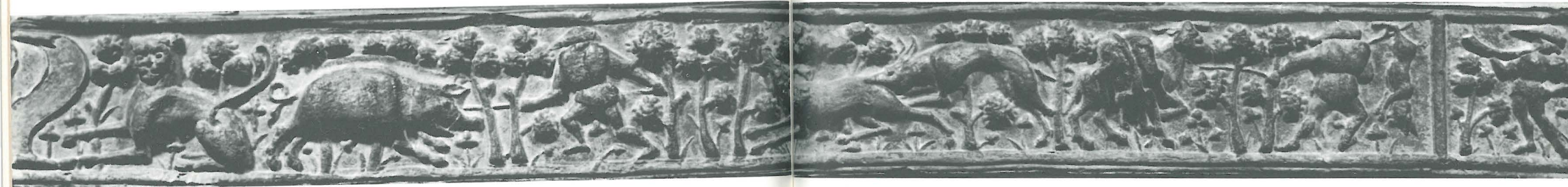


ANNUAL REPORT
SEATTLE ART MUSEUM
1961



ANNUAL REPORT OF THE SEATTLE ART MUSEUM



Cover. Bamboo and Poppy, by Shigenobu Kano, act. 1st half of 17th cent., Japanese; color on gold paper; 68⁵/₈ in. x 23 ft. 8¹/₂ in. (J33/Sh616.1) Margaret E. Fuller Purchase Fund

Frontispiece. Frieze with hunting scene, terra cotta; Perugia, Italy, 14th cent.; H. 3¹/₈ in. (It11.10) Eugene Fuller Memorial Collection

Fifty-sixth Year, 1961

Seattle Art Museum
Seattle 2, Washington

Seattle Art Museum 1961-62

OFFICERS

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

TRUSTEES

Life Trustee, Richard E. Fuller

TERM ENDING 1963

Mrs. Cebert Baillargeon, Willis L. Campbell, Miss Joanna Eckstein,
Joseph E. Gandy, Mrs. Henry C. Isaacson, Edmund F. Maxwell,
Mrs. C. Bagley Wright, Jr., Raymond G. Wright

TERM ENDING 1964

Mrs. Herbert Brink, Langdon Simons, Jr., Norman Davis,
Henry H. Judson, William G. Reed, Mrs. Corydon Wagner,
Willard J. Wright, Walter L. Wyckoff

TERM ENDING 1965

Bryant R. Dunn, Albert O. Foster, Mrs. Richard E. Fuller,
Mrs. Joshua Green, Jr., Albert S. Kerry, David E. Skinner,
Mrs. Thomas D. Stimson, William S. Street

EX-OFFICIO

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

MUSEUM STAFF

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

SEATTLE PARK DEPARTMENT

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

Annual Report of the President and Director

Although many of our statistics for the past year are not spectacular and reflect only the very demanding routine activities which our organization must maintain, a survey shows major fields in which we have excelled previous records. Our active membership increased to an unprecedented degree through the efforts of the Guild. The sales from our Northwest exhibitions were far higher than previously. By specific request we lent more items to important exhibitions than ever before. Our accessions both in their scope and value exceeded previous years. Preparations for Century 21 added to many phases of our activities.

EXHIBITIONS

In the expensive circuit of *The Arts of Thailand* we of necessity drew the month of September which, coming at the end of the tourist season and before the school routine is established, is traditionally low in attendance. Scheduled concurrently as an added attraction was an exhibit of Picasso's recent original lithographs which we shared with the Vancouver Art Gallery. Like the other museums, to defray costs we had a 50c charge for adults. Our paid attendance was 13,137, with 10,667 children and 1,224 preview guests admitted free, making a total attendance of 25,128, but we closed with a deficit of \$2,000.

Our other most notable traveling exhibits were the sculpture of ancient Gandhara from the Pakistan museums, the Sara Roby Collection of American art from the Whitney Museum in New York, the Larry Aldrich collection of contemporary paintings, the architecture of the great Italian Pier Luigi Nervi, and the German Expressionist prints from the Museum of Modern Art which we augmented with related material from our own collection.

In the spring a very distinguished exhibition of 18th century porcelain showed the height which the Museum's collection and those of the members of the Seattle Ceramic Society have attained in this field under the leadership of Mrs. William L. Harnan, Honorary Curator of Porcelain.

The maintenance of the seven annual exhibitions demanded a very large proportion of our gallery space. The largest of these as usual was the Northwest Annual to which we allotted eleven galleries. Although by necessity we limited the entries to one item per artist we had 697 entries from which the jury selected 252 items. The other exhibitions also gave the local artists in various mediums the opportunity of exhibiting their work sometimes in the face of international competition. In addition we had two group shows of the work of local artists and seven one-man exhibitions including major retrospectives by both Ambrose Patterson and Walter Isaacs. From these local exhibits 92 items were purchased or received purchase awards for nearly \$13,000, a new record for this museum.

The summer show, which was outstanding in importance, was as usual drawn largely from the Museum's collection, selected this time by Edward B. Thomas, Assistant Director, to emphasize the supreme craftsmanship in various mediums throughout world history. This theme paid honor to the national convention in Seattle of the American Craftsmen's Council, as did also the concurrent retrospective exhibit of the prints of Mauricio Lasansky.

Our total attendance for 1961 was 242,689.

LOANS

The loans from our collection to various exhibitions brought us exceptional kudos. The famous Japanese Deer Scroll by Sotatsu from the late Mrs. Donald E. Frederick was featured both in Tokyo and later in an exhibit entitled *Japanese Decorative Style* which Dr. Sherman E. Lee organized for the Cleveland Museum of Art and the Art Institute of Chicago. He was also responsible for the accompanying catalog. We were represented by twenty-five items, including as one entry the set of four 17th century doors.

In Paris during the autumn we were represented in the *7000 Years of the Art of Iran* by fifteen items which were prominently featured at the Petit Palais. At the same time ten of our paintings were in the retrospective exhibition of Mark Tobey at the Musee des Arts Decoratifs of the Louvre where he was among the first five contemporary artists in the world to be so honored. Fortunately Seattle was the last place

for the selection of this exhibit by the director, Mr. Francois Mathey, and most periods were already represented so that our collection was not too greatly depleted. We served, however, as the collection center for all the paintings from the Pacific Coast and were responsible for the many details including the shipping in two large cases excellently designed by our Assistant Curator, the late Mr. Ernest Dietrich. Both of these exhibitions are now scheduled for limited tours before their return, when we will be responsible for the distribution of the Pacific Coast Tobey's.

We also were honored by having four of our 16th-17th century paintings included in the exhibition of *Art Treasures from the Samuel H. Kress Collection* at the National Gallery.

LIBRARY AND LENDING MATERIAL

Nearly 200 volumes were added to our reference library including some important gifts. It was gratifying to note that an increasing number of our objects were illustrated in both popular and definitive publications. Fifteen of our T'ang dynasty ceramics appeared in one volume on that phase of Chinese art.

Our photographs and slides demanded almost the entire time of our excellent photographer Earl Fields. Our collection of slides numbers over 23,000, of these over 21,000 were in use during the year with more than half being borrowed by outside institutions.

The loan of painting facsimiles increased and over 900 were borrowed by nearly 70 institutions.

ACCESSIONS

Although as usual the scope of our accessions is very wide and the quality often



Dr. Fuller receiving the indenture for our Samuel H. Kress Collection from Dr. Franklin D. Murphy, Chancellor of UCLA and Chairman of the Executive Committee of the Kress Foundation

of the highest standard, the most notable single event was unquestionably the receipt of the indenture from the Samuel H. Kress Foundation for our portion of its collection of paintings and sculpture, providing that it is kept on permanent exhibition. As an additional compensation the Foundation will maintain its restoration service. At our request just before the confirmation of this deed we were fortunate in being able to receive Francesco Guardi's *Holy Family* which we had exhibited in our initial allotment ten years ago. It was exchanged for Jan Steen's *A Game of Skittles*. The conservative appraisal of this collection is in excess of \$1,000,000. In view of this fact and in view of the cooperation which the Seattle Art Museum received from Mr. Rush H. Kress, brother of the donor, and Mr. Guy Emerson, Art Director of the Foundation, the Board requested approval of the membership that they both be enrolled as Benefactors.

In addition nearly 150 items were accepted from about 30 donors. The bulk of the material augmented the Eugene Fuller Memorial Collection, but many of the finest objects came from Mr. and Mrs. Norman Davis and others were purchased by the Board from the income of the Margaret E. Fuller Purchase Fund. We are also indebted for major accessions to Mrs. John C. Atwood, Jr., Capt. and Mrs. John H. Bowen, Mr. and Mrs. Herbert Brink, Miss Joanna Eckstein, Mrs. Fred Everett, Mrs. Howard A. Frame, Mr. and Mrs. Henry C. Isaacson, and the Seattle Ceramic Society, Units 1 and 2. The list of items and donors which begins on page 44 shows an emphasis on both great antiquity and on current Northwest art but if possible always reflecting the creativity of their diverse ages.

ARCHITECTURAL EXHIBIT

The 12th Annual Exhibit of Architecture was held in the Magnolia Bluff district under the title of *Views of Northwest Living*. Although two of the handsome homes dated back to the 30's, the others were all built in the past decade and were shown to emphasize the functional aspects of fine contemporary design. Mrs. Allen B. Morgan served as the excellent Chairman for this important event which netted over \$5,600 for the operating fund of the Museum. The Vice-Chairmen, to whom we are also most grateful, were Mrs. David R. Bollong, Mrs. Russell de Alvarez and Mrs. C. Bagley Wright, Jr., while the Secretary was Mrs. George T. Asp, and the Treasurer Mrs. Christian Johnson. As usual innumerable details of this event involved over 500 volunteers on sixteen committees. Although all the volunteers are most sincerely thanked we record our gratitude only to the chairmen: Advertising, Mrs. Morell E. Sharp; Brochure, Mrs. A. Dean Johnson; Flowers, Mrs. Wesley J. Miffin; Food Solicitation, Mrs. Seifert Thurston; Hostesses, Mrs. George Wrede and Mrs. Clifton Brady; Illustrations and Fact Sheets, Mrs. William J. Lahr; Patrons, Mrs. Cebert Baillargeon; Posters, Mrs. Edward Speir; Pourers, Mrs. Allan E. Smith; Properties, Mrs. Henry Kassel and Mrs. William Biard; Publicity, Mrs. Walter D. Smith; Radio and TV, Mrs. Harry C. Hallowell; Tea, Mrs. J. Cort Mason; Tickets, Mrs. Robert S. Beaupre and Mrs. Fenton Radford; Transportation, Mrs. John Maloney, Jr.; Ticket Checkers, Mrs. George Schuster.

We also take pleasure in thanking those who lent their homes either for exhibition or for the serving of refreshments: Mr. and Mrs. C. Melville Barr, Mr. and Mrs. C. Harold Blomgren, Mr. and Mrs. Austin Case, Mr. and Mrs. George Guy, Mr. and Mrs. Frederick Haslund, Mr. and Mrs. E. William Johnson, Mr. and Mrs. Walter H. McAninch, Mr. and Mrs. L. L. S. Nelson, Mrs. Ethen Allen Peyser, Mr. and Mrs. Otto Rabel, Mr. and Mrs. William D. Rourke, Mr. and Mrs. Edward F. Stern, Mr. and Mrs. Leon Winbigler.

PUBLICATIONS AND PUBLICITY

Aside from our Annual Report and our News Letter the only publication of the year was the Engagement Book which was issued for the tenth consecutive year without repetition and a very high standard was maintained in the objects illustrated. The quality of the items, the accompanying text and the layout all brought forth exceptionally high professional praise. The kudos that it receives justifies its continuation for ample material of high quality is still available.

We again take pleasure in acknowledging our indebtedness to the *Seattle Times*, the *Seattle Post-Intelligencer* and the *Argus* for the publicity that they have given to exhibits and activities which contributes so greatly to the success of the events. The Museum also expresses its indebtedness to numerous local television and radio stations that cooperate so generously.

MAINTENANCE AND EQUIPMENT

The major expense of nearly \$3,000 was spent on the repair and restoration of art objects. This included the difficult task of mounting as *kakemono* in Japan the twelve large and rare rubbings of sculpture reliefs of Angkor Wat. The most notable piece of equipment purchased with Museum funds was an hydraulic lift for the moving of sculpture.

We are indebted to the Park Department for the installation of two mercury lights at the front entrance for the convenience of our evening visitors. As usual we express gratitude to the custodial engineers of the Park Department for their exceptional maintenance of the building and for their cooperation in many Museum projects.

STAFF

During the early summer D. Ross Edman resigned from our educational staff after two successful years to accept a graduate assistantship in fine arts at Oberlin College and to work for a master's degree. His place was taken by Miss Barbara Rumpf who serves as Associate Curator of Education. Miss Rumpf has a master's degree and a wide background in both European and Oriental art. In the early autumn Mr. Millard B. Rogers resigned as Associate Director to become the director of the new Center for Asian Arts at the University of Washington under a grant from the Ford Foundation. He is still on the staff of the Museum as Research Associate. His knowledge of our collection permits the Museum to be of maximum value to this new project. Mr. Edward B. Thomas, who has served on our staff for over ten years and as Educational Director since 1954, was promoted to Assistant Director, a position he has filled most efficiently. In the early autumn Mr. and Mrs. Terence N. Todd moved to San Francisco. Mr. and Mrs. Donald G. Scott were added as part-time assistants and Miss Roberta Humphrey, now Mrs. P. Cameron DeVore, became staff secretary. In September Mr. Ernest Dietrich resigned to take graduate work at the Far Eastern Institute at the University of Washington and to our great regret died shortly thereafter.

TRAVEL EXPENSE

The Board authorized two official trips by the Director with an allotment of \$2,300 towards his expense from income of the Univart Trust which he had personally established. One trip was to London and Paris in November where he saw the Tobey and Iranian exhibits and on his return in Washington, D.C., accepted on behalf of the Museum the indenture from the Kress Foundation. The other was to Detroit and Toledo in May to meet with the Council of the American Association of Museums and the Association of Art Museum Directors of which he was again elected Vice-President. Mr. Thomas also attended the American Association of Museums meeting because the Seattle Art Museum will be host for the annual meeting of that organization in May 1963. In April Mr. Thomas attended the biennial conference of the National Art Education Association in Miami where he was the principal speaker in museum education. Other travel expense was contributed to bring Miss Rumpf from New York to accept her appointment and towards a well deserved tour of Western art museums for our excellent Registrar, Miss Emily Tupper.

SPECIAL EVENTS AND ACTIVITIES

The Museum had no special lectures this year; instead the principal lectures in subjects related to art were under the auspices of the University of Washington. Owing to the conflict in October with the Thai exhibit we sponsored only the usual late spring series of chamber music concerts with the generous cooperation of the Music Performance Trust Fund of the Recording and Television Industries under the direction of Ronald Phillips. In October the Museum was a co-host for the 38th annual meeting of the Western Association of Art Museums. The staff also had exceptional activities in preparation for the World's Fair.

The Museum is fortunate in having been allotted for exhibition space at the Fair the future service area of the Exhibition-Banquet Hall. This low ceiling area of 100x40 feet is adjacent to the main flow of traffic on the east side of the building. Physical obstructions divide it into two areas of one-third and two-thirds and imposed numerous restrictions to be accommodated.

The smaller section we are devoting to a selection of the work of Mark Tobey from the Museum collection so that the artists of the Northwest may be represented by their most famous exponent. In the larger area we are showing *Art of the Ancient East* selected to give representation to twelve nations and at the same time to intro-

duce the visitors to the scope and quality of the Museum collection. The Director and Assistant Director were responsible for the selection of the material, while Neil Meitzler devised a model for its dramatic display that would permit the logical circulation of the anticipated crowds.

BOARD OF TRUSTEES

Mrs. A. Scott Bullitt resigned from the Board and Mrs. Thomas D. Stimson accepted reelection. Mr. Charles M. Clark, who was then serving as Treasurer, most regrettably died on December 7th, after having served most faithfully as a Trustee and an officer of the Museum since 1951. Mr. Walter L. Wyckoff accepted the office of Treasurer while Mr. Langdon S. Simons, Jr., accepted election to the Board. It is my privilege to announce that true to his devoted service to the Museum, Mr. Clark designated our organization in his will for a bequest of \$50,000. This most generous act permits his name to be permanently enrolled as Benefactor.

The fact that we ended the year in relative affluence does not permit complacency. Our budget is bound to be greater in the current year.

Our building fund has been practically static since its inauguration in 1958 on the occasion of the 25th Anniversary. With the passage of time it becomes all too obvious that expansion before long will be a necessity. The auditorium is often taxed to capacity. We need additional exhibition space so that more of our growing collections may be on view not only for the enjoyment of our visitors but also to assist in both University and school instruction. Our storage has become inadequate both for exhibition material and gallery equipment and for several years has demanded the use of commercial storage in spite of many improvements. Our office space is taxed to capacity and our parking space all too often non-existent.

I close with an expression of gratitude to my fellow members of the Board and especially to my fellow members of the staff as well as to the faithful volunteers and members whose support in both service and funds plays such an essential part.

RICHARD E. FULLER
President and Director

Annual Report of the Education Department

LECTURES AND TOURS

The Education Department staff gave this year 29 talks in the community and 66 special lectures and tours in the Museum in addition to our regular P.T.A. and Docent Study Programs. A new program for docents-in-training was initiated to provide a fundamental art history background as a basis for their future studies.

TELEVISION AND RADIO

There were 66 television programs presented and 8 special radio broadcasts. Our weekly half-hour program on KING-TV's Community Workshop observed in October its tenth year on the air and has enjoyed one of the longest continuous runs in Northwest television. The monthly evening TV program on KCTS is reaching an increasingly large audience as the station extends its signal into new listening areas throughout the State. In addition, *Our Neighbors, the Japanese*, a series televised in 1958, was re-run for third grade classrooms.

The Museum's weekly radio broadcasts on KOMO and KTW, done by Millard B. Rogers and the Radio Chairman of the Museum Guild, continued as usual. We wish to thank both the radio and television stations for their excellent cooperation in these programs.

CLASSES IN THE MUSEUM

In the spring the Curator of Education taught a class of 10 sessions on the *History of Art: Renaissance to Modern* which was co-sponsored by the Y.W.C.A.

Also in the spring D. Ross Edman, Assistant in Education, taught 2 Saturday classes of 6 sessions each for children in grades 2-6 on *The World Around Us*. He also conducted a course of 18 sessions on *Art and Architecture of the 19th & 20th Centuries* for exceptional art students from the Seattle Public Schools, for Junior and Senior High School students interested in art and for pupils from Holy Names Academy. In the summer he taught 2 classes on *Crafts of the World*, one of 9 sessions for grades 2-6, and the other of 12 sessions for grades 7-12.

In the autumn Miss Barbara Rumpf, Associate Curator of Education, conducted a course of 11 sessions on *Ancient Art* for exceptional art students from the Seattle Public Schools, for Junior and Senior High School students interested in art, and for pupils from Holy Names Academy.

SPECIAL ACTIVITIES

Edward B. Thomas was editor and narrator of a new educational film, *Chinese Ink and Watercolor*. He also is the first Vice-President of the Pacific Arts Association and is planning the program for their convention of art educators from the 12 Western states to meet in April, 1962 at Seattle.

In addition to her educational activities, Miss Rumpf has been assisting the Registrar's department in research and authentication of art objects. During the summer the Curator of Education accomplished two reorganizations. The jade room was rearranged to facilitate tours and to give a more educational emphasis to the collection and the material in our storage was rearranged in historical areas to ease exhibit changes, better protect the objects, and have them readily available for study by visiting scholars.

The scope of the Museum's education program would not be possible without the help of our many volunteers. We are particularly indebted to the Guild's Docent Committee, who tour numerous groups, arrange a monthly Senior Citizens program and maintain an Outside Speakers service. We also thank the Junior League for the Treasure Box visits to school classrooms and their much needed assistance in mounting and filing educational materials.

MRS. WILLIAM J. LAHR
Curator of Education

Report of the Seattle Art Museum Guild

1961-62

Annually the Chairman of the Guild inherits the redoubtable task of putting into succinct prose the achievements, failures and current status of the organization for the information of the membership. This formidable task is made worse by the fact that the Guild's working year runs from June through May while that of the Museum runs from January through December.

The Guild neglected its summer holiday in order to sponsor a supper dance, A Night in Camelot, in July. This turned out to be a very exclusive party, because we also neglected to sell many tickets. Still it produced about a thousand dollar profit and was an enchanting mid-summer night.

We next galvanized ourselves to prepare programs which would fill those vacant seats in the auditorium. With such titillating titles as *World Masterpieces at the Exposition* and *Designing Women*, we are having a winning season. Dr. Fuller, Mr. Thomas, Mrs. Lahr, and Miss Rumpf are lecturing marvellously to standing room only audiences and our afternoon speakers find all the seats filled with receptive admirers.

The Hospitality Committee, needless to say, is hard pressed to get enough tables set up to seat all at luncheon. But its members are ushering and serving and smiling sweetly at the largest consistent attendance ever.

The Public Relations Committee adapted itself beautifully and served Sunday coffee during the Thailand exhibit, served tea to a number of visiting groups, and even served luncheon to a convention of the Western Association of Art Museums.

The amount of newspaper coverage by the daily papers greatly increased over the past few years. The number of pictures and their excellent placement is gratifying. The Publicity Chairman has also provided herself with an assistant to cover the Eastside weekly papers and some special duties. The Radio Chairman has arranged informative and amusing programs on station KTW each month called *Your Seattle Art Museum*.

The Docent Committee consists currently of 47 conducting docents, 16 associates and 22 in training. From January through December, 1961 the members gave 342 tours. The city turned out so enthusiastically for the Thailand exhibit that they gave 97 tours during that exhibit alone. Besides giving tours they undertake some other interesting duties such as showing films in conjunction with exhibitions, and providing a program the first Friday of each month for Senior Citizens in cooperation with the Council on Aging. Often one of them is the program. They assist the Education Department with materials for school children's classes and in 1961 gave 37 talks outside the Museum both on the subject of art and on the services of the Museum. The training program has been strengthened greatly with the addition of a regular series of lectures by the Education Department on art history for the specific benefit of docents-in-training. So many women desire placement on the Docent Committee that even the waiting list has been closed at present.

To add to the excitement of the autumn the Junior League suddenly had to thrust back into our arms the Treasure Box program which they had been handling for several years and with only five women trained to show them. One of the five kindly trained enough of our members to get the corps up to sufficient strength for the 199 calls to be filled this school year.

Membership I have left until last because it is tied uniquely to a new concept of Museum membership which we are trying to promote. Realizing that the metropolitan area of Seattle enfolds many people who delight in art but cannot get to the Museum often for lack of time or money or because of distance, we began in 1961 to take the Museum to them. We saw the formation of the Eastside Associate Guild with about 165 members, all new to the Museum except for perhaps 15, which meets in Bellevue, provides its own programs and occasionally calls on the Docent Committee for a speaker or guide. They have been urged to make their own rules and ways so that they receive from our association exactly what they want. As new associate guilds form they, too, will be allowed to tailor their group to their own desires. The pilot associate guild and new ones in process of forming are being tactfully mothered by our Vice-Chairman. The Membership Committee assists with refreshment and speakers at

the initial gatherings of these suburban residents. This Committee likewise has the onerous duty of checking membership cards for people going into the auditorium on Guild meeting days.

Only the loyalty and enthusiasm of intelligent volunteers abetting the wisest, kindest, most tireless staff of professionals, from maintenance man to director, can account for the good will, cheerfulness, seriousness of purpose, and population explosion that has painted the walls with sunshine around here lately.

MRS. RICHARD W. LENINGTON
Chairman

Museum Guild Executive Committee

Mrs. Richard W. Lenington, *Chairman*
Mrs. Alfred V. Perthou, *Vice-Chairman*
Mrs. John Soth, *Treasurer*
Mrs. Philip L. Bailey, *Recording Secretary*
Mrs. S. Allison Creighton, *Corresponding Secretary*
Mrs. A. Vincent Shorrock, *Docent Service*
Mrs. Harold E. Eggers, *Hospitality*
Mrs. Leslie W. Eastman, *Membership*
Mrs. Macauley Taylor, *Program*
Mrs. Fenton Radford, *Projects*
Mrs. John Russell, III, *Publicity*
Mrs. Arthur N. Lorig, *Public Relations*
Mrs. Robert S. Beaupre, *Radio*
Mrs. Charles H. Paul, *Parliamentarian*

Schedule of Exhibitions

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



A section of *The Arts of Thailand* exhibit in the Central Court

Continued from DECEMBER, 1960—MARCH 5

10th Annual Honor Awards Competition of the Washington State Chapter A.I.A. (to February 5)

Chinese Paintings and Sculpture* (to February 5)

European Religious Art*

Art of Further India*

Chinese Han Dynasty Ceramics*

Art from the 1961 Engagement Book*

Northwest Paintings*

JANUARY 5—FEBRUARY 26

1960 Accessions to the Museum Collections*

Paintings by Callahan, Graves and Tobey*

FEBRUARY 8—MARCH 5

32nd International Print Exhibit. Co-sponsored by Northwest Printmakers, Seattle Art Museum and Portland Art Museum. Jury: Kenneth Auvil, William H. Givler, Leo E. Lowe, Jr., Millard B. Rogers, Mrs. Daniel Weiss

Paintings by Harold Wahl (to March 1)

MARCH 3-5

Orchids in Fashion. Sponsored by the Northwest Orchid Society

MARCH 8-APRIL 2

Contemporary American Paintings, Sculpture and Drawings from the Sara Roby Foundation. Circuited by the Whitney Museum of American Art

Paintings by Peter Foldes. From the Galerie Rive Droite, Paris

Religious Art for Easter*

Paintings by Harry Bonath

Paintings and Drawings by William Cumming

Sculpture by Philip McCracken

Contemporary Ecclesiastical Art. Lent by local artists

Textiles and Illuminated Manuscripts, Early Christian to 18th Century European*

Chinese Ceramics of the Six Dynasties and Northern Wei Periods*

APRIL 5-30

The Larry Aldrich Collection of Paintings and Sculpture. Circuited by the American Federation of Arts

Gandhara Sculpture from Pakistan Museums. Circuited by the Smithsonian Institution

19th International Photographic Salon. Sponsored by the Seattle Photographic Society. Print Jury: Dr. C. W. Biedel, APSA, George Kin-kade, FPSA, James R. Stanford, APSA. Color Slide Jury: Margaret Biedel, Morton Cundy, Chao Chen Yang, APSA, Larry McKinnis, Millard B. Rogers

Oriental Sculpture*

MAY 3-JUNE 4

21st Annual Exhibition of Watercolors. Sponsored by the Northwest Watercolor Society. Jury: Harry Bonath, Richard E. Fuller, Colin Graham, David McCosh, Val Welman

18th Century European Porcelain (to June 25). From Museum collection and members of the Seattle Ceramic Society

17th Annual High School Art Exhibit. Sponsored by the Seattle Art Museum. Jury: Dale Hutsell, Mrs. Dorothy Fincke Lahr, Mrs. Lucille Studebaker (to May 28)

Sculpture by Northwest Artists (to June 18)

JUNE 1-25

12th Annual Exhibition of Advertising and Editorial Art. Sponsored by the Seattle Art Directors' Society

JUNE 8-SEPTEMBER 3

Creative Craftsmanship throughout the World*

JUNE 28-AUGUST 20

Retrospective Exhibition of Prints by Mauricio Lasansky. Circuited by the American Federation of Arts

SEPTEMBER 8-OCTOBER 8

The Arts of Thailand. Official exhibition organized by the University of Indiana

Original Prints by Pablo Picasso. Organized by the Vancouver (B. C.) Art Gallery

OCTOBER 11-NOVEMBER 6

Retrospective Exhibitions of Paintings: Walter Isaacs
Ambrose Patterson

Prints by Five German Expressionists. Circuited by the Museum of Modern Art

Classics and Early Christian Sculpture*

Rubbings of Famed Chinese Reliefs*

Chinese T'ang Dynasty Sculpture and Ceramics*

Art of the Ancient World*

NOVEMBER 8-DECEMBER 3

47th Annual Exhibition of Northwest Artists. Sponsored by the Seattle Art Museum. Jury: Tom Hardy, Walter Hook, Thelma G. Lehmann, Gervais Reed, Richard E. Fuller

DECEMBER 6-31

Photographic Panels of the Work of Pier Luigi Nervi. Circuited by the San Francisco Museum of Art

Art Objects illustrated in the 1962 Engagement Book*

Art Objects Featured in the Museum's Christmas cards*

Religious Paintings, Drawings and Sculpture*

Chinese Blue and White Porcelains of the Ming Dynasty*

Chinese Ming Dynasty Album Paintings illustrating the making of Roof Tiles*

Seattle Chapter A.I.A. 1961 Honor Awards Competition

*From Seattle Art Museum Collections

Special Programs and Events

(In addition to the Guild Lecture Series)

April 5.....Larry Aldrich, speaking on his collection

May 15.....12th Annual Exhibition of Architecture
Views of Northwest Living

May 20.....Northwest Institute of Sculpture meeting

May 7, 14, 28

June 4, 11.....Spring Chamber Music Concerts

July 21.....*A Night in Camelot*

August 29.....American Craftsmen's Council meeting

August 30.....Watercolor painting by George Post

September 21.....Western Association of Art Museums Convention

October 30.....National Association of Schools of Design Conference

September 28, 30

October 1, 5, 7, 8..Films on Thai music, dance and drama

Loans to Other Institutions

Allied Arts of Seattle, Inc.

1 sculpture by Everett DuPen

American Circuit arranged by American Federation of Arts: Pioneer Museum, Stockton, Calif.; Art Department, University of Nevada, Reno; Art Gallery, San Jose State College, Calif.; California Palace of the Legion of Honor, San Francisco; Dallas Museum for Contemporary Arts, Tex.; Springfield Art Museum, Mo.; Department of Fine Arts, Northern Illinois University, DeKalb; School of Design, North Carolina State College, Raleigh

Private Worlds

2 paintings: Morris Graves
Mark Tobey

American Circuit arranged by American Federation of Arts: Pioneer Museum, Stockton, Calif.; Art Department, University of Nevada, Reno; Art Gallery, San Jose State College, Calif.; California Palace of the Legion of Honor, San Francisco; Dallas Museum for Contemporary Arts, Tex.; Springfield Art Museum, Mo.; Department of Fine Arts, Northern Illinois University, DeKalb; School of Design, North Carolina State College, Raleigh
Carl Morris Retrospective

2 paintings

American Circuit arranged by Western Association of Art Museums: Kalamazoo Art Center, Mich.; Ohio State University, Columbus; Roswell Museum and Art Center, Roswell, N.M.; University of Oregon, Art Gallery, Eugene; Western Washington State College, Bellingham; Montana State University, Missoula; University of California, Berkeley

Drawings by Morris Graves

3 drawings

Architectural Art Services, San Francisco, California
Francois Stahly Exhibition
 1 sculpture

Art Center in La Jolla, California
20th Century Anniversary Exhibition
 3 paintings: Kenneth Callahan
 Georgia O'Keefe) on indefinite loan to
 Jack Levine) the Seattle Art Museum

Asia Society, New York City
The Art of the Han Dynasty
 3 ceramics
Khmer Sculpture
 3 sculptures

Baltimore Museum of Art, Maryland
Bacchiacca and His Friends
 2 paintings: Fra Bartolommeo
 Circle of Agnolo Bronzino

British Consul General of Seattle Residence
 4 paintings: 1 Italian, 1 British, 2 American

Century 21 Administrative Offices, Seattle
 34 paintings by Northwest artists

Cheney Cowles Memorial Museum, Spokane, Washington
French Late 19th-Early 20th Century Painting
 13 paintings; 2 drawings

Cleveland Museum of Art, Ohio; The Art Institute of Chicago, Illinois
Japanese Decorative Style
 25 objects

Corcoran Gallery of Art, Washington, D.C.
Arthur Smith One-Man Exhibition
 1 painting

Dahlberg Hearing Service, Seattle
 13 prints by contemporary American and 1 British artists

Denver Art Museum, Colorado
Art of the South Seas
 1 Sumatran mask
Images of History
 1 painting by Nicholas de Largilliere

Gethsemane Lutheran Church, Seattle
 1961 Synod Convention
 14 paintings, 1 drawing by Northwest artists

Helen Bush School, Seattle
 5 Russian icons

Harbor Club, Seattle
 9 paintings by Northwest artists
 1 painting by Mark Tobey

Isaac Delgado Museum of Art, New Orleans, Louisiana
Masks and Masquerades
 8 masks: African, Japanese, Chinese, Sumatran, New Ireland

Mayor's Office, Seattle
 10 paintings by Northwest artists

Milwaukee Art Center, Wisconsin
Ten Americans
 1 painting by Mark Tobey

Musee des Arts Decoratifs, Paris, France
Mark Tobey Retrospective
 10 paintings

National Gallery of Art, Washington, D.C.
Art Treasures for America, Samuel H. Kress Foundation Paintings
 4 paintings: Abraham Hendricksz van Beyeren
 Gerrit van Honthorst
 Peter Paul Rubens
 Paolo Veronese

Oakland Museum, California
Japanese Ceramics from Ancient to Contemporary Times
 6 ceramics

Petit Palais, Paris, France
7000 Years of Art in Iran
 15 objects

Plymouth Congregational Church, Seattle
 1 painting by Emilio Amero

Portland Art Museum, Oregon
Tom Hardy Sculpture and Drawings
 1 sculpture

Port Townsend Annual Art Festival, Washington
 23 paintings, 1 drawing by Northwest artists

Rainier Club, Seattle
 3 German ceramics; 2 Chinese ceramics; 1 French ceramic

Rochester Memorial Art Gallery, New York
The Art of India
 1 Indian sculpture; 1 Indian ivory; 2 Nepalese sculptures

Seattle Chamber of Commerce
 1 painting by Richard Wiltamuth

Seattle Foundation
 6 paintings by Northwest artists

Skagit Valley Junior College, Mount Vernon, Washington
Kenneth Callahan Exhibition
 8 paintings

Sorrento Hotel, Seattle
 1 French tapestry

Tacoma Art League, Washington
Kenneth Callahan Exhibition
 24 paintings; 4 drawings
Jacob Elshin Exhibition
 2 paintings

Takashimaya Department Store arranged by the Nihon Keizai Shimbun,
 Tokyo, Japan
Masterpieces of Sotatsu Exhibition
 1 painting

Tax Supported Institutions and Non-Profit Organizations
 906 framed facsimiles to 68 organizations

Virginia Museum of Fine Arts, Richmond
Treasures in America
 1 painting by Sesshu

Washington State Historical Society, Tacoma
 Audubon prints: 31 lithographs; 7 engravings

Worcester Art Museum, Massachusetts
Roman Portraits
 1 sculpture

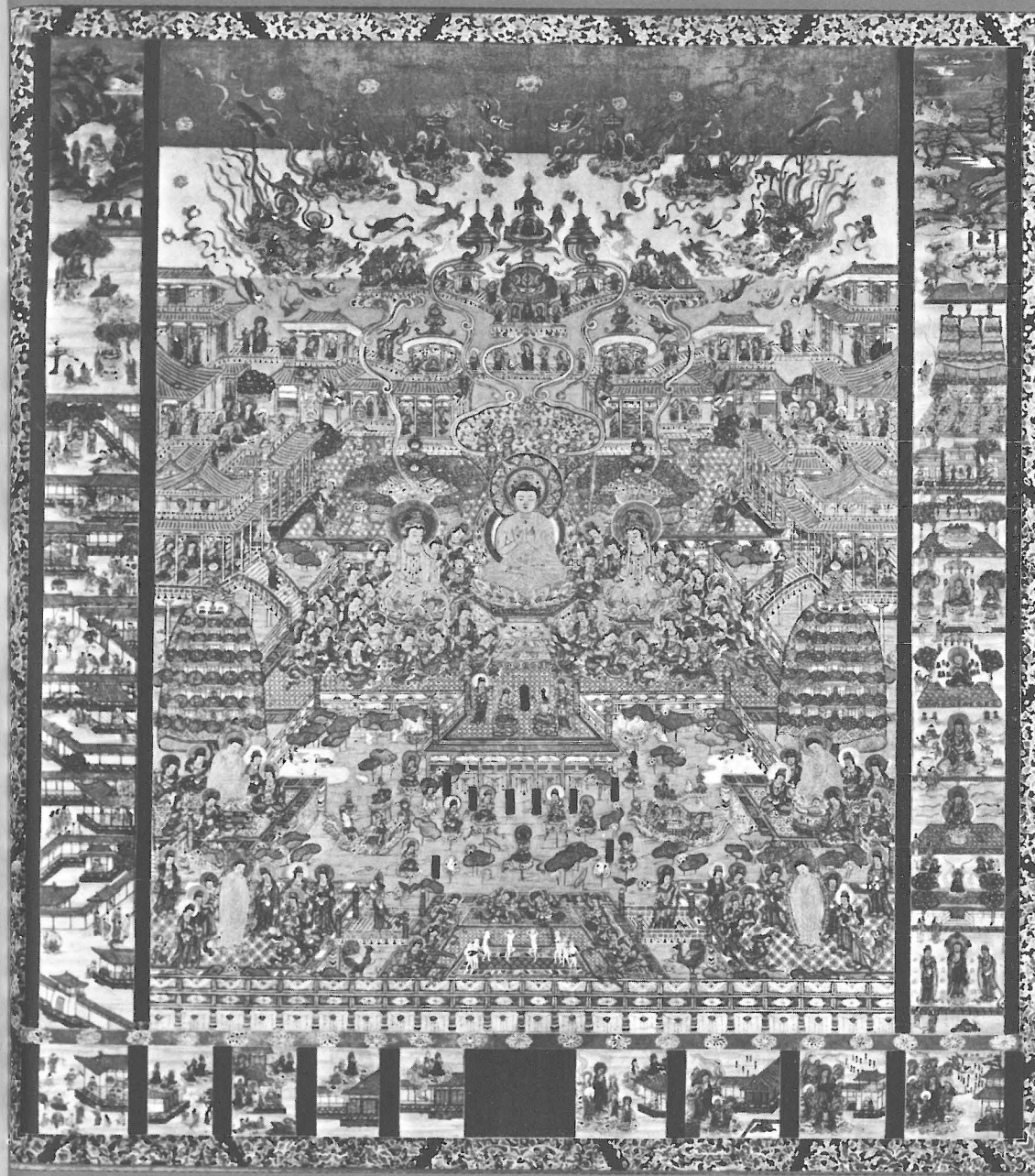


FIG. 1

FIG. 1. Taima Mandara, color on gold ground on silk; Japan, Muromachi period, 1392-1573; $31\frac{1}{2} \times 28\frac{3}{8}$ in. (J32.75) Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa.

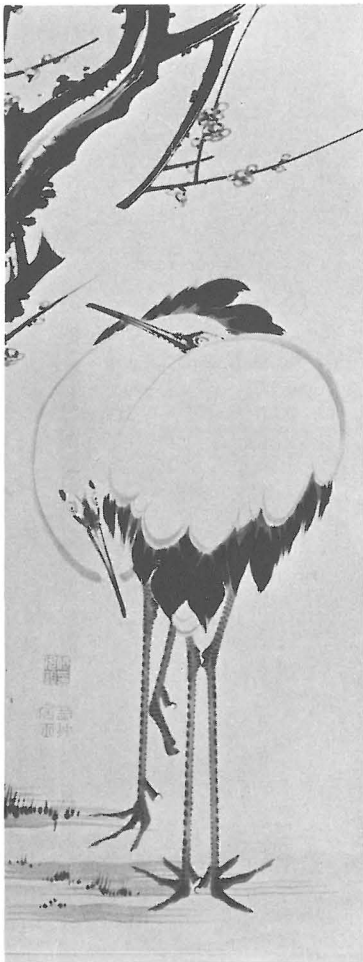


FIG. 2. Two Cranes, by Jakuchu Ito, 1713-1800, Japanese; ink on paper; $45\frac{1}{2}$ x $17\frac{7}{8}$ in. (J32/J2136.1) Donated by friends in memory of Grant I. Butterbaugh

FIG. 3. Nabeshima ware teapot, porcelain with celadon glaze overall; Japan, from Okochi kiln, 1750-60; H. 6 in. (J25.15) Gift of Mrs. Charles E. Stuart

FIG. 4. *Ukiyo-e* painting, colors on silk; Japan, Genroku era, 1688-1703; $14\frac{3}{4}$ x $19\frac{7}{8}$ in. (J32.76) Gift of Mrs. Alfred F. Woolsey and Miss Maud Oakes

FIG. 5. Fan painting, from an album of 12, by Shibata Zeshin, 1807-91, Japanese; lacquer on paper; H. $6\frac{1}{4}$ in. (J34/Z563.1.10) Eugene Fuller Memorial Collection



FIG. 4

FIG. 2



FIG. 3

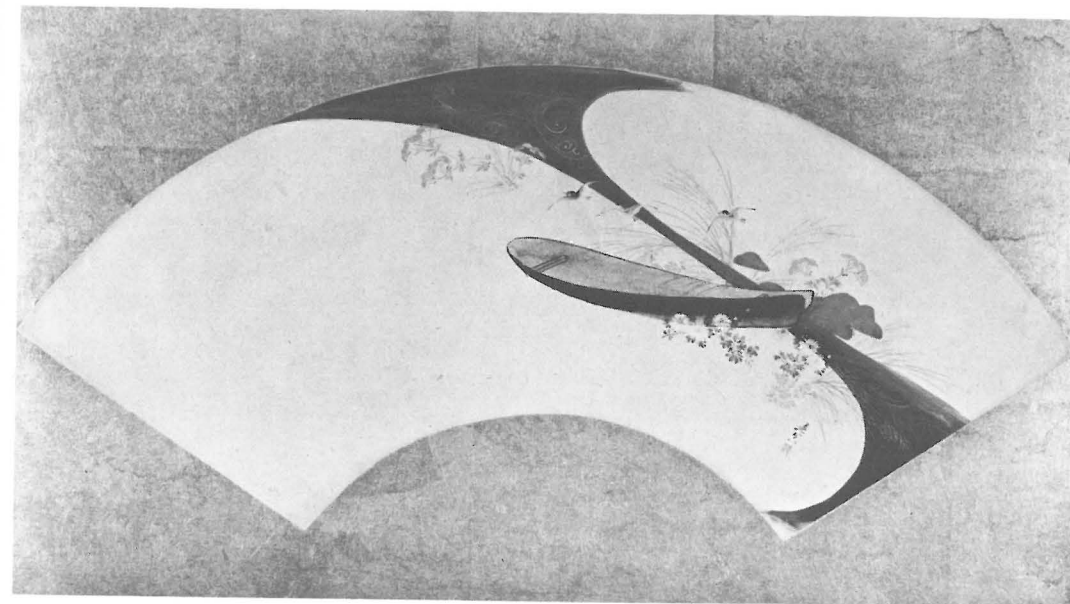


FIG. 5

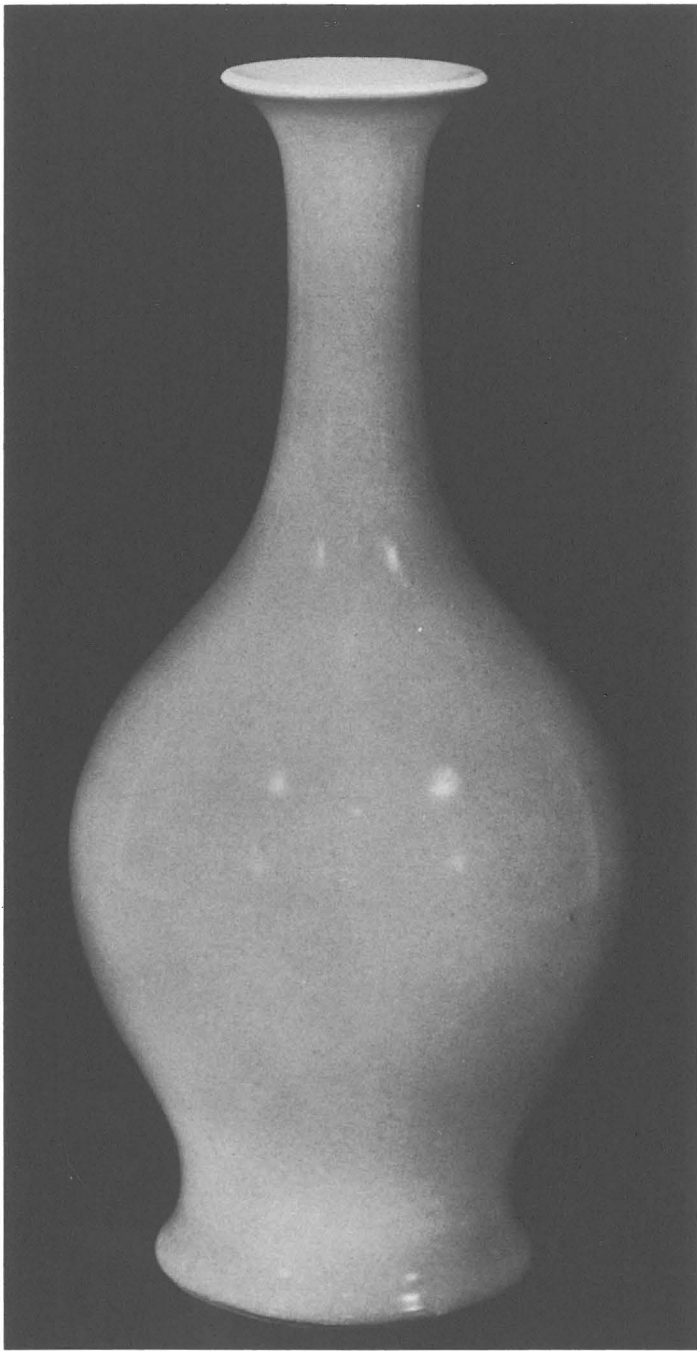


FIG. 6

FIG. 6. Bottle, porcelain with coral-red glaze; China, Ch'ing dynasty, reign of Ch'ien Lung, 1736-96; H. 9 $\frac{3}{4}$ in. (Ch22.80) Gift of Dorothy Chatterton Malone in memory of her mother, Katherine Mehrling Chatterton



FIG. 7

FIG. 7. Mirror, bronze; China, late Han dynasty, 2nd cent.; Diam. 7 $\frac{7}{8}$ in. (Ch6.119) Eugene Fuller Memorial Collection

FIG. 8. Yi-hsing ware teapot, chocolate-brown stoneware; China, dated equivalent of 1596; H. 3 in. (Ch20.30) Gift of Mr. and Mrs. Herbert Brink



FIG. 8

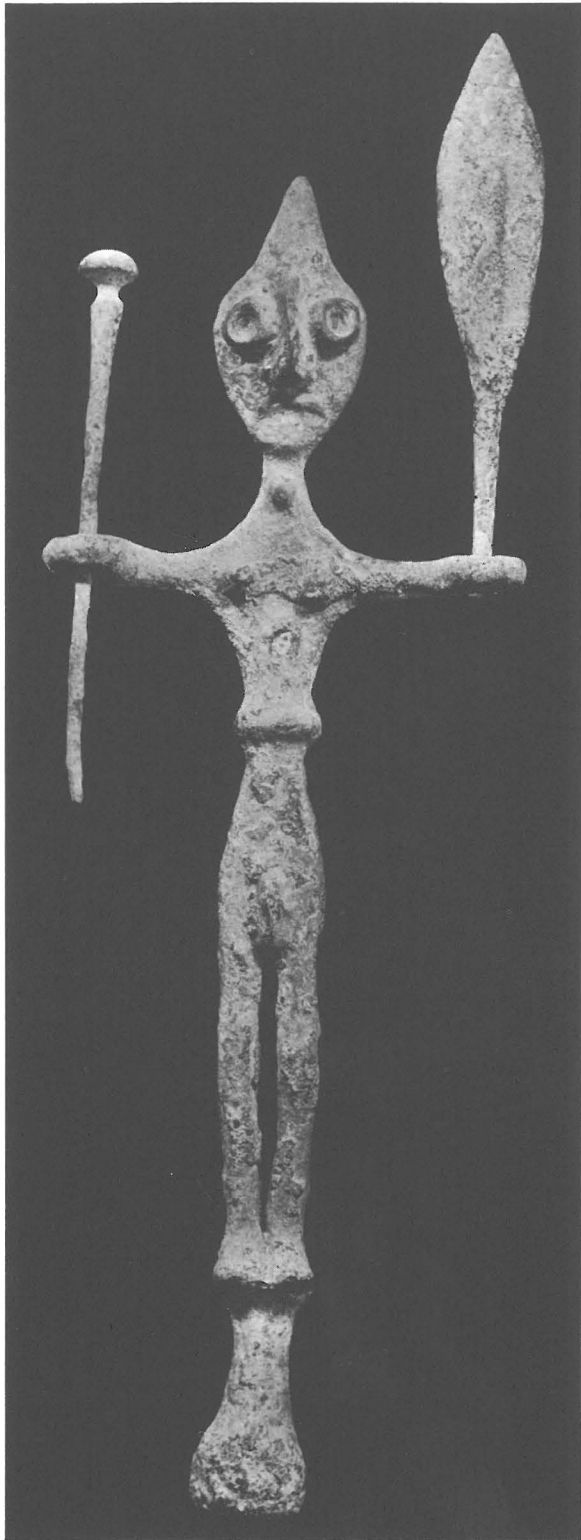


FIG. 9

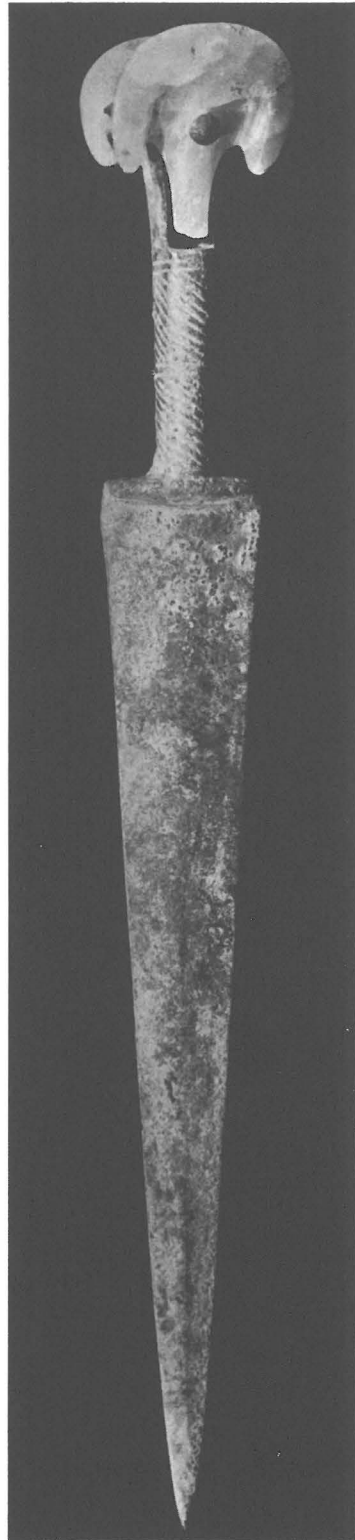


FIG. 10

FIG. 9. Statuette of a divinity, bronze; Syria, Phoenician, ca. 900 B.C.; H. $4\frac{3}{4}$ in. (PIs11.16) Eugene Fuller Memorial Collection

FIG. 10. Dagger, bronze with alabaster inlay in handle; Iran, Luristan region, ca. 11th cent. B.C.; L. $15\frac{5}{8}$ in. (PIs6.20) Gift of Mrs. Howard A. Frame, Los Altos Hills, Calif.

FIG. 11. Hilt and decoration from the scabbard of a dagger; gold adorned with filigree; Arabic, ca. 11th cent.; L. $5\frac{1}{4}$ in. (Is6.18) Eugene Fuller Memorial Collection

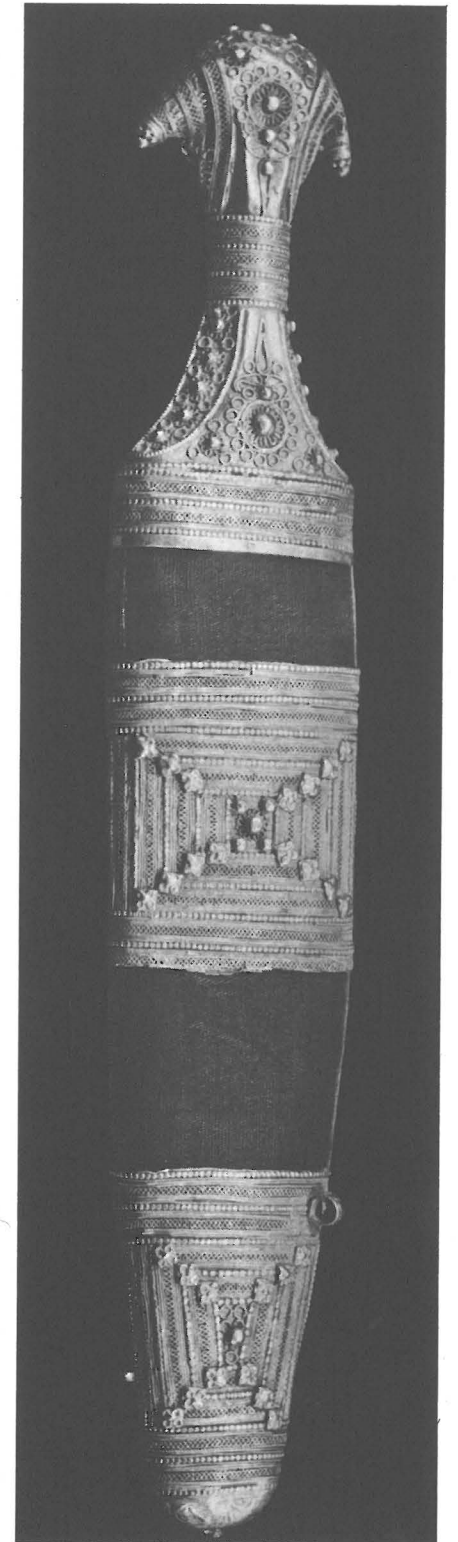


FIG. 11

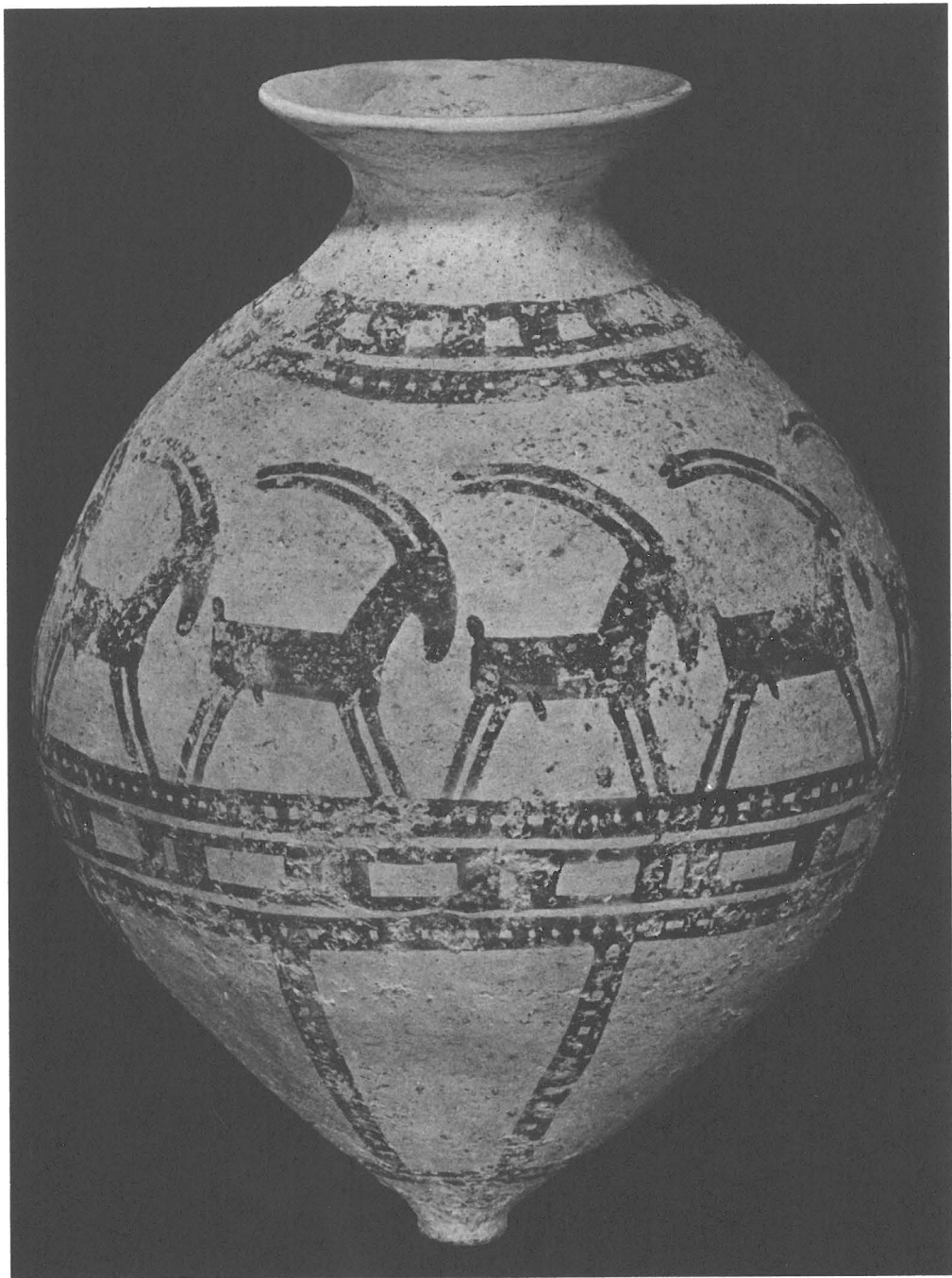


FIG. 12

FIG. 12. Jar, buff earthenware with brown paint; Iran, Luristan region, 1000 B.C.; H. 7 in. (PIs20.9) Eugene Fuller Memorial Collection

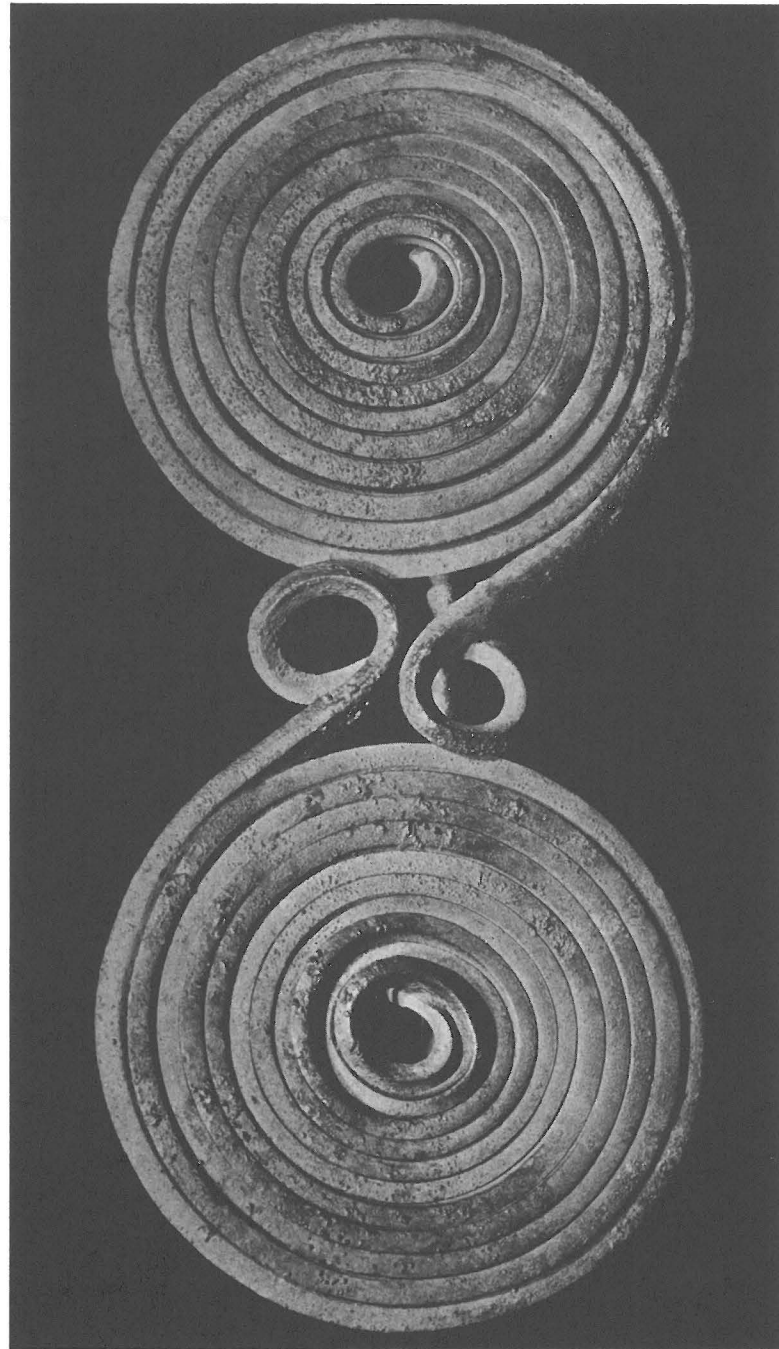


FIG. 13

FIG. 13. Fibula, one continuous bronze strand; Central European, Hallstatt culture, ca. 8th cent. B.C.; Diam. 3 in. (CEu6.1) Eugene Fuller Memorial Collection

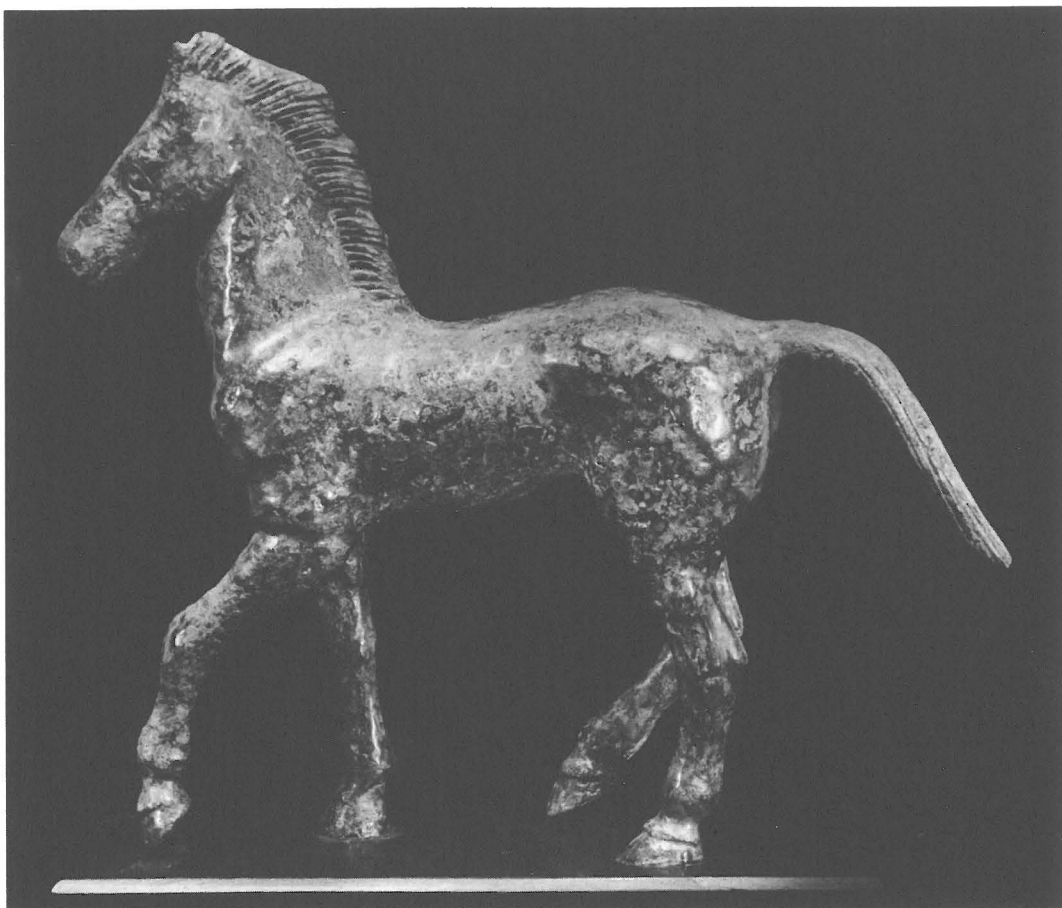


FIG. 14

FIG. 14. Statuette of a horse, bronze; Greek, Attic, ca. 480 B.C.; H. $4\frac{7}{8}$ in. (Cs11.40) Norman Davis Collection

FIG. 15. Torso of Aphrodite, white marble; Egypt, Hellenistic period, 3rd-2nd cent. B.C.; H. 13 in. (Cs11.39) Norman Davis Collection

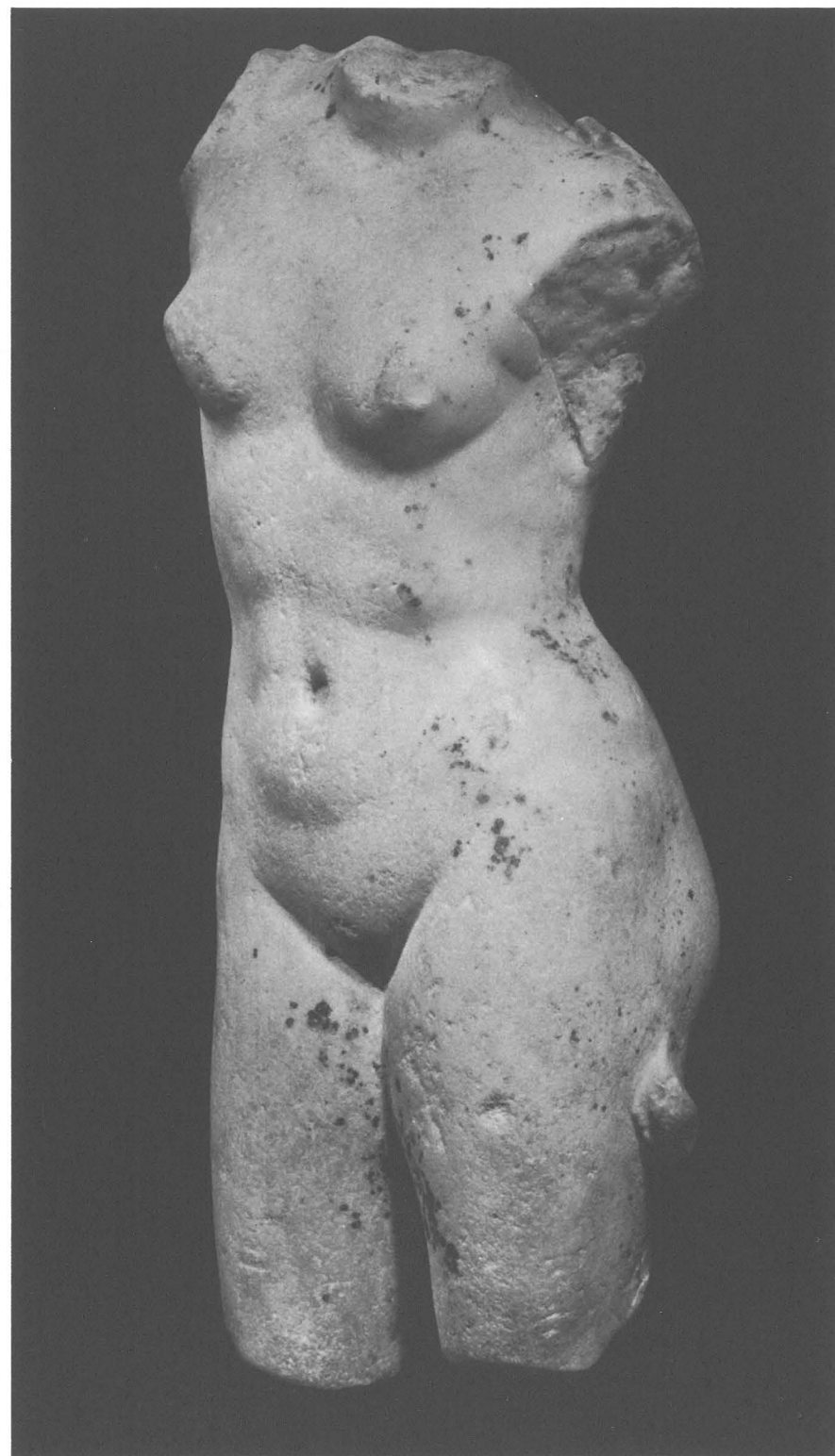


FIG. 15

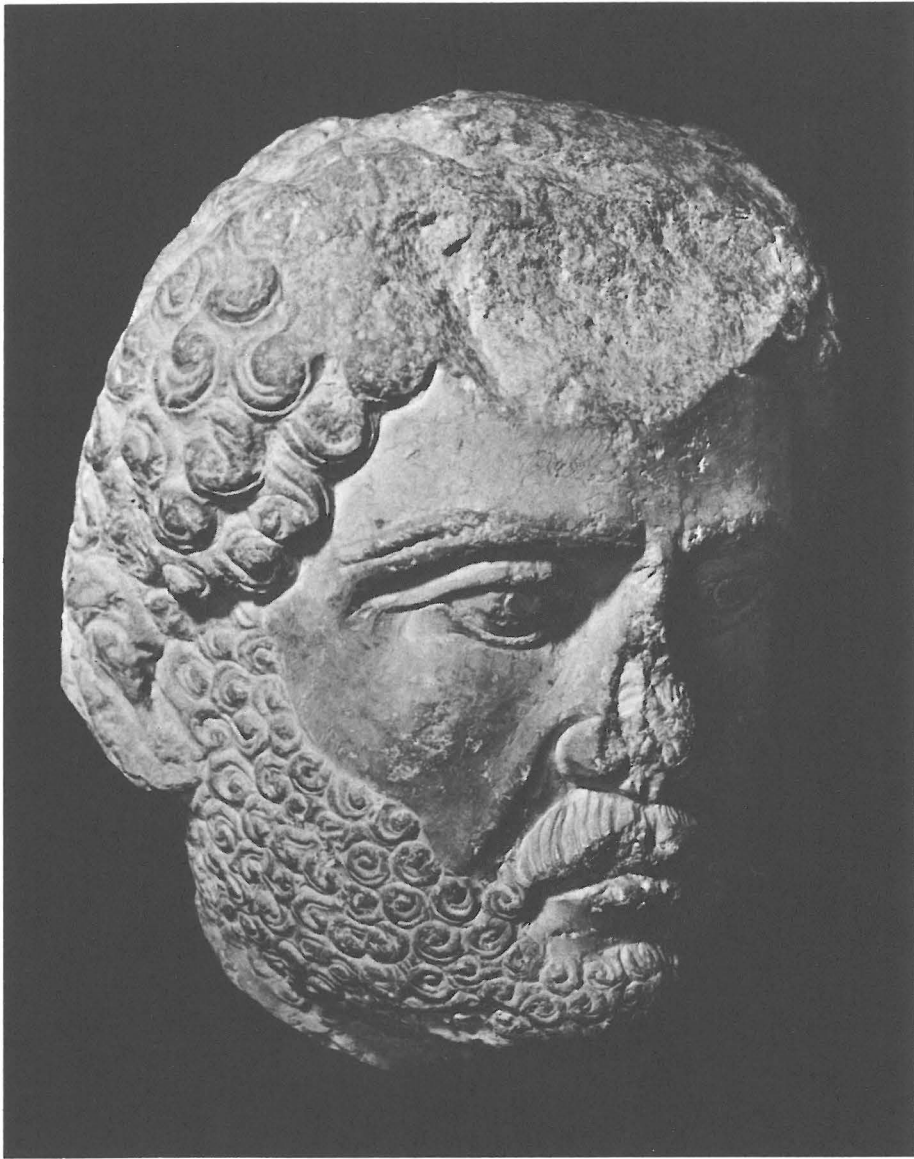


FIG. 16

FIG. 16. Male head, limestone; Persepolis, Iran, ca. 4th cent.; H. 10¼ in. (Cs11.41) Gift of Mrs. Fred Everett in memory of her husband

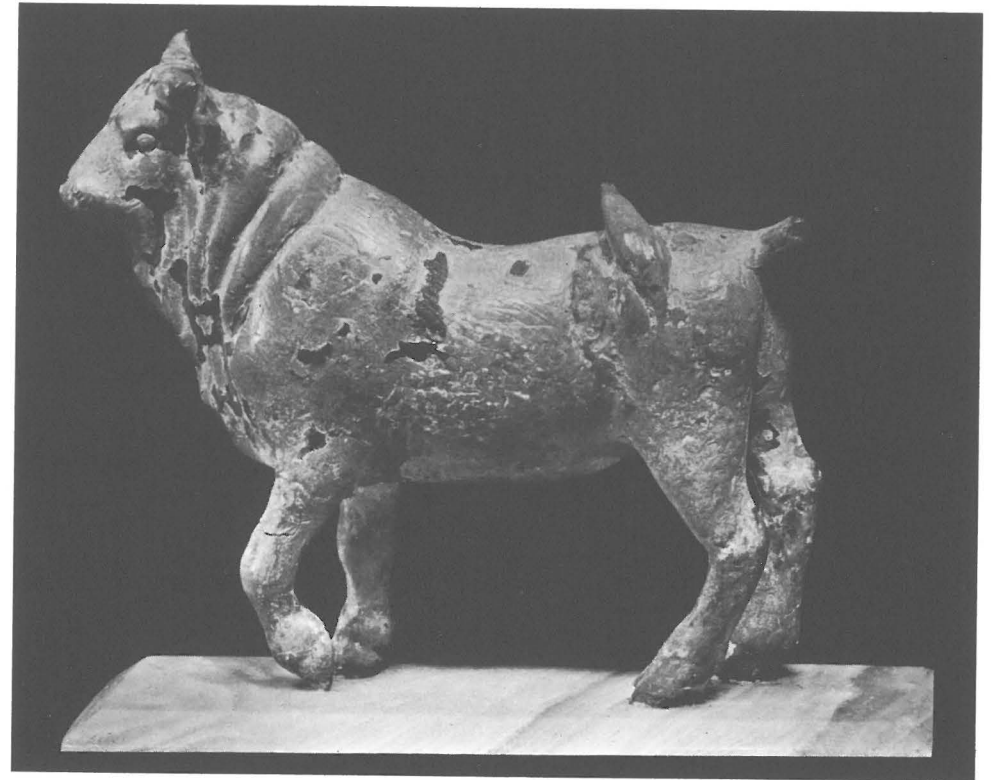


FIG. 17

FIG. 17. Bull, bronze; Roman, 1st cent. B.C.-1st cent. A.D.; H. 2 in. (Cs11.38) Eugene Fuller Memorial Collection



FIG. 18

FIG. 18. Lion, bronze with teeth of silver; Greco-Roman; H. 2½ in. (Cs11.37) Eugene Fuller Memorial Collection



FIG. 19



FIG. 20

FIG. 19. Ceremonial knife, bronze; Trujillo, Peru, early Chimú culture, 7th-8th cent. or earlier; H. 11¼ in. (PC6.13) Eugene Fuller Memorial Collection

FIG. 20. Funerary face mask; pale brownish-yellow marble; Mexico, Teotihuacan culture, 2nd-4th cent.; H. 7¾ in. (PC16.5) Eugene Fuller Memorial Collection

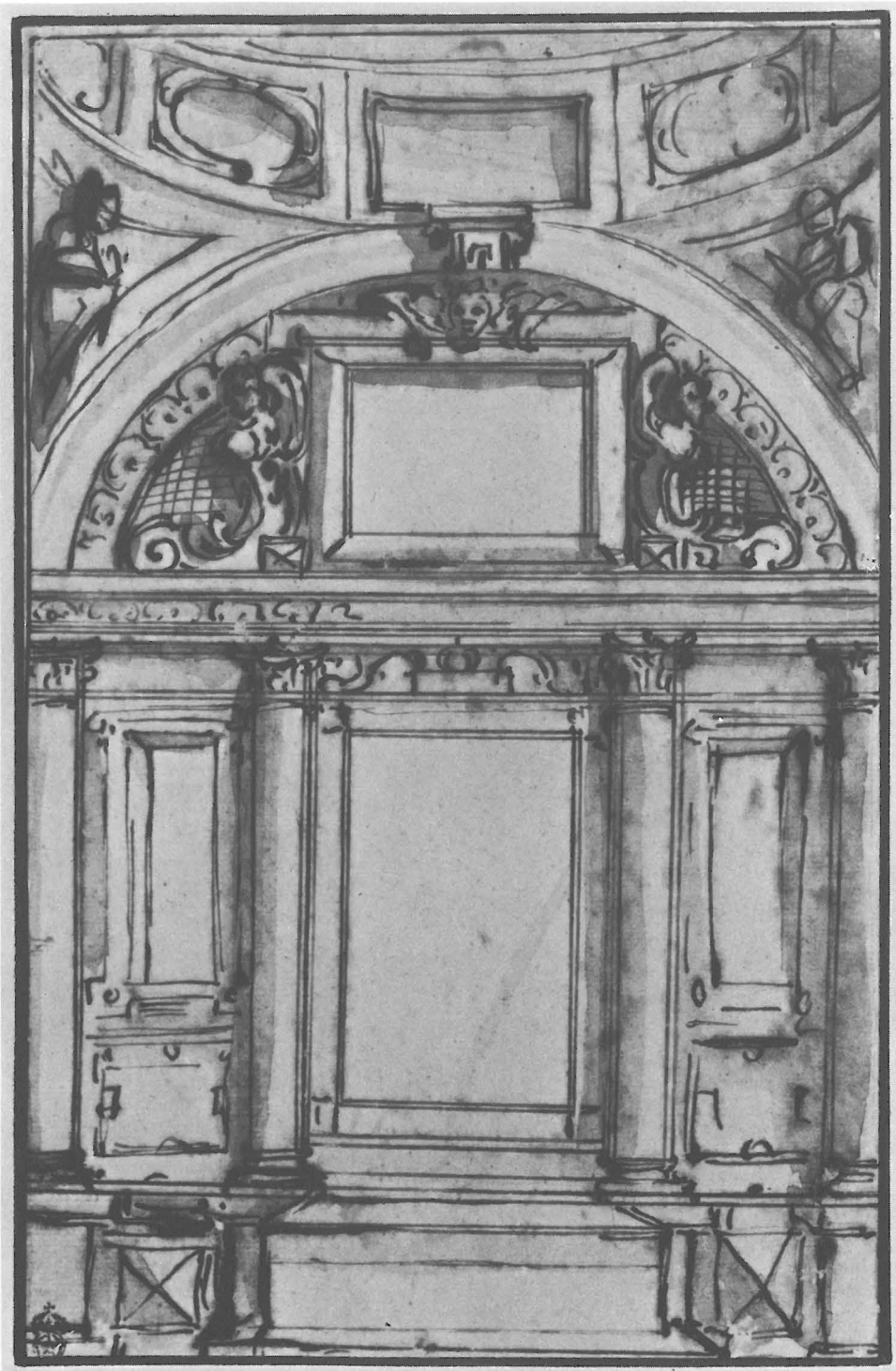


FIG. 21



FIG. 22

FIG. 21. Architectural study for chapel interior, by Luca Cambiaso, 1527-85, Italian; pen and wash in bistre on paper; $9\frac{7}{8} \times 6\frac{1}{4}$ in. (It30/C1420.2) Gift of Dr. and Mrs. Sherman E. Lee, Cleveland, O., in memory of Charles M. Clark

FIG. 22. *Holy Family with St. John and a Female Martyr*, by Francesco Guardi, 1712-93, Venetian School; oil on canvas; $23\frac{7}{8} \times 27$ in. (It37/G9317.1) Samuel H. Kress Collection



FIG. 23

FIG. 23. Good thief from Christ Crucifixion scene, boxwood; Flemish, late 15th cent.; H. 10 in. (F11.6) Eugene Fuller Memorial Collection

FIG. 24. Covered jar, soft paste porcelain with white glaze; French, St. Cloud, 1700-20; H. 3 $\frac{3}{8}$ in. (Fr25.4) Blanche M. Harman Ceramic Collection, Gift of Seattle Ceramic Society, Unit 2

FIG. 25. *Le Jardinier au Plautoir et La Jardiniere au Vase*, soft paste biscuit; French, Sevres, ca. 1765; H. ca. 9 in. (Fr21.2) Blanche M. Harman Ceramic Collection, Gift of Seattle Ceramic Society, Unit 1

FIG. 26. Sauceboat, soft paste porcelain with white glaze; Britain, Chelsea, Triangle Period, 1745-50; H. 5 $\frac{1}{2}$ in. (B25.9) Gift of Mr. and Mrs. Henry C. Isaacson

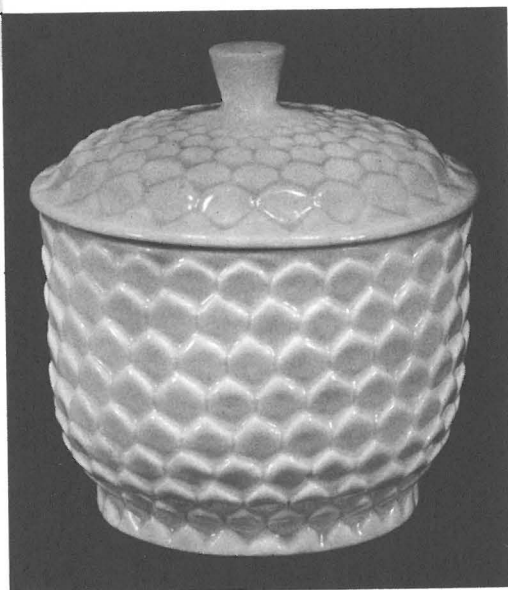


FIG. 24



FIG. 25

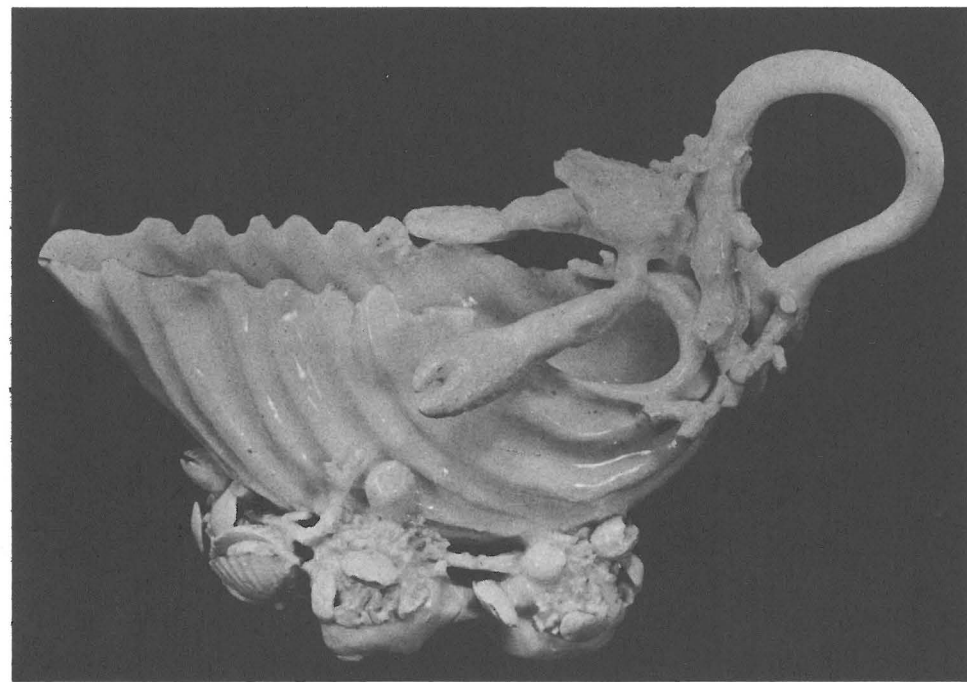


FIG. 26

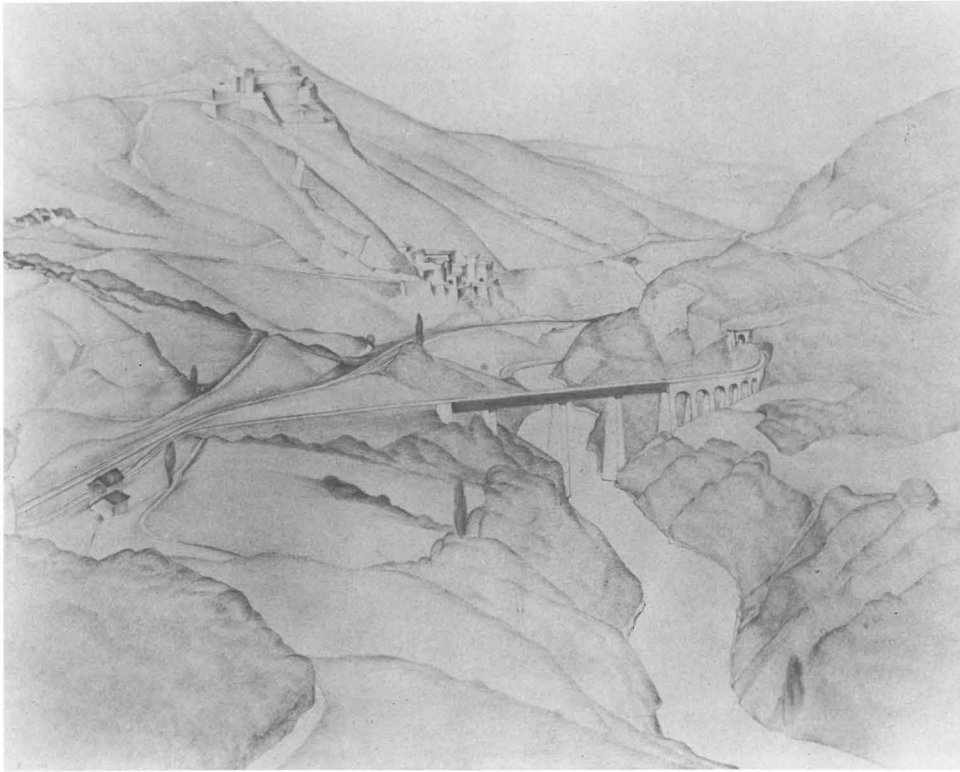


FIG. 27



FIG. 28

FIG. 27. *Le Fort de l'Ecluse*, by Paul Bonifas, 1893- , American; pencil on paper; 22 $\frac{3}{8}$ x 28 $\frac{3}{4}$ in. (A30/B6416.1) Gift of Otto Seligman

FIG. 28. *Bords de l'Oise*, by Charles Francois Daubigny, 1817-78, French; oil on canvas; 12 $\frac{1}{2}$ x 24 in. (Fr31/D264.1) Norman Davis Collection



FIG. 29

FIG. 29. *Barcelone*, 1924, by Francis Picabia, 1879-1954, French; oil on cardboard; 41 x 29 $\frac{1}{2}$ in. (Fr31/P5801.1) Eugene Fuller Memorial Collection



FIG. 30

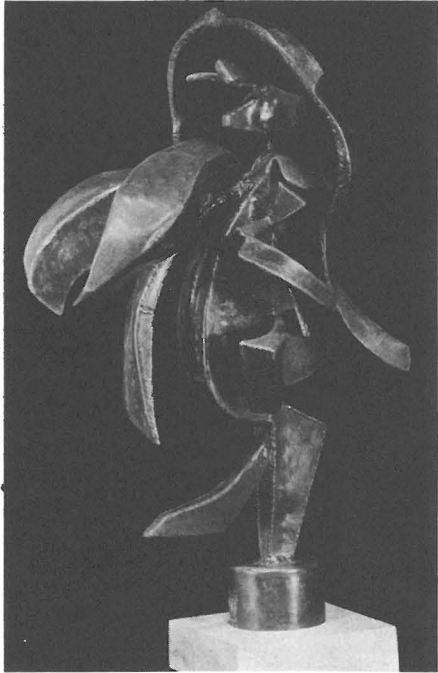


FIG. 31

FIG. 30. *Rising Orb* (Bahai Series), 1935, by Mark Tobey, 1890- , American; tempera over gold paint on cardboard; $9\frac{7}{8}$ x $12\frac{7}{8}$ in. (A32/T555.30) Gift of Capt. and Mrs. John H. Bowen

FIG. 31. *Skip and Jump*, by Manuel Izquierdo, 1925- , American; welded steel; H. 19 in. (A11/Iz67.2) Norman Davis Purchase Award



FIG. 32

FIG. 32. *Skid Road*, 1948, by Mark Tobey, 1890- , American; tempera on paper; $24\frac{3}{8}$ x $18\frac{1}{2}$ in. (A32/T555.29) Gift of Joanna Eckstein

Accessions

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

DECORATIVE ARTS

AMERICA

Glass

Five cup plates; clear pressed glass. New England, Philadelphia area, and Midwest, Lacy Period and Second Transitional Period, of the Bull's Eye, Log Cabin and Roman Rosette groups, 19th cent. Gift of Mrs. Will Otto Bell. Diam. 3 to 3½ in. A3.2.1-5

AUSTRIA

Textile

Petit-point purse with landscape medallions; silk with gold-washed silver mounting. Probably from Vienna, late 19th cent. Gift of Mrs. Gustav H. Schultz. H. of purse 6 in. Au40.1

BRITAIN

Ceramics

Shell and crawfish sauceboat on 5-lobed base; soft paste porcelain with white glaze. Chelsea, Triangle Period, 1745-50. Gift of Mr. and Mrs. Henry C. Isaacson. H. 5½ in. B25.9 (Fig. 26)

BYZANTINE

Jewelry

Earrings, pair, semi-circular; gold filigree with pearl and garnet. 6th-7th cent. H. ca. 1½ in. Bz9.1

Metal

Miniature amphora; silver with fine gold wire decoration. ca. 7th cent. H. 2¼ in. Bz6.1

CENTRAL EUROPE

Metal

Double spiral fibula; one continuous bronze strand. Hallstatt culture, ca. 8th cent. B.C. Diam. of each spiral ca. 3 in. CEu6.1 (Fig. 13)

Disk or possibly a breast plate with punched or chiseled geometric design; bronze. Hallstatt culture, ca. 8th cent. B.C. Diam. 8⅝ in. CEu6.2

CHINA

Ceramics

Yi-hsing ware melon-shaped teapot; chocolate-brown stoneware. Yi-hsing, Kiangsu province. Signed and dated: Shih-Ta-pin; equivalent of 1596. Gift of Mr. and Mrs. Herbert Brink. H. 3 in. Ch20.30 (Fig. 8)

Bottle; porcelain with coral-red glaze. Ch'ing dynasty, reign of Ch'ien Lung, 1736-96. Gift of Dorothy Chatterton Malone in memory of her mother, Katherine Mehrling Chatterton. H. 9¾ in. Ch22.80 (Fig. 6)

Early Ying Ch'ing ware 6-scalloped bowl; porcelain with bluish glaze. Five dynasties or early Sung dynasty, 10th cent. Gift of Mrs. Ralph J. Sheafe, Bellevue, Wash. Diam. 7⅝ in. Ch22.81

Jade

Reclining camel; gray pebble with brown weathering. T'ang or Sung dynasty. H. 1½ in. Ch4.8.21

Jewelry

Bracelets, pair; kingfisher feather decoration on gold. Ch'ing dynasty, late 19th cent. Gift of Emily Hartwell Tupper in memory of her mother, Carrie Hartwell Tupper. Oval 3⅞ x 2⅝ in. Ch9.8

Metal

Mirror with Taoist divinities in 3 tiers; bronze. Late Han dynasty, 2nd cent. Diam. 7⅞ in. Ch6.119 (Fig. 7)

Textile

Imperial Censor's Mandarin square with hsieh-chai; counted canvas stitch and couched gold threads. Ch'ing dynasty, 19th cent. Gift of Mrs. Robert C. Nodland. H. 10½ in. Ch40.78

Nine dragon official robe for summer wear; embroidery in couched gold and silver threads. Ch'ing dynasty, late 19th cent. Gift of Mr. and Mrs. Richard D. Smith. H. 54½ in. Ch40.79

CLASSIC

Jewelry

Earrings, pair; pendant mottled stones in gold mountings. Roman. H. ¾ in. Cs9.7

Ring, stirrup-shaped; silver with agate carved in intaglio set in gold bezel. Greco-Roman, ca. 100 B.C. H. 1⅞ in. Cs9.8

Metal

Support in shape of lion's hind foot terminating in a youth bearing animal and emerging from flower; bronze. Greco-Roman. H. 3⅞ in. Cs6.11

Seal and Gem

Nereid on sea horse; agate carved in intaglio. Hellenistic, ca. 2nd cent. B.C. H. ½ in. Cs19.3

EARLY CHRISTIAN

Glass

Amuletic reliquary flask with 4 sides in form of Constantinean crosses; uncolored ground glass. Coptic Egypt, ca. 4th-5th cent. H. 2½ in. ECr3.2

Bead with 3 female faces; fused mosaic polychrome glass. Coptic Egypt, 1st cent. Gift of Louis Pappas, San Francisco, Calif. Diam. ½ in. ECr3.3

Wood

Relief carving, 2 animals in chase. Coptic Egypt, ca. 3rd-5th cent. H. 4¼ in. ECr13.1

EGYPT

Architectural Fragment

"False Door" in form of ancient palace facade from a mastaba tomb; stone. Reputedly from Zawiet el Eriean near the pyramids of Giza, II-III dynasty, 2980-2680 B.C. H. 10¾ in. Eg14.1

Ceramics

Sacred cat on plinth; faience with light green glaze. Reputedly from Sidmant el Gabel, XII dynasty, 1991-1778 B.C. H. 2⅜ in. Eg24.35

Crouching frog; faience with bluish-green glaze partially devitrified. Reputedly from El Mahasna, Abydos, prehistoric. H. 1¼ in. Eg24.36

Amulet, Wedjat eye of the god Horus; faience with traces of glazing. H. 1⅞ in. Eg24.37

Low bowl, geometric design with lotus blossoms and buds; faience with blue glaze and black paint. New Kingdom, 1567-1085 B.C. Diam. 5¼ in. Eg25.2

Glass

Pendant, standing figure of Sakhmet, lion-headed wife of Ptah, on plinth; green glass paste. Ptolemaic, 332-30 B.C. H. 2⅞ in. Eg3.9

Fragment, floral decoration; polychrome. ca. 1st cent. H. 2½ in. Eg3.10

Mosaic roundel with radiating petals; blue and pinkish-white glass paste. Reputedly from Tell el'Amarnah, ca. 1370-1353 B.C. Diam. 2 $\frac{7}{8}$ in. Eg3.11

Miniature head in profile; incised and modeled opaque red glass. New Kingdom, ca. 1500 B.C. Gift of Louis Pappas, San Francisco, Calif. H. $\frac{5}{8}$ in. Eg3.12

Miscellaneous

Amulet, Wedjat eye of the god Horus; black and white mottled stone. H. 1 $\frac{1}{8}$ in. Eg15.13

Palette, back carved in form of 2 affronted birds in profile; soapstone. New Kingdom, 1567-1085 B.C. H. 4 $\frac{1}{4}$ in. Eg15.14

Cup; black stone, probably basalt. New Kingdom, 1567-1085 B.C. H. 3 $\frac{1}{2}$ in. Eg15.15

FRANCE

Ceramics

Le Jardinier au Plautoir et La Jardiniere au Vase; soft paste biscuit. Modeled by Suzanne after Boucher, Sevres, ca. 1765. Blanche M. Harnan Ceramic Collection, gift of Seattle Ceramic Society, Unit 1. H. ca. 9 in. Fr21.2 (Fig. 25)

Covered jar with artichoke petal decoration; soft paste porcelain with white glaze. St. Cloud, 1700-20. Blanche M. Harnan Ceramic Collection, gift of Seattle Ceramic Society, Unit 2. H. 3 $\frac{7}{8}$ in. Fr25.4 (Fig. 24)

FURTHER INDIA

Mask

Wayang-topeng mask in form of fantastic human face; wood with traces of paint and gilt and inlays of mirror. Java, 19th cent. H. 7 in. FIn16.2

Metal

Two kris with sheaths, handles pistol shaped; metal and wood. Java, 19th cent. L. ca. 19 in. FIn6.8,9

Kris with sheath, handle a Raksasa; metal and wood. Java, 18th-19th cent. L. 19 $\frac{3}{8}$ in. FIn6.10

Rubbings

Fourteen rubbings from the stone reliefs of Angkor Wat, Cambodia, mounted as hanging scrolls. Average H. 45 in. FIn68.1.1-6

GERMANY

Ceramics

Cup and saucer, octagonal, 2-handled, with early Kakiemon pattern of floral sprays; white porcelain with red, green, blue, black overglaze enamels and gold. Meissen, ca. 1730. Marked with crossed swords in blue enamel, Johanneum mark N:348 incised in the paste. Gift of

W

Mr. and Mrs. Henry C. Isaacson. Cup, H. 2 $\frac{3}{8}$ in.; Saucer, Diam. 5 $\frac{1}{2}$ in. G27.17

Molds

Six Springerle cookie molds; wood-carved in intaglio. Ulm, south Germany, early 19th cent. Gift of Elsa B. Nessenson, Des Moines, Wash. H. $\frac{5}{8}$ to 1 $\frac{7}{8}$ in. G12.1.1-6

ISLAM

Glass

Bottle, long neck, spherical body with raised geometric design; mold-blown clear glass with dark blue translucent top and neck. 9th cent. H. 4 $\frac{5}{8}$ in. Is3.13

Bubble, partly filled with water; clear glass. H. 1 $\frac{5}{8}$ in. Is3.14

Jewelry

Earrings, pair, 3 oval balls around circular bezel; granular gold decoration. Arabic, ca. 1200. H. ca. 1 $\frac{3}{8}$ in. Is9.1

Metal

Hilt and decoration from the scabbard of a dagger; gold adorned with filigree, Arabic, ca. 11th cent. L. Hilt 5 $\frac{1}{4}$ in., Sheath 3 in., End 3 $\frac{5}{8}$ in. Is6.18 (Fig. 11)

Wood

Comb with inscription in relief. Arabic, 18th cent. H. 3 $\frac{3}{4}$ in. Is13.3

JAPAN

Ceramics

Nabeshima ware teapot with long spout and stiff loop handle; porcelain with celadon glaze overall, plum blossoms and buds reserved in biscuit. From Okochi kiln, 1750-60. Gift of Mrs. Charles E. Stuart. Overall H. 6 in. J25.15 (Fig. 3)

LATIN AMERICA

Fans

Fan; pale feathers and 3 ruby-throated hummingbirds, carved ivory handle. Late 19th cent. Gift of Mrs. Robert Weltzien, Bellevue, Wash. L. 16 in. LA17.1

PACIFIC ISLANDS

Textile

Scarf woven in ikat technique with abstract bird and floral forms; red, blue, blue-black, and natural cotton. Central Timor. Gift of Grace G. Denny. L. 48 $\frac{1}{2}$ in., plus 5 in. fringe at each end. Pa40.3

Wood

Betel spatula, handle in form of a figure half-man, half-bird. Sepik River, New Guinea. H. 13 $\frac{1}{2}$ in. Pa13.18

PRE-COLUMBIAN

Mask

Funerary face mask; pale brownish-yellow marble. Mexico, Teotihuacan culture, 2nd-4th cent. H. 7 $\frac{3}{8}$ in. PC16.5 (Fig. 20)

Metal

Ceremonial knife, handle topped with figure of priest holding pendant head by the hair in each hand; bronze. Reputedly from Trujillo, Peru, early Chimú culture, 12th-13th cent. or earlier. Overall H. 11 $\frac{1}{4}$ in. PC6.13 (Fig. 19)

Miscellaneous

Libation cup in form of an alpaca; black stone. Peru, Inca culture, 13th-14th cent. H. 3 in. PC15.10

PRE-ISLAMIC

Architectural Fragment

Wall tile with pommel inscribed with name of Untash-Gal; terra cotta with heavy blue glaze devitrified to a creamy tan. From ziggurat at Choga-Zambil near Susa, Iran, reign of Untash-Gal, 1265-1245 B.C. Gift of Dr. Roman Ghirshman, Director of the French Archaeological Mission to Iran. Overall H. 8 in. PIs14.1

Ceramics

Jar, piriform, with painted border of ibexes; buff earthenware with brown paint. Iran, Luristan region, 1000 B.C. H. 7 in. PIs20.9 (Fig. 12)

Fly on a plinth; blue faience. Phoenician. H. $\frac{1}{4}$ in. PIs24.1

Glass

Human face; yellow, turquoise-blue, green, coral-red, black. Phoenician. H. 1¼ in. Pls3.1

Metal

Dagger; bronze with alabaster inlay in handle. Iran, Luristan region, ca. 11th cent. B.C. Gift of Mrs. Howard A. Frame, Los Altos Hills, Calif. L. 15½ in. Pls6.20 (Fig. 10)

DRAWING

Paul Bonifas (1893- , Seattle), *Le Fort de l'Ecluse*; pencil on paper. Signed: Bonifas. Gift of Otto Seligman. 22⅞ x 28¾ in. A30/B6416.1 (Fig. 27)

Luca Cambiaso (1527-85, Italian), architectural study for chapel interior; pen and wash in bistre on paper. Gift of Dr. and Mrs. Sherman E. Lee, Cleveland, O., in memory of Charles M. Clark. 9⅞ x 6¼ in. It30/C1420.2 (Fig. 21)

PAINTING

CANADA

Herbert Siebner (1925- , Victoria, B.C.), *Queen*; oil, casein, wax on canvas. Signed and dated: h siebner 60. 20 x 16 in. Ca31/Si151.2

EGYPT

Hassan Aziz Hassan (contemporary), *Composition in Blue*; oil on canvas. Signed and dated: Hassan 60. 23⅞ x 29¼ in. Eg31/H2759.1

EUROPE

Charles Francois Daubigny (1817-78), French, *Bords de l'Oise*; oil on canvas. Signed: Daubigny. Norman Davis Collection. 12½ x 24 in. Fr31/D264.1 (Fig. 28)

Robert Franquinet (1913- , Dutch), *Whirling Figures*; oil on canvas. Signed: Franquinet. 51⅞ x 38⅞ in. D31/F8567.1

Michel de Gallard (1921- , French), *Nature Morte*; oil on canvas. Signed and dated: M. de Gallard 60. 51 x 32 in. Fr31/G1354.1

Charles Levier (1920- , French), *Nature Morte avec Lampe*; oil on canvas. Signed: levier. 24 x 30 in. Fr31/L5783.2

Jan Meyer (1927- , Dutch), *Dieu Donne*; oil on canvas. Signed and dated: 1960 JAN MEYER. 39⅞ x 27⅞ in. D31/M5758.1

Ray Miller (contemporary, British), *The Orchestra*; oil on canvas. Signed and dated: Ray Miller 60. Norman Davis Collection. 25 x 30¼ in. B31/M6176.1

Francis Picabia (1879-1954, French), *Barcelone*; oil on cardboard. Signed and dated: Francis Picabia 1924. 41 x 29½ in. Fr31/P5801.1 (Fig. 29)

Jean-Pierre Risos (1934- , French), *Rue a Ibiza*; oil on canvas. Signed and dated: Risos 59. 32 x 21⅞ in. Fr31/R4956.1

Emanuel Shoolheifer (1920- , British), *Battersea*; oil on board. Signed: Shoolheifer. Norman Davis Collection. 24 x 31⅞ in. B31/Sh775.1
London Docks at Night; oil on board. Signed: Shoolheifer. Norman Davis Collection. 30 x 23¼ in. B31/Sh775.2

Gian Berto Vanni (1927- , Italian), *Untitled No. 1*; gouache on paper. Signed and dated: VANNI 1960. Gift of Mr. and Mrs. Freeman Orcutt Michkils, Bellevue, Wash. 13¼ x 17¾ in. It32/V3377.1

Thomas Webster (1800-86, British), *Eatanswill Election*; oil on canvas, 1837. Norman Davis Collection. 21⅞ x 30¼ in. B31/W3983.1

SAMUEL H. KRESS COLLECTION (see Catalogue, 1954)

Fra Bartolommeo (1472/5-1517, Florentine School), *The Creation of Eve*; wood, ca. 1510. 12 x 9⅞ in. It37/B2854.1

Abraham Hendricksz van Beyeren (ca. 1620-ca. 1675, Dutch School), *Still Life*; canvas. Signed: ABf. 41½ x 45 in. D37/B4687.1

Bolognese Painter, probably Dalmasio (act. 1340-ca. 1370), *Flagellation of Christ*; wood. 21⅞ x 14 in. It37/B63852.1

Antonio Canal, called Canaletto (1697-1768, Venetian School), *Il Bacino di San Marco*; canvas. 48¾ x 80 in. It37/C1603.1

Giacomino Ceruti (act. 2nd quarter 18th cent., Brescian School), *Country Gentleman*; canvas. 37¼ x 28 in. It37/C3374.1

Bernardino dei Conti (act. 1496-1522, Milanese School), *Portrait of Charles d'Amboise*; wood. 13⅞ x 11⅞ in. It37/C7677.1

Bernardo Daddi (d. 1348, Florentine School), and assistants, *Madonna and Child with Donor*; wood. 41½ x 18½ in. It37/D1225.1

Follower of Duccio di Buoninsegna (1st quarter 14th cent., Sienese School), *Madonna and Child*; wood. 20⅞ x 13⅞ in. It37/D8554.1

Florentine Painter, Circle of Agnolo Bronzino (16th cent., Florentine School), *Portrait of a Young Lady*; wood. Dated and inscribed with initials of the lady: MD. LXV., C.A.C. 27 x 21 in. It37/F6625.1

Giovanni di Paolo (1403-82, Sienese School), *St. Luke the Evangelist*; wood, ca. 1465. 21 x 12⅞ in. It37/G4393.1

Francesco Guardi (1712-93, Venetian School), *Holy Family with St. John and a Female Martyr*; canvas. 23⅞ x 27 in. It37/G9317.1 (Fig. 22)

Gerrit van Honthorst (1590-1656, Dutch School), *Pastorale*; canvas. Signed and dated: G v. Honthorst fe 1627. 43½ x 39⅞ in. D37/H7597.1

Pietro Lorenzetti (act. 1st half 14th cent., Sienese School), *Madonna and Child between St. Paul and St. Peter*; triptych, wood. Overall 48⅞ x 50⅞ in. It37/L8873.1

Lorenzo Monaco (ca. 1370-ca. 1425, Florentine School), *Christ on the Cross with the Virgin and St. John*; wood. Inscription on frame: AVE MARIA GRATIA PL(ENA) MCCCCVIII. 38 x 18½ in. It37/L8876.1

Master of Fucecchio (act. middle 15th cent., Tuscan School), *The Annunciation to the Virgin*; wood. Angel, 17½ x 7¼ in.; Virgin, 17½ x 6⅞ in. It37/M394F1.1

Master of the Life of St. John the Baptist (2nd quarter 14th cent., Riminese School), *St. John the Baptist Meets Two Pharisees*; masonite panel, transferred from wood. 10¾ x 6¾ in. It37/M394L1.1

Master of the Straus Madonna (end 14th cent.-beg. 15th cent., Florentine School), *Adoration of the Magi*; wood. 12½ x 9⅞ in. It37/M394S1.1

Jan Miense Molenaer (ca. 1610-68, Dutch School), *The Duet*; canvas. Signed: I. MOLENAER. 25¼ x 19⅞ in. D37/M7325.1

Jacopo Palma, called Palma il Giovane (1544-1628, Venetian School), *Lamentation Over the Dead Christ*; canvas. 61¼ x 87⅞ in. It37/P1805.1

Girolamo Romani, called Romanino (b. 1484/7; act. 1510-62, Brescian School), *Portrait of a Nobleman*; canvas, ca. 1550. 42 x 31½ in. It37/R6616.1

Cosimo Rosselli (1439-1507, Florentine School), *Adoration of the Christ Child*; wood, ca. 1500. Diam. 36¾ in. It37/R7347.1

Peter Paul Rubens (1577-1640, Flemish School), *The Last Supper*; wood, ca. 1620/21. 17⅞ x 17¼ in. F37/R8230.1

Close Follower of Spinello Aretino (d. 1410, Tuscan School), *The Conversion of St. Paul*; wood. 11¾ x 14¾ in. It37/Sp465.1

- Bernardo Strozzi (1581-1644, Genoese-Venetian School), *Hagar and the Angel*; canvas. 47 $\frac{1}{4}$ x 36 $\frac{1}{2}$ in. It37/St888.1
- Giovanni Battista Tiepolo (1696-1770, Venetian School), *Glorification of a Member of the Porto Family*; sketch on canvas; fresco transferred to canvas, ca. 1745. 20 $\frac{1}{4}$ x 14 $\frac{5}{8}$ in.; 16 ft. 8 in. x 9 ft. 10 in. It37/T4447.1,2
- Jacopo Robusti, called Jacopo Tintoretto (1518-94, Venetian School), *Portrait of Gabriele di Pietro Emo, Procurator of San Marco*; canvas. Inscribed and dated: GABRIEL EMO PETRI FIL BRIXIAE PRAEFECTUS AN 1572. 45 $\frac{1}{8}$ x 35 $\frac{1}{2}$ in. It37/T4987.1
- Tuscan Painter (2nd third 14th cent.), *St. James the Elder*; wood. 35 $\frac{3}{4}$ x 11 $\frac{5}{8}$ in. It37/T8712.1
- Close Follower of Paolo Uccello (ca. 1397-1475, Venetian School), with the cooperation of the so-called Anghiari Master, *Episodes from the Myth of Theseus*; wood, *casonne* front. 15 $\frac{5}{8}$ x 60 $\frac{5}{8}$ in. It37/Uc22.1
- Paolo di Gabriele di Piero Caliari, called Paolo Veronese (1528-88, Venetian School), *Venus and Adonis*; canvas, ca. 1570/80. Signed: PAVLO CALIARO VEROES F. 88 $\frac{1}{2}$ x 66 $\frac{1}{4}$ in. It37/V5994.1
- Bartolomeo Vivarini (act. 1450-99, Venetian School), *Madonna and Child*; wood, ca. 1475. 19 $\frac{3}{4}$ x 16 $\frac{1}{8}$ in. It37/V8366.1
- Emanuel de Witte (1617-92, Dutch School), *A Church Interior*; wood. Signed: E. De Witte. 18 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. D37/W7837.1

FURTHER INDIA

- The Victory of the Buddha over Mara; distemper on cloth panel mounted on board. Thailand, early 19th cent. 35 $\frac{1}{4}$ x 31 $\frac{1}{4}$ in. FIn32.2

JAPAN

- Jakuchu Ito (1713-1800). Two Cranes standing; ink on paper, *kakemono*. Two seals of the artist. Edo period. Donated by friends in memory of Grant I. Butterbaugh. 45 $\frac{1}{2}$ x 17 $\frac{7}{8}$ in. J32/J2136.1 (Fig. 2)
- Tosa Mitsunari (1646-1710), *Quail and Millet*; color on silk, *kakemono*. Vertical inscription with signature and seal. Edo period, ca. 1700. 14 $\frac{5}{8}$ x 22 $\frac{3}{4}$ in. J32/M6978.1
- Shigenobu Kano (act. 1st half of 17th cent.), Bamboo and Poppy, pair of 6-fold screens; color on gold paper. Seal of Shigenobu. Edo period. Margaret E. Fuller Purchase Fund. Overall 68 $\frac{5}{8}$ x 23 ft. 8 $\frac{1}{2}$ in. J33/Sh616.1 (Cover)
- Taima Mandara: center, Amida's Paradise; right border, Contemplations on Amida; left border, Scenes from the history of Prince Ajatasatru of Magadha; bottom border, Scenes of Amida showing Mercy; color on gold ground on silk, mounted as a *kakemono*. Muromachi period, 1392-1573. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. 31 $\frac{1}{2}$ x 28 $\frac{3}{8}$ in. J32.75 (Fig. 1)
- Ukiyo-e* painting: Two Women with Book; colors on silk, *kakemono*. Edo period, Genroku era, 1688-1703. Gift of Mrs. Alfred F. Woolsey, Bainbridge Island, Wash., and Miss Maud Oakes, Big Sur, Calif. 14 $\frac{3}{4}$ x 19 $\frac{7}{8}$ in. J32.76 (Fig. 4)
- Shibata Zeshin (1807-91), Album of 12 fan paintings; lacquer on paper. Signature on 11, seal on 8. Edo period. H. ca. 6 $\frac{1}{4}$ in., Chord L. ca. 19 $\frac{1}{4}$ in. J34/Z563.1.1-12 (Fig. 5)

UNITED STATES

- Richard Engstrom (1937- , Edmonds, Wash.), *Wild Flowers*; oil on canvas, 1961. Signed: RICHARD. 19 $\frac{1}{4}$ x 17 in. A31/En376.1
- Compote and Fruit*; oil on board. Signed: RICHARD. 37 $\frac{1}{4}$ x 22 $\frac{1}{4}$ in. A31/En376.2
- Kathleen Gemberling (contemporary, Spokane, Wash.), *The Rock*; oil on canvas. Signed and dated: Gemberling '61. 40 $\frac{3}{8}$ x 50 $\frac{3}{8}$ in. A31/G2841.1
- George Gogas (1929- , Missoula, Mont.), *Still Life Blue and Red*; oil on

- canvas. West Seattle Art Club Katherine B. Baker Memorial Award and Northwest Annual Purchase Fund. 48 $\frac{1}{8}$ x 48 $\frac{1}{8}$ in. A31/G5574.1
- Gerald Grace (contemporary, Seattle), *Market Holiday*; oil on board. 24 $\frac{1}{8}$ x 48 $\frac{1}{8}$ in. A31/G7534.1
- Paul Horiuchi (1906- , Seattle), *The Wall*; collage of torn mulberry paper with washes on board. Signed and dated: Horiuchi /60. Norman Davis Collection. 20 $\frac{7}{8}$ x 47 $\frac{1}{2}$ in. A34/H7823.4
- Strata and Cleavage*; collage of torn mulberry paper with washes on board. Signed and dated: Horiuchi /60. Northwest Annual Purchase Fund. 54 $\frac{1}{4}$ x 40 $\frac{7}{8}$ in. A34/H7823.6
- Richard Kirsten (1920- , Seattle), *Homage to a Stone*; oil on canvas. Signed and dated: KIRSTEN 1961. 12 $\frac{1}{2}$ x 9 in. A31/K6394.2
- Fred Marshall (1904- , Seattle), *Night Show*; casein and transparent watercolor on paper. Signed: MARSHALL. 20 $\frac{7}{8}$ x 27 $\frac{1}{8}$ in. A32/M356.2
- John Matsudaira (1922- , Seattle), *Busy City*; oil on canvas. Signed and dated: Matsudaira 61. 35 $\frac{3}{4}$ x 30 in. A31/M4295.1
- Neil Meitzler (1930- , Seattle), *Approaching Storm*; casein on mulberry paper on board. Signed and dated: Neil Meitzler '61. 23 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in. A32/M4797.4
- Rock in White Stream*; casein on mulberry paper on board. Signed and dated: Neil Meitzler '60. Gift of Duane Shipman. 15 $\frac{1}{2}$ x 26 $\frac{1}{2}$ in. A32/M4797.5
- Ambrose Patterson (1877- , Seattle), *Prof. Annette Eden's Garden*; oil on canvas, 1925. Signed: AMBROSE PATTERSON. 15 $\frac{5}{8}$ x 19 $\frac{1}{2}$ in. A31/P277.5
- Summer*; oil on canvas, 1952. Signed: Ambrose Patterson. 24 $\frac{1}{8}$ x 30 in. A31/P277.6
- The Flame*; oil on canvas, 1958. Signed: Ambrose Patterson. 43 $\frac{5}{8}$ x 22 $\frac{1}{4}$ in. A31/P277.8
- Garden Studio*; oil on canvas. Signed: Ambrose Patterson. Northwest Annual Purchase Fund. 45 x 57 $\frac{3}{4}$ in. A31/P277.9
- Lubin Petric (1915- , Seattle), *Occidental*; tempera on board. Signed and dated: Petric 60. 20 $\frac{1}{2}$ x 19 $\frac{7}{8}$ in. A32/P4481.1
- Grete Ritter (1922- , Seattle), *Salzburg*; oil on board. Signed: GRETE RITTER. Gift of Mrs. Will Otto Bell. 17 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. A31/R5143.1
- Mark Tobey (1890- , Seattle), *Skid Road* (Skid Road Scavenger Series); tempera on paper. Signed and dated: Tobey 48. Gift of Joanna Eckstein. 24 $\frac{5}{8}$ x 18 $\frac{1}{2}$ in. A32/T555.29 (Fig. 32)
- Rising Orb* (Bahai Series); tempera over gold paint on cardboard. Signed and dated: Tobey 1935. Gift of Capt. and Mrs. John H. Bowen. 9 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. A32/T555.30 (Fig. 30)
- Harold Wahl (1898- , Bellingham, Wash.), *Homage to Chlorophyll, No. 1*; oil on masonite, 1960. Signed: Wahl. 36 x 48 in. A31/W1260.4
- Tom Wells (1916- , Seattle), *Paper Castles*; oil on board. Signed: TOM WELLS. 20 $\frac{3}{8}$ x 28 in. A31/W4637.2

PHOTOGRAPHS

- Given through the Seattle Photographic Society:
- A. Aubrey Bodine (Baltimore, Md.), *Train Yard*
- P. G. Chang (Hong Kong, B.C.C.), *Pattern of Fans*
- Frank Flaherty (Great Falls, Mont.), *Summer in the Park*
- Schribner S. Kirk (Visalia, Calif.), *Hawkins*
- Col. Joseph T. Klemovich (Malmstrom A.F.B., Mont.), *Crystal Pattern*
- Elmer Steiner (Burbank, Calif.), *Boa*
- Charles F. Swenson (Fort Worth, Tex.), *The Sultan's Wives*
- Gui-sing To (Manila, P.I.), *Fence and Reflections*
- Peng-seng Wu (Singapore, Malaya), *Construction; Painters behind the Screen*

PRINTS

- Stanley William Hayter (1901- , New York City), *Tropic of Cancer*; engraving and soft-ground etching 45/50. Signed and dated: S W Hayter 49. Gift of Wesley C. Wehr. 21 $\frac{1}{8}$ x 27 $\frac{3}{8}$ in. B50/H335.Mx6
- Adriaen Janzoon van Ostade (1610-85, Dutch), *Beggar with Bent Back*; etching, only state. Signed: A v o. Gift of Mr. and Mrs. Manfred Selig. 3 $\frac{1}{8}$ x 2 $\frac{1}{2}$ in. D50/Os75.Et4
- Rembrandt Harmensz van Rijn (1606-69, Dutch), 3 etchings. Norman Davis Collection:
The Good Samaritan; 3rd state, 1633. 9 $\frac{5}{8}$ x 8 in. D50/R282.Et23
Raising of Lazarus; 2nd state, 18th cent. impression from original plate. Signed and dated: Rembrandt f 1642 (2 reversed). 5 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in. D50/R282.Et24
Joseph Telling His Dreams; 3rd state. Signed and dated: Rembran(d)t f. 1638. 4 $\frac{1}{2}$ x 3 $\frac{1}{8}$ in. D50/R282.Et25

Purchase Awards from the 32nd International Northwest Printmakers' Exhibition:

- Glen Alps (1914- , Seattle), *Collagraph No. 20*; collagraph, 16th edition. Signed and dated: Glen E. Alps '60. 23 $\frac{1}{8}$ x 33 in. A50/A756.Cg1
- Lee Chesney (1920- , Ill.), *The Crowd*; intaglio 7/15. Signed: Lee Chesney. 16 $\frac{3}{4}$ x 23 $\frac{5}{8}$ in. A50/C4255.Mx2
- Morton Dimonstein (contemporary, New York City), *Orchard*; woodcut 1/50. Signed and dated: Morton Dimonstein 60. 19 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in. A50/D5974.BP1
- Joseph Fay (1932- , Calif.), *Chthonian Landscape*; color serigraph 9/14, artist's proof. Signed and dated: Joseph Fay '59. 30 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in. A50/F290.Sg1
- Richard Claude Ziemann (1932- , Conn.), *Landscape*; etching, engraving 24/50. Signed: Richard Claude Ziemann. 17 $\frac{3}{4}$ x 23 $\frac{5}{8}$ in. A50/Z635.Mx1

REPRODUCTIONS

- Vaphio cup, scenes of trapping wild bulls; original in gold. Original Mycenaean, ca. 1200 B.C., now in National Museum, Athens. Gift of Mr. and Mrs. Veo Fuller Small, Cheney, Wash. H. 3 $\frac{1}{4}$ in. Cs65.1

SCULPTURE

CLASSIC

- Walking lion; bronze with teeth of lion in silver. Greco-Roman. H. 2 $\frac{1}{2}$ in. Cs11.37 (Fig. 18)
- Bull standing; bronze. Roman, 1st cent. B.C.-1st cent. A.D. H. 2 in. Cs11.38 (Fig. 17)
- Torso of Aphrodite; white marble. Reputedly from El Menshah, near Souhag, Egypt, Hellenistic period, 3rd-2nd cent. B.C. Norman Davis Collection. H. 13 in. Cs11.39 (Fig. 15)
- Statuette of a trotting horse; bronze. Greek, Attic, ca. 480 B.C. Norman Davis Collection. H. 4 $\frac{7}{8}$ in. Cs11.40 (Fig. 14)
- Male head; limestone. Reputedly from the region of Persepolis, Iran, ca. 4th cent. Gift of Mrs. Fred Everett in memory of her husband. H. 10 $\frac{1}{4}$ in. Cs11.41 (Fig. 16)

EGYPT

- Fish with engraved and carved details; dark brown to black stone. Reputedly from Fayoum, prehistoric. H. 3 $\frac{3}{8}$ in. Eg11.66

EUROPE

- Frieze with hunting scene; terra cotta. From Perugia, Italy, 14th cent. H. 3 $\frac{1}{8}$ in. It11.10 (Frontispiece)
- Emile Gilioli (1911- , French), *Architecture en Marche*; gray-white marble. Signed: Gilioli. H. 8 $\frac{7}{8}$ in. Fr11/G3966.1
- Francois Stahly (1911- , French), *Nuit d'Espagne No. 1*; bronze. Signed and dated: F. STAHLY 1960. H. 5 $\frac{1}{2}$ in. Fr11/St149.1
- Standing figure; bronze. Iberian peninsula, 5th-4th cent. B.C. H. 2 $\frac{3}{8}$ in. Sp11.6
- Good thief from Christ Crucifixion scene; boxwood. Flemish, late 15th cent. H. 10 in. F11.6 (Fig. 23)

SAMUEL H. KRESS COLLECTION

- Giovanni Bologna (ca. 1524-1608, Italian School), *Cupid*; white marble, ca. 1580. H. 29 in. It11/B6385.1
- Massimiliano Soldani (Benzi) (1658-1740, Florentine School), *Pieta*; bronze, 1740. H. 29 $\frac{1}{2}$ in. It11/So426.1

PRE-ISLAMIC

- Statuette of a divinity bearing symbols; bronze. Syria, Phoenician, ca. 900 B.C. H. 4 $\frac{3}{4}$ in. PIs11.16 (Fig. 9)
- Statuette of a Hittite divinity, sceptre and sword in symbolic hands; bronze. Northern Syria, ca. 13th cent. B.C. Overall H. 8 $\frac{1}{8}$ in. PIs11.17

UNITED STATES

- Manuel Izquierdo (1925- , Portland, Ore.), *Ship and Jump*; welded steel with areas of reddish coloring. Norman Davis Purchase Award. H. 19 in. A11/Iz67.2 (Fig. 31)
- Charles Wallace Smith (1922- , Seattle), *Grazing*; bronze, 1957. H. 15 $\frac{1}{4}$ in. A11/Sm53.2

Financial Report

AUDITORS' CERTIFICATE

We have examined the accounts of the
SEATTLE ART MUSEUM

for the calendar year 1961 and have prepared the attached statements which, in our opinion, correctly set forth the financial condition of the Museum at December 31, 1961 and the results of its fiscal transactions for the year then ended.

Securities are carried on the balance sheet at cost, when purchased or at market values when otherwise acquired. Securities were sold during the year at prices exceeding original carrying values by \$11,584.55 and the several fund balances were increased accordingly.

Securities carried on the balance sheet at \$970,718.54 had market values of approximately \$1,250,000.00 at the close of the year.

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

MEALS AND COMPANY
Certified Public Accountants

Seattle,
February 6, 1962

SEATTLE ART MUSEUM

BALANCE SHEET—DECEMBER 31, 1961

ASSETS

CASH IN BANK AND ON HAND:

Petty cash—Operating Fund.....	\$	25.00
Checking accounts—Operating Fund		27,608.40
Other Funds		35,698.25
		<u>\$ 63,331.65</u>

NEGOTIABLE SECURITIES:

At market when gifted; at cost when
otherwise acquired.

Founders' Endowment Fund	\$123,813.64	
Margaret E. Fuller Endowment Fund.....	661,726.99	
Restricted Gifts Fund— (Margaret E. Fuller).....	185,177.91	970,718.54
		<u>\$1,034,050.19</u>

SOURCES OF FUNDS

FOUNDERS' ENDOWMENT FUND.....	\$125,632.61	
MARGARET E. FULLER ENDOWMENT FUND	667,327.44	
FILM FUND.....	245.43	
RESTRICTED GIFTS FUND.....	217,568.02	
OPERATING FUND	23,276.69	\$1,034,050.19
		<u>\$1,034,050.19</u>

SEATTLE ART MUSEUM

OPERATING RECEIPTS & DISBURSEMENTS 1961

RECEIPTS:

Memberships (individual and organizations).....	\$ 49,807.50
Memberships and donations from firms	8,250.00
Unrestricted gifts.....	13,083.32
Miscellaneous (sale of post cards, publications, slides, photos, etc.).....	7,855.91
Dividends: Founders' Endowment Fund.....	9,492.96
Margaret E. Fuller Endowment Fund	35,490.50
	\$ 123,980.19

DISBURSEMENTS:

Salaries	\$ 72,510.59
Exhibitions	17,352.62
Supplies, postage, miscellaneous.....	4,263.82
Telephone and telegraph.....	1,768.13
Travel expense.....	5,004.39
Concerts and lectures.....	648.66
Printing	6,219.94
Office equipment, and maintenance of same.....	3,970.85
Books, slides, magazines	1,845.45
Pensions, Social Security, Medical Coverage	4,240.73
	\$ 117,825.18
EXCESS OF RECEIPTS OVER DISBURSEMENTS	\$ 6,155.01

SEATTLE ART MUSEUM
ANALYSIS SOURCES OF FUNDS
DECEMBER 31, 1961

	Balance 12-31-60	Additions	Deductions	Balance 12-31-61	Inter-fund Transfers	Balance 12-31-61
FOUNDERS' ENDOWMENT FUND.....	\$ 168,822.83					
Life memberships.....		\$ 2,000.00				
Sale of handbooks, etc.....		442.80				
Gifts.....		300.00				
Securities adjustments.....		780.98		\$ 172,346.61	\$(46,714.00)	\$ 125,632.61
MARGARET E. FULLER ENDOWMENT FUND	567,231.52					
Net increase, value of securities.....		8,446.52		580,572.82	86,754.62	667,327.44
Securities adjustments.....		4,894.78				
FILM FUND.....	356.23					
Cash received.....		40.00				
Film—Chinese Brush Stroke.....			\$ 150.80	245.43		245.43
RESTRICTED GIFT FUNDS.....	245,368.14					
Net increase value of securities.....		3,138.03				
Gifts.....		2,000.00				
Accessions contributions.....		22,981.22				
Dividends and interest.....		13,119.84				
Sale of engagement calendars.....		1,991.40				
Sundry income.....		4,066.64				
Univart Trust.....		22,500.00				
Sundry expense.....			9.38			
Purchase of Gallery art objects.....			51,497.22			
Accounts receivable.....			1,275.00			
Printing of calendars.....			2,308.00			
Travel allotment for director.....			2,300.00			
Securities adjustments.....			167.03	257,608.64	(40,040.62)	217,568.02
OPERATING FUND.....	21,751.49					
Prior year adjustment.....			4,629.81			
Income, per statement.....		123,980.19		23,276.69		23,276.69
Expenses, per statement.....			117,825.18			
	<u>\$1,003,530.21</u>	<u>\$210,682.40</u>	<u>\$180,162.42</u>	<u>\$1,034,050.19</u>	<u>\$</u>	<u>\$1,034,050.19</u>

Membership of the Seattle Art Museum

As of May, 1962

BENEFACTORS

Persons who have paid in dues or contributions a total of at least \$50,000

Atwood, Mrs. John C., Jr.
 †Backus, Mr. LeRoy M.
 †Clark, Mr. Charles M.
 Davis, Mr. Norman
 Emerson, Mr. Guy
 †Frederick, Mrs. Donald E.
 †Fuller, Mrs. Eugene
 Fuller, Dr. Richard E.
 Fuller, Mrs. Richard E.
 Kress, Mr. Rush H.
 †Kress, Mr. Samuel H.
 Stimson, Mrs. Thomas D.

ASSOCIATE BENEFACTORS

Persons who have paid in dues or contributions a total of at least \$25,000

†Backus, Mr. M. F.
 †Black, Mr. Clarence A.
 Foster, Mr. and Mrs. Albert O.
 Hauberg, Mr. John H., Jr.
 †Parsons, Mrs. Reginald H.
 Wyckoff, Mr. and Mrs. Walter L.

PATRONS

Persons who have paid in dues or contributions a total of at least \$5,000

Atwood, Mr. John C., Jr.
 Baillargeon, Mr. Cebert
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 Best, Mr. Ivan L.
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 Fisher, Mrs. Raymond C.
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 Johnston, Mrs. James W.
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