

Seattle**Art**Museum

Annual Report
1981-82

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Chairman's Report

When John Hauberg stepped down a year ago as chairman of the board of trustees, I said that more than anyone else he had made possible the transition from a museum created and supported by one man to what we have today—a museum with a broad base of support and a larger conception of its role in the community.

This past year marks notable changes in the manner by which we as trustees have been able to shape the support base of the museum. The annual balance sheet will show that, in a year of economic woes across the United States, the Seattle Art Museum's operating income rose significantly. And though we have not yet begun to build a museum in the heart of the city, we are reasonably certain that most of the \$15,000,000 pledged for that purpose is available to us when we need it.

At the same time, the museum has presented itself to the community in new ways this past year. The programming for major exhibitions such as **Shiva** or **The Art of Chivalry** or **20th Century Paintings from The Museum of Modern Art** has been as unusual and extensive as the installation of the objects themselves. The museum is reaching more and more out to colleges and universities, other arts organizations and to new audiences on a greatly intensified basis. Behind the scenes, work on over two thousand objects in the Katherine White Collection continues. What is known about each of those pieces is being expanded through the efforts of scholars and specialists on this continent, in Europe and Africa. Special grants from the National Endowment for the Arts have also allowed staff members to bring in visiting African specialists to work with the collection.

The trustees authorized creation of both architect and site selection committees this past spring. The latter has been hard at work, first to establish site criteria and now to evaluate proposed sites in order to bring a set of recommendations to the full board. I hope that both decisions—who will design a new museum building and where it will be located—can be reached by the spring of 1983.

I should like to thank all of the trustees for their hard work this past year. Special credit goes to board president Ken Fisher whose zest and commitment to museum affairs (even after a long year) appears boundless. Finally, my thanks to the museum staff for a year well done.

Bagley Wright
Chairman

The Seattle Art Museum Trustees

OFFICERS

Mr. Bagley Wright, Chairman
Mr. Kenneth R. Fisher, President
Mr. Marshall Hatch, Vice-President
Mr. Richard C. Hedreen, Vice-President
Mr. Robert M. Helsell, Vice-President
Mr. David C. Hoedemaker, Vice-President
Mrs. Harry Mullikin, Vice-President
Mr. John A. Moga, Treasurer
Mr. P. Cameron DeVore, Secretary

TRUSTEES

Term ending October 1982

Mr. Morris J. Alhadeff
Mrs. Ellsworth C. Alvord, Jr.
Mr. Marvin E. Burke
Mr. John C. Denman
Mr. P. Cameron DeVore
Mr. Robert B. Dootson
Mr. Bryant R. Dunn
Mr. Marshall Hatch
Mr. David C. Hoedemaker
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Mr. C. Calvert Knudsen
Mrs. Pat Kristoferson
Mrs. Jacob Lawrence
Dr. J. Tate Mason
Mrs. Harry Mullikin
Mrs. Alfred V. Perthou
Mrs. Walter E. Schoenfeld
Mrs. David E. Skinner II
Mrs. William K. Street
Mr. G. Robert Truex, Jr.
Mr. George Tsutakawa
Mrs. Cheatham Van Ness
Mrs. David E. Wyman, Jr.

Term Ending October 1983

Mr. Robert M. Arnold
Mrs. Herschell H. Boyd
Miss Joanna Eckstein
Mrs. Sidney Gerber
Mr. John H. Hauberg
Mr. Richard C. Hedreen
Mr. Robert M. Helsell
Mr. Dan F. Henderson
Mr. Gordon W. Ingham
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Mrs. Furman C. Moseley
Mrs. John N. Nordstrom
Mrs. Lloyd W. Nordstrom
Mr. William D. Ruckelshaus
Mrs. Herman Sarkowsky
Mr. Edward B. Thomas
Mr. Bagley Wright

Term Ending October 1984

Mrs. C. Spencer Clark
Dr. Oliver E. Cobb

Mr. Kenneth R. Fisher
Mrs. John F. Fitzsimmons
Mrs. Paul S. Friedlander
Dr. Solomon Katz
Mr. Paul Hayden Kirk
Mrs. Richard E. Lang
Dr. R. Joseph Monsen, Jr.
Mrs. Charles M. Pigott
Mrs. Fenton Radford
Mr. Langdon Simons, Jr.
Mr. Malcolm T. Stamper
Mrs. Samuel N. Stroum
Mrs. R. Duke Watson
Mr. Willard J. Wright

HONORARY

Mrs. John C. Atwood, Jr.
Mrs. Cebert Baillargeon
Mrs. Herbert Brink
Mr. Norman Davis
Mr. Albert O. Foster
Mr. and Mrs. Henry C. Isaacson, Sr.
Mr. William G. Reed
Mr. Philip Renshaw
Mrs. Corydon Wagner

EX-OFFICIO

Mr. Charles Royer, Mayor of the City of Seattle
Mr. Paul Kraabel,
President of the City Council (to 12/81)
Ms. Jeanette Williams,
President of the City Council (as of 1/82)
Dr. Daniel W. Shannon, Chairman,
Seattle Board of Park Commissioners (to 5/82)
Ms. Glenna Hall, Chairman,
Seattle Board of Park Commissioners (as of 5/82)
Tim Hill, Comptroller of the City of Seattle
Mrs. Suzanne Hittman, President, School Board
Seattle School District #1 (to 12/81)
Mrs. Barbara Beuschlein, President, School Board,
Seattle School District #1 (as of 12/81)
Mrs. E. Keith Larson, Chairman of the Executive
Committee, Seattle Art Museum Guild
Mrs. Fenton Radford, Asian Art Council president (to 6/82)
Mr. Albert Kerry, Asian Art Council president (as of 6/82)
Mrs. Peter Rawn, Contemporary Art Council president
(to 10/81)
Mrs. Max Gurvich, Contemporary Art Council president
(as of 10/81)
Mrs. Alfred V. Perthou, Decorative Arts Council president
Mr. John Putnam, Ethnic Arts Council president (to 4/82)
Ms. Ellen Ferguson, Ethnic Arts Council president
(as of 4/82)
Mr. David Maryatt, Pacific Northwest Arts Council
president
Mr. Peter deLory, Photography Council president (to 5/82)
Mr. Joseph Bartscherer, Photography Council president
(as of 5/82)

Director's Report

Last year, the museum trustees and staff completed an inventory of resources, analyzed them, and set certain general objectives to guide the organization of staff and the development of the budget. Although the tone of last year's annual report was philosophical and tentative, a clear direction had emerged by year's end: we were to increase the museum's regional impact in the visual arts and humanities by increasing the type, number and quality of the programs we offer. In this past year, we set out to do just that.

The year began in the lengthy deliberations of the Committees on Finance, Ways and Means, and Executive, prior to full Board of Trustee approval of the budget. During this time, it was determined that additional funds were to be allocated to major programmatic functions: exhibition, education, publication, and membership. It was agreed that performance be evaluated by means of indicators, such as attendance, membership, revenue and critical reception. Measured by these indicators, the year was a success. Attendance increased by 25%, to 277,333. Membership increased by 5.6%. Revenue also increased by a substantial amount, and our critical acclaim is a matter of record.

It would, however, be a mistake to judge a museum's performance by such standards alone. Acquisitions, contributions to knowledge, staff development, fiscal stability and, in fact, the quality of every branch of our activity must contribute to a healthy and successful year. I hope the terse descriptions of activity and accomplishment which follow will give some indication of the course of our affairs.

MUSEUM SERVICES

Gail E. Joice, Registrar & Head of the Division
The division, which is co-responsible for exhibition and collection management, undertook thirteen exhibitions, national circulation of two exhibitions developed by this museum, and the registration of a large number of works of art given to the museum this past year.

Registration

Together with the staff of the Department of Ethnic Art, the registrar and her assistants completed the storage, construction, registration, measurement and condition examination of 2,080 objects in the Katherine White Collection. In addition, 179 objects were approved for accession by the Committee on Collection. One thousand eight hundred and forty loans in and 59 loans out were prepared by William Lahr and his staff.

In accordance with the master plan for conservation which was approved in October of 1979, work was begun on a pair of important six-panel screens and six scroll paintings from the Japanese and Chinese collections. Major paintings by Mark Tobey and Morris Graves were treated at the San Francisco Museum of Modern Art.

The museum was awarded collection maintenance grants to provide environmentally controlled storage for moisture sensitive lacquers and ivories, and to provide safe storage for oversized prints (drawings and photographs).

Gail E. Joice and Evelyn Klebanoff curated the exhibition, "The Print as Social Comment."

Exhibition/Installation

Michael McCafferty, Exhibition Designer

To articulate and enhance the wide range of exhibitions gathered by the curators, the designer and his staff planned an exhibition installation schedule that required the most exact timing throughout the year.

Higher attendance and critical acclaim by the press confirmed the importance of presenting major exhibitions frequently at both sites. The exhibition installers and shippers undertook thirteen exhibitions, of which six required major design, construction and installation. These received high acclaim.

Security

Kathy Callison, Chief

This year, a long term plan was initiated for improved control of fire, theft, vandalism and seismic damage. To secure the rapid installation and removal of large exhibitions at both museum sites, and to protect objects on view from larger numbers of visitors, numerous new procedures were developed by the guard staff.

CURATORIAL SERVICES

Henry Trubner, Associate Director for Art and the Collections & Head of the Division

David Hoedemaker, Chairman, Trustee Committee on the Collection

The program for exhibitions and permanent installations is the museum's primary public function. It is also the most significant element governing visitor attendance. To strengthen attendance this year, three strategies were employed: an emphasis on the quality of works of art to assure impact; an emphasis on the physical and programmatic design of exhibition environments to increase visitor participation; and a schedule designed to present major exhibitions continuously to assure steady attendance. In addition, a wide range of subject matter was selected. Each exhibition was placed at the site most appropriate to its audience, physical appearance and technical requirements. These actions reduced the number of exhibitions and installations to fourteen, and increased attendance by 55,000 visitors. Total attendance was 169,816 at Volunteer Park; and 107,517 at the Seattle Art Museum Pavilion in Seattle Center.

Asian Art

Henry Trubner, Curator

The department organized "Treasures of Asian Art from The Idemitsu Collection." The exhibition, accompanied by a comprehensive catalogue, opened in Seattle, then circulated to Fort Worth, New York City, and Denver.

Henry Trubner organized the catalogue, contributed to its text, and acted as curator for the exhibition. In addition, he presented "The Art of Chivalry: European Arms & Armor from The Metropolitan Museum of Art" and co-presented "An American in Paris: Ceramics by Fance Franck."

Decorative Arts

Julie Emerson, Assistant Curator of European Porcelain

The department completed organization and establishment of the Decorative Arts Council. An installation of 17th and 18th century ceramics was mounted in the Parsons Gallery. In addition, organization was completed for the exhibition "The Collectors: Early European Ceramics and Silver," for which Julie Emerson is the curator and catalogue author.

Ethnic Art

Pamela McClusky, Associate Curator

The department presented "Generations in Clay: Pueblo Pottery of the American Southwest," supported by a slide/tape show produced by the museum. To accommodate the Katherine White Collection, the department moved into temporary office and storage facilities in the Gould Gallery. Here, the bulk of the collection is being identified, numbered, photographed, conserved, researched and stored. As a result of important grants, an international selection of scholars commenced cataloguing the collection under Pam McClusky's direction.

Japanese Art

William Jay Rathbun, Curator

The department co-presented "An American in Paris: Ceramics by Fance Franck." William Jay Rathbun commenced organization and writing for a major exhibition of Japanese traditional art to be opened in Seattle next year. In addition to his co-authorship of the "Idemitsu" exhibition catalogue, he published an article on the exhibition in the February *Japan Society Newsletter*. During the past year he also reviewed Louise Allison Cort's new book for the University of Washington's *Journal of Japanese Studies*.

Modern Art

Bruce Guenther, Curator of Contemporary Art

The department presented "Roy Lichtenstein: 1970-1980," then "Treasures of the Royal Photographic Society," then "American Images: New Work by 20 Contemporary Photographers," then "The Lawrence H. Bloedel Collection," and "20th Century Masterworks from The Museum of Modern Art." Bruce Guenther organized "Michael Spafford: Recent Works," while Barbara Johns, the department's new curatorial assistant, organized "Bloedel and Goldberg: The Betty Bowen Awards." In addition to his museum activities, Bruce Guenther is also chairman of the Northwest Oral History Project for the Archives of American Art.

EDUCATION

Bonnie Pitman-Gelles, Chairman of the Division
Virginia Van Ness, Trustee Committee on Program and Education

With the arrival of Bonnie Pitman-Gelles, a major reorganization of the division commenced. Four new employees joined the staff, and the publications department was transferred from the Division of Public Affairs to coordinate with services provided by the media center. Total program volume increased from 142 to 213 events, and new publications were developed to help the public participate in programs.

These changes were based upon a clearly developed statement of direction for the year:

The goal of the public education programs is to place the works of art in an historical and cultural context. The programs are organized to appeal to the ways people enjoy learning such as lectures, films, workshops and performances. The content of the programs focuses on the history, the artists, and the literature, dance and music of each period. Therefore, within the context of an exhibition, the visitor is invited to learn in many ways with presentations that capture his/her interest, and motivate him/her to learn. The major objective of public programs is to encourage the community to come to the Seattle Art Museum.

In addition to her museum activities, Bonnie Pitman-Gelles is the author of *Museums, Magic and Children: Youth Education in Museums* and project director for *Museums, Adults and the Humanities* published by the American Association of Museums.

Education

This year, departmental activity can be divided into two major areas: program formation and coordination; and volunteer training, coordination and support.

During the year, 32 lectures, 29 workshops/demonstrations, and 29 performances were given in the museum. An additional 42 events were scheduled in distant locations at the University of Washington and public libraries. Three program guides — *The Art of Chivalry*, *The 20th Century: A Time of Ideas and Conflict*, and *Summer Programs* — gave the public the means to understand new programming. In addition, a series of workshops for middle school teachers of the Seattle Public School District was started.

The museum's volunteers had a particularly active year. Six hundred eighty two volunteers gave 21,400 hours of active service. Of these, 188 docents gave 1,262 tours to 26,979 visitors to the museum. New curricula, training techniques, job descriptions, brochures and information packages helped stress the great contribution volunteer efforts make to the articulation and support of the museum. I would like to give very special thanks to the Seattle Art Museum Guild, led by Chairman Joan Larson; and to the docents, led by Chairman Zita Mannik. Without their continuous support and encouragement, this year's activities would not have been possible.

Council Coordination

Linda Haverfield, Council Coordinator

This year was Linda Haverfield's first as council coordinator. After the revision of membership acknowledgment and billing procedures was successfully completed, program coordination and long range planning was initiated. The formation of the Decorative Arts Council was completed this year. Thus, six councils now contribute to the vitality, programming, support and encouragement of our curatorial departments. To them, the museum owes a very great debt of gratitude.

Media Center and Publications

Suzanne Kotz, Coordinator

During this year, the operations of the media center and publications were joined under one coordinator to increase their interaction and efficiency.

The media center library now contains 74,116 slides, of which 18,802 were circulated this past year. The department produced a slide/tape show for the "Generations in Clay" exhibition; completed photography and production of the catalogue, *The Collectors: Early European Ceramics and Silver*; and produced a smaller catalogue, three program guides, two posters and hundreds of labels and signs.

As a result of an important grant, the audio-visual equipment in the auditorium was rehabilitated or replaced. Thirty-two lectures and 79 films were presented in the facility.

Art Reference Library

Elizabeth deFato, Librarian

Nearly 600 additions were made to the library this past year, through important gifts from numerous trustees and friends of the library as well as a grant-in-aid from the Seattle Art Museum Guild. The library now contains 14,323 books and 5,747 catalogues.

PUBLIC AFFAIRS

Annie Searle, Public Affairs Officer &
Head of the Division

The division regularly undertakes a wide range of tasks which, when enumerated under "public relations," do not give a complete image of its achievement. The division shares credit for the museum's tangible increases in attendance, membership and critical acclaim, as it shares responsibility for the way in which all our activities are perceived by the public.

The division conducted professional internships for nine students from regional colleges and universities this past year. These interns contributed over 1,500 hours of their time, for which we are particularly grateful. In addition to her museum responsibilities, Annie Searle heads a task force that will write a code of ethics for public relations professionals of the American Association of Museums.

Public Relations

Steve Davolt, Manager

The department produced ten editions of the museum newsletter, 122 press releases, over 50 public service announcements for radio and television, the museum brochure, the annual report, and numerous press kits and advertisements. It also organized innumerable media interviews and secured placement for over 1,500 posters. Media coverage this year has been strong and is a matter of record.

DEVELOPMENT SERVICES

John Hembroff, Development Officer &
Head of the Division

Marshall Hatch, Chairman, Trustee Committee
for Ways & Means

Judi Mullikin, Chairman, Trustee Committee
on Special Events

Jean Radford, Chairman, Trustee Committee
on Deferred Giving

Margery Friedlander, Chairman,
Seattle Art Museum Regents

Despite disappointing national trends and prognostications, the division was asked to increase revenue from all sources of gifts, grants and membership. By year's end, this revenue had increased 24%, from \$1,146,000 in fiscal year 1980/81, to \$1,420,000 in fiscal year 1981/82. Credit for this success is due to the generosity of the museum family and to the strenuous efforts of the trustees and the staff.

I would like to give special thanks to Judi Mullikin; to Jane Lang and to Honey Dootson, co-chairmen of The Bon's "Design '81" promotion; to Linda Wyman, chairman of The Westin's "Paint the Town" party for the museum; and to Margery Friedlander. Their personal determination and guidance played a very large part in our success. Thanks are also due to the museum's guild and councils for their important support.

In addition to fundraising efforts, the division helped survey 1,200 visitors and 778 members to provide a stronger information base for decision-making.

Membership

Annette Cleaves, Assistant Development Officer

Membership accounting, billing and acknowledgment procedures were thoroughly re-examined and modified to reflect the number of members paid to date. Using the revised count, membership was up 5.6%, to 9,826. The rate of membership renewal increased from 70% to 75%.

Grants

Albert Thurmond, Manager

Grant revenue increased 99%, from \$229,000 in fiscal year 1980/81, to \$455,000 in this past year.

FINANCE

David Ingham, Controller & Head of the Division
John Moga, Chairman, Trustee Finance Committee
Gordon Ingham, Chairman,

Trustee Buildings & Grounds Committee

The finance division is, in effect, an accounting and business office. It is also responsible for managing funds and services contributed by the City of Seattle for the maintenance of museum buildings.

The clarity, accuracy, speed of response and analytical capacity of the department have contributed to a good sense of expenditure control exhibited by the entire staff. This quality and conservative revenue prediction have aided calm and effective budgetary management. Income from investments managed by the museum exceeded predictions by 9% or \$50,177.

The improvement in physical maintenance of the museum buildings is obvious to all who have visited the museum.

Retail Sales

Joan Halpin, Sales Manager

The museum's stores exceeded revenue predictions by 37%. Total net revenue increased by 81%, from \$30,289 in fiscal year 1980/81, to \$54,666 in the past year.

ADMINISTRATION

Arnold Jolles, Director

Kenneth Fisher, Chairman, Trustee Executive Committee

The administration of the museum is guided by the president of the Board of Trustees, the chairman of the board, the officers and Executive Committee. Their leadership and encouragement have been a strong component of every success the museum has achieved this year. In addition to financial support and leadership, members of the board also represent the museum before a national audience. In this context, special thanks are due Bagley and Virginia Wright for "An Evening with Glass;" and to the Wrights and Jane and Dick Lang for their hospitality during the Seattle visits of patrons of The American Federation of Arts and members of The International Council of The Museum of Modern Art.

It is the director's privilege to give personal recognition to those who have made special contributions during the past year. I should, therefore, like to thank Kenneth Fisher and Bagley Wright; the museum staff; the museum volunteers; and my colleagues, Judith Cederblom, Assistant Director for Planning and Personnel; Dottie Malone, Administrative Assistant; and Paula Bluebaugh Rondeau, Assistant to the Director, for their unflinching support and guidance.

Arnold Jolles
Director

The Seattle Art Museum Staff (As of June 30, 1982)

ADMINISTRATION

Arnold H. Jolles, Director
Judith Cederblom, Assistant Director
for Planning and Personnel
Paula Bluebaugh Rondeau, Assistant to the Director
Mrs. Coe V. Malone, Administrative Assistant
Marcia Pockros, Receptionist
Paula Thurman, Receptionist
Josef Peterson, Mail Clerk

DIVISION OF CURATORIAL SERVICES

Asian Art

Henry Trubner, Associate Director
for Art and the Collections
MaryAnn Dosch, Assistant to Associate Director
Michael Knight, Curatorial Assistant

Decorative Arts

Julie Emerson, Assistant Curator

Ethnic Art

Pamela McClusky, Associate Curator
Norman Skougstad, Curatorial Assistant

Japanese Art

William J. Rathbun, Curator

Modern Art

Bruce Guenther, Curator of Contemporary Art
Barbara Johns, Curatorial Assistant
Judith Ludlow, Secretary
Tore Hoven, Pavilion Manager

DIVISION OF DEVELOPMENT SERVICES

Development

John Hembroff, Development Officer
Annette Cleaves, Assistant Development Officer
Helen Painter, Deferred Giving Consultant (on contract)

Grants

Albert Thurmond, Grants Manager

Membership

Julie Hanger, Membership Coordinator
Lisa Prestwich, Membership Assistant

Systems

Trish Bloch, Systems Coordinator
Louise Blanks, Systems Assistant
Linda Wickersham, Receptionist

DIVISION OF EDUCATIONAL SERVICES

Education Department

Bonnie Pitman-Gelles, Chairman of Education
Dorothy Lahr, Museum Educator
Sonnet Takahisa, Education Program Coordinator
Jill Rullkoetter, Secretary

Councils

Linda Haverfield, Council Coordinator

Library

Elizabeth deFato, Librarian

Media and Publications

Suzanne Kotz, Media and Publications Coordinator
Paul Macapia, Chief Photographer
Deborah Barringer, Layout and Production Artist
Deborah Oglesby, Photo Lab Technician
Alan Veigel, Audio-Visual Technician
Greg Olson, Film Coordinator (on contract)
Nina Schnell, Work Study Assistant

Volunteers/Docent Tours

Laura Harris-White, Volunteer/Tour Coordinator

DIVISION OF FINANCIAL SERVICES

Accounting

David Ingham, Controller
Tommy (Margaret) Cooper, Assistant Controller
Susan Doss, Cashier and Payroll Clerk
Dianne Chew, Accounts Payable Clerk
Karl Sifferman, Finance Clerk

Retail

Joan Halpin, Sales Manager
Sandy Milam, Assistant Sales Manager

Volunteer Park Store

Mrs. Buell Blake, Salesperson
Karen Contreras, Salesperson
Diane Pickette, Salesperson

Pavilion Store

Petra Joski, Senior Salesperson
Dorothy Youngberg, Salesperson

Building Maintenance

Jim Haarsager, Custodian
Robert Ramsey, Custodian (City of Seattle)

Rentaloft

Marion Barber, Manager (Supported by Guild)

DIVISION OF PUBLIC AFFAIRS

Annie Searle, Public Affairs Officer
Steve Davolt, Public Relations Manager

DIVISION OF MUSEUM SERVICES

Registration

Gail E. Joice, Registrar
Evelyn Klebanoff, Assistant Registrar
Dale Rollins, Assistant Registrar
Paula Wolf, Assistant to the Registrar
Alice Bear, Archival Matting Technician (on contract)
Kendel Malstrom, Conservator (on contract)

Installation/Exhibition Design

Michael McCafferty, Exhibitions Designer
Chris Manojlovic, Exhibitions Assistant A
Robert Meyer, Exhibitions Assistant B

Shipping

William J. Lahr, Shipping Supervisor
Gordon Lambert, Shipping Assistant A
Jayne Lilienfeld, Collections Storage Assistant
Dennis Meyer, Shipping Assistant B

Security

Kathy Callison, Chief

Museum Guard A:

Tim Bonow
Wayne Brown
David Figge
Toby Kilpatrick

Museum Guard B:

Eric Anderson
Phillip Arnautoff
Kathleen Benton
Robert Call
Carlos Contreras
Rob Garwood
Izumi Kuroiwa
John Mackey
Leon Reed
David Stimson
Emily Trovillion
Nancy Vigil

Acknowledgments

In addition to the support for exhibitions, programs and publications described in the sections which follow, the museum would like to thank the following groups for support during the past year.

The Museum

The Board of Trustees
The Seattle Art Museum Guild
The Contemporary Art Council
The Ethnic Arts Council
The Regents
The Asian Art Council
The Decorative Arts Council
The Photography Council
The Pacific Northwest Arts Council

1,452 donors to the Sustaining Fund.
Nearly 700 volunteers who gave over 21,000 hours.
9,826 members of the museum.

Corporations

The Allrich Gallery
American Express Foundation
Arthur Anderson & Company
The Bell System
The Bon
The Bonneville Broadcasting Company
Bremerton High School
Convergence Seattle
Davis, Wright, Todd, Riese & Jones
The Fisher Broadcasting Company
Foster/White Gallery
Hatch & Kirk, Inc.
Heitzman Advertising
The King Broadcasting Company
Max Hutchinson Gallery
Laventhol & Horwath
Naramore, Bain, Brady & Johanson
Pacific Northwest Bell
Betsy Peccatiello
Puget Sound Power & Light Company
SCM Corporation
Seattle Trust & Savings Bank
The Washington Jockey Club
The Weekly
The Westin

Through the Corporate Council for the Arts (CCA):

The Boeing Company
Burlington Northern Foundation
Chevron U.S.A., Inc.
Comerco, Inc.
Crown Zellerbach Foundation
First Interstate Bank
Frederick & Nelson
William Randolph Hearst Foundation
Nordstrom
Old National Bank

PACCAR Foundation
Pacific Northwest Bell
Pay 'n Save Corporation
People's National Bank
Puget Sound Power & Light Company
Rainier National Bank
SAFECO Corporation
Seattle-First National Bank
The Seattle Times
Simpson Timber Company Fund
Skinner Foundation

- Northern Commercial Company
- Pepsi Cola/Seven Up
- Skinner Corporation

Unigard Insurance Company
Union Pacific Foundation
Univar Corporation
Washington Natural Gas Company
Westin Hotels
Weyerhaeuser Company Foundation
Wright Schuchart, Inc.

- Howard S. Wright Construction
- Wright Schuchart Harbor Company
- General Construction Company

As unpaid consultants:

Charles W. Murry, General Manager,
Accelerated Edge Systems
Oscar Spurlin, Ph.D., Scontrino & Associates
Steven Cleaves, Systems Analyst,
Boeing Computer Services

Foundations & Granting Agencies

Norman Archibald Charitable Foundation
Bishop-Fleet Foundation
Dupar Charitable Foundation
Institute of Museum Services
King County Arts Commission
Kreielsheimer Foundation
Andrew W. Mellon Foundation
R.D. Merrill Foundation
National Endowment for the Arts
Pacific Northwest Bell
PONCHO
Seattle Arts Commission
Seattle Foundation
Charles Edward Stuart Charitable Trust
Washington Commission for the Humanities
Washington State Arts Commission
Wyman Youth Trust

Exhibitions and Programs

ROY LICHTENSTEIN 1970-1980

July 16 — September 6, 1981
Volunteer Park

Curator: Bruce Guenther

Exhibition Design: Bruce Guenther and
Michael McCafferty

Films

Lichtenstein in London (July 23, 30; August 6, 13, 20, 27;
September 3)

Lichtenstein/BBC (July 23, 30, August 6, 13, 20, 27;
September 3)

Lichtenstein Portrait (August 2, 20, 23)

Support

American Express Foundation
National Endowment for the Arts
Exhibition Organization
The Saint Louis Art Museum

TREASURES OF ASIAN ART FROM THE IDEMITSU COLLECTION

August 27 — October 25, 1981

Seattle Art Museum Pavilion

Curator: Henry Trubner

Exhibition Design: Michael McCafferty

Publications

Exhibition Catalogue, by Henry Trubner, Tsugio Mikami
and William Jay Rathbun with assistance from Amy
Newland; designed by Tadanori Yuba
Exhibition Poster and Brochure, designed by
Richard G. Hess

Lectures

Tsugio Mikami, "The Idemitsu Collection: A Treasure
House of Asian Ceramics" (August 27)

Jeffrey Riegel, "Chinese Bronzes and the Ancient
Civilization of China" (September 20)

George Kuwayama, "Lacquer Art in China and Japan"
(October 4)

Miyeko Murase, "Life in Ancient Kyoto" (October 18)

Workshops and Demonstrations

Puget Sound Bonsai Association Exhibition
(August 29-30)

Films

Old Treasures from New China (September 13)

Namban Culture (September 27)

Maki-e (September 27)

Art of Hyogu-shi (October 11)

Toyozo Arakawa, Potter (October 11)

Support

Agency for Cultural Affairs (Bunka-chō)
Federal Council on the Arts and Humanities
National Endowment for the Arts
Idemitsu Museum of Arts
Japan Foundation
Japan-United States Friendship Commission
Exhibition Organization
Seattle Art Museum
Exhibition Itinerary
Seattle Art Museum
Kimbell Art Museum

Japan House Gallery
Denver Art Museum

TREASURES OF THE ROYAL PHOTOGRAPHIC SOCIETY

September 15 — October 30, 1981

Seattle Art Museum Pavilion

Curator: Bruce Guenther

Exhibition Design: Michael McCafferty

Support

SCM Corporation
Exhibition Organization
International Exhibitions Foundation

AMERICAN IMAGES: NEW WORK BY 20 CONTEMPORARY PHOTOGRAPHERS

September 24 — November 29, 1981

Volunteer Park

Curator: Bruce Guenther

Exhibition Design: Michael McCafferty

Publication

Exhibition Poster, adapted by the public relations
department

Lecture

Paul Macapia, "American Images: A Different
Viewpoint" (November 5)

Support

Pacific Northwest Bell
Exhibition Organization
Independent Curators, Inc.

AN AMERICAN IN PARIS: CERAMICS BY FANCE FRANCK

November 19, 1981 — January 3, 1982

Volunteer Park

Curators: Henry Trubner and William Jay Rathbun

Exhibition Design: Michael McCafferty

Lecture

Fance Franck, "On My Work" (November 19)

Support

Seattle Trust Guest Artists Program
Exhibition Organization
International Exhibitions Foundation

MANIFESTATIONS OF SHIVA

November 25, 1981 — January 31, 1982

Seattle Art Museum Pavilion

Project Coordinator: Ellen Ferguson

Exhibition Design: Michael McCafferty

Publication

Exhibition Events Calendar, designed by
Richard G. Hess

Lectures

The Seattle Art Museum Lectures
Diana Eck, "Manifestations of Shiva in the Sacred
Geography of India" (November 12)
Frank Conlon, "Manifestations of Shiva in Indian
History" (November 19)

- Dr. Patapaditya Pal, "The Conjugal Life of Shiva and Parvati" (December 3)
 A.K. Ramanujan, "Speaking of Shiva: Poetry and Philosophy" (December 10)
 Daniel Neuman, "Classical Music and Dance of India" (January 7)
 Dr. Sheryl Daniel, "Power and Paradox: Marriage in a Shaivite Village" (January 14)
 Jack Hawley, "Images and Un-Images of Shiva" (January 21)
 Michael Shapiro, "The Languages of Devotion in Vernacular Literature" (January 29)

The University of Washington Spectrum Course Lectures: Art and Myth of India: "Sex, Sexlessness, and the God Shiva"

- Frank Conlon, "Shiva in the History of Indian Civilization" (October 7)
 David Lorentzen, "Shaivite Sects" (October 14)
 Dr. Sheryl Daniel, "On Being a Wife: The Shaivite Way" (October 21)
 Indira Peterson, "Singing of Shiva" (October 28)
 Gerald James Larson, "The Symbolism of Shiva in Indic Culture" (November 4)
 Joanna Williams, "The Art of Shiva: Two Thousand Years of Indian Artistic Conception" (November 18)

Workshops and Demonstrations

- "Festival India" (December 30)
 "Indian Folk Instruments" (January 9)
 "Indian Dance" (January 16)
 "Folk performers of Rajasthan" (January 23)

Community Programs

- "Indian Life and Culture," Seattle Central Community College (October 5, 12, 19; November 2, 7, 16)
 "Inside Shiva," University of Washington Experimental College (November 5, 12, 19)
 "Festival of Indian Folk Toys," Children's Center for Creative Arts (November 7)
 "Perspectives on Seniors in India: Aging Gracefully, Living Gratefully," Encore IV (November 7)
 "A Storyteller's India," Good Shepherd Center (November 21)
 "India: An Ocean of Stones," Seattle Public Library (November 28)
 "Manifestations of Shiva," University of Washington Experimental College (December 5)
 "Women and Culture in India," South Seattle Community College Women's Program (January 7, 14, 21)
 "Modern India: Beyond Stereotypes," Seattle University Lemieux Library (January 13)
 "Very Much Alive: Indian Folk Arts," Pelican Bay Gallery (January 22)
 "Wildlife of India," Dr. James W. Foster, Woodland Park Zoological Gardens (January 26)

Performances

- Sunita Ramaswamy, "Cosmic Dance of Shiva: Classical Dance of South India," Nathan Eckstein Junior High (October 2)

- Kumud Nagarkas, "Devotion and Lyricism — Bhafans and Ghazals in North Indian Classical Ragas," Keystone Congregational Church (November 7)
 Anjali, "Indian Dance Recital," University of Washington Kane Hall (November 25)
 Ram Narayan, "Sarangi Recital," University of Washington Music Auditorium (December 13)

Films

- The Seattle Art Museum Film Series: "Film India"
Shakespeare Wallah (November 29)
The River (December 6)
Song of the Road (December 13)
The Unvanquished (December 20)
The World of Apu (December 27)
The Music Room (January 3)
The Goddess (January 10)
Days and Nights in the Forest (January 17)
Company Limited (January 24)
 Seattle Public Library Film Series
Hinduism: 330 Million Gods (November 25)
Four Men of India (December 2)
Juggernaut (December 2)
Kaleidoscope Orissa (December 9)
In India the Sun Rises in the East (December 9)

Support

- National Endowment for the Arts
 The Washington Commission for the Humanities, a state program of the National Endowment for the Humanities.
 The Pew Memorial Trust
 Air India
 Atlantic Richfield Foundation
 Indo-U.S. Sub-Commission on Education and Culture
 National Endowment for the Humanities
Exhibition Organization
 Philadelphia Museum of Art

THE PRINT AS SOCIAL COMMENT

- December 10, 1981 — January 4, 1982
 Volunteer Park
Organizers: Gail E. Joice and Evelyn Klebanoff
Exhibition Design: Michael McCafferty
Exhibition Organization
 Seattle Art Museum

THE LAWRENCE H. BLOEDEL COLLECTION

- December 15, 1981 — January 31, 1982
 Volunteer Park
Curator: Bruce Guenther
Exhibition Design: Michael McCafferty
Lecture
 Martha Kingsbury, "The Bloedel Collection" (December 17)

Support

- National Endowment for the Arts
Exhibition Organization
 International Exhibitions Foundation

GENERATIONS IN CLAY: PUEBLO POTTERY OF THE AMERICAN SOUTHWEST

- January 21 — March 14, 1982
 Volunteer Park
Curator: Pamela McClusky
Exhibition Design: Michael McCafferty
Lectures
 Lucy Lewis, Dolores and Emma Lewis, "On My Work" (January 22)
 James R. Dillingham II, Gallery Talk (February 4)
 James R. Dillingham II, Pottery Firing Techniques (February 7)
Workshops and Demonstrations
 Lucy Lewis, Dolores and Emma Lewis, Pottery Workshop, sponsored by the Ethnic Arts Council (January 23)
 "Spirit Catchers — Art for All Ages" (February 28)
 Terry Tafoya, "Native American Tales and Legends" (March 6)

Films

- Program I (January 28, 30, 31; February 18, 20, 21; March 11, 13, 14)
Navajo Rain Chant
Indian Pottery of San Ildefonso
Indian Art of the Pueblos
Indian Artists of the Southwest
 Program II (February 11, 13, 14; March 4, 6, 7)
Navajo Rain Chant
Indian Pottery of San Ildefonso
Mesa Verde
Indians of the Southwest
 Program III (February 4, 6, 7, 25, 27, 28)
Navajo Rain Chant
My Hands Are The Tools Of My Soul
 Slide Tape Program installed in gallery, produced by Alan Veigel and Suzanne Kotz

Support

- National Endowment for the Arts
 Seattle Trust Guest Artists Program

MICHAEL SPAFFORD: RECENT WORKS

- February 16 — April 11, 1982
 Volunteer Park
Curator: Bruce Guenther
Exhibition Design: Bruce Guenther
Publication
 Exhibition Poster, designed by Ed Marquand
Exhibition Organization
 Seattle Art Museum

THE ART OF CHIVALRY: EUROPEAN ARMS AND ARMOR FROM THE METROPOLITAN MUSEUM OF ART

- March 11 — June 6, 1982
 Seattle Art Museum Pavilion
Curator: Henry Trubner
Program Coordinator: Mary Ann Hagen
Exhibition Design: Michael McCafferty

Publication

- Exhibition Program Guide, designed by Anne Traver
Symposium
 "The Politics of Love," co-sponsored by Brown University, Brown Club of Seattle (March 27)
 Speakers: Dr. Elizabeth Kirk, Dr. Michel-André Bossy
Lectures
 JoAnn Taricani, "Music and the Concept of Chivalry" (March 18)
 David C. Streatfield, "Landscape of the Late Middle Ages" (April 1)
 David C. Streatfield, "Origins of the Age of Chivalry" (April 1)
 Diana Ryesky, "Medieval Tapestry" (April 1)
 Diana Ryesky, "Walls of Fiber: European Tapestries" (April 18)
 James R. Crider, "A Suite of Plate" (April 22)
 Wallace Weston, "Chivalric Pageantry and Its Artistic Setting" (April 29)
Workshops
 Gail Blaine, "Bountiful Banners — Family Festival" (March 13, 14)
 Janet Boguch, "Fanciful Fortresses — Family Festival" (April 10, 11)
 Janet Boguch, "Costumes for Chivalry" (May 8, 9)
 Chris Stollery, "Dances for Court and Countryside" (May 15)
Demonstrations
 Hammond Ashley Associates, "The Art of the Artisan" (March 21)
 Randall McCarthy, "Early Keyboard Instruments" (March 27)
 Sandy Buchholz, "Spinning Demonstration and Instruction" (April 3)
 Jane McClenny, "The Art of Tapestry" (April 14)
 Tim Hall, "The Lure of Letters" (April 17)
 Doug Livingston, "The Art of the Artisan: Stained Glass" (April 24)
 Jan Kinney, "Embroidery from Medieval and Renaissance Times" (May 2)
 David Ohannesian, "The Recorder" (May 22)
 Ilga Jansons, "Tapestry Weaving" (May 23)
Performances
 McGilvra Elementary School, "McGilvra School Presents a Renaissance Fair" (March 20)
 Cornish Institute, "Cornish Consort" (March 27)
 Magic Circle Mime Company (March 28)
 Judith Espinola, "Armor and Amour Through Narrative and Lyric Poetry" (April 18)
 Canzona and the Lakeside Recorder Ensemble, "Music of the 16th and 17th Centuries" (April 25)
 Gypsy Juggling (May 1)
 The University of Washington Collegium Musicum, "Music and Art of the Late Middle Ages" (May 16)
 Tyche, "Music of the Renaissance" (May 29, 30)
 Clare Cuddy, "Stories from the Age of Chivalry" (June 5)
Films
A Visit to the Armor Galleries (March 25; May 6)

Support

National Endowment for the Arts
 National Patrons of the American Federation of Arts
 SCM Corporation
 Mabel Pew Myrin Trust
 PONCHO

Exhibition Organization

The Metropolitan Museum of Art, New York
 American Federation of Arts

20th CENTURY MASTERWORKS FROM THE MUSEUM OF MODERN ART

April 29 — July 4, 1982
 Volunteer Park

Curator: Bruce Guenther

Exhibition Design: Bruce Guenther

Program Coordinator: Sonnet Takahisa

Publication

Exhibition Program Guide, designed by Anne Traver

Lectures

Dr. Alan Friedman, "Poets, Painters, and Physicists"
 (May 6)

Dr. Anton Kaes, "Film-makers in the Early 20th
 Century" (May 13)

Dr. William Youngs, "Progress and Anxiety: Society
 in the Early 20th Century" (May 20)

Dr. Barbara Miller, "Iconoclasm and Renaissance in
 Early Modern Art" (May 27)

Dr. Lawrence Starr, "What is All This Noise: The
 Modernist Revolution in Music" (June 3)

Dr. John Toews, "The Death of Man: European Cultural
 Crisis and the Birth of Modernism" (June 10)

Pam Shick, "Line, Volume, Dynamism: Perceiving
 Movement in 20th Century Art" (June 17)

Dr. Jacob Korg, "The Revolution of the Word:
 Modernist Literature" (June 24)

Workshops

The Masque Company of the Tears of Joy Theatre
 Company (May 2)

Ruth Hayes, "Experiments in Animation"
 (May 22, 23)

Gail Blaine and Stuart Nakamura, "Re-Visions"
 (May 29, 30)

Julie Abowitt, "Improvisations for an Age of Change"
 (June 19, 20)

Performances

Pat Graney, "Ida" (April 29; May 1)

Pat Graney, "The Autobiography of Rose"
 (April 29; May 1)

Joan Klynn, "Excerpts from the Writings of German
 Expressionists" (May 8, 9)

Mike Weybright, "Excerpts from Modernist Literature"
 (May 15, 16)

Gary Reel, "Excerpts from the Writing and Poetry
 of Dada" (June 5, 6)

Sue Ellen Case, "Excerpts from Surrealist Writers"
 (June 12, 13)

Joan Klynn, "Voices of German Expressionism"
 (June 26, 27)

Films

Seattle Art Museum Film Series: "Expressionism,
 Surrealism and the Cinematic Imagination"

The Cabinet of Dr. Caligari (May 7)

Nosferatu (May 7)

Warning Shadows (May 14)

Waxworks (May 21)

Rhythmus 21 (May 28)

Symphonie Diagonale (May 28)

Ballet Mechanique (May 28)

Variety (May 28)

Retour à la Raison (June 4)

Entr'acte (June 4)

Orphée (June 4)

The Criminal Life of Archibaldo de la Cruz
 (June 11)

Anemic Cinema (June 11)

Ghosts Before Breakfast (June 11)

Un Chien Adolou (June 18)

Viridiana (June 18)

Les Mystères du Château De Dé (June 25)

Judex (June 25)

The Seashell and the Clergyman (July 2)

L'Étoile de Mer (July 2)

Belle de Jour (July 2)

Seattle Public Library Film Series: "Artists on Art"

Gertrude Stein: When This You See, Remember Me
 (May 6; June 17)

Dada (May 13; June 10)

Entr'acte (May 13; June 10)

Picasso (May 20; June 24)

Georgia O'Keeffe (May 27; July 1)

Support

The Washington Commission for the Humanities,
 a state program of the National Endowment for
 the Humanities

Exhibition Organization

The Museum of Modern Art

**BETTY BOWEN AWARD:
BLOEDEL AND GOLDBERG**

May 20, — June 6, 1982

Seattle Art Museum Pavilion

Curator: Barbara Johns

Exhibition Design: Chris Manojlovic

Support

Betty Bowen Memorial Fund Committee

Exhibition Organization

Seattle Art Museum

**HIGHLIGHTS FROM THE SEATTLE
ART MUSEUM COLLECTIONS**

Asian Art, Ethnic Art, Modern Art, Kress Collection of
 European Painting, Decorative Art, Norman Davis
 Collection of Classical Art, and Near Eastern Art

Ongoing Exhibitions North and Lower Galleries,
 Volunteer Park

Curators/Organizers: Henry Trubner

William Jay Rathbun

Michael Knight

Pamela McClusky

Bruce Guenther

Barbara Johns

Julie Emerson

Gail E. Joice

Exhibition Design: Michael McCafferty

Chris Manojlovic

Robert Meyer

Wes Pulkka

Exhibition Signage: Richard Hess

Additional Programs

Films

Contemporary Art Council and Photography Council Film Series: "The Experimental Film: A 70 Year Retrospective" (September 22, 29; October 6, 13, 20, 27; November 3, 10, 17)

A Trip to the Moon by George Melies
Man With A Movie Camera by Dziga Vertov
Dream of a Rarebit Fiend by Eliot Porter
Manhatta by Strand and Sheeler
Onesime Horloger by Jean Durand
Emak Bakia by Man Ray
Anaemic Cinema by Marcel Duchamp
Ghosts Before Breakfast by Hans Richter
H2O by Hans Richter
L'Étoile de Mer by Man Ray
Life and Death of 9413 A Hollywood Extra by Robert Florey/Slavko Vorkapitch
Rainbow Dance by Len Lye
Musical Poster #1 by Len Lye
Film Exercise #4 by the Whitney Brothers
Choreography for the Camera by Maya Deren
Ritual & Transfigured Time by Maya Deren
Meshes of the Afternoon by Maya Deren
Visual Variations on Noguchi by Marie Mencken
Hurry, Hurry by Marie Mencken
Bagatelle for Willard Maas by Marie Mencken
Geography of the Body by Willard Maas
Excited Turkeys by Willard Maas
Scorpio Rising by Kenneth Anger
Fireworks by Kenneth Anger
Invocation to My Demon Brother by Kenneth Anger
In Search of Meat Joy by Carolee Schneeman
Blonde Cobra by Ken Jacobs
Chinese Firedrill by Will Hindle
Billabong by Will Hindle
15/16 TV by Kurt Kren
Castro Street by Bruce Bailie
Mass for the Dakota Sioux by Bruce Bailie
Science Friction by Stan Vanderbeek
Newsreel of Dreams #1 by Stan Vanderbeek
Snapshots of the City by Stan Vanderbeek
My Name is Oona by Gunvor Nelson
Schmeerguntz by Gunvor Nelson
One & the Same by Freude and Gunvor Nelson
Oh, Dem Watermelons by Robert Nelson
Chumlum by Ron Rice
Lovemaking by Scott Bartlett
Our Lady of the Spheres by Larry Jordon
Six Films by Bruce Conner by Bruce Conner
Corruption of the Damned by George Kuchar
Hold Me While I'm Naked by George Kuchar
Looney Tom by James Broughton
The Bed by James Broughton
LEY & F Part 4: The Kuchar Brothers by Stephan Gebhardt
Allures by Jordon Belson
Early Abstractions by Harry Smith
Walden-reel #1 by Jonas Mekas
Happy Birthday, Lenny by Lenny Lipton

Unsere Afrikakeise by Peter Kubelka
69 by Robert Breer
Eyewash by Robert Breer
Wavelength by Mihael Snow
Bardo Follies by George Landow
Window Water Baby Moving by Stan Brakhage
Prelude: Dog Star Man by Stan Brakhage
Riddle of Lumen by Stan Brakhage
LEY & F Part 2 by Stan Brakhage
Outtakes: Pasage du Guerre by Paul Brekke

Fall Film Series: "Night Life"

This Gun for Hire (September 24)
The Strange Love of Martha Ivers (October 1)
The Stranger (October 8)
Out of the Past (October 15)
Call Northside 777 (October 22)
Leave Her to Heaven (October 29)
Unfaithfully Yours (November 12)
The Reckless Moment (November 19)
Criss Cross (December 3)
On Dangerous Ground (December 10)

Winter Film Series: "The Films of Henry Fonda"

You Only Live Once (January 7)
Young Mr. Lincoln (January 14)
The Grapes of Wrath (January 21)
The Lady Eve (January 28)
The Male Animal (February 4)
My Darling Clementine (February 11)
Daisy Kenyon (February 18)
Mister Roberts (February 25)
The Wrong Man (March 4)
12 Angry Men (March 11)

Photography Council Films

Never Give Up (January 13)
The Woman Behind the Image: Photographer Judy Dater (January 13)

Contemporary Art Council and Photography Council Film Series: "Northwest Exposure," organized by the Focal Point Media Center (Seattle) and the Northwest Film Study Center (Portland), (February 17, 24; March 3, 10, 17, 24.)

Mid-Torso of Inez by Jim Blashfield
Outtakes: Pasage du Guerre by Paul Brekke
Upwardly Mobile by Patty Quin
Watermark by Ken Levine
Creation and Dinosaur by Will Vinton
Party Line by Karl Krogstad
Elle by Maxine Martell
Body Sketches, Eggs by Ruth Hayes
Mating Habits of Pacific Northwest Kelp by Bob Hutchinson
Winter Light by Roger Kukes
Property by Penny Allen
Catharsis by Karl Krogstad
Palm Sunday by Karl Krogstad
Backabout by John Francis

Up by Roger Kukes
Land of Gold by Steve Marts
Birth of a Salesman by Scott Taylor
Discipline of De by Gus Van Sant
Day at the Races by B.J. Worth
Nobody Lives Here by Rich Blakesley and Carl Jones
Becoming American by Ken Levine and Ivory Waterworth Levine
Stations by Roger Hagan
Best of Northwest Commercials

Japanese Art Films, co-sponsored by the Consul General of Japan (March 21, 28)

Grand Championship of Sumo Wrestling Crafts of Edo
Invitation to Kabuki
Freedom in Sumi Ink
The Warmth of the Wood — Yamanaka Lacquer Ware

Saien — the World of the Potter Kusube

Spring Film Series: "The Cinema of Jean Renoir"

La Chienne (April 1)
Boudu Sauvé des Eaux (April 8)
Toni (April 15)
Le Crime de Monsieur Lange (April 22)
La Grande Illusion (April 29)
La Bête Humaine (May 6)
La Règle du Jeu (May 13)
The Southerner (May 20)
Le Dèjeuner Sur L'Herbe (May 27)
Le Petit Théâtre de Jean Renoir (June 3)

MUSIC AND CONCERT SERIES

Concert by Laurie Anderson, supported by the Contemporary Art Council and the King County Arts Commission with technical assistance from the Center on Contemporary Art and cooperation from the Seattle Parks Department (July 26)

Fall Chamber Music Concerts, supported by The Music Performance Trust Funds, administered locally by the American Federation of Musicians, Local 76 (September 13, 20, 27; October 4, 11, 18)

Piano Recital/Lecture by Joel Salsman (October 17)

Concert by Thalia Chamber Symphony (October 31)

Performance by Bill Evans Dance Company/Dance Theatre Seattle (November 10-15)

Concert by Collegium Musicum (December 6)

Piano Recital by Phillip Cumming-Arnautoff (December 12)

Concert by Thalia Chamber Symphony (February 6)

Concert by Philip Glass Ensemble, University of Washington Meany Hall (March 8)

Piano Recital by Yollanda Ionescu (March 20)

Spring Chamber Music Concerts, supported by the Music Performance Trust Funds, administered locally by the American Federation of Musicians, Local 76 (April 18, 25; May 2, 9, 16, 23)

Concert by Thalia Chamber Symphony (April 26)

Piano Recital/Lecture by Joel Salsman (May 22)

LECTURES

Photography Council Lecture by Susan Ehrens, "Imogen Cunningham" (August 4)

Guild Lecture by Dorothy Lahr, talk of her recent trip to China (October 1)

Guild Lecture by Paul Pascal, "Pompeii: Art and Painting" (November 19)

Guild Lecture by Constantine Christofides, "European Medieval Art" (January 7)

Linda Benglis, slide illustrated talk on her sculpture (January 12)

Guild Lecture by Warren Hill, slide-lecture on Chinese furniture (January 21)

Guild Lecture by Joseph M. Freeman, "The History of Photography" (February 18)

Contemporary Art Council Lecture by Ronny Cohen, "Energism and the Times Square Show" (February 26)

Photography Council Lecture Series: "Photography in the Northwest; Beginnings"

Robert Monroe, an overview 1860-1940 (March 2)

Craig Hickman, "Edward S. Curtis" (April 6)

Rod Slemmons, "Darius Kinsey" (May 18)

Dennis Anderson, "Asahel Curtis" (June 1)

Carol G. Thomas, "Greek Archaeology" (March 4)

Margaret Ford, Howard Kottler, Robert Sperry, and Patti Warashina, panel discussion with slide illustrated talks on their work, moderated by Bruce Guenther and sponsored by the Seattle Trust Guest Artists program (March 7)

Lecture Series: "Personal Arts of Asia"

Dorothy Lahr, "Jade from Symbol to Personal Ornament" (March 11)

Dorothy Lahr, "Chinese Snuff Bottles" (March 18)

Dorothy Lahr, "Japanese Netsuke and Inro" (March 25)

Robert Farris Thompson, "The Four Moments of the Sun" (May 5)

Decorative Arts Council Lecture by Jerry Durham, "Early and Rare Silver" (May 16)

Ethnic Arts Council Lecture by Dorothy Burnham on textiles, co-sponsored by the University of Washington Division of Textile Science and Costume Studies (May 24)

WORKSHOP AND SYMPOSIA

"Art and Archaeology in the Mediterranean World: A Symposium," co-sponsored by the Archaeological Institute of America (September 26)

SPECIAL EVENTS

"Design '81," The Bon gala to benefit the Seattle Art Museum with special exhibition, curated by Bruce Guenther (September 10)

Mark Tobey Exhibition at the Pike Place Market, a celebration of the tenth anniversary of the ballot initiative which saved the Market in 1971, curated by Bruce Guenther (October 8 — November 2)

Annual Meeting of the Membership (October 15)

Third Annual Holiday Gingerbread House Display, a

benefit for the museum (November 17 — December 5)
 Annual Holiday Party for members and families (December 5)
 1982 Guild Spring Lunch/Fashion Show in cooperation with The Bon (February 17)
 "An Evening with Glass," (The Philip Glass Ensemble), a benefit for the museum at the new home of the Bagley Wrights, designed by Arthur Erickson (March 6)
 "Play It Again SAM" rummage sale (March 18-21)
 Pacific Northwest Arts Council tour of Seattle art dealers' private collections (April 17)
 American Federation of Arts Trustees meeting in Seattle (May 7-9)
 International Council of the Museum of Modern Art meeting in Seattle (May 16-21)
 "Paint the Town," gala opening of grand ballroom of Westin Hotel to benefit the museum (June 25)

NATIONAL AND INTERNATIONAL TOURS

Ethnic Arts Council tour of British Columbia (July 31 — August 10)
 Museum tour of Kenya (October 12 — 30)
 Museum tour of India (December 17 — January 2)
 Contemporary Art Council tour of Los Angeles (February 5 — 8)
 Museum tour of New Guinea (March 2 - 16)
 Ethnic Arts Council tour of Arizona (May 15 — 23)

DOCENT TRAINING AND TOURS

Art history training is conducted for docents the first and third Wednesday of every month.

Seattle Art Museum docents conduct daily 2pm tours at Volunteer Park, and tours of the Seattle Center Pavilion at 2pm on Thursdays, Saturdays and Sundays. Special tours for schools, the handicapped, or in the Spanish language are available upon request.

SENIOR DAY PROGRAMS

Dick Wood presents films which he made during a trip to the People's Republic of China; docents conduct a tour of the **American Images: New Work by 20 Contemporary Photographers** exhibition and a musical program is presented by Henry Siegl (October 2)
 Jean Walkinshaw presents the film *Columbia: The Story of a River*; and Dr. Rathna Roy presents a program of Indian Classical dance in conjunction with the **Manifestations of Shiva** exhibition (November 6)
 Major General John Barnes presents his films of Taiwan; and the Seattle Preparatory School Choir presents a program of holiday music (December 4)
 Frank F. Conlon presents a lecture entitled, "Shiva in the History of Indian Religion;" and the films *The*

Sun Rises in the East and *Hinduism: The Many Paths to God* are presented (January 8)
 Dorothy Lahr presents a discussion of her trip to China entitled, "The China Experience;" and the film *Where the Governor Lives* is presented (February 5)
 Joseph Sutter narrates a film entitled *The Art of Airplane Design*; and Don Collins performs classical opera arias and selections by Irish composers (March 5)
 Robert A. Durham presents a discussion entitled, "A Thousand Years of Religious Architecture;" and the film *A Visit to the Armour Galleries* is presented (April 2)
 The film *Picasso* is presented; and Joanna Eckstein narrates the film *Venice* from the "Great Cities of Europe" series (May 7)
 Dan Boyd presents a slide show of his trip to India, Nepal, and China; and Catherine Simon presents slides and a lecture on "The History of the Art of Ballet (June 4)

Acquisitions

In late June of 1981, the Seattle Art Museum took possession of the Katherine White Collection of African Art, which it acquired in October of 1980. The collection of 2,080 objects includes African sculpture, decorative art objects, African textiles and ethnic sculptures from Oceania, Pre-Columbian North and South America.

Because of a generous grant from the National Endowment for the Arts, cataloguing research continues through visiting African art specialists. A master list of the collection is available upon request in the museum's library at Volunteer Park.

CERAMICS

American

20th C., LEWIS, Dolores, Acoma Pueblo, *Bowl: Deer with Heartline*, 1981, organic pigment on polished clay, 3 1/8 x 4 7/8", Gift of the Artist, 82.64.

20th C., LEWIS, Emma, Acoma Pueblo, *Jar: Deer and Diamonds*, 1981, organic pigment on kaolin slip, 4 x 5 1/2", Gift of the Artist, 82.67.

20th C., LEWIS, Lucy, Acoma Pueblo, *Jar: Black, White and Ochre Geometric Decor*, 1981, organic pigment on kaolin slip, 4 x 5 3/8", Gift of the artist, 82.65.

20th C., LEWIS, Lucy, Acoma Pueblo, *Jar: Black and White Geometric Decor*, 1981, organic pigment on kaolin slip, 4 3/8 x 5 3/8", Gift of the Artist, 82.66.

20th C., SILER, Patrick, *Putting on the Slip with Mr. Jiggy-Jaggy Man on the Flip Side*, 1981, stoneware, 13 x 7 1/4", Gift of Anne Gould Hauberg Craft Fund, 82.80.

English

18th C., *Teabowl and Saucer*, First Worcester Period, fence pattern, porcelain, tea bowl: Diam. 2 1/2", saucer: Diam. 4 1/4", Gift of Mr. and Mrs. Ronald Phillip Marshall, 81.31a,b.

Greek

Attic 6th C., B.C., *Amphora*, ca. 530 B.C., Archaic period black figured ware, 12 11/16 x 9 1/2", Gift of Norman and Amelia Davis, 82.83.

Korean

16th C., Punch'ong Ware *Bottle*, Yi Dynasty, porcelain, 11 3/8", Gift of Mr. Frank Bayley III to the Thomas D. Stimson Memorial Collection, 81.92.

PreColumbian

Maya, Jaina Island, *Standing Warrior Figure with Jaguar Mask*, terra cotta, 10 3/8", Gift of Mr. John Hauberg, 81.108.

Maya, *Vase: Xibalba (Place of Fright) Scene*, terra cotta, 7 13/16", Gift of Mr. John Hauberg, 81.109.

DRAWINGS

American

20th C., CUMMING, William, *Untitled*, 1961, ink wash on painted paper, 11 1/4 x 8 11/16", Gift of Mr. and Mrs. Jack Waddell, 81.90.

20th C., Di SUVERO, Mark, *Studies for a Commissioned Sculpture*, 1965, various media on paper, various dimensions, Gift of Mr. and Mrs. Bagley Wright, 81.75.1-20.

20th C., LAWRENCE, Jacob, *The Builders #1*, 1980, graphite and crayon, sight: 16 13/16 x 12 3/4", Purchased with funds from PONCHO, 81.26.

GLASS

American

20th C., CHIHULY, Dale, *Large Glass Vessel*, 1981, H. irreg., 8", Diam. irreg., 14 1/4", Gift of the Anne Gould Hauberg Craft Fund, 81.41.

LACQUER

Japanese

18th C., Okinawa, Ryukyu Islands, *Tray*, mother-of-pearl dragon inlay, H. 1 11/16", Diam. 13 1/2", Gift of the Asian Art Council of the Seattle Art Museum, 81.50.

MANUSCRIPTS

French

15th C., Anonymous, *Psalter Page*, vellum, 4 3/4" x 3 1/2", Gift of Mr. Robert Cremin, 81.102.

PAINTINGS

American

20th C., CUMMING, William, *Three Penny Opera*, 1961, tempera, 30 11/16 x 23 1/4", Gift of Mr. and Mrs. Jack Waddell, 81.89.

20th C., FEININGER, Lyonel, *Moonshine*, 1923, watercolor, 25 x 30", Gift of Mr. Frank Bayley III to the Thomas D. Stimson Memorial Collection, 81.91.

20th C., HOPPE, Bill, *Loose Talk (Blue Study)*, 1981, watercolor and conti crayon, 18 x 36", Gift of the Pacific Northwest Arts Council of the Seattle Art Museum, 81.72.

20th C., JUVONEN, Helmi, *Carnival*, n.d., gouache on cardboard, 28 1/8 x 44", Gift of Mr. and Mrs. Blair Kirk, 81.70.

20th C., OKAZAKI, Linda, *Fisher King and Blanche*, 1981, watercolor, 22 13/16 x 30", Gift of Francine Seders, 81.71.

20th C., RAUSCHENBERG, Robert, *Bridle* (from the Jammers series), 1975-76, mixed media, silk and wood, 91 1/4 x 45 5/8", Gift of Mr. and Mrs. Samuel Stroum, 81.86.

20th C., RUSSO, Michele, *Two Nudes with Hats*, 1981, acrylic on canvas, 68 x 58", Gift of Arlene Schnitzer and the Fountain Fine Arts Inc., 82.76.

20th C., RYMAN, Robert, *Associate*, 1980, oil on aluminum, 59 3/4 x 58", Gift of Mrs. Corydon Wagner, 82.75.

20th C., SONNIKSEN, Scott, *Night Crossing*, 1979-80, mixed media on canvas, 65 x 60", Gift of Mr. and Mrs. John Sutton, 81.88.

20th C., SPAFFORD, Michael, *12 Labors of Hercules*, 1977, oil on canvas, 90 x 140" each panel, Northwest Contemporary Fund, 82.1.

20th C., TUTTLE, Richard, *Untitled*, 1967, dyed canvas, H. 35", diagonal L. 86 1/4", 50% Fractional Interest Gift of Mrs. Sidney Gerber, 81.87.

PHOTOGRAPHY American

20th C., ADAMS, Ansel, *Yosemite Falls*, black and white, 9 3/8 x 7 1/4", Gift of Drs. R. Joseph and Elaine R. Monsen, 81.93.

20th C., ADAMS, Ansel, *Young Oaks, Winter*, black and white, 7 3/8 x 9 1/2", Gift of Drs. R. Joseph and Elaine R. Monsen, 81.94.

20th C., ADAMS, Ansel, *Moonrise from Glacier Park*, black and white, 7 1/2 x 9 7/16", Gift of Drs. R. Joseph and Elaine R. Monsen, 81.95.

20th C., ADAMS, Ansel, *Bridalveil Fall*, black and white, 9 5/8 x 7 5/16", Gift of Drs. R. Joseph and Elaine R. Monsen, 81.96.

20th C., ADAMS, Ansel, *Winter Forest Detail*, black and white, 9 9/16 x 7 5/16", Gift of Drs. R. Joseph and Elaine R. Monsen, 81.97.

20th C., ADAMS, Robert, *Garfield County, Colorado*, 1977, black and white, 9 x 11 1/4", Gift of the American Telephone and Telegraph Company, 82.14.

20th C., ADAMS, Robert, *Grand Mesa and the Edge of Grand Junction, Colorado*, 1977, black and white, 9 x 11 3/16", Gift of the American Telephone and Telegraph Company, 82.15.

20th C., ADAMS, Robert, *North Table Mountain, Jefferson County, Colorado*, 1977, black and white, 9 x 11 1/4", Gift of the American Telephone and Telegraph Company, 82.16.

20th C., BALTZ, Lewis, *Tumbleweed and Greenhorn Ski Slopes, Parkwest, Looking S.E.*, 1978, black and white, 6 1/4 x 9 1/2", Gift of the American Telephone and Telegraph Company, 82.5.

20th C., BALTZ, Lewis, *Interstate 80, 1 1/2 Miles S. of Junction with State Highway 224, Looking N.*, 1978, black and white, 6 1/4 x 9 1/2", Gift of the American Telephone and Telegraph Company, 82.6.

20th C., BALTZ, Lewis, *State Highway 248, 1/10 Mile E. of Buffalo Bill Dr., Looking N.*, 1978, black and white, 16 1/4 x 9 1/2", Gift of the American Telephone and Telegraph Company, 82.7.

20th C., BURCHARD, Jerry, *Ping Yuen*, 1979, black and white, 10 7/8 x 16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.1.

20th C., CALLAHAN, Harry, *Untitled*, 1978, color, 11 3/4 x 13 1/2", Gift of the American Telephone and Telegraph Company, 82.41.

20th C., CALLAHAN, Harry, *Untitled*, 1978, color, 8 3/4 x 13 1/2", Gift of the American Telephone and Telegraph Company, 82.42.

20th C., CALLAHAN, Harry, *Untitled*, 1978, color, 10 1/2 x 10 1/2", Gift of the American Telephone and Telegraph Company, 82.43.

20th C., CAPONIGRO, Paul, *Untitled*, n.d., black and white, 7 7/8 x 9 1/4", Gift of the Graham Nash Collection, 81.37.

20th C., CLIFT, William, *Cerillos Hills*, 1978, black and white, 9 3/16 x 13 1/2", Gift of the American Telephone and Telegraph Company, 82.47.

20th C., CLIFT, William, *New Road to Cochiti*, 1978, black and white, 12 x 19 1/8", Gift of the American Telephone and Telegraph Company, 82.48.

20th C., CLIFT, William, *Snow, Santa Fe River Canyon from Cerro Seguro*, 1978, black and white, 11 7/8 x 16 1/4", Gift of the American Telephone and Telegraph Company, 82.49.

20th C., CONNOR, Linda, *Seven Sacred Pools, Maui, Hawaii*, 1978, black and white, 9 7/8 x 8", Gift of the American Telephone and Telegraph Company, 82.26.

20th C., CONNOR, Linda, *Petroglyphs, Canyon de Chelly, Arizona*, 1978, black and white, 8 x 9 7/8", Gift of the American Telephone and Telegraph Company, 82.27.

20th C., CONNOR, Linda, *Woods, Belmont, Massachusetts*, 1978, black and white, 8 x 9 7/8", Gift of the American Telephone and Telegraph Company, 82.28.

20th C., CONNOR, Linda, *Untitled*, 1978, black and white, 7 5/8 x 9 5/8", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.2.

20th C., CUMMING, Robert, *The Burtons, Academy Awards*, 1978, color, 7 15/16 x 9 15/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.3.

20th C., DAVIES, Bevan, *Washington, D.C.*, 1978, black and white, 15 3/16 x 18 1/2", Gift of the American Telephone and Telegraph Company, 82.53.

20th C., DAVIES, Bevan, *Washington, D.C.*, 1978, black and white, 15 x 18 7/16", Gift of the American Telephone and Telegraph Company, 82.54.

20th C., DAVIES, Bevan, *Washington, D.C.*, 1978, black and white, 15 1/8 x 18 3/8", Gift of the American Telephone and Telegraph Company, 82.55.

20th C., DEAL, Joe, *View, Magic Mountain, Valencia California*, 1977, black and white, 11 1/8 x 11 5/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.4.

20th C., DeCARAVA, Roy, *Graffiti*, 1978, black and white, 9 3/16 x 13", Gift of the American Telephone and Telegraph Company, 82.59.

20th C., DeCARAVA, Roy, *Coney Island, Boardwalk, Man*, 1978, black and white, 8 5/8 x 13", Gift of the American Telephone and Telegraph Company, 82.60.

20th C., DeCARAVA, Roy, *Man and Girl at Crossing*, 1978, black and white, 13 x 8 15/16", Gift of the American Telephone and Telegraph Company, 82.61.

20th C., DIVOLA, John, *Untitled*, 1978, color, 9 3/4 x 12", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation,

Mark Abrahamson, and the National Endowment for the Arts, 81.57.5

20th C., EGGLESTON, William, *Untitled*, 1978, color, 16 15/16 x 10 3/16", Gift of the American Telephone and Telegraph Company, 82.38.

20th C., EGGLESTON, William, *Untitled*, 1978, color, 10 1/8 x 15", Gift of the American Telephone and Telegraph Company, 82.39.

20th C., EGGLESTON, William, *Untitled*, 1978, color, 10 3/16 x 15", Gift of the American Telephone and Telegraph Company, 82.40.

20th C., ERWITT, Elliot, *Untitled*, 1978, black and white, 7 3/4 x 11 1/2", Gift of the American Telephone and Telegraph Company, 82.11.

20th C., ERWITT, Elliot, *Untitled*, 1978, black and white, 7 3/4 x 11 1/2", Gift of the American Telephone and Telegraph Company, 82.12.

20th C., ERWITT, Elliot, *Untitled*, 1978, black and white, 7 3/4 x 11 1/2", Gift of the American Telephone and Telegraph Company, 82.13.

20th C., EVANS, Walker, *View of Easton, Pennsylvania*, 1936, black and white, 8 x 10", Margaret E. Fuller Purchase Fund, 81.54.

20th C., EVANS, Walker, *Two Workers*, c. 1935, black and white, 6 11/16 x 9 7/16", Margaret E. Fuller Purchase Fund, 81.55.

20th C., FINK, Larry, *Untitled*, 1978, black and white, 14 5/8 x 14 7/8", Gift of the American Telephone and Telegraph Company, 82.20.

20th C., FINK, Larry, *Untitled*, 1978, black and white, 14 5/8 x 14 13/16", Gift of the American Telephone and Telegraph Company, 82.21.

20th C., FINK, Larry, *Untitled*, 1978, black and white, 17 7/16 x 10 9/16", Gift of the American Telephone and Telegraph Company, 82.22.

20th C., FITCH, Steve, *Untitled*, 1978, color, 12 1/2 x 12 7/8", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.6.

20th C., GOHLKE, Frank, *Fairfield, Texas*, 1978, black and white, 14 3/16 x 17 5/8", Gift of the American Telephone and Telegraph Company, 82.50.

20th C., GOHLKE, Frank, *Near Crowley, Texas*, 1978, black and white, 14 1/8 x 17 9/16", Gift of the American Telephone and Telegraph Company, 82.51.

20th C., GOHLKE, Frank, *Landscape near Ft. Worth, Texas*, 1978, black and white, 14 1/16 x 17 5/16", Gift of the American Telephone and Telegraph Company, 82.52.

20th C., GOSSAGE, John, *Sidewalk, Roland Park, Baltimore*, 1978, black and white, 10 9/16 x 13 3/16", Gift of the American Telephone and Telegraph Company, 82.17.

20th C., GOSSAGE, John, *Home No. 2, Chevy Chase, Maryland*, 1978, black and white, 13 x 10 1/2", Gift of the American Telephone and Telegraph Company, 82.18.

20th C., GOSSAGE, John, *Thorns, Chevy Chase, Maryland*, 1978, black and white, 12 15/16 x 10 7/16", Gift of the American Telephone and Telegraph Company, 82.19.

20th C., GREEN, Jonathan, *New Orleans*, 1978, color, 9 x 13 3/8", Gift of the American Telephone and Telegraph Company, 82.35.

20th C., GREEN, Jonathan, *Miami Beach*, 1978, color, 9 x 13 3/8", Gift of the American Telephone and Telegraph Company, 82.36.

20th C., GREEN, Jonathan, *New Orleans*, 1978, color, 9 1/8 x 13 3/8", Gift of the American Telephone and Telegraph Company, 82.37.

20th C., GROOVER, Jan, *Tybee Forks and Starts (G)*, 1978, color, 3 3/4 x 4 3/4", Gift of the American Telephone and Telegraph Company, 82.8.

20th C., GROOVER, Jan, *Tybee Forks and Starts (N)*, 1978, color, 3 3/4 x 4 3/4", Gift of the American Telephone and Telegraph Company, 82.9.

20th C., GROOVER, Jan, *Tybee Forks and Starts (H)*, 1978, color, 3 3/4 x 4 3/4", Gift of the American Telephone and Telegraph Company, 82.10.

20th C., HAMMERBECK, Wanda, *Untitled*, 1979, color, 9 3/8 x 13 9/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.7.

20th C., LANDWEBER, Victor, *Ishi Bar, San Francisco Airport*, 1977, color, 10 7/16 x 14", Purchased with funds from Pacific Northwest Bell, The Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.9.

20th C., LAPOW, Harry, *Coney Island*, 1975, black and white, 18 5/16 x 13 9/16", Gift of the Graham Nash Collection, 81.35.

20th C., MARK, Mary Ellen, *Victor and Jeanette During Her Early Stages of Labor*, July 19, 1978, black and white, 8 x 12", Gift of the American Telephone and Telegraph Company, 82.23.

20th C., MARK, Mary Ellen, *Jeanette at the Entrance to Her Family's Apartment*, June 1978, black and white, 7 7/8 x 12", Gift of the American Telephone and Telegraph Company, 82.24.

20th C., MARK, Mary Ellen, *Jeanette and Victor in Her Bedroom*, July 1978, black and white, 7 7/8 x 12 1/8", Gift of the American Telephone and Telegraph Company, 82.25.

20th C., McFADDEN, Mark, *Untitled*, 1981, color, 11 x 14", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 82.114 a,b.

20th C., McGOWAN, Kenneth, *Pink Panthers*, 1978, color, 10 1/8 x 10", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 82.57.10.

20th C., MEYEROWITZ, Joel, *Ballfield, 54th St. and 11th Ave.*, 1978, color, 19 1/2 x 15 1/2", Gift of the American Telephone and Telegraph Company, 82.44.

20th C., MEYEROWITZ, Joel, *Albino, Observation Deck*, 1978, color, 19 1/2 x 15 3/8", Gift of the American Telephone and Telegraph Company, 82.45.

20th C., MEYEROWITZ, Joel, *West 30th Street*, 1978, color, 15 7/16 x 19 1/2", Gift of the American Telephone and Telegraph Company, 82.46.

20th C., MINICK, Roger, *Untitled*, 1977, black and white, 8 15/16 x 13 9/16", Purchased with Funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.11.

20th C., MISRACH, Richard, *Untitled*, 1979, color, 10 9/16 x 10 7/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.12.

20th C., MISRACH, Richard, *Hawaii X*, 1978, color, 27 3/4 x 33 1/16", Gift of the American Telephone and Telegraph Company, 82.29.

20th C., MISRACH, Richard, *Hawaii XV*, 1978, color, 27 x 32 1/8", gift of the American Telephone and Telegraph Company, 82.30.

20th C., MISRACH, Richard, *Hawaii XIII*, 1978, color, 28 1/8 x 30 3/4", Gift of the American Telephone and Telegraph Company, 82.31.

20th C., MODEL, Lisette, *Fifth Avenue*, 1977, black and white, 15 7/16 x 19 3/8", Gift of the Graham Nash Collection, 81.36.

20th C., NAMKUNG, Johsel, *Lewis Hill, Wa.*, 8/2/76, color, 19 1/4 x 24 1/4", Gift of the Artist, 81.76.

20th C., NAMKUNG, Johsel, *Lewis Hill, Wa.*, 8/2/76, color, 19 3/4 x 24 1/4", Gift of the Artist, 81.77.

20th C., NAMKUNG, Johsel, *Lizard Lake, Stampede Pass, Wa.*, 8/8/76, color, 19 3/4 x 24 1/4" Gift of the Artist, 81.78

20th C., NAMKUNG, Johsel, *Obstruction Point, O.N.P.*, 8/13/76, color, 20 1/8 x 23 7/8", Gift of the Artist, 81.79

20th C., NAMKUNG, Joshel, *Mosaic Canyon, D.V.N.M.*, 3/30/77, color, 20 x 24", Gift of the Artist, 81.80

20th C., NAMKUNG, Joshel, *Icicle Creek, Wa.*, 5/22/77, color, 20 x 24", Gift of the Artist, 81.81.

20th C., NAMKUNG, Joshel, *Monroe, Wa.*, 5/22/77, color, 20 x 24", Gift of the Artist, 81.82.

20th C., NAMKUNG, Joshel, *U.W., Arboretum, Seattle*, 6/9/77, color, 20 x 23 7/8", Gift of the Artist, 81.83.

20th C., NAMKUNG, Johsel, *Hurricane Ridge Road, ONP.*, 6/13/77, color, 20 x 23 7/8", Gift of the Artist, 81.84.

20th C., NAMKUNG, Johsel, *Rialto Beach, O.N.P.*, 6/13/77 color, 23 3/4 x 20 1/8", Gift of the Artist, 81.85.

20th C., NAMKUNG, Johsel, *Rialto Beach O.N.P.*, 1977, color, 20 x 23 3/4", Gift of the Artist, 82.104.

20th C., NAMKUNG, Johsel, *Cascade Pass, N.C.N.P.*, 1977, color, 23 3/4 x 20", Gift of the Artist, 82.105.

20th C., NAMKUNG, Johsel, *Paradise River, M.R.N.P.*, 1977, color, 23 3/4 x 20", Gift of the Artist, 82.106.

20th C., NAMKUNG, Johsel, *North Rialto Beach, O.N.P.*, 1977, color, 20 x 23 3/4", Gift of the Artist, 82.107.

20th C., NAMKUNG, Johsel, *Chinook Pass, M.R.N.P.*, 1977, color, 23 3/4 x 20", Gift of the Artist, 82.108.

20th C., NAMKUNG, Johsel, *Steptoe Butte, Wa.*, 1977, color, 20 x 23 3/4", Gift of the Artist, 82.109.

20th C., NAMKUNG, Johsel, *Steptoe Butte, Wa.*, 1977, color, 20 x 23 3/4", Gift of the Artist, 82.110.

20th C., NAMKUNG, Johsel, *Republic, Wa.*, 1977, color, 23 3/4 x 20", Gift of the Artist, 82.111.

20th C., NAMKUNG, Johsel, *Nespaalem, Wa.*, 1977, color, 20 x 23 5/8", Gift of the Artist, 82.112.

20th C., NAMKUNG, Johsel, *Grand Coulee, Wa.*, 1977, color, 20 x 23 5/8", Gift of the Artist, 82.113.

20th C., NEWMAN, Arnold, *Portrait of Joseph and Elaine Monsen*, 1975, black and white, 11 1/4 x 9 1/16", Gift of Drs. R. Joseph and Elaine R. Monsen, 81.98

20th C., NIXON, Nicholas, *Brookhaven, Mississippi*, 1978, black and white, 8 x 10", Gift of the American Telephone and Telegraph Company, 82.56.

20th C., NIXON, Nicholas, *Iuka, Mississippi*, 1978, black and white, 8 x 10 1/8", Gift of the American Telephone and Telegraph Company, 82.57.

20th C., NIXON, Nicholas, *New Paltz, New York*, 1978, black and white, 8 x 10 1/8", Gift of the American Telephone and Telegraph Company, 82.58.

20th C., NOGGLE, Ann, *Yolanda in the Patio*, 1981, black and white, 11 1/2 x 15 1/2", Gift of the Seattle Trust Guest Artists Program, 81.40.

20th C., OLLMAN, Arthur, *Untitled*, 1979, color, 8 11/16 x 13", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.13.

20th C., PAPAGEORGE, Tod, *Hollywood Blvd., Hollywood*, 1978, black and white, 10 3/4 x 15 3/4", Gift of the American Telephone and Telegraph Company, 82.62.

20th C., PAPAGEORGE, Tod, *Hermosa Beach*, 1978, black and white, 11 x 15 3/4", Gift of the American Telephone and Telegraph Company, 82.63.

20th C., SCHEER, Sherie, *Untitled*, 1977, color, 12 7/8 x 16 15/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.14.

20th C., SHORE, Stephen, *Untitled*, 1975, color, 7 11/16 x 9 3/4", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.15.

20th C., SHORE, Stephen, *Ft. Lauderdale Yankee Stadium, Ft. Lauderdale, Florida*, 1978, color, 8 x 10", Gift of the American Telephone and Telegraph Company, 82.32.

20th C., SHORE, Stephen, *Craig Nettles, Ft. Lauderdale Yankee Stadium, Ft. Lauderdale, Florida*, 1978, color, 12 x 15", Gift of the American Telephone and Telegraph Company, 82.33.

20th C., SHORE, Stephen, *Billy Martin, West Palm Beach Stadium, West Palm Beach, Florida*, 1978, color, 10 x 8", Gift of the American Telephone and Telegraph Company, 82.34.

20th C., SNELSON, Kenneth, *Centreville, Westside Highway, N.Y.*, 1979, black and white, 15 1/8 x 57", Partial Gift of Nancy Medwell and purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 82.69.

20th C., TAUSSIG, Arthur, *Artesia, California*, 1979, color, 8 3/16 x 13 1/8", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.16.

20th C., TAUSSIG, Arthur, *Untitled*, 1977, color, 14 3/8 x 10 15/16", Gift of Drs. R. Joseph and Elaine R. Monsen, 81.100.

20th C., WAGNER, Catherine, *Untitled*, 1978, black and white, 9 7/16 x 12 13/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.17.

19th C., WATKINS, Carleton E., *The Yosemite Valley, from Inspiration Point, Mariposa Trail*, black and white, 7 5/8 x 11 5/8", Floyd A. Naramore Memorial Purchase Fund, 81.56.

19th C., WATKINS, Carleton E., *Devil's War Club, Utah*, ca. 1873, black and white, oval: 5 9/16 x 8 1/8", Gift of the Simon Lowinsky Gallery, 81.59.

19th C., WATKINS, Carleton E., *Devil's Gate, Utah*, ca. 1873, black and white, 4 5/8 x 6 1/4", Floyd A. Naramore Memorial Purchase Fund, 82.74.

20th C., WELPOTT, Jack, *Untitled*, 1979, black and white, 8 1/2 x 12 1/4", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.18.

20th C., WESSEL, Henry, Jr., *Untitled*, 1977, black and white, 11 x 16 11/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.19.

20th C., WESTON, Brett, *Untitled*, 1970, black and white, 7 3/4 x 8 1/2", Gift of Mr. and Mrs. Ronald J. Evezich, 81.110.

20th C., WESTON, Brett, *Untitled*, 1975, black and white, 7 5/8 x 9 1/2", Gift of Mr. and Mrs. Ronald J. Evezich, 81.111.

20th C., WESTON, Brett, *Untitled* 1967, black and white, 9 5/8 x 7 5/8", Gift of Mr. and Mrs. Ronald J. Evezich, 81.112.

20th C., WESTON, Brett, *Untitled*, 1967, black and white, 9 9/16 x 7 5/8", Gift of Mr. and Mrs. Ronald J. Evezich, 81.113.

20th C., WESTON, Brett, *Untitled*, 1971, black and white, 13 13/16 x 20 3/4", Gift of Mr. and Mrs. Ronald J. Evezich, 81.114.

20th C., WESTON, Brett, *Untitled*, 1954, black and white, 10 1/2 x 13 1/4", Gift of Mr. and Mrs. Ronald J. Evezich, 81.115.

20th C., WESTON, Brett, *Untitled*, 1975, black and white, 10 3/8 x 13 5/8", Gift of Mr. and Mrs. Ronald J. Evezich, 81.116.

20th C., WESTON, Brett, *Untitled*, 1977, black and white, 10 5/8 x 18", Gift of Mr. and Mrs. Ronald J. Evezich, 81.117.

20th C., WESTON, Brett, *Untitled*, 1950, black and white, 10 3/8 x 18", Gift of Mr. and Mrs. Ronald J. Evezich, 81.118.

20th C., WINOGRAND, Garry, *Untitled*, 1964, black and white, 11 5/8 x 17 7/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.20.

Australian

20th C., HOWE, Graham, *Untitled*, 1978, black and white, 13 x 16 5/16", Purchased with funds from Pacific Northwest Bell, the Photography Council of the Seattle Art Museum, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts, 81.57.8.

Austrian

19th — 20th C., KÜHN, Heinrich, *Portrait of Professor Posselt*, ca. 1910, black and white, 15 1/2 x 11 5/8", Margaret E. Fuller Purchase Fund, 81.53.

British

19th — 20th C., EMERSON, Peter Henry, *Evening Piece of Life and Landscape Norfolk Broad*, 1886, black and white, 6 9/16 x 11 5/16", Floyd A. Naramore Purchase Fund, 81.52.

19th C., SUTCLIFFE, Frank Meadow, *Argument's Yard, (Whitby Alleyway)*, ca. 1895, black and white, 8 1/16 x 5", Gift of the Graham Nash Collection, 81.33.

19th C., SUTCLIFFE, Frank Meadow, *Untitled*, ca. 1882, black and white, 5 3/16 x 7 11/16", Gift of the Graham Nash Collection, 81.34.

Canadian

20th C., SEDING, Volker, *Pearscape*, 1979, hand colored, 8 5/8 x 13 1/8", Gift of Dr. and Mrs. Wallace R. Hodges, 81.101.

French

20th C., CLERGUE, Lucien, *Les Geantes*, 1978, black and white, 11 x 15 1/2", Gift of the Artist, 81.38.

20th C., CLERGUE, Lucien, *Portrait of Muriel*, 1980, black and white, Gift of the Seattle Trust Guest Artists Program, 81.39.

Hungarian

20th C., KERTESZ, Andre, *Chez Mondrian*, 1926, black and white, 9 3/4 x 7 1/2", Gift of Drs. R. Joseph and Elaine R. Monsen, 81.99.

PRINTS

American

20th C., ALTOON, John, from *About Women Suite*, lithograph, 12/100, 18 7/8 x 18 7/8", Gift of Philip E. Stanton, 81.99.

20th C., EVERGOOD, Philip, *Hot Cat in a Cool Pool*, lithograph, 1/10, 17 1/2 x 12 1/4", Gift of Mr. and Mrs. Blair Kirk, 81.65.

20th C., FRANCIS, Sam, *Untitled*, 1973, lithograph, 24/30, 22 1/8 x 20", Gift of Philip E. Stanton, 81.67.

20th C., GUSTON, Philip, *Group*, 1980, lithograph, 29 1/2 x 19 1/2", Gift of the Contemporary Art Council of the Seattle Art Museum, 82.70.

20th C., HANSEN, Gaylen C., *Untitled*, 1979, silk-screen, 19 7/16 x 24 7/16", Gift of the Fine Arts Department, Washington State University, Pullman, 82.2.

20th C., HENNEMAN, Jeroen, *Cold Fire*, 1973, lithograph, 19 1/8 x 17 1/8", Gift of the Simon Lowinsky Gallery, San Francisco, 81.64.

20th C., HOCKENHULL, Josephine, *Inland Sea*, 1979, silk-screen, 15 9/16 x 15 3/8", Gift of the Fine Arts Department, Washington State University, Pullman, 82.4.

20th C., HOCKNEY, David, *Yves Marie*, 1974, lithograph, 30 x 22 1/2" Gift of Mr. and Mrs. Robert Dootson, 81.61.

20th C., (RUSSELL), Jeff, *Plan for My Coffin with Section Removed to Store Thoughts on Religion*, 1981 — 82, intaglio, 22 x 30", Gift of Harry and Roslyn Russell, 82.77.

20th C., (RUSSELL), Jeff, *Plans for My Coffin with Extra One tied Underneath to Contain Art Critic*, 1981 — 82, intaglio, 22 x 30", Gift of Harry and Roslyn Russell, 82.78.

20th C., JOHANSON, George, *Rabbit and Leopard Skin*, 1972, color intaglio, 22 1/2 x 16 1/4", Gift of Mr. Bruce Guenther, 81.105.

20th C., MONAGHAN, Keith, *Untitled*, 1979, silk-screen 16 1/4 x 19 1/2", Gift of the Fine Arts Department, Washington State University, Pullman, 82.3.

20th C., NORMAN, Irving, *From Work*, 1980, lithograph, 19 3/16 x 24 15/16", Gift of the Simon Lowinsky Gallery, San Francisco, 81.63.

20th C., RAUSCHENBERG, Robert, *Cardbird I, III, IV, V, VI, VII*, lithographs, various dimensions, I, III and IV, Gift of Mr. and Mrs. Robert Dootson and V, VI, VII, Gift of Mr. William F. Calderhead, 81.62.1-6.

20th C., RAUSCHENBERG, Robert, *Commemorative Artwork*, 66/100, 1981, lithograph, 36 x 24", Gift of AFL/CIO, 82.103.

Mexican

20th C., CUEVAS, Jose Luis, *Las Tentaciones Criminales de Vincent Van Gogh*, 1968, lithograph, 44/100, 21 13/16 x 29 13/16", Gift of Philip E. Stanton, 81.68.

SCULPTURE

American

20th C., ARNESON, Robert, *John With Art*, 1964, ceramic, 34 1/2 x 37 1/2 x 47", Gift of Manuel Neri, 82.82.

20th C., MAKI, Robert, *Gray Point*, 1981, steel, 10 1/2 x 12 x 12 5/8", Gift of the Pacific Northwest Arts Council of the Seattle Art Museum, 82.68.

20th C., TURRELL, James, *Avaar*, 1975, construction/ installation — mixed media, 15 x 40 x 80' (maximum), Gift of the Contemporary Art Council of the Seattle Art Museum and the Center on Contemporary Art, Seattle, 82.79.

20th C., ZAJAC, Jack, *Deposition*, 1962, bronze, 12 1/4 x 8 1/4", Gift of Philip E. Stanton, 81.73.

African

19th C., Zaire, Luba, *Stool*, wood, 19 1/2 x 10 1/2", Anonymous Gift, 81.47.

Indian

12th C., *Vishnu*, Late Chola Period, bronze, 31 1/2 x 13 x 10 13/16", Margaret E. Fuller Purchase Fund and Eugene Fuller Memorial Collection by exchange, 82.115.

SILVER**English**

18th C., ADAMS, Stephen, *Salt Spoon*, 1790, L. 3 7/8", W. 7/8", Gift of Mr. and Mrs. Ronald Phillip Marshall, 81.29.

18th C., LM maker, *Open Salt*, 1773, H. 1 1/4", Diam. 2 1/4", Gift of Mr. and Mrs. Ronald Phillip Marshall, 81.30.

Irish

18th C., RL maker, *Ladle*, 1774, L. 14", W. 4", Gift of Mrs. Frank H. Molitor, 81.27.

18th C., HOMER, William, *Pair of Sauceboats*, 1760 — 65, L. 8 1/4", W. 4", H. 4 3/4", Gift of Mrs. Frank H. Molitor, 81.28.1-2.

TEXTILES**French**

18th C., *Silk Damask Cloth*, floral design 42 5/8 x 38 1/2", Gift of Mr. and Mrs. Henry Trubner, 81.103.

German

19th C., *Linen Cloth*, cutwork embroidery and crochet, 41 1/4 x 40 5/8" Gift of Mr. and Mrs. Henry Trubner, 81.104.

Japanese

19th C., *Kogin Embroidered Kimono*, L. 50 5/8", W. at sleeves, 40 7/8", Gift of the Asian Art Council of the Seattle Art Museum, 81.45.

19th C., *Kogin Embroidered Kimono*, L. 41", W. at sleeves, 47 1/2", Anonymous gift in memory of Mimi Robinson Arnold, 81.46.

20th C., *Woman's Kimono*, ca. 1920 — 30, Yuzen-dyed silk crepe, L. 61 1/4", W. at shoulder, 45 1/4", Gift of Miss Joanna Eckstein, 81.74.

TO THE STUDY COLLECTION:**CERAMICS****English**

19th C., Staffordshire, *Two Plates*, "Lanje Ujsen" (Long Eliza pattern), early 1840's, each plate: H. 1 1/2", Diam. 9 5/8", Anonymous gift, SC81.32.1-2.

DRAWINGS**American**

20th C., TOBEY, Mark, *French Chorus*, 1933, tempera on paper, 20 7/8 x 27 7/8", Gift of Captain John Bowen in memory of Betty Bowen, SC81.69.

GLASS**French**

19th-20th C., LALIQUE, Rene Jules, *Vase*, ca. 1920, molded glass, H. 6 3/4", W. 6 3/8", Gift of Mrs. Helen Fay Johnston, SC81.58.

PAINTINGS**American**

20th C., KENNEY, Leo, *Winter Images*, 1946, gouache on paper, 25 1/8 x 13 13/16", Gift of Captain John Bowen in memory of Betty Bowen, SC81.107.

20th C., TOBEY, Mark, *Untitled*, 1912, watercolor, 15 3/4 x 12 3/8", Gift of Nancy Lee Salvo, SC81.48.

Japanese

18th — 19th C., GANKU, *Yuki naka Sansui (Landscape in Snow)*, after 1813, ink and color on silk, 37 x 13 5/8", Gift of Wallace and Ellen Baldinger, SC81.42.

19th C., RENZAN, *Autumn Eve*, n.d., ink and color on paper, 42 1/2 x 16 1/2", Gift of Wallace and Ellen Baldinger, SC81.43.

19th C., SOKEN, *The Snow Palace of Su T'ung-p'o*, ink and color on silk, 44 7/8 x 19", Gift of Wallace and Ellen Baldinger, SC81.44.

PHOTOGRAPHY**American**

20th C., KEPES, Gyorgy, *Juliet Shadow Caged*, 1939, black and white, 8 1/4 x 6 3/4", Gift of the Graham Nash Collection, SC81.60.1.

20th C., KEPES, Gyorgy, *Topological Light Forms*, 1938, black and white, 6 5/8 x 4 1/4", Gift of the Graham Nash Collection, SC81.60.2.

20th C., KEPES, Gyorgy, *Juliet with One Peacock Feather Eye*, 1938, black and white, 7 x 6 1/4", Gift of the Graham Nash Collection, SC81.60.3.

20th C., KEPES, Gyorgy, *Molten Vesuvius*, ca. 1940, black and white, 8 3/4" x 5 3/4", Gift of the Graham Nash Collection, SC81.60.4.

20th C., KEPES, Gyorgy, *Eyes*, ca. 1941, black and white, 8 1/4 x 6 3/8", Gift of the Graham Nash Collection, SC81.60.5.

20th C., KEPES, Gyorgy, *Twin Forms*, 1943, black and white, 7 7/8 x 7 1/4", Gift of the Graham Nash Collection, SC81.60.6.

20th C., KEPES, Gyorgy, *Magnetic Pattern*, 1938, black and white, 8 3/8 x 6 3/4", gift of the Graham Nash Collection, SC81.60.7.

20th C., KEPES, Gyorgy, *Hieroglyphic Body*, 1942, black and white, 9 x 7", Gift of the Graham Nash Collection, SC81.60.8.

20th C., KEPES, Gyorgy, *Fluid Patterns*, 1942, black and white, 8 3/4 x 6 1/4", Gift of the Graham Nash Collection, SC81.60.9.

20th C., KEPES, Gyorgy, *Optical Transformation*, 1942, black and white, 6 1/16 x 8 5/8", Gift of the Graham Nash Collection, SC81.60.10.

20th C., KEPES, Gyorgy, *Juliet in Camouflage Jungle*, 1942, black and white, 5 1/4 x 7 5/8", Gift of the Graham Nash Collection, SC81.60.11.

20th C., KEPES, Gyorgy, *Calligraphic Light Play*, ca. 1948, black and white, 9 5/8 x 7 1/2", Gift of the Graham Nash Collection, SC81.60.12.

20th C., RANDLETT, Mary, *Untitled (Mark Tobey)*, black and white, 11 3/8 x 10 1/2", Gift of Mrs. Bagley Wright, SC81.49.

PRINTS**Canadian Indian**

20th C., West Coast, Clayoquot, DAVID, Joe, *Ka-Ka-win-chealth*, 1977, serigraph, 22 5/8 x 14 7/8", Gift of Mr. Marshall Hatch, SC82.84.

20th C., West Coast, Clayoquot, DAVID, Joe, *Hanu-Qwachu*, 1977, serigraph, 22 3/8 x 14 7/8", Gift of Mr. Marshall Hatch, SC82.85.

20th C., West Coast, Clayoquot, DAVID, Joe, *Eats-Quin*, 1977, serigraph, 22 1/2 x 15 1/16", Gift of Mr. Marshall Hatch, SC82.86.

20th C., Haida, DAVIDSON, Robert, *Raven Stealing the Moon*, 1977, serigraph, 30 1/16 x 17", Gift of Mr. Marshall Hatch, SC82.87.

20th C., Haida, DAVIDSON, Robert, *Reflections*, 1977, serigraph, 22 5/16 x 12 1/2", Gift of Mr. Marshall Hatch, SC82.88.

20th C., Haida, DAVIDSON, Robert, *Butterflies*, 1977, serigraph, 12 9/16 x 22 7/16", Gift of Mr. Marshall Hatch, SC82.89.

20th C., Haida, MARKS, Gerry, *Sea Wolf*, 1977, serigraph, 22 1/4 x 30 1/16", Gift of Mr. Marshall Hatch, SC82.97.

20th C., West Coast, Opetschesaht, HAMILTON, Ron, *Kwatyah and Teetskin*, 1977, serigraph, 36 1/4 x 24 9/16", Gift of Mr. Marshall Hatch, SC82.90.

20th C., West Coast, Opetschesaht, HAMILTON, Ron, *Kwatyah and Mamasiyik*, 1977, serigraph, 36 1/4 x 24 5/8", Gift of Mr. Marshall Hatch, SC82.91.

20th C., West Coast, Opetschesaht, HAMILTON, Ron, *The Whaler's Dream*, 1977, serigraph, 36 7/8 x 24 5/8", Gift of Mr. Marshall Hatch, SC82.92.

20th C., West Coast, Opetschesaht, HAMILTON, Ron, *Teetskin and Hayitlik in the Sky*, 1977, serigraph, 32

See Note at End

3/4 x 24 3/4", Gift of Mr. Marshall Hatch, SC82.93.

20th C., Bella Bella, HANUSE, Roy, *Double-Finned Killer Whale*, 1977, serigraph, 30 1/16 x 22 5/16", Gift of Mr. Marshall Hatch, SC82.94.

20th C., Kwakiutl, HENDERSON, Mark, *Transformation Sun Mask*, 1978, serigraph, 20 1/4 x 25 1/4", Gift of Mr. Marshall Hatch, SC82.71.

20th C., Kwakiutl, HUNT, Anthony, *Kwagulth Hamatsa Raven*, n.d., serigraph, 22 3/4 x 18", Gift of Mr. Marshall Hatch, SC82.72.

20th C., Kwakiutl, HUNT, Richard, *Hamatsa Dance Screen*, 1977, serigraph, 19 3/8 x 25 1/2", Gift of Mr. Marshall Hatch, SC82.95.

20th C., Haida, MARKS, Gerry, *Beaver*, 1977, serigraph, 22 1/2 x 30 1/16", Gift of Mr. Marshall Hatch, SC82.96.

20th C., Kwakiutl, SMITH, Russell, *Thunderbird and Sisiutl*, 1977, serigraph, 22 3/8 x 30", Gift of Mr. Marshall Hatch, SC82.98.

20th C., Nitinaht, THOMPSON, Arthur, *Clo-oose Vision*, 1978, serigraph, 14 1/8 x 20", gift of Mr. Marshall Hatch, SC 82.73.

20th C., Coast Tsimshian, VICKERS, Roy, *Weget*, 1977, serigraph, 17 1/8 x 15", Gift of Mr. Marshall Hatch, SC82.99.

20th C., Coast Tsimshian, VICKERS, Roy, *Weget Legend*, 1977, serigraph, 17 1/16 x 15 1/16", Gift of Mr. Marshall Hatch, SC82.100.

20th C., Coast Tsimshian, VICKERS, Roy, *My Guardian Angel*, 1977, serigraph, 30 1/16 x 22 5/16", Gift of Mr. Marshall Hatch, SC82.101.

20th C., Haida, WILLIAMS, Francis, *Wosko*, 1977, serigraph, 22 1/4 x 30 1/16", Gift of Mr. Marshall Hatch, SC82.102.

Japanese

20th C., *Poster Suite for the Classical Performing Arts Friendship Mission of Japan at the University of California, Los Angeles*, each poster: 40 1/2 x 28 5/8", Gift of the College of Fine Arts, University of California, Los Angeles, CA, SC81.51.1-12.

SILVER**French-**

18th C., Louis XVI style, *Ink Stand*, silver and crystal, 2 3/4 x 4 1/2 x 9 1/2", Gift of Mr. and Mrs. Henry Trubner, SC81.106.

GIFTS IN SUPPORT OF THE COLLECTION:**CERAMIC, Accessories****American**

20th C., Acoma Pueblo, *Potter's Tool Kit*, Gift of the Lewis family.

Loans to Other Institutions

Santa Barbara Museum of Art, *India's Textile Traditions*, October 23, 1981 — January 3, 1982, 4.

Bellevue Art Museum, *The Landscape Tradition in America*, September 8 — November 2, 1981, 4.

Xavier Fourcade Gallery, New York, *H.C. Westermann*, October 28 — November 28, 1981, 1.

Charles and Emma Frye Art Museum, Seattle, *Tom Welles Retrospective*, October 27 — November 15, 1981, 1.

Henry Art Gallery, University of Washington, Seattle, *An American Time: The Artist's View*, October 15 — November 29, 1981, 4.

Nordic Heritage Museum, Seattle, *Creative Finns of the Northwest*, November 6 — November 16, 1981, 9.

Henry Art Gallery, University of Washington, Seattle, *An American Tradition: Abstraction*, December 4, 1981 — January 17, 1982, 1.

Whatcom Museum of History and Art, Bellingham, *Paul Ripley Jenkins*, December 12, 1981 — February 4, 1982, 3.

Centre Georges Pompidou, Paris, *Jackson Pollock Retrospective*, January 1 — April 19, 1982, 1.

Pike Place Market Preservation and Development Authority, Seattle, *Tobey and the Public Market*, October 8 — November 1, 1981, 9.

Museum of Fine Arts, St. Petersburg, Florida, *Exotic Kingdoms: China and Europe in the Eighteenth Century*, January 24 — April 18, 1982, 1. Society of the Four Arts, Palm Beach.

Surrey Art Gallery, Surrey, B.C., *Joan Ross Bloedel*, February 4 — 28, 1982, 1.

The Bass Museum of Art, Miami Beach, *Charmion Von Wiegand: Her Art and Her Life*, February 6 — March 28, 1982, 2.

Islam Centennial Fourteen, New York, *The Heritage of Islam*, March 3, 1982 — April 5, 1984, 1.

Houston Museum of Natural Science

The California Academy of Sciences, San Francisco

The Minnesota Science Museum, St. Paul

The National Museum of Natural History, Smithsonian Institution, Washington D.C.

The Brooklyn Museum

Royal Ontario Museum, Toronto

The National Museum of African Art, Smithsonian Institution, Washington D.C., *Strangers Among Us*, March 21 — June 30, 1982, 4.

Oregon Historical Society, Portland, *Soft Gold*, May 15 — November 30, 1982, 1.

Henry Art Gallery, University of Washington, Seattle, *An Urban Vernacular: Narrative American Art*, March 12 — April 25, 1982, 1.

University Art Museum, University of California, Santa Barbara, *The Anglo-American Artist in Italy, 1750 — 1820*, April 9 — May 7, 1982, 1.

Historic Costume and Textile Collections, University of Washington, Seattle at the Bellevue Art Museum, *Courtyard, Bazaar, Temple: Traditions of Textile Expression in India*, June 11 — July 25, 1982, 4.

Exhibitions Circulated from the Seattle Art Museum Collection

Western Association of Art Museums, *Old Master Drawings*, August 30, 1981 — October 1, 1982, 47.

Owensboro Museum of Fine Arts, Kentucky
Galleries of the Claremont Colleges, California
San Diego Museum of Art
El Paso Museum of Art
Colorado Springs Fine Arts Center
Louisiana Art and Science Center
Arapaho Community College, Colorado

Report of the Regents

The Regents provide primary support to the museum through their annual dues and in return enjoy an interesting and diverse combination of events focused on museum activities.

This year the Regents attained a membership of 139 members, the largest number in their history. The Regents program includes several activities during the year. All of these events are on a no-host basis so that the entire amount of Regents' dues benefits the museum.

The Regents opened this year with a special viewing of the very important exhibition **Manifestations of Shiva**. Dr. Jack Hawley, assistant professor of Asian languages and literature at the University of Washington, led the walk-through which was followed by a cocktail reception.

The next event gave us the opportunity to have visiting guest artist Rick Dillingham lead us through the exhibition, **Generations in Clay**. Mr. Dillingham is a ceramic artist and leading authority on Pueblo pottery. His visit from the Southwest was sponsored by the Seattle Trust Guest Artists program.

The annual Regents' exhibition was **20th Century Masterworks from the Museum of Modern Art**. The Regents opened this exhibition with a black tie dinner in the Garden Court in late April. Bruce Guenther, curator of contemporary art, led the walk-through.

A highlight of the year was a visit to the new home of Virginia and Bagley Wright. The house, designed by Arthur Erickson, is a work of art itself, and the Regents had the opportunity to view the Wrights' extensive private collection. We are grateful for having had this unique opportunity.

The Regents concluded the year with a cocktail reception in the Garden Court to honor the lenders to **The Collectors: Early European Porcelain and Silver**. This exhibition was drawn entirely from Northwest collections and funded by PONCHO. Julie Emerson, assistant curator of decorative arts, led our walk-through.

This fall the Regents are looking forward to a trip to San Francisco to view private collections and the museums. This will be the first trip for the group.

I would like to thank Mrs. Herschell Boyd, Mrs. Bagley Wright and Mrs. Richard Lang for their assistance during the year. I will be serving as Regents chairman again in the upcoming year, and I am looking forward to the continued growth and success of the program.

Margery Friedlander
Chairman

The Regents

Mr. and Mrs. Morris J. Alhadeff
Mr. and Mrs. Victor D. Alhadeff
Mr. and Mrs. James Evan Allison
Dr. and Mrs. Ellsworth C. Alvord, Jr.
Mr. and Mrs. Jerome D. Anches
Mr. and Mrs. Lucius A. D. Andrew III
Mr. Robert M. Arnold
Mr. and Mrs. John C. Atwood, Jr.
Mr. and Mrs. Frederick Ayer II
Mr. and Mrs. Don Paul Badgley
Mrs. Maurice C. Balcom
Mr. and Mrs. Raleigh Baxter
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Mr. and Mrs. Prentice Bloedel
Mr. and Mrs. John K. Blume
Mr. and Mrs. William B. Blume
Mr. and Mrs. Herman Blumenthal
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Dr. and Mrs. Herschell H. Boyd
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Mr. and Mrs. Edward E. Carlson
Mrs. Theodore D. Carlson
Mrs. Charles W. Cole
Dottie Cressman
Mr. Norman Davis
Mr. and Mrs. Josef Diamond
Mr. and Mrs. Robert B. Dootson
Mr. and Mrs. Bryant R. Dunn
Mr. and Mrs. Robert B. Dunn
Mrs. Virginia G. Evans
Mr. and Mrs. Hugh S. Ferguson
Mr. and Mrs. Kenneth R. Fisher
Mr. and Mrs. Alexander M. Fisker
Mr. and Mrs. Albert O. Foster
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Mr. and Mrs. Kemper Freeman
Mr. and Mrs. Paul S. Friedlander
Mr. and Mrs. Peter Garrett
Mrs. Thomas F. Gleed
Mr. and Mrs. Stanley D. Golub
Mr. and Mrs. Joshua Green, Jr.
Mr. and Mrs. Max Gurvich
Ms. Melba Hartzell
Mr. and Mrs. Marshall Hatch
Mr. and Mrs. John H. Hauberg
Mr. and Mrs. Richard C. Hedreen
Mr. and Mrs. Robert M. Helsell
Mr. and Mrs. Dan F. Henderson

Mr. and Mrs. Paul Hendricks
 Mr. and Mrs. George S. Hiddleston
 Mr. and Mrs. Lynn P. Himmelman
 Mr. and Mrs. Patrick Hughes
 Mrs. Carol Hutchinson
 Mr. and Mrs. Gordon W. Ingham
 Mr. and Mrs. Henry C. Isaacson, Sr.
 Mr. and Mrs. Roy E. Jackson
 Mr. and Mrs. Ofell H. Johnson
 Mr. and Mrs. Albert S. Kerry, Jr.
 Mr. and Mrs. Henry H. Ketcham, Jr.
 Mrs. Samuel Ketcham
 Mr. William P. Ketcham
 Ms. Helen C. Kloess
 Mr. and Mrs. C. Calvert Knudsen
 Mr. Henry L. Kotkins
 Mr. and Mrs. Gerald E. Kravik
 Mr. and Mrs. Knut E. Kravik
 Mr. and Mrs. Richard E. Lang
 Mr. and Mrs. E. Keith Larson
 Mr. and Mrs. Richard Lea
 Mr. and Mrs. Irving J. Levine
 Mrs. Thomas H. MacLachlan
 Mr. and Mrs. Robert M. MacRae
 Mr. and Mrs. Michael J. Maloney
 Dr. and Mrs. Mart Mannik
 Mr. and Mrs. George C. Martin
 Mr. and Mrs. John A. McCone
 Mr. and Mrs. Pendleton Miller
 Mr. John A. Moga
 Mr. and Mrs. Philip Monroe
 Mr. and Mrs. Furman C. Moseley
 Mr. and Mrs. Harry Mullikin
 Mr. and Mrs. John N. Nordstrom
 Mrs. Lloyd W. Nordstrom
 Mrs. Ernest N. Patty
 Mrs. Alfred V. Perthou
 Mr. and Mrs. Sheffield Phelps
 Mr. and Mrs. Charles M. Pigott
 Mr. and Mrs. James C. Pigott
 Mrs. F. Arnold Polson
 Mr. and Mrs. Stuart Prestrud
 Mrs. Fenton Radford
 Mr. and Mrs. Edward A. Rauscher
 Mr. and Mrs. J. Stringham Robinson
 Mr. and Mrs. William D. Rourke
 Mr. and Mrs. Sam Rubinstein
 Mr. and Mrs. Herman Sarkowsky
 Mr. and Mrs. George S. Schairer
 Mr. and Mrs. Douglas R. Scheumann
 Mrs. Herbert Schoenfeld
 Mr. and Mrs. Ralph A. Schoenfeld
 Mr. and Mrs. Walter E. Schoenfeld
 Mr. and Mrs. George S. Schuchart
 Mr. and Mrs. John L. Scott
 Mr. and Mrs. Martin Selig
 Mr. and Mrs. Langdon Simons, Jr.
 Mr. and Mrs. David E. Skinner II
 Mr. William B. Staadecker

Mr. and Mrs. Malcolm Stamper
 Mr. and Mrs. William K. Street
 Mr. and Mrs. Samuel N. Stroum
 Mr. and Mrs. Sidney Thal
 Mr. and Mrs. Robert H. Thurston
 Mrs. Severt W. Thurston
 Dr. and Mrs. Donald G. Toraason
 Mrs. Glen Kerry Trimble
 Mr. and Mrs. G. Robert Truex, Jr.
 Mrs. Corydon Wagner
 Mr. and Mrs. Tedrowe Watkins
 Mr. and Mrs. R. Duke Watson
 Mr. and Mrs. Holt Webster
 Mr. and Mrs. George H. Weyerhaeuser
 Mr. and Mrs. Welles R. Wiley
 Mr. and Mrs. Bagley Wright
 Mr. Howard S. Wright
 Mr. and Mrs. T. Evans Wyckoff
 Mrs. Walter L. Wyckoff
 Mr. and Mrs. David C. Wyman
 Mr. and Mrs. David E. Wyman, Jr.
 Mrs. David E. Wyman

Report of the Museum Guild

In 1981 — 1982 the Seattle Art Museum Guild continued the tradition of providing the museum with service, programs, and fund-raising events. This was achieved through the efforts of the various standing committees and their enthusiastic volunteers.

The Volunteers Committee comprises the men and women who staff the admissions desks at Volunteer Park and Seattle Center Pavilion. They collect admissions fees, provide information, and add a personal touch to the museum visitors' experience. One hundred and one volunteers gave 4,106 hours of service.

The Rental/Sales Committee is responsible for the operation of the Rentalloft at Seattle Center Pavilion, six days a week from 12 noon to 5 pm, and on Thursday evenings. Seventy-seven volunteers gave over 3,000 hours, making available paintings, prints, photographs, drawings, and sculpture for rent and sale. A little over half of these transactions are derived from organizations in the business community. Current plans for encouraging new artists participation and updating the inventory should show good results in the coming year.

The Docent Committee of 118 active docents gave 1,262 tours to 26,979 persons from July 1981 to June 1982. Under the guidance of a capable new Director of Educational Services, the docents have been presented with fresh viewpoints and are meeting the challenges presented to them. To accommodate changing museum attendance patterns, the docents have adopted new touring requirements and agreed to increase their availability on weekends and holidays. To maintain high standards, an Ad Hoc Committee was appointed to research and analyze docent evaluation programs throughout the U.S. When plans are formulated, a program will be submitted for review and approval by the entire docent group. Twenty-seven docent trainees have just completed the first year of a two-year training program.

The Staff Aides Committee consists of volunteers with special backgrounds who assist the registrar and curators in individual projects which include research, record keeping, taking inventory, conditioning, and cataloguing items for the collections. A total 2,880 hours was contributed by this group of 12 volunteers.

The Membership Committee works closely with the membership office to encourage new members for the museum. Eleven volunteers served a total of 70 hours at the membership desk for Guild Day programs and for special events such as Bon Design '81 and Frederick and Nelson's East Indian cooking demonstration during the Shiva exhibition.

The Hospitality Committee is a group of 60 volunteers who serve as hosts and hostesses for member previews of new exhibitions. Attendance at the seven previews from June 1981 to April 1982 ranged from 300-850 members. A total of 280 hours was contributed by these volunteers who welcomed visitors, gave infor-

mation, and served refreshments.

The Guild Day Hospitality Committee provides hostesses for brown bag luncheons between the morning and afternoon programs on Guild Days, twice a month from October through April. A group of eight volunteers gave a total of 153 hours to continue this friendly tradition.

The Flower Committee enhances the museum by placing flower arrangements and living plants in the galleries. These three volunteers maintain plants and purchase new ones as necessary with funds set aside by the Guild Executive Committee. About 138 hours were given to carry out this program.

The Speakers Bureau provides docents to speak to community groups on current exhibitions and museum collections. Requests continued to be filled while the role of this committee was being reviewed. Plans at present are to integrate this activity into the Docent Committee, with the goal of a more extensive outreach program.

In addition to these services, the Guild presents the following programs:

Guild Day is a day of stimulating lectures presented the first and third Thursday of each month from October through April for members and the public. Programs cover a variety of art related topics, and are presented by curators, museum staff, local experts, and university faculty. Attendance averages about 80.

Senior Day is a morning and afternoon program directed to the particular interests of senior citizens presented the first Friday of each month October through June. Attendance averages 135 and is free to anyone over the age of 62. Programs feature travel talks, music, dance and films, and include tours of current exhibitions. Beverages are served by alumnae of Sigma Kappa sorority. The two volunteers coordinating these programs served 95 hours. As with Guild Day Programs, lecturers are given a museum membership or a gift certificate for the museum store.

Day Tours are all day bus trips which take museum members and their guests to museums, collections, and other places of aesthetic and historic interest in the Puget Sound area. Response to the five tours offered was most favorable (261 travelers). The committee of 10 spent a total of 226 hours organizing and conducting tours.

Special Events this year were a Holiday Family Party and a luncheon for the museum staff. The traditional holiday party took place on December 5, 1981. About 240 children and parents watched a group of jugglers, made decorations for a Christmas tree, and enjoyed holiday refreshments donated by Van de Kamps bakeries and museum friends.

In March, the Guild Executive Committee prepared an informal lunch for the museum staff. Besides being a pleasant social occasion, this offered an opportunity to increase our rapport with the museum professionals.

The Richard E. Fuller and Southwest Associate Guilds present museum-related monthly programs and promote museum membership in the communities located in the northern and southern areas of Seattle. The officers of these Associate Guilds spent hundreds of hours planning and presenting their programs. Membership in each Associate Guild has increased to over 60 and attendance at programs is very good.

RAGE Associate Guild is undergoing a review of its programs, and has been inactive this year.

The Projects Committee organizes and carries out fund raising projects. The third annual Gingerbread House Display and Raffle brought a large number of visitors to see 18 confectionary houses donated by local bakers. In February, the spring luncheon featured a fashion show presented by The Bon department store. Held at the Red Lion Inn, Bellevue, the event was attended by 315.

During the Christmas season, the guild Executive Committee members began selling **The Best Places, #4**, a Northwest guidebook by David Brewster.

The Annual Meeting of the Guild was held on April 15, 1982 in the auditorium at Volunteer Park. The activities of the year were reviewed, current and incoming officers and members of the Guild Executive Committee were presented, and a film on *Volunteers in the Seattle Art Museum — 1977* was shown. A reception in the activities room followed the meeting.

It has been a pleasure to work with this exceptional group of volunteers. I wish to thank the capable standing committee chairmen and officers for their assistance, and the museum staff and their representatives to the Guild Executive Committee for their cooperation. It has been an honor to serve the museum and I look forward to another interesting and productive year.

Joan Larson, Chairman
Seattle Art Museum Guild

Report of the Asian Art Council

The past year has been busy and rewarding for the Asian Art Council (AAC). Our membership has increased and the council made two purchases for the museum's Asian art collection: a nineteenth-century Japanese Nogin embroidery and an eighteenth-century Japanese tray of Ryukyuan lacquer with mother-of-pearl inlay.

The Asian Art Council sponsored a pre-preview in August of **Treasures of Asian Art from the Idemitsu Collection** which also served as a reception for visiting dignitaries from Japan. In September, a number of AAC members took a day-trip to Vancouver, B.C. to visit the Asian Cultural Center at the University of British Columbia, the Nitobe Gardens, the Museum of Anthropology, and to partake of an elegant tea at the home of Mrs. Edith Low-Bur.

In November, the council had a pre-preview of the exhibition **An American in Paris: Ceramics of Fance Franck** and a reception for the artist. December featured a walk-through of **Manifestations of Shiva** with Dr. Pal from the L.A. County Museum, followed by a reception.

In February, we had a well-attended New Year's party at Bush Gardens followed by a program of classical Japanese dance. A tour of the museum stacks for AAC members in March was led by Bill Rathbun, curator for Japanese art, and Michael Knight, curatorial assistant in the Department of Asian Art. In May, we had a cocktail party, supper and silent auction at the home of Mrs. T. Harry Wilson. Happily, we made over \$1,000 on this auction which was applied toward purchase of the lacquer tray. Other funds have been used this past year to support the museum's operating budget, including special programs, slides for the media center, publication of the proceedings of the international symposium on Chinese ceramics and other acquisitions for the Asian collection.

The year was topped off by the annual meeting. A slide-illustrated lecture of rarely photographed Buddhist art in China was given by Barry Till, curator of Asian art at the Art Gallery of Greater Victoria.

It has been a happy experience being the AAC president for the past two years. Many thanks are due to Marguerite Rickey and her hospitality committee, George Gibbs, Glenn Chinn and Grace Morgan for their work on the budget, Mary Robinson for riding herd on membership and Ayame Tsutakawa for organizing such fine programs.

Jean Radford

Asian Art Council Officers

Jean Radford, **President**

Albert Kerry, **Vice-President**

Glenn Chinn, **2nd Vice-President**

George Gibbs, **Treasurer**

Report of the Contemporary Art Council

In July, the Contemporary Art Council (CAC) sponsored an extraordinary performance by Laurie Anderson in the amphitheatre at Volunteer Park. The concert, held on a hot summer evening, drew 4,000 people who enjoyed a very special event. The evening began with a dinner in the museum's garden court for 70 people including state, county and city political leaders and representatives of county arts agencies invited by the council to acknowledge their contribution to the arts.

In August, CAC members received copies of the catalogue, **Earthworks: Land Reclamation as Sculpture** acknowledging the council's involvement in and sponsorship of the important Earthworks project of a previous year.

Beginning in September, the council presented "The Experimental Film: a 70-Year Retrospective" which was held on 9 consecutive Tuesday nights throughout the fall in co-sponsorship with the Photography Council.

The annual meeting, in October, featured council member Byron Meyer, trustee of the San Francisco Museum of Modern Art and a founding member of the San Francisco Collectors Forum. Mr. Meyer spoke on the organization of the Collectors Forum and presented slides of works they have collected. Cocktails and hors d'oeuvres were served at the Merrill House.

On November 16, Bruce Guenther, curator of contemporary art at the museum, spoke at the Merrill House on recent trends in contemporary art for council members. In December, CAC members were invited to preview new paintings by Los Angeles artist Laddie John Dill at the Linda Farris Gallery.

In January, the council sponsored a public lecture in the museum auditorium by Lynda Benglis who spoke about the slides of her new work. The lecture was followed by a smashing dinner at the home of Cathy Hillenbrand. Also in January, CAC members were invited to a special preview of the James Turrell installations at the Center on Contemporary Art. The evening included a walk-through of the glowing white, gray and pastel interiors with the artist. The enthusiasm with which the works were received contributed substantially to the CAC's decision to purchase Mr. Turrell's aperture piece entitled "Avaar", to be installed by the artist at the museum in the future.

In February, several CAC members joined Bruce Guenther for a 4-day, whirlwind tour of Los Angeles that included a trip to the Gorky exhibition at the L.A. County Museum and visits to artists' studios and private collections. The trip was a tremendous success and resulted in the council's purchase of a lithograph by Philip Guston entitled, "Group", printed in 1980 and presented to the museum.

On February 26, New York artist Ronny Cohen was invited by the CAC to show slides of her new work. Also

in February, the council co-sponsored a regional film-makers series, "Northern Exposure: Independent Film-makers in the Pacific Northwest" that continued through March. Each evening of the series was devoted to a particular type of film: documentary, features, commercials, etc. and was extremely well received and attended.

In March, 12 CAC members took a day trip to the Centrum Foundation at Fort Worden to meet with three L.A. artists, Peter Alexander, Chuck Arnoldi and Laddie John Dill, who were working on the new etching press there. After lunch with the artists, participants viewed the etching process and discussed the final product: a portfolio of six etchings, two by each artist.

On April 8, CAC members were invited to hear former Seattle-area artist Robert Colecott speak about the development of his paintings: vividly colored canvases with a strong verbal element, containing many art historical cross-references and puns.

On June 29, CAC members and their guests were invited to a pre-preview of the works of Neda Al Hilali and Brian Wall and a walk-through by the artists. An elegant reception was held in the galleries at the Pavilion.

The Council is planning another exciting year, including a major focus on site works, visits by artists and work on an event to celebrate the council's 20th anniversary next year, with the focus on development of our endowment for art of the cutting edge.

Helen Gurvich

Contemporary Art Council Officers

Helen Gurvich, **President**
Parks Anderson, **Vice President**
Cathy Hillenbrand, **Secretary**
Ann Hauberg, **Treasurer**

Report of the Decorative Arts Council

The Decorative Arts Council (DAC) was officially launched on January 19, 1982, with a meeting at the Merrill House attended by approximately 60 persons. The proposed scope and aims of the fledgling council were explained by Arnold Jolles and Henry Trubner. Julie Emerson, the new associate curator for the decorative arts, then discussed the upcoming exhibition of porcelain and silver to be drawn from local collections to open at the museum in July. Afterward, Paul Macapia spoke, with accompanying slides, on the problems involved in photographing the objects for the catalogue, the text of which has been written by Ms. Emerson.

A slide talk by Stuart Pyhrr, associate curator of the department of arms and armor at the Metropolitan Museum in New York, comparing decorations on objects in "The Age of Chivalry" exhibition, then at the Pavilion, with the other arts of the time, was the March 4th program.

On May 16, Jerry Durham of San Francisco, an expert on antique silver, came to Seattle at the invitation of the council to speak on 18th-century silver, bringing with him some magnificent examples of the work of Paul Starr, Paul Lemaire and others.

The Decorative Arts Council's annual meeting was held June 23rd. A slate of officers was duly elected and Dr. Dwight Robinson, vice president of the council, gave a fascinating lecture on collecting American antique furniture, bringing pieces from his own collection as examples.

All programs were preceded or followed by an informal reception with refreshments.

Summer programs will include a walk-through **The Collectors: Early European Ceramics and Silver** by Dr. Bernard Watney and Mr. Simon Spero on August 6, and other speakers of note.

As of June 30, 1982, the membership of DAC was over 70, of whom 13 were "Founders" who had each made a \$1,000 donation to the council's Acquisition Fund.

The council owes the greatest appreciation to the Ad Hoc Committee, under the chairmanship of Mrs. Henry Isaacson, without whose initiative, dedication and support the Decorative Arts Council would never have seen the light of day. We are deeply grateful, too, to Mr. Jolles, who has given the council the benefit of his encouragement, fullest cooperation and tremendous enthusiasm. Our thanks go also to Mr. Trubner, Ms. Emerson, Bonnie Pitman-Gelles, MaryAnn Dosch and Linda Haverfield for all of their help.

Margaret L. Perthou

Decorative Arts Council Officers

Margaret L. Perthou, **President**
Dwight Robinson, **Vice-President**
Shirley Younglove, **Secretary**
Jackie MacRae, **Treasurer**

Report of The Ethnic Arts Council

In July, Ethnic Arts Council (EAC) members and their guests were invited to a walk-through of the exhibition, **Hawaii: The Royal Isles**, led by Rocky Ka'ioulioka-hihikolo'ehu Jensen, director of Hale Naua III, society of Hawaiian artists. A reception followed the walk-through in the Poncho Gallery.

Also in July, nine intrepid council members left from Vancouver for an expedition to a number of remote spots in the Queen Charlotte Islands and other parts of British Columbia. We visited the U'mista Cultural Center at Alert Bay, museums at Prince Rupert and Skidigate, Tsimsian villages, longhouses and numerous Northwest coast Indian artists. It was truly a remarkable trip which participants shared with other Council members in October in a slide show at the Merrill House entitled, "The Queen Charlottes Revisited."

In November, council members were invited to spend an afternoon with Duane Pasco, well-known artist/craftsman in the traditional Northwest Coast style, at his home in Poulsbo. Mr. Pasco discussed "Northwest Coast Indian Art: An Art Form" and showed slides of Northwest Coast Indian art.

In December, the EAC held its annual holiday dinner at the El Cafe, where the food complimented discussion of the upcoming spring trip to the Southwest.

In January, the EAC presented two Pueblo pottery programs in conjunction with the exhibition, **Generations in Clay**. On the 22nd, the council sponsored an informal slide discussion by Acoma Pueblo potters Lucy Lewis and her daughters, Emma Mitchel and Dolores Garcia. The slides and discussion focused on the potters' techniques. A reception featuring Southwestern hors d'oeuvres followed the program. On January 23, a workshop was held with the Lewis family demonstrating Acoma Pueblo pottery techniques. Participants in the workshop made their own small pots under the direction of the potters.

This year's annual meeting was held in April at the Jong Yen Lo Restaurant where we feasted on Northern Chinese food, elected a new slate of officers and thoroughly enjoyed a slide lecture by Pam McClusky on "The Secret Life of the Katherine White Collection."

On May 5, the EAC held a wine and cheese reception for Prof. Robert Farris Thompson, art historian and specialist in African and Afro-American art at Yale University. Dr. Thompson was in Seattle on a N.E.A. cataloguing grant to work on the museum's Katherine White Collection.

Also in May, twenty council members went on a trip to the Southwest, led by Shari Johnson. Participants toured the major cities of Arizona, Canyon de Chelly, Monument Valley, the Grand Canyon, native sites, trading posts, public and private collections, and met with local artists. We had a fabulous time and will be sponsoring a similar trip this fall.

It was an active and rewarding year for the EAC and will be followed by another possessing the same qualities. We are looking forward to hosting a symposium on African art in October, sponsoring tours and workshops and will be working throughout the year on various aspects of a major exhibition of Northwest Coast Indian art to be held at the Museum in 1983.

John Putnam

Ethnic Arts Council Officers

John Putnam, **President**
Ellen Ferguson, **Vice President**
Joan Harder, **Secretary**
Nancy Harris, **Treasurer**

Report of the Pacific Northwest Arts Council

The 1981-82 year was an active and productive one for the Pacific Northwest Arts Council (PNAC). Two important pieces were acquired for the museum's collection, several events featuring Northwest artists were held, and a commitment was made to support the Northwest Oral History Project.

In the fall of 1980, the council inaugurated a series of programs on the third Wednesday of each month at the Merrill House, a program which was continued in a modified form this past year. Northwest guest artists who presented slide-illustrated lectures of their work were Bill Hoppe, Norie Sato and Bob Maki. The council will continue to invite regional artists to speak in the coming year.

In November, a patron's party was held at the home of Jerry and Renee Anches. Several Northwest artists whose works are represented in the Anches' collection attended, including Jeffrey Bishop, Marsha Burns, Michele Clise, Nancy Mee and James Washington.

The PNAC undertook a major new project this year to assist in raising funds for a proposed Pacific Northwest Oral History Project. This project plans to interview thirty individuals, including well-known senior artists, recording their comments on tapes to be housed locally and in the National Archives in Washington, D.C. The council has already held one successful fundraising event for this project, a tour in April of four art dealer's homes in Seattle. The private collections of Linda Farris, Linda Hodges, William and Anne Traver and John Braseth were visited. The council will hold one or more major fundraising events in the coming year for the Northwest Oral History Project.

During the year, the PNAC acquired two new works for the museum's collection of Northwest art. Accepted as acquisitions were Bill Hoppe's *Loose Talk (Blue Study) 1981* and Bob Maki's *Gray Point (1981)*. The council is extremely pleased with the acquisitions this year and will continue to set aside funds for further important works by Northwest artists.

For the holidays last December, as in the past, the council sent notecards to all PNAC members to show appreciation for their support and interest in the council. The cards, from the museum's collection, featured a 1976 charcoal drawing by Norman Lundin entitled *Studio Blackboard*. This card was the third in a series published by the PNAC celebrating the work of the artists of our region.

In February, the council hosted a very successful dinner honoring Michael Spafford on the occasion of the opening of an exhibition at the museum of his recent work. Mr. Spafford conducted a walk-through in the galleries and offered interesting insights into the development of his paintings.

I would like to thank the other officers of the council, active members and museum staff who worked to make the past year's events possible. Extensive planning for the future has been underway and a strong program of activities and new programs for the coming year is being developed.

David Maryatt

Pacific Northwest Arts Council Officers

David Maryatt, **President**
Tom Wilson, **Vice-President**
Lucille Fuller, **Secretary**
Lisa Meltzer, **Treasurer**

Report of the Photography Council

The past year, which is the Photography Council's fourth, focused on regional perspectives—primarily historical, and addressed contemporary issues with guest lectures by noted photographers from around the nation, including Roger Mertin and Olivia Parker. The Seattle Art Museum sponsored two major photography exhibits: **Treasures of the Royal Photographic Society**, and **American Images**. It should be mentioned at this point that A.T.&T., which sponsored the **American Images** exhibit, donated 59 photographs from the show to the Seattle Art Museum's permanent Photography Collection—our compliments to Bruce Guenther for arranging this important gift.

The first event of the Photography Council's fourth year was the series "The Experimental Film; A 70 Year Retrospective," which was co-sponsored by the Contemporary Art Council and coordinated by Gary Wilkie and Nancy Leff. Public lectures sponsored by the Photography Council included "Imogen Cunningham" by Susan Ehrens, "The Woman Behind the Image; Judy Dater" presented by filmmaker John A. Stewart, and a slide lecture by Olivia Parker on her own work. First Tuesday talks at the Merrill House were presented by photographers Michael Kenna from San Francisco and Roger Mertin from New York, as well as critic Mark Johnstone who spoke on "Photography in Los Angeles: Into the '80s." Ongoing at Volunteer Park is the lecture series entitled "Photography in the Northwest: Beginnings." To date, lectures have been given by Robert Monroe, for an overview 1860-1940, and Craig Hickman, on Edward S. Curtis. Still to come are lectures by Rod Slemmons on Darius Kinsey and Dennis Anderson on Asahel Curtis. It is hoped that the popular Photography in the Northwest lecture series will become an ongoing event. Thanks to Rod Slemmons for helping to coordinate this one.

Of major importance to the photographic community of Seattle and the Northwest is the new permanent Photography Collection at the Seattle Art Museum. With the aid of matching grants from the National Endowment for the Arts and a \$5000 gift from the Photography Council, the museum has begun to collect vintage and contemporary photographs. The Photography Council is expecting shortly a report of purchases made to date for the permanent collection. Last year's workshop series "Seeing and Believing" was both exciting and profitable (raising \$2000), and it was felt that the community had reached a saturation point on workshops for 1982.

A survey was sent to all members of the Photography Council to update and make accurate membership information. At this point, the active membership of the council primarily consists of photographers and photoeducators. It is hoped that with the building of the new museum and the growth of the Photography Collection our membership will expand and diversify. We are also looking forward to an exhibition of

photographs this fall by the noted American photographer Ansel Adams, and hopefully a lecture.

I would like to especially thank Nancy Leff, John Wesley, Linda Haverfield, and Bruce Guenther for their assistance to the council this year.

Peter de Lory

Photography Council Officers

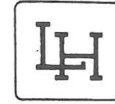
Peter de Lory, **President**

Rod Slemmons, **Vice President**

John Wesley, **Secretary**

Carlyn Tucker, **Treasurer**

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Board of Trustees
Seattle Art Museum
Seattle, Washington

We have examined the balance sheets of the various funds of the Seattle Art Museum as at June 30, 1982 and the related statements of activity and changes in fund balances for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of the Seattle Art Museum at June 30, 1982, and the results of its operations and changes in fund balances for the year then ended, in conformity with generally accepted accounting principles which, except for the change, with which we concur, in the method of accounting for the costs of employees' vacation pay benefits as described in Note 3 to the financial statements, have been applied on a basis consistent with that of the preceding year.

August 12, 1982

SEATTLE ART MUSEUM
BALANCE SHEETS - ALL FUNDS - JUNE 30, 1982

	Unrestricted Funds				Restricted Funds		Endowment Funds	Total all Funds
	Operating	Board Designated	Ancillary Groups	Total	Capital Project	Other		
ASSETS								
Cash	\$ 60,114		\$ 34,056	\$ 94,170	\$ 25,310	\$ 971		\$ 120,451
Short-term cash investments (Note 6)	29,174	\$1,219,240	92,707	1,341,121	1,296,588	303,625	\$ 697,003	3,638,337
Receivables	190,591	62,226	4,271	257,088	11,025	22,270		290,383
Inventories	144,110		2,476	146,586				146,586
Prepaid expenses	93,083		166	93,249				93,249
Investments (Note 6)	29,326	436,776	47,287	513,389	189,062	247,212	1,637,954	2,587,617
Due from other funds	40,709			40,709		72,511		113,220
	<u>\$ 587,107</u>	<u>\$1,718,242</u>	<u>\$ 180,963</u>	<u>\$2,486,312</u>	<u>\$1,521,985</u>	<u>\$ 646,589</u>	<u>\$2,334,957</u>	<u>\$6,989,843</u>
LIABILITIES AND FUND BALANCES								
Accounts payable	\$ 112,138		\$ 7,255	\$ 119,393			\$ 2,681	\$ 122,074
Accrued expenses	217,134			217,134				217,134
Deferred membership income	125,200			125,200				125,200
Deferred unexpended gifts and grants (Notes 4, 5 and 9)	13,411		949	14,360	\$1,497,174	\$ 646,589		2,158,123
Due to other funds		\$ 74,504	13,905	88,409	24,811			113,220
	<u>467,883</u>	<u>74,504</u>	<u>22,109</u>	<u>564,496</u>	<u>1,521,985</u>	<u>646,589</u>	<u>2,681</u>	<u>2,735,751</u>
Commitments (Notes 7 and 11)								
Fund balances:								
Designated by Board of Trustees for endowment		1,258,905		1,258,905				1,258,905
Designated by Board of Trustees for other specific purposes		384,833		384,833				384,833
Unappropriated	119,224		158,854	278,078				278,078
Endowment							2,332,276	2,332,276
	<u>119,224</u>	<u>1,643,738</u>	<u>158,854</u>	<u>1,921,816</u>	<u>0</u>	<u>0</u>	<u>2,332,276</u>	<u>4,254,092</u>
	<u>\$ 587,107</u>	<u>\$1,718,242</u>	<u>\$ 180,963</u>	<u>\$2,486,312</u>	<u>\$1,521,985</u>	<u>\$ 646,589</u>	<u>\$2,334,957</u>	<u>\$6,989,843</u>

See notes to financial statements.

SEATTLE ART MUSEUM
STATEMENTS OF ACTIVITY - ALL FUNDS
YEAR ENDED JUNE 30, 1982

	Unrestricted Funds				Restricted Funds		Endowment Funds	Total all Funds
	Operating	Board Designated	Ancillary Groups	Total	Capital Project	Other		
SUPPORT AND REVENUE:								
Contributions:								
General memberships	\$ 433,103		\$ 40,438	\$ 473,541				\$ 473,541
Gifts (Note 9)	426,096	\$ 1,820	26,687	454,603		\$ 84,814		539,417
Fund raising events	65,125		10,145	75,270				75,270
Grants:								
Private	122,134			122,134				122,134
Governmental (Note 5)	320,908		2,500	323,408				323,408
Admissions	156,400		7,683	164,083				164,083
Investment income	478,177	4,102	16,128	498,407	\$134,000	89,334		721,741
Net realized investment losses		(932)		(932)		(70)		(1,002)
Retail operations, net	54,666			54,666				54,666
Donated services and facilities	93,735			93,735				93,735
Other income	83,666	26,340	13,651	123,657				123,657
Transfers to Operating Fund	173,086	(7,521)	(8,470)	157,095	(134,000)	(23,095)		
	<u>2,407,096</u>	<u>23,809</u>	<u>108,762</u>	<u>2,539,667</u>	<u>0</u>	<u>150,983</u>		<u>2,690,650</u>
EXPENSES:								
Program:								
Collections and research:								
Museum services	447,198			447,198				447,198
Curatorial services	242,355			242,355		10,023		252,378
Accession of art objects		55,606	27,385	82,991		130,473		213,464
Programmed activities:								
Education	285,015		21,448	306,463		163		306,626
Informational services	94,700		2,594	97,294		10,095		107,389
Exhibitions	511,557		1,100	512,657				512,657
	<u>1,580,825</u>	<u>55,606</u>	<u>52,527</u>	<u>1,688,958</u>		<u>150,754</u>		<u>1,839,712</u>
Supporting services:								
Administrative:								
General	268,271		7,996	276,267		229		276,496
Financial	117,186			117,186				117,186
Development	305,597	1,177	2,457	309,231				309,231
	<u>691,054</u>	<u>1,177</u>	<u>10,453</u>	<u>702,684</u>		<u>229</u>		<u>702,913</u>
	<u>2,271,879</u>	<u>56,783</u>	<u>62,980</u>	<u>2,391,642</u>		<u>150,983</u>		<u>2,542,625</u>
EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES BEFORE CAPITAL INCREASES, NET, AND CUMULATIVE EFFECT OF CHANGE IN ACCOUNTING PRINCIPLE								
	<u>135,217</u>	<u>(32,974)</u>	<u>45,782</u>	<u>148,025</u>		<u>0</u>		<u>148,025</u>
CAPITAL INCREASES, NET:								
Gifts and grants					14,140		\$ 70,762	84,902
Sale of capital assets		62,226		62,226				62,226
Net realized investment losses							(5,806)	(5,806)
Transfer to Restricted Fund (Note 10)			(10,000)	(10,000)	10,000			
Transfer to Operating Fund	12,024			12,024	(12,024)			
Capital expenditures					(12,116)			(12,116)
Cumulative effect of change in accounting principle (Note 3)	(59,977)			(59,977)				(59,977)
	<u>(47,953)</u>	<u>62,226</u>	<u>(10,000)</u>	<u>4,273</u>	<u>0</u>	<u>0</u>	<u>64,956</u>	<u>69,229</u>
EXCESS OF SUPPORT AND REVENUE OVER EXPENSES AFTER CAPITAL INCREASES, NET, AND CUMULATIVE EFFECT OF CHANGE IN ACCOUNTING PRINCIPLE								
	<u>\$ 87,264</u>	<u>\$ 29,252</u>	<u>\$ 35,782</u>	<u>\$ 152,298</u>	<u>\$ 0</u>	<u>\$ 0</u>	<u>\$ 64,956</u>	<u>\$ 217,254</u>

See notes to financial statements.

SEATTLE ART MUSEUM
 STATEMENTS OF CHANGES IN FUND BALANCES
 YEAR ENDED JUNE 30, 1982

	Unrestricted Funds					Endowment Funds	Total all Funds
	Unappropriated	Board Designated for Endowment	Board Designated for Other Specific Purposes	Ancillary Groups	Total		
Fund balances, beginning	\$ 31,960	\$1,258,905	\$355,581	\$128,072	\$1,774,518	\$2,267,320	\$4,041,838
Excess of support and revenue over expenses	87,264		29,252	35,782	152,298	64,956	217,254
Transfer to Restricted Funds (Note 10)				(5,000)	(5,000)		(5,000)
Fund balances, ending	<u>\$119,224</u>	<u>\$1,258,905</u>	<u>\$384,833</u>	<u>\$158,854</u>	<u>\$1,921,816</u>	<u>\$2,332,276</u>	<u>\$4,254,092</u>

Seattle Art Museum Notes to Financial Statements Year Ended June 30, 1982

1. Summary of significant accounting policies:

Basis of presentation:

The accompanying financial statements have been prepared on the accrual basis. Included in the Ancillary Groups are the accounts of the Seattle Art Museum Guild, Contemporary Art Council, Asian Art Council, Pacific Northwest Arts Council, Ethnic Arts Council, Photography Council, and Decorative Arts Council.

Fund accounting:

In order to ensure observance of limitations and restrictions placed on the use of resources available to the museum, the accounts of the museum are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds established according to their nature and purposes. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group.

The assets, liabilities, and fund balances of the museum are reported in three fund groups as follows:

Unrestricted funds, which include resources available for support of museum operations which are not restricted by donors.

Restricted funds, which include resources that are subject to restrictions by donors.

Endowment funds, which include resources that are subject to restrictions by gift instruments requiring in perpetuity that the principal be invested and the income be used only for stated purposes.

Inventories:

Inventories of merchandise purchased for sale are stated at lower of cost or market. Cost is computed by the retail method.

Prepaid exhibition expenses and deferred income:

Included in prepaid expenses are costs incurred for specific exhibitions which are recorded as prepaid until the exhibition opens. Similarly, revenue received in connection with these exhibits is included in deferred income until the exhibition opens.

Art collections and property and equipment:

Art objects and property and equipment are expensed when purchased and therefore are not shown as assets on the accompanying balance sheet. Art objects donated to the museum are not recorded for financial accounting purposes, and accordingly are not included in gift income or expense in the accompanying statements of activity.

Investments:

Marketable debt securities are stated at amortized cost, or if acquired by gift, at fair market value at date of gift.

Marketable equity securities are stated at the lower of cost or market, if materially different. If acquired by gift, cost is defined as fair market value at date of gift.

Other investments are stated at the lower of cost or fair market value.

The cost of securities sold was calculated on the specific identification method.

Deferred membership income:

Membership dues are recognized as income over the period to which the dues relate.

Deferred unexpended gifts and grants:

Restricted gifts and grants:

Funds restricted by donors, grantors, or other outside parties for particular purposes are deemed to be earned and reported as revenues when the museum has incurred expenditures in compliance with the specific restrictions. Amounts received but not yet expended are deferred as a liability in the accompanying balance sheet.

Functional allocation of expenses:

The costs of providing the various programs and other activities of the museum have been summarized on a functional basis in the accompanying statement of activity. Accordingly, certain costs have been allocated among the programs and supporting services benefited by the costs.

Donated services and facilities:

A substantial number of unpaid volunteers have made significant contributions of their time in furtherance of the museum's programs. The value of this contributed time is not included in the accompanying statement of activity since it is not susceptible to objective measurement or valuation.

Substantially all of the exhibition, storage and office space utilized by the museum is donated by governmental agencies. The estimated fair rental value of the premises is also not included in the accompanying financial statements.

Costs incurred by the museum to operate and maintain the Volunteer Park facility are reimbursed by the City of Seattle. Such costs and the related reimbursements are included as support and expense in the accompanying financial statements.

2. Nature of organization:

The Seattle Art Museum is a nonprofit organization formed for the purpose of promoting and cultivating the fine arts, including maintaining in the City of Seattle, art rooms or buildings, art library, and art instruction; acquiring and exhibiting paintings, sculpture, engravings, and other works of art; providing lectures, and generally fostering art in all its branches.

3. Accounting change:

Prior to July 1, 1981 the museum followed the policy of accounting for the costs of employees' vacation pay benefits in the period in which they were paid. As a result of the Financial Accounting Standards Board's Statement No. 43, Accounting for Compensated Absences, the museum began accruing such benefits as they were earned in the fiscal year ended June 30, 1982. The effect of the change on the excess of support and revenue over expenses for 1982 was not practicable to determine. The adjustment of \$59,977 represents the cumulative effect of the new method on years prior to 1982.

4. Capital project:

In September 1978, a capital and endowment fund drive was approved by the Board of Trustees for a new downtown museum. At that time it was anticipated that the monies collected would build what was commonly referred to as the Westlake Project. In March 1982 the Westlake Project was terminated. At the present time, the Museum Site Selection Committee is investigating potential sites for a new museum, however, no formal plans have been made for the acquisition of any property.

All funds collected for the Westlake Project have been transferred to the Capital Project Funds. Certain unexpended contributions received previously in the Westlake Funds may be, at the discretion of the donor, transferred to other museum projects or funds, or the principal amount may be returned to the donor. It is anticipated that the funds contributed to the Westlake Project will be available for the Capital Project Funds. Uncollected pledges receivable for the Westlake Project are not included in the accompanying financial statements.

The money contributed to the Capital Project can be used as follows:

Capital Campaign Fund — Principal may be used to provide for payment of fund-raising campaign expenses and preliminary building costs. Investment income earned during the year ended June 30, 1982 has been transferred to the Operating Fund.

Capital Building Fund — Principal may be used for construction costs of the Capital complex. Investment income earned during the year ended June 30, 1982, has been transferred to the Operating Fund.

Endowment Fund — Principal cannot be expended. Investment income can be expended for current and future operations of the Seattle Art Museum.

The unexpended campaign funds and the contributions to the Capital Building Fund of \$1,433,849 are being included as deferred unexpended gifts and grants on the balance sheet until expenditures are incurred in compliance with specific restrictions of the contributor.

5. National Endowment for the Humanities grant:

A challenge grant in the amount of \$530,558 was awarded to the museum by the National Endowment for the Humanities in November 1979. The grant funds are to be received by the museum over a period of three years through September 1982. The grant is intended to augment an endowment, establish and maintain a conservation program and to assist in a capital fund drive. During the current fiscal year, \$132,600 of the grant amount was received by the museum and earmarked for conservation expenditures. During the year the museum incurred \$33,938 in conservation expenditures, therefore \$33,938 has been recognized as revenue in the current fiscal year. The balance of the gift has been deferred and is included in deferred unexpended gifts and grants in the Restricted Funds balance sheet. The total deferred unexpended gifts and grants relating to this grant amounted to \$116,544 at June 30, 1982.

Under the terms of the grant, the Museum is required to match each grant dollar with at least three nonfederal dollars. Matching requirements for the current year have been met.

6. Investments:

Investments at June 30, 1982 are composed of the following:

	Cost	Market Value
Short-term cash investments	\$3,638,337	\$3,638,337
Bonds	\$1,671,880	\$1,656,000
Common and preferred stocks	915,737	912,462
	<u>\$2,587,617</u>	<u>\$2,568,462</u>

7. Pension benefit plans:

The museum maintains a pension plan covering substantially all employees which it funds through an annuity program. Total pension expense was \$3,017 for the year. It is the museum's policy to fund pension costs accrued under this plan.

The accumulated plan benefits and plan net assets, for the museum's defined benefit plan, as of July 1, 1981, which is the date of the most recent plan review, are presented below:

Actuarial present value of accumulated plan benefits:

Vested	\$ 136,811
Nonvested	31,908
	<u>\$ 168,719</u>
Net assets available for plan benefits	<u>\$ 280,968</u>

The assumed rate of return used in determining the actuarial present value of accumulated plan benefits was 5.5% for preretirement benefits and 5.5% for post-retirement benefits.

The museum is also providing cash retirement benefits for certain employees not eligible for the annuity plan. The total pension expense was \$9,674 for the year. It is the museum's policy to pay pension benefits as they come due under this plan. At June 30, 1982, the balance sheet accrual is equal to the actuarially computed present value of vested benefits.

8. Income taxes:

The museum is a nonprofit organization as defined in Section 501(c)(3) of the Internal Revenue Code, and accordingly, is exempt from federal income taxes under the provisions of Section 501(a) of the Internal Revenue Code.

9. Trust or foundation income:

Certain donors have established trusts or foundations, the income from which has been designated to be distributed to the Seattle Art Museum. Such trusts are outside the direct control of the museum. The balances of these trusts are stated at amounts provided by the donor and have not been independently verified by the museum. In accordance with generally accepted accounting principles, these trusts are not included as assets of the museum.

During the year ended June 30, 1982, the museum received \$253,567 from such trusts and foundations. These donations are included in the accompanying financial statements as follows:

Balance sheet:

Deferred unexpended gifts and grants — Restricted Funds, Capital Project	\$ 58,564
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Statement of activity:

Gifts — Unrestricted Funds, Operating	\$195,003
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The Trusts are comprised of the following corpus balances (Unaudited):

Charles Edward Stuart Charitable Trust	\$2,611,200
Richard E. Lang Endowment Fund at the Seattle Foundation	213,300
Gertrude M. Shank Trust	64,700
Arthur Ederer Charitable Trust	64,100
	<u>\$2,953,300</u>

The provisions of the Charles Edward Stuart Charitable Trust allow, at the discretion of the outside Trustees, up to 25 percent of the corpus to be expended for the construction or remodeling of a specific type of gallery.

10. Transfer to Restricted Funds:

During the year contributions were made by the ancillary groups to various Restricted Funds as follows:

Capital Campaign Fund	\$ 10,000
NEA Photo Purchase Fund	5,000

The contribution to the Capital Campaign Fund was expended by the Campaign Fund during the year. The contribution to the NEA Photo Purchase Fund was not expended during the year and therefore is included in deferred unexpended gifts and grants in the Restricted Funds balance sheet.

11. Commitments:

The museum leases office and warehouse space under noncancelable operating leases providing for future minimum rentals as follows:

<u>Year ending June 30,</u>	
1983	\$ 46,000
1984	38,000
1985	17,000
	<u>\$101,000</u>

Total rental expense for all operating leases for the year ended June 30, 1982 amounted to approximately \$54,000.

April 11, 1983

To: All Senior Staff
Curators
Elizabeth

From: Gail E. Joice

Please note the following corrections in your 1981-82 Annual Report.

PRINTS, Canadian Indian: SC82.71, Gift of Mr. John Putnam
SC82.72, Gift of Mr. John Putnam
SC82.73, Gift of Mr. John Putnam