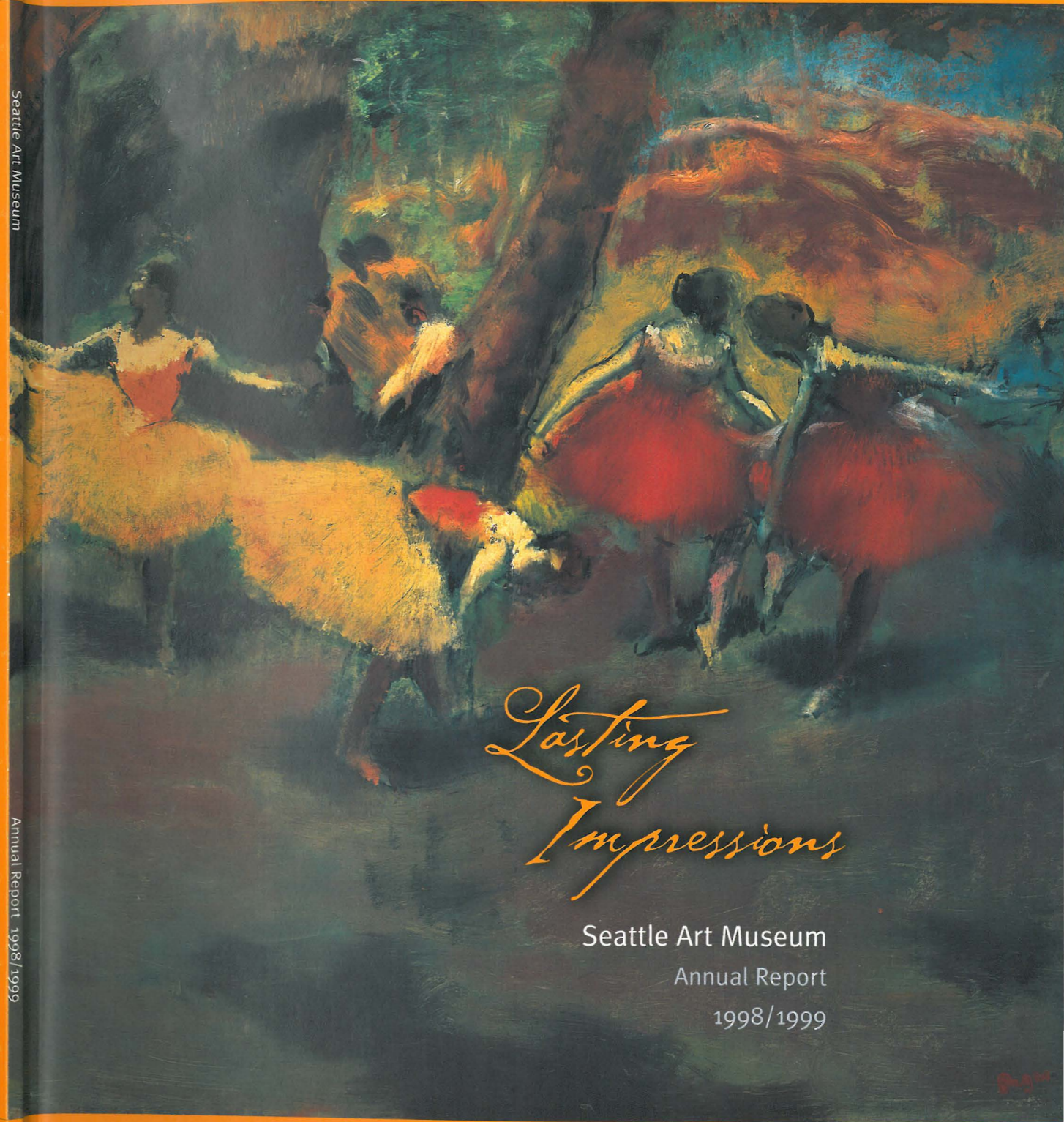




Seattle Art Museum Annual Report 1998/1999

Seattle Art Museum

Annual Report 1998/1999



Lasting Impressions

Seattle Art Museum
Annual Report
1998/1999

A museum must be judged by its vision for the future as well as by its work for today. It must aim to be as vital—if not more so—to the next generation as it is to this one, if it is to succeed in making art important and meaningful in the lives of the people it serves.

SEATTLE ART MUSEUM

During the past year at the Seattle Art Museum, we took steps that not only enriched the museum as it exists now, but also will shape the way future residents of our region come to know and think about art. We're proud of the work we've done. We're grateful to our generous donors and volunteers for making it possible. And we're confident that we are building a cultural resource that will make a lasting impression well into the twenty-first century.



Seattle Art Museum
Annual Report
1998/1999

CONTENTS

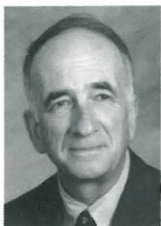
- 4 Letter from the Chairman and President
- 5 Letter from the Director
- 7 Exhibitions and Special Installations
- 14 Acquisitions
- 27 Education
- 34 Development
- fold out Financial Report



Richard P. Cooley
Chairman

Letter from the Chairman and President

This past fiscal year offered both unprecedented challenges and extraordinary opportunities for the Seattle Art Museum. While working to maintain and ensure SAM's financial future, we hosted many dynamic artistic and educational programs which attracted over half a million visitors. More than 56,000 schoolchildren—the most ever—visited our two museums, downtown and Volunteer Park, not only viewing exceptional art but also exploring their own identity by creating art as well. We ended the fiscal year on June 30, 1999, with the unparalleled artistic and popular success of the exhibition *Impressionism: Paintings Collected by European Museums*. Clearly, our role in the community has expanded dramatically.



Brooks E. Ragen
President

In addition to offering top-quality artistic and educational programming, a major priority is to secure a strong endowment that will provide for future excellence. The goal of the Century Endowment Campaign is to raise an additional \$30 million in endowment by December 2000. A strong endowment is essential if the Seattle Art Museum is to continue to bring major exhibitions such as *Impressionism* to Seattle. A strong endowment also guarantees that younger generations in all parts of our community will have access to great art.

An outstanding achievement this year was the effort to purchase the last six acres of undeveloped waterfront in downtown Seattle for a sculpture park. In partnership with the Trust for Public Land, the city, and the county, the Seattle Art Museum embarked on a community vision to create "a museum without walls," a green space in the center of the city. Unprecedented support from private individuals, corporations, and foundations propelled the project forward and guaranteed its long-term financial viability without compromising other elements of the institution. The park will be a place for people to dream, think, breathe, and enjoy both nature and art.

Excitement is building over potential museum expansion downtown on the remainder of the block and/or across the street at the Heliparker Garage site. We are in the early stages of shaping the Seattle Art Museum for the future. When completed, expansion will enable SAM to assume an even greater role in our community.

We are fortunate to be part of this dynamic moment in the evolution of the Seattle Art Museum and thankful to all of the people who have made this remarkable year possible. Many museum donors—individuals, corporations, foundations, and government agencies—have generously supported our ambitious programs. Artists, lenders, experts, and museum colleagues have used their talents and time to create a high-caliber exhibition schedule. And finally, none of our recent accomplishments or plans would be possible without the skillful leadership of Director Mimi Gates and the dedicated staff she has assembled.

Richard P. Cooley
Chairman

Brooks E. Ragen
President



Mimi Gardner Gates
Director

Letter from the Director

What an extraordinary year for the Seattle Art Museum! During the past fiscal year, from July 1, 1998, to June 30, 1999, the combined attendance at the downtown museum and at the Seattle Asian Art Museum totaled over half a million people, and museum membership surpassed 31,000. More than ever before, residents and visitors to our community became aware of the Seattle Art Museum as a dynamic resource for learning, family fun, and the enjoyment of great works of human creativity.

Throughout the year, our artistic programming was high in quality and rich in diversity. Downtown exhibitions ranged widely—from the breathtaking vistas of the nineteenth century American painter Thomas Moran and the art and culture of ancient Egypt to the stunning monumental "heads" by distinguished artist and Washingtonian Chuck Close and the modern art collection of our preeminent trustees Virginia and Bagley Wright.

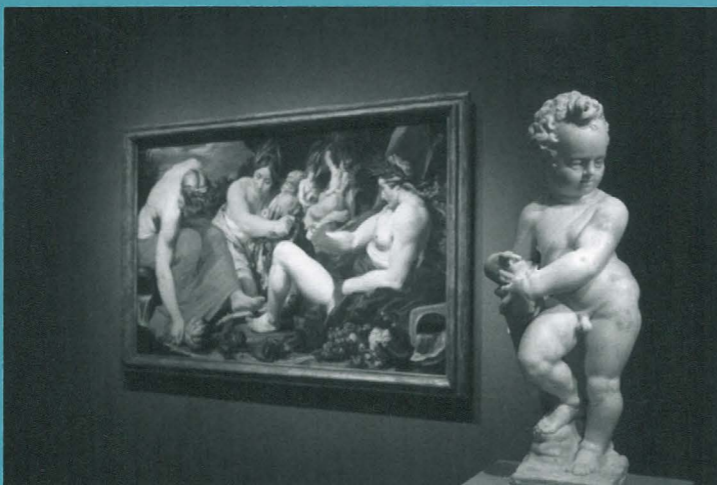
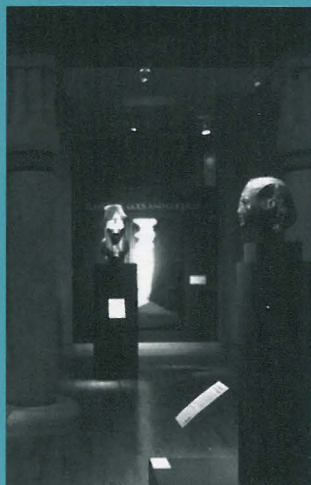
The Seattle Asian Art Museum also thrived with exhibitions and educational programs that were successful and lively. A colorful new exhibition of shadow puppets and imperial robes enlivened the Chinese galleries while the Japanese galleries were filled with *Flights of Fancy*, a fine exhibition of Japanese masterworks that opened the Year of Japan, our celebration of the art and history of this fascinating culture. Suggested admission price was lowered, attendance rose by 3,000 visitors, and almost 14,000 people, primarily families, took advantage of our Free First Saturdays, featuring art-making, musical performances, and family films. Equally important were the outstanding scholarly programs, featuring lectures on Chinese ceramics and paintings and Japanese architecture.

The Year of Japan culminated with the opening of *Modern Masters of Kyoto: Nihonga from the Griffith and Patricia Way Collection*, a project that encompassed an exhibition, a major publication, and an international symposium. This was also the appropriate moment to recognize the significant contribution of William Jay Rathbun, John A. McCone Curator of Asian Art, who retired September 1, 1999, after twenty-seven years of distinguished work on the curatorial staff.

The most difficult challenge the museum faced during the year was resolving the case of Henri Matisse's *Odalisque*. After exhaustive research, we concluded that this was the painting taken from Paul Rosenberg by the Nazis during World War II, that he never regained possession of it, and thus, the Rosenberg family was the rightful owner. In June 1999, we returned the painting to the family. The museum continues litigation against the Knoedler Gallery which sold the painting to our donors, Mr. and Mrs. Prentice Bloedel.

As the fiscal year came to a close, *Impressionism* was just beginning its highly-acclaimed run (see page 10). Looking ahead, we will enjoy a diverse exhibition schedule, including *An American Century of Photography: From Dry-Plate to Digital*; *Porcelain Stories: From China to Europe*; and *Explore Korea: A Visit to Grandfather's House*. In addition, we will celebrate nineteenth- and twentieth-century American art and a major archaeological show featuring a spectacular lost civilization of western China. All of this and a new sculpture park are intimations of the excitement that lies ahead at the Seattle Art Museum in the twenty-first century.

Mimi Gardner Gates
The Illsley Ball Nordstrom Director



In the same year that we hosted stunning exhibitions of treasures from Egypt and Impressionist paintings, we also presented thought-provoking smaller exhibitions, including shadow puppets from China and an installation of works from our permanent collection organized by sixth graders.

EXHIBITIONS AND SPECIAL INSTALLATIONS

The variety of large and small shows enlivened our two buildings and gave our visitors reasons to return often. One very special chapter at the downtown museum was the pairing of the Chuck Close retrospective with the in-depth look at modern art from the collection of preeminent SAM trustees Virginia and Bagley Wright. Together, these installations gave our audience an unprecedented look at post-1945 art, from the Abstract Expressionists to the latest paintings of Close, the most famous graduate of the University of Washington's School of Art.

Clockwise from top left: **Wonders of Clay and Fire**; photo: Paul Macapia; **Testimonies: The Art of Ross Palmer Beecher and Barbara Earl Thomas**; photo: Amy Norod; **The Virginia and Bagley Wright Collection of Modern Art**; photo: Eduardo Calderón; Reinstallation of Medieval, Renaissance, and Baroque Galleries; photo: Paul Macapia; **Egypt: Gift of the Nile**; photo: Paul Macapia; **Chuck Close**; photo: Eduardo Calderón; **George Tsutakawa**; photo: Paul Macapia

SEATTLE ASIAN ART MUSEUM

Special Exhibitions

The Individualistic Brush: Chinese Paintings of the 17th and 18th Centuries
October 26, 1998–August 2, 1999
New acquisitions in Chinese painting.

Korean Screens from the Seattle Art Museum and Local Collections
November 18, 1998–August 22, 1999
Korean folk painting.

Flights of Fancy: Natural and Supernatural Imagery in Japanese Art
December 9, 1998–July 25, 1999
Favorite works of Japanese art from SAM's collections, including *Crows* and *Scroll of Deer and Poems*.



Wonders of Clay and Fire; photo: Paul Macapia

Wonders of Clay and Fire: Chinese Ceramics through the Ages
Selections from the Jiurutang Collection and the Jinglexuan Collection
Ongoing, Phase II opened January 9, 1999
A group of 282 Chinese ceramics selected from two major private collections.

Organized by the Seattle Art Museum and made possible in part through the generous support of two anonymous donors.

Eleven Heads Are Better than One: Sixth Graders Connect with SAM Documents International Part II
April 1, 1999–April 2, 2000
Sixth graders from South Shore and Washington Middle Schools chose the art and wrote the labels for this installation. Pairs of works from the permanent collection compare Asian art to art from non-Asian cultures.

This exhibition is part of a four-year project called *Growing Up With Art*, which has been generously funded by The Pew Charitable Trusts; M. J. Murdock Charitable Trust; Microsoft Corporation; the National Endowment for the Arts with the H.J. Heinz Company Foundation; The Coca-Cola Foundation; The Discuren Charitable Foundation; the King County Arts Commission Hotel/Motel Tax Revenues; PONCHO; and the Washington State Arts Commission. The Corporate Council for the Arts provided support for this exhibition through its generous annual funding of the museum.

Worlds of Fantasy: Chinese Shadow Puppets
April 22, 1999–April 2, 2000
Shadow puppets from the Seattle Art Museum's permanent collection.

Woven Symbols: Chinese Garments and Textiles
April 22, 1999–April 2, 2000
Changeover October 1999
Chinese textiles from the Seattle Art Museum's permanent collection.

SEATTLE ART MUSEUM

Special Exhibitions

Egypt: Gift of the Nile Ancient Egyptian Art and Architecture from the University of Pennsylvania Museum of Archaeology and Anthropology
October 15, 1998–January 10, 1999
Attendance: 88,203

An exhibition featuring more than 130 Egyptian treasures unearthed during archaeological excavations by the University of Pennsylvania, including objects dating from the third millennium B.C. to the Greco-Roman period. One of the most extensive collections of Egyptian antiquity in the United States, at the center of which is an extraordinary 4,300-year-old funerary chapel wall, over twenty-two feet long and weighing five tons.

This exhibition was organized by the University of Pennsylvania Museum of Archaeology and Anthropology and the Dallas Museum of Art. Presenting Sponsors: *The Seattle Times*, Seafirst Bank Museum Sponsor: Seattle Arts Commission Exhibition Sponsor: PONCHO Additional support provided by contributors to the Annual Fund.

Chuck Close
February 18–May 9, 1999
Attendance: 64,179 in conjunction with *The Virginia and Bagley Wright Collection of Modern Art*
A thirty-year retrospective of Close's portraits, featuring monumental paintings along with drawings, collages, prints, photographs, and holograms.

This exhibition was organized by The Museum of Modern Art, New York. The exhibition and its accompanying publication were made possible by generous grants from Michael and Judy Ovitz, Banana Republic, and Jon and Mary Shirley.

In Seattle, the leadership grant was generously provided by Jon and Mary Shirley. Media sponsor: *Seattle Weekly*. Additional support was provided by the Charles Simonyi Exhibition Endowment, Christie's, H.S. Wright III and Kate Janeway, and contributors to the Annual Fund.



Chuck Close; photo: Eduardo Calderón

The Virginia and Bagley Wright Collection of Modern Art
March 4–May 9, 1999
Attendance: 64,179 in conjunction with *Chuck Close*
Post-World War II works from the private collection of Virginia and Bagley Wright and works given by them to SAM's permanent collection. The show spanned the key movements in American contemporary art since 1945, from Abstract Expressionism to recent sculptures and installations by such artists as Kiki Smith and Katharina Fritsch.

This exhibition was organized by the Seattle Art Museum. In honor of Virginia and Bagley Wright, the following corporations and individuals generously supported the exhibition: The Commerce Bank of Washington and Bessemer Trust, lead grant; Christie's, corporate sponsorship. Additional support provided by the Herman and Faye Sarkowsky Exhibition Endowment, the David and Bette Sprague Exhibition Endowment, and by contributors to the Annual Fund.

Lucian Freud: Etchings from the PaineWebber Art Collection
June 5–August 15, 1999
An exhibition including forty-four of Freud's etchings (portraits and nudes) made since 1982.

This exhibition was organized by the Yale Center for British Art and made possible by PaineWebber Group Inc. (The installation was enhanced by a major portrait of Leigh Bowery, which was generously lent from a private collection.)

Impressionism: Paintings Collected by European Museums

June 12–August 29, 1999
Attendance: 316,000

An important exhibition of Impressionist paintings drawn from leading European art museums and the largest-ever survey of Impressionism in the Pacific Northwest. The exhibition offered insights into Impressionism's early struggle for acceptance by European collectors, dealers, and museum professionals. It included works by Paul Cézanne, Edgar Degas, Paul Gauguin, Édouard Manet, Claude Monet, Berthe Morisot, Camille Pissarro, Pierre-Auguste Renoir, Alfred Sisley, and Vincent van Gogh.

This exhibition was organized by the High Museum of Art, Atlanta, in collaboration with the Denver Art Museum and the Seattle Art Museum.

Presenting Sponsor: U S WEST

Exhibition Sponsor: The Boeing Company

Museum Sponsor: *The Seattle Times*

Corporate Sponsor: KeyBank

Foundation Sponsor: Robert Lehman Foundation, Inc.

Promotional Sponsor: Starbucks Coffee Company

Television Sponsor: KING-5 Television

Endowment Support: Kreielsheimer Exhibition Endowment

Additional support is provided by the Allen Foundation for the Arts, Seattle Art Museum Supporters (SAMS), Cole & Weber, and contributors to the Annual Fund.

Impressionism Statistics

At the time of printing this report, we know that our *Impressionism* exhibition was a huge success! Unprecedented crowds and rave reviews made this a summer not to forget. Here is a summary of the impact of this exhibition:

Attendance

Impressionism attracted the largest crowds in SAM history—315,943 people—beating the previous high of 236,217 set by the *Leonardo Lives* exhibition in 1997. This total includes 25,399 people from Members Mondays, 7,000 school children, and 18,281 people during the thirty-nine-hour marathon final weekend.

Membership

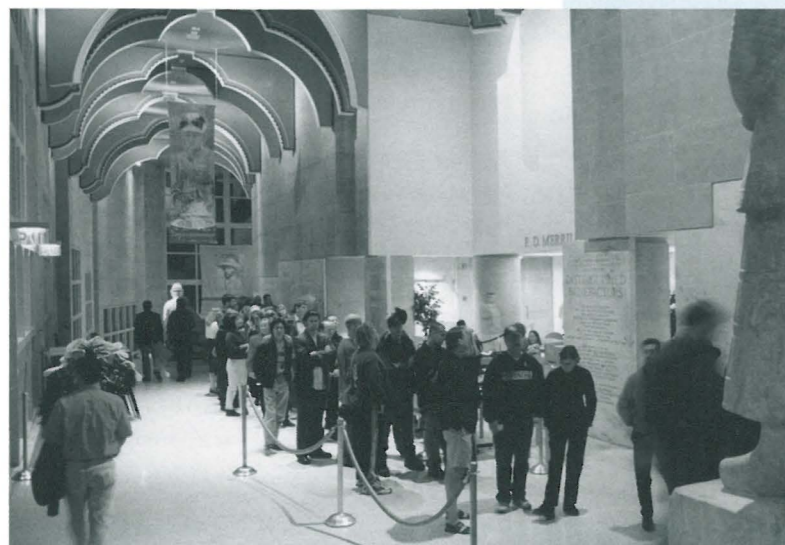
As of September 30, 1999, museum membership had reached 35,100—an all-time high. Since June 1, 1999, 12,500 members have joined the museum.

Print

The *Impressionism* exhibition led to 129 print placements reaching about twenty-six million newspaper and magazine subscribers.

Broadcast

Coverage of the exhibition was phenomenal. All of the major networks, including KCPQ (FOX), Northwest Cable News, KOMO, and KING (one of the exhibition sponsors), devoted a significant amount of prime-time coverage to the exhibition, particularly during the opening and closing weekends. In all, local stations aired sixty-one mentions of the exhibition.



Lines for *Impressionism: Paintings Collected by European Museums*; photo: Stephanie Christalli

Documents Northwest: The PONCHO Series

Testimonies: The Art of Ross Palmer Beecher and Barbara Earl Thomas

August 20, 1998–January 24, 1999

Works by two Seattle artists known for their symbol-laden imagery.

Roy McMakin:

How Do I Know How You Know?

June 3–October 31, 1999

In this exhibition, the artist made unorthodox use of familiar household items to evoke a domestic setting.

The Documents Northwest exhibition series is made possible through the ongoing generous support of PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations). Additional support was provided by contributors to the Annual Fund. Exhibition materials for *Roy McMakin* were made possible in part by the generous contribution of Sleep Train.

Collections and Special Installations

Roots, Bark, and Grass: Northwest Coast Basketry from the Collection of Warren Hill

July 9, 1998–April 25, 1999

Tlingit and Interior Salish baskets from the late nineteenth and early twentieth centuries.

Africa Possessed

July 9, 1998–August 8, 1999

400 Men of African Descent by Marita Dings, acquired after being nominated by the public in *A Passion for Possession*, and Jacob Lawrence's *John Brown Series*, with writings and songs about John Brown.

Is Egyptian Art African?

July 30, 1998–ongoing

This installation combines ancient Egyptian art with African art, linking the two cultures and exploring mutual influences.

George Tsutakawa

August 20, 1998–January 24, 1999

A memorial exhibition honoring the beloved Seattle artist and teacher. Sculptures, paintings, and prints from our permanent collection were complemented by loans from the artist's family.



Reinstallation of Medieval, Renaissance, and Baroque Galleries; photo: Paul Macapia

Cindy Sherman: Allegories

August 27, 1998–January 24, 1999

Black and white photographs and large-format color photographic prints.

This exhibition featured loans from the Eli Broad Family Foundation and was underwritten by the Anne Gerber Exhibition Endowment.

Grennan & Sperandio:

The Peasant and the Devil

August 27, 1998–January 24, 1999

An installation of comic book layouts from the Grennan & Sperandio publication (see page 12), produced in conjunction with *Cindy Sherman: Allegories*.

Reinstallation of Medieval, Renaissance, and Baroque Galleries

December 24, 1998–ongoing

A new look at our collection including such highlights as *Pomponne II de Bellièvre* by Anthony van Dyck and *Hagar and the Angel* by Bernardo Strozzi.

Talking Fingers: Contemporary Weavings from the Northern Northwest Coast

May 8, 1999–April 23, 2000

Works of contemporary Native weavers in two styles: the Chilkat style of the eighteenth century and the earlier Raven's Tail style. Includes a dancing robe, a child-sized robe, and an apron.

Anselm Kiefer and Germanic Tradition

June 4, 1999–January 2, 2000

A selection of paintings, works on paper, sculpture, and furniture from our permanent collection, along with key works borrowed from private collections. The artists include Georg Baselitz, Max Beckmann, Joseph Beuys, Josef Breitenbach, Marcel Breuer, Käthe Kollwitz, Wilhelm Lehmbruck, Markus Lüpertz, Albert Renger-Patzsch, August Sander, and Rosemarie Trockel.

Early American Landscape and Graphic Tradition

June 11, 1999–May 14, 2000

American landscape paintings and works on paper from our permanent collection. Paintings by Albert Bierstadt, Frederic Church, Jasper Francis Cropsey, Alvan Fisher, Sanford Gifford, William Hart, Martin Johnson Heade, Daniel Huntington, George Inness, and David Johnson.

Earthworks Revisited

June 17, 1999–May 14, 2000

A twentieth-anniversary celebration of the King County Arts Commission's two-part project *Earthworks: Land Reclamation as Sculpture* from 1979. Includes artists' plans for reclamation of technologically damaged sites in King County, including models, drawings, and photographs.

Publications

In conjunction with *The Virginia and Bagley Wright Collection of Modern Art*, we produced a catalogue written by Trevor Fairbrother, SAM's Deputy Director of Art/Jon and Mary Shirley Curator of Modern Art, which also included an essay by Bagley Wright. The catalogue, which beautifully documents the collection with full-page color photography, received an award in the 1999 AAM Museum Publications Design Competition.

The Peasant and the Devil is a comic book created by Simon Grennan and Christopher Sperandio, and commissioned on the occasion of *Cindy Sherman: Allegories*. The book was co-published by the museum and Fantagraphics Books. It was generously funded by a grant from The William E. Weiss Foundation.

Additionally, we began several publications related to the African collection and the collections of Asian and European porcelain, as well as to exhibitions of Chinese and Japanese art. All are in various stages of production.

Conservation

A generous grant from the Kress Foundation supported conservation at The Metropolitan Museum of Art of a *Standing Cupid* attributed to Giambologna (ca. 1580).

We are grateful to the J. Paul Getty Museum, which fully donated the services of its Department of Decorative Arts and Sculpture Conservation in the treatment and analysis of five European terra-cotta sculptures in our collection.

We are also pleased to thank the Department of Conservation, the Institute of Fine Arts, New York University, which donated conservation of a portrait by Jacopo Tintoretto.

Loans

The Seattle Art Museum loaned thirty-five objects from its permanent collection for seventeen exhibitions shown in twenty-six venues in the United States and abroad.



Plate, ca. 1903, American, Weller Pottery, Zanesville, Ohio, Jacques Sicard, French, working in America, pottery, Purchased with the Decorative Arts and General Acquisition Funds; photo: Eduardo Calderón

The permanent collection continues to grow, enhanced by generous gifts and strategic purchases. This year, we added more than 787 works to our

ACQUISITIONS

collection. Highlights included a collection of more than three hundred ancient Chinese snuff bottles, two fine African masks, two major works of eighteenth-century French porcelain, and twelve 1920s photographs by Seattle artist Ella McBride.



Stephen Balkenhol, German, b. 1957, *Man in Mask*, 1999, poplar wood and paint, Gift of Agnes Gund and Daniel Shapiro in honor of Mr. and Mrs. Bagley Wright; photo: Joshua White

Collections

Collection of 331 Chinese porcelain snuff bottles
Gift of Eugene Y.C. Sung, 98.49.1–.329

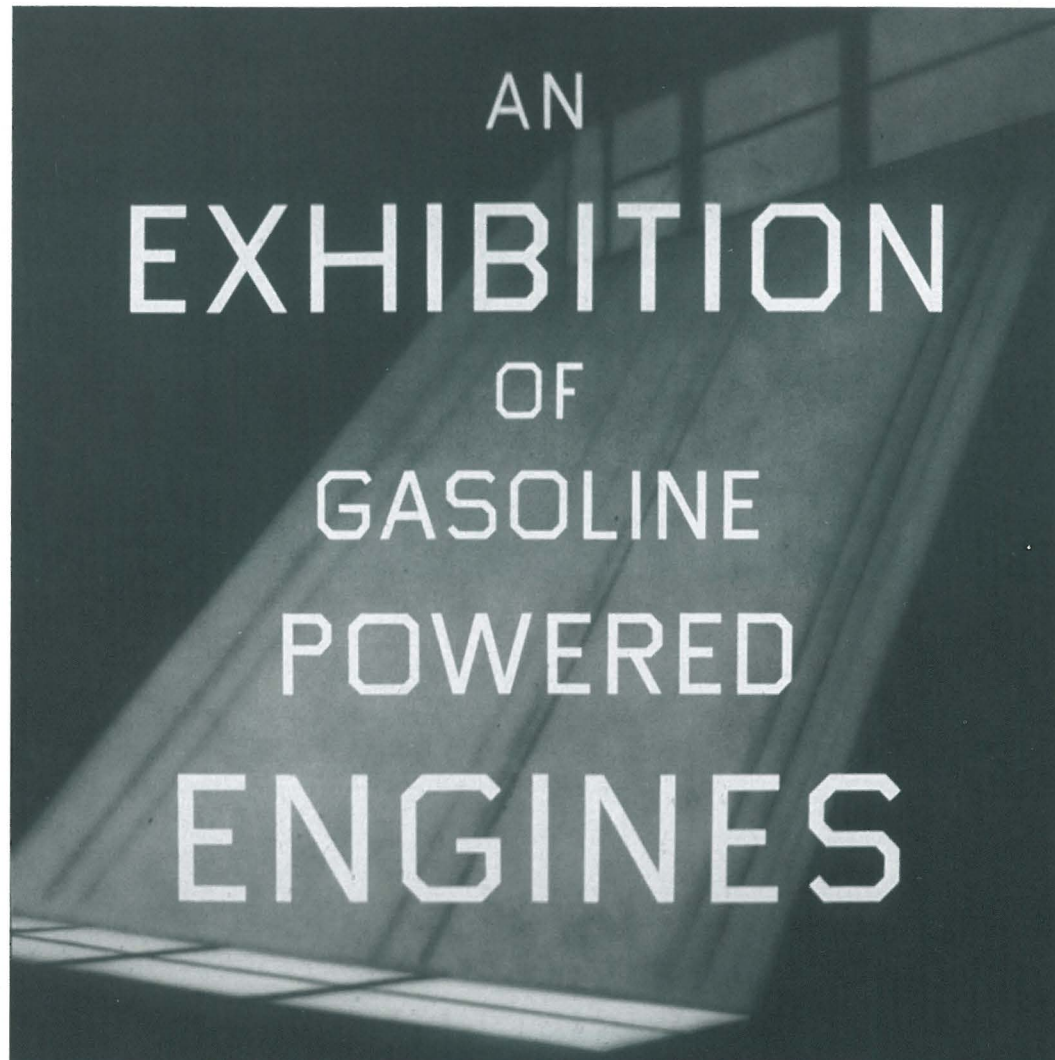
Collection of 157 works of art from Japan, China, and Korea

Ceramics, metals, wood and bamboo, baskets, furniture, stone, bone, painting, and textiles
Gift of the estate of Frank D. Stout, 98.47.1–.88

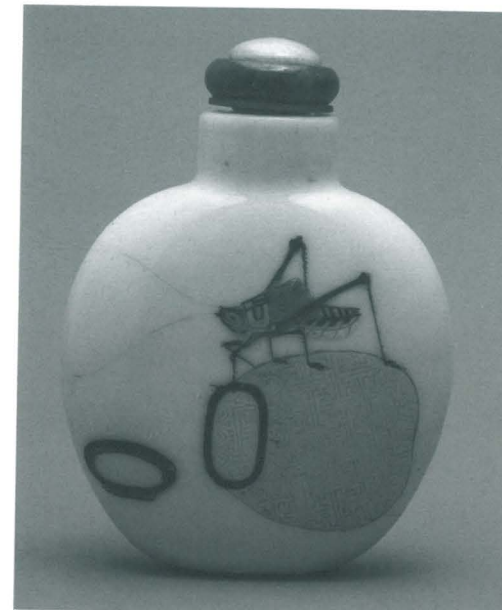
Collection of 138 works of art from Japan

One pair of six-panel folding screens, 29 works of decorative art, folk crafts, and textiles, 106 wood-block prints and modern works on paper, and 1 hanging scroll of Chinese calligraphy
Gift of the estate of Frances and Thomas Blakemore, 98.53.1–.134

Collection of 23 silver decorative arts from France, the Channel Islands, Ireland, and England
Gift of Richard William Condon Falknor, 98.32.1–.22



Edward Ruscha, American, b. 1937, *An Exhibition of Gasoline Powered Engines*, 1993, acrylic on linen; Purchased with funds from Susan and Jeffrey Brotman, Mary Alice and Dick Cooley, Jane and David Davis, Robert Dootson, Lyn and Jerry Grinstein, Ann and John H. Hauberg, Mimi and Vinton Sommerville, Mary and Dean Thornton, Carol Wright, and the Margaret E. Fuller Purchase Fund; photo: Paul Macapia



Snuff bottle from acquired collection, 1821–1850, Chinese, Qing Dynasty, Daoguang reign, porcelain, enamel, and gilt, Gift of Eugene Y.C. Sung; photo: Eduardo Calderón

Modern and Contemporary Art

Leo Castelli 90th Birthday Portfolio, edition 36 of 90
Gift of Jean-Christophe Castelli and tribute from the artists in honor of Leo Castelli, 99.33.1–.9

1. Jasper Johns
American, b. 1930
Leo, 1997
Etching on Hahnemühle Copperplate paper

2. Ellsworth Kelly
American, b. 1923
Blue (for Leo), 1997
Serigraph on Somerset Velvet paper

3. Joseph Kosuth
American, b. 1945
'Titled Quotation (for L.C.)', 1997
Serigraph and hot stamping on Coventry Rag Vellum paper

4. Roy Lichtenstein
American, 1923–1997
Interior with Chair, 1997
Serigraph on Somerset Textured paper

5. Bruce Nauman
American, b. 1941
Life Fly Lifes Flies, 1997
Etching on BFK Rives paper

6. Robert Rauschenberg
American, b. 1925
Caucus, 1997
Offset lithograph on Arches paper

7. James Rosenquist
American, b. 1933
The Flame Dances on Leo's Book, 1997
Lithograph on Arches cover paper

8. Edward Ruscha
American, b. 1937
"L.C.", 1997
Serigraph on Somerset Satin paper

9. Richard Serra
American, b. 1938
Leo, 1997
Etching on Somerset textured paper

Glen Alps
American, 1913–1996
Gift of the estate of Glen Alps, 98.90–.95

1. *Indian Rock Writings*, 1946
Lithograph

2. *Foliation*, 1950
Lithograph

3. *The Family*, 1952
Lithograph

4. *Night Landscape*, 1952
Serigraph

5. *Two Figures*, 1953
Serigraph

6. *Embossed Line*, n.d.
Intaglio



Andy Warhol, American, 1928–1987, *Banana*, 1966, screen print on acetate, Gift of Robert B. and Honey Dootson; photo: Paul Macapia

Guy Anderson

American, 1906–1998
Untitled, 1970
 Woodcut with tempera and pen
 Gift of the estate of Dorothy C. Malone, 99.17

Arthur S. Aubry

American, b. 1960
Ballard Market Receipt, 26 Mar 1995, 1995
 C-Print, edition 1 of 5
 Gift of Matthew and Maxine Lennon, 98.38

Stephen Balkenhol

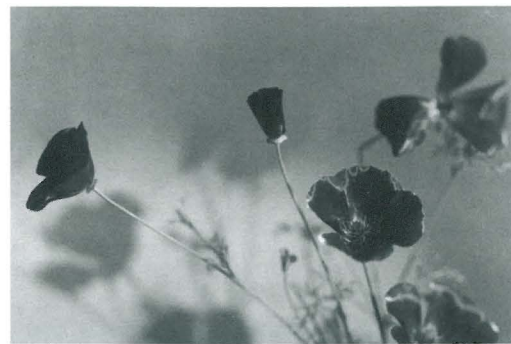
German, b. 1957
Man in Mask, 1999
 Poplar wood and paint
 Gift of Agnes Gund and Daniel Shapiro in honor of Mr. and Mrs. Bagley Wright, 99.38

Ross Palmer Beecher

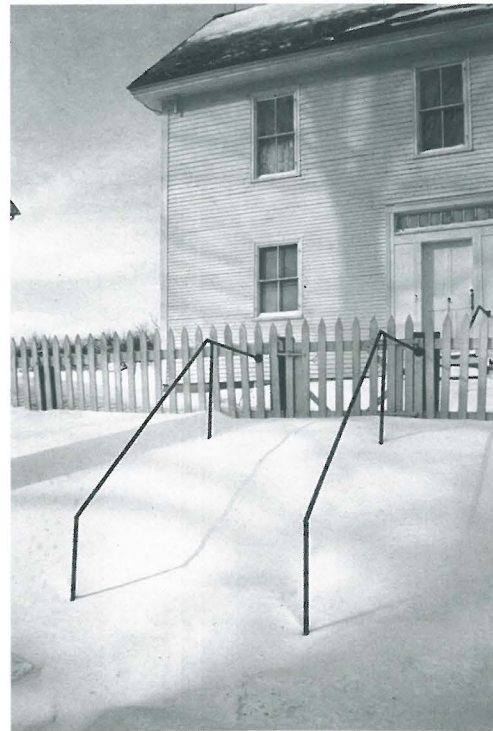
American, b. 1957
 1. *Too Big For Heaven*, 1986
 Woodblock, edition 4 of 5
 Gift of the artist, 98.83
 2. *New York Stock Exchange*, 1983
 Woodblock, Artist's Proof
 Gift of the artist, 98.84
 3. *Black Monday*, 1988
 Woodblock, edition 20 of 20
 Gift of the artist and Greg Kucera Gallery, 98.85
 4. *Sylvia Plath Quilt*, 1980
 Fabric with oil woodcuts
 Mark Tobey Estate Fund, 98.86

Josef Breitenbach

German, 1896–1984
 Gift of Peter C. Jones, 98.74–76
 1. *Sacha Guitry, Actor, Paris*, ca. 1936
 Gelatin silver print
 2. *Mr. A.E., Banker, Paris*, 1934
 Gelatin silver print
 3. *Nude (A.G.), Munich*, 1933
 Burmoil transfer onto gelatin silver paper



Ella McBride, American, 1862–1965, *Poppies*, ca. 1920s, gelatin silver print, Gift of Richard H. Anderson; photo: Eduardo Calderón



Wolfgang Tillmans, German, b. 1968, *Winter Rail*, 1996, C-Print, edition 1 of 3, 1 Artist's Proof, Anonymous gift in honor of Trevor Fairbrother; photo: Eduardo Calderón

Kenneth Callahan

American, 1905–1986
Insects in Web, ca. 1965–70
 Ink on paper, signed by the artist
 Gift of the estate of Dorothy C. Malone, 99.16

Ken Cory

American, 1943–1994
 Gift of the Cory family, 99.30–32
 1. *Brick Breast Bottle*, 1971
 Enameled copper, silver, carnelian, and cork
 2. *Flats Fixed*, 1975
 Enameled copper, silver, and brass
 3. *TIN NUTS*, 1975
 Carved wood, brass, mirror, silver, and glass

Arthur Dove

American, 1880–1946
Morning Green, 1942
 Oil on canvas
 Gift of the estate of Saul and Helen Schluger, 98.79

Morris Graves

American, b. 1910
 Three paintings: tempera and gold paint on rice paper mounted on board
 Gift of Allen and JeanClaire Salisbury, 97.93–95
 1. *Marsh Orchids*, ca. 1956
 2. *Marsh Orchids*, ca. 1956
 3. *Marsh Orchids*, ca. 1956

Gary Hill

American, b. 1951
Liminal Objects, No. 5, 1995–96
 Metal table and monitor, no. 1 of edition 2
 Purchased in honor of Shirley and Donald Young with funds from the Collectors' Forum and the Mark Tobey Estate Fund, 98.51

Charles Krafft

American, b. 1947
Chinatown Studio Window Remnant, 1980
 Mixed media, signed by the artist
 Gift of the estate of Dorothy C. Malone, 99.18

George Laisner

American (b. Bohemia [Austro-Hungarian Empire]), 1914–1984
Landscape, ca. 1945
 Serigraph
 Gift of the estate of Dorothy C. Malone, 99.15

Matts Leiderstam

Swedish, b. 1956
Grand Tour, 1997
 Glass in two parts, edition 2 of 6
 Gift of Rebecca and Alexander Stewart, 98.80

Bodil Manz

Danish, b. 1943
 Porcelain
 General Acquisition Fund, 98.40–42
 1. *Cylinder*, 1998
 2. *Cylinder*, 1995
 3. *Cylinder*, 1998

Ella McBride

American, 1862–1965
 Gelatin silver prints
 Gift of Richard H. Anderson, 98.62–73
 1. *Poppies*, ca. 1920s
 2. *The Magic Vase*, ca. 1920s
 3. *Red Hollyhocks*, ca. 1920s
 4. *#2 Judging a Print*, ca. 1920s
 5. *#4 Mr. Ballard*, ca. 1920s
 6. *#1 The Plodder*, ca. 1920s
 7. *#2 Stuart*, ca. 1920s
 8. *#3 Eryngium, An Arrangement*, ca. 1920s
 9. *#6 Portrait of a Tulip*, ca. 1920s
 10. *#6 The Connoisseur*, ca. 1920s
 11. *#3 Old Silver Wine Pitcher*, ca. 1920s
 12. *Shirley Poppy*, ca. 1920s

Stephen Murphy

English, b. 1962
Untitled (Butterflies), 1998
 Laser disc projected on a wall in a large-scale format

Gift of Agnes Gund and Daniel Shapiro in honor of Mr. and Mrs. Bagley Wright, 99.39

Eduardo Paolozzi

English, b. 1924
Artificial Sun, 1965
 Screen print, edition 57 of 65
 Gift of the estate of E. Stephen Joseph, 99.34

Ambrose Patterson

American, 1877–1966
Foothills, 1955–60
 Mixed media on board
 Gift of an anonymous donor, 98.78

Mary Randlett

American, b. 1924,
 Gelatin silver prints
 Mary Arrington Small Estate Fund, 98.88–.89
 1. *Portrait of Mark Tobey*, 1949
 2. *Portrait of Morris Graves*, 1949

Kait Rhoads

American, b. 1968
Shorty George, 1999
 Blown glass
 Gift of Rebecca Evans and Jack Gossett in memory of Virginia Evans, 99.29



Ken Cory, American, 1943–1994, *TIN NUTS*, 1975, carved wood, brass, mirror, silver, and glass, Gift of the Cory family; photo: Lynn Thompson



Yinka Shonibare, English, b. 1962, *Nuclear Family*, 1999, mixed-media installation, Gift of Agnes Gund and Daniel Shapiro in honor of Mr. and Mrs. Bagley Wright

Edward Ruscha
American, b. 1937
An Exhibition of Gasoline Powered Engines, 1993
Acrylic on linen
Purchased with funds from Susan and Jeffrey Brotman, Mary Alice and Dick Cooley, Jane and David Davis, Robert Dootson, Lyn and Jerry Grinstein, Ann and John H. Hauberg, Mimi and Vinton Sommerville, Mary and Dean Thornton, Carol Wright, and the Margaret E. Fuller Purchase Fund, 98.52

Yinka Shonibare
English, b. 1962
Nuclear Family, 1999
Mixed-media installation
Gift of Agnes Gund and Daniel Shapiro in honor of Mr. and Mrs. Bagley Wright, 99.37

Kiki Smith
American, b. 1954
Crazy Eyes, Sanpaku, 1997
Lampworked black and white glass, edition 45 of 50, published by Round World Projects
Barbara Lee, Boston, 98.82

Wolfgang Tillmans
German, b. 1968
Anonymous gift in honor of Trevor Fairbrother, 99.2-.7
1. *Space Between Two Buildings*, 1996
Bubble jet print, edition 1 of 1, 1 Artist's Proof
2. *Winter Rail*, 1996
C-Print, edition 1 of 3, 1 Artist's Proof
3. *Brother Arnold*, 1995
C-Print, edition 1 of 3, 1 Artist's Proof
4. *Outside Meeting House*, 1995-96

C-Print, edition 2 of 10, 1 Artist's Proof
5. *Shaker Tree*, 1995
C-Print, edition 3 of 10, 1 Artist's Proof
6. *Faltenwurf (Schwarz)*, 1991
C-Print, edition 5 of 10, 1 Artist's Proof

Mark Tobey
American, 1890-1976
Portrait of Zoe Dusanne, 1942
Oil on paper
Mark Tobey Estate Fund, 99.10

George Tsutakawa
American, 1910-1997
Untitled, ca. 1955
Wood, bas-relief
Gift of Mary Clark Crabtree, 98.81

D. Carl Van Vechten
American, 1880-1964
Paul Cadmus, ca. 1937
Black and white silver print
The Mary Arrington Small Estate Fund and Photography Purchase Fund in honor of Cheryl Ann Christie, 98.87

Andy Warhol
American, 1928-1987
Banana, 1966
Screen print on acetate
Gift of Robert B. and Honey Dootson, 98.61

Christopher Wilmarth
American, 1943-1987
Gnomon's Parade (Over), 1980
Glass and steel
Gift of Mr. and Mrs. Barney A. Ebsworth, 98.39

Art of Japan and Korea

Kimura Hako
Japanese, Meiji-Taisho period
Ainu Festival of the Bear (Iyomote), ca. 1920
Hanging scroll, ink and color on paper
Gift of Dr. and Mrs. Kenneth G. Wong, 98.54

Shoji Hamada
Japanese, 1894-1973
Gift of Marya W. Wright in memory of Arthur F. Wright, 99.11-.13
1. *Large jar*, ca. 1950
Stoneware with double glaze and brushed iron glaze
2. *Large jar*, ca. 1950
Stoneware with double glaze and trailed iron glaze
3. *Square bottle*, ca. 1950
Stoneware with double glaze

Japanese
Cooking or storage vessel, ca. 2500 B.C.
Ubayama style, Jomon period
Pottery with cord-marked, incised, carved, and appliqué decoration
Gift of Richard and Elizabeth Hedreen in honor of William Jay Rathbun, 99.28

Japanese
Kimono-form coverlet (yogi), late 19th century
Meiji period, 1868-1912
Cotton cloth with freehand paste-resist decoration and cotton padding
Gift of William Jay Rathbun, 99.27

Japanese
Summer kimono (katabira), early 19th century
Late Edo period
Unlined kimono, ramie fabric with chayazome paste-resist decoration
Gift of Terry Welch in memory of Renee Clarisse Bonzon, 98.55



Ikebana basket from acquired collection, Japanese, 19th century, bamboo and lacquer, Gift of the estate of Frank D. Stout; photo: Eduardo Calderón



Summer kimono (katabira), early 19th century, Japanese, late Edo period, unlined kimono, ramie fabric with chayazome paste-resist decoration, Gift of Terry Welch in memory of Renee Clarisse Bonzon; photo: Eduardo Calderón

Japanese
Underkimono (juban)
Taisho period, 1912-1926
Silk fabric with gauze weave (*ro*); hand-painted decoration in ink with touches of gold
The Margaret E. Fuller Purchase Fund, 98.48

Japanese
Wide mouth storage jar (kame)
Kamakura period, 13th century
Stoneware with accidental ash glaze
Gift of the Asian Art Council with additional funds from the Margaret E. Fuller Purchase Fund and contributions by staff and friends to honor William Jay Rathbun, John A. McCone Foundation Curator of Asian Art Emeritus, 99.35

Japanese
Woman's kosode-style kimono
Okinawan, Meiji-Taisho period, early 20th century
Unlined thread-banana fiber cloth (*basho-fu*) with stripe pattern
Gift of Dr. and Mrs. David Paly, 99.26

Tsuji Kako

Japanese, 1870–1931

Meiji period, 1868–1912

Partial and promised gift of Henry and Mary Ann James

1. *Sound of Waves (Tosei)*, datable to 1901

Pair of six-panel folding screens
Ink and opaque colors on gold-covered paper,
98.45.1–.2

2. *Hideyoshi viewing plum blossoms (Taiko kanbai-zu)*, early 20th century

Pair of six-panel folding screens
Opaque color and gold paint on paper, 98.46.1–.2

3. *View of Myriad Misty Peaks (Joho enka-zu)*, early 20th century

Pair of six-panel folding screens
Ink on paper, 98.44.1–.2

Korean

Covered box

Koryo dynasty, 12th century

Stoneware with celadon glaze and incised decoration
Gift of Ann Rowland Eddy, 99.23

Korean

Cup and stand, early 12th century

Koryo dynasty, 918–1392

Stoneware with carved decoration and celadon glaze
Gift of Ann Rowland Eddy, 99.20

Korean

Cup and stand, mid-12th century

Stoneware with inlaid decoration and celadon glaze
Gift of Ann Rowland Eddy, 99.22

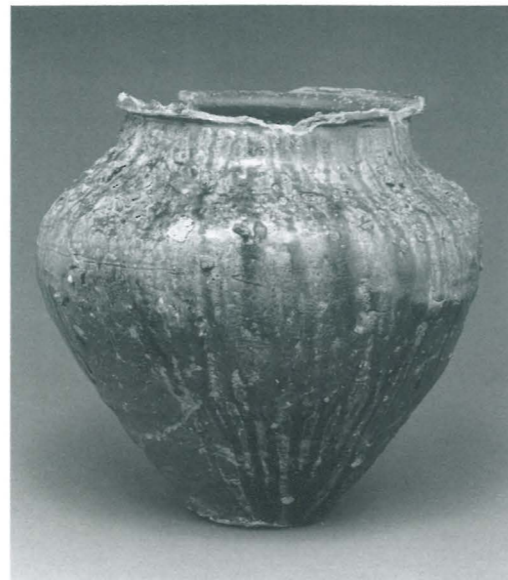
Korean

Ear pendants

Three Kingdoms period, Shilla dynasty,
5th–6th century

Gold

Gift of Ann Rowland Eddy, 99.25.1–.2



Wide mouth storage jar (kame), Japanese, Kamakura period, 13th century, stoneware with accidental ash glaze. Gift of the Asian Art Council with additional funds from the Margaret E. Fuller Purchase Fund and contributions by staff and friends to honor William Jay Rathbun, John A. McCone Foundation Curator of Asian Art Emeritus; photo: Eduardo Calderón

Korean

Stand for pair of rhyton

Three Kingdoms, Shilla dynasty, 4th–5th century

Stoneware

Gift of Ann Rowland Eddy, 99.24

Korean

Water dropper with openwork panel designs of cranes and pines, 19th century

Choson dynasty, 1392–1910

Porcelain with double-wall construction, openwork design, and clear glaze

Gift of Ann Rowland Eddy, 99.19

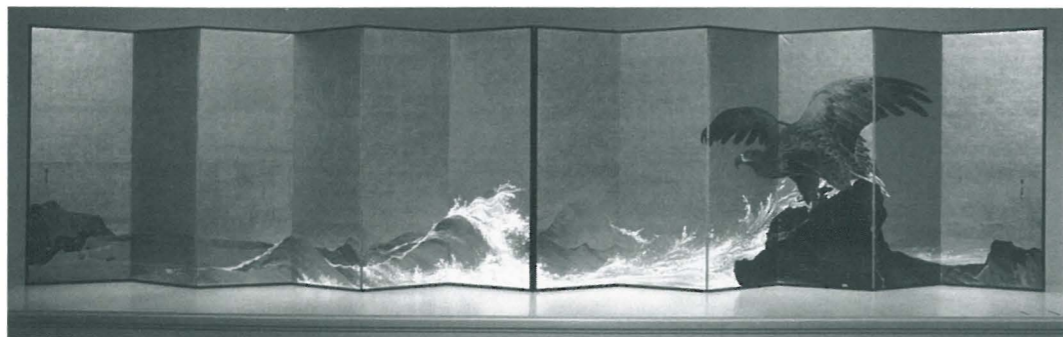
Korean

Wedding cup, 15th century

Choson dynasty, 1392–1910

Undecorated white ware with clear glaze

Gift of Ann Rowland Eddy, 99.21



Tsuji Kako, Japanese, 1870–1931, *Sound of Waves (Tosei)*, Meiji period, 1868–1912, datable to 1901, pair of six-panel folding screens, ink and opaque colors on gold-covered paper, Partial and promised gift of Henry and Mary Ann James; photo: Eduardo Calderón

Art of China

Celestial attendant figure

Chinese, 2nd–5th centuries

Bronze

Gift of Henry and Ruth Trubner, SC98.60

Figure of Bodhisattva

Chinese, Northern Wei period

Bronze

Gift of Henry and Ruth Trubner, SC98.59



Lidded jar, Chinese, Eastern Han dynasty, A.D. 25–220, pottery with brown glaze. Purchased gift of Cheney Cowles; photo: Eduardo Calderón

Large jar, ca. 2350–2050 B.C.

Chinese, Neolithic period

Machang Phase, Majiayao Culture

Red earthenware and paint on ceramic

Gift of Iver M. Nelson, Jr., 98.58

Lidded jar

Chinese, Eastern Han dynasty, A.D. 25–220

Pottery with brown glaze

Purchased gift of Cheney Cowles, 98.50

Surcoat, ca. late 19th century

Chinese, Qing dynasty, 1644–1911

Silk with embroidered designs

Gift of Mary Robinson in memory of Mimi Robinson Arnold, 99.1

Woman's surcoat (p'ao), 1850–75

Chinese, Qing dynasty, 1644–1911

Silk damask with embroidered silk, gold-wrapped threads, machine tapes

Gift of Mary Robinson in memory of Mimi Robinson Arnold, 99.14

Art of Africa and Oceania

Marita Dingus

American, b. 1956

400 Men of African Descent, 1995–97

Cloth and mixed media

Purchased with funds provided by African art deaccessioning, 98.43

Sowei mask, 20th century

African, Sierra Leone, Mende Culture, Sande Society

Wood, raffia, yarn, leather, duct tape, and fabric
Gift of Mark Groudine and Cynthia Putnam, 98.56

Sowei mask, 20th century

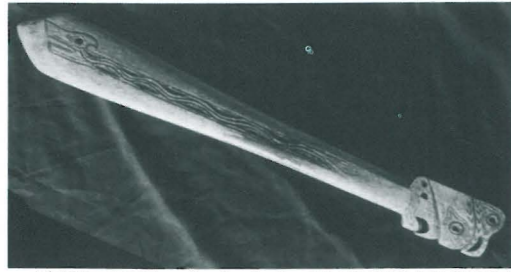
African, Sierra Leone, Mende Culture, Sande Society

Wood, raffia

Gift of Mark Groudine and Cynthia Putnam, 98.57



Sowei mask, 20th century, African, Sierra Leone, Mende Culture, Sande Society, wood, raffia, yarn, leather, duct tape, and fabric, Gift of Mark Groudine and Cynthia Putnam; photo: Howard Giske



Whalebone war club, ca. 1800, Canadian, Nuu-chah-nulth/Makah, bone, Purchased with funds from the Native Arts of the Americas and Oceania Council and the General Acquisition Fund; photo: Steve Brown

Native Art of the Northwest Coast

Dorothy Grant

Haida, b. 1955

Raven great coat/Raven cape, ca. 1985

Wool cashmere with vintage buttons

The Margaret E. Fuller Purchase Fund, 99.9

Whalebone war club, ca. 1800

Canadian, Nuu-chah-nulth/Makah

Bone

Purchased with funds from the Native Arts of the Americas and Oceania Council and the General Acquisition Fund, 99.36

Decorative Arts

Chop plate, 1939

Salamina

American, Vernon Kilns Pottery, Los Angeles, California

Rockwell Kent, American, 1882–1971

Pottery

Purchased with the Decorative Arts and General Acquisition Funds, 98.37

Cuvette à fleurs 'Courteille,' 1755

French, Vincennes factory

Soft-paste porcelain

Purchased with funds from the Guendolen Carkeek

Plestcheeff Endowment for the Decorative Arts,

99.8

Figure of a parrot, ca. 1750–60

French, Mennecy factory

Soft-paste porcelain, polychrome decoration

Purchased with funds from the Guendolen Carkeek

Plestcheeff Endowment for the Decorative Arts,

98.33

Plate, ca. 1903

American, Weller Pottery, Zanesville, Ohio

Jacques Sicard, French, working in America

Pottery

Purchased with the Decorative Arts and General

Acquisition Funds, 98.34



Cuvette à fleurs 'Courteille,' 1755, French, Vincennes factory, soft-paste porcelain, Purchased with funds from the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts; photo: Eduardo Calderón

Vase, 1906

American, Rookwood Pottery Company, Cincinnati, Ohio

Sallie Coyne, American

Pottery

Purchased with the Decorative Arts and General Acquisition Funds, 98.35

Vase, 1915

American, Weller Pottery, Zanesville, Ohio

Earthenware, incised base: 158

Gift of David F. Martin and Dominic A. Zambito, 98.77

Window box, ca. 1910

American, Roseville Pottery Company, Ohio

Tourist pattern

Pottery

Purchased with the Decorative Arts and General Acquisition Funds, 98.36



Figure of a parrot, ca. 1750–60, French, Mennecy factory, soft-paste porcelain, polychrome decoration, Purchased with funds from the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts; photo: Paul Macapia

The Seattle Art Museum thanks donors of additional fractional interest on works of art:

Anonymous

Mr. Edward L. Cushman

Robert Dootson

William Jay Rathbun

Allen and JeanClaire Salisbury

Bagley and Virginia Wright

The Seattle Art Museum thanks donors of gifts in support of the collection:

Edward L. Cushman

The Estate of Dorothy C. Malone

The Estate of Saul and Helen Schluger



Clockwise from top left: Teachers attend professional development workshops to learn how to integrate the arts in their classrooms; photo: Eduardo Calderón; Mayor Paul Schell celebrates with the student curators at the opening of **Eleven Heads Are Better than One**; **Sixth Graders Connect with SAM**; photo: Marianne McCoy; Walid Farhoud performs traditional Egyptian music on the kanun, **Egypt Extravaganza!** family festival; photo: Eduardo Calderón; Young men model replica Egyptian jewelry, **Gifts of the Nile** workshop; photo: Paul Macapia; Artist and SAM docent Marita Dingus leads schoolchildren on a tour of SAM; photo: Eduardo Calderón; Schoolchildren "surf the Nile" on the museum's web site, **Gifts of the Nile** workshop; photo: Paul Macapia; Korean crafts with Chung H. Kim, Free First Saturday at SAAM; photo: Richard Nicol

While a critical component of our mission is the presentation of art, it is equally important for us to tell the story of art. We accomplish that through our educational programs, which this year reached record numbers of families, school groups, and adults. We presented eclectic blends of visual

EDUCATION

art, music, film, and dance, hosted provocative discussions by renowned scholars, and created nationally recognized methods for assessing student learning that will have a lasting impact on how we teach children about art. More than ever, we are helping people find their own meaning in art and giving them experiences that will resonate throughout their lives.

Education Statistics at a Glance

- A record 56,551 students toured SAM and SAAM during fiscal year 1999. This total includes school visits to two immensely popular exhibitions, *Egypt: Gift of the Nile* and *Impressionism: Paintings Collected by European Museums*.

- Curators, artists, and collectors led more than 500 visitors in gallery talks, and more than 12,000 adults explored the museum on docent-led tours of special exhibitions and the permanent collection.

- Nearly 90,000 people attended our family programs and used written materials for families.

- More than 36,300 people took part in our adult programs, including lectures, guild programs, tea ceremonies, and First Fridays.

- The number of registered borrowers at the Teacher Resource Center increased by 133 percent.

Fiscal Year 1999 Program Statistics

Total audience at programs, use of teacher materials, and circulation of family guides: 706,632

	Total Number	Audience
Adult Programs and Tours	975	36,519
Adult Guided Tours	773	12,014
Council Programs	68	3,386
Demonstrations	13	435
Film Series	16	13,099
First Fridays/Senior Days	8	1,032
Gallery Talks	15	508
Guild Programs	17	595
Lectures	16	2,167
Lecture Series	2	528
Music and Dance Performances	31	2,551
Tea Ceremony Demonstrations	14	174
Workshops	2	30

	Total Number	Audience
Programs for Families	48	89,851
ArtStars Workshops	20	350
Art Studio Classes	12	147
Family Festivals	13	6,954
Family Guides	3	82,400

	Total Number	Audience
School Tours and Activities	2,872	98,023
Guided Tours	886	29,947
Self-Guided Tours/Audio Tours	765	26,604
ArtStars Tours	27	906
Art Studio Sessions at SAM	99	3,100
Art Studio Sessions at SAAM	135	4,289
African Activity	16	481
GUWA Reflections Activity	18	473
GUWA Northwest Coast Activity	14	362
<i>Gifts of the Nile</i> Workshop	906	31,710
Tea Ceremony	6	151

	Total Number	Audience
Other Programs	10	1,117
Teacher Workshops	5	201
Teacher Open Houses	5	916

	Total Number	Students Impacted
Teacher Resource Center	3,728	481,122
Registered Borrowers	893	103,103
Curriculum Resource Units Sold	83	9,397
Curriculum Resource Units Given	1,500	226,590
Suitcases Loaned	140	14,648
TRC Materials Loaned	1,112	127,384

Libraries

549 volumes added to the libraries in fiscal year 1999

Family Programs

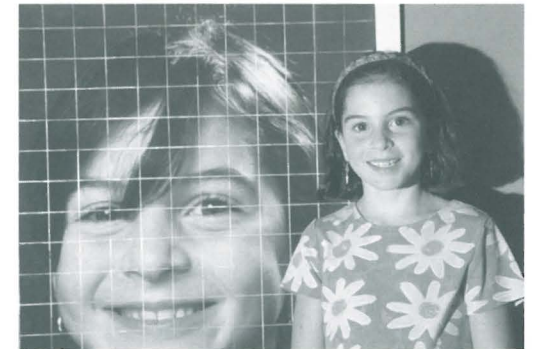
Last year we looked for new, engaging ways to bring families to SAM. During *Egypt: Gift of the Nile*, children took audio tours via CD-ROM and sketched their responses to the art in *The Seattle Times*-sponsored *Experience Egypt Activity Guide*. In our *Gifts of the Nile* workshop, about 40,000 families weighed deeds of the heart against the feather of *ma'at*, created Egyptian amulets and papyrus, and practiced their hieroglyphic penmanship. Meanwhile, children inside and outside the museum "surfed the Nile" on our web site. There, they made email offerings to Egyptian gods and goddesses and helped an electronic barber create twentieth-century variations on ancient Egyptian wigs.

We hosted three day-long family festivals this year with the generous support of Lakeside Industries and media sponsorship by Northwest Parent Publishing. In celebration of the expansive paintings of Thomas Moran, family visitors combed the galleries on an artistic treasure hunt and created massive landscapes of their own. During the *Egypt Extravaganza!* family festival, visitors learned to belly dance, listened to stories spun by the goddess Isis, and created ancient instruments. Families explored modern art during the *Modern Art Madness!* family festival, watching modern dance performances in the galleries, making Chuck Close-inspired thumbprint portraits of each other, and listening to the music of several modern composers.

Our ongoing collaboration with other arts and cultural organizations continued. Together with the Woodland Park Zoo, we offered a pair of two-day parent-child workshops in which families first explored certain animals at the zoo, then searched our galleries for their counterparts in art. During one of them, *Lions and Hippos and Sphinxes, Oh My!*, families created fantastical animorph sculptures and masks after viewing similar artifacts in our *Egypt: Gift of the Nile* exhibit. We also collaborated with the African American Heritage Museum and the Central Area Youth Association to offer *Heritage Heroes*, in which families explored the dynamic, narrative prints of Jacob Lawrence and then created prints of their own family heroes.



Korean crafts with Chung H. Kim during a Free First Saturday at SAAM; photo: Richard Nicol



Artist Tom Brennan's daughter with her Chuck Close-style close-up, *Modern Art Madness!* family festival; photo: Eduardo Calderón



Families make origami creations at Free First Saturday at SAAM; photo: Richard Nicol



Ancient Egyptian games were part of the fun at the Children's Gala; photo: Scott Areman

School Programs: Growing Up With Art

In its third year, *Growing Up With Art* reached 835 students from across Seattle, including 362 fourth graders from the four elementary schools in the Seattle School District's Powerful Schools Coalition—Orca, Whitworth, Hawthorne, and John Muir. Those students worked with local artists and museum educators to study work in our Northwest Coast Native Arts collection. Meanwhile, 473 students from Washington and South Shore Middle Schools visited two student-curated exhibitions (see "Exhibitions and Special Installations," p. 8): *Reflections in the Mirror: A World of Identity*, and *Eleven Heads Are Better than One: Sixth Graders Connect with SAM*. Through classroom visits and trips to the museum, artists and educators helped students compare works of art from different cultures and develop connective themes.

Perhaps our greatest achievement this year was working with Seattle teachers to develop clear measurements for assessing the learning of students in our programs. For every project, we set clear objectives and benchmarks for students, then assessed the learning achieved during the lesson. This kind of assessment ensures that stu-

dents are having a meaningful experience that will serve them later, and it has had a powerful impact on the way the museum approaches education. Our staff presented their assessment strategies at regional and national conferences, including the American Association of Museums annual meeting and the National Art Education Association annual conference.

We have made these strides thanks to the funding for the third year of *Growing Up With Art* provided by The Pew Charitable Trusts; M. J. Murdock Charitable Trust; Microsoft Corporation; the National Endowment for the Arts with the H.J. Heinz Company Foundation; The Coca-Cola Foundation; The Discuren Charitable Foundation; PONCHO; King County Arts Commission Hotel/Motel Tax Revenues; and the Washington State Arts Commission.

Teacher Programs

In addition to the teacher workshops held during *Growing Up With Art*, we provided several other professional development programs for teachers. A Teacher Training Institute on *Egypt: Gift of the Nile* attracted more than 120 teachers from around the state, who attended lectures by renowned scholars and participated in workshops led by their peers. The institute was co-produced by SAM and the University of Washington's Jackson School of International Studies, Middle East Center. Nearly 400 teachers attended a special preview of *Egypt: Gift of the Nile*, where they toured the exhibit, previewed teacher resources, heard talks by museum staff, and mingled with colleagues.

Other special events for teachers included two Teacher Resource Center open houses—one that focused on India and Southeast Asia, and another that offered resources for Black History Month, Women's History Month, and the Chinese New Year. We also organized a trip to Paris and Giverny to study Impressionism.

The museum has increased its outreach to teachers by presenting at local conferences and attending teacher in-service and staff meetings. In doing so, we reached approximately 900 educators during fiscal year 1999.

Teacher Resource Center

The Teacher Resource Center (TRC), a lending library for educators and parents, grew in its third year by 133 percent. Nearly 900 teachers representing eighteen counties and sixty-seven school districts used the TRC. The TRC's resource catalogue and web links are now online at www.seattleartmuseum.org/trc/htm.

The Teacher Resource Center is supported by major grants from The Pew Charitable Trusts, M. J. Murdock Charitable Trust, the National Endowment for the Arts with the H.J. Heinz Company Foundation, The Coca-Cola Foundation, The Discuren Charitable Foundation, and PONCHO. Microsoft Corporation, The Coca-Cola Foundation, and the D.V. and Ida J. McEachern Charitable Trust provided generous initial funding.

Seattle Asian Art Museum Programs

Lectures at the Seattle Asian Art Museum this year included the Third Annual Chinese Art Colloquium, with speakers Richard Barnhart of Yale University and Stephen Little of the Art Institute of Chicago. Lectures accompanying the special Japanese art exhibition *A Sack Full of Tigers* included Julia Meech of Christie's New York and Cherie Wendelken of Harvard University. We are grateful to the Blakemore Foundation for support of the lecture series and for funding our Blakemore Asian Art Internships.

We sought to attract more families to SAAM by continuing Free First Saturdays, a monthly program with hands-on activities for children led by artists. Families tried their hands at origami, Korean drum-making, tie-dying, and kite-making, thanks to support from U S WEST and the King County Arts Commission Hotel/Motel Tax Revenues. Children's films were shown at no charge on Free First Saturdays from October through May. In the winter, SAAM held its first Asian Children's Film Festival, featuring works from Japan, China, Vietnam, Indonesia, and India.

SAAM's performance series this year included a June showcase of music and dance connections between Seattle and Japan. Seattle Kokon Taiko performed high-energy music on taiko drums, and Pacific Rims performed pieces by contemporary Japanese composers.

ArtStars, SAAM's five-year-old teen docent program, enlisted thirteen new students, while ten students returned from last year. After several months of training that included art history and art-making, ArtStars led 906 people on twenty-seven tours of the museum. ArtStars was made possible by the generous support of the Pendleton and Elisabeth Carey Miller Charitable Foundation.

Adult Programs

More than 36,000 adult visitors took part in 975 programs designed to add dimension to our special exhibitions and permanent collections. Among our programs for *Egypt: Gift of the Nile* was *Egypt in Africa*, a panel debate between noted scholars, as well as an opening night lecture with exhibition curator David Silverman of the University of Pennsylvania Museum of Archaeology and Anthropology. Chuck Close spoke to a sold-out audience about the exhibition of his art, while a thought-provoking four-part lecture series called *Questioning Modern Art* provided insight into both the *Chuck Close* and *The Virginia and Bagley Wright Collection of Modern Art* exhibitions. To finish out the year, Joachim Pissarro, the Seymour H. Knox, Jr., Curator of European Art at the Yale University Art Gallery, gave an in-depth view of Impressionist paintings.

Our collaboration with the Ladies Musical Club continued this year with fifteen free concerts performed at both the downtown and Volunteer Park museums. We increased our audience for our downtown concerts by staging them at noon on Free First Thursdays.

Audiences at our popular Film Series enjoyed ten evenings of classic film noir in the series *Boulevard Nights: More Classics of French Film Noir*, an evening of films by Andy Warhol, and a showing of *Tora! Tora! Tora!* introduced by retired Hollywood producer Otto Lang. The Film Series is generously supported by the Bagley and Virginia Wright Endowment.

We collaborated with a number of community organizations on several adult programs this year, including a sold-out evening of Egyptian music and dance by renowned percussionist Hossam Ramzy, as well as a four-part lecture series titled *Paris in the Age of Impressionism*. Museum visitors were invited to learn to read Egyptian hieroglyphs in an eight-hour workshop, and to listen to Impressionist-era music in an afternoon concert. In all, more than forty programs were cosponsored by SAM and other organizations, including Academy of Realist Art, Alliance Française de Seattle, Ancient Egypt Studies Association, The Children's Museum, Ladies Musical Club, Middle East Arts International, Northwest Pastel Society, Seattle



Families join Chung H. Kim in making traditional Korean crafts, Free First Saturday at SAAM; photo: Richard Nicol

Children's Theatre, Seattle Opera, Seattle Public Library, University of Washington, and Woodland Park Zoo.

Additionally, SAM's eight Art Councils supported adult programming at the museum with sixty-eight programs enjoyed by 3,600 visitors. Highlights included artist Kerry James Marshall's lecture on his work, cosponsored by the African Arts Council, the Contemporary Art Council, and the Center on Contemporary Art; a weekend symposium and workshop on native basketry sponsored by the Native Arts of the Americas and Oceania Council in partnership with the Native American Basket Weavers Association; and curator James Abbott's lecture on the White House restoration in the Kennedy era, cosponsored by the Council of American Art, the Decorative Arts and Paintings Council, and Historic Seattle.

Reference Libraries

The combined collections of the Dorothy Stimson Bullitt Library and the McCaw Foundation Library of Asian Art grew by 549 volumes during fiscal year 1999, bringing our library holdings to 19,139 volumes. Generous gifts were received from Jane Lang Davis, Lyn Grinstein, the Decorative Arts and Paintings Council, Dr. and Mrs. Elliott Mittler, Mr. and Mrs. Sam Rubinstein, the West Seattle Art Club, Welles R. Wiley, Susan Winokur and Paul Leach, Bagley and Virginia Wright, and an anonymous donor. In addition, the libraries gained web access to the Art Index, making retrieval of periodical-literature citations faster and more efficient.

Volunteers

In fiscal year 1999, seven hundred volunteers contributed more than 33,000 work hours to the museum. An additional one hundred joined the Volunteer Association in support of *Egypt: Gift of the Nile*, and donated more than seven thousand hours in twelve weeks. We celebrated *Egypt* volunteers at *Nile Night*, a special volunteer appreciation party.

To celebrate National Volunteer Week, SAM recognized volunteers with benefits and events that included the Volunteer Art Show and free admission to museums and cultural sites in Seattle and Vancouver, B.C. We also honored thirty-two volunteers at our annual Volunteer Soirée for their invaluable service to museum departments, councils, guilds, and the Volunteer Association.

Our volunteers help make SAM a rich cultural resource for the entire community. Led by Shirley Loper, Chair of the Volunteer Association, SAM's volunteers lend their sense of humor, fresh ideas, and creative perspectives to inspire all of us.

Rental/Sales Gallery

The Rental/Sales Gallery is the major fundraising source for the Volunteer Association. This year, revenue at the gallery increased more than 20 percent over last year. The gallery made 1,575 rentals and 248 sales to area homes and businesses and hosted four major shows and six smaller exhibits. The gallery also posted its web page online this year, and began plans to create a fully functioning e-commerce web site in the future.

Open Studio

In Open Studio's second year of teaching web publishing to local arts groups and artists, we focused on how web training and awareness could filter through the local arts community most effectively. All eleven groups participated in training sessions run by Wayne Ashley, who taught basic web design and aesthetics, the politics of the web, and web-page creation software (HTML and Photoshop). The arts groups were selected and invited to participate based on their

wide reach into and broad support of the arts community, their willingness to sustain a web site, and their art form and cultural diversities.

Participants were also required to find an artist as a learning partner who would participate in the training and development of their own web site. The following arts groups, with their artist partners, were selected and completed their training in May 1999: Artist Trust, Bellevue Arts Commission, Center on Contemporary Art (CoCA), Earshot Jazz Society, Jack Straw Audio Art Center, King County Arts Commission, On The Boards, Richard Hugo House, Seattle Arts Commission, Washington State Arts Alliance, and Wing Luke Asian Museum.

The Open Studio: The Arts Online is a project of the Benton Foundation in cooperation with the National Endowment for the Arts.

Technology

Technology remains a strong component at SAM for increasing access to art and related information. Our web site (www.seattleartmuseum.org) continues to serve our expanding remote audience with art-related features such as videos of museum lectures, educational interactives, resources for teachers, and in-depth exhibition material. Through key partnerships with businesses, our e-commerce opportunities are increasing dramatically as proven by our new, improved online store featuring exhibition-specific items available for secure purchase.

Continuous improvements to our technology infrastructure allowed museum staff to effectively handle the increased volumes of data transactions experienced with the *Impressionism* exhibit. Other improvements and upgrades resulted in increased performance and better facilities for such areas as the Teacher Resource Center and the Open Studio project. Digital images of the museum's collection continue to be incorporated into our new collection management system, increasing accessibility and research opportunities to the museum's art collection for staff and public alike while creating a foundation for future projects.

Perhaps the most tangible legacy we can bestow upon the Seattle Art Museum of the future is a solid financial foundation. This year, the museum's donors—all of them, from our members to our corporate partners—stepped up to that challenge with overwhelming and resounding enthusiasm, setting

DEVELOPMENT

new benchmarks in nearly every one of our fundraising campaigns. We made steady progress toward our endowment goal. We increased membership by a third, in part because of our efforts to better involve families and young adults. We received the largest corporate sponsorship for a special exhibition and had record success with our Annual Fund and special events. In all, donors in fiscal year 1999 endorsed our work by contributing significantly and helped pave the way toward a secure future.



Clockwise from top left: Guests don their creative masquerade attire for the Halloween Masquerade Ball; photo: Scott Areman; Floral Fling guest is presented a raffle prize by a beautifully adorned Tiffany & Co. representative; photo: Scott Areman; Gerald and Lyn Grinstein with Jane and David Davis; photo: Stephanie Cristalli; Herman and Norma McKinney enjoy the opening of *Impressionism: Paintings Collected by European Museums*; photo: Stephanie Cristalli; Virginia and Bagley Wright along with Mimi Gates celebrate the opening of *The Virginia and Bagley Wright Collection of Modern Art*; photo: Stephanie Cristalli; Ancient Egyptian games were part of the fun at the Children's Gala; photo: Scott Areman; A supporter enjoys *Egypt: Gift of the Nile*; photo: Eduardo Calderón

Endowment

The museum's endowment, including investments and pledges receivable, totals \$58.9 million. We are grateful to those donors who believe that a strong endowment is necessary for a vital museum.

Century Endowment Campaign

As of June 30, 1999, the Century Endowment Campaign had raised \$21 million and we are working to successfully complete our campaign by December 2000.

As our artistic and educational programs expand to meet the needs of our community, building the endowment is an increasingly urgent priority. Gifts to the Century Endowment Campaign will support all museum operations, including exhibitions, education, technology, and acquisitions. While the museum is fortunate to have a strong financial foundation, we lack a consistent income stream, which a strong endowment will provide. We wish to thank all those who have supported the museum in this significant way.

The following list reflects cumulative giving in support of our endowment.

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Annual Fund

This year marked the most successful year in the Annual Fund's history. Under the leadership of Watson Blair and Linda Nordstrom, the campaign raised more than \$797,000 in unrestricted support.

The Annual Fund supports all facets of the museum. Gifts to the fund, which are made in addition to membership dues, help bring special exhibitions, educational programs, and outreach events of the highest quality to the people of the Northwest.

The President's Circle

Established in 1992, the President's Circle honors outstanding contributors to the Annual Fund who generously donate \$25,000 over a five-year period.

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The Director's Circle

Created in honor of Seattle Art Museum Director Mimi Gardner Gates, the Director's Circle provides dedicated Annual Fund support for the exhibitions, programs, and activities offered at the Seattle Asian Art Museum. The following individuals have demonstrated their commitment to SAAM by making generous \$15,000 pledges over a three- to five-year period.

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Annual Fund Donors

We are pleased to acknowledge the following donors who contributed gifts of \$250 or more to the Annual Fund between July 1, 1998, and June 30, 1999.

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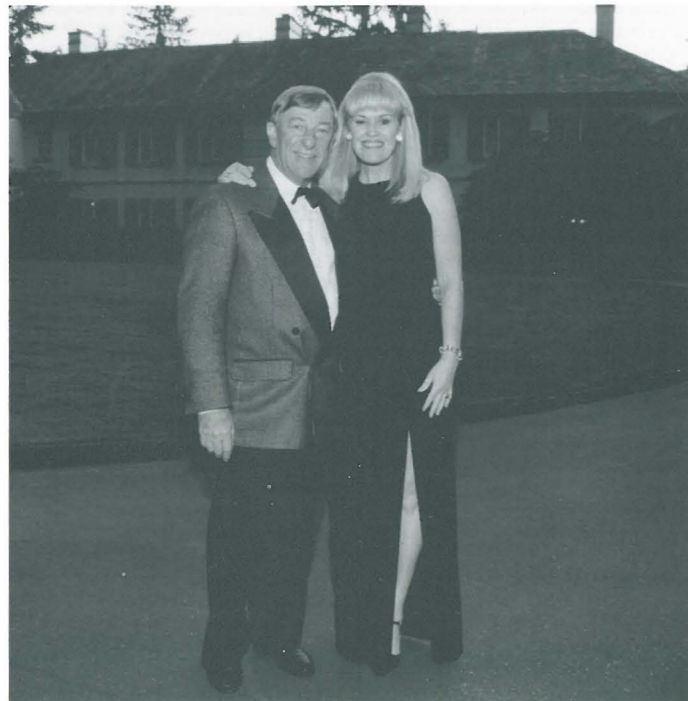
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Hosts David and Sally Maryatt celebrate the success of the 1999 Biannual Gala which raised over \$350,000 for the Seattle Art Museum. photo: Jeff Beck

Corporate Forum

The Corporate Forum, now in its third year, provides top-level corporate executives and community leaders with opportunities to become involved with the museum. Speakers at this year's Corporate Forum Breakfasts included William D. Ruckelshaus, principal, Madrona Investment Group, and Russell Daggatt, president of Teledesic, LLC. We're grateful to Ragen MacKenzie, Inc. and Arthur Andersen for their sponsorship of this year's Corporate Forum Breakfasts.

Annual Support from Foundations and Government Agencies

Foundations and government agencies generously awarded SAM more than \$1,045,000 toward exhibitions, education programs, and operations. As we serve more schoolchildren, explore new uses of technology, and bring the finest exhibitions to a growing audience, our financial challenges increase as well. Since new initiatives are undertaken and exhibitions are scheduled long before support from corporations and foundations can be secured, we're dependent on other resources for stability. The annual support from the following organizations makes these financial and artistic risks possible.

This year, we received \$227,553 from the Corporate Council for the Arts/ARTSFUND™, including awards for excellence from the Kreielsheimer Foundation and the Ackerley Fund.

PONCHO's support of our exhibition schedule is evident throughout this report. Thanks to the efforts of our trustees in procuring items for the auction, an additional contribution from PONCHO supported our fiscal year 1999 operating budget.

Finally, support from the Seattle Arts Commission, the King County Arts Commission, and the Washington State Arts Commission with support from the National Endowment for the Arts made it possible to offer such a lively and diverse exhibition schedule.

Fundraising Events

Fundraising events this year included the First Annual Children's Gala, where our youngest patrons took over the museum for one special night of fun-filled entertainment with musical performances, art-making activities, and a sumptuous buffet.

The Biannual Gala was a spectacular event, held this year at the beautiful home of David and Sally Maryatt, and raised over \$350,000, more than any party in museum history. Proceeds from the event will support art acquisition for SAM as well as museum exhibitions and programs. Special thanks to the extraordinary generosity of David and Sally Maryatt.

We're grateful to the many businesses that supported these events, especially AT&T for its support of the Children's Gala and KeyBank and the Howard S. Wright Foundation for its sponsorship of the 1999 Gala.

We would also like to acknowledge the following families who helped support the first SAM Children's Gala:

Dr. and Mrs. Ellsworth C. Alvord, Jr.
Dr. and Mrs. Kevin M. Auld
Mr. Watson Blair and Mrs. Jane Blair
Mr. and Mrs. Gerald Grinstein
Mr. and Mrs. Richard Hedreen

Mr. and Mrs. Henry Kotkins, Jr.
Mr. and Mrs. MacMillan Pringle
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Mr. Assen Nicolov and Mrs. Christine
Young Nicolov

Mr. and Mrs. James W. P. Olson
Ms. Jean A. Rhodes
Mr. and Mrs. Malcom T. Stamper
Mr. and Mrs. T. Evans Wyckoff

Young Members Initiatives

Our programs aimed at increasing the support of young adults continued to flourish this year. Avant-garde is a group that provides social activities and fundraising opportunities for museum members in their 20s and 30s. The group hosted several events, highlighted by its major fundraising event, the sold-out Masquerade Ball, held on Halloween night.

The Business Circle is composed of influential young professionals who volunteer their time to develop philanthropic relationships between the museum and corporations in the Puget Sound.

Thursday After Hours is a weekly evening program held in Brotman Hall. It is geared toward 25- to 35-year-old professionals and integrates music, food, cocktails, poetry, film, and gallery tours. This year, two nights were especially well attended: an African theme night held in conjunction with *Egypt: Gift of the Nile* and a modern art night held in conjunction with *Chuck Close*. We're grateful to *Seattle Weekly*, the print sponsor for *Thursday After Hours*.

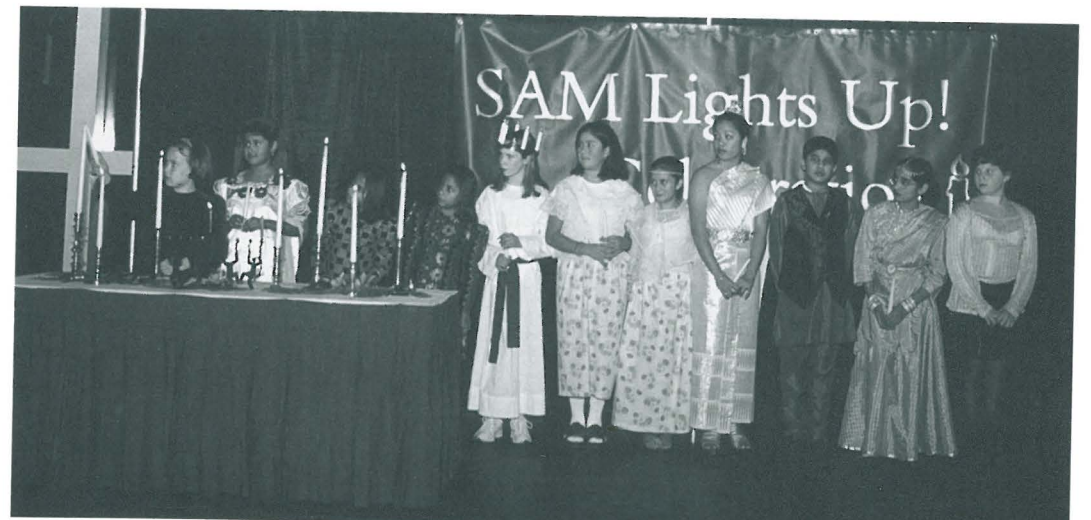
Free Days

Both museums offer the extremely popular Free First Thursdays program. During fiscal year 1999, more than 41,000 visitors attended the museums on Free First Thursdays: 31,866 downtown and 4,480 at Volunteer Park. Free First Thursdays downtown are made possible by The Boeing Company and the Janet W. Ketcham Endowment. Media support is provided by KPLU 88.5 FM.

In addition, the Seattle Asian Art Museum offers free admission on the first Saturday of every month. More than 9,000 visitors enjoyed the museum on Free First Saturdays, which were made possible through the support of U S WEST and the King County Arts Commission Hotel/Motel Tax Revenues.

SAM Lights Up!

For the third year in a row, we celebrated the holiday season with *SAM Lights Up!*, a popular public event emceed by KIRO-TV's Susan Hutchison. This year's gathering included a multicultural candle-lighting ceremony, music by the Total Experience Gospel Choir, free cookies, cider, and cocoa, and the lighting of *Ice Palace*, Sidney Genette's fantastic neon installation. *SAM Lights Up!* was made possible through the generosity of Puget Sound Energy, with additional support from Sidney Genette Lighting Design.



Children dressed as representatives of different nationalities participated in the lighting ceremony at *SAM Lights Up!*; photo: Paul Macapia

The Art of Jazz

This popular series marked its seventh year with a number of concerts by celebrated jazz musicians and attendance of more than 1,500. *The Art of Jazz* is produced in cooperation with KPLU 88.5 FM and is sponsored by New Belgium Brewing, Wild Ginger, and Northwest Airlines.

Seattle Art Museum Supporters (SAMS)

SAMS, a group of more than 150 dedicated volunteers, raised more than \$146,000 this year, its most prosperous year ever. SAMS's events included the thirteenth annual Nordstrom Fashion Show, a holiday reception at the home of Henry and Mary Ann James, and the popular Gardens of Art weekend, a display of floral installations in the Seattle Asian Art Museum galleries that included demonstrations, lectures, and the Floral Fling, a lively gala opening.

We offer our thanks to the businesses and individuals that supported these events.

Nordstrom Fashion Show

Nordstrom

Gardens of Art

Masins Furniture and Interiors
Tiffany & Co.
The Fishin' Place
D.M. Ohashi Landscape Services

Ewing & Clark, Inc./Sotheby's
Alexander Commercial Real Estate
Pinky and Alec Brindle
Steve and Sharon Huling
Assen and Christine Nicolov

In-Kind Gifts

In-kind gifts—products and services donated by businesses throughout the Puget Sound—are crucial to our work. We offer sincere thanks to the many corporations and individuals who generously donated in this way to SAM this year.

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Masquerade Ball

Asia Grille
Bacardi Martini, USA
Bitters & Co.
Bounty
Cutter & Buck
Dale Chihuly
Dave Atkinson Swing Dance
David Lawrence
Dilettante Chocolates
Fool Proof Northwest Comedy Festival
Gary Bocz Salon
Gordon Biersch
Green Lake Massage Health Center
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Kevin Hoth
KMTT 103.7 FM
Larry's Market Catering
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Roy's at the Westin
Seattle Sonics

Seattle Symphony

Seattle Weekly
Sundance at University Village
Theoz/Baci Catering
Tully's at Harbor Steps
Yakima Grill

Gardens of Art

Alex Baker
Central Parking Systems
The Fishin' Place
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Prosser's Piano and Organ
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Children's Gala

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Seattle Children's Theater
Tickle Tune Typhoon

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Symantec
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Planned Giving

The Legacy Club recognizes those donors who have remembered the museum in their estate plans. Donors who support the museum through planned giving help ensure its future. We are profoundly grateful to the following donors for their generosity.

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Bequests

During the past year, we received generous contributions from the estates of the following supporters. We are honored to carry on our work in their names.

Sophie Caplan
Edith Anne Holmes and William K. Holmes

Eugene J. Meyer
Mildred Sevener

Phillip Soth
Catherine Zesbaugh



A six-acre former industrial site on the downtown waterfront will become an outdoor sculpture park and the latest addition to the Seattle Art Museum complex. A new museum division of Capital Projects, under the direction of Chris Rogers, will oversee the development of this spectacular site over the next three to four years. photo: Wayne Bartz

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Every effort has been made to ensure accuracy in this report. We sincerely apologize if we have misspelled or omitted the name of anyone who supported the museum between July 1, 1998 and June 30, 1999. Please notify us of any such error by calling (206) 654-3211 so we can correct our records for the future.



above photo: Paul Macapia; back cover photo: Stephanie Cristalli

Seattle Art Museum
100 University Street
Seattle, WA 98101-2902

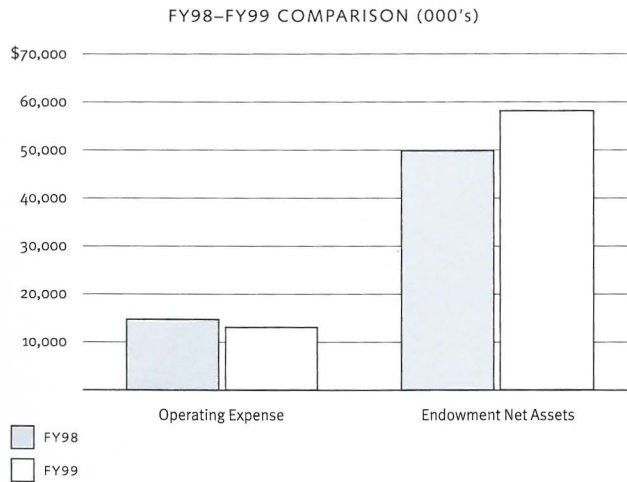
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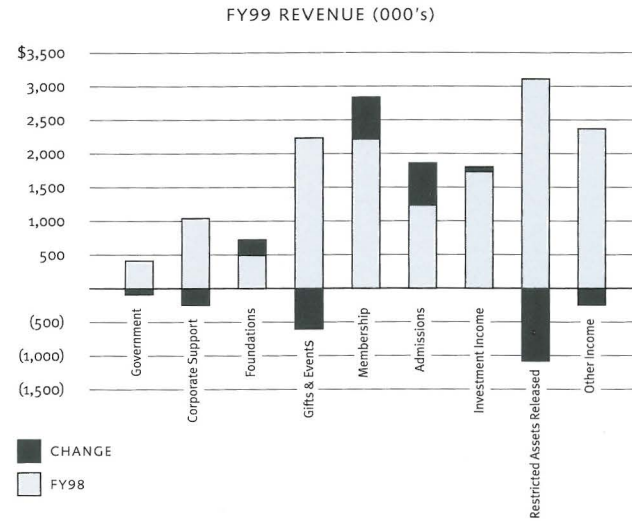
FINANCIAL REPORT

Fiscal Year Ending June 30, 1999

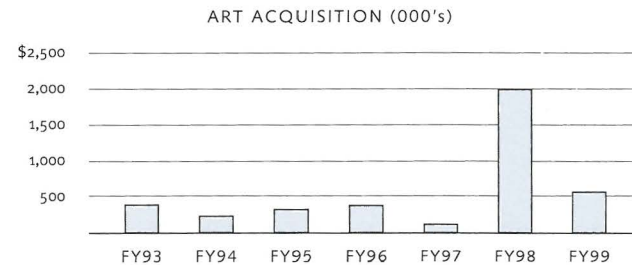
The Seattle Art Museum provided exceptional programming this year while continuing to build its endowment to support future activity. The museum's unrestricted operating revenue totaled \$14,339,000 this year, exceeding operating expenses by \$3,000. Contributions and investment gains increased endowment net assets by \$8,161,000 to \$57,767,000.



While membership and admissions revenue surged with the opening of *Impressionism: Paintings Collected by European Museums*, the museum's total unrestricted operating revenue was \$985,000 less than last year. Lower art acquisition expenditures decreased the release of restricted funds, which were lower by \$1,059,000. Government and corporate support decreased, while foundation support increased. The decrease in gift and event revenue was entirely due to the timing of the year's major fundraising events. *SAM Goes Black & White* fell just prior to this fiscal year, and the 1999 Board Gala was held immediately after the close of the fiscal year.

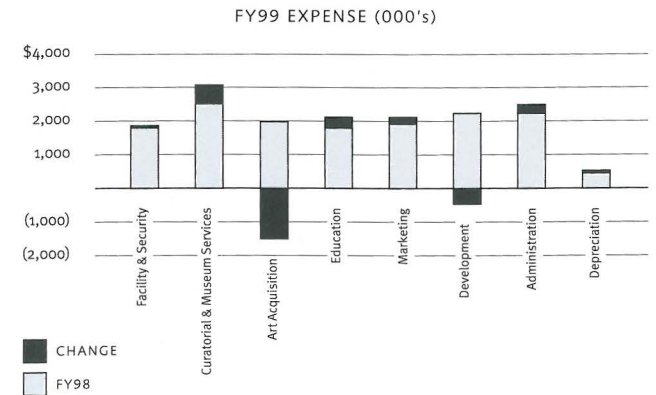


The museum's total operating expense decreased \$960,000, or 6 percent, from last year. Expenditures for the acquisition of art declined \$1,468,000 from last year, which included the exceptional purchase of a portrait by Sir Anthony Van Dyck. This year's expenditure of \$545,000, while lower than last year's, was considerably above the \$272,000-per-year averaged the preceding five years.



The museum increased expenditures in exhibitions and education. Curatorial and museum services expenses included the costs of caring for and displaying the museum's collection, as well as the cost of obtaining, organizing, and mounting exhibitions. This year's exhibition program resulted in a 19 percent increase in expense in this area. Education expense increased 11 percent.

Administration expense increased by 8 percent as a result of costs associated with the Matisse matter and with facility-planning projects. Development expense was 23 percent lower than the previous year due to the timing of fundraising events. Ordinarily, each year contains the expense of a major fundraising event. However, *SAM Goes Black & White* was held in June preceding the beginning of fiscal year 1999, and the Board Gala was held in July following the end of the fiscal year.



The Century Endowment Campaign continued its success. This year's increase in endowment (permanently restricted net assets) consisted of contributions totaling \$4,378,000 and net investment gains of \$3,783,000. Endowment assets totaling \$57,767,000 were comprised of net pledges receivable of \$4,104,000 and investment balances of \$53,663,000.