

Seattle Art Museum
Annual Report

1978-79

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Chairman's Report

What a year this has been!

Nearly 1,300,000 people visited the "Treasures of Tutankhamun" exhibition which the Seattle Art Museum presented at the Flag Pavilion in Seattle Center. Under the imaginative leadership of Coordinator Ewen C. Dingwall - - fondly known to the thousands who worked with the exhibit as "Ding" - - the entire community came together to present a magnetic and memorable experience for the public, tourists, civic and charitable groups, school-children, businesses and corporations, as well as for very special groups, such as the physically handicapped and the elderly.

On behalf of all the museum's trustees, I should like to thank the bright young staff which Ewen Dingwall assembled. With grace, humor and the utmost professionalism, they have brought international recognition to the museum and helped raise the museum's endowment funds for a new downtown museum by an estimated net revenue of \$1,300,000. At the same time, working for a full year in advance of the exhibition, the King Tut Ad Hoc Committee of the board of trustees, under the leadership of David Hoedemaker, shaped the initial planning and execution of the exhibition. We owe that committee a tremendous vote of thanks.

Never before has the work of 1,500 volunteers made more of a difference. We welcome all of our new volunteers who have come to the museum because of King Tut, and hope this is only the beginning of a long relationship with the museum and its ongoing programs. To all those volunteers, headed by Mrs. John Stringham Robinson, go our heartfelt thanks for service to the exhibit seven days a week for four long months.

Designed by Neil Meitzler and Michael McCafferty, our presentation of the exhibition has been cited nationally as the finest in the United States. At home, we received the annual public

service award of the King County Arts Commission and - - I'm delighted to say - - Ewen Dingwall received the 1978 Mayor's Award for Civic Service. No one person deserves it more than he.

There has been more good news this year. Livingston Biddle, Chairman of the National Endowment for the Arts, came to Seattle in the fall to announce that the museum has received a \$600,000 challenge grant for the Westlake Campaign goal.

In March, the Westlake Campaign had raised \$8,500,000 toward the \$21,000,000 goal, and we were able to obtain an unprecedented \$5,000,000 loan commitment from Rainier Bank to satisfy a key requirement necessary for the City of Seattle to receive a federal grant for the project from the Department of Housing and Urban Development.

In this next year, assisted by Co-chairmen Kenneth Fisher and G. Robert Truex, Jr., we shall continue to work toward the \$21,000,000 goal. We will be recruiting solicitation teams for Major, Special, Corporate and Foundation Gifts in order that the campaign may proceed as smoothly as possible.

I am sorry to have to report to you that Willis Franklin Woods, who has served us so well as director of the museum since 1973, suffered health problems in September and resigned in the late fall of 1979. Willis brought the museum through its transition from an essentially private institution to one which today serves over a quarter of a million persons a year. It was he who negotiated the "Tutankhamun" exhibit and who has spearheaded expansion of programs and services for the past five years. We shall all miss him sorely, especially in planning the new museum, but look forward to his continued presence in Seattle as he recovers from cardiac surgery. Trustee Solomon Katz will head a national search committee for a director to replace Willis. Bagley Wright, president of the

Board, will step in as acting director until that search process is complete.

I hope you will join me in thanking Willis Woods for his years of service to the Seattle Art Museum.

John H. Hauberg
John H. Hauberg
Chairman

Acting Director's Report

As acting director of the museum since late fall of 1978, I have come to appreciate the complexities of museum life, as well as the devotion and professionalism which the museum's staff brings to work each day.

The "Tutankhamun" exhibition closed on November 15, 1978. Both of the museum's regular facilities at Volunteer Park and Seattle Center operated at full strength during the Tut exhibit. Many members of the museum's permanent staff worked on both the Tut exhibit and on regular programs at the same time. In particular, here I should like to thank Henry Trubner, Michael McCafferty and Dorothy Lahr for their outstanding contributions. I think you will be especially impressed with the range of activity throughout the entire year as it is reflected in our reports on acquisitions, loans, exhibitions and programs. Exclusive of the 1,293,203 attendance for "Tutankhamun", 249,034 people visited Volunteer Park and the Modern Art Pavilion this year for exhibitions and programs.

The establishment of a long-range conservation program for works of art at the museum has been a priority for the Registrar's Office this past year. The Art Reference Library, busy with the "Tutankhamun" and "Norway" exhibitions, managed at the same time to catalogue over 400 materials from a backlog of catalogues and books in order to make these resources available to users for the first time. The Media Center, greatly expanded because of its role in the "Tutankhamun" exhibit, has also had a substantial role to play in the major exhibitions of this year. The Development Office, responsible for annual fund raising and the capital campaign, has stabilized membership growth after "Tutankhamun", implemented a computer system for word and data processing, and provided the museum with both publications and council coordination programs.

The Asian Art department has been busy preparing a major catalogue and organizing a five-museum tour for "Song of the Brush: Japanese Paintings from the Sansō Collection"; and at the same time, preparing to receive "5,000 Years of Korean Art" in November of this year. A Department of Ethnic Art has been founded at the museum, and successfully presented the "Africa in Antiquity: The Arts of Ancient Nubia and the Sudan" exhibition to nearly 45,000 viewers. The department is now preparing to present "Objects of Bright Pride" at Volunteer Park later this summer. Having presented "Northwest Traditions" through December of 1978, the Modern Art Department moved on to organize "Washington Open" as well as a number of other regional and national contemporary exhibitions. We owe thanks to both the Education department and the Registrar's Office for still another range of smaller exhibitions drawn from the museum's own collection which have been presented throughout the year.

We are optimistic in our search for a permanent director by early fall. Acting as director during these months was not something I thought I wanted to do. I was wrong. It turned out to be among the most interesting and challenging times of my life - - I shall always look back nostalgically upon that period of time, when I forgot the profit motive and nearly became a professional in the arts.

Bagley Wright

Bagley Wright
Acting Director and
President

Treasures of Tutankhamun

TREASURES OF TUTANKHAMUN

Circulated by The Metropolitan Museum of Art

July 16 - November 15, 1978

Flag Pavilion, Seattle Center

Coordinator: Ewen C. Dingwall

Seattle Art Museum Curator: Henry Trubner

Designers: Neil Meitzler and Michael McCafferty

Publications

"The Age of Tutankhamun" handbook

Tutankhamun Learning Guide

Exhibition Poster

Official Exhibition Program

Major Lecture Series Brochure

"After Tut, What?" brochure

Films, Television Programs

"The Tutankhamun Minutes", produced by the Special Projects Department of KOMO-TV, Seattle.

"Tut in Seattle", a half-hour program produced by KING-TV, Seattle.

"Tutankhamun: Life" and "Tutankhamun: Death", two 15-minute children's programs produced by KCPQ-TV, Tacoma.

"Tutankhamun's Egypt", a 13-part Time-Life film series presented twice daily at Seattle Center, free of charge.

"Of Time, Tombs and Treasures", a 30-minute film shown continuously every day at the Pacific Science Center.

"Hollywood by the Nile", an eight-part film series organized by the museum and presented at Volunteer Park, July 20 - September 7.

Lectures

I.E.S. Edwards, "Dwellings for Eternity: The Development of the Egyptian Tomb" (August 7, 9)

Klaus Baer, "The Egyptian Tomb" (August 14, 16)

Edward Wente, "The Tomb Builders" (August 21, 23)

Nora Elizabeth Scott, "Furnishing a Royal Tomb" (August 28, 30)

Christiane Desroches-Noblecourt, "The Discovery of Tutankhamun's Tomb" (September 11, 13)

James Harris, "The New Examination of Tutankhamun's Family: An X-Ray

Biologist's View" (September 18, 20)

Lambert Dolphin, "Investigating the Pyramids" (September 25, 27)

Ahmed Youssef Mustapha, "Cheop's Solar Boat" (October 2, 4)

Christine Lilyquist, "Selecting Tutankhamun's Treasures for America" (October 9, 11)

Bernard Bothmer, "The Art of Tutankhamun's Time: Painting, Relief and Sculpture" (October 16, 18)

Cyril Aldred, "The Jewels of Tutankhamun" (October 23, 25)

John Cooney, "Tutankhamun's Place in History" (October 20, November 1)

Regional Lectures

Eighty-seven lectures were given in six Pacific Northwestern states to approximately 15,500 people by five members of the Education department staff.

School Visits to the Exhibition

The Education department coordinated logistics so that some 140,000 schoolchildren from the states of Washington, Oregon, Montana, Alaska, Idaho, Hawaii and the province of British Columbia were toured through the exhibition without charge.

Slide Presentations

Museum docents gave 410 presentations in area schools to 37,415 schoolchildren.

The newly organized Speakers Bureau made 1,230 presentations to 101,580 adults to prepare audiences for their visits to the exhibition.

Handicapped Access

A grant from Weyerhaeuser Company Foundation allowed the museum to admit all handicapped persons to the exhibit free of charge, without waiting in public lines. An estimated 3,600 wheelchair visitors were guests under this program.

The grant also allowed museum docents, specially trained by Community Services

for the Blind, to tour nearly 1,000 visually impaired persons from throughout the region during four special evening viewings. As a result, two other groups of 50 students each were toured during regular public hours.

A special 26-page Braille catalogue, in itself a piece of art, was developed by Roger Craven and the Washington State Library for the Blind and made available to those guests who could benefit from its use.

The hearing-impaired community was also toured through the exhibition in an evening developed with the cooperation of The Continuing Education for Deaf Adults Program at Seattle Community College and the Community Service Center for the Deaf and Hard of Hearing. The evening was attended by approximately 200 persons.

Volunteers

There is not enough which can be said about the role of some 1,500 volunteers in the museum's presentation of this exhibition. Volunteer roles ranged from clerical support to answering hundreds of telephone calls daily on the "Tut Hotline", to hosting evening viewings, to organizing public lines and removing gum from visitors before they entered the exhibition. Job descriptions were developed for each position and all volunteers were oriented and trained in advance. Special thanks must be given here to Mrs. John Stringham (Mary) Robinson, Volunteer Chairman for the project.

Acknowledgements

In addition to the outstanding support of the "Treasures of Tutankhamun" exhibition provided for the national tour by the National Endowment for the Humanities, Exxon Corporation and the Robert Wood Johnson, Jr. Charitable Trust, the Seattle Art Museum also wishes to thank the following group of organizations who have provided specific local support for the exhibit:

- Alaska Airlines (3-day lecture circuit in Alaska)
- The Bon (downtown, lecture series, TV programming and monitors)
- The Catholic Youth Organization (office space)
- City of Seattle Department of Human Resources (handicapped policy)
- City of Seattle (Flag Pavilion renovation, external security, CETA positions, effective joint planning)
- The Community Services for the Blind (handicapped policy)
- Downtown Seattle Development Association ("Welcome to Tut" week)
- Easter Seal Society (handicapped policy; loan of wheelchairs)
- Frederick & Nelson (publicity and window displays)
- Junior League of Seattle (handicapped policy)
- Kelly-Ross Pharmacy (wheelchairs)
- King County (financial support)
- King County Libraries (distribution of bookmarks)
- KIRO Radio (updates on lines four times daily)
- Metro (hotline, special assistance from drivers for riders, special publicity program)
- The Nile Temple (parking for handicapped)
- Pacific Science Center ("Sharing Tutankhamun's World")
- Pay'n Save Corporation (regional Tut information centers)
- PONCHO (funding Tut Coordinator's Office)
- The Sacred Heart Church (parking)
- Seafair, Inc. (publicity, Torchlight Parade theme)
- Seattle Center Staff (joint planning, publicity and logistics)
- Seattle Chamber of Commerce (publicity, store windows)
- Seattle-First National Bank (preview benefit)
- Seattle Junior Theatre Programs (office space)
- Seattle-King County Visitors and Convention Bureau (information distribution and housing hotline)
- Seattle Police Explorers, Post 943 (visually impaired tours)

- Seattle Public Libraries (distribution of bookmarks)
- Seattle TIMES (preview benefits, Tut tickets)
- Seattle TIMES ("Jr. Times" and "Pictorial" issues)
- Speakerlab, Inc. (sound system for exhibition)
- Washington Plaza (VIP planning and logistics)
- Weyerhaeuser Company Foundation (handicapped grant)
- Woodland Park Zoo (special brochure on Tut animals)

Many of the outreach programs that the Education department of the museum was able to undertake were made possible by a special regional programming grant to the Seattle Art Museum from the National Endowment for the Humanities, a federal agency.

EXXON Corporation provided strong local assistance for the exhibition by supplying the museum with a range of printed materials for distribution including 800,000 brochures, 102,000 bookmarks, 75,000 exhibition posters, 5,000 teacher training kits, 355,000 postcards and a range of other supplementary materials which saved the museum an estimated \$250,000.

Exhibitions and Programs

NORTHWEST TRADITIONS

Through December 31, 1978

Modern Art Pavilion

Curators: Charles Cowles and Sarah Clark

Publications

Exhibition Catalogue, "Northwest Traditions" (Designer: Douglas Wadden)

Society of Typographic Artists Award, 1979

Seattle Design and Advertising Gold Award, 1979

Ilo Liston Publications Award, first in books, 1978

Two Exhibition Posters

Six museum postcards

Programs

"Northwest Traditions", a half-hour program produced by KING-TV, Seattle
Bill Evans Dance Company, two performances on July 5

Support

Seattle Arts Commission

ALBERTO GIACOMETTI, SCULPTOR AND DRAFTSMAN

July 27 - September 3, 1978

Volunteer Park

Exhibition Organization

The American Federation of Arts

ISLAMIC NEAR EASTERN ART FROM THE COLLECTION

Through October 29, 1978

Volunteer Park

Organized by Dorothy Lahr

ANCIENT EGYPTIAN ART FROM THE COLLECTION

Through January 2, 1979

Volunteer Park

Organized by Emily Teeter

ANCIENT NEAR EASTERN ART FROM THE COLLECTION

Through January 2, 1979

Volunteer Park

Organized by Dorothy Lahr

OLD MASTER PRINTS FROM THE COLLECTION

Through July 16, 1978

Volunteer Park

SELECTIONS FROM THE WAGSTAFF COLLECTION OF PHOTOGRAPHY

September 14 - October 29, 1978

Volunteer Park

Lecture

Mr. Sam Wagstaff, "The Wagstaff Collection" (September 13)

Exhibition Organizer

Corcoran Gallery of Art

SILVER AND MOSAICS FROM THE GILBERT COLLECTION

November 30, 1978 - January 14, 1979

Volunteer Park

Support

Washington State Arts Commission

Exhibition Organization

Los Angeles Museum of Art

RECENT CONTEMPORARY ACQUISITIONS FOR THE COLLECTION

December 7, 1978 - January 14, 1979

Modern Art Pavilion

Curators: Charles Cowles and Sarah Clark

H.C. WESTERMANN RETROSPECTIVE

January 23 - March 4, 1979

Modern Art Pavilion

Publications

Limited Edition Exhibition Poster

Support

Seattle Arts Commission

Exhibition Organization

The Whitney Museum of Art

SCULPTURE BY CHRISTOPHER WILMARTH

January 23 - March 25, 1979

Modern Art Pavilion

Publications

Exhibition Guide

Support

Seattle Arts Commission

SCREENPRINTS BY JASPER JOHNS

February 8 - March 18, 1978

Modern Art Pavilion

Support

Seattle Arts Commission

THE HUMAN IMAGE IN PHOTOGRAPHY: SELECTIONS FROM THE MONSEN COLLECTION

February 2 - March 18, 1979

Modern Art Pavilion

Curators: Charles Cowles and Sarah Clark

AFRICA IN ANTIQUITY: THE ARTS OF ANCIENT NUBIA AND THE SUDAN

February 15 - April 15, 1979

Volunteer Park

Curator: Pamela McClusky

Exhibition Design: Michael McCafferty

Publications

Events Calendar

Exhibition Profile

Public Lectures

Dr. Bernard Bothmer, "4,000 Years of Nubian Art From Prehistory to the Middle Ages" (February 15)

Hamsa El Din, "Lecture/Demonstration of Nubian Folk Songs" (February 21)

Roger Griffeth, "Popular History of Nubia and the Sudan" (February 28)

Nicole Toutounji Takla, "Contemporary Nubia in Photography" (March 7)

Peter L. Shinnie, "The Capitol of Kush -- Excavations at Ancient Meroe" (March 14)

Family Day

(March 10)

Support

National Endowment for the Arts

Seattle Arts Commission

Seattle Art Museum Guild

Exhibition Organization

The Brooklyn Museum

SMALL EGYPTIAN AND ASSYRIAN SCULPTURES FROM THE COLLECTION

February 15 - May 24, 1979

Volunteer Park

ANOTHER SIDE TO ART: CERAMIC SCULPTURE IN THE NORTHWEST, 1959-1979

March 22 - May 20, 1979

Modern Art Pavilion

Guest Curator: LaMar Harrington

SEATTLE AT NIGHT: PHOTOGRAPHS BY VICTOR GARDAYA

March 20 - May 20, 1979

Modern Art Pavilion

SELECTION OF ART FROM THE PONCHO AUCTION

April 6 - April 10, 1979

Modern Art Pavilion

PHOTOGRAPHS BY MARSHA BURNS

April 10 - May 27, 1979

Modern Art Pavilion

Publications

Exhibition Poster designed by Rick Eiber (First Place, Ilo Liston Publications Award, 1979)

AMERICAN ART OF THE 1970's: A SELECTION OF WORKS FROM THE COLLECTION OF MR. AND MRS. ROBERT B. DOOTSON

April 19 - June 10, 1979

Modern Art Pavilion

Publications

Announcement/Checklist designed by Tommer Peterson (Honorable Mention, Ilo Liston Publications Award, 1979)

JADES FROM THE MUSEUM'S COLLECTION

May 15 - Present

Volunteer Park

THE ART OF NORWAY, 1750-1914

May 17 - July 15, 1979

Curator: Rebecca Ginnings-Bruckner

Exhibition Design: Michael McCafferty

Publications

Exhibition Handbook and Slide Sets
Learning Guides
Events Calendars
Norwegian Immigration Brochure

Public Lectures and Demonstrations

Albert Stenn, "100 Years of Norwegian Silver, 1814-1914" (May 13)
Lauritz Opstad, "Treasures of the Oslo Museum of Applied Art" (May 17)

Inger Svendsen, Rosemaling Demonstration (June 2)
 Audun Tovan, Hardanger Fiddle Demonstration (June 2)
 Andy Feroy, Woodcarving Demonstration (June 9)
 Ingrid Lieberg, Hardanger Lace and Embroidery Demonstration (June 10)
 Tacoma and Everett Male Chorus Concert (June 16)
 Dr. Marion Nelson, "Expressionism in Norwegian Folk Traditions" (June 20)
 Lila Nelson, "Textiles in Celebration: The Role in Rural Norway" (June 21)
 Florence Buck, Rosemaling Demonstration (June 28)

Symposium on Norwegian Culture
 (May 26)

Henning Sehmsdorf, "Asbjornsen and Moe and Their Illustrators"; Norman Ludlin, "The Development of Edvard Munch's Painting"; Gunnar Malmin, "Norwegian Music During the National Romantic Era"; Terje Leiren, "Norway at the Time of Immigration: A Social View".

Films

"Edvard Munch" (May 31 and June 28)
 Short film program (daily during exhibition)

Family Day
 (May 19)

Support

National Endowment for the Humanities;
 Washington Commission for the Humanities
 The Lutheran Brotherhood

Exhibition Organization
 The Elvehjen Museum of Art

WASHINGTON OPEN
 June 21 - September 9, 1979
 Modern Art Pavilion
 Curators: Charles Cowles and Sarah Clark

Publications

Prospectus
 Poster/Checklist designed by Tommer Peterson (Ilo Liston Honorable Mention Award, 1979 Western Association of Art Museums)

LAWRENCE HANSON: ENVIRONMENTAL
 INSTALLATION
 June 7 - July 8, 1979
 Modern Art Pavilion

PHOTOGRAPHS BY GEORGE KINCADE
 June 15 - August 12, 1979
 Modern Art Pavilion

THE BLUE GUITAR SUITE: ETCHINGS BY
 DAVID HOCKNEY
 June 15 - August 12, 1979
 From the Seattle-First National Bank Collection
 Modern Art Pavilion

IT IS WRITTEN: CALLIGRAPHY IN THE
 ARTS OF THE MUSLIM WORLD
 June 28 - August 12, 1979
 Volunteer Park

Exhibition Organization
 The Asia House Gallery

WALTER COTTEN: COLOR PHOTOGRAPHS
 AND GRAPHIC DRAWINGS
 May 24 - July 8, 1979
 Modern Art Pavilion

SMALL ITALIAN BRONZES FROM THE
 COLLECTION
 May 25 - June 10, 1979
 Volunteer Park

ADDITIONAL PUBLIC PROGRAMS

Art History Classes (September - May)
 Senior Days (Monthly, October - June)
 Spring Chamber Music Concert Series
 (April 22 - May 27)

Performances

T'ao Chu-shen, Chinese Classical Music
 Concert (January 14)
 Composer Meredith Monk (March 25)

Lectures

Simon Spiro and Joseph Handley,
 "18th Century English Porcelain"
 (August 19)
 Henry Trubner, "Art and Archaeology
 in the People's Republic of China"
 (September 28)
 Shegeo Okawahara, "Japanese Dye
 Techniques and Japanese Calligraphy
 Demonstration"
 (November 12)
 Roy Seiber, "Problems of Authenticity
 and African Art"
 (January 12)
 Albert Elsen, "The Limits of
 Artistic Freedom: The Artist
 as His Own Worst Enemy"
 (February 9)
 Photography '79 Lecture Series
 Mark Cohen, "Ten Years of
 Photography" (February 21)
 Linda Connor, "Recent Work and
 a Little History" (March 8)
 Annie Leibovitz, "Annie Leibovitz
 on Annie Leibovitz" (March 28)
 Leroy Searle, "Reading Photographs"
 (April 19)
 Lisette Model, "Her Photographs:
 A Discussion" (May 3)
 Harold Edgerton, "The Strobe is
 Quicker than the Eye" (May 24)

Films/Film Series

Children's Film Series (September 16 -
 November 18)
 English Choice Film Series (October 5 -
 December 14)
 Christmas Matinee (December 16)
 Children's Film Series (January 20 -
 April 14)
 The Music and Dance of Korea
 (February 11)

Japanese Art and Culture Films
 (February 25, March 4, 11)
 Spring Film Series: "Monty"
 (April 1 - June 7)

Acknowledgements

In addition to support provided for exhibitions, publications and programs in 1978-79, the museum would like to thank the following organizations and institutions for funding support to the operating budget, exclusive of the "Tutankhamun" project:

The Seattle Art Museum Guild
The Asian Art Council
The Contemporary Art Council
The Ethnic Arts Council
The Pacific Northwest Arts Council
The Photography Council
Through the Corporate Council for the Arts:
The Boeing Company
Weyerhaeuser Company Foundation
William Randolph Hearst Foundation
SAFECO Corporation
Seattle-First National Bank
Pacific Northwest Bell
Rainier National Bank
PACCAR Foundation
Simpson Timber Company Fund
Western International Hotels
The Seattle Times
People's National Bank of Washington
Univar Corporation
Washington Mutual Savings Bank
Pacific National Bank of Washington
Crown Zellerbach Foundation
The Japan Foundation
The Charles E. Merrill Trust
Music Performance Trust Funds, Local
76, American Federation of Musicians
The National Endowment for the Arts
The National Endowment for the Humanities
PONCHO
The Seattle Arts Commission
The Charles Ulrick and Josephine Bay Foundation
The University of Washington

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Acquisitions

TO THE COLLECTION OF THE SEATTLE
ART MUSEUM

(Unless listed to the contrary, the Donors are from the Seattle area.)

CERAMICS

American, 20th Century

Kenneth Price, Untitled Cup No. 8, 1973/74, orange, red, blue, purple glaze on porcelain, cup 4 x 4 x 3", bar 2-1/2 x 1 x 1/2". Contemporary Art Acquisitions Fund, 79.32,a,b.

Peter Voulkos, Ceramic Drawing #12, 1978, stoneware and glaze, 24" D., Margaret E. Fuller Purchase Fund, 78.66.

Africa

Anthropomorphic Vase, Mangbetu Tribe, 18th C., H. 33.3 cm., Margaret E. Fuller Purchase Fund, 79.3.

China

Jar, Sung Dynasty, 960-1280 A.D., stoneware, Tz'u-Chou ware, H. 12-3/4", Thomas D. Stimson Memorial Collection, 79.4.

Germany

Cup and Saucer, Meissen ware, ca. 1725, hard paste porcelain, white with underglaze blue decoration, (a) H. 4.4 cm., (b) D. 12 cm., H. 2.3 cm. Gift of Mrs. Charles Stuart, 79.33a,b.

DRAWINGS

American, 20th Century

Keith Beckley, Drawing A-79-#3, 1979, mixed media, 30 x 42". Purchased with funds from PONCHO, 79.25.

Jeffrey Bishop, Untitled D-D #4, 1978, charcoal on paper, 31-5/8 x 48". Purchased with funds from PONCHO, 79.24.

Walter Cotten, Untitled, 1978, graphite on

13

paper, 30 x 41". Purchased with funds from PONCHO, 79.23.

Dennis Evans (Ubu Waugh), Two Procedures for Neutralizing a Binary, 1978, 32 x 48". Purchased with funds from PONCHO, 78.42.1.

Charles Luce, Stone Setter, 1978, tempera, pencil, ink, painted string, bamboo strips, xerography on paper, 19-1/2 x 25". Purchased with funds from PONCHO, 78.43.2.

GLASS

American, 20th Century

Dale Chihuly, Untitled, 1978, Six hand-blown glass pieces, one unit. Purchased with funds from PONCHO, 78.54a-f.

PAINTINGS

American, 20th Century

James Brooks, Anduze, 1960, oil on canvas, 49-7/16 x 34-1/2". Gift of Jan and Gardner Cowles, Miami, Florida, 78.27.

Dan Christensen, Antila, October 1968, acrylic on canvas, 110 x 75". Gift of Jan and Gardner Cowles, Miami, Florida, 78.25.

John Edwards-Rajanan, Lady Billie Vee, 1978, Acrylic on canvas, 84 x 66". Purchased with funds from PONCHO, 78.35.

Morris Graves, Summer Flowers for Denise, 1978, tempera on paper, 20-1/4 x 44-1/4". Gift of the Artist in memory of Denise Farwell, 78.73.

Paul Horiuchi, Monolithic Impasse, 1964, collage on canvas, 72 x 79". Gift of the Seattle Art Museum Guild, 79.6.

William Ivey, Untitled, c. 1965, oil on canvas, 71-1/2 x 71-1/2". Gift of an anonymous donor, 78.56.

William Ivey, Untitled, 1975, oil on canvas, 68 x 52". Gift of Mr. and Mrs. Richard Hedreen, 78.74.

Dinah James, Silo #1, acrylic and collage on canvas, 42 x 54". Gift of the Artist and the Diane Gilson Gallery, 79.11.

Ronnie Landfield, Red River, 1973, acrylic on canvas, 104-1/2 x 68-1/4". Gift of Jan and Gardner Cowles, Miami, Florida, 78.26.

Peter Millett, Ollytyumbo, 1978, drawing/collage of mulberry paper mounted on canvas, 39-3/4 x 47-1/2". Purchased with funds from PONCHO, 78.67.

Roger Shimomura, Minidoka Series #2 Exodus, 1978, acrylic on canvas, 60 x 72". Gift of Mr. and Mrs. Ofell H. Johnson, 79.5.

Charles Stokes, Sudden Hysteria, 1976, gouache and watercolor, 33 x 22". Gift of Pacific Northwest Arts Council, 78.57.

H.C. Westermann, The Stranger, 1978, watercolor on paper, 19-3/4 x 27-3/4". Gift of the Contemporary Arts Council, 79.2.

England

Mark Boyle, Stone Pavement Study, 1973, York stone with black earth on fiber-glass, 60 x 60". Purchased with 50% Contemporary Arts Council and 50% Contemporary Acquisition Fund funds, 78.34.

Mexico

Javier Padilla, 20th C., watercolor on paper, 19-1/2 x 25-1/2", Gift of Carlos Contreras, 78.31.

PHOTOGRAPHS

American, 20th Century

Marsha Burns, Stacked Nude Series A, 1978, silver print 5 x 5-1/2". Gift of the Artist, 78.41.1.

Marsha Burns, Stacked Nude Series B, 1978, silver print, 5-1/4 x 4-1/2". Gift of the Artist, 78.41.2.

Marsha Burns, Stacked Nude Series C, 1978, silver print, 5 x 5-1/2". Gift of the Artist, 78.41.3.

Marsha Burns, Snow Goose Series, 1976: #1 Just Interval, silver print, 4-3/8 x 6-1/2", 4-3/8 x 6-1/2". Purchased with funds from National Endowment for the Arts, 78.69.1.

Marsha Burns, Snow Goose Series, 1976: #6 Second Interval, silver print, 4-3/8 x 6-1/2", 4-3/8 x 6-1/2". Purchased with funds from National Endowment for the Arts, 78.69.2.

Marsha Burns, Snow Goose Series, 1976: #8 Second Interval, silver print, 4-3/8 x 6-1/2", 4-3/8 x 6-1/2". Purchased with funds from National Endowment for the Arts, 78.69.3.

Marsha Burns, Snow Goose Series, 1976: #10 Second Interval, silver print, 4-3/8 x 6-1/2", 4-3/8 x 6-1/2". Purchased with funds from National Endowment for the Arts, 78.69.4.

Marsha Burns, Snow Goose Series, 1976: #3 Just Interval, silver print, 4-3/8 x 6-1/2", 4-3/8 x 6-1/2". Purchased with funds from National Endowment for the Arts, 78.69.5.

Marsha Burns, Snow Goose Series, 1976: #16 Fourth Interval, silver print, 4-3/8 x 6-1/2", 4-3/8 x 6-1/2". Purchased with funds from National Endowment for the Arts, 78.69.6.

Marsha Burns, Adult Female, 1978 (Burns 45016), silver print, 6-1/2 x 8-1/4". Purchased with funds from National Endowment for the Arts, 78.70.

Marsha Burns, Adult Male, 1978 (Burns 45144), silver print, 8-3/4 x 5-3/4". Purchased with funds from National Endowment for the Arts, 78.71.

Marsha Burns, LVD, 1977 (Burns 77/004), silver print, 5-1/2 x 6-3/4". Purchased with funds from National Endowment for the Arts, 78.72.

Dick Busher, Untitled, color photograph. Gift of the Artist, 78.29.

Victor Gardaya, Seattle at Night: Aurora Ave. N., March 1978, silver print. Purchased with funds from PONCHO, 78.68.1.

Victor Gardaya, Seattle at Night: Freeway Bridge, Feb. 1978, silver print. Purchased with funds from PONCHO, 78.68.2.

Victor Gardaya, Seattle at Night: University St. and Fifth Ave., Feb. 1978, silver print. Purchased with funds from PONCHO, 78.68.3.

Victor Gardaya, Seattle at Night: Columbia St. and Terry Ave., Feb. 1978, silver print. Purchased with funds from PONCHO, 78.68.4.

Victor Gardaya, Seattle at Night: Bellevue Ave. E. and E. Roy, April 1978, silver print. Purchased with funds from PONCHO, 78.68.5.

Victor Gardaya, Seattle at Night: Westlake, silver print. Gift of the Artist, 79.10.1.

Victor Gardaya, Seattle at Night: Aurora Ave. and N. 41st St., silver print. Gift of the Artist, 79.10.2.

Victor Gardaya, Seattle at Night: Denny St. and Boren Ave., silver print. Gift of the Artist, 79.10.3.

Victor Gardaya, Seattle at Night: E. Marginal Way and S. Spokane St., silver print. Gift of the Artist, 79.10.4.

Victor Gardaya, Seattle at Night: East Miller St., silver print. Gift of the Artist, 79.10.5.

Victor Gardaya, Seattle at Night: Bell St. and Fifth Ave., silver print. Gift of the Artist, 79.10.6.

Victor Gardaya, Seattle at Night: Freeway Park, silver print. Gift of the Artist, 79.10.7.

Victor Gardaya, Seattle at Night: Fifth Ave. and Union St., silver print. Gift of the Artist, 79.10.8.

Victor Gardaya, Seattle at Night: Roy St. Overpass, silver print. Gift of the Artist, 79.10.9.

Victor Gardaya, Seattle at Night: Hubbell Place, silver print. Gift of the Artist, 79.10.10.

Victor Gardaya, Seattle at Night: Fullerton Ave. and Lake Washington Blvd., silver print. Gift of the Artist, 79.10.11.

Victor Gardaya, Seattle at Night: Pacific St. and 15th Ave., silver print. Gift of the Artist, 79.10.12.

Victor Gardaya, Seattle at Night: 5th Ave. and University St., silver print. Gift of the Artist, 79.10.13.

Victor Gardaya, Seattle at Night: 4th Ave. and University St., silver print. Gift of the Artist, 79.10.14.

Victor Gardaya, Seattle at Night: 7th Ave. and S. Jackson St., silver print. Gift of the Artist, 79.10.15.

Victor Gardaya, Seattle at Night: Summit Ave. and E. Thomas St., silver print. Gift of the Artist, 79.10.16.

Victor Gardaya, Seattle at Night: Ohio Ave. and E. Marginal Way S., silver print. Gift of the Artist, 79.10.17.

Victor Gardaya, Seattle at Night: 2nd Ave and S. Jackson St., silver print. Gift of the Artist, 79.10.18.

Johsel Namkung, Selah, WA, 8/28/76 (Sunset), color photograph, overall: 28 x 33 x 1-1/4". Gift of the Artist, 78.44.

Johsel Namkung, Blue Mountain, O.N.P.
9/20/76 (Rock and Lichens), color
photograph, overall: 28 x 33 x 1-1/4".
Gift of the Artist, 78.45.

Johsel Namkung, Icicle Creek, WA 9/26/76
(Rock, Water, Leaf), color photograph,
overall: 28 x 33 x 1-1/4". Gift of
the Artist, 78.46.

Johsel Namkung, Lake Wenatchee, WA
10/21/76 (Sunset Lake), color photo-
graph, overall: 28 x 33 x 1-1/4".
Gift of the Artist, 78.47.

Johsel Namkung, Tumwater Canyon,
WA 10/23/76 (Fall Colors, Mountains),
color photograph, overall: 28 x 33
x 1-1/4". Gift of the Artist, 78.
48.

Johsel Namkung, Rocky Reach Dam, WA
10/24/76 (Roadside Grass), color
photograph, overall: 28 x 33 x
1-1/4". Gift of the Artist, 78.49.

Johsel Namkung, Frink Park, Seattle
11/23/76 (Trees in Fog), color photo-
graph, overall: 28 x 33 x 1-1/4".
Gift of the Artist, 78.50.

Johsel Namkung, Chinook Pass, M.R.
N.P. 11/27/76 (Mount Rainier-H),
color photograph, overall: 28 x
33 x 1-1/4". Gift of the Artist,
78.51.

Johsel Namkung, Yachats, OR 12/27/76
(Surf breaking on rocks), color
photograph, overall: 28 x 33 x
1-1/4". Gift of the Artist, 78.52.

Johsel Namkung, Snoqualmie Pass, WA
1/5/77 (Icicle on Branches), color
photograph, overall: 28 x 33 x
1-1/4". Gift of the Artist, 78.53.

Johsel Namkung, S.F. Snoqualmie
River, WA 1/5/77 (Snow in shadow,
sunset reflections), overall: 28 x
33 x 1-1/4". Gift of the Artist,
79.13.

Johsel Namkung, Rocky Run, I-90
3/10/77 (Snow - shadowless contours),

color photograph, overall: 28 x
33 x 1-1/4". Gift of the Artist,
79.14.

Johsel Namkung, Mt. Ashland, OR 3/19/77
(Snow-powdered trees), color photograph,
overall: 28 x 33 x 1-1/4". Gift of
the Artist, 79.15.

Johsel Namkung, Sacramento River, CA
3/24/77 (Oak branches at dusk),
color photograph, overall: 28 x 33 x
1-1/4". Gift of the Artist, 79.16.

Johsel Namkung, Zabriskie Point, DVNM,
3/29/77 (Erosion), color photograph,
overall: 28 x 33 x 1-1/4". Gift of
the Artist, 79.17.

Johsel Namkung, Dante's View, DVNM,
3/19/77 (Salt flat), color photograph,
overall: 28 x 33 x 1-1/4". Gift of
the Artist, 79.18.

Johsel Namkung, Sand Dunes, DVNM,
3/29/77 (Dunes), color photograph,
overall: 28 x 33 x 1-1/4". Gift of
the Artist, 79.19.

Johsel Namkung, Sand Dunes, DVNM,
3/30/77 (Mud cracks), color photo-
graph, overall: 28 x 33 x 1-1/4".
Gift of the Artist, 79.20.

Johsel Namkung, Hurricane Ridge Road,
ONP 6/10/74 (Silver trees), color
photograph, overall: 28 x 33 x 1-1/4".
Gift of the Artist, 79.21.

Johsel Namkung, Orcas Island, 6/30/74
(Lake, Puget Sound, Cascades), color
photograph, overall: 28 x 33 x 1-1/4".
Gift of the Artist, 79.22.

Arnold Newman, Georgia O'Keeffe, Ghost
Ranch, New Mexico, 1968, silver print,
11 x 14". Purchased with funds from the
Seattle Foundation and National Endow-
ment for the Arts, 78.36.

Arnold Newman, Grandma Moses, Eagle
Bride, New York, 1949, silver print,
11 x 14". Purchased with funds from
the Seattle Foundation and the National
Endowment for the Arts, 78.37.

Arnold Newman, Max Ernst, New York,
1942, silver print, 11 x 14". Pur-
chased with funds from the Seattle
Foundation and the National Endowment
for the Arts, 78.38.

Arnold Newman, Martha Graham, New York
City, 1961, silver print, 11 x 14". Pur-
chased with funds from the Seattle Foun-
dation and the National Endowment for
the Arts, 78.39.

Arnold Newman, Piet Mondrian, New York
City, silver print, 8 x 10". Pur-
chased with funds from the Seattle
Foundation and the National Endowment
for the Arts, 78.40.

Kim Steele, Untitled (Puerto Rico, El
Muro), silver print, 40-1/2 x 40-1/2".
Purchased with funds from Mr. and
Mrs. Robert Thurston and the National
Endowment for the Arts, 78.24.

PRINTS

American, 20th Century

Keith Achepol, Arson's Dream IV,
intaglio, 36 x 24". Margaret E. Fuller
Purchase Fund, 78.33.1.

Keith Achepol, Arson's Dream V,
intaglio, 24 x 20-1/2". Margaret E.
Fuller Purchase Fund, 78.33.2.

Stephen Hazel, Beautiful Display 10:
Beauties of Chinatown, 1977, hanga
(woodblock) and intaglio with relief,
24 x 17-3/4". Purchased with funds
from Mr. and Mrs. Robert B. Dootson
and the National Endowment for the
Arts, 78.23.

Alex Katz, Homage to Frank O'Hara:
William Dunas, 1972, color lithograph,
33 x 25-1/2". Purchased with funds
from E. Watts Littlefield Fund and
the National Endowment for the
Arts, 78.20.

Bruce Nauman, Untitled, 1971, color
lithograph, 22-1/2 x 28". Gift of
Mr. and Mrs. Robert B. Dootson,
78.30.1.

Bruce Nauman, Untitled, 1971, color
lithograph, 22-1/2 x 28". Gift of
Mr. and Mrs. Robert B. Dootson, 78.30.2.

Bruce Nauman, Untitled, 1971, color
lithograph, 22-1/2 x 28". Gift of
Mr. and Mrs. Robert B. Dootson, 78.30.3.

John Overton, Sunflower, 1977, Sosaku-
Hanga (unique woodblock), 44 x 32".
Purchased with funds from Mr. and Mrs.
Robert B. Dootson and National Endow-
ment for the Arts, 78.21.

Kathleen Rabel, Paraclete, 1976,
intaglio/handcast paper, 8/25, print
11-1/2 x 7-1/2". Purchased with funds
from Mr. and Mrs. Robert B. Dootson and
National Endowment for the Arts, 78.22.

Nori Sato, Signal Interference: Traces
working proof, 1978; mixed media,
intaglio, relief, lithograph, chine
colle, watercolor and woodcut; print
24 x 30". Gift of Joan and Morris
Alhadeff, 78.28.1.

Nori Sato, Signal Interference: Traces,
3/15, 1978, mixed media, intaglio,
relief, lithograph, chine colle, water-
color and woodcut; print 24 x 30".
Gift of Joan and Morris Alhadeff, 78.28.2.

Nori Sato, Fields: Scan, 1/10, 1979,
intaglio, relief, watercolor, aluminum
powder dust, oriental papers; 35-1/2 x
23-1/4". Gift of Joan and Morris
Alhadeff, 79.9.

What It Is Studio, Tommer Peterson,
January, 26/50, silkscreen, 12 x 12".
Gift of Mrs. Robert M. MacRae, 78.32.1.

What It Is Studio, Jack Mackie, February,
26/30, photograph/silkscreen, 12 x 12".
Gift of Mrs. Robert M. MacRae, 78.32.2.

What It Is Studio, Warren Wilkins,
March, 26/50, silkscreen, 12 x 12".
Gift of Mrs. Robert M. MacRae, 78.32.3.

What It Is Studio, Jack Mackie, April,
26/32, photograph/silkscreen, 12 x 12".
Gift of Mrs. Robert M. MacRae, 78.32.4.

What It Is Studio, Tommer Peterson, May, 26/33, color photograph/silkscreen, 12 x 12". Gift of Mrs. Robert M. MacRae, 78.32.5.

What It Is Studio, Warren Wilkins, June, 26/32, mixed media, 12 x 12". Gift of Mrs. Robert M. MacRae, 78.32.6.

What It Is Studio, Jack Mackie, July, 26/32, photograph/silkscreen, 12 x 12". Gift of Mrs. Robert M. MacRae, 78.32.7.

What It Is Studio, Tommer Peterson, August, 26/32, photograph/silkscreen, 12 x 12". Gift of Mrs. Robert M. MacRae, 78.32.8.

What It Is Studio, Warren Wilkins, September, 26/32 color Xerox/silkscreen, 12 x 12". Gift of Mrs. Robert M. MacRae, 78.32.9.

What It Is Studio, Jack Mackie, October, 26/32, starched gauze/metallic thread/silkscreen, 12 x 12". Gift of Mrs. Robert M. MacRae, 78.32.10.

What It Is Studio, Tommer Peterson, November, mixed media, 12 x 12". Gift of Mrs. Robert M. MacRae, 78.32.11.

What It Is Studio, Warren Wilkins, December, 26/32, offset litho/silkscreen, 12 x 12". Gift of Mrs. Robert M. MacRae, 78.32.12.

Jasper Johns, Device, 1972, #51/62, lithograph, seven color, 38-1/2 x 29-1/4". Gift of Mr. and Mrs. Robert B. Dootson, 78.58.

Jasper Johns, M, 1972, #51/67, lithograph, eight color, 38-1/2 x 29-1/2". Gift of Mr. and Mrs. Robert B. Dootson, 78.59.

Jasper Johns, Fool's House, 1972, #51/67, lithograph, ten color, 44 x 29". Gift of Mr. and Mrs. Robert B. Dootson, 78.60.

Jasper Johns, Evion, 1972, #51/64, lithograph, ten color, 44 x 29". Gift of Mr. and Mrs. Robert B. Dootson, 78.61.

SCULPTURE

American, 20th Century

Dennis Evans (Ubu Waugh), An Accompanying Instrumentation Box, lacquer on wood with porcelain and copper water containers, 10 x 17 x 24" closed, 10 x 34 x 24" open. Purchased with funds from PONCHO, 78.42.2.

Clayton James, Santo for Georgia O'Keeffe, 1977, tin-covered pinon pine, 29-1/2 x 13 x 10" with 1" w. base. Gift of Phyllis and Robert Massar, 78.65.

Harrison Jones, Untitled, 1978, mixed media, 28 x 38 x 11". Purchased with funds from PONCHO, 79.12.

Charles Luce, Side/Other Side, 1978, acrylic, canvas, thread, bamboo, mica-flex with string, ext. approximately 3', 48 x 48". Purchased with funds from PONCHO, 78.43.1.

George Tsutakawa, Obos I, 1956, teak, 22 x 8-3/4". Gift of the Seattle Art Museum Guild, 79.7.

Africa

Ram's Head, Ewe Nigerian, 19th C., wood. Margaret E. Fuller Purchase Fund, 78.55.

Power Figure, Teke culture, 19th C., wood, H. 8-1/2". Gift of Dr. Oliver Cobb, 78.64.

Oceania

Food Hook, New Guinea, Middle Sepik River, early 20th C., wood and polychrome, 31-3/4 x 12-1/4". Gift of Mr. and Mrs. Bagley Wright, 78.63.

TEXTILES

China

Court Dress Surcoat, Ch'ing Dynasty (p'u-fu), black silk with embroidery, 49-1/8 x 42" (hem), x 73" (sleeves). Anonymous gift in memory of Mimi Robinson Arnold, 78.62.

Court Robe, 19th C., silk damask, L. 52" W. (hem) 37-1/2"; sleeves: L. 43". Gift of Annette and Leon Bocker, 79.1.

GIFTS TO THE STUDY COLLECTION

GLASS

American, 20th Century

Steuben engraved crystal, 3 pieces: Boy in Boat, Lewis and Clark, The Breathing. Gift of the Estate of William M. Newman, SC 78.70.

JADE

China

Necklace, jade and ivory, 19th Century. Gift of Mrs. Jesse J. Maas, SC 78.78.

PAINTINGS

China

Attributed to Ch'en Jui, Landscape, hanging scroll. Gift of Mr. and Mrs. Keck, SC 78.81.

Switzerland

Paul Klee, Acquarium, 1921, water-color on paper, 9-5/8 x 12-1/2". Gift of Mr. and Mrs. John Hauberg, Jr., SC 78.75.

PRINTS

American, 20th Century

Jasper Johns, Untitled, 1977, Catalogue cover edition for Brooke Alexander,

Inc., Simca Print Artists. Gift of Sarah Clark, SC 79.8.

SCULPTURE

Africa

N'Gueriama Post, Kenya, silverish wood, 38-1/2 x 4-3/4". Gift of Michael Heide, SC 78.76.

Headdress, Senufo, wood with red and white clay decoration, 15 x 17". Purchased with funds from the Director's Discretionary Fund, SC 78.79.

China

Wood Figure, polychrome, Sung Dynasty, H. 8-3/4". Gift of Mr. and Mrs. J. Scott and B. Pratt III, SC 78.77.

Loans to Other Institutions

Museum of Contemporary Crafts, New York City, The Dyer's Art, Ikat Bakti, Plangi (1976-79), 2.

Loch Haven Arts Center, Orlando, Florida
Cranbrook Academy of Arts, Bloomfield Hills, Michigan

Craft and Folk Art Museum, Los Angeles, California

E.B. Crocker Art Gallery, Sacramento, California

University of Kansas Museum of Art, Lawrence, Kansas

Henry Gallery, University of Washington, Seattle, Washington

Honolulu Academy of Art, Honolulu, Hawaii

Tucson Museum of Art, Tucson, Arizona

The Museum of International Folk Art, Santa Fe, New Mexico

Dayton Art Institute, Dayton, Ohio

The Centennial Museum, Vancouver, B.C., Canada, Daily Life in the Ancient World, 4.

International Exhibitions Foundation, Washington, D.C., Folk Traditions in Japanese Art, 1.

The Cleveland Museum of Art, Cleveland, Ohio

Japan House Gallery, New York, New York
Asian Art Museum of San Francisco, San Francisco, California

Hong Kong Museum of Art, Hong Kong, Snuff Bottles of the Ch'ing Dynasty, 12.
Chinese Bamboo Carving, 2.

Asia House Gallery, New York, New York, The Ideal Image: The Sculptural Styles of Gupta India and Their Influences, 2.

Kimbell Art Museum, Fort Worth, Texas
Art Institute of Chicago, Chicago, Illinois

The Jewish Museum, New York, New York, Jack Levine Retrospective, 1.

Norton Gallery, West Palm Beach, Florida
Brooks Memorial Art Gallery, Memphis, Tennessee

Montgomery Museum of Fine Art, Montgomery, Alabama

Portland Art Museum, Portland, Oregon

Minnesota Art Museum, St. Paul, Minnesota

Coe Kerr Gallery, New York, New York, American Luminism, 1.

China House Gallery, New York, New York, Origins of Chinese Ceramics, 1.

Olin Gallery, Whitman College, Walla Walla, Washington, Morris Graves, 1.

Foster White Gallery, Seattle, Washington, Ted Rand, 1.

The Dixon Gallery and Gardens, Memphis, Tennessee, Henry Joseph Harpignies, (1819-1916), 1.

Olin Gallery, Whitman College, Walla Walla, Washington, The School of Paris, 12.

Peninsula College, Port Angeles, Washington, Esther B. Webster, 1.

Foster White Gallery, Seattle, Washington, Ambrose Patterson Retrospective, 1, Peter Voulkos, 1.

New Jersey State Museum, Trenton, New Jersey, American Art of the 1930's: A Survey, 1.

Mitsukoshi Department Stores, Tokyo, Japan, Koimari-Arita Wares and Early European Porcelains: Selections from the Martha and Henry Isaacson Collection, 85. Organized by the Seattle Art Museum.

Matsuyama
Nagoya
Sendai

Olin Gallery, Whitman College, Walla Walla, Washington, Peter Voulkos, 1.

Des Moines Art Center, Des Moines, Iowa, Northwest Traditions, 101. Organized by the Seattle Art Museum.

Wenatchee Valley College, Wenatchee, Washington, Johsel Namkung, 40. Organized by the Seattle Art Museum.

Downtown Center, Fine Arts Museums of San Francisco, San Francisco, California, A Weaver's Art, 1.

Dusseldorf Stadtische Kunsthalle, Dusseldorf, West Germany, American Art Between the Wars, 4.

Kunsthhaus, Zurich, Switzerland
Palais des Beaux-Arts, Brussels, Belgium

REPORT OF THE REGENTS

The Seattle Art Museum Regents, a group of 83 of the museum's most generous donors, were treated to an exciting program of exclusive previews and special gallery programs during this, the year of "Tutankhamun".

Museum Regents formed the basis for participation in the elegant \$250 per person, black tie gala cocktails and dinner which was held on July 13. Among the guests that evening were Egyptian Ambassador Ashraf Ghorbal, Governor Dixy Lee Ray, Phillipe du Montebello from the Metropolitan Museum of Art, as well as an official delegation of representatives from the Ministry of Antiquities in Cairo, Egypt. The organization and planning of this distinguished event was done by Mrs. Herschell Boyd.

On September 13, Regents enjoyed cocktails and supper at The Treasury Restaurant, then a special viewing of the "Tutankhamun" exhibition. Regents had still another opportunity on October 13 to view the exhibition under the guidance of museum staff and the Egyptian curators.

On November 28, the Regents co-sponsored with the Pacific Northwest Arts Council a panel discussion on the "Northwest Traditions" exhibition, which was preceded by cocktails and dinner.

On February 13, Regents gathered for cocktails and dinner in the Garden Court at Volunteer Park to pre-preview the "Africa in Antiquity: The Arts of Ancient Nubia and the Sudan" exhibition, and to have a tour led by Dr. Bernard Bothmer, organizer of the exhibition for The Brooklyn Museum.

The Regents had an exciting year and, because we always meet on a no-host basis, all financial support given to the museum for membership in the Regents directly benefits the operating budget of the museum.

Marillyn Watson
Chairman

REPORT OF THE MUSEUM GUILD

The Seattle Art Museum Guild was formed in 1933 as a supportive arm for the museum, with membership open to any museum member. Service to the museum today is provided through the Guild's varied programs and the funds it raises to present the museum with operating support, acquisitions of works of art and books.

During the past year, Guild members' leadership and assistance was invaluable, indeed almost incalculable. The "Treasures of Tutankhamun" exhibition brought new opportunities and challenges. Additional people and hours were required to support Tut, expand existing services, and to continue the Guild's ongoing programs.

Assisting the staff and docents during the Tut exhibit were over 1,500 volunteers who acted as hosts and guides to the public. The organizer of this successful effort was Mary Robinson. Docents led tours of the exhibit for the visually and hearing impaired. Approximately 190,000 students and teachers from the Northwest region viewed the Tut exhibit with assistance from docent facilitators. Docents gave slide presentations on Tut and the museum's Egyptian collection to nearly 40,000 children in schools in metropolitan Seattle.

The newly created Speakers Bureau extends the museum beyond its walls. Speakers are available to groups or organizations to give slide talks on the museum's special exhibitions as well as on its holdings in Modern and Asian art. This year, over 1,200 lectures, principally on Tutankhamun, were given to 100,000 people. By presenting programs, when asked, the Speakers Bureau informs the community about art and increases awareness of the museum.

Art Museum memberships increased dramatically this past year. Orientation teas were held monthly to aid in new members' understanding of the museum. Behind-the-scenes tours were led by the staff while mini-tours of current exhibitions at Volunteer Park were conducted by docents.

GUILD REPORT (cont'd)

The number of volunteers at the Rental/Sales Gallery in the Modern Art Pavilion almost doubled this past year, as did the number of hours the Gallery was open. Volunteer endeavors earned \$6,500 for the museum.

The diversity of services performed by the Guild committees also included acting as salespersons for special exhibits and staffing the admissions desks at both Volunteer Park and the Modern Art Pavilion. These assignments represent a savings of over \$20,000 to the museum.

An annual fun and profit event, the Spring Luncheon, was 100% successful. The luncheon was underwritten by The Seattle Times; Frederick & Nelson covered all miscellaneous expenses and provided the fashion show.

The services provided by the Seattle Art Museum Guild aid the museum. This past year, purchases on behalf of the museum included paintings by William Ivey and Paul Horiuchi; George Tsutakawa's "Obos" sculpture; as well as books, tables and a coffee urn. The Guild also sponsored Family Day for the "Nubia" exhibition, as well as the preview for the "Norway" exhibition.

Mrs. Fenton Radford
Chairman

GUILD EXECUTIVE COMMITTEE

Chairman: Mrs. Fenton Radford
Vice Chairman: Mrs. Frank Muro
Treasurer: Mrs. Charles F. Osborn
Corresponding Secretary: Mrs. Joseph F. Sutter
Recording Secretary: Mrs. Philip Detwiler
Parliamentarian: Mrs. Lynn P. Himmelman
Docents: Mrs. Dale E. Sherrow
Flowers: Mrs. John H. Walker
Hospitality: Mrs. Eugene Schwartz
Guild Day Hospitality: Mrs. E. Keith Larson
Membership: Mrs. William O. Barton
Program: Mrs. T. R. Wood
Projects: Mrs. William D. Caton, Jr.
Publicity: Mrs. C. E. Simons, Jr.
Rental/Sales: Mrs. Wilbert C. Anderson
Mrs. Robert Burns

Senior Day: Mrs. Donald A. Torrie
Speakers Bureau: Mrs. John F. Fitzsimmons
Special Events: Mrs. Chester Burdic
Staff Aides: Mrs. Charles Kippenhan
Treasure Box: Mrs. Garrett Baldwin
Volunteers: Mrs. Barbara M. Cate

ASSOCIATE GUILD REPRESENTATIVES

Richard E. Fuller: Mrs. Jan Bonne
Southwest: Mrs. K. L. Knutson
Eastside: Mrs. Douglas D. Decker
Mrs. Milton Whittendale
RAGE (Regional Art Group Experience):
James Robinson

ADVISORS

Past Chairman: Mrs. Earl Younglove, Jr.
Board of Trustees' Representative: Mrs. Alfred V. Perthou
Staff Representative: Mrs. Coe V. Malone
Chairman, Committee on Program: Mrs. Herschell H. Boyd

REPORT OF THE ASIAN ART COUNCIL

The Asian Art Council enhances the work of the Department of Asian Art through its varied programs, financial support, and sponsorship of specific events. With 160 members participating, the council has had a full and active year.

Over 100 members of the Canadian Society for Asian Arts in Vancouver, B.C., joined this council as well as the Ethnic Arts Council for an evening tour of the "Treasures of Tutankhamun" exhibition. Fall programs began with a bus trip to the Portland Museum of Art to view an exhibition of paintings by Japanese monks and scholars as well as a tour of the Japanese Garden.

Local and national tours followed during the year. Council members entered the museum's stacks to view its extensive netsuke collection, participated in a progressive tour of some of Seattle's antique shops, and savored a painting demonstration by George Tsutakawa, Ikune Sawada and Grace Chow, followed by a dinner at Asuka Restaurant. Members viewed Asian art in public and private collections during the council's spring tour which took them to both San Francisco and Hawaii.

These diversified programs helped to provide funds for the Asian Art Council to co-sponsor, with the Center for Asian Art, three Sunday afternoon programs of Asian music and dance in the auditorium. These focused on Chinese, Korean and Japanese classical music. The council also sponsored a reception for participants in the Islamic Calligraphy Symposium. Further support was given during the past year in the form of books for the Art Reference Library and in partially underwriting a curatorial assistantship in the Department of Asian Art.

ASIAN ART COUNCIL OFFICERS

Gordon Ingham, President
Robert Shields, 1st Vice President
Carol Simons, 2nd Vice President
Grace Morgan, Secretary, Treasurer

REPORT OF THE CONTEMPORARY ART COUNCIL

Programs this year ranged from a croquet tournament to the "Earthworks" project, and from Western Washington University to the Tolt River Steppes. The programs for council members and for the general public were varied and, because of the creativity and hard work of many members, the council had a full and successful year.

The major project of the year centered around the "Earthworks" project - a multi-faceted land reclamation project under the coordination of the King County Arts Commission. Both the Modern Art department of the museum and the Contemporary Art Council participated in the project. The museum presented an exhibition of project drawings and maquettes, while CAC contributed \$7,000 for an international symposium held in Seattle to coincide with the exhibition at the Modern Art Pavilion. The final weekend symposium, which included a keynote address by Brian O'Doherty of the National Endowment of the Arts, was sponsored by CAC and included a reception, dinner/dance for 300, and an all-day panel discussion with artists and the public. Funds for a half-hour broadcast-quality video program documenting the "Earthworks" project were voted from the council, the King County Arts Commission and the Skinner Foundation, with Pacific Northwest Bell contributing the time of Joan Raider Rawlings, their video producer.

Bellingham was the site for CAC's "Seminar on Art Criticism". Participants included critics from Artweek, The New York Times, the St. Louis Post Dispatch, The Seattle Times, Argus and the Weekly. Events during the seminar took place at the Whatcom Museum of History and Art, the Leopold Hotel and Western Washington University, where students were invited as guests of the council.

Gallery openings in Seattle which were supported this year by the council include Nancy Greves at The Diane Gilson Gallery, Larry Bell at Williams-Johnson Gallery, and the grand opening of The Richard Hines Gallery.

CONTEMPORARY ART COUNCIL OFFICERS

Anne Gerber, Chairman
Barbara Street, Vice President
Mary Lycette, Treasurer
Polly Rawn, Secretary

REPORT OF THE ETHNIC ARTS COUNCIL

During the past year, the Ethnic Arts Council has become an ongoing, more structured force in the life of the museum. Nearly 150 members participated in and/or were supportive of a variety of programs. Of chief importance to the council this past year were both the "Objects of Bright Pride" and "Africa in Antiquity: The Arts of Ancient Nubia and the Sudan" exhibits.

The council sponsored the visit of "Nubia" exhibition organizer Dr. Bernard Bothmer of The Brooklyn Museum to Seattle, and his appearance at a gala Regents Dinner and pre-preview tour of the exhibit. The council also co-sponsored an American Indian Art Lecture Series at the University of Washington, which provided an introduction to the autumn "Objects of Bright Pride" exhibition.

The establishment of a Department of Ethnic Art within the museum, and the appointment of Pamela McClusky as curatorial assistant for the department were enthusiastically endorsed by EAC.

The council looks forward to its support and participation in the 1980 "Peru's Golden Treasures" exhibition.

ETHNIC ARTS COUNCIL OFFICERS

Sharon M. Johnson, President
John Putnam, Vice President
Dr. Lee Ellis, Treasurer
Jeanne Gravenkemper, Secretary

REPORT OF THE PACIFIC NORTHWEST ARTS COUNCIL

The Pacific Northwest Arts Council is dedicated to promoting the arts of the Northwest region. By serving as a

catalyst between patrons and artists, and by complimenting the work of the Modern Art department with social and educational events which further the knowledge and understanding of art and artists of the Northwest, the council fulfills its goals. The active interest and support of the council's 255 members has increased the number and quality of programs, purchase awards and financial support of Northwest art and artists, funds for additional museum support, and public awareness as well.

PNAC began its fourth year with a special viewing of the "Tutankhamun" exhibit. An exhibition and sale of "Northwest Collectibles", hosted by Weyerhaeuser, was well attended and financially rewarding. The council co-hosted with The Regents a panel discussion centering on the "Northwest Traditions" exhibition during the winter; and also toured Pacific Northwest Bell's collection of Northwest art. Mrs. Lloyd Nordstrom and the council hosted a patrons' party for Maestro Ubu Waugh (Dennis Evans), accompanied by Michael Russell from the Seattle Symphony. The photography of Marsha Burns and Victor Gardaya were viewed at a "Black and White" party co-sponsored by the Pacific Northwest Arts Council and Photography Council. PNAC members also gathered to discuss the Northwest Ceramic Sculpture exhibition with its guest curator, La Mar Harrington.

"Northwest Visionaries", a film commissioned by PNAC, was premiered at the council's annual meeting. The council's other major expenditure during the year was for the acquisition of artist Charles Stokes' "Sudden Hysteria" to the museum collection. Selective use of PNAC funds for acquisitions recommended by the Modern Art department is an ongoing goal of PNAC.

PACIFIC NORTHWEST ARTS COUNCIL OFFICERS

David Lonay, President
Laurie Austin, Vice President
Edwin Bracher, Treasurer
Tyna Thurston, Secretary

REPORT OF THE PHOTOGRAPHY COUNCIL

Organized in the fall of 1977, the Photography Council is the newest of the museum's five councils. The framework for council activities includes sponsoring educational programs and acquiring photographs for the museum's collection, especially those of Northwest photographers.

Photographs on view at Volunteer Park from the Sam Wagstaff Collection were the subject of a lecture by Mr. Wagstaff, with the council sponsoring the reception which followed. The Darius Kinsey exhibit at the Whatcom Museum of History and Art in Bellingham was toured by the council with Rod Slemmons, curator of photography for that museum. Mr. Slemmons then gave a presentation on the value of old photographs and methods of conserving them.

"Photography '79", the council's second slide/lecture series, began in February on the University of Washington campus. Speakers in the series were Mark Cohen, Linda Connor, Annie Leibovitz, Leroy Searle, Lisette Model and Harold Edgerton.

The council's 60 members strive to encourage photographic art in the Northwest. The growth of private galleries dealing in Northwest photographic prints has been significant, one in which council members are pleased to have participated.

A rescue project, initiated by the council, will seek out and preserve photographic collections of artistic and historic value.

PHOTOGRAPHY COUNCIL OFFICERS

John D. McLauchlan, President
Ray Meuse, Vice President
Dr. Stephen Schwartz, Vice President
Johsel Namkung, Treasurer
Howard C. Hall, Secretary

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Bagley Wright, President
Kenneth R. Fisher, Vice President
Mrs. Herschell H. Boyd, Vice President
P. Cameron DeVore, Secretary
Robert M. Helsell, Treasurer

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Term Ending October 1980

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Dan F. Henderson
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Term Ending October 1981

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Mrs. C. Spencer Clark
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Samuel N. Stroum
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John Miller, President of the City Council
Thomas E. Allen, Chairman, Seattle Park Board of Commissioners
Richard L. Alexander, President, School Board, Seattle School District, #1
Mrs. John F. Fitzsimmons, Chairman of the Executive Committee, Seattle Art Museum Guild
Gordon Ingham, President, Asian Art Council
Mrs. Sidney Gerger, President, Contemporary Art Council
Mrs. Michael R. Johnson, President, Ethnic Arts Council
Mrs. Jerome D. Anches, President, Pacific Northwest Arts Council
Raymond Meuse, President, Photography Council

THE MUSEUM STAFF

ADMINISTRATION

Willis F. Woods, Director (to 11/78)
 Bagley Wright, Acting Director (as of
 11/78 to 10/79)
 Judith Cederblom, Assistant to the
 Director
 Mrs. Coe V. Malone, Administrative
 Assistant
 Michele Reid, Receptionist (to 2/79)
 Marcia Pockros, Receptionist (as of
 3/79)
 Terri Wade, Receptionist (as of 3/79)
 Gloria Albetta, Office Assistant
 Josef Peterson, Mailperson
 Michael Dew, Coordinator, Special
 Evening Viewings (1/79-4/79)
 Angie van Ry, Special Events Coordi-
 nator (6/30/79)
 Ronald Phillips, Musical Director

ACCOUNTING

Marilyn M. Davis, Controller
 Robert Greenwell, Assistant Controller
 (to 9/78)
 Margaret (Tommy) Cooper, Assistant
 Controller (as of 10/78)
 David Ingham, Internal Auditor and
 Budget Manager (as of 4/79)
 Susan Doss, Cashier and Payroll Clerk
 Karl Sifferman, Accounting Clerk
 Paul Mobley, Accounts Payable Clerk
 (to 12/78)
 Dianne Chew, Accounts Payable Clerk
 (as of 5/79)
 Bonnie Wilson, Secretary (to 4/79)

ASIAN ART DEPARTMENT

Henry Trubner, Associate Director for
 Curatorial Affairs
 William J. Rathbun, Curator of
 Japanese Art
 Lynne Leinhardt, Curatorial Assistant
 (to 12/78)
 Rita Lee, Curatorial Assistant (as of
 12/78)
 Deborah Stuteville, Asian Art
 Secretary (to 3/79)
 MaryAnn Dosch, Asian Art Secretary
 (as of 3/79)
 Cynthia M. Shiekholeslami, Cataloguer
 of Egyptian Collection

Pam McClusky, Curatorial Assistant,
 Ethnic Art

DEVELOPMENT

Dia Dorsey, Development Officer
 Kae Eyre, Assistant to Development
 Officer (to 2/79)
 Julie Johnston, Assistant Development
 Officer/Assistant Manager Westlake
 Campaign
 John Hembroff, Development Systems and
 Services Manager/Associate Manager
 Westlake Campaign
 Marian Davis, Annual Fund Manager (2/79 -
 4/79)
 Nancy Yee, Receptionist/Typist (as of
 2/79)
 Nancy Cilk, Receptionist (to 1/79)
 Carol Hastings, Receptionist (2/79 -
 5/79)

EDUCATION

Dorothy F. Lahr, Head
 Rebecca G. Bruckner, Associate (to 4/79)
 Brenda Jenner, Coordinator (to 2/79)
 Jana Anderson, Assistant/Treasure
 Boxes (to 6/79)
 Jane Subic, Assistant/Volunteers
 Cathy Stieg, Administrative Assistant
 Pat Bradley, Tour Desk Secretary
 Emily Teeter, Egyptologist (to 12/78)
 Eugene Cruz Uribe, Egyptologist (to 10/78)
 Larry Dahl, Art of Norway A/V Coordinator,
 Research Assistant (1/79 - 7/79)
 Marianne Forssblad, Art of Norway,
 Consultant (1/79 - 7/79)

MEMBERSHIP SERVICES/MEMBERSHIP
PROGRAM OFFICE

Dianne Chew, Gift Processing Manager (to
 4/79)
 Kris Komar, Word Processing Supervisor
 (as of 4/79)
 Vickie Jackson, Gift Processing Assistant
 Katherine Randolph, Gift Processing
 Assistant (to 12/78)
 Marsha Massey, Membership Program Manager
 (to 10/78)
 Linda Anderson, Membership Secretary (to
 10/78)

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Lorraine Sako, Admissions Desk/Membership
 (to 12/78)
 Laura Ryan, Admissions Desk/Membership
 (to 12/78)
 Katalin Uczekaj, Admissions Desk/Membership
 (to 12/78)
 Margery Aronson, Council Coordinator
 Carol Roberge, Secretarial Assistant
 Speakers Bureau (to 11/78)

PUBLIC RELATIONS AND GRANTS

Annie Searle, Manager
 Steve Davolt, Assistant Public Relations
 Manager
 Albert Thurmond, Assistant Grants Manager

LIBRARIES

Elizabeth deFato, Reference Librarian
 Jo Nilsson, A/V Librarian
 Paul Macapia, Photographer
 Eduardo Calderon, Photography Assistant
 (to 2/79)
 Debbie Bornstine, Photography Assistant
 Dawn Massey, Photographer
 Diane Musselwhite, Slide Librarian
 Pamela Mauk, Slide Librarian (to 5/79)
 Alan Veigel, A/V Specialist (as of
 1/79)
 Greg Olson, Film Programmer

MODERN ART DEPARTMENT

Charles Cowles, Curator
 Sarah Clark, Associate Curator
 James Wiley, Curatorial Assistant (to
 9/79)
 Annette Zins, Secretary (2/79 -
 5/79)
 Tore Hoven, Modern Art Pavilion
 Manager

MUSEUM STORES

Volunteer Park

Mrs. Frank H. Molitor, Manager
 Margaret Evans, Assistant Manager
 Doreen Blake, Salesperson
 Barbara Shorrock, Salesperson (to
 1/79)
 Emily Trovillion, Salesperson (as of
 2/79)

Modern Art Pavilion

Joan Halpin, Assistant Manager
 Petra Joski, Salesperson
 Karen Contreras, Salesperson
 Dorothy Youngberg, Salesperson

INSTALLATION/DESIGN

Michael McCafferty, Designer and
 Head Preparator
 Chris Manojlovic, Preparator
 Robert J. Meyer, Assistant Preparator
 Wes Pulkka, Assistant Preparator

PUBLICATIONS

Nancy Roberts, Manager
 Cynthia Koehler, Production Manager
 Pamela Dietrich, Editor
 Paul Calderon, Secretary (to 12/79)
 Tim Hurd, Designer/Printer (to 11/78)
 Charles Matson, Lithographer (as of 11/78)

REGISTRAR

Gail Joice, Registrar
 Julianne Emerson, Assistant Registrar
 Evelyn Klebanoff, Assistant Registrar
 Dale Rollins, Assistant to the Registrar

SHIPPING

William J. Lahr, Supervisor
 Gordon Lambert, Assistant
 Jayne Lilienfeld, Assistant

SECURITY

Gary George, Chief
 Kathy Callison, Assistant
 Tim Bonow
 Wayne Brown
 Toby Kilpatrick
 Ernst Marris

PARK DEPARTMENT MAINTENANCE

Robert Ramsey, Chief Custodial Engineer
 Daniel Skiffington, Custodial Engineer
 James Barnes, Custodian

"TREASURES OF TUTANKHAMUN" STAFF

ADMINISTRATION

Ewen C. Dingwall, Coordinator
Rick Lancaster, Assistant Coordinator
Maxine Fischer, Administrative Office
Manager
Elizabeth Hooks, Administrative
Secretary
Dean Brown, Evening Duty Officer
Robert Hagen, Day Duty Officer

PUBLIC RELATIONS

Annie Searle, Manager
Deborah Barringer, Assistant Manager
Janet Grimes, Receptionist

EXHIBITIONS

Michael McCafferty, Designer and Chief
Preparator
Chris Manojlovic, Preparator
Gordon Lambert, Assistant to Preparator
Wes Pulkka, Assistant to Preparator
Albert Thurmond, Assistant to Prepara-
tor
Robert Meyer, Assistant to Preparator

EDUCATION

Cynthia May Sheikholeslami, Egyptologist
(to 3/15/78)
Emily Teeter, Staff Egyptologist
Eugene Cruz-Uribe, Assistant Staff
Egyptologist

EVENING VIEWING OFFICE

Karla Newson-Steel, Coordinator
Jennifer Albright, VIP Lounge Coordinator

ADMISSIONS AND CROWD CONTROL

Hal Sheerer, Admissions Officer
John Laughlin, Admissions Assistant
Debra Friedman, Admissions Assistant

MARKETING

Terry Learned, Director
Rod Ingersoll, Assistant Director of
Marketing
Kris Komar, Assistant to Director

Julie Johnston, Operations and Personnel
Manager
James Stratton, Warehouse Manager

VOLUNTEERS

Brenda Jenner, Volunteer Training
Supervisor
Jane Subic, Assistant
Kathy Rahn, Duty Officer/Hotline
Supervisor
Jan Purdue, Assistant

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Board of Trustees
Seattle Art Museum
Seattle, Washington

We have examined the balance sheet of Seattle Art Museum as at June 30, 1979, and the related statements of activity and fund balances and changes in financial position 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 Seattle Art Museum at June 30, 1979, and the results of its operations and changes in its financial position for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

LAVENTHOL & HORWATH

September 10, 1979

SEATTLE ART MUSEUM

BALANCE SHEET - JUNE 30, 1979

ASSETS	Operating funds	Restricted funds	Endowment funds	Total
Current assets:				
Cash	\$ 106,800	\$ 2,500		\$ 109,300
Short-term cash investments (Note 7)	1,100,000			1,100,000
Receivables (Note 5)	79,500	601,700		681,200
Inventories	178,000	30,400		208,400
Prepaid expenses	139,400	200		139,600
Due from restricted funds	325,000			325,000
Total current assets	<u>1,928,700</u>	<u>634,800</u>		<u>2,563,500</u>
Art collections and operating fixtures and equipment (Note 3)				
Investments (Note 6)	409,100	195,800	\$1,862,800	2,467,700
Deferred costs, Westlake Project (Note 9)		100,000		100,000
	<u>409,100</u>	<u>295,800</u>	<u>1,862,800</u>	<u>2,567,700</u>
	<u>\$2,337,800</u>	<u>\$ 930,600</u>	<u>\$1,862,800</u>	<u>\$5,131,200</u>
LIABILITIES AND FUND BALANCES				
Current liabilities:				
Note payable, bank (Note 7)	\$ 200,000			\$ 200,000
Accounts payable	168,600	\$ 2,800		171,400
Accrued expenses (Note 10)	116,400			116,400
Deferred membership income (Note 4)	150,000			150,000
Deferred unexpended gifts and grants, subject to donor restrictions		202,000		202,000
Deferred unexpended grant, National Endowment for the Arts (Note 5)		159,900		159,900
Due to operating funds		325,000		325,000
Total current liabilities	<u>635,000</u>	<u>689,700</u>		<u>1,324,700</u>
Deferred revenue, Westlake Project (Note 9)		240,900		240,900
Commitment (Note 9)				
Fund balances:				
Operating:				
Designated by Board of Trustees for endowment and capital needs (Note 8)	1,300,000			1,300,000
Designated by Board of Trustees for other specific purposes	401,200			401,200
Unappropriated, available for operations	1,600			1,600
Endowment (Note 12)			\$1,862,800	1,862,800
	<u>1,702,800</u>		<u>1,862,800</u>	<u>3,565,600</u>
	<u>\$2,337,800</u>	<u>\$ 930,600</u>	<u>\$1,862,800</u>	<u>\$5,131,200</u>

See notes to financial statements.

SEATTLE ART MUSEUM

STATEMENT OF ACTIVITY AND FUND BALANCES

YEAR ENDED JUNE 30, 1979

	Operating funds	Restricted funds	Endowment funds	Total
Support and revenue:				
Memberships (Note 4)	\$ 317,200			\$ 317,200
Admissions	3,279,600			3,279,600
Gifts	188,100	\$ 113,000		301,100
Grant - National Endowment for the Arts (Note 5)		226,400		226,400
Grants - other	400,200			400,200
Investment income	127,000	41,900	\$ 147,400	316,300
Bookstore and audio tour sales, net of cost of goods sold of \$3,126,700	1,164,200			1,164,200
Fund raising activities	149,200			149,200
Miscellaneous	39,000	12,000		51,000
Salary reimbursements	167,800			167,800
Revenue, auxiliaries' activities	102,400			102,400
Transfer to operating funds from restricted funds and endowment funds	202,600	(55,200)	(147,400)	
	<u>6,137,300</u>	<u>338,100</u>		<u>6,475,400</u>
Expenses:				
Program:				
Bookstore	1,139,900			1,139,900
Curatorial and conservation	440,800			440,800
Education	266,300			266,300
Exhibits	658,200			658,200
Development	241,300	226,400		467,700
Public relations	199,500			199,500
Publications	77,600			77,600
Photography and library	197,500			197,500
Security and facilities	758,500			758,500
Accession of art objects for collection	15,900	50,200		66,100
Supporting services:				
Management and general	978,400	61,500		1,039,900
Cost of sales and expenses of auxiliaries' activities	41,600			41,600
	<u>5,015,500</u>	<u>338,100</u>		<u>5,353,600</u>
Excess of support and revenue over expenses before capital increases, net	<u>1,121,800</u>			<u>1,121,800</u>
Capital increases, net:				
Gifts and grants			666,900	666,900
Grant, National Endowment for the Arts (Note 5)		213,700		213,700
Westlake Building Project (Note 9)		(213,700)		(213,700)
Net realized investment losses			(10,800)	(10,800)
Transfer from auxiliaries' activities to endowment funds	(10,000)		10,000	
	<u>(10,000)</u>		<u>666,100</u>	<u>656,100</u>
Excess of support and revenue over expenses after capital increases, net	<u>1,111,800</u>		<u>666,100</u>	<u>1,777,900</u>
Fund balances, beginning	<u>591,000</u>		<u>1,196,700</u>	<u>1,787,700</u>
Fund balances, ending	<u>\$1,702,800</u>	<u>\$ 0</u>	<u>\$1,862,800</u>	<u>\$3,565,600</u>

See notes to financial statements.

SEATTLE ART MUSEUM
STATEMENT OF CHANGES IN FINANCIAL POSITION
YEAR ENDED JUNE 30, 1979

Sources of working capital:	
Excess of support and revenue over expenses before capital increases, net	\$ 1,121,800
Capital increases, net	<u>656,100</u>
Excess of support and revenue over expenses after capital increases, net	1,777,900
Investments sold	12,583,500
Deferred revenue, Westlake Project	<u>240,900</u>
	<u>14,602,300</u>
Uses of working capital:	
Investments purchased	13,249,900
Deferred costs, Westlake Project	<u>100,000</u>
	<u>13,349,900</u>
Increase in working capital	<u>\$ 1,252,400</u>
Summary of net change in working capital:	
Increase (decrease) in current assets:	
Cash	(\$ 91,500)
Short-term cash investments	(800,000)
Receivables	638,600
Inventories	(924,400)
Prepaid expenses	(999,400)
Due from restricted funds	<u>296,500</u>
	<u>(1,880,200)</u>
Increase (decrease) in current liabilities:	
Notes payable, bank	(425,000)
Accounts payable	(1,146,900)
Accrued expenses	103,400
Deferred income	(2,333,900)
Deferred membership income	150,000
Deferred unexpended gifts and grants, subject to donor restrictions	63,400
Deferred unexpended grant, National Endowment for the Arts	159,900
Due to operating funds	<u>296,500</u>
	<u>(3,132,600)</u>
Increase in working capital	<u>\$ 1,252,400</u>

See notes to financial statements.

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED JUNE 30, 1979

1. Summary of significant accounting policies:

Basis of presentation:

The accompanying financial statements have been prepared on the accrual basis and include the accounts of the Seattle Art Museum Guild, Contemporary Art Council, Asian Art Council, Pacific Northwest Arts Council, Ethnic Arts Council, and Photography 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 self-balancing fund groups as follows:

Operating funds, which include resources available for support of Museum operations which are not restricted by donors, but may be designated by the Museum Board of Trustees for specific purposes.

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

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

Inventories:

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

Prepaid expenses:

Expenses incurred for specific exhibitions are recorded as prepaid expenses until the exhibition opens.

SEATTLE ART MUSEUM
 NOTES TO FINANCIAL STATEMENTS (CONTINUED)
 YEAR ENDED JUNE 30, 1979

SEATTLE ART MUSEUM
 NOTES TO FINANCIAL STATEMENTS (CONTINUED)
 YEAR ENDED JUNE 30, 1979

1. Summary of significant accounting policies (continued):

Art collections and operating fixtures and equipment:
 The accounting policy for art collections and operating fixtures and equipment is stated in Note 3.

Investments:
 Investments are stated at cost, or, if acquired by gift, at fair market value at date of gift.

Deferred unexpended gifts and grants:
 Subject to donor restrictions:
 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 pledged, awarded or received but not yet expended are deferred as a liability in the accompanying balance sheet.

Subject to donor restrictions and subject to actions of nondonor entities or individuals outside the control of the Seattle Art Museum:
 Funds restricted by donors, grantors or other outside parties for a particular purpose whose achievement is dependent upon the actions of nondonor entities or individuals outside the control of the Seattle Art Museum or the donor are not recorded in the financial statements until all conditions outside the Museum's control have been satisfied. The amounts are then recorded as earned revenue when the Museum has incurred expenses in compliance with the specific restrictions.

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 and fund balances. Accordingly, certain costs have been allocated among the programs and supporting services benefited by the costs.

Contributed 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 and fund balances 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.

2. Nature of business:

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. Art collections and operating fixtures and equipment:

Art objects and operating fixtures and equipment are expensed when purchased and are therefore not shown as assets on the accompanying balance sheet. Art objects donated to the Museum are not recorded for financial accounting purposes, and are therefore not included in gift income or expense in the accompanying statement of activity and fund balances. Costs incurred to date for the Westlake Project have been expensed except as indicated in Note 9.

4. Memberships and deferred membership income:

It is the Museum's policy to recognize revenue derived from membership dues over the period to which the dues relate. Therefore, of the total memberships received during the fiscal year, \$150,000 has been deferred to the next fiscal year and is included in the accompanying balance sheet as deferred membership income.

5. National Endowment for the Arts grant:

Included in the receivables in the accompanying balance sheet is a \$600,000 challenge grant awarded by the National Endowment for the Arts during the year. The grant is to be used to augment an endowment, to meet increased operating expenses resulting from the re-establishment of a development office, or to help cover costs for a new museum in a mixed-use building in downtown Seattle. Under the terms of the grant, the Museum is required to match each grant dollar with at least 3.2 new or increased nonfederal gifts during the period from December 19, 1977 through June 30, 1981. The Museum has incurred \$440,100 in expenditures in compliance with the grant restrictions and has reported an equal amount as revenues. Matching requirements for the fiscal year have been achieved.

6. Investments:

Investments are composed of the following:

	Cost	Market value
Bonds	\$ 712,800	\$ 844,100
Common and preferred stocks	788,600	678,900
Short-term securities	966,300	966,300
	<u>\$2,467,700</u>	<u>\$2,489,300</u>

SEATTLE ART MUSEUM

NOTES TO FINANCIAL STATEMENTS (CONTINUED)

YEAR ENDED JUNE 30, 1979

7. Note payable, bank:

The note payable to bank represents a loan of \$200,000 collateralized by a certificate of deposit in the amount of \$1,100,000. The loan is payable on or before October 17, 1979, with interest at a rate of 11.5% per annum.

8. Resources designated by Board of Trustees for endowment and capital needs:

Subsequent to year end, resources totaling \$1,300,000 had been designated by the Board of Trustees as endowment funds for support of the Museum's general educational and humanistic purposes. This designation has been included in the accompanying balance sheet.

9. Westlake Building Project and commitment:

The Museum entered into a Tripartite Agreement dated August 14, 1979, with the Westlake Development Authority, a public authority chartered by the City of Seattle (City), and Mondev, U.S.A., Inc. for development of a two block area in the City. The development, commonly known as the Westlake Project, would combine a multi-level downtown shopping center with a public art museum. In addition, the Museum has entered into an agreement for design services related to the proposed museum. Actual development of the proposed project is contingent upon approval by the Seattle City Council.

At June 30, 1979, \$313,700 had been expended for the project, comprised of \$250,000 for architectural fees and \$63,700 for other expenses.

Under the terms of a memorandum of understanding, costs totaling \$100,000 are recoverable from the City and from the Westlake Development Authority if the project does not proceed to completion. These costs have been recorded as an asset in the accompanying balance sheet.

The remainder of the costs have been recorded as an expense on the accompanying statement of activity and fund balances in accordance with the Museum's present accounting policy for capital assets.

Under the terms of the Tripartite Agreement, the Museum is committed to pay Mondev, U.S.A., Inc. \$13,500,000, with a potential \$1,500,000 adjustment for inflation, for the direct costs of the public art museum if the project is approved by the Seattle City Council.

The Museum has received a commitment from the Rainier National Bank to furnish interim or permanent financing in the amount of \$5,000,000 at one percent above the prevailing prime interest rate. This commitment shall terminate upon completion of the Westlake Project or June 1, 1982, whichever occurs first.

SEATTLE ART MUSEUM

NOTES TO FINANCIAL STATEMENTS (CONTINUED)

YEAR ENDED JUNE 30, 1979

10. Pension benefit plan:

The Museum maintains a pension benefit plan for eligible employees which it funds through an annuity program. The total pension expense was \$47,000 for the year ended June 30, 1979. The Museum's policy is to fund pension costs accrued. The assets of the pension fund exceeded the actuarially computed value of vested benefits by approximately \$36,000 at June 30, 1979.

The Museum is also committed to provide cash retirement benefits for certain employees not eligible for the annuity plan. At June 30, 1979, the present value for such benefits was approximately \$97,400, based on the normal life expectancies of the participating individuals. This amount is included in accrued expenses in the accompanying balance sheet. Retirement benefits paid during the year ended June 30, 1979 totaled \$1,700.

11. Income taxes:

The Museum is a nonprofit organization and is exempt from federal income taxes under Section 501 (c)(3) of the Internal Revenue Code.

12. Fund raising campaign:

On August 22, 1978, the Board of Trustees of the Museum approved a \$6,000,000 Endowment Fund campaign and a \$15,000,000 Capital Fund drive which commenced on September 1, 1978. The Capital drive is in conjunction with the proposed Westlake Project (Note 9). At June 30, 1979 the Museum had received pledges from various donors for the Westlake Project. Substantially all of these pledges require the Museum to build the proposed museum as part of the Westlake Project and variously to meet other restrictive conditions. Satisfaction of the requirements and other restrictive conditions is, in part, dependent upon the actions of entities and individuals outside the control of the Seattle Art Museum and outside the control of the donors. Therefore, the pledges have not been recorded in the accompanying financial statements.