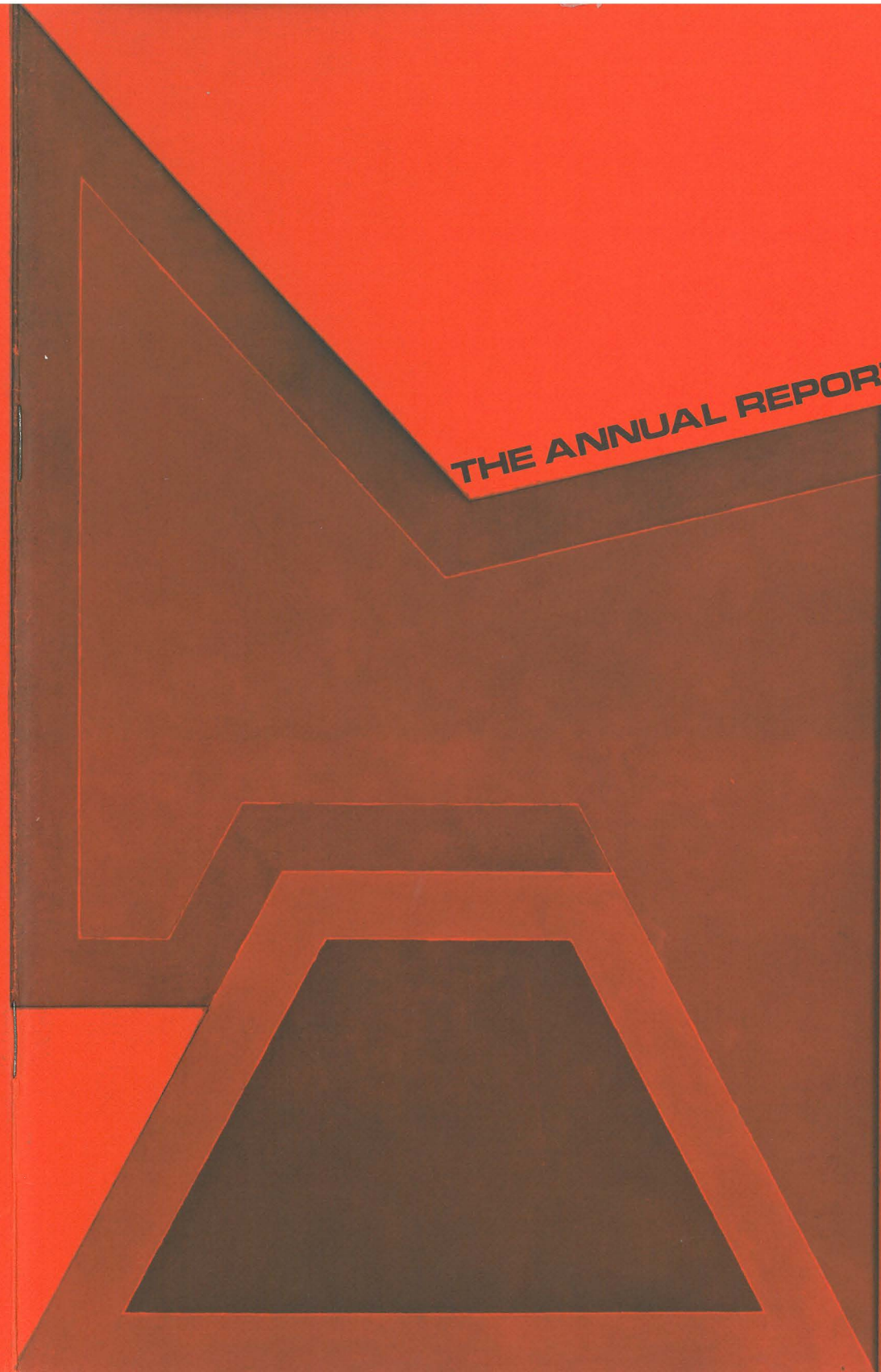


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THE ANNUAL REPORT
OF THE SEATTLE ART MUSEUM 1973-1974

OFFICERS & TRUSTEES

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John H. Hauberg, *President*
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Langdon Simons, Jr., *Vice President*
Bagley Wright, *Vice President*
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Term Ending 1975

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Term Ending 1977

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Edward B. Thomas
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William G. Reed
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Sam Smith, *President of the City Council*
Mrs. Cheatham Van Ness, *President, Board of Park Commissioners*
Richard Alexander, *President of the School Board, Seattle School District No. 1*
Carl G. Erlandson, *Comptroller of the City of Seattle*
Mrs. Robert B. Dunn, *Chairman of the Executive Committee, Seattle Art Museum Guild*
William F. Calderhead, *President of the Contemporary Art Council, Seattle Art Museum*
Dean Joseph L. McCarthy, *President of the Pacific Northwest Arts Council, Seattle Art Museum*
*Dan F. Henderson, *President of the Asian Art Council, Seattle Art Museum*

*Also full Trustee, term ending 1977

Cover: American artist Frank Stella's *Wolfeboro III*, 1966, fluorescent alkyd epoxy on canvas, a gift of Mr. and Mrs. Bagley Wright.

REMARKS OF THE PRESIDENT

The Members of the Seattle Art Museum are almost 300 more in number than we were last year, the result of 800 new members and a loss of 500 who have departed our midst one way or another.

At the risk of leaving out groups and individuals who have done important things for the Seattle Art Museum in its 1973-1974 season, I want to express to many of you my gratitude.

First, thanks to the entire Board of Trustees, who have been participating in our many meetings with almost 100% attendance. It is a working Board because matters before us in the past year of leadership, finance, Museum expansion and outreach have been exciting and terribly important.

To those chairmen and members of Trustee Committees who have been working with staff on program, on budgets and finance, on planning the Museum expansion, on developing additional revenues, on the seemingly endless task of gaining better access for the handicapped, on acquisitions and on the legal problems of the Museum, I want to express the most heart-felt of personal thanks. The Executive Committee has met innumerable times in the past 12 months. Its combined wisdom has been immeasurably helpful to me.

Of course, we are all indebted to our fine staff now headed by our new Director, Willis F. Woods, whose professional and managerial skills are matched by his warmth and his urbanity for all of which I am intensely grateful. He leads an expanded staff of fine professional men and women to all of whom I should like to express thanks on behalf of all of us.

And then, I would like to tell all you members that without you none of us would be here today. Needless to say, I am happiest of all to tell you how much we love you for being members of the Seattle Art Museum.

There are, however, some other individuals who have meant a great deal to us in 1973 and 1974.

Mrs. Michael Matson led the most successful Architectural Tour to date measured in terms of net dollars raised for the Museum. I want to thank Colleen for a job well done. She had a great committee who did, obviously, a great job. We had a record number of patrons of the Tour this year too, thanks to Mrs. Edward B. Thomas.

Our thanks to Mrs. Robert B. Dunn and the great Guild and all its activities — the help at our Previews and parties, the Docents, the Treasure Box people and many more, especially the Rentaloft under Mrs. Robert M. MacRae which brought in a surprising amount of revenue and many new members.

More thanks to Dan F. Henderson with whose help the Asian Art Council was created, staffed by Henry Trubner and William J. Rathbun.

Profound thanks to Robert Dootson who has just finished three years as President of the Contemporary Arts Council which mounted a major show in the Pavilion in the summer of 1973 and has had exciting seminars and trips around the country to view great private collections.

We seem never to have got around to expressing our great appreciation to a lady whose on-going activities on behalf of the Museum over the years has brought financial reward to the Seattle Art Museum as well as great

REMARKS OF THE PRESIDENT

pleasure to many of its members. Joanna Eckstein has put more people in motion in more different directions than anyone else around here.

I must also recognize our public benefactors whose support nowadays is increasing as need for it increases too.

We received \$32,000 of corporate support through the United Arts Council. And \$26,000 from PONCHO. I urge your continued whole-hearted support of these fine organizations.

We received funds from the National Endowment for the Arts, the Washington State Arts Commission, The Seattle Arts Commission and, of course, all our maintenance, utilities and security from the City of Seattle's Department of Parks and Recreation. We had support for our Asian Handbook from The Seattle Foundation.

That brings me to more than a word about our financial situation and how you can help.

In fiscal 1974 ending last June 30, we had revenues that were only about 90% of our expenses. Our budget for 1975 is some 25% higher than the last one, which we fell short of meeting. Thus for this year we must raise a lot more money. We are counting on each present member to secure a new member in our 1974-1975 year. Each of you have received an alphabetical list of all Seattle Art Museum members. You will be able to tell which of your friends, relatives and neighbors are not members and hopefully to be able to enroll them all. Our goal is 4,000 members by December 31, 1974, and 6,000 members a year later. Our ultimate goal is 12,000 members or 1% of the population of our Seattle-Everett metropolitan area. You can do a favor for a lot of people by getting them to join the Art Museum.

We must have this base of support for our expanded Museum and its programs. Our *Statement of Direction*, endorsed by our members at the Annual Meeting last year, calls for a facility that will total about 200,000 square feet of space for the near future. Since this building in Volunteer Park represents only some 25% of that space, you can see what excitement, what hard work lies ahead.

A large membership of dedicated, interested and supporting people is a pre-requisite.

I shall close by announcing that two major bequests have been received and partially utilized in the last few months for some fine acquisitions. Our major art purchases will depend on such bequests or upon very large donations for the purpose. We cannot reach our bequestors to thank them, but I believe they are resting happily in the knowledge that their gifts have brought great beauty to their children and their friends.

It has obviously been a very busy year. All of the next few years will be busy, constructive years too. I sincerely hope our progress pleases you.

John H. Hauberg
President, Board of Trustees

REPORT OF THE DIRECTOR

A *Statement of Direction* promises movement, that we are going somewhere or expect to. A year ago a *Statement of Direction* was presented to you encompassing the goals to which the Seattle Art Museum should move. An interim or progress report might be of interest to let you determine where we are not, as yet.

I will try to restrict my comments only to the major goals, but the *Statement* is so compact I will find myself commenting on a good part.

To attain a potential constituency extending throughout the State of Washington from Vancouver, B.C. to Portland, Oregon, the Museum must encourage a wider range of social, intellectual, ethnic and age groups.

Membership and program are the keys to this goal. A direct mail campaign has brought a net gain of nearly 300 members. With the help of the Guild Membership Committee and the Program Committee, steps are being taken to acquisition and improve retention of members. Invitations to join are going to selected groups in postal zones where relatively few members live. The Membership Committee of the Guild is also undertaking personal appeals.

To stimulate interest in Asian art, we have established the Asian Art Council. With nearly eighty members, it has developed programs which we hope will elicit response from the Asian community.

Merger with PNAC will open new channels for regional expansion of S.A.M. contacts and hopefully encourage more non-residents to become members.

The recent organization of the Community Services Committee, Co-chaired by Jeannette Rockefeller and Mrs. Jerome Page, promises to provide a direct channel to various ethnic communities and a chance for us to work with them in determining needs and the Museum's role.

Education and participation on many levels should be a major thrust of the Museum — the objects of this thrust being the general public (especially the young), students, artists and scholars.

A word here about museum education is necessary. It does not operate on a structured curricular basis but runs through most of the Museum's activities, labeling, publications, even the manner in which installations are designed. Cultivation of educational opportunities offered by special exhibitions involves lectures, individual or series, films and presentation of performing arts in productions of related theme or subject. The poetry readings of Robert Sund and the accompanying concert were delightful adjuncts to the Skagit Valley Artists exhibition and the film did much to enhance visitors' appreciation of the life styles and environment of the artists. We can do more along these lines.

With the return of Sarah Clark we now have three full time professionals in the Education Department. Our tour program for the public schools is being closely related to the Art in the Schools to permit better motivation and therefore more successful tours. In the 4th and 5th grades the subjects are conceptual — color, texture, line, etc. The 6th grade will deal with Man and Technology, a curriculum related subject. Organizing these programs must be done on an individual school basis and the contacts are

REPORT OF THE DIRECTOR

being made by the Docents. Both Docents, Mrs. Raymond J. Adams and Mrs. Loyd C. Heath, have devoted much effort to this development. Adult tours will be scheduled daily at 2:00 p.m.

An extensive Children's Film Series has been programmed with 21 films coming on Saturdays.

With limited gallery space and an active special exhibitions program, the permanent collection is underused as an educational resource. Our present progress in renovating Gallery N-1 is an indication of what we would like to do with other galleries to effect a handsome permanent installation of our Asian art. The setting and clarity of installation should help the visitor enjoy as well as appreciate.

An essential goal of the Seattle Art Museum should be the continuing refinement and development of its distinguished collection. An extensive survey of the collection and its needs has been conducted. Results confirm the general policy propounded in the Statement of Direction that few works of prime importance should be added to an already important general collection rather than larger numbers of lesser works. We have continued to support the growth of the Asian collection and are beginning to strengthen weaknesses in other areas.

The Statement estimates that realization of the potential for greater use of collection, and improvement of program and services call for trebling total existing space.

Expansion of the building is a long term goal but planning for it is already underway. George C. Martin as Director of Planning has, through research and consultations, confirmed the scale of expansion that is needed with outer limits of 200,000 square feet. His findings in terms of cost are sobering, especially in view of inflation which appears to be rising inexorably. We are now at the stage of considering selection of an architect for development of conceptual designs, final selection of a site and preparation of an environmental impact statement, but before actual selection takes place we have again asked the firm of Barnes & Roche to make a feasibility study in today's terms.

We recognize clearly the importance of *effective administrative organization, strong financial and popular support and a dynamic overall program* which our Statement of Direction calls for as essential *pre-requisites for expansion.*

There is no question that this is true but we must not forget that these ingredients are essential to continued vitality of the Museum we now have.

Movement in the directions we wish to go requires all three ingredients and a fourth which is cooperative effort. We must all work together.

Willis F. Woods
Director

REPORT OF THE CONTEMPORARY ART COUNCIL

The outstanding event in the programs for the year was the exhibition, *American Art: Third Quarter Century*, which was organized by Jan van der Marck. This was a definitive review of one of the most significant periods in American art, during which American artists have taken the lead in innovative work.

The Council's contribution of \$6,000 to the City of Seattle is helping to make possible the soon to be completed fabrication of Tony Smith's sculpture, *Moses*.

Under the leadership of Paul Kirk, the new Directions Committee has completed its study. With the guidance of its findings the Council is now actively working toward a redefinition of its goals.

Robert B. Dootson has been replaced by William F. Calderhead as President, having stepped down after three years of service. Mrs. Sidney Gerber remains as Vice-President and Mrs. Max Gurvich continues as Secretary. Mr. Anton Mueller has replaced Mr. Calderhead as Treasurer.

Programs of the Year:

<i>American Art: Third Quarter Century</i>	August 22 - October 14, 1973
<i>Painters Painting</i> film	September 20, 1973
Guest speaker, Tony Smith	October 13, 1973
Port Ludlow Seminar	November 9 - 11, 1973
Guest speaker, Frank Stella	February 13, 1974
Guest speaker, Marc di Suvero	February 24, 1974
Guest speaker, Karen Wilken	April 15, 1974
Guest speaker, George Segal	June 4, 1974
Guest speaker, Robert Sitton	June 14, 1974
Sophia Krauss Memorial	
Tony Smith sculpture, <i>Moses</i>	

REPORT OF THE ASIAN ART COUNCIL

The Asian Art Council of the Seattle Art Museum was formally organized at a luncheon on March 6, 1974, in the Garden Court of the Museum. The functions of the Council are to promote the appreciation of Asian art and to work with the Museum in support programs and activities sponsored by the Department of Asian Art.

Membership in the Council is open to Museum members, and the Council presently numbers more than 75. Annual dues are one hundred dollars for each individual member, or each married couple, and twenty-five dollars for junior members (individuals or married couples under 35 years of age).

The first meeting of the full membership of the Council was held on April 21, 1974, at the home of Prof. and Mrs. Dan F. Henderson on the occasion of the Buson show. Those present enjoyed an informal talk by Dr. Harold P. Stern, Director of the Freer Gallery of Art, Washington, D.C. A second meeting was held on April 28, when Mr. Allen Wardwell, newly appointed Director of Asia House Gallery in New York, spoke to the Council members in the home of Mr. and Mrs. John H. Hauberg following dinner.

The Asian Art Council is off to a very promising start.

Dan F. Henderson, *President*
Griffith Way, *1st Vice-President*
Gordon W. Ingham, *2nd Vice-*
President
Roger Christiansen, *Secretary-*
Treasurer

R. Joseph Monsen, *Hospitality*
Millard B. Rogers, *Program*
Committee Chairman
Henry Trubner, *Ex-officio member*
(Curator of Asian Art)

REPORT OF THE SEATTLE ART MUSEUM GUILD May 1973 - May 1974

DID YOU KNOW THAT:

Last Year Your SEATTLE ART MUSEUM GUILD

1. Planned and hosted 7 parties for groups outside the Museum, plus our Annual Christmas Party for members and children, and the Fortieth Anniversary Party of the Museum?
2. Planned and hosted 9 preview parties including the refreshments and entertainment?
3. Sponsored and planned an "Art a La Carte" Party and Designer Vignettes Show by leading interior designers using Rentaloft paintings for inspiration?
4. Rentaloft has rented 370 paintings (85 renewals), 79 sales, and was responsible for 98 new memberships, all in the course of its first year of operation?
5. Sponsored a fund raising luncheon for about 400 at the Pavilion featuring a fashion show by I. Magnin?
6. Sponsored Yemenite embroidery and needlepoint classes as well as further developing its own needlepoint kits using Museum designs?
7. Docents toured 8,119 school children and 5,256 others, including 71 classroom presentations after which the children came to the Museum itself?
8. Treasure Box people travelled 246 times to 106 schools to show our Treasure Boxes?
9. Sponsored a Membership Tea and an Asian Membership Tea, plus constantly checking on lapsed memberships?
10. Was responsible for flower arrangements at the previews and many other affairs?
11. Helped the staff with mailings and other clerical work?
12. Sponsored and planned 13 afternoon Guild programs, and planned for the lunch hour that preceded them?
13. Sponsored day long, free programs for senior citizens regardless of membership in the Museum, on the first Friday of every month, Oct. - June?
14. Bought new silverware and thermos coffee pots for the kitchen. Paid half the salary of the Docent secretary?
15. Gave the Museum a check for \$5,000.00 to apply for matching funds to purchase a work of art by a living American artist?
16. Besides the three associate Guilds that we sponsor, are in the process of organizing two more?
17. Organized a new group of staff aides who are busy recataloguing the Museum's entire collection.

THERE'S MORE! AND WE ALL LOVE DOING IT!

Mrs. Robert B. Dunn
Chairman

Museum Guild Executive Committee

Chairman	Mrs. Robert B. Dunn
Vice Chairman	Mrs. Arthur Samuelson
Treasurer	Mrs. Lowell Eldrenkamp
Recording Secretary	Mrs. William F. Niedringhaus
Corresponding Secretary	Mrs. George A. Hall
Parliamentarian	Mrs. Lynn Himmelman
Docents	Mrs. Raymond J. Adams
Flowers	Mrs. Earl H. Falk
Hospitality	Mrs. John H. Walker
Hospitality/Guild Day	Mrs. Benson Chandler
Membership	Mrs. Harry King
Program	Mrs. William D. Lovell
Projects	Mrs. Allen P. Green, III
Publicity	Mrs. Charles M. Henderson
Rentaloft	Mrs. Robert MacRae
Senior Day	Mrs. Jerome W. Keating
	Mrs. Robert Schmidt
Special Events	Mrs. Eugene Schwartz
Staff Aides	Mrs. Dale E. Sherrow
Treasure Boxes	Mrs. Dean Saffle
Volunteers	Mrs. Robert H. Barden

Associate Guild Representatives

Couples	Mr. and Mrs. Charles C. Andonian
	Mr. and Mrs. John A. Moga
Richard E. Fuller	Mrs. Frank M. Muro
Southwest	Mrs. Kendrick deBooy
<u>R</u> egional <u>A</u> rt <u>G</u> roup	Linda Daniel
<u>E</u> xperience	

Advisors

Mrs. Don W. Axworthy
Mrs. Coe V. Malone
Mrs. Allen B. Morgan
Mrs. Jeane Nelson
Mrs. Alfred V. Perthou

REPORT OF THE EDUCATION DEPARTMENT

In August Ms. Sarah Clark began a one year leave of absence to study in New York City. Ms. Virginia Voorhees, former Education Assistant at the Corcoran Gallery in Washington, D.C., was hired to fill the vacancy.

A special State Wide Arts in Education Conference was held in Seattle in October. Through it many school administrators were shown a variety of ways that the arts can be used within the regular school curriculum. Our Treasure Box Program was one of the subjects for round table discussion.

Arts in the classroom was a follow-up program to the above conference. We participated in the six orientation workshops for primary teachers. Ms. Voorhees planned the visual art workshop.

The Arts Adventure Program, begun in the Autumn of 1973, was an experiment in combining the resources of the Art Museum, the University and a public school to go beyond the 'one shot' Museum visit to include a more varied and in depth art experience. Museum Staff, Docents, and education students from the University of Washington participated in a program with Stevens School fourth graders to explore the basic concepts of form, line and color. Each exploration included a pre-tour discussion, Museum tour and workshop, and a follow-up session back at school.

The Docent Middle School Program was continued with bussing funded through a grant from the United Arts Council. A two part special exhibition, Man and Society, was correlated with the social studies curriculum of the Seattle Public Schools making a visit to the Museum an extension of classroom studies. The exhibition received much favorable comment from educators here in Seattle and in Canada. A special B.B.C. radio program was taped on the exhibit and later broadcast in London.

In addition to its regular activities, the education staff was also involved in a number of special study sessions of our collections in storage with different college and university classes. Ms. Dorothy Lahr also served as a juror for the Seattle Public Schools' Fine Arts Festival. Classes for young people were conducted by Richard O'Brian through June 1, 1974.

Dorothy F. Lahr
Director of Education

ACQUISITIONS

Unless listed to the contrary the Donors are from Seattle.

Education Department Statistics	Number of Events	Attendance
Film Programs:		
Adult	21	4,651
Children	2	458
*Docent Tours:		
Middle Schools	68	3,400
Other Schools	129	4,719
Other Groups	312	5,256
Docent School Presentations:		
Middle Schools	71	3,550
*Treasure Box Program		
School Visits	246	20,000
King County Libraries	10	250
Orthopedic Hospital	7	150
Other Groups	8	120
Docent Training Sessions:		
Active Docents	17	Docents 102
Training Docents	25	Trainees 24
Treasure Box Training Sessions:	8	Volunteers 45
Lectures outside the Museum	1	150
Lectures in the Museum	16	745

*These figures are a bit lower than previous years due to some cancellations during the gas shortage. We are indebted to our volunteers who kept these programs going under difficult circumstances.

Decorative Arts

Britain — *Ceramics*: 6 plates of "dessert-service," glazed pottery, cream ware with pierced, pearled and inscribed decoration, Leeds factory, ca. 1780-1800. Diam. 10 in. Gift of Mrs. Charles E. Stuart.

China — *Ceramics*: covered box, porcelain, glazed relief decoration with overglaze gilt, Ch'ien-lung Reign (1736-1795). H. 3½ in.; jar, green glazed earthenware, Han Dynasty (206 B.C.-A.D. 220). H. 16⅝ in. Purchased in memory of the E. K. and Lillian Bishop Family. / Flanged bowl, glazed porcelain with molded cloud decoration on flange, Ting ware, Sung Dynasty, 12th-13th century. L. 4⅛ in. Gift of Mrs. Frank H. Molitor in memory of her mother, Mrs. Stanley A. Griffiths. / *Lacquer*: plate with foliate rim, *guri* type, Yüan Dynasty (1280-1368). Diam. 13¼ in. Margaret E. Fuller Purchase Fund. / Covered box, black, inlaid with mother-of-pearl, Ming Dynasty, 15th century. L. 9 in. Richard E. Fuller 75th Birthday Fund. / *Miscellaneous*: modern rubbing on paper of Han Dynasty tomb relief dated 171 A.D., mounted as hanging scroll. 52½ x 38¼ in. Gift of Miss Emily Hartwell Tupper.

Further India — *Ceramics*: plate, floral scrolls and blossoms, porcelain with underglaze blue decoration, Annam, 15th century. Diam. 14⅞ in.; globular bottle, stoneware with brown glaze, Thailand, Sawankalok ware, Ban Ko Noi Kiln, Sukhothai period, 14th century. H. 6¾ in. Gift of Mr. and Mrs. Floyd L. Whittington, Camano Island, Wa. / Ritualistic funerary jar with curvilinear designs, pottery painted with red, Northern Thailand, Ban Chieng ware, Bronze Age, 4th-3rd millennium B.C. H. 10 in. Gift of Mrs. Alice Heeramanek, New York City.

Japan — *Ceramics*: dish, Ladies with Parasol, designed after original by Cornelius Pronck, commissioned by Dutch East India Co.; porcelain, with underglaze, overglaze, enamel and gilt decoration, Imari Export Ware, Edo period, design ca. 1734-7; dish ca. 1747-50. Diam. 9 in. Gift of Victor and William Staadecker in memory of their sister, Elizabeth Staadecker. / Plate, stylized landscape and geometric design, porcelain with underglaze blue decoration, Imari ware of the Mature Middle period, 2nd quarter, 18th century. Diam. 7 in. Gift of Mr. Takao Sugiyama. / *Textiles*: wall hanging, lion-dog decoration, embroidered silk with modelled stitchery. Meiji period, late 19th century. 63¼ x 36¾ in. Gift of Mrs. B. Tornroth and Mrs. E. Jansen in memory of Mr. and Mrs. Edwin Blinn Stevens.

Pacific Islands — *Miscellaneous*: adze, stone, Maori culture, New Zealand, Polynesia. L. 7¾ in. Gift of L. R. Hennings.

Drawings, Graphics & Photographs

Drawings — Anonymous artist, probably Neapolitan School, influence of Francesco Solimena (1657-1747), drawing for Jesuit church ceiling fresco, an "intercession" design, pencil, ink and light wash on paper, 18th century. 14⅞ x 7⅞ in. Gift of Mrs. Charles M. Clark, Geneva, Switzerland.

ACQUISITIONS

Graphics — Frank Stella (American), *Aluminum Series*, 1970, 7 litho/silkscreens 58/75; 2, 38/75 with metallic ink and varnish on special Arjomari paper. 16 x 22 in. Seattle Art Museum Purchase Fund.

Photographs — David Octavius Hill & Robert Adamson (Edinburgh, Scotland), *Mrs. Rigby*, ca. 1845, calotype on paper. 8¼ x 6 in. Richard E. Fuller Purchase Fund. / Illustrated book: *Steichen, the Photographer*, by Carl Sandburg, 1929, (American) 28 unbound folios with 40 gravures and text. Most gravures 9½ x 7½ in. Gift of Mrs. Helga Sandburg Crile, Cleveland, Ohio.

Paintings

Japan — Shikibu Ryukyo (attr.), School of Keishoki, *Taoist Immortals*, 6-fold screen, ink and color on paper, Muromachi period (1392-1568), early 16th century. 58¼ x 130½ in. Richard E. Fuller Purchase Fund. / Ki Baitei (1734-1810), Nanga School, *Plum Branch in Winter*, hanging scroll, ink on paper, Edo period, late 18th century. 50¾ x 20¾ in. Margaret E. Fuller Purchase Fund. / Tanomura Chikuden (1777-1835), Nanga School, *Cranes under Pine Trees*, hanging scroll, ink and light color on paper, Edo period (1615-1868) dated 1830. 48½ x 12½ in. Margaret E. Fuller Purchase Fund.

United States — Morris Graves, *Burial of the New Law II*, ca. 1936, oil on canvas. 43¼ x 38 in. Gift of Frank S. Bayley, III, San Francisco, Ca. / (Eric) Spencer Macky (1880-1958), Portrait of Eugene Fuller, M.D. (1858-1930), oil on canvas, after 1924. 41⅝ x 32½ in. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. / H. Neil Meitzler, *Evening Clouds Rising*, 1973, acrylic on masonite. 22½ x 27½ in. Gift of Dr. and Mrs. Richard E. Fuller. / Frank Stella, *Rozdol II*, 1973, mixed media collage. 92 x 123¾ in. Gift of the artist in exchange for his previous gift of *Sunapee I*. / Frank Stella, *Wolfeboro III*, 1966, fluorescent alkyd and epoxy paint on canvas. 160¾ x 99¾ in. Gift of Mr. and Mrs. Bagley Wright.

Sculpture

China — seated Lohan, glazed stoneware, Ming Dynasty, Wan-li Reign, fifth year: 1577. H. 18⅝ in. Purchased in memory of the E. K. and Lillian Bishop Family.

India — Kama, the God of Love, granular beige sandstone, from Bhuvaneśvara, Orissa, Medieval period, 11th century. H. 36½ in. Purchased from Alma Blake Bequest and General Acquisitions Funds.

Nepal — Head of a Buddhist Deity, gilt bronze, 16th-17th century. H. 9⅞ in. Eugene Fuller Memorial Collection.

United States — Claire Falkenstein, *Never Ending Screen*, 1965, bronze, copper and silver on panel. 81 x 44 in. Donated by Mr. and Mrs. Morris J. Alhadeff, the Frederic Blanchett Foundation, Mrs. Louis Brechemin, the Hauberg Foundation, Mr. and Mrs. Albert S. Kerry, Mr. and Mrs. Sam Rubinstein, Mr. and Mrs. Howard S. Wright. / David Smith (1906-1965), *Fifteen Planes*, 1957-8, polished stainless steel. H. 113¾ in. The Virginia Wright Fund.

SCHEDULE OF EXHIBITIONS JULY, 1973 — JUNE, 1974

At the Museum

Loan Exhibitions

✓ *Venetian Splendor: Canaletto and Guardi*; two paintings on loan from The Norton Simon Foundation through August 26

✓ *The Sculpture of Thailand*
September 20 - October 21

✓ *Leo Kenney Retrospective*
November 3 - December 16

✓ Surprise Exhibitions: *Casals in Rehearsal*
December 22, 1973 - January 15, 1974

✓ *The Campbell Museum Collection*
January 31 - March 17

✓ European and American Porcelain and Silver Soup Objects
January 31 - February 24

✓ *The Poet-Painters: Buson and His Followers*
March 28 - May 12

From the Collection

Museum Treasures: Four Decades of Collecting
through September 4-23

Man and Society I: Far-out Beginnings
September 28, 1973 - February 10, 1974

Early Epochs of Chinese and Japanese Art
November 9, 1973 - January 13, 1974

The Art of India: The Engagement Calendar
November 20, 1973 - January 15, 1974

Art for the Holiday Season
December 8, 1973 - January 28-31, 1974

Hidden Treasures: *Masterworks on Paper*
December 22, 1973 - January 20, 1974

Asian influence on motifs and shapes in European porcelains
January 31 - February 24

Ancient Art
January 28 -

Man and Society II: Making the Unseen Visible
February 16 - June 2

Morris Graves, 1933-1969
February 1 -

New Acquisitions and on Approval
June 10 - September 1

At the Pavilion

Loan Exhibitions

✓ *American Art: Third Quarter Century*
August 23 - October 14

✓ *Rentaloft/Designer Vignettes*
October 23 - November 11

✓ *Contemporary American Ceramics* from the collection of Prof. and Mrs. R. Joseph Monsen
November 16, 1973 - January 6, 1974

59th Annual Exhibition of Northwest Artists
January 11 - February 24

✓ *Skagit Valley Artists*
March 1 - April 14

✓ *Max Beckmann Graphics*
April 19 - May 26

✓ *Alexander Calder Designs for Braniff*
May 31 - June 20

✓ *Paintings by Northwest Artists* from the Rentaloft
May 31 - July 7

From the Collection

Museum Treasures: 20th Century and Northwest Art
through August 12

Works by German Expressionists
April 19 - May 26

20th Century Painting
June 22 - July 7

LECTURES/CONCERTS/FILMS/SPECIAL EVENTS
(in addition to the Guild Lecture Series)

Aug. 2	Award Winners and other selections from the 7th Annual Bellevue Film Festival	Oct. 27	Halloween Matinee for children and parents: <i>The Horror of Dracula</i> ; cartoon features from the 30's, Betty Boop's <i>Penthouse</i> and <i>Halloween Party</i>
Sept. 9, 16, 23, 30, Oct. 7, 14	Fall Chamber Music Concert Series, jointly sponsored by the Museum and the Music Performance Trust Funds with the cooperation of the Seattle Musicians' Association, Local 76, A.F. of M.	Nov. 16, 17, 18	<i>The White-Haired Girl</i> , ballet film, through the courtesy of the U.S.-China People's Friendship Association
Sept. 19	<i>The Dancer and the Dance: Manora</i> , from southern Thailand; <i>Northern Dance</i> ; <i>Candle Dance</i> , from Central Thailand, by Pathanporn Chiyaphan Hearld	Dec. 15	Annual Holiday Party for members and friends
Sept. 20	Films related to the Contemporary Art Council exhibition <i>American Art: Third Quarter Century</i> — Michael Heizer's <i>Double Negative</i> ; Christo's <i>Valley Curtain</i> ; <i>Realism in Thai Sculpture</i> , Dr. Theodore Bowie, Indiana University	Dec. 16	Concert by the University Chorale, Music in the Galleries Series presented with assistance from the Seattle Arts Commission
Sept. 27	Films on Thai Buddhism	Dec. 22	Holiday Matinee: George Cukor's film <i>David Copperfield</i>
Oct. 8	Asian Gala, a special evening for the Asian community	1974	
Oct. 11	<i>Eternal Serenity in Thai Buddhist Art</i> , Dr. Pratapaditya Pal, Curator of Indian and Islamic Art, Los Angeles County Museum of Art	Jan. 6	Kronos String Quartet. Music in the Galleries Series presented with assistance from the Seattle Arts Commission
Oct. 18	Membership tea, tour and meet Northwest artists	Jan. 20	Reception honoring the new Director Willis F. Woods and Mrs. Woods
Oct. 18, 25 Nov. 1, 8 15, 29, Dec. 6, 13	<i>Le Cinema Des Femmes</i> series: <i>Queen Christina</i> (1933) by Rouben Mamoulian; <i>Gaslight</i> by George Cukor (1944); <i>Lola Montes</i> by Max Ophuls (1955); <i>Some Like it Hot</i> by Billy Wilder (1959); <i>The Innocents</i> by Jack Clayton (1961); <i>Juliet of the Spirits</i> by Federico Fellini (1965); <i>Women in Love</i> by Ken Russell (1969); <i>Deep End</i> by Jerzy Skolimowski (1971)	Feb. 1, 6, 8, 10, 13, 15, 17, 20, 22, 27, Feb. 7	Slides on the Campbell Museum Collection, and film: <i>Artistry in Tureens</i>
Oct. 23 - Nov. 16	<i>Art-South America '73</i> , 5th art tour for Museum members	Feb. 9	Northwest Annual Panel Discussion
Oct. 23	<i>Art a la Carte</i> , Guild party to benefit the Museum	Feb. 14, 21, 28, Mar 7, 14, 21, 28 Apr. 4	<i>Campbell Museum and Exhibition</i> , D. Graeme Keith, Curator of Decorative Arts, DeYoung Museum, San Francisco
		Mar. 10	The Cinema of George Cukor: <i>Dinner at Eight</i> (1933); <i>Little Women</i> (1933); <i>Camille</i> (1936); <i>Pat and Mike</i> (1952); <i>Holiday</i> (1938); <i>The Philadelphia Story</i> (1940); <i>Sylvia Scarlett</i> (1935); <i>A Star is Born</i> (1954)
		Mar. 10	Songs for easy listening by the Ballard Chorale
		Mar. 1, 3, 6, 8, 13, 15, 17	

LECTURES/CONCERTS/FILMS/SPECIAL EVENTS
(in addition to the Guild Lecture Series)

Mar. 11	<i>Fine Art and Fashion</i> featuring Skagit Valley Artists, Museum Guild Annual Spring Luncheon	Apr. 21, 28 May 5, 12, 19, 26	Spring Chamber Music Concert Series, jointly sponsored by the Museum and the Music Performance Trust Funds with the cooperation of the Seattle Musicians' Association, Local 76, A.F. of M.
Mar. 16	German romantic choral songs by the Thalia Chamber Choir	Apr. 28	Calligraphy demonstration by Mr. Odo Katayama
Mar. 17	Poetry of Robert Sund with musical accompaniment. (at the Pavilion). Music in the Galleries Series presented with assistance from the Seattle Arts Commission	May 5	<i>The Art of Hyogūshi</i> , film on the art of restoration
Mar. 24	<i>Candlelight Musicale</i> : Leonard Pennario, Veda Reynolds, Milton Katims, John Hornschuch, Virginia Katims. Inaugural program for Seattle Art Museum Regents	May 16	Classic French Films: Rene Clair's <i>Entr'Acte</i> (1924); Jean Vigo's <i>A Propos de Nice</i> (1930)
Mar. 31	The Polyphonic Singers in a program featuring Bach chorales	May 23	Man Ray's <i>Retour a la Raison</i> (1923); Marcel Duchamp's <i>Anaemic Cinema</i> (1926); Fernand Leger's <i>Ballet Mecanique</i> (1924); Jean Vigo's <i>Zero de Conduite</i> (1933)
Apr. 7	<i>Buson and His Followers</i> , Prof. Calvin French, University of Michigan, Ann Arbor	May 30	Jean Vigo's <i>L'Atalante</i> (1934)
Apr. 11	Films on Japanese art and culture: <i>Ikebana</i> , <i>Gardens of Japan</i> , <i>Nature Patterns</i>	June 9	<i>Art Now</i> , Peter Selz, University of California at Berkeley
Apr. 21	Ikebana demonstration of Ohara School by Mr. Mutsuo Tomita	June 15, 16	Contemporary Art Council Film Festival. Experimental films from the Museum of Modern Art introduced by Robert Sitton, Director of the Northwest Film Study Center, Portland Art Museum
	<i>Buson</i> , Dr. Harold P. Stern, Director, Freer Gallery of Art, Washington, D.C.		

LOANS TO OTHER INSTITUTIONS

In Seattle area

Bothell Public Library
Contemporary Northwest Art, 9

British Consul General of Seattle Residence, 4

Eastern Washington State Historical Society, Cheney
Cowles Memorial Museum, Spokane
Kathleen Gemberling Adkison, 1

Expo '74, Spokane
Our Land, Our Sea, Our Water, 6

Friends of the Crafts
Calligraphy and Lettering Design, 8

King County Arts Commission,
County Court House, 11

Olin Art Gallery, Whitman College, Walla Walla
Chinese Art, 5

Pacific Science Center, 5

Port of Seattle, 2

Congressman Pritchard, 2

Rainier Club, 18

The Seattle Foundation, 6

Seattle Municipal Building, offices of Mayor and City
Councilmen, 35

Seattle Tennis Club, 7

Seattle Trust and Savings Bank, 10

Sunset Club, 5

Tacoma Art Museum
Louis Bunce, 1
Rembrandt Etchings, 25

University of Washington, Henry Gallery
*Recent Constructions and Some Earlier Works by
Frank Stella*, 2
Atricoa Exhibition, 21

Outside Seattle Area

The Asia Society, Asia House Gallery, New York City,
and Fogg Art Museum, Harvard University, Cambridge,
Mass.
The Isfahan of Shah 'Abbas, 3

The Asia Society, Asia House Gallery, New York City
Chinese Jades, 4

The Detroit Institute of Art, Michigan, and the Palazzo
Strozzi, Florence, Italy
The Twilight of the Medici, 1670-1743, 2

Gallery 3, Greenwich, Conn.
Kelley Graphics, 2

Joslyn Art Museum and Sheldon Memorial Art Gallery,
Omaha and Lincoln, Nebraska
A Sense of Place, 1

Museum of Fine Arts, Boston, Mass.
Unearthing China's Past, 2

National Collection of Fine Arts, Smithsonian Institution,
Washington, D.C., and circuit to Seattle Art Museum,
and Portland Art Museum, Ore.
*Art of the Pacific Northwest: From the 1930's to the
Present*, 9

National Collection of Fine Arts, Smithsonian Institu-
tion, Washington, D.C., and circuit to Seattle Art
Museum, and The St. Louis Art Museum, Mo.
Tribute to Mark Tobey, 5

Philadelphia Museum of Art, Penn., and circuit to
Museum of Modern Art, New York City, and Art
Institute of Chicago, Ill.
Marcel Duchamp Retrospective Exhibition, 1

Portland Art Museum, Ore.
Testimony to a Process, 1

Santa Barbara Museum of Art, Cal.
The Horse in Art, 3

University Art Gallery, Rutgers University, The State
University of New Jersey, New Brunswick
Drawings by Helmut Von Erffa, 1 (Portrait of Mark
Tobey)

The University of Michigan Museum of Art, Ann Arbor
and circuit to Seattle Art Museum, and The Asia
Society, Asia House Gallery, New York City
The Poet-Painters: Buson and His Followers, 4

ANSELL JOHNSON & Co.

Certified Public Accountants

ANSELL G. JOHNSON
JOHN E. MEALS
JAMES R. PALMER
ELVIN W. PARRISH
ROBERT E. RAYNER

1330 WASHINGTON BUILDING
SEATTLE, WASHINGTON 98101
TELEPHONE 206 622-5912
CABLE ADDRESS "ANJOHN"

December 13, 1974

Board of Trustees,
Seattle Art Museum,
Seattle, Washington.

We have examined the combined balance sheet of the Seattle Art Museum and auxiliaries as of June 30, 1974, and the related combined statements of operating fund income, and operating and restricted 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.

In our opinion, the accompanying financial statements present fairly the financial position of the Seattle Art Museum and auxiliaries at June 30, 1974, and the results of their operations for the year then ended, in conformity with the accounting principles referred to in the summary of accounting policies, applied on a basis consistent with that of the preceding period.

The supplementary combined statement of operating expenditures by expense classification was derived from the accounting records tested by us as a part of the auditing procedures followed in the examination of the financial statements, and, in our opinion, is fairly presented in all material respects in relation to the financial statements taken as a whole.



Certified Public Accountants

COMBINED BALANCE SHEET
SEATTLE ART MUSEUM AND AUXILIARIES
June 30, 1974

ASSETS

OPERATING FUNDS		
Cash		\$ 60,846
Marketable securities (market value \$350)		350
Accounts receivable		18,094
Interest receivable		2,037
Bookstore inventory — at actual cost		55,620
Prepaid expenses and deposits		<u>22,197</u>
		<u>\$ 159,144</u>
RESTRICTED FUNDS		
Cash — savings accounts		\$ 234,374
Marketable securities:		
Bonds (market value \$335,451)	\$426,620	
Common and preferred stocks (market value \$903,057)	785,160	
Short-term securities (market value \$536,000)	<u>536,000</u>	1,747,780
Due from operating funds		2,218
Interest receivable		<u>5,255</u>
		<u>\$1,989,627</u>
		<u><u>\$2,148,771</u></u>

LIABILITIES AND FUND BALANCES

OPERATING FUNDS		
Accounts payable		\$ 57,303
Income collected in advance		6,181
Due to restricted funds		<u>2,218</u>
		<u>\$ 65,702</u>
Operating fund balances:		
Seattle Art Museum	\$ 62,891	
Contemporary Art Council of the Seattle Art Museum	8,660	
Seattle Art Museum Guild	17,592	
Asian Art Council of the Seattle Art Museum	<u>4,299</u>	93,442
		<u>\$ 159,144</u>
RESTRICTED FUNDS		
Restricted fund balances:		
Endowment funds		\$1,089,758
Funds restricted by Museum trustees:		
Margaret E. Fuller Purchase Fund	\$220,189	
Butterbaugh Program Fund	<u>64,779</u>	284,968
Other funds restricted for specified purposes		<u>614,901</u>
		<u>\$1,989,627</u>
		<u><u>\$2,148,771</u></u>

The accompanying summary of accounting policies and notes are an integral part of this statement.

COMBINED STATEMENT OF OPERATING FUND INCOME
SEATTLE ART MUSEUM AND AUXILIARIES
For the year ended June 30, 1974

OPERATING INCOME

Sales — Bookstores and auxiliaries		\$ 117,084
Less cost of sales		<u>74,896</u>
		\$ 42,188
Fund raising projects — net of expense		17,789
Admissions and fees		12,859
Photograph and library income		4,241
Interest on unrestricted funds		4,159
Other miscellaneous income		<u>10,069</u>
		<u>\$ 91,305</u>
Memberships, donations and grants:		
Memberships	\$123,651	
Unrestricted contributions	157,253	
Grants — current usage	<u>45,600</u>	326,504
		<u>\$ 417,809</u>

OPERATING EXPENDITURES

Administration and supervision	\$148,116	
Asian department	46,772	
Library	18,626	
Photography and slide library	29,330	
Education	37,952	
Bookstore operations	28,288	
Publicity	13,566	
Exhibitions	119,054	
Development office	57,639	
Membership expense	24,966	
Art acquisitions	6,850	
Equipment purchases	16,898	
Office alterations	16,831	
Interest expense on loan from restricted funds	<u>2,335</u>	
		<u>\$ 567,223</u>
		NET INCOME (LOSS)
		<u><u>\$(149,414)</u></u>

The accompanying summary of accounting policies and notes are an integral part of this statement.

COMBINED STATEMENT OF OPERATING AND RESTRICTED FUNDS
SEATTLE ART MUSEUM AND AUXILIARIES
For the year ended June 30, 1974

	RESTRICTED FUNDS				
	OPERATING FUNDS	FUNDS			OTHER RESTRICTED FUNDS
		TOTAL	ENDOWMENT FUNDS	RESTRICTED BY TRUSTEES	
Balances — July 1, 1973	\$138,318	\$1,924,900	\$1,008,163	\$284,969	\$631,768
ADDITIONS					
Gifts, bequests and grants		177,477	1,035		176,442
Earnings on investments		138,698	37,226	46,649	54,823
Gain on sales of securities		198,000	149,509	45,821	2,670
	\$138,318	\$2,439,075	\$1,195,933	\$377,439	\$865,703
DEDUCTIONS					
Net loss before restricted fund support	\$149,414				
Loss on sales of securities		\$ 154,484	\$ 68,949	\$ 119	\$ 85,416
Purchase of art objects		180,135			180,135
Equipment purchases, publications, and awards		10,291			10,291
	\$149,414	\$ 344,910	\$ 68,949	\$ 119	\$275,842
BALANCES BEFORE TRANSFERS	\$(11,096)	\$2,094,165	\$1,126,984	\$377,320	\$589,861
INTER-FUND TRANSFERS					
Restricted fund support	\$109,588	\$(109,588)	\$(37,226)	\$(42,464)	\$(29,898)
Current income restricted	(5,050)	5,050			5,050
Other transfers				(49,888)	49,888
	\$104,538	\$(104,538)	\$(37,226)	\$(92,352)	\$ 25,040
BALANCES — JUNE 30, 1974	\$ 93,442	\$1,989,627	\$1,089,758	\$284,968	\$614,901

The accompanying summary of accounting policies and notes are an integral part of this statement.

**SUMMARY OF ACCOUNTING POLICIES AND
NOTE TO COMBINED FINANCIAL STATEMENTS
SEATTLE ART MUSEUM AND AUXILIARIES**

SUMMARY OF ACCOUNTING POLICIES

ACCOUNTING METHOD

In the accompanying financial statements the accounts of the Seattle Art Museum are combined with those of the Seattle Art Museum Guild, the Contemporary Art Council of the Seattle Art Museum, and the Asian Art Council of the Seattle Art Museum.

The accounting records are maintained generally on a cash basis, except that the bookstore inventory, related sales and cost of sales, and certain accounts receivable and accounts payable are recorded on the accrual basis. In accordance with accounting policies generally followed by museums, works of art, land, buildings and equipment are excluded from the balance sheet. Expenditures for such items are charged directly to expense or to fund balances.

MARKETABLE SECURITIES

Investments are generally carried at cost if purchased or at market value on date of receipt if acquired by gift.

FEDERAL INCOME TAX

The museum is exempt from Federal income taxes under Section 501(c)(3) of the Internal Revenue Code of 1954.

NOTE TO COMBINED FINANCIAL STATEMENTS

During the year, the Seattle Art Museum adopted a pension benefit plan for all eligible employees. The plan is funded through an annuity program requiring payments of approximately \$9,000 annually.

The Museum is also committed to provide cash retirement benefits for certain employees not eligible for the annuity plan. At June 30, 1974, the estimated future liability for such benefits is \$87,000, based on the present value of retirement payments over normal life expectancies.

MUSEUM STAFF (as of 1974)

Administration

Dr. Richard E. Fuller, *President and Director Emeritus*
Willis F. Woods, *Director*
Marilyn Miller Davis, *Business Manager*
Mrs. Coe V. Malone, *Executive Secretary/Program Coordinator*
Mrs. Pauline DeHaart Adams, *Registrar*
H. Neil Meitzler, *Designer*
Janet Showalter, *Secretary to Director*
Peggy Comin, *Receptionist*

Asian Department

Henry Trubner, *Curator*
William J. Rathbun, *Assistant Curator*
Mrs. Robert E. Dale, *Secretary*
Yin-wah Ashton, *Research Assistant*

Education

Dorothy F. Lahr, *Director*
Sarah A. Clark, *Associate*
Virginia Voorhees, *Assistant, Children's Classes/Films*

Development/Membership

Richard Burton, *Director*
Mrs. Norman M. Warshaw, *Membership Secretary*
Judith Torres, *Secretary/Assistant, Development*
Mrs. Bennie J. Reid, *Assistant, Membership*

Libraries

Mrs. Lawrence de Fato, *Librarian, Reference Library*
Ms. Joan H. Nilsson, *Photo/Slide Librarian*
Paul Macapia, *Photographer*
Paul Haertig, *Assistant Photographer*

Public Relations

Jeri McDonald, *Director*
Mrs. Tracy L. Brown, *Assistant*

Book Shops

Mrs. Frank H. Molitor, *Manager*
Margaret V. Evans, *Assistant*

Pavilion

Tore Hoven, *Manager*
Mrs. Buel Blake, *Assistant, Book Shop/Information*
Mrs. Michael C. Duffy, *Assistant, Book Shop/Information*
Mrs. A. Vincent Shorrock, *Assistant, Book Shop/Information*

Shipping Department

William J. Lahr, *Supervisor*
Gregory J. Olson, *Assistant/Film Programs*

Ronald Phillips, *Musical Director*

Seattle Park Department Maintenance Staff

Robert Ramsey, *Chief Custodian*
David W. Burns, Leonard C. Lewan, Maetreon Jacobs, John W. Madden, *Custodians*