





**ANNUAL REPORT  
OF THE  
SEATTLE ART MUSEUM**

**Sixty-sixth Year, 1971**

Cover:  
Mary Cassatt, American, 1845-1926  
*Tendresse Maternelle*, pastel on paper.  
31 x 24 $\frac{7}{8}$  in. Gift of Mr. and Mrs. Louis  
Brechemin. A30/C2715.2



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*Ceremonial stone*, Churinga, Central Australia.  
Liru, sub-tribe of the Arunta. H. 23 $\frac{1}{2}$  in.  
Purchased from the bequest of Lester W. Lewis.  
PA15.9



## Report of the President and Director

The major achievements of 1971 lay primarily in the areas of special exhibitions and in initial efforts toward financial and administrative restructuring. Many varied exhibitions at both the Museum and Pavilion provided one of the most exciting years in the Museum's history. However, when combined with rising costs in all areas, they contributed to an increasingly major deficit.

Therefore, the Board of Trustees has expressed a desire to more fully assume responsibility for the Museum's financial stability. With the realization that our operating expenses have increased by more than fifty percent in the past four years alone, and may accelerate in the future, a Special Committee was formed as an outgrowth of the Long Range Planning Committee. Charged with examination of the Museum's financial needs and proposals for their solution, the Committee recommended establishment of the position of Business Coordinator, whose first responsibility was to prepare a detailed survey of our financial resources and requirements.

Completion of the survey and reorganization of the accounting systems has revealed a deficit in excess of \$22,600 and anticipation of annual deficit increases of as much as \$40,000 (or about 15% of annual operating costs) at the present rate of income. The survey also revealed the need for changes of financial organization which will afford some additional income, and the desirability of changing our fiscal year from the calendar year to one which more closely corresponds to our seasonal activities. Consequently, the Trustees have changed the fiscal year to one beginning July 1 and ending June 30, effective in 1972. As a result of this decision, the next annual report will include the eighteen month period from January 1, 1972 through June 30, 1973.

It is expected that a more detailed understanding of the Museum's budget will permit the Trustees to plan effectively to meet operational needs.

### Exhibitions

Exhibitions again dominated the Museum's activities for the year, calling heavily upon the commitment of the staff and the wholehearted generosity of hundreds of our volunteers. Thirty-three separate installations—perhaps a new record—were presented at the Museum and Pavilion. Of these, seventeen were loan exhibitions, most of which offered entirely new experiences to the Northwest community.

On March 31 a dinner and gala subscription preview unveiled the first major exhibition of American painting ever shown in Seattle. The exhibition, *Great American Paintings from the Boston and Metropolitan Museums*, brought to Seattle one hundred of the finest examples of our country's cultural heritage spanning three centuries. They were selected solely from those two greatest of America's art museums. Special guests included Governor and Mrs. Dan Evans, Mayor Wes Uhlman, Perry T. Rathbone, Director of the Boston Museum; George Trescher, Vice Director of the Metropolitan Museum; and John K. Howat, Curator of American Painting at the Metropolitan. Thomas N. Maytham, Associate Director, organized the exhibition and wrote the catalogue. The exhibition's resounding success is reflected in the outstanding attendance of 35,000 visitors in the six weeks' showing and the sale of 1,800 catalogues. Great public interest demanded a week's extension, and during the last two weeks of the exhibition, our gallant Docents were so fully scheduled that some requests for guided tours could not be filled. Special groups from Los Angeles, San Francisco, Portland and Vancouver, as well as countless student groups from throughout the state, came to see the show. We offer special thanks to the National Endowment for the Arts and the Washington State Arts Commission for a generous grant which helped make possible this major event.

The exhibition had appeared also at the National Gallery in Washington where John Ehrlichman of Seattle represented the White House at the preview dinner hosted by Gallery President, Paul Mellon. President Nixon also sent letters of congratulation on the success of the exhibition to Mr. Mellon and later to Dr. Fuller. Over 70,000 enjoyed the exhibition in Washington and St. Louis, making a grand attendance total of over 100,000 visitors during the tour.

The selections included the early Colonial portrait masters with several each by Copley and Stuart, the leaders of the 19th century landscape and genre traditions, the realist giants Homer and Eakins, the foremost American Impressionists and the major figures of modern abstraction, and comprised a full panoply of American artistic achievement. Rarely, if ever before, have the major centers of Seattle, St. Louis and Washington had a comparable opportunity to witness, through works of the highest order, the major cultural and historical developments of our nation.

Numerous special guest and staff lectures provided additional insights. Perry Rathbone spoke to a turnaway audience on the growth and significance of Boston's American collections and Alfred Frankenstein discussed the cultural spirit manifested in the uniquely American traditions of

landscape painting. Sarah Clark of the Education Department and Thomas Maytham presented a series of three public lectures on the chronology of American painting.

In January a highly important and beautiful exhibition, *Traditions of Japanese Art: Selected from the Collection of Kimiko and John Powers*, opened for a two month showing. Organized by the Fogg Art Museum of Harvard University, and accompanied by an impressive and informative catalogue, the exhibition contained approximately 150 major examples of Japanese art selected from one of the finest private collections in the field outside of Japan. Exceptional paintings, screens, ceramics and Buddhist sculpture constituted one of the most bounteous feasts of the arts of Japan ever viewed in the city. Mr. and Mrs. Powers generously agreed to permit a number of the finest pieces to remain on extended loan to the Museum following the close of the exhibition.

Another exhibition of Oriental art of precious beauty and rarity opened the Fall season. *Chinese Gold, Silver and Porcelain: the Kempe Collection* consisted of 150 pieces selected from the magnificent collection of the late Dr. Carl Kempe of Stockholm, Sweden. In addition to exquisite workmanship and the intrinsic beauty of finely wrought gold and silver, the collection sought systematically to outline the development of porcelain design through comparisons with silver and gold prototypes.

In the Fall, the *Edvard Munch Graphics* exhibition introduced the extraordinarily exciting and influential art of Scandinavia's greatest painter and printmaker. More than 100 innovative and powerfully conceived woodcuts, lithographs and etchings revealed for the first time to the Northwest Munch's deeply introspective, brooding style which had radically affected the course of European and particularly German art at the turn of our century. Munch was the first major artist to turn from the external appearance of nature to the internal spirit of man for the focus of his art. His work had a profound effect upon Ernst Ludwig Kirchner and the leading German Expressionist masters of the first half of the 20th century. We were fortunate in presenting an exhibition of signal



Kano Tsunenobu, Japanese, 1636-1713  
*Farming*, one of a pair of six-fold screens,  
ink and slight color on paper. 66¾ x 142½ in.  
Margaret E. Fuller Purchase Fund  
J33/T7895.1 A? B?



importance of their work earlier in the year at the Pavilion. *The Passionate Years—Expressionism in Germany 1909 - 1930* was the first exhibition in Seattle to survey in depth the crucial generation which dominated German art following the period of World War I.

Two simultaneous photography exhibitions of great interest appeared at the Pavilion in the Fall. *Photography—Eye of the 20's*, a large exhibition of more than 150 photographs, surveyed the critical period of technical development and redefinition of this important medium during the 1920's in both Europe and America. Such giants as Stieglitz, Weston, Steichen, Cunningham, Evans, Man Ray and Moholy-Nagy eagerly experimented with photographic technique and concept to further establish the medium as a fine art form. In adjacent galleries, *Mary Randlett—Portraits* searched with sensitivity into the personalities and working habits of many of the well known artists of our region. Her perceptions and skill amplified meaningfully upon the achievements of her colleagues of a generation earlier.

One of the most exciting and provocative events of the year was the exhibition in the late Fall of Claes Oldenburg's *Giant Icebag*, shown in collaboration with the Museum's Contemporary Art Council and the Henry Gallery's exhibition, *Art For Public Places*. One of the few monumental concepts by this artist actually to be realized, the *Giant Icebag*, independently and in the context of the exhibition, both tantalized the public and flatly confronted traditional concepts of public art.

In addition to the customary annual exhibitions of painting and sculpture, watercolor and photography, the Museum organized sixteen other exhibitions and installations from our own collections. Of great popular interest was the reinstallation of nearly 80 works by Mark Tobey in the Pavilion during the summer; seventy-three from the Museum's unparalleled holdings and others selected from Seattle private collections. The *Tobey's 80* exhibition of the preceding December, saluting the artist's 80th birthday, had generated such enthusiasm that a second showing was arranged.

In addition to continuation of the *Survey of World Art* exhibition series, the Education Department organized a Young Peoples' exhibition, *West Africa—Yesterday and Today*. Its stimulating conjunction of original African objects with photographs of similar pieces in actual use will be circulated on request to Seattle area schools. Earlier exhibitions in the series, the *Art of Ancient Egypt*, and *Early Christian and Medieval Periods*, were also presented in the Activities Room.

In addition to several installations of Far Eastern paintings, screens, sculpture, and ceramics, the Asiatic Department also responded to a request from the Iranian government with a rich and varied exhibition of the *Art of Iran* in celebration of the founding of the Persian Empire. In December two major works by Renaissance masters on the appropriate theme of the Madonna and Child were presented in the Garden Court. Albrecht Dürer's brilliant drawing of the *Madonna and Child* and the *Madonna and Child with Saints and Angels* by the Florentine master, Domenico Ghirlandaio, formed both a Christmas tribute and a salute to Dürer's 500th anniversary.

#### Attendance

Because loan exhibitions and frequent installations of our own collections play a greater part in the life of the Museum and Pavilion, attendance seems more susceptible to fluctuation. During 1971, combined recorded attendance at both buildings totaled 329,840, down by approximately 10,000 from the previous year. Attendance at the Museum was 206,496, significantly down by 19,000 from the prior year despite the 35,000 visitors to the *Great American Paintings* exhibition. Attendance at the Pavilion, however, was 133,344, encouragingly up by 10,000 over 1970.

#### Membership

Response of the Membership to the Museum's needs has been heartwarming. Despite increased membership rates, the number of members has grown by 134 over 1970 to 2,957. As Membership income is increasingly important to the operation of the Museum, it is a pleasure to report that Membership income amounted to \$76,720, which is nearly \$14,000 more than in 1970. In addition, members contributed \$35,706 to the Year End Appeal, an exciting increase of nearly \$12,000 over 1970. Equally heartening is the fact that the majority of members have either continued in their regular categories at the new rate or have selected higher categories. It is, of course, the higher classifications that substantially support the Museum's programs.

#### Special Events

With the unstinting and imaginative aid of hundreds of Guild members and other volunteers, a succession of major and minor special events enlivened the Museum year. Many will be mentioned further in the Report of the Guild Chairman.

Foremost was the brilliantly successful *September Affair III*, sponsored by the Bon Marche to whom we are profoundly grateful. Highlights of the event included beautiful fashions by Christian Dior, an astounding and delightful multimedia film and sound presentation with a nostalgia theme focussed on the Museum's history, and an exceptional exhibition of 19th and 20th century European paintings, sculpture and prints drawn from Seattle private collections organized principally by the Contemporary Art Council. The total contribution of the benefit event to the Museum was \$10,333, the largest sum yet. *September Affair* has not only been financially beneficial, but has greatly stimulated the spirit of the Museum and its members.

*Queen Anne Kaleidoscope*, the 22nd of our annual Architectural Exhibitions, was also an outstanding success and realized more than \$11,000 for the Museum. With the guidance of Museum Secretary, Mrs. Coe V. Malone; our Director of Education, Mrs. William J. Lahr; the Chairman of the Architectural Tour, Mrs. David E. Stalter; her many Vice-Chairmen and hundreds of volunteers organized a fascinating tour of ten homes and apartments on Queen Anne Hill. We are deeply indebted to those who made their homes and apartments available for exhibition or for refreshments: Mr. and Mrs. David M. Checkley, Mr. and Mrs. Richard Eberharter, Mr. and Mrs. Edward Hoppin, Mr. and Mrs. Bradley T. Jones, Mrs. Victor N. Jones, Mrs. Jean Jongeward, Mr. and Mrs. Thomas A. Kane, Mr. Joseph T. Mijich, Mr. and Mrs. Raymond Peck, Mr. and Mrs. Douglass A. Raff, Mr. Dale Rutherford, Mr. Roy Strom, and Mr. and Mrs. Frank Zabawa.

In the Fall, the Museum's Members International Tour, ART INDIA '71, departed for a five week tour of India, Nepal and Southeast Asia led by Professor Millard and Janet Rogers. Millard Rogers was formerly Associate Director of the Museum and is now Director of the Center for Asian Arts at the University of Washington. The Museum's redoubtable Trustee, Joanna Eckstein, who had tirelessly organized the tour also joined the group, which had the good fortune through the Director's efforts to meet with India's Premier, Indira Gandhi, in her home. The tour also resulted in \$1,600 in contributions to the Museum.

As always, our programs of lectures and concerts contributed importantly to the public's knowledge and enjoyment. Our traditional Fall and Spring series of Chamber Music Concerts were organized by Ronald Phillips and sponsored jointly by the Museum and the Recording Industries Trust Funds with the cooperation of the Seattle Musicians' Association, Local No. 76, American Federation of Musicians. Several major guest lectures were presented in conjunction with special exhibitions. John Rosenfield of Harvard University's Fogg Art Museum spoke entertainingly on the *Three Laughters of Tiger Valley*, a topic based on a Japanese painting of that title in the John and Kimiko Powers collection. As mentioned earlier, Perry T. Rathbone, Director of the Boston Museum, and Alfred Frankenstein, Art Critic of the San Francisco Chronicle and a specialist on 19th century American painting, spoke to capacity audiences during the *Great American Paintings* exhibition. In the Fall, Professors William Ritchie and Norman Lundin of the University of Washington faculty presented a remarkable joint lecture on the graphics and paintings of the great Norwegian artist, Edvard Munch, during our exhibition of Munch's work. In addition, scores of other programs by staff and guest lecturers were presented in the Guild and Associate Guild programs. It is our hope that the Museum can substantially expand programs of public lectures and events during coming years, and perhaps offer frequent innovative events of a workshop or participatory nature.

#### Publications and Sales Desk

Although actually published in 1970, the catalogues for the *Tobey's 80* and the *Great American Paintings* exhibitions enjoyed exceptional popularity here in 1971. Most of the 5,000 copies of the former have been sold through the University of Washington Press, our co-publisher. And of 9,000 copies printed, the Museum has sold all but one or two hundred of the 6,000 soft-cover catalogues of the *Great American Paintings* catalogues locally and to other museums, and sold 3,000 hardcover copies to Viking Press of New York for national distribution.

The 1972 Engagement Book, prepared by Dr. Fuller with staff assistance, illustrated and annotated the highlights of our exceptional collection of Chinese jade. This and subsequent volumes are designed to serve both as an engagement calendar and a permanent record of the Museum's most important holdings.

The Sales Desks experienced an extremely busy year resulting in gross receipts of just under \$100,000. As a result, the sale of educational materials realized an income, before salaries, of more than \$37,000.

#### Library

249 volumes were acquired by purchase and gift during the year to bring the collection



to about 8,600 volumes. In addition, hundreds of unbound exhibition catalogues, pamphlets and other ephemera increased the significance of the Library as a research and educational service for staff, Docents and the public. Especially important gifts were received from our Trustee, Mrs. Herbert Brink, the Kress Foundation and the National Museum, Stockholm.

#### Photograph and Slide Library

2,600 slides were added to the collection largely through gifts or by copying from books or other slides. The collection now totals more than 41,000 slides. Loan services were heavily taxed during the year. Instructors at fifteen colleges and universities plus many more schools, clubs, groups and private individuals borrowed approximately 15,000 slides; Museum staff made use of about 5,500 slides for a total of 21,000.

Through the good offices of Mrs. Herbert Brink and Mrs. Joseph Gandy, the Seattle Chapter of the Colonial Dames Society generously aided in the purchase of a slide copying camera to economically facilitate slide duplication. The Carnegie Corporation, through Lakeside School, also contributed a set of fine arts reproductions.

#### Loans

The loan of works of art is always an active and time consuming but extremely important part of the Museum's overall program. This year, 214 objects were lent to 31 different institutions in Europe and America on 39 occasions. Loans both extend the Museum's presence to countless viewers around the world and offer some measure of reciprocity for the many loans enjoyed by our public.

Among loans of special importance, our brilliant Dürer drawing of the *Madonna and Child* appeared in the great Dürer Graphics exhibition organized by the National Gallery of Art, Washington, in celebration of the artist's 500th anniversary, and later was included in another Dürer exhibition at the Legion of Honor Museum in San Francisco. Four of our finest works, including the outstanding painting by Honthorst in the Kress Collection, figured in the inaugural exhibition of the new Denver Art Museum; and our famous *Deer Scroll* and several other works traveled to the Japan Society of New York for their building inaugural. The excellent oil sketch for a ceiling fresco by Giambattista Tiepolo, also in the Kress Collection, was shown during the entire summer in the *Celebrazione Tiepolesche* organized by the City of Udine in Italy.

#### Staff of the Museum

Miss Karla Newsom resigned from the Education Department early in the year, and has been very ably replaced by Miss Sarah Clark. Miss Anne Focke also resigned from the Education Department and has become Assistant to the Director of the newly-organized Seattle Arts Commission.

In May, Miss Joanna Ross resigned as secretary-receptionist and has returned to her native England. In September, the Trustees established the position of Business Coordinator, as mentioned earlier, and appointed Mrs. Elizabeth Poe to serve on a part-time basis. To prevent financial burden on the Museum, the Trustees agreed to contribute her salary during the first year.

#### Improvements and Renovation

The most dramatic improvements occurred at the Pavilion where virtually the whole interior has been refurbished. Generous grants from PONCHO totaling \$15,000 permitted major amplification and refinement of the lighting. Budgetary strictures during the original construction of the building's interior in 1965 restricted a more elaborate lighting design to one relying largely on general fluorescent illumination permitting little flexibility or control. The majority of those fluorescent fixtures have been covered with acoustical tile and a highly flexible system of track lighting using movable incandescent fixtures has been substituted. The new system has greatly reduced the busy patterns of lighting and ceiling textures and permits both the quantity and the quality of light to be controlled at will in any area. Reduction of fluorescent illumination, a type of light high in damaging ultra-violet rays, has also created a safer environment for photosensitive textiles and works of art on paper.

The Seattle Center staff has completely painted and refreshed the walls and ceiling of the galleries that years of heavy usage have marred and stained. Our joint efforts have resulted in one of the most beautiful and functional exhibition spaces of its type in the nation.

Early in the year, similar track lighting was also installed in the Garden Court of the Museum and affords both flexibility for special events or exhibitions and a warm raking light especially appropriate for the Indian sculpture on view.

Our Trustee, Norman Davis, has sponsored renovation of the Classical Gallery with enlargement and much improved security for the cases as well as improved lighting both within the cases and



Great American Paintings exhibition preview:  
Perry T. Rathbone, Mrs. Willard J. Wright,  
George Trescher (photograph by *The Seattle Times*)



## Report of the Contemporary Art Council of the Seattle Art Museum 1971-72

the gallery itself. The Park Department painted that gallery and also painted the offices of the Department of Education and the Photograph and Slide Library, which received new lighting fixtures.

Severe water leakage in both the attic skylights and through the underground walls of the main object storage required extensive corrective efforts by the Park Department. Progressive replacement of skylight glass with reinforced fiberglass panels and improved seals has largely corrected attic leakage. After the winter rains, probing of drains and several test excavations along the base of the facade revealed that settling of the building had broken and plugged roof drains. This caused a huge underground pool of water to form which then flowed through the foundation cracks directly into the storage, seriously jeopardizing the collections. Replacement of the drains has remedied the situation, and by great good fortune, no works of art were damaged.

### Acquisitions

Although the number of acquisitions of the year was radically reduced from previous years, 58 as contrasted with 121 in 1970 and 393 in 1969, several of exceptional merit deserve special mention. Of surpassing distinction is the magnificent large pastel, *Tendresse Maternelle* by Mary Cassatt, the Impressionist master, a gift of equally surpassing generosity by Mr. and Mrs. Louis Brechemin. It joins another pastel by Cassatt, also the gift of Mr. and Mrs. Brechemin, in our small but growing representation of Impressionist art. No less than two major works by John Singer Sargent, another American expatriate and contemporary of Cassatt, were acquired. Both landscapes, one is a superb watercolor of 1914, a *View of the Dolomites*. The second, an earlier oil painting of 1902, representing the craggy French Alps and called *Coming Down From Mont Blanc*, was the gift of Max R. Schweitzer of New York. Further expanding our holdings of 19th century French painting is the splendid *View of Paris from Montmartre*, painted about 1830 by Georges Michel, given by Mrs. John C. Atwood, Jr. of Philadelphia.

Landscape also figured prominently among the outstanding Asiatic acquisitions. A pair of six-fold screens by the 17th century Japanese master Kano Tsunenobu contain in their panoramic vista fascinating glimpses of farming life, figures fleeing an approaching storm or engaged in rice culture.

A rare and superlative Sung dynasty black lacquer dish adorned with a thin silver rim, in the shape of an open flower, is the finest Chinese object acquired during the year. Of approximately the same period but from Korea is a very beautiful celadon vase with an incised lotus decoration. Created in the Koryu period in the late 12th or early 13th century, its broad shoulder and subtly tapering body form a piece of great elegance.

Conspicuous in the field of antiquities is the gift from Norman Davis of a subtly modelled marble *Head of Pan* by a Hellenistic Greek sculptor, perhaps a pupil of the great Polycleitus. Thanks to the generosity of the many contributors to the Joseph E. Gandy Memorial, the Egyptian collection was enriched by a rare and remarkable *Funerary Mask* of white stucco showing traces of gold from the late Ptolemaic Period of the late 1st century B.C.

Of special interest in the art of the Northwest is the sumptuous six-fold screen, *Colors and Patterns from the Heian Period* by Paul Horiuchi, given in memory of Elizabeth A. Smithson by her son, Richard B. Smithson. Another extremely sensitive and elegant collage, *Earth Forming*, by Emily Hall Morse, was the generous gift of Mr. and Mrs. Kenneth Fisher.

### Fortieth Anniversary Observations

As the Seattle Art Museum approaches its Fortieth Anniversary Year, in 1972 and 1973, we enter a period appropriate for reflection, appraisal and planning. Four decades of leadership and dedication have provided the Northwest and the nation with a great public resource for widespread learning and personal understanding of man's aspirations and achievements in the visual arts. Founded upon a renowned collection of world art, the Museum's exhibitions, educational and other services have exerted a profound, uplifting impact on the quality of life in our region.

Like any vital life-form, a museum must continue to grow if it is to flourish. The majority of exhibitions, lectures and events during the Fortieth Anniversary Year will dwell upon the Museum's collections and achievements, emphasizing both famous masterworks and the hidden treasures of quality. Greater appreciation of the scope and extent of the collections hopefully will guide our planning for the future in regard to needs for space, acquisition emphasis, number and types of additional services, exhibition programs and greater involvement with the entire community.

To be successful, our directions of growth should be responsive to the climate of needs and wants of the community which we serve. Not only should museums strive to generate broader public involvement, but achievement of our goals will necessarily also require the public's support.

The past year has been active and rewarding for the Contemporary Art Council. We have worked to expand further on our basic aims and purposes of promoting the education and appreciation of contemporary art in the Seattle area. In this respect we co-sponsored the Claes Oldenburg *Giant Ice Bag* kinetic sculpture, which was shown in the Pavilion. This sculpture had been on exhibit only twice before, once at the World's Fair in Osaka, Japan, and then at the Los Angeles County Museum. It received a great amount of publicity and attention. To further the educational program we co-sponsored two "free to the public" lectures, each of which attracted approximately 250 persons: 1. Gene Youngblood, a California artist primarily concerned with the video media; 2. Clement Greenberg, noted art critic and author, talking on *Artistic Freedom: Uses and Abuses*.

We have continued, as in the past, to hold lectures and discussions for our membership which would further our own knowledge and therefore enable us to seek out means by which we can better implement our aims and purposes.

In May, Robert Morris, noted New York artist, addressed us and showed slides of his work. I will mention him again later on in the report.

Gerald Nordland, Director of the San Francisco Museum of Art, spoke to us at the Fuller residence concerning the plight of Art Museums today. He was in town to jury the Northwest Annual.

Kenneth Tyler, Director and Master Printer at Gemini, G.E.L., discussed the past, present and future of graphics. It was felt that this was one of the most exhilarating and educational talks we have ever had presented to our group.

In January, 1972, the Council presented a Frank Okada drawing to the Museum. This gift was made possible through the generosity of Robert E. Scull, the New York collector, who returned our symposium honorarium for this specific purpose.

*The Contemporary Art Council Collects Art of the 70's* show was sponsored by the Museum but drawn exclusively from the collections of our members. The Council appreciates the cooperation of the Museum in bringing this show to the community. Out of town guests who attended the preview: Clement Greenberg (critic-author), Gifford Phillips (Trustee of the Museum of Modern Art, New York), and Richard Bellamy (New York art dealer), agreed that a show of this size and quality for the years covered could not have been staged anywhere outside of New York or Chicago.

Plans are progressing for the Sophia Krauss Memorial. Robert Morris will be in town shortly to survey Volunteer Park for a proper location for the proposed sculpture. He will meet with Richard Haag, consulting landscape architect for the Seattle Park Department. Drawings will be submitted to the Contemporary Art Council, the Seattle Art Museum and the City of Seattle for final approval.

We are actively involved with two major projects for 1973: 1. We will sponsor a major contemporary art show for the Pavilion in the Spring. This will be to help in the celebration of the 40th Anniversary of the Museum; 2. We are seeking matching funds from the National Endowment for the Arts for a large seminar featuring nationally known museum personnel, artists, critics, art dealers and collectors. This event will be open to the public and we are hoping for a very large attendance.

Robert B. Dootson  
President



## Officers 1971-72

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Giant Icebag by Claes Oldenburg

## West Africa — Yesterday and Today



## Report of the Education Department

In January Mrs. John Newsom resigned her position as Assistant in Education to travel East with her husband. Miss Sarah Clark, a recent graduate of the University of Washington's Masters Program in Art History, has ably filled this position. She has also been largely responsible for the text of the museum's News Notes for the past year.

In addition to the regular programs within the museum, I produced monthly television programs for KCTS-TV, taught a series of art history classes for Seattle Central Community College and for the In-Service Education Department of the Seattle Public Schools. I was asked to serve on an advisory committee for the King County Arts Commission and continued to serve on the selection committee for the Washington State Artmobile.

In the summer I designed and installed a special exhibit on Africa for young people. I want to thank Mr. Hess, Mr. Lahr, and Mr. Olson for their help in constructing the display screens and Mr. Fields for his excellent photographic enlargements. The photo screens were borrowed by Pacific Lutheran University in Tacoma for their African exhibit later in the year. I designed the screens so that they could be reused in future exhibitions.

This fall, with the help of Miss Clark, I was able to expand the training program for the Treasure Box Volunteers. Films from the various countries added a great deal to the understanding of the new material purchased with Guild funds for the boxes. Friends of the program continue to give materials it would be impossible to purchase.

The Docent Training Program was also expanded. Miss Clark has been working very closely with this program. It now includes two full academic art history courses of thirty four hours each, one in Western Art and one in Far Eastern Art. We share the teaching responsibilities.

In November I attended special museum education meetings in Cleveland sponsored by the American Association of Art Museum Directors. This was the first meeting of its kind and a great deal of ground work was done in a short time. The work of the conference will be continued at the museum meetings in Mexico City, which I will be attending in June 1972.

In December Miss Anne Focke resigned to take a staff position with the Seattle Arts Commission. I accepted her resignation with great regret as her creative work with children's classes will be missed by all the children who participated and their parents. One class project of particular note was the publication of a booklet by every class containing an example of each child's work. A grant from an anonymous donor covered the cost of printing so every child could receive his very own copy.

As always, the Education Department could not function without the help of our many volunteers. May I express our thanks to each and every one.

**Mrs. William J. Lahr**  
Director of Education



## Report of the Seattle Art Museum Guild 1971 - 1972

This has been a busy year for the Seattle Art Museum Guild, especially for the 27 members of the Executive Committee and the over 600 volunteers who were involved in our varied activities.

The membership has held up fairly well, with a good number becoming family members rather than individual members. The Membership Committee held a series of coffees in neighborhoods to search out members. The Committee also telephoned and rang doorbells in their neighborhoods, bringing back some former members and recruiting new members. The Guild plans to place a major emphasis on membership in the coming year.

The Docents conducted a total of 673 tours during the past year which involved in excess of 18,000 people. Due to the shortage of funds in the various school districts, there have not been as many school tours as in the past. A special program for taking Seattle Art Museum information and promotion into the schools is planned for the coming year and the Docent Chairman is contacting members of the School Board to enlist their help.

The Hospitality Committee, with 22 members, has served coffee for the two monthly meetings of the Guild and has planned food, decor, and entertainment for the eight previews during the year. The innovation of the 5:30-8:00 p.m. preview time has proved popular. Average attendance has been approximately 225 persons.

The Treasure Box program, with 45 volunteers, has been presented in 230 schools to an approximate total of 20,000 students. Two additional school districts were added, Lake Washington and North Shore. The boxes were also shown to youth groups and in several convalescent homes. The new West Africa box has been popular and one for Central and East Africa is in process.

The Publicity Chairman has had great cooperation from both the Seattle daily papers with a full front page story on the Docents in the Woman's Section of the Seattle Sunday Times. We have also received some coverage in community papers.

The Program Chairman, responsible for the afternoon Guild lectures, produced a brilliant series entitled *A Personal Look at Famous Art Collections*. The majority of speakers were drawn from the University of Washington and from our Museum Board of Trustees. For the first time the public was invited to these lectures for a charge of \$1.00, and 109 non-members attended the first six lectures.

The Project Committee has had a busy year, helping with invitations for the September Affair, staging a very successful Arty Party for 2,000 young people at the Pavilion, selling almost \$400 worth of napkins, and arranging a very enjoyable bus trip to the Vancouver Art Gallery to see a fascinating exhibit of Eskimo Art. In cooperation with the United Arts Council we also participated in Space Needle Day from which the Guild received \$127.50 for sale of tickets. In March, Frederick and Nelson sponsored a preview of the International Fashion Show for the benefit of the Seattle Art Museum Guild. Reservations were \$15 each and, since all expenses were underwritten by Frederick and Nelson, we received a total of just over \$4,000. The Annual Guild Luncheon was not a money-making project this year but was a very successful sell-out event at the Museum for 160 members.

The Public Relations Committee arranged a Sunday morning coffee for the visiting Japanese Governors, which included a brief tour of the galleries with the aid of the Docents.

For all the teas, luncheons, and previews, our talented Flower Committee was there with novel and truly beautiful arrangements to complement the occasion.

The Senior Citizens Days continue to be a fine public service activity of the Guild. A remarkably faithful attendance of a little over 100 turns out in all sorts of weather. The coffee service is supplied by Sigma Kappa Alumnae for which we offer our sincere thanks.

The Couples Guilds I and II became I this year with a membership of 106 couples, paying \$21 dues in addition to the annual \$25 Museum membership. Five programs were scheduled during the year.

The other Associate Guilds, Richard Eugene Fuller, Overlake, and Southwest, continue to develop stimulating programs and interest in the Museum.

Our officers all help to keep this many-faceted group supplied with facts and figures and operating at as close to optimum efficiency as possible. The Guild Handbook of Operating Procedures has had its annual renovation under the By-Laws Committee's watchful eye. Our Advisors have helped us avoid making any mistakes of horrendous import and so another year has become history.

**Mrs. Fenton Radford**  
Chairman

### Museum Guild Executive Committee 1971 - 72

Mrs. Fenton Radford	<i>Chairman</i>
Mrs. Don W. Axworthy	<i>Vice-Chairman</i>
Mrs. C. F. Osborn	<i>Treasurer</i>
Mrs. M. B. Whittlesey	<i>Recording Secretary</i>
Mrs. William D. Lovell	<i>Corresponding Secretary</i>
Mrs. Robert B. Dunn	<i>Docents</i>
Mrs. Earl Younglove	<i>Flowers</i>
Mrs. William D. Caton, Jr.	<i>Hospitality</i>
Mrs. William E. Sander	<i>Membership</i>
Mrs. Elliot V. Mock	<i>Program</i>
Mrs. Lewis S. Armstrong	<i>Projects</i>
Mrs. Carl W. Erickson	<i>Public Relations</i>
Mrs. Charles M. Henderson	<i>Publicity</i>
Mrs. John T. Marshall	<i>Senior Day</i>
Mrs. Stanley D. Wilson	<i>Treasure Boxes</i>
Mrs. Robert George Anderson } Mrs. George Emmett Wrede }	<i>Volunteers</i>
Mrs. Leslie A. Kremer	<i>Parliamentarian</i>

### Associate Guild Representatives

Mrs. John D. Templeton	<i>Couples Guild I</i>
Mrs. C. Paul Gregory	<i>Couples Guild II</i>
Mrs. J. L. Nevill	<i>Richard Eugene Fuller Guild</i>
Mrs. Mary Johnston	<i>Overlake Guild</i>
Mrs. James W. Chilton	<i>Southwest Guild</i>

### Advisors

Miss Joanna Eckstein	Mrs. Jeane Nelson
Mrs. Coe V. Malone	Mrs. Alfred V. Perthou
Mrs. Allen B. Morgan	



## Acquisitions

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

### Decorative Arts

**Africa**—Mask: helmet type with horns, wood with polychrome, Mambilla tribe, Cameroon. L. 23½ in. Seattle Art Museum Purchase Fund.

**China**—Lacquer: dish, open flower shape, black with silver rim, Sung dynasty (960-1279). Diam. 8¾ in.

**Egypt**—Mask: funerary, white stucco with traces of gilt, late Ptolomaic Period, late 1st century B.C. H. 12 in. Given by friends in memory of Joseph E. Gandy.

**Germany**—Metal: plaquette, the Resurrection, gilt, last quarter 16th century. 8¾ x 7½ in. General Memorial Fund.

**Islam**—Metal: mortar, bronze, from Egypt, 12th-13th century. H. 5¾ in.

**Japan**—Ceramics: apothecary flask, porcelain with underglaze blue decoration, Arita ware, Imari type, 2nd half 17th century. H. 10⅞ in. Margaret E. Fuller Purchase Fund. / Celadon vase, mei p'ing shape, porcellaneous ware, Koryu Period, late 12th-early 13th century. H. 12¾ in. Margaret E. Fuller Purchase Fund.

**Pacific Islands**—Ceremonial stone, Churinga, Central Australia. H. 23½ in. Purchased from the bequest of Lester W. Lewis.

**Tibet**—Metal: prayer wheel, silver gilt, 18th-19th century. H. 14¾ in. Seattle Art Museum Purchase Fund.

**United States**—Textiles: coverlet fragment, wool and cotton, early 19th century. 21½ x 29¼ in. Gift of Emily Hartwell Tupper.

### Paintings

**Europe**—Bartolomeo Bettera (Italian, 1634-1700), *Still Life with Fruit*, oil on canvas. 32 x 32¼ in. Margaret E. Fuller Purchase Fund. / Pierre Bonnard (French, 1867-1947), *Portrait of Paul Sérusier*, ca. 1909, oil on panel. 18⅞ x 14½ in. Gift of Mr. and Mrs. B. Gerald Cantor, Beverly Hills, Ca. / Georges Michel (French, 1763-1843), *View of Paris from Montmartre*, oil on canvas. 20½ x 28½ in. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa.

**Japan**—Kano Tsunenobu (1636-1714), *Farming*, pair of 6-fold screens, ink and slight color on paper. 66¾ x 142½ in. Margaret E. Fuller Purchase Fund.



Celadon vase of mei p'ing shape, porcellaneous ware with incised and combed decoration, Korea, Koryu Period, late 12th-early 13th century. H. 12¾ in. Margaret E. Fuller Purchase Fund. K25.10

**United States**—George Loring Brown, *Landscape: Harvest Scene*, 1860's-1870's, oil on panel. 11¾ x 14⅞ in. Gift of Elisabeth Merriam Fitch and Lillian Fitch Rehbock. / William Merritt Chase, *Portrait of Mrs. Chase*, ca. 1908, oil on canvas. 53 x 43½ in. Gift of Mr. and Mrs. Norman Hirschl, New York City. / Jared M. Fitzgerald, *Cross-Over Series I, The Day Passage*, 1971, oil on canvas. 72 in. square. Northwest Annual Purchase Fund. / C. Paul Horiuchi, *Colors and Patterns from Heian Period*, 1969, casein collage 6-fold screen. 36 x 71⅞ in. Gift of Richard B. Smithson in memory of his mother Elizabeth A. Smithson. / Thomas A. Johnston, *Skull in Box*, 1971, watercolor on paper. 19⅞ x 25⅞ in. Northwest Annual Purchase Fund. / Charles Miller, *Lower Green*, 1970, watercolor on board, 39½ x 28⅞ in. / Emily Hall Morse, *Earth Form*, 1967, paper collage on canvas. 36¼ x 48 in. Gift of Mr. and Mrs. Kenneth R. Fisher. / Don Irwin Paulson, *Tines*, 1971, tempera on paper. 23¼ x 35½ in. Seattle Art Museum Purchase Fund and Katherine B. Baker Memorial Award. / John Singer Sargent, *View in the Dolomites*, 1914, watercolor on paper. 13½ x 20¼ in. Margaret E. Fuller Purchase Fund: *Coming Down from Mont Blanc*, 1902, oil on canvas. 37 x 45⅞ in. Gift of Max Schweitzer, New York City. / James H. Sobota, *Storage Yard*, 1971, watercolor and ink on paper. 16 x 22⅞ in. Northwest Annual Purchase Fund. / Mark Tobey, *Variations*, 1970, gouache on paper. 16½ x 11⅞ in.

### Sculpture

**Africa**—Three bronze figures, Dahomey, Guinea Coast. H. 5¾, 5½, 2½ in. Gift of Mrs. Ralph W. Nicholson

**Classic**—Head of Pan, marble, Hellenistic Period, 4th-2nd century B.C. H. 6¾ in. Norman Davis Collection.

**Europe**—Trakli Otchiayri (Russian), *Georgian Dancer*, ca. 1970, repoussé and chased copper plate. 23 x 17 in. Gift of the artist, Tbilissi, U.S.S.R. / Reliquary Bust, gilt bronze, attributed to Bastiano Torrigiani (Italian, act. 1573-1596). H. 9 in. Purchased from the bequest of Raymond G. Wright.

**Further India**—Weight, fantastic animal, bronze, Burma, 17th century. H. 8 in. Gift of Mrs. Floyd C. Shank, San Francisco, Ca.

**India**—Shiva and Parvati, brass with traces of color, 16th century. H. 12¾ in. Gift of Alice Heeramaneck,

Dish, black lacquer on wood, silver rim, Chinese, Sung dynasty, 960-1279. Diam. 8¾ in. Ch8.26





New York City, in memory of her husband Nasli M. Heeramaneck.

**Drawings, Graphics & Photographs**

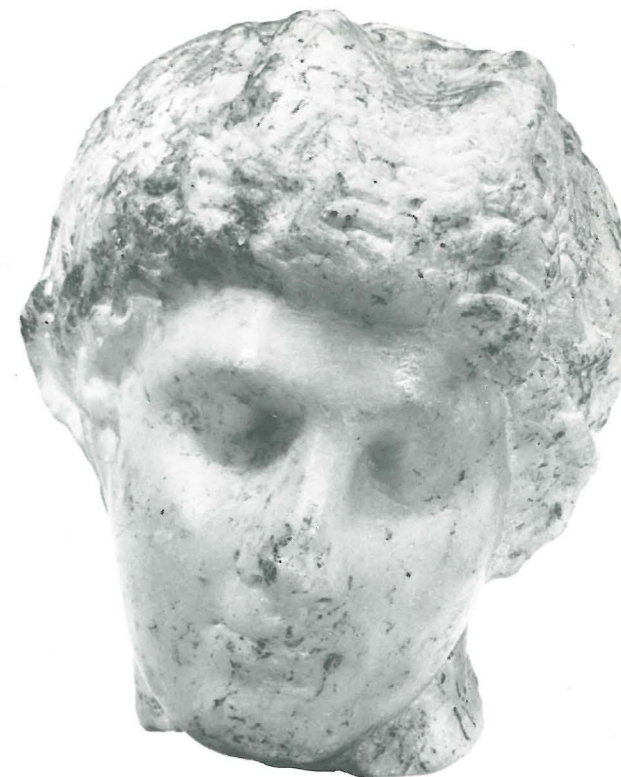
**Drawings**—Mary Cassatt (American), *Tendresse Maternelle*, 1908, pastel on paper. 31 x 24 $\frac{3}{8}$  in. Gift of Mr. and Mrs. Louis Brechemin. / Helmut H. von Errfa (American), *Mark Tobey*, 1928, pen and ink on paper. 12 $\frac{3}{8}$  x 10 in. Gift of Joseph Brewer, New York City. / Robert Sund (American), *Mandala*, 1970, pencil and colored inks on paper. Diam. 4 in.

**Graphics**—Anthony F. Deigan (British), *I could make love to that right now and Have you seen? he's just left the room*, 1969, color etchings. 9 x 13 in. / Russell R. Dunbar (American), *Untitled*, 1971, color serigraph. 23 $\frac{3}{8}$  x 23 $\frac{3}{8}$  in. Seattle Art Museum Purchase Fund. / Mildred Feinberg (American), *Wheel of Fortune*, 1971, intaglio-assemblage. 22 x 13 $\frac{1}{4}$  in. Seattle Art Museum Purchase Fund. / Tom S. Fricano (American), *Ellipse Pyramid*, 1970, color assemblage. 18 $\frac{3}{8}$  x 18 $\frac{3}{4}$  in. Seattle Art Museum Purchase Fund. / Jiri John (Czechoslovakia), *Coastline*, 1968, drypoint. 25 $\frac{1}{4}$  x 19 $\frac{3}{8}$  in. / Oskar Kokoschka (Austrian), *Schiffer Rufen*, 1908, color lithograph. 9 $\frac{1}{2}$  x 9 in.; illustrations to artist's poem *Die Traeumenden Knaben*, printed in 1908, reissue of original sheets in 1917, 8 color lithographs, 3 black and whites. 9 $\frac{1}{2}$  x 9 in. Purchased from the bequest of Miss Sylvia S. Weil. / Kim Ondaatje (Canadian), *Bedroom from the house on Piccadilly Street Series*, 1970, color serigraph. 30 x 24 $\frac{3}{8}$  in. Seattle Art Museum Purchase Fund. / Larry E. Smith (American), *LXXI*, 1971, color serigraph. 27 $\frac{3}{8}$  in. square. Seattle Art Museum Purchase Fund. / JB Thompson (American), *Earth Pattern*, 1971, color collagraph. 26 x 19 $\frac{3}{8}$  in. Seattle Art Museum Purchase Fund. / James Abbott McNeill Whistler (American), *Bibi Valentin*, 1859, etching. 6 x 9 in.

**Photographs**—Imogen Cunningham (California), *Morris Graves*, 1958. / Steve Dowdy (Texas), *Pattern #12*. / J. S. Kilby (Texas), *Alfred*. / Wellington Lee (New York), *Aqueous*. / J. W. Marshall (Louisiana), *Wild Water*. / Ray Meuse (Washington), *Cabbage*. / Roy Richards (Washington), *Industrial*. / Mrs. C. M. Russell (California), *Flowers & Bubbles*. / James O. Snedden (Washington), *Portrait of J. Robert Oppenheimer*.



*Head of Pan*, marble, Hellenistic Period, 4th-2nd century B.C. H. 6 $\frac{3}{4}$  in. Norman Davis Collection Cs11.62



*Helmet mask*, wood with polychrome, West Africa, Cameroon, Mambilla tribe. L. 23 $\frac{1}{2}$  in. Af16.21



*Funerary mask*, white stucco with traces of gilt, Egypt, found near the Delta, late Ptolomaic Period, late 1st century B.C. H. 12 in. Given by friends in memory of Joseph E. Gandy. Eg16.1





John Singer Sargent, American, 1856-1925  
*Coming Down from Mont Blanc*, oil on canvas.  
37 x 45 $\frac{3}{4}$  in. Gift of Max Schweitzer.  
A31/Sa735.1

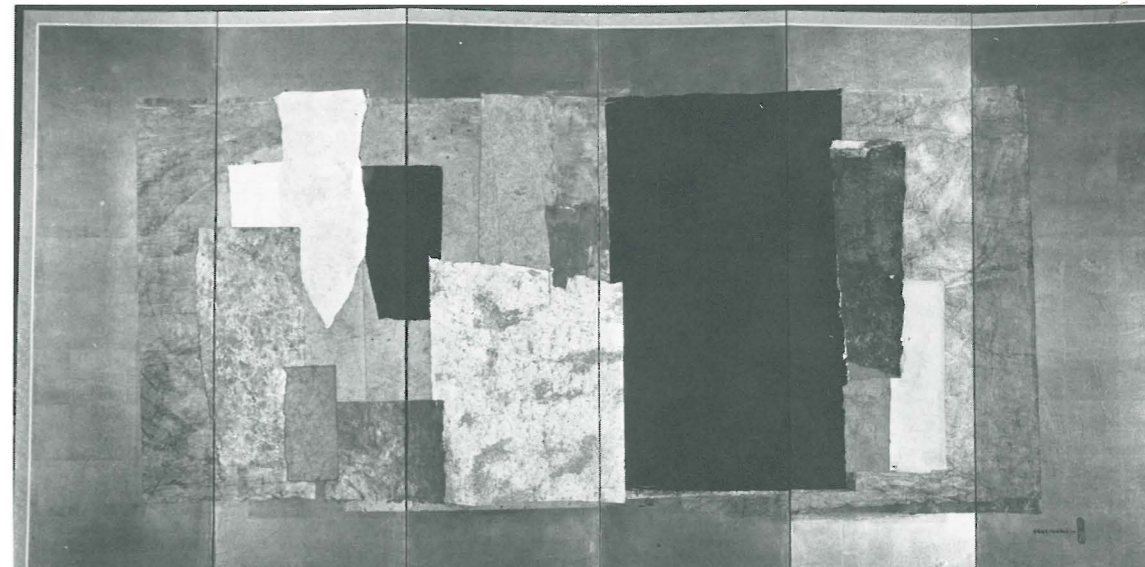


John Singer Sargent, American, 1856-1925  
*View in the Dolomites*, watercolor on paper.  
13 $\frac{1}{2}$  x 20 $\frac{3}{4}$  in. Margaret E. Fuller Purchase  
Fund. A32/Sa735.1



Georges Michel, French, 1763-1843  
*View of Paris from Montmartre*, oil on canvas.  
20 $\frac{1}{2}$  x 28 $\frac{1}{2}$  in. Gift of Mrs. John C.  
Atwood, Jr. Fr31/M5826.1

C. Paul Horiuchi, American, born 1906  
*Colors and Patterns from Heian Period*,  
casein collage. 36 x 71 $\frac{1}{8}$  in.  
Gift of Richard B. Smithson in memory  
of his mother Elizabeth A. Smithson  
A33/H7823.1







## Schedule of Exhibitions

### Loan Exhibitions

#### at the Museum

Tobey's 80 - A Birthday Retrospective  
December 3, 1970 - January 31, 1971

Traditions of Japanese Art: Selected from the Collection of  
Kimiko and John Powers  
January 21 - March 21

Great American Paintings from the Boston and  
Metropolitan Museums  
April 1 - May 16

September Affair: Then and Now  
September 18 - 26

Chinese Gold, Silver and Porcelain: The Kempe Collection  
October 7 - November 7

Edvard Munch Graphics  
October 28 - November 28

#### at the Pavilion

31st Northwest Watercolor Annual  
December 18, 1970 - January 24, 1971

Imogen Cunningham: Photographs  
January 29 - March 14

Seattle Print International  
March 19 - April 18

The Passionate Years: Expressionism in Germany 1905 - 1930  
April 23 - May 30

1971 International Photography Exhibition  
June 4 - July 4

Drex Adkison: Artist-in-Residence  
August 20 - September 5

Photo-Eye of the 20's  
Photographs by Mary Randlett  
September 10 - October 17

57th Northwest Annual of Painting and Sculpture  
October 22 - December 5

Claes Oldenburg's Giant Icebag  
October 8 - December 5

Notes by Oldenburg (lithographed)  
November 1 - December 5

32nd Northwest Watercolor Annual  
December 10, 1971 - January 23, 1972

Traditions of Japanese Art preview: Kimiko and  
John Powers, Henry Trubner

### From the Collections

#### at the Museum

Far Eastern Paintings  
October 22, 1970 - January 10, 1971

Acquisitions of 1970  
February 7 - March 14

Young Peoples Exhibitions: Ancient Egypt,  
January 21 - February 14; Early Christian and  
Medieval Art, March 2 - April 11

Japanese Screens and Sculpture  
March 27 - December 26

Masterworks of Asian Art  
May 29 - November 7

Young Peoples Exhibition: West Africa—Yesterday and Today  
July 2 - September 5

Art of Iran (in honor of 2500th anniversary of founding  
of Persian Empire)  
October 10 - 20

Buddhist Art, Ceramics and Decorative Arts from China  
and Japan  
November 19 - December 26

A Christmas Tribute: Madonna and Child with Saints and Angels  
by Ghirlandaio; Madonna and Child by Durer  
December 1, 1971 - January 2, 1972

World Art I: The Ancient World  
December 3, 1971 - February 6, 1972

Flight into Egypt by Jacob Elshin  
(in honor of his 80th birthday)  
December 27, 1971 - January 17, 1972

#### at the Pavilion

20th Century Paintings  
January 29 - March 14

Mark Tobey and Northwest Artists  
July 9 - September 5



## Lectures, Concerts, Special Events

(In addition to the Guild Lecture Series)

- Feb. 27 *Three Laughters of Tiger Valley*,  
John Rosenfield, Prof. of Art, Fogg Art Museum
- April 1 *American Painting in the Boston Museum*,  
Perry T. Rathbone, Director,  
Museum of Fine Arts, Boston
- April 17 *Masters of the 19th Century American  
Landscape*, Alfred Frankenstein, Art Critic,  
San Francisco Chronicle
- April 18, 25, Spring Series of Chamber Music Concerts,  
May 2, 9, jointly sponsored by Recording Industries Trust  
16, 23 Fund with the cooperation of the Seattle  
Musicians' Association, Local 76, A.F. of M.
- April 26 *Styles of the Passionate Years*,  
Museum Guild Spring Luncheon
- May 13 *Queen Anne Kaleidoscope*, 22nd Annual  
Exhibition of Residential Architecture
- June 24 *Chorale da Camera*, concert cosponsored with  
the Seattle Department of Parks and Recreation
- Aug. 31 - *Art India*, tour of India, Nepal and Java for  
Oct. 3 Museum members
- Sept. 12, 19, Fall Series of Chamber Music Concerts, jointly  
26, Oct. 3, sponsored by Recording Industries Trust Fund  
10, 17 with the cooperation of the Seattle Musicians'  
Association, Local 76, A.F. of M.
- Sept. 18 *September Affair III*, art, fashion and dance  
gala, sponsored by the Bon Marche to benefit  
the Museum
- Oct. 13 *United Arts Council Day at the Space Needle*
- Oct. 24 Japanese Provincial Governors visit the Museum
- Nov. 7 *Arty Party VI*, at the Pavilion for senior high and  
college students, sponsored by Museum Guild
- Nov. 11 Ballard Day at the Edvard Munch exhibition,  
sponsored by Seattle Trust & Savings Bank
- Nov. 14 *Edvard Munch—The Graphics and the  
Paintings*, joint lecture by Prof. William  
Ritchie and Prof. Norman Lundin of Department  
of Art, University of Washington
- Dec. 3 Holiday music by Redmond High School Choir  
and Swingset ensemble

## Officers and Trustees

### Officers

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

### Trustees

Richard E. Fuller	<i>Life Trustee</i>
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### Term Ending 1973

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

### Term Ending 1974

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

### Term Ending 1975

Robert M. Arnold, Mrs. Ceibert Baillargeon, Louis Brechemin, Miss Joanna Eckstein, John H.  
Hauberg, Mrs. Henry C. Isaacson, Sheffield Phelps, Mrs. Bagley Wright



## Museum Staff

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

Librarian  
Designer  
Photographer  
Shipping Supervisor  
Assistant  
Museum Shop

### Photographic and Slide Library

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

### Pavilion Staff

In charge  
Sales and Information

### Seattle Park Department

Chief Custodian  
Custodians

Richard E. Fuller  
Thomas Northrup Maytham  
Henry Trubner  
Mrs. Coe V. Malone

Emily Hartwell Tupper  
Pauline de Haart Adams  
Mrs. William J. Lahr  
Sarah A. Clark  
Anne Focke  
Hermie M. Lyons  
H. Neil Meitzler  
Earl T. Fields  
William J. Lahr  
Gregory J. Olson  
Mrs. Frank H. Molitor, Head  
Margaret V. Evans, Assistant  
Stanley W. Hess, Supervisor  
Mrs. William R. Cleland, Assistant  
Mrs. John H. Bowen  
Mrs. Elizabeth S. Poe  
Mrs. Donald A. Torrie

Mrs. Douglas A. Austin (to Oct. 1971)  
Mrs. Donald B. Armstrong  
Catherine A. Kaputa  
Sara C. Torres  
Millard B. Rogers  
Ronald Phillips

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

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

MEALS & COMPANY  
Certified Public Accountants  
Seattle, Washington 98101

### Auditors' Report

We have examined the balance sheet of the SEATTLE ART MUSEUM as of December 31, 1971, and the related statements of fund transactions 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 procedure as we considered necessary in the circumstances.

The Museum's accounts are kept on the cash receipts and disbursements basis. No values are carried on the balance sheet for the Museum's art collections, library, furniture or equipment; the Museum building, located in the public Volunteer Park, was gifted to the City of Seattle.

In our opinion the accompanying statements present fairly the financial position of the Seattle Art Museum at December 31, 1971, and the results of its operations during the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with the preceding year.

Meals & Company  
Certified Public Accountants

Seattle, Washington  
March 23, 1972



**Seattle Art Museum  
Comparative Balance Sheets—December 31, 1971, 1970**

<b>Assets</b>	<b>1971</b>	<b>1970</b>
Cash and checking accounts	\$ 95,596.98	\$ 133,491.75
Savings accounts	73,796.30	94,690.86
Due from security brokers, other	5,576.49	—
	<u>\$ 174,969.77</u>	<u>\$ 228,182.61</u>
Investments; at market when gifted at cost when otherwise acquired:		
Bonds	\$ 200,490.98	\$ 200,490.98
Common and preferred stocks	1,082,718.86	1,070,226.23
Other	1,850.00	—
(Market values 1971 - \$1,770,979; 1970 - \$1,688,888)	<u>\$1,285,059.84</u>	<u>\$1,270,717.21</u>
Other assets	\$ 2,306.64	—
Total assets	<u>\$1,462,336.25</u>	<u>\$1,498,899.82</u>
 <b>Fund Balances</b>		
Endowment funds		
Founders'	\$ 294,315.82	\$ 291,810.06
Margaret E. Fuller	724,729.56	724,678.43
Margaret E. Fuller purchase	220,261.51	220,261.51
	<u>\$1,239,306.89</u>	<u>\$1,236,750.00</u>
Restricted funds	229,260.54	247,561.10
Operating fund (deficit)	(6,231.18)	14,588.72
Total fund balances	<u>\$1,462,336.25</u>	<u>\$1,498,899.82</u>

**Seattle Art Museum  
Summary Source and Application of Funds  
Year ended December 31, 1971**

Total fund balances December 31, 1970		\$1,498,899.82
 <b>Additions</b>		
Gifts - restricted	\$181,161.72	
General contributions	42,203.38	
Year-end appeal	35,706.19	
Grants	15,899.58	
Projects, special events, etc.	17,031.61	
Royalties	5,535.90	
Memberships	79,220.00	
Gross profit from sales	37,566.94	
Investment income	<u>85,487.39</u>	<u>499,812.71</u>
		<u>\$1,998,712.53</u>
 <b>Reductions</b>		
Purchases art objects	\$163,074.57	
Equipment purchases and alterations	34,564.89	
Film purchases	7,000.00	
Operating expense	270,630.42	
Publications	22,578.71	
Special exhibits	23,453.28	
Special services, travel, etc.	<u>15,074.41</u>	<u>536,376.28</u>
		<u>\$1,462,336.25</u>
Total fund balances December 31, 1971		<u>\$1,462,336.25</u>



**Contemporary Art Council Financial Report  
March 31, 1972**

**Cash on hand April 1, 1971**

Savings Account	6,429.30	
Checking Account	4,343.91	10,773.21

**Receipts**

Membership dues	4,800.00	
Donations	2,500.00	
Interest on Savings	327.52	7,627.52
		18,400.73

Council Programs	Income	Expense	Profit or (Deficit)	Balance
Texas trip (carryover)	3.50		3.50	18,404.23
May - Meeting				
Robert Morris - fee		250.00		
Merrill house - rent		35.00		
Misc.		32.96		
Bar receipts	50.25		(267.71)	18,136.52
June - Annual Meeting	9.70	12.41	( 2.71)	18,133.81
September - Meeting				
Gerald Nordlund - Fee		150.00		
Bar receipts	42.00		(108.00)	18,025.81
October - Oldenburg Ice Bag installation				
Travel		173.75		
Labor		600.00		
Henry Gallery		708.00		
Electrical expense		250.00	(1,731.75)	16,294.06
December - Lecture				
Gene Youngblood		299.95	(299.95)	15,994.11
December - Meeting				
Ken Tyler - Fee		292.00		
Okada drawing		262.50		
Liquor		100.00		
Bar receipts and change	87.60		(566.90)	15,427.21
February - CAC Collection Opening				
Flowers		65.89	(65.89)	15,361.32
March - Lecture				
Clement Greenberg		250.00	(250.00)	15,111.32
March - Color and Form show				
Seattle Art Museum		1,000.00	(1,000.00)	14,111.32
<b>Administrative Expense</b>				
Office Supplies, Printing, etc.		141.95		
Secretarial Services		950.00	(1,091.95)	13,019.37
<b>Cash on Hand, March 31, 1972</b>				
Savings Accounts			6,756.82	
Checking Accounts			6,262.55	13,019.37

Respectfully submitted,  
Wm. F. Calderhead, Treasurer

**Permanent Members**

**Founders**

†Fuller, Mrs. Eugene  
Fuller, Dr. Richard E.

**Benefactors**

Atwood, Mrs. John C., Jr.  
†Backus, Leroy M.  
Best, Ivan L.  
Brechemin, Mrs. Louis  
Brink, Mr. and Mrs. Herbert  
†Clark, Charles M.  
Davis, Norman  
†Edris, William  
†Emerson, Guy  
†Frederick, Mrs. Donald E.  
Fuller, Mrs. Richard E.  
†Gerber, Sidney  
Gerber, Mrs. Sidney  
†Heeramaneck, Nasli M.  
Heeramaneck, Mrs. Nasli M.  
Isaacson, Henry C.  
Isaacson, Mrs. Henry C.  
†Kress, Rush H.  
†Kress, Samuel H.  
†Merrill, Richard Dwight  
†Naramore, Floyd A.  
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Wright, Mr. and Mrs. Bagley

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Atwood, Mrs. Tonie L.



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## Gifts and Bequests

### The Museum

Since its incorporation in 1933, the Seattle Art Museum, though a public service for all, has been supported entirely by private contribution except for maintenance services and utilities provided by the City of Seattle.

The Museum is governed by a Board of Trustees, including representatives of the city government, Park Board and School system, acting through a professional staff. Its purposes are to collect, preserve and exhibit in the most significant way possible the finest works of art of all periods and places of origin that are obtainable. The Museum also offers to hundreds of thousands of people of all ages through its Department of Education, curatorial staff and volunteer Docents, information and insights to aid in the enjoyment and understanding of the collections and exhibitions.

The primary goal of the Museum is to contribute as fully and broadly as possible to the cultural life of the Northwest and the nation.

### Donations and Bequests

Outright gifts to the Museum are deductible for purposes of computing income, gift, estate and inheritance taxes under the laws of Washington and of the United States. For purposes of computing gift, estate and inheritance taxes such gifts are completely excludable. For purposes of computing current income taxes a deduction of up to 50 per cent of current income is allowed in the case of gifts of cash or non-appreciated property, and up to 30 per cent in the case of gifts of appreciated property.

The Director will be glad to confer with anyone considering the gift of a work of art, or of cash or kind to the Museum. The corporate name is "Seattle Art Museum." Names of donors of works of art or of acquisition funds are permanently connected with objects purchased through their gifts.

### Forms of Bequest

A donor may use any one of a number of customary forms of bequest to ensure that his wishes will be carried out. The most frequently used forms are as follows:  
*General Bequest.* This is the simplest form of bequest whereby a donor bequeathes a stated amount to the Museum.

"I give and bequeath to the Seattle Art Museum the sum of \_\_\_\_\_ dollars to be used as the Board of Trustees of said Museum may direct."

*Specific Bequest.* This form leaves specific property to the Museum.

"I give and devise to the Seattle Art Museum, (insert here location and description of property or securities) to be used as the Board of Trustees of said Museum may direct."

*Residuary Bequest.* This is a provision that the remainder of an estate shall be received by the Museum after other specific bequests are fulfilled.

"All the rest, residue and remainder of my estate, both real and personal property of whatever kind and wheresoever situated, which I may own or have the right to dispose of at the time of my decease, I give, devise and bequeath to the Seattle Art Museum, to be used as the Board of Trustees of said Museum may direct."



NOTE: The following sheets were inside this copy of the 1971 Annual Report, listing loans to other institutions during that year. This list includes institutions not given in the Annual Report.



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Antiquities of Cyprus, 1

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