which the Asian ones are now edited by Mr. Trubner with the assistance of Mrs. Austin, reports that the slides presently number nearly 34,000, an increase of nearly 2,000, after the deletion of 500 which were superseded or had faded. Some of the new ones were purchased, but most of them were taken by our Photographer Earl Fields. Mrs. Ethel J. Macdonald in this department assists in the mounting and labeling of the slides.

THE ARCHITECTURAL EXHIBIT

Mrs. James G. McCurdy was the excellent chairman of the exhibit which was initiated 19 years ago by Mrs. Herbert Brink. The title was *Capitol Hill Cliffhangers* and was confined to the residences on the margin of the Hill. As usual it played an important part in meeting our general operating expenses bringing a net profit of over \$10,000. We are most grateful to Mrs. McCurdy and her fine Executive Committee, and the hundreds who served on the various committees. We are especially indebted to the following home owners whose gracious cooperation made the event possible: Mr. and Mrs. John V. Barnet, Mr. Robert J. Block, Mr. and Mrs. Walter H. Johnson, Jr., Mr. Norman J. Johnston, Mr. and Mrs. Albert S. Kerry, Dr. Roger Brown Loucks, Prof. and Mrs. R. Joseph Monsen, Mrs. Robert S. Nichols, Mr. Peter Oos, Mr. William Overholt, Dr. and Mrs. Ernest N. Patty, Mr. and Mrs. Edward F. Riley, Sr., Mr. Ronald L. Welch and St. Demetrios Church.

SALES

Under the able direction of Mrs. Frank H. Molitor the Sales Desks at both the Museum and the Pavilion were a major source of interest for our visitors and netted a profit to the Museum of over \$23,000, exclusive of the Engagement Books and the catalogues of both the Brundage and the Kirchner exhibits. Purchase awards and gross sales from various annuals totaled over \$8,000.00.

STAFF CHANGES

In the summer Bert Garner after two years of excellent service resigned as Designer. Fortunately Neil Meitzler who had served in that capacity for more than nine years rejoined our staff. Mrs. Donald A. Torrie became the secretary for Mr. Maytham and Mrs. Donald B. Armstrong the secretary for Mr. Trubner. Mrs. Douglas A. Austin joined our staff as curatorial assistant.

MAINTENANCE AND EQUIPMENT

With Mr. Robert Ramsey as Chief Custodial Engineer the maintenance of the Museum building was most satisfactory. The City purchased new mats at the front entrance and to avoid accidents installed non-skid treads on the inside stairs. Office equipment was purchased to establish Mr. Maytham in my office and bookshelves in Mr. Trubner's office. Over \$10,000 was spent in office and general museum equipment, about half from my personal account. This included an additional electric typewriter, a dictaphone, two slide projectors and a dry mount press. Electric cash registers and parcel post scales for the Sales Desks were purchased for both the Museum and the Pavilion, as well as a new addressograph machine to facilitate bulk mailings under the new restrictions. Over \$2,000 was spent on the restoration of art objects principally for the repair of three Japanese paintings.

BUILDING PROGRAM

The building program mentioned last year is tentatively scheduled to commence on April 21, 1969 after the termination of the Guild program and hopefully to be completed in the early autumn prior to the next season. The plans have been modified, a short elevated corridor will lead from the S.E. corner of the Library to an elevator descending to the lower floor to give access to the stack area which will be established beneath the Activities Room. This area will also accommodate an air conditioning unit and some desk space.

It was found on further study that it is practical to enlarge the sub-basement only beneath the northern painting stacks. This will require the temporary removal of the painting racks and the storage or exhibition of the Northwest paintings during the summer months. The floor will be jack hammered out and the earth excavated through the service entrance. In compliance with the request of Chief Vickery the sub-basement will have carbon dioxide fire protection. To simplify the problem we will strive only for the attainment of space and postpone the specification of equipment until another year except for air conditioning.

ISAMU NOGUCHI'S BLACK SUN

Nearly two years ago a telephone call from the late Rene d'Harnoncourt, then the Director of the Museum of Modern Art in New York City, brought me the news that Seattle was one of three cities in the United States which the National Council on the Arts under Roger Stevens was honoring with the offer of a grant of \$45,000 towards the purchase of an important sculpture providing that a matching fund and a suitably prominent site were available. He proposed the *Black Sun* in black granite by the famed American sculptor Isamu Noguchi who won a national award for his somewhat similar *White Sun* for the Beinecke Library at Yale.

Since time was of the essence I agreed to provide the matching funds through a gift of securities to The Seattle Foundation providing its Trustees approved. When Noguchi visited Seattle I showed him various potential sites but he, as the Eastern committee had anticipated, expressed a preference for the one opposite the entrance to the Museum. This was approved by appropriate representatives of the Mayor's office, the Park Board and the Municipal Art Commission. Subsequently the City Council budgeted \$15,000 towards the expense in addition to the labor of the Park Department and assigned to the noted architect Fred Bassetti, president of the Seattle Chapter of the A.I.A., the responsibility of designing an appropriate site. With the approval of Noguchi the plan was reduced in width to avoid excessive sacrifice of parking space. An additional grant has been required through The Seattle Foundation to meet the bids. The gigantic sculpture has just been completed in Japan and will be installed in Volunteer Park in the late spring when it will commemorate the centennial of the incorporation of the City.

PUBLICITY

As usual we take pleasure in expressing our gratitude to the various news media that record our activities, especially to the *Seattle Times*, *Seattle Post-Intelligencer*, and the *Argus* as well as to the various broadcasting stations that have donated spot announcements and programs on both radio and TV. Excellent articles have also appeared in *Seattle Magazine* and *Puget Soundings*. We commend Mrs. John Bowen

for this phase of our public relations and the Director of Education Mrs. William J. Lahr for her scholarly broadcasts. We are always grateful to the *Christian Science Monitor* for publishing photographs of our accessions and the fine articles by their correspondent Mrs. Patricia Boyd Wilson. By a major effort I wrote the Engagement Book which was laid out by Bert Garner and edited by the staff. It featured on the cover on an Egyptian blue ground the bronze Horus donated by PONCHO in 1967.

I again thank the Trustees and my fellow officers for their advice and assistance. We are most grateful to Mrs. Dale E. Sherrow for again serving as an excellent chairman of the Guild whose volunteers render the Museum such great service. We are especially grateful to the Docents who add greatly in the interpretation of the exhibits.

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. I say this advisedly for they are essentially underpaid. Mr. Maytham and Mr. Trubner have both added greatly to our scholarship. We could not close without thanking Mrs. Coe V. Malone especially for her devoted service as Museum secretary.

RICHARD E. FULLER
President and Director

Annual Report of the Contemporary Art Council

For the Contemporary Art Council of the Seattle Art Museum, the year 1968 was an active, stimulating, and thoroughly enjoyable period for all its members.

At the outset, following the March 21, 1968 Annual Meeting, we reorganized the standing committees of the Council to consolidate and strengthen their efforts; and each committee, under its able chairman, contributed importantly to the Council's program:

Arrangements Committee . . . Mrs. Alfred Perthou, Chairman
Exhibitions Committee . . . Mrs. Sidney Gerber, Chairman
Publicity Committee . . . Mr. Morrie J. Alhadeff, Chairman
Tour Committee . . . Miss Joanna Eckstein, Chairman
Membership Committee . . . Mrs. Sheffield Phelps, Chairman

In cooperation with the Seattle Art Museum and with the particular assistance of Thomas N. Maytham, Associate Director, the Council sponsored on March 31 a sparkling symposium—"Los Angeles Now—Center or Outpost" involving four provocative panelists active in the Los Angeles art scene: Larry Bell, Craig Kauffman, Robert Irwin and John Coplans, Curator of the Pasadena Art Museum. (The artists involved had just completed installation of a notable exhibition of their works at the Vancouver Art Gallery entitled "Six from Los Angeles.")

The next important event, co-sponsored with the Henry Gallery, was an unusually artistic ballet recital, staged with living props at the Seattle Art Museum Pavilion by Deborah Hay, who had just previously performed to critical acclaim in Vancouver, B.C.

During this spring period, the Exhibitions Committee, and Mrs. Anne Gerber in particular, were busy negotiating with the Fischbach Gallery in New York for the development of a full scale mock-up display of the work of the famous American artist, Tony Smith. The twelve-foot-high sculpture of MOSES thus became a stunning adjunct to the Jackson Pollock show—"Pollock on Paper," which opened July 11 at the Seattle Art Museum Pavilion following a gala preview sponsored by the Council the evening of July 10.

The next event, of a purely social nature, was the eminently successful Council-hosted get-acquainted cruise for invited local artists on Lake Washington the evening of Tuesday, July 16. Guests of honor were Ingeborg and Jan van der Marck of Chicago's Museum of Contemporary Art. Following the cruise, Council members and artists enjoyed a festive salmon barbecue at the Simons home on Evergreen Point Road.

Perhaps the highlight of the year was the Contemporary Art Council tour to Chicago the weekend of October 24-28. About thirty Council members and their wives visited about a dozen outstanding private collections in and around Chicago. Additionally, we had the rare opportunity to attend two significant museum exhibits—"Dada, Surrealism and Their Heritage" at the Chicago Art Institute and the preview of "Relief/Construction/Relief" at the Museum of Contemporary Art.

A highlight of the Museum's year was the retrospective exhibition of selected works by the German expressionist, Ernst Ludwig Kirchner. On the evening of December 8, the Council sponsored a lecture on Kirchner at the Seattle Art Museum by Dr. Peter Selz, Director of Art at the University Art Gallery, University of California at Berkeley; and then met with him at a supper party at the Simons home.

The year to date culminated on March 14 with the Sidney Janis exhibition at the Seattle Art Museum Pavilion which the Council co-sponsored with the Museum. The Council also undertook the members' preview of this comprehensive and world-famous collection of contemporary art the evening of Thursday, March 13.

During the year that was, several programs were initiated that may not culminate for a year or two. At its December 2 members' meeting, the Council agreed to

explore the possibility of establishing a commissioned art fund, and Bob Dootson agreed to assume responsibility for this effort. The first commission to be explored, for which a PONCHO grant might be solicited, would be the permanent erection of the MOSES sculpture, if this can be negotiated, at an appropriate location in the city of Seattle.

Stimulated by a luncheon, as guests of the van der Marcks, at the Chicago Arts Club while on the October Chicago tour, the Council agreed that the possibility of establishing a United Arts Club in Seattle should be seriously investigated. An ad hoc committee has thus been established under the chairmanship of Mr. Robert Arnold and initial discussions are now under way with the Seattle Center Commission to explore a possible club site in this strategic location.

At the instigation of Miss Joanna Eckstein, the Council is giving consideration to a trip in September to the Sao Paulo Bienal in Brazil—perhaps the most ambitious Council tour yet projected.

Finally, the Exhibition Committee, under the enthusiastic leadership of its chairman, Mrs. Anne Gerber, is finalizing plans for perhaps the most comprehensive exhibit of new directions in art yet staged, under the inspirational guidance of Lucy Lippard. Featuring indoor and outdoor art, more than half a hundred artists will be represented and a novel catalog concept is being contemplated. If this doesn't turn Seattle on, nothing will.

I have thoroughly enjoyed serving as Council president during 1968, and a good part of my satisfaction has been derived from the personal associations which were made possible. I would like particularly to express my thanks to the other officers of the Council without whose help we could not have had such a worthwhile year—Virginia Wright, Vice President; Jane McCarthy, Secretary, and Bob Arnold, Treasurer. I think that we made considerable progress during the year, towards our Council's purpose of promoting the education in and appreciation of contemporary art in the city of Seattle.

LANGDON S. SIMONS, JR.
President

Treasurer's Report of the Contemporary Art Council

Cash on Hand—December 31, 1967.....			\$2,652.72
Dues and Contributions from Members..		\$2,800.00	
Contribution from Bloedel Foundation, Inc.		2,500.00	
Interest on Savings Account.....		<u>113.32</u>	5,413.32
			<u>8,066.04</u>
ART CRITIC VISITATION PROGRAM			
<i>Clement Greenberg</i>			
Travel Expense.....		\$ 296.50	
Catering		237.39	
Participant Reimbursement	\$132.00		(401.89) 7,664.15
<i>Andre Emmerich</i>			
Catering		403.24	
Participant Reimbursement	63.50		(339.74) 7,324.41
OUTING FOR NORTHWEST ARTISTS			
Boat Charter Service		150.00	
Catering and Miscellaneous Expenses..		525.85	
Participant Reimbursement	414.50		(261.35) 7,063.06
CHICAGO TOUR			
Invitations		23.86	
Travel Expense.....		364.00	
Catering		346.00	
Miscellaneous Refunds.....		220.41	
Participant Reimbursement	954.27		7,063.06
CONCERTS AND EXHIBITIONS			
<i>Deborah Hay Concert</i>			
Concert Expense.....		500.00	
Seattle Art Museum.....		110.24	
Promotion Expense.....		223.46	
Henry Gallery Contribution.....	300.00		
Admissions Income.....	153.00		(380.70) 6,682.36
<i>Tony Smith Exhibition</i>			
Peterson Pattern Works.....		1,909.64	
"Moses" Model by Roger William....		65.00	
Shipping and Miscellaneous Expense..		92.95	
Invitations		205.21	
Catering		331.33	
Admissions Income.....	698.50		(1,905.63) 4,776.73
<i>van der Marck Exhibition</i>			
at Henry Gallery		200.00	(200.00) 4,576.73
<i>Symposium at Seattle Art Museum</i>			
Larry Bell	Robert Irwin	400.00	(400.00) 4,176.73
John Coplans	Craig Kauffman		
ADMINISTRATIVE EXPENSE			
Office Supplies, etc.		248.53	
Secretarial Services		1,020.00	(1,268.53) 2,908.20
Miscellaneous		<u>344.16</u>	<u>(344.16) 2,564.04</u>
Cash on Hand—December 31, 1968.....			\$2,564.04

Respectfully submitted,
ROBERT M. ARNOLD, *Treasurer*

Annual Report of the Education Department

The Education Department, while maintaining all of its regular programs and lecture commitments, has added a number of projects in new areas of public service.

As Director of Education, I produced 13 half-hour television programs for "Video-scope" on KCTS-TV, the educational station, and four half-hour programs for "Community Workshop" on KING-TV, the NBC affiliate in this area. In addition the Museum was offered a monthly 10-minute segment on "Telescope," also a KING-TV program. Beginning in March both Miss Anne Focke, Assistant in Education, and I were alternately guests on 11 programs. Miss Focke was also asked to participate twice in KING's half-hour children's program, "Adventure Us," and appeared in a segment of "30 Minutes From Now" for the same station. We are most grateful to the broadcast media which gave us such a generous amount of their broadcast time.

Nine lectures were given to groups outside the Museum and 33 special programs within the Museum and its Pavilion. These were in addition to a new program of weekly gallery tours by the education staff. In March, we began with two tours a week in the Museum; in June, an additional tour was added at the Pavilion by Miss Focke. By September, with the increased load of regularly scheduled programs, the public tours by staff were changed to the following: Wednesday at 2 p.m. at the Museum and Friday at 2 p.m. at the Pavilion. The Docents continue to give the Sunday public tours for both buildings at this same hour.

The greatest growth in educational programs has been in the area of children's classes. Miss Focke has extended the Saturday classes to include a 10-13-year old group and added an early Thursday evening class for the 7-10-year olds.

The art history enrichment classes for senior high school students continue to meet Wednesday afternoon and a Tuesday afternoon class has been added for junior high students. These classes meet at the Pavilion. Miss Focke has often invited a guest artist, dancer or film maker to stimulate informal discussions on the interrelationships of art today.

During the summer the Saturday children's classes shifted to week days so that more could be offered to the public. One day during the week was set aside for special programs initiated in conjunction with CAMP and Neighborhood House. It was a beginning effort for this Department to try to enrich the lives of underprivileged young people in our Central Area.

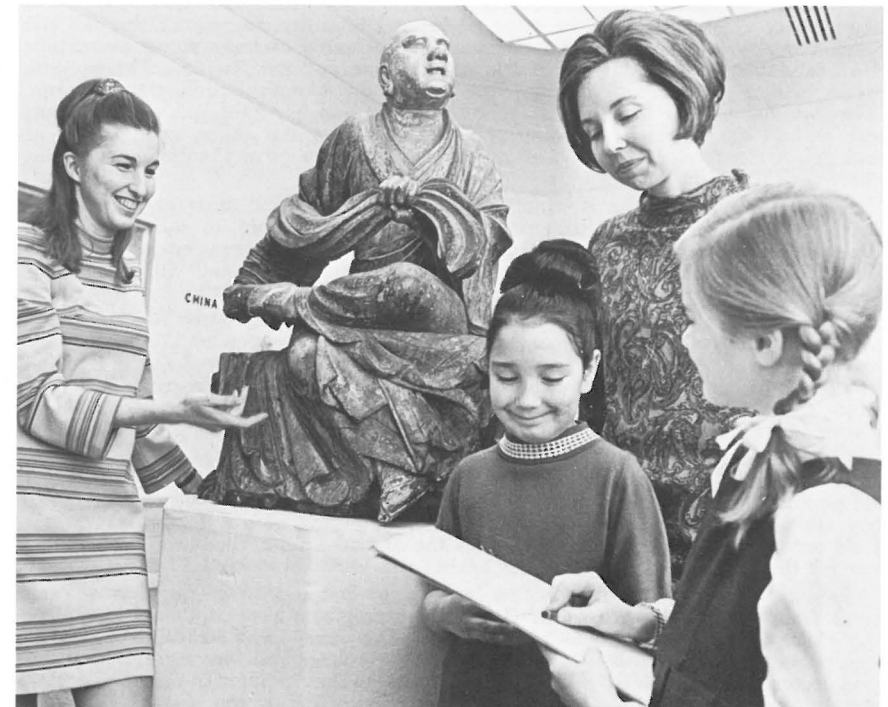
Educators are becoming increasingly aware that what continues to be taught in schools today is a totally western approach to our world. When art history is taught it is generally European, with an occasional chapter on other cultures only as they relate to western art. To help create a better balance for teachers in our area, I have changed the emphasis of the In-Service Art History Class to the Art and Cultures of Asia, Africa and the Americas before the influence of western man. I hope that this will give the teacher and through the teacher the children of this area a better understanding of fellow Americans who come from non-European backgrounds. Fortunately the Museum's collections are exceptionally rich in many of these cultures. The response of teachers has been very gratifying with classes averaging between 40 and 50 people per session.

In addition to our regular programs, time was found to serve on a variety of committees and juries. I served on the Scholastic Art Awards jury and the Fine Arts Festival Committee for the Seattle Public Schools, the selection committee for the Northwest Art Project of the Junior League. Miss Focke was asked to jury an exhibition for the Kittredge Gallery, University of Puget Sound, Tacoma.

We could not hope to expand our programs as we have if it were not for the dedicated work of our volunteers. The Docents do the bulk of the gallery tours for the schools. The Treasure Box Program continues to brighten the classrooms of third and fourth graders and Senior Citizen's Day is a monthly highlight to the over-65 generation. My thanks to all of you who make these programs possible.

Many staff members, outside the Education Department, have also helped by enriching the training program of our docents and contributing their special talents to classes from various educational institutions. My sincere thanks to each and every one of you.

MRS. WILLIAM J. LAHR
Director of Education



Anne Focke, children's classes

Report of the Seattle Art Museum Guild

1968-69 was a year of accomplishment and expansion for the Seattle Art Museum Guild. New committees were formed and the existing ones continued to flourish.

The Guild Vice-Chairman acts as advisor to the Associate Guilds of which there are six: Burien-Highline, Overlake, Richard Eugene Fuller, Couples #1, Couples #2, Evening. There has been an appreciable increase in membership in all of these Guilds during the past year. The Museum-oriented programs which they offer to members in their communities are of outstanding appeal and quality. These programs and the congenial atmosphere in which they are presented, encourage membership and interest in the Museum.

Docent Program. The excellent reputation enjoyed by this group of dedicated volunteers creates an ever-increasing demand on their time and talents. During the period from January 1968 to January 1969, 883 tours were conducted by 69 Docents. In conjunction with the educational staff their service to the Museum also includes intensive training courses for trainees, as well as workshops, seminars and continuing study and preparation for special exhibitions. The Docents also publish their own newspaper.

The Guild is especially grateful to the Docents for a substantial financial gift which was included in the Seattle Art Museum Guild's annual gift to the Museum Director.

Hospitality. Guild days are enhanced by the efforts of this committee. They cheerfully serve coffee and tea at 10:30 before meetings and during the lunch hour, decorate tables, collect money, usher, purchase supplies and charmingly cope with all problems great and small. In response to an administration request this fall the committee also undertook the responsibility for planning and arranging the details of all exhibition previews at the Seattle Art Museum and the Pavilion. The preview parties held in conjunction with the American Watercolor exhibition, the Brundage Collection and the Kirchner exhibition were elegant and beautiful and were received with enthusiasm by those attending. This committee is also called upon to act as hostesses at membership teas and at any of the other Executive Committee functions where their particular talents are needed.

Membership Committee. A variety of membership teas and other events planned by this committee help to sustain and increase membership in the Seattle Art Museum. New and prospective members are warmly welcomed on each Guild day. Committee members keep on efficient and up-to-date card file, and with the aid of the Museum staff present a monthly report of membership statistics.

Projects Committee. This enthusiastic and hard-working committee was continued to plan projects reaching out to capture community participation in Museum activities. The annual student *Arty Party* held during the Northwest Annual at the Pavilion drew an appreciative crowd of nearly 3,000 students. Excellent newspaper coverage before and after the event and many letters thanking the Museum for its continued interest in the students is additional evidence that this is a worthwhile effort.

The committee members also sold selected items from the Museum Shop on Guild days at both Volunteer Park and Associate Guild meetings. A very successful and profitable venture is the sale of beverage napkins. Designed by the staff designer, they are now sold at the Museum Shop as a continuing project to sustain various Guild activities. The committee also plans the annual Spring Luncheon, which this year for the first time was held at the Seattle Art Museum Pavilion.

Program Committee. Guild days are held on the first and third Thursdays of each month from October through April. The morning programs have continued to explore *The Major Creative Art Epochs of the World*. This series of illustrated lectures has been presented by Dr. Fuller, Mr. Maytham, Mr. Trubner and Mrs. Lahr. The afternoon lecture series entitled *Spanning the Centuries* has brought some of Seattle's most gifted and interesting speakers to the Museum. With the assistance of the Museum Librarian and office staff a reading list was compiled and distributed to those attending Guild lectures.

Public Relations Committee. This enterprising and resourceful committee has held teas, arranged for luncheons, assisted the Membership Committee on special

occasions, volunteered to staff sales desks for pay shows, contacted "Newcomer Clubs" and tactfully handled all requests from outside groups in conjunction with the use of Museum facilities.

Publicity. The excellent work of our publicity chairman has resulted in marvelous cooperation by Seattle and suburban publications. Full-page coverage given prior to Guild opening in October led to several inquiries for additional Associate Guilds and many new memberships.

Treasure Boxes. Knowledge and the ability to share it in a special and exciting way is the gift of these remarkable volunteers. They are in constant demand to bring Treasure Boxes of far away lands to the third- and fourth-grade children of metropolitan Seattle and its suburban areas.

Senior Day. This committee continues to offer superior programs on the first Friday of each month. Senior Day is well attended and growing in popularity. The Guild is proud of this community service which is unique to the Seattle Art Museum.

This year the Executive Committee created two additional standing committees: one for Volunteers in recognition of a growing need for additional help during special exhibitions, and to assist the staff with special mailings, typing and telephoning in conjunction with ever-expanding Guild activities. Its first major project was staffing the ticket sales desk for the Janis Collection at the Pavilion. The other, the Flower Committee, has already created a special niche through its imaginative and creative participation in previews and special Museum activities. Its chairman is researching the possibility of bringing living plants into the Museum's central court.

The Parliamentarian has completely revised the Guild Handbook, and our Treasurer, Recording Secretary and Corresponding Secretary have kept our monies, minutes and correspondence in good order and their participation in the over-all Guild effort has been greatly appreciated.

None of our ventures would have been possible without the patience and understanding of our advisors and the Museum staff.

We owe a special debt of gratitude to our Director for giving us the opportunity to serve the Museum and to have been a part of its dynamic role in our community.

MRS. DALE E. SHERROW, *Chairman*

Museum Guild Executive Committee

Mrs. Dale E. Sherrow, <i>Chairman</i>	Mrs. Robert A. Hobbs, <i>Flowers</i>	Mrs. Lloyd W. Schram, <i>Publicity & Radio</i>
Mrs. John C. Denman, <i>Vice-Chairman</i>	Mrs. Donald C. Morrisey, <i>Hospitality</i>	Mrs. Elliot V. Mock, <i>Senior Day</i>
Mrs. John N. Winton, Jr., <i>Treasurer</i>	Mrs. Dan Reaugh, <i>Membership</i>	Mrs. William R. Saxon, <i>Treasure Boxes</i>
Mrs. W. G. Lowe, <i>Recording Secretary</i>	Mrs. John C. Lind, <i>Projects</i>	Mrs. Allen B. Morgan, <i>Volunteers</i>
Mrs. Philip A. Stewart, <i>Corresponding Secretary</i>	Mrs. Donald L. Palmer, <i>Program</i>	Mrs. Raymond J. Adams, <i>Parliamentarian</i>
Mrs. Robert B. Heilman, <i>Docent Service</i>	Mrs. Donald W. Leuthold, <i>Public Relations</i>	

Associate Guild Representatives:

Mrs. Sidney W. Silverman, <i>Burien-Highline</i>	Mr. and Mrs. Lester P. Jeter, II, <i>Evening</i>
Mr. and Mrs. Reid A. Morgan, <i>Couples #1</i>	Mrs. Barnard Whittlesey, <i>Richard Eugene Fuller</i>
Mr. and Mrs. John T. Marshall, <i>Couples #2</i>	Mrs. David Merrick, <i>Overlake</i>

Advisors:

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



Thomas N. Maytham and Mrs. Donald Morrisey; Kirchner installation

Schedule of Exhibitions at Seattle Art Museum

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

CONTINUED FROM 1967—THROUGH MARCH 10

Survey of World Art: Western Art of the Early Christian, Byzantine, Medieval, Renaissance, and Baroque periods*

JANUARY 4 - MARCH 3

Acquisitions of 1967*

JANUARY 18 - FEBRUARY 25

Ancient Mayo Relief Sculpture: Rubbings by Merle Greene

FEBRUARY 29 - MARCH 31

Northwest Paintings*

MARCH 7 - APRIL 14

Paintings by Liu Kuo-Sung (lent by the artist and Lee Nordness Gallery)

Masterpieces of Chinese Porcelain*

MARCH 14 TO JUNE

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

APRIL 4 - 28

1968 Seattle International Exhibition of Photography (sponsored by the Seattle Photographic Society). Print Jury: Nickolas J. Damascus, M.F.A., Tom O'Toole, Robert Carpenter; Color Slide Jury: John Dobereiner, M.F.A., Albert J. Deane, A.P.S.A., Dr. Clark W. Biedel, A.P.S.A.

APRIL 18 - MAY 19

Tribal Art of West Africa (from the Museum collection, dealers and collectors)

Nasli and Alice Heeramanek Collection of Primitive Art* (through June 16)

MAY 2 - JUNE 2

Chinese and Japanese paintings*

Flora and Fauna* (in honor of District meeting of Garden Club of America)

MAY 26 - JUNE 16

Action: Better City (organized by the Seattle Chapter, American Institute of Architects)

JUNE 7 THROUGH SUMMER

The Art of China and Japan*

The Art of India* (opening June 20)

AUGUST 14 - SEPTEMBER 8

Lace Collection* (arranged for National Society of Lace Collectors)

SEPTEMBER 5 - OCTOBER 6

Eight Masters of American Watercolor (organized by the Los Angeles County Museum of Art)

SEPTEMBER 14 - DECEMBER 8

Survey of World Art: Art of the Ancient World*

OCTOBER 10 - NOVEMBER 24

Japanese Screens and Paintings*

Chinese Art of the T'ang and Sung Dynasties* (through January 12)

OCTOBER 17 - NOVEMBER 24

Chinese Treasures from the Avery Brundage Collection (circulated by the De-Young Museum Society)

NOVEMBER 30 - JANUARY 12, 1969

Objects Illustrated in the 1969 Engagement Book*

Yuan and Ming Porcelains*

DECEMBER 7 - JANUARY 12

Art of the Seattle-First National Bank

DECEMBER 13 THROUGH MARCH

Survey of World Art: Art of the Christian Era*

*Seattle Art Museum collections

Schedule of Exhibitions at Seattle Art Museum Pavilion

JANUARY 20 - FEBRUARY 18

Photography in the Fine Arts V (circulated by Photography in the Fine Arts, N.Y.)

FEBRUARY 22 - MARCH 17

Northwest Printmakers 39th International Exhibition. (Co-sponsored by Northwest Printmakers, Seattle and Portland Art Museums.) Jury: Anthony Emery, Dr. E. Gunter Troche, John P. Morgan

MARCH 21 - APRIL 21

West Coast Now (organized by Portland Art Museum)

APRIL 25 - MAY 26

Living with Wood (circuited by the Smithsonian Institution Traveling Exhibition Service, and arranged by the Swedish Institute for Cultural Relations)

MAY 30 - JUNE 30

Jack Stangle Retrospective (organized by the Seattle Art Museum with the assistance of Richard White Gallery)

28th Annual Exhibition of Northwest Watercolors (sponsored by the Northwest Watercolor Society). Jury: Windsor Utley, Norman Amundsen, Marlowe Hartung (through July 7)

JULY 11 - AUGUST 18

Jackson Pollock: Works on Paper (organized by the Museum of Modern Art)

Tony Smith Sculpture (commissioned by the Contemporary Art Council of the Seattle Art Museum)

AUGUST 29 - SEPTEMBER 29

Rico Lebrun Retrospective (organized by Henry Seldis for the Los Angeles County Museum of Art)

OCTOBER 4 - NOVEMBER 17

54th Annual Exhibition of Northwest Artists (sponsored by the Seattle Art Museum). Jury: Guy Anderson, Henry J. Seldis, Jack Shadbolt

NOVEMBER 23 - JANUARY 5, 1969

Ernst Ludwig Kirchner Retrospective (organized by the Seattle Art Museum, subsequently presented at Pasadena Art Museum and Boston Museum of Fine Arts)

Lectures, Concerts, Special Events

(in addition
to the Guild
Lecture Series)

- February 8 *Rubbings from Ancient Maya Relief Sculpture*, Merle Greene
- February 11 *Arts of the Maya*, Andre Emmerich
- March 7 *Contemporary Chinese Painting*, Liu Kuo-sung.
Co-sponsored by Museum, Center of Asian Arts, China Club of Seattle
- March 24 *400 Years of Tradition and Revolt in Chinese Painting*, Dr. Peter Swann
- March 31 Symposium: *Los Angeles Now—Center or Outpost* sponsored by the Contemporary Art Council of the Seattle Art Museum
- April 23 Seattle Art Museum Guild Annual Spring Luncheon—*The Art and The Flower*
- May 3 *The Chelsea Porcelain Toys*, Miss Kate Foster co-sponsored with the Seattle Ceramic Societies
- May 9 *Capitol Hill Cliffhangers*, 18th Annual Exhibition of Residential Architecture
- May 5, 12, 19, 26
June 2, 9 Spring Chamber Music Concerts
- June 7 *Three Dance Works—Seattle, Washington*, Deborah Hay co-sponsored with the Contemporary Art Council & Henry Gallery Association
- September 15, 22, 29
October 6, 13, 20 Fall Chamber Music Concerts
- September 17 Lecture and tour, Rico Lebrun exhibition, Henry J. Seldis
- October 31 *Ancient Chinese Bronzes in the Avery Brundage Collection*, Rene-Yvon Lefebvre d'Argence
- November 14 *Chinese Ceramics in the Avery Brundage Collection*, Henry Trubner
- November 23 Tour of Kirchner exhibition, Dr. Donald E. Gordon
- December 8 *Kirchner and German Expressionism*, Dr. Peter Selz
- December 14 Medieval and Renaissance music by the Seattle Madrigal Society
- December 15 *Kirchner's Graphic Art*, Edward A. Foster

Loans to Other Institutions

American Federation of Arts, New York City, arranged circuit continued:

Museum of Fine Arts, St. Petersburg, Fla.; Bacardi Imports, Miami, Florida; Greenville County Museum of Art, Greenville, South Carolina; Nassau Community College, Firehouse Gallery, Garden City, Long Island, New York

American Painting: The 1940's
Painting by Morris Graves

American Painting: The 1950's
Painting by Mark Tobey

another arranged circuit to be continued in 1969: The University of Georgia, Georgia Museum of Art, Athens; Wichita Art Museum, Kansas

The American Numismatic Society, New York City
for study of *The Norman Davis Coin Collection*
110 Classical coins

Andrew Dickson White Museum of Art, Cornell University, Ithaca, N.Y.; Munson-Williams-Proctor Institute, Utica, N.Y.

A Medieval Treasury
Ivory mirror back, enameled reliquary casket

Asia House Gallery, New York City, arranged circuit: Fogg Art Museum, Harvard University, Cambridge, Mass.

The Arts of Medieval Japan—The Heian Period
Page of calligraphy: 2 poems in "grass writing"

Ritual Vessels of Bronze Age China
Box cover with silver inlay, bronze chueh from Liu-li-ko

British Consul General of Seattle Residence
4 British, American, Italian paintings

The Cleveland Institute of Art, Ohio
A View of American Contemporary Watercolor
1 painting by Morris Graves, 2 paintings by Mark Tobey

The Cleveland Museum of Art, Ohio arranged part of its exhibition to be shown at Asia House Gallery, New York City

Chinese Art Under the Mongols: The Yuan Dynasty
2 paintings, a Tz'u-chou bowl, a marble and a gilt bronze sculpture

The Collectors Gallery, Bellevue, Wash.
Charles Daugherty Exhibition
1 sculpture

Colorado Springs Fine Arts Center, Colorado
New Accessions, USA 1968
Painting by Mark Tobey, painting by Luis Feito

Dallas Museum of Fine Arts, Texas
Mark Tobey Retrospective
14 paintings

Eastern Washington State Historical Society, Cheney Cowles Memorial Museum, Spokane
Mark Tobey Exhibition
13 paintings

Fogg Art Museum, Harvard University, Cambridge, Mass., arranged circuit continued: City Art Museum of St. Louis, Missouri; Los Angeles County Museum of Art, California

Master Bronzes from the Classical World
1 Hellenistic, 1 Etruscan (Villanovan), 1 Roman, 2 Romano-Celtic bronzes

Frederick & Nelson Little Gallery, Seattle
Northwest Artists in the Seattle Art Museum Collection
21 paintings

Friends of the Crafts, Cascade Gallery, Seattle Center
Catherine Munter Exhibition
Sculpture

Indian Textiles Exhibition
Sculpture of Krishna playing the flute

Harbor Club, Seattle
8 paintings by contemporary Northwest Artists

Immaculate Heart Retreat House, Spokane, Wash.
Madonna Festival 1968
Painting by P. F. Mola, drawing by L. Cambiaso; 1 wood, 1 ivory sculpture

KCTS-TV, University of Washington Campus, Seattle
Interview with Louis Bunce
4 paintings, 1 serigraph

Los Angeles County Museum of History and Science, California
The World of Jade (on exhibition from 1965-1968)
12 pieces of Chinese jade

Lytton Center of the Visual Arts, Los Angeles, California, continued circuit to Lytton Centers in Palo Alto and Oakland, California
California Artists in U.S. Museums
2 paintings by Sam Francis, 1 sculpture by John Battenberg

Maxwell Galleries, Ltd., San Francisco, California
American Art Since 1850
Painting by Morris Graves

Newport Harbor Art Museum, Balboa, California
Arts of the Northwest Coast Indian and Alaskan Eskimo
12 sculptured artifacts of ivory, wood, bone and horn

The Oriental Ceramic Society, in conjunction with The Arts Council of Great Britain
The Animal Kingdom in Chinese Art
9 animal sculptures of jade, gilt bronze, ceramic and marble

Pacific Science Center, Seattle
5 sculptures

Phoenix Art Museum, Arizona
Olympiad XIX Exhibition
Greek stamnos depicting chariot race

Pierce County Schools Artmobile, with a Title III Program Grant
The Northwest as its Artists have seen it—Past & Present
1 painting, 2 sculptures

Portland Art Museum, Oregon
Diamond Jubilee exhibition, *Museum Masterpieces*, continued
Painting by Peter Paul Rubens

West Coast Now, arranged circuit to Seattle Art Museum Pavilion, the De Young Memorial Museum, San Francisco, and Los Angeles Municipal Art Gallery, California
Painting by Leo Kenney

Rainier Club, Seattle
12 contemporary paintings, 3 Old Master paintings, 3 Turkish ceramics

The Renaissance Society at the University of Chicago, Illinois
18th Century Chinese Taste
9 textiles, 4 jade, stone, ceramic and ivory objects, Imperial ink stick

- Renton Creative Arts Festival, Washington
Guest Artist's Exhibition
 2 sculptures by Alan Wright
- Seattle Chamber of Commerce
 Painting by R. D. Wiltamuth
- Seattle Foundation
 6 paintings by contemporary Northwest Artists
- Seattle Municipal Building, Mayor's and City Councilmen's offices
 64 paintings by contemporary Northwest Artists
- Seattle Public Library, Art Department
 1 sculpture
- Seattle Symphony Fund-Raising Project
Designer's Show House
 18th century Swiss painting
- Seattle Tennis Club
 9 paintings by contemporary Northwest artists
- Sorority of Delta Sigma Theta, Inc., Alpha Omicron Chapter, Olympic Hotel, Seattle
Negro Culture, Heritage and Contribution in United States
 21 African art objects
- The J. B. Speed Art Museum, Louisville, Kentucky
Indian Buddhist Sculpture from American Collections
 5 sculptures
- State Capitol Historical Museum, Olympia, Washington
The Governor's Festival of the Arts
 34 paintings of contemporary American and European Artists
- Tacoma Art Museum, Washington
Guy Anderson Retrospective Exhibition
 5 paintings
- University of California, Los Angeles, Museum and Laboratories of Ethnic Arts and Technology
Ralph C. Altman Memorial Exhibition
 Chinese, Neolithic, painted urn; 2 Japanese Otsu-e paintings
- University Club, Seattle
 10 paintings by contemporary Northwest Artists
- University of New Mexico, Albuquerque
The Animal Kingdom
 1 Chinese, 1 Japanese ceramic sculpture
- University of Washington, Henry Gallery, Seattle
Viola Patterson Retrospective Exhibition
 3 paintings
- Washington State Arts Commission, Olympia
 9 paintings
- The Whatcom Museum of History and Art, Bellingham, Washington
Arts of a Vanished Era
 3 wood, Northwest Indian sculptures
- Wichita Art Museum, Kansas
Masterpieces of Religious Art
 3 Dutch sculptures, 1 drawing
- Young Women's Christian Association, East Side Branch, Seattle
African Art Festival
 47 African art objects
- University Young Women's & Young Men's Christian Association, Seattle
Spring Exhibition of Northwest Painters
 18 paintings

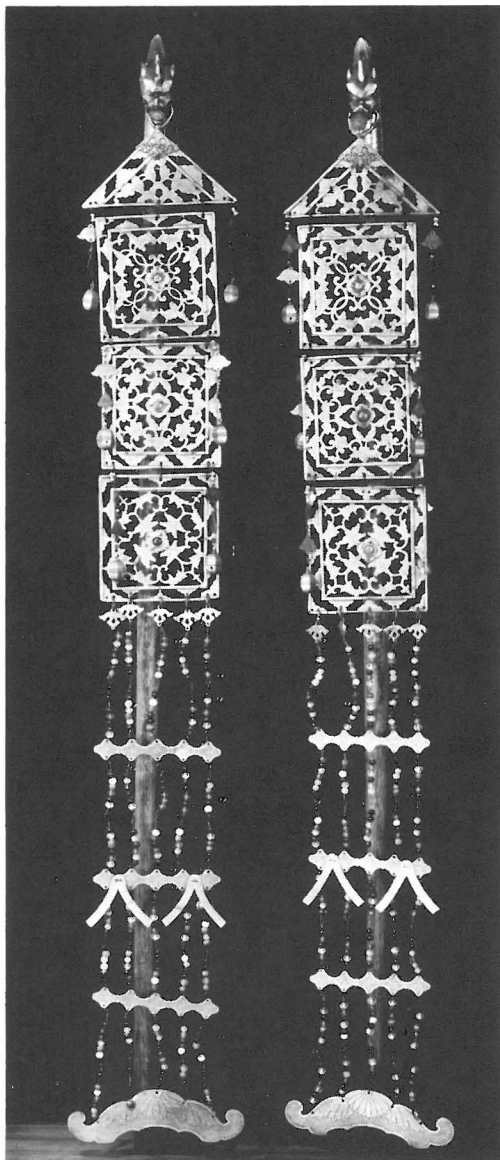


Henry Trubner and Haniwa Warrior

Accessions



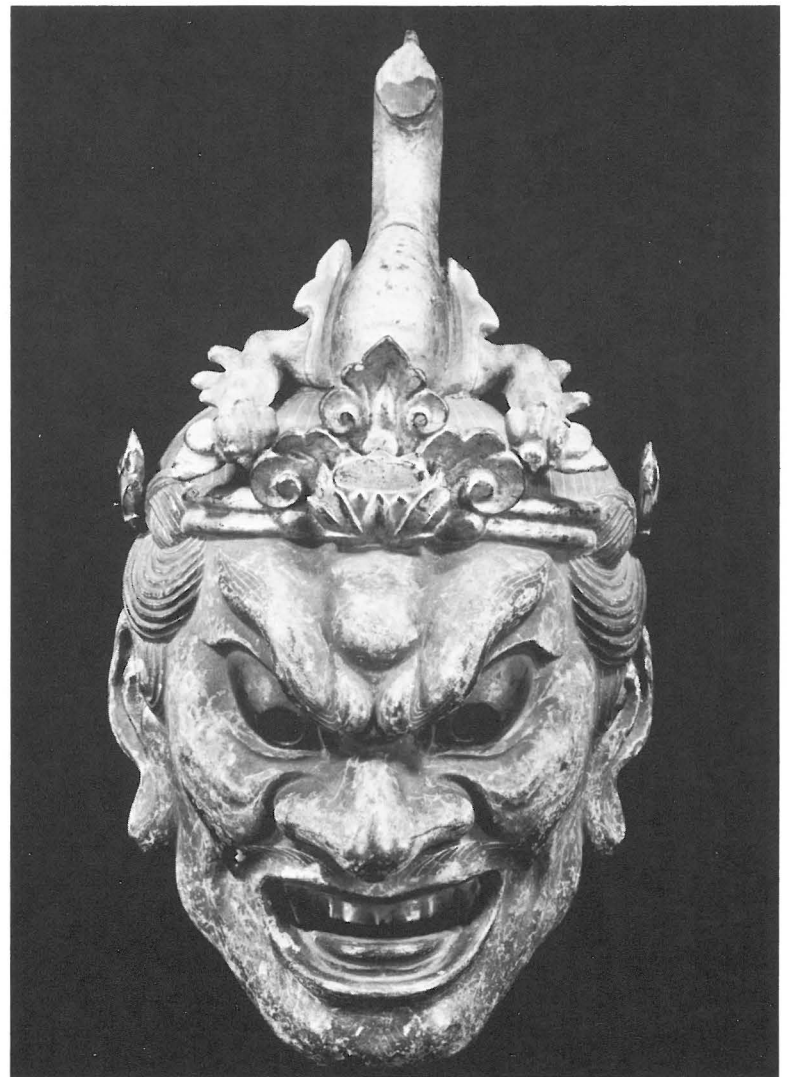
Opposite. Kannon Bosatsu (Avalokitesvara), wood with traces of polychrome and gilt; Japan. Heian Period, 10th-11th cent.; H. 46 in. (J11.33) Gift of Ivan L. Best in memory of his wife, Dorothy C. Best



Above. Pair of Ban (ceremonial banners), gilt bronze with engraved and pierced decoration, glass beads and dragon finials; Japan, Late Kamakura or Namboku-cho Period, 14th cent.; H. 50 $\frac{7}{8}$ in. (J6.68)

Opposite below. Gyodo-men (Buddhist ceremonial mask), wood with lacquer, paint and gold; Japan, from Kyo-o-gokokuji, Toji, Kyoto, Namboku-cho or Early Muromachi Period, 14th-15th cent.; H. 15 $\frac{1}{2}$ in. (J16.14)

Opposite above. Plate with vegetable design, porcelain with underglaze blue and enameled decoration, Nabeshima ware; Japan, Edo Period, early 18th cent.; Diam. 8 in. (J27.74) Margaret E. Fuller Purchase Fund





Above. Landscape, 6-fold screen, originally part of a pair depicting the Four Seasons, attributed to Shukei Sesson, 1504-1589, Japanese; ink and slight color on paper; 67 $\frac{1}{8}$ x 138 in. (J33/Se723.1)

Opposite. *Fukutomi Zoshi*, section of a handscroll mounted as a hanging scroll, ink and color on paper; Japan, Namboku-cho or Early Muromachi Period, 14th-15th cent.; 51 $\frac{5}{8}$ x 21 in. (J32.80)

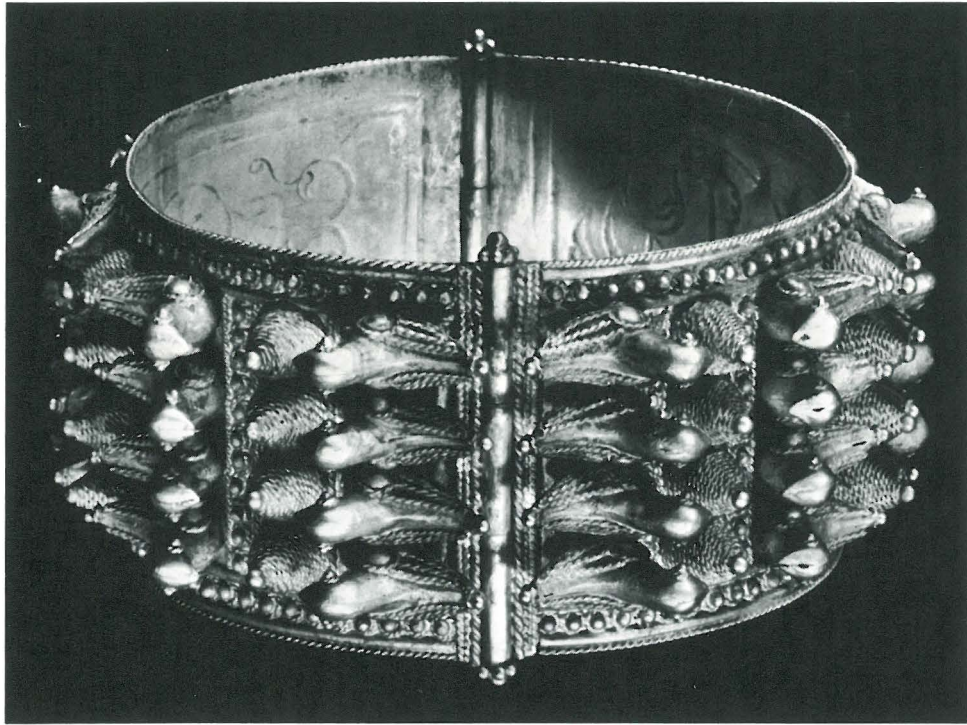




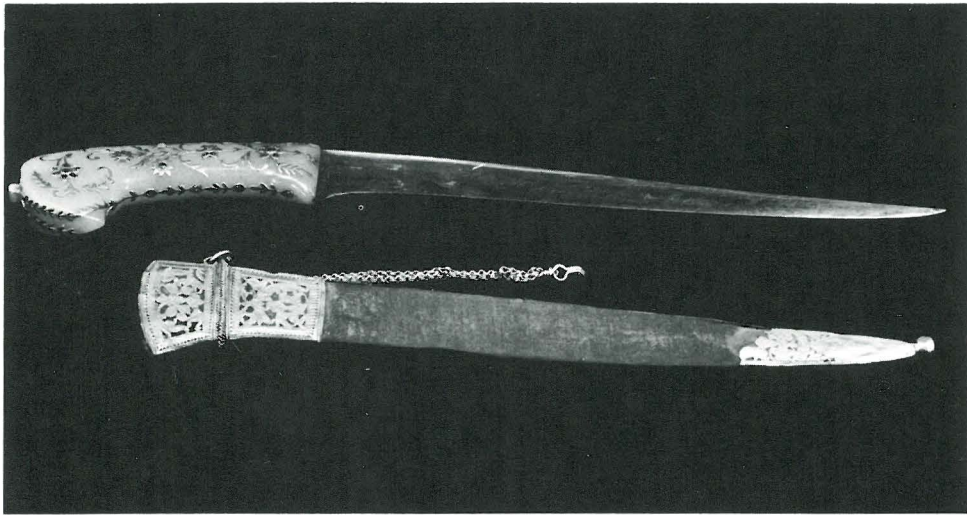
The Conqueror at the Gate of a City, a page from the *Hamza-Nama*, ink and gold on paper; Iran, Mughal School, Transition Period, ca. 1556; 28 $\frac{1}{8}$ x 21 $\frac{3}{4}$ in. (Is35.7)
 Shiva killing the elephant demon, sandstone relief; Central India, 10th cent.; 31 x 21 $\frac{3}{8}$ in. (In11.89)



Shiva killing the elephant demon, sandstone relief; Central India, 10th cent.; 31 x 21 $\frac{3}{8}$ in. (In11.89)



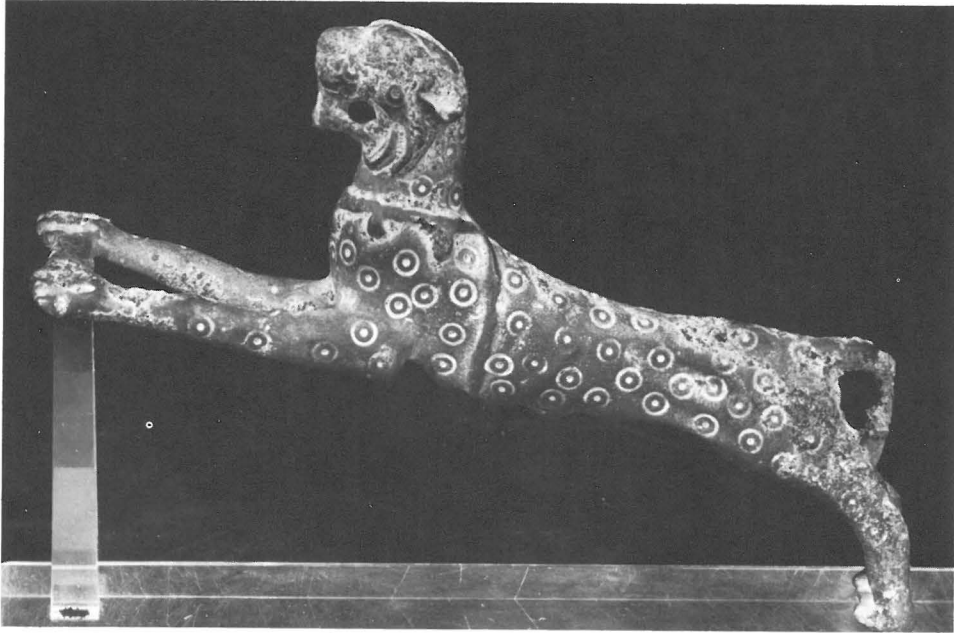
Above. Bracelet, gold sheet with repousse and wire twist decoration; from Dailaman, Iran, 10th-11th cent.; Diam. 3 $\frac{3}{8}$ in.; H. 1 $\frac{1}{2}$ in. (Is9.5)



Below. Dagger with jeweled hilt, white jade set with rubies and emeralds; India, Mughal Period, late 17th-early 18th cent.; L. 16 $\frac{1}{2}$ in. (In4.7)



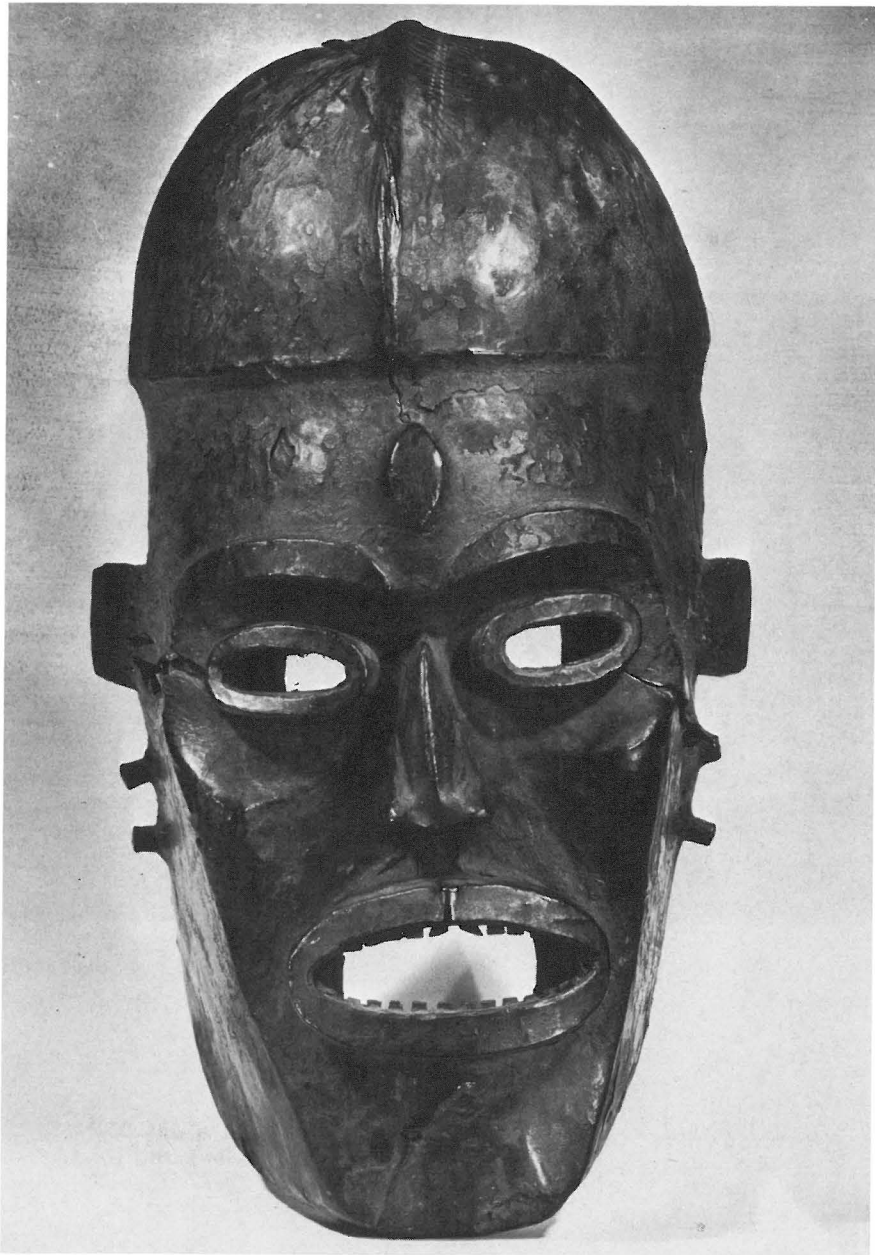
Bell, bronze; Thailand, Late Suk'ot'ai or Ayudhya Period, 14th-15th cent.; H. 23 $\frac{1}{2}$ in. (FIn6.19)



Handle, leaping pantheress, cast bronze; from Anatolia, Parthian, 1st cent. B.C.; L. 6 $\frac{3}{8}$ in. (Pls11.30) Gift of Mr. and Mrs. William G. Reed



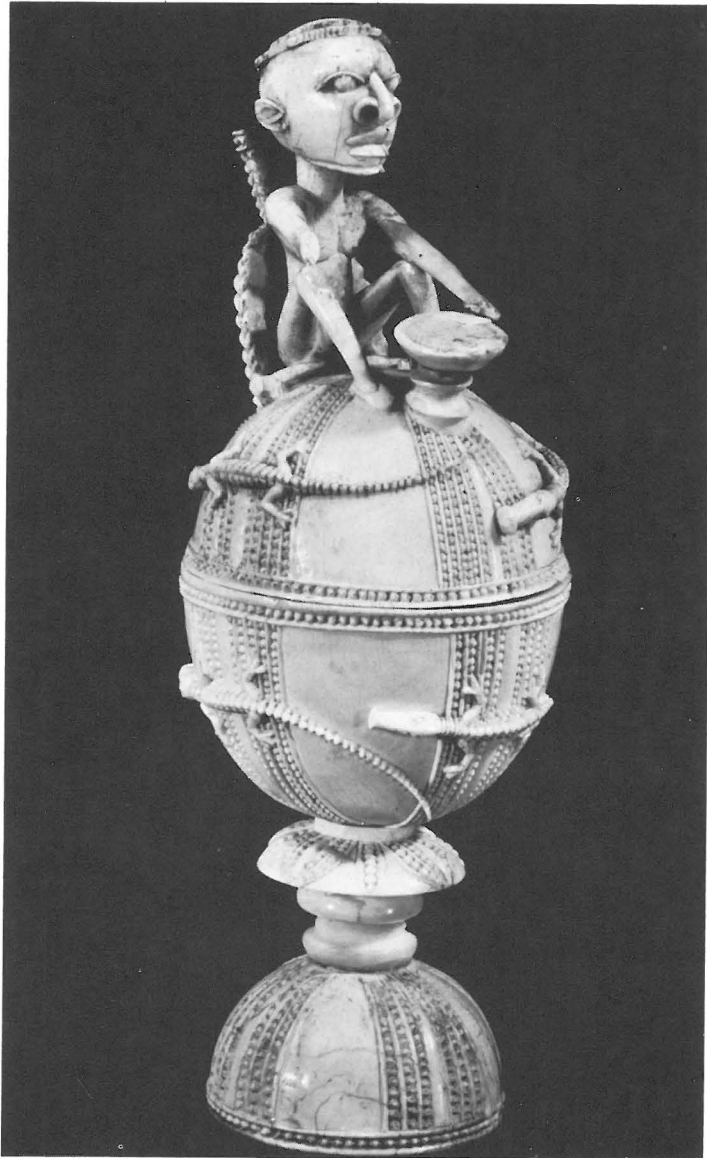
Relief panel, wood; Egypt, Coptic, 7th cent.; 3 $\frac{3}{4}$ x 10 $\frac{3}{8}$ in. (ECr11.2)



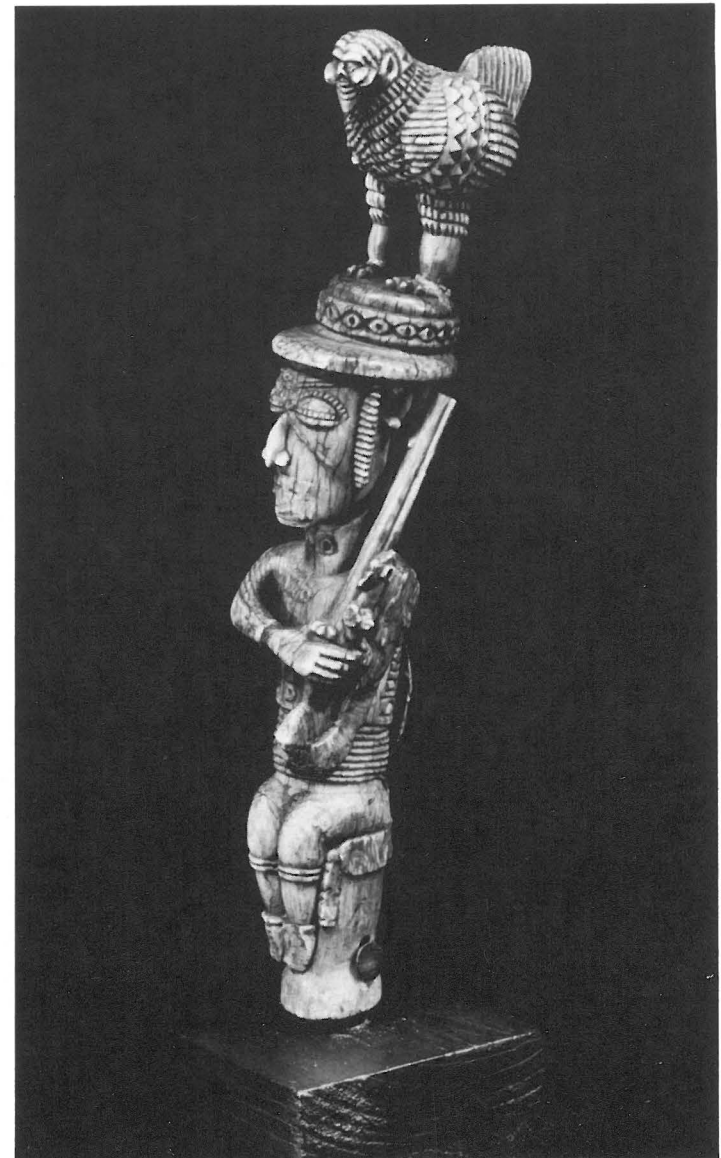
Mask, wood covered with antelope hide; Africa, Ekoi tribe, Cameroon; H. 19 $\frac{1}{8}$ in.
(Af16.17) Margaret E. Fuller Purchase Fund



Mask, *Nimba*, wood; Africa, Baga tribe, Guinea, probably 19th cent.; H 38 $\frac{1}{4}$ in.
(Af16.18)



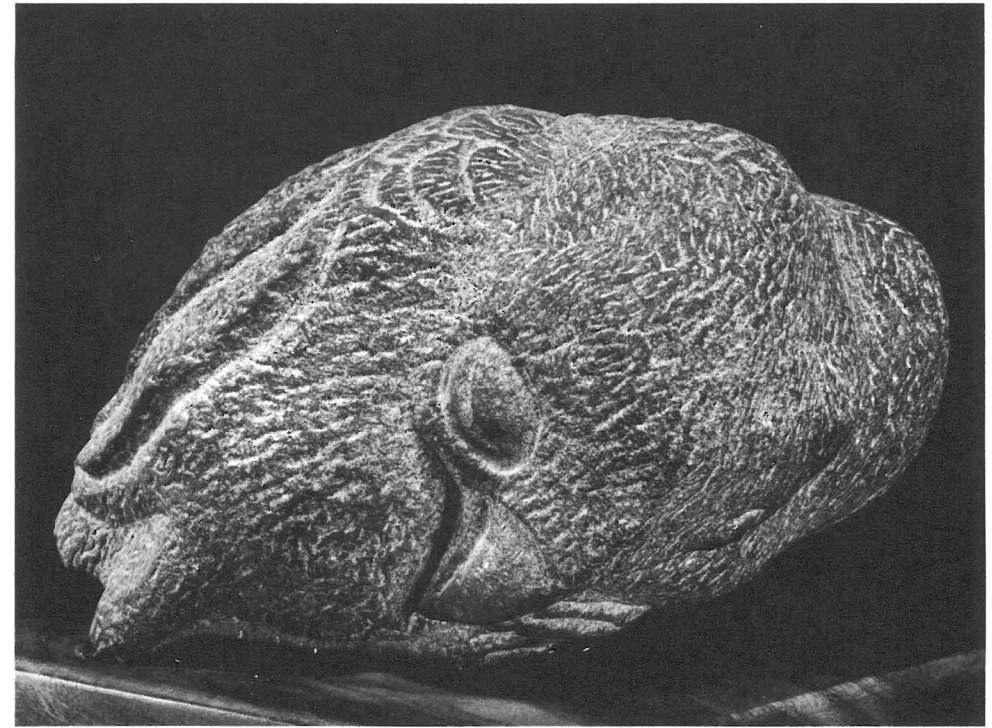
Salt cellar, ivory; Benin region, Afro-Portuguese style, 16th cent.; H. 8¼ in. (Af10.10)
Gift of Nasli and Alice Heerameck, New York City



Guardian figure, ivory; Benin region, Afro-Portuguese style, 16th cent.; H. 6¼ in.
(Af10.8) Gift of Nasli and Alice Heerameck, New York City



Headdress frontlet, polychromed wood with abalone shell inlay; from Southern Alaska or Northern British Columbia, probably Tlingit; 7½ x 6⅞ in.; (AIn15.7)



Wounded Eagle #10, by James W. Washington, Jr., American, granite; 8 x 10⅝ in. (All/W2776.4)



Interior of a Church, attributed to Daniel Vertangen, 1598-1684, and Gerrit Berckheyde, 1638-1698, Dutch; oil on canvas, 24 $\frac{3}{4}$ x 28 in. (D37/V6165.1-B4555.1) Gift of Mrs. Oswald Brown in memory of her paternal grandparents, William H. Radford and Eliza A. Edwards



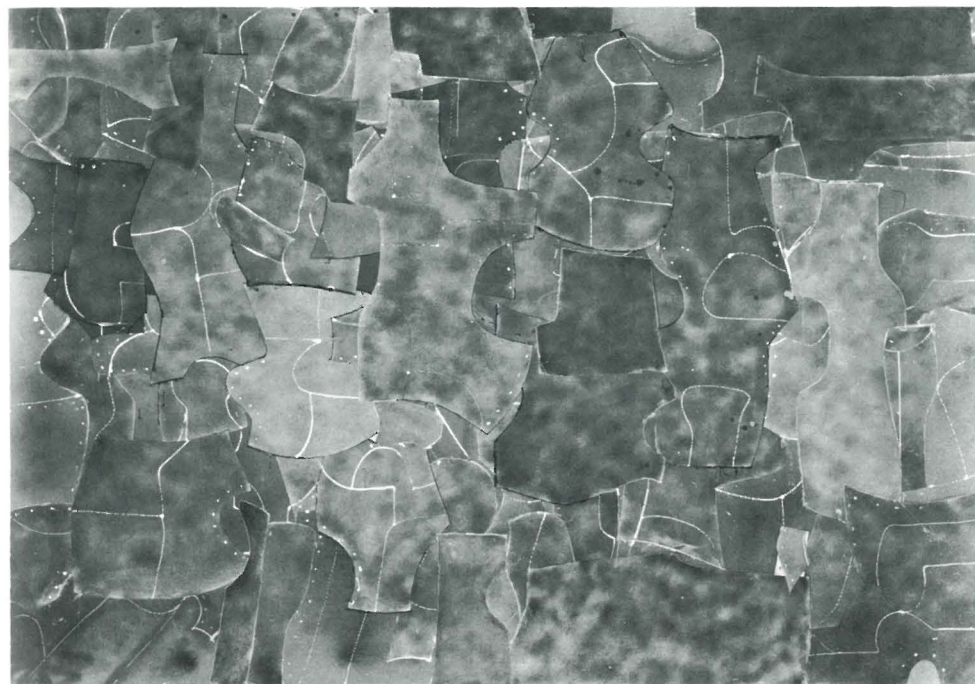
Christ and the Samaritan Woman, by Francesco De Mura, 1696-1782, Italian; oil on canvas; 41 x 61 $\frac{1}{2}$ in. (It37/M9312.1) Gift of Dr. and Mrs. Richard E. Fuller



Bust of Sabine Houdon at the Age of Four, by Jean Antoine Houdon, 1741-1828, French; marble; H. 19 in. (Fr11/H8135.1)

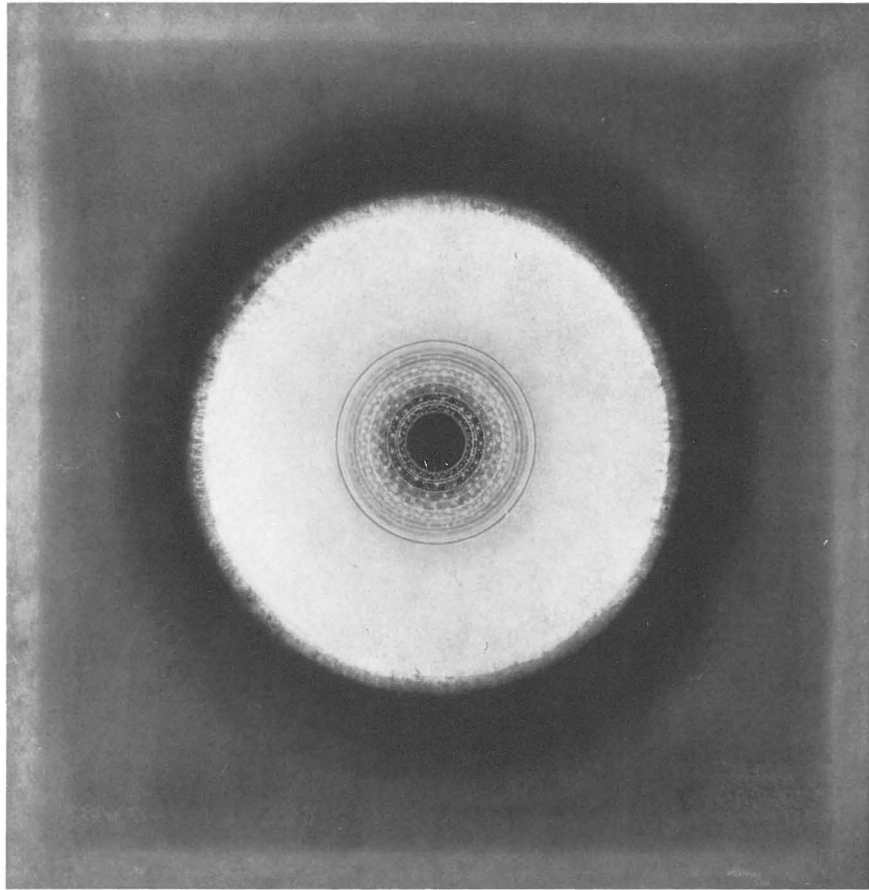


Portrait of a Young Lady, by Pierre Paul Prud'hon, 1758-1823, French; oil on canvas; 21 $\frac{3}{4}$ x 18 $\frac{3}{8}$ in. (Fr31/P9515.1)



Above. *Blackboard*, 1961, by Conrad Marca-Relli, born 1913, American; oil and canvas collage on canvas; 84 x 120 in. (A34/M3315.1)

Opposite. *Woman and Girl*, by Ernst Ludwig Kirchner, 1880-1938, German; oil on canvas; 66 $\frac{1}{8}$ x 46 $\frac{7}{8}$ in. (G31/K6333.1) Gift of Dr. and Mrs. Richard E. Fuller



Above. *Sleeping Seed*, 1966, by Leo Kenney, born 1925, American; tempera on paper; 27½ in. square (A32/K395.6)

Opposite. Embroidery stand, wood veneer with marquetry; late Sheraton style, ca. 1825-1830; H. 43 in. (A13.1) Gift of the late Mrs. Donald E. Frederick through Mrs. Philip S. Padelford and National Society of Colonial Dames of America, Resident in the State of Washington.



Accessions

Starting with the Gift of NASLI and ALICE HEERAMANECK:

AFRICA

Ivory

- Tusk rattle for ceremonial use; Yoruba style, Nigeria/Dahomey. H. 17 in. Af10.5
 Equestrian figure: Shango, God of Thunder; Yoruba tribe, Nigeria, 18th century. H. 4 1/8 in. Af10.6
 Handle: figure with snake, Benin region, Afro-Portuguese style, 16th cent. H. 7 3/4 in. Af10.7
 Guardian figure with gun; Benin region, Afro-Portuguese style, 16th cent. H. 6 1/4 in. Af10.8 (Ill. page 41)
 Salt cellar with 4 birds; Benin region, Afro-Portuguese style, 16th cent. H. 6 5/8 in. Af10.9
 Salt cellar with figure seated on lid with crocodiles on side; Benin region, Afro-Portuguese style, 16th cent. H. 8 1/4 in. Af10.10 (Ill. page 40)
 Amulet of an initiate into adulthood; Bahuanan tribe, Congo. H. 2 5/8 in. Af10.11
 Healing fetish, standing figure; Bayaka tribe, Congo. H. 7 3/8 in. Af10.12
 Female Janus figure with horn of magic; Bayaka or Basonge tribe, Congo. H. 5 3/8 in. Af10.13
 Amulet: two female ancestor figures on a cord; hippopotamus tusk. Baluba tribe, Congo. H. 3 5/8 in. Af10.14
 Amulet: two female ancestor figures; hippopotamus tusk. Baluba tribe, Congo. H. 4 in. Af10.15
 Comb with standing male figure; Baluba tribe, Congo. H. 6 1/4 in. Af10.16
 Miniyaki: protective amulet in the form of a miniature mask; Bapende tribe, Congo. H. 3 3/8 in. Af10.17
 Amulet: Key figure with miniyaki head; Bapende tribe, Congo. H. 3 3/8 in. Af10.18
 Trumpet with anthropomorphic head at one end; probably Benin. H. 21 1/4 in. Af10.19

Jewelry

- Armlet: leopard and ram heads; bronze. Benin Kingdom, Guinea Coast, 18th cent. Diam. 4 in. Af9.1
 Armlet: double spiral with human head finials; bronze. Benin Kingdom, Guinea Coast, 17th cent. L. 30 3/4 in. Af9.2
 Armlet: two heads with protruding snakes; bronze. Benin Kingdom, Guinea Coast. Diam. 4 5/8 in. Af9.3
 Bracelet: three figures with staffs; bronze. Nigeria or Dahomey, Guinea Coast, 19th cent. Diam. 3 3/4 in. Af9.4
 Anklet; brass. Dan or Kran tribe, Guinea Coast. Diam. 4 in. Af9.5
 Anklet with bells; brass. Probably Baoule tribe, Guinea Coast. Oval. L. 5 7/8 in. Af9.6
 Finger ring with animal decor; bronze. Probably Guinea Coast. H. 5/8 in. Af9.7

Masks

- Miniature mask; brass. Made for the Poro Society, Dan tribe, Liberia border region, Guinea Coast. H. 3 3/4 in. Af16.14
 Miniature mask; bronze. Made for the Poro Society, Dan tribe, Guinea Coast. H. 8 1/2 in. Af16.15
 Dance mask; wood, teeth and fiber. Made for the Poro Society, Dan tribe, Liberia border region, Guinea Coast. H. 10 1/2 in. Af16.16

Metal

- Anthropomorphic finial; bronze. Benin or Sao culture, Nigeria. Probably 16th cent. or earlier. H. 8 1/2 in. Af6.4
 Ceremonial cup: anthropomorphic stem and Janus faces in relief; bronze. Benin Kingdom, Guinea Coast, ca. 18th cent. H. 5 3/8 in. Af6.5

- Royal pipe bowl: elephant's head; brass. Bamum or Tikar tribe, Cameroon Grasslands, ca. 18th cent. H. 5 3/8 in. Af6.5
 Bell surmounted by animal; bronze. Cameroon Grassland tribes, 18th cent. H. 14 1/8 in. Af6.7
 Dagger with woven wire decor; bronze. Riverains style, Congo. L. 25 in. Af6.8

Miscellaneous media

- Fetish figure with magic bundle on body; wood, ivory, textile and paint. Bapende tribe, Congo. H. 5 1/4 in. Af15.1

Sculpture

- Fetish: seated figure; wood. Probably Bakongo tribe, Congo. H. 5 1/4 in. Af11.49
 Seated figure with child; wood, bronze necklace, inlaid glass eyes. Probably Bakongo tribe, Congo. H. 4 7/8 in. Af11.50
 Salamander-like animal; wood with red and black stain. L. 10 in. Af11.51
 Seated female figure; wood. Bakongo tribe, Congo. H. 3 in. Af11.52
 Female "Portrait bust"; wood. Baoule tribe, Guinea Coast. H. 13 1/2 in. Af11.53
 Ancestor figure of a chief; wood. Badjokwe tribe, Congo. H. 6 3/4 in. Af11.54
 Ancestor figure; wood. Dogon tribe, Western Sudan. H. 9 in. Af11.55
 Gold weight: four figures seated around a table; bronze. Ashanti tribe, Guinea Coast. H. 2 3/8 in; base 3 1/2 in. square. Af11.56
 Gold weight: antelope with two birds riding on its horns; brass. Ashanti tribe, Guinea Coast. H. 2 7/8 in. Af11.57
 Hermaphroditic figure with bird; bronze. Ogoni society at Apomu, Yoruba tribe, Guinea Coast, 19th cent. or earlier. H. 6 3/4 in. Af11.58
 Standing figure in the form of a ritual "owl pipe" (musical instrument with bells); brass. Tiv tribe, Guinea Coast. H. 6 1/2 in. Af11.59
 Female figure; wood, with nails for eyes; fiber earring. Dogon tribe, Western Sudan. H. 10 in. Af11.60
 Seated female figure; brass. Senufo tribe, Western Sudan. H. 3 3/8 in. Af11.61
 Kneeling figure with ceremonial bowl; polychromed wood. Yoruba tribe, Nigeria, 19th cent. H. 6 3/4 in. Af11.62
 Fetish: squatting monkey; wood. Baule tribe? Probably from the Ivory Coast. H. 8 7/8 in. Af11.63
 Man riding a camel; bronze. Dogon tribe, Western Sudan. L. 3 1/4 in. Af11.64
 Toucan bird; bronze. Baule tribe, Guinea Coast. H. 4 1/2 in. Af11.65
 Mother and Child; bronze. Dan tribe, Yakuba sub-tribe, Guinea Coast. H. 8 1/8 in. Af11.66
 Gold weight: leopard eating a smaller animal; bronze. Ashanti tribe, Guinea Coast, 19th cent. L. 3 in. Af11.67
 Gold weight: man playing a horn; bronze. Ashanti tribe, Guinea Coast, 19th cent. H. 5 1/2 in. Af11.68
 Standing male figure and standing female figure: a pair; bronze. Dan tribe, Yakuba sub-tribe, Guinea Coast. H. 8 1/4 in and 8 3/8 in. Af11.69 A & B
 Gold weight: turtle; brass. Ashanti tribe, Guinea Coast. L. 1 3/4 in. Af11.70
 Standing female figure; bronze. Dan tribe, Guinea Coast. H. 7 in. Af11.71
 Ceremonial staff with female head finial; wood. Badjokwe tribe, Congo. L. 19 1/4 in. Af11.72
 Standing male figure; bronze. Probably Bini tribe, Guinea Coast. H. 3 1/2 in. Af11.73
 Standing female figure; wood with traces of red pigment. Probably Balega tribe, Congo. H. 4 1/4 in. Af11.74
 Figure in dance costume; wood. Baule tribe, Guinea Coast. H. 11 3/4 in. Af11.76
 Gold weight: swordfish; bronze. Ashanti tribe, Guinea Coast. L. 2 in. Af11.77
 Gold weight: equestrian figure; bronze. Ashanti tribe, Guinea Coast. L. 2 3/8 in. Af11.78

Textiles

- Madiba: raffia pile cloth; dyed and woven palm fiber. Bakuba tribe, Congo. L. 30 1/2 in. Af40.4
 Bag; cotton, tabby weave with overshop pattern. Perhaps Ashanti tribe, Guinea Coast. H. 6 7/8 in. Af40.5

Wood

- Cosmetic box of crescent shape with geometric design. Bakuba tribe, Congo. W. 12 in. Af13.9
Heddle pulley surmounted with carved head. Baule or Guro tribe, Guinea Coast. H. 5¼ in. Af13.10
Anthropomorphic whistle worn as amulet. Bodjokwe tribe, Congo. H. 5¼ in. Af13.11
Comb with decoration of twin heads. Baluba tribe, Congo. H. 6½ in. Af13.12

JAPAN

Ceramic

- Vase: flower and bird decoration; porcelaneous stoneware with white glaze and enameled decoration. Meiji Period, late 19th cent. H. 10¼ in. J27.73

PACIFIC ISLANDS

Ivory, bone and horn

- Hair ornament or pendant: tiki; bone. Marquesa Islands, 19th cent. H. 1¾ in. Pa10.2
Hair ornament or pendant: tiki; bone. Marquesa Islands, 19th cent. H. 1½ in. Pa10.3
Ear ornament: tikis; ivory. Marquesa Islands, 19th cent. L. 1¾ in. Pa10.4
Fan handle: addorsed tikis; ivory and wood. Marquesa Islands. L. 11½ in. Pa10.5
Neck pendant: hei tiki; bone with Haliotis shell inlay. Maori, New Zealand, 19th cent. H. 2⅞ in. Pa10.6
Spoon with carved handle: addorsed birds; horn. Timor Island, Indonesia. L. 9¼ in. Pa10.7

Jade

- Striking weapon; nephrite. Maori, New Zealand. L. 9⅞ in.; W. 3¾ in. Pa4.3
Striking weapon; nephrite. Maori, New Zealand. L. 14½ in.; W. 4¾ in. Pa4.4

Jewelry

- Neck ornament: kapkap; tridacna shell, turtle shell and twine. Santa Cruz, Solomon Islands, Melanesia. Diam. 5½ in. Pa9.2

Mask

- Yam mask; woven fiber, polychromed; cowrie shell eyes. Abelam tribe, Maprik area, New Guinea. H. 9⅝ in. Pa16.3

Miscellaneous media

- Staff: seated figure and snakes; rubber. Sumatra (?), Indonesia. H. 27¾ in. Pa15.5
Sword; coconut wood, sharks' teeth, fiber. Gilbert Islands, Micronesia. L. 34¼ in. Pa15.6
Comb with figure on handle; palm wood, orchid fiber, glass beads and bamboo. New Guinea. L. 6¾ in. Pa15.7

Sculpture

- Korovar figure; wood. Geelvink Bay, New Guinea. H. 4¾ in. Pa11.4
Totemic bird; palm pith, stained with lime and charcoal. From Wingei village, Maprik area, New Guinea. H. 23¼ in. Pa11.5

Wood

- Lime spatula. Massim, New Guinea. L. 22 in. Pa13.28
Arrowhead and foreshaft; wood with white lime inlay; shell or bone point. Torres Straits, New Guinea. L. 25 in. Pa13.29

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

DECORATIVE ARTS

AFRICA

Ivory, bone and horn

- Drinking horn with carved relief; buffalo horn. Probably Bamum tribe, Cameroon, Guinea Coast. L. 13¾ in. Af10.20

Masks

- Face mask; wood with brass sheathings and earrings. Senufo tribe, Western Sudan. Gift of Mr. and Mrs. Joshua Green, Jr. H. 17⅞ in. Af16.13

- Mask; wood covered with antelope hide. Ekoi tribe, Widekum area, Cameroon, Guinea Coast. Margaret E. Fuller Purchase Fund. H. 19⅞ in. Af16.17 (Ill. page 38)

- Nimba; wood. Baga tribe, Guinea, Guinea Coast, probably 19th cent. H. 38¼ in. Af16.18 (Ill. page 39)

AMERICAN INDIAN

Ivory, bone and horn

- Ladle: bears on handle; mountain goat horn. Haida, British Columbia, Northwest Coast. H. 9⅞ in. AIn10.8

Mask

- Portrait mask; wood with polychrome. Probably Haida, from the coastal islands of British Columbia. H. 9⅞ in. AIn16.2
Headdress frontlet: bear; polychromed wood with Haliotis shell inlay. Probably Tlingit, from Southern Alaska or Northern British Columbia. H. 7½ in.; W. 6½ in. AIn. 15.7 (Ill. page 42)
Chilkat blanket; mountain goat wool, caribou or whale sinew and inner bark of yellow cedar: interlocking tapestry weave. From Vancouver Island to Prince William Sound area, 19th cent. H. 38 in.; W. 71 in. AIn40.1

BELGIUM

Textile

- Point de Gaze flounce with pattern of roses and ferns; linen thread, needlepoint lace. Brussels, early 19th cent. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. H. 40½ in.; W. 65 in. Be41.8

BRITAIN

Ceramics

- Plate with scalloped rim and floral decor; hard paste porcelain with gilt and overglaze color. Bristol Factory mark, 1770-1781. Gift of Mrs. Frank H. Molitor, in memory of Blanche M. (Mrs. William H.) Harman. Diam. 8¾ in. B27.24

Metal

- Spoon with trifid handle and rat-tail; silver "SD" stamp, made by S. Dare of Taunton, dated 1691. Gift of Mrs. Frank H. Molitor. L. 7⅞ in. B6.6

BYZANTINE

Jewelry

- Reliquary pectoral; hinged cross with image of Christ; engraved and inscribed bronze with circular, glass insets. Turkey, 7th cent. H. 3¼ in. Bz9.5

Metal

- Handle; bull with 3 linked rings and cross: symbols of Christ, the Trinity and the Church; bronze. 4th cent. H. 3¾ in.; W. 4⅞ in. Bz6.5

Plaquettes

- St. Theodore killing the dragon; engraved and inscribed sheet bronze. 12th cent. H. 4¼ in. Bz18.1
St. Luke with book and winged ox; hollow bronze casting. Turkey, 10th-11th cent. H. 2⅞ in. Bz18.2

CHINA

Ceramics

- Equestrian figure of a trader on a plinth; reddish pottery slip decorated and painted. T'ang dynasty, 618-906. H. 15⅝ in. Ch21.49

Jade

- Plaque: man poling boat. Ch'ing dynasty, 19th cent. Gift of Mrs. Gustav J. Martin, Philadelphia, Pa. H. 3 in. Ch4.3.13
Carving: scholar and attendant. Ch'ing dynasty, 17th-18th cent. Gift of Mrs. Gustav J. Martin, Philadelphia, Pa. H. 2 in. Ch4.4.9

CLASSIC

Ceramics

- Hydria with painted, seated Apollo surrounded by Hermes, Artemis and 2 attendants attributed to the Nausicaa Painter; red-figured pottery. Attic, ca. 450 B.C. Norman Davis Collection. H. 14⅝ in. Cs20.64

Metal

Ornamental applique fragment with equestrian figure in scene of celebration; silver repousse. Anatolia, late Hellenistic, ca. 3rd cent. A.D. Gift of Mrs. Floyd C. Shank, San Francisco, Calif. H. 2¾ in.; W. 4½ in. Cs6.23

EGYPT

Amulets

Pendant with head of Sakhmet and panel of hieroglyphics on back; turquoise blue faience glaze on buff pottery slab with raised, recessed and sgraffito design. Late Period, 715-330 B.C. H. 5½ in. Eg19.2

FRENCH

Ceramics

Gift of Seattle Ceramic Society, Unit II, in memory of Blanche M. (Mrs. William H.) Harnan. Reticulated butter boat with scrolled and floral decor; soft paste porcelain with underglaze blue and gilt. Sevres factory mark, 1755. H. 2¼ in. Fr25.6

Deep dish with scroll, bird and flower decor; soft paste porcelain with underglaze blue and gilt. Vincennes factory mark, 1753. Diam 9¾ in. Fr27.6

FURTHER INDIA

Ceramics

Jar with spiral decoration; buff pottery with impressed, incised and applied decoration. Cambodian, Khmer Period, ca. 12th cent. Purchased from the bequest of Paul A. Carew. H. 14¼ in. FIn20.1

Jar with 2 pairs of opposing, conical buttons on shoulder; buff stoneware with olive green crackle glaze. Thailand, 12th-13th cent. H. 17¾ in. FIn25.8

Metal

Bell; top of 4 intertwined nagas; bronze. Thailand, Late Suk'ot'ai or Ayudhya Period, 14th-15th cent. H. 23½ in. FIn6.19 (Ill. page 35)

GERMAN

Metal

Plaque: Flight into Egypt; cast and chased silver, attributed to Johann Andreas Thelot. Augsburg, South Germany, ca. 1700. Gift of Mr. and Mrs. Coe V. Malone in memory of their godson Todd McLean Tibbits. H. 6 in. G6.7

INDIA

Ivory

Krishna, standing in modified tribhanga on lotus pedestal; traces of polychrome. From Orissa, ca. 1800. H. 7½ in. In10.8

Jade

Dagger handle with 4-finger grip and low relief floral carving; nephrite, calcined from fire. Mughal Period, 17th cent. L. 5 in. In4.6

Dagger with jeweled hilt; white jade set with rubies and emeralds in gold mounting. Mughal Period, late 17th-early 18th cent. L. 16½ in. In4.7 (Ill. page 34)

Miscellaneous media

Handle of a walking stick; dark green quartz set with rubies and pearls in gold mountings. Mughal, 18th cent. L. 5¾ in. In15.9

ISLAMIC

Ceramics

Canteen; buff pottery with painting in black under clear, turquoise blue glaze. From Sultanabad, Iran, 12th-13th cent. H. 5¾ in.; Diam. 6¾ in. Is26.31

Jewelry

Bracelet encrusted on the outside with rows of doves and cones and chased on the inside with a felicitous message in floriated kufic script; gold sheet with repousse and wire twist decor among applied wire twist and gold granules. From Dailaman, Iran, 10th-11th Cent. Diam. 3¾ in.; W. 1½ in. Is9.5 (Ill. page 34)

Illustrated Manuscripts

The Conqueror at the Gate of a City, a page from the *Hamza-Nama* (the romance of Amir Hamza); ink and gold on paper, painted under direction of

Mir Sayyik 'Ali and/or 'Abd As-Samad. From Iran, Mughal School, Transition Period, ca. 1556. 28¾x21¾ in. Is35.7 (Ill. page 32)

ITALY

Ivory, bone and horn

3 panels of a reliquary or jewelry casket; 2 with a pair of figures each; the other with 3 winged figures, narrow strips of bone, carved in relief with traces of color; attributed to the workshop of the Embriachi family. Venice, 15th cent. H. 4½ in. and 10 in. It10.1 A,B,C

JAPAN

Ceramics

Bottle vase with pine tree decoration; porcelain with underglaze blue. Arita ware, Imari type; Edo Period, last quarter of 17th cent. H. 14½ in. J26.30

Vase with flower and bird decoration; porcelaneous stoneware with white glaze and enameled decoration. Kyoto, Meiji Period, late 19th cent. H. 10¼ in. J27.73

Plate with vegetable design; porcelain with underglaze blue and enameled decoration. Nabeshima ware, Edo Period, early 18th cent. Margaret E. Fuller Purchase Fund. Diam. 8 in. J27.74 (Ill. page 29)

Masks

Gyodo-men (Buddhist ceremonial mask); wood with lacquer, paint and gold. From Kyo-o-gokokuji, Toji, Kyoto, Namboku-cho or Early Muromachi Period, 14th-15th cent. H. 15½ in. J16.14 (Ill. page 29)

Metal

Pair of Ban (ceremonial banners) for use in Buddhist processions; gilt bronze with engraved and pierced decoration; glass beads and dragon finials. Late Kamakura or Namboku-cho Period, 14th cent. H. 50¾ in. J6.68 A,B (Ill. page 28)

Textiles

Obi with allover border repeat; silk, brocaded tabby weave. Probably Mid-Edo Period, 18th cent. Gift of Dr. Frederick H. Pough, Santa Barbara, Calif. 44 x 27¼ in. J40.70

PACIFIC ISLANDS

Jewelry

Pendant; pearl shell with engraved and painted, geometric decoration. Dampier Peninsula, Northwest Coastal area, Australia. Gift of Mrs. Theodore D. Carlson, Wilton, Conn. H. 7¾ in. Pa9.3

Metal

Sword and scabbard; steel, wood and miscellaneous materials. Colonial times, Philippines. Gift of D. J. McGowan. L. 28¾ in. Pa6.2

PRE-COLUMBIAN

Jade

Plaque: face and glyphs; jadeite. Mayan, from Guatemala, Classic Period. Margaret E. Fuller Purchase Fund. H. 5¾ in. PC4.5

Masks

Mask; jade. Teotihuacan III style, Valley of Mexico, Classic Period, ca. 500-700 A.D. H. 5¾ in. PC16.8 (Frontispiece)

PRE-ISLAMIC

Ceramics

Jug with long spout; reddish pottery with polished reddish slip. From Anatolia, ca. 18th cent. B.C. Gift of Mr. and Mrs. Gordon Ingham. H. 11¾ in. PIs20.17

Jar with square, carinated body and painted, geometric design; dark buff pottery with lighter buff slip and dark red paint. From Halicar, Anatolia, Chalcolithic Era, 5th millennium B.C. H. 6½ in. PIs20.18

Jar with geometric and zoomorphic decoration; reddish pottery with buff slip and painted decor in earth colors of red, brown and tan. Middle Bronze Age, Hattian tradition, 2000-1600 B.C. H. 7¾ in. PIs20.19

Jar with handle; grey pottery polished black, grooved and punctate decoration.

From Alaca Huyuk, Anatolia, Early Bronze Age, ca. 3000-2000 B.C. Gift of Mathias Komor, New York City. H. 2 $\frac{5}{8}$ in. Pls 20.20

Zoomorphic Idol: mother and child; buff pottery figure with applied and incised features and decoration. Syro-Hittite, 2nd millennium B.C. Purchased from the Lester W. Lewis Bequest. H. 3 $\frac{1}{4}$ in. Pls 21.5

Metal

Rhyton: horned ram; silver with repousse and chased decoration. Found near Reshi, Iran, Achaemenid, 539-331 B.C. H. 8 $\frac{3}{8}$ in. Pls 6.34 (Cover)

SCANDINAVIA

Wood

"Pin" tankard with cover and carved reliefs from the Books of Ruth and Samuel; walnut wood with orange paint on interior. Norwegian, ca. 1680. Gift of Mr. and Mrs. William G. Reed. H. 9 $\frac{7}{8}$ in. Sc13.3

UNITED STATES

Wood

Embroidery stand; wood veneer with marquetry, compartments with flexible covers. Late Sheraton style with modified lyre stands, ca. 1825-1830. Gift of the late Mrs. Donald E. Frederick, via Mrs. Philip S. Padelford and National Society of Colonial Dames of America, Resident in the State of Washington. H. 43 in. A13.1 (Ill. page 51)

DRAWING

Jean Baptiste Huet (1745-1811; French), *Roses*; red chalk on paper. Signed and dated: J. B. Huet 1780. 10x15 $\frac{3}{4}$ in. Fr30/H8717.1

Paul Signac (1863-1935; French), *Street Scene with Bell Tower: Viviers, Vallee du Rhone*; sepia watercolor on paper over pencil and black chalk sketch. Signed: P. Signac. Margaret E. Fuller Purchase Fund. 10 $\frac{1}{2}$ x9 $\frac{7}{8}$ in. Fr30/Si26.1

GRAPHIC ARTS

Kazumi Amano (born 1927; Japanese), *Fabrication (Double)*; color woodcut, relief print 14/30. Signed: Kazumi Amano '67. 32 $\frac{3}{4}$ x17 $\frac{7}{8}$ in. J50/Am-134.BP1

Emilio Amero (born 1910; Latin America), *Four Women*; lithograph 6/10. Signed: E. Amero. Gift of Trebor Interiors and Gallery, Inc., Oklahoma City. 15 $\frac{1}{2}$ x20 $\frac{1}{4}$ in. LA50/Am37.Lg4

After Paul Bril (1554-1626; Dutch), Plates 2 and 4 of a series depicting the *Story of the Good Samaritan*; line engravings. 17th-18th cent. Gift of Mr. and Mrs. Manfred Selig. 8 $\frac{5}{8}$ x10 $\frac{3}{4}$ in. D/50En1 and 2

Heinrich Campendonk (1889-1957; German), *Standing Nude*; linocut. Signed: HC (reversed). Purchased with the bequest of Miss Sylvia S. Weil. 12 $\frac{1}{4}$ x8 $\frac{1}{4}$ in. G50/C1514.BP1

Salvador Dali (born 1904; Spanish), *The Twelve Signs of the Zodiac*, 1967; 13, 10-color lithographs 96/250 in portfolio with many pages of text by Nicholas Sokoloff. Signed: Dali (on the stone). 25x18 $\frac{3}{4}$ in. each. Sp50/DLg1-13.

Henri Fantin-Latour (1836-1904; French), *Figure study: 3 semi-draped female figures*; lithograph. Ca. 1900-1903. Signed: F.L. Gift of Mr. Bruce M. Selchov, N.Y.C. 10 $\frac{3}{8}$ x8 in. Fr50/F2181.Lg1

Mitsuo Kano (born 1933; Japanese), *Peninsular No. 16*; 9-color intaglio. Signed: M. Kano. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. 29 $\frac{3}{4}$ x22 in. J50/K1355.Mx1

Richard Kirsten (Daiensai) (born 1920; American), *The Birth of a Saint*, 1968; white serigraph 1/50 on black paper. Signed: Kirsten (Daiensai). 15 $\frac{1}{2}$ in. square. A50/K6394.Sg1

Fumio Kitaoka (born 1918; Japanese), *Iso-Seashore*; 5-color woodcut 6/20. Signed and dated: Fumio Kitaoka 1962. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. 33 $\frac{3}{8}$ x21 $\frac{5}{8}$ in. J50/K6467.BP1

Ryuji Kosaka (Japanese), *Bamboo and Stone*; 4-color lithograph 7/100. Signed and dated: Ryuji Kosaka 64. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. 23 $\frac{1}{4}$ x17 $\frac{3}{8}$ in. J50/K8465.Lg1

Toru Mabuchi (born 1920; Japanese), *Blue Pot*; 12-color woodcut 75/100. Signed and dated: TMabuchi 1965. Gift of Mrs. John C. Atwood, Jr.,

Philadelphia, Pa. 22x16 in. J50/M1155.BP1

Peter W. Milton (born 1930; American), *Julia Passing*; lift-ground and hard-ground etching and engraving. Signed and dated: PWMilton 67. 17 $\frac{3}{4}$ x23 $\frac{3}{4}$ in. A50/M6433.Mx1

S. V. Rama Rao (born 1936; India), *Untitled*, 1965; 2-color lithograph 1/1. Signed: S. V. Rama Rao. 20x25 $\frac{1}{2}$ in. In50/R180Lg1

Junichiro Sekino (born 1914; Japanese), *Sotoba no aru Highway*; 8-color woodcut 2/100. Signed: Jun. Sekino. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. 17 $\frac{3}{4}$ x12 $\frac{5}{8}$ in. J50/Se475.BP2

Frank Stella (born 1936; American), *Black Series I*; 9 lithographs 33/100 on tinted paper. Signed and dated: Stella '67. 15x22 in. A50/St3902.Lg1-9

Gen Yamaguchi (born 1903; Japanese), *Decomound*; 5-color woodcut 4/50. Signed and dated: Gen Yamaguchi 1966. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. 23 $\frac{1}{8}$ x17 in. J50/Ya145.BP1

Rei Yuki (Japanese), *Voice of the Wind*; 5-color blockprint 2/35. Signed and dated: Rei Yuki 1957. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. 17 $\frac{5}{8}$ x25 $\frac{1}{2}$ in. J50/Yu925.BP1

Purchase Awards from the 39th International Northwest Printmakers' Exhibition:

Garo Z. Antreasian (born 1922; American), *Untitled*; color lithograph, Artist's Proof. Signed and dated: G. Antreasian '68. 21 $\frac{1}{2}$ x19 $\frac{3}{8}$ in. A50/An893.Lg1

Robert A. Nelson (born 1925; American), *Grant made Prisoner*; lithographic assemblage 15/15, with red spray paint and clear plastic. Signed and dated: Nelson, Robt. A. 1967. 37 $\frac{1}{4}$ x28 $\frac{1}{2}$ in. A50/N3365.Mx1

Danny Pierce (born 1920; American), *The Big Moose*; engraving 2/25. Signed and dated: Danny 198 Imp. 17 $\frac{5}{8}$ x35 $\frac{3}{4}$ in. A50/P612.En1

Romas Viesulas (born 1918; American), *Yonkers II*; color-lithograph, intaglio-relief and stencil 12/15. Signed and dated: Romas Viesulas '67. 25 $\frac{3}{4}$ x39 $\frac{3}{4}$ in. A50/V6785.Mx1

PAINTING

CHINA

Liu Kuo-sung (born 1932), *Windswept*, 1967; ink and color on paper. Signed with Chinese characters. 29 $\frac{3}{8}$ in. square. Ch32/L7405.2

EUROPE

Attributed to Ciro Ferri (1634-1689; Italian), *Moses Striking the Rock*; oil on panel. Gift of Dr. and Mrs. Richard E. Fuller. 14x21 in. It37/F3835.1

Ernst Ludwig Kirchner (1880-1938; German), *Woman and Girl*; oil on canvas. Signed and dated: E.L. Kirchner 23. Gift of Dr. and Mrs. Richard E. Fuller. 66 $\frac{1}{8}$ x46 $\frac{5}{8}$ in. G31/K6333.1 (Ill. page 48) and *Nude Before an Oven*; transparent watercolor and pen drawing on paper. Purchased from the bequest of Sylvia S. Weil. 19 $\frac{3}{4}$ x14 in. G32/K6333.1

Michael Lawsen (born 1944; British), *A Park in a Room*, 1966; enamel on panel. 63x48 in. B31/L4462.1

Francesco De Mura (1696-1782; Italian), *Christ and the Samaritan Woman*; oil on canvas. Signed and dated: Francesco De Mura Pingeat Anno 1752, on reverse before relining. Gift of Dr. and Mrs. Richard E. Fuller. 41x61 $\frac{1}{2}$ in. It37/M9312.1 (Ill. page 45)

Attributed to Pieter Neeffs the Elder and Frans Francken III (1578-1659 and 1607-1667; Dutch), *Christ Driving the Money Changers from the Temple*; oil on panel. Gift of Max Schweitzer, New York City. 43x50 in. D37/N295.1-F8475.1

School of Bernard van Orley (15th-16th cent.; Flemish), *Madonna and Child*; oil on panel. Gift of Mrs. Oswald Brown in memory of her maternal grandparents, Simeon Leland, Jr. and Eleanor Anne Moore. 16 $\frac{5}{8}$ x12 $\frac{5}{8}$ in. F37/Sch60r18.1

Pierre Paul Prud'hon (1758-1823; French), *Portrait of a Young Lady*; oil on canvas. 21 $\frac{3}{4}$ x18 $\frac{3}{8}$ in. Fr31/P9515.1 (Ill. page 47)

Attributed to the Utrecht School (17th cent.; Dutch), *Christ at Emmaus*; oil on canvas. 58 $\frac{1}{4}$ x46 $\frac{1}{2}$ in. D37/Sch6Ut72.1

Attributed to Daniel Vertangen and Gerrit Berckheyde (1598-1684 and 1638-1698; Dutch), *Interior of a Church*; oil on canvas. Signed: D. Vertangen

fecit. Gift of Mrs. Oswald Brown, in memory of her paternal grandparents, William H. Radford and Eliza A. Edwards. 24 $\frac{3}{4}$ x28 in. D37/V6165.1-B4555.1 (Ill. page 44)

JAPAN

- Fukuhara Gokaku (1730-1799), *Prunus Blossom*; hanging scroll, ink on buff-colored paper. 12 $\frac{3}{4}$ x22 $\frac{1}{4}$ in. J32/G5615.1
Attributed to Shukei Sesson (1504-1589), *Landscape*; 6-fold screen, ink and slight color on paper (originally part of a pair of screens depicting the four seasons). 67 $\frac{1}{8}$ x138 in. J33/Se723.1 (Ill. page 30)
Kitagawa Sosei (17th cent.), *Peonies*; hanging scroll in ink, color and gold on paper. Gift of Mayuyama & Co., Ltd., Tokyo. 51 $\frac{5}{8}$ x21 in. J32/So726.2
Fukutomi Zoshi (Namboku-cho or Early Muromachi Period, 14th-15th cent.); section of a handscroll mounted as a hanging scroll, ink and color on paper. 51 $\frac{5}{8}$ x21 in. J32.80 (Ill. page 31)

UNITED STATES

- Frederick Anderson (born 1917), *Kit #2*; mixed media on board. Signed: Fred Anderson 67. 19 $\frac{1}{4}$ x30 in. A34/An251.1
Thomas Doughty (1793-1856), *View toward London from Hampstead Heath*, ca. 1845; oil on canvas. Gift of Mr. and Mrs. Kenneth R. Fisher. 15 $\frac{5}{8}$ x21 $\frac{3}{8}$ L. Kenney 66.27 $\frac{1}{2}$ in. square. A32/K395.6 (Ill. page 50)
Alvan Fisher (1792-1863), *Swiss Mountain Landscape*, 1827; oil on canvas. 32x40 in. A31/F5312.1
E. M. Fox, 4 sequential *fox hunting scenes*; oil on canvas. 1 signed and dated: E. M. Fox 1866. 20 $\frac{1}{4}$ x24 $\frac{1}{8}$ in. A31/F837.1-4
James B. Johnson (born 1941), *C 367*, 1967; acrylic on canvas. Signed: James B. Johnson. Katherine B. Baker Award and Northwest Annual Purchase Fund. 79 in. square. A38/J6332.1
Leo Kenney (born 1925), *Sleeping Seed*; tempera on paper. Signed and dated: L.Kenny 66. 27 $\frac{1}{2}$ in. square. A32/K395.6 (Ill. page 50)
Conrad Marca-Relli (born 1913), *Blackboard*, 1961; oil and canvas collage on canvas. Signed: Marca-Relli. 84x120 in. A34/M3315.1 (Ill. page 49)
Alden C. Mason (born 1919), *Fly your own Thing*, 1968; mixed media on paper. Signed: Alden Mason. 23 $\frac{3}{4}$ x28 $\frac{3}{4}$ in. A34/M3812.1
Spencer A. Moseley (born 1925), *Long Tondos*; acrylic on canvas. Signed: S. Moseley '68. Northwest Annual Purchase Fund. 47 $\frac{1}{2}$ in. square. A38/M8526.2
Patricia K. Nicholson (born 1900), *The Spirit of Haida*, 1966; egg tempera on masonite. Signed: P. K. Nicholson. Gift of Mrs. Lester Warren Lewis, Jr., Yakima, Wa., in memory of her father, Ralph Walter Nicholson. 48 $\frac{1}{4}$ x32 in. A32/N5251.4
Dr. Arthur Samuel (born 1885), *Landscape*; oil on canvas. Signed and dated: A. Samuel 66. Norman Davis Collection. 15 $\frac{5}{8}$ x11 $\frac{1}{8}$ in. A31/S495.1
Rudolph A. Sandoval (born 1932), *Myself*; mixed media on board. Purchased with the Irene D. Wright Memorial Award. 17 $\frac{5}{8}$ x13 $\frac{3}{8}$ in. A34/Sa578.1
Frederick F. Schafer (1841-ca. 1917), *Mount Rainier at Sunset*; oil on canvas. Signed and dated: F.S. 190(?). 38x59 $\frac{3}{4}$ in. A31/Sch134.1
Charles Seliger (born 1926), *Coral Sea*; oil on panel. Signed and dated: Seliger 67. 17x12 $\frac{1}{2}$ in. A31/Se486.2
Frank Stella (born 1936), *Sunapee I*, 1966; acrylic on canvas. Gift of Frank Stella, New York City. 127 $\frac{1}{2}$ x119 $\frac{3}{4}$ in., irregular shape. A38/St3902.1

PHOTOGRAPHS

- Kelsey Dale (Ohio), *Study in Lines*
Dr. Sandor A. Levinson (New Jersey), *Holy River*
Frank Peckham (New York), *The Strollers*
Ron Plaster (Canada), *Cast a Long Shadow*
Paul W. Roberts (Indiana), *Radial Lines*
Eugene M. Sire (Kansas), *Stairway Abstract*
Shiu-Gun Wong (Hong Kong), *Aged*
Richard Yee (Massachusetts), *Moon Glow*

SCULPTURE

AFRICA

Post with human head finial; wood. Lobi tribe, Upper Volta Republic, Western Sudan. Gift of Merton D. Simpson, New York City. H. 19 in. Af11.75

CHINA

Two flowering sprays; agate. Ch'ing dynasty, 19th cent. Gift of Mrs. Gustav J. Martin, Philadelphia, Pa. 1 $\frac{3}{8}$ x3 in. Ch11.53

CLASSIC

Mercury with chlamys holding the caduceus; bronze. Roman, 1st cent. A.D. Norman Davis Collection. H. 3 $\frac{3}{8}$ in. Cs11.57
Herakles carrying the lion skin; bronze. Italic-Etruscan, geometric style of 5th cent. B.C. Norman Davis Collection. H. 3 $\frac{1}{2}$ in. Cs11.58
Dancing satyr; bronze. Hellenistic, 1st or 2nd cent. B.C. Norman Davis Collection. H. 3 $\frac{1}{4}$ in. Cs11.59

EARLY CHRISTIAN

Panel with donkey and basket of fruit; wood relief. Coptic Egypt, 7th cent. 3 $\frac{3}{4}$ x10 $\frac{5}{8}$ in. ECr11.2 (Ill. page 37)

EGYPT

Rehorakhty, holding feather of Truth; bronze, with colored glass inlays. Ptolemaic Period, ca. 100 B.C. H. 3 $\frac{1}{4}$ in. Eg11.71
Uraeus; bronze, with colored glass inlays. Ptolemaic Period, ca. 100 B.C. H. 2 $\frac{1}{2}$ in. Eg11.72

EUROPE

Jean Antoine Houdon (1741-1828; French), *Bust of Sabine Houdon at the age of four*; marble. Date of the signed original: 1791. H. 19 in. Fr11/H8135.1 (Ill. page 46)
Giuseppe Mazzuoli (1644-1725; Italian), *Bozzetto: Angel lamenting over the body of the dead Christ*; terracotta, ca. 1695. Gift of Mr. and Mrs. Frederick W. Davis, Kirkland, Wa. in memory of Dr. Robert Pommerening. 14 $\frac{1}{4}$ x18 $\frac{1}{8}$ in. It11/M4595.1
Adoration scene with shepherds; boxwood. Flemish, ca. 1500. 3x2 $\frac{5}{8}$ x $\frac{3}{4}$ in. F11.11
Corpus and angel cartouche from a crucifixion scene; boxwood. German kleinplastik, ca. 1600. Purchased from funds contributed in memory of Henry H. Judson. H. (of corpus) 5 $\frac{1}{4}$ in. G11.15

INDIA

Architectural frieze: the Sapta Matrikas or 7 Mothers accompanied by Kartikeya and Ganesha; sandstone. Central India, 9th cent. 15x38 $\frac{3}{8}$ in. In11.88
Architectural panel: Gajasurasamharamurti (Shiva killing the elephant demon); sandstone. Central India, Medieval Period, 10th cent. 31x21 $\frac{3}{8}$ in. In11.89 (Ill. page 33)
Jain miniature altar piece; bronze alloy with traces of gilt; silver inlay and engraved decoration. Central India, Later Medieval Period, 13th-15th cent. H. 9 $\frac{1}{2}$ in. In11.90
Standing Buddha, right hand in abhaya mudra; bronze. From Bihar, early Pala, late 8th cent. H. 10 $\frac{1}{4}$ in. In11.91

JAPAN

Kangi-Ten: embracing Ganeshas; wood. Edo Period, 18th-19th cent. Gift of Mrs. Ralph W. Nicholson. H. 7 $\frac{1}{2}$ in. J11.32
Kannon Bosatsu (Avalokitesvara); wood with traces of polychrome and gilt. Heian Period, 10th-11th cent. (stand and base of later date). Gift of Ivan L. Best in memory of his wife, Dorothy C. Best. H. 46 in. J11.33 (Ill. page 27)
Monkey holding baby; Mingei type; granite. Edo Period, 18th-19th cent. Margaret E. Fuller Purchase Fund. H. 18 in. J11.34

PACIFIC ISLANDS

Male figure, Moai Kavakava; tomiro wood with bone and obsidian inlay. Easter Island, 18th cent. or earlier. H. 10 $\frac{1}{2}$ in. Pa11.6

PRE-ISLAMIC

- Rhyton: long-nosed stag; red pottery with incised decoration. From Dailaman, Iran, Amlash Culture, 9th-10th cent. B.C. H. 11 in.; L. 12 in. PIs11.29
 Handle: leaping pantheress; cast bronze. From Anatolia, Parthian, 1st cent. B.C. Gift of Mr. and Mrs. William C. Reed. H 4¼ in.; L. 6⅞ in. PIs11.30 (Ill. page 36)
 Stag; cast bronze. From Alaca Huyuk, Anatolia, Early Bronze Age, Hattian style, ca. 2500-2000 B.C. H. 1¾ in.; L. 2⅞ in. PIs11.31
 Ornament: animal; cast bronze. From Alaca Huyuk, Anatolia, Early Bronze Age, ca. 2500-2000 B.C. H. 1⅞ in.; L. 1½ in. PIs11.32

UNITED STATES

- Peter R. Giltner (born 1944), *Gris*, 1968; bronze, cire perdue casting (cast bronze). Norman Davis Purchase Award. 8x17⅞ in. A11/G4285.1
 Phillip P. Levine (born 1931), *Dancer with Flat Hat*, 1966; cast bronze. H. 10⅞ in. A11/L5789.1
 James W. Washington, Jr. (born 1910), *Wounded Eagle #10*, 1967; granite. 8x10⅞ in. A11/W2776.4 (Ill. page 43)

Financial Report

AUDITORS' REPORT

We have examined the balance sheet of the

SEATTLE ART MUSEUM

as of December 31, 1968 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 \$1,220,869.71 had market values of approximately \$1,988,928.50 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, 1968 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 13, 1969

SEATTLE ART MUSEUM BALANCE SHEET—DECEMBER 31, 1968

ASSETS

CASH IN BANK AND ON HAND:	
Petty Cash—Operating Fund	\$ 25.00
Checking accounts:	
Operating Fund	15,042.19
Restricted Gift Fund	67,659.89
Time Certificates of Deposit for building alterations. \$415,000.00	
Accrued interest on Time Certificates of Deposit. 1,522.22	416,522.22
Other funds—Savings Accounts	71,295.73
	<u>\$ 570,545.03</u>
NEGOTIABLE SECURITIES:	
At market when gifted; at cost when otherwise acquired:	
Founders' Endowment Fund.....	\$274,788.73
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
	<u>1,220,869.71</u>
	<u>\$1,791,414.74</u>

SOURCES OF FUNDS

FOUNDERS' ENDOWMENT FUND.....	\$277,162.65
MARGARET E. FULLER ENDOWMENT FUND.....	724,651.29
R. E. FULLER BUILDING FUND.....	18,373.38
RESTRICTED GIFTS FUND.....	756,160.23
OPERATING FUND	15,067.19
	<u>\$1,791,414.74</u>

CASH OPERATING RECEIPTS AND DISBURSEMENTS—1968

RECEIPTS:	
Memberships (individual and organizations).....	\$ 55,928.00
Memberships and donations from firms.....	15,657.50
Unrestricted gifts	19,942.63
Miscellaneous (sale of post cards, publications, slides, photos, etc.)	26,912.06
Dividends:	
Founders' Endowment Fund.....	\$18,968.99
Margaret E. Fuller Endowment Fund.....	46,763.62
Special exhibitions, net	1,598.63
	<u>\$185,771.43</u>
DISBURSEMENTS:	
Salaries	\$136,522.09
Exhibitions	33,545.36
Restoration and repair of art objects.....	2,090.80
Supplies, postage and miscellaneous.....	8,504.80
Telephone and telegraph.....	3,354.68
Travel expense	7,263.36
Concerts and lectures.....	2,696.53
Printing	8,784.98
Office equipment and maintenance of same.....	6,763.82
Books, slides, magazines.....	4,323.52
Social Security, medical coverage.....	10,647.89
	<u>224,497.83</u>
EXCESS OF DISBURSEMENTS OVER RECEIPTS.....	<u>\$ 38,726.40</u>

SEATTLE ART MUSEUM
ANALYSIS OF FUNDS—DECEMBER 31, 1968

	<i>Balance 12-31-67</i>	<i>Additions</i>	<i>Deductions</i>	<i>Balance 12-31-68</i>
FOUNDERS' ENDOWMENT FUND.....	\$ 262,339.44			
Life memberships and gifts.....		\$14,823.21		\$ 277,162.65
MARGARET E. FULLER ENDOWMENT FUND.....	724,646.01			
Net increase in value of securities.....		5.28		724,651.29
R. E. FULLER BUILDING FUND.....	17,467.09			
Gifts, dividends, interest.....		906.29		18,373.38
SEATTLE ART MUSEUM PAVILION BUILDING FUND.....	264.93			
Transferred to restricted gifts fund.....			\$ 264.93	
RESTRICTED GIFTS FUND.....	420,244.81			
Transfer from Pavilion Building Fund.....		264.93		
Gifts.....		691,880.43		
Dividends and interest.....		26,496.12		
Engagement books.....		3,087.00	5,010.00	
Byzantine handbook.....		5,000.00	1,250.00	
"Greek Coins and Cities" publication.....		1,650.00	7,933.47	
Subsidy from German government for Kirchner exhibit, net.....		5,000.00		
Purchase of gallery art objects.....			314,029.65	
Participation fee for Brundage exhibit.....			11,000.00	
Gift to ICOM.....			500.00	
Seattle Art Museum Building alterations.....			48,310.63	
Office and general museum equipment.....			5,439.45	
Travel allotment for staff.....			3,800.00	
Unclassified.....			189.86	756,160.23
OPERATING FUND.....	53,793.59			
Income, per statement.....		185,771.43		
Expense, per statement.....			224,497.83	15,067.19
	<u>\$1,478,755.87</u>	<u>\$934,884.69</u>	<u>\$622,225.82</u>	<u>\$1,791,414.74</u>